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CATALOGUE OF  
POLITICAL AND PERSONAL  
SATIRES









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CATALOGUE OF  
POLITICAL AND PERSONAL  
SATIRES

PRESERVED IN THE DEPARTMENT OF  
PRINTS AND DRAWINGS IN  
THE BRITISH MUSEUM

VOL. VII

1793-1800

*By*

MARY DOROTHY GEORGE

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## PREFACE

THERE is tragic coincidence in the appearance of the present volume, dealing with the revolutionary period from 1793 to 1800, at a time when Europe is again overshadowed by war, and divided by national, political, and moral issues which often reflect, in like intensity, the conflicts and controversies of the earlier period.

The pictorial illustration of these burning issues was peculiarly suited to the savage genius of Gillray, whose prestige was at its height in England and on the continent. Rowlandson, on the other hand, was less active during these years, though many attractive prints were published after earlier drawings, or as re-issues of earlier plates. A new period of activity opened for him in 1798, when scenes of army life were a fresh inspiration. About the same time begins the series of whole-length caricature portraits, for which Robert Dighton is chiefly known, after his short-lived experiments in political caricature. Unfortunately the Museum collection of these portraits is far from complete. Much interesting work was done by lesser artists, under the influence of Rowlandson and Gillray, Isaac Cruikshank and Woodward being especially prolific.

The period covered is one year less than that of Volume VI, and the prints described are more than proportionately fewer. The reason for this is the very great number of political satires for the year 1784, about three times the average of other years, a result of the crisis of 1783-4, followed by a general election, when many prints were used as electioneering literature. Many of the prints of the present volume are international propaganda, some commissioned by the Committee of Public Safety, some fostered by a Ministerial pension to Gillray. The struggle between Pitt and Fox, the leading theme of Volume VI, continues, deepened by issues of war and peace.

The Department is particularly indebted to Lord Ilchester, Mr. Anthony de Rothschild, and Mr. Minto Wilson, who have lent valuable collections of caricatures for purposes of collation. The Holland House collection has the exceptional interest of MS. notes and identifications by the third Lord Holland. The Museum collection has been enriched by gifts from Mr. Minto Wilson and Mr. Robert Cust, while the former and Mr. Alfred Rubens have kindly allowed photographs to be taken of rare prints. Dr. George wishes to express her thanks for the help given her by Mr. E. H. Blakeney, Mr. W. B. Crumpe, Mr. Randall Davies, Dr. Gombrich, Mr. Wickham Legg, Mr. N. D. Riley, and Miss Sybil Rosenfeld. She is also much indebted to the Librarian of the House of Lords for giving her facilities for examining the Gillray collection in the Library, and to the staff of the Library in which she and her material are temporarily housed for their unwearied assistance.

The final revision of the volume has been rendered more difficult by Dr. George's absence from the British Museum, and by the consequent lack of opportunity of reference to the Museum Library. I would ask for indulgence in case her habitual accuracy should have suffered thereby in any detail.

*March, 1941*

A. M. HIND.

## NOTES ON THE METHOD USED IN THE PRESENT VOLUME

THE method used is that of Volumes V and VI, namely that of the earlier volumes with certain modifications. The prints are divided into two categories, political and non-political; there are many border-line cases and it is scarcely possible to classify these with rigid consistency. The political prints are arranged chronologically according to the date of publication. Undated prints are given a conjectural date enclosed in a square bracket; the authentic dates of a few prints were discovered too late for rearrangement in proof, but are given in foot-notes. Non-political prints are arranged in years but grouped according to series, subject, or artist. The titles are given in capitals, the inscriptions on the plate and the publication line in italics. Where there is no title an explanatory caption is given, unless the original title has been discovered: in both cases the heading is enclosed in a square bracket, in the latter case with a note of origin. The dimensions are those of the subject, not the plate, except when the contrary is specified, the first being the upright, the second the horizontal measurement (reversing the order in Volumes I-IV).

As in Volumes V and VI 'engraving' is used to include line-engraving, etching, and stipple-engraving; the great majority of the prints are in fact etchings. The prints are numbered in continuation of the numbers in previous volumes. Copies or slightly altered states have the number of the original followed by the letter A (or A, B, &c.). No distinction is made between different states unless there has been some essential alteration in engraving or lettering. The addition of a press-mark preceded by the letters B.M.L. indicates that the print is in the British Museum Library, not in the Print Room. A few prints in other public collections have been described: these have no serial number but are indicated by a page reference. As in Volumes V and VI the titles of prints described by Mr. Stephens in earlier volumes have been included in the text and have been indexed; these are very few.

The small subject-index is supplementary to the index of persons and to the cross-references in the text. It is intended to show broadly from year to year what were the main preoccupations of the caricaturist, and also, so far as possible, to give references to those subjects which are most sought after by students. Political events are not indexed but will be found under the appropriate dates and from the cross-references there given; since most prints are either political or personal the scope of a useful subject-index is relatively small.

First proofs up to No. 9396 were corrected at the British Museum; after that number, plates with a B.M.L. press-mark have been corrected without reference to the original.

PUBLISHED WORKS AND COLLECTIONS REFERRED  
TO IN THE CATALOGUE BY ABBREVIATIONS

- A. de R. = A collection of caricatures belonging to Mr. Anthony de Rothschild, bound in twenty folio volumes, lettered I–XVIII, ‘Gillray’, and ‘Bunbury’. Typescript catalogue in the Print Room presented by Mr. de Rothschild.
- Binyon = *Catalogue of Drawings by British Artists and Artists of foreign origin working in Great Britain, preserved in the Department of Prints and Drawings in the British Museum*. 1898–1907.
- Blum = André Blum, *La Caricature Révolutionnaire (1789 à 1795)*. Paris, 1916.
- Broadley = A. M. Broadley, *Napoleon in Caricature 1795–1821*. With an introductory essay on pictorial satire as a factor in Napoleonic history by J. Holland Rose. Two vols. 1911 [1910].
- Bruel = François-Louis Bruel, *Histoire Aéronautique par les Monuments Peints, Sculptés, Dessinés et Gravés des Origines à 1830*. Paris, 1909.
- ‘Caricatures’ = A collection of caricatures, mounted in twelve folio volumes, transferred from the B.M.L. (press-mark Tab. 524). See Volume V, p. viii.
- Challamel = Augustin Challamel, *Histoire-Musée de la République française*. Deux tomes. Paris, 1842.
- ‘Collection’ = A collection of Kay’s etchings bound in two volumes transferred from the B.M.L. (press-mark 1267. g. 1, 2).
- Crowle = Thomas Pennant, *Some Account of London*, 3rd ed. 1793, grangerized by J. C. Crowle. In Print Room.
- Dayot, *Rev. fr.* = Armand Dayot, *La Révolution française, Constituante — Législative — Convention — Directoire, d’après les peintures, sculptures, gravures, médailles, objets du temps*. Paris 1896.
- De Vinck = *Bibliothèque Nationale, Inventaire analytique de la Collection de Vinck*. Tomes i, ii par F. L. Bruel, Paris 1909, 1914; Tome iii par M. Aubert et M. Roux, 1921.
- Fuchs = Eduard Fuchs und Hans Kraemer, *Die Karikatur der europäischen Völker vom Altherthum bis zur Neuzeit*. Berlin, 1901.
- G.W.G. = *Genuine Works of Mr. James Gillray*. Published T. M’Lean, 1830 (from the original plates).
- Gower = Lord Ronald Gower, *Iconographie de la Reine Marie Antoinette . . .* Paris, 1883.
- Grand-Carteret = John Grand-Carteret, *Les Mœurs et la Caricature en France*. Paris, 1888.
- Grand-Carteret, *Napoléon* = *Idem, Napoléon en Images, Estampes anglaises*. Paris, 1895.
- Grego, *Gillray* = *James Gillray the Caricaturist, with the History of his Life and Times*. Ed. T. Wright, 1873.
- Grego, *Rowlandson* = Joseph Grego, *Rowlandson the Caricaturist*. Two vols. 1880.
- Hennin = *Inventaire de la Collection d’Estampes relatives à l’histoire de France léguée en 1863 à la Bibliothèque*

## ABBREVIATIONS

- Nationale par Michel Hennin, rédigé par Georges Duplessis. Tome iv. Paris, 1882.*
- Jaime = *Musée de la Caricature, ou Recueil des Caricatures les plus remarquables, publiées en France depuis le quatorzième siècle jusqu'à nos jours, calquées et gravées par E. Jaime. Deux tomes. Paris, 1838.*
- Kay = *A Series of Original Portraits and Caricature Etchings by John Kay with Biographical Sketches and Illustrative Anecdotes. Ed. H. Paton. 2 vols. Edinburgh, 1877.*
- 'Kay's Caricatures' = Collection of Kay's etchings in book so lettered in Print Room.
- L. & W. = *Laurie & Whittle's Catalogue of New and Interesting Prints . . . 1795. (Numbered list of 'Quarto Drolls', pp. 95-9.)*
- Maurice and Cooper = Arthur Bartlett Maurice and Frederic Taber Cooper, *The History of the Nineteenth Century in Caricature, 1904.*
- Muller = F. Muller, *De Nederlandsche Geschiedenis in Platen. Amsterdam, 2<sup>de</sup> deel. 1876-77.*
- Paston = 'George Paston', pseudonym for Miss E. M. Symonds, *Social Caricature in the Eighteenth Century. 1905.*
- Reid = George William Reid, *A Descriptive Catalogue of the Works of George Cruikshank . . . 1871.*
- Renouvier = *Histoire de l'Art pendant la Révolution considéré principalement dans les Estampes. Ouvrage posthume de Jules Renouvier . . . Paris, 1863.*
- Rubens = Alfred Rubens, *Anglo-Jewish Portraits. A Biographical Catalogue of Engraved Anglo-Jewish and Colonial Portraits from the Earliest Times to the Accession of Queen Victoria. 1935.*
- Van Stolk = G. van Rijn, *Atlas van Stolk, Katalogus der Historie-Spot- en Zinne-pretten betrekkelijk de Geschiedenis van Nederland, verzameld door A. van Stolk, Cz. vj<sup>de</sup>, vii<sup>de</sup> deel. Amsterdam, 1902, 1906.*
- Weber = A. Weber, *Tableau de la Caricature médicale depuis les origines jusqu'à nos jours. Paris, 1936.*
- Wheeler & Broadley = H. F. B. Wheeler and A. M. Broadley, *Napoleon and the Invasion of England. The Story of the Great Terror. 2 vols. 1908 [1907].*
- Wright and Evans = Thomas Wright and R. H. Evans, *Historical and Descriptive Account of the Caricatures of James Gillray, 1851. A key to the edition of Gillray's plates published by Bohn in 1851.*

## FURTHER ABBREVIATIONS USED IN THE DESCRIPTIONS

- B.M.L. = British Museum Library.  
H.L. = Half length.  
T.Q.L. = Three-quarter length.  
W.L. = Whole length.  
l. = left.  
r. = right.  
pl. = plate.



## INTRODUCTION

THE period covered by the seventh volume of the Catalogue is that of Pitt's first war ministry. It opens on the verge of war with the French Republic, and closes with the end of the century on the eve of Pitt's resignation, when a new Ministry was to enter on peace negotiations with the First Consul. Such a volume can hardly be published in war-time without allusion to the historical parallels and contrasts that obtrude themselves. The underlying parallel is that of a revolutionary war in which England was fighting for her faiths as well as for survival against crusaders of international revolution who were heirs to the plans of conquest of Louis XIV—plans that expanded into dreams of world hegemony. Contrasts are chiefly to be found in the activities of a small but socially important Opposition strongly hostile to the war, and refusing to recognize the aggressive character of the Republic, and a small body of revolutionaries prepared to welcome a French invasion. Burdett even claimed (May 1797) that the war was 'nothing but a second edition of the American war . . . another bold and daring, but unsuccessful, attempt to stifle the flame of liberty'.<sup>1</sup> Indeed, the war scarcely became truly national till the invasion threat of 1803; the contrast between the invasion prints of 1796-8 and 1803-5 is significant. In these satires the Opposition are almost always Jacobins—they wear the tricolour if not the *bonnet-rouge*. The attack is directed as much against 'French principles' in England as against the French, and the motto of the caricaturists might be a phrase of the *Anti-Jacobin* (14 May 1798): 'the Principles by which, much more than by the Arms of our enemy, the safety of the British Empire is endangered'. When Gillray writes of 'skirmishing against the common enemy'<sup>2</sup> he may mean the French or the Foxites, but his prints are a passionate plea for unity in the face of danger. The exaggeration of caricature illustrates the factious bitterness which deprived the Government of constructive criticism from both sides of the House. Wilberforce wrote in December 1797: 'It has long been my opinion that next to the violence of Opposition, this country has most to dread from the unbounded acquiescence of those who support Administration.'<sup>3</sup> In such a war the movements of opinion were all-important, and in the classic age of caricature they are nowhere so comprehensively displayed as in the principal graphic satires of the period. More than any other collection of historical material, the prints reflect the reactions of the public to the varying fortunes of the war. The political and social prints, taken together, give a wonderful picture of England in war-time.

The first questions to suggest themselves are connected with propaganda. The Ministry had its subsidized newspapers, less effective by that notorious fact than the Opposition Press. Did they also subsidize caricature? Were satires produced in England to be used as British propaganda abroad? The answer is Yes; but only as exceptions in the great mass of freely-produced prints. Clearly, English caricaturists were in no way controlled by the Government; every shade of opinion is represented, at

<sup>1</sup> *Parl. Hist.* xxxii. 682. On 12 Apr. 1802 he called the war 'the old struggle [by the French] for rights and liberties against arbitrary power . . . the struggle in which the first Christians were engaged'. *Ibid.* xxxvi. 500.

<sup>2</sup> See below, p. xiv.

<sup>3</sup> *Life of Wilberforce*, ii. 245.

## INTRODUCTION

times there is a strong anti-Ministerial bias, though only one print is openly Foxite. There is nothing comparable with No. 8337, a print paid for by the French Government giving a completely false view of the military situation in order to calm the public. Nor did the Ministry issue instructions for caricaturists after the manner of the Committee of Public Safety<sup>1</sup> and Napoleon. In England the production of patriotic prints was sometimes stimulated by societies or individuals, the chief society being the Association for preserving Liberty and Property, known as the Crown and Anchor Society, because its head-quarters were in that famous tavern. A few prints in 1793 were financed, circulated, or advertised by the Association, and in 1794 *A Picture of Great Britain in the Year 1793* was dedicated to it. Other plates may have been similarly patronized or commissioned,<sup>2</sup> but patriotic prints of this type were not numerous, and they certainly correspond to the great mass of opinion in the country. Prints were sold cheaply in large quantities to those who would give them away; *Village Politics*, and other tracts by Hannah More, were distributed in the same manner. The full spate of patriotic broadsides was in 1803, when the Association was again active. There were, of course, patriotic prints that do not come within the category of satires, and no doubt many have disappeared. It would be interesting to see the 'large, coarse sixpenny representation of Howe's victory over the French', a print about four feet by two, which Cobbett sold in Philadelphia to two English labourers at the seemingly exorbitant price of two dollars: the men had got an advance of pay for their purpose, which was to display it to a hostile mob, who could not forbear 'giving signs of admiration'. This was 'one of the things which are hawked about and sold at the farmhouses in England'.<sup>3</sup>

One piece of pictorial propaganda produced for use abroad was the set of twenty etchings by Gillray from drawings by David Hess, a Swiss who had served in the Dutch Army, published as *Hollandia Regenerata* in 1796. They were intended to incite the Dutch to resist the French, and may have been primarily an Orangist enterprise. Sir John Dalrymple wrote in 1798: 'During the present revolutions in Holland, a series of engravings was published, which contained a succession of events, and consequences from them, forming a kind of history, whereby men were taught their duty in public life by their fears and their dangers. Twelve thousand copies were circulated in that country at a trifling expense. The antidote, however, came too late for the poison.' This hopelessly belated publication was presumably financed by the British Government; it would be interesting to know how it was circulated in Holland, and why so expensive a form was chosen: the prints, unsubsidized, could hardly have been sold for less than a shilling each, and there is a good deal of well-produced printed matter.

Under the threat of invasion, Dalrymple set on foot a similar enterprise for Great Britain and Ireland. He induced Gillray to undertake the etching and publication of twenty plates, larger and more elaborate than those of *Hollandia Regenerata*, under the title *Consequences of a Successful French Invasion*. These were to be issued cheaply, to ensure a wide circulation. Dalrymple guaranteed the cost, apparently counting on Treasury support, but this was refused, and the loss seems to have fallen on Gillray. The designs were to be from descriptions written by Dalrymple, etched below

<sup>1</sup> Blum, p. 195.

<sup>2</sup> No. 8695 may well have been so commissioned; it is quite unlike the spirit and manner of other plates by Newton.

<sup>3</sup> *Political Register*, viii. 518-19 (5 Oct. 1805).

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the plates, and also published by him as a pamphlet. The pamphlet appeared, but only four plates were produced: Gillray and Dalrymple fell out. The latter undertook not to interfere with the designs, but stipulated that the artist should not 'introduce a single caricature or indulge a single sally that could give pain to a single British subject'. Gillray found the conditions irksome, the price inadequate; he wrote to Dalrymple: 'the loss . . . upon the four already done joined to the trouble & repeated disappointment he has had in the business, obliges him positively to decline having any thing more to do with the business.'<sup>1</sup> He sold the plates to Miss Humphrey and the price was raised (Nos. 9180-3).

The most important, and, so far as appears, the only direct intervention of the Government in the financing of caricatures for circulation in England was a pension to Gillray. Until the publication of Bagot's *Canning and his Friends* in 1909 this rested on the inconclusive evidence of Landseer in 1831. According to John Landseer, Gillray had told him that he was threatened with excommunication in the Ecclesiastical Court for the title of No. 8779, *The Presentation—or—the Wise Men's Offering*; the heavy expenses would have ruined him, he therefore accepted a pension and the stay of proceedings.<sup>2</sup> This explanation may have been one of Gillray's characteristic fabrications, but the fact of the pension is certain: in October 1800 he was threatened with its withdrawal if he persisted in doing plates for an illustrated edition of the *Anti-Jacobin* set on foot by Wright the publisher, and heavily subscribed.<sup>3</sup> It is fairly certain that the pension was kept a secret: Cobbett, violently attacked by Gillray in 1809, would certainly have counter-attacked in the *Political Register* if he had suspected the truth. The date can be fixed with some certainty as not earlier than the summer of 1797, and probably in the December of that year. No pensioner could have produced *Midas transmuting all into Gold* (No. 8995), and it is scarcely conceivable that he could have ventured on *Political Ravishment* (No. 9016, 22 May), where Pitt rapes the Old Lady of Threadneedle Street. After this, attacks on the Ministry cease, to be renewed against Addington, when presumably the pension had lapsed with the change of Ministry. There is nothing in the transaction to imply venality. As a pensioner Gillray attacked the Opposition, the British Jacobins, and the French as he had consistently attacked them in his unpensioned days. He also produced prints highly favourable to Pitt, but no more so than some earlier plates, for instance *Britannia between Scylla and Charybdis* (No. 8320), a theme anticipating Canning's *The Pilot that weathered the Storm*. Moreover, Gillray's shift of emphasis—for it was little more—coincided with events that caused a change of heart in Coleridge, Southey, and Wordsworth. The shift was noticed, but not always correctly: the annotator of Gillray's prints in *London und Paris* writes in 1798: 'He lashes both political parties without mercy. At first he worked only against the Ministry', and quotes Gillray as saying 'but now the Opposition are poor, they do not buy my

<sup>1</sup> Add. MSS. 27337, ff. 17-28; Dalrymple, *Consequences of the French Invasion*, pp. iv-v.

<sup>2</sup> *Athenaeum*, 15 Oct. 1831.

<sup>3</sup> Add. MSS. 27337. Canning wrote (characteristically) to Sneyd: '... though I should not approve of holding out the loss of his Pension to him as a *Threat*; yet that would be the infallible consequence of any prosecution commenced against the work by any persons who may feel themselves aggrieved by it. And I have good reason to believe that a prosecution is intended.' Gillray was paid £150 for the work already done, and presumably destroyed. Bagot, *Canning and his Friends*, i. 173, 177.

## INTRODUCTION

prints, and I must draw on the purses of the larger parties'.<sup>1</sup> The pension may have followed, though not directly, Gillray's introduction to Canning, which Canning arranged through Sneyd,<sup>2</sup> stipulating that the meeting should be 'without its appearing to be at my instance or with my formal assent'.<sup>3</sup> He was anxious to ensure that his appearance in Gillray's prints should be not unfavourable. A letter from Sneyd to Gillray on 7 December seems to point to the pension. 'It would be difficult for me to express the pleasure I received from hearing that what I had so long wished, has taken place, and I congratulate you sincerely upon an event which (agreeable as it is) is solely owing to your own merits . . . In "skirmishing against the common enemy" (as you so well express it) I should be very happy to lend you whatever assistance I am able—but here again my feebleness to assist will appear if possible more strongly than in the other instance.' He is evidently referring to the sketches he sometimes provided.<sup>4</sup> In the following April Gillray sent Canning the first six of his set of *French Habits* (see No. 9200). It is clear from the correspondence over the *Anti-Jacobin* that it was scarcely possible to exercise control over Gillray's designs. On 3 Nov. 1798, Lord Bateman wrote to Gillray: 'The Opposition are as low as we can wish them. You have been of infinite service in lowering them, and making them ridiculous.'<sup>5</sup> Canning's later relations with Gillray will be discussed in Volume VIII. Sayers had been rewarded by Pitt for his services over the India Bill with a well-paid office, but this is supposed to have reduced his output.

The copying or adaptation of prints in other countries is also connected with war propaganda. Some English prints were well suited for use by the French and four have been traced of which unacknowledged copies were made; there were probably others. An ironical design by Gillray of 1789 (No. 7546) shows France liberated and England enslaved. Pitt is a tyrant surrounded by engines of torture and death, his crime being that he had transferred the duty on tobacco from customs to excise. There are two French copies, one probably made in 1789, the other, of the English part only, perhaps after the outbreak of war; it is called *Constitution d'Angleterre* (No. 8364). A French print, not in the British Museum, *Guillot effrayé, ou Pitt aux Expédiens*, is clearly a copy of No. 8434, where Pitt, with the King and Queen, registers terror at the prospect of having to face Parliament after the evacuation of Toulon. There are two French copies of No. 8837, *The Budget, or John Bull frightened out of his wits*. Pitt works a semaphore to create an invasion scare, and so fill the pockets of his friends, while the Opposition are anxious for the invasion, in order to share the loot with the French. This becomes *Mr. Pitt fabriquant de nouvelles télégraphiques*. A striking caricature by Newton of George III and Pitt as *Head—and Brains* (No. 9012) was closely copied in France as *La Tête et la Cerveille*. Mr. Broadley, not having seen the English original, reproduces it to 'give some idea of the pictorial satire directed against England in Paris during the first years of the nineteenth century'. It is indeed in the spirit of French satire, but the manner is English. There are also two adaptations, one Dutch and one French, that are merely plagiaristic, without political significance. No. 8314, of Dumouriez and a Dutchman glaring angrily at each other, is adapted from Gillray's *Politeness*, No. 5612, his first repre-

<sup>1</sup> *Op. cit.* i. 195-6 n.

<sup>2</sup> See Index of Persons, Index of Artists.

<sup>3</sup> Bagot, *Canning and his Friends*, i. 58-9 (10 Jan. 1796).

<sup>4</sup> *Ibid.* i. 138-9.

<sup>5</sup> Add. MSS. 27337.

## INTRODUCTION

sentation of the typical John Bull. John becomes the Dutchman, the Frenchman is Dumouriez. In *Le neuf Thermidor, ou la Surprise anglaise*, No. 8675, the fat John Bull, interrupted in carving his roast beef, is copied from Gillray's *French Liberty, British Slavery* (No. 8145).

The sympathetic or propagandist copying of British prints abroad belongs to another category. A French copy of *The Contrast* (No. 8284) is described by M. Blum, who, surprisingly, classes it with 'Caricatures contre les Anglais'. It can only have been *émigré* or British propaganda. There is a copy of the English original in Jaime, which gives Léon Gozlan (citing Burke on Warren Hastings) an opportunity for a diatribe against British brutalities from the days of Cromwell. He calls it 'un tableau large, exact, et brutal de la pensée nationale de l'Angleterre à cette époque'. There seems to have been a Russian copy of No. 9526, *The Three Orders of St. Petersburg*. At all events, Princess Lieven described this design in 1824, saying it was executed in St. Petersburg during Paul's reign. In the later stages of the war anti-Napoleon prints became a powerful weapon, and an irresistible expression of popular opinion, appearing when and where national feeling was roused against France. English prints were much copied, and reciprocal copying in different countries was widespread and complicated, culminating in the famous *Triumph des Jahres 1813* by Voltz, copied and adapted in every country in Europe. As early as 1798, according to *London und Paris*,<sup>1</sup> English prints were being copied in Switzerland with altered titles, but these have not been traced. Swiss anti-Napoleon caricatures, like those in England, were remarkable for their early appearance and their grasp of the international situation. A close relationship between English and Swiss caricatures is suggested by the title, form, signature, and imprint given by David Hess to his well-known plate *The Political See-Saw—Die Politische Schauckel* (both titles are on the plate), 'Drawn by Gillray, Junior. London, Cheapside Misery Street. February 1802'.<sup>2</sup> There is little ostensible political bias in *London und Paris*, the remarkable periodical beginning in 1798 and published first at Weimar, whose object was to give a picture of life in London and in Paris, chiefly through the medium of caricatures and other prints, with elaborate explanations. English caricatures, especially those of Gillray, predominate. The Weimar volumes reflect the liberal atmosphere of 'the German Athens' under Charles Augustus. The reader was expected to take a deep interest in English politics; the prints are elucidated in detail, and not without pedantry, twenty pages or more being sometimes given to one plate. The copies are precise, and the English inscriptions accurately transcribed. The striking thing is that the plates selected for copying are mainly those relating, not to international affairs, but to Pitt and Fox, and to Ireland, with several on Egypt and the Battle of the Nile. There is one European print only, No. 9544. Non-political plates appear occasionally, but these are chiefly French. The commentator, though not infallible, was extremely well informed on English politics, and a Pittite, pro-British attitude is implied rather than expressed; it follows naturally on the choice of prints, and a great admiration for Gillray, at a time when he was 'skirmishing against the common enemy'. The enterprise is a remarkable indication of the prestige and importance of caricature. Volumes between 1801 and 1805 contain many anti-Napoleon caricatures; after that, for good reasons, these tend to disappear, and when publication was transferred to

<sup>1</sup> i. 388-9.

<sup>2</sup> Reproduced, Broadley, ii. 215.

Rudolstadt from Halle the prints reflect a deferential attitude towards Napoleon.

Propaganda, in the form of subsidized plates, seems to have been used by the radical clubs or booksellers. The efforts of the 'British Jacobins' were chiefly directed to circulating cheap copies of Paine's *Rights of Man*, Part II, and to pamphlets and handbills, but prints, seditious and even treasonous, are described as 'dispersed' or 'shewn about' (see under Nos. 8365, 8664). A startlingly outspoken set of verses threatening the King and Pitt with execution is headed with an engraving in which pigs (the swinish multitude) guillotine a crowned ass (George III). Even more surprisingly, this was openly advertised, though not on the print, as 'printed for Citizen Lee, at the British Tree of Liberty . . .', and sold for one penny, clearly under cost price, for it is very superior to the ordinary penny broadside.

In view of sporadic attempts to curb the radical press, the licence allowed to printsellers and caricaturists is interesting. Purely political proceedings involving graphic satire seem to be limited to the case of Peltier, prosecuted at the instance of Napoleon.<sup>1</sup> It was perhaps this immunity which sometimes led controversialists to concentrate their venom in a frontispiece. The caricature plate to *My Pocket Book*, a damaging attack on the literary abilities (and pocket) of Sir John Carr, was the subject of an unsuccessful libel action in 1808.<sup>1</sup> The *Hibernian Magazine* published plates violently attacking the Union and Cornwallis, but no such attitude is expressed in the text. The prosecution of the printseller Baldrey (also an artist) is worth noting. He was convicted of selling at his shop in Holborn a caricature of Zechariah Button, Esq., an Essex magistrate, 'exhibiting him in the pillory, the holes in the pillory being called button holes by way of pun'. For this intent to 'libel and bring into contempt' Baldrey was fined and sentenced to three months' imprisonment in the King's Bench.<sup>2</sup> Far severer attacks on Ministers were openly published: they are depicted hanging from gibbets or in Hell. Prosecutions for obscene books and pictures did occur, but there is no indication that such cases had any political significance. They were generally undertaken by the Society for the Suppression of Vice.<sup>3</sup>

The *True Briton*, a Ministerial paper, announced, 12 March 1796: 'We are happy to find that our strictures on the scandalous caricature-exhibitions . . . have had the desired effect. *Humour* has taken the place of *Licentiousness* and the works of *Genius* are substituted for the *Fruits of Sedition*.' (Early in 1796 there was some reaction from the bitter satires of 1795.) The case of *Fores v. Johnes* throws light on the position of the printseller with regard to prints that were seditious or libellous. Mr. Johnes (see No. 9454) ordered from Fores 'all the caricature prints that had ever been published'. A consignment was sent to Wales in June 1800, but requests for payment were ignored. In September Johnes refused to accept the prints on the ground that 'the collection contained several prints of obscene and immoral subjects, exclusive of several being duplicates'. Fores sued to recover £137. 10s. The counsel employed suggest that something more than a question of payment was involved, namely, the immunities of the caricaturist and printseller: Erskine, Park, and Dampier for Fores, the Attorney-General for Johnes. The judgement of Mr. Justice

<sup>1</sup> See Volume VIII. For the proposed libel action against Gillray and others for a caricature of Sam Ireland, see No. 9064.

<sup>2</sup> *Lond. Chron.*, 18 June 1792.

<sup>3</sup> *Ibid.*, 21 Sept., 18 Feb. 1792; 21 Sept. 1802; 23 Oct. 1802.

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Lawrence was: 'For prints whose objects are general satire or ridicule of prevailing fashions or manners, I think the Plaintiff may recover; but I cannot permit him to do so for such whose tendency is immoral or obscene; nor for such as are libels on individuals and for which the Plaintiff might have been criminally answerable for libel.'<sup>1</sup> Might have been, but apparently never was. Peltier's defence of his vignette of Napoleon is interesting: 'I cannot disallow that this vignette was an historical caricature of the First Magistrate of France, but I thought, and still think it as perfectly innocent as those which I have constantly seen as well in war as in peace, ridiculing not only *Bony in a fit* . . . but even the best of Kings, the first magistrates of other states, and the most respectable persons in this country, who were ever the first to laugh at these grotesque effusions of the Hogarths, the Bunburys, and the Gillrays of the day.'<sup>2</sup>

Under the stress of war the conception of John Bull develops. He appears far more frequently than in earlier volumes.<sup>3</sup> He is almost equally countryman and 'cit', occasionally he is an artisan. Even when groaning under taxes he is generally fat. The hideously carbuncled John Bull, who is largely due to Woodward, has not yet appeared, though he is sometimes gross and gluttonous. This grossness should not be regarded with a modern eye: it probably had a different implication—'un Anglais dont l'embonpoint annonce une existence bien nourrie' (No. 8675), in contrast with the inhabitant of less favoured countries, almost invariably lean. Twice he is a handsome young farmer until he is so misguided as to enlist (Nos. 8328, 8333). As a countryman he is generally a yokel wearing a smock or old-fashioned coat and breeches, with wrinkled gaiters in contrast with the top-boots of a later period. The John Bull in top-boots had already appeared, see Nos. 5611, 5612,<sup>4</sup> and boots are worn by John in No. 8487, but as in No. 8189 denote the Englishman travelling abroad. Twice, however, the countryman wears boots (Nos. 8842, 9366), a sign that a different sort of farmer has arrived. John Bull as a shock-headed yokel is the creation of Gillray, who is followed by Isaac Cruikshank, Ansell, Cawse, Newton, and Woodward. Rowlandson's first John Bull is in No. 9264, the only other by him in this volume is the sailor in No. 9413. John, as before, is predominantly the bearer of burdens, and these become heavier than ever as subsidies to foreign Powers are piled upon taxes. But he has become something more, he is a humorous and critical observer of home and foreign policy and is proof against the blandishments of Opposition. In No. 9231 Pitt is taken to task for his duel: '. . . I does not mind a little cash, if thee'd but behave.' As an exasperated citizen, confronted with the Income Tax, he is approached deferentially by Pitt (No. 9520). In No. 8817 he works actively to destroy Ministerial corruption. In No. 9364 he declares his views on foreign policy, and calls for a new tune, 'something stilish and grand'. Safe on the cliffs of Dover, he laughs at the countries that are deceived and plundered by France (No. 9224). John Bull, while commonly the typical Englishman outside the governing classes who grumbles and pays, sometimes stands for Great Britain. In this capacity he forces Holland into war (No. 8299). The important rebuff to Bonaparte's peace move is styled *John Bull's Dispatches* (No. 9512). In the guise of a noble but overburdened bull he bears the whole brunt of the

<sup>1</sup> *Lond. Chron.*, 17 Feb. 1802; Espinasse, *Reports at Nisi Prius*, iv. 97; R. Davies, *Caricature of To-day*, 1928, p. 6.

<sup>2</sup> Peltier, *Trial*, 1803, pp. 286-7.

<sup>3</sup> See Index of Selected Subjects.

<sup>4</sup> See Vol. V, frontispiece.

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allied opposition to France, crying: 'Now my brave allies let us all stand firm together & make a bold push and I'll be answerable for the event.' But they have all turned their backs and are departing on their private concerns, notably the rape of Poland. The Emperor says: '... as for John Bull let him settle the business as he can, he loves to be meddling' (No. 8477). After the Battle of the Nile he is the civilian, greedy for news of victories, but still grumbling (No. 9257). It is not till after the renewal of the war in 1803 that he is the defender of Britain and the sole obstacle to Boney's 'Stride over the Globe', in a manner both 'grim and gay'. This evolution surely reflects the subtle process of democratization that was going on despite appearances of political reaction.<sup>1</sup>

The Frenchman, Spaniard, and Dutchman ('Nic Frog' in No. 8299) remain much as before. The theatrical dress of the Directory (designed by David) was an opportunity for the caricaturists. The Spaniard (sometimes represented by Charles IV) still wears the feathered hat, trunk hose, cloak, and ruff of a long-past period. The Dutchman is still the fat stolid creature in bulky breeches and sleeved waistcoat, with an inevitable pipe, but he is sometimes depicted in uncomfortable and inappropriate French clothes (No. 9420), as he had been in a Dutch print of 1780 (No. 5717). The Hollander is also occasionally a Dutch fishwife or a frog. The Prussians and Austrians are tall lean soldiers, with long pigtails and enormous moustaches; they too are sometimes represented by their respective sovereigns.

In these years the relations between graphic and literary satire are exceptionally interesting, since Gillray did four plates illustrating the *Anti-Jacobin*. The first was at the request of Canning and Frere, sent through Sneyd, the usual intermediary between Canning and Gillray. The 'Needy Knifegrinder' verses were sent before publication (in November 1797) to Sneyd with a request that he would supply a sketch to be used by Gillray; his treatment of the subject much displeased Frere: instead of placing the scene in a village with the parish stocks in the background he transferred the setting to Southwark, and made Tierney the 'Friend of Humanity', his first appearance in caricature. Tierney filled the part excellently from his notorious parsimony, and the fact that he had just secured his return for Southwark by charging his successful opponent with infringing the (universally ignored) Treating Act, forbidding the treating of electors in alehouses, &c. The writers of the poem thought Gillray had 'bedevilled it, and destroyed all the simplicity of the idea'. In fact, a politico-literary satire was given a personal application (No. 9045). It is said that Canning satirized Tierney in his famous verses, but the correspondence between Frere and Sneyd strongly suggests, if it does not completely prove, that

<sup>1</sup> Cf. Mackintosh on newspapers in his defence of Peltier: '... it is very certain that the multiplication of these channels of popular information has produced a great change in the state of our domestic and foreign politics. At home, it has, in truth, produced a gradual revolution in our Government. By increasing the number of those who exercise some sort of judgement on public affairs, it has created a substantial democracy infinitely more important than those democratical forms which have been the subject of so much contest.' *Trial*, 1803, pp. 160-1. Cf. '... the Press is a power seldom much inferior; sometimes superior to the Government'. [1802-3.] Cited, *History of The Times*, i, 1935, from Pelham Papers, Add. MSS. 33124, ff. 78-9. Modern historians have underrated the circulation of newspapers, by forgetting the practice of letting them out on hire, as well as the numerous readers of alchouse copies. Pitt said in 1790 that the hawkers commonly lent a newspaper to twenty or thirty readers, a practice he tried to stop for fiscal reasons. *Parl. Hist.* xxviii. 212.



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the introduction of Tierney was Gillray's idea. Canning wrote in 1800 apropos the proposed plates to the *Anti-Jacobin*: 'he [Gillray] should know that it is not a mere matter of taste that any correction is intended—but that personal caricature is that which must not be admitted and will not be borne.' Doubt as to the possibility of restraining Gillray may well have induced the suppression of the proposed edition, for which Gillray was to have done 100 plates, after it had been heavily subscribed.<sup>1</sup> Gillray also illustrated Ellis's *Ode to Lord Moira* (No. 9184). This, too, is based on a sketch by an amateur, perhaps Sneyd, much altered by Gillray, who has added figures. Gillray also did a caricature of Moira, based on a sketch from life, now in the Print Room, with an inscription adapted from the same *Ode*. The *Anti-Jacobin* came to an end in July 1798, and was immediately followed by the *Anti-Jacobin Review and Magazine*, a monthly with no connexion with its predecessor and none of its wit. The early volumes had some remarkable folding plates, six by Gillray and three by Rowlandson. The most remarkable was Gillray's wonderful illustration to Canning's *New Morality* (No. 9240), with which the *Anti-Jacobin* had closed its career. It goes far beyond its text by introducing Erasmus Darwin and Moira from other poems in the *Anti-Jacobin*, by burlesquing the ritual of *Théophilanthropie*, and by including allusions to a mass of literature, modernist or controversial, that had displeased the new magazine. And where Canning discreetly left blanks for some names, and covered others with the phrase 'And every other beast after its kind', Gillray supplied caricatures of fifteen Foxites and Jacobins 'sporting in the yeasty main'. Political and literary allusions are lavishly thrown into the fantastic design to which all the complicated and witty detail is subordinated. To the student of the polemical literature of the day it is of great interest.

The only new form of caricature in this volume is connected with the arrangement of prints on folding screens. Woodward designed long narrow strips, about four inches wide, to form a border for 'walls or screens'. Three strips about eighteen inches long were placed side by side on sheets intended to be cut up and arranged as a continuous border. Some were etched by Rowlandson, and according to Grego twenty-four sheets were published. It is impossible to say whether the examples in the Print Room all belong to the twenty-four; they were published from 1799 to 1801, and some of the later sheets may be reissues. They are covered with figures and groups burlesquing the manners of the day. Some of the figures are realistic, but most are dwarfs with large heads, a form of caricature that was widely popular in Holland and Germany in the early eighteenth century and derived from *Il Calotto Resuscitato oder Neueingerichtetes Zwerchen Cabinet*, by L. van Saffe, published in Amsterdam in 1716.<sup>2</sup> An English imitation is a set of twelve plates published by John Bowles about 1730: *The Twelve Months represented by Lilliputian Figures* (in the Print Room). This may have been Woodward's inspiration: some of his groups are scenes in Lilliput. The large heads were less skilfully used by him in 1791 in the six caricatures with the title *The Lilliputian World* (No. 7874, &c.). The tiny scenes, if enlarged, would hold their own with caricatures of normal size, but their charm depends on the scale, and on the

<sup>1</sup> Bagot, *Canning and his Friends*, i. 136-9, 143-4, 170-4; Add. MSS. 27337.

<sup>2</sup> It has 57 plates. A German version with 50 plates, published at Augsburg, is reproduced by W. Fraenger, Zürich, 1922, who attributes the plates to Elias Baeck. Similar large-headed figures appear in Dutch plates of the financial crisis of John Law (1720). Cf. the caricature drawing by Carracci (1560-1609) reproduced, Gombrich and Kris, *Caricature*, 1940, p. 11.

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combination of realism and grotesque. Some of them are good social comedy, and embody early forms of jokes that have become well known (No. 9636). The arrangement seems to have developed out of the sets of plates after Woodward in which small groups or figures arranged in two rows illustrate a single theme, social or political (No. 8541, &c.). These again are a development from the strip design introduced by Bunbury. The large folding screen with several leaves was a favourite way of displaying prints that lingered on into the Victorian nursery. Byron's screen<sup>1</sup> with pugilists on one side (including a caricature by Rowlandson of 1810) and actors and actresses on the other, is a famous example. The demands of the screen may have determined the form of a set of decorative and emblematic heads by Rowlandson (No. 9616, &c.).

### POLITICAL SATIRES.

The political prints, more than those of earlier periods, have a unity imposed on them by the war. Directly or indirectly, the satires relate to the contest between Pitt and Fox, Ministry and Opposition, Anti-Jacobin and Jacobin, England and France; between those who thought the war 'just and necessary' (No. 8599, &c.) and those who used the phrase to pillory the Ministry as war-mongers. In the prints, 'Democrat' is used as a term of abuse and connotes a revolutionary republican roughly identical with Jacobin. Politically it stands for Horne Tooke (and afterwards Burdett), with the members of the radical clubs. The year 1793 (90<sup>2</sup> prints) opens with war virtually certain, and England united to a remarkable degree. Nevertheless, the attitude of the British Jacobins caused great uneasiness; their addresses to the Convention in October and November had been circulated through France and had created the impression that the British people would support France in any efforts made to revolutionize other countries. The prevailing theme is England happy and free, with a blessed constitution, contrasted with blood-stained France (No. 8284, &c.). Some of these prints were due to the Crown and Anchor Society,<sup>3</sup> but they reflect the popular mood. 'The Constitution', wrote Lord Sheffield, 'most fortunately is become the word, and it is as much a favourite as Liberty, Property, and No Excise, or any other word ever was.' Eight prints in the year glorify the Constitution at the expense of those who wish for Reform on French principles. A good example is Gillray's *Britannia in French Stays, or, Re-form at the expense of Constitution* (No. 8287), where Tom Paine, the republican stay-maker, laces Britannia into an excruciatingly tight pair of French stays. *Sans-culottes, feeding Europe with the Bread of Liberty* (No. 8290), also by Gillray, illustrates the famous decree of the Convention of 15 December: while the French deal with Holland, Germany, and Italy, Sheridan and Fox are forcibly feeding John Bull. At this time, according to Lord Malmesbury, Fox 'privately expressed horror at the decree of December 15, and thought war was certain'.<sup>4</sup> Nevertheless, his opposition to the war was uncompromising, and on 1 February (the day that France declared war on England and Holland) he maintained in Parliament that England was forcing the Dutch into a war they wished to avoid. This is the subject of No. 8299, *John Bull in a*

<sup>1</sup> The pugilistic side is reproduced in detail in *The Prize Ring*, by Bohun Lynch, 1925.

<sup>2</sup> The exact number in each year is of little significance, in view of gaps in the collection, a few prints of doubtful date, and some foreign prints.

<sup>3</sup> See above, p. xii.

<sup>4</sup> *Auckland Corr.* ii. 498.

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*rage, forcing Nic Frog to fight against his will.* The Dutch, torn by faction, and with a body of anti-Orange 'Patriots' in France, and many others in the country, were indeed unwilling to fight, but the Government, with invasion pending, had called on the British to fulfil the terms of the treaty of 1778. The French invasion was postponed by British help, and by the withdrawal of Dumouriez, who is the subject of several prints (see No. 8313) including one by Gillray on the imagined consequences of his invasion of England (No. 8318). Fox's popularity sank to at least the level of the India Bill days, and prints depicting him as a blood-stained Jacobin are more savage than those of 1783-4, when he was condemned as Carlo Khan, an Indian dictator, and a would-be Cromwell. His isolation with a few followers when the majority of the Whigs decided to support the Government is reflected in No. 8286. The Whig Club, formed in 1782 to commemorate Fox's return for Westminster, was pre-eminently a Foxite body, and became so more than ever when a large body of Whigs left it, as a protest against its support of 'Mr. Fox's political conduct and sentiments . . .' (No. 8315). 'Opposition', wrote Storer, 'is splintered into a thousand pieces.' The death of Louis XVI is the subject of many prints. In Gillray's terrible satire *The Blood of the Murdered crying for Vengeance*, symbolizing the horror of the guillotine, the spirit of the French king appeals to 'Britons! Vice-gerents of eternal Justice! Arbiters of the World!' to 'Revenge the Blood of a Monarch . . . and rescue the Kingdom of France from being the Prey of Violence, Usurpation and Tyranny'. The almost complete unanimity of the early prints of the year was soon broken. First, by Gillray, who went to Flanders in 1793. He represents the Duke of York and his staff carousing with Flemish women, while famished foot-guards serve as footmen at a lavish meal to the music of a military band (No. 8327). Many stories, chiefly false, were circulated about the Duke's conduct in Holland; the reports of undue luxury in the field were well founded. War very soon became less popular, and both Gillray and Isaac Cruikshank did prints of the misfortunes that follow the enlistment of a prosperous young farmer, who finds on his 'glorious return', crippled and penniless, a starving wife and children (Nos. 8328, 8333). Both are anti-recruiting prints comparable to those of the War of American Independence. The remarkable thing is that both were published while the Allies were still having successes in Flanders. The turn of the tide is marked by three prints. When Valenciennes capitulated on 28 July the garrison hailed the Duke of York as King of France, and the way to Paris lay open. Just at this time the Committee of Public Safety financed a French caricature depicting the Duke and Coburg being humiliated by Pichegru and Jourdan; French and Flemish towns are flying the tricolour (No. 8337), whereas all were in the hands of the Allies. This was pure propaganda, representing the complete opposite of the truth: all was confusion and disorder in France. But it was prophetic. The tide turned at Hondschoote, forcing the Duke of York to abandon the siege of Dunkirk. This caused an outcry in England; the Duke of Richmond was blamed, and is caricatured by Cruikshank (No. 8341). But all the results of this failure could not be anticipated, and even after Wattignies (15-16 Oct.) the Allies still held French fortresses. Accordingly, in *A Member of the French War Department raising Forges to conquer all the World* (No. 8345, 2 Nov.) Cruikshank depicts Carnot, encouraged by the Devil, blowing soap-bubbles which represent the *levée en masse* of 23 August, and are ironically inscribed with the names of the places to be conquered by the new levies. This satire also

is prophetic: it represents the introduction of conscription (though the word was not used till 1798) and the formation of the armies with which Napoleon made his conquests. Of the nine bubbles, only two, 'Old England' and 'Petersburg', were to escape the new armies. Other satires on the Flanders campaign include *The Wet Party or the Bogs of Flanders* (No. 8351), on the deplorable condition of the Army and the abandonment of Dunkirk, and three ribald gibes at a scheme for providing much-needed flannel garments for the troops, which helped the bad work of suppressing the enterprise (Nos. 8347-9).

In this year the work of the Navy was disappointing; Howe was in command of the Channel Fleet, and his returns to port were the occasion of scurrilous attacks. Both Gillray and Cruikshank depict him evading the French, and the former shows him acting under the influence of a shower of French gold (Nos. 8352, 8353). Only the evacuation of Toulon, not its occupation (27 Aug.) appears in these satires. Events in France illustrated here include the death of Marie Antoinette, the assassination of Marat, and the trial of Charlotte Corday. The last, as depicted by Gillray (No. 8336), has been condemned as an instance of his extravagance. It is indeed fantastic and horrible, showing the contorted body of Marat on a bedstead. This, however, satirizes the funeral of Marat, arranged by David, when the body was carried on a bedstead, the blood-stained shirt raised on a pike, as in this print. Like other satires by Gillray, it is a symbolic rendering of the grotesque savagery of the Terror. Dent's last print (No. 8350) is on the *Fête de la Raison* in Notre Dame on 10 November, a satire on *déchristianisation* in France which purports to be 'tho' a satirical, a just representation'. A similar but more generalized satire by Nixon is called *French Liberty* (No. 8334).

Two portrait groups by Newton of political prisoners in Newgate and their friends are especially valuable historical documents (Nos. 8339, 8342). A savagely republican print is undated, but may belong to 1793 (No. 8365). It is one of several broadsides and handbills recommending the guillotine for the King, who is here associated with 'Billy Pitt' and Reeves of the Crown and Anchor Society. The surprising thing is that it should have been openly advertised (though not on the print) as 'Printed for Citizen Lee, at the British Tree of Liberty . . .'. A set of portraits by Kay illustrates the earlier Scottish trials for sedition (Nos. 8358-62).

In 1794 the prints are rather more numerous (98). Enthusiasm for the war has receded far from its peak in the early months of 1793, a natural result of disappointments in Flanders and the evacuation of Toulon. Disillusion is bitterly expressed in Gillray's savage attack on the Duke of York, No. 8425, *Pantagruel's victorious Return to the Court of Gargantua after extirpating the Soup-Meagres of Bouille Land*, and in Cruikshank's *Half seas over alias the Hopes of the Family* (No. 8433). The former contains the first allusion since the beginning of the war to the burden of taxes. No. 8426, *A Peace Offering to the Genius of Liberty and Equality*, is equally violent against the Opposition, who were urging peace with France, here depicted as a hideous monster, symbol of the Terror. French terrorists are caricatured by both Gillray and Cruikshank as Republican Beaux and Belles (Nos. 8430, 8431, 8435, 8436). Military reverses made the Opposition more vocal and they were fiercely attacked by Sayers in two sets of prints. Eight portrait heads (No. 8449, &c.), by the application of a *bonnet-rouge*, are transformed into their opposite numbers in France, Fox of course becoming Robespierre. Some of the comparisons are apt: the

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Marquis of Lansdowne becomes Chauvelin, Jacobin, diplomat, and *ci-devant* marquis. The Duke of Grafton, descendant of Charles II, becomes Orléans (*Égalité*), descendant of Louis XIII. The eccentric republican Stanhope becomes Anacharsis Cloots, the advocate of a universal republic. As the year goes on the disastrous European situation is symbolically and truthfully rendered. The abandonment by Austria of the campaign in Flanders is the subject of No. 8472, while No. 8477 is a remarkably well-informed rendering of John Bull's desertion by his allies and their pre-occupation with their private interests. The partition of Poland is the subject of No. 8483, *A Dance round the Poles*, by Newton, the tiny Poles being unconscious of the three sovereigns who are about to crush them. The military and diplomatic situation is dealt with in a print illustrating verses by Captain Morris, the Opposition poet, condemning the whole policy of war with France and subsidies to allies who have proved faithless: Pitt is savagely attacked as 'the foul-going pilot that steers for the Crown' (No. 8496). The British Jacobins, including Fox and Sheridan, are depicted as ranged against the forces of order represented by the anti-levelling societies in No. 8424. It is a useful survey of the chief democratic bodies, seen from the extreme anti-Jacobin angle. Hardy and Margarot are there, presumably because they signed an address from the London Corresponding Society presented to the Convention in November 1792, declaring that the Elector of Hanover was uniting his troops to those of traitors and robbers, but that England was not Hanover: a triple alliance not of crowned heads, but of America, France, and Great Britain, would give peace to the world. The acquittal of Hardy and Horne Tooke and the dropping of the other prosecutions was a great encouragement to the radicals, and Erskine acquired much popularity for defending them without a fee (No. 8502). In No. 8491 Fox and Sheridan pray to the Devil for Horne Tooke, then awaiting trial. A violent denunciation of Pitt in the *Courier*<sup>1</sup> for 28 March 1794 was given publicity by publication as a poster with a woodcut of Pitt as Signor Gulielmo Pittachio who is to perform for the benefit of the swinish multitude (No. 8500). From 1793 a new spirit of class bitterness in politics is symbolized by Burke's unfortunate phrase which recurs in radical and revolutionary publications. Two savage attacks on the King, republican in spirit (Nos. 8515, 8516), probably belong to this year. More portraits by Kay form an interesting illustration to the Scottish trials and the history of the British Convention (Nos. 8506-12).

The first invasion print (apart from No. 8346, which is purely burlesque) appears in this year: *French Invasion or Brighton in a Bustle* (No. 8432): the foremost defenders of Brighton are yokels and old women; Martha Gunn the bathing-woman takes an active part, while Fox and Sheridan peer furtively from one of the bathing-machines belonging to 'Smoker' Miles. Invasion, though the declared policy of the Republic, was still only a paper scheme, owing to French naval weakness. At this time the volunteers first become a subject of satire. Circulars by Dundas, the Home Secretary, recommending volunteer bodies supported by public subscription, were attacked in Parliament in March as leading to 'Voluntary Aids for public purposes without consent of Parliament', see No. 8434. The distinction between Volunteers, Fencibles, Yeomanry, Militia, and members of defence Associations is complicated in law, vague in practice, and the caricaturists were not troubled by nice distinctions. The popular theme in

<sup>1</sup> A paper which Cobbett called (*Political Register*, 22 Dec. 1804) 'now as furiously ministerial as it was formerly Robespierrean'. See No. 9194.

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this year is bad horsemanship and general absurdity; yokels (No. 8459) and 'cits' (No. 8476) are depicted in ridiculous and humiliating situations. The prevailing gloom in 1794 is broken by the first naval success of the war, the Battle of the First of June, the subject of three prints (No. 8469, &c.).

In 1795 (117 prints) Pitt's popularity reached its lowest point, the activities of the radical societies were at their height; the causes were military defeat, diplomatic failure, and dearth. The growth of the societies had been stimulated by acquittals in England and by savage sentences in Scotland, while the Government had been further discredited by the farcical Pop Gun Plot in 1794 (No. 9035). The year opened with the French invasion of Holland (No. 8631, &c.); the capture of the unresisting Dutch fleet, stuck fast in the ice, made an invasion of England possible, if not probable, as Cornwallis thought (No. 8642). Fitzwilliam's calamitous Lord-Lieutenancy of Ireland is the subject of No. 8632. According to Auckland, in January only dread and dislike of the Foxites prevented a change of Ministry (No. 8608). The almost open adhesion of Spain to France in May was followed by the Treaty of Basel between France and Prussia, making Pitt's diplomacy seem bankrupt. Austria remained, but was inactive without a British loan. This was made tardily, and at high interest, but in face of bitter protests from the Opposition (No. 8658, &c.). The heavy subsidies to Prussia had been spent on the Partition of Poland (No. 8669, &c.). Fox called the war 'calamitous beyond example', and spoke of 'disasters which not fortune but folly had brought upon the country' (No. 8600). The Foxites made repeated motions for peace and were supported by Wilberforce. In the debate on Grey's motion for peace in January the Opposition maintained that it was impossible to win the war and both Pitt and Jenkinson were pilloried for phrases which became catchwords, and echo through these prints for many years. Jenkinson was assailed for having said (Apr. 1794) that marching to Paris was practicable. 'The march to Paris' (No. 8826, &c.) recurs, in the Press and in caricature, especially when it fell to Jenkinson (as Hawkesbury) to negotiate the Peace of Amiens.<sup>1</sup> By a strange irony the Allied march to Paris, both in 1814 and 1815, was during his premiership. In this debate Pitt (often challenged as to his war aims) was reproached with the phrase: 'indemnity and security':<sup>2</sup> 'Now for indemnity and security, and then for security without indemnity: ever changing with the events of the hour.' Pitt answered: 'Everyone in this House and in the country must be satisfied that, in the termination of every war, there were two objects, reparation and security. Reparation was only an auxiliary, only a subordinate object.' (See No. 9364.) The debates evoked a savage print from Gillray: *The Genius of France triumphant,—or—Britannia petitioning for Peace* (No. 8614); the abject Foxites abase themselves before a hideous monster symbolizing the Republic. Sayers again came to Pitt's help with a third set of prints: *Outlines of the Opposition*, Nos. 8636-42, a seemingly odd collection of characters which does not include Grey. In the early part of the year Gillray too produced Pittite prints, notably *Light expelling Darkness . . . or—the Sun of the Constitution, rising superior to the clouds of Opposition*

<sup>1</sup> In Oct. 1809 when Liverpool became Secretary for War in Perceval's Cabinet the defeatist Auckland wrote: 'Now we shall have the march to Paris.' *Dropmore Papers*, ix. 339.

<sup>2</sup> The formula was Auckland's, at the conference of the Allies at Antwerp in April 1793. *Dropmore Papers*, vi, p. viii.

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(No. 8644): Pitt drives the British Lion and the Hanoverian Horse towards Peace who holds a scroll: 'Honorable Peace or everlasting War'. The Opposition scatter, abandoning their motions for 'Peace on any terms'. But he countered this print with *Presages of the Millennium*, No. 8655. Pitt is Death on the White Horse (of Hanover); he still triumphs over the Opposition, but he also gallops over the prostrate bodies of innumerable pigs: the swinish multitude. Both satires contain allusions to the prophecies of Richard Brothers, denouncing the war against a chosen people, and foretelling the destruction of the Royal Family, to the delight of many (No. 8627). In Gillray's *Patriotic Regeneration* (No. 8624), Pitt is tried at the bar of the House of Commons by the Opposition, who have converted the House into a Convention, with the proletariat crowding the benches.

As the year went on the situation worsened. The expedition to Quiberon (No. 8669) was a disaster, and *émigrés* in England accused the British Government of having deliberately sent Frenchmen to death. In June high prices became serious, there were food riots, and Pitt's house in Downing Street was mobbed. The attacks on Pitt become bitterer and more numerous. In three prints he is a devouring insect, *State Caterpillar* (No. 8676) or *Political Locust* (No. 8672), an emblem of greed, destruction, and famine. Gillray's *The British Butcher* (No. 8665) depicts Pitt arrogantly indifferent to the tragic disparity between prices and wages. Prints were published inciting to riots against taxes and high prices (No. 8664). The burden of the prints is taxes, subsidies (to so-called allies), loans, and dearth. Mass meetings were held by the London Corresponding Society at which inflammatory resolutions were passed in favour of reform and speedy peace 'with the brave French Republic', and biscuits were distributed embossed 'Freedom and Plenty, or Slavery and Want' (No. 8664). Gillray caricatured the meeting behind Copenhagen House on 26 October, with Citizens Thelwall, Gale Jones, and Hodgson addressing the mob from platforms called tribunes; John Binns was in the chair (No. 8685). Its object was to demand Peace, Reform (annual parliaments and universal suffrage), and cheap bread. It produced an 'Address to the Nation' in which one sentence was in large letters: 'If ever the British Nation should loudly demand strong and decisive measures we boldly answer we have lives and are ready to devote them, separately or collectively, for the satisfaction of our country.' Place remarks, the London Corresponding Society did 'little more, so far as language was concerned, than copy their betters'.<sup>1</sup> The immediate sequel was the mobbing of the King's state coach on the way to open Parliament on 29 October. The glass was pierced by a stone or bullet, and the cries were 'Down with Pitt', 'No War', 'No Famine', 'Give us bread'. This is represented by Gillray in *The Republican-Attack*, No. 8681, a double-edged satire. Pitt, the coachman, drives furiously over the prostrate Britannia; other Ministers are lackeys behind the King's coach, which is assailed, not only by the mob who have a loaf draped in black on a pitchfork, but, more prominently, by the Foxites. The bitterness of feeling at this time is reflected in the prints. Gilbert Wakefield wrote to Dr. Parr in 1795: 'I regard the present system of Government in this country, civil and ecclesiastical, as that bond of iniquity which must be loosed before social happiness can be secured, and which I am sure natural causes will loose in a very short time.' The Treason and Sedition Bills were the Government's response to the attack

<sup>1</sup> B.M. Add. MSS. 27808, ff. 37-8.

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on the King. Both were popularly styled Convention Bills, the name chiefly used in the many satires which they evoked (No. 8687, &c.). The name is important: it expresses the belief that the Bills were intended to prevent the meeting of a popular Convention to supersede the existing Parliament and introduce a new era. There were weeks of intensive agitation before the Bills were passed on 18 December. They were strongly opposed by the Foxites, who organized a meeting in Old Palace Yard (No. 8690) which was expected to lead to rioting but did not do so. Pitt said to Wilberforce in November: 'My head would be off in six months were I to resign.' The view of the radical Place was similar: 'Most men would have let the Government fall from their hands. Never within the memory of man were Ministers placed in such untoward circumstances as were Pitt, Dundas, Windham, and Grenville at the opening of the Session. Never before did any administration so pertinaciously cling to power and hold it as it were in despite of circumstances. These men not only held it, but by a bold and dextrous line of conduct increased it to an extent greater than had been exercised by any of their predecessors since the King came to the throne.'<sup>1</sup> Place overestimated the strength of his own friends, but his view corresponds to much contemporary opinion and throws much light on the satires. The Seditious Meetings Act prohibited meetings of fifty persons and over except under restrictions (previous notice and the presence of a magistrate). The Corresponding Societies then established linked groups of forty-nine, and lost their more moderate members. It is the theme of No. 8691 by Gillray, *The Royal Bull-Fight*, that Pitt by provocative measures has provoked John Bull to treason, so that he and the House of Hanover are destroyed together, while the Opposition look on, well pleased. A rather different view is taken in *The Death of the Great Wolf* (No. 8704), generally regarded as simply a clever travesty of West's picture. Pitt dies in the moment of victory: the disproportionately heavy Ministerial forces have put to flight a small body of sansculottes. In No. 8701 Pitt as Gulliver extinguishes the Lilliputians of Copenhagen House with the Seditious Meetings Act. An easing of tension is reflected which corresponds to the situation: the Opposition had failed to mobilize public opinion to the extent they had hoped, the harvest was excellent, and hopes of peace had been held out in the King's speech. One piece of good news, reaching London on 6 November, broke the chain of misfortune: the defeat of Pichegru and Jourdan on the Rhine by the Austrians. In Gillray's *Hanging. Drowning*, Pitt and Dundas in their delight drown themselves in wine, while Fox hangs himself. Among the many prints attacking Pitt, Fox gets little better treatment. There is, however, a print in which Fox, representing Reason, fights Pitt who stands for Oppression (p. 198). Other events of the year illustrated in satire are the betrothal (No. 8610, &c.) and marriage (No. 8643) of the Prince of Wales, leading to the payment of his debts. This, an additional burden on the nation, was an item in the accusations against Pitt (No. 8655). The end of Warren Hastings's trial is the subject of an interesting print by Sayers (No. 8647).

During 1796 Pitt was in the ascendant. Without the twenty prints published for circulation in Holland there are only 67 satires. The year opened with the birth of Princess Charlotte of Wales, the occasion of the print by Gillray said to have caused proceedings in the Ecclesiastical Court (No. 8779).<sup>2</sup> Caricaturists found a congenial subject in the separation of the Prince and Princess, and the relations between the Prince, Lady Jersey, and

<sup>1</sup> B.M. Add. MSS. 27808, f. 56.

<sup>2</sup> See above, p. xiii.



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Lord Jersey (No. 8806, &c.). A scurrilous attack by Gillray on Wilberforce and Bishop Horsley; *Philanthropic Consolations, after the Loss of the Slave Bill* (No. 8793), perhaps commissioned by the West India Interest, is the only reference to the defeat by four votes of the Bill for the abolition of the Slave Trade. The prevailing themes are taxes, subsidies and loans, prospects of peace, alarms of invasion, and measures of defence. There are two more prints on the Treason and Sedition Acts (Nos. 8781, 8782), but neither is an attack on Pitt. Fox wrote to Lord Holland in February: 'The whole country seems dead, and yet they showed some spirit while the Bills were pending, and I cannot help flattering myself that the great coldness at present is owing to people being in expectation and doubt with regard to what Pitt means to do with respect to peace.' Pitt's first peace move was an approach to the French Ambassador in Berne through the British Minister there at the beginning of the year. It was a failure, and was regarded both by the French and the Foxites as insincere, designed to calm the public and disarm the Opposition. The state of uncertainty and rumour relating to peace is reflected in No. 8792, *A Will o' the Wisp or John Bull in a Bog*. The Dog Tax and the Wine Tax both offered opportunities to the caricaturists. Pitt is attacked for these and for the burden of taxes, loans, and subsidies in general; *Johnny in a Flattering Mill* (No. 8808) is typical: Pitt and Dundas squeeze John Bull flat between their loans and subsidies. A general election in May and June passed off quietly, improving the Ministerial position. In *The Dissolution . . .* (No. 8805) Gillray represents Pitt as 'the Alchemist' transforming the old Parliament into a new one in which he is perpetual dictator, arrogantly enthroned on one of the new barracks, made necessary by the war, but denounced by the Opposition as leading to military despotism. Prints on the Westminster Election stress the quasi-alliance between the Foxites and the Democrats. The old arrangement held good by which the seat was shared between Fox, the senior member, and a Ministerialist, who as usual was a naval officer. Horne Tooke again intervened as in 1790 (No. 7652), but without attacking Fox, his former enemy, and in No. 8813 the contest is represented as one between Despotism and Revolutionism. A speech by Tooke, illustrated in No. 8817, *The Tree of Corruption,—with John Bull hard at work*, by Gillray, foreshadows the campaigns in Westminster and Middlesex in the early nineteenth century. No. 8821, *The British Menagerie*, shows Pitt and Dundas feeding the nations of Europe with British gold. Pitt's second peace overture, when Malmesbury was sent to Paris (after rebuffs from the Directory over a passport), is the subject of some interesting satires. The first is a print by Sayers on Burke's pamphlets, *Thoughts on a Regicide Peace* (No. 8825). Its lesson is pointed by a miserable frog-skeleton, the Batavian Republic, resignedly smoking a pipe, and chained to an arrogant sansculotte, representing the Directory. The King's speech on 6 October referred to the threat of invasion, which had in fact been decided on (the invasion of Ireland by Hoche with a diversion against England). On 20 October Gillray published *Promis'd Horrors of the French Invasion—Forcible Reasons for negotiating a Regicide Peace*. In this Canning makes his first appearance, hanging from the same lamp-post as his colleague and rival Jenkinson, who is placarded 'New March to Paris'. The Opposition and the Democrats take advantage of the French march up St. James's Street to wreak vengeance on the Ministers. Prints more directly concerned with the mission to Paris are Nos. 8828-30, 8832, and two French prints, Nos. 8833, 8845. In *Glorious Reception of the Ambassador of Peace*,

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on his *Entry into Paris* Gillray depicts the deputation of *poissardes* and 'national music' that met Malmesbury at Évreux, when fishwives stormed his coach to embrace him. The Directory took care that the reception was not repeated in Paris; they were set on conquest and invasion, and the negotiations were in fact hopeless,<sup>1</sup> but they broke down on the question of Holland, and on the British determination not to make a separate peace without Austria, whose success had stiffened her against negotiations (No. 8835). On 19 December Malmesbury received an ultimatum ordering him to leave Paris within 48 hours (No. 8845). The Opposition refused to believe in the danger of invasion, and treated it as a device to justify taxes, loans, and defence measures. Nevertheless, the Address on the King's speech had been unopposed, and Glenbervie notes 'the unanimous address is not a common thing, and will tell abroad, perhaps, as much as a victory on the Rhine or even in the Tyrol'.<sup>2</sup> The combination of measures against invasion with peace negotiations puzzled the public, see No. 8836, *Opening the Budget;—or—John Bull giving his Breeches to save his Bacon*, one of several of Pitt as an alarmist, scaring John Bull out of his money. The Loyalty Loan, raised specifically for defence measures, is the subject of Gillray's *Begging no Robbery* . . . in which the Ministers are highwaymen; actually, the loan was a triumph for Pitt, and the ascendancy of Pitt over Fox is the subject of a grotesque caricature by Newton, *Billy's Political Plaything*, No. 8839. Other subjects of satire include Burke's *Letter to a Noble Lord* (No. 8788, &c.) and the death of Catherine the Great; in No. 8844 she is pilloried for the destruction of Poland and the sack of Praga. The twenty plates of *Hollandia Regenerata*, Nos. 8846-65, depict the miseries and humiliation of Holland under the French.

The year 1797 was one in which, to quote Lord Holland, 'one sensation followed another'. There are, however, only 82 prints. It opened with news of the dispersal of the fleet carrying the French expedition to Ireland; 13,000 men under Hoche sailed from Brest, but only a part of the fleet reached the destination, Bantry Bay, to be driven out again by storms. It is interesting to remember that Lord Melbourne considered this one of the occasions on which Providence intervened to save the British Empire. It is the subject of Gillray's *End of the Invasion;—or—the Destruction of the French Armada*, No. 8979, in which disaster overtakes Foxites and Thelwall, through the intervention of the Ministry. This is followed by other prints of Fox and Foxites as disappointed republicans. News of the landing of Colonel Tate and his band of French jail-birds in Cardigan Bay reached London on 25 February. On 3 March came news of Jervis's victory at the Battle of Cape St. Vincent. The contrasted emotions which these two pieces of news inspire in Fox and in Pitt is the subject of No. 8992, *The Tables Turn'd*, by Gillray. The Welsh news caused a run on the Bank, and necessitated the suspension of cash payments. This was followed by the authorization of £1 notes and the Bank Restriction Act. The measures taken resemble those of August 1914, but were less well understood. The Opposition proclaimed that they meant national bankruptcy, and foretold that English notes would go the same way as French assignats. The measures of the Government, who were supported by the City, were the subject of many satires. In No. 8990 Pitt as a bank clerk, while shovelling up gold for himself, proffers notes to John Bull. Fox (in French costume) and Sheridan urge him not to accept them. John is not beguiled: 'a' may as well let my Master Billy hold the gold to keep away you Frenchmen, as

<sup>1</sup> Sorel, *Bonaparte et Hoche*, pp. 271-2.

<sup>2</sup> *Journals*, ed. Bickley, i. 73.

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save it, to gee it you, when ye come over, with your domned invasion.' The double edge of the satire is heightened by the large bundles of notes, down to the value of a shilling, that are being brought to Pitt. In other satires Pitt is more violently attacked for the suspension, but the Opposition are generally treated as factious and Jacobinical, anxious for an invasion.

The first English satire on Bonaparte appeared on 12 March, No. 8997, by Cruikshank. It is evidently based on a portrait: he is the war-worn soldier of the Italian campaigns. The spirit is that of a long succession of anti-Napoleon caricatures, and it is prophetic: the Pope lays the keys of St. Peter at the feet of the conqueror. Actually, it is based on an anticipation of the terms of the Treaty of Tolentino. Despite the abortive peace negotiations the Opposition continued to claim that a change of Ministry would be the first step to peace, and the only means of obtaining it; the Livery of London presented an Address for the dismissal of the Ministry and for peace (No. 9001). The next sensation was the secession of the Foxites from Parliament; after the rejection of Grey's Motion for Reform on 26 May, Fox announced his intention to secede after seeing the House 'give the Ministers their confidence and support upon convicted failure, imposition, and incapacity'. Gillray produced his *Parliamentary Reform or Opposition Rats leaving the House they had undermined* (No. 9018) two days later. It is the first of many prints on the Whig secession; they support other evidence of its unpopularity, as well as its un wisdom. The sensation it might have produced was superseded by that of the mutiny of the Fleet at the Nore. It is perhaps significant that there is no allusion to the earlier mutiny at Spithead in April and May, and there is only one print on the mutiny at the Nore, No. 9021, *The Delegates in Council or Beggars on horseback*, by Cruikshank. Foxites and democrats are concealed under the table during the interview between Parker and Admiral Buckner on board the *Sandwich*. Public opinion was probably puzzled and divided, with a general impression that this was not a suitable subject for jest or satire. On the other hand, the Mutiny was a popular subject in naval songs, and one, *The Death of Parker*, is one of the commonest of all ballads relating to the Navy, which seems to show that popular feeling was inclined to regard him as a martyr and hero.<sup>1</sup>

There were very strong reasons against continuing the war single-handed after Austria had made a preliminary peace at Leoben (18 Apr.) on humiliating terms. These included the news (30 March) of a secret agreement between France and Prussia on 15 August 1796,<sup>2</sup> and the state of Ireland. Invasion still threatened despite Jervis's victory. Even Burke's friends saw that peace was almost necessary. The overtures to France, involving great concessions, were forced upon the cabinet by Pitt. These included recognition of the French incorporation of Belgium and the continued dependence of Holland on France. Malmesbury went to Lille, arriving on 4 July. *The Diplomatic Squad, or Harmony Interrupted*, No. 9031, is a satire on the negotiation before the situation was transformed by the *coup d'état* of Fructidor (4 Sept.). This confirmed the French policy of conquest, and on 17 September Malmesbury was ordered to leave France within 24 hours, failing an immediate restitution of all conquests (including West India Islands, the Cape of Good Hope, and Ceylon). The Directory's action strengthened Pitt's hands. Lord Holland writes: 'It

<sup>1</sup> Firth, *Naval Songs and Ballads*, p. xcix.

<sup>2</sup> *Dropmore Papers*, iii, pp. 304, 306, &c.

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was the opinion of impartial men that our first negotiation at Paris, if not insincere, was at least very foolish, but that the negotiation at Lisle exposed the unreasonable pretensions and proposterous conduct of the French in a light which reconciled the country to the continuance of the war. . . . The defeat of de Winter's fleet at Camperdown (11 Oct.) averted the immediate danger of invasion (No. 9034). The Foxites continued to demand the resignation of Pitt as the only way to obtain peace. The prints on the burden of taxes continue; the Tripling of the Assessed Taxes roused furious hostility and the Foxites returned to Parliament to oppose it. It was a steeply graduated tax on consumption: Pitt's 'plan of finance', to support the war without loans, intended to demonstrate to Europe England's determination and unity, 'to check a little the presumption of Jacobins at home and abroad' (No. 9043, &c.).

A comprehensive satire by Cruikshank, *The Victorious Procession to St. Paul's, or Billy's Grand Triumphal Entry*, No. 9046, deserves careful study. It anticipates the actual procession to the thanksgiving service in St. Paul's on 19 December for naval victories (First of June, Cape St. Vincent, Camperdown) in a spirit similar to that of an inflammatory broadside published for the event by the London Corresponding Society. It is a survey of the failures of the war, real and alleged, military, diplomatic, and financial, with the Seditious Meetings Act and the deplorable state of Ireland. According to the *Morning Post*, the result of the procession was that 'one man gave thanks to God, and one woman was kicked to death'. This was one of the 'Lies' pilloried by the *Anti-Jacobin*, which began its short and brilliant career on 20 November. The year ends with Pitt still in the ascendant, but with a very bitter opposition expressed in the Press, the Whig Club, and caricatures. The unpopularity of the Assessed Taxes led to the hanging of Pitt in effigy (by the coach-makers) and to an attack on Pitt on the day of Naval Thanksgiving. It also led to a series of violent attacks on Dundas as an unscrupulous pluralist (No. 9052). Wilberforce recorded in his diary, 5 December 1797: 'Fox's language at the Whig Club throws light, if any were wanting, upon their secession. It is my firm opinion, that a conviction of their weakness alone prevents their taking up the sword against the Government.'

The number of prints in 1798 rises to 132, the maximum for the volume, a result of the threatened invasion, the Irish Rebellion, and the Battle of the Nile. At first, the Tripling of the Assessed Taxes, round which faction raged, was a more favoured subject of caricature than the invasion. Wilberforce noted in January: 'I dread the venomous ranklings which it will produce. . . . Naval preparations were in progress in the French Channel ports, and the 'Army of England' had been put under the command of Bonaparte in October: embarkation had been ordered for 28 February. There were many tales in France and England of fantastic troop-carrying rafts, and 'The Raft' is the subject of large prints by Cruikshank and Gillray (Nos. 9160, 9167). Gillray's, though published later, seems the original version, elaborated and weakened by Cruikshank. In both the Opposition pull the raft to shore by a huge windlass; in both, it is about to be sunk by waves raised by Pitt, who hurls against it the thunderbolts of the Navy.

The names of the officers indicate not only the naval victories of the war, but the blockade of the French ports. But in No. 9158, *They are a coming or deliver your money*, Pitt scares John Bull out of his cash, and the King and Queen out of their 'Royal Savings' by an invasion scare. In *The Modern*

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*Cain's Lament*, by Kay, Pitt as 'the Murderer of Thousands' is in despair at the actual and successful invasion which he has brought upon the country (No. 9166). In No. 9172 the Opposition and Horne Tooke welcome Bonaparte's army on the cliffs of Dover; it is an aerial invasion by balloons, parachutes, and troops propelled through the air accompanied by a giant raft and a troop-carrying sea monster. A French print, *Divers Projets . . .* (No. 9220), shows the Straits of Dover traversed by a tunnel filled with an invading force, while in the air a fleet of troop-carrying balloons advances upon England, whose aerial defence is limited to kites. In Gillray's *Consequences of a Successful French Invasion*,<sup>1</sup> with long inscriptions by Sir John Dalrymple, the House of Commons, the House of Lords, the English farmer and Irish Catholic are at the mercy of French republicans (Nos. 9180-3). Appearing on 2 March the prints were belated. The immediate danger of invasion had again passed: Bonaparte informed the Directory on 23 February that invasion was impracticable without command of the sea. An allusion to Bishop Watson's *Address to the People of England* suggests that the prints, especially No. 9182, were intended to counter Wakefield's *Answer to the Address*, in which he maintained that the working classes would lose nothing by a French invasion.

The perennial accusations of disloyalty and Jacobinism were lent colour by the understanding between the Foxites and Democrats which followed the Treason and Seditious Acts. Its motive was stated by Fox in a letter to Lord Holland in 1796: 'At present I think we ought to go further towards agreeing with the democratic or popular party than at any former period: for the following reasons:—We, as a party, I fear can do nothing and the contest must be between the Court and the Democrats. These last, without our assistance, will be either too weak to resist the Court, and then comes Mr. Hume's Euthanasia, which you and I think the worst of all events, or if they are strong enough, being wholly unmixed with any aristocratic leaven and full of resentment against us for not joining them, will go probably to greater excesses, and bring on the only state of things which can make a man doubt whether the Despotism of Monarchy is the worst of all evils.'<sup>2</sup> The alliance was recognized at Fox's birthday dinner at the Whig Club on 24 January, when for the first time Tooke and the radicals were present. At this the Duke of Norfolk gave his famous toast 'The Sovereignty of the People', a favourite Whig toast, current in 1784 at Westminster Election dinners. The more serious offence was that he compared the 2,000 persons present with the 2,000 who had rallied round Washington (in 1775), asking his audience to make the application. Gillray's *The Loyal Toast* (No. 9168) is the first of many satires on the affair; in most Norfolk has a bewildered, alarmed expression; he was, according to Lady Holland, 'a chicken-hearted, trimming sort of a politician'. She says he asked next day for a private audience, expressed his loyalty and asked for a post of danger in case of invasion. This did not avert his removal from the Privy Council and from the colonelship of the West Riding Militia. At a Whig Club dinner in May, Fox not only repeated the toast, but coupled with it 'the sufferers in the cause of freedom in Ireland', making a very injudicious speech (No. 9205, &c.). This was one of many ways in which the Foxites damaged themselves when the tide of anti-Jacobin feeling was rising. Auckland wrote, 13 February 1798: 'At this hour every symptom of a Jacobinical tendency is regarded with detestation and is discontinued and beaten down.'<sup>3</sup> In No. 9190, *John Bull con-*

<sup>1</sup> See above, pp. xii-xiii. <sup>2</sup> *Memorials and Corr.* iii. 135-6. <sup>3</sup> *Auckland Corr.* iii. 386.

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*sulting the Oracle*, Fox bewilders and alarms John by shouting 'Radical Reform or Ruin', and in No. 9178 he and Horne Tooke are *The Darling Children of Democracy*. Nos. 9189, 9202, both by Gillray, are on the arrest of O'Connor, Binns, and others at Margate, when about to embark for France to get military aid for Ireland, and the subsequent arrest of members of the London Corresponding Society, in which Binns was a leading member. In the former, Foxites and Tooke are the conspirators. The Corresponding Society appears in many prints. Binns writes: 'The avowed object of the Society was to obtain a Reform in the House of Commons . . . on a Plan of Universal Suffrage and Annual Parliaments. I say their avowed object, but the . . . hopes of many of its influential members carried them to the overthrow of Monarchy and the establishment of a Republic.'<sup>1</sup> Place confirms this,<sup>2</sup> though 'only a few were prepared to go to all lengths. . . . Most were convinced that by causing as great a ferment as possible the Government would be overawed, and concede what they requested.' Their hopes were dashed by the Seditious Meetings Act; the remnants of the Society, of whom Place says 'only the refuse remained', with a few exceptions, were thrown back on desperate remedies in co-operation with the Irish.<sup>3</sup> In Gillray's series called *French Habits* (No. 9196, &c.), Foxites and others appear in the official dress designed by David for the Directory. Burdett makes his first appearance in these prints as *Messenger d'État*, illustrating the *Anti-Jacobin* which had chosen him as messenger to collect plebeian guests for Fox's birthday dinner. Actually, he had introduced O'Connor to Binns in order that the latter might arrange the attempted journey to France. The rebellion in Ireland is the subject of a number of prints, some of which relate to Fox's relationship to Lord Edward Fitzgerald (No. 9227, &c.). The duel between Pitt and Tierney is treated in various ways, but the altered attitude towards the Minister since 1795 is apparent, despite No. 9231, where all the miscarriages of the war are remembered against him. Pitt's ill-health, which became acute after the duel, is reflected in several prints where he is gouty and emaciated, see No. 9226, &c. In No. 9237 Pitt is blamed for the clearing of the House of strangers during the debates on Ireland. *Property protected. a la françoise* [sic], No. 9224, is an interesting print on the X.Y.Z. affair, over which American opinion underwent one of its most sudden and violent transformations: the five Directors plunder America in the name of fraternity, watched by the Powers of Europe who have already been robbed and exploited; John Bull, safe on the cliffs of Dover, laughs at the scene.

The most damaging blow ever received by the Foxites is the subject of No. 9245, Gillray's *Evidence to Character;—being a portrait of a traitor by his Friends & by himself*. Arthur O'Connor, arrested on his way to secure military aid from France, summoned the leading Whigs to give evidence for him at his trial at Maidstone. These 'Maidstone Oaths' had already been satirized, when his own confession was published admitting his share in negotiating for a French invasion of Ireland. The effect on public

<sup>1</sup> *Recollections of the Life of John Binns*, Philadelphia, 1854, p. 45.

<sup>2</sup> 'All the leading members were republicans . . . taught by the writings of Thomas Paine and confirmed . . . by Mr. Winterbottom's history of the United States . . . published in numbers and generally used by the members.' Add. MSS. 27808, f. 113.

<sup>3</sup> Hamilton Reid (Horne Tooke's biographer) describes how the Corresponding Society disintegrated from alarm caused by the 'known violence' of the 'United Men' (United Englishmen) who were joint members of both societies in 1797 and 1798. *Rise and Dissolution of the Infidel Societies of this Metropolis*, 1800, p. 108.

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opinion was catastrophic. Farington notes: 'Opposition knocked up by the confession. . . . In fact, too much power thrown into the hands of Government owing to the vile and foolish conduct of Opposition.' Gillray's print was one of the most politically effective he ever published. The words of the witnesses are only slightly burlesqued. By some fatality their evidence, though carefully considered, was often ridiculous; Erskine's egotism for instance was nakedly displayed, Norfolk's testimony that O'Connor was attached to constitutional principles 'in the same way as myself' was absurd, in view of his removal from the Privy Council; Lord Suffolk's 'I have always told Lady Suffolk . . .' was characteristic of the speaker. Lord Thanet's 'He has the same sentiments as every one of the Opposition' was often quoted against the Foxites, while Fox's dictum that O'Connor was 'well affected to his country . . . attached to the principles upon which the present family sit upon the throne, and to which we owe all our liberties' was an assertion of the Whig doctrine of the right of revolution. Lord Holland writes: 'From pardonable motives of humanity and friendship, they endeavoured to give the most favourable colour they could to his views and opinions in England, and they thereby exposed themselves to the imputation of being implicated in the plot, or at least accessory to the designs which he afterwards confessed.'<sup>1</sup> The reproach of 'O'Connor' and 'Maidstone' from this time for many years was brought against the Foxites, and followed Fox beyond the grave: his followers and Burdett were accused of being friends of O'Connor, the most damaging imputation that could be made, very different from allegations of bloodthirsty Jacobinism.

The course of the war contributed to the discredit of Opposition. The wild rumours as to Bonaparte's whereabouts when Nelson was chasing him from Sicily to Alexandria and from Alexandria to Sicily are illustrated in No. 9241, *Buonaparte really taken*: Pitt humbugs John Bull with good news, Fox feigns satisfaction but weeps copiously. Authentic news of the Battle of the Nile (1 Aug.) reached England on 26 September, ending a period of acute anxiety. On 3 October Gillray published his *Nelson's Victory;—or—good news operating upon loyal-feelings*. The Opposition hear of 'the end of the French Navy', 'Britannia rules the Waves', and 'End of the Irish Invasion' (by Warren's defeat of the French fleet), with despair or scepticism. Lady Holland records in her *Journal* the 'lamentable plight of Opposition' owing to successes in Egypt and Ireland 'so contrary to their predictions'. She wrote in 1799 of 'the obsolete doctrines of Whiggism'. The Battle of the Nile and Bonaparte in Egypt become the leading subjects of caricature, and of some famous plates, too well known for comment. One of the periodical caricatures representing the extinction of the Foxites is No. 9258, *The Funeral of the Party*. Similar prints were published after the elections of 1784, after the withdrawal of the Regency Bill in 1789, and in 1792-3. This series of calamities helps to explain the bitterness of politics. The plight of the Whigs is in violent contrast with the general exultation at the Battle of the Nile, which transformed the military and diplomatic situation. The final defeat of the Republic seemed at hand (No. 9260). The beginnings of the Second Coalition are indicated in *St. George and the Dragon or the Glorious Era of 1798* (No. 9273). British interest in Malta appears in No. 9268, a famous print by Gillray. His *Buonaparte, hearing of Nelson's Victory, swears by his Sword to extirpate the English from off the Earth* (No. 9278) is a wonderful

<sup>1</sup> *Memoirs of the Whig Party*, 1852, i. 121.

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caricature of a general intoxicated with visions of conquest and world domination. The year ends with the first appearance of the Income Tax (No. 9281), the result of the evasions and opposition that had wrecked the Assessed Taxes, and of the projected Union with Ireland (No. 9284).

In 1799 there are 100 prints. For the first eight months of the year the Allies were in the ascendant, on the offensive, and victorious. At home the main topics are taxes, subsidies, the Union, the Opposition, the Whig Club, the dearth; abroad, Bonaparte in Egypt, Allied victories, the Russian Alliance, the Expedition to the Helder, defeat and disappointment, the Revolution of Brumaire, home and foreign affairs being of course often combined in the same satire. Since England again has allies, the question of subsidies again becomes acute. As Dundas wrote to Pitt in December 1798: 'The aversion of this country to renew any more subsidiary treaties is greatly increased by the unfaithful execution of those already past.' The burden of allies' (actual and potential) subsidies and Income Tax is the subject of No. 9338. *John Bull at his Studies, attended by his Guardian Angell*, No. 9363, is a classic and famous rendering of the Income Tax. Already, on its first appearance, the tax had complications associated with modern bureaucratic ingenuity, and it came into operation on that familiar date, 5 April. There are many satires on the tax, notably No. 9337, where Pitt, by means of 'the French Bug-a-Bo', brings total ruin to the farmer of £200 a year (the income at which the highest rate of 10 per cent. became payable), but the surprising thing, in view of the traditional British reaction to new taxes, is that it was accepted without still more bitter opposition. This was partly due to the discredit of the Opposition, who moreover had shot their bolt over the Assessed Taxes. Doubtless Gillray's witty *Meeting of the Monied Interest* (No. 9282) had something to do with it. But in general its acceptance reflects the change of heart in the country since 1795. A print of 1800 is significant. Ministers, even Dundas, are praised, 'With just one verse for Johnny Bull, Whom some have called a Nincum, Because he did not growl and roar, About the Tax on Income.' The prints on the Foxites have a documented malice, more damaging than the grotesque accusations of Jacobinism in the early months of the war, deriving from their relations with O'Connor. In *The Maidstone White-washer* (No. 9343), an important speech by Fox at the Whig Club, where declarations of Foxite policy were made during the Secession, is cleverly burlesqued. Burdett's visit to the Middlesex House of Correction, which was to have a great effect on politics in Middlesex and Westminster, and which gave him his status as a reformer of abuses, is the subject of No. 9341, *Citizens paying a visit to the Bastille*, by Gillray, the first of many on this topic. In May occurred one of those events which from time to time monopolize attention to the exclusion of foreign affairs. This was Sheridan's play, *Pizarro*. According to the *Monthly Magazine* (in August) it 'obliterates the memory of the Archduke Charles, of Marshal Suwarrow, and General Moreau. In Egypt he combines with Sir Sidney Smith and . . . Ghezzar Pasha to annihilate Bonaparte'. The play is consistently ridiculed in these prints. The transition of the impoverished Foxite to the part of patriot was too striking for it to be otherwise, and Gillray's *Pizarro contemplating over his new Peruvian Mine* (No. 9396) sets the tone of many caricatures. The play owed its vogue to the patriotic speech of Rolla<sup>1</sup> (No. 9397) which was printed as an invasion broadside in 1803, with the title *Sheridan's Address to the People*. An earlier and more short-lived

<sup>1</sup> It was reprinted in *The Times* in 1940 under their 'Old and True' caption.



excitement was a race at Newmarket: in March news was anxiously expected involving 'the deliverance of Europe'. Portentous events were hoped for or dreaded, in Tirol, Egypt, India, and Ireland: John Bull was aware of these things, but his most immediate interest was whether Diamond would beat Hambletonian (No. 9366, *A Week's Amusement for John Bull*).

A very elaborate satire, No. 9349, *Représentant d'une Grande Nation*, is probably French, commissioned by émigrés in England. The Directory is 'Le Quintuple Auto-démocratie ou Demo-Autocratie'. Its foreign policy is voiced by Talleyrand, who makes contradictory and irreconcilable promises and threats to the Powers of Europe, except England who is 'Ennemie de la France—Implacable Albion'. He is applauded by the Foxites and Horne Tooke. The French in Egypt were a great opportunity for the caricaturists, especially Gillray, whose prints deserve study for the truths underlying their extravagances, and who used the *Intercepted Letters*. The publication of selections from letters from French officers in Egypt to friends and officials in France, intercepted in the Mediterranean, caused a sensation; they were translated into French and German and remain an important source for the history of the campaign; they are disillusioned, discontented, despondent. Their publication was attacked by the Opposition as a breach of international good manners; Horner even sets it against the seizure of Rumbold, the British Minister in Hamburg, by Napoleon in 1804. In view of the licence of caricaturists and the Press (for instance, Coleridge's 'Fire, Famine, and Slaughter', in the *Morning Post*, 8 Jan. 1798) this is one of the curiosities of political psychology. They were of course damaging to French prestige and to the defeatism of the Opposition. Gillray's *Siège de la Colonne de Pompée—Science in the Pillory*, No. 9352, is a comprehensive satire on French savants in Egypt and French propaganda to Turks, Arabs, and Africans. When news arrived of Suvóroff's great victories in Italy, he remains for the caricaturists primarily the villain of the conquest of Poland and the sack of Praga, not a great Allied commander. Gillray depicts him as a barbarian war-monster (No. 9390), while bitter dislike of the Russian alliance is shown in his *The Magnanimous Ally* (No. 9415), a cruel caricature of Paul I, noteworthy for its early appearance (17 Sept.); it was reissued in 1801, after it had been fully justified by the Tsar's erratic conduct. French defeats, French generals, the grandiose aims of Bonaparte in the East, and Larevellière-Lépaux are the subjects of No. 9403, *French Generals retiring, on account of their health*, by Gillray (20 June). Actually, Lépaux and Merlin had just been expelled from the Directory by the minor *coup d'état* of 30 Prairial (18 June). *Allied Powers, unbooting Égalité* (No. 9412) marks the turn of the tide. It records successes: Austria and Russia draw from Bonaparte a clumsy boot formed of the map of Italy, the defence of Acre and British naval achievements are alluded to. But he stands on a Dutch cheese from which he is in process of being dislodged by the Prince of Orange. This is an anticipation of the fruits of the unfortunate Anglo-Russian expedition to the Helder. Its failure coincided with the Austrian defeats in Switzerland, and the reversal of the military situation. *The Great Swallow All Disgorging . . .*, No. 9422, is a remarkable print, not from its hostility to Suvóroff and the Russian alliance, but in representing the French as liberators, with Austrians dancing round a Tree of Liberty. The return of Bonaparte to France (23 August) passed unnoticed at the time, but the Revolution of Brumaire is the subject of caricatures showing a noteworthy

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appreciation of its significance. Within three days of the first reports in the English papers, Gillray published his *Exit Liberté a la Francois!* (No. 9426). The Empire was at once anticipated. For instance, in No. 9433, Bonaparte, at the head of a file of soldiers receives an imperial crown from a kneeling ragamuffin. Brumaire is said to have had more effect than any other event in destroying Jacobinism in England, so clear was it that this was a military dictatorship. But Jacobinism was already moribund. And the plight of the Foxites was more desperate than ever, despite the beginning of a period of dearth which was to prove worse than that of 1795. In the summer the Duke of Somerset deplored the 'inadvertencies of Opposition, as they have rendered themselves so obnoxious that they have been the means of throwing an unfounded popularity upon the King and Ministers'.<sup>1</sup> It was significant that the price of porter had been raised 'without clamour'. There is a tendency to blame the Dutch for the failure of the expedition to the Helder (Nos. 9420, 9421, p. 574). War-weariness is reflected in *Political Hoaxing* and *The Beauties of War!!* (Nos. 9416, 9418). The last satires of the year are on the increased price of porter, with Pitt exculpated or otherwise (No. 9430, &c.), and on disappointment and sedition in the Whig Club (No. 9434).

In 1800 the number of prints (50 including some French satires of doubtful date) falls to approximately the low level of 1785.<sup>2</sup> Frustration and disappointment seem to pervade them, though there are some penetrating satires on Bonaparte. The hopes of a speedy and decisive victory had vanished. The year opens with the answer to the peace overture made by Bonaparte in a letter to the King which reached England on 31 December, and was rebuffed in a dispatch from Grenville to Talleyrand. The reply was a diplomatic blunder: the cry for peace in France was silenced, though the Ministerial belief that the offer was not seriously intended, but was a peace offensive in the strict sense of the term, is probably correct: at all events Napoleon said as much in St. Helena. The only satire directly relating to it represents Bonaparte dismayed at 'John Bull's Dispatches' (No. 9512). Whitbread maintained in Parliament that Bonaparte's personal approach to the King (contrary to diplomatic usage) was 'in no way incompatible with the respect which is due from one crowned head to another'. This suggested Gillray's *The Apples and the Horse-Turds;—or—Buonaparte among the Golden Pippins* (No. 9522), in which the republican turds swim in competition with crowned apples representing the sovereigns of Europe. This theme is combined with a comprehensive attack on the Opposition, the Opposition Press, and revolutionary doctrines in general. Bonaparte's departure from Egypt is retrospectively satirized by Gillray in an illustration to intercepted dispatches from Kléber, bitterly indignant at the desertion of the army in Egypt (No. 9523). In Gillray's *The French-Consular-Triumverate, settling the new Constitution* (No. 9509),<sup>3</sup> Bonaparte writes with fierce decision, giving himself supreme power, while the other two Consuls bite their pens in pompous indecision; he tramples on republican constitutions, and has already prepared a future constitution with 'Buonaparte Grande Monarque'. In the background Sieyès searches in senile and impotent haste among his crowded 'Constitutional-Pigeon-Holes', illustrating Burke's dictum: 'Abbe Sieyès has whole nests of

<sup>1</sup> *Lady Holland's Journal*, 1908, ii. 21.

<sup>2</sup> Allowance should probably be made for plates prepared by Gillray for the *Anti-Jacobin* and presumably destroyed; these must have reduced his output on current politics. See above, p. xiii.

<sup>3</sup> See frontispiece.

pigeon-holes full of constitutions ready made, ticketed, sorted, and numbered, suited to every season and fancy.' *The Rival Accoucheurs, or who shall deliver Europe* (No. 9544) anticipates the flattering representations of Bonaparte that filled the print-shops after the Peace Preliminaries began in the spring of 1801. The rivals are Pitt, a quack doctor, whose prescription is 'mint seed', that is, subsidies to European Powers, and Bonaparte, who points to his cannon-balls with his sword, declaring them far more efficacious, since he has 'delivered Europe in one day' (at Marengo), while Pitt has 'been months in attempting to deliver Italy'. The dignity of the handsome general in a design where the other figures are broadly caricatured is striking, and is an indication of the extreme unpopularity of subsidies.

At home, the chief topics are the dearth and the Union with Ireland. As to the Union, the general tone of the prints is hostile facetiousness—jokes on marriage between Hibernia and John Bull. The plates to the *Hibernian Magazine* are very bitter, e.g. No. 9531, *Marriage against Inclination, a Step to Separation*. In this, Erin appeals to 'the constant loyalty of my children'. The prints on the dearth are in striking contrast with those of 1795. The blame is put, not on Pitt and seldom on the war, but on profiteers, corn-factors, and forestallers. This attitude, always latent, was encouraged by an injudicious address to the jury by Kenyon, which led to serious riots in London and elsewhere (No. 9545). Nevertheless, Pitt found it necessary to protest against those (not supported by Fox, who remained Burke's disciple on this question) who were agitating for peace by declaring that the scarcity was due solely to the war.<sup>1</sup> There is no reference, direct or indirect, to the Combination Act of 1799, or to the Act of 1800 that superseded it. This is not surprising,<sup>2</sup> but is scarcely compatible with the interpretation of the Acts as a new departure and a repressive measure comparable with the Seditious Meetings Act which is the subject of so many prints.

From 1794 there has been a sprinkling of satires on the Volunteers in each year (see Index). Some have been classed as political, others as social, but in general the Volunteers evoke ridicule and even hostility. They were regarded, especially in London, as a police force for curbing civil disturbance, and were called out to quell the food riots of 1800. The contrast with the attitude towards the volunteers of 1803 is striking, and illustrates a patriotic broadside of 1803, *A Letter to the Volunteers*, urging them to 'avoid the errors of your first Associations' in the last war. 'It is observed that dress, parade, and ostentation occupied more of your time than attention to discipline. . . . The system of extravagance you adopted produced the most baneful effects; the greatest envy and hatred.' The Volunteer corps are said to have been the chief safeguard of Parliament 'while Democracy raged'.<sup>3</sup> The contrast between the Volunteers of the French Revolutionary and Napoleonic Wars, like that between the popular reactions to dearth in 1795 and 1799-1801, is one of the signs that Jacobinism was dead. The century closed with misfortunes, and a caricature published on the first day of the nineteenth century, a study in facial expression by Woodward, is called *Bad News from the Continent*, namely,

<sup>1</sup> Speech of 17 Feb. 1800.

<sup>2</sup> *Economic Journal, History Supplement*, 1927, pp. 214-28; *Econ. Hist. Review*, 1936, pp. 172-8.

<sup>3</sup> W. Hamilton Reid, *Rise and Dissolution of the Infidel Societies of this Metropolis*, 1800, p. 31.

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news of the collapse of Austria and of the League of Northern Powers under our recent 'Magnanimous Ally', the Tsar.

### PERSONAL SATIRES.

The distinction between political and personal satires remains difficult to draw, with many borderline prints. Military satires present a special difficulty in this volume; in general, prints involving the Army or the Volunteers as a body are classed as political, satires on individuals (unless political in intention) have been classed as personal. In a few composite prints, mainly social, a political subject intrudes (Nos. 9635, 9640). In general, there is a greater proportion of realistic studies of life and manners, as compared with those on stock subjects of humour, than in earlier volumes. This is largely due to Woodward; the plates to his *Eccentric Excursion* (8929, &c.) are interesting as things seen by the traveller; for instance, the interior of a stage-coach, with passengers uneasily asleep, a scene not unlike night travel by train at its worst. Rowlandson, too, has many prints on manners in this volume, but they are primarily works of art; he has not the interest of Woodward in manners and customs as such, though he often depicts them superbly. As always, personal and social satires are inextricably mixed, and it has not always been possible to discover the personal application of a satire (though the specialized knowledge of the reader may supply the missing clue). Personal scandal has diminished with the cessation of the *vis-à-vis* portraits, current from 1769 to 1791, known as *Tête-à-têtes*.

The sensations that amused or even absorbed the town are well illustrated. Two were both literary and theatrical, the Ireland forgeries and Sheridan's *Pizarro*. The latter is treated in caricature from the political angle, except for Dighton's portraits of Kemble and Mrs. Siddons as Rolla and Elvira. On the Ireland controversy there are three prints that, taken together, give an excellent survey of the affair from an extremely hostile angle. They are indeed cruel to the older Ireland, who suffered severely and unjustly from his son's talented imposture. Gillray and Steevens combined in a savage attack on Ireland in a travesty of an over-flattering portrait engraved twelve years earlier (No. 9064). The verses by Steevens are attributed to Mason, Walpole's friend, who had died some eight months earlier. This is seemingly an instance of Gillray's love of false and impossible attributions.<sup>1</sup> For this deliberately insulting print Ireland began a libel action against Steevens, Gillray, and Hannah Humphrey, claiming £5,000 damages, but desisted on legal advice. The *Anti-Jacobin* was a literary sensation of another kind, but the prints relating to it are political, though with literary allusions. Booksellers and publishers attacked are Lackington and Stockdale: Lackington for his 'Temple of the Muses', naïve autobiography, and 'puffing advertisements'. In *Effusions of the Heart* (the title of his daughter's poems) Stockdale is attacked by Gillray for piratical publishing and general lack of principle. This contains allusions that cause it to be classed as political, showing that he was for a short time in 1798 (perhaps as Government agent) owner and publisher of the *Press*, the organ of the United Irishmen. The theme of the poor poet and the arrogant bookseller-publisher is the subject of a plate by Rowlandson (No. 9087).

Theatrical prints are less important than those in Volume VI. Opera

<sup>1</sup> See below, p. xliii.

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dancers were the subject of a violent outburst from Barrington, Bishop of Durham, in the House of Lords. He attacked them as emissaries from France to corrupt our morals (by their costume and poses). This occasioned a number of prints, all ridiculing the Bishop and his morality campaign (No. 9297). Another theatrical sensation was the marriage of Lord Derby and Miss Farren which followed immediately upon Lady Derby's death in 1797. It was the subject of a number of prints (No. 9074, &c.) that mark the end of a long series of satires, many in execrable taste, dating from 1781, on Lord Derby's attachment to Eliza Farren. The only scandal in the career of the correct Kemble is the subject of No. 8730. In *A Theatrical Candidate* (No. 9086) by Rowlandson an ugly actor implores Sheridan for an engagement. This gives an opening for concise criticism of notable actors, and also for comment on Sheridan's treatment of playwrights, actors, and Drury Lane shareholders. Family groups of French and Italian dancers, practising *en déshabille*, are the subject of two charming plates by Rowlandson, recent acquisitions included in the Addenda (Nos. 9670, 9686). The contrasted emotions registered by the occupants of pit and gallery at tragedy and comedy were a favourite subject of caricature, treated by Rowlandson and Boyne in Volume VI. In Nos. 9098 and 9099 Dighton depicts varieties of facial expression in the theatre in studies of men's heads, and Cruikshank represents a pit scene at a tragedy (No. 8776).

Satires on graphic and plastic art are chiefly concerned with the Royal Academy and the fashionable portrait-painter. In 1797 there was an Academy sensation which gave Gillray an opportunity for one of his complicated designs combining fantasy with quasi-realistic portraiture. *Titianus Redivivus* (No. 9085) is a satire on the 'Venetian Secret', the chief subject of discussion at the opening of the Academy. In some respects it is a sequel to his *Shakespeare Sacrificed*, since it also attacks Boydell's grandiose undertaking. Many artists had paid £10 to a young girl, an art student, for the supposed secret of Titian's colouring and technique, and it was agreed that the results were harmful. Seven R.A.s, including Farington (though he discreetly ignores the subject in his *Diary*), were known to have bought the Secret, and many other artists had also done so. The seven are depicted, painting away, each making remarks reflecting Gillray's (unfavourable) opinion of his work, and, incidentally, his admiration for Claude and Wilson. Crowds of other artists are indicated, clamouring for the Secret: eleven are identified by name; they include Lawrence, and though some are now forgotten all have a place in the *D.N.B.* Eight other artists, including Turner and Fuseli, are honourably distinguished from the dupes. Old masters are represented by falling stars, expelled from Heaven by vulgar newspaper puffs. The connoisseurs also have their place: Malone, Abraham Hume, Sir George Beaumont. Hoppner, one of the seven, is also caricatured by Gillray in No. 8841. In an illustrated acrostic Wilton is attacked for his management of the Academy Schools (No. 8519). Old Nollekens putting the finishing touches to one of his Venuses is the subject of a well-known plate by Rowlandson. The fashionable portrait-painter is ridiculed in No. 9639 (an echo of the portrait of the Primrose family) and in one of the plates to his *Comforts of Bath* (No. 9321). His *Artist travelling in Wales* (No. 9445) is a realistic study of the artist on a sketching tour in the wilds of Wales.

Prints on musical subjects are chiefly concerned with the amateur. The painful singing of the elderly spinster is the subject of three prints (Nos.

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8381, 8764, 9307). The atrociously bad accompanist is the subject of No. 9586. The country caller who appropriates the piano to the boredom of her hosts is the subject of *The Vicar's Visit returned!* (No. 9481). A well-known print by Gillray, *A Country Concert;—or—An Evening's Entertainment in Sussex* (No. 9306), has been explained as Mrs. Billington singing and playing for the Duke of Sussex, the other instruments being 'cello, flute, and violin. This interpretation forgets that Prince Augustus was not yet Duke of Sussex, while his association with Mrs. Billington (at this time in Italy) was some twenty years later. In *Savoyards of Fashion or the Musical Mania of 1799* (No. 9459) five ladies (probably portraits) play instruments generally associated with street music: hurdy-gurdy, tambourine, &c. The fashionable private concert is a secondary subject of No. 9404, a print on Sunday observance. A concert at Bath is one of the plates to No. 9321.

Medical satires are generally concerned with the appearance and foibles of the old-fashioned physician, or his younger and more modishly dressed colleague. A typical print of burlesque character is *Doctors differ and their Patients die* (No. 8590). More realistic is Rowlandson's print of three doctors in attendance on a patient at Bath (No. 9321). But one medical subject of great importance is illustrated, the attempt of the surgeons to replace their City Company (which expired through neglect in 1796) by a College of Surgeons. Their Bill was defeated by the opposition of the remnants of the old Company, small practitioners of little education, and by a violent speech by Lord Thurlow. The difficulty was overcome soon afterwards by the grant of a Charter. The prints reflect the unpopularity of surgeons who are represented as ruthless hackers and slashers, profiteers, and (inconsistently) associates of barbers (No. 9092, &c.). Thurlow accused them of 'merciless cruelty'. There are two symbolical representations of disease: a famous plate by Gillray on gout (No. 9448) and Newton's *The Blue Devils* (No. 8745) on hypochondria.

The lawyer is more harshly treated than the doctor. He is peculiarly and traditionally associated with the Devil, cf. *A Lawyer and his Agent* by Dighton (No. 8394). His typical clients, John Doe and Richard Roe, are the subject of two prints and are alluded to in two others (No. 8912). More specifically, his client is generally a countryman, as in No. 8393, by Rowlandson, where a booby squire sits in consultation with five barristers, or in *The Attorney* (No. 9486). Lord Abington expressed similar views of his (former) solicitor and of lawyers in general in a speech in the Lords, calling them 'pettifogging attorneys' and 'rotten limbs of the law'. He sent this challenge to the profession to the newspapers, even paying for its insertion. The result was a criminal information, imprisonment, and fine (No. 8520). Erskine's speeches in crim. con. cases are satirized in No. 8374; it is true that these oddly anticipate Mr. Serjeant Buzfuz.

The prevalence of suits of crim. con. (see index) is a favourite topic, especially in relation to the large damages awarded, which made such suits, it is said, a profitable speculation. Faro tables as a means of making money resorted to by women of fashion became notorious in 1791 (No. 8075). They were run on a business footing by Lady Buckinghamshire and others. Kenyon declared in court that if 'the highest ladies of the land' should be convicted before him of illegal gaming they should 'certainly exhibit themselves in the pillory'. Thereupon the chief practitioners were so exhibited in caricature as *Faro's Daughters* (No. 8876, &c.). This had a sequel in the following year. Two footmen, dismissed on

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suspicion of having stolen the faro bank belonging to Lady Buckinghamshire and her partners, informed against them for illegal gaming. Fines were imposed in the police court, but the caricaturists depicted Kenyon carrying out his threat. The degeneracy of the age, on account of fashionable vices and extravagance, as compared with Elizabethan times, is the subject of *Days of Yore!!* and *The Days we live in!!* by Woodward (Nos. 9104, 9105).

Parsons are generally depicted as gross and carbunched, or young, sleek, fashionable, ingratiating. Woodward makes great play with both types. In his *Symptoms of Divinity* (No. 9643) parsons are shown in eight different circumstances, all discreditable. Twelve types of preacher are depicted in *Parsonic Piety* (No. 9647). The guzzling parson is the subject of No. 8323. The *Battle of Bangor* (No. 8881) is one of two prints on a deplorable incident in the history of the diocese. On the whole, the attitude to the Church and the parson, and the relative immunity of the dissenter, seem to reflect a more radical viewpoint than would be expected in a period generally associated with Tory reaction. Other stock subjects of caricature are the Scot, the Irishman, the Welshman (one print only, *A Welch Justice*, No. 9651), and the Jew. The Scot (No. 8550) climbs from abject poverty to the House of Lords; he is an unpleasant character, with a sly thrust at Dundas, who throughout personifies the Scot in politics. The Irishman is primarily a man of pleasure, brawler, gambler, and spend-thrift; he too rises from the humblest origins, but comes to a violent end (No. 8562). The Irish peasant is ignorant, absurd, and callous (Nos. 8747, 8748). Jews are money-lenders, stockbrokers, pedlars, or dealers in old clothes. The English counterpart of these characters (besides John Bull) is the 'cit', the subject of many prints in which he appears in his traditional parts: he is a guzzling alderman (e.g. No. 9472), he rides or drives, always clumsy and sometimes aping the manners of St. James's (No. 9466). He fishes in the New River, he learns to dance, he is a pert commercial traveller. The 'snug box' (traditionally at Islington) is depicted by Nixon (No. 8556). The cit's Sunday outing includes the tramp to the ordinary at a suburban tavern, and the guzzling that goes on there (Nos. 8405, 8515), as well as the family party in a tea-garden (No. 8934). He is a volunteer, suffering in a riding-school (No. 8476) or drilling in his shop (p. 515). There are two sets of four prints on the cockney sportsman in the fields round London, one by Gillray after an amateur (No. 9596, &c.). In one print only there is an element of tragedy: a prosperous citizen has retired to the country to find that, despite his coach and a comely wife and pretty daughter, he is visited by no one (No. 9500).

More realistic studies of social life include the street scenes in Rowlandson's *Cries of London* (No. 9474, &c.) and his charming 'Entries of London' (No. 9317, &c.), views outside turnpike gates. A crowd gazes at a Punch and Judy show in No. 8774. There are also the plates to Woodward's *Eccentric Excursion*, whose note is humorous realism and local character. (Some purely topographical plates have not been catalogued.) The departure of the Margate packet and the landing of the passengers are depicted in Nos. 8400, 8401. In contrast with Volumes V and VI there are no prints on Cambridge, several on Oxford. Three very amateurish little etchings show undergraduates (university not specified) in their college rooms (No. 9656, &c.). The two prints on Christmas festivities (Nos. 8587, 9661) both illustrate kissing under the mistletoe. These are interesting from their date. It is said that the practice did not begin before the early years of the nineteenth century.

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These caricatures are an important source for the history of costume. The limp high-waisted dress associated with the Directory and the Empire makes its first appearance in 1793. It is still a matter of controversy whether it originated in France or in England, though it owes much to David, and is especially associated, in its more transparent form, with Mme Tallien. It appears here as the innovation of Lady Charlotte Campbell, who caused much comment early in 1793 by appearing in a dress intended to imitate the draperies of a statue, with a swelling below the waist, and much exposed or defined breasts. The pad, which gave the swelling the form of pregnancy (or was said to do so) was a popular topic in 1793, and was even the subject of a play (No. 8388). Dresses with very high waists and puffed sleeves, worn with tall feathers in the hair, were characteristic of 1794. In 1795 there were two novelties, the turban (No. 8755) and the parasol with the jointed stick, anticipating the Victorian carriage parasol (No. 8754). Bunches of straw and straw trimmings generally were worn in 1795, perhaps in support of the straw-plait industry which was much patronized by charitable ladies during the war (No. 8756). The high-waisted dress was at its most shapeless during 1794 and 1795. In 1796-7 the transparency of women's dress became the chief topic. Scanty and diaphanous dress is the subject of Gillray's *Ladies Dress, as it soon will be* (No. 8896), a print mentioned by Mathias, in a note to his *Pursuits of Literature*, as a deserved satire on the dress of the period. These anticipations of what came to be known as Empire fashions brought with them the cross-gartered sandal or low shoe (*cothurne*) (No. 9328). The wig simulating natural hair and worn on a shaved head by both men and women is the subject of No. 9313. The reticule, 'ridicule', or *balantine* was a development of the necessary disappearance of the old-fashioned pocket from clinging draperies; it was a minor topic of the day in both London and Paris (No. 9577). The fashion for thin transparent dresses introduced new developments in underclothes (No. 9456), influenced by a very cold winter in 1799-1800, see *Boreas effecting what Health & Modesty could not* (No. 9608). Men's fashions satirized here are the spencer (also worn by women) and cropped hair (Nos. 8628, 8763); both had appeared earlier but were revived and popularized. The *Incroyable* was a dress fashionable in Paris in 1796, apparently under the impression that it was an English mode: its characteristics are a loose coat with large revers and bulky swathed neckcloth (much worn in England) with top-boots. In a French print, No. 8833, Malmesbury wears this dress (which was also depicted as an *émigré* fashion, worn at Coblenz) as an Englishman in contrast with the more elegant Frenchman. In 1799 a very ugly fashion for men is here caricatured as French. Its chief features were a wrinkled coat with high collar much padded and inflated sleeves gathered at the armhole, known as a Jean de Bry, and worn with tasselled Hessian boots (No. 9425). Skeffington, the fop *par excellence* of the early nineteenth century, makes his first appearance in caricature in a peculiarly ugly form of this dress worn with powdered hair and large dark whiskers (No. 9440). The feminine fashions were a coalscuttle scoop of straw which hid the face, so that its wearers were known in Paris as *Les Invisibles*, and a small straw cap, just covering the head, sometimes shaped as a jockey-cap (No. 9454).

As before, social injustice is only by exception a subject of graphic satire. A new spirit, a greater awareness, is, however, apparent in satires classed as political. The appointment of Fast Days, with prayers for the success of British arms, evoked a telling contrast between a dinner at



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Lambeth Palace and the bare table of a poor weaver's family in Spitalfields: in Coleridge's words 'a turbot feast for the rich, and their usual scanty morsel for the poor' (No. 8428). A bitter attack on the callous charities of the rich who reduce their consumption of bread is made by Gillray in *Substitutes for Bread;—or—Right Honourables saving the Loaves, & dividing the Fishes* (No. 8707), while his comparative list of wages and prices in No. 8665 is a documented approach to the problem of poverty. The dictum that the law is the same for rich and poor is ridiculed in No. 9636. More traditional themes are imprisonment for debt (see index), and the vestry feast at which the parish vestry guzzle at the expense of the poor rate, while the poor starve (Nos. 8770, 9639). In Newton's *A Row at a Cock and Hen Club* a characteristic scene of the London underworld is represented, probably with realism though with a touch of decorative burlesque (No. 9309).

### ARTISTS.

In this volume Gillray's supremacy in political caricature is more apparent than ever: there are also many interesting plates on non-political subjects. His output too surpasses that of any other artist, while in 1784-92 it was less than that of Rowlandson and almost equalled by Dent.<sup>1</sup> His line has already lost something of the mastery apparent *circa* 1786-8, and conspicuous in (e.g.) Nos. 7011, 7298, but his fantasy, irony, inventiveness, and political insight are at their height. His use of pseudonyms, and of imaginary draftsmen who allegedly supply him with designs, is characteristic of his love of sardonic mystification. In this spirit he used Sayers's signature for plates parodying those of Sayers,<sup>2</sup> attributed libellous verses to the recently deceased Mason,<sup>3</sup> and ascribed his set of *Egyptian Sketches* to the intercepted drawings of 'an ingenious young artist attached to the Institut National at Cairo' (No. 9355). Thomas Humphrey, aged thirteen, becomes the draftsman of three plates with a pseudo-childishness of line and conception. No. 8381, probably by Gillray, has a shaky technique that cruelly conveys the quavering voice of an elderly woman. Prints of the Archduke Charles and Suvóroff, clearly not from life, are inscribed 'drawn from life by Lieut. Swarts of the Imperial Barco Regiment'. A similar spirit inspires the insulting *ad vivam del' et fecit* of No. 8811. 'Miss Mary Stokes', who ostensibly drew Gillray's *Paris Beau and Belle* (Nos. 8430, 8431), has probably no more substance than Lieutenant Swarts, but covers a certain amateurishness that heightens the ferocity of the conception: conceivably she is one of the amateurs whose work was etched by Gillray. 'Thomas Adams' appears, like 'John Schoebert', a mere pseudonym, though probably having some cryptic significance. 'Henry C—L may be an allusion to the subject of No. 8896. Some of the drawings supplied to Gillray by amateurs are in the Print Room: they vary from the rudimentary sketch (No. 9184) to the drawing which is fairly closely followed (No. 8892). In other cases there is documentary evidence as to the originator or designer (Nos. 8682, 9423). Amateurs with some individual status are noticed below.

From 1793 to 1797 the work of Rowlandson is scanty, chiefly represented by reissues of earlier plates, and by etchings after Woodward in which

<sup>1</sup> The British Museum possesses a more nearly complete collection of Gillray than of any other caricaturist of the period except Sayers.

<sup>2</sup> See Volume VI, p. xxx.

<sup>3</sup> See above, p. xxxviii.

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his own manner is subordinated. In 1798 there is a new impetus from scenes of military life, with plates on the Volunteers and on the Army. The interesting topographical plates of turnpike gates round London (No. 9317, &c.) have many details of Army life. This renewed activity may owe something to Ackermann's appearance as a printseller; at first he was as closely associated with Rowlandson as Hannah Humphrey with Gillray. This period of Rowlandson's work in caricature and humorous genre is transitional between his earlier work, represented here in the *Addenda*, and his later manner, as for instance the Dr. Syntax plates.

For Dighton too the period is transitional.<sup>1</sup> The finished water-colours with whole-length figures that he had done for Bowles's series of mezzotints come to an end. Perhaps the last is No. 8416, though the half-length types in the series of small mezzotints continue for a year or two longer, and the small portrait heads or half-lengths also continue to about 1795. In 1794 the series of whole-length caricature portraits etched by himself begins with a caricature of Stephen Kemble. In 1796 there is a caricature, unlike his other work, and seemingly an imitation of Woodward (No. 8912). In 1797 and 1798 he produced several interesting political caricatures with some characteristics of both his earlier water-colours and his etched portraits, which are yet unlike both, and seem to be experimental (Nos. 8996, 9047, 9098, 9216, 9222, 9687). In 1799 he reverts to portraiture with two theatrical portraits, scarcely caricatures, and the well-known series is launched. His very interesting Westminster Election scene of 1796 (containing a self-portrait) was etched by Bate and afterwards mezzotinted by Sadd (No. 8815).

The work of Isaac Cruikshank continues on the same lines as in Volume VI, perhaps gaining facility, but he is always a very variable artist. He etched much of Woodward's work and did designs which were engraved for Laurie and Whittle's series of 'Drolls', besides the caricatures which he both designed and etched. He has the distinction of having produced the first English caricature of Napoleon. In this volume Cruikshank denotes Isaac: the name of George (born 1792) appears as the copyist on a tiny scale of plates by Gillray and of one by Rowlandson for a work which Hone intended to publish as a defence of his *Political Litany* (though the relevance of some of the plates selected is obscure). The book was presumably given up on Hone's acquittal in 1817. Reduced copies of many of Gillray's plates were published in 1818. One of these<sup>2</sup> is attributed to Cruikshank by Reid, who apparently did not know that it was one of a set. If the attribution is correct, and there is no reason to dispute it on grounds of style, many, probably all, of the other copies must be by him. The attribution has therefore been noticed in the Index.

Richard Newton's work gains in power in this volume. He was a miniaturist as well as a caricaturist, and he has two manners, one grotesque and bold, the other realistic, conventional, and rather charming, used occasionally, as in No. 8552. Both manners are fused in a design which admirably combines realism and decorativeness, No. 9309, done in the last year of his life, for he unfortunately died in 1798 at the age of twenty-one. His work suggests that his sympathies were with the democrats, and he drew portrait groups from life of the political prisoners in Newgate in 1793. The work of Dent disappears in 1793; his last plate is also his most ambitious (No. 8350). Two new caricaturists appear in this volume,

<sup>1</sup> See H. M. Hake, 'Dighton Caricatures', *The Print Collector's Quarterly*, xiii. 136 ff.

<sup>2</sup> *A Kick at the Broad Bottoms*, 23 Mar. 1807.

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Cawse and Ansell. Cawse is mainly known as a portrait-painter and he exhibited at the Academy from 1801 to 1844; his caricatures belong to the earlier part of his life. The caricaturist known as Ansell presents some difficulties. His work, which is individual and easy to recognize, at all events in its earlier period, begins in 1797. His identity as Ansell depends on attributions made by E. Hawkins on prints now in the British Museum.<sup>1</sup> It has been assumed that he is identical with Charles Ansell, who exhibited at the Royal Academy in 1780 and 1781, and whose *Death of a Race Horse* was engraved in six plates in 1784. There is a charming water-colour by him in the Print Room, and four signed plates in this volume, the last in 1796. All are social subjects, and there is no obvious connexion between this work and the political satires of 'Ansell' which begin in 1797 and continue at least into the second decade of the nineteenth century. There may therefore be two Ansell, and a (hypothetical) distinction has been made in the Index between Charles Ansell and Ansell. The latter may be identical with James K. Ansell who drew, engraved, and published a plate called *A Flemish Diligence*. This has the imprint 'Drawn & Engrav'd by James K. Ansell at Brussels, March 1794. London, Sep. 8, 1794 Publish'd for J. K. Ansell at No 9 Clement's Inn'.<sup>2</sup> This has a scratchy amateurishness unlike the later prints, but might well be a juvenile effort of the later artist, whose work is competent, and politically intelligent and well informed. He also did non-political plates in a similar manner. West is another puzzling artist. Several artists of this name were working in England, and not all the plates inscribed 'West' by E. Hawkins appear to be by the same hand. Two plates of 1787 attributed by Hawkins to West and by Grego to Rowlandson (Nos. 8260, 8261) are in the manner of Raphael West.

Caricaturists who in different ways are to some degree amateurs are Woodward, Sayers, Bunbury, and Nixon. Woodward was an untrained artist, who never etched his own designs, and was the son of William Woodward, of Stanton Hall, Derbyshire, a large house, still standing.<sup>3</sup> He makes a very considerable figure in caricature; he was original, prolific, and varied. He was also a humorous writer, and his plates clearly owed much of their popularity to the inscriptions. It would appear from the titles to Tegg's *Caricature Magazine* that *circa* 1807-9 his prestige as a caricaturist was greater than that of Rowlandson, who etched many of his designs. There are some interesting plates by Sayers in 1794 and 1795, but after 1795 his work appears only at rare intervals. The work of Bunbury is almost over, and perhaps all the prints in the volume except No. 8619 (from a drawing of 1794) are from earlier drawings or are copies or reissues of earlier plates. Nixon, who had a position of some importance in the Bank of England,<sup>4</sup> only produced an occasional caricature. He was an exhibitor at the Academy, and his vein was chiefly social comedy, but he did a large and elaborate design on the French Revolution, *French Liberty* (No. 8334), much admired by the de Goncourts.

The work of the occasional amateur, less in Volume VI than in Volume V, has become still less frequent, though many doubtless supplied hints and sketches to the professionals and the print-sellers. One of Gillray's most popular plates on costume is from a drawing by Miss Aynscombe.

<sup>1</sup> See Broadley, i. 45.

<sup>2</sup> A. de R., ii. 126.

<sup>3</sup> Information from Mr. F. Williamson, curator of the Museum and Art Gallery, Derby.

<sup>4</sup> Miss Banks has endorsed a print 'By Mr. Nixon of the Bank'. See also B.M. Add. MSS. 27337, f. 156.

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Maria Carolina Temple, who is represented in the British Museum by a pleasant humorous water-colour, designed two plates. Brownlow North, second son of the Bishop of Winchester, designed some well-known comic plates etched by Gillray. The first of these appeared in 1800, notably a set of four hunting scenes (No. 9588, &c.). While he was at Cambridge some of his drawings were etched by Baldrey, and three are catalogued here, published in 1798 and 1799. Another amateur of similar calibre, and with a similar vein of broad comedy, whose work was etched by Gillray is 'I. [J.] C. Esq', a signature later expanded to 'J. Cd.'

Among foreign artists represented here the most outstanding is David. He was commissioned by the Committee of Public Safety to employ 'les talens et les moyens qui sont en son pouvoir, à multiplier les gravures et les caricatures qui peuvent réveiller l'esprit public et faire sentir combien sont atroces et ridicules les ennemis de la liberté et de la république'. It is interesting to note that David carried out these instructions by two plates; one is a schoolboy conception of the British Army as ridiculous and contemptible (No. 8462), the other 'représente le Gouvernement anglais sous la forme d'une horrible et chimérique figure, revêtu de tous ses ornements royaux' (No. 8463). The Committee ordered 1,000 impressions of each caricature. A German artist, Starcke of Weimar, is known only for the plates he engraved for *London und Paris*; these were all copies of English or French prints, chiefly by Gillray. He was an accurate, almost a slavish, copyist, with no freedom of line; he occasionally combines two plates by introducing a second copy on a minute scale in the form of a placard or picture within the first design.

### PRINTSELLERS AND PUBLISHERS.

Though many names appear in the Index only a minority represent printshops, and still fewer the shops specializing in caricatures. The index is strictly speaking one of imprints, so that many booksellers are included whose names are on plates to the books they published. In this volume a list is given, for the sake of convenience, of the periodicals whose plates are catalogued; it will be noticed that the *Anti-Jacobin* is not included: the illustrations to it were not plates to the paper.

The caricature printshops in this volume are Humphrey, Fores, Holland, Aitken, Bowles and Carver, Sayer, who was succeeded by Laurie and Whittle in 1794, Ackermann, and Allen. Humphrey for the first time rises to the front rank as the exclusive publisher of Gillray's plates. She also published Sayers's work during this period. In 1797 she moved from Bond Street to the well-known shop in St. James's Street, depicted by Gillray in *Very Slippery-Weather* (10 Feb. 1808). Her only rival was Fores, who, unlike herself, published the work of many artists, including Rowlandson and Cruikshank, but none exclusively. His Caricature Exhibition, which began in 1789, ended in 1794. In March 1793 he added to the attractions of 'the head and hand of Count Struensee'<sup>2</sup> 'a correct Model of the Guillotine, 6 feet high'. After January 1794 this object ceases to figure in his imprints; the Exhibition is not advertised after 12 October 1794, when it is said to have been 'just fitted up in an entire novel stile'. Fores specialized in supplying complete collections of caricatures, and there are indications that the large collection in twenty volumes so kindly lent to the Department by Mr. Anthony de Rothschild was supplied by Fores.

<sup>1</sup> *Archives Nationales*, quoted Blum, p. 195.

<sup>2</sup> See Vol. VI, p. xxxiv.

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The order given to him by Mr. Johnes of Hafod, Cardiganshire, for 'all the caricature prints that have ever been published' has already been noted.<sup>1</sup> He also advertised 'Books of Caricatures' and 'Folio's of Caricatures lent out for the Evening'. In 1795 he moved from Number 3 Piccadilly to Number 50, 'the Corner of Sackville Street', where the firm remained till the house was pulled down a year or two ago. Holland's output shows a falling off in this volume. In 1793 he was imprisoned in Newgate for a political offence (see No. 8342). Aitken was always a secondary printseller, and his output shrinks during the period. Ackermann opened a printshop in the Strand in 1795, but does not seem at first to have published caricatures. At all events, the first appearance of his name on these prints is in 1798, and in this volume his output is restricted to the work of Rowlandson (though he did not publish all his work) and to plates which though humorous are scarcely caricatures. On 27 November 1797 he advertised in the *Morning Herald* his removal from 96 to 101 Strand, finding his present establishment 'too confined, from a continued encouragement by the Nobility, the Gentry, and the Public in general for several years'.

The City printshops of Bowles and of Laurie and Whittle are in a different category. They produced comic prints, rarely political caricatures, for a clientèle that was certainly not that of St. James's; the 'Drolls' of Laurie and Whittle were advertised as suitable for sale by country booksellers. Both were very ancient firms. The former was in existence by 1709 in St. Paul's Churchyard.<sup>2</sup> Carington Bowles died in 1793 and was succeeded by his son Carington who carried on the business as Bowles and Carver. The series of humorous mezzotints known as 'Postures' continued to be sold, dates were obliterated, and prints were issued with altered imprint and date during the later '90's. The last of the series appearing in this Catalogue is Number 3768 (see p. 145), published 17 February 1794. The smaller series can only be dated approximately, but prints were issued after the hair-powder tax of 1795. Laurie and Whittle succeeded Robert Sayer, who died at Bath, 29 June 1794. The Fleet-street shop was that of the very ancient business of the Overton family at the Golden Buck.<sup>3</sup> They continued the series of 'Drolls' begun by Sayer and issued a catalogue in 1795 which includes many of the Bowles mezzotints. Besides this numbered series which went on for many years, there is a similar set, not numbered, and in broadside form with verses engraved or printed beneath the design (e.g. Nos. 9503, 9504). M. Allen of 15 Paternoster Row published a few prints, all by Cruikshank; his imprint succeeds that of Allen and West, or Allen & Co., the firm which published Woodward's *Eccentric Excursion*. He was afterwards a publisher of Napoleonic broadsides.

Newton opened a printshop which he called 'his Original Print Shop', but he apparently published only his own prints and by no means all of those. Kay sold his prints at his own shop in Edinburgh, Dighton published his at 12 Charing Cross, but the place was probably more studio than shop. Dent published his own plates, but sold his prints through the print-sellers, Aitken at this period. Baldrey, Dickinson, and Alken were artists who were also print-sellers. Luffmann and Jenner appear to have been engravers who occasionally published prints of their own. Many artists occasionally published their own plates. Rowlandson did so before and after the period of this volume, but his imprint does not appear in it. It is interesting to find Henry Angelo publishing an important plate by his

<sup>1</sup> See above, pp. xvi-xvii.    <sup>2</sup> See Vol. V, pp. xxxvii-xxxviii.    <sup>3</sup> *Ibid.*, p. xxxviii.

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friend Rowlandson. Gillray's publishing venture has been noted.<sup>1</sup> He had previously published one or two plates.

Few prints were published outside London. There was Kay of Edinburgh; Baldrey who published in Cambridge had also a shop in Holborn. One plate has the imprint of Turton, Manchester. In Dublin there was McCleary, afterwards notorious for his piracies; his name appears on two plates, one copied from a print by Cruikshank, the other insignificant. The French imprints include that of the famous Martinet, whose shop was opened in 1795. His shop-front appears in Bosio's *Les Musards de la Rue du Coq à Paris*; a copy was published by Tegg about 1814.<sup>2</sup>

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<sup>1</sup> See above, pp. xii-xiii.

<sup>2</sup> Broadley, ii. 28-30. See also Colas, *Bibliographie gén. du Costume et de la Mode*, Paris, 1933, ii. 1307-9.

## CORRIGENDA, ETC.

### TO VOLUME IV

- 4727 (1774, see Vol. v, p. 190) Reissued, Fores, 23 May 1799 (A. de R., 'Bunbury', p. 12).
- 4728 (1773) Reissued, J. Harris, 27 Feb. 1799 (Ibid., p. 80).
- 4759 (1773) A reissue with the imprint *Published as the Act directs May 23, 1799 by S. W. Fores N<sup>o</sup> 50 Piccadilly* (No. 4759 A).  
A reduced copy by Rowlandson (Grego, i. 372) in *Caricatures*, ix. 190 (No. 4759 B).

### TO VOLUME V

- 5213 Reissued, Fores, 23 May 1799 (A. de R., 'Bunbury', p. 14).
- 5214 A reissue, with imprint as No. 4759 A (No. 5214 A).
- 5215 Reissued, Fores, 3 Feb. 1799 (A. de R., 'Bunbury', p. 14).
- 5216 Reissued, J. Harris, 3 Feb. 1799 (Ibid., p. 17).
- 5361 Cf. No. 9684.
- 5807 There is a state *Publish'd as y<sup>e</sup> Act directs 2<sup>d</sup> March 1772* (A. de R., viii. 81).
- 5913 Reissued, Fores, 23 May 1799 (A. de R., 'Bunbury', p. 19).
- p. 807. Index, s.v. Tyrconnel, for 1st earl, read 2nd earl.

### TO VOLUME VI

- p. xxiv, l. 37. For No. 8150 read No. 8145.
- p. xxix, l. 41. For No. 5877 read No. 6877.
- 6713 Mrs. Hobart and Mr. Bradshaw appear as Violante and Felix in Mrs. Centlivre's comedy *The Wonder!*, performed at *Sans Souci*, Ham Common, on Nov. 3, 4, 5, 1783. The inscription is from an epilogue by Miles Peter Andrews spoken by Mrs. Hobart after a performance of Murphy's *All in the Wrong*, printed, *Morning Chronicle*, 11 Nov. 1782.<sup>1</sup>  
There is a later state inscribed *Ham Common Theatre*.
- 7189 Published with the imprint: *London, Published April 3<sup>rd</sup> 1791 by S, W, Fores N<sup>o</sup> 3 Piccadilly* (A. de R., iii. 190).
- 7227 Attributed to Raphael West.
- 7229 Reissued, Fores, 8 Mr. 1794 (A. de R., 'Bunbury', pp. 90-3).
- 7230 Reissued, Fores, 15 Mar. 1794 (Ibid., pp. 94-7).
- 7330 Some alternative identifications are given in A. de R., 'Gillray', pp. 76-9; one only is completely satisfactory: Orléans (Égalité) for Cornwallis. Lord Carlisle replaces Sir J. Johnstone, but appears also as in No. 7330. The Duke of Portland replaces both the Marquis of Buckingham and (probably correctly) Sir P. Francis. Lord Sydney replaces Sir G. Shuckburgh and is (incorrectly) replaced by Keppel (d. 1786). Lord Coventry replaces General Bligh.

<sup>1</sup> Information from Miss Sybil Rosenfeld.

- 7393 The scene and the verses (parodied) are from O'Hara's burletta *Midas* (also parodied in No. 7498).
- 7436 The engraving from which this photograph was taken has been presented to the Museum.
- 7586 Alternative identifications from A. de R., ix. 118, are for Locatelli John Charles Lochee who did portrait medallions for Tassie and Wedgwood, and for the Duchess of Devonshire her sister Lady Duncannon (Lady Bessborough).
- 7635 For '? Barrington' read Charles Berington, Vicar-Apostolic of the Midland Division and a member of the Catholic Council.<sup>1</sup>
- 7695 Published 16 Feb. 1791 by Fores, with inscription as quoted from Challamel (A. de R., iii. 161).
- 7699 For Prince Ernest read Prince Edward.
- 7702 For Prince Ernest read Prince Edward.
- 7747 The man in the cask is identified as 'Deighton', probably Robert Dighton the artist, his 'Knowing One' and 'Deep One' being the manipulators of the cask.
- 7792 *A Deep One. Pub Aug 21 1792 by S. W. Fores N<sup>o</sup> 3 Piccadilly* (A. de R., ii. 83). Cf. No. 9683.
- 7799 An adaptation of No. 1609 (1749) attributed to 1719, the date corrected under No. 3047.
- 8005 The 'amorous Irish Barrister' is John Philpot Curran.
- 8018 For *Attic Miscellany*, i. 113, read ii. 113.
- 8027 The verses are from *The Barber's Nuptials*, by G. Huddesford. *Poems*, 1801, i. 104-9.
- 8138 p. 938, l. 8, for 6919 read 16919.
- 8196 An original water-colour, no title, is in the Print Room; there are minor variations from the etching (Cannon Collection). See also No. 9663.
- 8205 Last line, for 3½ read 13½. Reissued, Fores, 15 Mar. 1794 (A. de R., 'Bunbury', pp. 82-3).
- 8235 Imprint, *Published July 26, 1792 by S W Fores N<sup>o</sup> 3 Piccadilly* (A. de R., xii. 152).
- 8236 Imprint, *Published July 1792 [etched over an earlier date] by S W Fores N<sup>o</sup> 3 Piccadilly* (Ibid., p. 150).
- p. 1020 Index, add to Mills, Selina, m. Zachary Macaulay 1799.
- p. 1028 Index, s.v. Tyrconnel, for 5th Earl read 2nd Earl.

<sup>1</sup> Information from Mr. Wickham Legg.



CATALOGUE OF  
POLITICAL AND PERSONAL SATIRES

1793-1800  
(Nos. 8284-9692)

Caricature in its most important practice is satirical, and satire is essentially a sort of complaint and disapproval, its best effects being most readily produced in the spirit of opposition.

DAVID LOW, 1932.

La lutte s'étendra aux deux hémisphères, c'est sur les ruines de la Tour de Londres que vous devez signer le traité qui réglera les destinées des nations et fondera la liberté des mondes.

KERSAINT: in the Convention, 1 Jan. 1793.

La Carthage moderne sera détruite.

BARÈRE: in the Convention, 1 Aug. 1793.

1793

POLITICAL SATIRES

8284 THE CONTRAST | 1793

[Rowlandson after Lord George Murray.]

*Pub Jan 1<sup>st</sup> 1793 by S W Fores No 3 Piccadilly. 1<sup>l</sup> 1<sup>s</sup> 0<sup>d</sup> p<sup>r</sup> Hundred Plain and 2<sup>l</sup> 2<sup>s</sup> 0<sup>d</sup> Coloured Price 3<sup>d</sup> Plain, Coloured 6<sup>d</sup>*

Engraving (coloured impression). A close copy of No. 8140<sup>1</sup> with the same inscriptions. One of the prints advertised by the Crown and Anchor Society (see No. 8316, &c.) on a broadside reprint of Loughborough's speech on the Alien Act, 26 Dec. 1792 (B.M.L., 648. c. 26/19): 'The happy and flourishing State and Wealth of Great Britain, contrasted with the Horrors, Massacres, and Poverty of France.' For similar contrasts, cf. Nos. 8288, 8289, 8301, 8609, 8695. Cf. No. 8287, &c.

de Vinck, No. 6119. A copy in Jaime, ii, Pl. 64 G., reversed and with French inscriptions.

A French copy: Blum, No. 607.

9 $\frac{3}{4}$  × 13 $\frac{7}{8}$  (pl.). Diam. of the two circles c. 6 $\frac{1}{4}$  in.

8285 REFLECTIONS ON THE FRENCH REVOLUTION.

[I. Cruikshank.]

*London Pub Jan<sup>y</sup> 1 1793 by S. W. Fores No 3 Piccadilly who has again opened his Exhibition Rooms to which he has added several Hundred Old & New Subject Admit<sup>ce</sup> 1<sup>s</sup>*

Engraving (coloured and uncoloured impressions). Burke, a colossal figure, lunges forward and to the r., a dagger in each hand. Behind, the House of Commons is indicated, empty except for the Speaker (Addington) in the background, raising his arms in dismay, and Fox in the middle distance, who flees, looking over his shoulder to say, *D—me he's got the French Disorder*. Burke frowns; a scroll issues from his fiercely closed lips: *Plunderers Assassins Republicans Villians Cut Throats Levellers Regicides Lovers of Disorder Exporters of Treason & Rebellion These are Articles they Deal in*.

A satire on the famous dagger scene during the debate on the Alien Bill on 28 Dec. 1792, when Burke said it was his object 'to keep the French infection from this country; their principles from our minds and their daggers from our hearts'. *Parl. Hist.* xxx. 189. In this speech Burke acknowledged his indebtedness to Fox, but said that 'from the moment he saw him countenancing the proceedings in France . . . no public connexion could subsist between them . . .'. *Ibid.*, p. 181. See Nos. 8147, 8148. For their quarrel see No. 7854, &c. For Burke's *Reflections* see No. 7675, &c.

14 $\frac{1}{8}$  × 10 $\frac{1}{8}$  in.

<sup>1</sup> The woodcut copy, No. 8149 A, was used for the cover of *The Antigallican Songster*, No. 1, 1793. (B.M.L., 1890. e. 18.)

8286 THE SLOUGH OF DESPOND;—VIDE—THE PATRIOTS  
PROGRESS.

*J<sup>s</sup> G<sup>y</sup> d<sup>r</sup> et fec<sup>t</sup>—pro bono publico—*

*Pub<sup>d</sup> Jan<sup>y</sup> 2<sup>d</sup> 1793, by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). The head and shoulders of Fox (like Christian in *The Pilgrim's Progress*) emerge from a pool of liquid mire; he looks despairingly up and to the r., his (half-submerged) hands raised in supplication. On his back is a bundle inscribed *Contents French Gold, French Loyalty, French Daggers* [cf. No. 8285, &c.], *And Crimes, more num'rous than the sands, upon the Ocean's shore*. His hat has fallen off, the tricolour cockade and motto *Ca ira* are half submerged. His large club rises from the slough: *Patriots Staff—i.e. Whig Club* [cf. No. 8987, &c.]. Before him floats an open book: *Gospel of Liberty by the four Evangelists S<sup>t</sup> Paine S<sup>t</sup> Price S<sup>t</sup> Priestly S<sup>t</sup> Petion* [see No. 8122] | *Fly to the Wrath to come*. Fox says: *Help! Help!—will no kind Power lend a hand to deliver me?—Oh! what will become of me?—all my former Friends have forsaken me!—if I try to go on, I sink deeper in the Filth; & my feet are stuck so fast in the Mire, that I can not get back, 'tho I try;—Ah me!—this Burden upon my Back overwhelm's me, & presses me down!—I shall Rise no more!—I am lost for ever, & shall never see the Promis'd Land!!*

From the slough a hill ascends up which a straight path leads to a fortified gateway in a castellated wall inscribed: *Knock, & it shall be opened. The Straight Gate: or the way to the Patriots Paradise*. From it flies a flag of *Libertas*, surmounted with the cap of Liberty. Within the wall is a ladder slanting towards a waning moon. After the title (from *The Pilgrim's Progress*): *"This Miry Slough is such a place as can not be mended;—it is the descent whither the Scum & | " & [sic] Filth that attends being Convicted of Sin, doth continually run; it is called the Slough of Despond, | " for when a Sinner is Trap'd in his Sins, he sinks into Despondency under the Burden of his own Wickedness."*

A satire on the isolation of Fox and a few followers by the decision of the majority of the Whigs at a meeting at Burlington House, 11 Dec. 1792, to support the Government. See debates of 13 and 15 Dec., *Parl. Hist.* xxx. 1 ff.; *Auckland Corr.* ii. 479, 481-3; Rose, *Pitt and the Great War*, pp. 87 ff. Cf. Nos. 8140, 8304, 8305, 8366. For the subsequent split in the Whig Club see No. 8315. One of many prints of Fox as a Jacobin.

Grego, *Gillray*, p. 165 (reproduction), Wright and Evans, No. 90. Reprinted, *G.W.G.*, 1830.

8½ × 13¼ in.

## 8287 FASHION BEFORE EASE;—OR,—A GOOD CONSTITUTION SACRIFICED, FOR A FANTASTICK FORM.

*G: W: inv<sup>t</sup> [Gillray f.]*

*Pub<sup>d</sup> Jan<sup>y</sup> 2<sup>d</sup> 1793, by H. Humphrey, N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Britannia (l.), a buxom young woman, clasps the trunk of a large oak, while Paine tugs with both hands at her stay-lace, placing a large foot on her posteriors. He wears blue and buff with a tricolour cockade on his bonnet rouge. From his coat pocket protrudes a pair of scissors and a tape inscribed: *Rights of Man*. His face is blotched with drink and his expression is fiercely intent, but he is neatly

dressed. Behind him is a thatched cottage inscribed: *Thomas Pain, Stay-maker from Thetford. Paris Modes, by express.*

Britannia looks over her shoulder at the stay-maker (cf. No. 9240) with an expression of pained reproach. Her shield leans against the tree; her spear is on the ground; across it lies an olive-branch.

Paine, born in Thetford and formerly a stay-maker, was a refugee in France and a member of the French Convention, see No. 8137, &c. His (republican) *Rights of Man* (see No. 7867, &c.) was widely circulated by the radical clubs. Cf. Sheffield to Auckland, 3 Jan. 1793: "The "Constitution" most fortunately is become the word, and it is as much a favourite as "Liberty, Property, and No Excise", or any other word ever was.' *Auckland Corr.* ii. 481. Cf. Chauvelin's letter of 14 Dec. 1792 quoted Stoker, *Pitt et la Rév. fr.*, 1935, pp. 164-5. See also Nos. 8284, 8289, 8296, 8320, 8424, 8624, 8644, 8685, 8834, 9024, 9039, 9054, 9214. Cf. No. 9425.

The design appears to derive (with important alterations) from Collet's *Tight Lacing, or Fashion before Ease* (1777), No. 4552.

Reproduced, *Social England*, ed. Traill, 1904, v. 667.

12 $\frac{7}{16}$  × 9 $\frac{3}{8}$  in.

### 8287 A Another impression with an altered title:

BRITANNIA IN FRENCH STAYS, OR,—RE-FORM, AT THE EXPENCE OF CONSTITUTION.

Cf. a bill headed, '*John Bull to his Brethren: Shall we trust to Tom the Stay-Maker, and his bungling French Journeymen, to amend our Constitution . . .*'. B.M.L., 648. c. 26/40.

### 8288 FRENCH HAPPINESS ENGLISH MISERY.

IC [Cruikshank.]

*London Pub Jan<sup>r</sup> 3 1793 by S W Fores N<sup>o</sup> 3 Piccadilly who again has Opened his Caracature Room to which he has added several Hundred old and New Subjects Admitance 1 s<sup>s</sup>*

*To those who give them away 1<sup>k</sup> 11<sup>s</sup> 6<sup>d</sup> Pr Hundred Plain, and 3<sup>k</sup> 3<sup>s</sup> 0<sup>d</sup> in Colours* *6<sup>d</sup> Plain, 5<sup>s</sup> Coloured*

Engraving (coloured and uncoloured impressions). A design in two compartments. On the r., in a poverty-stricken room, four ragged and famished French sansculottes tug frantically at the limbs of a frog, saying, *aha by Gar So we serve all the Enemies to Liberty and Equality.* On the empty hearth is a pan inscribed *Tree of Liberty*, in which a small twig has been planted; two rats sniff at it. On a shelf above it is a (?) crucifix supporting a noose of rope. On the wall (l.) is a trellis in which assignats are stuck: 5000, Assignat 2000, 500. Next is a large print: a body hangs from a lamp-post; an infant, *the son of an Aristocrate*, is impaled on a spike; a soldier carries a head on his bayonet. Next is a *List of the Killed & Wounded Allied Army Jemapps* 306, 184, 200, [total] 690. *French* 20—600, 14—590, 18—900, [total] 54090. *French victorie.* A dead bird is in a cage (l.). A rat emerging from a hole looks at a dead or dying cat. A broken pitcher is inscribed *Water.*

On the l. a countryman carves a juicy sirloin, two men, one gorged to

repletion, the other stuffing hard, sit at the table. A man in a smock stands at the table; he holds a frothing pitcher and draws his hand across his mouth, saying, *Here goes, the King & Constitution for ever* (cf. No. 8287, &c.). A blazing fire burns in the grate, by it lies a corpulent dog, while a fat cat plays with a mouse. On the chimney-piece is a *Bible*, above it is pasted *O the Roa[st] Beef of ol[d] England*. Other songs pasted up are *God save the King* and *Rule Britannia*. Two frothing pitchers stand on the floor. Through an open window is seen a man sowing, and a man driving a team of oxen. Laden apple-branches extend across the window; beside it a bird sings in a cage.

Cf. Gillray's similar contrast, No. 8145 and No. 8284, also a propagandist publication. The French victory of Jemappes (6 Nov. 1792), when the Austrians lost 4,000 killed, wounded, and deserters, was followed by the easy conquest of the Austrian Netherlands, and dazzled the French nation. For the depreciation of *Assignats*, see *Camb. Mod. Hist.* viii. 709 (table).

de Vinck, No. 6118.

8 $\frac{5}{8}$  × 15 in.

8289 REFORM ADVISED. | REFORM BEGUN. | REFORM COMPLETE. |

[Rowlandson.]

*Published [sic] as the Act directs Jany 8<sup>h</sup> 1793 by J<sup>n</sup>o Brown N<sup>o</sup> 2 Adelphi*

Engraving (coloured and uncoloured impressions). A design in three compartments, each with its title. [1] John Bull (l.), very corpulent, a frothing tankard in his hand, sits in an arm-chair beside a table loaded with beef, pudding, and *Home Brew'd*; he is approached by three famished Frenchmen, who lean eagerly towards him, cap in hand. He points to the table, saying: *The blessed effects of a good Constitution*. The three say: *I am your Friend John Bull you want a Reform; My Hon<sup>ble</sup> Friend speaks my Sentiments; John Bull you are too Fat*. Below:

[2] The three Frenchmen, ragged, bare-legged, and fierce-looking, two with bludgeons and one with a dagger, advance menacingly to John Bull, who holds out a frog, saying: *A Pretty Reform indeed you have deprived me of my Leg and given me nothing but Frogs to eat I shall be Starved I am no Frenchman*. He has a wooden leg, is less stout than in [1], and his clothes are ragged. The Frenchmen say: *Eat it you Dog & hold your Tongue you are very happy; Thats right my friend we will make him Happier still* (his cap is inscribed *Ca ira*); *He is a little leaner now*. Below:

[3] John Bull lies prostrate screaming *O—H—O—H*; two frantic Frenchmen holding firebrands trample fiercely on him. One (l.) says: *now he is quite happy I will have a Jump*; the other adds, *Oh Delightfull you may thank me you Dog for sparing your Life—thank me I say*.

The Society of the Friends of the People had been formed in April 1792 by Grey and others to advocate Parliamentary Reform (No. 8087, &c.). The Corresponding Societies urged a more drastic reform on a system 'consistent with the Rights of Man', using Paine's book (see No. 7867, &c.) as a manifesto, but 'Constitution' was the prevailing cry, see No. 8287, &c.

The print is probably that advertised by the Crown and Anchor Society

(cf. No. 8284): 'Reform. Several Degrees of Modern Reform, and its fatal consequences, contrasted with the settled, constitutionally protected, affluent, happy Briton.'

Grego, *Rowlandson*, i. 319.  
16 $\frac{1}{8}$  × 9 $\frac{7}{8}$  in.

## 8290 SANS-CULOTTES, FEEDING EUROPE WITH THE BREAD OF LIBERTY.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 12<sup>st</sup> [sic] 1793. by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). Five groups, one in each corner, with a central group which represents John Bull, standing full face, between Sheridan (l.) and Fox (r.), who are forcibly feeding him with the bread of liberty. Both are ragged and bare-legged sansculottes, wearing bonnets-rouges. Each forces a small loaf inscribed *Liberty*, on the point of a dagger, into John's gaping mouth, dipping a hand into his coat-pocket. In the background, standing on a barren plain, are a gibbet (l.) and Temple Bar (r.).

The other groups represent French sansculottes despoiling *Holland*, *Savoy*, *Germany* & *Prussia*, and *Italy*. In the upper l. corner a stout Dutchman straddling across the *River Sheldt* is forced backwards by a Frenchman (l.) who forces a loaf inscribed *Liberty* into his mouth at the point of his bayonet, while another diverts a stream of coins from his pocket into his own cap. A third removes the Dutchman's hat with its tobacco pipe, and places on his head a bonnet-rouge.

In the upper r. corner a Frenchman thrusts the loaf of *Liberty*, spiked on a spit, at the mouth of a stout Savoyard while another holds him by the ears, and a third (r.) drags at the hurdy-gurdy which is slung round his neck.

Below (l.) an Austrian officer holding a standard on which is the Habsburg eagle, and a Prussian officer (probably Brunswick) wearing the cap of the Death's-head Hussars, and holding a broken sword (indicating retreat after Valmy, see No. 8125, &c.) flee in terror before French tatterdemalions with loaves of *Liberty* on their spears, and a banner inscribed *Vive la Liberta*.

In the lower r. corner a sansculotte fires a loaf of *Liberty* from his blunderbuss into the mouth of the terrified Pope, who leans back in his papal chair. A second Frenchman, clutching the keys of St. Peter, removes his triple crown. The pope's bare foot rests on a stool, and is trampled on by the furious man with the blunderbuss. The emblematical dove (irradiated) flies off.

For the foreign policy of the Girondins see No. 8136. The print precedes the declaration of war on Holland (1 Feb.), but not the intention of the French to promote a revolution there: the Austrian Netherlands were occupied in Nov. and on 15 Dec. the Convention passed a decree that in all territories occupied by French troops the new French revolutionary institutions should be established: the threat to Holland was clear, cf. No. 8313. The French seized Nice without resistance on 29 Sept. 1792, occupied Savoy, and on 27 Nov. decreed their annexation to France. The Convention hoped to provoke a revolution in Rome, and a threatening letter (composed by Mme Roland) was addressed to the Pope (27 Nov. 1792). Sorel, *L'Europe et la Rév. française*, 1908, iii. 208-12. Cf. No. 8821.

Grego, *Gillray*, p. 165. Wright and Evans, No. 95. Muller, 5309 A. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 503.  
 $11\frac{3}{4} \times 14\frac{1}{4}$  in. (pl.).

8291 A RIGHT HON<sup>BLE</sup> DEMOCRAT DISSECTED.

[Dent.]

Sold by J Aitken N<sup>o</sup> 14 Castle Street Leicester Square London  
 Pub<sup>d</sup> by W Dent Jan 15 1793

Engraving (coloured impression). A W.L. figure of Fox, bisected vertically, the organs of his body and his ribs being laid bare as if for dissection. The l. half (on the r.) is dressed as a Frenchman, he has no l. shirt-sleeve but has ruffles attached to his wrist according to the English gibe. In his l. hand is a dagger inscribed *Penetration*. In his teeth he holds a toy wind-mill inscribed *Genius*, its four sails inscribed, respectively, *For the King, Monarchy, For the People, Republic*. His forehead is *Self-interest*; his r. shoulder is *Attachment*, his l. *Apprehension*. On his r. shirt-sleeve are dice-box and dice and the words: *British Industry, Interest of Levellers, Jews, Gamsters, Adventurers*. His clenched r. fist is inscribed *Argument*. On his l. arm are an axe and noose and the words: *French Industry, Advocate for Atheists, Jews, Papists, Dissenters &c.* His r. ribs are *Duplicity, Drunkenness, Whoredom, Gambling, Envy, Inconsistency, Prophaness*; his l. ribs: *Enmity, Cruelty, Madness, Distress, Treachery, Ingratitude, Despair*. His organs are inscribed *Gallic, Aristocratic, Fraternity, Oratorical Lungs variably verbose* [a pair of bellows], *Common Wealth, Intemperance, Democratic, French Principles, Reservoir for Royalty*. These are flanked by *Fat of Pidgeons* and *Fat of Friends*.

One breeches pocket is inside out and inscribed *Equality*, the other bulges with *Assignats*. On the English (r.) leg is a knave of Clubs ('Pam') with the head of Fox (cf. No. 6488, &c.) and the word *Hypocrisy*. He wears a top-boot inscribed *Post-haste to Old Scratch*, and tramples on papers inscribed: *Religious Duties, Moral Duties*. On his l. leg are two oval miniatures: *Perdita* (cf. No. 6117, &c.) and *Armstead* (cf. No. 7370, &c.), and the words: *Valor, Fornication, and Step to French Measures*. He wears a buckled shoe and tramples on papers inscribed *Religion, Liberty, Order, Law, Property*. Across his breeches are the words *Private Virtues*. One of many prints of Fox as a Jacobin, cf. No. 8286. Cf. no. 9013, a similar dissection of Pitt.

$13\frac{3}{4} \times 9\frac{3}{4}$  in.

8292 THE NEAR IN BLOOD, THE NEARER BLOODY

[I. Cruikshank.]

London Pub: Jan<sup>y</sup>: 26 1793 by S W Fores N 3 Piccadilly who has again opened his Caracatur Room to which he has added Many hundred Old & New Subjects admittance 1 Shill<sup>s</sup>

Engraving (coloured impression). Louis XVI kneels with his head on the block; Orléans, a ragged sansculotte, is the executioner; he puts his r. foot on the King's head and raises the axe in both hands. A hideous old woman (l.) inscribed *Roberspierre en Poissard* kneels, holding a basket to catch the head. Marie Antoinette kneels behind the King, weeping, holding out her



r. arm to Orléans, saying: *How can'st thou do this deed? could not the Laws of Man of Nature, nor of Heaven, dissuade thee? No beast so fierce, but knows some touch of Pity.* The Dauphin kneels behind his mother, weeping, his hands folded in supplication. Orléans, whose face is blotched with drink, looks wildly to the r., away from his victim, and declaims:

*Shall future eyes, when this tale is told  
Drop tears in pity for his hapless fate,  
And read with detestation the misdeeds of Orleans;  
The red nosed tyrant, cruel, barbarous,  
And bloody—will they not say too,  
That to possess the Crown, nor laws divine,  
Nor human stopt my way?—Why let 'em say it;  
They cant but say I strove to obtain the Crown;  
I was not fool as well as villain  
Now, for the deed Cousin farewell,  
To me there's music in your passing bell.*

Richard 3<sup>d</sup>

Below the design:

*Thrice is he arm'd that has his quarrel just  
And he but naked, though lock'd up in steel,  
Whose conscience with injustice is corrupted,  
The very weight of Orleans guilt shall crush him.*

[2 Henry VI, III. ii.]

A satire on the vote given (16 Jan.) by Orléans ('Égalité') for the execution of Louis. Auckland (6 Jan.) calls Orléans 'that monster of the moral world'. *Auckland Corr.* ii. 484. The King was guillotined on 21 Jan., see No. 8297, &c. See also Nos. 8293, 8294, 8298, 8300, 8302, 9020, 9349. The design appears to derive (though with many differences) from No. 7892 (Gillray). The title is from *Macbeth*, II. iii.

de Vinck, No. 5795.

8½ × 12¾ in.

## 8293 CITIZEN COUPE TÊTE IN HIS MISERY.

*T. Ovenden 1793*

—y [? January]<sup>1</sup> 29 1793 by I. Downs, 240 Strand. [clipped.]

Engraving (coloured impression). A ragged and almost naked sansculotte sits in his room surrounded by his starving family. He holds in the r. hand a dagger, in the l. a noose of rope, uncertain which to use. Above his head is a staple in a beam, ready for the rope. A fierce, half-naked child seated on straw (r.) gnaws a bone; another, much emaciated, begs for a share. Behind, the distraught mother kneels weeping over the prostrate body of a girl. On the floor (l.) are a pitcher, an empty plate, and bones, one resembling the skull of a horse. On the chimney-piece are two skulls; above it is a print of three T.Q.L. figures: *Marat Pain Robertspi[erre]*. On the wall is a mirror in a carved frame above which are a bonnet-rouge and headsman's axe. Next it is a print of *Le Bonne Hamme*, [sic] & *Citoyen Egalite*, standing on a pile of skulls (see No. 8292, &c.).

Through an open window is seen a scaffold on which is a guillotine with small figures hastening towards it. A bunch of bodies hangs from a

<sup>1</sup> A mutilated 'y' is the only indication of the month.

gibbet. The windows of a house are crowded with spectators. Beneath the design:

*How diff'rent is poor Coupe Tête's Lot  
His bloody Services forgot.  
Famine triumphant Reigns:  
All his dire Crimes come fresh in View,  
His Treasons and his Murders too,  
Distract the Wretches Brains.  
With var'ous Thoughts his Mind's at Strife,  
Whether to chuse the Rope or Knife,  
To end his Wretched Days:  
The Mother oe'r her Children moans,  
Hears their sad sighs and dying Groans,  
In vain to Heav'n she prays.*

*Till overwhelmed with poignant Grief,  
In Death they only find Relief,  
Who comes with ling'ring Pace;  
Thus banish'd from all earthly Joy,  
Hunger and Misery destroy,  
This Democrat's vile Race.*

The opening line suggests that this is a companion print to one of a prosperous John Bull, cf. No. 8288, &c. For Paine see No. 8287.  
10 $\frac{7}{8}$  × 9 $\frac{1}{16}$  in.

**8294** [THE END OF PAIN.]

[? January.]

T.O. [Ovenden] *Fecit*, 1793.

Engraving (coloured impression). Paine (head and shoulders only visible) dangles on a noose from a lamp-bracket, the post of which is inscribed *Rights of This Man* (see No. 8287). The head of Orléans (see No. 8292, &c.) with the horns of a devil looks down at Paine from behind the post, which he clutches with his talons. From the lamp dangles an escutcheon, on which are pairs of stays and a chevron, with the motto *Common Sense* (the pamphlet (1776) which had so much effect on the American Revolution, see No. 8146).

**8294 A** THE END OF PAIN.

Engraving. Another version of No. 8294, the heading to a printed leaflet, a libellous attack on Paine, the sub-title being: *The last Speech, Dying Words, and Confession of T. P.* He is said to have 'hired himself to the French' to write *The Rights of Man*. He is executed for saying in a Paris club "that he thought roast beef and plumb pudding better than soup meagre and fried frogs"—although he had said the contrary of this in his own country'. There is 'a side squint of Mr. *Equality* in his proper character'.

Paine, a member of the Convention, had actually risked his life (15 Jan.) by opposing the execution of Louis XVI. On 27 Dec. 1793 he was arrested and narrowly escaped the guillotine. Other 'Dying Speeches' of Paine were published in England, in 1792 and 1794, see Conway, *Life of Paine*, ii. 152.  
6 $\frac{1}{4}$  × 6 in.

8295 [THOMAS PAINE.]

[? 1793.]

*W Grainger sculp<sup>t</sup>*

Engraving. Paine stands in a sylvan scene, the centre of a group of six apes, to whom he holds out his *Rights of Man*. He is ragged, and under his l. arm is a pair of stays. Beneath is engraved:

“Hear and improve,” he pertily cries:  
“I come to make all nations wise.”

The design is vignettted and is perhaps from a title-page. For Paine see No. 8287; for his book, Nos. 7867, 8137, &c.

$3\frac{3}{4} \times 5\frac{1}{2}$  in. (pl.).

8296 THE ENGLISHMAN AND FRENCHMAN. [c. Jan. 1793.]

*H B*

Engraving. Heading to a printed dialogue. A lean sansculotte (l.) in profile to the r. with a scraggy queue, a ruffled shirt, and bare thighs, addresses a stout Englishman with an insinuating gesture: *You be one poor Slave*. The other, a stout, plainly dressed John Bull holding a thick walking-stick, stands squarely but turns his head to the Frenchman to say: *you be Damn'd*. (Cf. Nos. 5611, 5612.)

The ‘saucy, artful, chattering Frenchman’ boasts to the honest Englishman ‘how they had cut the king’s throat, murdered a great many gentlemen . . . [etc. etc.]’. The Englishman maintains the superiority of English liberty, institutions, charities, &c. They discuss Paine, see No. 8287. Cf. No. 9541.

$3\frac{7}{8} \times 5\frac{5}{8}$  in. Broadside,  $15\frac{7}{8} \times 9\frac{7}{8}$  in.

B.M.L., 1890. e. 18, fo. 10.

8297 THE MARTYRDOM OF LOUIS XVI, KING OF FRANCE.

*I. Cruikshank In<sup>t</sup>**Pub<sup>d</sup> Feb<sup>y</sup> 1 1793 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Louis XVI (a portrait) stands alone on the scaffold, turning to the l. and looking up, his r. hand on his heart, his l. hand raised. Behind (r) is the guillotine realistically drawn. In the background are bayonets, a flag, bugles, &c. There are heavy clouds but broad rays of light slant towards the King. Beneath, the title: *I forgive my Enemies, I die Innocent!!!*

For the execution (21 Jan.) see Pierre de la Vaissière, *La Mort du Roi*, 1910; Sorel, *L'Europe et la Rév. fr.* iii. 266–70; de Vinck, Nos. 5098–5232; Hennin, Nos. 11,427–11,460; Dayot, *Rév. fr.*, pp. 190–4. The King attempted to say a few words, but drums were at once beaten to drown them. See also Nos. 8292, &c., 8300, 8304, 8306, 8307, 8308, 8309, 8312, 8319, 8446, 8460, 8825, 9260, 9345.

de Vinck, Nos. 5155, 5156 (plain and coloured).

$9 \times 7\frac{1}{2}$  in.

8298 THE VICTIM OF EQUALITY.

*Published Feb. 1. 1793.*

Aquatint. Orléans (Égalité) stands on the steps of the guillotine holding at arm’s length the head of Louis XVI. In the background (l.) are soldiers and spectators, slim and elegant; and behind, buildings of the Place Louis XV.

Not a caricature; the manner (in *bistre*) is that of a French political print of the period. For the execution see No. 8297, &c.; for the part taken by Orléans, No. 8292, &c.

8½ × 7 in.

**8299 JOHN BULL IN A RAGE FORCING NIC FROG TO FIGHT AGAINST HIS WILL.**

[I. Cruikshank.]

*London Pub: Feb: 9 1793 by S W Fores N 3 Piccadilly wher may be had compleat sets of Caracaturs on the French Revolution*

Engraving (coloured impression). A fat and placid Dutchman leans cross-legged against a large barrel, smoking. His musket is under his l. arm, bayonet resting on the ground. He wears civilian dress with a cartouche-box slung across his shoulder. An irate and ugly John Bull, his face blotched with drink, runs up to him, putting a sword in Nic's r. hand, saying, „*Why, you cold-blooded dolt, can nothing move you? I say you shall be in a rage—I am in a rage. Damme, you shall go to war; now what say you?*” Nic answers, the words within the smoke which issues from his mouth: *I say nothing—you know John, I dare not contradict you.* Pitt's profile, enclosed in an obtuse angle, projects from the r. margin, saying, *tell him they will open the Scheldt, and he shall fight Dam him.* In the background is the sea with ships. On the r. is a Dutch town with a jetty projecting into the sea, and (in the middle distance) two bales of commerce. On a mound (l.) a sentry stands at attention.

A satire arising from the debate of 1 Feb. (the day that France declared war on England and Holland). Fox maintained that England was forcing the Dutch into a war which they wished to avoid. *Parl. Hist.* xxx. 308. Pitt claimed that treaties impelled England to defend Holland: 'If Holland has not immediately called upon us for our support and assistance, she may have been influenced by motives of policy, and her forbearance ought not to be supposed to arise from her indifference about the river Scheldt.' *Ibid.*, p. 284. On 16 Nov. 1792 a Declaration of the British Government's determination to execute the terms of the Alliance of 1788 (see No. 8633) was delivered to the States General. J. H. Rose has shown that the Dutch had appealed (29 Nov.) for help, but were nervously anxious to temporize, while Pitt and Grenville stiffly refrained from revealing Foreign Office secrets. *Pitt and the Great War*, 1911, p. 77; *Cambridge Hist. of British Foreign Policy*, i. 226–8, 236. For the negligent ill-will with which the Dutch (torn by faction) conducted the war, see Nos. 8313, &c., 8345, 8477, 8496, 8608, &c. Cf. No. 9412, &c. For the negotiations, &c., leading to war see Stoker, *William Pitt et la Rév. fr.*, 1935, pp. 149–209. 8 × 13⅜ in.

**8300 THE ZENITH OF FRENCH GLORY;—THE PINNACLE OF LIBERTY.**

ſ G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>—*pro bono publico*—

*Pub<sup>d</sup> Feb<sup>y</sup> 12<sup>th</sup> 1793, by H. Humphrey, N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). On the level of the eye, but high above a square in which the guillotine is at work, bodies dangle from lamp-brackets projecting from the wall of a high building on the r. A bishop in his robes and two monks, their hands tied, hang close together from

the horizontal bar. On the lantern sits a ragged, bare-legged sansculotte playing a fiddle, looking down with smiling triumph at the crowd; he is in back view, his bony r. foot planted on the head of the dead bishop. On his cap are the words *Ca ira*. He wears a bag-wig and two daggers dripping blood are thrust through his belt. To the bracket is tied the bishop's crozier, surmounted by the cap of *Libertas*. In the wall immediately behind is a crucifix in a niche; to this is affixed a placard: *Bon Soir Monsieur*; at its foot are a skull and cross-bones. From another projecting lantern in the middle distance hangs a judge in his robes between the scales and sword of Justice, similarly suspended.

The high scaffold is surrounded by a sea of bonnets-rouges, waving exultantly as the guillotine falls on Louis XVI. A ragged and grinning sansculotte hauls at the wheel which releases the blade (on which is a crown). From the guillotine flies a tricolour flag inscribed *Vive l'Egalité* (cf. No. 8292, &c.). Ragged sansculottes holding spears stand on the scaffold. The windows of the adjoining houses are crowded with spectators. Above their roofs a church dome (? *l'Assomption*) is on fire. Beneath the title: *Religion, Justice, Loyalty, & all the Bugbears of Unenlighten'd Minds, Farewell!*

For the death of Louis XVI see No. 8297, &c. For the design cf. No. 8301.

Grego, *Gillray*, p. 164 (copy), where the title is: *View in Perspective<sup>1</sup>; the Zenith . . .* [&c.]. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 144; Veth, p. 47.

13½ × 9⅝ in.

### 8301 [ENGLAND AND FRANCE CONTRASTED.]

[1793.]

[Gillray.]

Aquatint (unfinished). Companion designs on one plate placed side by side. [1] Harvest rejoicings outside a village inn. A young man, in shirt-sleeves, with a sickle thrust through his belt, dances with a young gleaner who holds corn in her apron. Beside them is the sign of the inn, a wheat-sheaf tied to the upright post. An older man dances, facing him, holding up a frothing jug in one hand, a glass in the other. An old man in the foreground (r.), seated on a low stool, plays the pipe and tabor, a little girl leaning against his shoulder. Beside him are a frothing beer jug, rake, and pitch-forks. Behind is the door of the inn, in which is the landlord, bringing out two frothing jugs to harvesters at a table beside the door: a couple kiss, two men have tankards. In the background is a barn, a cart laden with sheaves, and in the distance (l.) the sea with ships in full sail.

12 × 9½ in.

[2] A scene in Paris, in front of the high doorway of a building, over which is a (broken) escutcheon with fleurs-de-lis and a crown. From a projecting lamp-bracket hang a man and woman, back to back, an infant hanging from the woman's neck. On it sits a man playing a fiddle as in No. 8300, but reversed, and wearing a cocked hat in place of a cap. A ragged sansculotte with an evil smile seizes a despairing woman whom he has dragged from the building. An old aristocrat kneels on one knee (l.), holding out a purse towards the ravisher, regardless of a man who stands over him with dagger raised to strike. A monk kneels with clasped hands,

<sup>1</sup> From the 1851 reissue (supplementary volume); not in the 1830 reissue.

a stout virago raises a chalice to smite him; in a pocket in her ragged petticoat are two daggers. A man holds a crucifix with which he is about to brain the monk. Two men carry plunder from the building. Behind (r.) is a mob with pikes and in the distance a large domed church is on fire (as in No. 8300). In the foreground (r.) lie the naked bodies of two infants (unfinished) impaled on a spit. An axe and dagger also lie on the cobbles.

The design of the lamp-bracket with its corpses and its fiddler has been altered and used (in reverse) in No. 8300, probably after this (unfinished) plate had been discarded. The scene appears to be that of No. 8300, viewed from the street level and without the guillotine. For similar contrasts between England and France, cf. No. 8284, &c.

Adaptations of both designs were published by G. Humphrey, 25 Mar. 1822, as *Lawful Liberty* and *Lawless Liberty* ('Caricatures', vii. 190, 191). 12 × 9½ in.

### 8302 THE MARTYR OF EQUALITY

*I Cruikshanks*

*London Pub Feb: 12 1793 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). Orléans (Égalité), looking to the r., stands on the scaffold dressed as a grenadier of the National Guard. He holds out by the hair the decollated head of Louis XVI, while he waves his cap in his r. hand. Behind (l.) is the guillotine, with the King's body; streams of blood pour from head and trunk. Below the scaffold (r.) are heads and bayonets of the National Guard, and, behind, two large buildings, the windows and roofs filled with spectators; those on the roof wave their hats. Beneath the title: *Behold the Progress of our System*. See Nos. 8292, 8297, &c.

de Vinck, No. 5175.

8½ × 8 in.

### 8303 A SMOKING CLUB.

[Gillray.]

*Pub<sup>d</sup> by H Humphrey St James's St [Feb<sup>y</sup> 13<sup>th</sup> 1793].<sup>1</sup>*

Engraving (coloured impression). Pitt and Dundas, Fox and Sheridan face each other across a long narrow table, smoking long pipes and puffing clouds of smoke in each other's faces. The gallery of the House of Commons is indicated in the background. At the head of the table (l.) in a raised arm-chair (in the manner of the chairman at a tavern-club) sits a man in the hat, wig, and gown of the Speaker (Addington)<sup>2</sup> holding the mace, which has been transformed into a crutch-like stick. He puffs smoke at both Treasury and Opposition benches. Pitt, on the Speaker's r., holds a frothing tankard inscribed *G.R* and directs a cloud of smoke at Fox, who puffs back. Before Fox is a tray of pipes and a paper of tobacco, implying that he excels in abuse. On the extreme r. Dundas, a plaid across his coat, puffs at the scowling Sheridan seated close to Fox; he has a punch-bowl

<sup>1</sup> Date from *G.W.G.* The address appears to be engraved over an obliterated inscription: Humphrey did not leave Bond Street till 1797.

<sup>2</sup> Identified by Wright and Evans as Loughborough, 'cogitating' between the parties; this is inconsistent with the House of Commons setting and with Loughborough's appointment (26 Jan. 1793) as Chancellor.

inscribed *G.R* in which he dips a ladle. Small puffs of smoke issue from the pipes, great clouds from the smokers' mouths, as in No. 8220.

The House of Commons is burlesqued as a smoking-club, a plebeian gathering in which quarrelsome members were wont to puff smoke at each other, see No. 8220.

Grego, *Gillray*, p. 166 (reproduction). Wright and Evans, No. 92. Reprinted, *G.W.G.*, 1830.

$12\frac{3}{8} \times 16\frac{5}{8}$  in.

**8303** A A copy, *Ja<sup>s</sup> Gillray del<sup>t</sup> 1793*, faces p. 114 in *The Caricatures of Gillray*.

$6\frac{3}{4} \times 9$  in. With border,  $7\frac{9}{16} \times 9\frac{3}{4}$  in.

B.M.L., 745. a. 6.

**8304** THE BLOOD OF THE MURDERED CRYING FOR VENGEANCE.

*Ɔ G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup> pro bono publico.*

*Pub<sup>d</sup> Feb<sup>y</sup> 16<sup>th</sup> 1793.* by *H. Humphrey No 18. Old Bond Street*

Engraving (coloured impression). The head of Louis XVI (a portrait) lies at the foot of the guillotine, a corner of the scaffold forming the base of the design. The guillotine is realistically drawn; the body of the King, hands tied, lies on the low platform behind the machine, the legs being cut off by the l. margin. The blade and head drip with blood, which ascends in a broad crimson swirl across the design, expanding into clouds of smoke as it rises. On this is etched: *Whither,—O Whither shall my Blood ascend for Justice?—my Throne is seized on, by my Murderers; my Brothers are driven | into exile;—my unhappy Wife & innocent Infants are shut up in the horrors of a Dungeon;—while Robbers & Assassins are sheathing | their Daggers in the bowels of my Country!—Ah! ruined, desolated Country! dearest object of my heart! whose misery was to me the | sharpest pang in death! what will become of thee?—O Britons! vice-gerents of eternal justice! arbiters of the world!—look | down from that height of power to which you are raised, & behold me here!—deprived of Life & of Kingdom, see where | I lie; full low, festering in my own Blood!—which flies to your august tribunal for Justice!—By your affection for your own | Wives & Children—rescue mine:—by your love for your Country, by the blessings of that true Liberty which you possess,—by the | virtues which adorn the British Crown,—by all that is Sacred, & all that is dear to you—revenge the blood of a Monarch most | undeservedly butchered,—and rescue the Kingdom of France, from being the prey of Violence, Usurpation & Cruelty.*

Above the design: *This exact Representation of that Instrument of French refinement in Assassination, the GUILLOTINE is submitted to the Gentlemen of "the Phalanx"—& other well-wishers to the King & Constitution of Great-Britain,—by their devoted Servants at Command The Assassins of the King of France.* Fox and his remnant of followers are indicated, cf. No. 8286.

For the execution of Louis XVI see No. 8297, &c. Lord Holland writes: 'The advocates for war seemed to feel more pleased at the hold this event gave them on the favours of the publick than grieved at the catastrophe itself.' *Memoirs of the Whig Party*, i. 27.

Grego, *Gillray*, pp. 166–7. Wright and Evans, No. 97. Reprinted, *G.W.G.*, 1830.

$13\frac{3}{8} \times 9\frac{7}{8}$  in.

**8305** THE SOLICITOR GENERAL FOR THE FRENCH REPUBLIC.

IC [Cruikshank.]

London Pub. Febr<sup>y</sup> 18. 1793 by S W Fores N<sup>o</sup> 3 Piccadilly.

Engraving (coloured impression). Fox, wearing the rags of a sansculotte under a long legal gown, stands directed to the l., looking down and to the r. with an expression of sly meditation. He wears bands and a large legal wig, with tattered stockings on his otherwise bare legs. Across his corpulent figure stretches a tricolour belt inscribed *Republicanism*. He stands on a floor of black and white squares. An owl looks down upon him from a perch (r.). In his r. hand is a scroll, the brief of the Republic:

1st *Insist we have done Every thing we ought to have done*

2 *They have Provoked us Neglected and treated us with scorn.*

3 *How desirous we were of Peace Fraternity & Equality. NB not to mention our underhand Proceedings.*

4 *Soften the Massacres.*

5 *Abuse our Adversarys*

6 *If likely to Terminate [sic] against us to Demurr to the matter of form or move an Arrest in Judgment*

Fox opposed the war with France (12 Feb.) in a speech defending himself against 'the imputation of being the abettor of France . . .', but maintaining that the French decrees and actions were not grounds for war; he accused the Ministry of acting aggressively towards France. *Parl. Hist.* xxx. 363-75. For the indignation with Fox of the moderate Whigs see Sir G. Elliot, *Life and Letters*, ii. 76, 82 ff.; *Auckland Corr.* ii. 495-6, 498. See also for the Foxite attitude to the war, J. H. Rose, *Napoleonic Studies*, 1906, pp. 222 ff. One of many prints of Fox as a Jacobin, cf. No. 8286. See also No. 8518.

13 $\frac{1}{8}$  × 9 $\frac{7}{8}$  in.

**8306** MASSACRE OF THE FRENCH KING!

[c. Feb. 1793.]

London: Printed at the Minerva Office, for William Lane, Leadenhall-Street, and sold wholesale at Two Guineas per Hundred. And Retail by every Bookseller, Stationer, &c. in England, Scotland and Ireland. Price six-pence.

Engraving. Heading to a broadside, identical with that of No. 8308. The scaffold is seen from the side facing the Champs-Élysées, the King lying under the guillotine with his feet towards the spectators. Two men on the scaffold display (?) a board to the crowd. In the foreground are the heads and shoulders of infantry and spectators. In the background are buildings with (behind) a church spire. See No. 8297, &c.

de Vinck, No. 5181.

5 $\frac{1}{2}$  × 3 $\frac{1}{8}$  in.

**8307** MASSACRE OF THE FRENCH KING!

[c. Feb. 1793.]

London: Printed at the Minerva Office, for William Lane, Leadenhall-Street, and sold Wholesale at One Guinea per Hundred. And Retail . . . [as No. 8306] Price Three-pence. Where may be had an exact and authenticated Copy of his Will, Price One Penny.

Woodcut. Heading to a broadside, identical with that of No. 8308. A view of the surface of the scaffold without background. The King lies face-



downwards as in No. 8306, with two baskets on the l. of the guillotine. The executioner stands in back-view holding the cord. Two men stand on the r.

This broadside was advertised by Lane in a hand-bill (B.M.L., 1890. c. 18, fo. 102) addressed 'to the Subjects of Great-Britain who are free and happy', the cheap price to enable it to circulate 'in every Village throughout the Three Kingdoms!' 'And as the Spirit of this Country is roused, in Loyalty to our most excellent King, . . . It is highly necessary the conduct of France, in their Destruction of Monarchy, should be publicly and universally known.' Distributing agents might have 'at a day's notice, from one to ten thousand copies'. For the will of Louis XVI see No. 8309.

A similar view of the scaffold from the opposite side is a pl. to the *Wonderful Magazine*, i. 65: 'Massacre & Execution of Louis XVI . . .', Mar. 1, 1793, said to be drawn on the spot by M. le Brun. (B.M.L., P.P. 5153 a.)

de Vinck, No. 5182.

$5\frac{5}{8} \times 6\frac{3}{16}$  in. Broadside,  $16\frac{1}{8} \times 11\frac{5}{8}$  in.

### 8308 MASSACRE OF THE FRENCH KING [c. Feb. 1793.]

*London: Printed at the Minerva Press, for William Lane, Leadenhall-Street; . . . Price one Shilling.*<sup>1</sup>

Engraving. Heading to a black-bordered broadside printed in two columns giving an account of the execution with a transcript of the decrees of the Convention of 15, 17, 19, and 20 Jan. Louis XVI lies face downwards under the guillotine, which is on the l. of the scaffold. The executioner stands full-face behind the instrument; two other persons (l.) are on the scaffold. Troops surround the scaffold, the front line being infantry with fixed bayonets. Mounted men (l.) beat kettle-drums, on the r. one blows a trumpet. Four persons have numbers referring to names engraved beneath the design: 1 *The King*, 2 *His Confessor* (Edgeworth, who stands (l.) with folded hands immediately below the scaffold), 3 *Genl Santerre* (among the mounted soldiers (l.) in the middle distance), 4 *Mayor of Paris*, in back view below the scaffold. On the r., next the steps leading to the scaffold, is the King's coach. On the extreme r. are the walls and trees of the garden of the Tuileries. In the background behind the scaffold is the Louvre. Beneath the design: *La Guillotine or the Modern Beheading Machine at Paris.*

See Nos. 8306, 8307, headings to a broadside textually identical, but differing in arrangement. For the execution see also No. 8297, &c.

$5\frac{1}{4} \times 8$  in. Broadside,  $19 \times 13$  in. B.M.L., 1890. e. 18, fo. 103.

### 8309 THE WILL OF LOUIS THE SIXTEENTH, . . . TESTAMENT DE LOUIS SEIZE, . . . [c. Feb. 1793.]

*London: Printed at the Minerva Press, for William Lane, Leadenhall-street. And Sold by E. Harlow, Bookseller to her Majesty, Pall-Mall. Price one shilling.*

Engraving. Heading to the will printed in two columns, in English (l.) and French (r.). An oval bust portrait of Louis XVI directed to the l., resting on a trophy of palm and olive branches, with a crown, broken sceptre, cherub's head, a head of Medusa or Discord, a mitre, and crozier. The oval is surmounted by an irradiated crown, on the points of which are stars.

<sup>1</sup> Proof impressions were advertised at 2s. 6d. Handbill advertising No. 8307.

From this drapery is festooned, inscribed *Louis. XVI. King of France.* Beneath the trophy is a scroll: *Born at Versailles, 23 Aug 1754. Massacred at Paris, 21 Jan<sup>y</sup> 1793.* See No. 8297.

The will of Louis XVI had a great effect in rousing compassion for the King. Many copies were issued in various formats. It was printed in *The* [black-bordered] *Times* of 26 Jan. 1793, and also on fans used by émigrés (Schreiber Coll., Nos. 121, 122). See de Vinck, Nos. 5233-51.  $5\frac{3}{16} \times 7\frac{3}{4}$  in. Black-bordered broadside,  $20\frac{3}{8}$  in.

With portraits of Louis XVI, also B.M.L., 1858. e. 1/5.

**8310** A DEMOCRAT,—OR—REASON & PHILOSOPHY.

[Gillray.]

*Pub<sup>d</sup> March 1<sup>st</sup> 1793. by H. Humphrey, N<sup>o</sup> 18. Old Bond Street.*

Engraving (coloured impression). Fox, a ragged sansculotte with blood-stained hands and a dagger dripping blood thrust in his belt, sings *Ca ira!* He capers, r. hand on his hip, l. hand held up; expression and attitude suggest quasi-intoxication, a blast issues from his posteriors. On his forehead is a patch of sticking-plaster. He is unshaven and his body has a sub-human hairiness. He wears the ill-fitting wig of an artisan, with a tricolour cockade.

One of many attacks on Fox for revolutionary principles, e.g. Nos. 8286, 9039. Said to be one of the few caricatures at which he was really offended. For Fox as a sansculotte see also No. 8142. For the connotation of 'democrat' cf. (e.g.) Nos. 8320, 9055, 9178.

Grego, *Gillray*, p. 167. Wright and Evans, No. 98. Reprinted, *G.W.G.*, 1830.

$12\frac{11}{16} \times 9\frac{3}{16}$  in.

**8311** FALSE LIBERTY REJECTED OR FRATERNIZING & EQUALIZING PRINCIPLES DISCARDED

[I. Cruikshank.]

*Pub<sup>d</sup> March 7. 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be had Compleat Sets of Caricatures on the French Revolution & an [sic] Every Popular Subjects, an Exhibition Ad<sup>n</sup> 1<sup>s</sup> In the Exhibition a Complete Model of the Guillotine,*

Engraving (coloured impression). The Prince of Wales stands (l.) turning from, but looking towards, Fox and Sheridan, ragged sansculottes, who kneel (r.) on the farther side of a rail inscribed *Hitherto shall ye go & No Further.* In the background and on the extreme l. is the King, saying, *Bring hither the fatted Calf we will rejoice & make merry for I have found the Sheep that was lost.* The Prince says, *I know ye not, Vain Profligates. fall to your prayers; how ill White hairs become a fool & jester . . .*, the quotation continues, written as prose, and slightly altered, to adapt it to the change from 'Old man' to 'Vain Profligates'. It ends: *The tutors & the Feeders of my Riots; vd Henery 4* [Second Part, v. v].

*I will return to my Father & say unto him. Father I have Sinned against heaven & in thy sight, and am no more worthy to be called thy Son make me as One of thy Hired Servants.*

Fox and Sheridan weeping, making imploring gestures towards the Prince. From Fox's coat-pocket projects a letter with a tricolour cockade: *Your affectionate Brother Egalité.* From Sheridan's pocket issues a paper: *After*

*you have caused the same Disturbances in Your country that we have long enjoyed here, fly to the Arms of your Dear Brother Condorcet. Both are saying: We have often Devised matter enough to keep him in Continual Laughfter, the wearing out of Six fashions, which is four terms, or two Actions; & he has Laughed without Intervalliums, a lye with a strong Oath, & a Jest with a Sad Brow, has done with a Fellow that never had the ache in his Shoulders, we have seen him Laugh, till his Face has been like a Cloak ill laid Up; v Henery 4 (Incorrectly quoted from v. 1.) Below, the title: No more Coalitions no more French cut Throats.*

The Prince had ranged himself against the Foxites in an effusively loyal speech on the proclamation against seditious writings (May 1792, see No. 8095). He was anxious to serve abroad (*Letters of Sir G. Elliot*, ii. 125), and his hopeless financial position made him wish for reconciliation with the King. After the breach in 1792 he did not again meet Fox and his friends till a dinner at Carlton House in Mar. 1797. *Diaries of Lord Glenbervie*, 1928, i. 134; *Farington Diary*, i. 201. Cf. No. 8317. For Égalité see No. 8292, &c. For Fox as Falstaff see No. 6974, &c. For the Prince as the Prodigal Son cf. No. 7129. For the Coalition see Nos. 6283, 6361, &c., and cf. Nos. 8330, 8426. See also No. 8441.  
8 $\frac{7}{8}$  × 15 $\frac{3}{4}$  in.

### 8312 THE LAST INTERVIEW BETWEEN LOUIS XVI, KING OF FRANCE, AND HIS FAMILY

*I: Cruikshank Del.*

*Published March 8. 1793 by S.W. Fores N<sup>o</sup> 3 Piccadilly. Where may be seen a Model of the Guillotine 6<sup>1</sup> Feet High.*

Engraving (coloured impression). The interior of a dungeon with one barred window (r.) and a heavy door (l.). Louis XVI stands full-face, looking towards the despairing queen whose l. hand he holds in his l. His daughter (l.), a young girl kneeling in profile to the r., holds his r. hand, kissing it. The little Dauphin stands on tip-toe, clasping his father's waist. Behind (r.) Mme Élisabeth sits weeping at a table, on which are an open book and a rosary.

One of many prints on the same subject, the last interview on 20 Jan. (not to be confused with prints on the separation of the King from his family on 29 Sept. 1792, see below). See de Vinck, Nos. 5099-5140; Hennin, Nos. 11,408-11,426; Dayot, *Rév. fr.*, pp. 187-9. For the execution of Louis XVI see No. 8297, &c.

de Vinck, No. 5117.

8 $\frac{7}{8}$  × 13 $\frac{1}{8}$  in.

A print by Gillray, not in B.M., pub. 20 Mar. 1793 by Aitken, Castle Street, has the (translated) title: *Les Adieux de Louis XVI à sa famille*. A long inscription<sup>2</sup> (here re-translated) begins: 'It is an exact copy of an infamous French print, which formerly appeared in Paris, amongst innumerable other outrages on their last monarch. It is now copied and published on the order of the agent of a nation of cowardly assassins, that every true Englishman regards with horror.' It is a burlesque scene, evidently (though applied to the final parting) of the first separation of Louis XVI from his family on 29 Sept. 1792. The King, fat and ragged,

<sup>1</sup> Apparently written over an engraved 4.

<sup>2</sup> Not shown in the reproduction, and evidently below the title.

is interrupted at dinner, and stands full-face clasping a bottle and glass. The Queen, Dauphin, Mme Royale, and Princess Élisabeth, grotesquely caricatured, and ragged, weep and gesticulate extravagantly. Behind are a monk holding up a grossly distorted crucifix, two soldiers, one angry, and prepared to club the Queen with his musket, the other laughing. See No. 8312.

Reproduction, Dayot, *Rév. fr.*, p. 188 (7 × 10 $\frac{3}{4}$  in.); Fuchs, p. 142.

**8313 DUMOURER & HIS AID DU CAMP ON FULL MARCH TO SEAL UP THE PAPERS OF THE PRINCE OF ORANGE. BY ORDER OF THE CONVENTION BUT PREVENTED BY MESSRS FROG & C<sup>O</sup>—**

IC [Cruikshank.]

*London Pub: March 13 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen a Complete Model of the Guillotine admittance one shilling.*

Engraving (coloured impression). Dumouriez, followed by a tall and ragged sansculotte, marches aggressively towards a low barricade (l.), behind which are frog-soldiers presenting their bayonets at the invaders. Dumouriez, foppishly dressed in regimentals, but with bare legs, his shirt confined by a sash, holds against his shoulder an enormous seal. He says, holding out his r. hand, *Mons' Orange, I will seal up your Papers, & take care of your Cash.* From his pocket hangs a scroll: *New Laws for Holland Prepar'd by the Convention.* His 'aid du Camp' holds against his shoulder a gigantic piece of sealing-wax inscribed *Fyn Se gelak wel brand en vart. houd,* in his r. hand is a large lighted candle or taper. He says, *Aha. Mon' Grenouille I wou'd rather eat you than fight.* He is perhaps Miranda, Dumouriez' second in command.

Dumouriez, in February, was threatening an invasion of Dutch Flanders and Zeeland, relying on the help of the Dutch patriots (see No. 7172, &c., and No. 8314). This was prevented by lack of food and transport and by English assistance (naval and military) to the Dutch (under the treaty of 1788) which blocked invasion at the Hollandsdiep. Dumouriez' withdrawal to the main French army in Belgium (9 Mar.) marks the abandonment of his Dutch scheme, which was ended by the defeat of Neerwinden, 18 Mar. (see No. 8321, &c.). *Cambridge Hist. of British Foreign Policy*, i. 233-4, 239. J. H. Rose and A. M. Broadley, *Dumouriez and the Defence of England*, 1909, pp. 161 ff. (reproduction, p. 184). See Nos. 8290, 8299, &c., 8314, p. 19.

8 $\frac{3}{4}$  × 13 in.

**8314 [DUMOURIEZ AND THE HOLLANDER.] [c. March 1793.]**

Engraving (coloured impression). A Dutch print based on No. 5612. *Dumouriez* and a *Hollander* take the place of the Frenchman and John Bull. *Dumouriez* (l.) is copied from the Frenchman (reversed), but instead of a snuff-box he holds the cap of Liberty on a staff from which hang ribbons. He turns his head in profile to the r., scowling, but says, *vrijheid goede Hollander.* The Dutchman holds a pipe, not a tankard; he wears a loose shirt, coat, and trousers, with a broad-brimmed hat (unlike the Dutchman of English caricature). He answers *Weg roofzieke fransman [go away rapacious Frenchman].* The greyhound of No. 5612 is replaced by a cock with a favour (intended to be tricolour, but not so coloured), looking arro-

gantly towards the Dutchman. By the latter lies the Dutch lion holding a sword. Beneath Dumouriez:

*Mijn goede vriend gijword misleid, hoor hoe ik voor il Vrijheid pleit, Ik wil á rúste geven* [My good friend, you are deceived, listen how I plead for Liberty. I will give you peace].

Beneath the Dutchman:

*Vertrek ik rust stil bij mijn Leeuw. ú prúlle kraam is frans geschreuw, Oranje is mijn leven.* [I still get peace from my lion. Your talk is French rhetoric, Orange is my life.] *Zie Uiterse C<sup>o</sup> N<sup>o</sup> 3.*

An Orangist print directed against the 'patriots' who welcomed a French invasion. Dumouriez said (Apr. 1793): 'les Hollandais me désiraient.' Sorel, *L'Europe et la Rév. française*, 1908, iii. 336. See Nos. 8299, 8313.

The original, by Gillray, was probably published in 1788: in *John Bull at the Sign, the Case is altered*, 2 Mar. 1801 (see Vol. viii), a copy of No. 5612 is inscribed 'A Frenchman in 1788 . . .'

$5\frac{1}{2} \times 7\frac{3}{4}$  in.

Under Van Stolk, No. 5473:

SURRENDER OF BREDÁ, OR PLENTY OF BREECHES FOR THE SANS CULOTTES, AND MONEY FOR THEIR MASTER. GENERAL CONTRIBUTION.

[Pub. Dent and sold Aitken 10 Mar. 1793]

Engraving. French Jacobins rob Dutchmen of their breeches (words not transcribed). In the middle distance a Frenchman takes from a Dutchman a large sack of 200,000 *Florins*, saying, *Thus we Fraternise*; the other says, *Then we are undone—and mockt with the Cap of Liberty and woe to us for Cowardly and treacherously [sic] forbearing to resist these free booters.* See No. 8313, &c. Cf. No. 8846, &c.

### 8315 A SCENE IN THE CROWN & ANCHOR TAVERN OR A CRACK IN THE WIG CLUB

[I. Cruikshank.]

*Pub March 17 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be had Complete setts of Caricatures on th [sic] french Revolution & on every Popular Subject. An Exhibition Ad<sup>mt</sup> 1<sup>s</sup> in which is a correct Model of the Guillotine 6 feet high*

Engraving. Fox and Sheridan (l.) sit together at the head of a rectangular table on which is a punch-bowl, &c., looking with dismay at whigs (r.), who advance to hurl their wigs at a large pile of wigs on the l. (inscribed *The Heads having Scratched out of the Club*), or retire, having already done so. Fox and Sheridan wear enormous wigs, the former says, *Brother: Brother: we are all in the wrong* (showing that they are Peachum and Lockett<sup>1</sup> in Gay's *Beggar's Opera*, II. ii). Before Fox is a list with names scored through. Sheridan grasps a bottle of *Sherry*. A couple advance together, in the act of hurling their large wigs at the pile; one says, *I will Scratch out my Name in hopes of getting in for the City* (probably Nathaniel Newnham, returned for the City 1784, but defeated in 1790, cf. No. 7162). The other is perhaps

<sup>1</sup> Like Newcastle and Fox in 1756 (No. 3371), Burke and Sheridan in 1790 (No. 7627), Burke and Fox in 1791 (No. 7856).

Windham. The only one of the retiring wigless Whigs who is characterized is Burke. All say: *We have erased our Names for ever from the Club, when the Artful & Ambitious designs of a Faction are carried on under a Mask of Prudential Reform & when the leading Members are Notoriously known to Carry on a secret Correspondence with the Avowed Enemies of the Constitution they Affect to Support & Defend it is high time for all prudent & real friends to that Constitution to leave them to their just Punishment. the Contemp of all true Friends to their King and Constitution.*

At a specially numerous meeting of the Whig Club<sup>1</sup> (at the London Tavern), a letter was read from 45 members resigning from the club on account of its political attitude, especially its approval on 20 Feb. of 'Mr Fox's political conduct and sentiments during the present session of parliament'. The signatories include Burke and his son, Windham, and Newnham. Press cutting, n.d., Place MSS. B.M. Add. 27,837, fo. 46 B. For the disruption of the Whig party see *Life and Letters of Sir G. Elliot*, ii. 80 ff.; *Auckland Corr.*, ii. 487, 495, 498. Lord Holland calls it 'a feverish and unnatural separation', after which the greater part of the Whigs soon drifted back to Fox. *Memoirs of the Whig Party*, 1852, i. 78. See also (e.g.) Nos. 8140, 8286, 8316, 8330, 8338, 8618. For the Crown and Anchor cf. No. 7892.

8 $\frac{7}{8}$  × 13 $\frac{1}{8}$  in.

**8316 THE CHANCELLOR OF THE INQUISITION MARKING THE INCORRIGIBLES.**

*ſ G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup> pro bono publico.*

*Pub<sup>d</sup> March 19<sup>th</sup> 1793, by H. Humphrey N 18, Old Bond Street*

Engraving (coloured impression). Burke, writing as he walks, advances towards the door of the *Crown & Anchor* tavern, over which is inscribed *British Inquisition*. He wears a skull-cap and long legal robe, from his waist hangs a bag like that of the Great Seal, on which the royal arms are replaced by a crown and anchor and having a skull at each corner. His head is in profile to the l. and he scowls with fiercely protruding lips. He holds up a large sheaf of paper headed *Black List*, his pen touching the last word of the inscription (a parody of *Richard III*): *Beware of N—rj—k!—P—tl—d loves us not!—The R—ss—l's will not join us The Man of the People [Fox] has lived too long for us! The Friends of the People must be blasted by us! Sherridan, Ersk[ine]*. On one of the door-posts is a narrow slit inscribed *Anonymous—Letter Box*. The door of the famous tavern appears to be correctly depicted, but its lamps are surmounted by royal crowns.

A satire on the split in the Whig party, see No. 8315, on the attitude to his old friends of Burke (much more anti-revolutionary than Pitt and Grenville), cf. No. 7865, &c., and on the propagandist activities of the 'Association for preserving Liberty and Property . . .', known as the Crown and Anchor Society (because its head-quarters were in that building), see No. 8138, &c. It received much correspondence (Nov. 1792–Feb. 1793), some anonymous, on seditious or suspect activities, see B.M. Add. MSS. 16,919–28. Cf. Nos. 8138, &c., 8284, 8289, 8318, 8424, 8609, 8699, and Index of Persons, s.v. Reeves (called by Coleridge in 1795, 'captain-commandant of the spy-gang', *Essays on his own Times*, 1850, i. 79 n.).

<sup>1</sup> The meeting was during the last illness of the Earl of Bessborough, d. 11 Mar. 1793.

For the Friends of the People (formed 11 Apr. 1792) see No. 8087. For Gillray's attitude to the Society cf. Nos. 8318, 8699.

Grego, *Gillray*, p. 167. Wright and Evans, No. 99. Reprinted, *G.W.G.*, 1830.

$12\frac{3}{4} \times 9\frac{1}{2}$  in.

### 8317 WHICH WAY SHALL I TURN ME HOW SHALL I DECIDE.

[I. Cruikshank.]

*Pub March 25 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen the Completest Collection of Caricatures in Europe Also a Correct Model of the Guillotine 6 Feet high Admitt 1 Shilling*

Engraving (coloured impression). Fox sits on the ground, contemplating suicide. His hair rises in horror as he listens to words which dart towards him in the guise of flashes of lightning: *Thy Country Expatriate thee; Thy Cromy's Impeach thee* [cf. No. 7861]; *The Wigs forsake thee* [cf. No. 8315]; *The Prince discards thee* [cf. No. 8311]; *Thy Friends Abjure thee; The People despise thee; All true friends to their King & Constitution Abhor thee* [cf. No. 8287]. Two messages (l.) are surrounded with rays: *The Sans Culottes admire thee; The Poissards Love thee*. In Fox's r. hand is a dagger, under his l. hand is a large bowl of *Poison*. Beside him (l.) is a gallows inscribed *Pro Patria*, from which hangs a noose.

Cf. No. 6191 (1783) in which Fox is offered by the Devil the choice of dagger, pistol, halter, poison. One of many prints of Fox as a Jacobin, cf. No. 8286.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

### 8318 DUMOURIER DINING IN STATE AT ST JAMES'S, ON THE 15TH OF MAY, 1793.

*Vide His own Declaration, as printed by the Anti-levelling Societies.*

*ſs Gy des<sup>n</sup> et fec<sup>t</sup> pro bono publico.*

*Pub<sup>d</sup> March 30<sup>th</sup> 1793. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Dumouriez (r.) sits in a gothic chair (reminiscent of the Coronation chair), at the royal dinner-table. Three cooks advance towards him, wearing bonnets-rouges with tricolour cockades, aprons, and over-sleeves. They are Fox, the foremost, proffering the steaming head of Pitt; at his belt, in place of a cook's knife, hangs a dagger. Sheridan, on Fox's l., proffers a dish on which steams a broken royal crown. On the extreme l. Priestley enters in profile to the r., holding up a dish containing a mitre. The dishes have a garnish of frogs. All look with eager courtesy towards Dumouriez, who sits with famished expectancy, a dagger in one hand, a fork in the other. He is much caricatured, thin, and unshaven, with straggling hair and long pigtail. He wears a large feather-trimmed cocked hat, lace ruffles, a gold-laced and ragged military tunic, a tattered shirt over bare legs. His plate bears the royal arms; other gold plate is in the form of inverted coronets and of a Communion cup with the letters *SIH* (reversed). Two spoons are decorated with the red hand of a baronet. These objects indicate that Dumouriez has come to overthrow the monarchy, the Church and hereditary rank. On the back of his gothic chair is a red cap of *Libertas*. Below the design: *To the worthy Members of the Society at the Crown & Anchor, this Print, illustrative of*

*Treasons in Embryo, (by them hunted out & exposed,) is submitted, by an admirer of their Loyal principles & truly Classic publications.*

Dumouriez was much talked of in England at the beginning of 1793. The print appears to have been designed before news of the defeat of Neewinden (18 Mar.) reached London on 25 Mar. The bare fact was announced in the *Gazette* of 26 Mar. (see No. 8321). Gillray's attitude to the Crown and Anchor Society appears ironical, cf. Nos. 8316, 8699.

Grego, *Gillray*, p. 168. Wright and Evans, No. 101. Reprinted, *G.W.G.*, 1830. Reproduced, J. H. Rose and A. M. Broadley, *Dumouriez and the Defence of England*, 1909, p. 188.  
11¼ × 14⅞ in. (pl.).

**8318** A A copy, *Ja<sup>s</sup> Gillray del<sup>t</sup>*, faces p. 144 of *The Caricatures of Gillray*. Impression in Print Room.

de Vinck, No. 4671 (where Sheridan and Priestley are identified as George III and Queen Charlotte).  
7 × 8⅞ in.

**8319** MASSACRE OF THE UNFORTUNATE FRENCH KING, WITH A VIEW OF LA GUILLOTINE, OR THE MODERN FRENCH BEHEADING MACHINE.

*Thornton Sculpt.*

*Published by Alex<sup>r</sup> Hogg. April 1. 1793.*

Engraving. Louis XVI lies under the guillotine, the executioner and two other men stand on the scaffold. Four figures have numbers referring to an explanation below the title: 1 *The Monarch*, 2 *His Confessor* (Edgeworth), standing praying in profile to the r. below the scaffold facing the King, 3 *General Santerre*, on the scaffold, 4 *The Mayor of Paris* standing among the soldiers who surround the scaffold. On the r. is the coach in which the King drove to the Place de la Révolution. See No. 8297, &c.

de Vinck, No. 5186.  
6½ × 4⅞ in.

**8320** BRITANNIA BETWEEN SCYLLA AND CHARYBDIS.

*Ja<sup>s</sup> G<sup>r</sup> des<sup>n</sup> et fec<sup>t</sup> pro bono publico*

*Pub<sup>d</sup> April 8<sup>th</sup> 1793 by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). Pitt steers a small boat, *The Constitution*, with a single sail, a Union pennant flying from the mast, through huge waves between a high rock (l.) and a whirlpool whose circumference is an inverted crown which merges in the swirling water. He is in profile to the r., gazing fixedly at a castle on a promontory (r.) among still waters, which flies a flag inscribed *Haven of Public Happiness*. Britannia, a buxom young woman, sits in the boat, her hands raised in alarm, her head turned towards the rock, on the summit of which is a large bonnet-rouge with a tricolour cockade on a post within a ramshackle fence. Spray dashes against Scylla; beside the rock and in the foreground (l.) three sharks with human heads closely pursue Pitt's boat: Sheridan, Fox, and Priestley (good profile portraits), their eyes fixed menacingly on the boat. They are: *Sharks; Dogs of Scylla*. Beneath the title: *or—The Vessel of the Constitution steered clear of the Rock of Democracy [cf. No. 8310], and the Whirlpool of Arbitrary-Power.*



For the enthusiasm for the Constitution see No. 8287, &c. For the Opposition Whigs, cf. No. 8315. An anticipation of Canning's *The Pilot that weathered the Storm*.

Grego, *Gillray*, pp. 168-9 (reproduction); Wright and Evans, No. 102. Reprinted, *G.W.G.*, 1830.

10 $\frac{7}{8}$  × 13 $\frac{3}{4}$  in.

### 8321 THE GREAT DUMOURIER TAKING FRENCH LEAVE OF THE NETHERLANDS

[Dent.]

*Sold by J Aitken N<sup>o</sup> 14 Castle Street Leicester Fields London*

*Pub by W Dent April 1793*

Engraving. A thin, grotesque French officer flees in terror with outstretched arms from the beak of a bird (l.) which is about to peck his posteriors. He is a sansculotte, without breeches, wearing a military coat and ruffled shirt. His hair and long pigtail fly out behind him; his cocked hat flies off; the cockade is inscribed *Ca ira*, ironically translated *Go it*. Before him (r.) the rear ranks of the French army are seen running away at full speed, but in orderly formation. Dumouriez says: *Dam the Rotterdammers! Dam the Amsterdammers! neither Breakfast nor Breeches obtained—and no more pickings in Belgia, but my Rear in danger of being pickt by the Imperial Eagle*. The bird resembles a goose more than an eagle except for its predatory beak. The French troops say: *Go it—Master's limbs are on full Stretch its the Devil take the hindmost—this is running in the Old French Style*.

A satire on the evacuation of the Netherlands by the French after the defeat of Neewinden. This was not a flight, but the result of an informal armistice on 23 Mar. between Dumouriez and the Prince of Coburg. J. H. Rose and A. M. Broadley, *Dumouriez and the Defence of England*, 1909, p. 175, and Nos. 8313, 8322, 8324.

Muller, No. 5223.

8 $\frac{3}{8}$  × 10 $\frac{1}{2}$  in.

### 8322 A DOSE FOR DUMOURIER

[? I. Cruikshank.]

*Pub April 11 1793 by S. W Fores N<sup>o</sup> 3 Piccadilly Where may be seen a Modle of the Guillotine 6 feet high also the Head and Hand of Count Struensee Admittance one Shilling*

Engraving (coloured impression). Dumouriez runs forward (r. to l.), holding out his sword in his l. hand, a paper in his r. inscribed *Je Crains Citoyens de vous enuier par le recit de mes Victoires Dumourier*. He sheds tears and vomits a stream of church plate, coins, and fortresses inscribed, respectively, *Anvers, Bruxelles, Louvain*. He urinates a stream in which are three other fortresses: *Klundert, Brèda, Gertruidenberg*. Two stout Dutchmen on the extreme r., standing on a fortification, urinate over the heads of intermediate soldiers on to Dumouriez' large cocked hat, from which two streams fall to the ground. An Austrian officer with a drawn sabre (probably Coburg) rides after Dumouriez, behind him advance grinning and mustachioed Austrian infantry with muskets, saying: *ah Ca ira Ca ira*. In the foreground, behind Dumouriez, is an officer holding a large syringe

inscribed *la* [?] *seringue De Clerfayt*; he grins exultantly. On the extreme r. are a cannon and a pyramid of cannon-balls inscribed *Pilules Purgatives pour les Salsaottes* [? Sansculottes] *français*. In the foreground in front of Dumouriez lies a woman, stabbed to the heart, holding the (broken) staff and cap of Liberty. She is *la vraie Liberte Morte*. In the distance (l.) are fleeing soldiers. Beneath the design: *Evacuation of holland and Brabant or Evacuation de la hollande et du Brabant*.

A satire on Dumouriez' retreat from Belgium after Neerwinden (18 Mar.), where Clerfayt commanded the Austrian left wing. Forces masking Breda, Gertruydenberg, and Klundert were withdrawn. Dumouriez promised the Belgians at Brussels on 11 Mar. to restore the church plate stolen by agents of the Convention. Rose and Broadley, *Dumouriez and the Defence of England*, 1919, p. 167; de Vinck, Nos. 4637-9. See No. 8321, &c.

Van Stolk, No. 5119. Muller, S., No. 5224 A.  
9 × 14 $\frac{3}{8}$  in.

### 8323 FAST DAY!

*Design'd & Etched by R. Newton.*

*London Pub<sup>d</sup> by W. Holland, 50 Oxford St April 19, 1793.*

Aquatint (coloured impression). Four very fat and grotesquely ugly parsons greedily surround a circular table laden with food and drink. The two in the foreground face each other in profile: one (l.) holds knife and fork vertically, about to eat; his wig hangs on the wall behind him; the other, stooping near-sightedly, carves a large turkey. The other two stand behind the table, clinking glasses; one (l.) says: *Here's our old Friend*; the other answers with a grin: *You mean the Church, I suppose*. Below the title:

*Fasting and Prayer, attending the Church Bell,  
That, that's the way, good Christians, to live well!*

Fasts were occasionally proclaimed during the War. On 1 Mar. the King proclaimed for 19 Apr. 'a Public Fast and Humiliation', to intercede for 'God's blessing and assistance on our arms, and for restoring and perpetuating peace, safety and prosperity . . .'. *Gazette*, 2 Mar. 1793. This satire on the Church was timed to appear on the Fast Day. A plate on the same subject by Rowlandson was published (? reissued) on 20 Mar. 1812. See No. 8428, &c.

9 $\frac{1}{4}$  × 13 $\frac{1}{8}$  in.

### 8324 THE NATIONAL CONVENTION BOTHERED; OR GENERAL DUMOURIER ARRESTING THE FRENCH COMMISSIONERS WHO WERE SENT TO TAKE HIM INTO CUSTODY.

*Drawn by Dodd from a Sketch taken on the Spot. Wilkes Sculp<sup>t</sup>  
Published by C. Johnson. Saturday April 27, 1793.*

Engraving. *Wonderful Magazine*, i. 189. Design in a frame decorated with military trophies. Dumouriez (r.) stands beside his tent, pointing at six dismayed civilians who are being hustled off by soldiers holding muskets with bayonets. Illustration to humorous verses signed Thomas Bellamy, describing the arrest (on 2 Apr.) of Beurnonville, Minister of War, and

the four Commissioners sent by the Convention to remove him from his command. They end:

May blessings on our favour'd land for ever increase, Sir,  
And Britons know the joys of a long and lasting peace, Sir;  
For their's is the glorious, the upright intention,  
To lend a ready hand to crush the *Base Convention*.

The commissioners were Camus, Bancal, Quinette, and Lamarque. They were handed over by Dumouriez to Coburg as hostages. See No. 8321, &c., and de Vinck, Nos. 4655-60, 4666.

4 × 6½ in.

B.M.L., P.P. 5153. a.

A copy of a print on this subject by Dent, the inscriptions translated into French, is a plate in Jaime, PL. (629), *Les Commissaires devenus des otages*. . . . Seven men wearing bonnets-rouges through which project long asses' ears sit on stools in a dungeon. Each has a noose round his neck, the rope being attached to the wall. They all make exclamations of anger or regret. (B.M.L., 1266. g. 5.)

### 8325 THE POLITICAL PAWN BROKERS

IC [Cruikshank.]

*London Pub: May 5 1793 by S W Fores N° 3 Piccadilly, where may be seen a compleat Model of the Guillotin 6 feet High also the Head and hand of C<sup>e</sup> Streunzee: Books of Caracaturs &c Admitance 1 Sh*

Engraving (coloured impression). The interior of a pawnbroker's shop, a counter running round three sides of it, the customers in the foreground. Behind the counter on the r. stands Pitt, a pen behind his ear, talking to a stout Lord Mayor in civic robes, who offers him a chain with a jewel on it. The Mayor holds the mace, its head projecting from under his robe. On the ground at his feet is plate marked with the arms of the City. He says: *you know you promised me 100 Thousand*. On the opposite side are three bearded Jews chaffering with Grenville, who stands behind the counter holding up a goblet at which he peers near-sightedly. One Jew (l.) says: *By Got it ish pure fine Goild only you cannot shee the Mark ish it not Mosses*; the other, holding out his hands deprecatingly, answers: *pon my honor as I am an honest man*. The third, a sack on his back, says to Grenville: *Look a little closer if you pleash*. Buckles, rings, &c., lie on the counter.

In the centre, and at the back of the shop, a gaunt Scot leans on the counter saying to Dundas, who listens with folded fingers: *Brither, wee'l yee len' me a thusand Pund I'll gie you 1000 Barrels o Brimston in Pawn and yen for your ain use*. Under his arm is a small cask; he takes snuff from a ram's-horn mull.

A satire on the loan proposed by Pitt on 27 Mar.: £4,500,000 in 3% annuities to be issued at 72. Pitt acknowledged that the terms were disadvantageous: he had made the loan public through the Bank of England, saying he would close with the best offer; the only offer was the one put before the House. *London Chronicle*, 28 Mar. 1793. See Newmarch, *On the Loans raised by Mr. Pitt, 1793-1801*, 1855, pp. 7-10. Cf. No. 8326.

8⅓ × 14⅞ in.

8326 TWO TO ONE, OR, AN ATTEMPT TO OUTWIT THE  
YOUNG PAWNBROKER.

[? May 1793.]

*Vide Lord K—g's Speech*

[Dent.]

*Pub<sup>d</sup> by J Aitken N<sup>o</sup> 14 Castle Street, Leicester Fields, London,*

Engraving (coloured impression). Pitt, in profile to the l., stands behind the counter of a pawnbroker's shop; he hands to an exultant Jew a paper inscribed 4000; a large sack stands on the counter between them. The Jew says: *As mush above Four Tousand as you pleash, and dere vos de costs, precious stones in de rough, but no rubbish, by Cot a mighty—is dere Moses?* The second Jew also stands in profile to the r., his hands raised in deprecatory affirmation; he answers: *No, I vos Swear dat.* Both are bearded and wear low wide-brimmed hats. A stout man advances from the l., carrying a pyramid of three tea-chests on his head; he says: *They wont know Sloe Leaves from Bohea.* In the background under an arched doorway a fashionably dressed cloth-merchant carrying his rolls of stuff addresses a man in Highland dress (l.) with a roll of material under his arm: *Do you think they will measure every Yard of my Cloth?* The Scot answers: *Yes, but my stuff will do for I have a bonny friend [Dundas] to Speak for me.* In the shop window are three balls, *Money Lent*, and various objects. Above Pitt's head are shelves on which are a bellows, warming-pan, &c.

Probably a satire on Pitt's loan, see No. 8325. Lord King was an almost silent supporter of the Government.

9 $\frac{5}{8}$  × 13 $\frac{3}{4}$  in.RIGHTS OF MAN ALIAS FRENCH LIBERTY ALIAS ENTERING  
VOLUNTEERS FOR THE REPUBLIC

[? 7 May 1793.]

See No. 7853. The date 1791 is probably an engraver's error for 1793.

## 8327 FATIGUES OF THE CAMPAIGN IN FLANDERS.

*J<sup>s</sup> G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>**Publish'd May 20<sup>th</sup> 1793, by H. Humphrey, N<sup>o</sup> 18, Old Bond Street.*

Engraving (coloured impression). A staff dinner in a large open tent. At the head of the table the Duke of York carouses; a fat Flemish woman seated on his knee plays with his sword; he raises a full glass, looking down at the woman. He is seated on a drum, his l. foot rests on a tattered British flag, beside which lies a bundle of muskets. On the table is a punch-bowl ornamented with the royal arms. On one side (next the Duke) sits the Prince of Orange, a fat and stolid Dutch officer smoking a pipe and holding a small tankard. Facing him is a savage-looking (?) Austrian officer wearing a cap; his drawn sabre is on the table, he drinks wine voraciously from a bottle, his l. arm round the waist of a stout Flemish woman seated beside him on the cannon which forms a seat; she raises her glass, holding a smoking pipe. Next the Dutchman a British officer and a fat Flemish woman are kissing. Behind the seated officers stand bandsmen wearing cocked hats and blowing wind instruments with great energy; a negro clashes his cymbals behind the Duke. On the extreme r. two files of gaunt and emaciated British foot-guards advance behind the Duke carrying wine-bottles, glasses, and a punch-bowl, also with the royal arms. Empty bottles are stacked under the table. Behind (l.), a file of conical tents recedes in perspective; the three flags which fly from them are

British, Austrian, and Hanoverian. Dutch and Austrian officers are caricatured, but not the Duke, who is handsome and florid. The Flemish women with their wide straw hats are studies of type and costume.

The Duke's 'own deportment is perfectly steady and unexceptionable, and the stories which are spread of his drinking are absolutely false . . .'. But the very young men of his immediate circle caused 'a levity of manners at head-quarters'. Letter to Sir G. Elliot, 2 Nov. 1793. *Corr. of Sir G. Elliot*, ii. 185 n. He and his staff lived luxuriously in the field; Hanoverian mules carried, 'on a march, cold meats, the service of plate, rich wines and other necessary articles of refreshment. . . . The cooks and servants . . . preceded . . . in large covered waggons'. *Narrative of the War by an Officer of the Guards* [1796], i. 80 n. See also Nos. 8329, 8351, 8355, 8425, 8433, 8493, 8789, 8790, 8791.

In 1793 Gillray went to Flanders with de Louthembourg to follow the Duke of York's expedition, the latter making studies for his picture of the siege of Valenciennes (which began early in June 1793).

Grego, *Gillray*, pp. 169-70 (small copy). Wright and Evans, No. 100. Reprinted, *G.W.G.*, 1830. Van Stolk, No. 5143.

$13\frac{3}{4} \times 19\frac{3}{4}$  in.

### 8328 JOHN BULLS PROGRESS.

*ſs Gy des. et fecit—*

*Pub<sup>d</sup> June 3<sup>d</sup> 1793. by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). Four designs, each with a title, the plate divided into four quarters.

[1] *John Bull Happy*. A cottage interior: John Bull, a stout countryman with wrinkled gaiters as in Nos. 7889, 8141, dozes serenely in an arm-chair before a blazing fire, holding a pitcher on his knee. Behind (l.), his wife sits spinning; two little boys feed a bird in a wicker cage. A pretty young woman approaches the open door with a milk-pail on her head. Brass utensils are ranged on the chimney-piece, beside which is a roasting-jack with wheel and chain. A well-fed cat and dog sleep amicably by the fire.  $5\frac{3}{8} \times 7\frac{3}{16}$  in.

[2] *John Bull going to the Wars*. John Bull has enlisted and marches off (l. to r.) beside a file of soldiers with drawn sabres, the man next him blowing a bugle. He marches with awkward energy, gazing proudly in profile to the r., not to see his wife and children (l.), who cling to him, weeping. He holds a musket and is dressed as in [1], with the addition of a grenadier's cap and bandolier. Behind (l.) is a corner of his cottage.  $5\frac{3}{8} \times 7\frac{1}{4}$  in.

[3] *John Bull's Property in danger*. John Bull's wife, followed by her three children, approaches the stone gateway of the *Treasury*, its iron gate open, the three balls of a pawnbroker above it, the inscription *Money Lent by Authority*. Beside it are two bills: *Wanted a Number of Recruits to serve abroad* and *List of Bankrupts John Bull*. The woman carries her spinning-wheel and a bundle of household goods; the smallest boy, holding his mother's petticoat, carries the bird-cage; the girl carries the churn and a bowl. The elder boy carries spade, rake, and pitchfork (a kettle slung to the prongs) and leads a pig.  $5\frac{1}{2} \times 7\frac{3}{16}$  in.

[4] *John Bull's glorious Return*. A gaunt, one-legged, and one-eyed soldier (r.), in tattered uniform, limps on crutches into a miserable hovel

in which his starving family crouch over a fire lit on the hearth. The little boy clutches a bare bone; onions and a broken dish are on the floor (cf. No. 8145). Mother and sons are ragged and emaciated, the daughter has a certain youthful grace. They look with frightened astonishment at their almost unrecognizable father.

For other prints on the illusions and tragedies of war see Nos. 8333, 8428, 8609, p. 250, 9418, 9642. This, like No. 8333, was issued while the Allies were still victorious, cf. No. 8337. They should be compared with the anti-recruiting prints of the American War, notably No. 5295 (1775).

Grego, *Gillray*, p. 171 (reproduction, p. 172). Wright and Evans, No. 103. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 513.

$11\frac{1}{4} \times 14\frac{7}{8}$  in.

There is a sketch in pencil and pen by Rowlandson of [2] and [4] in the Print Room. In [2] the two soldiers are less caricatured, the wife and children are differently posed and drawn with more freedom. The file of soldiers is omitted. In [4] the soldier has not lost an eye, his family are less emaciated. On the back of the water-colour described under No. 9014. Binyon, iii. 250, No. 18.

**8329** PREPARING FOR ACTION OR AN ENGLISH MAN OF WAR ENGAGING TWO DUTCH DOGGERS.

[I. Cruikshank.]

*London Pub: June 9 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen the Original Model of the Guillotine Head and hand of Count Streuensee Ad<sup>m<sup>i</sup></sup> 1 Sh<sup>s</sup>. and the Largest collection of Caracatures in the World.*

Engraving (coloured impression). The Duke of York stands full-face but turning his head in profile to the l., between two laughing Dutch courtesans. He holds a glass of wine in his r. hand, while the woman on his r. takes his arm, holding up a bottle. He holds the hand of the woman on his l., who picks his pocket. An English officer (l.) standing by a cannon urinates, his back turned to the Duke; he says, *wine cannot cure the Pain I Indure for my Dear Chloe's Sake*. In the background (r.) are tents.

See No. 8327, &c. For the title cf. No. 5952.

de Vinck, No. 4676. Van Stolk, No. 5144. Muller, No. 5235.

$8\frac{9}{16} \times 12\frac{13}{16}$  in.

**8330** A GREAT MAN IN DISTRESS, | OR, HOW TO GROW RICH & AVOID BECOMING CHARGABLE TO THE PARISH | A SUBSCRIPTION EXPERIMENT

[Dent.]

*Pub<sup>d</sup> by W. Dent June 11 1793*

*Sold by I. Aitken N<sup>o</sup> 14 Castle Street Leicester Square*

Engraving, slightly aquatinted. Fox, a ragged and bare-footed beggar, walks (l. to r.) past the door of the [Crown] & Anchor Tavern holding out his hat. On his chest is a placard: *Pray pity the poor Gallican [the prefix Anti has been scored through but left legible] undone by French Affairs*. In his r. hand is a staff. He weeps, saying, *Oh! A heart of Stone would melt at the misfortunes of my Life—How I was cast away aboard the Portland East Indiaman—How I have since been buffeted about by adverse winds in the*

*Republic—How I have been scarce able to keep head above water in Brooks—How I was stranded with a French Cargo—and lost most of my Crew in Constitution Bay and now left to starve but for sweet Charity.* At his feet are dice and a dice-box, with an empty cornucopia, suggesting that his profits from faro, see No. 5972, are ended. (Cf. a scurrilous pamphlet, *A Looking-Glass for a Right Honourable Mendicant . . .*, 1794, pp. 24-5.)

A satire on the subscription raised for Fox by his friends, see No. 8331, &c. He traces his misfortunes from the defeat of the Coalition over the India Bill, see Nos. 6283, 6368, &c., and cf. No. 8311. For the disruption of his party see No. 8315, &c.

12 $\frac{1}{8}$  × 9 $\frac{7}{16}$  in.

**8331 BLUE & BUFF CHARITY;—OR—THE PATRIARCH OF THE GREEK CLERGY APPLYING FOR RELIEF.**

*Js G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 12<sup>th</sup> 1793—by H. Humphrey N<sup>o</sup> 18 Old Bond Street.*

Engraving (coloured impression). Fox, as a beggar, holds out his bonnet rouge to the door of the *Crown & Anchor* tavern to catch the shower of dishonoured paper which the talons of the Devil are scattering; smoke and flames issue from the doorway. Fox, unkempt and unshaven, his tattered coat and breeches scarcely covering his naked body, has an expression of desperate eagerness; he holds under his coat a dagger which drips blood. From his coat-pocket project a dice-box and cards, the Knave of Clubs uppermost (cf. No. 6488). Behind him are his needy followers: Sheridan (a pair of pistols in his coat-pocket), M. A. Taylor, and Horne Tooke immediately behind him, also clutching concealed daggers and holding out their bonnets rouges. Close behind these are Hall the apothecary, Priestley, and Lord Stanhope, whose attitudes show that they too are claspng daggers and proffering caps for alms. From Hall's pocket protrude a syringe and a medicine-bottle labelled *W. Pitt*. Three other heads are indicated. The Devil's words issue from the door among flames:

*“Dear Sir | Seldom have I experienced more heart-felt pleasure | “than now in executing the wishes of my Committee;—I flatter | “myself you will not be displeased with the convincing proof of the | “esteem of so many & so honorable persons; who far from imagining they | “are about to confer any obligations upon you, will think themselves | “honoured & obliged by your acceptance of their endeavours to be | “grateful for your unremitted efforts to effectuate | the Grand Object they have so deeply at heart.*

Fox answers: *“Dear Sir—You will easily believe, that it is not | “mere form of words when I say, that I am wholly at a loss how | “to express my feelings upon the Charity which you are now in so kind a | “manner showering upon me,—In my wretched situation, to receive such a proof | “of the esteem of the Committee,—to be reliev'd at once from Contempt & Beggary! | “for such as me, to receive a Boon which even the most disinterested would think their | “lives well spent in obtaining! is a rare instance of felicity, which has been reserved for me;— | “It is with perfect sincerity that I declare, that in no other manner in which a Charity | “could have been bestow'd upon me, would have been so highly gratifying to every feeling | “of my heart,—I accept, therefore, with the most sincere gratitude, the bounty of the Committee | “and consider it as an additional obligation upon me, to adhere strictly to whatever mea- | “-sures the Committee may find it convenient to pursue; & to persevere thro' thick and thin | “in That line of conduct, to which alone, I am conscious,*

that I am indebted for this, as | “well as for every other mark of their approbation.—

Sheridan says: *Make haste, Charley!—make haste!—make haste!—for I long to have my turn come on;—I have been a Greek Emigrant a hell of a while, & relief could never come more seasonable:—and here’s our “little Chicken” wants to peck up a little corn; & our old friend Blood & Brentford, the orthodox Parson, swears he has a right to a Particle; heres Glysterpipe expects to be paid for purging Administration; & old Phlogistick the Hackney Schoolmaster, expects some new Birmingham halfpence—besides ten Thousand more, with empty pockets, & hungry bellies, lads fit for any enterprize! who only want engagement;—but cannot get a Crust, before you are served! make haste Charley!—make haste! make haste.* Over the tavern door is inscribed *Whig Club*. The papers pouring into Fox’s cap are inscribed *Forged Notes* (twice), *Swindlers Notes*, *Jews Bonds*, *Bankrupts Notes*, *Country Bank* (twice), *Gamblers Notes*, *Blue & Buff Bonds*, *Forfeited Mortgages*.

A satire on the subscription raised for Fox, on account of his desperate financial plight, agreed at a meeting of the *Crown and Anchor* tavern on 5 June, Adair in the chair, resolving ‘that an effective demonstration and honourable proof of the affection esteem and gratitude of his constituents and of the public, ought to be offered to Mr. Fox as an acknowledgment and retribution due to his services and merits’ (*Gazetteer*, 30 June). The words of the Devil and of Fox parody Adair’s letter and Fox’s answer, printed in Lord Holland’s *Memoirs of the Whig Party*, i. 62–5. Fox wrote to his nephew: ‘the sum [£70,000] will pay all my debts that are in any degree burdensome, and give me an income upon which I can live comfortably. . . .’ *Ibid*. This was an annuity of £3,000, see Stirling, *Coke of Norfolk*, 1908, pp. 398–404. For the King’s opinion of the gift, see Rose, *Pitt and Napoleon*, p. 224. For M. A. Taylor as the ‘Chicken’ see No. 6777. Horne Tooke, ex-parson of Brentford, owed much to his friends’ bounty. For the allusions to Priestley see Nos. 7632, 7887, &c. Hall (‘Liberty Hall’) the apothecary was secretary of the Whig Club and one of Fox’s leading supporters at Westminster elections (see Vol. vi). He was secretary to the ‘Blue and Buff Charity’ committee. *Flames* issue from the *Crown and Anchor* tavern also in No. 7889, where the door is ‘the Gate of Pandemonium’. For Fox and the Jews cf. No. 6617, &c. The Devil (hands only visible) represents Adair. For the subscription see also Nos. 8330, 8332, 8438, 8622, 9266, 9282, 9343, 9353.

Grego, *Gillray*, p. 172 (small copy). Wright and Evans, No. 106. Reprinted, *G.W.G.*, 1830.

13 $\frac{5}{8}$  × 16 $\frac{1}{2}$  in. (pl.).

**8332** A RIGHT HONBLE ALIAS A SAN CULOTTE. ALIAS THE MAN OF THE PEOPLE, . . .

[I. Cruikshank.]

*London: Pub June 14 1793 by W Fores Piccadilly where may be seen the Largest Collection of Caratures [sic] in the World Admit one Shi<sup>s</sup>*

Engraving (coloured impression). Fox, as a beggar, stands hat in hand beside a magnificent brass-bound treasure-chest, with a slit for money, inscribed *Catalines Subscription Box*. He says, *Pray Remmember Poor Cataline. for Oppositions sake remmember poor Cataline*. He weeps, his coat, waistcoat, breeches, and shoes are tattered, his stockings ungartered; dice-box and dice protrude from his pocket. The chest stands against a stone



wall and is backed by a large framed notice: *Supported by Voluntary | Contribution | Subscribers taken in here | The smallest Donations thankfully Rece<sup>d</sup> | Charity covereth a Multitude of Sins . . . | And Humble Petitioner as in Duty Bound | Will Ever Pray*

Presents to Cataline for Party Purposes	<i>monies Missing Dad—one Million</i>	
P.W. 1100,000	S T 5000	} 200,000
D.E. 60 000	Sundries—600,000	
B.D. .. 50	won at Play	
C.E. 10 000	P.W.	
P.D. 15 000	£c. &c.	
		1090,050

On each side of this huge notice-board is a modest placard: *Poore Familys in Distress 20 Pounds would save from certain ruin a Man Wife & nine Children; A Tradesman in jail Solicits a Trifle to Support his Family, not being able to recover his just demands of some Peers & members of Parliament.* Beneath this is a heart-shaped collecting-box and a small bill: *No Money.* On the wall a hand points (l.): *Way to the Crown and Anchor.* The title continues: *alias the Dissipated Patriot, alias the Gamester, alias the Leader of Opposition alias the Word Eater* [see No. 7390], *alias the Soliciter for the French republic* [see No. 8305] *alias S—t Breeches* [see No. 6580] *alias the Protector* [cf. No. 6380, &c.] *turned Begger.*

A satire on the subscription for Fox, see No. 8331, &c. 'Monies Missing' is an allusion to the squandering of Lord Holland's fortune, see No. 5223 (1774). The significance of the initials, other than those indicating the Prince of Wales (then estranged from Fox, cf. No. 8311), is obscure; they may (reversed) indicate Earl of Derby, Duke of Bedford, Earl of Carlisle, Duke of Portland. For Fox's winnings at faro see Nos. 5972, 5997 (1782). For Fox as Catiline see No. 6784, &c. For the title cf. No. 8142. 11½ × 9 in.

### 8333 HE WOULD BE A SOLDIER, OR THE HISTORY OF JOHN BULLS WARLIKE EXPEDITION.

IC [Cruikshank.]

*London Pub<sup>d</sup> July 1<sup>st</sup> 1793 by S W Fores N 3 Piccadilly where may be seen a Model of the Guillotine Likways the Head of Count Streuenzee large Collection of Caracatures Admittance one shilling.*

Engraving. A sequence of six figures and a final group arranged in two rows: [1] *John Bull at home*, a handsome young farmer wearing a smock and wrinkled gaiters, sits at a table smoking, a pitcher in his hand. [2] *Inlisted.* He stands full-face, hands on hips, dressed as before but with a favour in his hat. [3] *Trained to Arms.* Smartly dressed in uniform, he stands at attention in profile to the l., shouldering a musket. [4] *On Foreign Service.* He marches (l. to r.), still smartly dressed, but carrying a knapsack inscribed GR. [5] *Camp Dinner.* He is seated on the ground eating bread and an onion. More bread and onions lie in and near his open knapsack. (Cf. No. 8145.) [6] *In Battle.* He fires his musket, leaning forward in profile to the l. His uniform is tattered, though his appearance is still neat. [7] *Loaded with honors of War.* An old soldier with a leg amputated and a sightless eye, he limpa on crutches, holding out his hat for alms.

An infant is tied to his shoulders. Behind him and on the extreme r. is his wife, a ballad-singer carrying twin infants, with an elder boy beside her. Her song is: *O Bony Lass will you live in a Barrack*. See No. 8328, &c.  $10\frac{9}{16} \times 14\frac{7}{8}$  in.

**8334 FRENCH LIBERTY.**

[? c. July 1793.]

[Nixon del.]

*This Print is most Respectfully Dedicated to every True Hearted Briton who is a Friend to his King and Country.*

Engraving (coloured and uncoloured impressions). An allegorical representation of the state of France. In the foreground on the extreme r. is the doorway of the temple of *Libertas* supported by two Corinthian columns. Liberty, a young woman with her arms bound behind her, is being pushed through the door by a band of ruffians with pikes; one raises his dagger to stab her. Viragoes with clubs and a soldier with a bayonet wait outside the temple to strike her down. Two decapitated heads are on the ground. Two naked demons are seated on the architrave of the door blowing bubbles among which floats Tom Paine dressed as Harlequin, and holding a pair of stays inscribed *Rights of Man* and *Liberty* (see No. 8287).

In the centre foreground is a fire before which kneels a woman burning a spinning-wheel, her hand resting on a large book, *Trade and Commerce*; a boy brings another inscribed *Fine Arts*. A broken palette, compass, &c., lie on the ground. A man runs to the fire carrying on his head two books, *Agriculture* and *Law*, and a bee-hive, while an old military officer breaks the staff of Liberty across his knee.

On the l. a postboy (using boot and fist) and two men with bludgeons drive off a band of unoffending persons who walk in a dejected manner to the l. They are (l. to r.) artisans carrying tools, a man with spade, rake, and pitchfork, a painter with palette, canvas, and brushes, a man carrying a picture of *Peace*, a woman with two infants, a man with a 'cello on his back.

In the middle distance (r.) is a grotesque statue of a fat woman (described below) on a cylindrical pedestal, inscribed *Murder, Treachery, Rebellion, Cowardice, Sedition, Levellers*, with two skulls flanking a medallion: *This statue was erected in the first year of our glorious Confusion A.D. 1792*. Men and women (*ancien-régime* in character) dance round it holding hands. In the background is a large gothic church into the west door of which people are crowding. Over the door is a projecting balcony inscribed *The Massacre at Paris*;—on this stand a zany with a trumpet, and others, as on booths at fairs; they display a large banner, on which Punch roasts a monk, inscribed *Religion, Law, & Equity, A Farce*. Behind and to the l. are old houses with crow-stepped gables falling into ruins; on these are emblems of industry: a shuttle and shears, an anchor, horse-shoes, a sheep suspended as in the order of the Golden Fleece. In front of the houses small figures are breaking a loom and two women kneel beside a naked corpse. On the extreme l. boats are putting out to sea. Heavy clouds form a background.

Beneath the design: *Liberty is torn from her Temple, by a hired band of Ruffians, bound, & going to be Sacrificed to the rage of these Ignorant People; in the Centre a Poissarde or Fish Woman is burning a Spinning Wheel, the Emblem of Industry; an old Officer breaking the Staff of Liberty; with a Boy & French Porter, who are bringing Volumes of the Fine Arts, Agriculture, &c &c to add fuel to the flames. On the opposite side are a group of figures representing Music, Poetry, Painting, Weavers, Smiths, Carpenters, Husband-*

men, &c. driven out of the Kingdom as useless Members of Society; near the Temple is erected a Statue, raised on the Foundation of Murder, Cruelty, Cowardice, Treachery & Sedition, agreeable to the French Idea of Freedom, this figure represents an intoxicated Female with a Blunderbuss in her right hand, & a dagger in her left, a bandage over her Eyes, as blind to Reason, leaning against a Pillar, that's broke by her weight, & at the Base is a party of Democrats dancing a Cotillon. The Church, once a place of Devotion, is now turn'd into a Theatre, in which that Bloody Massacre on the 10th of August, 1792, at Paris, is going to be represented. In the back Ground of this Picture, the Houses of Industrious Tradesmen are falling to ruin, their unhappy Tenants being driven from their Homes for want of Employment: some of the Banditti are destroying a Loom, & a Strong Herculean Fellow cruelly beating a poor Weaver, shews, when the Law of a Country is at an end, the strong gets the better of the weak, & Oppression takes place of Justice: on the ground, an Industrious Artist who supported his aged Parents, is expiring through Want; over the Temple the Author of the Rights of Man is supported on bubbles that are blown up by two Devils; this represents his work to be Froth & Airy Vapour: tending to delude & mislead a Nation who it is hoped, are by this time so well convinced of the Blessing they enjoy, as to have no wish to change it for any other. The different Trades leaving the Kingdom close the Scene.

Also a proof, tinted with monochrome; the title and most of the inscriptions are in pen, in the same hand, that of John Nixon,<sup>1</sup> as a dedication: 'To Mrs Nicol, this Proof Print is Presented by her obliged & very obed<sup>t</sup> Servant J N.' The explanatory description differs in certain details from the engraved version: the statue is 'intoxicated with success'. After 'Massacre on the 10<sup>th</sup> Aug 1792' is added '(which will ever remain a Stigma on the Annals of France) . . . Robertspierre, Marat & Petion are the Merry Andrews of the Entertainment. Punch broiling a Priest on a Grid Iron, on the Shew Cloth, is emblematic of the present sentiments of Devotion.' Above the design:

O thou Poor Country—weak & overpow'rd  
By thine own Sons—eat to the Bone—Devour'd  
By Vipers, which, in thine own Entrails Bred  
Prey on thy Life, & with thy Blood are fed;

Churchill. [*Independence*, ll. 555-9.]

The date would appear to be before the assassination of Marat (13 July 1793), though the church-theatre may indicate the celebrations in Notre Dame of 10 Nov. 1793, and its transformation into the Temple of Reason, see No. 8350.

Described, E. et J. de Goncourt, *La Société française pendant la Révolution*, 1858, pp. 279-80.

14 $\frac{2}{7}$  × 22 $\frac{1}{2}$  in.

**8335** A SECOND JEAN D'ARC OR THE ASSASSINATION OF MARAT BY CHARLOTTE CORDE OF CAEN IN NORMANDY ON SUNDAY JULY 14 1793.

[I. Cruikshank.]

Pub<sup>d</sup> July 26 1793 by S W Fores N<sup>o</sup> 3 Piccadilly

Engraving (coloured and uncoloured impressions). Charlotte Corday (r.) stands full-face, bending forward, a knife in her r. hand, looking towards

<sup>1</sup> There is a letter by him in B.M. Add. MSS. 27,337, fo. 156.

Marat (l.), who has fallen to the ground, screaming, l. arm raised, blood pouring from a gash in his waistcoat. She says, *Down, down, to Hell & say A Female Arm has made one bold Attempt to free her Country.* On the wall behind Marat placards are indicated, two inscribed *Murders* and *Plans*. Below the title: *Who, while he was Villifying some of the more Moderate Men in the Convention and asserting that they should lose their Heads Stabbed him saying, Villian thy death shall Precede theirs.*

News of Marat's assassination (on 13 July), without details, reached London on 22 July. See No. 8336, &c.

de Vinck, No. 5298.

$8\frac{9}{16} \times 13\frac{1}{4}$  in.

### 8336 THE HEROIC CHARLOTTE LA CORDÉ, UPON HER TRIAL, . . .

*J's G'y des<sup>n</sup> et fec<sup>t</sup>*

*Published July 29<sup>th</sup> 1793 by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). The interior of the Revolutionary Tribunal crowded with figures. Charlotte Corday (r.) stands at the bar, a raised circular stone platform, her wrists linked by a chain, addressing her judges (l.), who listen with alarm, as do the spectators and the two ruffians holding spears who stand behind her. Three judges sit on an elaborate throne inscribed *Vive La Republique*, on whose canopy are two cornucopias pouring out coins; on each is a cap of *Libertas*. Between them a grotesque figure of Justice, holding scales and dagger, tramples on a crown. The three grotesque judges are (l. to r.): a barber, a comb protruding from his pocket; a butcher, the most ferocious; a tailor, with shears and tape. Beneath them sit four ragged officials, pen in hand, all wearing legal wigs and bonnets-rouges. Between them and the prisoner is the body of Marat, on a wooden bedstead so short that his knees are raised vertically; it is covered with spots, and shows the bleeding wound. Beside it stand two men, one holding up a blood-stained shirt on a pike, the other the knife on a dish. A sea of heads wearing bonnets-rouges fills the body of the hall, H.L. figures fill the gallery and the seats beneath it. Charlotte, a buxom young woman, gaily dressed, with feathers in her hair, declaims: *Wretches,—I did not expect to appear before you—I always thought I should be delivered up to the rage of the people, torn in pieces, & that my head, stuck on the top of a pike, would have preceded Marat on his state-bed, to serve as a rallying point to Frenchmen, if there still are any worthy of that name.—But happen what will, if I have the honours of the guillotine, & my clay-cold remains are buried, they will soon have conferred upon them the honours of the Pantheon; and my memory will be more honoured in France than that of Judith in Bethulia*". The title continues: *at the bar of the Revolutionary Tribunal of Paris, July 17<sup>th</sup> 1793. for having rid the world of that monster of Atheism and Murder, the Regicide Marat, whom she Stabbed in a bath, where he had retired on account of a Leprosy, with which, Heaven had begun the punishment of his Crimes.—*

*"The noble enthusiasm with which this Woman met the charge, & the elevated disdain with which she treated the self created Tribunal, struck the whole assembly with terror & astonishment."*

Charlotte's words are those quoted in the English newspapers (e.g. *London Chronicle*, 26 July), which derive from a pamphlet published by Adam Lux, a German, deputy of Mayence (afterwards guillotined), the day

after her execution on 17 July. The design incorporates some of the details of Marat's funeral (arranged by David), when his body was carried on a wooden bedstead, the blood-stained shirt raised on a pike. *Ibid.* See de Vinck, Nos. 5289-5330; Hennin, Nos. 11,519-11,567; Dayot, *Rév. fr.*, pp. 205-12; A. E. Sorel, *Charlotte de Corday*, 1930, and Nos. 8335, 8464.

Grego, *Gillray*, p. 174 (small copy). Wright and Evans, No. 105. de Vinck, No. 5352. Reprinted, *G.W.G.*, 1830.

11½ × 14⅛ in.

### 8337 CORRECTION REPUBLICAINE 1793.

[c. July 1793.]

[Dubois.]

Engraving (coloured). Copy (probably reversed) of a French print in Jaime, ii, Pl. 181, G. *Pichegru* (r.), holding down *le duc d'York*, raises a birch-rod to thrash his bared posteriors, on which are etched (incorrectly) the arms of England. The duke, who has ass's ears, turns his head to Pichegru, his hands clasped in supplication. He wears regimentals and boots with long spurs. *Cobourg* (l.) is being similarly thrashed by *Jourdan*; on his posteriors is an escutcheon with the Habsburg eagle. He and the duke are pendant figures, back to back. Coburg bites his finger, and holds out a clenched fist. The French generals, who wear cocked hats, are young and handsome. Behind them is a table, on which are materials for punch: bowl, bottle, lemons, &c.

Along the upper edge of the design are views of fortified towers all flying a tricolour flag (l. to r.): *Charleroy*, *Mons*, *Menin*, *Ypres*, *Ostende* (with ships at anchor).

On 1 Aug. 1793 the Committee of Public Safety ordered a payment of livres 1,250 for 1,000 impressions of this print, a piece of propaganda completely at variance with the military situation: Menin, Ypres, and Ostend were held by the Allies. Condé fell on 10 July, Mayence on 23 July. When Valenciennes capitulated on 28 July the garrison hailed the Duke of York as King of France, and Coburg and the Duke were masters of the road to Paris, which could have been reached by the former's cavalry in four days. 'The position of France seemed to be, and in the presence of active and intelligent enemies would actually have been, hopeless.' Fortescue, *Hist. of the British Army*, iv. 116. See Sorel, *L'Europe et la Rév. fr.*, iii. 536 ff., and No. 8340. Cf. No. 8425, &c.

Blum, No. 625. Van Stolk, No. 5136. Reproduction (of the Jaime copy), Fuchs und Kind, *Die Weiberherrschaft*, i. 202.

6¼ × 7⅓ in.

B.M.L., 1266. g. 5.

### 8338 THE PATENT WIGG.

*Wetherell*

*Pub Augt 1. 1793 by S. Fores N° 3 Picadilly*

Engraving. The interior of a barber's shop. Fox, with a bald head, stands looking towards the barber (l.), who holds up a plain wig with a single curl at the back, saying: *No fit you Zir, perhaps you got de Paine in you Head, make you tink so, dis Vigg vill fit any Loyal subject give but an Eye to it zir as I hold it—* Behind him, looking through the door and on the extreme r., is Burke wearing a neat wig. Fox is out at elbows and wears an apron. A dog tugs at his shoe. Above the barber's head is a shelf for wig-boxes inscribed *By the King's Patent*. Wigs and tresses of hair hang in a curved

shop-window behind Fox with inscriptions (reversed) in three panes: *Essence of Lemon, A Seperate appartement to dress in, Violet Soap*. On the l. is a row of wig-blocks: busts with heads (some caricatured); a lady and three men.

A satire on the disruption of the Whig party, see No. 8315, &c. The barber accuses Fox of being influenced by the republican doctrines of Paine. For Burke, cf. No. 7913.

$6\frac{3}{8} \times 7\frac{1}{4}$  in.

### 8339 SOULAGEMENT EN PRISON; OR, COMFORT IN PRISON.

*Drawn from Life, and Etched by Richard Newton.*

*London, Published August 20, 1793, by William Holland, N<sup>o</sup> 50, Oxford Street Note. Some Visitors have been removed from this Plate to make room for Prisoners.*

Photograph of an aquatint (coloured impression). Thirteen men are seated at an oval table in Windsor arm-chairs, smoking and drinking. They have numbers referring to names engraved beneath the design. On the extreme l. and on a higher level than the others is 1 *Lord George Gordon*, in profile to the r., with a long beard, wearing a broad-brimmed hat and buttoned-up coat. Like most of the others he smokes a long pipe. Next him and nearer the spectator sits 2 *William Holland*, pleasant-looking and well dressed, who listens to 3 *William Lloyd* [? Thomas Lloyd, see No. 8342], wearing spectacles, who faces him in profile to the l. 4 *Thomas Townley Macan*, his back to Lloyd, listens with amusement to the emphatic words of 5 *James Ridgway*; they face each other in profile. 6 *Henry Delahay Symonds*, his spectacles pushed up on an ill-fitting wig, leans forward with an intent grin to listen to Ridgway, whose back is turned to him. On the extreme r. of the table 7 *Charles Pigott*, wearing a hat and holding a newspaper, is in profile. The remaining figures are on the farther side of the table. 8 and 9 have been removed from the plate and from the notes. 10 *Daniel Holt* sits in profile to the l., as does 11 *Daniel Isaac Eaton* (see No. 8500). The latter and 12 *John Frost* face each other in profile with severe expressions. 13 *William Williams* sits full-face, smoking; 14 *Doctor Watson*<sup>1</sup> (once Gordon's secretary) looks towards him, laughing. Next is 15 *Joseph Gerald* (see No. 8508) in profile to the r., his back to Gordon, reading a newspaper. He wears a high-crowned round hat and bulky neckcloth. Some are fashionably dressed, all well dressed except Frost, who appears to be wearing a dressing-gown. Gordon, Lloyd, Eaton, Frost, Watson, and Gerralad have cropped hair. On the extreme r., holding tobacco pipes, a comely woman wearing a mob-cap and apron stands in profile to the l.; behind her is a door. She is 16 *M<sup>rs</sup> Moore Servant*.

On the walls are prints and pictures; twelve are landscapes, the most prominent is a large print (comic) of the three witches addressing Macbeth and Banquo. The two remaining pictures (on the extreme r.) are comic in intention. On the table are tankards, pipes, tobacco, bottles, and glasses. On the floor (r.) are bottles of wine in (?) a wine-cooler. Beneath the title: *Hence, loathed Melancholy, of Cerberus and blackest Midnight born.*

All except Gordon (see No. 7209) are prisoners for sedition or kindred offences, or friends of such prisoners, see No. 8342. On the state side of Newgate political offenders were 'comfortably accommodated, well provided

<sup>1</sup> '(Visitor)' has been erased but remains legible.

for as to food, and had their friends not only to visit them but sometimes to dine with them'. F. Place in B.M. Add. MSS. 27808, p. 95 (cf. No. 7424).

Rubens, No. 140.

Original,  $15\frac{3}{4} \times 23\frac{1}{8}$  (subject). Border, *c.*  $\frac{7}{8}$  in. (cropped).

### 8340 THE MURDER OF CUSTINE

FRENCH GRATITUDE OR REPUBLICAN REWARDS FOR PAST SERVICES.

[I. Cruikshank.]

*London Pub: Sep<sup>r</sup> 16 1793 by S W Fores No 3 Piccadilly*

Engraving (coloured impression). Custine stands on the scaffold beside the guillotine (l.). Four ragged ruffians are about to bind him to the plank on which he is to lie; one says, *By Gar so we will serve all de Generals who do not conquer de whole World, and give them de Libertè.* Custine says, *Pardon me Heaven for having been leagued with such a set of Blood hounds.* A stout soldier pushes a weeping priest, who says *Let us Pray*, down the steps (r.) which lead up to the scaffold, saying, *Go to de diable & Your Prayers both.* Below (r.) stand republican soldiers with fixed bayonets much caricatured. On the extreme l. a man kneels at the guillotine holding his hat in place of the usual basket; he says, *Begar I will have a Drink of de blood.*

Custine (an ex-noble) was guillotined on 28 Aug. (in spite of his previous victories), accused of having treacherously caused the fall of Frankfort, Condé, Valenciennes, and Mayence. According to the English newspapers, he 'kissed the crucifix, embraced his confessor . . . and at last was brought to the guillotine by force'. *London Chronicle*, 5 Sept. Cf. No. 8337. For the fate of unsuccessful generals cf. No. 8514.

de Vinck, No. 6176.

$8\frac{1}{2} \times 14\frac{3}{4}$  in.

### 8341 OH! DEAR WHAT CAN THE MATTER BE

[I. Cruikshank.]

*London Pub<sup>d</sup> Sep<sup>r</sup> 21 1793 by S W Fores N 3 Piccadilly*

Engraving (coloured and uncoloured impressions). The Duke of Richmond stands between two posts, supporting himself by a hand on each. He looks down and to the r., with a dismayed expression, vomiting a cascade of munitions of war: weapons, cannon, drums, &c., a fortress, a baggage-wagon, a windmill. One post (r.) is inscribed *4 Per Chaldron 20,000 p<sup>r</sup> An<sup>m</sup>*, the other, *Hereditary Income D'Aubigne*. A scroll floats towards him from the upper l. corner of the design inscribed: *Thou hast done those things thou ought not to have done And hast left undone those things thou ought<sup>st</sup> [sic] to have done.*

Richmond (duc d'Aubigné in virtue of his ancestress, Louise de Quérouaille) inherited a grant (by Charles II) of 1s. a chaldron on all coal entering the Port of London, the 'Richmond shilling' denounced by Paine: this tax, 'so iniquitously and wantonly applied to the support of the Duke of Richmond . . .'. *Rights of Man*, ii, ch. v. Cf. Nos. 7389, 7393. As Master of the Ordnance he was very unpopular (cf. No. 6921, &c.). The defeat of the Hanoverians at Hondschoote, 8 Sept., and the consequent abandonment by the Duke of York of the siege of Dunkirk, mark the turn of the

tide against the Allies, a result of Carnot's administration, cf. No. 8345. See Nos. 8425, &c., 9046, 9157. The abandonment of Dunkirk caused an outcry against naval and transport authorities; the Duke attacked Richmond, for delay in providing heavy artillery, and Chatham. Sir G. Elliot, *Life and Letters*, ii. 160 (11 Sept.); *Glenberrie Journals*, ed. Sichel, 1910, p. 45 (9 Nov.). Richmond's resignation (1795) is anticipated (cf. No. 8704).  $12\frac{1}{4} \times 8\frac{3}{4}$  in.

### 8342 PROMENADE IN THE STATE SIDE OF NEWGATE

*Design'd & Etched by R Newton*

*London Pub. October 5. 1793 by William Holland N<sup>o</sup> 50 Oxford Street*

Engraving. A portrait group of W.L. figures, standing on a squared pavement, the background a stone wall. Numbers refer to identifications below the design, followed by: *Note—those mark'd with a Star are Visitors*. On the extreme l. a head looking through a doorway is \*1 *Peter Pindar*. Next, a pleasant-looking man standing in profile to the r., and smoking a long pipe, is 2 *William Holland*. He holds the arm of a little girl, \*22 *Miss Holland*, who gives him a rose. A lady standing beside him is \*3, the name left blank, probably Mrs. Holland. Two men stand in profile to the l., facing Holland; they are \*4 *Doctor Adrian* and 5 *Thomas Townley Macan*, smoking a long pipe. The next five appear to be talking together: \*6 *Count Zenobio*, in profile to the r.; 7 *John Frost* faces \*10 *M<sup>r</sup> Gerald*, who reads a newspaper; 8 *Thomas Lloyd* (l.), and \*9 *John Horne Tooke* face each other in conversation. 11–13 are the central figures of the design: \*11 *Martin Van Butchell* has a bushy beard and hair hanging on his collar; he wears spectacles and holds an umbrella to which is attached a small oval-shaped bat. Opposite him is 13 *Lord George Gordon*, smoking a long pipe. He has short hair, a long beard, wears a broad-brimmed hat, tartan waistcoat, and long overcoat. Behind and between them is the head of a man in profile to the r., \*12 *Charles Pigott*. He looks towards 14 *Henry Delahay Symonds*, in profile to the l., who smiles, holding out his r. hand. He wears spectacles pushed up on his forehead. Behind him (r.) is 15 *James Ridgway*, also in profile to the l.; \*16 *Daniel Isaac Eaton*, a small man in profile to the l., stands behind facing \*20 *M<sup>r</sup> Collins*. Nearer the spectator is 17 *Lord William Murray*, in profile to the l.; a lady, \*18 *Lady William Murray*, puts her r. hand on his arm, holding in her l. the hand of a little boy, \*19 *Master Murray*. Behind her is a tall man wearing a cocked hat and facing T.Q. to the l., who is \*21 *Captain Wilbraham*. All the visitors wear hats except 19, none of the prisoners except 13. The heads are portraits, partly stippled.

A group of radicals with their friends. For 1 (Wolcot) see vol. vi. Holland (2) was the publisher of most of Newton's designs; for his arrest and that of (15) Ridgway (publisher of *The Rolliad*, cf. No. 6775), see [Hughes] *Justice to a Judge*, 1793 (pub. Ridgway), pp. 13–14. Macan (5) died in Newgate within two days of Lord George Gordon; see *Case of Charles Pigott*, 1793, p. 41 n. Count Alvisé Zenobio, son of a Venetian admiral and a member of the Society for Constitutional Information (see No. 6246), was ordered to leave England in 1794 at the same time as Talleyrand. Frost (7)<sup>1</sup> was the secretary of the London Corresponding Society and its deputy to the French Convention; he left Newgate in Dec.

<sup>1</sup> He appears in No. 7371 as agent for Hood at a Westminster election. See *State Trials*, xxii. 494.



1793 in a state of collapse after seven months' imprisonment, receiving an ovation. Lloyd (8), a U.S.A. citizen, published a pamphlet, 'On the improper conduct of the Jailer of Newgate', 1794. He says that the State Side of Newgate, open to visitors from 8 a.m. to 9 p.m., which should have contained only persons sentenced for offences against the state, was crowded with felons who could pay for the indulgence. He, Frost, Symonds, and Ridgway signed a certificate on the jail-fever raging Oct.–Nov. 1793 (of which Macan and Gordon died). For Horne Tooke (9) see Index and vols. iv, v, vi. For Gerald or Gerrald see No. 8508. For Van Butchell (11), empiric and truss-maker, see vol. vi. He was committed in 1793 for sedition but the charge was thrown out by the Grand Jury, see his *Case* published by Eaton, 1793; his eccentric petition to the King to spare Gerald was reprinted as a handbill from the *Morning Post* of 17 Apr. 1794 (B.M.L., 648. c. 26/37). In this he claims to have a bushy beard, eight inches long, thinking it wrong to shave. He carried a bone shaped like a battledore as a defensive weapon, and was a frequent visitor to Gordon and political prisoners in Newgate. *Kirby's Wonderful Museum*, i, 1803, pp. 202, 205. Charles Pigott (12) published radical and scurrilous pamphlets; a charge against him was thrown out by the Grand Jury, see his *Case*, 1793. For Gordon (13) see vols. v and vi; he died in Newgate, 1 Nov. 1793. Ridgway (see above) collected Erskine's *Speeches on the Liberty of the Press*, 1810. Eaton (16), a bookseller, was tried 3 June and 10 July 1793 for selling works by Paine, but acquitted. Lord William Murray was the third son of the third Duke of Atholl; his son, though looking older, was James Arthur, b. 25 May 1790. Presumably Wilbraham had himself removed from the plate, see No. 8342 A. See No. 8339.  $16\frac{3}{8} \times 27\frac{3}{8}$  in.

**8342 A** An altered impression, with the same title and imprint. The figure of Captain Wilbraham has been taken out and replaced by a man without a hat standing in profile to the r. The inscription '\*21 Captain Wilbraham' is erased and replaced by *D Holl.* (? Holland.)

Rubens, No. 141.

**8343 THE DEATH OF MARIAE ANTONIETTE QUEEN OF FRANCE**

[I. Cruikshank.]

*Pub Oct 23 1793 by J Aitken N<sup>o</sup> 14 Castle Street Leicester Square*

Engraving. Marie Antoinette stands on the scaffold, a long veil hanging from her head, both arms extended, saying, *O heaven restore peace to my distracted Country & have Mercy upon my poor Orphans.* A confessor in monk's robes (l.) stands beside and partly behind her. On the extreme l. is the guillotine; behind it stands the executioner in profile to the l. On the r. of the scaffold are two soldiers with pikes. Below (r.) appear bayonets, a flag, and a bugle, held by the troops surrounding the scaffold; in the foreground (l.) are heads and bayonets.

News of the execution (16 Oct.) reached London on 22 Oct. The constitutional priest (Girard) was dressed as a layman. The sketch by David of the Queen seated in the cart, her hands tied behind her, has often been reproduced (copy in Print Room). See Nos. 8344, 8354, 8446.

For the iconography of the death of Marie Antoinette see A. Marty,

*La Dernière Année de Marie Antoinette*, Paris, 1907; Gower; de Vinck, iii. 385-401; Hennin, Nos. 11,621-11,636; Dayot, *Rév. fr.*, pp. 229-36. A black-bordered broadside similar in format to No. 8308, &c., was published by Lane with an engraved portrait (T.Q.L.) by S. Springsgoth (B.M.L., 1890. c. 18/104).

de Vinck, No. 5481.  
9 × 13½ in.

**8344 THE MARTYRDOM OF MARIE ANTOINETTE QUEEN OF FRANCE OCT<sup>R</sup> 16: 1793**

*Cruikshank.*

*London Pub: Oct' 28 by S W Fores N 3 Piccadilly*

Engraving. Marie Antoinette stands on the scaffold, her head turned in profile to the r., l. arm extended, addressing the crowd below. On the extreme l. is part of the upright of the guillotine, showing the windlass; against it leans a sword. On the r. are three women, well dressed, and much distressed, whose heads appear immediately below the scaffold, which is surrounded by the mounted men of the National Guard. The windows of the houses are filled with spectators. See No. 8343, &c.

de Vinck, No. 5480. Gower, No. 97 (reproduction).  
8¾ × 7½ in.

**8345 A MEMBER OF THE FRENCH WAR DEPARTMENT RAISING FORSES TO CONQUER ALL THE WORLD**

[I. Cruikshank.]

*Pub Nov<sup>r</sup> 2 1793 by J Aitken N<sup>o</sup> 14 Castle St Leinster Square*

Engraving. The Frenchman sits in profile to the l., on the knee of the Devil (r.), who kneels on one knee to support him, and steadies him by encircling his body with his r. arm. The Devil is nude and muscular, with large feathered wings; he grins delightedly, l. arm raised. His protégé, who is ragged but fashionable and not a sans-culotte, though wearing a bonnet-rouge, holds on his knee a frothing chamber-pot, and blows soap-bubbles from a long pipe. Other bubbles of varying sizes float to the l., filled with close ranks of infantry and inscribed with their places of destination. *Old England* issues from the pipe; the others are: *Vienne*, *Flanders* (the largest), *Rome*, *Prussia*, *Hanover*, *Amsterdam*, *Sardinia*, *Petersburg*. Beneath their feet are papers: *Asignets*. The scene is near the coast; at the water's edge sit three (Dutch) frogs, their backs to the two figures, saying, *Oh Dear what can the matter be. I wish we was out of their Bloody clutches sure some infernal Fiend Protect them.* They face a burning town on the horizon.

At this date, though the tide had turned (see No. 8341) with the victories of Hondschoote (Sept. 6-8) and Wattignies (Oct. 15-16, forcing the Austrians to raise the siege of Maubeuge), the allies still held Valenciennes, Condé, and Le Quesnoy. Hence the ironic intention of the artist (to whom French armies are figments of froth and worthless paper-money), necessarily ignorant of the vast importance of the work of Carnot, appointed war-minister 17 Aug., and of the *levée en masse*, ordered on 23 Aug. 1793, which transformed France into a camp and produced

armies on a scale unknown in Europe. Aims of conquest had been laid down by the Convention in Jan. Cf. No. 8150. The Dutch wait in helpless passivity for protection, as in Feb., cf. No. 8299, &c. See No. 8425, &c. An imitation of Gillray's manner.  
8 $\frac{7}{8}$  × 13 $\frac{3}{8}$  in.

### 8346 THE FRENCH INVASION;—OR—JOHN BULL, BOMBARDING THE BUM-BOATS:

*John Schoebert fecit* [Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 5<sup>th</sup> 1793—by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). A comic map, inscribed *A new Map of England & France*, actually showing England and Wales, the SW. corner of Scotland, the north of France, just including *Paris*, and the Belgian coast as far as Ostend. England is represented by the body of George III (John Bull), his head in profile to the r., wearing a fool's cap composed of *Northumberland*. His l. leg is drawn up, *Norfolk* forms the knee, the mouth of the *River Thames* the ankle, *Kent* the foot. His outstretched r. leg terminates as *Cornwall*. From the coast, at the junction of *Hampshire* and *Sussex*, issues a blast of excrement inscribed *British Declaration*, which smites a swarm of 'Bum-Boats' extending from Ushant to the mouth of the *Seine*. The map is divided (inaccurately, and with omissions, but with a rough correctness) into counties, Wales representing the flying coat-tails of the King, who strides across the ocean with great vigour.

The first allusion to invasion, see No. 8432, &c. For similar maps see Nos. 8045, 8397, &c. For George III as John Bull cf. Nos. 6995, 8074.  
12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

### 8347 FLANNEL-ARMOUR; — FEMALE-PATRIOTISM, — OR — MODERN HEROES ACCOUTRED FOR THE WARS.

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Nov<sup>r</sup> 18<sup>th</sup> 1793 by H. Humphrey N. 18. Old Bond Street*

Engraving (coloured impression). The interior of a barrack-room; ladies are fitting soldiers with warm caps and undergarments. All the men wear conical caps with ear-pieces, some arranged to resemble a fool's cap. The three ladies in the foreground are young and comely; of those in the background, one is enormously fat, others thin and witch-like. On the wall are two dilapidated prints: *Hannibal* and *Charles XII* (the head torn off), commanders noted for their disregard of severe weather. Beneath the title: *To the benevolent Ladies of Great Britain, who have so liberally supported the new system of Military Cloathing, this Print is dedicated—*

The flannel garments sent by ladies to the troops in Flanders were the subject of ribald comment in the press. A depot was formed in Soho Square for storing these and similar badly needed comforts, but the Secretary at War (Sir G. Yonge), 14 Nov. 1793, appealed to the public rather to expend money on shoes. Fortescue, *Hist. of the British Army*, iv. 901. This print (*inter alia*) is said to have checked the ladies' activities. See Nos. 8348, 8349.

Grego, *Gillray*, p. 175. Wright and Evans, No. 104. Reprinted, *G.W.G.*, 1830.

11 $\frac{1}{2}$  × 14 $\frac{1}{8}$  in.

## 8348 BEAUTY'S DONATION OR FEELING AND LOYALTY.

[Dent.]

*Pub by W Dent N<sup>o</sup> 21 1793**Sold by J Aitken N<sup>o</sup> 14 Castle Street Leicester Fields*

Engraving (coloured impression). A ladies' work-room for providing flannel garments for soldiers. A grenadier stands full-face, wearing a flannel waistcoat; a lady (r.) pulls on his breeches, saying, *Our Officers have enough to do to take care of their precious selves poor Souls, not but they can Make a waistcoat or something like it with the help of an Army Taylor*. A soldier (r.) stands dressed in flannel garments: eyes and nose are visible between conical cap and high collar; he says: *Nice Winter Quarters these*. On the l. enter two soldiers in uniform, holding muskets; expressions and attitude register reluctance to be dressed. Behind, a tailor's shop-board stretches across the room, on which two ladies sit cross-legged, sewing garments, with the inscription (l.): *Flannel Preservatives. Caps, Chin-pieces, Waistcoats, Drawers, Trowsers, Stockings, Socks, Mitts, &c*. See No. 8347, &c.  
9 $\frac{3}{4}$  × 12 $\frac{5}{8}$  in.

8349 FLANNEL COATS OF MAIL AGAINST THE COLD<sup>1</sup> OR THE BRITISH LADIES PATRIOTIC PRESENTS TO THE ARMY.

I C [Cruikshank.]

*London Pub<sup>d</sup> N<sup>ovr</sup> 25 1793 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A tall and handsome grenadier stands between two pretty women, an arm round the neck of each; they stand on stools, in order to pull on his flannel breeches. He wears a flannel waistcoat and a hood under his busby. An older man (r.) watches him enviously, saying, *Pho o*, while an elderly lady, resembling Lady Cecilia Johnston (see vol. vi), adjusts a petticoat round his neck, saying, *Aye Aye this is making a good Use of ones old flannel Petticoats*. On the l. stand five soldiers in a row, *Ready for Action*, clothed in flannel; two have eye- and mouth-pieces in hoods which otherwise completely cover the face. A young woman approaches the end man. On the wall hang a large pair of breeches inscribed *Ladies Subscription*, and (r.) a group of portrait prints (H.L.) of European sovereigns: *G. III*, firmly placed, is flanked by *I<sup>r</sup> of Germany* and *K Prussia*, hanging sideways from one corner, while *Poland* has fallen to the ground. *Russia* is aloof in the upper r. corner. See No. 8347, &c.  
9 $\frac{3}{8}$  × 13 $\frac{3}{4}$  in.

## 8350 THE FRENCH FEAST OF REASON, OR THE CLOVEN-FOOT TRIUMPHANT.

[Dent.]

*Pub by W Dent Dec 5 1793**Sold by J Aitken N<sup>o</sup> 14 Castle Street Leicester Square, London*

Engraving. The interior of Notre Dame, with Liberty seated on *Pandora's Box*; this is supported on a mound of grass and flowers from beneath which snakes emerge. She holds a staff on which is a large cap of liberty

<sup>1</sup> 'Cold' is etched above 'French', scored through but left legible.

decorated with a guillotine; snakes form her hair and she beckons with her r. forefinger to a grinning and sacrilegious crowd. Behind her (l.) is a kiln inscribed *Torch or Volcano of Truth Diffusing the Light of Reason to the Surrounding Departments*; from it issue flames inscribed *Blasphemy, Distress, Rapine, Murder, Rape, Annihilation, Plunder*. Behind it is the arch of (?) the nave; on each side is drawn an animal: (l.) a grotesque spotted beast, seated, inscribed *Sacred to the Memory of Tyger Marat* [assassinated 13 July 1793]; (r.) a seated ape, *Sacred to the Memory of Monkey Le Pelletier* [assassinated 20 Jan. 1793 for having voted for the execution of Louis XVI].

Liberty extends a cloven hoof towards a kneeling man (? Chaumette), who kisses it. Behind him on the right kneeling choristers sing with wide-open mouths, holding music books inscribed: *New Ode to Liberty*; *Break Locks Bolts*; *Plunder Rob and Kill*. They have three pictures on poles: *Nature*, a woman about to hurl an infant to the ground; *Liberty*, a man laden with plunder tramples on a prostrate man; *Equality*, a man holds another by the heels, head downwards.

On the l. lean and foppish Frenchmen kneel at the feet of Liberty, grinning broadly; they say, *Von Buss Pray*. Behind them a crowd of exulting republicans advances from the l. The foremost (? Gobel), wearing long robes and a bonnet-rouge, breaks a crozier and tramples on a mitre. A companion, similarly dressed, also trampling on a mitre, breaks a crucifix across his knee. Two pictures are held aloft: *Truth*, a seated woman much clothed, and *Reason*, a maniac in chains. Over the group is the inscription: *Contrast this with Happy England Where a Man may serve God without offending his neighbour and where Religion and Law secure real Peace and true Liberty*. On the opposite transept (r.) is inscribed *No Religion Death is only eternal Sleep*. Beside it is a figure of Liberty taking the place of Christ on a large crucifix. In the foreground lie pieces of church plate inscribed *For the Crucible* and sacks inscribed *Church Property*. After the title: *Nov. 10 1793 The People of Paris, supported by a Decree of the Convention, Resolved to abolish all Religious Ceremonies whatever—all Priesthood—and to acknowledge none but the God of Nature—the ceremony took place in the ci devant Church of Notre Dame, now called the Temple of Reason, where they placed a woman in the dress of Liberty and worshiped her as their Divinity—Of which the above Print is, tho' a satyrical, a just representation, for however pleasing the Figure and Devices of those Hypocritical Monsters might appear, those unblinded by enthusiasm could view them in no other light than they are here too truly delineated.*

For the Fête de la Raison on 10 Nov. 1793, see Aulard, *Hist. politique de la Rév. fr.*, 1909, pp. 469 ff. Liberty was an opera singer; she received homage seated on a bank. 'The Torch of Truth' burned on a small Greek altar. Notre Dame was henceforth to be known as the Temple of Reason. A decree of 9 Oct. ordered (*inter alia*) that over the gate of cemeteries should be inscribed 'La mort est un sommeil éternel'. On 7 Nov. Bishop Gobel had appeared at the bar of the Convention, with eleven of his vicars, had laid down his cross and ring, and had donned the bonnet rouge. See Aulard, *Le Culte de la Raison* . . ., 1892; de Vinck, Nos. 6315–28. See also water-colours of processions carrying and ridiculing vestments and sacred objects, Hennin, Nos. 11,702–5 (reproductions, Dayot, *Rév. fr.*, pp. 247, 250). Busts or portraits of Marat and Le Peletier in juxtaposition as martyrs of liberty were very popular in France. See de Vinck, Nos. 5335–46, and Schreiber Collection of Fans, Nos. 124, 125. Cf. Nos. 8334, 8702.  $9\frac{1}{2} \times 14\frac{1}{2}$  in.

**8351 THE WET PARTY OR THE BOGS OF FLANDERS**

*I C* [Cruikshank].

*London Pub: Dec<sup>r</sup> 7. 1793 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Officers and men of the British army are waist-deep in water. The central figure is the Duke of York astride a gun whose carriage is half immersed. He holds up a punch-bowl, singing and looking down at a party, half submerged, of officers (r.). The negro cymbal-player (see No. 8327) stands beside the gun (l.) shouting with upraised cymbal. An officer in back view holds out a glass. Another seated on (?) a gun-carriage holds a British flag. An officer (r.) sleeps with folded arms. A man whose head only emerges plays a triangle. Muskets and a drum hang from the branches of a tree (r.). On the l. a Highlander, astride a submerged tent, dips his hat into the water, singing:

*And while we can get brandy boys we'll scorn to fly!*

In the distance (l.) a soldier perched on a high sign-post inscribed *Best Road to Dunkirk* wields a fishing-rod, the line in the mouth of a soldier whose head and shoulders emerge from the water. Other small figures and half-submerged tents (l.) complete the design. Beneath the title: *A new Song*. The words beneath the design are:

*Why Soldiers Why  
Should we be Melancholy, boy;  
Why, Soldiers, why?  
Whose business 'tis to die  
What sighing fie!  
Damn fear, drink on, be jolly, boys!  
'Tis he, you or I—  
cold hot wet & dry;  
We're alikways bound to follow, boys, andd scorn to fly!*

The wetness of the autumn in Flanders caused much sickness, water being ladled from the tents in hatfuls every morning when near Camphain. *Narrative of the War*, 1796, i. 116. There was much discontent in the British army and outrageous and unfounded slanders against the Duke of York were spread by officers on leave in England. *Rose, Pitt and the Great War*, p. 200. See No. 8327, &c.  
8½ × 13¼ in.

**8352 A FRENCH HAIL STORM,—OR—NEPTUNE LOOSING SIGHT OF THE BREST FLEET—**

*f<sup>s</sup> G<sup>y</sup>; des<sup>n</sup>—et fec<sup>t</sup>—*

*Pub<sup>d</sup> Dec<sup>r</sup> 10<sup>th</sup> 1793, by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured and uncoloured impressions). Admiral Howe stands in a boat formed of a gold shell and drawn by two dolphins (as in No. 8469) towards the coast, where there is a stone with a hand pointing to *Torbay*. He covers his eyes with a hand to protect them from a shower of guineas which fill his boat and which he holds up the skirt of his coat to collect. The dolphins spout guineas. His large Union flag is attached to an upright trident; a blast of coins strikes the flag, tearing a large hole. The coins are blown from the mouths of winged cherubic heads wearing bonnets-rouges (r.). They drive Howe's boat away from *Brest*, a fortress on the horizon towards which a French fleet is sailing unmolested. Howe says: *Zounds, these damn'd hail stones hinder one from doing ones duty!—I cannot*

see out of my Eyes for them!—Ah! it was just such another cursed peppering as this, that I fell inn with, on the coast of America in the last War;—what a deuce of a thing it is, that whenever I'm just going to play the Devil, I am hinder'd by these confounded French storms, or else, loose my way in a Fog.

Howe was made admiral of the Channel Fleet on 1 Feb. 1793. He occasionally sighted small squadrons of the French fleet at a distance which permitted their easy escape, and was frequently obliged by weather to take refuge in Torbay. Scurrilous writers represented him as dodging in and out of Torbay. In the middle of Dec. he returned to port for refitting. Buckingham writes (18 Oct.) of Howe's "Torbay slumber". *Hist. MSS. Comm., Dropmore Papers*, ii. 447-8. See also Mahan, *Influence of Sea Power, 1793-1812*, 1892, i. 100-3. See Nos. 8353, 8657. Howe acquired a reputation for self-regarding inactivity in the American War, see No. 5399, &c. Cf. No. 7669 on his supposed shortcomings during the Spanish crisis of 1790.

Grego, *Gillray*, p. 175. Wright and Evans, No. 109. Reprinted, *G.W.G.*, 1830.

11 $\frac{5}{8}$  × 13 $\frac{7}{8}$  in.

**8353** HOW A GREAT ADMIRAL, WITH A GREAT FLEET, WENT A GREAT WAY, WAS LOST A GREAT WHILE, SAW A GREAT SIGHT—& THEN CAME HOME FOR A LITTLE WATER.

[I. Cruikshank.]

*Pub Dec<sup>r</sup> 10 1793 by S W Fores N<sup>o</sup> 3 Piccadilly & 51 S<sup>t</sup> Pauls Church Yard*

Engraving (coloured impression). Howe (r.), astride a dolphin, holds the end of a large Union flag which serves as a sail. He drives before blasts issuing from two pairs of bellows (the nearer inscribed *Marats Lungs*) worked by Frenchmen standing in the stern of French men-of-war, belonging to a fleet in full sail outside *Brest*, a fortress on the extreme l. His coat-tails blow about his head. He and his fleet (sailing off to the r.) are enveloped in a dark cloud of smoke issuing from a cauldron inscribed *Republican Oil*, which two demons are stirring and which rests on the back of a sea-monster with webbed wings or fins. This cloud is inscribed (l.): *Citizen Pluto's Plan for raising a fog, Wind, or Hurricane at Pleasure, to annoy the Ennemy. Decead.* And (r.): *When our Admiral wants to Show fight he is always lost in a Fog.* Howe says: *Oh Lord, when I get to Torbay How folks will gape and Stare, Are you come back? The Lord knows How. And been? the Lord Knows where!!!* In the water beside him is a paper: *300 $\text{£}$  Reward Lost in a Fog.* In the foreground (r.) is a rock inscribed *Torbay*.

See No. 8352. For the pun on Howe cf. No. 5399.

9 × 15 $\frac{3}{8}$  in.

**8354** THE UNFORTUNATE MARIE ANTOINETTE QUEEN OF FRANCE AT THE PLACE OF EXECUTION, OCTOBER 16<sup>TH</sup>, 1793

*Published Dec<sup>r</sup> 12<sup>th</sup> 1793 by John Fairburn, Map, Chart & Print seller, N<sup>o</sup> 146 Minories, London. (Plate II)*

Mezzotint. Marie Antoinette stands on the scaffold turning her head in profile to the l. to look at the guillotine. One man holds her, a cord in his mouth, another kneels (l.) with plank and rope. A third stands by the guillotine. Two well-dressed soldiers stand on the r. regarding the Queen with expressions of distress. Behind are houses forming two sides of a

square, roofs and windows crowded with spectators. Beneath the title: *This Beautiful Princess was conveyed from the Prison of the Conciergerie to the Place de la Revolution, . . . amidst the whole armed Force of Paris; she still preserved her natural Dignity of Mind, and Ascended the Scaffold with seeming composure, looking Firmly round on all sides. . . . The common Executioner immediately tyed her to the Board, and the Groove being fitted to her Neck, the Axe was let down. . . . Thus died in the 38 Year of her Age, the Daughter of an Emperor, the Wife of a King, & the Mother of a Prince called the Dauphine at his Birth.* See No. 8343, &c.

11  $\frac{7}{8}$  × 9  $\frac{3}{4}$  in.

### 8355 WINTER QUARTERS.

[I. Cruikshank.]

*Pub<sup>d</sup> Dec. 14. 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be Seen the Completest Collection of Caricatures in Europe. Also a correct Model of the Guillotine 6 Feet high Admitt<sup>e</sup> 1 Shilling*

Engraving (coloured impression). A military officer wearing a cocked hat sits in profile to the l., opposite a blazing fire. He reads a newspaper headed with a star (*The Star*, an evening paper) through an eye-glass held in his r. hand. Over the chimney-piece is a framed map or plan: *New Road to Coventry*. From his coat protrudes a bunch of *Reports*. On a round table behind him (r.) are a candle, a bundle of *Returns*, a book of *Orders*, and a box of *Pills*. On the wall hangs his sword next a print inscribed *F[or E]R*, a bust portrait of (?) the subject of the print.

Possibly a portrait of the Duke of York, but (perhaps intentionally) a poor one: it is less unlike Prince Ernest. He wears no marks of rank other than epaulettes. The British army entered winter cantonments on 9 Nov. at Tournay, whence they went to their settled winter quarters at Ghent, entering it on 16 Dec. *Narrative of the War, 1795*, i. 116, ii. 2. For attacks on the Duke see No. 8327, 8425, &c. Prince Ernest served with the Hanoverians in the campaigns of 1793-4.

8  $\frac{1}{2}$  × 7  $\frac{1}{2}$  in.

### 8356 PRESENTATION OF THE MAHOMETAN CREDENTIALS —OR—THE FINAL RESOURCE OF FRENCH ATHEISTS.

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Dec<sup>r</sup> 26<sup>th</sup> 1793 by H Humphrey N. 18 Old Bond Street.*

Engraving (coloured impression). The King and Queen, seated on the throne (l.), receive with astonished horror a deputation from Turkey. An arrogant Turk stands proffering a large rolled document with pendent seals on which are crescents: *Powers for a new Connexion between the Port, England & France*. Beside him (l.) another Turk grovels on the ground. Fox and Sheridan, kneeling with crouching humility, hold up the long cloak of the Turkish emissary; their bonnets-rouges are decorated with crescents. Behind them Priestley bows low (r.). Turks with spears and banners stand behind him. To a spear topped with a crescent is attached a tricolour flag inscribed *Vive la Republique*.

Pitt, a naked mannikin, one foot on the royal dais, clutches the King's knee in terror: a chain from his wrist is attached to a royal crown lying on the ground. Behind him, and beside the throne, stands Dundas in Highland dress, tall and impassive, holding a pike. The King and Queen



are much caricatured: the King stares, biting his fingers and clutching the Queen; she puts her fan before her face but looks through its sticks (as in No. 9528) at the Turks. The three elder princesses (not caricatured) peep from behind the throne on the extreme l.

The print has little political relevance and probably derives from jests on the Turkish plenipotentiary, cf. Nos. 7935, &c., 8423. The attitude to Pitt is exceptional (cf. No. 8363) and probably non-political, as in No. 8054.  $11\frac{7}{8} \times 14\frac{1}{8}$  in.

### 8357 FAITHFUL SERVICE REWARDED.

*I. Kay fecit 1793*

Engraving. Dundas sits in profile to the r. on an ass, leading a second ass; both have human heads with asses' ears and wear clerical bands; they turn their heads in profile to face him, saying, *Lo, are we not thine asses on which thou hast Rode these 30 years, and Have we not served thee in Religion & Politics.* Dundas answers, flourishing his whip: *Yes, but are ye not Asses still!* A tree is partly visible on the extreme r. Beneath the title: *A Whim.*

A bill for improving Scottish parochial stipends was introduced in 1793, but withdrawn at the desire of the landed proprietors. At the General Assembly Dr. Alexander Carlyle (see No. 7580) and Dr. Henry Grieve (the asses) charged the Government with ingratitude towards the moderate party in the Scottish ministry. Dr. Bryce Johnstone thereupon blamed them for their subservience and compared their position to that of Balaam's ass.

'Collection', No. 165; Kay, No. ccxi.

$5 \times 3\frac{1}{2}$  in.

### 8358 [ARCHIBALD HAMILTON ROWAN AND THE HON. SIMON BUTLER.]

*I Kay. 1793*

Engraving. Two men walk together in profile to the l. The nearer and taller (Rowan) wears a cocked hat, has a fierce expression, and carries a massive stick inscribed *A Pill for a Puppy.* His companion wears a round hat and holds a cane. Beneath the design: *dedicated without permission to the Swine, the rabble, & the Wretches.*

During the trial of Muir (see No. 8359), Dundas of Arniston, Lord Advocate of Scotland, spoke contemptuously of the leaders of the United Irishmen. Rowan, then on bail in Ireland, went to Scotland to demand satisfaction, arriving in Edinburgh with Butler on 4 Nov.; he was arrested, released on bail, and returned to Ireland after a stay of eight days, no charge being brought against him. About the same time he was the bearer of a challenge from Butler to Fitzgibbon, the Irish Lord Chancellor. The dedication is an allusion to Burke's unfortunate phrase, 'the swinish multitude', see No. 8500, &c. For Rowan see No. 8466. (Title from Kay.)

'Collection', No. 172; Kay, No. ccxxx.

$4\frac{15}{16} \times 3\frac{1}{2}$  in.

### 8359 [THOMAS MUIR.]

*I. Kay 1793*

Engraving. Design in an oval. Bust portrait in profile to the r. on a dark background, simulating low relief. Beneath is engraved:

*Illustrious Martyr in the glorious cause  
Of truth, of freedom, and of equal laws.*

Muir was tried in Edinburgh 30 Aug. 1793 for sedition, and sentenced to fourteen years' transportation. *State Trials*, xxxiii. 117 ff.; Cockburn, *Examination of Trials for Sedition in Scotland*, i. 144 ff., ii. 247-52. Kay also etched in 1793 a portrait of Braxfield (No. lxxi), the notorious Lord Justice Clerk, who conducted the Scottish sedition trials. See No. 8360.

'Kay's Caricatures', No. 170; Kay, No. cxxv.  
3 × 2 in.

### 8360 THOMAS MUIR ESQ<sup>R</sup> YOUNGER OF HUNTERSHELL

*I Kay 1793*

*Edin' Published as the Act Directs by J. Robertson 1793*

Engraving. W.L. portrait of Muir declaiming at his trial. He stands directed to the l., head turned in profile to the l., r. arm outstretched, holding a sheaf of documents. He is behind a low barrier against which rests a slab with book and writing-materials inscribed 1793.

Probably engraved for an edition of the trial published by James Robertson. Protests against the conviction were made by Lord Stanhope and others, *Parl. Hist.* xxx. 1298 ff. (31 Jan. 1794), 1486 ff. (10 Mar.). Muir was rescued from Botany Bay, 1796, by an American vessel, and after many adventures reached France, gave advice as to the pending invasion (1797-8) and the best means of supporting a revolution in Scotland. Meikle, *Scotland and the French Revolution*, 1912, pp. 172-7. See No. 8359.

'Collection', No. 265.  
 $5\frac{9}{16} \times 3\frac{3}{4}$  in.

### 8361 PENSION HUNTER

*I. Kay 1793.*

Engraving. A man wearing clerical bands with spurred top-boots stands directed to the r. on an open Bible. His r. hand is thrust in his waistcoat, his l. holds close to his eyes an open book, *Essay on the management of Bees*. Bees fly thickly above his head. The Bible is inscribed *Revelation XIII And the World Wondered after the Beast*.

A portrait of the Rev. James Lapslie (author of the book on bees), pilloried for his part in the prosecution of Muir, see No. 8359. He was so active in procuring evidence, identifying himself with the prosecution, that his evidence at the trial was successfully objected to. He was one of those who opposed Sunday schools, cf. 9435. See *State Trials*, xxiii. 141. Kay, ii. 112-14.

Kay, No. ccix.  
 $6\frac{1}{4} \times 3\frac{3}{4}$  in.

B.M.L., 1303. m. 14.

### 8362 THE REV<sup>D</sup> | T: F: PALMER.

*I. Kay 1793*

*Edinburgh published as the Act directs by W. Skirving.*

Engraving. Design in an oval. Palmer (H.L.), seated behind a table or shelf, holding a document in his r. hand, his head turned in profile to the r. His hair recedes from his forehead and falls on his high coat-collar. He has a neat shirt-frill and a dignified appearance.

Palmer (c. 1747-1802), Unitarian minister in Dundee, was sentenced at Perth to seven years' imprisonment, 13 Sept. 1793, for sedition. *State*

*Trials*, xxiii. 237 ff. This pl. was a frontispiece to his *Trial*, published by W. Skirving, see No. 8506 (B.M.L., 1131. i. 14/1). The sentence roused much indignation and Lauderdale, Stanhope, Fox, and Sheridan tried to obtain its reversal. *Parl. Hist.* xxx. 1300 (31 Jan. 1797), 1449 ff. (24 and 27 Feb.), 1486 ff. (10 Mar.). See Cockburn, *Examination of Trials for Sedition in Scotland*, i. 184 ff.

'Collection', No. 266.

Oval,  $3\frac{3}{4} \times 2\frac{3}{4}$  in.

### 8363 CONGRÉS DES ROIS COALISÉS, OU LES TYRANS (DÉ-COURONNÉS). [Dec. 1793]

[Maily.]

Engraving. A French emblematical design, with numbers referring to an explanation engraved below the print. The sovereigns of Europe surround a rectangular council-table on three sides. On the table is a map, inscribed *République française une et indivisible*, in the centre of which is a cap of liberty emitting rays: 1. *Le bonnet de la liberté rayonnant de gloire posé sur la Carte géographique de la République Française son éclat ébloui et surprend tous les tyrans rassemblés.* A cock enters by an oval window above the door, grasping a level (cf. No. 8639), which emits flames and thunderbolts directed against the crowns of Catherine II, Francis II, Charles IV, and George III: 2. *Le Coq emblème de la vigilance et de la République française pénètre dans l'enceinte avec le signe de l'égalité d'ou part une foudre qui les décoëffe.* Immediately behind 1 stands Francis II, his crown, clutched by a double-headed Habsburg eagle, falls from his head; serpents emerge from it. One hand holds the map, the other is raised with a predatory gesture: 3 *Le tyran autrichien (dit Empereur) coëffé à la coblentz souleve la carte pour déranger la bonnet de la liberté, mais son aigle superbe frappé de la foudre entraîne par sa chute sa couronne sous la qu'elle sont les serpens de l'envie appanage de la maison d'autriche.* Beside him (1.) is Frederick William II, pointing to the map, his l. hand on the shoulder of Francis II, looking round at Catherine II, who is seated at the head of the table; his (broken) crown falls from his head: 4 *Le tyran Prussien dit à la Cateau du nord qu'il soutiendra le tyran d'autriche, quoi qu'il ne l'aime pas.* On a throne (l.), on a dais, and under a canopy of heavy draperies, sits Catherine II, her l. foot planted on the council-table, her arms held out towards the map: 5 *La grosse et vielle Cateau (ditte madame l'enjambée [see No. 7842]) voulant tenter de faire encore une sottise, mais la foudre de l'égalité attaque la pompe ridiculé qui fait tout son bonheur. Ses beaux projets sont au pied de son trône designés par un feu de paille et un vaisseau démâté.* The dismasted ship and burning straw are in the foreground on the extreme l. Behind Catherine, lurking in the draperies of her throne, stands Stanislaus II of Poland on the extreme l., frowning over his shoulder at the council-table, his crown is broken (as in No. 4957): 6 *Le buttor ou tyran de la Pologne relegué derierre le rideau de la vielle Cateau, montrant du doigt sa couronne déjà déchirée par elle [in the First and Second Partitions].* Between and behind 3 and 4 is Victor Amadeus III of Savoy, his crown obscured and displaced by a small solid cloud; he has a grotesquely long nose: 7 *Le tyran Amendé ou roi des marmottes, ayant un pied de nez de voir les esperances de ses deux gendres [Monsieur and d'Artois, afterwards Louis XVIII and Charles X] au néant.* (Savoy and Nice were overrun by the French in 1792, cf. No. 8143.) Charles IV, his crown on fire and horns sprouting

from his forehead, stands beside Francis II, his hand held before his face: 8 *Sire d'Espagne tyran des deux mondes voulant se garantir avec sa main de l'éclat du bonnet glorieux*. Next (r.), at the end of the table facing Catherine stands George III, his crown on fire and threatened by a small solid cloud, his expression one of foolish vacuity. Before him on the table are piles of coins, which extend across the map of France; he holds two in his r. hand, which rests on the table. Behind him stands Pitt, his fingers ending in talons, his legs in hoofs; he directs the King's actions and pushes a hooked pole resembling a boat-hook on to the map, beside *Toulon*. They are: 9. *George dandin tyran d'angleterre dans les bras de l'infernal Pitt, qui lui fait verser de l'argent pour corrompre*. 10. *Pitt agissant pour le benet George veut accrocher Toulon. ses pieds et ses mains ergotées désignent son caractère diabolique*. On the extreme r. sits the Pope, holding his triple cross, his crown partly obscured by a small cloud. In his l. hand he holds a scroll headed *Bulle* and ending with *nulle*. At his feet the dove of the Saint-Esprit, the head irradiated, lies dead: 12. *Le tyran de la chretienté connu sous le nom de S<sup>t</sup> Pere! tenant dans sa main une Bulle qui termine par le mot nulle. l'esprit qui lui dictoit étant à plat sur le dos à ses pieds. un nuage efface l'éclat de la thiare*.

In the foreground, emerging from under the table-cloth, is a monkey, Ferdinand IV of Naples, the order of the Golden Fleece hung round his neck; he looks towards the Pope. Beneath him is a (damaged) heraldic shield with the arms of the House of Bourbon. On the ground beside him are a toy horse on wheels and a crown pierced by a stag's antlers: 11. *Le singe Napolitain après être longtems reste sous le tapis déclare sa coalition pour imiter ses confreres. le double ornement de sa tête est auprès de lui ainsi que son joujou, la haquenée qu'il à l'honneur de présenter au Pape*. (The annual tribute of a white hackney from the King of Naples to the Pope had been abolished in 1776. de Vinck, No. 878.)

An illustration of the French obsession with the gold of Pitt, see also Nos. 8464, 8845. The British are accused of intending to keep Toulon (occupied 28 Aug.), the artist ignoring its evacuation on 18 Dec. 1793. A small force was sent from Naples to help the Austrians against the French, but arrived in small detachments, and so late as to effect nothing. *Camb. Mod. Hist.* viii. 585-6. For George III as Georges Dandin, cf. No. 8464. For a survey of the characters and abilities of the sovereigns opposed to France see Fortescue, *British Statesmen of the Great War*, 1911, pp. 65 ff. For other French satires on Pius VI see de Vinck, Nos. 3437-65, Blum, Nos. 252-68.

The Committee of Public Safety ordered (22 Dec. 1793) a payment of 1,000 livres to the artist for the cost of engraving this design. Blum, p. 197.

de Vinck, No. 4358; Hennin, No. 11,854; Blum, No. 609. A copy (reversed) in Jaime, ii, Pl. 40 H.

11  $\frac{7}{8}$  × 18 in.

### 8364 CONSTITUTION D'ANGLETERRE,

[? 1793]

[After Gillray.]

Engraving (coloured impression). A copy in reverse of the British (r.) portion of No. 7546 (showing the slavery of Britain). The title continues: *Ou le triumphe du Ministre Pitt, foulant aux pieds la Couronne d' Angleterre, dune main il tient une hache et les chaines dont il a su charger la Nation et le*

*Roi, de l'autre il porte le Drapeau de l'Esclavage, les impôts et les Echafauds sont les moyens qu'il employe pour soutenir son pouvoir chancelant.*

Blum, No. 596. Another (and probably earlier) copy of No. 7546 is Hennin, No. 10,544, see under No. 7546 A.  
7 $\frac{1}{8}$  × 5 $\frac{1}{2}$  in.

**8365** A CURE FOR NATIONAL GRIEVANCES. [? 1793]  
[‘Printed for Citizen Lee, at the British Tree of Liberty, No. 98, Berwick-street, Soho’]<sup>1</sup>

Engraving. Heading to a set of printed verses: ‘Citizen Guillotine, a new shaving machine. Tune “Bob shave a King”.’ A pig on its hind-legs pulls the cord of a guillotine (l.) which is about to decapitate a kneeling ass. Another pig (r.) sniffs at a broken crown. Behind (r.) is the corner of a building inscribed *Revolution Place*. On the door is inscribed *Dr Guillotine*; above it is a placard: *The Kings Evil cured Gratis*. The verses begin:

To the just Guillotine,  
Who shaves off Head so clean,  
I tune my String!

Sweet Billy thee shall hail,  
Johnny Reeves at his Tail,  
Pride of our Days!  
Placemen, Swanlike shall sing,  
Guillotine, mighty King,  
Echoes from Crowds shall ring  
With thy just Praise.

No, Billy shall not swing,  
An Hour upon a String,  
To stop his Breath!

Long live great Guillotine,  
Who shaves the Head so clean,  
Of Queen or King;  
Whose power is so great,  
That ev’ry Tool of State,  
Dreadeth his mighty weight,  
Wonderful Thing!!!

The King, Pitt, and Reeves (promoter and chairman of the Society for preserving Liberty and Property against Republicans and Levellers, see No. 8699, &c.) are threatened with the guillotine. For George III as an ass see No. 5669, &c. The pigs are probably Burke’s ‘swinish multitude’, cf. No. 8500, &c. The date is probably after the death of Marie Antoinette, see No. 8343, &c.

A similar broadside, *The Farce of the Guillotine, with the King’s Head in a Basket*, with a print of the decollated head of George III, is described by Brasbridge, *Fruits of Experience*, 1824, p. 53. This resembles a broadside (non-pictorial) of *A new and entertaining Farce, called La Guillotine*

<sup>1</sup> Not on the print, but taken from an advertisement appended to *Give us our Rights!* . . . (B.M.L., 1389, d. 27/1), where the price of ‘Citizen Guillotine (with a Caricature Copper-plate)’ is one penny (clearly under cost price).

or, *George's Head in the Basket* . . . [songs] *Ca Ira* and *Bob shave great George our* —! [1794]. See *State Trials*, xxiv. 682–3. Wilberforce notes (29 Oct. 1795): 'Papers are dispersed against property. Prints of guillotining the King and others.' *Life*, ii. 113. See Nos. 8515, 8516, and cf. Nos. 8427, 8660. For republicanism see also No. 8448.  
 $3\frac{1}{8} \times 4\frac{5}{8}$  in. Broadside,  $11\frac{1}{4} \times 5\frac{1}{4}$  in. B.M.L., 648. c. 26/70.

**8366 THE FALLEN ANGEL!** [? 1793]  
*Publish'd by S W Fores N<sup>o</sup> 3 Piccadilly who has again open'd his  
 Carricature Exhibition Rooms to which he has added several Hundred  
 Old & New Subjects* —

Engraving (coloured impression). Fox sits on the ground, full-face, his fingers together, scowling disconsolately. He holds the staff of liberty, broken, with a tattered cap of *Liberty* inscribed *Sedition | Equality | Rebell[ion]* about to fall from it. Flames rise on both sides inscribed: (l.) *A People rouz'd*, and (r.) *Popular Resentment*. Beneath the title is etched:

*Ubi lapsus Quid feci?  
 Such place eternal justice has prepar'd  
 For those rebellious* —  
*Vide Milton's Paradise Lost*

One of many satires on Fox as seditious. For Fox as Satan cf. No. 6383, &c.; for the plight of the Foxites, (e.g.) Nos. 8286, &c., 8315, 8618.  $9\frac{1}{8} \times 7\frac{3}{8}$  in.

**8367 A PEEP INTO BETHLEHEM.** [? 1793<sup>2</sup>]  
 [Rowlandson.]

Engraving. Probably a pl. to a book. Wolcot (Peter Pindar) and Burke (r.) face each other across a small table on which are writing-materials. Burke, as in No. 7529, is naked to the waist and bare-legged, wearing a rosary round his neck; he declaims, with upraised r. arm. Wolcot listens, elbows on table. Behind and between them stands Margaret Nicholson (see No. 6973, &c.), crowned with straw, a bunch of straw clenched in each outstretched hand. Burke puts one foot on *Ode upon Ode* (Wolcot's satire on George III, see No. 7163), the other on *Rights of Man* (see No. 7867, &c.) and *Common Sense* (cf. No. 8146). Wolcot sits on his [*Odes to Mr*] *Pain[e]*; beside him on the ground are his *Lousiad* (see No. 7186) and [*Peter's*] *Pension* (see No. 7399). Beneath the design:

*Ah! then dismounted from his spavin'd hack,  
 To Bethlehem's walls with B\*\*\*e I saw him borne,  
 Where the strait waistcoat close embrac'd his back;  
 While Peggy's wreath of straw, did either brow adorn,  
 And there they sit; two grinners, vis a vis;  
 He writing Grub-street Verse, B\*\*\*e ranting rhapsody.*

*vide Melancholy Catastrophe by Peter Fig Esq'*  
 [cf. No. 7596, &c., on Peter Wheeler].

<sup>1</sup> Such a parody of 'God save the King' appears to have been current in revolutionary circles. Cf. Joel Barlow's parody, exulting in the guillotining of Louis XVI and anticipating that of George III. V. C. Miller, *Joel Barlow: Revolutionist*, Hamburg, 1932, pp. 39 ff.

<sup>2</sup> Perhaps earlier. Dated 1800 by Grego, but Burke died in 1797.

Wolcot and Burke are associated as antagonists of Paine; the former's *Odes to Mr. Paine* was published in 1791. Burke was depicted as insane in No. 7529 (1789); see also Nos. 7689, 7863.

Grego, *Rowlandson*, ii. 13.  
8 $\frac{1}{8}$  × 6 $\frac{1}{2}$  in.

**8368** [ALLEGORICAL DESIGN.]

[? 1793]

[Fuseli del.] *C Grignon Sculp.*

Engraving. Probably a pl. to a book. A man in old-fashioned dress, wearing jack-boots, bestrides a prostrate man, nude and muscular; he holds a rein attached to a bit in the victim's mouth, and a whip, and looks cynically at the spectator. In the foreground (l.) a man wearing a long fur-trimmed robe and holding (?) a divining-rod, points over his shoulder at the man with the whip. He has large erect furry ears (or cap). Behind the latter is a massive gibbet from which dangle the corpses of Justice with her scales, and Liberty with staff and cap. On the horizontal beam is a building, a wall behind which is a windowless rotunda (? a mausoleum) inscribed *IOUI* [sic] *LIBERAT* (see below).

Probably a satire on the French Revolution: under the *ancien régime* the *noblesse* trampled on the *tiers-état* (represented by the nude man); during the Revolution Justice and Liberty have been martyred. Furry ears or cap are the sign of a wizard in another design by Fuseli.

Also an earlier impression without signature. *Liberta* in place of 'Liberat'.

5 $\frac{1}{4}$  × 3 $\frac{3}{8}$  in.

## PERSONAL AND SOCIAL SATIRES

## 8369 FRIENDSHIP. | A PRINCIPAL BEARD.

I. *Kay fecit 1793*

Engraving. Two men clasp hands: one (l.) in profile to the r. and wearing a civic chain, the other with a large beard, wearing a long gown and bands; both wear cocked hats. Beneath the design:

*The Elder shall serve the Younger*  
*Rom. ix. and 12.*

A satire on the election of Baird ('Beard') as Principal of Edinburgh University in 1793 when only thirty-two. He married the daughter of Thomas Elder, Lord Provost of Edinburgh, here depicted as helping him in his election.

'Collection', No. 166. Kay, No. cccx.

$4\frac{5}{8} \times 3\frac{1}{2}$  in.

## 8370 [DOCTOR VERDION.]

[? 1793]

Engraving. An elderly man walks, stooping, in profile to the l., two large books under the l. arm, an umbrella under the r., a walking-stick in his r. hand. Books project from his coat-pocket. He wears high boots, a cocked hat, his queue is in a bag. Behind is the door of a shop, inscribed *G. Riebau*. Part of the adjoining shop-window (l.) is visible, inscribed [*A*]uctioner. 439. Against the panes are books, prints, and a notice: *Old Books bought*. A placard hangs outside the window: *Price 6 | Imparti[al] Life of Paine*. (A pamphlet, 'Impartial Memoirs of the Life of Thomas Paine', was published in 1793.) Beneath the design:

*Stop gentle Reader, and behold*  
*A Beau in Boots, who loves his Gold;*  
*A Walking bookseller, an Epicure,*  
*A Teacher, Doctor, & a Connoisseur.*  
*Alias*

*Doctor V—— in his Wrigling attitude, hawking old Books as Moses*  
*does old Cloaths.*

Actually a woman, 'Chevalier [or Miss] John Theodora de Verdion', a London eccentric. Similar portraits were published after her death, aged 58, 16 July 1802. See *B.M. Cat. Engraved British Portraits* and Nos. 8371, 9063.

$4\frac{3}{4} \times 4\frac{3}{16}$  in. Pl.  $7\frac{7}{8} \times 5$  in.

8371 D<sup>R</sup> VE—D—N,

*Gratis—to the purchasers of the Wonderful Magazine—Pub<sup>d</sup> by*  
*C. Johnson.* [1793]

Engraving. *Wonderful Magazine*, i. 406. A copy or the original of No. 8370. The name over the shop door is missing. The inscription differs slightly from that on No 8370. It begins: *A remarkable Walking Book-seller. Quack Doctor &c &c.*

$4\frac{1}{2} \times 4\frac{1}{8}$  in.

B.M.L., P.P. 5153. a.



## 8372 THE BATH BEAUTIES

[Miss Griffiths del.<sup>1</sup>][1793<sup>1</sup>]

Engraving, slightly aquatinted (coloured and uncoloured impressions). Two young women walk together towards the spectator, slightly to the l. Both wear frilled fichus over long pelerines, and straight dresses. The taller (l.) holds a large muff and wears a small hat or bonnet with erect feathers, the other wears a bonnet from which hang long draperies resting on the ground. Beneath the title (attributed to the Rev. E. Mangin):

*Skill'd in all Arts that Grace the modish Fair  
The Air of Confidence the high bred Stare  
In every Trick Cosmetic stores supply  
To give new luster to a languid Eye  
For genuine Roses sport Parisian Bloom  
Like Stucco plaister'd on a modern Room*

The taller is identified as 'Miss Gubbins', the other as 'Miss Honor Gubbins'. Both acquired elderly rich husbands; the former, Mary, called 'Glory', married Thomas Panton of the Jockey Club (see No. 5421). Honor married Ralph Dutton, brother of Mrs. Coke, see A. M. W. Stirling, *Coke of Norfolk*, i. 435-6. They are described by Glenberrie as 'Irish, very musical, and, in frankness of manner, bordering on impropriety, and approaching still more closely to vulgarity'. *Journals*, ed. Bicknell, ii. 48-9. Honor is one of three charming minstrels who are the subject of an 'Impromptu' in the *Bath Chronicle* for 7 Mar. 1793, beginning: 'When G\*bb\*ns sings, th' admiring Throng'.<sup>2</sup> They acquired notoriety in 1799 (when Mangin's verses were current), see No. 9373, &c.; and this print may belong to that year; the dresses, though not impossible in 1793, suggest a later date, but are amateurishly drawn.

10 $\frac{1}{2}$  × 8 $\frac{1}{8}$  in.

## 8373 JOHN AM I DRAGGL'D.

[I. Cruikshank.]

*Pub<sup>d</sup> Jan<sup>y</sup> 1793 by S W Fores N<sup>o</sup> 3 Piccadilly who has again open'd his Caracature Exhibition Room to which he has recently added several new & old Sub<sup>l</sup>s Ad<sup>m</sup> 1 Shilling*

Engraving (coloured impression). A fat lady (l.), her contour almost globular, walks in profile to the l.; she holds up her petticoats, showing huge calves. Her footman (r.) walks behind, a thin man in livery, stooping forward, holding a closed umbrella. Evidently Mrs. Hobart (Lady Buckinghamshire). See No. 8902.

Reproduced, E. Fuchs und A. Kind, *Die Weiberherrschaft in der Geschichte der Menschheit*, Munich, 1913, i. 65, as 'Die Unwiderstehliche'. 6 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

## 8374 THE PATRIOTIC PLEADER.

[? Collings.]

*Engraved for the Carlton House Magazine.*

[1 Nov. 1793]

Engraving. A reissue of No. 7956. In the text: 'The Patriotic Pleader; Or, The Man of Feeling', Erskine is satirized for his speeches (and large fees)

<sup>1</sup> Notes by E. Hawkins.

<sup>2</sup> Information from the Director of the Victoria Art Gallery and Municipal Libraries.

in crim. con. cases, where his eloquence and tears extort monstrous damages.

$5\frac{13}{16} \times 3\frac{5}{8}$  in.

B.M.L., P.P. 5448.

**8375** PORTRAITS OF THE BELLMEN IN THE WONDERFUL MAGAZINE.—Part I. [1793]

Woodcut. From the *Wonderful Magazine* (a weekly publication, 1793–4),<sup>1</sup> ii. 351. Sixteen W.L. figures, reprinted from the covers of sixteen issues of the magazine, arranged in two rows, all in profile, or directed to the r. Each holds a bell, and personates the parish bellman who was accustomed to present his clients at Christmas with a set of engraved verses. The verses were first printed, with the woodcut, on the cover of the weekly issue, afterwards reprinted to illustrate this folding plate. The name of each is printed over his head: *A Spaniard, Sans Culotte, Stephen Stupid, Obadiah Prim* (a Quaker), *C. J. Fox* (see Nos. 8530, 8622), *W. Pitt* (see No. 8500), *The Royal Bellman* (the King in his robes), *Beef-Eater, A Welchman, Peter Pindar Esq., Sir Jeff. Dunstan* (as in No. 5637), *Jack Tar, An Irishman, A Scotchman, Harrison's Barber, A Blackguard*. Pitt and Peter Pindar hold copies of the Magazine.

Harrison's barber is Mr. Cluse, who, according to Alexander Hogg, against whom Harrison had begun proceedings for publishing a copy of a copyright print, was a partner in Harrison's firm. The verses are primarily puffs of the magazine. See Nos. 8529, 8622.

$11 \times 17\frac{1}{2}$  in.

**8376** A MAN-MID-WIFE

[I. Cruikshank.]

*Lond<sup>n</sup> Pub: June 15 1793 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A W.L. figure stands full-face divided by a vertical line, one half (l.) representing a man, the other a woman. The background is similarly bisected, one half (l.) being a surgeon's dispensary, the other a carpeted room with a domestic grate on which a saucepan is heating. Beneath the title: *or a newly discover'd animal, not known in Buffon's time; for a more full description of this Monster, see, an ingenious book, lately publish'd, price 3/6, entitled, Man-Midwifery dessected, containing a variety of well authenticated cases, elucidating this animal's Propensities to cruelty & indecency, sold by the publisher of this Print, who has presented the Author with the above for a Frontispiece to his Book*. The surgeon, who is fashionably dressed, holds an instrument inscribed *Lever*; the woman holds out a small vessel. The man's bottles, &c., are ranged on three shelves; on the lowest, inscribed *This shelf for my own use*, are bottles inscribed *Love Water, Cantharides, Eau de vie, Cream of Violets*. Obstetric instruments are inscribed: *forceps, Boring Scissors, and Blunt Hook*. On the ground (l.) is a large pestle and mortar.

A belated protest against the male accoucheur as a danger to female modesty and virtue. The controversy dates from the career of Peter Chamberlen (d. 1631) and was virtually decided by that of William Smellie (1697–1763). An indication of the unpopularity of the surgeon, cf. No. 9092, &c. *Man-Midwifery* . . . has not been traced.

$8 \times 7\frac{3}{16}$  in.

<sup>1</sup> Vol. i published by C. Johnson, vols. ii–v by Alexander Hogg.

**8376** <sup>A</sup> A copy, by another artist, etched with greater precision, a comma after the title, the spelling 'dessected' corrected. Imprint: *Pub: by S.W. Fores N<sup>o</sup> 50 Piccadilly [? 1795]*. A note adds: 'Front. to Petition to unborn babes.' (Not traced in B.M.L.)

**8377** PEEPERS IN BOND STREET, OR THE CAUSE OF THE LOUNGE!!

IC [Cruikshank.]

*London Pub April 1<sup>st</sup> 1793 by S W Fores N 3 Piccadilly: who has just filled up his Exhibition on an entire novel stile admittance 1<sup>shg</sup> N folios of Caracatures Lent out*

Engraving. Two pretty women leave a shop (l.) to enter a coach whose back is towards the spectator. The foremost (? Duchess of Rutland), raising her petticoats high, puts a foot on the step. She is followed by (?) Lady Jersey, who crosses a step laid across a barred area or cellar, also raising her petticoats. A little girl (l.) stands in the doorway. The legs of the ladies are eagerly inspected by male loungers. One man crouches at the back of the coach to peep through a quizzing-glass. The roadway on the r. of the coach is crowded. Men with telescopes are indicated in the windows of the houses (r.). Other spectators stand in the cellar or area looking upwards through the bars. The cover of a coal-hole in the pavement is pushed aside to show a profile. The artist's initials are in the escutcheon on the back of the coach. For the Bond Street 'lounge', cf. Nos. 8040, 8601, 8900, 9447.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 204.  
8 $\frac{3}{4}$  × 15 $\frac{3}{16}$  in.

**8378** THE QUALITY LADDER.

[I. Cruikshank.]

*London Pub: April 20 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen a correct Model of the Guillotine 6 feet high the Head & Hand of Count Strewenzee & the Compleatest Collection of Caracatures in Europe, to which has been recently added Several hundred old & New Subjects, Admittance one shilling.*

Photograph (much reduced) of an etching. A staircase spirals round a pole on the summit of which is a ducal coronet. Ladies eager for social precedence hasten up it. At the top is a duchess, who beckons to the next: *Come along Marchioness make one of us*. The lady answers: *I'll be up with your Grace but the Countess is always at my heels*. On the next curve a countess looks down, saying, *The Viscountess is Very Nimble to day*. Below her, the latter looks back to say to a stout woman: *Baroness you've lost your Breath you lag a little*. The baroness says: *Here comes S<sup>t</sup> John's Wife but she shan't get up*. The baronet's wife, some way below, stands just above the feet of a fat woman, who has fallen head first down the stair, her head on the lowest step. She says: *These Mistresses are always following Quality*. The unsuccessful climber says: *whenever I try's to Mount I always miss's my hold*.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 356.  
Size of original (A. de R. iv. 79), 20 $\frac{3}{4}$  × 11 $\frac{1}{16}$  (pl.).

**8379 METHODIST PARSON.***G. A. Stevens in his Lecture on Heads*

[? I. Cruikshank.]

*Pub October 10 1793 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 8380. Design in an oval. A head with lank, unkempt hair and melancholy, twisted features, mouthing grotesquely, appears to emerge from a tub; this is a section of a tub held by the performer on a table.

Stevens (d. 1784) disposed of his lecture in 1774 to Lee Lewis, the actor, who published his version of it in 1784. Editions (some illustrated) were published up to 1821. Cf. No. 5201.

12½ × 10 in.

**8380 QUACK DOCTOR.<sup>1</sup>**

[? I. Cruikshank.]

Engraving (coloured impression). Design in an oval. The performer of No. 8379, wearing a large old-fashioned wig, rests his r. elbow on a table lit by three candles. His hands are in a muff which reaches from his chin to the table; he squints.

12½ × 9⅞ in.

**8381 "HERE'S SONGS OF LOVE & MAIDS FORSAKEN"**

[? Gillray.]

*pub<sup>d</sup> march 30<sup>th</sup> by H Humphrey Old Bond St<sup>e</sup> 93*

Engraving (coloured impression). An elderly woman sits on a stool playing a small harpsichord (r.) seen in profile, a music-book upon it. She sings with her head turned towards the spectator, her features twisted, eyes closed. Her hair hangs upon her round shoulders; the curves of her figure and a small waist indicate an attempt to conceal the ravages of time. The line is shaky throughout, to give an impression (especially in the music-book) of an aged, quavering voice.

The manner resembles that of Gillray, obscured by the deliberately shaky line. In general character the print resembles No. 9307.

8 × 7¼ in.

**8382 FLEMISH CHARACTERS.***London Pub<sup>d</sup> by G. Humphrey 27 St<sup>e</sup> James's St<sup>e</sup> Jan<sup>y</sup> 1. 1822**Drawn and Engraved by James Gillray 1793*

Engraving (coloured and uncoloured impressions). A companion print to No. 8383. A scene at the door of a Flemish church (r.) in a small square. A procession of little girls, uniformly dressed, wearing aprons and sabots, each with a large book under her arm, enters the church, the smallest in the rear. They are followed (l.) by a fat Flemish woman wearing a hooded cloak, a book in her hand, a birch-rod hanging from her wrist. On the extreme l. a little boy walks between his stout parents, taking a hand of each. Behind, three men are indicated, also with books. On the r. three nuns approach the door, skirting the wall of the church. Above their heads is a crucifix in a niche. In the background are gabled buildings.

<sup>1</sup> Inscription and imprint as No. 8379.

A line across the upper part of the plate, 3 in. from the upper margin, shows where the original design has been extended, see No. 8384.

Grego, *Gillray*, pp. 170-1 (reproduction). Wright and Evans, No. 397. Reprinted, *G.W.G.*, 1830. Van Stolk, No. 5927.

$8\frac{1}{2} \times 14\frac{3}{16}$  in.

### 8383 FLEMISH CHARACTERS.<sup>1</sup>

Engraving (coloured and uncoloured impressions). A companion print to No. 8382. A scene in the market-square of a Flemish town (? Ghent). On the l. is a row of booths, under the projecting roof of one a fat woman sits behind a table on which is a teetotum: an arrow swings on a dial. She is surrounded by men who proffer coins; a small boy gapes at this gambling scene. On the r. a town-crier reading from a paper and ringing his bell is the chief figure of a group: a peasant woman carrying milk-pails on a yoke, four men, two little girls, a dog. In the r. centre priests listen intently to one of their number who stands in back view reading from a paper. Behind (l.), a monk takes a woman by the chin. In the background British guardsmen, standing stiffly at attention, are being drilled. Behind them are buildings with steep crow-stepped gables and a church spire. There is a line across the plate as in No. 8382, but  $2\frac{7}{8}$  in. from the margin.

Gillray visited Flanders with de Louthembourg in 1793, cf. No. 8327.

Grego, *Gillray*, pp. 170-1 (reproduction). Wright and Evans, No. 398. Reprinted, *G.W.G.* Van Stolk, No. 5927.

$8\frac{3}{8} \times 13\frac{7}{8}$  in.

### 8384 [FLEMISH CHARACTERS.]

Engraving. No inscription. The original form of Nos. 8382, 8383, both on one plate, No. 8382 above, No. 8383 below, with no dividing line. The upper part has no sky and the feet only of the crucifix appear. In No. 8383 details of the background have been altered to adapt it to the altered shape. This plate was cut in two, and an additional piece of copper joined to each. The print is said to be almost unique.

Upper design,  $5\frac{1}{2} \times 14\frac{3}{16}$ ; lower design,  $6\frac{3}{8} \times 14\frac{3}{16}$ ; pl.  $12\frac{3}{16} \times 14\frac{3}{8}$  in.

### 8385 PRELUDE TO CRIM CON AND THE FINALE!

[Newton.]

*London Pub<sup>d</sup> Feb 20 1793<sup>2</sup> by W. Holland N<sup>o</sup> 50 Oxford St*

Engraving. Six couples arranged in two rows. Above and on the extreme l. a lady and a parson in gown and bands sit facing each other. She takes his l. hand and puts her r. hand on his shoulder. He says: *consider the dignity of my character.* She answers, *A fig for character a good living is worth ten Bishops' characters any time.* (Perhaps Mrs. Cecil and William Sneyd, see No. 7705.)

Next, a man fashionably dressed in regimentals and holding a bludgeon, puts his l. arm across the shoulders of a woman who sits beside him, saying, *I toasted you in ten pint bumpers last night—There's an instance of love for you, match it if you can!* She says: *You are a most delightful creature to be sure.*

<sup>1</sup> Imprint as No. 8382.

<sup>2</sup> 'Feb.' and the final 3 of the date appear to be alterations to the imprint.

On the r. a plainly dressed couple sit together, he takes her r. hand in his l. A pen and ink-bottle attached to his coat and a large book under his r. arm show that he is an exciseman. He says: *You're certain there will be no damages*; she answers: *Lord what a simpleton! dont you know you fool an Exciseman can make an entry when he likes without any kind of suspicion.*

They are evidently Mrs. Mason, wife of a tobacconist, alleged to have seduced Rogers, an exciseman, in collusion with her husband, for the sake of the damages to be obtained in a suit of crim. con. See No. 7940.

Below (l.), a short, stout officer in regimentals embraces a woman, saying, *There's not a more amorous little dog in our whole regiment.*

Next, an Irishman wearing the dress of the 'blood' of 1791, a bludgeon under his arm (see No. 8040, &c.), kneels at the feet of a lady, tears pouring down his cheek. He says: *You think its all bother—pon my soul my dear Creator I've been Crying my eyes out all this morning.* Cf. No. 8458.

Last (r.), a disillusioned couple sit on two chairs; he frowns with folded arms, she turns her back on him, reading with a pleased smile a *Trial [for] Adultery.*

There are probably other allusions to recent trials for crim. con. besides the two suggested. The costume and the altered imprint indicate 1791 or 1792 as the probable date.

17 $\frac{7}{8}$  × 25 $\frac{3}{4}$  in.

### 8386 MAKING A FREEMASON!

*Design'd & Etch'd by Richard Newton.*

*London Pub'd June 25 1793 by William Holland, N<sup>o</sup> 50 Oxford Street.*

Engraving (coloured impression). A crude caricature of the initiation of a Freemason. The candidate, his posteriors bared, stoops down to peer, not at, but above, a large book of meaningless symbols, *The Mystery of Masonry clearly explain'd*, held open before him by a kneeling man, who says, *This is the whole history and mystery of our illustrious Order. Written by Jack in in boots.* The candidate says: *I can't read French, brother.* Behind him stands a fierce-looking man, full-face, legs astride, about to apply a red-hot poker to his posteriors; he clutches a masonic symbol which hangs from his neck. Behind him stands a man holding a coffin on his head. Next, a prim-looking mason looks down at the candidate. Immediately behind the book is a fat parson, probably the chaplain, wearing an (incorrect) masonic symbol. On the extreme l. stands a thin man holding a lighted lantern and pick-axe; on the r. a fat man looks with amusement over his shoulder at the rite. All the others have grim expressions. The book is lit by two candles standing on the floor. A small parrot (l.) advances viciously towards the candidate's back.

9 $\frac{3}{4}$  × 15 $\frac{7}{8}$  in.

'Caricatures', ix. 59.

### 8387 CESTINA WAREHOUSE OR BELLY PIECE SHOP.

[? I. Cruikshank.]

*Pub'd Ap<sup>l</sup> 16. 1793 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen the Completest Collection of Caricatures in Europe also a Model of the [Guillotine . . .]*

Engraving. The interior of a fitting-room on the wall of which are hung pads of different sizes, inscribed: *Two Months, One Month, Four Months, Six Months, Nine Months.* A foppish Frenchman ties one of these round the waist of a customer in a short petticoat, who stands (l.) before an ornate

oval wall-mirror, her hands folded complacently over the projection at her waist. A little girl in back view holds up her arms eagerly towards a small pad. An elegant shopman, holding a pad, insinuatingly points out a larger one on the wall to an agitated elderly lady. On the extreme r. two women stand together highly pleased with their huge excrescences; one is pretty, the other, full-face, resembles a prostitute; her pad is inscribed *Twins*. Beneath the title: *Mons' Devant, Inform de Ladies dat he has lately Imported a Great Assortiment of his new Fashioned Belly Pieces, or Machine dat make de Ventre of de Ladies, for all de World like de Mama, he can refer to several young Ladies of Quality, who dat look one Month, 2—3—4—6—7 & Nine Month de full Size, who will zeccommend his Abilities, he has always ready his tings for Ladies of all Sizes, de little Girls, de middle Size, & he can also fit des Gros Ladies without Delay or Disappointment, having engagée some habile Emmigrant Abbé who have had practice in dis way in France:—*

See No. 8388, &c.

12½ × 18¼ in.

'Caricatures', viii. 28.

### 8388 FRAILTIES OF FASHION.

IC [Cruikshank.]

*London Pub May 1. 1793 by S.W. Fores N<sup>o</sup> 3 Piccadilly where May be seen a Compleat model of the Guillotine likway the Greatest Collection of Caracaturs in the Kingdom also the Head and hand of Count Streuenzee Admitance one Shilling*

Engraving (coloured fashion). A satire on the fashion for dress projecting in front to give the effect of pregnancy. A promenade in a park. On the extreme l. is a little girl holding a doll, both dressed in the prevailing fashion. Next walks (l. to r.) the Prince of Wales between Mrs. Fitzherbert (l.) and the Duchess of York (r.), who both take his arm. Next and behind, an elderly hag taking the arm of a 'cit' travesties the fashion. The next couple are two ladies walking r. to l., young and good-looking, who wear their short-waisted dresses and clinging draperies with credit; the one in profile is probably Lady Charlotte Campbell. Next and in the middle distance is a group of three: Mrs. Hobart (?) and Lady Archer (the latter in a riding-habit) face each other angrily; a man stands between them. In the foreground Lady Cecilia Johnston stands in profile to the l., a paroquet sitting on the enormous protuberance below her waist; her companion (? George Hanger) wears a large cocked hat and holds a club. On the extreme r. a couple walks off in back view.

Elliot describes 'the modern fashion of dress for young ladies', worn at balls, &c. The idea was to imitate the drapery of statues and pictures, the dress fastened immediately below the bust. The 'slight swell of the figure' was imitated by pads on the stomach, 'an exact representation of a state of pregnancy. This dress is accompanied by a complete display of the bosom—which is uncovered, and supported and stuck out by the sash immediately below it.' *Life and Letters of Sir G. Elliot*, ii. 133 (25 Apr. 1793). See also *Auckland Corr.* ii. 508 (30 Apr. 1793). Its introduction is attributed to Lady Charlotte Campbell, see No. 8719. The appliance causing the protuberance was called a pad; it was ridiculed in the epilogue by Andrews to Reynolds's comedy 'How to grow Rich' (Covent Garden, 18 Apr. 1793), when a pad was produced. *Life of Frederick Reynolds*, ii. 162-4. A farce, *The Pad* (Robert Woodbridge), was acted at Covent Garden, 27 May 1793. See also Nos. 8387, 8389, 8390, 8391, 8571.

**8389** A VESTAL OF —93, TRYING ON THE CESTUS OF VENUS.

ƒ G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>

Pub<sup>d</sup> April 29<sup>th</sup> 1793 by H. Humphrey. N<sup>o</sup> 18 Old Bond Street.

Engraving, partly aquatinted (coloured impression). The design resembles high relief or even a group modelled in the round, though beneath the title is etched: *Engrav'd from a Basso-relievo, lately found upon some fragments of Antiquity*. Three amoretti attend the toilet of an aged hag; the cestus of Venus is a huge pad which one (l.) ties round her waist, and another supports. A third (r.) holds up an oval mirror which reflects the monstrous curve of the pad. She wears a small grotesque straw hat, from which hangs drapery reaching to the ground, with stays and under-petticoat; from a pocket protrudes *Ovid Art [of Love]*. She crouches in profile to the r., her hands raised delightedly. Cupid, who ties the girdle, has a quiver of arrows which hangs reversed; his bow and arrow lie beside him. Behind (r.) is an overturned altar of Venus, the fire still burning. Beneath the title:

“Upon her fragrant breast the Zone was brac’d;  
In it was ev’ry art, and ev’ry charm  
To win the wisest, and the coldest warm.

A satire on the ‘pads’ which became fashionable in 1793, see No. 8388, &c. The vestal is identified as Lady Cecilia Johnston, but the nut-cracker profile has no resemblance to her conspicuously receding forehead and chin.

Grego, *Gillray*, p. 175. Wright and Evans, No. 394. Reprinted, *G.W.G.*, 1830.

10 $\frac{3}{16}$  × 14 $\frac{1}{4}$  in.

**8390** FEMALE WHIMSICALITIES.

[Dent.]

Pub<sup>d</sup> by W Dent May 16 1793 Sold by ƒ Aitken N<sup>o</sup> 14 Castle Street  
Leicester Fields London

Engraving (coloured impression). Two ladies stand back to back, one (l.) inscribed *Prominence, 1785*, the other, *Prominence, 1793*. The former has the contour of 1785 (see No. 6874, &c.), with vast protuberances below the chin in front and below the waist behind. The other, whose bust still projects, but in a less exaggerated manner, has an enormous protuberance in front, far exceeding that of any pregnancy. One wears a wide-brimmed hat (see No. 7099, &c.), the other a small hat trimmed with large bunches of ribbon; a piece of drapery passing over the crown meets under the chin. Between and behind the pair is a smaller figure, a girl standing in profile to the l., wearing a high-waisted dress which falls limply to the ground. She is *Virgin Shape*. Beneath the design:

Since all confess the nat’ral Form Divine,  
What need to Swell before or add behind?

See No. 8388, &c.

9 $\frac{11}{16}$  × 13 $\frac{3}{4}$  in.

**8391** THE PAD WAREHOUSE.

[1 May 1793]

Engraving. *Bon Ton Magazine*, iii. 64. The interior of a shop. Shelves behind the counter are inscribed *3 Months, 4 Months, . . . 8 Months*; from them hang pads simulating pregnancy. In the foreground a shopman



kneels to adjust a pad to the waist of a customer. Another customer (r.) stands in a dress from which the pad is still absent. On the extreme l. a little girl, whose dress projects in the fashionable manner, holds out a doll. A shopwoman stands on (concealed) steps behind the counter, about to take down a pad.

For this fashion see No. 8388, &c.; the text (pp. 64-5) explains it as a means of concealing pregnancy.

$4\frac{11}{16} \times 3\frac{7}{16}$  in.

B.M.L., P.C.

### 8392 A TIT BIT FOR THE BUGGS.

*Rowlandson 1793*

*Published by S. W. Fores No 3 Piccadilly May 25 1793*

*Prints & Drawings lent on the Plan of a Circus Library Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). A fat man in his nightshirt, yawning, with insects on his bare leg, stands beside his bed, desperately scratching. Beneath the title, four lines beginning:

*Alas! what avails all thy Scrubbings and Shrugs*

Grego, *Rowlandson*, i. 320. Reproduced, Weber, p. 69.

$10\frac{3}{4} \times 7\frac{3}{16}$  in. With border,  $12\frac{3}{4} \times 9\frac{1}{8}$  in.

'Caricatures', vii. 2.

### 8393 BOTHERATION

*T. Rowlandson del<sup>t</sup>— S. Alken fec<sup>t</sup>,*

*Publish'd Oct. 17. 1793. by S.W. Fores, N 3 Piccadilly, where may be had all Rowlandson's works.*

Aquatint (coloured impression). Five elderly barristers are grouped round an oblong table on which are writing-materials; all wear large tie-wigs. The client sits *chapeau-bras*, hands on knees, in an arm-chair (l.), listening with gaping mouth and stupidly eager expression. He appears to be a boorish country gentleman in London dress. The counsel beside him reads from a large document: *Know all men by these presents*. Another also reads. Two others watch and listen with cynical intentness. The fifth (r.), an aged man wearing gauntlet gloves, sits with closed eyes in an arm-chair facing the client. On the wall are pinned legal notices: *Court of Kings Bench D<sup>n</sup> Common Pleas . . .* [&c.]. Heavy folios lie open on the floor. Below the title (but absent from the cropped impression described): 'Dedicated to the Gentlemen of the Bar.'

Reissue of a plate published by W. Hunter, 21 Dec. 1785.

Grego, *Rowlandson*, i. 173, 317.

$9\frac{1}{2} \times 13\frac{3}{4}$ . With border,  $10\frac{1}{8} \times 14\frac{5}{16}$  in.

### 8394 A LAWYER AND HIS AGENT.

*Dighton del<sup>t</sup>*

*Pub. Jan 21 1793*

Engraving (coloured impression). Design in a circle. A version of No. 3765 (1793) reversed, and without the elaborate setting and accessories. A lawyer (H.L.) is seated in an arm-chair holding a legal document headed *Middlesex to Wit*. Before him on a table is a bundle of papers. He holds

a pen in his mouth, his head is turned to the r. and in profile, meditating with a fixed and sinister stare. Behind his shoulder is the Devil (l.), who stretches his arm behind the lawyer's back, holding his r. arm.

Lawyers are repeatedly associated with the Devil in these prints, cf. Nos. 6128, 3764 (1792), 3765, 3767, 9607.  
Diam.  $5\frac{7}{8}$  in.

**8395** A JACK IN OFFICE.

*R Dighton del<sup>t</sup>*

*Pub Jan<sup>y</sup> 4<sup>th</sup> 1793*

Engraving (coloured impression). An exciseman stands in profile to the l., his lower lip protruding grotesquely; his chest is much thrown out, r. hand thrust under his coat, l. arm behind his back. From his pocket protrudes an *Excise Book*. His ink-bottle is attached to his coat; in it is a pen; another pen projects from his cocked hat. A dog (r.) befouls his leg.  
 $7\frac{1}{4} \times 5\frac{1}{8}$  in.

**8395** A This figure, H.L. and reversed, in an oval, is the subject of a watercolour in the collection of Mr. A. Jaffé: the original of a mezzotint, No. 403, pub. C. Bowles, 1 Dec. 1792 (Broadley Coll., Westminster Public Library).<sup>1</sup> Photograph in Print Room. Copied in No. 8563.

**8396** VIL YOU GIVE US A GLASS OF GIN.  
I'LL SEE YOU D——N'D FIRST.

*R Dighton sc*

*Pub Jan<sup>y</sup> 4. 1793. by R Dighton.*

Engraving (coloured impression). A buxom woman (l.), with loose hair and exposed bosom, hands on hips, looks alluringly towards a man (r.), who carries a bunch of carrots under his r. arm, a bunch of turnips in his l. hand. He turns his head in profile, scowling fiercely at her. A knife hanging from her waist suggests that she is an oyster-woman. The head of the woman is copied in No. 8563.  
 $7\frac{1}{8} \times 5\frac{7}{8}$  in.

**8397** GEOGRAPHY BEWITCHED! OR, A DROLL CARICATURE  
MAP OF ENGLAND AND WALES. [? c. 1793]

*Dighton del.*

*London: Printed for Bowles & Carver, No. 69 in St. Paul's Church Yard.*

Engraving (coloured impression). An adaptation of No. 8045. A grotesque man rides a similar dolphin, directed to the r., and looking towards the spectator. He holds a frothing tankard. His cape floating backwards forms Wales. Additional place-names have been added to those in 8045 and 8045 A. See Nos. 8398, 8399; cf. No. 8346.  
 $7\frac{3}{8} \times 6\frac{7}{16}$  in.

'Caricatures', ii. 130.

<sup>1</sup> Mr. Jaffé suggests that the subject is William Jackson, Commissioner of Excise; more probably a generalized satire, like others of the series, cf. No. 8417, &c.

**8398 GEOGRAPHY BEWITCHED! OR, A DROLL CARICATURE  
MAP OF SCOTLAND.<sup>1</sup>**

Engraving (coloured impression). A grotesque figure, resembling Punch, kneels in profile to the l., with a large thistle in the foreground (r.). He bestrides a sack or bundle which rests on the ground, one end forming the *Mull of Galloway*, the other *S<sup>t</sup> Abbs Head*. The coast-line from the *Murray Firth* to the *Firth of Tay* is formed by his hump. See No. 8397, &c.

$7\frac{3}{8} \times 6\frac{7}{16}$  in.

'Caricatures', ii. 131.

**8399 GEOGRAPHY BEWITCHED! OR, A DROLL CARICATURE  
MAP OF IRELAND.<sup>1</sup>**

Engraving (coloured impression). A witch-like old woman floats in the air in profile to the l., playing an Irish harp. An infant is at her back, supported by her cloak. Beneath her is a pleasant landscape with a water-side town and a background of low mountains. Under the title: *This Portrait of Lady Hibernia Bull is humbly dedicated to her Husband the great Mr. John Bull*. See No. 8397, &c. For 'Hibernia Bull' cf. No. 9532.

$7\frac{3}{8} \times 6\frac{7}{16}$  in.

'Caricatures', ii. 131.

**8400 EMBARKING AT DICE-QUAY FOR MARGATE.**

*Chas<sup>s</sup> Ansell Fecit*

*C A del 1788*

*Publish'd June 29<sup>th</sup>, 1793 by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Aquatint. A companion print to No. 8401. Family parties walk towards a sailing vessel which lies (l.) below the level of the quay, and is placarded: *Dispatch Pack[et] Sails for Marga[te] on Monday at 9 O'clock*. A woman with her husband and little boy stands disputing with a coachman (r.). Young women, dressed in the fashion of c. 1790, with high-crowned hats, prepare to embark; one is already on board. In the foreground (l.) is a pile of goods including long sacks (? hop pockets) inscribed *Greenhithe, Kent*, with other letters and symbols. The signature *C.A del 1788* is on a packing-case. A little boy punctures a cask and sucks his finger, not noticing a man who threatens him with a stick. In the background is London Bridge and a group of crowded buildings on the Surrey side. On the r. is a high timber structure.

$15\frac{3}{4} \times 20\frac{1}{2}$  in.

**8401 LANDING AT MARGATE<sup>2</sup>**

Aquatint. A companion print to No. 8400. Passengers land from the small single-masted vessel in boats. Tiny figures clamber from the vessel into a boat; another, with a single oarsman, rows to land, a third has reached shore, and a lady is being carried to the rough rocks covered with seaweed in the foreground. Those who have already landed, carrying bundles and baskets, and struggling against the wind, are being assailed by well-dressed touts, who proffer cards. A fashionably dressed group (l.) watches the scene.

For Margate as the 'cit's' watering-place see No. 6758, &c.

$15\frac{7}{8} \times 20\frac{1}{2}$  in.

<sup>1</sup> Signature and imprint as No. 8397.

<sup>2</sup> Signature and imprint as No. 8400.

**8402** ST JAMES'S DAY.

[? I. Cruikshank del.]

*Published as the Act directs, August 5, 1793, by T. Prattent 46 Cloth Fair West Smithfield, London.*

Engraving (coloured impression). An oyster-stall: two tubs filled with oysters are on a table (l.), a man (seated) and a young woman open oysters. A barber kneels upon a wig-box to eat oysters; a small boy picks his pocket of a comb. A man stands behind, stiffly expectant. A woman walks off to the r. carrying a plate of oysters and a small covered pot to an eager cobbler in his stall. A knock-kneed sweep (r.) inspects an oyster in his hand. On the ground (l.) is an empty tub and a mound of oyster-shells. Behind are roofs and spires.

St. James's day is 25 July; one of his emblems is a shell. This and Nos. 8403, 8404 are similar in character to the 'Drolls' published by Sayer.  $6\frac{1}{8} \times 9$  in.

**8403** SHAVE FOR A PENNY, HAIR DRES'T FOR TWO PENCE,  
AND A GLASS OF GIN INTO THE BARGAIN.

[? I. Cruikshank del.]

*Publish'd as the Act directs Sept 20 1793 by T. Prattent 46 Cloth Fair West Smithfield London.*

Engraving (coloured impression). Three seated customers are swathed in sheets: A fat man (l.) is being lathered by a woman who holds a barber's dish and applies a soap-ball to his chin. A hunchback stands on a stool cutting off the hair of a man who sits full-face; part is already cropped. On the r. a barber curls the hair of a customer who yells with pain. Behind is a shelf holding a bottle and glass (l.) and a wig-block (r.). For the penny barber cf. Nos. 7604, 7605, 8027.

$6\frac{1}{8} \times 9\frac{1}{8}$  in.

**8404** OH! DEAR! WHAT CAN THE MAT'TER BE! JOHNNY HAS  
BEEN AT THE FAIR.

[? I. Cruikshank del.]

*Publish'd as the Act directs, Oct' 14 1793, by T. Prattent 46 Cloth Fair London.*

Engraving (coloured impression). A pretty young woman (l.) sits in an upright chair holding a distaff and spindle, looking disconsolately before her, trying to conceal her pregnancy by the position of her l. arm. An elderly woman (r.) leans forward, sternly scrutinizing; a young man standing beside her points derisively to a print on the wall, *The Broken Pitcher*, a girl looking at her fallen pitcher.

$6\frac{3}{4} \times 9$  in.

8405-8413

Series of 'Drolls'

**8405** GOING UP HIGHGATE HILL.

[? c. 1793]<sup>1</sup>

Engraving (coloured impression). Two fat 'cits' trudge up a country road raising clouds of dust. One holds his hat and wig and mops his bald head;

<sup>1</sup> Imprint cut off. Perhaps earlier; there is nothing in the costume to show the date.

the other, with unbuttoned waistcoat, carries his coat over his shoulder and mops his forehead. Beneath the design: *Two 3 Pounders in full speed to a Shilling Ordinary on Sunday.*

*From London to Highgate, behold the Array,  
Of two Hearty Trenchermen now on the Way;  
Three Pounds they'l devour besides Beer & Bread,  
Who the Devil can feed them at Twelvecence a Head.*

For the Sunday ordinary see Nos. 6745, 8415, and for 'cits' going up Highgate Hill on Sunday, No. 8775. Cf. *Johnson's England*, ed. A. S. Turberville, 1935, i. 192-3.  
8 $\frac{3}{16}$  × 6 $\frac{3}{4}$  in. 'Caricatures', ii. 136.

**8406 A FOOL AND HIS MONEY'S SOON PARTED.** [? c. 1793]<sup>1</sup>  
[? I. Cruikshank del.]

Engraving (coloured impression). A stout citizen seated on a sofa drinks with a courtesan, while another (l.) picks his pocket. Four lines of verse beneath the design begin:

*The Old Booby half Muzzy, to a Bagnio Reel'd,*

A favourite subject, cf. No. 5946. L. and W., No. 58.  
7 $\frac{7}{8}$  × 8 $\frac{3}{4}$  in. 'Caricatures', ii. 129.

**8407 FOLLY OF AN OLD MAN MARRYING A YOUNG WIFE.**  
[? c. 1793]<sup>1</sup>

[? I. Cruikshank del.]

Engraving (coloured impression). A young woman sits up in bed to pull the nose of a fat 'cit' who sits beside her, putting her l. arm round his neck. His hat and stick lie on the ground. Behind (r.) a young man in his shirt, wearing his hat and carrying shoes and coat, &c., slips from the room. L. and W., No. 59.

7 $\frac{7}{8}$  × 8 $\frac{3}{4}$  in. 'Caricatures', ii. 126.

**8408 LADIES EARS BORED, GRATIS.**

*Publish'd 24<sup>th</sup> Oct<sup>r</sup> 1793, by Rob<sup>t</sup> Sayer, & C<sup>o</sup> Fleet Street, London.*

Engraving. The interior of a jeweller's shop, indicated only by three necklaces festooned on the wall and by a door giving on to the street. A lady sits between two men; one (l.) points insinuatingly to a box of ear-rings which he holds, the other applies a boring instrument to her l. ear. Behind, a weeping schoolboy with a bag of books is being birched by a young woman. Through the door are seen a Highlander blowing bagpipes and a milkmaid screaming for custom. L. and W., No. 90.

6 $\frac{3}{4}$  × 8 $\frac{15}{16}$  in.

**8409 THE CORN DOCTOR.**

*Published Nov<sup>r</sup> 20<sup>th</sup> 1793 by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street, London.*

Engraving. An angry woman seizes the hair of the corn doctor, who kneels at her feet, knife in hand; she withdraws her bare foot from his knee.

<sup>1</sup> Imprint cut off. Perhaps earlier; there is nothing in the costume to show the date. The numbers of the earlier prints in Laurie and Whittle's catalogue are not always in order of publication.

Another woman sits beside her, grinning; a little girl (l.) stands watching the operation. A panelled wall and carpeted floor indicate a well-furnished room. The words spoken are engraved beneath the title: *Madam, ther's not a Man of the profession in Europe, that can Cut a corn with that ease, delicacy, & safety as Myself—Oh! curse your delicacy—you've touched me to the Quick—You have ruined me you fumbling dog—You a Chiropedist, Old Susan here would have done me better—If you don't immediately decamp, I'll tear all the hair off your shallow pate.* L. and W., No. 92.  $6\frac{1}{2} \times 9$  in.

#### 8410 VIEWING THE TRANSIT OF VENUS.

*Published Dec<sup>r</sup> 16<sup>th</sup> 1793 by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street, London.*

Engraving. A lady sits on a garden seat in profile to the r., looking through a telescopic tube placed on a small rectangular table. A grinning man standing beside her stares at her through a quizzing-glass. Among the shrubs in the background is a statue of a satyr whose expression is intended to reflect that of the man. L. and W., No. 93. Coloured impression in 'Caricatures', ii. 127.

$6\frac{11}{16} \times 8\frac{7}{8}$  in.

#### 8411 THE COUNTRY CRIER.

*Publish'd Dec<sup>r</sup> 16<sup>th</sup> 1793 by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street London.*

Engraving. The crier, his mouth wide open, with an angry expression, shakes his bell in the faces of three gaping and alarmed yokels (l.). He wears a long old-fashioned coat, broad cocked hat and wig, and holds a cane. A young man with a pitchfork (r.) loiters complacently. A path leads to a farmhouse (r.). Beneath the design is engraved: *Oyes! Oyes! This is to give Notice, That Alice Grunt has lost from out her Styte last Night at 25 Minits past 10 o Clock two Pigs the one a black un'tother Caroty un' whoever will bring Um to the said alicie Grunt—Or give inflammation where they have stolen or strayed shall have her thanks and the first sucking Pig from the Breed of old Nanny at Lammas day next—God save the King.* L. and W., No. 94.

$6\frac{5}{8} \times 9\frac{1}{8}$  in.

#### 8412 A COCK AND BULL STORY.

*Published Dec<sup>r</sup> 16<sup>th</sup> 1793, by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street, London.*

Engraving (roulette). Four elderly men (T.Q.L.) sit close together, their elbows resting on a rectangular table on which is a large punch-bowl. The man at the r. end of the table tells the story, putting his forefingers together. His vis-à-vis frowns with a finger on his nose, the next man smiles delightedly, spilling his punch. The man on the speaker's r., a parson, who holds a long pipe, puffs smoke derisively in his face (cf. No. 8220). L. and W., No. 95.

$6\frac{1}{2} \times 8\frac{9}{16}$  in.

#### 8413 THE MAN MILLINER.

*Published 16<sup>th</sup> Dec<sup>r</sup> 1793, by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street London.*

Engraving. The interior of a milliner's shop. The milliner (l.) and a lady stand facing each other in profile across the counter. He is fashionably dressed and holds a yard-stick. She holds the end of a piece of ribbon and

says, with raised forefinger (the words engraved beneath the design): *Indeed M<sup>r</sup> Fribble I am not to be done in this manner, your Yard is to short by an Inch.* A second lady (r.), seated in a chair, holding up a fan, watches the encounter with amusement. L. and W., No. 97.  
6½ × 8¾ in.

**8414 YOUTH AND AGE.**[? 1793<sup>1</sup>]

[? Dighton del.]

*Printed for & Sold by Carington Bowles N<sup>o</sup> 69 St. Paul's Church Yard London*

Mezzotint (coloured impression). An old apple-woman sits asleep beside a table on which fruit (apples and strawberries) is arranged, with baskets under the table. A dog sleeps beside her. A little boy (l.) pushes an ear of corn up her nose; a little girl eggs him on. The children are dressed up, as if for Sunday, and the scene is in the fields near London, St. Paul's on the horizon. Behind the woman (r.) is a closed box, resembling a sentry-box, on which are placards including an enlistment notice, the r. part cut off: *All able bo[died men . . .] willing to [serve . . .] five gui[neas . . .]*.

In 1793 the bounty offered to recruits was ten guineas; Fortescue, *Hist. of the British Army*, iv. 887.

12¾ × 9½ in.

'Caricatures', i. 78.

**A BAILIFF AND AN ATTORNEY—A MATCH FOR THE DEVIL.**

(627)

See No. 3767 [c. 1793]

[Dighton del.]

**A LAWYER AND HIS AGENT. (628)**

See No. 3765 [c. 1793]

[Dighton del.]

Another version of No. 8394.

**8415 AN ORDINARY ON SUNDAY'S AT TWO O' CLOCK.**

[? Dighton del.]

633. *London, Printed for Bowles & Carver, N<sup>o</sup> 69 St Paul's Church Yard, 2 Oct. 1793.*

Mezzotint (coloured impression). A party of citizens at a circular dinner-table are savagely gormandizing. A young buck has drawn the chair from under a stout citizen, who falls to the ground, upsetting his plate and piercing with a fork the tail of a dog (l.). Two men, both with heaped-up plates, dispute over the contents of a dish. A woman and little girl sit quietly. The host, standing in the doorway (r.), holds up his hand in disgust. Through an open sash-window is seen a circular lawn surrounded by an arcade divided into boxes for tea-drinking, cf. No. 8934.

See *Johnson's England*, ed. A. S. Turberville, i. 192-3; see also No. 6745, on the same subject, and No. 8405.

12¾ × 9¾ in.

'Caricatures', i. 32.

<sup>1</sup> Perhaps earlier. C. Bowles died in 1793 and the firm became Bowles and Carver. See vol. v, p. xxxviii.

**8416 THE SMOAKING CLUB.**

[c. 1793]

*Dighton del.*635 *London: Printed for Bowles & Carver, No. 69 St. Paul's Church Yard.*

Mezzotint (coloured impression). Thirteen men sit or stand round an oblong table, on which are long tobacco-pipes, wine-bottles, glasses, and three punch-bowls. All are caricatured; the man at the head of the table is dressed as a military officer and wears top-boots; he leans towards a naval officer on his r. with a wooden leg who is smoking with a satisfied smile and holds a newspaper, *The True Briton*. On the chairman's l. is seated an enormously fat man. The room is a handsome one, one wall decorated by Ionic pilasters and with two tall sash-windows (l.) between which is a framed board inscribed *Rules and orders to be Observed in this Society*. Most of the members are smoking vigorously and producing clouds of smoke. Cf. Nos. 8205, 8220. Similar in subject and manner to Nos. 6912, 6913.

Reproduced, A. E. Richardson, *Georgian England*, 1931, frontispiece.

12 $\frac{5}{8}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 33.

**8417 "HERE'S A HEALTH TO THE DUKE OF YORK | "WHEREVER HE GOES."**

[? 1793]

*Coldstream Guards**[Dighton del.]*371 *Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Church Yard, London.*

Mezzotint (coloured impression). Design in an oval. Bust character-study of a jovial soldier, holding a brimming glass and looking at the spectator. He wears a cocked hat, his powdered hair in a queue; his bayonet rests against his shoulder. Probably published on the departure of the Duke of York (Col. of the Coldstream) for Flanders on Feb. 1793, described by Elliot, *Life and Letters*, 1874, ii. 118-19. Cf. No. 8327. For the series see Nos. 7819, 8053, 8237, 8418-20, 8767 A, &c., 8917, &c., 9101, &c.

5 $\frac{3}{8}$  × 4 $\frac{3}{8}$  in.

'Caricatures', ii. 125.

**8418 WHO CARES FOR YOU!**

[? 1793]

*[Dighton del.]*377 *Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Church Yard, London.*

Mezzotint (coloured impression). Design in an oval. A buxom young prostitute (T.Q.L.) stands with her hands on her hips looking to the l. She wears a cap over her loose hair, a handkerchief on her shoulders leaves her bosom exposed. Cf. No. 9103.

5 $\frac{1}{4}$  × 4 $\frac{3}{8}$  in.

'Caricatures', ii. 122.

**8419 THE COUNTRY VICAR.**

[? 1793]

*[Dighton del.]*378 *Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Church Yard, London.*

Mezzotint (coloured impression). Design in an oval. A companion print to No. 8420. A bust character-study of a fat and jovial man, directed to the r. He is plainly dressed, wearing a very bushy wig, and smokes a pipe.

5 $\frac{5}{16}$  × 4 $\frac{3}{8}$  in.

'Caricatures', ii. 121.



8420 THE COUNTRY CURATE.

[? 1793]

[Dighton del.]

379 Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Church Yard, London.

Mezzotint (coloured impression). Design in an oval. A companion print to No. 8419. The curate, wearing gown and bands, with a small wig, is in profile to the l., his eyes gloomily cast down.

$5\frac{5}{16} \times 4\frac{3}{8}$  in.

'Caricatures', ii. 121.

1794  
POLITICAL SATIRES

8421 AN AUSTRIAN COMMANDER.

*Pub Jan<sup>y</sup> 1 1794<sup>1</sup> by SW Fores N<sup>o</sup> 3 Piccadilly*

Engraving. Caricature of an officer with a large head and small legs standing full-face, his hands behind his back. He wears a cocked hat, has a large moustache, large eyes, a broad and seemingly false nose, and a fixed wooden stare.

Probably the Duke of Brunswick; cf. a French print, *Brunswick saignant du nez*; inscription: *Il a le nez cassé*. Blum, No. 486; see also Van Stolk, No. 5193. See No. 8125, &c.

10 $\frac{5}{16}$  × 7 $\frac{1}{2}$  in.

8422 JACK A' BOTH SIDES!

[Gillray.]

*Pub Jan 1 1794 by S.W. Fores N 3 Piccadilly.*

A reissue (coloured), of No. 6250 (1783), on the coalition of Fox and North, Humphrey's imprint scored through but legible. The application to current politics (if intended) is obscure: Fox, saying *Damn the Tories!!!*, triumphs over Shelburne, with the help of North (d. 1792).

13 × 9 in.

8423 A PEEP AT THE PLENIPO—!!!

[I. Cruikshank.]

*London Pub: Jan<sup>y</sup> 1 1794 by SW Fores No 3 Piccadilly*

Engraving (coloured impression). A scene at Court, the throne partly visible on the extreme r., the King and Queen conversing. The centre figure is the tall 'Plenipotentiary' or Turkish Minister, wearing a jewelled and feathered turban, Turkish trousers, and a long furred robe. He looks down at the fat Lady Buckinghamshire; she gazes up at him with both hands raised in astonishment. Behind him, Mrs. Fitzherbert holds up the skirt of his robe, as if to inspect it, her r. hand raised in astonishment. In the foreground (l.) is the little Duchess of York in back view, looking up at the Prince of Wales. A head on the extreme l. appears to be that of the Duke of York. The Duke of Richmond (r.), standing *chapeau-bras*, in profile to the l., inspects the Plenipotentiary through an eye-glass. The background is crowded with figures, chiefly of ladies, who gaze at the Plenipotentiary's back. Among them is the head of a judge (? Loughborough). The Lord Chamberlain (Salisbury), holding his wand, faces the throne. Beneath the design are eight lines of verse beginning:

*When he came to the Court, oh! what giggle and sport,*

For the Plenipotentiary, see No. 7935, a similar print. Cf. No. 8356.  
11 $\frac{3}{4}$  × 14 $\frac{1}{2}$  in.

<sup>1</sup> Written over an earlier obliterated date.

## 8424 A PICTURE OF GREAT BRITAIN IN THE YEAR 1793.

[? I. Cruikshank.]

Pub: by J. Alexander N<sup>o</sup> 323 Strand London January 9 1794

Engraving. The forces of good (l.) and evil (r.) converge in perspective upon the temple of *The British Constitution*, a dome supported on three pillars, inscribed *King, Lord[s], Common[s]*, under which sits Britannia, her lion at her feet (l.). On the front of the dome is a profile of George III wearing a laurel wreath in an oval inscribed *By the Grace of God*. The temple rests on a rock which has been undermined, leaving a cavern in which are barrels of *Gun Powder*; a train of powder leads from them to Fox (as in No. 6389), who rushes forward holding out a torch inscribed *Speech at the Whig Club*; in his l. hand is a paper: *The Hazard of the Die!* He looks over his shoulder at Sheridan, who runs up behind him with a lantern and a dagger, to say: *Thy visage & Design are refulgent! delectable!* Under his foot is a paper: *No King. No Religion No Laws*. Sheridan says: *The light of my Countenance directs thee* [for his fiery face cf. No. 7528, &c.]; from his pocket issues a paper: *I will act my Part*. They are running forward from the jaws of Hell, the fanged and gaping mouth of a demon on the extreme r. From it issues a cloud of smoke with the words: *Egalité* [Orléans], *Hardy, Danton, Robertspierre, Tom Pain, Marat, Mor. Chro. [Morning Chronicle], L—dale* [Lauderdale], *New —rk H—rald, Abuse of the Press, Margarote* [see No. 8507], *Daere, Redhead, Towers*. From its nostril issues a blast inscribed *Assignats*. Behind are the massed forces of Revolution, heads advancing through smoke and flames with banners inscribed: *British Convention Scotland, London Corresponding Society, Equal Representation, Derby Meeting, Sedition, Murder Treason, Anarchy Rapine*. Two demons (over Fox and Sheridan) attack the rock of the Constitution, one with a spade, the other, who says *Better to reign in Hell than serve in Heaven*, with *Reform*, a barbed trident. In the upper r. corner a flying demon surrounded with smoke and thunderbolts addresses them with outstretched arms: *My dear Children persevere thus till Chaos comes again*. Small scorpion-like creatures fly among the flames. These forces of evil have thrown down a barrier and Fox and Sheridan are treading on it. Beside it are books: *Laws*, and *God Religion*, with a skull, bones, and a dagger. (Cf. No. 8350.)

On the l., behind a solid barrier, the forces of order are ranged, holding banners. The man nearest Britannia (presumably Pitt, but a poor portrait) leans forward to put an extinguisher inscribed *Truth* on Fox's torch; under his l. hand is a book: *Association Tracts*. The others in the front row immediately behind the barrier hold banners. That of the man next Pitt (probably Reeves) is *Association for Preserving Liberty & Property ag<sup>t</sup> Republicans and Levellers*. The others (r. to l.) are: *S<sup>t</sup> Albans Tavern Association, Merchant Taylo[rs] Hall Association, Parish of S<sup>t</sup> James's Ass<sup>n</sup>, Parish of S<sup>t</sup> Martins Ass<sup>n</sup>, Country House Ass—n Exeter, Lloyds Coffee House Association, Edinburgh Association*. Behind these, a sea of heads with banners is indicated, suggesting vast multitudes; behind them is a pyramid inscribed *Stability*. Above their heads flies an angel holding a palm branch and saying: *I will guard those from harm who serve God & keep the Law*". On the barrier are three inscriptions (r. to l.): *Amor Patriae* (in front of Pitt); *Britannia and the Constitution. The Law and Security. Liberty and Property. Religion and Concord*; *Honi soit qui mal y pense*. In the upper l.

corner is an eye surrounded by a star-shaped halo, inscribed *Deus* and *The wicked shall Perish I will cut them off*.

Beneath the centre of the design is inscribed: *Dedicated to the Associations for Preserving Liberty and Property against Republicans and Levellers*. On the l. and r. are quotations from *Paradise Lost*:

————— “*Seest thou what Rage  
Transports our Adversaries, whom no Bounds  
Prescrib'd, nor Bars of Hell, —————  
nor yet the main Aby'ss  
Wide-interrupt, can hold? So bent they seem  
On desperate Revenge, that shall Redound  
Upon their own rebellious Heads*”.

and,  
“*Impendent Horrors! threat'ning hideous fall  
One day upon our heads*”  
*Let us destroy or we shall be destroyed.*  
“*To do ought good will never be our task  
But ever to do ill our sole delight  
Havock and Spoil and Ruin are our Gain*”.

One of many prints of Fox and Sheridan as Jacobins. For the British Constitution as a rallying-cry cf. No. 8287. The first and chief loyal association was that founded by Reeves (see No. 8316, &c.), and imitated in almost every district in England and in Edinburgh. See Veitch, *Genesis of Parliamentary Reform*, pp. 230-3; P. A. Brown, *England and the French Revolution*, pp. 83-4. For the British Jacobins see also Rose, *Pitt and the Great War*, pp. 164-95; Meikle, *Scotland and the French Revolution, passim*. Lord Daer was a prominent ‘Friend of the People’, *ibid*. For Hardy see No. 8814. For Redhead, or Redhead Yorke, a Sheffield radical, see *State Trials*, xxv. 1003, and *D.N.B.* For Towers (of the Constitutional Society) see vols. v and vi. For the British Convention see No. 8506, &c.; for the London Corresponding Soc., No. 9189, &c. See also No. 8426. The symbolism of a temple for the Constitution belongs to an earlier type of satire or emblematic print, a late instance being No. 5984 (1782).  
12 × 15  $\frac{3}{8}$  in.

**8425 PANTAGRUEL'S VICTORIOUS RETURN TO THE COURT OF GARGANTUA. AFTER EXTIRPATING THE SOUP-MEAGRES OF BOUILLE LAND.**

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 10<sup>th</sup> 1794, by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). The Duke of York (l.), in regimentals and wearing a cocked hat, stands in profile to the r., tipsily swaggering; he hands to George III two large keys: *Keys of Paris*. The King, seated on the throne (r.) in hunting-dress, leans eagerly forward. The Duke is followed by soldiers bearing (worthless) trophies of victory; he says: *Th-th-th-there's Paris for you, damme! did not I say I'd take it? -th-thats all! —a-a-and here's all the Plunder of France! and all the Heads of the whole nation of Sans Culoites, damme!—if y-y-you will do me any honor, why do it; —if not, why even take the next Paris yourself, damme!—look 'e I expect to be made either a Cæsar or an Alexander!* —,

*d-d-d-d-damme!*

The King, eagerly goggling, says: *What! what! Keys of Paris! Keys of*

*Paris! give us hold! gads bobs, its nothing but, Veni, with you, lad, hay? Veni, Vidi?—ay, ay! Veni, Vidi, Vici!—ay, ay.* A tricolour standard inscribed *Vive la Liberta* lies at the King's feet. Behind the Duke are French weapons, broken: a sword inscribed *Vive la Lib . .*, a cannon similarly inscribed, cannon-balls, a musket, and a pile of decapitated heads wearing bonnets-rouges, on which tramples the Duke's secretary, who holds out a scroll inscribed: *Authentic Journal—Issuing Manifesto's—Taking Dunkirk [see No. 8341] 1500 Barrels of Gunpowder 32 pieces of Cannon, & killing 5000 Troops,—sending off 10000 to the hospitals in Flanders—marching into the heart of France, & finishing the War without expence.* *J<sup>s</sup> Suckfizzle Secretary.* The secretary, who wears regimentals, a pen behind his ear, says, *Here's something like a List of glorious Actions!—well, let them that come after us do as much as we have done, and the Campaign will soon come to a conclusion.* Behind him, guardsmen advance carrying bulky burdens: bales of *Assignats*, a large basket of sabots inscribed *Wooden Shoes of the Poissards*, a bundle of *Breeches of the Sans Coulotte[s]*, a pot from which frogs are leaping.

Pitt sits on the dais at the King's l. hand; he writes on papers which he supports on his up-drawn knees: *Bricks Run—Brandy Water Air; new Taxes not to be felt by the Swinish Multitude; loan of Eleven Millions.* Behind the throne (r.) sits the Queen in profile to the r., gleefully holding out an apron into which the Devil shovels coins from a sack inscribed *Two Millions Pr Ann<sup>m</sup>*; only his horns, arms, and a hoof appear on the extreme r. Above the Queen's head are shelves on which are ranged large money-bags, inscribed: *Spy Money 40000 p<sup>r</sup> A; for Flatterers & Toad-eaters [cf. No. 7548] 10000 p<sup>r</sup> A; 10000; Pin Money 50000 p Ann; for Private Whim Wham[s] 50000 p<sup>r</sup> [A].* At the King's r. hand are three large bags inscribed *for Horses Hound[s] & other Nicknackatories.*

A satire on the futile successes and humiliating failures of the Flanders campaign, see Nos. 8337, 8341, 8345, 8355, 8427, 8434. Cf. No. 8496, &c. The Duke arrived in London on 7 Feb. with two aides-de-camp; a military conference was held, Pitt and his colleagues tried unsuccessfully to secure his replacement as commander-in-chief by Cornwallis. *Lond. Chron.*, 8 Feb.; Rose, *Pitt and the Great War*, pp. 204–5. For the Army's lack of confidence in the Duke, see *Windham Papers*, 1913, i. 239 ff.; for the injustice of the adverse reports, Malmesbury, *Diaries*, iii. 17–18; cf. *Dropmore Papers*, ii. 644, 650, and No. 8327, &c. For a similar gibe at official optimism see No. 8458. For Pitt's budget see *Parl. Hist.* xxx. 1353 ff. and No. 8504. He proposed a loan of £11,000,000, additional taxes on spirits, bricks, and tiles, &c., crown and plate glass, and attorneys. For the 'swinish multitude' cf. No. 8500, &c. For the supposed miserliness of the King and Queen see No. 7836, &c. For the 'march to Paris' cf. No. 8826.

Grego, *Gillray*, p. 176 (reproduction); Wright and Evans, No. 110. Reprinted, *G.W.G.*, 1830.

11 $\frac{3}{4}$  × 14 $\frac{1}{8}$  in.

## 8426 A PEACE OFFERING TO THE GENIUS OF LIBERTY AND EQUALITY.

[I. Cruikshank.]

*Publ Feb<sup>r</sup> 10 1794 by SW Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). English sansculottes, wearing bonnets-rouges and without breeches, advance with offerings towards the hideous

embodiment of republican liberty, a woman straddling across a pyramid of gin-barrels. Stanhope is the foremost; a model of the *House of Lords* on his head, he offers a *Bible*, sceptre, and crown, while a mitre falls from his hand (see No. 8442, &c.). Next is Sheridan, a model of *The Bank* on his head. Fox, next, is by his bulk the most prominent of the band. He carries the *India House* on his head (as in No. 6271); in his l. hand he drags along the royal arms, from which the British Lion is departing in disgust, cf. No. 6380, &c. Behind him walks Whitbread with three barrels on his head inscribed *Whitbreads Intire* (cf. No. 8638). Next walks the immensely rich Duke of Bedford, carrying a staff to which is attached a bill or bank-note: *£5 London Promise Five* (erased) *Noland* [for Newland, cf. No. 7839]; from his pocket issues a paper, *Item to remember my own Poverty B—f—D —*. Last, and on the extreme l., is Erskine, carrying on his head a pile of books: *Treason | Law of | Libel | Misprison of [Treason]*.

The monstrous emblem of the French Republic (cf. No. 8442) has a wide grin; serpents writhe in her unkempt hair, spitting out a halo of flames inscribed: *Rapine, Murder, Famine, Atheism*; other serpents emerge from between her pendent breasts. In her r. hand is a bottle of *Gin*, in her l. a knife; her dress is ragged, with a belt inscribed *Republiq[ue]*. The topmost of the barrels on which she sits is *Hollands Gin*, from a barrel on the r. emerges a bewildered-looking Dutchman. Her r. foot rests on a skull. At her feet lies Justice, decapitated, her (broken) sword beside her, while Stanhope kicks the scales which she has dropped. Above the design: *The British Delegates Respectful application for Peace*. Beneath the title is etched: *Dedicated to those Lovers of French Freedom who would thus Debase their Country*.

An attack on the Opposition similar in spirit to No. 8424. It was probably inspired by Stanhope's motion of 23 Jan. 1794 to acknowledge the French Republic. *Parl. Hist.* xxx. 1287-97; G. Stanhope and G. P. Gooch, *Life of Charles third Earl Stanhope*, 1914, pp. 126-8. Stanhope was in correspondence with Barère. *Ibid.*, p. 134. Fox had made a motion for peace with France on 17 June 1793 (*Parl. Hist.* xxx. 994 ff.), cf. No. 8437, &c. The coalition is remembered, as in No. 8311, &c. The conquest of Holland, see No. 8608, &c., is foreshadowed. For Bedford's 'poverty' cf. No. 9167, &c.  
9 $\frac{3}{8}$  × 14 $\frac{3}{4}$  in.

### 8427 A PUZZLE OF PORTRAITS. OR THE HOUR GLASS EXHAUSTED.

[I. Cruikshank.]

*Pub Feb<sup>r</sup> 10 1794 by J Aitken N<sup>o</sup> 14 Castle Street*

Engraving (coloured impression). An hour-glass in which the sands have almost run out. The contour of the two cones is irregular and defines profiles of Pitt (l.) and the King (r.), their noses almost meeting at the waist of the glass.

Probably an expression of the disappointment caused by the failure before Dunkirk, see No. 8341, and the abandonment of Toulon, see No. 8434. For the disappointments of 1793-4 see Nos. 8425, 8496, &c. For a more sinister interpretation cf. No. 8365, &c. For similar profiles see Nos. 8474, 8475. The earliest use of 'puzzle', in this sense, in the *O.E.D.* is 1814.  
11 $\frac{1}{4}$  × 8 $\frac{11}{16}$  in.

## 8428 A GENERAL FAST IN CONSEQUENCE OF THE WAR!!

IC—ks Del

London Pub Febr<sup>y</sup> 14 [? 1794] by S W Fores N 3 Piccadilly where  
Folios of Caracatures are Lent out for the Evening

Engraving. A design in two compartments:

LAMBETH. A fat parson and two ladies are seated at a dinner-table, guzzling. On the table-cloth is a small mitre with crossed croziers. A gothic window indicates Lambeth Palace. The parson, evidently the Archbishop, Moore (r.), his mouth crammed, and plying his knife and fork, says to a young woman sitting opposite him: *do you chuse any More*; she answers, *No More I thank ye*. Between them, full-face, sits a fat, gaily dressed lady. On the table are a large tureen decorated with a mitre, fish, a hare, wine, &c. A footman enters from the r. carrying a capon. On the wall is a framed text: *Abstain from Worldly Lusts not given to Feasting & Gluttony*. Above it is etched, *Is this a fast that I have Chosen*.

SPITAL FIELDS. A destitute weaver's family in a poverty-stricken room. A young mother seated by a table attempts to suckle an infant; a little girl clamours at her knee. The man sits in profile to the r., gloomily contemplating a print of a footpad and his victim pinned on the wall. He sits by a hearth on which there is a scanty fire; a little boy (r.) crouches over it, looking over his shoulder at a starving cat which gnaws an old shoe. Through the missing frame of a casement window is seen a *manufactory* [sic] falling in ruins in a snowy and desolate setting. On the wall are two large placards, each a subscription list: *Subscibtion for Family in Distress in Consequence of the War*; its three columns are blank except for one meagre entry. *A List of Subscribtion[s] for Emigrant Clergy* has three columns closely filled, and a total of 10,000.

There was great distress in the Spitalfields silk-trade at this time: 'whole families without fire, without raiment, without food.' See M. D. George, *London Life in the XVIII Century*, p. 126. Fanny Burney was active in the appeal for subscriptions for the emigrant clergy, publishing a pamphlet in 1793. For distress due to war cf. also No. 8328, &c. There were many squibs on the fasts, combined with prayers for the success of British arms, ordered by proclamation, see *Miscellanies*, 1829 (B.M.L., T. 1274/10). The print illustrates, perhaps anticipates, Coleridge (Feb. 1795): '... a Fast!—A word that implies prayers of hate to the God of Love—and after these a turbot feast for the rich, and their usual scanty morsel to the poor, if indeed debarred from their usual labour they can procure even this—', *Essays on his own Times*, 1850, i. 45; cf. also 'Essay on Fasts', *ibid.*, pp. 120 ff. See Nos. 8323, 8707, 8801.

8½ × 13¼ in.

## 8429 THE AUCKWARD SQUAD.

I Cruikshank

Lond Pub: Febr<sup>y</sup> 19 1794 by S W Fores N 3 Piccadilly where  
Folios of Caracatures Lent out for the Evening

Engraving (coloured impression). A young officer in back view tries to teach five lanky soldiers to present arms. They stand in different positions, holding their muskets in a variety of ways; one (r.) aims his musket, turning his head away from the direction of fire. The officer points with his

cane at a grinning soldier (r.) standing correctly. All the men are smartly dressed in regimentals, but wear differently shaped cocked hats, a busby, &c. Behind is a hedge with a stile (r.) leading to a country church.  $8\frac{1}{2} \times 12\frac{3}{8}$  in.

**8430 A PARIS BEAU.**

*Miss Mary Stokes del<sup>t</sup> [Gillray.]*

*Pub<sup>d</sup> Feb<sup>y</sup> 26<sup>th</sup> 1794. by H. Humphrey N 18. Old Bond Street*

Engraving (coloured impression). Design in an irregular oval. A Frenchman (bust) glares to the r., showing his teeth fiercely. He has long unkempt hair, a bristly beard, and wears a bonnet rouge with a tricolour cockade, and an ear-ring; his sleeve is splashed with blood. Above the design: *Vive la Republique! que tous les Tyrans mordent la poussière!—Point de Religion* (cf. No. 8350).

A companion print to No. 8431. Cf. also Nos. 8435, 8436. Gillray appears to be simulating the manner of an imaginary amateur, cf. No. 8812, &c.

Wright and Evans, No. 108. de Vinck, No. 6115. Reprinted, *G.W.G.*, 1830.

$5\frac{3}{4} \times 4\frac{3}{4}$  in.

**8431 A PARIS BELLE.<sup>1</sup>**

[Gillray.]

Engraving (coloured impression). A companion print to No. 8430. Design in an irregular oval. A woman (bust) glares fiercely to the l., her mouth closed and drawn down. Her cap and fichu are decked with tricolour ribbons, and in her cap is a dagger, point upward and dripping blood. Above the design: *Des Tetes!—du Sang!—la Mort!—à la Lanterne!—à la Guillotine.—point de Reine!—Je suis la Déesse de la Libertè [cf. No. 8350]—l'égalité!—que Londres soit brulé!—que Paris soit Libre!!—Vive la Guillotine!—*

Wright and Evans, No. 107. de Vinck, No. 6116. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 139.

$5\frac{3}{4} \times 4\frac{3}{4}$  in.

**8432 FRENCH INVASION OR BRIGHTON IN A BUSTLE.**

[? Nixon del.]

*Publish'd March 1<sup>st</sup> 1794. by I. Downes N<sup>o</sup> 240 Strand.*

Engraving. A scene at Brighton; some Frenchmen have landed on the beach; others are in broad clumsy boats which have left French men-of-war. In the foreground old women and yokels are dealing with the invaders. A woman resembling Martha Gunn, the bathing-woman, trampling on prostrate bodies, holds out at arm's length a kicking French soldier. Two lean and ragged fops (l.) kneel before two irate women, one wielding a spit, the other an oar. A yokel uses his pitchfork to raise a prostrate man; he is smoking a pipe. Fat soldiers or volunteers advance from the r., one carrying a basket of pistols. Behind (r.) is the high sea-front backed by houses. From this upper level guns are being fired at the boats, some of which founder, and at the ships. The nearest boat, half

<sup>1</sup> Signature and imprint as No. 8430.



sunk, displays a guillotine. In bathing-boxes inscribed *Smoaker* (7) and (8) are Fox and Sheridan, furtively looking out. The figures in the foreground are burlesqued, the fighting absurd. In the distance soldiers are drawn up on the beach firing at the invaders under the command of a mounted officer. The first row kneel, the second fire standing. Spectators watch from behind a sea wall and from the windows of the nearest house.

The invasion and revolutionizing of England was the declared policy of the Republic, and there had already been paper schemes for putting it into execution, all abortive through the weakness of the navy. See Desbrières, *Projets de débarquement aux îles britanniques*, 1900, i. 13 ff.; Rose, *Pitt and the Great War*, 1911, pp. 101-3; Sorel, *L'Europe et la rév. fr.* iii. 272, 344. Cf. Danton, 10 Mar. 1793, '. . . si la France marchait, les républicains d'Angleterre vous donneraient la main, et l'univers serait libre'. Ibid. John Miles or 'Smoaker' was for many years 'chief bather' at Brighton, see *True Briton*, 17 Feb. 1797 (obituary). See Nos. 8346, 8518, 8642, 8979, 9034, 9160, &c., 9164, 9165, 9176, &c., 9180-3, 9187, 9207.  $15\frac{3}{4} \times 22\frac{1}{4}$  in.

### 8433 HALF SEAS OVER. ALIAS THE HOPES OF THE FAMILY I C [Cruikshank.]

*London Pub: March 7 1794<sup>1</sup> by S W Fores N<sup>o</sup> 3 Piccadilly who has just fitted up his Exhibition room in an Entire Novel and Elegant Stile admittance 1 shilling folios of Caricatures lent out*

Engraving (coloured impression). The Duke of York stands astride a piece of water, his l. foot planted on *Germany*, his r. foot on *England*. He is dressed half as a bishop (l.), half as a military officer (r.), his person bisected by a vertical line. His mitre is poised over his r. temple; the r. half of his person (the spectator's l.) wears a lawn sleeve and black gown; but in his r. hand is an uplifted sword. The other half wears regimentals with half a cocked hat, but in his l. hand is a crozier. Labels issue from his mouth to l. and r.: *A sett of infamous Blood-thirsty Rascaly Sans Culottes. given to D—D Drunkenness, Gaming & all kinds of Debauchery (and) I will extirpate thee from the face of the Earth! Without the least spark of Religion. B——t them, I, ll order those fellows of Officers to cut them to pieces instantly, they shall soon know who they have t-t-to deal with.*

The Duke of York, commander-in-chief in Flanders, was Bishop of Osnaburgh. Many unfounded reports of his supposed debauched conduct in Flanders were circulated in England. See Nos. 8327, 8425, &c. For similar prints of militant bishops cf. Nos. 2635, 5343.

$13\frac{3}{8} \times 10\frac{1}{4}$  in.

### 8434 BILLY IN THE DUMPS OR HOW TO MANAGE AFFAIRS ON THE NEXT MEETING OF PARLIAMENT.

*London Pub<sup>d</sup> by P. Roberts 28 Middle-row, Holborn.<sup>2</sup> [? March 1794]*

Engraving (coloured impression). Pitt (r.) sits at a table in profile to the l., his head supported on his hand, his hair rising from his head (as in No.

<sup>1</sup> The 4 is perhaps etched over a 3.

<sup>2</sup> Prints were published by Roberts c. 1801-3, but the imprint may have been added at a later date.

8517). At his elbow are three large bags inscribed *Subscription Money*; under his l. hand are papers: *The Loss of Tolon* [sic], and, *A Plan for Raising a sum to Enabl[le] His Maj[esty] to Carry on the War*. The King and Queen have entered from the l., both wearing hats, and advance towards him; the King says, *Dear Dear How. How. How. How. his Spirits are Sinking*. Both have expressions of alarmed concern; the Queen's l. hand (a large ring on her little finger) rests on the table, on which are piles of coins and an ink-pot. Behind Pitt's chair (r.) is the Devil saying *Work the Public Billy*. On the extreme r., and looking through a door, a man (? Dundas) stands gazing at Pitt, his finger to his nose.

Toulon was evacuated by the Allies on 19 Dec. 1793 (see Nos. 9157, 9231), Parliament met on 21 Jan. 1794. Dundas had issued circulars recommending that bodies of volunteers should be formed, and that a public subscription should be raised for the purpose. Attacks were made in both Houses on 'Voluntary Aids for Public Purposes without the Consent of Parliament', and Dundas's circular of 14 Mar. 1794 was laid before the House (24 and 28 Mar.). *Parl. Hist.* xxxi. 83 ff.; Stanhope, *Life of Pitt*, 1879, ii. 33-4. A similar issue was raised in 1778, see No. 5471. For Pitt's budget, &c., see No. 8425; for military and diplomatic failures, No. 8496, &c. Cf. No. 8631.

A French copy (aquatint) of this print (not in B.M.) has the title *Guillot effrayé ou Pitt aux Expédiens*. The inscriptions are *emprunt de 5 millions pour des subsides secrets; Plans manqués; Succès de la flotte de Rochefort; Sortie de la flotte Toulon*. The Devil says, *Travaille le public Guillot*. The King says, *vois, vois, vois comme il perd courage*; the Queen, *Ouais! comme le bon homme rumine*. de Vinck, No. 4390 (where the man looking through the door is identified as Fox). ( $8\frac{1}{2} \times 13\frac{3}{8}$  in.)  
 $9 \times 12\frac{3}{8}$  in.

### 8435 A REPUBLICAN BEAU. A PICTURE OF PARIS FOR 1794

*I Cruikshank Del*

*London Pub: March 10 1794 by S W Fores N 3 Piccadilly who has just fitted up his caricature Exhibition in an Entire novel stile admit 1<sup>s</sup> folios lent out.*

Engraving (coloured impression). A companion print to No. 8436. A French ruffian, wearing ragged tricolour of a fashionable cut, stands full-face, his head turned in profile to the r., glaring ferociously. In his r. hand is a bludgeon from whose spiked head protrudes a dagger-blade; his l. hand is on his hip, negligently holding a dagger which drips blood. Another dagger fastens his coat across his chest. From his pocket protrudes a dead infant, labelled *for a stew* (cf. No. 8122). Two pistols are stuck in his belt, which is inscribed *Wa[r] War. Eternal War*. Behind (l.) is an altar from which a crucifix has been thrown down; it is inscribed *This is our God*, irradiated, and with four winged heads. On it is a guillotine. In the background (r.) is a gibbet from which three bodies hang. Bones lie on the ground.

The Reign of Terror was at its height from Sept. 1793 (Law of Suspects, 17 Sept.) to July 1794. For the 'déchristianisation' of France, cf. No. 8350. Probably suggested by No. 8430.

de Vinck, No. 6113.

$10\frac{3}{4} \times 7\frac{3}{4}$  in.

**8436 A REPUBLICAN BELLE. A PICTURE OF PARIS FOR 1794.**

I C [Cruikshank.]

London Pub: March 10 1794. by S W Fores N. 3 Piccadilly. who has fitted up his Caracature Exhibition in an Entire novel stile admit 1<sup>s</sup> NB folios lent out

Engraving (coloured and uncoloured impressions). A companion print to No. 8435. A virago in ragged garments stands full-face, looking to the l., her jaw thrust forward, with open mouth showing fang-like teeth. Her wrists are crossed above her waist, in her l. hand is a pistol which she carelessly fires downwards, point-blank at a poor man who lies on the ground (l.); in her r. hand is a dagger. Her loose hair blows to the l.; in it is twined a ribbon inscribed *War War Eternal War*, and ornamented with three daggers *en aigrette*. A model of the guillotine hangs from her neck; another tiny guillotine hangs from her ear. Over a short ragged petticoat she wears a piece of fringed drapery decorated with skulls and cross-bones, perhaps part of a church pall.

In the background (r.) is an inn; the sign is the bleeding head of Louis XVI; from it hangs a naked corpse. Outside it men are playing bowls with skulls.

Ornaments were produced during the Terror on which a guillotine was depicted. See J. Grand-Carteret, *L'Histoire, La Vie, les Mœurs . . .*, iv, 1928, fig. 361. Women in Tours hung little gold guillotines to their ears. E. and J. de Goncourt, *Hist. de la Société française pendant la Révolution*, p. 466. Probably suggested by No. 8431.

de Vinck, No. 6114. Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 463.

10 $\frac{3}{8}$  × 7 $\frac{3}{4}$  in.

**8437 FRONTISPIECE.**

J S f [Sayers.]

Publ<sup>d</sup> 17 March 1794 by H Humphrey N<sup>o</sup> 18 Old Bond Street

Engraving. The first of a set of seven prints: *Outlines of the Opposition*. . . . A satyr (l.), seated at an easel, paints a head of Fox wearing a cocked hat in which is a French cockade. Behind (r.) another satyr takes from a bust of Fox a smiling mask inscribed *Patriotism*, revealing his forehead, on which is the word *Faction*. Beside the easel lies a pile of four massive volumes of *Parliamentary Speeches*. Against this pile rests a large portfolio inscribed *Outlines | of the | Opposition | collected | from the Designs | of the most capital Jacobin Artists*.

See Nos. 8438-43. Sets were issued bound in coarse paper. A similar set was published in 1795, see No. 8636, &c. Cf. also No. 8449, &c.

11 $\frac{3}{8}$  × 9 $\frac{1}{2}$  in. (pl.).

**8438 GLADIATOR PUGNANS.**

[Sayers.]

Pub<sup>d</sup> 17 March 1794 by H Humphrey

See No. 8437. Fox stands on a pedestal turned from the spectator and lunging forward to the l., his l. arm extended to strike the Royal Arms. These, inscribed *G.R.*, are in the upper l. corner of the design; the lion and

unicorn look fiercely at Fox. In his r. hand, which is held out behind him, he grasps a paper as if speaking in the House of Commons. On the top of the pedestal is a large book on which he stands: *Good Ground of Opposition* Subscription Book. On it and between his feet is a cylindrical money-box, padlocked.

One of many satires in which Fox attacks the Crown, see No. 6380, &c. For the subscription see No. 8331, &c.

11¼ × 9½ in.

**8439** BRISSOT'S VISIT TO HIS FRIEND LORD LEVELLER.

JSf [Sayers.]

Pub<sup>d</sup> 17 March 1794 by H Humphrey

See No. 8437. Lord Lauderdale (r.), riding a rocking-horse (a spirited animal on massive rockers), turns round to look at the headless Brissot, who runs forward from the l., his head under his l. arm, his r. arm stretched out admonishingly. Lauderdale turns his head in profile to the l. on a long, snake-like neck, his round hat flies off. The horse also turns its head; the rockers are inscribed *Reform*, and pass over a document with a pendent seal: *Nolumus Leges Angliae mutari*. A label issues from Brissot's neck:

*To lead the Crowd midst Faction's Storm  
I rode your Hobby horse Reform  
And found my Arts prevail  
Till other Lev'lers rul'd the Mob  
And then I lost my Seat and Nob  
Take Warning L . . . . .*

Lauderdale is plainly dressed in a long double-breasted coat, Brissot wears lace ruffles.

Brissot, a theoretical republican who wished to save the King, was a leader of the Brissotins or Girondins. They were denounced by Robespierre as moderates; he and twenty-one of the party were executed on 31 Oct. 1793. Lauderdale, one of the founders of the 'Friends of the People' (1792), was in France from Aug. to Dec. 1792, forming an acquaintance with Brissot. On his return he took every opportunity of protesting against the war, and is said to have appeared in the Lords on one occasion dressed as a Jacobin. *D.N.B.* Cf. a Tory tract: *Brissot's Ghost, or Intelligence from the Other World*, Edinburgh, 1794 (he visits a radical meeting). For Lauderdale as Brissot, see No. 8453.

10¾ × 9½ in.

**8440** A PEEP OVER THE GARDEN WALL IN BERKELEY SQUARE

JSf [Sayers.]

Pub<sup>d</sup> 17 March 1794 by H Humphrey

See No. 8437. Beaupré's equestrian statue of George III (as Marcus Aurelius) has advanced towards the brick wall of Berkeley Square; the King (r.) looks through a spy-glass into the garden of Lansdowne House. Just above the wall appear hats with republican cockades which are being waved; labels ascend enclosing the words of the invisible speakers: *Vive Barrere; Ça ira ça ira; Ça ira ça ira ça ira*. Behind (l.) is the pediment of Lansdowne House and on the r. are trees.

A seditious assembly is supposed to be meeting in the garden of Lansdowne House. Lansdowne's motion for peace with France on 17 Feb. 1794 was defeated by 103 votes to thirteen. *Parl. Hist.* xxx. 1391-1424. See also Nos. 8443, 8461. Barère, a self-regarding terrorist (cf. No. 8451), was in correspondence with Stanhope (see No. 8448, &c.).  
11 × 9½ in.

#### 8441 CITIZEN BARDOLPH REFUSED ADMITTANCE AT PRINCE HAL'S

[Sayers.]

*Publ<sup>d</sup> 17 March 1794 by H Humphrey*

See No. 9437. Sheridan stands in profile to the l., with fallen jaw and disconcerted expression, before a hoarding across the front of Carlton House, in which is a lion's-head knocker which looks fiercely at him. Over the hoarding appear the huge hands, head, and shoulders of Big Sam, the (former) porter at Carlton House (see No. 7905), wearing a round hat with a curled brim and the motto *Ich dien*. He looks down, saying, *no Admittance Sir We are all loyal*. On the hoarding (r.) are two play-bills: *Drury Lane The Second Part of King Henry the IV . . . The Manager in Distress* (by George Colman, 1780, here an allusion to Sheridan's position); *Covent Garden Venice preser[ved] or a Plot discove[red]* (Otway, 1682).

For the attitude of the Prince of Wales see No. 8311. For the Prince as Prince Hal, with Sheridan as Bardolph, cf. No. 6974.

11½ × 9¾ in.

#### 8442 CITIZEN DON<sup>1</sup> QUIXOTTE BECOMES THE CHAMPION OF FRENCH PRINCIPLES

ƒ S [Sayers.]

*Publ<sup>d</sup> 17 March 1794 by H Humphrey*

See No. 8437. Stanhope, striding forward in profile to the l., approaches an altar to 'French Principles', while with his l. foot and l. hand he overturns a bishop seated behind him on a bench. On the summit of a quasi-cylindrical altar is the seated figure of a female monster with webbed wings, snaky hair, and pendent breasts, a firebrand in the r. hand, a dagger in the l. Behind her stands a foppish Frenchman with a simian head, dressed as a soldier, one foot resting on a large skull. In his r. hand is a headsman's axe, in his l. he holds out to Stanhope a hangman's noose. Stanhope places on the altar a paper inscribed in large letters: *Philosophy Atheism Rapine Murder*. The altar itself is decorated with a headsman's axe and block, the word *Liberté* in a wreath, and shackles. At its foot lie a cross and an overturned chalice.

The bishop's head is turned in back view; he topples backwards as Stanhope kicks his bench; he represents the bench of bishops, cf. Nos. 7539, 7639, 8448. For 'déchristianisation' in France, cf. No. 8350; for the personification of French principles, No. 8426.

Reproduced, Stanhope and Gooch, *Life of Charles, third Earl Stanhope*,

1914, p. 153.

11¾ × 9½ in.

<sup>1</sup> 'Don' is scored through but conspicuously legible.

**8443** JOHN BULL'S SACRIFICE TO JANUS A DESIGN FOR A PEACE-OFFERING TO THE CONVENTION

Ƴ S f [Sayers.]

Pub<sup>l</sup><sub>a</sub> 17 March 1794 by H Humphrey Bond Street

See No. 8437. In the foreground is a cylindrical altar inscribed *Sacred to Peace*. Behind and above it, on a high rectangular pedestal, sits Lansdowne, double-headed, as Janus, wearing peer's robes. Both heads smile, one faces T.Q. to the l., the other is in *profil perdu* to the r. He points a rolled document at a guillotine (l.) whose cord is held by a skeleton with the head of Stanhope; the blade is about to be released on the neck of a bull (John Bull), whose head is confined in the machine, fixing the adjacent altar with an agonized stare. Stanhope turns his head to look up at Lansdowne, saying, *Ça ira ça ira ça ira*; he waves a cocked hat in which is a French cockade, the word *Stanhope* inscribed in the crown.

Beside the altar (r.) stands the Duke of Grafton, wearing top-boots, looped hat, and his accustomed tight-waisted and full-skirted coat with a star. He holds out a fire-brand to documents which lie on the altar: *Magna Charta, Bill of Rights, Act of Settlement*, with three volumes of *Statutes at Large* (cf. No. 8287, &c.). The altar is decorated with garlands of olive leaves, with a central emblem of dagger and fire-brand. Behind Lansdowne (r.) stands Priestley, his hands folded, looking towards the sacrifice with a beatific smile.

A satire on Lansdowne's motion for peace with France, 17 Feb. 1794. He was supported by Grafton (and by Guilford and Lauderdale); Stanhope did not speak. It was defeated by 103 to 13. *Parl. Hist.* xxx. 1391-1424. For Stanhope's uncompromising opposition to the Government during the session and the consequent congratulations of the London Corresponding Society, see Stanhope and Gooch, *Life of Charles, third Earl Stanhope*, pp. 126 ff. Cf. Nos. 8840, 8461.

12 $\frac{1}{8}$  × 9 $\frac{7}{8}$  in.

**8444** THE PRESENT STATE OF FRANCE

Published April 12<sup>th</sup> 1794. by John Wallis, N<sup>o</sup> 16, Ludgate Street, London.

Engraving (coloured impression). An outline map of France on which emblems and words are engraved; these are explained on a printed slip. Five fires burn on the frontiers: 'Fire in every Quarter.' Two serpents enclose the word *France*: 'France divided by Serpents.' A bare foot tramples on the word *Honor*. The word *Glory* is scored through; the word *Religion* is 'cut to pieces'. Two bubbles represent 'Law and Justice'. The word *Danger* surrounds a circle enclosing the word *Life*: 'Life in Danger.' *Property* is similarly enclosed in *Secured*: 'Property in-secured.'

The revolts against the Republic in La Vendée, Lyons, Marseilles, and Bordeaux had been quelled; Toulon was evacuated by the British and Spaniards on 18 Dec. 1793.

A similar French satire, *La France comme elle va*, is de Vinck, No. 4366. Cf. No. 9174.

2 $\frac{1}{8}$  × 4 $\frac{3}{8}$  in.

**8445** PATRIOTISM.

London Published by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street April 21<sup>th</sup> 1794

Engraving (coloured impression). Two asses with human heads stand back to back, each in a low rectangular box inscribed *My ass, in a Band box*. One

(l.) has the head of Sheridan, in profile to the l. He is painfully thin and is the smaller animal in a smaller box. Fox (r.) is in rather better case, his head is turned slightly towards the spectator.

The inscription on the boxes is a coarse answer to the offer of something inadequate to the purpose, like a band-box for a seat. Grose, *Dict. Vulgar Tongue*, 1796; cf. No. 7793. Sheridan's position (financial and political) is represented as more hopeless than that of Fox (cf. No. 8331, &c.).

$9\frac{3}{4} \times 13\frac{5}{8}$  in.

**8446 THE DEMOCRACY OF FRANCE.<sup>1</sup>**

[? I. Cruikshank.]

*Published as the Act directs. April 24<sup>th</sup> 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A small sansculotte juggler, running in profile to the l., balances on his chin the hilt of a dagger, on whose point rests the pointed base of a large cup, across the top of which straddles a nude monster, with the ears and beard of a satyr. His fingers and toes are talons; in his r. hand he holds out by the hair the decollated head of Louis XVI, in his l. hand that of Marie Antoinette. On his head are five daggers, their points meeting to form a *Cap of Liberty*. Two labels issue from his ferociously grinning mouth: *Ca ira, Ca ira, Ca ira*, and, *Hold me well up or I will Bite off Your Head*. The little man below, whose arms are folded, says, *By Gar tis Var Heavy, O dear! O dear! it will Fall!* The cup is decorated with bands of red, white, and blue.

A satire on the Terror; for the executions see Nos. 8297, 8343, &c. Cf. No. 8426. For the connotation of Democracy cf. No. 8310.

de Vinck, No. 5509.

$14\frac{1}{4} \times 9$  in.

**8447 MANNING THE NAVY.**

*Engraved for the Carlton House Magazine.*

[1 May 1794]

Engraving. *Carlton House Magazine*, iii. 100. A reissue of the r. part of No. 7753, representing a press-gang on Tower Hill. An accompanying dialogue indicates that a sailor goes willingly as long as he may be a volunteer; the short grotesque man (an ex-sailor in No. 7753) repeats that he is a deformed creature, not capable of serving his country.

The information for France drawn up in 1794 by Jackson (see No. 8713) on the temper of England, Scotland, and France contains the statement that 'There is much quietness on the part of seamen in being impressed'. *State Trials*, xxv. 844. See No. 8501.

$6\frac{1}{2} \times 4\frac{1}{4}$  in.

B.M.L., P.P. 5448.

**8448 THE NOBLE SANS-CULOTTE.**

[Gillray.]

*Pub<sup>d</sup> May 3<sup>d</sup> 1794. by H. Humphrey, N<sup>rs</sup> Old Bond Street.*

Aquatint. Heading to printed verses: 'A Ballad, Occasioned by a Certain Earl's styling himself a Sans Culotte Citizen in the House of Lords.' Stanhope, wearing a bonnet-rouge inscribed *Liberty*, tramples on a scroll

<sup>1</sup> 'of' is etched over two notes of exclamation; the original title appears to have been *Democracy!!*

inscribed *A Deo et Rege*, beside which lies his (overturned) earl's coronet. He capers bare-legged, his breeches flutter to the ground from his l. hand. In his r. is a tricolour flag inscribed *Vive l'Egalite*; the flagstaff is surmounted by an ass's head, which looks down at Stanhope, who looks ecstatically up at it, his head turned in profile to the l. Above the design: "*—off, off, ye lendings.*"

Stanhope, his coronet, breeches, and flag, are in full light, the rest of the design is in shadow, clouds forming a background. On the l. three members of the House of Lords flee, their backs towards him: the Lord Chancellor (Loughborough), in hat, wig, and robes, as the Speaker of the Lords, carrying a document: *Vote of the House of Lords One Dissident Stanhope*. Next him is a judge carrying *Magna Charta*; the third is a bishop with a *Bible* under his arm. On the r. four ladies, one elderly, the others young (presumably his wife and daughters), hasten in alarm away from Stanhope. The first and third of fifteen verses:

Rank character, distinction, fame,  
And noble birth forgot,  
Hear St\*\*\*\*pe, modest Earl, proclaim  
Himself a Sans Culotte!  
But, thrown away on lordly ears,  
His counsel none attend;  
No pattern take his brother Peers  
By St\*\*\*\*pe's Latter End.

A satire on Stanhope's speech and resolution of 4 Apr. 1794, when he condemned intervention in the affairs of France and read (to the bench of bishops) a passage from 1 Samuel, ch. viii, to prove that kings were a curse to mankind. The Lord Chancellor refused to read the preamble to the resolution from the Woolsack, it was negatived unanimously, and on Grenville's motion was expunged from the *Lords' Journals*. *Parl. Hist.* xxxi. 141-7, 198-205; *Ann. Reg.* 1794, pp. 211-12; Stanhope and Gooch, *Life of Charles, third Earl Stanhope*, pp. 130-1. Print described, *ibid.*, p. 153. The (anonymous) verses are by G. Huddesford, and are reprinted in *Crambe Repetita*, 1799, pp. 73-5. See Nos. 8468, 8640. For Stanhope and the bishops, cf. Nos. 8426, 8442, &c. Cf. also No. 8365, &c.  $7 \times 9\frac{3}{16}$  in. Broadside,  $18\frac{3}{4} \times 11\frac{7}{8}$  in.

### 8449 FRONTISPIECE.

ƒ S f [Sayers.]

Published 12<sup>th</sup> May 1794 by H Humphrey N<sup>o</sup> 18 Old Bond Street

Engraving. Frontispiece to a set of eight satirical portraits (Nos. 8450-7), in which members of the Opposition are travestied as French republicans. With the set is a bonnet-rouge, printed in red on paper cut along the lower edge of the cap so that it can be fitted to the forehead, transforming the subject into the Frenchman of the title. A satyr sits on a pile of large volumes, directed to the l., his head turned with a smile towards the spectator. In his r. hand he holds out a large bonnet-rouge with a French cockade, saying, *If the Cap fit put it on*. In his l. is a large scroll inscribed: *Illustrious Heads | designed for a new History | of | Republicanism | in French & English | dedicated to | The Opposition |*

"... mutato nomine de te" | *Fabula Narratur*"

NB The work will not be compleat | till all the heads are taken off. On his

<sup>1</sup> The 2 appears to have been added, the original date being '1st'.



breast is an irradiated head, probably of Truth. The six books forming his seat are: *Conventional Decrees*; *Addresses from Societies for Reform in England*; *Speeches of the Minority*; *Presbyterian Sermons*; *Pamphlets*; *Pamphlets*. Three other volumes form a back to the seat.

These titles stress: the aggressive foreign policy of France, and/or the laws establishing the Terror, see Nos. 8150, 8345, 8479; the addresses of the London Corresponding Society and other radical clubs to the Convention in 1792; the speeches of the Opposition advocating peace with France, see No. 8443; the attitude of the dissenters, cf. No. 7690. For pamphlets cf. Nos. 9240, 9243, 9345.

A set of these prints is stitched together, with a (contemporary) cover of rough paper. Another set is without serial numbers.

11  $\frac{3}{8}$  × 8  $\frac{3}{8}$  in. (pl.).

### 8450 ROBESPIERRE

N° 1

ƒ S f

*Publ<sup>d</sup> 12<sup>th</sup> May 1794 by H Humphrey*

Engraving. See No. 8449. The head of Fox, looking to the l. and frowning.

Fox, often traduced as a would-be dictator, cf. No. 6380, &c., is compared with Robespierre.

8  $\frac{3}{16}$  × 7 in. (pl.).

### 8451 BARRERE

2

[Sayers.]

*Publ<sup>d</sup> 12<sup>th</sup> May 1794 by H Humphrey*

Engraving. See No. 8449. The head of Sheridan in a similar position to that of Fox in No. 8450, scowling and deeply furrowed. Sheridan is compared with the shifty, self-seeking Barère (cf. No. 8440).

Another impression, defaced by scrawled lines so fine that they are inconspicuous.

8  $\frac{7}{16}$  × 7 in. (pl.).

### 8452 ANACHARSIS CLOOTS

3

ƒ S f

*Publ<sup>d</sup> 12<sup>th</sup> May 1794 by H Humphrey*

Engraving. See No. 8449. The head and shoulders of Stanhope, looking to the l., r. arm raised in the attitude of an orator. He wears a large cocked hat. Beneath the title: *l'Orateur du Genre humain. Citoyen actif & Sans Culotte*. The bonnet-rouge does not fit this head.

The Prussian, Clootz, denounced for his ideas on a universal republic for all humanity, was guillotined with the Hébertists on 24 Mar. 1794. For Stanhope cf. No. 8448; for his awkward gesticulations, No. 6960.

8  $\frac{7}{16}$  × 7 in. (pl.).

### 8453 BRISSOT

4

ƒ S f

*Publ<sup>d</sup> 12<sup>th</sup> May 1794 by H Humphrey*

Engraving. See No. 8449. A bust portrait of Lauderdale, the head turned in profile to the r., with a fixed, smiling stare, both arms raised as if in

violent gesticulation. Beneath the title: *Citoyen actif & Sans culotte*. For Lauderdale and Brissot see No. 8439.

8½ × 7 in. (pl.).

**8453** A Another version, the head directed T.Q. to the r. The same title, no signature or imprint.

8½ × 7 in. (pl.).

**8454** CAMILLE DES MOULINS

[12 May 1794] 5

JSf

Engraving. See No. 8449. The head and shoulders of Courtenay, leaning forward to the r. He wears a cocked hat with a cockade. After the title: *anglice Joe Miller Orateur vif & sans Culotte*.

Sayers pilloried Courtenay's verses on Dr. Johnson as deriving from Joe Miller in No. 7052 (1786). For the contempt with which his speeches were regarded in 1794 see D. Marshall, *Rise of Canning*, 1938, pp. 64-5. Desmoulins was guillotined with the Dantonists on 5 Apr. 1794.

8⅞ × 7 in. (pl.).

**8455** FRANCOIS PHILIPPEAUX

6

JSf

Pub<sup>d</sup> 12<sup>th</sup> May 1794 by H. Humphrey

Engraving. See No. 8449. The head and shoulders of Philip Francis, his head turned in profile to the l., with the baleful stare characteristic of Sayers's portraits of Francis as the enemy of Hastings, cf. No. 7292. Beneath the title: *Citoyen actif & sans Culotte*.

Philippeaux (Pierre), a Dantonist, was guillotined on 5 Apr. 1794.

Reproduced, K. L. Murray, *Beloved Marion*, 1938, p. 78.

8⅞ × 6⅞ in. (pl.).

**8456** CHAUVELIN.

7

JSf

Pub<sup>d</sup> 12<sup>th</sup> May 1794 by H. Humphrey

Engraving. See No. 8449. A head of Lansdowne, looking to the r. with an inscrutable expression.

Lansdowne is compared with Chauvelin, Jacobin, diplomat, and *ci-devant* marquis (see No. 8088), who was shortly to be imprisoned in Paris; he was saved by the fall of Robespierre.

8⅞ × 7 in. (pl.).

**8457** EGALITÉ

8

JSf.

Pub<sup>d</sup> 12<sup>th</sup> May 1794 by H. Humphrey

Engraving. See No. 8449. A head of Grafton in profile to the r. After the title: *ci devant noble*.

Grafton, a descendant of Charles II, is compared with Orléans, a descendant of Louis XIII. He owes his position in the series to his speech on Lansdowne's motion for peace with France (see No. 8440) rather than

to consistent support of the Opposition. He also voted for the Duke of Bedford's motion on 30 May for putting an end to the war with France. Cf. No. 8479.  
8 $\frac{7}{16}$  × 7 in. (pl.).

### 8458 JOHN BULL HUMBUGG'D ALIAS BOTH-EAR'D.

[I. Cruikshank.]

*Pub<sup>d</sup> May 12 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Three H.L. figures: George III (John Bull) between Fox. (l.) and Pitt (r.), both addressing him through the horns used by news-boys for crying their wares. The King, goggling with dismay, stands in profile to the r., facing Pitt, who grasps in his r. hand a paper inscribed *True Britton*, saying, *Great News arriv'd from France, Paris taken and more Cannon, Cartridge, Balls, Bombs & Assignats, than they can find room for, also 100,000 Skelletons of Sans Culotts, Carmignoles &c &c ready Dried for the Surgeons!!—NB will prevent the Robbing of Church Yards, & to be Sold remarkably cheap—too—too—too—Rare News for Old England!!!* Fox, in ragged coat and bonnet-rouge, holds under his arm a sheaf of the *Chronicle*. He tootles into the King's ear the words: *Horrid Bloody News just arrived from France the Combin'd Armies after a Severe Engagement were all Cut into Cabbage for the National Convention!!! too—too—too.* The King, who wears the Windsor uniform with a broad-brimmed hat and holds a riding-whip, exclaims: *What—what—what Cabbage and Carmignoles Frederick killd he Frederick.* Fox has the expression of a conspiratorial screamer, Pitt is blandly reassuring.

Cf. No. 8425. The Duke of York defeated the French in the cavalry action of Willems on 10 May, but was left in great numerical inferiority to the French, pending the battle of Turcoing 18 May, when the English and Austrian armies were defeated in detail before they could form a junction. Fortescue, *Hist. of the British Army*, iv. 248 ff.

The *True Briton* was a Ministerial (cf. No. 8981), the *Morning Chronicle* an Opposition paper, cf. No. 9240. The title probably derives from *John Bull bother'd*, No. 8141. Grose, *Dict. Vulgar Tongue*, gives 'Bothered or Both-eared, Talked to at both ears by different persons at the same time, confounded, confused. *Irish phrase*'. Bother had also the meaning of blarney or humbug, both verb and noun; the earliest instance in the *O.E.D.* is 1803, but cf. No. 8385. For Fox as news-boy, cf. No. 8981.  
8 $\frac{11}{16}$  × 15 $\frac{1}{8}$  in.

### 8459 ESSEX-CALVE-LRY FOR INTERNAL DEFENCE.

*Publish'd as the Act Directs May 12. 1794.*

Engraving (coloured impression). Volunteers, wearing cavalry uniform and mounted on calves, gallop away (r. to l.) from dismounted French soldiers wearing jack-boots. The centre figure escapes by cutting off the tail of his calf with his sabre, causing a Frenchman to fall to the ground grasping the bleeding tail. Two Frenchmen hold the tail of a calf which his rider vainly urges forward with uplifted sabre. A stout volunteer (l.) kneels in supplication behind the vanishing hind-quarters of his mount. A French soldier holds aloft a calf's head on a pike; behind (r.) is the decapitated body. In the foreground (r.) a Frenchman takes aim. In the

background (l.) volunteers gallop off in close formation. The Frenchmen are lean and simian; some wear cocked hats, others bonnets-rouges.

A satire on the volunteer forces which were being raised by subscription in various counties. Rose, *Pitt and the Great War*, pp. 188-9. The greatest confusion exists as to the Yeomanry, Volunteers, local defence Associations, formed chiefly in 1794, 1797, and 1798. Fortescue, *Hist. of the British Army*, iv. 891-5. In 1794 volunteer corps were raised either as companies dependent on the militia or as independent units, volunteer service being allowed as part of the county militia quota (34 Geo. 3, c. 16). 'Associations' were formed (mainly as local police forces) in 1797 and 1798. 'Essex Calves' was an old gibe at the inhabitants of Essex, cf. a Civil War satire, *Kentish Long Tayles and Essex Calves . . .*, 1648 (E. 447/22); cf. No. 8467. See also Nos. 8476, 8492, 8503, 8597.  
 $9\frac{5}{8} \times 13\frac{3}{4}$  in.

**8460 LE CABRIOLET.**

[Bunbury.]

Published 12<sup>th</sup> May 1794 by Laurie & Whittle, 53, Fleet Street, London.

A reissue of No. 4633 (1770). The inscription has become satirical:

*Barbares Anglois! qui du même Couteau  
 Coupoient la tête au Roi et les queues aux cheveux,  
 Mais les Francois polis laissent aux Rois leurs têtes  
 Et Encore comme vous voyez les Queues à leurs bêtes.*

$2\frac{3}{8} \times 4\frac{1}{2}$  in.

**8461 A GAZETTE EXTRAORDINARY FROM BERKELEY SQUARE.**

Ƴ S f [Sayers.]

Publ<sup>d</sup> 31<sup>st</sup> May 1794 by H Humphrey N<sup>o</sup> 18 Old Bond Street

Aquatint. Lansdowne, dressed as a news-boy, steps through a door in the garden wall of Lansdowne House. Across his cap (a bonnet-rouge) is a paper: *Gazette Extraordin<sup>e</sup>*. He holds out a sheet headed with his arms and the title *Gazette | Extraordinary | : Published without Authority | Monday May 26<sup>th</sup> 1794 | Berkeley Square*. Beneath, in two columns: *Intelligence from America Lie the 1<sup>st</sup> Intelligence from France Lie the 2<sup>d</sup> Intelligence from Holland Lie y<sup>e</sup> 3<sup>d</sup> Intelligence from Italy Lie y<sup>e</sup> 4<sup>th</sup> Intelligence from Algiers Lie the 5<sup>th</sup>* [signed] *I am &c. Malagrida*. In his l. hand is a news-boy's horn and under his l. arm a sheaf of his *Gazette Extraordinary*. Scrolls issue from his mouth: *bloody News Great News* and similar scrolls float above the gate from the garden of Lansdowne House (where conspirators are supposed to be shouting): *Ça ira Ca ira* (cf. No. 8443). Below the title:

. . . *Credat Judæus Apella'*  
 "Non Ego".

Lansdowne is represented as denying all reports of British successes (news of the capture of Martinique reached London on 21 Apr., of St. Lucia on 16 May). On 23 May news of the Duke of York's defeat at Turcoing-Roubaix (see No. 8458) reached London, on 25 May a supplementary dispatch from the Duke of York announcing the repulse of a

French attack was published in a *Gazette Extraordinary*. On 30 May Lansdowne, speaking on Bedford's motion for putting an end to the war, maintained that the allied armies were unable to subjugate France. *Parl. Hist.* xxxi. 684. See No. 8440, &c. For 'Malagrida' see No. 4917. 14 × 10½ in.

## 8462 [ARMÉE ROYAL-CRUCHE.]

[c. May 1794]

[David.]

Engraving (coloured impression). A French print without title but having numbers referring to an *Explication* engraved beneath the design. English soldiers (2), whose bodies are formed of earthenware pitchers, march with precision in two ranks on very thin legs. They wear high caps like elongated beehives, and have two standards: a (?) pig's head wearing a French crown, a small castle surmounted by a fool's head in cap and bells. Both are on long poles. Their leader is George III (1), who marches in front, having a similar body but with very thick legs in jack-boots. He wears a night-cap, has ass's ears, and is led by a turkey-cock (Pitt, 3) in whose mouth are strings attached to the King's nose. An advanced guard (7) on the l., wearing helmets, lies shattered, the pitchers are broken, and from them emerge snakes, toads, and rats. One man who stands without his pitcher has a body composed of a long neck or tube attached to two thin legs. The cause of the damage is the excrement which strikes them from the posteriors of four French sansculottes (6) who squat on the top of a massive but ruined (Roman) archway. A row of five large clyster-pipes mounted on gun-carriages (9) is in the middle distance; on one of these sit three jockeys. Behind the troops (r.) a goose (8) wearing a hat (Fox) bestrides a man, who walks with his hands touching the ground, a trumpet issuing from his posteriors. The background is a landscape with bare hills.

EXPLICATION. N° 1. *George Roi d'Angleterre commande en personne l'élite de son Armée Royal-Cruche N° 2. Il est conduit par son Ministre Pitt ou Milor Dindon N° 3 qui le tient par le Nez pour mieux lui prouver son attachement. L'avant-Garde de la Royal Armée N° 4. recoit un échec a la porte de la Ville N° 5, qui est occasioné par la colique de quelques Sans-Culottes placés au haut de la Porte N° 6. L'avant-Garde dans sa défaite brise les cruches, dont il ne sort que toutes sortes de Bêtes venimeuses N° 7, qui est l'esprit qui les animes [sic]. Fox ou Milord Oie N° 8 ferme la marche monté sur sa Trompette Angloise et qui témoin de l'échec sonne un rappel en arriere par prudence. Artillerie Angloise nouvelle N° 9 qui a la vertu d'éteindre les incendies et de délaier les fortifications.*

As is usual in French satires, George III is represented as an imbecile dominated by Pitt. Fox induces the populace to sound the trumpet for a retreat, apparently an allusion to his resolutions and speeches against the war with France. *Parl. Hist.* xxx. 423 ff. (18 Feb. 1793), 994 ff. (17 June 1793), 1477 ff. (6 Mar. 1794); xxxi. 615 ff. (30 May 1794). Cf. No. 8437.

David presented this and No. 8463 to the Committee of Public Safety, who ordered 5,000 impressions of each to be printed, of which 1,000 were for the Committee (500 coloured, 500 uncoloured), and a payment of 3,000 livres to the artist. 29 Floréal an II (18 May 1794). He had been commissioned by the Committee of Public Safety, 12 Sept. 1793, to provide prints and caricatures which should rouse public spirit and show the atrocity and absurdity of the enemies of Liberty and the Republic. Blum, p. 95.

de Vinck, No. 4391. Jaime, ii, Pl. 54 G, a copy in reverse. Blum, No. 604. Cf. J. Lortel, 'David caricaturiste', in *L'Art et les artistes*, mars 1914 (not in B.M.L.).  
 $11\frac{13}{16} \times 19\frac{1}{2}$  in.

**8463** N<sup>o</sup> 1. GOUVERNEMENT ANGLAIS  
 N<sup>o</sup> 2. L'ANGLAIS NÉ LIBRE.

[May 1794]

[David.]

*Se trouve A Paris chez Bance, Rue S Severin N<sup>o</sup> 115.*

Engraving (coloured impression). A monster with a flayed body and the head of a demon is N<sup>o</sup> 1 (the English Government). He strides forward in profile to the l., turning his ferocious face to the spectator. He has serpents for hair, wears a (French) crown, has small webbed wings, and talons on hands and feet. He grasps with both hands a pole planted in the ground, and formed of a trident, a sceptre, a cross, a dove. Round his shoulders hangs a ribbon with the order of the Saint-Esprit. His posteriors are formed of the head of *Georges Roi d'Angleterre* in profile to the r.; from the mouth issue smoke and thunderbolts inscribed: *Impôts sur le Jour, Impôts sur la Terre, Impôts sur la Nouriture, Impôts sur les Vetemens, Impôts sur l'Air, Impôts sur l'Eau*. These are directed against a group of plainly dressed young men, some of whom have been thrown to the ground while others flee to the r. They are N<sup>o</sup> 2, the free-born Englishman. On the extreme l., behind the monster, is a pile of bales and barrels inscribed *Impôts*. Beneath the design:

EXPLICATION

*Ce Gouvernement est représenté sous la figure d'un Diable écorché tout vif, accaparant le Commerce et revêtu de toutes les décorations Royal, le Portrait du Roi se trouve au derriere du Gouvernement lequel vomit sur son Peuple une multitude d'Impôts avec lesquelles il le foudroye. Cette prérogative est attaché au Sceptre et à la Couronne.*

One of two prints presented by David to the Committee of Public Safety on 18 May 1794, see No. 8462.

Blum, No. 605.

$9\frac{3}{4} \times 15\frac{3}{8}$  in.

**8464** LA GRANDE AIGUISERIE ROYALE DE POIGNARDS  
 ANGLAIS.

[May 1794]

[Dubois.]

Engraving (coloured impression). A French print. *Pitt* (r.) leans forward to sharpen a dagger on a grindstone which is turned by a large wheel (l.). Within the wheel George III is walking as if in a treadmill, his hands resting on the ascending curve, his tongue protruding. He is much caricatured, wears a (French) crown with plain clothes and ungartered stockings. He is *Georges Dandin*, the foolish and elderly husband, tricked by a young wife, of Molière's play. Beside Pitt and between the wheel and the grindstone are daggers and bags of gold in groups (l. to r.): a dagger with four bags, one inscribed *Cordai*; a dagger with three bags, one inscribed *Assasin Paris*; a similar group, the bag inscribed *l'Admiral*; two daggers; a dagger longer and more ornate than the others, inscribed *Aimée Cecile Regnault*, lies across a sceptre close to a crown. Beneath the design: *Le fameux*

*Ministre Pitt aiguissant les Poignards avec lesquels il veut faire assassiner les défenseurs de la liberté des Peuples, le gros Georges Dandin tournant la roue et haletant de fatigue.*

The gold of Pitt (cf. No. 8363) is alleged to have paid for assassinations and attempted assassinations in France. For Charlotte Corday see No. 8336, &c. Cécile Renaud visited Robespierre on 22 May 1794, intending to kill him; she was found in possession of a small pen-knife, and was guillotined on 17 June. On 23 May one Admiral fired two pistol shots point-blank at Collot d'Herbois without wounding him. For the theme of the domineering Minister and foolish King (Georges Dandin), cf. Nos. 8363, 8517, 8674, 9164.

The Committee of Public Safety ordered, 11 Prairial an II (30 May 1794), a payment of 1,500 livres for 1,000 impressions. Blum, p. 192. Cf. Aulard, *Études et leçons sur la Rév. fr.*, 1<sup>re</sup> série, 1893, p. 264.

de Vinck, No. 4386; Blum, No. 594.

A copy (coloured), reversed, without inscriptions, in Jaime, ii: *Georges Tournant la Meule de pitt.*

### 8465 THE REFORMING PEER.

[1 June 1794]

*Engraved for the Carlton House Magazine.*

Engraving. *Carlton House Magazine*, iii. 173. A reissue of No. 7895 (1791). The text suspends judgement on Stanhope's attitude to France. Cf. No. 8442.

5½ × 3<sup>9</sup>/<sub>16</sub> in.

B.M.L., P.P. 5448.

### 8466 MAY-EVENING SPORTS; OR, ROWAN LOST IN THE SMOKE.

[1 June 1794]

Engraving. Pl. to the *Hibernian Magazine*, 1794, i. 444. A prison (l.) is indicated by a large building, having an open *Jailor's Room*, with the occupant in bed asleep, *500 Sleeping Draft At Sight*, beside the bed. Beside the prison is a sentry-box, the sentry asleep, a tankard at his feet. In the foreground are two turnkeys asleep, with coins and large keys beside them. A dog barks *Police! Police!* The escaping prisoner rides off to the r., saying, *Liberty for ever*, a label inscribed £35,000 hanging from his pocket. He rides through the smoke of a bonfire, round which men are huzzaing, one shouting *Huzza for the May Bush*. A woman looks from an ill-drawn coach to say to a double of the fugitive, who walks towards the prison, *You look vastly like him*; he says *Smoke him*.

Rowan (see No. 8358) determined to escape from the Dublin Newgate, where he was imprisoned for a seditious libel, on news of the arrest of Jackson (see No. 8713) which portended a charge of treason against himself. He bribed a jailor to allow him to visit his Dublin house, and escaped thence to France. *State Trials*, xxii. 1186-7; *D.N.B.* Cf. No. 8563.

6 × 8<sup>5</sup>/<sub>8</sub> in.

B.M.L., P.P. 6154. k.

### 8467 ESSEX, TO, WIT—THE DELEGATES LAMENTATION.

*Published by W Brown King S<sup>t</sup> C. G<sup>n</sup> June 5 1794.<sup>1</sup>*

Engraving (coloured impression). A scene in a country town (Chelmsford). Four men in a wagon are being assailed by a jeering crowd. A fifth clammers down but is pricked with a bayonet by a soldier. A man holds

<sup>1</sup> Date uncertain: the final figure is not clear—perhaps 1799.

up a noose of rope. Beneath the title, verses are etched in four columns beginning:

*Oh Charley! What mishaps awaited  
At Chelmsford those you delegated  
To puddle up the Calves petition,  
For Billy Pitt & Co's dismissal.*

They narrate that the rabble broke up the meeting, and dragged their rostrum, a wagon, towards the town gibbet; the delegates, fearing disaster, managed to escape 'astern'. For 'Essex calves' cf. No. 8459.  
9½ × 10⅞ in.

**8468 THE RENUNCIATION OF AN EX NOBLE NOW BECOME  
A REPUBLICAN SANS-CULOTTE CITIZEN.**

*I C [Cruikshank.]*

*London Pub June 10 1794 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). Stanhope crouches in profile to the r., his elbows resting on his thighs; he excretes into an inverted earl's coronet, and urinates upon an inverted mitre in which a small tree (? of Liberty) is planted. Beside it are a book of *Homilies* and a *Book [of] Common Pray[er]*. He tears a profile bust portrait of George III, dividing the head from the body. He wears a bonnet-rouge, a tattered tricolour blouse, a belt round the waist in which a dagger is thrust inscribed *A Deo et Rege* (his family motto). His legs are bare. The head is a very fair portrait, but his finger-nails and toe-nails are talons.

One of several satires on Stanhope as a republican and an enemy of the bench of bishops. See No. 8442, &c.

12⅞ × 8⅜ in.

**8469 THE BRITISH NEPTUNE RIDING TRIUMPHANT, OR  
THE CARMIGNOLS DANCING TO THE TUNE OF RULE  
BRITANNIA.**

*I Cruikshank Del*

*London Pub: June 16 1794 by S.W. Fores N 3 Piccadilly who has  
just fitted up his Exhibition in an Entire Novel Stile admittance one  
shilling*

Engraving (coloured impression). Admiral Lord Howe stands in a shell-shaped car drawn by dolphins (as in No. 8352), a trident in his r. hand; in his l. he holds cords attached to the prows of six French ships (r.), which advance in a row with tattered sails, British flags flying above the French tricolour. Under his feet is a tattered French flag. A mermaid with an olive branch and a merman with a bunch of oak-leaves rise out of the water (l.) on each side of the car. In the air (l.) flies a cherub with a British flag, blowing a trumpet from which emerges a large label: *The Gods have Witnessed the scene & bear full Testimony to the Undaunted Spirit of the British Tars; & While Unanimity & Confidence reigns in the Fleet the British Flag shall ever Ride Triumphant!!!* Another cherub holds a wreath above Howe's head.

From the water in the foreground (r.) emerge heads and bonnets-rouges of drowning French sailors. A dolphin threatens with cavernous mouth a head which rises above the surface to cry *Vive la Republique*. Behind the captive ships two other ships are sinking. On the horizon (l.) battered



French ships approach *Brest*, indicated by a tiny jetty flying the tricolour flag.

Official news of Howe's victory of the First of June reached London on 10 June after many rumours; on 13 June Howe towed his six prizes into Spithead. The French convoy of food-supplies from America, which it had been one of Howe's objects to intercept, reached Brest. See Mahon, *Influence of Sea Power, 1793-1812*, 1892, pp. 122-61. See also Nos. 8470, 8471, 8489, 8657, 9416. There are in the B.M. prints and plans of the action, and of the prizes being brought towards Spithead.  $12\frac{1}{2} \times 18\frac{1}{8}$  in.

### 8470 ADMIRAL HOWE TRIUMPHANT JUNE 1. 1794.

*R<sup>d</sup> Newton del. Pro . . .<sup>1</sup> [? bono publico]*

*London Pub. by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St June 20, 1794*

*In Holland's Exhibition Rooms may be seen the largest Collection of Caricature Prints in Europe. Admit<sup>ee</sup> One Shilling*

Engraving. Howe rides (l. to r.) towards the coast on a rampant and fierce British lion, crowned and with tail erect; in the beast's mouth are cords attached to six French ships; all but one are battered hulks. Howe turns his head to the l. towards his prizes, frowning; he waves his cocked hat. On the shore in the background is a group of four sailors, waving their hats and cheering frantically; one has a wooden leg. In the foreground (l.) floats a cask of *French Spirits* whose contents gush out into the sea.

See No. 8469, &c. In the Victoria and Albert Museum there are two drawings by Rowlandson of excited spectators watching the prizes being brought to Portsmouth. (Reproduction, Oppé, *Rowlandson, his Drawings and Watercolours*, pl. 62.)

$9 \times 13\frac{3}{8}$  in.

### 8471 LORD HOWE THEY RUN, OR THE BRITISH TARS GIVING THE CARMIGNOLS A DRESSING ON MEMORABLE 1<sup>ST</sup> OF JUNE 1794

*I C [Cruikshank.]*

*London Pub: June 25 1794. by SW Fores N<sup>o</sup> 3 Piccadilly. who has just fitted up his Exhibition in an entire novel stile admittance one shilling*

Engraving (coloured impression). Two sailors (l.), wearing jackets and striped trousers, attack with their fists two bare-legged sans-culottes who put up their hands and scream. A bulldog worries a Frenchman (r.) in whose belt is a dagger; the nails on his fingers and toes are talons. Another Frenchman lies on the ground, while three flee in terror. The Frenchmen are lean and ragged. See No. 8469, &c.

$8\frac{3}{8} \times 12\frac{1}{8}$  in.

### 8472 THE PROGRESS OF THE CAMPAIGN. 1794. (JUNE)

Pen drawing, probably intended to be engraved. Francis II and Mack drive rapidly uphill and to the l. in a car drawn by four horses (l.). A signpost in the foreground points (l.) *To Vienna* and (r.) *To y<sup>e</sup> Rhine*. They are pursued by two horsemen, the foremost being Cornwallis, galloping on the extreme r. Cannon and tents on a hill above them indicate a camp.

<sup>1</sup> The signature is almost obliterated. Attributed to West by E. Hawkins.

In the foreground lies a Habsburg eagle; one head and tail-feathers have been shot off; beside it (r.) lies a fallen standard. The Emperor holds up both arms, a feathered crown falls from his head; he says: *O Mack, Mack is this the triumph you promised me! Why my imperial diadem is off—infamy & ruin—Vienna itself may be Jacobinized.* To his pursuers he cries: *No, no, you dont get us to stop yet depend upon it indeed, indeed we dont want to go to Paris.* Mack says to the postilion: *Drive on, drive on, we must be safe, before I can chalk out another road to Paris.* Cornwallis shouts, with outstretched arm: *Hola! stop, stop, We are friends—you may hear of something to your advantage—my name is Corn—w—ll—s, Zounds I have follow'd you till I'm tired to death.* A *Subsidy* projects from his pocket. His companion says: *My Lord give up the business, you'l never get at them—every thing they hear, even the cracking of their whips sounds like a French Army.* Beneath the title: *The imperial visit to the Rhine. The indian Hero in pursuit of the Knight of the Black eagle.*

On 23 May Mack, disgusted (after Turcoing, see No. 8458) with the failure of his elaborate plans for a march on Paris, resigned his post as Chief of Staff, declaring his opinion that the re-conquest of Belgium was hopeless. On 24 May the Austrians defeated the French right wing, and the Prussians had a victory on the same day. The first payment of the Prussian subsidy was at last sanctioned by Grenville. Cornwallis was sent to Prussian head-quarters to concert operations, with orders to consult the Emperor and Duke of York on his way. On 29 May the Emperor declared his intention of returning to Vienna, actually determined to quell the Polish rebellion and to abandon the Austrian Netherlands (see No. 8477), but declaring that his object was to hasten recruiting. The consequent discouragement and apathy of the Austrian army led to the defeat of Fleurus (25 June), after which the Austrians evacuated Belgium. Fortescue, *Hist. of the British Army*, iv. 273 ff.; *Camb. Hist. of Foreign Policy*, i. 246-7; Rose, *Pitt and the Great War*, pp. 208-9. See No. 8496, &c. Cf. No. 8791. 5 × 6 $\frac{3}{4}$  in.

**8473 THE REPUBLICANS ON A MARCH.**

[1 July 1794]

Engraving. *Carlton House Magazine*, iii. 216. A reissue of part of No. 7561. The party of burlesqued French soldiers who were originally the (stage) assailants of the Bastille are even more absurd by their isolation from the other figures. Some stand at attention with the *Standard of Liberty*. A soldier capers with outstretched cane, which in the original was applied to the touch-hole of the toy cannon.

The letter of one 'Edward Bennet' is printed, professing to send his drawing to be engraved for publication. The other part of the original design is No. 8678.

6 $\frac{5}{8}$  × 4 $\frac{1}{2}$  in.

B.M.L., P.P. 5448.

**8474 PORTRAITS OF THE EMPRESS OF RUSSIA, THE EMPEROR OF GERMANY, THE KING & QUEEN OF ENGLAND, THE KING OF PRUSSIA, THE LATE KING & QUEEN OF FRANCE, & THE KING OF POLAND.**

*Published July 14 1794 by Jee & Eginton*

Engraving. A companion print to No. 8475. Eight puzzle portraits defined by the contours of emblematical objects. A rock supports a goblet of irregular shape silhouetted against an irradiated disk. The two sides

of the goblet are formed by the profiles of Catherine (l.) and Francis II (r.). The l. side of the rock below is the profile of George III, the r. side is that of Queen Charlotte. The branch of a tree (r.) contains the profiles of Frederick William II, Louis XVI, and (facing the ground) Marie Antoinette. A portion of the branch terminates in a serpent's head, the fang pointing up at Frederick William. In the centre, facing the ground, is the profile of the King of Poland, looking into a tomb, and close to a partly sheathed sword. On the l. is a military trophy of flags, cannon, &c.

Similar profiles of Louis XVI and Marie Antoinette, defined by branches of weeping willow, were popular in France before the fall of Robespierre, though treated as seditious; they also decorated fans. Grand-Carteret, *Les Mœurs et la Caricature en France*, 1888, p. 55. Similar fans were produced in England, see Schreiber Coll., Nos. 53, 329. See *L'Urne mystérieuse*, reproduced, Dayot, *Rév. fr.*, p. 234. Cf. Hennin, No. 12284. A similar group of profiles was published at Neuchâtel, see facsimile, A. Marty, *La Dernière Année de Marie Antoinette*, Paris, 1907, No. 53. For similar German prints see Van Stolk, Nos. 5162, 5163. Profiles defined by violets were common in Napoleonic prints of 1815. Cf. also No. 8427.  
 $3\frac{3}{4} \times 5\frac{15}{16}$  in.

**8475** PORTRAITS OF GEN<sup>L</sup> KELLERMANN, GEN<sup>L</sup> CUSTINE, PETION, DANTON, THOURET, BARNAVE, ROBERTSPIERRE, GEN<sup>L</sup> DUMOURIER, LA, FAYETTE, & MARAT.

*Published July 14 1794 by Jee & Eginton*

Engraving. A companion print to No. 8474. A man wearing a cocked hat and quasi-military but slovenly dress, stands (l.) holding a reversed fire-brand and looking down at a terrestrial globe in which the arrangements of land represent four profiles. From his moustache he appears to be a German. Three other profiles are formed by the branches of a leafless tree. A pendant tree (r.) contains three other profiles. Between the two trees is a landscape in which are ruined and burning buildings. In the foreground church plate and other looted objects are heaped together: a mitre, a crucifix, a censer, a crozier, &c., and a money-bag inscribed 100000.

Cf. Hennin, Nos. 12018, 12019.

$4\frac{1}{8} \times 5\frac{9}{16}$  in.

**8476** JOHN GILPIN THE SECOND, OR CITY LIGHT HORSE VOLUNTEERS PERFORMING THEIR EVOLUTIONS.

I C [Cruikshank.]

*London Pub July<sup>1</sup> 17<sup>th</sup> 1794 by S W Fores N 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Men in uniform are riding in a riding-school, while a dismounted man holding a long whip stands on the extreme l., saying, *Keep your Seat Sirs!!*; on his sleeve are three chevrons and a crown. Above his head is a placard: *Royal Salloon Taylor Riding to Brentford by M<sup>r</sup> My—ars being his first appearance in that Character*

*Tumbling Vaulting &c &c.* In the foreground a man lies on his back, clutching his posteriors and exclaiming *Oh! My ars—My ars*. His mount stands over him, kicking violently and looking round viciously. The other riders are all in difficulties: one (r.) has lost his stirrups and clutches his horse's mane, saying, *what, I suppose you*

<sup>1</sup> Apparently etched over an almost obliterated 'August'.

*thinks to frighten me by going backwards.* On the l. three men are being run away with, the most prominent puts his arms round his horse's neck. Behind, a man raises a cane, saying, *come up Neddy.* In the background on the extreme r. a horseman blows a trumpet. Above an archway is inscribed *Cowlings Stables Horses Broke.*

The Light Horse Volunteers, first formed by well-to-do London merchants in 1779 and disbanded in 1783, were re-established in May 1794 as the Light Horse Volunteers of the Cities of London and Westminster. Cf. No. 8991. In 1779 they had used Cowling's riding-house and stables near Moorfields for keeping and training horses, and for riding-lessons. In 1794 there were also three other riding-houses (for different parts of the town) where riding-lessons and drill took place. They were a select and self-important body, with entrance-fees and an expensive equipment, their chief object the suppression of civil disobedience. See Collyer and Pocock, *Historical Record of the Light Horse Volunteers*, 1843, *passim*, and No. 9238. For the favourite theme of City horsemanship cf. No. 7524, &c.  $9\frac{3}{8} \times 13\frac{1}{8}$  in.

**8477 THE FAITH OF TREATIES EXEMPLIFIED OR JOHN BULL'S LAST EFFORT TO OBLIGE HIS FALSE FRIENDS.**

[? I. Cruikshank.]

*Pub July 17 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A huge bull, snorting fire, rushes with lowered head towards a French fort (l.) from which cannon-balls descend upon him. Beneath the fort sansculottes on one knee fire at the bull while standing French soldiers, correctly dressed, also fire. On the fortress stand Frenchmen, firing and waving their hats; they shout: *Vive la republic, Blood & phunder, no Quarter to John Bull!* A huge tricolour flag has a staff surmounted by a skull.

To the bull's back is strapped a bundle inscribed *Debt Debt.* One horn has been shot off and lies on the ground. To his l. hind leg is chained a heavy weight inscribed *Subsidies.* Nevertheless, he cries: *Now my brave Allies let us all stand firm together & make a bold push, & I'll be Answerable for the Event.* But behind him (r.) his allies have all turned their backs and are departing in directions indicated by signposts. A fat Dutchman smoking a pipe goes *To Amsterdam*, saying, *I care not who beats, I'll join the Strongest Party.* Frederick William II (father-in-law of the Duke of York) walks off *To Berlin*, saying, *I've fingered the Cash from both Sides, & will now employ it to Secure the Partition of Poland; Negotiate with Robertspierre privately & then—Damn Relationship!!!* Next, a Spanish don, Charles IV, goes *To Madrid*, saying, *Whats the Bourbon Family to me when they Impede my Interest. Hush!! I am now treating for a Separate peace with that Blackguard Roberspere to Secure my own Crown—I must enlarge the Powers of the Inquisition.* On the extreme r. Francis II and Mack in a two-wheeled gig, on which is the Habsburg eagle, are driving off *To Vienna.* The Emperor says: *Well Mack we have made a Glorious Campaign of it; of what use are the Low Countries without they continue to fill my Coffers? As for John Bull, let him settle the business as he can he loves to be meddling.*

A well-informed satire on the diplomatic situation in 1794, see *Camb. Hist. of Foreign Policy*, i. 239–53; Rose, *Pitt and the Great War*, pp. 195 ff.; E. D. Adams, *Influence of Grenville on Pitt's Foreign Policy*, 1904, pp. 26 ff.

Francis II was believed (May 1794) to be secretly negotiating with Robespierre. Sorel, *L'Europe et la Rév. fr.*, 1909, iv. 81. He had left Flanders for Vienna on news of the Polish revolt (see No. 8607, &c.), showing that Austrian interests were in Poland and that he would surrender the Netherlands and possibly make peace with France, see No. 8472. Prussia obtained a subsidy from England for services which were not rendered. For the Dutch attitude to the war cf. No. 8299, &c. The 'almost open avowal of the French cause' by Spain in May 1795 (Rose, *op. cit.*, p. 274) is anticipated. For the campaign in Flanders see Fortescue, *Hist. of the British Army*, iv. 231-324. The Austrian troops proclaimed that the abandonment of Flanders (by Austria) was due to French gold. *Ibid.*, p. 290. See No. 8496, &c. For the burden of subsidies cf. No. 8821, &c.  $9 \times 15\frac{5}{16}$  in.

**8478** BACK FRONT & SIDE VIEW OF A DUTCH LIGHT HORSEMAN. WITH THEIR IMPROVED METHOD OF MOUNTING.

IC<sup>hs</sup>

*London Pub: July 24 1794 by S W Fores N 3 Piccadilly who has lately fitted up his Exhibition in an entire novel stile admittance one shilling. NB folios of Caracatures lent out*

Engraving. In the foreground three fat and unsoldierly Dutchmen sit on clumsy horses. On the l. man and horse are in back view. Next, the rider holds a pitcher in his l. hand; kettle-drums are slung to the horse, an enormous trumpet extends above the rider's shoulder and nearly touches the ground. The next horse (r.) stands in profile to the r., so overweighted that foam falls from his nostrils. From its rider's bulging breeches protrudes a bottle. In the middle distance (r.) a stout Dutchman swings in the air from a pulley, his legs astride, and is about to descend upon the saddle of his horse. The windlass of the gibbet-like structure is turned by a man stripped to the waist. The three soldiers whose faces are visible are all smoking pipes. Cf. No. 8633.

$8\frac{3}{8} \times 15$  in.

**8479** THE ERUPTION OF THE MOUNTAIN,—OR—THE HORRORS OF THE "BOCCA DEL INFERNO,"—WITH THE HEAD OF THE PROTECTOR SAINT JANUARIUS CARRIED IN PROCESSION BY THE CARDINAL ARCHEVÊQUE OF THE LAZARONI.

[Gillray.]

*Pub<sup>d</sup> July 25<sup>th</sup> 1794. by H. Humphrey N<sup>o</sup> 37, New Bond Street*

Aquatint (coloured and uncoloured impressions). Vesuvius in eruption ejects an inverted cone of flame, while streams of flaming lava pour down its sides and have already surrounded *Flanders* and *Holland* (both indicated by windmills (l.)). Another stream has almost reached *London*, which is directly in front of the mountain and is represented by St. Paul's and the gateway of St. James's Palace. In order to avert the calamity a ramshackle procession advances in the foreground from the r. Sheridan, as a cardinal, walks in profile to the l., holding up the head of Fox in both hands. His hat has the crown of a bonnet-rouge. His tattered robes are held up by two train-bearers, the diminutive M. A. Taylor and Lord Derby; their rents reveal a bare thigh and ill-gartered stockings over bare feet. Beside

Sheridan walks a dog with a human profile, Grafton, as in No. 8457.<sup>1</sup> In front of Sheridan walks Lauderdale, carrying bell, book (*Lauderdale's Jest*s, a paper emerging from his pocket), and candle (a conspirator's lantern). Behind (and towering above) the two train-bearers are the Duke of Norfolk holding up his cap of *Libertas* on his staff of hereditary Earl-Marshal, and Lord Stanhope holding two bundles of flaming matches. Their followers on the extreme r. are indicated by caps, spears, and a tricolour flag inscribed *Vive la Repub[lique]*. Heavy clouds cover the sky, from it fall stones or lava upon *Vienna* and *Berlin*. A thunderbolt descends upon *Rome*, which is in flames. All the sansculottes are literally without breeches and all have bonnets-rouges. They appear more ready to welcome the catastrophe than anxious to avert it. In the coloured impression the flame and lava from Vesuvius and the robes of Sheridan are tricolour.

The head of St. Januarius is impotent to avert the effect of the eruption of the Mountain, the extremists of the Convention (cf. allegorical design by Litz, *Le Triomphe de la Montagne*, reprod. Dayot, *Rév. fr.*, p. 213).

Grego, *Gillray*, p. 177; Wright and Evans, No. 114. Reprinted, *G.W.G.*, 1830.

12 × 14 $\frac{3}{8}$  in.

**8480 THE FOX CHASE.**

[? July 1794]

Engraving (coloured impression). Pitt, grotesquely thin and much caricatured, bestrides George III, whose hands are on the ground, his legs in the air; he holds a rein attached to the King's nose. He wears enormous spurs, his hair streams behind him, and his bag has flown off, giving an impression of rapid motion. He holds out a coin towards a small fox (l.) with the head of Fox, yelling, *Tally ho! Tally ly ly ho! Keep on bonney boy we shall soon be rewarded for our Trouble Here Here Charl'y here's a Dollar for you to pay for your Watch damme why don't ye stop what are you affraid of. Fox says: ha Dam you for a son of a bitch, it won't go now you know very well and be damn'd to you but come on Fox is never affraid of a Goose but when his Master is with him, which is the reason I run from you now come on I'll warm ye, keep moving Dam ye keep moving.* The King, on whose back is a saddle, shouts: *Oh Measter billy I don't think it will be of any use for us to presue this devil of a Fox any further, but According to Custom I'll be Ruled by your superior Judgment, if you don't Spur me so d-d-d-ddam damnably if you do I per Chance may throw you off.* A building (r.) is intended for St. James's Palace.

The theme is that of No. 8139 (Dec. 1792); the manner suggests a rather later date, perhaps July 1794, when the Portland whigs joined the Ministry. For the relations between Pitt and the King cf. (e.g.) Nos. 8102, 8496, 8812, 9032.

6 $\frac{3}{4}$  × 10 $\frac{1}{2}$  in.

**8481 EVACUATION OF OSTEND.**

[1 Aug. 1794<sup>2</sup>]

Engraving. Pl. to the *Hibernian Magazine*, 1794, ii. 4. A crowd of fugitives hurry from a castellated gateway to the sea-shore to embark in boats for ships at anchor. They resemble caricatures of French *émigrés*, and include a monk and courtesan (or nun) arm in arm, a fiddler, a ragged man wearing

<sup>1</sup> Identified by Wright and Evans as General Fox, who was serving with distinction in Flanders.

<sup>2</sup> A French print of Aug. 1794 has been misplaced, see No. 8674.

a star carrying a *plan for a Monarchy*, a miser with money-bags, and a fat bawd in a carrying-chair clasping a bottle of gin. In the background are buildings enclosed by a fortified sea-wall.

The text relates that the town was evacuated on 20 June owing to the surrender of Ypres and the retreat of Clerfayt, the baggage of English regiments being embarked. Actually Moira was sent by Dundas to defend Ostend, where he found (26 June) the commandant embarking his troops with a view to retreat. Fortescue, *Hist. of the British Army*, iv. 281 ff. Cf. No. 8496, &c.

8 $\frac{5}{8}$  × 6 $\frac{3}{8}$  in.

B.M.L., P.P. 6154. k.

### 8482 THE BAKERS SUNDAY TRIUMPH.

[1 Aug. 1794]

*Engraved for the Carlton House Magazine.*

Engraving. A reissue of part of No. 8022 (showing three bakers dancing in delight while the Albion Mills blaze in the background). They are represented as rejoicing at the Act of 34 George III, c. 41, forbidding the baking of bread on Sundays. To celebrate this triumph the bakers issued a half-penny token in 1795 with the inscription 'To lessen the slavery of Sunday baking and provide for public wants an act was passed A.D. 1794' (reproduced, *Social England*, ed. Traill, 1904, v. 684).

6 $\frac{3}{8}$  × 4 $\frac{3}{8}$  in.

B.M.L., P.P. 5448 (iii. 258).

### 8483 A DANCE ROUND THE POLES.

[Newton.]

*London Pub<sup>d</sup> August 5 1794 by R Newton N<sup>o</sup> 20 Walbrook.*

Engraving (coloured impression). The sovereigns of Russia, Prussia, and Austria take hands and dance round a circle of tiny soldiers on parade. Catherine II stands full-face, taking in her r. hand the l. hand of Frederick William II (*Prussia*), in her l. the r. hand of Francis II (*Germany* [sic]). She scowls, looking down at the Poles; the other two smile. They sing, their words etched above their heads:

*Now we caper round the Poles a!*

*We're the Trio with great souls a!*

*Doodle doodle doo.* [Prussia.]

*Soon I'll kick great Kosciusco*

*From his scurvy camp to Muscow*

*Doodle doodle doo* [Russia.]

*Here you see a pretty dance [a!]*

*Now we've turn'd our thought[s from France a!]<sup>1</sup>*

*Doodle doo[dle doo.]* [Austria.]

The tiny Polish soldiers are drilling with their backs turned to the three colossal dancers who are about to crush them. A drummer wears a fool's cap, indicating the folly of the Polish revolt of Mar.-Apr. 1794, led by Kosciusko, against the Second Partition of Poland. After the revolt, Poland was invaded by Prussia, Austria, and Russia, the preoccupation of Prussia and Austria with Poland being fatal to the allied campaign in Flanders (see No. 8477). On 8 Nov. 1794 the Russians entered Warsaw, and the final Partition followed. See No. 8607, &c. Cf. No. 4957, &c., on the first Partition.

9 $\frac{5}{8}$  × 15 in.

<sup>1</sup> Mutilated.

## 8484 KIDDNAPPING, OR A DISGRACE TO OLD ENGLAND

[I. Cruikshank.]

*London Pub. August 26 1794 by G: Andrews, Corner of Tyler Street  
Carnaby Market*

Engraving (coloured impression). The interior of a bare and dilapidated room in which four exhausted men (one half naked) are chained to the wall. Three smartly dressed soldiers wearing feathered hats are maltreating a sailor: one (l.) holds a rope which is round his neck, another clutches him by the hair, the third (r.), standing behind his back, raises a bludgeon. The sailor cries *Murder—Murder oh*. The three soldiers (l. to r.) say: *come along & fight the French. an be hanged to you by J . . s man you dont know when you are used well; So you won't be a Gentleman Soldier you thief; B . . t you what do you call Murder for!* A woman holding a key stands in a doorway on the r., her r. fist clenched; she says, *D—n him. strip him*. The four chained captives sit with closed eyes, too exhausted to notice the turmoil. Three scampering rats and an enormous cobweb indicate the character of the room.

Recruiting was carried on by the aid of crimps who kept houses (usually public-houses) in which recruits were confined. On 15 Aug. a recruit, one Howe, threw himself from a house in Johnson's Court, Charing Cross, kept by a Mrs. Hynau, or Hanau, and was instantly killed. Riots against such houses followed. *Lond. Chron.* 16 and 19 Aug.; *Ann. Reg.* 1794, p. 40; Stanhope, *Life of Pitt*, 1879, ii. 62-4. See No. 8486.

7½ × 10½ in.

## 8485 MY GRANDMOTHER, ALIAS THE JERSEY JIG, ALIAS THE RIVAL WIDOWS.

[I. Cruikshank.]

*London Pub: August 26 [1794] by S. W. Fores N<sup>o</sup> 3 Piccadilly who  
has jus fitted up his Exhibition in an entire Novel stile admittance  
one shill<sup>s</sup> NB Folios of Caracatures lent*

Engraving (coloured impression). The Prince of Wales, very stout, sits on a sofa (r.) with an aged crone (Lady Jersey) on his knee, whose breast he fondles, singing:

*I've kissed & I've prattled with fifty Grand dames  
And changed them as oft do ye see,  
But of all the Grand Mammys that dance on the Steine  
The widow of Jersey give me &c &c.*

Lady Jersey takes a pinch of snuff. On the l. Mrs. Fitzherbert walks off to the l. with a tragic gesture, her r. hand to her forehead, in her l. she holds out a deed inscribed *6000 P<sup>r</sup> A<sup>n</sup>*. She exclaims: *Was it for this Paltry Consideration I sacrificed my—my—my—? for this only I submitted to to—to—oh shame for ever on my ruin'd Greatness!!!* Drapery hangs from her head, and a cross is suspended from a necklace on her (uncovered) breast. On the wall is a bust portrait of the Prince wearing beard and draperies as *Solomon*, inscribed, *and Solomon had 300 Wives and 700 Concubines*.

The first appearance in the Catalogue of Lady Jersey as the Prince's mistress. Gossip had associated them in 1782. *Hist. MSS. Com., Carlisle*



MSS. 1897, p. 575. She was a grandmother (m. 1770), but not a widow (cf. No. 8487).

The Prince after the marriage had settled £3,000 a year on Mrs. Fitzherbert and had made a will in her favour. This was commuted (16 Mar. 1808) for an annuity of £6,000 a year secured by a mortgage on the Pavilion at Brighton. W. H. Wilkins, *Mrs. Fitzherbert and George IV*, i. 147, ii. 126, 227. The (prophetic) sum of £6,000 recurs in satire, see No. 8661 (cf. No. 8673). The separation between them took place (after the liaison with Lady Jersey) in June 1794, and was known by 15 July 1794. Cf. reports in *The Times*, July–Aug., quoted J. Ashton, *Florizel's Folly*, pp. 178–9, and No. 8499. Cf. No. 8806, &c. For 'Jersey Jig' cf. No. 8983.  
8 $\frac{3}{16}$  × 12 $\frac{7}{8}$  in.

#### 8486 MODERN MODE OF BEATING UP FOR VOLUNTEERS!

[1 Sept. 1794]

[? I. Cruikshank.]

Engraving. *Bon Ton Magazine*, iv. 199. Three soldiers maltreat a well-dressed man, one holds his arms behind his back, one strikes him, one holds his leg. A virago (l.) stands beside them holding up a lighted candle. The room resembles a dungeon with slits for windows. A man (r.) stands against the wall, to which he is closely chained. In the background (l.) is a seated prisoner.

Illustration to 'Remarks upon the late nefarious practices of the crimps and kidnappers; increased by the lamentable death of the unfortunate Mr. Howe'. The writer wishes that 'the infamous Mrs Hanau might be publicly whipped'. See No. 8484.

3 $\frac{1}{2}$  × 5 $\frac{5}{8}$  in.

B.M.L., P.C.

#### 8487 JOHN BULL'S HINT FOR A PROFITABLE ALLIANCE.

I C [I. Cruikshank.]

*London Sept 26 1794 by S W Fores N 3 Piccadilly, who has jus fitted up his Exhibition in an entire Novel stile admittance one shilling NB Folios of Caracatures Lent*

Engraving (coloured impression). The stout Empress of Russia sits on a throne, whose seat she completely covers, facing T.Q. to the l. towards the Prince of Wales, who bows before her, hat in hand, in profile to the r. He says, adapting (as in No. 7380) Falstaff's words (2 *Henry, IV*, v. 5): *Oh what a thing it is to be in Love, To ride day and night; not to deliberate not to remember, not to have patience to shift me, but to stand stained with travel, & sweating with desire to see thee: Thinking on nothing else; putting all affairs in oblivion, as if there were nothing else to be done, but to see thee.* He wears riding-dress with spurred boots. Behind and on the extreme l. stands John Bull, full-face, a plainly dressed citizen wearing top-boots; he says: *There my Lad is a fine buxom Widow, aye and warm too, if you'l have her you need not ask Dad, or any of your Acquaintance for any Thing, she'll finish your house, & furnish it too for you, aye & keep you warm in cold frosty weather with her fur skins, a rare match my Lad especially as you are fond of Widows!!* (cf. No. 8485). The Empress, who clutches the fur (a tiger-skin) which trims her draperies, has an inscrutable expression. On her r. is the bust of Fox by Nollekens (see No. 7902, &c.), peering forward at the Prince

with an anxious expression. On her l. and on the extreme r. stands a courtier, holding a long staff, wearing a bear's skin, his profile showing through the beast's open jaws. Behind is the back of the throne decorated with a double-headed imperial eagle.

The Prince's debts had driven him to declare his readiness to marry, the only terms on which George III would increase his income. By Aug. 1794 he had promised the King to give up Mrs. Fitzherbert (cf. No. 8485) and marry the Princess of Brunswick. See No. 8673, &c.  
8 $\frac{5}{8}$  × 14 $\frac{15}{16}$  in.

### 8488 FAVORITE CHICKENS, OR THE STATE OF JOHNNY'S FARM-YARD IN 1794

[Hewitt.<sup>1</sup>]

*Publish'd Oct. 1 1794 by R<sup>d</sup> Turton, Manchester & to be had of all the Booksellers in Town & Country.*

Engraving (coloured and uncoloured impressions). John Bull, who resembles George III and wears tattered clothes, stands in his farm-yard scattering guineas with both hands to a flock of standing birds (l.) with the heads and talons of birds of prey; behind the birds stands a (Russian) bear on his hind legs, looking greedily towards the coins. Beside John Bull stands a basket full of guineas, which a horse is eating; on its flank is branded a small white horse of Hanover (cf. No. 8691). In the foreground (r.) the watchdog lies in front of his kennel, chained to the ground. He is the British lion; a Gallic cock stands on his head pecking fiercely at his closed eyes. The farm buildings are dilapidated, the windows broken, the house is on fire.

The 'chickens' are evidently Prussian eagles, greedily devouring the British subsidy, while John Bull is unconscious that his own house is on fire. A satire on the diplomatic and military misfortunes of 1794, see No. 8496, &c. For the burden of subsidies cf. No. 8821, &c. The supposed subservience of British policy to Hanoverian interests was an ancient theme, cf. (e.g.) No. 3087.

7 $\frac{7}{8}$  × 11 $\frac{1}{2}$  in.

### 8489 HOW ARE WE RUINED!

[Collings del., Barlow f.]

*Engraved for the Carlton House Magazine.*

[1 Oct. 1794]

Engraving. *Carlton House Magazine*, iii. 341. A reissue of part of No. 7684, showing three men seated with the *Gazetteer* and *The Times*, one angry, one despondent, one pleased, the last with *Pension* issuing from his pocket. The man behind them regards the wall map, on which *Nootka Sound* and *Pacific Ocean* are engraved as before, but *Toulon* (much misplaced) has been added. The text is a dialogue in which the gains of Santa Lucia, San Domingo, Corsica (see No. 8516), and Guadeloupe, as well as a naval victory (see No. 8469, &c.), are adduced to controvert 'the domestic enemies of Britain' who say that she is ruined. Cf. No. 8496, &c.

6 $\frac{1}{2}$  × 4 $\frac{1}{4}$  in.

B.M.L., P.P. 5448.

<sup>1</sup> E. Hawkins notes: 'his only caricature.'

**8490** A DEPUTATION FROM ONE OF THE POPULAR SOCIETIES OF FRANCE ENDEAVOURING TO PERSUADE JOHN BULL THAT HE CAN DO BETTER WITHOUT A HEAD THAN WITH ONE!!

*G M Woodward Del<sup>im</sup>* [I. Cruikshank f.]

*London Pub Oct 12. 1794 by S.W. Fores N<sup>o</sup> 3 Piccadilly who has just fitted up his Exhibition in an Entire Novel Stile Admittance r<sup>s</sup>, where may be had complete Collections of Caracatures on the french Revolution*

Engraving (coloured impression). John Bull, a stout, grotesque citizen, sits on the edge of his chair (r.) goggling in terror at a deputation of ten headless Frenchmen. The foremost, bending forward politely, holds out a *Plan of La Guillotine*. Others stand behind, *chapeau-bras*; one has a large rolled document under his arm inscribed *Com[mittee] of Public Welfare*. John Bull holds a foaming tankard inscribed *Intire Butt*; the contents of his long pipe fall to the ground from his shaking hand.

The print suggests that the fall of Robespierre (July 27) had made little impression in England: there is no English satire in the collection on the Thermidorian reaction. Cf. No. 8479.

11 $\frac{1}{8}$  × 16 $\frac{7}{8}$  in.

**8491** THE EX-RECTOR OF ST STEVENS. | AND HIS CLERK | IN SOLEMN SUPPLICATION TO THEIR DEITY.

*Pub<sup>d</sup> Oct<sup>r</sup> 13<sup>94</sup> by W Brown N<sup>o</sup> 43 Rupert street,*

Engraving. Fox and Sheridan, as demons, are seated, one in the pillory, the other below him in the stocks, so arranged as to represent a pulpit with the clerk's desk below it. Their hands are posed as if in prayer to the Devil (l.), who faces them seated on an inverted crown which rests on the upper beam of a guillotine inscribed "*In te Spes Nostra*. All three have horns projecting through their bonnets-rouges, and all have barbed tails with the legs and hoofs of a satyr. The Devil is naked, the other two wear coats. Fox sits on a platform supported by spears; he leans forward, his head and hands confined, saying, *The Prayers of this Congregation are desired for one Tooke<sup>1</sup> dangerously Afflicted — In sedition privy conspiracy & Rebellion*. Sheridan, his hoofs thrust through the holes of the stocks, his hands together above an open book inscribed *Fox's Book of Martyrs* (cf. No. 6657), says, *Dear Daddy Deliver us*. The Devil, who holds a sceptre in both hands, looks at him with an anxious scowl.

Horne Tooke had been arrested on 16 May 1794 on account of correspondence which was believed to show that he was engaged with the Corresponding and Constitutional Societies in promoting a rising. A true bill was returned on 6 Oct. against Thomas Hardy, Tooke, and ten others for high treason. In spite of Hardy's acquittal (5 Nov.) Tooke was tried but acquitted (22 Nov.), and the other prosecutions were dropped. Fox protested against measures to repress non-existent or exaggerated sedition, but spoke of the accused persons as his 'personal and political enemies' (this applies particularly to Tooke, author of *Two Pair of Portraits*, see No. 9270). *Parl. Hist.* xxxi. 921-9. For the trials see Nos. 8502, 8624.

10 $\frac{9}{16}$  × 13 $\frac{3}{4}$  in.

<sup>1</sup> The 'e' is scored through.

**8492 HAMPSHIRE FENCIBLES PROTECTING THEIR BACON.**

[I. Cruikshank.]

*Pub<sup>d</sup> Oct<sup>r</sup> 20 1794 by J Aitken N<sup>o</sup> 14 Castle St<sup>t</sup> Leicester Square*

Engraving (coloured impression). An officer in back view (l.), mounted on a large pig, drills a row of five men (r.) similarly mounted, and all in difficulties with their mounts. Three raise their sabres. In the background four men gallop their pigs (r. to l.) in an orderly line. All wear yeomanry uniform.

Similar in intention to No. 8459, the Hampshire hog (cf. No. 6016) taking the place of the Essex calf; see also the Suffolk rats of No. 8597. The Fencible regiments, for home defence, differed from the Militia in not being chosen by ballot. See Fortescue, *The County Lieutenancies and the Army*, 1909, pp. 4, 6; I. H. M. Scobie, *An Old Highland Fencible Corps*, 1914, pp. 3-7.

$8\frac{5}{8} \times 13\frac{3}{8}$  in.

**8493 OPENING THE SLUCES OR HOLLANDS LAST SHIFT**

[I. Cruikshank.]

*Pub<sup>d</sup> Oct<sup>r</sup> 24 1794 by J Aitken N<sup>o</sup> 14 Castle St<sup>t</sup> Leicester Sqr*

Engraving (coloured impression). A line of buxom Flemish women recedes in perspective diagonally from l. to r. across the design, forming the edge of a sheet of water through which French soldiers advance, some aiming their muskets. Copious streams issue from the bared posteriors of the women, producing the water which checks the French advance. In the foreground is a group of three, at the near end of the line: a stout Dutchman (also urinating), in profile to the r., holds a large bottle of *Gin*, to which a stooping woman puts her mouth. Next her a woman facing the water turns her head to the l. The man is smoking hard, a second pipe is thrust through his hat-band. The women are typical Flemings, wearing wide-brimmed hats over lace caps, with necklaces and ear-rings.

After Fleurus (25 June) the Austrians retreated, leaving the British flank bare and forcing the Duke of York to evacuate Antwerp (July) and retire across the Dutch frontier. The Dutch, influenced by the Patriots (cf. No. 7172, &c.), made little attempt at defence and even obstructed the efforts of the British. Eventually the frost neutralized the naturally strong defences, the French crossed the Waal on 14 Jan. 1795, and the hostility of the Dutch, including Orangists, to the English, facilitated the conquest. Fortescue, *Hist. of the British Army*, iv. 300 ff.; Rose, *Pitt and the Great War*, pp. 213-16. See No. 8608, &c. Cf. Nos. 8299, 8327, 8496, &c., 9421.  $8\frac{13}{16} \times 13\frac{1}{4}$  in.

**8494 BILLY IN HASTY GOING TO CONSULT HIS OLD FRIEND CONCERNING THE WAR.***Pub<sup>d</sup> Oct<sup>r</sup> 26 1794 by J Aitken N<sup>o</sup> 14 Castle Street Leicester Square*

Engraving (slightly aquatinted). Pitt, his hair rising in terror, runs in profile to the l. towards the Devil, who stands before the flames of Hell. With his l. hand he throws behind him coins towards the three greedy heads of Cerberus, who is chained to a stone wall on the extreme r. The Devil stands expectantly, holding a long trident. He is naked, with bird's

wings, and the feet of a bird of prey. Above his head flies a winged monster with a barbed tail. On the horizon is a burning town.

The three heads of Cerberus have moustaches, one very long. One paw rests on a purse. He appears to represent the allies, on whom Pitt was squandering money, i.e. a subsidy to Prussia, an allowance to the Austrian commander Clerfayt, a grant to the Dutch (18 Oct.). *Cambridge Hist. of British Foreign Policy*, i. 246–51; Fortescue, *Hist. of the British Army*, iv. 309–10. A satire on the military and diplomatic failures of 1794, see No. 8496, &c. For subsidies cf. No. 8821, &c.  
8 $\frac{15}{16}$  × 13 $\frac{7}{16}$  in.

### 8495 THE REVEREND PHILOSOPHER.

*Engraved for the Carlton House Magazine.*

[1 Nov. 1794]

A reissue, with an altered title, of No. 7887 (1791). Priestley as a revolutionary and atheistic firebrand.

B.M.L., P.P. 5448 (iii. 359).

### 8496 A NEW SONG, WRITTEN BY CAPTAIN MORRIS, ADDRESSED TO JOHN BULL AND HIS NUMEROUS FAMILY.

[? West.<sup>1</sup>]

*Pub<sup>d</sup> Nov<sup>r</sup> 5 1794 by J Aitken N<sup>o</sup> 14 Castle Street Leicester Square*

Engraving (coloured impression). Heading to a printed song of twenty-five verses with a printed title. A bull, John Bull, lies down; two large birds of prey have settled on his back; his expression is one of patient melancholy. One (l.), having a human head with long moustaches (Prussia), grasps each horn in its talons and bites at his head. The other (r.), with the head of an eagle (Austria), bites his back. In the background (l.) a stout John Bull walks in profile to the l., coins pouring from his person for the benefit of a stolid Dutchman, who watches him, smoking a pipe. On the r. a Dutchman kneels to (?) French invaders. The verses are a violent attack on Pitt and his policy:

- [12] Dont you think it's a pretty, political touch—  
To keep shooting your gold in the *damms of the Dutch!*  
Sending troops to be *swamp'd*, where they can't *draw their breath?*  
And buying a load of fresh taxes with death?
- [13] Then, your *friends*, who've been sucking the *sap of your skull*  
Now choose to be fed on your fat, Master Bull!  
Oh! your whisker-mouth'd Prussian's a *Hell of a Bite*  
And your Eagle of Austria's a *damnable kite*.
- [17] Yes; Laurels you have, John, to *tickle your ear*—  
For you've conquer'd a Corsican mountain, I hear;  
And the Carribee Laurels—Oh fortunate lot!  
You've reap'd, and a fine *yellow* harvest you've got.
- [25] Too long, John, I've told you, the helm would break down,  
With this *foul-going Pilot*, that *steers for the Crown*,  
But, I've done; for, *now*, ruin hangs over the elf;  
*So good luck to your King—and long life to yourself.*

The accusations against Pitt, 'this Jenky-nurs'd Jackall' (cf. No. 6801), of aiming at royal power current during the Regency crisis (see No. 7382,

<sup>1</sup> So attributed by E. Hawkins.

&c.) are revived, cf. No. 8480. The policy of war with France is condemned. The self-seeking demands of Prussia and Austria in their relations with England, and the self-regarding inactivity of the Dutch (cf. No. 8299, &c.), were fully known only to the Cabinet. For the West Indian campaigns, with their appalling casualties from yellow fever, see Fortescue, *Hist. of the British Army*, iv. 134-5, 139-40, 156, 326 ff. For the military and diplomatic failures of 1793-4 see Auckland's letter to Pitt (28 Nov.) on 'the disastrous events of the last twelve months' (*Auckland Corr.* iii. 266-75) and Nos. 8425, &c., 8434, 8472, 8477, 8481, 8488, 8489, 8493, 8494; for Corsica, No. 8516, &c. Cf. No. 8672.  
8 $\frac{3}{8}$  × 9 $\frac{13}{16}$  in. Broadside, 17 × 10 $\frac{1}{2}$  in.

**8497 FREEDOM**

15

*Pub<sup>d</sup> Nov<sup>r</sup> 17. 1794 by T Prattent 46 Cloth Fair and J Evans 41 Long Lane West Smithfield London*

Engraving. The interior of a smithy. Four hearty fellows are hard at work; one (r.) at a bench, another at the furnace (l.), while in the background two work together at an anvil. On the l. a stout citizen wearing a hat stands in profile to the l., his mouth wide open, apparently singing:

*Rule Britannia Britannia rules the waves  
Britons never shall be Slaves.* (Engraved below the title.)

6 $\frac{7}{8}$  × 9 $\frac{1}{8}$  in.

**8498 THE RAGE.**

*W. Hintin sculp. [? O'Keefe del.]*

*Published November 21<sup>st</sup> 1794 by H. Humphrey N<sup>o</sup> 37 New Bond Street.*

Engraving (coloured and uncoloured impressions). Mrs. Fitzherbert (l.), stout and matronly, and Princess Caroline of Brunswick (r.), slim and girlish, stand facing each other, the former irate and dishevelled, with clenched fists, the latter surprised but scarcely hostile; the elder woman is caricatured but not the younger. Under Mrs. Fitzherbert's feet are the Prince of Wales's coronet, feathers, and motto. The Princess wears the coronet and feathers, with a short-waisted dress and ribbon sash. Her rival's dress has a pointed corsage. The background is a wall with a striped paper, in the middle of which is a small window framed by heavy curtains. Two oval seascapes hang on the wall: behind Mrs. Fitzherbert a boat with a flag approaches a crowd standing on the shore; behind the Princess a woman standing on the shore holds out her arms to a ship in full sail.

Malmesbury was dispatched in Nov. 1794 to Brunswick to make a formal proposal for the marriage of the Princess to the Prince of Wales (who had already deserted Mrs. Fitzherbert for Lady Jersey, see No. 8485). *The Rage* was a comedy by Reynolds, first played 23 Oct. 1794, cf. No. 8570.

Reproduced, J. Ashton, *Florizel's Folly*, 1899, p. 177.

8 $\frac{3}{4}$  × 11 $\frac{1}{16}$  in.

**8498 A** A water-colour (no title), the original or (perhaps) a close copy of No. 8498.

9 × 11 $\frac{1}{8}$  in.

## 8499 PENANCE FOR PAST FOLLY.

*W. Hintin sculp<sup>t</sup> [? O'Keefe del.]*

*Published Nov<sup>r</sup> 21<sup>st</sup> 1794 by H. Humphrey N<sup>o</sup> 37 New Bond Street.*

Engraving (coloured and uncoloured impressions). Mrs. Fitzherbert, a weeping penitent, kneels before a priest (l.) seated in profile to the r., who holds up a birch-rod and points an accusing finger. He says:

*You know I am your priest, & your Conscience is Mine,  
And you know you have been Wicked & that is a bad Sign.*

His head is tonsured, the hair resembling a garland. He wears an embroidered cope over elaborate robes, with bare feet and sandals, and sits in an ornate chair on the back of which is a crown. The crown and some resemblance to George III suggest that he may be intended for the King. Mrs. Fitzherbert holds a rosary in her r. hand, and puts a handkerchief to her face, looking away from the priest. Behind her is an altar with two candles.

For Mrs. Fitzherbert, Lady Jersey, and the Princess of Brunswick see No. 8498 and index.

Reproduced, Fuchs und Kind, *Die Weiberherrschaft*, i. 241.

10½ × 13½ in.

8500 WONDERFUL EXHIBITION!!!  
SIGNOR GULIELMO PITTACHIO

['Copied from the Courier, Friday, Nov. 28, 1794.] Sold by all News-carriers.'

Printed sheet in the manner of a play-bill with a woodcut of Pitt from the block used in No. 8375. His head is in profile to the r., holding a handbell in his l. hand, in his r. a sheaf of papers headed *Wonderful!* The text (abridged, capitals, &c., not reproduced): 'The sublime wonder of the World!!! Condescends to inform the Public . . . that he has now opened his Grand Hall of Exhibitions at Westminster, with a grand display of his astonishing and magnificent Deceptions . . . First—The Signor will bring forward a Magical Alarm Bell, at the ringing of which the Company shall become Mad or Foolish.

Secondly—He will produce his justly celebrated curious spy glasses which distort and misrepresent . . . and occasion . . . a sudden and social dismay; such as has never before been witnessed in this Country. . .

Fifthly—He will make some Marvellous Experiments upon his own Memory, By forgetting the most Material Incidents of his own Life. . .

Sixthly—By his Oratorical Efforts, he will in the Course of a few Minutes persuade the greater Part of his Audience . . . to give him three cheers and nominate him the Heaven-born Conjuror, . . .

The whole to conclude with a Dramatic Piece in one Act, called The Humbug; or John Bull a Jack Ass . . . Signor Pittachio will close his Wonderful Performances by exhibiting his own Person on The Tight Rope. For the Benefit of the Swinish Multitude.

Vivat Rex et Regina.'

Two woodcut impressions of the Royal Arms decorate the page.

A satire on Pitt's policy of repression and the proceedings (cf. No. 8491) against members of the London Corresponding Society (see No. 9189, &c.) and others. It also reflects military and diplomatic failures, cf. No. 8496, &c. Pitt is accused of forgetting that he had advocated Parliamentary Reform (cf. No. 8635, &c.). Burke's unfortunate phrase gave

much copy to the radical press, e.g. *Politics for the People, or Hog's Wash*, the publisher Eaton (see No. 8339) being tried for a seditious libel, 24 Feb. 1794, for a fable by Thelwall included in it, when counsel for the Crown apologized for the words 'Swinish Multitude' as escaping 'in the heat of debate in parliament' (actually in Burke's *Reflections*, see No. 7675, &c.). *State Trials*, xxiv. 1019. Spence published *Pig's Meat; or Lessons from the Swinish Multitude by the Poor Man's Advocate*, 1793, 4, 5, for which he was imprisoned without trial 17 May to 22 Dec. 1794. See Nos. 8358, 8365, 8425, 8628, 8655, 8696, 8707, 8712, 8949, 9230, 9271. Cf. also a song, *Burke's Address to the "Swinish" Multitude!* (B.M.L., 806. k. 16/119) beginning: 'Ye vile Swinish Herd, in the Sty of Taxation'. For the *Courier* see No. 9194, &c.

Reprinted, *Spirit of the Public Journals for 1797, 1798*, pp. 391-3. See also a similar attack on Pitt: '*Grand Exhibition . . . from the Telegraph*', *ibid.*, pp. 387-90. 16 $\frac{7}{8}$  × 10 $\frac{1}{4}$  in.

**8500** A. An earlier edition, without the Royal Arms and the final phrase relating to the 'Swinish Multitude'.

B.M.L., P.P. 806 k. 1/26.

**8501** ANCIENT MODES OF MANNING THE NAVY.

[Collings del. Barlow f.]

[1 Dec. 1794]

Engraving. *Carlton House Magazine*, iii. 425. A reissue of the l. part of No. 7753, showing a press-gang at work, one man kneeling to implore mercy, another dragged off by his neckcloth. The text asserts that very little force has been used to recruit the navy during the present war, augmented rewards having been sufficient. A contrast is drawn with the ancient methods depicted. See No. 8447. 6 $\frac{3}{8}$  × 3 $\frac{7}{8}$  in.

B.M.L., P.P. 5448.

**8502** COOL ARGUMENTS!!!

I C [Cruikshank.]

*London Pub by S W Fores No 3 Piccadilly December 13 1794*

Engraving. A portrait (not caricatured) of Erskine in wig and gown leaning forward and to the l., his l. hand on his hip, holding up in his r. hand a brief inscribed *Treason*. He looks fixedly before him, frowning slightly.

Erskine's successful defence of the persons prosecuted for constructive treason in 1794, see No. 8491, &c., gained him much fame and popularity. See Twiss, *Life of Lord Eldon*, 1844, i. 268. He defended the prisoners free of charge, see his letter to the Corresponding Society, B.M. Add. MSS. 27813, fo. 3. The title probably satirizes his rhetorical appeals to the jury. See Nos. 8264, 9208, 9282, 9343. 15 × 10 $\frac{5}{8}$  in.

**8503** VILLAGE CAVALRY PRACTISING IN A FARM-YARD.

G. M. Woodward Inv<sup>t</sup> [Rowlandson f.]

*Publishd Decem<sup>r</sup> 18. 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Mounted yokels, riding r. to l., make havoc in a farm-yard. One only wears uniform; he shouts at them from



the r., with upraised hand. A man riding a horse with blinkers fires a blunderbuss, shutting his eyes; he damages a pigeon-house and kills pigeons. He is riding up to a well in which a terrified man has sought shelter, clutching the rope and looking over the top. Two other inexperienced horsemen use clubs, one a flail, one a pitchfork. A witch-like old woman holding a broom lies on her back; her basket of cocks and hens has been overturned and the birds escape. A bull and a bulldog face each other belligerently. In the background (l.) a fierce engagement between farmers, labourers, and horsemen is in progress.

One of many satires on the militia, yeomanry, and fencibles, see No. 8459 and index.

Grego, *Rowlandson*, i. 324.

8 $\frac{1}{8}$  × 18 in. The r. portion of the print, c. 8 $\frac{1}{2}$  in., has been torn off.

### 8504 AN UNWELCOME VISIT.

*Woodward del.* [Rowlandson f.]

*Publi<sup>d</sup> as the Act directs by S.W. Fores N<sup>o</sup> 3 Piccadilly Dec<sup>r</sup> 26. 1794*

Engraving (coloured impression). A stout John Bull sits in an arm-chair holding a long pipe in his l. hand which rests on a circular table beside a glass and bottle of *Coniac*. He looks up with an anxious scowl at an elderly man who stands (r.), saying, *I'am come again about the Taxes Sir—if agreeable to you to discharge them*. The tax-collector holds a large open book, *New Taxes for the Year 1796*,<sup>1</sup> in which he writes with his l. hand. He wears a hat in which a pen is thrust, an ink-bottle hangs from a button, in each pocket of his greatcoat is a large book, one being *Additional Taxes on Window Lights*. Under his arm is another large book: [*T*]axes Receipts Taxes. Beside the taxpayer sits a dog, who glares up at the tax-collector with an expression resembling that of his master.

A satire with little application to actual taxes. Pitt's budget of 1794 was uncontroversial. *Parl. Hist.* xxx. 1353–62. There was, however, in 1794 a new tax on crown or plate glass, described as an article of luxury. *Ibid.*; see No. 8425. The window-tax on houses with less than seven windows was repealed in 1792 (cf. No. 8065) and rates were not raised till 1797, while dairies were exempted in 1796. Dowell, *Hist. of Taxation*, ii. 210 f. 9 $\frac{1}{2}$  × 13 $\frac{1}{4}$  in.

### 8505 BAD NEWS UPON CHANGE.

*Woodward del.* [Rowlandson f.]

*Publish'd as the Act directs Dec<sup>r</sup> 28<sup>th</sup> 1794 by S.W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). The interior of the Royal Exchange, showing part of two sides of the arcaded quadrangle, and the statue from the waist downwards of Charles II (by Grinling Gibbons) on a high pedestal surrounded by an iron railing. It is crowded with men, talking in couples, or walking off in deep dejection. All are elderly and caricatured and their dress is old-fashioned; one has a Jewish profile.

There was a fall in the stocks during Dec., the 3- and 4-per-cent. Consols reaching the lowest point for the year. *Ann. Reg.* 1794, p. 342\*. Cf. No. 8496, &c.

Grego, *Rowlandson*, i. 325.

8 $\frac{5}{8}$  × 12 $\frac{7}{8}$  in.

<sup>1</sup> The last figure is doubtful.

**8506** CITIZEN SKIRVING*I. Kay fecit 1794*

Engraving. Design in an oval. H.L. portrait of a plainly dressed man looking to the r., standing behind a table on which are writing-materials. In his r. hand is an open book; his r. arm rests on a long document and a pile of three books. Beneath the title: *Secretary to the British Convention | A Tried Patriot and an Honest Man*. Used as a frontispiece to James Robertson's edition<sup>1</sup> of *The Trial of William Skirving* (B.M.L. 1131. i. 14/3) and probably a representation of Skirving at his trial for sedition, 6 and 7 Jan. 1794, when he defended himself. The British Convention was the name assumed by the third General Convention of the Friends of the People which met in Edinburgh on 19 Nov. 1794. See Veitch, *Genesis of Parliamentary Reform*, 1913, pp. 243 ff.; W. P. Hall, *British Radicalism, 1791-1797*, 1912, pp. 182 ff.; *Parl. Hist.* xxxi. 865 ff.; Meikle, *Scotland and the French Revolution*, 1912, pp. 140 ff.; Cockburn, *Examination of Trials for Sedition in Scotland*, i. 222 ff. Cf. Nos. 8362, 8424, 8507-12. 'Collection', No. 267. Kay, No. ccclix.

3 $\frac{3}{4}$  × 2 $\frac{13}{16}$  in.**8507** CITIZEN MARGAROT*I. Kay fecit 1794*

Engraving. Design in an oval. Margarot (H.L.) stands directed to the l., r. arm outstretched oratorically, the hand cut off by the l. margin. His l. arm rests on books: *Magna Charta, Bill of Rights, Government always improveable, Original Power of the People*. On the table or shelf in front of him are also writing-materials and other books: *Hanging Judges, Sedition, Universal Suffrage*. In his l. hand is a sheaf of MS. inscribed: *Did you not say that the Mob would be the better for losing a little blood!* Beneath the title: *Delegate from the London Corresponding Society to the British Convention*. (See No. 9189, &c.)

Margarot (see No. 8424) is evidently depicted conducting his own defence in court, when tried for seditious practices in Edinburgh, 13 and 14 Jan. 1794. He opened by attacking the judges: 'My lords, we all know that Cambyses ordered an unjust judge to be flayed. . . .' His speech of four hours to the jury, according to Braxfield's summing up, 'was sedition from beginning to the end'. *State Trials*, xxiii. 603-778. He, Gerrald, and Sinclair were the delegates from London to the British Convention, Browne the delegate from Sheffield and Leeds. He was sentenced to transportation for fourteen years. See Cockburn, *op. cit.*, ii. 1-33.

'Collection', No. 269.

Oval, 3 $\frac{3}{4}$  × 2 $\frac{7}{8}$  in.**8508** JOSEPH GERRALD*I. Kay 1794.*

Engraving. Design in an oval. A bust portrait in profile to the r. on a dark background, simulating a cameo. Above the oval: OMNE SOLUM FORTI PATRIA. Used as frontispiece to the shorthand *Trial* of Gerrald (revised by Gerrald), published by James Robertson,<sup>2</sup> Edinburgh, sold in London

<sup>1</sup> Printed and sold for William Skirving and prefaced by an Address to the Public by himself.

<sup>2</sup> Sentenced 18 Mar. 1793 to six months' imprisonment for printing and publishing a seditious libel. *State Trials*, xxiii. 79 ff.

by D. I. Eaton, see No. 8500, and others (B.M.L., T. 108/1). The Preface ends: 'When it is considered that in a matter of so much moment to the rights, liberties, and privileges of every Briton, as this celebrated trial involves . . . it is presumed that no blame can be attached to the Publisher, whose aim has been to have the Trial impartially stated and accurately laid before the Public.' The trial was on 3, 10, 13, 14 Mar. before Braxfield, Gerrald being sentenced to fourteen years' transportation. He actually wore French costume (Cockburn, op. cit. ii. 43), not here depicted. See *ibid.* ii. 41-132. Beneath the title: *A Delegate to the British Convention* [see No. 8506].

'Collection', No. 268.

Oval,  $3 \times 2\frac{1}{8}$  in. Pl.  $4\frac{1}{16} \times 3\frac{7}{16}$  in.

## 8509 CHARLES SINCLAIR.

*I. Kay fecit 1794*

Engraving. Design in an oval. Bust portrait of a distinguished-looking man in profile to the l., on a dark background, simulating a cameo or medallion. Above the design: *Les privilèges finiront, mais le peuple est éternel*. Beneath the title: *A Delegate to the British Convention*.

See No. 8506. Sinclair was arrested and indicted with Skirving and others on a charge of sedition, but was not tried. He was a delegate from the Society of Constitutional Information, see *State Trials*, xxv. 216-20. He was one of three whom the Directory intended to nominate (Jan. 1798) as a 'Scotch Directory' after a successful invasion. *Hist. MSS. Comm., Dropmore MSS.* iv. 69 f. A H.L. portrait of Sinclair at the bar is 'Collection', No. 187.

'Collection', No. 185. Kay, No. ccxxxvii.

$3 \times 2\frac{1}{8}$  in.

## 8510 CITIZEN M. C. BROWNE.

*J Kay fecit 1794.*

Engraving. Design in an oval. A bust portrait in profile to the r. and on a dark background, simulating a cameo, of a stout middle-aged and well-dressed man wearing spectacles. Beneath the title: *Delegate from the Sheffield & Leeds Const<sup>t</sup> Soc<sup>s</sup> to the British Convention*. Above the oval: *Dulce et decorum est pro Patria mori*.

William Cammage gave evidence at Thomas Hardy's trial that he had taken £10 from Sheffield and £10 from Leeds to Edinburgh for Matthew Campbell Brown (their delegate) apparently for his defence. *State Trials*, xxiv. 589-90. Said by Paton to have introduced most of the 'obnoxious republican phrases' of the Scottish Convention in 1793, but see Meikle, *Scotland and the French Revolution*, p. 144 n. Apparently one of those who were arrested but discharged without trial. Probably the author of the pamphlet, *A leaf out of Burke's Book: being an epistle to that Rt. Hon. gentleman in reply to his letter to a Noble Lord, on the subject of his Pension*, 1796 [cf. No. 8788]. See No. 8506.

'Collection', No. 186. Kay, No. ccxxxi.

Oval,  $3\frac{1}{16} \times 2\frac{1}{8}$  in. Pl.  $5 \times 3\frac{5}{8}$  in.

**8511** ROBT WATT

*I.K. fecit 1794*

Engraving. Oval bust portrait of Watt in profile to the r. He is neatly dressed, his hair in a small queue. Beneath the oval are two crossed pikes, between them a spear-head.

Watt, with Downie, see No. 8512, was convicted of high treason in Edinburgh, Aug. and Sept. 1794. He had ordered pikes to be made and some were discovered in his house. He confessed his scheme for a simultaneous rising in Edinburgh, Dublin, and London, and was executed on 15 Oct. *State Trials*, xxiii. 1167-1403. See Kay, i. 354 n.

'Kay's Caricatures', No. 200.

$4\frac{3}{4} \times 3\frac{1}{16}$  in. Oval,  $3 \times 2$  in.

**8512** DAVID DOWNIE.

*I. K fecit*

Engraving. Oval bust portrait of Downie in profile to the l. His hair falls on his coat-collar.

Downie was Treasurer to the 'Committee of Ways and Means', formed after the dispersal of the British Convention to organize a rising, and paid for the pikes which Watt ordered, see No. 8511. He was a respectable goldsmith of some standing in Edinburgh. He was found guilty of high treason, 6 Sept., but pardoned on condition of leaving the British dominions. *State Trials*, xxiv. 1-200.

'Collection', No. 188. Kay, No. cxli.

Oval,  $3 \times 2$  in.

**8513** EDINBURGH ROYAL VOLUNTEERS.

*I Kay 1794*

Engraving. An officer (r.), Col. Patrick Creighton (the adjutant), standing in profile to the l., his r. arm and forefinger extended, drills a body of stout volunteers who march (r. to l.) in a serried triangular mass in the middle distance. Behind (r.) a stout officer, Captain Coulter, stands in profile to the l. with drawn sword. Three men march stiffly from r. to l. In the background a body of volunteers, described as the awkward squad, stands full-face. The men are conspicuous for civic portliness, and the neatness and uniformity of their dress, in contrast with contemporary satires on English militiamen, &c., cf. No. 8503.

The Edinburgh Volunteers were embodied in 1794, paying their own expenses and entry-money, the Lord Provost being Colonel *ex-officio*. They were styled the Bellygerents by their serjeant-major. Kay, i. 236-41; ii. 44. The Scottish Volunteers, and especially those of Edinburgh, were (until 1802) political rather than military bodies, their object being to repress sedition. Meikle, *Scotland and the French Revolution*, pp. 148, 153-4, 214. In this they resembled the London Volunteers, especially the Light Horse Volunteers of London and Westminster, whose regulations were used by the Royal Edinburgh Volunteer Cavalry. Collyer and Pocock, *Hist. Record of the Light Horse Volunteers*, 1843, p. 91. (See No. 8476.)

Other etchings by Kay of Volunteers are Kay, Nos. xcvi, cxvii, cxxxviii, cclxxx, and Nos. 8731, 8733, 8734.

'Collection', No. 183. Kay, clv.

$7\frac{3}{8} \times 4\frac{7}{8}$  in.

**8514** A LIST OF THE REGICIDES, WHO VOTED IN THE NATIONAL CONVENTION, FOR THE MURDER OF LOUIS XVI. KING OF FRANCE, AND THEIR FATE. [c. Dec. 1794]

London, printed for the Author, by H. Reynell, No. 21 Piccadilly, and sold by S. W. Fores, No. 3, Piccadilly, near the Hay-market.—Price three shillings.

Engraving, partly aquatinted (coloured impression). Pasted to a list printed in four black-bordered columns, the (printed) title as above. Fortune, blindfolded, with winged feet, pushes her wheel on the summit of the globe, which emerges from clouds and is decorated by three large fleur-de-lis. She runs in profile to the r., her draperies floating behind her. On the lower l. circumference of the wheel, about to move upwards, are a crown and a cross; on its summit are two papers inscribed *Tallien* and *Merlin*. On the r., and beginning to descend, is a bonnet-rouge. On the lower r. circumference, about to be crushed, are papers inscribed *Collot d'Herbois* and (almost at the lowest point) *Barrere*.

Each column is again divided into four, headed: 'Names', 'Departments', 'When arrested', 'Fate'. Beneath this long list are two shorter ones: 'A List of those, who, without having Voted for the King's Murder, have made themselves eminent in the French Revolution, and have been recompensed', i.e. have been guillotined or have committed suicide. This is followed by a list of 'French Republican Generals, who have received a reward for their services, during the French Revolution'. Most have been guillotined, others have died by suicide or otherwise, some have merely been arrested. 'Dumourier' appears as 'Deserter'.

Cf. No. 8340. The last date is 19 Dec. 1794, the death of Isambert. A supplement is announced 'every Three Months'.  
7×16½ in. Whole sheet, 34¼×19 in.

**8515** FARMER LOOBY MANURING THE LAND. [? 1794]

Woodcut (coloured impression). George III stoops in profile to the l., his breeches lowered, his hands together. On the extreme l. is part of a tree. Beneath are printed two verses:

Is Looby only fit  
To dung the verdant plain?  
Yes, Looby has got wit  
to sack the golden grain.

*A Toast*

May every Tyrant fall from power and state,  
To be made Ploughmen quickly be their fate;  
But that some care of these fine Lads be taken  
May Kate be made to boil their broth and bacon.

Kate presumably connotes Catherine II. A savage attack on George III, comparable with Nos. 8365, 8516. For the King as a farmer cf. No. 6918, &c. A crude and cheap print probably sold for a penny.  
5½×6½ in.

**8516** PLAN OF MUD ISLAND, OFF THE KINGDOM OF CORSICA. [? 1794<sup>1</sup>]

Engraving (coloured impression). A bust of George III in an oval medalion, the profile (l.) an obtuse angle, the face blank, giving an impression

<sup>1</sup> 'Famine' would suggest the year 1795.

of complacent imbecility. The background is shaded to simulate a cameo. From behind the medallion two figures look out: *Averice* (l.), a hag with pendent breasts and serpents for hair, leans forward in profile to the l., holding up a money-bag. On the r. is *Famine*, a thin man wearing a shroud; both are shouting.

This is described by Huish as one of the most severe caricatures against the King ever published; 'not more than twenty copies . . . were sold, the plate having been privately purchased'. (See, however, No. 8365, &c.) It satirizes the occupation of Corsica in 1794 and the acceptance of the offer of the crown to George III (when he was solemnly proclaimed King). It was evacuated in Oct. 1796. See J. H. Rose, *Pitt and Napoleon*, 1912, pp. 60 ff., and Nos. 8496, 8599, 8626, 9157, 9231. For discontent in England cf. Nos. 8500, 8664, &c. For the King's supposed avarice see No. 7836, &c. For a similar attack on the King cf. No. 8652.  $5\frac{3}{16} \times 7\frac{1}{8}$  in. (pl.). Oval,  $4\frac{1}{4} \times 3\frac{5}{8}$  in.

### 8517 LE CHARLATAN POLITIQUE OU LE LÉOPARD APPRI-VOISÉ. [c. 1794]

Engraving (coloured impression). A French print. On the sea-shore the English leopard (*L'Angleterre*) stands on a platform which rests on a pile of casks and bales. On his back sit the royal family. His nose is held by Pitt, who stands (l.) on high stilts and in his l. hand extends horizontally a long sceptre. Pitt, the leopard, and its riders are burlesqued; the animal's tail extends to the margin of the design, and nine members of the family are supported on it. Pitt is very thin; his hair rises on his head in terror (cf. No. 8434). *George* sits next the animal's neck, wearing spurred riding-boots and a crown, which is falling from his head; he flourishes a staff with the head, cap, and bells of a fool, turning his head in profile with a melancholy expression. *Charlotte Femme de George* sits beside him, full-face, hunched together with folded arms; her fingers are sharp talons. Next, straight and lank, his feet nearly reaching the ground, is *Yorck*, weeping copiously, a finger to his eye; he holds with his l. hand the hilt of a large sword whose point is bent up in a hook (cf. No. 8341). Behind him sits astride the *Femme d'Yorck*. Next sits the [Prince] *de Galle* wearing a large hat, less caricatured and less distressed than the others. The remaining nine on the leopard's tail are styled *les Enfants de George* [bis], and have little relation to the age or sex of the princes and princesses. The first and third wear long trousers and gnaw at large (?) loaves with fang-like teeth. The second is a young woman drinking from a bottle; the fourth resembles her on a smaller scale; the fifth is a boy drinking from a bottle. Behind him sits a boy in trousers gnawing a loaf. The last three are naked infants, one with a bottle, one with a loaf. All the royal children except the Prince of Wales have long ass's ears.

The bales and casks which support the leopard are spilling out their contents. On the ground, l. and r., are two brawny Frenchmen, each inscribed *Sans-culotte Français*, not caricatured, but wearing sabots, a bonnet-rouge, and having the naked thighs of the sansculottes in English caricature. One (l.) kneels in profile to the r., sawing through one of Pitt's stilts. The other (r.) stands in profile to the l., hauling a rope which is attached to a bale supporting the leopard's platform. Two other sansculottes in the middle distance approach the sea, one carrying a bale, the other rolling a barrel. A boat waits to take the goods to a ship in full sail:

*Vaisseau de la République Française.* She is of a curious square shape, the head of Liberty symbolizing the French Republic forming the bows.

The date is evidently before the marriage of the Prince of Wales. The Duke of York mourns military disasters, see No. 8496, &c. For the theme of the imbecile King and the domineering Minister cf. No. 8464, &c. For the (supposed) loss of commerce cf. Nos. 5724, 5726, 5859, &c. (Dutch and French prints on the American War.)

de Vinck, No. 4388.

*L'Echafaudage prêt à crouler de la puissance britannique,* Blum, No. 599, is a similar subject (? the same with another title). Chaudet, the artist, was ordered by the Committee of Public Safety, 7 Germinal, An II, a payment of 1,440 livres for 1,200 impressions.  
18 × 23 $\frac{3}{8}$  in.

### 8518 FOX ET PITT.

*dess. à Londres. Gravé a Paris par Adam  
à Paris Chez Depeuille Rue des Mathurins St' Jaque. Deposse ala  
Biblioteque [sic].* [? 1794]

Stipple. Design in a circle. Profile masks of Fox (l.) and Pitt (r.), back to back. Fox, scarcely caricatured but a poor portrait, smiles; Pitt, caricatured, weeps with drawn-down mouth. Beneath the title:

*Il est bien tems Mons Pitt de pleurer quand Fox rit.  
L'orsque les Français de toi seront en face  
Bon Dieu qu'elle grimace  
feras-tu donc alors? quel sera ton dépit!  
Trompé dans ton attente,  
Pour ton pays, qu'en résultera t'il?  
Une descente,  
Ainsi-soit-il.*

The satire may relate to a vague threat of invasion, such as that of 1794 (see No. 8432), and to British disasters, cf. No. 8496. For the reactions of the Opposition to victory and defeat cf. No. 9248, &c.

de Vinck, No. 4383. Outline copy, reversed, Jaime, ii, Pl. 55 *bis*.  
Diam. 4 $\frac{15}{16}$  in.

## PERSONAL AND SOCIAL SATIRES

8519 BLESS THEE BOTTOM, BLESS THEE—THOU ART TRANSLATED

Shakespeare

[I. Cruikshank.]

Pub<sup>d</sup> Jan<sup>y</sup> 1 1794 by S W Fores N<sup>o</sup> 3 Piccadilly

Engraving. Bottom sits in an arm-chair directed to the l., wearing spectacles on his ass's forehead. In his r. hand is a piece of charcoal in a holder, in his l. is a paper, which he is studying. Above his head is etched *Apollo*. On the l. stands a man looking over Bottom's shoulder, his fists clenched. Behind (r.) two students (seated) draw from the antique, a nude male statue on a pedestal just above the level of their heads. Below the title:

W—hen Phidias or Raph'el shall chuse to repair,  
I—ncog to our fine modern Artists' jam'd School,  
L—ost in wonder to see stuck in Genius's Chair  
T—he Block which now fills it) a formal old Fool—  
O—ff again with this sneering Remark they will go  
N—o marvel your Pupils old Friend are so so"

ƷP

Wilton, the sculptor (1722–1803), indicated by the acrostic, was Keeper of the Royal Academy from 1790 till his death. The standing man has been identified (A. de R. iv. 129) as 'Secretary'. John Inigo Richards (see *D.N.B.*) was Secretary to the R.A. By the 'Instrument' of Institution (1768) the Keeper was (and is) in charge of the Schools of Design. W. Sandby, *Hist. of the Royal Academy*, 1862, i. 51.

9½ × 8⅜ in.

8520 DIOGENES ALIAS A. B IN TON LOOKING FOR AN HONEST LAWYER!!!

I.C [Cruikshank.]

London Pub<sup>d</sup> by P. Roberts 28 Middle-Row, Holborn [? 1794<sup>1</sup>]

Engraving (coloured impression). A well-dressed man (not caricatured) stands holding out a lantern in his l. hand. He turns his head in profile to the r., his r. hand extended. He wears a round hat, swathed neck-cloth, double-breasted waistcoat, long closely fitting breeches with half-boots.

Lord Abingdon made a speech on 17 June 1794 on 'Pettifogging Attornies', a tirade against Mr. Thomas Sermon, who had declined to continue to act as his solicitor ('black as this *qui tam* gent. is . . . he is not half so black as those rotten limbs of the law . . . who have aided and assisted him . . . but let them and him know, that unprofessional as I am, they will find me more than a match for them'). This he sent to the newspapers, some of which printed it, in one case at a charge of £4. 4s. od. He was tried on a criminal information in the King's Bench, Erskine appear-

<sup>1</sup> The imprint may have been added later.



ing for Sermon. He was convicted (6 Dec. 1794) and on 12 Jan. was sentenced to three months' imprisonment in the King's Bench and a fine of £100. *Parl. Hist.* xxxi. 932-5; *Lond. Chron.* 5 July 1794, &c.  $11\frac{1}{2} \times 7\frac{1}{2}$  in.

### 8521 SYMPTOMS OF LEWDNESS, OR A PEEP INTO THE BOXES.

*IC* [Cruikshank.]

*London Pub: May 20<sup>th</sup> 1794 by S. W. Fores N 3 Piccadilly who has just fitted up his Exhibition in an Entire Novel Stile admittance 1<sup>sh</sup> NB folios of Caracature lent out*

Engraving. Lady Buckinghamshire (l.) (formerly Mrs. Hobart, see vol. vi) and Mrs. Fitzherbert (r.) seated in an opera box, indicated only by the ledge on which the latter rests her l. hand, which holds an opera glass. Both wear dresses whose décolletage shows the breasts and reaches a point at or below the waist, and both wear trellis-work necklaces; from that of Mrs. Fitzherbert hangs a miniature of the Prince of Wales. They wear caps trimmed with a single ostrich feather curling forwards over the face. Mrs. Fitzherbert gazes fixedly to the l.; in her l. hand is a play-bill: *All for Love . . . As you like it*. Lady Buckinghamshire, who partly covers her décolletage with a fan, turns her head in profile to the r., looking fixedly at her companion. After the title: *NB in a few days will be given a Peep into the Pit the Naked Bodies of those women who had committed suicide in Rome were Exhibited as a Public spectacle. this had such an effect on the Delicacy of the roman Ladies that suicide was ever after unknown among them. No so with the English Ladies; instead of being shocked at the sight of each others Naked Body they strive who shall shew most of their own.*

Cf. No. 8571, &c. For Mrs. Fitzherbert and *All for Love* cf. No. 6930.  $9 \times 13\frac{1}{2}$  in.

### 8522 THE TETBURY DUEL OR THE BULLY BROUGHT DOWN

*Cruikshank 1794*

*London Pub Oct' 17 1794 by S W Fores N 3 Piccadilly and to be had at Tetbury Glouster and every Town in the County*

Engraving (coloured impression). A scene on a race-course, horses galloping in the background. Amused spectators crowd to watch a duel: a man in riding-dress (r.) lies on his back, his smoking pistol falling from his hand, saying, *I have not Killed him by God*. In the middle distance a man stands full-face, his arms folded, a cocked pistol in his r. hand, saying, with a smile: *Don't be frightened Squire Stand up like a Man & receive my fire*. Two balls fly past his head. The spectators are in rows bordering the line of fire. On the r. are four mounted men, the nearest a jockey, saying, *he has got the staggers*. On the l. the nearest figure is a grotesque jockey with a profile like that of Punch, his saddle slung from his shoulders, who stands grinning down at the fallen duellist. Behind him is a man on horseback saying, *The coward wou'd have Twenty Paces!!!*. Other men peer forward.

In the background is a scene which explains the quarrel. The 'Squire' kneels with clasped hands at the feet of his antagonist, who raises his whip.

A lady takes the latter's arm. The kneeling man says: *I humbly ask this Lady's Pardon & if you will forgive me this time, I will never do so any more.*

'Brought down' appears to be a pun on the duellist's name.

8¼ × 14¾ in.

### 8523 A LACK WATER CANAL

[c. Feb. 1794]

[? I. Cruikshank.]

Engraving (coloured impression). On each side of a canal stands a parson holding aside his gown to direct a gush of water into the canal, on which is a masted barge drawn by a team of horses. They face each other in profile. One (l.) says: *If we cannot use the Springs of the Irk we will use Our Own.* Behind him a signpost points (r.) to *East ham*. The other says: *We defy the Mill Owners! Brother we must have a Patent.* Behind him is a signpost: *To Rochdale*. In the background (l.) is a ruinous church. Beneath the title: *A new mode of Supplying a Canal with water where it cannot be obtained without Injuring the Mill Owners.*

The Rochdale Canal Bill was petitioned against by owners of mills on the Roach, Irwell, and Irk. The Bill was supported by petitions of 'Gentlemen, Clergy . . .' and mill-owners; it was passed on 4 Apr. 1794. *Commons Journals*, xlix. 20, 156, 162, 265 (24 Jan., 12, 13 Feb., 3 Mar. 1794). Cf. No. 9131, &c.

6¾ × 9¼ in.

### 8524 PARSONIC PIETY

I C [Cruikshank.]

*London Pub: Jan 20 1794<sup>1</sup> by S W Fores N<sup>3</sup> Piccadilly where may be seen a compleate model of the Guillotine, the Head and hand of Count Streuensee & the Largest Collection of Caracaturs in the World*

Engraving. A design in two compartments. On the l. is the interior of a church, the pulpit in the foreground (l.) with the head of the clerk below. In the background are the pews in the body of the church and a gallery with a congregation (freely sketched). A good-looking young parson stands in the pulpit, his eyes raised sanctimoniously. Beneath the design: *Good Precepts | do as I say.*

On the r. the parson, very drunk and dishevelled, is leaving a brothel, his arm round the waist of a prostitute with whom he has exchanged hats. He flourishes a cane; his pockets hang out empty; from them fall playing-cards and a *Book of Common Prayer*. The girl has picked his pocket and holds out his watch and seals to a woman in the open doorway (r.) behind her. Over the door: *Dealer in Spiritual Liquor*, and beside it: *Lodging for Gentlemen*. In the background under an arcade which indicates the Piazza, Covent Garden, a watchman walks with a lantern. Beneath the design: *But bad Examples | —not as I do—*. No. 9647 has the same title.

8¾ × 14¾ in.

### 8525 THE FLESH AND THE SPIRIT.

[I. Cruikshank.]

*Pub<sup>d</sup> Sept<sup>r</sup> 26 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A very fat man sits (l.) at a dinner-table holding a knife and fork and about to take a mouthful. He gazes

<sup>1</sup> The 4 may have been etched over another figure.

apprehensively at his wife (r.), who has risen from the table, overthrowing her chair and a bottle of *Gin* whose contents stream to the ground. She leans forward, clenching her outstretched r. fist, a glass in her l. hand, shouting, *You Think indeed!! You Brute, I wonder at your Impudence, never was so Mild so Meek a Temprd Woman so Ill used as I am, & all because I'm the most Tender Affectionate Wife living, but I wont be treated so I wont no, I'll tear your Eyes out first, I know what you want, to set me in a Passion you do, but I wont be in a Passion to please you, you Cross Ill Temperd Quarrelsome, Passionate Wretch.* On the table are a joint of beef (opposite the man), pudding, a bottle of *Brandy* (next the woman). On the ground at her feet are a broken glass and a knife. They face each other in profile, as do the couple in a picture behind her head: a virago (r.) threatens a thin and trembling man with a broom.  
8 $\frac{3}{4}$  × 13 in.

**8526 THE SPECIOUS ORATOR.**

*R. Dighton. 1794.*

*Pub by R Dighton March 25 1794*

Engraving (coloured impression). A H.L. portrait of Christie standing in his auctioneer's rostrum, the upper part of which forms the base of the design. He leans insinuatingly to the l., his head in profile, spectacles on his forehead, his hammer delicately raised. Beneath the design: *Will your ladyship do me the honor to say £,50-000 | —a mere trifle—a brilliant of the first water. | an unheard of price for such a lot, surely.* Cf. No. 6101 (1782).

Reproduced, H. C. Marillier, "*Christie's*" 1766 to 1925, 1926, p. xii; H. M. Hake, *Print Collector's Quarterly*, xiii. 136.

6 $\frac{1}{2}$  × 5 $\frac{3}{8}$  in.

**8527 HAMLET IN SCOTLAND.**

*Drawn & Etch<sup>d</sup> by R Dighton. 12 Charing Cross Pub<sup>d</sup> Dec<sup>r</sup> 6<sup>t</sup> 1794.*

Engraving (coloured impression). The enormously fat Stephen Kemble, as Hamlet, gesticulates, r. arm extended, l. arm thrown back, fingers (very large) pointing awkwardly; his head is turned in profile to the l. He wears quasi-contemporary dress, much dishevelled, with a star and ribbon from which hangs the elephant of the Danish order. Beneath the title: *A Large manager in a Great Character . . . . . that I have thought some of nature's journeymen had made men, and not made them well; they imitated humanity so abominably.*

Stephen Kemble, after quarrels over the tenancy of Edinburgh theatres, opened the Theatre Royal on 18 Jan. 1794 when John Kemble played Hamlet. Stephen rarely appeared, though he played Hamlet when eighteen stone. *D.N.B.*

7 $\frac{1}{2}$  × 6 $\frac{3}{8}$  in.

**8528 A SCENE IN SOMERSET HOUSE.**

[Collings del., Barlow f.]

*Engraved for the Carlton House Magazine.*

[1 Oct. 1794]

Engraving. A reissue of the l. part of No. 7831 (1791). The scene in revolutionary Paris serves as the representation of a quarrel between artists at the exhibition of the Royal Academy.

6 $\frac{1}{2}$  × 4 $\frac{1}{8}$  in.

B.M.L., P.P. 5448 (iii. 327).

**8529** PORTRAITS OF THE BELLMEN IN THE WONDERFUL MAGAZINE—Part II. [1794]

Woodcut. From *The Wonderful Magazine*, v. 275. Fourteen W.L. figures, as in No. 8375, all in profile to the r.: *A Nut-Cracker* (labourer with a nut-cracker profile), *A Hogs Friend* (a Jew), *Old Lingo* (hump-backed), *Sam Soak*, *The Gallant Welchman*, *Death's Harbinger* (a quack doctor), *Dame Clackit*, *Poor*, *Dame Clackit*, *Rich*, *Simon Snip* (a tailor), *A Dull Dutchman*, *An Old Codger*, *The Musical Wonder* (holding two violins), *A Well Known News-man* (with a sheaf of the *Wonderful* [Magazine]), *The Giant of the Bank* (larger than the other figures): he is 'Mr Jenkins, the celebrated bank clerk' (pp. 450-1).

11½ × 17½ in.

**8530** [FOX AS BELLMAN.] [1794]

Woodcut on cover of No. 51, *The New Wonderful Magazine*, a reissue of *The Wonderful Magazine*, where the print of Fox appears to have illustrated No. 14. Beside the print are verses spoken, not by Fox, but by Peter Pindar as bellman; they include the lines:

"I, who was Con, mean, do you see,  
Pro Rege, for the King to be [cf. No. 7399].

For Fox's verses see *Wonderful Magazine*, ii. 364-5. The woodcut is from the same block as No. 8375, also used in No. 8622. Cf. No. 8989. Cover (? cropped), 8½ × 5½ in.

**8531** ENGLISH CURIOSITY OR THE FOREIGNER STARED OUT OF COUNTENANCE.

*Rowlandson* 1794

*Pub<sup>d</sup> Jan<sup>y</sup> 1. 1794 by S W Fores N<sup>o</sup> 3 Piccadilly. where may be had all Rowlandson's Works*

Engraving (coloured impression). A German soldier sits in the front row of a theatre gallery, his hands in a muff. He has moustaches, wears a high fur cap, a cloak, the braided tunic of a hussar, and looks fixedly to the r. with a contemptuous frown. Those sitting in the same row turn their heads to look at him; a stout man on the extreme r. stares through a glass; those behind stand and stare. Some of those seated below look up.

Grego, *Rowlandson*, i. 322, 323 (reproduction).  
7 × 8¾ in.

**8532** NEW SHOES.

*Rowlandson* 1793

*Pub<sup>d</sup> . . . 1794 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). The interior of a dairy. A young undergraduate (l.) stoops low, cap in hand, to admire the shoes of a pretty young woman, who pulls up her petticoats to display her legs. Her breast is uncovered. Beside her is a slightly damaged pitcher. A cat drinks from a bowl of cream on a shelf. Her back is towards a casement window through which an elderly man peers angrily.

Grego, *Rowlandson*, i. 320, 324.

'Caricatures', ix. 9.

<sup>1</sup> Publication line partly cut off.

Two designs on one plate

**8533 LUXURY.**

*T Rowlandson*

*Pub<sup>d</sup> Dec<sup>r</sup> 20<sup>th</sup> 1794 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). A young couple sit in a large curtained bed; the man embraces the pretty woman. Both hold cups; a maid-servant (l.) (disregarded) hands them food on a small dish. The head of the bed and the curtains form the background.

Grego, *Rowlandson*, i. 185-6 (reproduction),<sup>1</sup> p. 325.  
5  $\frac{7}{8}$  × 8  $\frac{5}{8}$  in.

**8534 MISERY**

*T Rowlandson*

Engraving (coloured impression). Two men cling desperately to a broken mast floating in a rough sea.

Grego, *ut supra*.  
5  $\frac{5}{8}$  × 8  $\frac{5}{8}$  in. 'Caricatures', ix. 4.

**8535 AN OLD MAID IN SEARCH OF A FLEA.**

*Rowlandson*

*G. M. Woodward Inv<sup>t</sup>*

*Published by S W Fores N<sup>o</sup> 3 Piccadilly Sept<sup>r</sup> 25. 1794*

Engraving (coloured impression). A lean old woman in night-cap and shift sits in an arm-chair pouncing on an insect on her upraised knee. A cat sits on the arm of the chair. Bedroom furniture and utensils, with clothes thrown to the floor, are in the foreground. The bed-curtains form a background. Four lines of verse beneath the title begin:

*On record Bold Flea with Columbus youll stand,*

Grego, *Rowlandson*, i. 320, 324.  
'Caricatures', vii. 3.

**8536 JEWS AT A LUNCHEON. OR A PEEP INTO DUKES PLACE**  
[? 1794]

[Rowlandson.]

Engraving (coloured impression). Two elderly and bearded Jews, T.Q.L., are seated facing each other across the table, greedily expectant, while a third (r.) stands to carve a sucking-pig. Beside the table (r.) is a wine-cooler holding six bottles. For Duke's Place cf. No. 5468.

Grego, *Rowlandson*, i. 324-5. Reproduced, Fuchs, *Die Juden in Karikatur*, 1921, p. 47.  
7  $\frac{3}{8}$  × 10  $\frac{1}{8}$  in.

**8537 THE BREAKFAST. | SYMPTOMS OF DROWSINESS.**

*H. Bunbury Esq<sup>r</sup> Delin<sup>t</sup>*

*W. Dickinson Excudit*

*London, Publish'd March 5<sup>th</sup> 1794 by John Jeffryes Ludgate Hill*

Stipple. Sportsmen in a bare breakfast parlour, with a small round table on which are tea-pot and cups, a loaf, and a wine-bottle. A stout man (l.) sits beside the table, holding a wine-glass, his r. hand on a dog's head;

<sup>1</sup> Describing an impression published 7 Mar. 1786 by E. Jackson, 14 Marylebone Street, Golden Square.

a boy kneels at his feet fastening on spurs; a yawning valet dresses his hair. He talks to a man standing on the extreme l., holding his hat and whip. Another man, a whip under his arm, stands at the table cutting a piece of bread. A short man sits with his back to the table examining the lock of his gun. Two men enter from the r., yawning violently. A pair of coupled dogs (r.) prance in their eagerness to start. On the wall and hanging from the ceiling are antlers, a bird in a cage, a (?) saddle, a game-bag, a pair of pistols, a hat and whip, a fowling-piece. A companion print to No. 8538.

Reissued with the imprint *Published April 21, 1803. by J<sup>n</sup> Harris N<sup>o</sup> 3 Sweetings Alley, Cornhill, & 8, Old Broad Street, London*  
 $13\frac{5}{8} \times 17\frac{3}{8}$  in.

**8538 THE DINNER. | SYMPTOMS OF EATING & DRINKING.<sup>1</sup>**

Stipple. A companion print to No. 8537. Five men and two ladies seated at a dinner-table. The host (l.) holds a curiously shaped goblet; a footman stands at his elbow with a salver. The man on his r. takes wine with the lady at the foot of the table (r.), on whose r. a fat woman sits holding up a wine-glass. On the hostess's l. a parson (?) in back-view is carving; a footman stands with a plate. The two other men sit (full-face) on the opposite side of the table. Behind them a butler stands at a side-table. On the wall are three sporting pictures: a huntsman about to mount is flanked by circular pictures of fox-hounds. In the foreground (c.) two small dogs greet each other, a terrier and a clipped poodle or lap-dog.

$13\frac{5}{8} \times 17\frac{3}{8}$  in.

**8539 ST BRUNO REPROVING HIS DISCIPLES.**

*H. Bunbury Esq<sup>r</sup> del<sup>t</sup>*

*Publsh'd as the Act directs June 1<sup>st</sup> 1794 by J. Jones N<sup>o</sup> 74 Great Portland Street*

Stipple, resembling a pencil drawing. St. Bernard, a circular halo above his head, stands with admonitory upraised thumb addressing two shame-faced men who, like himself, wear monk's robes; behind the Saint is a seated dog. In the background are three other monks. Two doorways, one gothic, are indicated.

$5\frac{5}{16} \times 8\frac{1}{2}$  in.

**8540 A CONVERSATION IN THE TUILERIES<sup>2</sup>**

Stipple, resembling a pencil drawing. A scene of the ancien régime: two elaborately dressed Frenchmen wearing swords stand *chapeau-bras*, facing each other in profile; one (l.) wears a ribbon and rests his hands on a long cane. A monk (l.) walks off in profile to the l. A stout elderly lady (r.) holding a fan walks off to the r.

$4\frac{5}{16} \times 7\frac{3}{8}$  in.

**8541 THE EFFECTS OF FLATTERY.<sup>3</sup>**

*Designed by G.M. Woodward*

*Etched by I. Cruikshank*

*Published June 1<sup>st</sup> 1794 by S.W. Fores N<sup>o</sup> Piccadilly*

Engraving (coloured impression). Eight pairs of persons in conversation, arranged in two rows, words etched above the head of the speaker. The

<sup>1</sup> Signature and imprint as No. 8537.

<sup>2</sup> Signature and imprint as No. 8539.

<sup>3</sup> Pl. 1 in A. de R. iv. 152-3.

flatterer gains approval or material benefit from his (or her) words, however gross the flattery. Appearance, charm, judgement of horsemanship, literary merit, generosity (in a miser) are praised. One of a set of similar designs, see Nos. 8542-5, 8780, 8802, 8838, 8925-8, 8977, 9104-9, 9313-14, 9416, 9418, 9529, p. 617, 9643-8. Later impressions are numbered serially and were grouped in 'volumes'. Nine other plates (not in B.M.) of the series are in A. de R. (three of 1794, six of 1796, one of 1797).

12½ × 18½ in.

**8542** [THE EFFECTS OF HOPE! *Pl. 2*

G. M. Woodward Delin. [I. Cruikshank f.]  
*Publish'd Novem<sup>r</sup> 1<sup>st</sup> 1794 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*<sup>1</sup>

Engraving (coloured impression). Eight pairs of persons in conversation, arranged in two rows, words etched above the head of the speaker, e.g. a doctor hopes his gouty patient is better, the patient hopes the doctor has not come for his bill; a gardener (in blue apron and over-sleeves) hopes to be paid *that trifle for Gardening*, the employer hopes to see him *in the round house*. One of a set, see No. 8541, &c.

12½ × 18¾ in.

'Caricatures', viii. 45.

**8543** [THE EFFECTS OF FALSHOOD. *Pl. 5.*

G. M. Woodward Delin. [I. Cruikshank f.]  
*Pub<sup>d</sup> Novem<sup>r</sup> 1<sup>st</sup> 1794 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*<sup>2</sup>

Engraving (coloured impression). Eight pairs of persons in conversation, arranged as in No. 8541 above. The boasts of a soldier, a traveller, of a dissenting minister (who says, *I preaches and I knows things, I prophesys and all things comes as I says! the times are dismall and somthing must come to pass*) are believed; so are the false vows or threats of lovers (three). The others are a fashionable attorney or banker who says (to his pupil's mother): *I dont get a farthing by the articles,—pon honor!*, and an artisan who tells his wife (who has a spinning-wheel) a tall story. One of a set, see No. 8541, &c.

11¾ × 18 in.

'Caricatures', viii. 44.

**8544** [THE EFFECTS OF PROSPERITY. *Vol. I. Pl. 6.*

G. M. Woodward Delin. [I. Cruikshank f.]  
*Publish'd Novem<sup>r</sup> 1<sup>st</sup> 1794 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*<sup>3</sup>

Engraving (coloured impression). Eight couples or groups of three arranged as in No. 8541, &c. An obsequious clerical tutor recognizes *Nobility* in the undistinguished features of a boy who is heir to a dukedom; a doctor who has become fashionable refuses to dine with an old friend. A bookseller assures an elderly woman of title that her name *is alone sufficient* to make her *maiden effort* go through a *dozen editions*. A man who is

<sup>1</sup> Title and imprint from A. de R. iv. 162-3.

<sup>2</sup> Ibid. iv. 156-7.

<sup>3</sup> Ibid. iv. 158-9.

*turned Gentleman* finds himself forced to dine not earlier than 5 o'clock. A couple of cockneys walk arm in arm: *What with the Prize in the Lottery and the snug Box at Islington I defy all Thames Street to know either I or my Wife*. One of a set, see No. 8541, &c.

12 × 18 $\frac{3}{8}$  in.

'Caricatures', viii. 32.

**8545** [THE EFFECTS OF ADVERSITY. *Vol. I. Pl. 7.*

*G. M. Woodward Delin.*

*I C* [Cruikshank.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1794 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*<sup>1</sup>

Engraving (coloured impression). Eight pairs of persons arranged as in No. 8541, e.g. a poetaster in rags solicits a subscription to *a small Ode to Benevolence*; an author's manuscript is rejected because he is *unknown in the Fashionable World*. A young woman is taken to the watch-house by a watchman who answers her plea for help: *Yes Ill help you to go before his honor at the Watch house and would not let you slip off for two shillings* [cf. No. 7810]. For the set see No. 8541, &c.

Two other plates of the same set are dated 1 Nov. 1794: *The Effects of Disappointment. Pl. 3* (A. de R. iv. 164); *The Effects of Truth. Pl. 4* (A. de R. iv. 154).

12 $\frac{1}{2}$  × 18 $\frac{3}{8}$  in.

'Caricatures', viii. 53.

**8546** PRETTY PORTRAITS

*Plate first*

*I C<sup>b</sup>* [Cruikshank.]

*London Pub May 3, 1794<sup>2</sup> by S W Fores N 3 Piccadilly who has fitted up his Exhibition in an Entire Novel stile admittance one shilling. NB Folios of Caracatures Lent out.*

Engraving. A design in eight compartments arranged in two rows, each containing an approximately H.L. figure. These are caricatured and in character resemble figures in *A Rout*, No. 7746. [1] *Cupid's Drummer*. A man wearing a coat with epaulettes stands *chapeau-bras* in profile to the r., his aquiline profile caricatured. [2] *Ther's a shev*. A fat lady seated in profile to the l., with a grotesquely projecting nose, looks with pleasure at her hand of cards. [3] *Lewd*. Above the *ew* (erased) *oo* is written. An elderly and scraggy woman turns up her eyes in pained disapproval. [4] *Four by Honors*. A man seated in profile to the l., rather hunchbacked, holding cards, stares eagerly towards his vis-à-vis. [5] *I Can't Crack it*. A man in profile to the r. holds his l. hand before his (grotesque) nose. [6] *A Comfortable pinch*. An ugly frowning woman of spinsterish appearance looks to the l., holding a closed snuff-box. [7] *As soft as Possible!* A thin man bends forward in profile to the r. with an insinuating half-smile. [8] *Very Pretty indeed*. A man stands *chapeau-bras*, his head thrown back and turned to the l.

9 $\frac{1}{4}$  × 13 $\frac{3}{4}$  in.

<sup>1</sup> Title and imprint from A. de R. iv. 160-1.

<sup>2</sup> The 4 appears to have been etched over a 3, and just to have been erased before fitted.



## 8547 THE GRACES OF ARCHERY OR ELEGANT AIRS, ATTITUDES AND LADY TRAPS.

*C. Ansel Del. et Fecit.*

*Pub<sup>d</sup> Janu<sup>r</sup> 1<sup>st</sup> 1794 by S. W. Fores N<sup>o</sup> 3 Piccadilly & N<sup>o</sup> 51 S<sup>t</sup> Pauls Church Yard.*

Engraving (coloured and uncoloured impressions). Ten archers, each with a caption, arranged in two rows. Five verses are engraved beneath the title; the first and fourth are:

*Lo! these are the Yeomen and these are the Bowmen,  
And if thou wilt be one of the Train  
Take Quiver and Bow and Feathers also  
And Coat of the Brightest Green.*

*To Blackheath then repair, the resort of the Fair;  
To view Attitudes, figures and Graces.  
Where Bold Archers let fly, to hit the Bulls Eye,  
Or the Eyes in their Visitors Faces!!!*

All except a capering Scot in Highland dress wear belted coat and half-boots, a hat with a round crown, and brim turned up with loop and button, and trimmed with a feather or a sprig of foliage. A quiver is slung from the belt and the limp cover of the bow is passed through the belt at the back.

There had recently been a revival of archery. The *Sporting Magazine* published a print of lady archers at Hatfield and gave a list of twenty 'principal societies or companies of archers', i. 54 (Nov. 1792). The frontispiece to vol. iv (1794) is an engraving of a 'Meeting of the Royal Surrey Bowmen on Epsom Downs': a 'splendid exhibition of rank and fashion', p. 293.

12 $\frac{7}{8}$  × 20 in.

## 8548 ADVERTISEMENTS ILLUSTRATED!

[J. Nixon del., ? I. Cruikshank f.]

*London, Publish'd June 7, 1794, by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford Street. In Holland's Exhibition Rooms, may be seen the largest Collection of Caricatures in Europe—Admittance One Shilling.*

Engraving (coloured impression). The centre portion of a strip design, see No. 8549. The text of an advertisement is engraved beneath the figures, the words spoken above their heads (not transcribed in full).

[1] *Domestic Hack. Wanted a Young Man of light weight as a Postilion to drive and look after a pair of Horses, he must be perfectly sober, chaste in behaviour, and attentive to both his Religious and Moral Duties—read Prayers and sing Psalms every Sunday Evening to the Family, clean Boots, Shoes, and Knives. . . .* The applicant, fat, clumsy, and tipsy, is rated by the sour-looking advertiser, *M<sup>r</sup> John Bunyan*.

[2] *Patty Rosey. Patty Rosey, from the name of its Ingenious Inventor, is the most delicate, elegant, & efficacious Lozenge ever yet offered to the Public, they subdue that teasing Irritation in the Throat, heals the Fluxions from the Brain, & makes the most offensive Breath, as sweet as Violets, by taking three or four occasionally, as they Melodize the Voice, in a most astonishing manner, those who belong to the Pulpit, Bar or Stage shou'd never be without them.*

A woman singer stands full-face, bending forward, her hands resting on a low ornamental balustrade, holding a music score. She says, in spite of *Lady Dale's Decoction of Honey and the Pattey Rosey*—*I am still Hoarse, I cannot Sing without pain to myself, or to my Hearers, therefore, hope for your usual indulgence.* She resembles caricatures of Mme Mara, see No. 7067.

[3] *Scotch Dancing.* *M<sup>r</sup> Jemmy MacFigg, lately arrived in this Town from Inverness, teaches the Scotch Steps, Reels, Strathspeys &c. in their true native Purity, with that Grace & Dignity, none but himself ever attempted before; . . .* A short, stout, plainly dressed man (l.) capers clumsily, his hands held up, snapping his fingers. The dancing-master, playing the bagpipes and taking a similar but less clumsy step, looks down; he wears English dress except for tartan stockings. The pupil says: *Zounds M<sup>r</sup> Figg, I shall never hold out, flagging work, to keep Arms, Legs, Head, & Fingers, in Motion at the same Instant.* The answer: *Dinna fear—vary weel me Lord, ye are queete a Cheel of Parfact—ion.*

[4] *Washing Machine.* *M<sup>r</sup> Savesoap's Washing Machine, saves Coals, Candles, Soap, & Labour, a Child of 2 Years old, will wash more Linen, in an hour, than ten thorough bred washingwomen cou'd do in a Week, it is now become a genteel amusement, & so perfectly safe from wearing out the Linen, that you may throw in a Bank Note, which after being so washed, comes out without even a letter being defaced: Sold only by the Patentees, Water Lane.*

An old crone in profile to the r. holds up a tattered garment, inspecting it nearsightedly. She addresses a buxom young woman who walks off (r.), looking over her shoulder at the shirt: *Why you have Washed this Shift into a thousand holes, if it had been shot at by a City Train Bandman, it cou'd not have been more abused.*

10×25 in.

## 8549 [ADVERTISEMENTS ILLUSTRATED]

*I. Nixon Esq<sup>r</sup> delin.*

[? I. Cruikshank f.]

Engraving (coloured impression). Probably, but not certainly, part of the same strip design as No. 8548.

[1] *Matrimony.* *A Young Gentleman advertises for a wife who must be Tall & Handsome neither too fat, or too lean. . . .* A hideous bandy-legged man (l.) is approached by two ugly women, saying, *I hope you dont think me too tall, and nor me too fat.* He laughs rudely: *ee ee I dont think there's a Pins difference between ye.* A good-looking young woman (r.) walks off, saying: *Such a Rabbit Back'd Bandy-Legged Beast, I wou'd not Marry him to be Queen of England.*

[2] *Read this ye British Fair.* An advertisement of cosmetics, *Choice presents of Venus: Cream of Cucumbers, Essence of Asparagus, Rouge, Extracted from lettuces, Fat of Nightingales.* These are said to restore youthful beauty to age, and make hair grow *even where it never grew before.* A hideous old crone looks at herself in a glass, saying to her comely maid: *Why Betty! this Cucumber Cream has drawn my Face into Blisters. . . .* A cat plays with a wig of girlish curls.

[3] *Thirty Thousand Pounds!!! He that never Ventures never Wins, . . .* *In order that all Ranks and Classes of People may have a Chance of either Gaining or Improving a Fortune, Mess. Gain & Rich offers their Chances to the Public, at a Price, Infinitely lower than any other Office, in Town. Here*

*the Poor, and neady, for the Trifling Sum of 2/6 may get a Prize, of a L.1000. set up a Gig and Drive a Poney! if L 5000 retire into the Country, and Kill their own Mutton! if L 10000 buy an Elegant little Villa! & if the 30 000 buy a manor! keep a Pack of Dogs!! support Old English hospitality!!! and make the Whole Country Happy round ye!!!! that's your sort [cf. No. 8073].*

A ragged surly clerk sits behind the counter of *Gain & Rich's Old Establish'd Lucky Lottery Office*, which is besieged by angry 'prize-winners': a butcher, a young woman, a chimney-sweep's boy, a barber, a pot-boy.

10¼ × 25½ in.

## 8550 PROGRESS OF A SCOTSMAN.

*Drawn & etch'd by R Newton*

*London Pub. April 22 1794 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street.*

Engraving (coloured impression). A sequence of fifteen figures arranged in three rows. [1] *On a Journey from the Highlands to Edinburgh.* The Scot, barelegged and barefoot and wearing a very short kilt, walks in profile to the l., carrying only the thick stick with which he walks. [2] *Wha Wants me.* He stands facing the l., screening with his tartan cloak a man seated on a bucket whose bare knee, feet, and profile alone are visible. His face is distorted by his cry, that of an Edinburgh character to whom Dundas was compared, see Nos. 8103, 8146. [3] *Running two miles for a Halfpenny.* He runs in profile to the l., his breeches bestride a staff which he carries against his shoulder. Though barelegged he wears shoes and socks. [4] *Sweep Hell for a Farthing.* He stands directed to the l. holding two small heather-brooms against his l. shoulder; he shouts with gaping, twisted mouth. [5] *On a Journey to London.* He leans against a post to rub his back, scratching his shoulders with a twisted expression. His staff and breeches (as in 3) lie beside him. [6] *Booing to a Scots Servant, to get him into a Place.* He bows low, cap in hand. [7] *Marching after his Mistress to Church in his new Livery.* He walks stiffly in profile to the r. with a long tasselled cane, the r. leg almost horizontal, a book under his r. arm. He wears livery with tags on the shoulder, cocked hat, ruffled shirt, and powdered hair. [8] *Gets to be a Nobleman's Porter—won't take in a Petition without a shilling fee.* He stands in profile to the l., his head thrown back, arrogantly taking a pinch of snuff from a mull. He has grown obese. Epaulettes take the place of tags. [9] *Gets to be Steward—Lending his honest savings to his Master.* He bends forward in profile to the r. with an obsequious grimace, his r. hand on his breast, holding out a money-bag. [10] *Insults his Master when he knows he can't return the money.* He stands with hands on hips, his head turned in profile to the l. and thrown back with an arrogant scowl. [11] *Rules the Roost in the Family and Horsewhips the Servants.* He stands, legs wide apart, arms raised, flourishing a whip. [12] *Makes love to a rich Widow and Marries her.* He kneels on one knee, his hands on his heart, his back curved, with a smile of obsequious cunning. He wears a bag-wig and sword, his hat is on the ground. [13] *An Essay to be a Member of Parliament making a Speech from the Hustings.* He stands in profile to the l., leaning forward, legs apart, holding out his r. arm, and clutching his cocked hat in his l. hand. [14] *Gets into the House and assumes an air of importance.* He stands in profile to the l., his head thrown back, his stomach thrown out, his arms behind his back. He has a bag-wig and *chapeau-bras*. [15] *Thus ends this strange eventful History.* He sits full-face,

wearing a baron's coronet, in an ornate arm-chair whose back and arms are decorated with coronets.

The first six figures wear tartan with a Scots cap. The second figure, imitated from No. 8103, connects the subject with Dundas.

Newton etched a companion plate, *Progress of an Irishman*, pub. Holland, Apr. 1794 (A. de R. iv. 146-7), of which No. 8562 is probably a copy or adaptation.

15½ × 20½ in.

### 8551 MEN OF PLEASURE IN THEIR VARIETIES.

*Drawn & Etch'd by R. Newton.*

*London, Pub. October, 1. 1794, by Will<sup>m</sup> Holland, No 50, Oxford Street.*

*In Holland's Exhibition Rooms may be seen the largest Collection of Caricatures in Europe, Admittance, One Shilling.*

Engraving. A design in eight compartments, arranged in two rows. The words spoken are etched above the heads of the persons.

[1] *A Good Customer.* A pretty young woman, floridly dressed and wearing a feather hat, stands (r.) smiling at a young man, who walks off, hat in hand, putting a banknote on a small table, saying: *There's a ten pound note, Maria: I cannot be as liberal as I used to be for money is very scarce.* She answers: *Your Lordship is very good. When shall I have the pleasure of seeing your Lordship again? pray let it be soon for I love you dearly.*

[2] *Lust and Avarice in the hands of a Tarter.* The 'tarter', a flamboyantly dressed, good-looking woman with feathers in her hair, stands (l.) arms akimbo, coarsely upbraiding a lean and ugly little man, who gropes in his breeches pocket. She ends: *Send your watch to the Pawnbroker's this minute for a couple of guineas or I'll blow you to hell you old Quiz.* He says, *Bless me! I thought I'd half a guinea but I find I've but half a crown and some half-pence. . . .*

[3] *A sham Arrest.* A buxom young woman (r.) kneels on one knee, her hands clasped, beseeching a young man in riding-dress, who with a shocked expression holds an open pocket-book. Two bogus bailiffs stand behind her. She says: *Dear Sir, for mercy's sake dont let me be taken to Prison—tis only for forty pounds—your heart is the seat of every virtue, and your generosity at this time will be registered in heaven!* One of the men says to the other: *Damn me, Tom, she was right, the Flat melts, There's an Abraham Newland* [bank-note, cf. No. 7839] *peeping out of his pocket book already.*

[4] *Captain O Rafferty not to be had.* A flamboyantly dressed young woman (r.) and an officer wearing a cocked hat sit on adjacent chairs. She holds an infant on her knee, saying, *Go kiss it's Papa darling.* The officer draws back in horror, saying, *My Child! all boithor! . . . 'tis but five months since I first saw your sweet face, my honey, and though we do things surprisingly in Ireland, Yet by my soul I never saw a son and heir of five months growth before!*

[5] *A Masquerade Adventure.* A man (l.) wearing a domino draws back in consternation, dropping his mask, from a shepherdess, who, removing her mask, reveals an aged and hideously grinning face; her figure is comely and long hair falls down her back. He says: *Angels and Ministers of grace defend us! I took you in Masquerade for an Hebe by all thats beautiful! but you are a perfect Witch of Endor damn me!*

[6] *A Disagreeable Surprise.* A good-looking woman stands in profile to the r., her hands raised in amused surprise, looking at a man who stands

full-face but turns his head away from her, scowling with clenched fist and grasping his hat. He says: *Damnation! my Wife of all beings! what the devil brought you here madam.* She answers: *The very thing that brought you here, my sweet Sir, come, come, put your horns in your pocket and say no more, tis only trick upon trick.* Behind the lady (l.) stands a footman in livery, his shoulders hunched in dismay, exclaiming, *Here's a discovery with a vengeance! Introduce a gentleman to his own Wife!*

[7] *A Bilk.* A stout and florid prostitute stands with arms akimbo, her back to a door (r.), grasping a key. A good-looking man addresses her with an insinuating smile and outstretched hand. He says: *Arra stop my beautiful angel, till I sell my commission—you put yourself in a great passion for nothing at all at all! by my soul there's many a woman would thank me for my company. . . .* She answers: *Come, come, my noble Captain, as you call yourself, I'm not to be queerd with your pallaver! The key shan't turn in this door till I'm satisfied. You're the most noted bilk in London, but d—m my eyes if you shall bilk me!*

Reproduced (without text) as *Die Schlüsselgewalt*, Fuchs und Kind, *Die Weiberherrschaft*, 1913, i. 16.

[8] *Poor Hob in Sharp's Alley.* A buxom termagant sits in a chair (r.) holding the neckcloth of a terrified man in riding-dress, who kneels before her. A ruffian with a bludgeon (l.) runs forward. She says: *I'll shake your soul out you hobnail if you dont give me half a crown! Hollo! Bob Blunderbuss, come settle accounts with this sixpenny Buck! He cries: Oh Lord! Oh Lord! the Gentlewoman at the door told me it would cost me but sixpence and a Glass of Gin.*

16 $\frac{3}{8}$  × 23 $\frac{3}{4}$  in.

## 8552 THE LIFE OF MAN

*Drawn & Etch'd by R Newton.*

*London Pub Oct' 12 1794 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Str*

Engraving. Sixteen groups arranged in four rows on two plates intended to be pasted together. Designs 1, 2, 5, 6, 9, 10, 13, 14 are on pl. 1, the others on pl. 2.

[1] *In the hands of a surly Old Schoolmistress.* A grim old woman wearing spectacles sits in an arm-chair sewing. An infant stands before her (l.) with an open book; a little boy stands on a stool weeping; he wears a dunce's cap with a birch-rod attached to his dress. [2] *Punished by a Pedagogue for reading better than himself.* A terrified youth holds out his r. hand to a ferocious-looking schoolmaster seated (r.), a raised ruler in his r. hand, a book in the other. [3] *Is sent to College—loves a pretty girl much better than Euclid.* The interior of a college room. A buxom young woman (l.) sits in a chair with a young man in academic cap and gown on her knee. They are startled by the entrance of an irate parson (r.), who bursts open the door, overturning a small table on which are bottles and glasses. [4] *Arrives to man's estate and becomes a prey to Sharpers.* A fracas at a gaming-table. The young man, now growing stout, has risen from his chair, clutching a dice-box and clenching his fist. Two men have been thrown to the ground, but two others of tough appearance remain seated, and a fifth enters the room holding a club. [5] *In a pretty pickle between a Doctor and a Nurse tender.* The invalid, wearing dressing-gown and night-cap, sits in an arm-chair, resting his melancholy face on his hand. On the l. is a stout old-fashioned doctor sucking his cane, on the r. an

old woman approaches with a basin of food. [6] *To repair a shattered fortune marries an extravagant wife.* He stands (l.) holding a long bill and looking in angry horror at a florid woman, who scolds him with arms akimbo. On the r. stands a thin, foppish (? French) man-milliner, hat in hand, laden with band-boxes. [7] *Gets fond of his little family and his wife gets fond of his best friend and cuckolds him.* He sits in a chair in profile to the r., teaching two little boys and an older girl. All appear contented. Behind his back (r.) a buxom woman and a military officer, their arms round each other's necks, watch him with amusement. She puts her hand above his head with two fingers extended to represent horns. [8] *Flies for relief to the Bottle and mends his condition.* He staggers along (r. to l.), very drunk and dishevelled, supported by two aged watchmen each with a lantern. He holds the wig of a watchman whose hat he kicks along the street. [9] *Is thrown into Prison—forsaken by his Wife, and the only comfort he now enjoys is that of his Children.* The interior of a prison room with stone walls and barred window. He sits in an arm-chair (l.) listening to his daughter, a pretty young girl, who reads to him. A little boy sits by the fire (r.) attending to the roasting of a chop which dangles from a string. [10] *After Seven years confinement gets released by an Insolvent Bill—Goes into the army and butchers his fellow creatures for a trifle a day.* He is about to sabre a soldier who lies on the ground. On the r. is a dead or wounded man. He wears a cocked hat and (torn) regimentals. [11] *Is disbanded and wreck'd on his return home.* He sits meditatively on a rock, his back to a raging sea in which a dismasted ship tosses. He wears neat regimentals and a cocked hat, and holds his sword, its point resting on the ground. [12] *On his return home finds his family eating a sorry meal in a garret.* He rushes through a doorway (l.), dropping his sword and holding out his arms to a pretty girl who rushes towards him. A delighted boy is behind her. Behind is a table with a loaf. The room is poverty-stricken. [13] *Is a witness of an usurious scene which awakens bitter reflection on his former folly.* He sits at a table beside a smiling young man opposite a Jewish money-lender who is about to hand over two money-bags. [14] *Though Poor himself has a heart to feel for the sufferings of others.* He walks past a barred prison window, with a placard *Pray Rem Debtor* (r.), within which are four grotesque ruffians, one of whom holds a hat through the bars. He drops a coin into the hat, and gives another to a little beggar-boy (l.). [15] *Is arrested by his landlord for rent.* He stands pleading with a stout, surly-looking man (r.). His weeping daughter, now a woman, stands between them. Behind him (l.) is a ruffianly bailiff's man with a bludgeon. [16] *Terminates his miseries in a Prison.* He sits in a dressing-gown in an arm-chair, his eyes closed. His daughter (l.) puts her hand to his heart with an agonized expression. His son (r.) covers his face with his hands.

The hero, who is handsome throughout, and his good-looking family are not caricatured, as are many of the other figures (parson, doctor, watchmen, &c.).

Each pl.  $20\frac{1}{4} \times 13\frac{3}{4}$  in.

### 8553 SKETCHES IN A SHAVING SHOP.

*Drawn & Etch<sup>d</sup> by R<sup>d</sup> Newton.*

*London Pub<sup>d</sup> by W. Holland, N<sup>o</sup> 50 Oxford St<sup>h</sup> Decem<sup>r</sup> 16 1794*

Engraving (coloured impression). A design in twelve compartments arranged in three rows, and divided into approximately equal rectangles

by intersecting lines; the figures are generally H.L. The words are etched above the heads of the speakers. Of the barbers three are comely women (who please their customers), other figures are much caricatured. The barbers maltreat their customers through negligence or lack of skill, or flatter them grossly, or amuse them with good stories.

14 $\frac{3}{8}$  × 21 $\frac{7}{8}$  in.

### 8554 BABES IN THE WOOD.

*Drawn & Etch'd by R Newton*

*London Pub<sup>d</sup> March 1 1794 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford S<sup>t</sup>*

Engraving (coloured impression). A man and woman sit side by side in the stocks. A grotesque village constable stands on the r. of the stocks, holding a long staff or pole and glaring at his female prisoner. She is a countrywoman smoking a short pipe and turning her head in profile to the l. with a fierce scowl. Her heavy muscular arms are folded. Her companion (r.) is a yokel in a smock, who scratches his head and scowls down with closed eyes. A dog (l.) watches the woman.

9 $\frac{1}{2}$  × 11 $\frac{3}{8}$  in.

'Caricatures', ix. 60.

### 8555 A NIGHT MARE

*Drawn and Etch'd by R<sup>d</sup> Newton*

*London Pub by W Holland October 26 1794 N<sup>o</sup> 50 Oxford Street*

Aquatint (coloured impression). A couple, much caricatured, lie in a half-tester truckle bed. On the woman, who is asleep, sits a grotesque demon, smoking a pipe and holding up a lantern; he glares fiercely at her. The man stares terror-struck. A horse (or mare) puts its head through the open casement window (l.). Probably deriving (remotely) from Fuseli's *Night-mare*, cf. Nos. 6543, 8671, 9371.

10 × 12 $\frac{1}{2}$  in.

'Caricatures', vii. 36.

### 8556 A TRIP TO THE RACES.

*J Nixon*

*Pub Feb<sup>r</sup> 1<sup>st</sup> 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). 'Cits' ride (l. to r.) (types of vulgar horsemanship, cf. Nos. 7233, 7242) in a cloud of dust, following a crowded stage-coach inscribed *To the Races*. A rough two-wheeled cart, crammed with a family party, is drawn by a cantering pony. A signpost points *To the Race Ground*. A suburban setting is given by the country box and 'grounds' of a 'cit', with a notice-board: *Spring Blunderbuss on a new Construction—Planted in Various Paths of my Domain & whosown Trample Down or pull up the Shrubs in this Garden shall be Prosecuted—Deputy Dump*. In front of the house the owner (?) and his wife look over the paling at the race-goers. The house is a square box, whose small scale is indicated by the size of a pot-plant on the flat roof; on this are also figures of Neptune, Harlequin, and Mercury. Adjacent (l.) is a shed inscribed *M<sup>r</sup> Dumps Stables*, with a pretentious cupola.

For the 'cit's' country box cf. No. 8208. The Deputy Alderman and the Common Councilman were favourite types of city vulgarity, cf. No. 8046.

13 $\frac{3}{4}$  × 19 $\frac{3}{4}$  in.

**8557** "MISS, I HAVE A MONSTROUS CROW TO PLUCK WITH YOU!!"

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1794, by H. Humphrey N<sup>o</sup> 37 New Bond Street.*

Engraving (coloured impression). A mother and daughter face each other in profile. An elderly woman, heavily moustached and bearded, sits at a small rectangular table, her r. forefinger accusingly pointed at a young woman (closely resembling her), apparently pregnant, who stands holding a fan with an expression of wary apprehension. Beneath the table is a large crow, one foot raised, turning its head towards the elder woman to say *Oh! too bad*. A patterned carpet, plain wall, and door (r.) form a background.

Grego, *Gillray*, p. 180. Reprinted, *G.W.G.*, 1830.  
7 $\frac{7}{8}$  × 10 in.

**8557** A A copy in *The Caricatures of Gillray*, after p. 165.

5 $\frac{3}{4}$  × 7 $\frac{1}{8}$  in. With border, 6 $\frac{5}{8}$  × 8 in.

B.M.L., 745. a. 6.

**8558** OLD TABBIES ATTENDING A FAVORITE CAT'S FUNERAL.

*C. Goodnight, del & sculp.*

*Publish'd 12<sup>th</sup> May, 1794 by Laurie & Whittle, 53, Fleet Street, London.*

Engraving. A procession of seven ugly and elderly women (l. to r.); each, except the third, carries a cat under her arm. The third weeps, holding a handkerchief to her eyes. On the r. is the corner of a church showing a closed door and the lower part of two windows. Before it is an erect Tombstone:

*O cruel death  
To please thy hungry pallet  
Has crop't my lettuce  
To make thy self a sallet*

An imitation of *Old Maids at a Cat's Funeral*, a more elaborate design by F. G. Byron, engraved (stipple) by John Pettit, pub. Holland, 10 Apr. 1789 (A. de R. ii. 138).

8 $\frac{3}{4}$  × 13 in.

**8559** THE WATCHMAN.

*Publish'd Aug<sup>st</sup> 23 1794, by C. Sheppard, N<sup>o</sup> 15 S<sup>t</sup> Peters Hill Doctors Commons*

Engraving. An oval illustration to a song, cheaply engraved in two columns. A street scene; a young woman descends a rope-ladder, helped by a young man who stands beside it (l.). A watchman (r.) holds up his lantern, his l. hand open for money from the young man; he threatens: *I'll knock up your Papa*. Behind (r.) is his box.

The song, interspersed with prose dialogue, is printed in *The Professional Life of Mr. Dibdin*, 1803, iii. 263, see No. 9101. A satire on the dishonest watchman (cf. No. 7810), whose misdeeds are broken by the refrain:

*Then to my box I creep,  
And then fall fast asleep.*

4 $\frac{5}{8}$  × 6 in. Pl. 9 $\frac{5}{8}$  × 6 $\frac{3}{4}$  in.



Two designs on one plate,

**8560 A SAUCY DOG.***Brett fec'**Published Novem<sup>r</sup> 27<sup>th</sup> 1794 by H Humphreys N<sup>o</sup> 37 New Bond Street*

Engraving. A man (H.L.) wearing a large round hat looks slyly over his r. shoulder holding his chin in his r. hand. From under his l. arm projects a stick or whip.

6 × 4 $\frac{3}{4}$  in.**8561 WHAT THE DEVIL DO YOU WANT<sup>1</sup>**

Engraving. A plainly dressed citizen (H.L.), holding a tobacco-pipe, sits in an elbow-chair looking round over his r. shoulder, his underlip projecting. Both appear to be weak imitations of Dighton.

6 $\frac{1}{16}$  × 4 $\frac{7}{8}$  in.**8562 PROGRESS OF AN IRISH EMIGRANT.**

[1 Dec. 1794]

[After Newton.]

Engraving. Pl. to the *Hibernian Magazine*, 1794, ii. 385. A strip design arranged in two rows. [1] *Begging his Learning as a Poor Scholar bound for S<sup>t</sup> Omers*. A ragged, bare-legged Irishman carrying a bundle and clutching a potato. [2] *Setting out for S<sup>t</sup> Omers to be made a Priest*. He is still bare-legged but carries his shoes and is less ragged. [3] *Gets to be a Priest*. He wears a long gown. [4] *Renounces the Church and Turns a man of Gallantry*. He kneels on one knee, elegantly dressed. [5] *Turns Player*. He rants violently, wearing Elizabethan dress. [6] *Leaves the Stage and turns Soldier*. He stands with a musket. [7] *Deserts and offers his service to a Noted English Gambler on his travels*. He is ragged and supplicating but fashionably dressed. [8] *Gets as deeply skill'd in the mystery of Cards & dice as his Master and sets up for himself*. He holds up a dice-box with a scowl. [9] *Fights for a demirep in high keeping and becomes her favourite*. He brandishes a bludgeon. [10] *Sends his purse with all he has to a friend in distress*. [11] *Is himself the next hour in Prison for debt*. He stands disconsolate. [12] *Writes to every fine woman he knows and is relieved by them all*. He holds out a pen and a sheaf of letters. [13] *Comes out with a full purse makes fierce Love to a rich Widow and marries her*. He kneels, making an impassioned declaration. [14] *Gets in to the Army—gives a Challenge while in liquor to a Brother officer*. He stands in a brawling attitude. [15] *Thus ends this strange eventful History—Sudden—unprepared—Death!!!* He falls to the ground.

The original was probably a companion pl. to No. 8550.

7 $\frac{7}{8}$  × 20 $\frac{1}{4}$  in.

B.M.L., P.P. 6154. ka.

**8563 CHARACTERS FROM NATURE**

[1 May 1794]

[After Dighton.]

Engraving. Pl. to *Hibernian Magazine*, 1794, i. 292. Copies of separate prints by Dighton of H.L. or T.Q.L. figures arranged in two rows, a caption engraved above each, with a descriptive text on pp. 292–3. [1] 'A Just-ASS' or J.P. (cf. No. 8187), an irate magistrate looking up from his open book, *Burn's Justice*. The caption, *I'll send you all to lodge with*

<sup>1</sup> Signature and imprint as No. 8560.

R—n, is evidently not Dighton's title, but a topical allusion to the imprisonment of A. H. Rowan, see No. 8466. [2] *You be D—n'd*, a smiling Billingsgate woman, hands on hips, copied from No. 8396. [3] *Not a farthing less*, a copy of No. 8767. [4] *A Dog in a Passion*, a copy of No. 8395 A. [5] *D—nd Hot*, a copy of No. 8766. [6] *D—n'd Cold*, a man with folded arms in profile to the l., with dripping nose, dressed as if for a travel by coach with a scarf tied over his hat, and triple-collared overcoat. [7] *Who d'ye Stare at*, see No. 8917, an ugly carbuncled man glares over his r. shoulder. [8] *Go Look*, an elderly man, holding a long pipe, stares to the r.  
 $6\frac{1}{2} \times 8\frac{5}{8}$  in. B.M.L., P.P. 6154. ka.

**8564** EMETIC COURT BANK DUBLIN.

Engraving. An imitation bank-note on thin paper. The heading continues: *I Promise to pay the Bearer on Demand the Sum of Three-Pence at Mr Rhubarbs . . . . Value receiv'd 19th April 1794* (date in pen). On the l. are two circles enclosing designs: a man vomiting, and two jars inscribed *3 Denarii*. Among other inscriptions is: *Salve from One Guinea pr Box to Five Guineas*. Before the heading: *N<sup>o</sup> 190* (the figures in pen). Cf. No. 7839, a similar imitation of a bank-note.  
 $4\frac{3}{8} \times 7\frac{1}{4}$  in.

**8565** SINGING A DUET, MADAM SQUALL & SIGNIOR GRIMACI STRAINEM SQUEEZEM.

*O Keefe Inv<sup>t</sup> et Sculp*

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1794, by H. Humphrey N: 37, New Bond Street*

Engraving. The singers are seated on upright chairs. The lady, young and pretty (l.), holds an open music-book on her knee and bends forward coquettishly. The elderly and ugly man (r.) puts his hand on his heart and looks amorously at the lady. Beneath the title: ("*Love's the Tyrant of the Heart*"). Both wear large ear-rings. A decorative effect is given by the patterned carpet and wall: a dado, striped paper, a central mirror flanked by oval landscapes.

$6\frac{1}{2} \times 8\frac{1}{2}$  in.

**8566** PEOPLE OF CONSEQUENCE

*O'Keefe Inv<sup>t</sup> et Sculp*

*Nov<sup>r</sup> 15: 1794 Published by H: Humphrey N<sup>o</sup> 37 New Bond Street*

Engraving (coloured and uncoloured impressions). A couple flamboyantly dressed walk from l. to r., followed by a footman who swaggers after them holding an umbrella resting against his shoulder, its ferrule end terminating in a small weather-vane. The man holds a quizzing-glass to his eye and a tasselled cane; the lady (l.) holds a large fan, her l. arm thrust through his r. He wears a large cocked hat, a bulky neck-cloth with floating ends, and loosely fitting half-boots. She wears a hat tied under her chin with vandyked trimmings and an enormous feather. A train trails on the ground. The servant wears a round hat with looped brim and cockade, enormous epaulettes, and a neck-cloth like his master's. The treatment is decorative, with no background.

Reproduced, Paston, Pl. xlvii.

$9\frac{1}{2} \times 13\frac{1}{4}$  in. (pl.).

8567 "\_\_\_\_\_"

"AND CATCH THE LIVING MANNERS AS THEY RISE."

[Gillray, 'designed by Miss Aynscombe'.<sup>1</sup>]*Pub<sup>d</sup> May 7<sup>th</sup> 1794, by H. Humphrey N<sup>o</sup> 18 Old Bond Street.*

Engraving, slightly aquatinted. A young man (l.) takes with his l. hand the r. hand of a young woman, who bows towards him, holding her limp skirt delicately between finger and thumb. Both wear burlesqued versions of the newest fashions. He wears a striped sleeveless vest or waistcoat made in one piece with a pair of pantaloons which reach below his calves where they are tied with bunches of ribbon. A voluminous swathed neck-cloth conceals his chin. His powdered hair is frizzed on his head with a long queue. He holds a round hat and a bludgeon in his r. hand. She wears in her hair three extravagantly long ostrich feathers, which rise from a small cap or turban and sweep across the design, with an erect brush-aigrette; long tresses issue from the turban with the feathers and fall below her waist. Her limp high-waisted dress with short sleeves falls from below uncovered breasts, which are decked with a lattice-work of jewels caught together by an oval miniature (cf. No. 8521).

Cf. No. 8571, &c. The title (misquoted from Pope's *Essay on Man*) probably indicates members of the Manners family. Cf. No. 8722.

Grego, *Gillray*, p. 179. Wright and Evans, No. 399. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, Pl. xlii; Fuchs, *Die Frau in der Karikatur*, 1906, p. 293.

8568 FOLLOWING THE FASHION.

*f<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>**Pub<sup>d</sup> Dec<sup>r</sup> 9<sup>th</sup> 1794, by H. Humphrey N<sup>o</sup> 37 New Bond Street.*

Engraving. Two women, one tall and pretty, except for her grotesque slimness, the other short, fat, and ugly, wear burlesqued versions of the new fashions. Each walks, holding a glove in the (gloved) r. hand, a nose-gay in the l. hand. Under each is a supplementary title: (l.) *S<sup>t</sup> James's giving the Ton, a Soul without a Body*; (r.) *Cheapside aping the Mode, a Body without a Soul*. The former has a tiny waist, her breasts, lightly covered, project above it. Round her neck is a swathing connected with inflated puffs on her tight sleeves; her form is defined under the limp skirt. Another swathing seems to fasten a high straw scoop-like hat under her chin which shows her hair piled above her forehead. This is trimmed with an erect ostrich feather and a brush-aigrette. She wears sharply pointed slippers.

The contour of the other lady, a 'City Fussock', see No. 8905, is broad and squat; she looks up with an ogling grin, her mouth half hidden by the swathing at her neck. Her feather, aigrette, and nosegay are much larger than those of her fashionable model. Fat legs and broad feet show under a petticoat which projects from her short waist. Cf. No. 8571, &c.

Grego, *Gillray*, p. 180. Wright and Evans, No. 402. Reprinted, *G.W.G.*, 1850. Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 295. 12 × 13 $\frac{5}{8}$  in.

8569 SHEPHERDS I HAVE LOST MY WAIST!

*R<sup>d</sup> Newton del et fecet**London Pub<sup>d</sup> by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford S<sup>t</sup> Novem<sup>r</sup> 12 1794*

Engraving (coloured impression). Front and back view of two ladies (or one lady) dressed identically. One (r.) looks to the r. at a round table on

<sup>1</sup> Note by Miss Banks.

which are a jelly-glass and a tartlet, holding up a napkin in her l. hand, the r. behind her back. The other is behind her and on the l. She wears large ear-rings. The high-waisted dress has a flowing line with an overdress forming a train, and is thus less skimpy than others of the period. Two huge erect ostrich feathers decorate the head. Beneath the design are twelve lines of verse beginning:

*Shepherds I have lost my Waist!*

and ending:

*For Fashion I that part forsook,  
Where Sages place the Belly,  
Tis gone—and I have not a nook  
For Cheese Cake, Tart or Jelly!!*

These, with four additional lines, also appear in No. 8570, and are quoted in full by Grego, *Gillray*, p. 180. See also No. 9491. No title except the verses. Cf. No. 8571, &c.

Reproduced, Paston, Pl. xlv.

### 8570 THE RAGE OR SHEPHERDS I HAVE LOST MY WAIST

*I C [Cruikshank.]*

*London Pub by S W Fores N 3 Piccadilly December 1 1794*

Engraving (coloured impression). A tall handsome young woman, full-face, her r. hand extended, l. on her breast, leans to the r. as if singing dramatically. Looking up at her (r.) is a stout and shorter woman (? Lady Buckinghamshire) wearing a hat and holding a fan. Both wear short-waisted dresses and partly uncovered breasts, a fashion becoming to one and not to the other. A voluminous scarf is swathed round the neck of the singer, the ends tucked in at the waist. Two erect ostrich feathers are in her hair, and large rings decorate her ears. Her r. hand is extended in protest above a tray of jellies and tartlets held by a footman (l.). He is grotesquely caricatured in face and (old-fashioned) dress. On the wall (l.) is a W.L. portrait of a lady dressed in the fashion of c. 1740, wearing wide hooped petticoats, a lace apron, and a flat hat. Her r. hand is in a small muff. Beneath the design are the same verses as in No. 8569. For the fashions satirized see No. 8571, &c. For *The Rage* see No. 8498.

11  $\frac{3}{8}$  × 10  $\frac{3}{8}$  in.

### 8571 THE GRACES OF 1794.

[? I. Cruikshank.]

*Pub July 21 1794 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Three young women display the latest fashions: one (l.) in profile to the r.; one full-face; one (r.) in back view, turning her head in profile to the l. All wear limp high-waisted dresses, two (at least) have their breasts uncovered, all wear huge ear-rings. Two wear hats trimmed with a single erect feather; one (r.) wears a hat or bonnet with two feathers and a brush-aigrette with a transparent gauze curtain-veil. The figure still projects below the (ostensible) waist, but not in the exaggerated manner of 1793 (see No. 8388, &c.). The lady on the l. holds a large fan; the centre figure wears a large watch with a bunch of many seals and trinkets dangling from her waist.

According to the *Sporting Magazine*, iv. 228, July 1794, 'feminine dress of the present fashion is, perhaps, the most indecent ever worn in this country. The *breast* is altogether displayed; and the whole drapery, by the wanton management of the wearer in throwing it behind her, is made to *cling* so to the figure, that nothing can be said to be completely concealed. Well may it be necessary to *veil the face*.' See Nos. 8521, 8567-70, 8582, 8719. Cf. Nos. 8896, 9457, &c.

$14\frac{1}{8} \times 12\frac{3}{8}$  in.

## 8572-8592

Series of 'Drolls'

### 8572 SMART SHOES MADE TO FIT—WITHOUT A LAST.

[? I. Cruikshank.]

Published 15<sup>th</sup> Jan<sup>y</sup> 1794 by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street, London.

Engraving (coloured<sup>1</sup> and uncoloured impressions). A lady, wearing a cloak and holding a large muff, sits trying on a pair of heel-less slippers with pointed toes. The shoe-maker (l.) kneels at her feet, looking up at her with a grin. Beneath the title: *Yes my Lady They sit neat about the Quarters, they only want a little Bobbing*. Behind (r.) another woman is being fitted. On the wall are a glass case (l.) displaying ladies' shoes and (r.) a number of lasts.

Cf. No. 4638.

$6\frac{11}{16} \times 8\frac{3}{4}$  in.

### 8573 BLACK-EYED SUE, AND SWEET POLL OF PLYMOUTH, TAKING LEAVE OF THEIR LOVERS, WHO ARE GOING TO BOTANY BAY. 79

Published 12<sup>th</sup> May 1794, by Laurie & Whittle, 53 Fleet Street London.

Engraving. Two prostitutes sit weeping on a bank (l.); two heavily shackled convicts stand beside them (r.). A jailer with a pistol in his belt standing behind the women points sternly to a ship in the background. On a hill in the background a body hangs from a tiny gibbet. For Botany Bay cf. No. 6992, &c.

$6\frac{1}{2} \times 8\frac{1}{2}$  in.

### 8574 MOSES IN THE BULL-RUSHES

Published 12<sup>th</sup> May, 1794. by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street, London.

Engraving (coloured<sup>2</sup> and uncoloured impressions). A bull (l.) snorts menacingly at a (bearded) Jewish pedlar (l.), who flees in terror, taking refuge in a ditch filled with broad-leaved rushes (r.). The contents of the box slung from his shoulders (watches, seals, and buckles) are being spilt. A terrified woman escapes up a bank, saying, *O dear what can the matter be*. L. & W., No. 91.

$6\frac{7}{8} \times 8\frac{13}{16}$  in.

<sup>1</sup> In 'Caricatures,' ii. 148.

<sup>2</sup> Ibid. ii. 127.

**8575 JUSTICE MITTIMUS AT LOSS A HOW TO ACT IN THIS AFFAIR.**

[? I. Cruikshank.]

*Published 12<sup>th</sup> May, 1794. by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street London.*

Engraving (coloured and uncoloured impressions). A clerical J.P., ugly and elderly, sits full-face in a high-backed arm-chair, looking towards a demure young girl (l.), who stands in profile to the r. His face is conorted with perplexity; the position of his feet indicates acute uncertainty. A man seated behind her on the extreme l. listens intently through an ear-trumpet. An ugly and satyr-like man stands beside the Justice's chair. Three similar men, and an old and bedizened woman, are seated by a table on the r., listening with amusement. Beneath the title: *My Dear little Girl what have you been about, they say you are pregnant—I really dont know your Worship—Some Wicked Wretch is the Cause of this report—But If I have done any thing amiss Sir, I am sure I was Dreaming.* L. & W., No. 105.  $6\frac{1}{8} \times 9\frac{1}{4}$  in.

**8576 GRINNING THROUGH A HORSE COLLAR, FOR A FLITCH OF BACON.**

*Published 12<sup>th</sup> May 1794. by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street London.*

Engraving. A scene at a country fair. Two men standing side by side on a form grimace horribly through horse-collars. Grinning yokels (l. and r.) point at them. Behind are the walls of booths with inscriptions: (l. to r.) *Tom Paine to be seen alive* (see No. 8287, &c.), *The Monstrous Craws to be seen here at 2<sup>d</sup> Pie[ce]* (see No. 7166), and, larger than the others, *The London Pad to be seen Here at 6<sup>d</sup> a Piece*. On this placard is a woman, her apparently advanced pregnancy exaggerated by her pose (see No. 8388, &c.). Beneath this booth stands a man beating a drum. L. & W., No. 106.

Reproduced, A. E. Richardson, *Georgian England*, 1931, p. 92.  $6\frac{5}{8} \times 8\frac{3}{4}$  in.

**8577 TWELFTH NIGHT.**

[I. Cruikshank.]

*Published 12<sup>th</sup> May, 1794 by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street, London.*

Engraving. Four men, two ladies, and two small children surround a circular table on which is a Twelfth cake decorated with figures and standing on a plate inscribed *Sacred to Love*. They have all drawn tickets except a pretty young woman on the r., to whom a smiling young man holds out a hat containing one inscribed *Miss Tender*, while he slips a letter into her hand. Her vis-à-vis, a hunch-backed elderly man, has drawn *Punch*. The scene is described in verses beneath the title:

*To chuse King and Queen, a queer set was assembled,  
A Motley Group of paste Figures they greatly resembled,  
That my Lord he drew Punch, his Son Master Slender  
Old Square toes was Cuckold, his Lady Miss Tender.  
To the left of my lord a pert Simpering Miss,  
On whom none had dared to venture a Kiss;  
But as ill chance would have it, chose Draggel-tail Doll,  
And see over their Shoulders peeps Old Father Paul.*

There is in the Print Room a similar design in pen and wash for the same subject by I. Cruikshank. ( $3 \times 3\frac{3}{4}$  in.) L. and W., No. 107.  $6\frac{1}{2} \times 8\frac{3}{4}$  in.

### 8578 SNOW BALLS—OR THE OLD BUCK IN DISTRESS.

*Published 12<sup>th</sup> May 1794, by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street*

Engraving (coloured<sup>1</sup> and uncoloured impressions). Two well-dressed young women (l.) stand behind a tree with snow-balls to pelt a thin and elderly man in old-fashioned dress (r.) who walks in profile to the r., clenching his fist and holding up his stick. He is plastered with patches of snow. A third young woman kneels behind the others, making a snow-ball. Three others (r.) are amused. L. & W., No. 111.

$6\frac{1}{2} \times 9\frac{1}{4}$  in.

### 8579 NO FOOL LIKE THE OLD FOOL.

*Published 23<sup>d</sup> May, 1794, by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street, London.*

Engraving. An elderly sportsman with a gun, grinning broadly, holds out his r. hand to a pretty gipsy girl (l.), who tells his fortune. Meantime a boy stuffs a cat into his game-pouch, to replace a pheasant which a seated gipsy girl holds up in amused triumph. Behind are two boys and a camp-fire over which hangs a pot. Trees form a background. L. & W., No. 112.

$6\frac{9}{16} \times 9\frac{1}{4}$  in.

### 8580 THE PATIENT TURN'D DOCTOR. OR THE PHYSICIAN FORCED TO TAKE HIS OWN STUFF

*Published 12<sup>th</sup> May 1794, by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street London.*

Engraving. A doctor kneels abjectly in profile to the r., gaping up at his patient, who has risen from his arm-chair and stands over him with medicine-bottle in one hand, a cane raised menacingly in the other. Behind the chair a pretty young woman (r.) stands holding a medicine-bottle. Behind her is a curtained bed. Houses are seen through the window (l.). L. & W., No. 114.

$6\frac{5}{8} \times 8\frac{1}{2}$  in.

### 8581 A RELISH.

*Published 20<sup>th</sup> May, 1794, by Laurie & Whittle, N<sup>o</sup> 53, Fleet-Street, London.*

Engraving. Two huntsmen are seated at a table outside a wayside inn, on which is a sirloin of beef, &c. One turns to take on his knee a pretty girl who holds a jug; the other (r.) eats voraciously. Behind, the inn-keeper hurries from the door with a punch-bowl. At a horse-trough (l.), placed under the inn-sign of a leaping stag, two saddle-horses are drinking; an ostler stands beside them. L. & W., No. 116.

$7 \times 9\frac{1}{8}$  in.

<sup>1</sup> In 'Caricatures', ii. 142.

**8582 GREAT PLENTY AND LITTLE WASTE.**

[? I. Cruikshank del.]

*Published 12<sup>th</sup> June, 1794 by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.*

Engraving. A buxom lady walks forward and to the r. towards a man in riding-dress (r.) who inspects her through a quizzing-glass. A ribbon encircles her high waist (cf. No. 8571, &c.) and her petticoats projecting in front exaggerate her portly figure. She carries a large muff and holds a glove in her l. hand. Behind her a small footman holding a large closed umbrella marches stiffly. In the background is a tree, under which is a seat in back view, on which a man and woman are sitting. L. & W., No. 119.  $6\frac{15}{16} \times 8\frac{11}{16}$  in.

**8583 THE FARMER'S RETURN—OR NEWS FROM LONDON.***Published 21<sup>st</sup> July, 1794. by R. Laurie & J. Whittle, N<sup>o</sup> 53, Fleet Street, London.*

Engraving (coloured<sup>1</sup> and uncoloured impressions). The farmer sits surrounded by a circle of amused and intent listeners. His face is bucolic, but he is well dressed, with striped waistcoat and top-boots. His pretty wife (r.) sits between two children. A yokel in a smock frock spills his beer. Two other men and a stout woman complete the party. The background is the wall of a bare room with one casement window (r.). L. & W., No. 121.

 $7 \times 8\frac{7}{8}$  in.**8584 A CARD PARTY.**

[? I. Cruikshank del.]

*Published 16<sup>th</sup> Aug<sup>t</sup> 1794. by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.*

Engraving. Four ugly and elderly persons seated at a card-table lit by candles; each holds three or four cards. A footman (l.) with glasses on a salver stands at the elbow of a player, a fat man, who holds a glass. Eight other guests, caricatured, stand behind the table talking. A patterned carpet, a panelled wall, and candle-sconces fixed to oval mirrors complete the design. Similar in character to No. 7746. L. & W., No. 122.

 $6\frac{5}{8} \times 8\frac{15}{16}$  in.**8585 A NUN CONFESSING HER PAST FOLLIES TO FATHER SLY-BOOTS. 126**

[? O'Keefe del.]

*Published 1<sup>st</sup> Oct<sup>r</sup> 1794. by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street London.*

Engraving. A young woman, elaborately dressed, sits with downcast eyes in profile to the l. at a table on which are a book and rosary. On her r. sits, on a striped settee, a 'priest' wearing a skull-cap; a hat and cloak on a chair and stool show that he is a visitor. He holds a book, looking towards the 'nun' with a smile. The room is fashionably furnished with two sash-

<sup>1</sup> In 'Caricatures', ii. 141.



windows, in one of which stands a large vase of flowers. Between them is an oval picture of (?) the Temptation of St. Anthony. Beneath the title:

*At Twelve, I began to think of a Man,  
At Thirteen, I Sighed for a Man,  
At Fourteen I was Violently in Love with a Man,  
At Fifteen I run away with a Man.*

*But he was a Very Pretty Man—therefore I hope youll Pardon me Sir.*

'Nun' connoted the inmate of a house of ill fame, see No. 5177, &c.  
6 $\frac{3}{8}$  × 9 $\frac{1}{4}$  in.

### 8586 THE FINISHING TOUCH.

[? I. Cruikshank del.]

*Published 13<sup>th</sup> Oct<sup>r</sup> 1794. by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.*

Engraving. A pretty young woman leans back in an arm-chair while a hairdresser applies paint to her face from a small box. She wears a morning-gown which leaves her breast much exposed. A woman (l.) stands full-face behind her chair pouring out a glass of *Hollands*. On the r. is a dressing-table. L. & W., No. 127 (where the title continues, 'of an Impure's Face'). 6 $\frac{7}{8}$  × 9 $\frac{1}{8}$  in.

### 8587 CHRISTMAS GAMBOLS, OR A KISS UNDER THE MISTLETOE. 128

*Published 22<sup>d</sup> Oct<sup>r</sup> 1794 by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.*

Engraving. Servants in a kitchen. A groom wearing spurred top-boots holds the cook round the waist under a bunch of mistletoe. She (smiling) flourishes a ladle and holds his pigtail queue. Two men-servants seated on a settle (l.), one with a frothing tankard, watch with amusement, as does a fourth man standing on the r. Behind is a large open fire with a cauldron hanging from a chain. Cooking-utensils, a lantern, &c., are ranged on the chimney-piece. Above the settle is a sporting picture. Beneath the title:

*Bridget the Cook on Christmas day,  
When all was Mirth & Jollity,  
Was rudely kissed, by Saucy Joe;  
And that beneath the Mistletoe,  
But she returned it with the Ladle,  
And laid about, when he was Addle,  
For Maids are not to be thus taken  
And all their Virgin Honor shaken.*

6 $\frac{1}{2}$  × 9 $\frac{1}{16}$  in.

### 8588 CATCH'D NAPPING. 130

[? I. Cruikshank del.]

*Published 1<sup>st</sup> Dec<sup>r</sup> 1794. by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. Two country girls (l.) lie on a bank asleep, in alluring attitudes. Two young sportsmen with guns approach them cautiously, each with a hand raised in a silencing gesture.

6 $\frac{11}{16}$  × 8 $\frac{3}{4}$  in.

**8589 AN EXHIBITION.** 133

*P.I. de Loutherbourg, Inv. & Fecit.*

*Published 12<sup>th</sup> May 1794. by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.*

Aquatint, in the manner of a water-colour drawing. The corner of a picture-gallery with a crowd of spectators peering at two pictures on the r. The most prominent are a short fat man, resembling caricatures of Captain Grose, and a dwarfish boy who stand in profile to the r. A man wearing a cocked hat, evidently standing on a bench, looks through a quizzing-glass at the upper picture. Two men in back view, one seated, one standing, look at pictures on the back wall, where a landscape is hung. The dress of both men and women is of an earlier date.

$7\frac{9}{16} \times 8\frac{3}{4}$  in.

**8590 DOCTORS DIFFER AND THEIR PATIENTS DIE.** 143

[? I. Cruikshank del.]

*Published 24<sup>th</sup> Dec<sup>r</sup> 1794 by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. A patient, wrapped in shroud-like draperies, sits (l.) in a high-backed arm-chair gazing up and to the l. Two doctors in the foreground fight each other, overturning a round table on which are medicine-phials. A lean doctor (l.) flourishes the wig of his fat opponent, whom he clutches by the neck-cloth. The fat doctor (r.) siezes the other's pigtail queue.

$6\frac{7}{8} \times 9$  in.

**8591 FOGGY WEATHER.** 144

[? I. Cruikshank del.]

*Published 22<sup>d</sup> Dec<sup>r</sup> 1794. by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. A stout lady (l.), her hands in a muff, cannonades into a fat parson walking in the opposite direction. Behind (r.) a rider urges his horse forward; on the l. a pedestrian walks into a pond.

$6\frac{3}{4} \times 9$  in.

**8592 SLIPPERY WEATHER** 145

[1794]

[Pub. Laurie & Whittle.]

Engraving (coloured impression). A Jew has fallen to the ground; water gushes from a stand-pipe into his face; he has a pair of breeches, showing he deals in old clothes. Two laughing young women watch the disaster (r.). A youth holding a pitcher grins delightedly, a passer-by (l.) looks round to smile. Beneath are eight lines of verse beginning:

*Early one Morning Sue & Ciss,  
Went out to fetch some water,  
Moses forsooth must have a Kiss,  
But Mark what followed after.*

Reproduced, Fuchs, *Die Juden in der Karikatur*, p. 54.

$6\frac{5}{8} \times 9\frac{1}{4}$  in.

'Caricatures', ii. 139.

**8593 THE TUNBRIDGE LOVE LETTER.**  
THE LADY'S ANSWER TO THE TUNBRIDGE LOVE LETTER.

*Price Six Pence. Published 12<sup>th</sup> May, 1794 by Laurie & Whittle, No 53, Fleet Street, London.*

A rebus: two engraved letters on a folding sheet, similar in character to Nos. 5079, 5080 (1772). The engraved objects are enclosed within brackets. The first begins: *Your (lady)(ship) may (well) (bee) in a (maze), & think either (caterpillar) or (windmill) in my (crown) for being a (medlar) out of my own (sphere), . . .*

10 × 13 $\frac{3}{4}$  in. (pl.), the two letters separated by vertical lines where the print is folded.

**8594 GROWN GENTLEMEN LEARNING TO SKATE**

*London Publish'd Dec<sup>r</sup> 24 1794 by T Prattent 46 Cloth Fair & J Evans 41 Long Lane*

Engraving. A fat, elderly skater lies on his back (r.). A younger man wearing skates is towed along the ice by a runner whose coat-tails he holds. There are two other figures. Beneath the title are four lines of verse, beginning:

*Alas what various ills await*

*The booby who attempts to skate. . . .* (Cf. No. 5914.)

6 $\frac{3}{4}$  × 8 $\frac{7}{8}$  in.

Cannan Coll., No. 334.

THE LOTTERY CONTRAST. (638) See No. 3768. [17 Feb. 1794]<sup>1</sup>  
Mezzotint after R. Dighton. Published Bowles and Carver.

See also Nos. 8231, 8232.

**8595 QUARRELSOME TAYLORS, OR TWO OF A TRADE SELDOM AGREE.**

644 *Dighton del.*

*London Printed for Bowles & Carver, No. 69 St Paul's Church Yard.*  
[c. 1794]

Mezzotint (coloured impression). A ragged 'botching tailor' is climbing out of his bulk or stall (r.) to attack with his goose a tailor who hastens from him, turning to snip his shears contemptuously. Above the pent-house stall is a placard, *Simon Snip—maks & mendes Mens & Buoy redy mad Close. N.B. nete Gallows for Breaches.* A garment and a pair of braces (see No. 8039) hang on a line; within a window is a sheet of patterns. The other, who is neatly dressed, carries a coat under his arm; a book of patterns protrudes from his coat pocket. A street receding in perspective (r.) and the façade of a dignified house (l.) form a background.  
12 $\frac{3}{4}$  × 9 $\frac{7}{8}$  in. 'Caricatures', i. 204.

**8596 LET US ALL BE UNHAPPY TOGETHER.**

317 *Published 12<sup>th</sup> May 1794. by Laurie & Whittle, 53 Fleet Street, London.*

Mezzotint. Four men sit at a small square table on which are glasses and an empty punch-bowl. All have expressions of deep melancholy. One

<sup>1</sup> From an impression in the collection of Mr. W. T. Spencer, New Oxford Street (1932).

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

reverses his glass, another breaks his pipe, the bowl of which still smokes, the third weeps, the fourth looks down with a gesture of deprecating misery. Beneath the title are thirty-two lines of verse, beginning:

*We bipeds made up of frail clay,  
Alas! are the children of sorrow;  
And though brisk and merry to day  
We all may be wretched to-morrow.*

11  $\frac{3}{8}$  × 10 in.

1795

POLITICAL SATIRES

8597 SUFFOLK RATS PROTECTING THEIR CHEESE OR THE COUNTY FENCIBLES CALLED TO ARMS

[I. Cruikshank.]

*London Pub Jan<sup>y</sup> 1<sup>st</sup> 1795 by S W Fores N 3 Piccadilly who has lately fitted up his Exhibition in an Entire Novel Stile admittance one Shilling. Folios Lent*

Engraving (coloured impression). Rats in uniform make military evolutions, &c., on a large cheese which stands outside an inn, with a projecting sign, *Hard Cheese*. On the inn (r.) is a placard: *wanted a number of able Bodied young Men for the Suffolk Fencibles &c enquire at the Sign of the Hard Cheese*. Over the door is *Stablin[g]*; from a window the (?) landlord looks out complacently. In front of the inn is a long line of saddle-horses with a notice: *Saddles to let*. A number of soldier-rats fire muskets from a cavity in the front of the cheese at a large fierce cat (l.). Others scamper away into holes, or rush up the face of the cheese. On the top, in a wide depression, a body of rats with muskets is being drilled. They have a large flag: *To Honor we call you not press you like slaves*. On the top of the cheese a drummer-rat beats his drum.

Cf. the Essex Calves of No. 8459, the Hampshire Hogs of No. 8492. Fencibles differed from the Militia in not being chosen by ballot. Fortescue, *The County Lieutenancies and the Army*, 1909, p. 4.  
8 $\frac{11}{16}$  × 13 $\frac{3}{8}$  in.

8598 RT HON<sup>BLE</sup> CHARLES JAMES FOX.

*Engraved for the Carlton House Magazine.*

[1 Jan. 1795]

Engraving. A reissue of No. 5836 from the *Political Magazine* 1781. The explanatory text is a letter professing to enclose a drawing to be engraved: 'he is represented as a gentleman, and I hope he will support that character.' There is no allusion to the allegorical figures of republican faction in the design; it is said that Fox has hardly been mentioned since the meeting of Parliament, 'but the time approaches when we shall be convinced that he is yet alive'.

5 $\frac{3}{4}$  × 3 $\frac{3}{4}$  in.

B.M.L., P.P. 5448 (iii. 439).

8599-8606

A set of eight portraits etched by Gillray, impressions being issued separately (those in the Print Room are coloured) and also printed together (uncoloured) on a single sheet. The words spoken are etched beneath the publication line. The drawings for Nos. 8599, 8600, 8602-5, by an amateur, with inscriptions, are in the Print Room (201. c. 6/86-91). All are reprinted in *G.W.G.* (1830) but are not mentioned by Grego or Wright and Evans.

**8599 MINISTERIAL ELOQUENCE.***A.S. inv**Pub<sup>a</sup> Jan<sup>y</sup> 6<sup>th</sup> 1795, by H Humphrey N 37 New Bond Street*

Pitt (H.L.) stands looking to the r., his r. hand held palm upwards. He says: *Our great successes in the East & West Indies, conquest of Corsica; entertain no doubt you will cheerfully grant the Supplies for carrying on this just & necessary War.*

By the autumn of 1794 the British had secured all the French colonies in the W. Indies except Guadeloupe, but their position was precarious. Pondicherry surrendered in 1793. Corsica was taken in August 1794, see Nos. 8516, &c. Cf. Nos. 8614, 8626. On the French declaration of war, Pitt (12 Feb.) moved an Address assuring the King of 'firm and effectual support . . . in the prosecution of a just and necessary war'. He repeated the phrase in his budget speech of 23 Feb. 1795. *Parl. Hist.* xxxi. 1315. Cf. No. 9286.

$4\frac{13}{16} \times 3\frac{1}{8}$  in. (pl.).

**8600 OPPOSITION ELOQUENCE.<sup>1</sup>**

Fox (H.L.) stands full-face, r. arm bent and r. fist clenched, looking up and to the l. with an accusing frown. He says: *Ruin'd!—undone!—our Commerce destroy'd, our Armies beaten.* Fox on 30 Dec. 1794 spoke of 'disasters which not fortune but folly, had brought upon the country' and called the war 'calamitous beyond example'. *Parl. Hist.* xxxi. 1052-3.

$4\frac{13}{16} \times 3\frac{1}{8}$  in. (pl.).

**8601 NAVAL ELOQUENCE.***J.G<sup>y</sup> fec<sup>t</sup>—Pub<sup>a</sup> Jan<sup>y</sup> 6 1795 by H. Humphrey 37 Old Bond Str<sup>t</sup>*

The Duke of Clarence (T.Q.L.), dressed as a rough sailor, stands full-face with folded arms, looking to the r. with a belligerent stare. He wears a shapeless hat, a naval coat, striped trousers, a handkerchief knotted round his neck. He says: *Damn all Bond St Sailors I say, a parcel of smell smocks! they'd sooner creep into a Jordan than face the French! dam me!*

For the Duke and Mrs. Jordan (and the coarse puns on her name) see No. 7835, &c. His service afloat ended with his promotion to rear-admiral 3 Dec. 1790. His applications for naval employment during the war were ignored or refused. *D.N.B.* For Bond-street loungers cf. No. 8377, &c. See No. 8653.

Impressions (coloured and uncoloured) printed separately are without title and inscriptions.

$4\frac{13}{16} \times 3\frac{3}{16}$  in. (pl.).

**8602 MILITARY ELOQUENCE.<sup>1</sup>**

An officer (T.Q.L.) in regimentals stands in profile to the l., his r. arm raised and fist clenched in angry protest. He says: *You Lie, by G——!*

He is not unlike the Duke of York (calumniated by his own officers during the Netherlands campaign, see Nos. 8327, 8425), but according to the (unreliable) *Illustrative Description* to *G.W.G.* (p. 89) is 'Supposed to be Major S——, a distinguished officer in the East India service'.

$4\frac{13}{16} \times 3\frac{3}{16}$  in.

<sup>1</sup> Signature and imprint as No. 8599.

**8603 FOOLS ELOQUENCE.<sup>1</sup>**

T.Q.L. portrait of a plainly dressed man standing in profile to the r., holding a purse in his r. hand. He says: *I will hold you Ten Guineas of it.* He resembles caricatures of Lord Lauderdale.

$4\frac{1}{8} \times 3\frac{5}{16}$  in. (pl.).

**8604 BILLINGSGATE ELOQUENCE.<sup>1</sup>**

A lean and elderly virago (T.Q.L.) with straggling hair, wearing a handkerchief which scarcely covers her breast, stands in profile to the l., glaring fiercely. Her arms are bare to the elbow; she holds her thumb and second finger together, her l. hand is on her hip. She says: *What do you know, you B——?—every one knows I am a —— &c ——, and setting that aside who can say Black to my eye?*

Her profile is that of Lady Cecilia Johnston as caricatured by Gillray. She had a bitter tongue, cf. No. 8158.

$4\frac{1}{8} \times 3\frac{1}{8}$  in. (pl.).

**8605 PULPIT ELOQUENCE.<sup>1</sup>**

A fat and placid-looking preacher stands in his pulpit in profile to the l., reading his sermon. He says: *I shall divide my Discourse into Seven Heads namely ——* He resembles the parson of No. 8428, and is probably Moore, the Archbishop; this is supported by the engraving (1792) after Romney.

$4\frac{1}{8} \times 3\frac{1}{8}$  in. (pl.).

**8606 BAR ELOQUENCE.<sup>1</sup>**

A barrister (T.Q.L.) in wig and gown stands directed to the l., his r. arm raised, his brief in his r. hand, his l. hand extended. He says: *Did your Lordships ever hear of such an infamous Scoundrel?* He has a certain resemblance to Erskine, cf. No. 8502.

$4\frac{1}{8} \times 3\frac{3}{16}$  in. (pl.).

**8607 ROYAL RECREATION**

[I. Cruikshank.]

*London Pub: January 7 1795 by SW Fores N 3 Piccadilly*

Engraving (coloured impression). Catherine II, seated on the throne, eagerly receives the heads of Poles offered to her by a ferocious-looking officer. Three attendants advance behind him with baskets filled with heads of young women and children; the foremost kneels, holding out his basket, the next carries a basket on his shoulders; above it flies a demon. On the extreme r., on a pedestal, is the bust of Fox by Nollekens (see No. 7902), looking wryly over his r. shoulder at the Empress.

The officer, Suvóroff, holds out by the hair to the Empress three heads, one of which she touches with a finger. His sleeves are rolled up; in his l. hand is a bunch of heads, under his l. arm a long bloody sword and a document: *Articles of Capitulation Warsaw.* On his short top-boots are enormous spurs. He says: *Thus my Royal Mistress have I fulfilled in the fullest extent your Tender Affectionate & Maternal Commission to those Deluded People of Poland, & have brought you the Pickings of Ten Thousand Heads tenderly detached from their deluded bodies the Day after Capitulation.* The Empress answers: *My Dear General you have well Executed your Commission; but could not you prevail on any of the Polish Women to Poison their*

<sup>1</sup> Signature and imprint as No. 8599.

*Husbands?* (An allusion to the murder of Peter III, cf. No. 8072.) To the demon she says: *Go my little Ariel & prepare our Altars for these pretty Sacrifices, we must have te Deum on the Occasion.* The demon, a nude bat-winged creature, says: *Bravo this outdoes the Poison Scene.* The Empress wears ermine-trimmed robes and holds a sceptre, but does not (as usual) wear a crown. Beside her (l.) lies a bear, only the head and forepaws being visible.

Suvóroff rapidly defeated the Poles in the autumn of 1794 after the retirement of the Prussians from the siege of Warsaw. His capture of Praga, a suburb of Warsaw, was followed by a terrible massacre and from Praga he dictated terms to Warsaw (entered 8 Nov.), and Poland was conquered. *Camb. Mod. Hist.* viii. 591 ff. The indiscriminate massacre was contrary to the orders of Suvóroff, who was impotent to check the brutality of his troops. W. Lyon Blease, *Suvóroff*, 1920, pp. 170-85. He was rewarded by the Empress with the rank of field-marshal and a gift of jewels. See Nos. 8477, 8483, 8674, 8844, 9387, 9390, 9422. Cf. No. 9345.  $8\frac{1}{8} \times 13\frac{1}{4}$  in.

**8608 THE COALITION, A SCENE ON THE CONTINENT**

[I. Cruikshank.]

*Pub<sup>d</sup> Jan<sup>y</sup> 12 1795 by J Aitken N<sup>o</sup> 14 Castle Street Leicester Square* Engraving (coloured impression). Ragged French soldiers fraternize with stout Dutchmen. In the centre a tall sansculotte (r.) and a short, fat Dutchman embrace with a kiss; the Frenchman picks the other's pocket, smiling sardonically. Another Frenchman (l.) is about to plunge a dagger into the Dutchman's back. In the foreground (r.) an almost naked Frenchman sits on a barrel of *Gin* drinking from a *Gin* bottle. In the middle distance (l.) a ragged but foppish Frenchman bows insinuatingly to a fat vrouw; her husband, standing between them and smoking a pipe, makes the introduction with a dubious scowl. In the background (r.) a Dutchman with uplifted club drives off a band of sansculottes.

An anticipation of the invasion of Holland (the Waal was crossed 14 Jan. 1795) and a satire on the attitude of the Dutch patriots to the invaders. The Republic was still nominally the ally of England and a member of the Coalition (see No. 8299). Auckland wrote 16 Jan. 1795 to Lord H. Spencer of the imminent capture of Holland: 'The certainty of it is not yet comprehended, nor is it easy to foresee what the popular impression will be. Under any other circumstances the ministry would be changed; but Mr. Fox's party is dreaded and disliked. . . .' *Auckland Corr.* iii. 281. The outcome of the conquest is prophetically rendered, see Van Loon, *The Fall of the Dutch Republic*, Epilogue. See No. 8613, a sequel, and for the conquest see also Nos. 8426, 8493, 8630, 8631, 8633, 8658, 8825, 8831, 8846, &c., 9224, 9264. Cf. No. 9034.

$9\frac{1}{8} \times 13\frac{3}{4}$  in.

**8609 THE BLESSINGS OF PEACE, | THE CURSES OF WAR,**

*Design'd & Engrav'd by J<sup>s</sup> G<sup>y</sup> for the Chairman & Members of the Crown & Anchor Society.*

*Pub<sup>d</sup> Jan<sup>y</sup> 12<sup>th</sup> 1795. by H. Humphrey, N<sup>o</sup> 37 New Bond Street*

Aquatint (coloured impression). A design in two adjacent circles, with inscriptions above and below the circles on an aquatinted ground. In the manner of genre, not satire.



[1] The kitchen of a young English farmer who sits with his arm round a little boy (r.) who stands at his knee eating an apple, while his pretty wife (l.) holds out a buxom child to kiss him. He holds a sickle. A dog sits at his feet. Behind (r.), before a blazing fire, a young woman places a sirloin of beef upon a round table, laid for a meal, with a large pitcher beside it. A pestle and mortar and other brass utensils are neatly ranged on the chimney-piece, beside which is a spit. A ham and string of onions hang on the wall. Through an open door (l.) are a hen and chickens, two pigs feeding in a sty, and a haystack. The title continues: *Prosperity & Domestick-Happiness.*

[2] A young farmer lies stabbed to the heart by a bayonet, surrounded by his despairing and terrified wife and three children. Behind (r.) is a ruined house. In the background (l.) French soldiers are driving off sheep and cattle, and a village (r.) is in flames. Behind is the sea with ships of war at anchor. The title continues: *Invasion, Massacre & Desolation.*

Above the two circles: *Such Britain was!—Such Flanders, Spain, Holland, now is!* Between them: *from such a sad reverse O Gracious God, preserve our Country!!* Below them is etched: *To the People & the Parliament of Great-Britain, this Print is dedicated, by the Crown & Anchor Society.*

*“Cursed be the Man who owes his Greatness to his Country’s Ruin!!!!”*

For Gillray’s attitude to the Crown and Anchor Society, cf. No. 8316, &c. For prints on the horrors of war, see No. 8328, &c.; for comparisons of the state of England and France, No. 8284, &c.

Grego, *Gillray*, p. 181. Wright and Evans, No. 112. Van Stolk, No. 5215. Reprinted, *G.W.G.*, 1830.

Also two earlier states without letters. On one are tentative pencil inscriptions by Gillray, much corrected. They include, besides those adopted: ‘of the truth of y<sup>e</sup> representation an appeal is made & submitted to the feelings of ye internal Enemies of G<sup>t</sup> Britain.’

11  $\frac{3}{8}$  × 14  $\frac{1}{4}$  in. Circles, 7  $\frac{1}{2}$  in. diam.

## 8610 THE LOVER’S DREAM.

*By Gillray des<sup>n</sup> et fec<sup>t</sup>.*

*Pub<sup>d</sup> Jan<sup>y</sup> 24<sup>th</sup> 1795, by H. Humphrey N<sup>o</sup> 37, New Bond Street.*

Aquatint (coloured impression). The Prince of Wales lies in bed asleep, clasping a pillow with a rapt expression, his closed eyes directed towards a vision of the Princess Caroline who leans towards him floating on clouds, a radiant beauty with outstretched arms. A winged figure with the torch of Hymen (r.) holds up her draperies, while a cupid with bow and arrows flying above the Princess’s head holds up the heavy curtains of the four-post bed. On the l., also emerging from clouds, the King and Queen, caricatured, crouch over the Prince’s bed. The former, a grotesque figure, holds out a large money-bag inscribed *£150000 Pr Ann<sup>m</sup>*. The Queen holds out a book: *The Art of getting Pretty Children*. Both have expressions of avid delight. On the l. and among clouds persons flee in alarm at the approach of the bride: Fox scattering dice from a dice-box, Sheridan as a bearded Jew wearing a broad-brimmed hat. Above them are three women: the most prominent, Mrs. Fitzherbert, with clasped hands; next (?) Lady Jersey, and between and behind them a young woman wearing a cap (cf. No. 8611). Above their heads two tiny jockeys gallop off, indicating that the Prince will give up the turf (cf. No. 7918, &c.). From the foot of the

bed (l.), which extends diagonally across the design from r. to l., rolls a cask of *Port* on which an infant Bacchus with the head and clumsy figure of Lord Derby is seated astride; he is about to fall, dropping his glass. On the head of the bed is the Prince's coronet with feathers. Beside it (r.) is a chamber-pot in which is a bottle of *Velno* (see No. 7592). Beneath the title: "*A Thousand Virtues seem to lackey her, Driving far off each thing of Sin & Guilt.*" *Milton*.

The Prince had consented to marry on condition of the payment of his debts and an increased income, see No. 8673, &c. The Princess Caroline left Brunswick on 30 Dec. 1794, but was delayed in Hanover owing to the naval situation. See Malmesbury, *Diaries and Corr.*, 1845, iii. 147 ff., and Nos. 8487, 8498, 8611, 8634, 8643.

Grego, *Gillray*, pp. 185, 186 (small copy). Wright and Evans, No. 115. Reprinted, *G.W.G.*, 1830.

11 $\frac{1}{8}$  × 15 $\frac{3}{4}$  in.

### 8611 THOUGHTS ON MATRIMONY.

[I. Cruikshank.]

*London Pub: by S W Fores N<sup>o</sup> 3 Piccadill Jan<sup>y</sup> 26 1795*

Engraving (coloured impression). The Prince stands with folded arms, in the corner of a room, gazing up at a T.Q.L. portrait of *Lady Jersey* as a pretty young woman; she looks down at him alluringly. The portrait hangs over the chimney-piece (r.), a fire burns in the grate. From his r. hand dangles disregarded an oval miniature of the Princess of Brunswick. Beside the Prince, who turns his back on him, stands a grotesque German courier, who holds up a tiny pair of stockings on the feet of which are shoes. The German has moustaches, a pigtail queue reaching to the ground, he wears spurred top-boots and holds a glove; he gapes with astonishment at the portrait. On the two walls other pictures are arranged in two rows, the lower part only of the upper row being visible. These are (above): *Pretty Millener*, a reclining figure; *Portrait of a Lady & Child*, a pregnant lady leads a child; *M<sup>rs</sup> Crouch* (T.Q.L.). Below, *M<sup>rs</sup> Robinson* (T.Q.L.); *Florizel & Perdita*, the pair with arms entwined, the King and (?) Queen crouch behind a tree to spy on them; *Fitsherbet* [sic], who stands, looking to the l., holding a rosary.

For *Florizel and Perdita* (Mary Robinson) see No. 5767, &c.; for Mrs. Fitzherbert No. 6924 and index, volumes vi and vii; for Mrs. Crouch No. 8073; for *Lady Jersey* No. 8485 and index. For the Prince's betrothal see No. 8610, &c.

8 $\frac{3}{4}$  × 12 $\frac{1}{4}$  in.

### 8612 FRENCH-TELEGRAPH MAKING SIGNALS IN THE DARK.

*ſs G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Jan<sup>y</sup> 26<sup>th</sup> 1795, by H. Humphrey, N<sup>o</sup> 37, New Bond Street*

Aquatint (coloured and uncoloured impressions). A newly invented French telegraph (semaphore) stands on the coast, with the head of Fox, in back view but looking to the r. with a fiercely determined expression. The cross-beam represents his arms and the arms of the semaphore; the raised r. hand holds a lantern which lights up the French fleet (in full sail for

England) and a fort on the French coast flying a large tricolour flag inscribed *République*. The l. hand points downwards and to the l. to a dark cluster of roofs and spires dominated by St. Paul's. The base of the telegraph is circular and of brick. An arched opening shows the interior, in it is a pile of daggers. In the sky is a waning moon.

One of many satires on the attitude of Fox to France, see No. 8286, &c. A diagram of *The Telegraph, or Machine for conveying intelligence with wonderful quickness, as used by the French* (in Print Room) was probably known to Gillray (reproduced, Wheeler and Broadley, ii. 33). For the English adaptation of the invention of Claude Chappe see No. 9232.

Grego, *Gillray*, pp. 181-2 (small copy). Wright and Evans, No. 111. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 252; Wheeler and Broadley, i. 246.

8 $\frac{3}{4}$  × 13 $\frac{1}{4}$  in.

### 8613 THE FIRST ARTICLES IN REQUISITION AT AMSTERDAM OR THE SANS CULOOTS BECOME TOUTS CULOOTS.

[I. Cruikshank.]

*London Pub Jan<sup>r</sup>—29 1795 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A sequel to No. 8608, the two chief figures resembling the embracing couple: the Frenchman (r.) holds against his person the baggy breeches of the Dutchman; coins stream from the pockets and are piled on the ground. The Dutchman (l.), standing with bare thighs, scratches his head in dismay, saying, *Oh my Dollors & Ducats D——n their Citizenship; A fellow here calls me Frere Citoyen and takes away all my Property*. His hat and (broken) pipe lie on the ground. On the l., and in profile to the r., a ragged Frenchman in Dutch breeches, wearing a bonnet-rouge, capers delightedly, holding to his mouth a square Gin bottle. Coins pour from the breeches. He says: *They may talk of the Coldness of this Country but by Gar here is the Warm Liquor for De inside & de Warm breeches for de out side*. In the foreground (r.) a dwarfish Frenchman sits on a pile of sacks inscribed *Dollars for the use of the National Convention*. He dips in his hand and stuffs coins into his coat-pocket.

In the background (l.) an almost naked Frenchman capers delightedly, waving a hat-full of coins, and saying: *Aye Aye, Equality is the order of the Day la Liberté for the Carmagnoles*. On the extreme r. a sansculotte embraces a delighted fat Dutchwoman. Three barelegged Dutchmen are behind; one says: *I dont like this Equality business I wish we had not Invited these Plundering Fellows here, I suppose they'll make use of my Frow next*. A Frenchman wearing Dutch breeches (cf. No. 9034) smokes a pipe in an experimental manner.

See No. 8608, &c. The French invaders were in distress for want of food, clothing, and boots, many were barefooted or wore sabots. Plunder, however, was forbidden. [Legrand,] *La Rév. fr. en Hollande*, 1894, pp. 72-3. In spite of the fraternization between the Dutch Patriots and the French (see No. 8631), the introduction of assignats and a forced paper currency, requisitions and stagnation of trade soon roused discontent. *Dropmore Papers*, iii. 42, 53-7 (Apr. 1795). The conduct of the French invaders is the theme of *Hollandia Regenerata*, see No. 8846, &c. Cf. Nos. 9034, 9413.

Van Stolk, No. 5255. Muller, No. 5323.

8 $\frac{7}{8}$  × 15 $\frac{1}{4}$  in.

**8614** THE GENIUS OF FRANCE TRIUMPHANT,—OR—BRITANNIA PETITIONING FOR PEACE.—*Vide, The Proposals of Opposition.*

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> fec<sup>t</sup>*

*London Pub<sup>d</sup> Feb<sup>y</sup> 2<sup>d</sup>, 1795, by H. Humphrey N<sup>o</sup> 37, New Bond Street.*

Aquatint (coloured impression). Britannia (l.) grovels before a monster (r.) representing the French Republic. Behind her stand Fox, Sheridan, and Stanhope, as sansculottes, joyfully hailing the apparition. Britannia on her knees, and bending forward, holds out her arms in a gesture of abject submission, pointing to her shield and spear, the crown and sceptre, and *Magna Charta* which lie on the ground before her. She is on the edge of a cliff. The monster is supported on dark clouds; he is a man seated with arms and legs akimbo, one jack-boot is planted on the sun, a face in its disk looking from the corners of the eyes at Britannia with a dismayed expression; the other is on a crescent enclosing the old moon. His seat is the point of a huge bomb-shaped cap of *Li-ber-tas*. His head is a black cloud on which grotesquely fierce features are indicated. Above his head rises a guillotine emitting rays of light. His dress is that of a ragged sansculotte with a dagger thrust in his belt.

The British sansculottes are also bare-legged and wear belts in which a dagger is thrust; but they have nothing of the fierce arrogance of France. Fox, his stockings ungartered, and Sheridan, shambling forward with propitiatory gestures, remove their bonnets-rouges. Fox holds out two large keys labelled *Keys of the Bank of England*; Sheridan proffers a document: *We Promise the Surrender of the Navy of Great Brita[in]—of Corsica [see No. 8516]—of the East & West Indias [see No. 8599]—& to abolish the Worship of a God [cf. No. 8350]*. Stanhope, less deprecating, stands behind the others, waving his bonnet-rouge and a rolled document inscribed *Destruction of Parliament*. Beneath the title: *To the Patriotic Advocates for Peace, this Seemly sight is dedicated.*

A satire on the repeated motions of the Opposition for peace with France. See debates of 30 Dec. 1794, 6, 26, and 27 Jan. 1795. *Parl. Hist.* xxxi. 1016 ff., 1130 ff., 1193 ff., 1248 ff. (and *Cornwallis Corr.* ii. 279–80). Auckland writes (16 Jan.) of the débâcle in Holland (see No. 8608, &c.): ‘Under any other circumstances the ministry would be changed; but Mr Fox’s party is dreaded and disliked. . . .’ *Corr.* iii. 281. Cf. Nos. 8626, 8644.

Grego, *Gillray*, p. 182. Wright and Evans, No. 113. Reprinted, *G.W.G.*, 1830.

$8\frac{3}{4} \times 13\frac{1}{4}$  in.

**8615** CHARITY COVERS A MULTITUDE OF SINS.

*Vide. Bon Mot, at Carlton House, Feb. 3<sup>d</sup>/95.*

*J<sup>s</sup> G<sup>y</sup> des et fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 4<sup>th</sup> 1795. by H. Humphrey N<sup>o</sup> 37 New Bond Street*

Engraving (coloured impression). The Prince of Wales, bowing low in profile to the l., receives a lady, dignified and handsome, who enters, covering with her gown a girl who crouches low, looking at the Prince, and who is entirely concealed except for her profile, a hand, and the lower part of her dress. In the background (r.) is a supper-table at which the King and Queen (the latter addressing the former) are seated under a canopy with the royal arms. Other guests at the oval table are freely sketched. A chandelier and patterned carpet complete the design.

On 3 Feb. the Prince gave a grand concert and supper at Carlton House at which the whole royal family and the Prince and Princess of Orange and their son, refugees from Holland, were entertained. The royals supped in a room apart. The presence of Lady Salisbury, Lady Weymouth, and Lady Jersey was noted. *Lond. Chron.*, 4 Feb. 1794.  
8½ × 13¼ in.

## 8616 AFFABILITY

ƒs G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>

Pub<sup>d</sup> Feb<sup>y</sup> 10<sup>th</sup> 1795. by H. Humphrey, N<sup>o</sup> 37 New Bond Street

Aquatint (coloured impression). The King in profile to the r., with the Queen holding his r. arm, leans towards a startled yokel who clutches his hat and a bucket. Behind the yokel (r.) are pigs sniffing at the bucket and the gable end of buildings. All are caricatured. The King wears riding-dress, with a broad-brimmed hat and a spencer (see No. 8192) over his coat. He stands as if knock-kneed, his legs awkwardly splayed out. The Queen is dwarfish, wearing a hood over her hat and a shapeless cloak. In her r. hand is a snuff-box. The yokel, wearing smock and gaiters, has the staring eyes, lantern jaws, and gaping mouth characteristic of Gillray's sansculottes. Beneath the title: "*Well, Friend, where a' you going, Hay?—what's your Name, hay?—where d'ye Live, hay?—hay?*" Cf. No. 9041.

Grego, *Gillray*, p. 187. Wright and Evans, No. 120. Reprinted, *G.W.G.*, 1830.

12¼ × 9½ in.

8617 AN ADDRESS FROM THE CITIZENS OF N . . . . H TO  
THE NATIONAL CONVENTION

ƒ S f [Sayers.]

Pub<sup>a</sup> by H Humphrey New Bond Street 14 Feb<sup>y</sup> 1795

Engraving. Four citizens of Norwich seated on a bull, which kneels with its chest touching a cobbled pavement, address a group of Frenchmen with animals' heads, standing in a doorway (r.). The foremost man on the bull wears a bonnet-rouge with a coat of military cut. The next two are dissenters wearing clerical bands, one an artisan wearing a steeple-crowned hat, an apron, and ungartered stockings, the other in a black gown. A sanctimonious man wearing a low-crowned hat is last. Behind them Norwich Cathedral and a ruined castle on a hill inscribed *Kett's Castle* are indicated.

The foremost member of the Convention is a man with an ape's head, wearing bonnet-rouge and military coat; he holds up a hand of amity but conceals a dagger. Next him is a butcher with the head of a wolf, his apron inscribed *Legendre*. Three others stand behind, two wearing cocked hats. Beneath the design:

*Citizens (Honble Sirs and Gentlemen have been scored through)*

*Since the days of old Kett the republican Tanner  
Faction always has seen us lost under her Banner,  
From our Country's best Interests we've ever dissented,  
In War we're disloyal, in Peace discontented.  
In our City good Patriots and Levellers swarm,  
And our Sectaries bellow aloud for Reform;  
Though from various Causes our Trade is decay'd,  
On this War all the blame we have artfully laid;*

*Wyndham's Virtue & Spirit we cordially hate,  
We renounce all respect for the Church & the State,  
Our John Bull we've cajoled to go down on his Knees  
To ask you for Peace, and receive your Decrees.*

*signed Legion.*

Sayers was a native of Yarmouth and severe on Norfolk sectaries, cf. No. 7628. The correspondence and resolutions of the United Constitutional Societies of Norwich roused the suspicion of the Committee of Secrecy (1794), but there is nothing to suggest that they addressed the French Convention. *Parl. Hist.* xxxi. 703-4, 718-19, 723-4, 728, 734. The woollen manufacture of the district was suffering from the rivalry of Yorkshire. Windham was returned for Norwich in 1784 and 1790 as an anti-ministerial candidate; he had recently joined the Government, see No. 8618.

Legendre was a butcher who took a prominent part in the invasion of the Tuileries on 20 June 1792. Kett was executed as a traitor in 1549.  $6\frac{5}{8} \times 10\frac{7}{8}$  in.

**8618 SHAKESPEARE'S PROPHECY, THE LAST ACT BUT ONE  
IN THE TEMPEST, OR THE JACK DAWNS IN BORROWED  
FEATHERS.**

IC [Cruikshank.]

*London Pub Febu 19 1795 by S W Fores N 3 Piccadilly who has lately  
fitted up his Caracature Exhibition in an entire Novel Stile admittance  
one shilling NB Folios Lent out for the Evening.*

Engraving (coloured impression). Thurlow, Fox, and Sheridan as *Caliban*, *Trinculo*, and *Stephano* in their stolen finery are driven off by ministerial hounds set on by *Ariel* (Pitt) and *Prospero* (George III). Thurlow (l.) in Chancellor's wig and gown, holding up the mace, the purse of the Great Seal under his arm, runs first, saying, *There is no Peace to the Wicked by G—d* [cf. No. 7320]. He is worried by a dog, wearing legal wig and bands, who is Loughborough (his successor). Fox follows, wearing royal robes and holding the orb and sceptre, he looks over his l. shoulder to say: *Every man shift for all the rest, & let no man take care for himself: for all is but fortune:—Coragio, bully Monster, Coragio!* Behind him, with a terrified expression, runs Sheridan wearing a long gown. Though not named, he is *Stephano*, the drunken butler. They are followed by three hounds with the heads of Mansfield, Windham, and Portland.<sup>1</sup> Pitt and the King stand outside the door of the *Treasury*, an archway in a stone building. The King (r.) as *Prospero* has a beard and belted robe with a hunting-cap; he holds a wand and says: *Go. Go. Go. charge my goblins that they grind their joints with dry convulsions: shorten up their sinews with aged cramps; & more pinch-spotted make them than pard. or cat o mountain, cat o mountain.* *Ariel* (Pitt) hovers on the King's r., a lean naked figure with small wings and a wisp of drapery. He cries: *Hey, Mountain. Hey! Silver! there it goes Silver! Fury, Fury! there Tyrant, there! hark, hark!*

A satire on the plight of Fox, deserted by most of his party, cf. Nos. 8315, 8366. Loughborough was the first to take office (26 Jan. 1793); Portland became Home Secretary, and Windham Secretary at War, on 11 July,

<sup>1</sup> Mansfield is identified by E. Hawkins as Grenville, Portland as Dundas. The heads suggest the identifications in the text, which are consistent with an apparent intention to make the hounds converts from the Opposition.

Mansfield Lord President of the Council on 17 Dec. 1794. For Thurlow's dismissal see No. 8097, &c. The interpolated repetitions in Prospero's speech indicate the King's conversational manner. For *The Tempest* cf. No. 9275, &c.  
10×17 in.

**8619** A GENERAL ON THE STAFF.  
AN INSPECTING GENERAL.

*H. E. Bunbury fecit, 1794.* [? W. Dickinson sc.]  
*London, Publish'd, by W. Dickinson &c. Feb'y 23<sup>d</sup> 1795, N<sup>o</sup> 53, next York House, Piccadilly.*

Stipple. Two designs on one plate:

[1] A short, corpulent, and gouty officer with closed eyes hobbles (l. to r.) on crutches. Behind him (l.) a taller and younger officer stands in back view.

[2] An elderly officer, wearing spectacles, looks admiringly at a pretty girl (l.) holding a basket of fruit.

Each 6×4 $\frac{3}{8}$  in. Pl. 6 $\frac{7}{8}$ ×11 in.

**8620** DOCTOR SANGRADO RELEEVING IOHN BULL OF THE  
YELLOW FEVER

I C [Cruikshank.]

*London Pub Feb'y 25 1795 by S W Fores N 3 Piccadilly who has just fitted up his Exhibition in an entire Novel Stile. Admittance one Shilling. NB Folios Lent out for the Evening*

Engraving (coloured impression). John Bull, a burly artisan seated on a chair, has just been bled by Pitt who stands by him (l.) holding a lancet. Portland kneels beside him in profile to the l., grasping an enormous bowl heaped with guineas into which more guineas are spouting from the punctured arm. On the r. sits the nurse, Windham, applying bellows to a blazing fire on which a kettle boils, steam issuing from the spout which terminates in a serpent's jaws, inscribed *Conventions, Plots, Conspiracy's, Treasons, Rebellions, Seditions, Invasions, [Out]rages, Assassinations*. A dagger is thrust into the fire like a poker.

Pitt, very thin, stands with bent knees in profile to the r. His bag descends beneath a bushy wig and he wears a spencer (see No. 8192) over his coat. Beside him (r.) is a large bag inscribed *Budget* from which issue a surgeon's instruments. He says: *Come Nursey make the water boil, he gets very lax. My dear Sir you must not give way to lowness of Spirits, another Invasion [scored through] Incision I mean will cheer you. I would then advise you to Exercise yourself with your firelock, & take a Trip to the Continent.* John Bull looks up at him with an agonized expression; above the incision in his r. arm is a bandage inscribed *Liberty*. In his r. hand is a staff resting on the ground inscribed *Suspension Habias Corpus*. He says: *Oh Doctor, Doctor: I fear you will take too much from me. you have bled me very freely already, I am sure I cannot support it long.* Portland, also distressed, says: *Make haste Doctor or have done or I shall be obliged to give up my post: my heart begins to turn already.* Windham, his cap inscribed *W.W.*, says: *I'll Wind-him John Bull must be kept constantly with Hot Water.*

The print was doubtless published in connexion with the budget debate of 23 Feb., to which, however, it has little direct relation. Windham did not speak, but his dread of French and English Jacobins was freely expressed in debates, e.g. 30 Dec. 1794. *Parl. Hist.* xxxi. 1034. The suspension of the Habeas Corpus Act was forced through the Commons at a single sitting, on 16 May 1794. *Ibid.*, pp. 497-505; Rose, *Pitt and the Great War*, p. 191. See also No. 9002.

8½ × 14¾ in.

**8620** A A copy (coloured), *Stick St.*, is pl. N<sup>o</sup> XI. to *London und Paris*, v. 1800, probably copied from a reissue. On the ground are papers: *Corn Exchange* [see No. 9545, &c.], *Income Tax Office The commissioners* [see No. 9363, &c.]. Explanatory text, pp. 327-34. Portland is identified as Rose, incorrectly styled Master of the Rolls; a paper, *Lottery*, hangs from his pocket. Title correctly spelt.

6½ × 8¾ in.

B.M.L., P.P. 4689.

**8621 THE FOUNTAIN OF INVENTION!!**

[? H.W.]

*London Pub<sup>d</sup> by W. Holland Oxford St<sup>e</sup> 1795*

[c. February]

Engraving (monochrome and uncoloured impressions). On a pedestal is a realistic figure of Pitt in the guise of a statue. He is directed to the l., looking up; from his mouth rises a stream of words falling in a symmetrical cascade which forms the upper part of the design. He sits on a block of masonry inscribed *Power* and leans against a broken column (r.) whose base is *Consistency*. His feet rest on a paper: *Par[liament]ary Re[for]m Thatch'd Ho[use] Tavern*. The rectangular pedestal is inscribed: *This justly admired fountain | was greatly improved | and the present | Statue | erected in the Year | MDCCLXXXII.*

The central part of the fountain (reading downwards): *Marriages, Leases, Insurance, Almanacks, News Papers, Game, Houses, Carts, Dice, Receipts, Windows, Bricks, Tiles, Horses*. The cascade falling to the l. is: *Licenses, Cards, Wax Candles, Vellum, Paper, Parchment, Dressers of Hides, Servants, Hawkers and Pedlars, Callico Printers, Brewers of Small Beer, Auctioneers, Apprentices, Clerks, Burials, Wine, Rum, Tea, Cocoa, Bonds, Hair Powder, Promissory Notes, Four-wheel Carriages, Attornies, Agreements*. The cascade falling to the r. is: *Lottery Offices, Wills, Inventories, Spermaceti, Soap, Starch, Tobacco & Snuff, Letters of Attorney, Drays and Waggons, Medicines, Drafts, Makers of Tallow Candles, Brewers of Strong Beer, Hats, Bills of Exchange, Bachelors, Coffee, Gin, Brandy &c &c &c &c &c.* (Commas have been inserted.)

Pitt is pilloried for inconsistency with regard to Parliamentary Reform (on 7 May 1782 he made his first motion in favour of Reform), see No. 8635, &c., and for his burdensome taxes. Many of the taxes enumerated are the subject of prints in volume vi, see especially Nos. 6914, 7480, 7625. New taxes in the budget of 1795 were: increased duties on wine, spirits, tea, coffee and cocoa, stamps on receipts, affidavits, indentures, wills, &c., and on certain customs duties (not specified in the print); insurance and the wearing of hair-powder (see No. 8629, &c.) were also taxed. *Parl. Hist.* xxxi. 1311-14. Cf. No. 9017.

27¾ × 10¼ in. (pl.).



**8622** CARLO KHAN TURNED BELLMAN. [1 March 1795

Woodcut. *The Ranger's Magazine*, i. 56. An impression from the same block as Nos. 8375, 8530. Fox stands directed to the r., his head in profile, shouting, and ringing a bell. Beneath is printed:

Carlo Khan, the wonderful wonder of these wonderful times, | The boldest and most successful | *BEGGAR IN ENGLAND*. | The sum of Seventy Thousand Pounds has been *charitably* given | To the son of a notorious defaulter | Of unaccounted millions!!! | The bellweather of the party: | The Convention had decreed him the honor of the sitting— | He has received the fraternal hug [cf. No. 8119]. | Ding dong, ding dong, Charles and his friends become this institution, | Advert, subvert, convert, divert, invert, pervert, the constitution [cf. No. 8287, &c.].

For the subscription to Fox see No. 8331, &c. For Fox as Carlo Khan see No. 6276, &c. The City petition of 5 July 1769 styled Holland 'the public defaulter of unaccounted millions', see Nos. 4066, 4296, &c. Cf. No. 9270. An impression of the print is in B.M. Add. MSS. 27,837, fo. 49 b.

$4\frac{3}{8} \times 1\frac{3}{4}$  in.

B.M.L., P.C.

**8623** EMIGRATING FROM HOLLAND.

*Frontispiece*

[1 March 1795]

[Collings del. Barlow f.]

Engraving. *Carlton House Magazine*, iv. 3. Part (r.) of No. 7755, 'cits' landing at Margate figure as refugees from Holland, cf. No. 8608, &c. The l. part of the design served as *Frontispiece* to the next volume, 1 Mar. 1796, where the subject was left 'to be explained by the conjectures of our Readers . . .'

$6\frac{5}{8} \times 4\frac{1}{8}$  in.

B.M.L., P.P. 5448.

**8624** PATRIOTIC REGENERATION,—VIZ.—PARLIAMENT REFORM'D, A LA FRANCOISE,—THAT IS—HONEST MEN (I.E. —OPPOSITION.) IN THE SEAT OF JUSTICE. *Vide Carmagnol Expectations.*

*ſ<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> March 2<sup>d</sup> 1795 by H. Humphrey, N<sup>o</sup> 37, New Bond Street.*

Engraving (coloured impression). The interior of the House of Commons; the Speaker's chair and the table are in the foreground on the extreme l.; only the Opposition benches are visible and are crowded with English sans-culottes wearing bonnets-rouges who eagerly watch the denunciation of Pitt. Fox sits in the Speaker's chair, as the presiding judge, a bonnet-rouge pulled over the crown of his hat. Opposite (r.), on a low platform surrounded by a rail, stands Pitt; a rope round his neck is held by Lauderdale who stands behind him on the extreme r. with a headsman's axe in his l. hand. In front of Pitt, leaning eagerly forward over the rail is Stanhope, gesticulating violently and holding out a large scroll: *Charges*.—1<sup>st</sup> *For opposing the Right of Subjects to dethrone their King*.—2<sup>d</sup> *For opposing the Right of Sans-Culottes to Equalize Property, & to annihilate Nobility*. 3<sup>d</sup> *For opposing the Right of Free Men to extirpate the farce of Religion, & to divide the Estates of the Church*. Pitt, anxious and bewildered, his hands manacled, wearing only his shirt which has been torn from his shoulder, stands in profile to the l.

Fox sits inscrutable, his clenched fists on the desk before him, a bell at his r. hand, looking sideways at Pitt. Below him at the table are Erskine and Sheridan. Erskine, in wig and gown, as the accusing counsel, stands with outstretched hand pointing to Pitt and addressing the rabble on the benches. In his l. hand is a paper headed *Guillotine* and from his pocket protrudes a brief: *Defence of Hardy* [see No. 8502]. Sheridan writes busily: *Value of the Garde Meuble*. The books on the table are: *Rights of Man* [see No. 7867, &c.], *D<sup>r</sup> Price* [see No. 7629, &c.], *D<sup>r</sup> Priestley* [see No. 7632, &c.], *Voltaire, Rosseau* [sic]. A large scroll hangs from the table: *Decrees of the British Convention (ci devant Parliament) Man is, & shall be Free. therefore Man is, & shall be Equal. Man therefore has nor shall have Superior in Heaven or upon Earth*. On the ground the head of the mace projects from under the tablecloth. Beside the table (l.) are five large money-bags inscribed: *Treasury Cash to be issued in Assignats* and *D<sup>o</sup> Cash for D<sup>o</sup>*. On the Speaker's chair, in place of the royal arms, is a tricolour shield with the motto *Vive la République*.

In the foreground, immediately in front of Pitt and Lauderdale, is an iron stove with an open door showing *Magna Charta* and *Holy Bible* burning. Holding their hands to the flames are Grafton (l.) and Norfolk (r.) facing each other; each sits on an inverted ducal coronet. Beside and behind Grafton sits Lord Derby. Slightly to the l. and behind this group Lansdowne kneels, weighing in a pair of scales a weight, resembling a cap of liberty and inscribed *Libertas*, against a royal crown. The crown rests on the ground, Lansdowne tries to pull down the other scale. Beside the crown two large sacks stand on the floor inscribed *For Duke's Place* and *For D<sup>o</sup>* (the Jews of Duke's place were supposed to dispose of stolen plate, cf. No. 5468). From one protrudes the Prince of Wales's coronet and feathers, an earl's coronet and a Garter ribbon; from the other, a mitre and chalice. In the foreground lie a bundle of papers inscribed *Forfeited Estates of Loyalists. Chatham, Mansfield, Grenville*.

On the crowded benches a fat butcher is conspicuous, sitting arms akimbo. Near him are a hairdresser and a tailor in delighted conversation. A chimney-sweeper holds up brush and shovel, grinning delightedly. The faces register ferocity, anger, surprise, amusement, brutishness. In the back row, under the gallery, stand dissenting ministers wearing clerical bands.

The Opposition are identified with the radical clubs (see No. 9189, &c.) who made preparations for a British Convention, Hardy issuing a circular in 1794, see No. 8687. Other points are the republicanism of Stanhope (see No. 8448) and Lansdowne, and the financial plight of Sheridan. For the attitude of dissenters to the Church of England cf. No. 7628, &c. Cf. Nos. 8287, 9180.

Grego, *Gillray*, p. 182. Wright and Evans, No. 118. Reprinted, *G.W.G.*, 1830. Reproduced, Stanhope and Gooch, *Life of Charles, third Earl Stanhope*, 1914, p. 154.

11½ × 16¼ in.

## 8625 A PAIR OF SPECTACLES EASILY SEEN THRO'

*Drawn & Etch'd by Dighton.*

*Pub March 2. 1795. by R Dighton. Charing Cross*

Engraving (coloured impression). Bust portraits of Pitt and Fox are enclosed in circles, linked to form a pair of spectacles. Pitt (l.) is in profile

to the r., from his frame or circle hangs a bag containing money-bags and papers inscribed: *Ways & Means, Gifts, Perquisites, Salary's* £5800. Beneath: *In Place. The Budget full.* Fox looks gloomily over his l. shoulder at the spectator. From his circle hangs an empty purse. Beneath: *Out of Place. The Purse Empty.*

A copy of this print appears in No. 8996 A.  
6½ × 7½ in. (pl.).

### 8626 A WORTHY ALDERMAN AND HIS FRIENDS CANVASING OR STRONG RECOMMENDATIONS FOR A MEMBR OF PARLIA- MENT

[? I. Cruikshank.]

*Pub<sup>d</sup> March 3 1795 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. A boxing encounter; the combatants, wearing waistcoats and gloves, stand facing each other with clenched fists. One (l.) says: *Ill Box the Minister about if I get in & tip him Seven the Main.* The other (r.) says: *Now M<sup>r</sup> Alderman I vil Show you vone Jews Blow.* Each has a second; on the extreme l. a backer sits on a cask inscribed *Combe's Entire* [scored through] *Small hopes*; he holds a paper inscribed *Ald<sup>r</sup> Combes for ever* and says: *He'll Make a better Boxer than a Parliament Man.* On the extreme r. the bottle-holder of Combe's opponent stands holding a bottle and a lemon.

On the ground are books and papers: *Brothers Prophecys* (see No. 8627, &c.); *Pains Rights of Man* (see No. 7867, &c.); *The Whole art of Boxing made Easy*; *A Petition for Peace on giving up all the West India Islands Corsica* [see No. 8516] *Fleet &c &c*; *King Lord and Commons* [erased and replaced by] *A New System of Govern<sup>t</sup> on the French Republican Plan.* On the wall (l.) is a map (represented by meaningless scrawls) of *Teritories Conquered by the Republic of France & Indivisible Equality for Ever.* On the r. is a bust portrait of the King in profile to the r., torn at the neck.

On 3-5 Mar. there was a by-election for the City of London (on the death of Sawbridge) at which the candidates were the Foxite Alderman Combe (a brewer and an amateur of the boxing-ring, see No. 7703) and William Lushington. Combe declined the poll on the 5th, the votes being 2,334 to 1,560. Combe had supported a motion for a petition to the House of Commons for a speedy peace which was carried in a noisy meeting on 23 Jan. 1794 and presented on 26 Jan. *Lond. Chron.*, 24 Jan.; *Ann. Reg.*, 1795, pp. 7\*, 13\*.  
8¼ × 12½ in.

### 8627 THE PROPHET OF THE HEBREWS,—THE PRINCE OF PEACE—CONDUCTING THE JEWS TO THE PROMIS'D-LAND.

*J<sup>s</sup> G<sup>y</sup> des. et fec.*

*Pub<sup>d</sup> March 5<sup>th</sup> 1795. by H. Humphrey, N. 37. New Bond Street*

Engraving (coloured impression). Richard Brothers, dressed as a sans-culotte and with the face of a maniac, carries on his back a *Bundle of the Elect* from which protrude the heads and legs of Fox, Sheridan, Stanhope (in profile to the r.), and Lansdowne (in profile to the l.). In his l. hand is an open book: *Revelation*, and a sword of flame, his r. hand points up an ascending path to the *Gate of Jerusalem* (r.); this is a gallows from which hang three nooses; behind it are flames in which demons are flying. He tramples on a seven-headed monster (the *Beast of Revelation*): on one head,

that of the Pope, he puts his foot, another prostrate human head wears a crown and so does the head of a beast breathing fire. The other four heads are those of demons. Two beams of light slant from his forehead, *Assignats* project from his coat-pocket. Behind walk Jews, the most prominent a pedlar with an open box of trinkets. Beside them walks a fat, disreputable woman holding a bottle inscribed *Everlasting Life* and a glass. From her pocket hangs a ballad: *Isabell Wake a new Song to the tune of a Two penny Loaf*. In the foreground (r.) St. Paul's, the Monument, a spire and houses are being engulfed in a fiery pit and are breaking to pieces (according to Brothers' prophecy). On the horizon (r.) is the sea with the masts of wrecked ships projecting from the waves. Immediately above Brothers is an owl with an olive-branch in its beak, a halo poised whirlpool-like on a point above its head; it clutches a paper inscribed *Peace*. On the r. is the sun, its disk containing a staring face, wearing a bonnet-rouge, and surrounded by the points of a star which drip blood. On the l. is a crescent moon in which is a fissure, its arc borders a shaded disk; round this grotesque demons dance in a ring, holding hands.

The visions and prophecies of Richard Brothers, related in letters to the King, Queen, and Ministry, and in pamphlets, included claims that he was a descendant of David and Prince of the Hebrews, to whom the King must surrender his crown. He denounced the war with France, as being against a chosen people, and prophesied the destruction of the royal family, parliament, London, &c. He was daily visited (in Paddington Street) 'by different descriptions of people, who delight in hearing, even from the mouth of a madman, invectives against the present administration'. *Lond. Chron.*, 4 Mar. 1795. On 4 Mar. he was arrested on the Duke of Portland's warrant on an Elizabethan statute relating to prophecies intended to create disturbances, and examined (5 Mar.) before the Privy Council. He was confined first as a criminal lunatic and then (4 May) transferred to a private asylum. Isabella Wake had brought Brothers, when in Newgate for eight weeks in 1792, a threepenny loaf weekly, and was therefore assured by the prophet that she should be great in his kingdom. *Contrasts on Mr. Brothers and Mr. Pitt* (B.M.L., 806. k. 15/88). Stanhope, *Life of Pitt*, 1879, ii. 102-4. Gillray associates Brothers with the Foxites, who shared his views on the war. See *D.N.B.* and Nos. 8626, 8644, 8646, 8655.

Cf. an engraved H.L. portrait of 'Richard Brothers Prince of the Hebrews' by W. Sharp, pub. 16 Apr. 1795, with rays of light descending on his head, and inscribed: *Fully believing this to be the Man whom God has appointed:—I engrave his likeness, William Sharp.*

Grego, *Gillray*, p. 183. Wright and Evans, No. 116. Reprinted, *G.W.G.*, 1830. Reproduced, C. Roth, *The Nephew of the Almighty*, 1933; R. Matthews, *English Messiahs*, 1936, p. 88.  
9¼ × 13½ in.

## 8628 ONE OF THE SWINISH MULTITUDE.

A SISTER TO THE GUINEA PIG  
A GUINEA PIG.

*R<sup>3</sup> Newton del et fecit*

*London Pub<sup>d</sup> by W. Holland 50 Oxford St March 6 1795*

Engraving (coloured impression). A design in three compartments, the largest in the centre:

[1] An obese, plainly dressed man seated in profile to the l. smokes a pipe before a fire indicated only by his position and the l. margin of a fire-

place. On his knee is a kitten, by his chair a large ill-drawn cat. At his side (l.) is a tankard on a small table. On the wall appear the ends of a string of onions, a sickle, a spade, a rake. Behind his head is a casement window. His face is blotched with drink. For the title see No. 8500, &c.  $9 \times 6\frac{5}{8}$  in.

[2] The Guinea Pig (r.), a man who has paid a guinea for a licence to wear hair-powder, see No. 8629, &c., stands stiffly, directed to the l., highly delighted at the reflection of his head in a small mirror held in his r. hand. His small queue projects grotesquely. Under his l. arm is a round high-crowned hat. He is grotesquely ugly and wears a swathed neckcloth with pendent ends, a spencer (see No. 8192) over his coat, and tight breeches reaching nearly to the ankles. No. 8769 has the same title; cf. Nos. 8650, 8660, 8663, 8668.  $9 \times 5\frac{5}{8}$  in.

[3] His 'sister' on the l. is a pretty young woman who stands directed to the r. She wears on the side of her head a hat with erect feathers and pendent ribbons, a pelerine over a high-waisted dress with a train; in her r. hand is a large muff.  $9 \times 5\frac{5}{8}$  in.

### 8629 LEAVING OFF POWDER,—OR—A FRUGAL FAMILY SAVING THE GUINEA.

*ſ G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> March 10<sup>th</sup> 1795. by H. Humphrey N<sup>o</sup> 37 New Bond Street*

Engraving (coloured impression). A domestic interior. A fat and ugly citizen, wearing old-fashioned dress with a small unpowdered wig, stands on the hearth-rug (r.), his back to the fire; he is meditatively reading the *Gazette*, headed: *New Taxes*, and *Bankru[pts]*, his l. hand plunged in his breeches pocket. Behind him on the chimney-piece is a pair of scales for weighing guineas (see No. 5128). His wife, bald-headed, ugly, and stout, leans back in an arm-chair, her hands raised in protest at an unpowdered wig which a grotesquely thin and ragged French hairdresser (l.) proffers obsequiously. A fashionably dressed young man with cropped hair looks with imbecile surprise at his reflection in an oval mirror over the chimney-piece. His mouth is half-covered by his swathed neckcloth, he wears a short spencer (see No. 8192) over a sparrow-tail coat, and half-boots. A young woman with over-dressed but unpowdered (red) hair looks with dismay at her reflection in a mirror which she has snatched from the wall. On the wall is an oval bust portrait of *Charles 2<sup>d</sup>*, his tiny head framed in an immense powdered wig.

The powder tax came into force on 6 May 1795; those wearing powder (with certain exceptions) were to take out a guinea licence; lists of licence-holders, 'guinea-pigs', were to be posted on the doors of parish churches. See Nos. 8621, 8628, 8646, 8650, 8660, 8663, 8664, 8668, 8712, 8769, 8771, 9017, 9195, 9391.

An impression is bound as frontispiece to a copy of Wolcot's *Hair Powder; a plaintive Epistle to Mr. Pitt*, 1795, in which the distress of a girl at the disclosure of her 'carrot-colour' hair is related. (B.M.L., 11632. dd. 1.)

Grego, *Gillray*, p. 187. Wright and Evans, No. 117. Reprinted, *G.W.G.*, 1830.

$9 \times 13\frac{9}{16}$  in.

**8630 SANS CULOTTES FUNDAMENTALLY SUPPLIED IN DUTCH-BOTTOMS**

*Published March 10<sup>th</sup> 1795 by W Brown N<sup>o</sup> 43 Rupert Street*

Engraving. French soldiers strip Dutchmen of their bulky breeches in order to supply themselves with those garments as in No. 8613. On the extreme l. a Dutchman hangs by the neck from a lamp-bracket, while two Frenchmen pull off his breeches, a third (r.) already fitted out stands in profile to the r. watching the operation and taking snuff. A Dutchman (centre) lies under a guillotine confined not at the neck but at the waist; four sansculottes stand round, one holding the cord which will release the blade. In front a Frenchman in breeches sits on the ground. On the r. two Frenchmen are about to strip a disconsolate Dutchman, one holds up a fish by the tail. Beside him is a bottle of *Hollands*. See No. 8608, &c.  $10\frac{1}{16} \times 14\frac{1}{4}$  in.

**8631 NOUVELLES A LA COUR DE LA GRANDE BRETAGNE  
OU MR PITT ANNONCANT AE<sup>1</sup> SA MAJESTÉ LA<sup>2</sup> REVOLU-  
TION EN HOLLANDE** [c. March 1795]

Engraving (coloured impression). George III seated on the throne (r.) listens with an expression and gesture of horror to Pitt (l.) who stands in profile to the r. holding in both hands a large document inscribed: *Arbre de la Liberte Plante a Amsterdam des Representans du peuple Francais a la Haye Gl Pichegru*. The King, his hands raised, exclaims *Quoi! comment! Stadhouder—pêcheur—revolution mon Dieu qu'est qui faisons nous*. Pitt, very thin and elegant, bending forward with an expression of dismayed melancholy, says: *votre Majesté n'a rien a craindre—vous etes la surprise et l'admiration du monde*.

On the wall is a map of France: *Plan des Tyrans coalesce pour la partition de la France*. *Brest, Paris, Lion, and Toulon* are marked and the NW. of the country is coloured pink. On the ground is a book: *Burke* (see No. 7675, &c.), and by the royal dais a *Plan pour Prendre Paris* (see No. 8826) and a number of money-bags inscribed *10 000, 100 000, and pour la Chasse £200,000*. Behind Pitt is an open money-chest against which lean rolled documents, one inscribed *Droits Divins des Rois*.

The manner, as well as the French of the inscriptions and the character of the portraits, suggests an English print. The frozen Waal was crossed by the French on 14 Jan. 1795. Fraternalization between the Dutch Patriots and the invaders took place in the towns entered by the French. The tree of Liberty (see No. 9214, &c.) was planted in Amsterdam on 4 Mar. 1795, see No. 8846, &c. The Stadholder and his family left Schevening in a fishing-vessel on 18 Jan., landing at Yarmouth. See [Legrand], *La Rév. fr. en Hollande*, 1894, pp. 53 ff., and No. 8608, &c. For the royal money-bags cf. No. 7836. Cf. No. 8434.

de Vinck, No. 4708. Van Stolk, No. 5287. Muller, No. 5309.  $8\frac{7}{16} \times 7\frac{1}{2}$  in.

**8632 AN IRISH HOWL OR THE CATHOLICS IN FITZ!**

*IC* [I. Cruikshank.]

*London Pub: March 20<sup>th</sup> [1795] by S W Fores N 3 Piccadilly—who has just fitted up his Exhibition in an entire Novel Stile admittance one shilling. NB Folios lent out for the Evening*

Engraving (coloured and uncoloured impressions). Lord Fitzwilliam,

<sup>1</sup> Corrected in pen to *a*.

<sup>2</sup> Altered in pen to *le*.

seated on a board or short stretcher carried by two priests, is the centre of a procession (r. to l.) of shouting Irish ragamuffins. He sits complacently, looking to his l., and towards the spectator, wearing (incorrectly) a ribbon and star; he is not caricatured. The foremost priest says *Now we shall have no Bonfires*.<sup>1</sup> In front walks a man clutching a rosary and holding up a crucifix. Behind walks a tall gaunt man carrying a board inscribed: *to get into both Houses to claim lost Titles & Estates. to Abolish Churches & Meeting Houses & to Keep no Faith with Heriticks*. Behind him (r.) walks a man waving a bottle of *Whiskey* and shouting *Arrah my Sweet William & will you go & leave all these fine things behind you*. In the foreground (r.) is a ferocious-looking man cramming into an open chest (already full) an armful of instruments of torture: shackles, pincers, a headsman's axe, a dagger, &c. He says: *Aye, you must be laid by for the Present*. The chest is inscribed: *Fundamental Principles of our Holy Religion or Cool Arguments for the Conversion of Protestants*.

Winged creatures fly off on the extreme l. and r. One (l.), a demon with small webbed wings and a barbed tail, holds a scroll: *Discord, Disaffection, Religious War, Racks, Tortures & Intolerancy*. The other, a cherub (r.), holds a scroll: *Unity Peace & Concord*. On the extreme r. in the background, houses are indicated, inscribed *Dublin*. Above the design: *The Journey to [erased] from Dublin*.

A No-Popery satire on Fitzwilliam's calamitous lord-lieutenancy of Ireland (cf. No. 8644). He actually left Dublin on 25 March and, on Grattan's advice, in a manner which evoked a great popular ovation; his carriage was drawn to the quay by Dubliners. (If not ante-dated, the print is a remarkable anticipation of events.) For his appointment and recall see G. P. Gooch, *Camb. Mod. Hist.* ix. 697-700; Rose, 'Pitt and Earl Fitzwilliam', in *Pitt and Napoleon*, 1912, pp. 20 ff.; *Hist. MSS. Comm.*, *Dropmore MSS.* iii. 35-8; *D.N.B.* Cf. No. 8713.

8 $\frac{5}{8}$  × 15 $\frac{1}{8}$  in.

### 8633 A NEW DUTCH EXERCISE.

G. M. Woodward delin IC [Cruikshank.]  
*Pub<sup>d</sup> April 1<sup>st</sup> 1795 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Eight fat Hollanders, arranged in two rows, a caption above each. [1] *Watch with Diligence!!* A Dutch soldier sleeps in an upright chair, his pipe (upside down) in his mouth, hands folded. Beside him are a bottle of *Gin* and a musket. [2] *Advance with Spirit!!* A Dutchman, yawning cavernously, stands with arms outstretched. A frog escapes from beside his l. foot. [3] *Face your Enemies!!* A Dutchman stands in back view, smoking hard; a bottle protrudes from a pocket in his bulky breeches. [4] *Stand to your Guns!!* A Dutch soldier, with a terrified expression, runs off to the r., having dropped his musket, which is going off, pointing in the opposite direction to that of the enemy. A smoking tobacco-pipe is fastened to the brim of his cocked hat. [5] *Reverence Treaties!!* A Dutchman wearing long skates stands (on ice) in profile to the r. From his pocket issues a torn paper: *Alliance Treaty*; he lights his pipe with a fragment. [6] *Assist your Government!!* A Dutchman stands full-face, with a calculating sideways glance, smoking a pipe, his hands thrust deep in his pockets. His dress suggests vulgar wealth, and an

<sup>1</sup> Underlined in uncoloured impression only.

attempt to follow the fashion; it is covered with large (yellow) buttons, he wears two bunches of seals from his fob, half-boots, his queue (seen between his legs) reaches nearly to the ground; under his arm is a bludgeon. [7] *Obey your orders!!* A Dutchman, wearing cavalry uniform with two chevrons on his sleeve, sits in profile to the r. on a low upturned tub, meditatively playing cards. He wears spectacles and smokes a pipe. [8] *Rise in a Mass!!* A very fat Dutchman sits on the ground, drunk, with eyes closed, his pipe dropping from his mouth; a pitcher falls from his r. hand, pouring its contents over a bust portrait of the *Stadholder*.

A satire on the sluggishness of the Dutch Government and people, and on the hostility of the Dutch towards their English allies. On 28 Sept. 1794 the commandant abjectly surrendered Fort Crèvecœur to Pichegru with forty-two heavy guns (cf. [4] above). Fortescue, *Hist. of the British Army*, iv. 308. The alliance is that of 1788 between England and Holland, see No. 8299. For the conquest of Holland see No. 8608, &c. Cf. No. 8478.  $12\frac{3}{4} \times 18\frac{1}{2}$  in.

### 8634 A MEETING OF CREDITORS

[I. Cruikshank.]

*London Pub April 3 1795 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). The Prince of Wales stands silent and embarrassed, full-face, twirling his thumbs, surrounded by clamouring bawds and courtesans. An old bawd, wearing a calash hood (see No. 5434) and furred cloak, stands beside him (r.), supporting herself on a stick. She holds out a long scroll headed *Weston* and inscribed *Providing 100 . . . A rarræ show 1000 . . . one from the country just imported 2000 . . . breaking a reflecter 100 . . . Myself 2000 . . . an Entertainment 500 . . . Sky Rocket 100*. She says: *what! I suppose you don't know me then aye—aye—you think to come Falstaf over us do you*. On the l. stands a younger woman wearing a feathered hat, a black patch replacing her nose: she leans towards him, saying: *what won't you come pound*. She points to a long scroll headed *Left standing 1000*; one of many items is *my Nose 20*. On the extreme l. in the foreground sits a hideous negress, truculently holding out her long account headed *Black Joke 300* and signed *Black Moll Hedge Lane*. A little birch-rod is attached to the waist of her loose striped gown. She says: *come Massa come & settle my count de affair you know has been long Standing*. On the r., turning her head towards the Prince, is an old bawd, flamboyantly dressed, one gouty leg thrust forward and supported on a foot-stool. In her r. hand is a jelly-glass; in her l. her long account headed *bill Annuities A first Slice of a nice tit bit only 12 years and 6 Hours—1000*. *Ditto Warranted aetat 40—2000*, . . . [cf. No. 8485]. She says: *how he stares he seems to be struck Comical*. Behind and on the extreme r. is a little girl holding a paper: *Maidenhead*. Behind the principal figures are others, young and pretty, or old and ugly.

The Prince is fat with a heavy double chin but is scarcely caricatured. He wears a large swathed neckcloth with ends, a short spencer (see No. 8192) over his coat, and the collar of his double-breasted spotted waistcoat over his spencer.

A satire on the Prince's debts, see No. 8673, &c., on his approaching marriage, see No. 8610, and (*inter alia*) on his penchant for middle-aged women. Cf. No. 7873 (1791), &c.

$9\frac{3}{8} \times 15\frac{7}{8}$  in.



8635 NO REFORM, NO REFORM.

I C [Cruikshank.]

London Pub April 9 1795 by S W Fores N 3 Piccadilly

Engraving (coloured impression). A fat pluralist parson (l.) runs from l. to r.; Pitt (r.) runs in profile to the l., grasping his hat which is piled high with guineas, while others fall from his person, his garments being inflated with coins. Each says *No Reform no Reform*. Behind Pitt the *Treasury* is faintly indicated; behind the parson is the corner of a church. From Pitt's pocket hangs a paper: *New Places Sinecures fresh Appointments Addition to C— [Civil] List*. The parson, his face bloated with drink, his wig worn back to front and over one eye, his stockings ungartered, holds a walking-stick and a large paper, his annual income, less outgoings, in his r. hand:

<i>D<sup>r</sup></i>	<i>D<sup>r</sup></i>
<i>Vicar of A</i> 1 00 . .	<i>Enormous Expense of Curates</i>
<i>Rector of B</i> 500	<i>Curate for A</i> 20
<i>Dean of C</i> 2000	<i>D<sup>o</sup> B &amp; C being</i> } 25
<i>Vicar of D</i> 700	<i>contiguous</i> }
<i>D . . E</i> 100	<i>D<sup>o</sup> D</i> ——— 15
<i>D . . F</i> 200	<i>d<sup>o</sup> E</i> ——— 1
4500.	<i>d F</i> ——— —
	84. 10. 0. [sic.]

A satire on Pitt's attitude to reform, cf. Nos. 8500, 8621, 9161, 9531, and on the pluralist clergy, cf. Nos. 6153, 6154.  
8 $\frac{3}{8}$  × 11 $\frac{11}{16}$  in.

8636 I FRONTISPIECE

J S f [Sayers.]

Published by H Humphrey New Bond Street 14<sup>th</sup> April 1795

Engraving. The first of a set of seven prints: *Outlines of the Opposition*. . . . The artist (l.), a partly draped figure with small horns among his loosely curling hair, points with both hands to a picture on an easel (r.), turning his head towards the spectator. In front of him (l.) is a table on which are his painting-materials: a sheaf of brushes in a pot, palette, charcoal-holder. On a large canvas a man with the head of a wolf stands wearing a sheepskin with the head on his head and shoulders. In his r. hand is a firebrand, the l. supports the long staff of a flag inscribed *Watch Word Peace*. Above it hovers a dove with an olive branch. At his feet stands a snarling wolf, also in sheep's clothing. A mastiff standing beside the artist barks at the (painted) wolf. Against the easel rests a large volume: *Outlines of the Opposition in 1795 collected from the Works of the most capital Jacobin Artists* | " *They speak Peace to their Neighbours, but Mischief is in their hearts, they devise deceitful Things against them that are quiet in the Land* " *Psalms*.

A satire on the repeated motions for peace made by the Opposition. The artist is Wilberforce, the wolf Fox; these identifications are confirmed by a MS. note by Miss Banks. (Banks Memoranda in Print Room.) See Nos. 8637-42. Sets were issued bound in rough paper. A similar set was published in 1794, see No. 8437, &c.

10 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

8637 2 THE WEATHER COCK OF ST<sup>T</sup> STEPHEN'S.

Ƴ S f [Sayers.]

Publ<sup>d</sup> 14 April 1795 by H Humphrey New Bond Street

Engraving. One of a set, see No. 8636. Wilberforce, as a weathercock, stands with his r. foot poised on a pinnacle at the point of intersection of the four points of the compass. He leans forward in profile to the r., both arms stretched out towards a bird which grasps a scroll resting on clouds: *Peace and Fraternity with France*. The bird is half-dove, and holds an olive branch in its mouth, but the l. leg is that of a bird of prey, and in its talons a dagger is clasped, while the l. wing is fantastically webbed. Two papers issue from Wilberforce's coat-pocket: *Charge ag<sup>t</sup> Kimber* and *Abolition of the Slave Trade*. From his back rises a vertical spike supporting the hat of a Roundhead, its brim inscribed *Fanaticism, Puritanism*. On its crown sits a raven, shrieking at Wilberforce the word *Kimber*.

Below (r.) is the dome of a minaret terminating in the head of Fox, directing a blast of *Republicanism* against Wilberforce which has blown him into his present position. Below the title: *Vide Bewilderforce's Rhapsodies on Peace* &c<sup>a</sup>

Wilberforce (though anti-Jacobin) proposed, in the debate of 30 Dec. 1794 on the Address, an amendment in favour of peace, and he spoke in favour of Grey's motion for peace on 26 Jan. 1795. *Parl. Hist.* xxxi. 1016–27, 1230–8; Farington, *Diary*, i. 85–6 (9 Jan. 1795). (On 27 May he himself made a motion for peace, see No. 8655.) See Coupland, *Wilberforce*, 1923, pp. 189 ff. On 26 Feb. he spoke on the Slave Trade, urging the expediency of abolition, and was supported by both Fox and Pitt. For the unproven accusation (supported by Wilberforce) against Kimber of murdering a negro girl see Nos. 8079, 8793, and Coupland, *op. cit.*, p. 218 f. For the weathercock emblem cf. No. 6230.

10 $\frac{7}{8}$  × 9 $\frac{3}{4}$  in.

## 8638 3 WHITBREAD'S INTIRE

Ƴ S f [Sayers.]

Published by H Humphrey New Bond Street 14 April 1795

Engraving. See No. 8636. The interior of the House of Commons showing part of the Speaker's chair on the extreme l., and the adjacent Opposition bench on the r. with a corner of the gallery. On the floor between the table and the front Opposition bench a large cask, resting on trestles, is exploding violently from the bung-hole. The inscription on the cask forms the only title to the print. In the explosion are the words: *Reform, Peace, Liberty, Equality, no Slave Trade, Peace*. Part only of the Speaker's hat and wig are visible; his l. hand is extended and the words *Order Order* issue from his (invisible) mouth. Three occupants of the front Opposition bench cover their faces, two others flee from the explosion.

Whitbread (brewer and Whig M.P. for Bedford) was a consistent and emphatic supporter of all the motions for peace with France. At this date he was in agreement on the subject with the other members of the Opposition, and the situation depicted would be more consistent with his embarrassing peace resolution of 29 Feb. 1808, which caused a party split. One of many references to 'Whitbread's Entire', e.g. Nos. 8690, 9240, 9548. Cf. No. 8087 (1792).

11 $\frac{1}{4}$  × 9 $\frac{1}{4}$  in.

8639 <sup>4</sup> THE BEDFORD LEVEL.

‡ S f. [Sayers.]

Published by H Humphrey New Bond Street 14<sup>th</sup> April 1795

Engraving. See No. 8636. The gate of Bedford House (Bedford Square) with the double doors sufficiently open to show a man descending the steps of the house carrying a sack of plunder. On one side of the gate sits the Duke of Bedford, dressed as a jockey and seated on a saddle supported by trestles; he looks down, his face is concealed by his cap, his arms are folded. At his feet is a paper: *Motion for Peace with France*. On the opposite side sits a sansculotte astride a pile of plunder topped by a bundle of *Title De[eds] of Estates in —*. His feet rest on money-bags and on a ducal coronet. He wears a bonnet-rouge and grasps a bag inscribed £1000, looking towards the Duke. A horizontal beam or 'Bedford Level' touches both their heads, from its centre rises an upright against which hangs a plumb-line, exactly vertical. On each gate-post is a double-headed Sphinx (cf. No. 8786), one head (l.) looks down mournfully at Bedford, another (r.), with snaky locks, grins down at his companion.

The Duke of Bedford, a devoted follower of Fox (cf. No. 8684), made a motion for peace on 27 Jan. 1795 as he had done on 30 May 1794. The title refers to the great enterprise for draining the fens undertaken by the 4th Earl of Bedford and completed in 1653 (thereafter called the Bedford level); it combines an allusion to his vast wealth and to his Jacobin leanings. The level (a Freemason's sign) was much used in France from 1789 as a symbol of equality. Renouvier, p. 397. Cf. Nos. 8363, 8763, 8834, 9156. 11 × 9 $\frac{1}{4}$  in.

8640 <sup>5</sup> THE ST\*\*\*\*\*E A REPUBLICAN GUNBOAT CONSTRUCTED TO SAIL AGAINST WIND AND TIDE.

‡ S f. [Sayers.]

Published by H Humphrey 14 April 1795

Engraving. See No. 8636. Stanhope swims beside a small two-masted sailing-vessel, dragging it against wind and stream. His head and chest are in the position of a figure-head, his r. arm is outstretched, holding a tricolour flag, his l. arm is stretched behind him holding the tiller, and he kicks at the rudder with the l. foot, his leg being raised above the water from the knee. He is pushed forward by a dolphin-like monster swimming (r.) behind the vessel, which prods the skirts of his coat with a trident. The monster wears a French cockade; his tail waves in the air. From a staff in the stern, surmounted by a cap of *Liberty*, flies a flag: *Equality & Fraternity*.

Stanhope breasts the rippled water, which flows strongly against him, inscribed (l.) *The Current of public Opinion*. A small vessel (l.) in the background sails l. to r., her sails inflated. From the upper l. margin projects a head blowing a blast of *Loyalty* against 'The Stanhope'.

On 13 Mar. 1790 Stanhope took out a patent for 'constructing ships and vessels and moving them [by steam] without help of sails, and against wind, waves, current or tide'. (Cf. No. 8787.) An experimental ship, the *Kent*, fitted with sails as well as machinery, was constructed for the Admiralty and launched in the Thames in 1793. Stanhope and Gooch, *Charles, third Earl Stanhope*, 1914, chap. x. (Reproduction, p. 156.) For Stanhope as a republican see No. 8448, &c.

9 $\frac{3}{8}$  × 11 $\frac{3}{4}$  in. (pl.).

**8641** 6 A RECRUIT FOR OPPOSITION FROM THE TEMPLE OF BRITISH WORTHIES

ƒ S f [Sayers.]

*Published by H Humphrey New Bond Street 14<sup>th</sup> April 1795*

Engraving. See No. 8636. The Marquis of Buckingham, tall and bulky, stands against a measuring-post (l.); Lord Derby, standing on a table, adjusts the horizontal bar to his head. Buckingham, wearing dark spectacles, stands without his shoes (which lie beside him), and holding his hat; he faces Fox, who is seated on a drum (r.), and says:

*To Pitt I made my Proposition  
But he rejected the Condition  
So I enlist with Opposition*

He holds out to Fox a paper: *Condition to be first Lord of the Admiralty*. Fox, taking the paper, scrutinizes it through a glass with a pleased smile. His drum is inscribed *C F* and beside him is a spear from whose tasselled head hangs a placard: *Watch Word Peace*. From the top of the measuring-post flies a flag of three horizontal stripes inscribed *The Standard of Opposition*.

Buckingham is represented as piqued at not being made first lord of the Admiralty when Chatham was removed in Dec. 1794. He did not join the Opposition and on 8 May he opposed the Opposition motion on the recall of Fitzwilliam from Ireland. *Parl. Hist.* xxxi. 1520. Nevertheless, Miles wrote 14 Feb. 1795 to Sir E. Newenham: 'The Marquis of Buckingham is in direct hostility against Mr. Pitt . . . ' *Corr. of W. A. Miles on the French Rev.* ii. 235. See also *Hist. MSS. Comm.*, *Dropmore MSS.*, iii. 2-4. The Temple of British Worthies is one of the architectural adornments of the grounds of Stowe, Buckingham's country seat.

11 $\frac{1}{8}$  × 9 $\frac{5}{16}$  in.**8642** FRENCH INVASION UPON DUTCH BOTTOMS

ƒ S f [Sayers.]

*Published by H Humphrey 14<sup>th</sup> April 1795*

Aquatint. See No. 8636. Five members of the Opposition watch with admiring surprise *Ombres Chinoises*: figures whose shadows are thrown on a sheet or screen, the scene enclosed in a circle: three fat Dutchmen seated on the sea advance directly towards the spectators. On the shoulders of each sits a French sansculotte soldier, cadaverous and sinister; the central figure wears a cocked hat from which project cannon or trench-mortars, he holds a tricolour flag. The others wear bonnets-rouges; one (l.) blows a trumpet, the other (r.) beats a drum. The Dutchmen are impassively smoking pipes, two wear French cockades; from the hips of each project the mouths of cannon. The light background of the circle stands out on a tinted ground; above it is a scroll, apparently issuing from the mouth of the trumpet: *Terror the Order of the Day*.

Only the heads and shoulders of the spectators are visible, all in back view except that of Lansdowne on the extreme r., who says *Astonishing effect*. The others (l. to r.) are Fox, looking through a glass as in No. 8641, Sheridan, Stanhope, and a bishop identified as Watson of Llandaff. Fox says: *what a fine Effect*.

After the conquest of Holland and the Dutch fleet in Jan. 1795 an invasion of England was expected: Cornwallis wrote, 27 Jan., 'I cannot

entertain a doubt of this country being invaded; indeed, I do not see what the French can do else, . . .' *Cornwallis Corr.* ii. 283. Cf. No. 8432, &c., and especially No. 9034 on the French attempt to use the Dutch fleet against Great Britain. For the attitude of the Opposition cf. (e.g.) No. 8992.  $10\frac{5}{8} \times 9\frac{1}{2}$  in. Diam. of circle,  $8\frac{3}{8}$  in.

### 8643 OH! CHE BOCCONE!

[I. Cruikshank.]

*London Pub: April 15 1795 by S W Fores No 3 Piccadilly who has just fitted up his Exhibition in an entire Novel stile, admittance one shilling*

Engraving (coloured impression). The Prince of Wales stands full-face, in shirt and nightcap, his back to the bridal bed (r.) in which the Princess lies with an expression of smiling expectancy. The Prince stands dismayed, with his r. fingers to his mouth. On a table beside him (l.) are two (?) mustard-pots and a bottle of *Cantharides*. On the wall showing between the curtains of the bed is a picture of Leda and the swan. The bed is ornate with fringed curtains, and the Prince of Wales' feathers and motto at the head. Her stockings, shoes, a garter, and a garment draped over a chair are beside the Princess; the Prince's clothes lie at his feet. The marriage took place on 8 Apr. See No. 8610, &c.  $10\frac{1}{2} \times 12\frac{3}{4}$  in.

### 8644 LIGHT EXPELLING DARKNESS,—EVAPORATION OF STYGIAN EXHALATIONS,—OR—THE SUN OF THE CONSTITUTION, RISING SUPERIOR TO THE CLOUDS OF OPPOSITION.

*James Gillray des. et fec'*

*Pub<sup>d</sup> April 30<sup>th</sup> 1795, by H. Humphrey, N<sup>o</sup> 37 New Bond Street.*

Engraving (coloured impression). Pitt as a Roman charioteer, wearing a laurel wreath, is seated in an ornate chariot drawn (l. to r.) by the British Lion and the White Horse of Hanover (cf. No. 8691). He holds the reins, but scarcely controls the galloping pair. One foot rests on a shield bearing a fanged serpent, and wreathed with serpents, inscribed: *Exit Python Republicanus*. Behind him is a book decorated with a lyre inscribed *Magna Charta*. Ornate projections from the back of the chariot support the disk of the 'Sun of the Constitution': the Hebrew letters for Jehovah are surrounded by the words COMMONS . KING . LORDS; this is irradiated, the royal arms being etched partly on the sun, partly on its rays, and immediately behind Pitt. Two cherubs fly behind the chariot and on the extreme l.; one holds up a *Bible*, the other a family tree of the *Brunswick Succession*: from the base, inscribed *G<sup>e</sup> III*, rises *G<sup>e</sup> IV*, from whose circle sprout five stems; beneath is inscribed: *And future Kings, and Monarchs yet unborn*. A fringed cloth on the back of the horse is covered by the royal arms; one on the lion has Britannia, seated as on coins, but holding up a dagger in one hand, a birch-rod in the other. Both animals dash furiously forward in pursuit of the Opposition. The horse snorts fire; from his forehead thunderbolts dart towards the fugitives.

The chariot is on an ascending slope of smooth cloud, lit by the 'Sun of the Constitution' (cf. No. 8287, &c.) and strewn with roses which fall from the draperies of Justice, who floats before the chariot, leading it on,

her head surrounded by a scroll inscribed *Honorable Peace, or Everlasting War*. In her l. hand she holds up her balanced scales, in her r. she grasps a flag-staff on which the British flag floats above a tattered tricolour pennant, inscribed *Republic*.

From under the dark and turbulent edges of the cloud-path the Opposition flee into the void. On the extreme l. is the H.L. figure of a monstrous hag, her hair composed of serpents spitting fire, with a fillet inscribed *The Whig Club*. In her r. hand she holds one of the serpents which issue from her pendent breasts, in the l. is an almost extinguished firebrand. She glares up in impotent rage. Beneath the horse and lion (r.) are the heads and shoulders of (l. to r.) Sheridan, Fox, and Stanhope, their hair streaming behind them; each drops a dagger from his raised r. hand. Sheridan and Fox have expressions of gloomy terror, Stanhope is melancholy but composed. In the abyss beneath the clouds are three small winged creatures: an owl (l.) with the head of Lansdowne, two bats, one with the head of M. A. Taylor, the other (r.) with that of Erskine. In their flight they have left behind them on the path of cloud three papers: *Plan for inflaming the Dissenters in Scotland*; *A scheme for raising the Catholicks in Ireland* (cf. No. 8632); *Jacobin Prophecies for breeding Sedition in England* (an allusion to Brothers, see No. 8627, &c.).

A second group flees upwards away from the thunderbolts of the Hanoverian horse; from the head of each falls a bonnet-rouge whose peak terminates in a (fool's) bell (cf. No. 9374). They are Lauderdale, with clasped hands, the Duke of Norfolk looking round apprehensively, above him the Duke of Grafton, and above again Lord Derby.<sup>1</sup> Above their heads and among the clouds are fleeing serpents, a bonnet-rouge, a book: *Irruption of the Goths and Vandals. 2<sup>d</sup> Edition*, and a scroll whose ragged edges merge in cloud: *Patriotick Propositions. Peace, Peace on any Terms. Fraternalization Unconditional Submission No Law, no King, No God*. Another branch of cloud diverges to the l. behind Justice. Its upper part is covered with wrecked ships and tiny fleeing figures. These are little sanscu'ottes, all with large bonnets-rouges, one naked, others barelegged except for boots or sabots. They drop their swords.

The print reflects passions raised by debates on Stanhope's Motion against interference in the internal affairs of France (6 Jan. 1795), on Grey's Motion for peace with France (26 Jan.), and on Bedford's similar Motion (27 Jan.), as well as Motions by Fox and Guilford for a Committee on the State of the Nation (24 and 30 Mar.). *Parl. Hist.* xxxi. 1130 ff., &c. See Nos. 8614, 8636-42. For earlier peace motions cf. No. 8437, &c. See also No. 8655. Cf. No. 8792.

Grego, *Gillray*, pp. 183-4. Wright and Evans, No. 119. Reprinted, *G.W.G.*, 1830.

13 $\frac{3}{16}$  × 17 $\frac{3}{8}$  in.

## 8645 RELIGION GALLOPING AWAY FROM FRANCE.

[1 May 1795]

[Collings del., Barlow f.]

Engraving. *Carlton House Magazine*, iv. 108. A man rides a plunging mule which appears to be shying at a roadside cross (r.). A barefooted

<sup>1</sup> Lord Holland gives alternative identifications: Stanhope is Francis, and Grafton is Stanhope. These two, however, closely resemble other heads by Gillray of Stanhope and Grafton.

monk (l.) lies prone on the ground under the animal's heels. The road leads to a church or monastery. In the text the French, formerly bigots, are said to have become 'downright atheists'.

Part of a plate ( $6\frac{3}{8} \times 8\frac{1}{2}$  in.) from the *Attic Miscellany*, ii. 153, 1 Feb. 1791, has been used. It was originally an illustration to the *History of Nicolas Pedrosa. A Tale, by Mr. Cumberland*. The other part of the original design is No. 8702.

$6\frac{3}{8} \times 4\frac{3}{8}$  in.

B.M.L., P.P. 5448.

## 8646 NO GRUMBLING

IC [Cruikshank.]

London Pub May 6 *Alias Hair Powder Day by S W Fores N<sup>o</sup> 50<sup>1</sup>*  
Piccadilly corner of Sackville St.

Engraving (coloured impression). John Bull stands four-square, enormously fat but pressed down under a heavy load of planks or blocks which rests on his head, and which he supports with both hands, looking gloomily at the ground. He says: *If they squeeze much more I shall Burst*. The word *Tax* is repeated on his person, on his coat (twice), on his bursting waistcoat, on his shirt, on his breeches (three times), and on each fat leg. The three top buttons of his coat are *T, A, X*. The King, Pitt, and the Prince of Wales are straining to push a huge block on to the top of the pile inscribed *The Princes Debts Annuities Bonds &c. M<sup>rs</sup> Fitzherbert [Mrs] Robinson, [Mrs] Crouch*. The King's words have been added in ink: *Load away Pitt, hey what what—no Grumbling, no Grumbling, Load Load*. From his pocket hangs a paper: *Age of Reason*. Below his l. foot is inscribed (*ode to Liberty*). Pitt (r.), in profile to the l., stoops to push hard with both hands, saying: *To be sure the Prince did Promise faithfully not to get in Debt any more, when we paid his Debts the last time but—push away—thats your sort* [a catchword from *The Road to Ruin*, see No. 8073] *No Grumbling!!!* From his pocket protrudes a paper *Halhed on Brothers* (see No. 8627; Halhed, Orientalist and M.P., supported Brothers in pamphlets and in Parliament (31 Mar. and 21 Apr. 1795). See *D.N.B.*) The pile of taxes on John Bull's head is inscribed (reading downwards): *Tax on Hearing seeing Thinking Walking. Crying Children &c—The Prince's Establishment. only 300.000 per Annum. The Princess of W—s Establishment 200.000 p<sup>r</sup> An. Tax on Tiles. Windows. Doors. Bricks. Tiles. Deals. Coals. Salt. Butter Barley. National Debt. New Loan 18.000.000. Imperial Loan 6.000.000. Subsidies Naples Prussia Sardinia. Excise. Stamps. Breeches Tax. Malt Tax. Tax on Hair Powder. Tobbacco Tax, New Servants Tax, Shoe Tax, Stocking Tax, Places. Pensions. Sinecures. Secret Services. Spies*. By his r. foot is a large tankard inscribed *Tax Tax*. At his feet lies a discarded watch and chain.

On the l. is a small house with a barber's pole and the words *Jon Bull Barber* over the door. It is shored up by a beam inscribed *Taxed*. The closed door is inscribed *Starved out and Tax*. A placard on the wall is inscribed *To Let inquire at M<sup>r</sup> Pitt Felons Sid Newgate*. *Tax* is inscribed on the wall, on a window, on the roof, and above the chimney.

A satire on the heavy burdens on John Bull, in which taxes old, new, and imaginary are named, cf. No. 6914, &c.; the hair-powder tax, see

<sup>1</sup> The number 50 appears to be written over another number (3), and 'corner of Sackville St.' is added in another hand.

No. 8629, &c., and the Prince's debts are stressed. The Prince's debts, which had impelled him to marriage, see No. 8610, &c., came before Parliament on 27 Apr. in connexion with the provision of an establishment for the Prince and Princess. Public reports on their amount varied from £600,000 to £1,700,000 and Pitt estimated them at from £600,000 to £700,000. They were debated on 14 May. *Parl. Hist.* xxxi. 1464-96. See No. 8673, &c.; for the bonds raised by the Prince see No. 7850 (1791). Paine's *Age of Reason* was published in 1794 (Part I) and 1795 (Part II), and strengthened the feeling against him in England. Moncure, *Life of Paine*, ii. 181-222. 'No grumblin' was evidently a catch-word, used in relation to the powder-tax, cf. Nos. 8650, 8668, 8711. For the Imperial Loan and subsidies cf. No. 8658.  
8 $\frac{9}{16}$  × 13 in.

### 8647 THE LAST SCENE OF THE MANAGERS FARCE

Ƴ S f [Sayers.]

Published 8<sup>th</sup> May 1795 by H Humphrey New Bond Street

Engraving. Letters on the design refer to an *Explanation* etched below the title. A scene on the stage of a theatre symbolizes Westminster Hall. In the foreground a large cauldron is sinking through a rectangular opening in the floor. It is inscribed *A | Exit in Fumo*, explained as *The Managers Cauldron*. From it rises a dense mass of dark smoke which divides into two curving branches, one on each side of a brightly irradiated bust of Hastings. The bust looks towards the Managers' box (r.) and stands on a large rectangular pedestal inscribed: *Virtus repulsæ | nescia sordidæ | incontaminatis | fulget honoribus*. The cauldron is filled with burning documents, the origin of the smoke, inscribed, respectively: *Charge, Charge Presents, Charge of Oppression, Charge of Cruelty, Charge of Extortion, Charge of Peculation in Contracts, Torture*. These are: *B Ingredients mix'd up by the Managers to blacken C a character out of their reach*. Standing within another rectangular opening in the floor is Burke in profile to the l., gesticulating furiously, a paint-brush in his raised r. hand, a document, *more Ingredients*, clasped in his l. hand. He is: *D One of the Managers & a principal Performer who having "Out-heroded Herod" retires from the Stage in a Passion at seeing the Farce likely to be damn'd*.

Above the bust are two projecting beams, each supported by an angel (as in Westminster Hall), wearing a judge's wig and gown with a scroll issuing from the mouth. The figure on the l. is Thurlow, looking calmly down, his hand on his breast and saying: *not black upon my Honour*. The other is Loughborough, his head turned away, showing the back of his wig only (cf. No. 6796), and saying: *Black upon my Honour*. They are: *K a great Critic in a high Situation, who has paid close Attention. L another great Critic, not quite so good a Judge, giving his Opinion on the other Side*.

On the r. is a stage-box, representing the Managers' box. From it Fox, wearing a bag-wig, leans forward, looking excitedly and near-sightedly through his glass, his hand outstretched as if to restrain Burke. Behind him is the quasi-imbecile profile of Sir James Erskine (see No. 7152) looking over his shoulder. On the extreme r. are the backs of the heads and shoulders of two Managers who are leaving the box. Below (r.) a profile looks gloomily towards the stage. Fox is *E Another Manager a great Actor very anxious about the fate of the Farce*. The others are *eee Other Managers*



very well dress'd [cf. No. 7309] but not very capital performers some of them tired of acting. Just outside the box is the profile head of Francis, his baleful stare (as in No. 7292, &c.) fixed on the bust. He is: *F The Prompter, no Character in y<sup>e</sup> farce but very useful behind the Scenes.* The outside of the box (*G The Managers Box*) is traversed by the winding track of a snail, beginning in 1787 and meandering past 1788, 1789, 1790, 1791, 1792, 1793, 1794, the snail's head touching 1795. A rat has gnawed a hole in the front of the box, through which he peers; in his mouth is a ticket: *Permit the Bearer to Pass & Repass 1787 renew'd 1795*, on which are indicated the arms of Sir Peter Burrell (on all tickets of admission, cf. No. 7276).

Above the design is a stage curtain with the usual motto, *Veluti in Speculum*. Below the stage (r.) appear, in an oblong aperture fringed with flames (*H. a Court below to which the Managers retire upon quitting the Stage.*), the head and hands of a corpse-like Devil holding a pitchfork which points directly to the Managers' box. He is *I Usher of the black Rod there*. He says:

*By the pricking of my Thumbs  
Something wicked this Way comes.*

Below the *Explanation: The Scene lies in an old Hall (formerly a Court of Law)*.

The trial of Hastings, begun in 1788, after proceedings in the Commons in 1787, ended in Westminster Hall on 23 Apr. 1795, when the question of guilty or not guilty on each of sixteen points separately (based on the charges) was put to each peer, twenty-nine only voting. For the voting on each charge see *Ann. Reg.*, 1795, pp. 120\*-6\*. Loughborough, as Lord Chancellor, presided and voted guilty on all the charges except the two on which the Not Guilty vote was unanimous. For the trial see No. 7269, &c. Burke's closing speech (published as a pamphlet), lasting nine days (between 28 May and 16 June), was severely censured in the debate on the vote of thanks to the Managers (20 June 1794). *Parl. Hist.* xxxi. 936 ff. Fox was said (*ibid.*, p. 947) often to have exerted his great abilities 'to correct the follies and intemperance' of Burke. See *Hist. of the Trial of Warren Hastings*, 1796, Part V, pp. 119-44; A. M. Davies, *Warren Hastings*, 1935, pp. 499 ff. The reference to Westminster Hall as 'formerly a Court of Law' refers not only to the general character of the proceedings, but (probably) to the contention of the Managers, over-ruled by Thurlow, that the rules of a court of law did not apply to an impeachment, appealing to the case of Strafford, see No. 7276, &c. For the part taken by Francis see Weitzmann, *Warren Hastings and Philip Francis*, 1929, and No. 7309.  $15\frac{3}{16} \times 10\frac{5}{8}$  in.

**8648** THE REAL CAUSE OF THE PRESENT HIGH-PRICE OF PROVISIONS, OR, A VIEW ON THE SEA COAST OF ENGLAND, WITH FRENCH AGENTS, SMUGGLING AWAY SUPPLIES FOR FRANCE.

*ſ<sup>o</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> May 11<sup>th</sup> 1795, by H. Humphrey, N<sup>o</sup> 37, New Bond Street.*

Engraving (coloured impression). 'French Agents' purchase sheep, cattle, and pigs, which are being driven into boats to be taken to a French ship at anchor. Fox, as the commissary general, stands in profile to the l.,

holding a bag of *French Gold* and pouring coins into the hand of the stout and smiling Lansdowne who is dressed as a farmer, and is disposing of a flock of sheep (l.). Sheridan stands on Fox's r., clutching a money-bag and gazing fixedly at Lansdowne. Behind them is the taller Grey. These three are fashionably dressed, especially Fox who wears a French cocked hat, long overcoat reaching to his heels, over a frogged coat. The other two wear long coats and bonnets-rouges, with half-boots. Behind them stands their clerk, Erskine, a sansculotte wearing sabots and a bonnet-rouge, with barrister's wig and bands. He writes: *Republican Purchase*.

In the foreground (l.) the Duke of Bedford, dressed as a farmer, but wearing fashionable spurred top-boots, sits, complacently counting money, on a sack of *Superfine Bedfordshire Flour for Paris* (cf. No. 8783). Beside him (l.) are sacks of *Fine Bedfordshire Flour* labelled *For Dieppe* and *For Ostend*. Behind them and in the middle distance the Duke of Norfolk walks to the r., carrying on his head a steaming dish of *Norfolk Dumplings*. Near him is the Duke of Grafton driving cattle towards the shore. On the r. is a boat containing pigs and a cow. Stanhope sits at the tiller, smoking. He wears a bonnet-rouge with a bag-wig. The boat has a furled sail and flies a tricolour flag inscribed *Vive la Republique*. Another boat-load of cattle is being rowed towards the French ship.

In the foreground is a basket of chickens and geese and a bundle of muskets, across which is a tricolour scroll inscribed *Provision for French Army. Dissenting Manufacture*.

The Opposition are classed as either French agents (the four commoners) or treacherous supporters of France (the five peers). Grafton owes his position to his attitude towards peace proposals. For the high price of provisions see No. 8665, &c.

Grego, *Gillray*, p. 188 (reproduction). Wright and Evans, No. 122. Reprinted, *G.W.G.*, 1830.

$11\frac{3}{8} \times 16\frac{1}{4}$  in.

## 8649 POLONIUS.

[Gillray.]

*Pub<sup>d</sup> May 18<sup>th</sup> 1795*, by *H. Humphrey N<sup>o</sup> 37 New Bond Street*

Engraving (coloured impression). Salisbury, as Lord Chamberlain, holding his wand, walks stiffly before the King and Queen across one of the courts of St. James's Palace, evidently on the way to a Drawing Room. He bends forward from the waist, holding a small three-cornered hat in his l. hand; his gold key of office is attached to the flap of his embroidered coat-pocket by a bow of ribbon. The Queen (r.), holding a fan, takes the King's l. arm; he looks down at her; both are slightly caricatured. They are followed by four princesses, charming girls, slightly sketched, with feathers in their hair, who are on the farther side of an archway through which the King and Queen have just passed. The procession, receding in perspective, advances diagonally from l. to r.

Salisbury was satirized by Gillray in No. 6115 (1782) for a wooden appearance and vacant expression. Caricatures of Salisbury as Lord Chamberlain generally appear to derive from this print, e.g. Nos. 8724, 9297.

Grego, *Gillray*, p. 188. Wright and Evans, No. 123. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{4} \times 13\frac{1}{16}$  in.

**8650 DRESSING THE MINISTER ALIAS ROASTING THE GUINEA PIG***Pub 23 May 1795 by S. W Fores 50 Piccadilly. corner of Sackville St.<sup>1</sup>*

Engraving (coloured impression). Seven barbers, broadly caricatured, are grouped round Pitt who is spitted, and hangs head downwards, naked, before a huge fire. Under his head is a barber's bowl; a barber kneeling on one knee in profile to the r. puts a brush to his nose, saying, *this will lather him I'll warrent him. this will make him smart.* A stout, jovial man, also in profile to the r., sprinkles him with a dredger, saying: *I'll Flour him a dog. do you like it Billy; I say no Grumbling.* A French barber, wearing a long queue, bites (?) an apple, saying, *Ah grant to me von little bite!* (Cf. No. 5790.) Behind stands another Frenchman, full-face, his hand on his breast, saying, *pauvre Diable, it will be one warning to him.* Another standing on the r. sings Pitt with a burning paper inscribed: *Prince's Debts,* saying, *by gar de Minister vas renversée vat you do call out of his place.* On the r. stands a stern-looking man holding out a pair of tongs towards Pitt and saying: *What take away all our Business & then make us pay the Prince's debts, besides did not he promise Us he would never pay them again a lying dog??* In front (r.) a fat barber sits full-face; a barber's bowl on his knee serves as a plate. He holds a knife and fork across it, saying, *I shall have a double appetite when the Guinea pig [cf. No. 8628] is well roasted.* On the extreme l. is the King's head in profile to the r. on a pole, serving as a barber's block, and looking apprehensively at Pitt. Above it, serving as a second title, is engraved *The Barbers Shop.*

For the tax on hair-powder see No. 8629, &c., and the Prince's debts see No. 8673, &c.; for 'no Grumbling', No. 8646.

8 $\frac{11}{16}$  × 13 in.

**8651 GOD SAVE THE KING,—IN A BUMPER. OR—AN EVENING SCENE, THREE TIMES A WEEK AT WIMBLETON.***J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>**Pub<sup>d</sup> May 27<sup>th</sup> 1795 by H. Humphrey N<sup>o</sup> 37 New Bond St*

Engraving (coloured impression). Pitt and Dundas are tipsily carousing at a rectangular table from which the cloth has been removed. Pitt, wearing spurred top-boots, sits on the corner of the table in profile to the l., his chair behind him at the head of the table. Dundas (l.), wearing a plaid across his shoulders, sits full-face, turning his head in profile to the r., and waving a tobacco-pipe towards Pitt. They touch glasses, each holding his glass in the l. hand; Pitt tries to fill them, but with the bottle reversed, spilling its contents. On the table is a decanter of *Brandy*, a bottle on its side, a clutter of empty bottles, glasses, Pitt's broken pipe, and a plate of food. In the foreground are bottles in a wine-cooler, and under the table is a chamber-pot on which is a figure of Britannia. Above the heads of the toppers:

*"Send us Victorious,  
 "Happy and Glorious,  
 "Long to Reign.—go it my Boy!  
 "Billy my Boy, all my Joy,  
 —God save the King!*

<sup>1</sup> '50' is written over another number (3), and the words after 'Piccadilly' are added in a different hand.

Pitt and Dundas both had houses at Wimbledon. For their heavy drinking cf. Nos. 8683, 8798, 8799. Cf. also No. 7282.

Grego, *Gillray*, p. 189. Wright and Evans, No. 125. Reprinted, *G.W.G.*, 1830.  
 $9\frac{3}{4} \times 13\frac{1}{4}$  in.

**8652 THE TRIUMPHAL ENTRY OF ALEXANDER THE GREAT, INTO BABYLON AFTER THE CONQUEST OF PERSIA.**

*Drawn from Nature. Will<sup>m</sup> Hanlon Sculpt<sup>r</sup>*

*Pub. May 27 1795 by S W. Fores 3 Piccadilly*

Engraving (coloured impression). George III, wearing a cocked hat and holding up a large sabre, marches in profile to the l. at the head of a body of maimed, decrepit, and ragged soldiers. First is a group of four, three with muskets, one hobbling on crutches. Then a one-armed officer holding up a sword, followed by three soldiers marching together. All the soldiers are thin, in contrast to the King. Below the design: *See! See! the Conquering Hero comes!!!*

For a similar attack on the King cf. No. 8516. Cf. also No. 8328, &c.  
 $8\frac{1}{2} \times 13\frac{3}{8}$  in.

**8653 A TRUE BRITISH-TAR.**

*f<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>—Pub<sup>d</sup> May 28<sup>th</sup> 1795. by H. Humphrey N. 37 New Bond Street*

Engraving (coloured and uncoloured impressions). Design in an oval. An enlarged version of No. 8601, with the same inscription. A cruel rendering of the subject.

Grego, *Gillray*, pp. 187–8. Wright and Evans, No. 121. Reprinted, *G.W.G.*, 1830.  
 $10\frac{1}{2} \times 7\frac{3}{4}$  in.

**8654 JOHN BULL GROUND DOWN.**

*design'd by F<sup>s</sup> L<sup>s</sup> Esq<sup>r</sup> [Gillray f.]*

*Pub<sup>d</sup> June 1<sup>st</sup> 1795 by H. Humphrey N. 37. New Bond Street*

Engraving (coloured and uncoloured<sup>2</sup> impressions). John Bull's head and shoulders emerge from a gigantic coffee-mill. He is being ground by Pitt into guineas which pour from the spout of the machine into the inverted coronet of the Prince of Wales, held out by the Prince (l.). John Bull, his hands clasped, shrieks *Murder! Murder!* Pitt (r.), both hands on the handle, is working hard, stripped to his shirt. His coat lies across an enormous heap of guineas on which he rests his l. knee. He says: *God save great George our Ki . . .* Behind him, and in the upper r. corner of the design, is the crown, the centre of a sun whose rays extend behind Pitt's head, with the words: *Grind away! grind away grind away Billy! never mind his bawling! grind away.* Other words from the crown are directed towards the victim: *What!—What!—what! Murder hay? why, you poor Stupe, is it not for the good of your Country? hay? hay.* Between Pitt and the post of the mill Dundas and Burke are grovelling for guineas: Burke, frowning, uses both hands; Dundas, who wears a plaid, fills his Scots cap.

<sup>1</sup> E. Hawkins has written 'Handlung' below the signature.

<sup>2</sup> In 'Caricatures', iv. 68.

Behind the post Loughborough grovels, his elongated judge's wig turned in back view (cf. No. 6796).

The Prince (r.) wearing a Garter ribbon, with the letters *G.P.* on the jewel, kneels on one knee, his head turned in back view; he points out his harvest of coins to a row of creditors. These stand in a row on the l.: a jockey, probably Chifney (given a pension by the Prince, see No. 7918), holds out a paper: *Debts of Honor*. Next, a bearded Jew holds out a paper headed *Money Lent at £500 p' Cent*. Next is Mrs. Fitzherbert (caricatured) and another woman (? Mrs. Crouch); others are indicated. Behind this group is part of the colonnade and façade of Carlton House.

For the Prince's debts, see No. 8673, &c. Burke was given a pension of £1,200 on the civil list (30 Aug. 1795) for the lives of himself and his wife, and a further pension of £2,500. Stanhope, *Life of Pitt*, 1879, ii. 107-8. See Nos. 8704, 8788, 8792, &c. Nos. 8998, 9025, 9400 are similar themes (Pitt and Dundas, encouraged by George III, exploit John Bull). Cf. Nos. 8808, 8836, 9508.

Grego, *Gillray*, p. 188. Wright and Evans, No. 124. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{2} \times 13\frac{3}{8}$  in.

### 8655 PRESAGES OF THE MILLENIUM;

*J<sup>s</sup> G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 4<sup>th</sup> 1795, by H. Humphrey N. 37 New Bond Street*

Aquatint (coloured impression). Pitt as Death on the pale Horse rides naked on the White Horse of Hanover, galloping over the prostrate bodies of pigs; other pigs, a multitude extending to the horizon, flee before him. On the horse's fringed saddle-cloth is a crown. Pitt is very emaciated, his flaming hair streams behind him encircled by a fillet inscribed *Destruction*. In his r. hand is a large flaming sword; in his l. he holds the thread-like body of a scaly monster with gaping jaws, webbed wings, and serpent's tail. Behind him on the horse's hind quarters sits a naked imp wearing the feathered coronet of the Prince of Wales, with the motto *Ich di[en]*. He grasps Pitt, and kisses his posterior; in his l. hand he holds out a paper: *Provision for the Millenium £125,000 p' A<sup>n</sup>*. The horse's tail streams out, expanding into clouds, and merging with the flames of Hell which rise from the extreme r. In the tail and flames imps are flying, headed by Dundas holding a pitchfork; he wears a wig and plaid with horns and webbed wings. Behind are three imps: Loughborough, indicated as usual by an elongated judge's wig in back view (cf. No. 6796); Burke with webbed wings and serpent's tail; Pepper Arden<sup>1</sup> wearing a large wig.

In the foreground (r.) Pitt's opponents are being kicked towards Hell by the horse's hind legs. Fox has just been violently struck in the face, and staggers backwards, clutching a paper inscribed *Peace*. Sheridan lies prone, face downwards, hands raised, as if for mercy. Wilberforce sits on the ground clasping his *Motion for a Peace* (see No. 8637). Behind Fox Lansdowne looks up from the ground, clenching his fists. On the extreme r. the Duke of Norfolk, Lord Stanhope, and the Duke of Grafton are about to plunge into the flames: Fox in falling is pushing them over.

The title continues:—*with The Destruction of the Faithful, as Revealed to R: Brothers, the Prophet, & attested by M. B. Hallhead Esq | "And e'er the Last Days began, I looked, & behold, a White Horse, & his Name who*

<sup>1</sup> Identified by Wright and Evans as Lord Kenyon. The identification in the text is confirmed by Lord Holland.

*sat upon it was Death: & Hell followed after him; & Power was given unto him to kill with the |" Sword, & with Famine, & with Death; And I saw under him the Souls of the Multitude, those who were destroy'd for maintaing [sic] the word of Truth, & for the Testimony—*

For the prophecies of Brothers see No. 8627, &c. Halhed, M.P. for Lymington, spoke in behalf of the prophet and his prophecies in Parliament on 31 Mar. and 21 Apr. *Parl. Hist.* xxxi. 1413–28. Stanhope, *Life of Pitt*, 1879, ii. 103. Pitt tramples on the 'swinish multitude', see No. 8500, &c. For the provision for the Prince of Wales on his marriage see No. 8673, &c.; actually he thought that Pitt had tricked him over the amount. Wilberforce is included on account of his motion for peace on 27 May 1795 (*Parl. Hist.* xxxii. 1 ff.); cf. No. 8637. 'Death on the pale Horse' was a favourite subject, engravings after paintings by Mortimer and West were popular. For the White Horse of Hanover cf. No. 8691. The contrast with No. 8644 is noteworthy.

A copy, c. 10 × 11 in., fs. *Gy des*, was issued without imprint (A. de R. xv. 126).

Grego, *Gillray*, pp. 189–90 (small copy). Wright and Evans, No. 127. Reprinted, *G.W.G.*, No. 127.

11 $\frac{3}{4}$  × 14 $\frac{1}{4}$  in.

**8655** <sup>A</sup> A copy etched by G. Cruikshank for a work which Hone intended to publish in defence of his 'Political Litany' and other pamphlets for which he was tried and acquitted, December 1817. Reid, No. 711.

3 $\frac{3}{8}$  × 4 $\frac{9}{16}$  in.

**8656** <sup>A</sup> KEEN-SIGHTED POLITICIAN FINDING OUT THE BRITISH CONQUESTS.

*fs Gy des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 8<sup>th</sup> 1795. by H. Humphrey N. 37. New Bond Street*

Engraving (coloured impression). A companion print to No. 8659. Grenville seated in an ornate armchair peers near-sightedly at a map of *The Globe* in two hemispheres which he holds up to his face. The eastern hemisphere, at which he is not looking, shows an exaggeratedly large tract of *French Conquests*. His posteriors and legs, very solid in No. 8659, are thin. He sits before a light rectangular table on which are ink-stand and pens and two books, *Court Calender* and *Locke on Human Understanding* (as in No. 8659). On the wall are two pictures, the subjects merely indicated: *The Treasury* (1.) shows the arched gate and stone wall of many satires; *Brittania Triumphant*: Britannia seated with spear and shield. A patterned carpet completes the design.

Grenville fixes his attention on scarcely visible successes in the W. Indies, ignoring the French conquests in Europe. The 'Court Calender' and 'The Treasury' indicate eagerness for the perquisites of office, cf. No. 8061 (1792).

10 $\frac{7}{8}$  × 7 $\frac{7}{8}$  in.

**8657** WHAT A CUR 'TIS!

[Gillray.]

*Pub<sup>d</sup> June 9<sup>th</sup> 1795, by H. Humphrey N 37 New Bond Street*

Engraving (coloured impression). Lord Howe sits full-face in an armchair, reading a *Gazette* headed *June 1<sup>st</sup> 1795*. He wears naval uniform with a hat, smokes a long pipe and scowls meditatively. A dog with the

head of Sir Roger Curtis grovels at his feet, kissing his r. toe; he has a collar inscribed *Black Dick's Dog*. Behind Howe is a row of windows close together, with a view of the sea and ships. Beneath the windows is a broad shelf on which are wine-bottles, a sextant, and a punch-bowl. On a table at Howe's r. hand are a glass of wine and a plan of *Torbay*. Beneath the title: *Done from an Original Drawing by a British Officer—& publish'd as a Guide to Preferment*.

Curtis was Howe's flag-captain, and was captain of the *Queen Charlotte* during the battle of the First of June, see No. 8469, &c. It was asserted that his advice checked the pursuit of the defeated enemy. On 4 July 1794 he was made rear-admiral and in the following September was created a baronet. For the implications of *Torbay* see No. 8352, &c.

Grego, *Gillray*, p. 190. Wright and Evans, No. 128. Reprinted, *G.W.G.*, 1830.

10 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

### 8658 BLINDMANS-BUFF—OR—TOO MANY FOR JOHN BULL. [Gillray.]

*Pub<sup>d</sup> June 12<sup>th</sup> 1795 by H. Humphrey N<sup>o</sup> 37 New Bond Street*

Engraving (coloured impression). John Bull, blindfolded, is being robbed and bullied by the powers of Europe who are urged on by Pitt. He stands in back view, without his coat, leaning forward with outstretched arms, wearing the wrinkled gaiters by which Gillray denotes the countryman (cf. No. 8141, &c.). The Emperor (l.), wearing a crown and a long ermine-lined robe decorated with a Habsburg eagle, leans forward from the l., and furtively picks his pocket. He holds a document inscribed *Imperial Loan*. Prussia, as a Death's Head hussar, stands full-face near the Emperor and snaps his fingers at John Bull, holding out in triumph a money-bag inscribed £2000000. On the r. John is assailed by France and Holland: a lean and ragged sansculotte with clenched fists kicks him behind; a fat Dutchman, holding a tobacco-pipe, puffs a blast of smoke in his face. On the extreme l. Pitt stands in profile to the r., holding John Bull's coat and putting his hand into its pocket, he says: *Go it, my Honies, go it! Supple him a little! Supple him!*

The print reflects the attacks on the loan to the Emperor, 28 May, 3 June, 10 June, when the folly of the subsidy to Prussia in 1794 (used for the Partition of Poland, cf. No. 8477) was adduced. *Parl. Hist.* xxxii. 37-45; see also xxxi. 1294, 1344, 1558 ff. For the burden of subsidies cf. No. 8821, &c. For the conquest of Holland and the fraternization of the Dutch with the French, see No. 8608, &c. One of many satires on the burdens of the war, cf. No. 8646.

Grego, *Gillray*, p. 189. Wright and Evans, No. 126. Van Stolk, No. 5316. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{8}$  × 13 $\frac{1}{4}$  in.

### 8659 A KEEN-SIGHTED POLITICIAN WARMING HIS IMAGINATION.

*ſ<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 13<sup>th</sup> 1795, by H. Humphrey N 37 New Bond Street*

Engraving (coloured impression). A companion print to No. 8656. Grenville stands on a hearth-rug, his back to a blazing fire (r.), holding up to his face an open book inscribed: *Fundamental Principles of Government*

for 1795, at which he looks sideways and near-sightedly. He raises his coat-tails to warm his bulky posteriors, his l. hand in his breeches pocket. On the chimney-piece lie two books: *Court Cookery* and *Locke on Human Understanding*. Hanging above it is a *Map of British Victories on the Continent* on which confused scrawls are depicted. On the back wall (l.) is a bracket supporting a bowl of gold-fish, above which is a picture of the *Treasury Bench*: three Ministers seated as if in Parliament, in back view with their coats drawn aside to show their bulky posteriors; the wall of the Treasury forms a background. Beneath the title is etched in two columns:

“*Lord-Pogy boasts no common share of head;*  
 “*What plenteous stores of knowledge may contain*  
 “*The spacious tenement of Pogy’s brain!*  
 “*Nature in all her dispensations wise,*  
 “*Who form’d his head-piece of so vast a size,*  
*Hath not, ’tis true, neglected to bestow*  
*Its due proportion on the part below;*  
*And hence we reason, that to serve the state*  
*His top & bottom, may have equal weight.”*

A satire on Grenville’s eagerness for lucrative office, and on the failures of the continental campaigns of 1794–5, as in No. 8656. Grenville was noted for the heaviness of his posteriors, here caricatured. See No. 9569.

Grego, *Gillray*, p. 191; Wright and Evans, No. 129. Reprinted, *G.W.G.*, 1830.

11 $\frac{5}{8}$  × 9 $\frac{3}{8}$  in.

**8660 THE RIVAL PIGS,**

[I. Cruikshank.]

*Pub<sup>d</sup> June 15 1795 by S W Fores No 50 the corner of Sackville St Piccadilly*

Engraving (coloured impression). Pitt (l.) and Fox (r.), as pigs, but each with his own head, sit on two chairs almost back to back; each looks over his shoulder at the other. Pitt, alert and complacent, his powdered hair dressed high and with his queue in a bag, says *Poor Piggy*. Fox, swarthy and unkempt, answers: *You be Damd*. Below Pitt: *A Guinea Pig* (see No. 8628); below Fox: *A Pig without a Guinea*.

In the background are other pigs on a small scale and without human heads, some wearing powdered wigs, others without wigs. Two couples of pigs sit facing each other at small round tables: one couple in argument, the other playing cards; these are behind Fox. Two bewigged pigs stand one on each side of a counter on which are coins; this is *Sinking Fund* (see No. 7551, &c.). Two others (l.) approach a counter behind which stands a pig receiving guineas; behind him is a guillotine inscribed *Nob Office*.

A satire on Pitt’s hair-powder Tax, see No. 8629, &c. Cf. No. 8663. A covert threat is perhaps implied, cf. No. 8365.

8 $\frac{5}{8}$  × 14 $\frac{1}{4}$  in.

**8661 THIS DAY, A CHARITY SERMON WILL BE PREACH’D AT ST STEPHENS CHAPEL FOR THE POOR CHARITY CHILDREN OF ST JAMES’S PARISH**

*F T* [? I. Cruikshank.]

*June 19<sup>th</sup> [1795]*

Pen and water-colour; design for a print. The Duke of York (l.) and the Prince of Wales (r.) stand one on each side of a church door, each holding



out a collecting-plate, and each saying, *Pray remember the poor Charity Children of St James parish.* Behind, a crowd of men leave the Church, Pitt holding out a plate to them, saying, *What is £130,000 p<sup>r</sup> Ann when you consider the price of provisions & other things pray remember.* Three labels rise from the heads of the reluctant congregation (M.P.s): *I have disinherited my own Son for contracting Debts at Brothels & gaming Tables; At the last Charity Sermon both his Father & he promis'd. that he sh<sup>d</sup> not become chargeable to the parish again; This Begging is made a Trade of.*

The tiny Duchess of York, also holding a plate, stands with her l. hand under the Duke's arm, saying, *I was born in a strange Land of honest Parents, but their characters are neither here nor there pray remember.* The Princess of Wales, three ostrich plumes in her hair, stands with her plate behind the Prince's back, looking at him reproachfully over her r. shoulder and saying, *I came here naked & he hath half cover'd me pray remember.* On the extreme r. stands the stout Mrs. Fitzherbert in profile to the l., clutching papers inscribed *6000 P<sup>r</sup> Ann* (see No. 8485); she says: *It's always good to have something in hand.* The Duke of Clarence, wearing striped sailor's trousers and a cocked hat, stands on the extreme l. with an infant (one of the Fitzclarences) in his arms; he holds a paper (or collecting-box): *M<sup>rs</sup> Jordans Night.* The infant holds a paper: *For the Benefit of M<sup>rs</sup> Jordan—a new Way to pay Old Debts the part of S<sup>r</sup> Giles Overreach by M<sup>r</sup> George, being his second Appearance in that Character.* (Massinger's comedy, revived several times in the eighteenth century.) The Duke looks down disconsolately as if aware that he would have no share in the collection but would be forced to rely on his mistress's earnings.

In the background the King and Queen are seated on one horse as in No. 6918, a sign-post pointing *To Windsor.* The King says: *I never interfere in Parish Business they must provide for their own poor.* The Queen says: *Charity begins at home Love who knows what we may all come to.* (Cf. No. 7836.)

A satire on the debates (27 Apr. and 14 May) on the King's message asking for an establishment for the Prince and Princess of Wales and for the payment of the Prince's debts. Grey protested that this was the second application 'and that, too, after a solemn promise had been made, that no future debt should be incurred'. *Parl. Hist.* xxxi. 1465 ff. At charity sermons, the most important being the annual one in St. Paul's for London charity-schools, some of the children who would benefit held collecting-plates. For the Prince's debts see No. 8673, &c. The Dukes of York and Clarence were also heavily in debt, see No. 8666, and cf. No. 9033. For food-prices, see No. 8665, &c.

8 $\frac{7}{8}$  × 13 $\frac{1}{4}$  in.

## 8662 THE LONGITUDE AND LATITUDE OF WARLEY CAMP IN THE SUMMER OF 1795.

[? I. Cruikshank.]

*Published, June 26<sup>th</sup> 1802. by H. Humphrey St James's Street*

Engraving (coloured impression). A design in two compartments. On the l. is a tall officer standing stiffly in profile to the r., his elbow to his side and holding his drawn sabre erect. He has a grotesquely long and projecting nose. On the r. a short, fat officer stands full-face, his l. hand on the hilt of his sword.

They are identified by Lord Holland as Lord Salisbury (l.), see No. 8649,

and General Grant. James Grant (1720–1806), M.P. for Sutherlandshire, Lt.-General 1782, General 1796, was noted for his love of good living and was excessively corpulent. See *D.N.B.* Warley camp in Essex (used in the American War, cf. No. 5489) was established in June 1795, with six militia and two regular regiments, with Cornwallis as Commander-in-Chief. *Lond. Chron.*, 4 June 1795.

Presumably a reissue of a plate published in 1795.<sup>1</sup>  
8 × 9 $\frac{3}{8}$  in.

### 8663 BUY MY PRETTY GUINEA PIGS!

[R. Newton.]

*London Pub<sup>d</sup> by R. Newton N<sup>o</sup> 20 Wallbrook July 1 1795*

Engraving (coloured impression). Fox, with the body of a pig or boar, stands in profile to the r. holding a board on his head on which stand little pigs on their hind legs, with human heads. He is very fat and swarthy with a tail more like that of a lion than of a pig. Pitt is much the largest of the pigs on the board, he wears powdered hair with a bag, but has no tail. He is surrounded by other little pigs who appear to be dancing, much amused, all wearing powdered wigs. Fox sings:

*Here is a long tail Pig and a short tail Pig, and a Pig without ever A Tail  
Here are Guinea Pigs and sucking Pigs with a remarkable pretty Guinea  
Pig that has never a Tail!*

A satire on Pitt's hair-powder tax, see No. 8629, &c. For the guinea-pig see No. 8628. Cf. No. 8660.

13 $\frac{1}{2}$  × 9 $\frac{1}{2}$  in. (pl.).

### 8664 BILLYS HOBBY HORSE OR JOHN BULL LOADED WITH MISCHIEF.

*Pub July 6 1795 by J Aitken Castle S<sup>t</sup> Leicester Squa<sup>re</sup>*

Engraving (coloured impression). Pitt, much caricatured, rides John Bull who walks (l. to r.) on his hands and feet. He flourishes a scourge with four lashes inscribed respectively: *War. War. War.; Tax Tax Tax; Opression Opression; Monopoly* (cf. No. 9546). A heavy bit is in John Bull's mouth, and Pitt wears top-boots with vicious spurs. He says: *Ge up Johnny I'll stick Cloose to you my Boy.* From his coat-pocket protrudes a paper: *The Art and mistery of managing Neddys.* His saddle and saddle-cloth are inscribed: *Princes D[ebts]* (see No. 8673, &c.), *Prince<sup>s</sup>, Tax on Hair Powde[r]* (see No. 8629, &c.), *National Db<sup>t</sup>, Imperial Loan, New Loan, Subsidies* (see Nos. 8658, 8821, &c.). John Bull, a stout citizen with unkempt hair, says: *What, What, What, Maister Billy is it come to this you load me so with Taxes I must rise for want of Bread.* The opening words and a milestone (l.) *To St James<sup>s</sup>,* show that John Bull is also George III, though he has little resemblance to the King.

In the background (r.) a crowd of plainly-dressed and respectable men is being addressed by an orator. From the back of the sea of heads a few sticks or weapons are raised. A sign-post is inscribed *S<sup>t</sup> Georg<sup>s</sup> Fields.*

On 29 June, while riots due to dearth were going on throughout the country, the Corresponding Society (see No. 9189, &c.) held a large meeting in St. George's Fields, demanding annual parliaments and manhood

<sup>1</sup> An almost obliterated inscription appears to be: *Publishd May 1 1796 by . . . King Street.*

suffrage, and speedy peace with 'the brave French Republic'. Biscuits were distributed embossed 'Freedom and Plenty, or Slavery and Want'. The chairman was John Gale Jones. See *Lond. Chron.*, 30 June (where the meeting is described as composed of 'the lowest class of the people'); *History of Two Acts* . . ., 1796; Stanhope, *Life of Pitt*, 1879, ii. 111-12. Cf. No. 8685. Pitt's house in Downing Street was mobbed in June. Ashbourne, *Pitt*, 1898, p. 163. One of many satires on the dearth and discontent of 1795, see Nos. 8669, 8671, 8672, 8676, 8680, 8681, 8701, 8707, 8708. For food prices see No. 8665. Cf. also No. 8687, &c. For the dearth of 1799-1800 cf. No. 9545, &c.

A print was 'shewn about' on 10 July 'evidently designed by some seditious persons to influence the minds of the people by the late rise in the price of bread. It exhibits a large tree, with innumerable branches, from which, by way of fruit are suspended *loaves of bread! different joints of meat! heads of cabbage!* a bottle, with "Gin" inscribed upon it. Under these several men are sitting, with their *mouths wide open* and these words printed on a label—"if you don't *fall* I must *rise*". The Ministers and other personages are represented at some distance diverting themselves with the misery of the scene.' *Oracle*, 11 July 1795.  
9 × 13½ in.

### 8665 THE BRITISH BUTCHER, SUPPLYING JOHN BULL WITH A SUBSTITUTE FOR BREAD, vide Message to Lord Mayor.

Ɔ G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>

Pub<sup>d</sup> July 6<sup>th</sup> 1795. by H. Humphrey N<sup>o</sup> 37. New Bond Street

Engraving (coloured impression). Pitt (r.), as a butcher, stands arrogantly behind his block, holding up a leg of mutton to a hungry, lean, and dismayed John Bull, who stands with bent knees (l.), his r. hand groping in his breeches pocket. Pitt says: *A Crown,—take it, or leave't*. His cleaver lies on his blood-stained block, on the front of which are two placards side by side:

*Prices of Provision. 1795*

Mutton 10<sup>1d</sup> £b.

Lamb 11 D<sup>o</sup>

Veal 11½ D<sup>o</sup>

Beef 12 D<sup>o</sup>

Small Beer—2<sup>d</sup>p<sup>r</sup> Quart

Bread 12<sup>d</sup>

p<sup>r</sup> Quarter Loaf

God save the King.

*Journeymans Wages—1795*

Carpenters 12<sup>sh</sup> p<sup>r</sup> Week

Shoemakers 10<sup>sh</sup> D<sup>o</sup>

Bakers 9<sup>sh</sup> D<sup>o</sup>

Gardeners 8<sup>sh</sup> D<sup>o</sup>

Smiths 8<sup>sh</sup> D<sup>o</sup>

Husbandmen 7<sup>sh</sup> D<sup>o</sup>

Behind Pitt is the pent-house roof of the shop or stall from the front of which hang joints of meat and pieces of offal. The lower story of a house forms a background (l.). John Bull wears the dress and wrinkled gaiters of a yokel. Beneath the title:

*Billy the Butcher's advice to John Bull.*

*Since Bread is so dear, (and you say you must Eat,)*

*For to save the Expence, you must live upon Meat;*

*And as Twelve Pence the Quartern you can't pay for Bread*

*Get a Crown's worth of Meat,—it will serve in its stead.*

The high price of food, especially of wheat owing to the bad harvest of 1794, caused great distress and many riots in 1795. Many proposals were made for substitutes for wheat, &c. See the Minutes of Evidence to the

Committee of Council, 31 Jan. to 6 Aug. 1795, *Ann. Reg.*, 1795, pp. 93\*-104\*; Burke's *Thoughts and Details on Scarcity*, a memorandum to Pitt, Nov. 1795, printed in 1800 in relation to the dearth of that year (see No. 9545); and Nos. 8648, 8661, 8671, 8681, 8707, 8801. Cf. No. 8664, &c.

Grego, *Gillray*, p. 191. Wright and Evans, No. 130. Reprinted, *G.W.G.*, 1830.

12 $\frac{3}{4}$  × 9 $\frac{5}{16}$  in.

**8665** A A copy, *Jas Gillray des<sup>t</sup>*, faces p. 60 in *The Caricatures of Gillray*. 7 $\frac{3}{8}$  × 5 $\frac{5}{8}$  in. With border, 9 $\frac{1}{4}$  × 6 $\frac{1}{8}$  in. B.M.L., 745. a. 6.

**8666** PRAY REMEMBER US POOR CHILDREEN

IC [Cruikshank.]

*London Pub july 12 1795 by S W Fores N<sup>o</sup> 50 Piccadilly*

Engraving (coloured impression). Three blue-coat boys, wearing long blue gowns with yellow stockings, stand in the foreground holding out collecting-bowls; they look through a doorway into the House of Commons whose benches recede in perspective, the Speaker (Addington) being in his chair. They are the Prince of Wales (r.), the Duke of York (l.), and the Duke of Clarence (c.) whose bowl is an emblem of Mrs. Jordan, see No. 7908, &c. They diminish in height in order of age, and are in back view with heads turned in profile.

Fox is making a speech from the front Opposition bench; Pitt is conspicuous on the other side. Behind the Government benches stands the Devil, pointing at Pitt. These figures are slightly sketched and on a small scale; the heads of spectators in the galleries are indicated. See No. 8661. 11 $\frac{11}{16}$  × 9 $\frac{3}{4}$  in.

**8667** WASHING THE BLACKAMOOR

IC [Cruikshank.]

*Pub by S W Fores N 50<sup>1</sup> Piccadilly London jully 24 1795*

Engraving (coloured and uncoloured impressions). Lady Jersey sits in an arm-chair leaning back with a pained expression while two ladies wash her face which has the complexion of a mulatto. A miniature of the Prince hangs at her waist. The Prince of Wales (l.) crouches at her feet in profile to the r., holding out a basin in both hands. He says: *Another Scrub & then!! take more water*. She says: *Does it look any whiter*. The lady on the r. holds a scrubbing-brush and puts a soap-ball to Lady Jersey's face, saying, *You may as well attempt to remove the Island of Jersey to the Highest Mountain in Wales*. The other (l.), who wipes the face with a towel, says: *This stain will remain for ever*. On the extreme l., standing in a doorway, is the Princess of Wales; she looks at Lady Jersey with a pleased expression, saying, *It vont do she must put on anoder face*. She wears three feathers in her hair with the motto *Ich dien*. On the extreme r. is a dressing-table; beneath it sits a dog with an amused expression.

Lady Jersey, the Prince's mistress, see No. 8485, was one of four Ladies of the Bedchamber to the Princess, and was at this time in attendance on her at Brighton. *Lond. Chron.*, 2, 16, 20 July 1795. She was not dismissed till after the separation between the Prince and Princess.

Reproduced, Paston, Pl. clxxvii.

8 $\frac{1}{2}$  × 12 $\frac{7}{8}$  in.

\*The number '50' appears to be etched over '3'.

**8668 FAVORITE GUINEA PIGS GOING TO MARKET.**

[I. Cruikshank.]

*London Pub July 27. 1795 by S W Fores N 50 Piccadilly*

Engraving (coloured impression). George III dressed as a farmer, and Pitt as a drover, drive a herd of pigs towards a building inscribed *Licence office and Pigs Meat sold Here*. The King, on the extreme l., pushes forward a boar which snarls angrily; he wears a short smock with top-boots. The Queen, a skinny and ugly farmer's wife, stands facing him on the extreme r., taking snuff. Pitt, in violent action, brandishing a club, wears a badge on his arm numbered 45, he strides in profile to the r., saying to the Queen: *Why Don't you drive them in? you stand there taking your Snuff & mind nothing else*. She answers: *Don't you hurry any Man's Cattle but your own: aye Poor things, indeed I do not like to drive any Poor Woman's Pigs so. I have had fourteen of my own & certainly must know the value of Pigs*. The King says: *Don't be rash, consider the rugged road they have Traveled so long: I am astonished we have got them so far!!! I think they rather seem to grunt a little—if they once turn the Devil can't stop them*. One pig has the head of a woman with a feather in her coiffure. Another, with an expression of surly resignation, wears a rectangular yoke inscribed *No Grumbling* (see No. 8646, &c.).

A satire on the hair-powder tax, see No. 8629, &c., as well as on the general burden of taxation and on the relations between the King and Pitt. For the guinea-pig see No. 8628.

8 $\frac{3}{8}$  × 12 $\frac{3}{4}$  in.**8669 A LOCUST****WOK** [O'Keefe.]*Pub. by J: Aitken Castle Street Leicester Fields Aug<sup>st</sup> 1. 1795*

Engraving. A grotesque locust with the head of Pitt, its four legs terminating in bird's claws, walks upon the large oval links of a chain fastened in a circle by a padlock (r.). The head, much caricatured, has a large predatory mouth with a protruding tongue, from which issue the words: *I feed on a Lands Destruction*. His hair is erect and frizzed (in reference to the hair-powder tax, see No. 8629, &c.), and his queue is in a bag. Within six of the ten links is a word: *Oppression, War, Destruction, War, Famine, War*. Within the circle: *Poor Old England link'd in Trouble*. Pitt is advancing towards the coast (l.), where there is a notice-board: *Towards France*. Beneath the title: *A Dreadful Devouring Insect, an Emblem of Destruction & Famine*.

One of many prints showing Pitt's growing unpopularity, owing to taxes, dearth, and military failure, see No. 8664, &c. For high food-prices see No. 8665, &c. News of the disaster of Quiberon reached London on 29th July, after a succession of contradictory rumours. *Lond. Chron.*, July 16, 18, 20, 23, 24, 30, &c. See *Windham Papers*, 1913, i. 280, 325-9, &c.; *Navy Records Soc.*, *Spencer Papers*, ed. J. S. Corbett, i. 63-70; Fortescue, *Hist. of the Br. Army*, iv. 416-23; and Nos. 8676, 8678, 9046, 9156, 9157, 9231. For Pitt as a devouring insect see also Nos. 8672, 8676, 8805, 8996.

8 $\frac{1}{8}$  × 12 $\frac{3}{4}$  in.**8670 THE INCENDIARY**

[1 Aug. 1795]

Pl. to *Carlton House Magazine*, iv. 225. A reissue of No. 7900 (1791), a portrait of Tom Paine, pen in hand.

B.M.L., PP. 5448.

## 8671 THE NIGHT MARE

[? West.]

Pub Aug<sup>st</sup> 13 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of  
Sackville St Folioes of Caracatures lent out for the Evening

Engraving. John Bull lies on his back in bed, his mouth gaping; Pitt, a goblin creature, sits on his chest in profile to the r., holding above his upturned head a loaf inscribed 13 Pence. Pitt has a huge head, much caricatured, with starting eyeballs; his hair stands up and the bag of his queue, inscribed Taxes, flies out behind him. Through a casement window (l.) looks a fantastic French republican, with bulging eyeballs and fang-like teeth, glaring at John Bull; from his neck hangs the model of a guillotine. Behind his head is a waning moon. Beside him are the words: *Republic War and Famine for Ever*. Beneath the bed is a chamber-pot inscribed *John Bull*; beside it is a chair on which stands a candle.

One of many satires on the burdens of war and dearth in 1795, see No. 8664, &c. A travesty of Fuseli's *Nightmare*, cf. Nos. 6543, 8555, 9371.  $8\frac{3}{8} \times 13\frac{3}{8}$  in.

## 8672 THE POLITICAL LOCUST

[I. Cruikshank.]

Pub<sup>d</sup> August 14 1795 by S W Fores N<sup>o</sup> 50 Piccadilly The the [sic]  
Corner of Sackvill St Folios of Caricatures Lent out for the Evening

Engraving (coloured impression). Pitt, with the body of a gigantic locust (see No. 8669), stands on a citadel with low battlemented walls, enclosing a circular space inscribed *Poor Old England* (the last word written r. to l. and in reverse). The locust-body stretches across the whole enclosure at one end of which is a dilapidated tree: *The Remains of the Old Constitution* (r.). Only a few tattered leaves are left on its bare branches and these Pitt is eating. He bites a leaf inscribed *Sinecures*; other leaves are *Pen[sion]*, *Place*, [*Pensi*]on. He says: *I must take care of my self & my own Relations*. Above his head a swarm of locusts with human heads flies (l. to r.); they are *French Priests*.

The boundary wall of England is inscribed (exterior): *War, Excessive Taxes, Foreign Loans, Subsidies* [see Nos. 8658, 8821, &c.], *Guarantees, Treachery of Allies, Monopoly*. (Interior): *Dearth of Pro<sup>s</sup>, Civil Discord* [see No. 8664, &c.], *The Unprincipal Opposition, Extrovigant Pr[ic]es, Professed Atheism amongs[t] the Great, Immense Debt*.

Pitt's only sinecure was the Wardenship of the Cinque Ports, see No. 8135, &c., the titles accruing to the office were exploited, see No. 8676. He was accused of being unduly anxious to give his brother important offices. Ashbourne, *Pitt*, 1898, p. 178. His house in Downing Street was mobbed in July. *Ibid.*, p. 163. Chatham, on retiring from the Admiralty on 20 Dec. 1794, was appointed Lord Privy Seal and was promoted major-general in 1795. For the swarm of French priests cf. No. 8127 (1792). 'Treachery of Allies' was exemplified in the treaties of peace between France and Prussia, 5 Apr., and Holland, 16 May, and Spain, 22 July (a great blow to Pitt, see letter of 3 Aug. 1795, Stanhope, *Life of Pitt*, 1879, ii. 130). One of many satires on the burden of taxes and the dearth of 1795, see No. 8664, &c. This dearth was ascribed by some to 'monopoly', cf. Rose, *Pitt and the Great War*, p. 284, and No. 9546. Cf. No. 8496.  $9\frac{3}{4} \times 14\frac{3}{16}$  in.

## 8673 INTERROGATORIES OR AN EXAMINATION BEFORE THE COMMISSIONERS.

IC [Cruikshank.]

London Pub August 20 1795 by S W Fores N<sup>o</sup> 50 Picadilly Folios of Caracatures Lent out

Engraving. Four men seated at an oblong table examine women who claim to be creditors of the Prince of Wales. A sour-looking man presides (r.), behind him is a mountainous pile of documents inscribed with sums of money ranging from 100 000 to 100; two are inscribed *Bond*, one is 5000 *Per Ann M<sup>rs</sup> Fitz* (cf. No. 8485). One is 5000 *Morning Post* (an echo of the Regency crisis, see No. 7510, when the Prince bought a share in the paper). The other three commissioners are on the chairman's r., facing the spectator. One (l.), younger than the others, is engrossed with a courtesan who stands beside him, showing him her long bill; above her head is etched: *oui. oui. Value received on Acont.* The other three are intent on a good-looking woman who stands in front of the table, turning her back on them, but looking over her shoulder to throw towards them a torn paper: *Bond | 10,000 G P.* She says, *I dispise him & his obligation too!!!* (Perhaps an echo of the affair with Perdita Robinson. See No. 6318.)

Rob

At the bottom of the table (l.) is a group of women holding their bills. Among them is a bearded Jew, saying, *Mind. Value received is the Counter-sign.* The others include an ugly little hunchback, a fan in one hand, an enormous scroll in the other resting on the ground, on which are many items ranging from 50 to 1000. A pregnant woman holds a bill: *Nin month after Date 5000.* A miniature of the Prince hangs at her waist. The remaining four include a negress (cf. No. 8634) and a hideous and overdressed crone supported on a crutch and a stick.

The provision for an annuity for the Prince of Wales and for the payment of his debts was embodied in an Act (35 George III, c. 129), under which Commissioners were appointed with powers to examine his creditors on oath. They were five great officers of state named in the Act (the Speaker, Chancellor of the Exchequer, &c.), who are clearly not depicted here. They held a regular court and abated all claims by 10 per cent. Only debts for which value received could be shown were accepted. No claims were to be received after 1 Sept. 1795. For the debts and the settlement see Huish, *Memoirs of George IV*, 1830, i. 336-83; E. H. Lloyd, *George IV*, 1830, pp. 170-82; P. Fitzgerald, *Life of George IV*, 1881, p. 295, and Nos. 8610, 8634, 8646, 8650, 8654, 8655, 8661, 8664, 8666, cf. No. 8487.

$9\frac{5}{16} \times 15\frac{13}{16}$  in.

8674 LA COALITION DES ROIS, OU DES BRIGANDS COURONNÉS CONTRE LA REPUBLIQUE FRANÇAISE [August 1794]<sup>1</sup>

[de Roo.]

Engraving. A French print. The figures, animals with quasi-human heads, have numbers referring to verses engraved below the design, a 'Vaudeville' headed *Pot-pourri dramatique*. In the centre foreground a fox sits on a cushion at a stone block which serves as writing-table, and on

<sup>1</sup> This print was dated 1795, and is unfortunately misplaced.

which is a bag of guineas; his tail extends over other money-bags. He is *N<sup>o</sup> 1. Pitt-Renard*. He sings two verses:

*1st*

*Or écoutez grands et petits, . . .  
Si la France n'a le dessous,  
Vous serez découronnés tous.*

*2*

*Ne comptez plus sur les combats;  
Vos Généraux et vos soldats  
Ne font contre la Carmagnole  
Rien qu'une défense frivole:  
Or les gens qu'on ne peut dompter  
Je crois qu'il faut les acheter.*

Above his head, on a flat rock extending from the l. across the greater part of the design, is a bird-cage in which is an almost featherless turkey-cock with the head of George III, his long neck (1.) pushed through the bars. He is *N<sup>o</sup> 2. Georges-Dindon* (deriving from *Georges Dandin*, see No. 8464, &c.), singing:

*Acheter tout à prix d'argent  
Alliés et marine,  
Charète, Hebert, mon Parlement,  
Tout cela me ruine  
Vous m'avez fait perdre l'esprit  
Dans ce remu-ménage,  
Prenez donc garde, Monsieur Pitt  
De renverser ma cage.*

Standing on the rock (1.) is a tall ostrich, Francis II, denuded of tail-feathers and with a Habsburg eagle on his head: *N<sup>o</sup> 3. François-Autruche*, looking down at the much smaller turkey. He sings:

*Ah! Georges, pour nous replumer,  
Faisons des emprunts de commande,  
Car ces Français me font trembler  
Pour la Belgique et la Hollande:  
Craignons que, si la liberté  
Gagne l'un et l'autre hémisphère,  
Le sceptre ne nous soit oté  
Vous pour la mer, moi pour la terre.*

On the r. of the turkey's cage sits a sow suckling two small pigs, beside her and leaning against a tree-trunk which forms the centre of the design is a shield bearing the Russian eagle. She is *N<sup>o</sup> 4. L'Imperatrice de Russie allaitant les deux frères du tyran Capet*. [Below] *N<sup>o</sup> 4. Catherine-Laye*.

*Je compte peu sur vos succès  
Et vous ne me verrez jamais  
Vous aider qu'en promesse.  
A tromper hiboux et dindons, . . .  
Épaisez vous dans le Brabant  
Et vous m'assurerez d'autant  
Du grand croissant  
Le sceptre attrayant  
Qui m'occupe sans cesse. [See No. 7843, &c.]*



N<sup>o</sup> 5. *Stathouder* (see No. 8822) is a small frog squatting in the foreground (l.), looking towards Pitt: N<sup>o</sup> 5. *Orange-Crapaud*:

*Un peu trop au frais  
 Dans mes grands marais  
 Je crains d'enfoncer, je tremble  
 Guillaume accourez  
 Et me secourez  
 Pitt vous a payé je tremble . . .  
 Car les Polonois  
 De vous sont si près  
 Que pour nos États je tremble. [See No. 8483.]*

On a tree on the extreme l. sits an owl, N<sup>o</sup> 6 *Roi de Prusse*, (below) *Guillaume-Hibou*. To its branch is tied a bottle and wine-glass; a vine climbs up the tree. He answers the Stadholder:

*Si vous me connaissez bien,  
 Frere, ne redoutez rien,  
 Ma profonde politique  
 Dans la nuit, surtout s'applique  
 A calculer les hazards, . . .*

Above his head flies a small bat: N<sup>o</sup> 7. *La Stathoudérienne-Chouette* [his sister, see No. 7181].

*Que vous devez être content  
 Mon frère, voila de l'argent:  
 Pitt se pavanne en le comptant,  
 Voyez comme il roule,  
 Devancez la foule  
 Des rois mendiants que l'on va voir  
 Accourir pour en recevoir.*

Standing below the tree and on the extreme l. is a large pig, excreting, N<sup>o</sup> 8 *Brunswick-Cochon*.

*Avec Guillaume de Berlin  
 J'ai fais une campagne,  
 Tout exprès pour gouter le vin  
 Des coteaux de Champagne. . . . [See No. 8125, &c.]*

Between Nos. 2 and 3 sits a ram with long horns looking to the l. Beside him is a sceptre lying on two grenades. He is N<sup>o</sup> 9. *Roi d'Espagne*, [below] *Charles-Belier*:

*Voila donc ou nous mene  
 La coalition!  
 Servir l'ambition  
 De Londres et de Vienne. . . .  
 Je crains que l'inquisition,  
 Malgré tant de contrition  
 Ne me laisse . . . mes cornes . . .*

(an allusion to Godoy).

At the foot of the rock on which Charles IV sits are N<sup>o</sup> 10. *Roi de Naples*, an emaciated dog, and N<sup>o</sup> 11 *Reine de Portugal*, a naked woman with the

legs of a monkey, sitting close to Pitt's table. The former, *Ferdinand-Chien*, sings:

*Mon frere, hélas!  
Entre le Vesuve et la guerre,  
Quel embarras!  
Vous m'avez jetté dans le laz,  
A ce tripot qu'avois-je à faire?  
Acton, ma femme ont fait l'affaire;  
Plaignez mon cas.*

N° 11. *Marie-Guenon* [see No. 8143].

*Je suis reine du Bresil  
Je vends du tabac en boutique.  
Pourquoi donc Pitt le subtil  
M'a t'il embrouillé dans ce fil  
Que met tant de rois en peril  
Contre une scule republique. . . .*

Ferdinand perhaps addresses N° 12. *Roi de Sardaigne* (r.), who is represented by a cross on which hangs a sacred handkerchief bearing the head not of Christ but of Victor Amadeus III, inscribed *Faites que je sois quelques choses Victor-Marmotte-Suaire*. He sings:

*Mes destinées  
Sont tristes, hélas!  
Mes Etats  
Par les guinées  
Ne se sauvent pas  
Car les armées  
De nos ennemis  
Trop hardis  
Sont arrivées  
Sur le mont Cénis . . .  
Je vais donc faire  
Transporter enfin  
De Turin  
le Saint Suaire  
A Jerusalem.*

On the extreme r., larger in scale than the other animals, N° 13 *le Pape*, an ass wearing the triple crown and an ornate cope, his hind-quarters cut off by the r. margin. *Pie-ane* sings:

*La liberté française  
Sur tous les Trones pese: (bis)  
Tous les peuples à l'aise  
Chantent l'alleluia ah ah! . . .*

*Dialogue.*

*Pie.  
Depuis qu'on fait la guerre  
Je vois que l'encens de la terre  
Vers nous ne fume guerre  
Franchement, rois unis  
Dites m'en votre avis.*

*Charles* [apparently Charles IV of Spain, previously called Charles-Belier].

*Moi j'en suis peu surpris,  
Ces forbans d'angleterre*

*Vrais auteurs de notre misere  
 Sur mer, comme sur terre  
 Chassés et poursuivis  
 Par nos fiers ennemis,  
 Ont réduit en taudis,  
 Le tiers de l'hémisphère;  
 Prenez donc bien vite saint pere,  
 Prenez la clef de Pierre;  
 Ouvrez nous paradis*

## Pie

*C'est bien dit si je puis  
 Mais je vous avertis  
 Que j'ai la main peu sûre  
 Pour bien enfile la serrure;  
 Mettez vous en posture  
 D'implorer le très-haut  
 (Ils regardent tous la Montagne et disent)  
 Ciel ! que vois-je la haut ?  
 Ce sont, ou peu s'en faut  
 Alpes, ou Pyrenées  
 De Sans-Culottes couronnées  
 Ah ! sur nos destinées  
 Le temps brandit sa faux  
 Fin.*

On the top of a rocky mountain immediately above the Pope is a winged female figure wearing the cap of Liberty leading three sansculottes, bare-footed Frenchmen wearing trousers, one with a club, one with a spear, the third with a sabre. They look down threateningly at the princes below. They sing (five) *Couplets des Sans-Culottes* (continued in the upper margin). The first is *Allons enfans de la Patrie*. . . . The fourth is:

*Fleaux de la race humaine,  
 Rois, vos soldats sont vaincus,  
 La France républicaine  
 Les met en fuite à Fleurus;  
 L'Empereur perd son royaume,  
 A Mons, Bruxelles et Louvain,  
 Et le sceptre de Guillaume  
 Va se perdre dans le rhin.*

The points of the satire are made in the text (abridged here) without which the design is incomprehensible. The gold of Pitt, as usual, is all-important: it not only subsidizes the Coalition, but buys Charette, the Vendéan leader, and Hébert, guillotined 24 March 1794. The divided aims of the allies and the selfish policy of Prussia and Russia are exposed. The foreign policy of Naples was directed by Sir John Acton and influenced by the ambitious queen: to them was due an alliance in 1793 with England and Austria. Cf. Nos. 8363, 8821.

The print is described in *Les Nouvelles politiques nationales et étrangères*, 8 fructidor [An II], 25 Aug. 1794. On 14 vendémiaire An III (5 Oct. 1794), the Committee of Public Safety ordered a payment of 1,250 livres to the artist for 1,000 impressions furnished by him to the Committee. Blum,

p. 198. See Aulard, *Paris pendant la réaction thermidorienne et sous le Directoire*, 1898, i. 45 (print described).

de Vinck, No. 4359. Blum, No. 610. A copy (reversed) in Jaime, ii, Pl. 102. c.

13 × 19 $\frac{7}{8}$  in.

### 8675 LE NEUF THERMIDOR OU LA SURPRISE ANGLOISE

*Inventé par l'Auteur de la Gravure des Formes Acerbes.*<sup>1</sup>

*Gravé à l'Eau-forte par J. B. Louvion.*

*Fructidor l'an 3<sup>e</sup>* [Aug. 1795.]

*Propriété*

Engraving. A good-looking young Frenchman shows to a bloated John Bull an ostrich's egg, in which stands a figure of Peace, winged and naked, holding an olive branch and laurel wreath. Towering above them is an enormous ostrich, at its feet are eggs, while broken egg-shells lie in the foreground. From some of the latter (l.) monsters have issued or are issuing: scaly dragons, a serpent, and a serpent-man on whom Justice is trampling. She stands holding up a pair of equally-balanced scales, while a monster emerging from an egg bites the point of her sword. Behind her is a landscape with a rising sun; behind John Bull a heavy stone building. John Bull, his head raised in astonishment, is copied from Gillray's *French Liberty, British Slavery*, 1792 (No. 8145), he has been interrupted in carving his sirloin. Beneath the title:

*AUX HONNÊTES GENS DE TOUS LES PAYS*

*Cette Gravure représente la France sous la forme d'une Autruche, qui a eu le malheur dans sa première ponte de ne donner que des monstres tels que Marrat, Carrier, Robespierre, J<sup>n</sup> Le Bon &c. &c. &c. que le retour de la Justice du neuf Thermidor a en quelque sorte fait disparaître; tout nous fait espérer qu'elle continuera [sic] à nous délivrer de cette espèce de fleau. L'Autruche plus heureuse dans sa seconde ponte n'offre que des amis de la paix, du bonheur universel et de la tranquillité des nations. Un Anglois dont l'embonpoint annonce une existence bien nourrie occupé à manger, est frappé de cet heureux changement et en témoigne sa surprise.*

*La Justice dit Monstres vous êtes anéantis pour jamais!*

*Le François—Europe! voilà nos seuls vœux.*

*L'Autruche—Que je répare bien aujourd'hui mes torts*

*L'Anglois—Goddem! Go on.*

A print on the Thermidorian reaction and on the movement for peace during the summer of 1795; the war party were unsuccessfully opposed by those stigmatized as the 'faction des anciennes limites', whose views are here expressed. The contest raged in the Convention during August. Sorel, *L'Europe et la rév. fr.*, 1909, iv. 365-82. Cf. No. 8845.

Hennin, No. 12094; Blum, No. 606; Challamel, ii. 49 (small copy).  
9 $\frac{1}{8}$  × 13 $\frac{1}{2}$  in.

### 8676 THE STATE CATERPILLAR.

*Will Hanlon In<sup>t</sup> et Sculpt.*

*Pub: by S. W. Fores 50 Piccadilly 1 Sep<sup>r</sup> 1795*

Engraving (coloured and uncoloured impressions). Pitt as a devouring caterpillar (cf. No. 8996), his body hooped across the design, devours tattered leaves (l.) inscribed *England Scotland Ireland*. The body is jointed

<sup>1</sup> In B.M. Hennin, No. 12108; Blum, No. 586. [13 May 1795.]

and hairy and has a barbed tail. On each of the larger joints one of Pitt's offices, &c., is inscribed: *First Lord, Chancellor, Constable, Warden, Keeper, Admiral, Commissioner, Master, Governor, High Steward, Places, Pensions, Sinecures, Reversions, Hereditaments, Expectations* &c, &c, &c.

Behind is the sea: on one spur of land (l.) are buildings inscribed *Holland*, on another (r.) is *France*. Above Holland is suspended a chrysalis inscribed *Dormont* [sic] from which emerges the head of Pitt, turned away from the place, with closed eyes. On the r. is a butterfly with a body resembling that of the caterpillar and having a barbed tail; the head is Pitt's looking malevolently down at France.

Pitt is represented as supine in relation to Holland, aggressive towards France, probably an allusion to the disastrous Quiberon expedition, see No. 8669, &c. The inscription on his body is based on the entry in the Royal Kalendar, where as M.P. for Cambridge University he is designated 'only brother to the e. of Chatham, first lord of the treasury, chancellor of the exchequer, constable of Dover-castle, warden, keeper, and admiral of the Cinque-ports, a commissioner of the East-India board, master of the Trinity-house, governor of the Charter-house and Bridewell and Bethlem Hospitals, and high-steward of the University of Cambridge'. See No. 8672. One of many satires expressing the discontent due to dearth and military failure in 1795, see No. 8664, &c. For Pitt as a devouring insect see No. 8669, &c.

Hennin, No. 12,100.

$9\frac{3}{4} \times 15\frac{3}{4}$  in.

### 8677 THE PATRIOTS.

[1 Sept. 1795]

*Drawn by Collings.* [Barlow f.]

*Carlton House Magazine*, ii. 239. A reissue of part of No. 7658. The men who head the procession to the hustings are included, with the banner *Whigs & Liberty*. The other part of the original design is No. 8680.

$6\frac{3}{4} \times 4\frac{1}{8}$  in.

B.M.L., P.P. 5448.

### 8678 PROSPECT OF A TRUCE

[1 Oct. 1795]

*Carlton House Magazine*, ii. 305. A reissue of the l. part of No. 7561, showing the man with a flag of *Truce* on the battlements of the stage-Bastille, holding out a cloth inscribed *D—n you what do you want*. On the l. is a knock-kneed soldier holding a white cloth. The toy cannon is visible on the r. The text describes it as 'a hieroglyphical Representation of the Times . . . Like too many of our late schemes and expeditions, it is incomprehensible to every sensible observer . . .'

Perhaps an allusion to the disastrous expedition to Quiberon, see No. 8669, &c.

The other part of the original design is No. 8473.

$6\frac{5}{8} \times 4\frac{5}{8}$  in.

B.M.L., P.P. 5448.

### 8679 THE DWARF & THE GIANT OR THE STRONG LAD OF BRIGHTON TAKING OFF THE PRINCES CHUM!!!

*I C* [Cruikshank.]

*London Pub October 5 1795 by S W Fores N 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving. A scene on the Steine at Brighton. A small, fashionably dressed man carries (l. to r.) a large and muscular man, who sits astride

his back, naked, holding his hat to shield his person. Two ladies (r.) walking together stare at him, one holding up a fan and looking through the fingers she puts across her eyes. A dog (r.) snarls at the naked man. On the l. the Prince of Wales stands full-face, legs astride, arms akimbo, ogling a lady who stands (l.) in profile to the r., staring at him immodestly (? Lady Jersey). Another lady smiles at the Prince. In the background are promenading couples, and a house with a circular bow window. Beneath the title: *NB The singularity of the Spectacle & the Largeness of the Object caused much mirth among the Ladies—Lady C——* [? Cholmondeley] *Exclaimed with a Sigh, oh it is too much for any Man!!*

Sir John Lade made a bet with the huge Lord Cholmondeley (see No. 5911) that he would carry him twice round the Steine. At the appointed place he ordered Cholmondeley to strip, and on the latter's refusal won his bet. H. D. Roberts, 'Some Brighton Caricatures', *Print Collectors Quarterly*, xxiii. 109.  
9 $\frac{1}{16}$  × 13 $\frac{7}{8}$  in.

8680 THE TIMES.

[1 Nov. 1795]

*Etched by Barlow*

*Carlton House Magazine*, iv. 345. A reissue of part of No. 7658. A ragged procession (originally Foxite electors for Westminster in 1790) walks with banners inscribed *No Taxes and Property and Independence*.

Eight lines of verse explain the print, beginning:

The times are wond'rous bad!

and ending:

Of scarcity of food each man complains.  
His hungry brood, on *milk and water* fed,  
Scarce know the luxury of *cheese and bread!*

For the dearth of 1795 see No. 8664, &c. The other part of the original design is No. 8677.

6 $\frac{3}{4}$  × 4 $\frac{3}{8}$  in.

B.M.L., P.P. 5448.

8681 THE REPUBLICAN-ATTACK.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1795. by H. Humphrey New Bond Street*

Engraving (coloured impression). The King sits impassively in his badly damaged state coach, which is being assailed by a mob; facing him sit two courtiers in abject terror. Pitt (r.), dressed as the coachman, drives furiously, lashing the horses, the hind legs only of the wheelers being visible on the extreme r. These are trampling on Britannia who lies prostrate, her shield and broken spear beneath her. Four footmen in striped liveries stand behind, one holding the straps; the others hold each other's waists: Loughborough, the Lord Chancellor, wearing his wig, stands next the coach; behind him is Grenville, then Dundas, wearing a plaid and with a bottle projecting from his coat-pocket. Last is Pepper Arden wearing a judge's wig. All, like Pitt, wear jockey-caps.

Lord Lansdowne (r.), a sansculotte, composedly fires a blunderbuss point-blank through the coach window, aiming at the King. Fox and Sheridan, facing Lansdowne, run beside the coach, holding on to it. Both

are tattered ruffians brandishing clubs, but wear breeches. The other three assailants cling to the spokes of the back wheel to stop the coach: (l. to r.) the Duke of Grafton, neatly dressed and wearing a cocked hat with tricolour cockade, Lord Stanhope, and little Lord Lauderdale, both wearing bonnets-rouges. Behind, a sea of heads indicates the mob; they carry a tricolour flag inscribed *Peace and Bread* and a loaf draped with black and spiked on a pitchfork. A cat, stones, and eggs shower on the coach, the crown on the top of which is broken.

When the King drove to open parliament on 29 Oct. 1795 his coach was attacked by a mob and a stone or bullet pierced and starred the plate glass. Lord Westmorland and Lord Onslow were in the coach. The cries were 'Down with Pitt', 'No War', 'Give us bread', 'No famine', 'No George', &c. The Lords were informed of the attack by Grenville. Lansdowne thereupon accused the Ministers of provoking the disturbance for their own ends; Moira, Bedford, and Lauderdale also spoke, apparently to the same effect. *The History of two Acts . . .*, 1796, pp. 1 ff. See Rose, *Pitt and the Great War*, pp. 282-3; G. M. Trevelyan, *Lord Grey of the Reform Bill*, 1929, pp. 90-2. The incident is fully described by Place in B.M. Add. MSS. 27808, ff. 42-9; 35143, ff. 15-19, 37-50. Lord Holland states that Lord Eldon assured him that 'he had in his possession the stone which had broken the window . . .'. *Further Memoirs of the Whig Party*, 1905, p. 252. According to Twiss's *Life of Eldon* (i. 293), stones were thrown, and one of the windows was perforated, apparently by a bullet from an air-gun. Eldon calls it ('Anecdote Book') 'the shot'. This affair followed the mass meeting of 26 Oct., see No. 8685. For the dearth and discontent of 1795, see No. 8664, &c. The satire is double-edged: Britannia is trampled on by the royal horses owing to Pitt's furious driving; other ministers are lackeys behind the King's coach. See Nos. 8691, 8692, 8708, 8782, and cf. No. 9035. The sequel was the 'Treason and Sedition Bills', see No. 8687, &c.

Grego, *Gillray*, pp. 192-3; Wright and Evans, No. 132. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{4}$  × 13 $\frac{3}{4}$  in. (pl.).

## 8682 THE SLEEP-WALKER.

[Gillray, ? after Sneyd.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1795, by H. Humphrey, New Bond Street*

Engraving (coloured impression). Pitt, fast asleep, wearing only night-cap and night-shirt, walks down a staircase holding up a lighted candle in his r. hand. On his r. only are banisters, on his l. the steps abut on a gulf indicated by the top of an arch supporting the stair; he is about to descend the first step, perilously near the l. edge. Behind him, in a wall of heavy masonry, is an open door surmounted by a crown. A tall gothic window pierces the wall of the building.

Cf. No. 8681, published on the same day, where Pitt drives furiously over the prostrate Britannia. This print appears to have been from a drawing by Sneyd, see letter to Gillray of 31 Dec. 1795, Bagot, *Canning and his Friends*, 1909, i. 57. Its (Pittite) authorship indicates the extent of the scepticism relating to the conduct of the war.

Grego, *Gillray*, p. 191; Wright and Evans, No. 131. Reprinted, *G.W.G.*, 1830.

12 $\frac{5}{8}$  × 8 $\frac{1}{4}$  in.

Collection de Vinck, No. 4384:

## A CONTEST BETWEEN OPPRESSION &amp; REASON, OR THE BEST WAY OF SETTLEING DEBATES

WOK Inv. [O'Keefe.]

Nov<sup>r</sup> 7 1795 Pub. by J. Aitken Castle Street Leicester Square

Engraving (coloured impression). A pugilistic encounter between Pitt and Fox. Fox's bottle-holder holds a bottle of *brandy*, Pitt's a bottle of *Claret*. The two seconds clench their fists. One of several prints of Pitt as an oppressor, but exceptional in that Fox represents 'Reason'.  
 $7\frac{7}{8} \times 12\frac{9}{16}$  in.

## 8683 HANGING. DROWNING.

[Gillray.]

Pub<sup>d</sup> Nov<sup>r</sup> 9<sup>th</sup> 1795. by H Humphrey New Bond Street

Engraving (coloured impression). A design in two compartments; between the two titles is etched: [*Fatal Effects of the French Defeat*].

On the l. Fox hangs himself in a ramshackle garret. His neck is in a noose which hangs from a beam, his r. foot rests on a low stool, his l. hand holds the rope. He leans back with an expression of terror, dropping an *Account of the Republican Overthrow*. On the wall (l.) is a H.L. portrait of *Pichegru* holding a sabre. The poverty of the room is indicated by peeling plaster showing patches of bricks, by the raftered roof, and a small casement window (r.).

On the r. Pitt and Dundas drown themselves in wine. Both are on the floor; they have overturned a round table behind them from which the sliding bottles pour their contents over Pitt, who holds up a brimming glass in his l. hand. He leans against an overturned chair holding a paper: *News of the Victory over the Carmagnols*; he looks up smiling. Dundas sits behind and on the r., in profile to the r., more serious and more intent. He drinks with concentration, spilling his wine and waving his wig above his head. He wears a plaid over his coat. On the wall is an oval bust portrait of *George III<sup>d</sup>*, the head cut off by the upper edge of the design.

Unofficial news of the defeat of *Pichegru* and *Jourdan* on the Rhine by the Austrians, in October, reached London on the evening of 6 November, *Lond. Chron.*, 7 Nov. The treachery of *Pichegru* was then unknown. *Sorel, L'Europe et la Rév. fr.*, 1909, iv. 442-3. The news arrived at a period of great distress and discontent, cf. No. 8664, &c. For the reactions of Pitt and Fox cf. Nos. 8518, 9248, &c. For Pitt and Dundas as topers, see No. 8651, &c. and cf. No. 7282.

Grego, *Gillray*, p. 191. Wright and Evans, No. 138. Reprinted, *G.W.G.*, 1830.  
 $9\frac{1}{2} \times 13\frac{1}{2}$  in.

## 8684 THE REPUBLICAN RATTLE-SNAKE FASCINATING THE BEDFORD-SQUIRREL.

[Gillray.]

Pub<sup>d</sup> Nov<sup>r</sup> 16<sup>th</sup> 1795. by H. Humphrey New Bond St<sup>e</sup>

Engraving (coloured impression). A large rattlesnake with the head of Fox, its tail coiled round an oak tree with rattle erect, rears itself towards a plump squirrel with the head of the Duke of Bedford, which is springing



from the tree into Fox's open mouth. Fox fixes his protruding eyeballs upon the squirrel, a fang issues from his mouth. There is a landscape background. Below the title: *The Rattle Snake is a Creature of the greatest subtilty; when it is desirous of preying upon any Animal which is in a situation above itself, it fixes its Eye upon the unsuspecting object, & by the noise of its Rattle, fascinates & confounds the unfortunate Victim, till loosing all Sense & discernment, it falls a prey into the Mouth of the horrid Monster.* Piny's *Nat. Hist.*, Vol 365—

The young Duke of Bedford was a devoted follower of Fox, echoing in the Lords the motions and speeches of his leader. On 11 Nov. he presided at an extraordinary meeting of the Whig Club where the resolutions (against the Treasonable Practices and Seditious Meetings Bills, see No. 8687, &c.) were seconded by Fox. *Hist. of Two Acts . . .*, 1796, pp. 120-3. Fox, *Memorials and Corr.* iii. 125. Cf. Nos. 8690, 8783. For Fox as a serpent, cf. No. 9214. This print is mentioned in the *D.N.B.* as 'following up' the attack of Burke in his *Letter to a Noble Lord . . .*, 1796 (see No. 8788).

Grego, *Gillray*, p. 194; Wright and Evans, No. 136. Reprinted, *G.W.G.*, 1830. Reproduced, *Poetry of the Anti-Jacobin*, ed. C. Edmonds, 1890, p. 285.  
12 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

**8684** A A copy, *J. Gillray Inv.*, vignette, without inscription below the title. Pl. to *Poetry of the Anti-Jacobin*, ed. C. Edmonds, 1859, p. 240.  
4 $\frac{3}{8}$  × 3 $\frac{1}{2}$  in.

### 8685 COPENHAGEN HOUSE.

*J's G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Nov<sup>r</sup> 16<sup>th</sup> 1795.* by *H. Humphrey New Bond Street*

Engraving (coloured impression). A large and plebeian crowd is being addressed from three roughly made platforms, one being in the middle distance, another in the background. In the foreground (r.) a man, supposed to be Thelwall, leans from his rostrum in profile to the l., shouting, with clenched fists, and raised r. arm. Behind him stands a ragged barber, a comb in his lank hair, holding out a paper: *Resolutions of the London Corresponding Society*. Next him, a man with the high-crowned hat and bands of a dissenting minister holds a tattered umbrella over the orator. A man on the steps leading to the platform, wearing a bonnet-rouge (the only one in the crowd) has a vague resemblance to Fox. From the next platform (l.) a butcher, supposed to be Gale Jones, bawls at the crowd with raised r. arm. Beside him stand a man holding a scroll inscribed *Rights of Citizens*. The third orator is a tiny figure (Hodgson) with both arms raised.

All the platforms are surrounded by crowds, and hats and arms are being waved by those addressed by the butcher. In the foreground (l.) a man sits holding out for signature a document which is supported on a barrel of *Real Democratic Gin by Thelwal & Co.* Three little chimney-sweepers stand round it, one of whom, holding a pen, has just made his mark on the *Remonstrance*, below the signatures of *Jack Cade*, *Wat Tyler*, *Jack Straw*. All wear caps with the name of their master on a brass plate (according to the Chimney-Sweepers' Act of 1788); this is *Thelwall*. A fat woman sells a dram to one of the crowd. Another presides over a portable

roulette or E.O. table, a 'teetotum', inscribed *Equality & no Sedition Bill*; three barefooted urchins are staking their pence. The heads in general do not appear to be portraits, but in the centre of the design, with his back to the woman selling drams, is Priestley, caricatured, standing with folded arms facing Thelwall. There is a landscape background with trees up which spectators have climbed. Beneath the design: "*I tell you, Citizens, we mean to new-dress the Constitution and turn it, and set a new Nap upon it.*"  
*Shakspeare*

Two mass meetings (besides an earlier one in June) were held by the London Corresponding Society (see No. 9189, &c.) in a field behind Copenhagen House, a popular resort in Islington, one on 26 October at which there were three 'tribunes', the chairman John Binns. It was addressed by Citizens Thelwall, Hodgson, and Gale Jones. It acclaimed an 'Address to the Nation', demanding universal suffrage and annual parliaments, a Remonstrance to the King, and Resolutions against the War, &c. This seems to be the meeting here depicted, except for the inscription on the roulette table, which points to the meeting on 12 November to protest against the Bills against Seditious Meetings and Treasonable Attempts. At this meeting there were six rostra, Citizen Duane in the chair. *Hist. of Two Acts . . .*, 1796, pp. 98-106, 125-34. See No. 8701. For the meeting in June see No. 8664. For the Bills see No. 8687, &c. Cf. a description of a similar meeting on 7 Dec. by Farington, *Diary*, i. 118-19. The popularity of the republican Thelwall's lectures had brought the lecture-room within the Seditious Meetings Act. For the Constitution cf. No. 8287.

Grego, *Gilray*, p. 193; Wright and Evans, No. 134. Copy (part only) in Grego, *Hist. of Parl. Elections*, 1892, p. 298.  
 9 × 13<sup>5</sup>/<sub>8</sub> in.

### 8686 A MAGISTERIAL VISIT.

[I. Cruikshank.]

*London Pub: N<sup>o</sup> 17 1795 by S W Fores N<sup>o</sup> 50 Piccadilly Corner of Sackville Street*

Engraving (coloured impression). Three citizens seated at a small round table to drink punch, smoke, and discuss the news, are interrupted by a fat Justice (r.) who stands in profile to the l., drinking from their punch-bowl. He says: *By Virtue of my Authority. I am come to taste whether there is any Sedition in the punch Bowl!!!* From his pocket protrude two papers: *Convention Bill* and *Riot Act*. Under his feet is the *Bill of Rights*. The three men, grouped close together (l.), look at the intruder with expressions of angry dismay. On the table are glasses, a pipe, and newspaper: *Telegraph*. Under the table are two dogs, their collars inscribed *John Bull* and *Pitt*. The former (l.) is closely muzzled (cf. No. 8693, &c.); between his fore-paws is a bone at which Pitt sniffs.

A satire on the Bill for preventing seditious meetings (popularly Convention Bill). Justices of the Peace were empowered to disperse meetings by proclamation. Lecture-halls (owing to the popularity of Thelwall's lectures) had to be licensed by two magistrates, and a magistrate might enter at any time. The Society of United Publicans held a meeting of protest against the Bill as tending to prevent the meetings of clubs and friendly societies in public houses. *Hist. of Two Acts . . .*, 1796, p. 306. See No. 8687, &c.

*One of the Family!!* (pub. Fores, 20 Dec. 1795) is a similar subject. A J.P. intrudes upon husband (in dressing-gown) and wife: *I be Justice Mitimimus a wery great man in the Sedition line of business*. . . . See also No. 8688. (A. de R. v. 8.)  
 $11\frac{15}{16} \times 8\frac{7}{8}$  in.

### 8687 THE MODERN HERCULES OR A FINISHING BLOW FOR POOR JOHN BULL

[? West.]

*Pub Nov 17 1795 by S W Fores 50 Piccadilly the Corner of Sackville Street. Folios of Caricatures Lent out for the Evening*

Engraving (coloured impression). Pitt, very tall and thin, towers above a crouching and terrified John Bull (r.) on whose back is tied a mountainous burden of five bundles, inscribed respectively: *Pensions, Subsidies, Tax, Taxation, Debt*. Pitt, glaring angrily, raises a huge club above his head inscribed *Convention Bill*, about to smite his victim.

The Seditious Meetings Bill (moved 10 Nov. by Pitt) and Treasonable Practices Bill (moved 6 Nov. by Grenville) were popularly called Convention Bills (see No. 8706). They were so styled by the radical clubs: it was anticipated in a circular letter by Hardy, in the spring of 1794, that 'a Convention Bill', i.e. a Bill to prevent a general Convention of the People,<sup>1</sup> might be passed. *Parl. Hist.* xxxi. 488. The name derives from an Irish Act to prevent the summoning of delegates to a National Convention, much attacked in the *Northern Star* c. Nov.–Dec. 1792. The Seditious Meetings Act imposed restrictions on meetings of over fifty persons (preliminary notice to the magistrates, and the presence of a magistrate with summary powers). The other Act gave statutory authority to constructive treason as interpreted by Hale and Foster. They were the result of mass meetings organized by the London Corresponding Society, see No. 9189, &c., and of the attack on the King, see No. 8681. See *Hist. of Two Acts* . . ., 1796; *Parl. Hist.* xxxii. 244 ff.; Coleridge, *The Plot Discovered*, Bristol, 1795; Veitch, *Genesis of Parliamentary Reform*, 1913, pp. 325 ff.; Rose, *Pitt and the Great War*, pp. 282 ff. See also Nos. 8685, 8686, p. 201, 8688, 8689, 8690, 8691, 8693, 8694, 8697, 8698, 8700, 8701, 8703, 8704, 8705, 8706, 8708, 8709, 8710, 8711, 8780, 8782, 9046, 9233, 9286.  
 $12\frac{3}{4} \times 9\frac{3}{8}$  in.

### 8688 A SPY!!! OR THE BLESSINGS OF A CONVENTION BILL.

I C [Cruikshank.]

*[London Pub: N 18 1795 by S W Fores N<sup>o</sup> 50 Piccadilly-Corner of Sackville Street<sup>2</sup>]*

Engraving (coloured impression). An elderly Justice of Peace (l.), in profile to the l., approaches the side of a rustic latrine, a lean-to without a door;

<sup>1</sup> A pamphlet by Gerrald was published by Eaton in 1794: *A Convention the only means of saving us from ruin* . . . . The name was a subject of dispute (April 1794) between the London Corresponding Society and the Society for Constitutional Information, the former (spokesman Thelwall), insisted on 'Convention'; the latter would have preferred 'Meeting'. P.R.O., P.C. 1/21 (quoted V. C. Miller, *Joel Barlow*, Hamburg, 1932, pp. 11–12). See W. H. Hall, *British Radicalism, 1791–1797*, 1912, pp. 182–96, and No. 8624.

<sup>2</sup> Imprint cut off, given from A. de R. v. 11.

within, concealed from the man, an old woman in profile to the l. is superintending a little girl who sits on the seat; in her hand is a torn paper: *The Last Speech or Dying words of Liberty*. On the side of the shed has been chalked a childish caricature of Pitt with (or hanging from) a gallows. The magistrate, who wears old-fashioned dress, says, with wrinkled nose and extended hand: *I am sure I smell Treason and by Virtue of my office I have a right to peep every where, Mercy on us!—what a Seditious Grumbling*. See No. 8687, &c.

11½ × 8¾ in.

'Caricatures', viii. 188.

**8689** A PANIC ON BOTH SIDES OR GREAT MEN IN THE HORRORS!!

[I. Cruikshank.]

[London Pub: N<sup>o</sup> 20 1795 by S W Fores N<sup>o</sup> 50 Piccadilly Corner of Sackville St NB Folio Caracatures lent for the Evening.

Engraving (coloured impression). Pitt and Fox, much caricatured and with large heads, sit back to back. Pitt (l.) sits in profile to the l. on a chamber-pot ornamented with a crown, his hand held out deprecatingly. He says: *I wish from my heart these cursed field meetings were put a stop to*. From his pocket protrudes the *Convention Bill*. Fox (r.) sits on a low chair directed to the r., his arms folded, scowling over his shoulder towards Pitt. He says: *If that abominable long Bill Passes into a Law, it will be all over with the opposition Boys!* From his pocket protrudes a paper: *Copenhagen Meeting*. On the back of his chair hangs a tiny bonnet-rouge, far too small for his huge head.

For the Bill against Seditious Meetings see No. 8687, &c., and for the field meetings at Copenhagen House, No. 8685. For Fox's views on the Bill see his *Memorials and Corr.*, 1854, iii. 123-7, and No. 8690.

10 × 15¾ in.

**8690** THE WESTMINSTER MOUNTEBANK OR PALACE YARD PRANKS.

[I. Cruikshank.]

London Published No 20 1795 by S W Fores N<sup>o</sup> 50 Piccadilly. NB Folios of Caracatures Lent out for the Evening

Engraving (coloured impression). Fox, as a quack doctor, addresses a mob from the front of a platform which rests upon five beer-barrels inscribed *Whitbreads entire* (cf. No. 8638). Four other mountebanks are performing. Fox wears the full wig and old-fashioned laced coat and waistcoat of a doctor; he points to a young man (Bedford) behind him (l.) who stands on his head, coins pouring from his pocket into a box. A Pierrot (Grey) stands behind the platform holding a trumpet and saying: *Turn me Grey Gemmen if I dont read you the particulars of his curing 30,000 Patients in one day; when Brother cit. has done tumbling*. On a slack-rope stretching across the l. part of the platform is little Lord Lauderdale, holding a balancing pole. He and Bedford are dressed as acrobats. On the r. is the doctor's zany, Sheridan, wearing a fool's cap and a tunic and trousers dotted with representations of the Devil. He scatters, and kicks towards the spectators below him, a shower of paper scrolls inscribed: *An Infalible cure for a bad constitution; Aether for Arguments; Caustics for Crimps* [cf. No. 8484]; *Mercury for Ministers; Preparations against Prosecution; Powder* [cf. No. 8629] *for Placemen* [twice]; *Pain for the Poor* [cf. No. 8146]; *A*

*Rope for Reeves* [cf. No. 8699]; *Gibets for Justices* [cf. No. 8686]; *Aqua Regis for Royalists*. The crowd (r.), who are T.Q.L., eagerly hold out their hands to catch the papers. Next the platform is a well-dressed man resembling Grafton. The man on the extreme r. is a butcher wearing a bonnet-rouge.

Fox says: *Dis is de first Tumbler in de Worl'd Gemmen, dat is Citoyen de Bedforado, who vas stand so long upon his head dat all de money vas Tumble out of his pockets; de Next is Citoyen Van Latherialo, who's trick upon de slack rope are delightfull it is expected he vil von Day dance on de Tight Rope ha ha!!*

The men and women composing the crowd on the l. all raise a hand in affirmation; all are shouting. A man dressed as a militiaman, standing prominently beside the platform, raises a hand from which two fingers are missing; he shouts *All. All.* Perhaps Edward Hall, 'Liberty Hall'.

A satire on the meeting in Palace Yard on 16 November to petition the House of Commons against the Seditious Meetings and Treasonable Practices Bills. The platform was rapidly erected outside the King's Arms Tavern, having been removed from Westminster Hall. The meeting was addressed by Fox, who was seconded by Bedford (cf. No. 8684). The petition was then read by Grey; Sheridan made a speech which was received with prodigious applause. The petition (see No. 8697) was carried by a show of hands. *Hist. of Two Acts . . .*, 1796, pp. 232-42; Fox, *Memorials and Corr.* iii. 126. Farington (*Diary*, i. 108 f.) describes the occasion; he concluded from the demeanour of the people 'that the Bill may be passed with safety'. See also *Ann. Reg.*, 1795, p. 54\*. For Fox as a quack doctor with his zany see No. 6398; for Sheridan as a zany cf. No. 6384, &c. For *Aqua Regis* (or *Regia*) cf. No. 8805. See No. 8687, &c.  $11\frac{1}{8} \times 17\frac{1}{8}$  in.

## 8691 THE ROYAL BULL-FIGHT

*J's G<sup>v</sup> des<sup>e</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Nov<sup>r</sup> 21<sup>st</sup> 1795, by H Humphrey New Bond Street*

Engraving (coloured impression). Pitt (l.), as a toreador, rides a rearing white horse (of Hanover) with a spear directed horizontally against a bull (John Bull) snorting fire and bleeding from many wounds. He wears a short tunic and sash; his saddle-cloth is a leopard-skin on which is a crest: the white horse of Hanover enclosed in a Garter ribbon inscribed *Honi soit qui mal y pense*, and surmounted by a crown. He looks alarmed and spurs his horse viciously. Two tiers of spectators in an arc of the arena are freely sketched. In the upper row George III looking through a glass is in the centre, on his l. is the Queen, on his r. Loughborough. The man next the Queen is (?) Grenville. In the lower tier Fox is conspicuous with (?) the Prince of Wales on his l.; Sheridan stands behind them. The other spectators are members of the Opposition or ragamuffins. Those who can be identified are (r. to l.): Stanhope, Derby, Grafton, Lansdowne. A chimney-sweep applauds with brush and shovel. Beneath the title: *Description, From the Royal Bull Fight of 1795*

*Then enter'd a Bull of the true British Breed, who appear'd to be extremely peaceable 'till oppos'd by a Desperado, mounted upon a White Horse, who by numberless Wounds provok'd the Animal to the utmost pitch of Fury, when collecting all its strength into one dreadful effort, & darting upon its opponent, destroy'd both Horse & Rider in a Moment.*

A double-edged satire (cf. Nos. 8704, 8836): Pitt, by misgovernment

and oppression, has provoked John Bull to treason (see No. 8681) which is applauded by the Opposition. For Pitt's unpopularity cf. No. 8669, &c. He said (Nov. 1795) to Wilberforce: 'My head would be off in six months, were I to resign.' Wilberforce, *Life*, ii. 114. For the Treason and Sedition Bills see No. 8678, &c. For Pitt and the White Horse of Hanover see Nos. 6476, 8488, 8644, 8655, 8704, 8708, 8842, 9430.

Grego, *Gillray*, p. 194. Wright and Evans, No. 141. Reprinted, *G.W.G.*, 1830.

$8\frac{3}{4} \times 13\frac{3}{8}$  in.

**8692** A NEW MODE OF GOING TO THE HOUSE

*Nov<sup>r</sup> 21 1795 Pub: by J. Potsley Pimlico No 50*

Engraving (coloured impression). A balloon, its upper part cut off by the upper margin of the design, floats above the roofs of houses grouped below. The car attached to it has some resemblance to a coach; in it Pitt (l.) and George III (r.) sit facing each other. Between them sits the Devil, manipulating two oars or propellers; all three smile. Pitt holds a rope (or pipe) which descends into an open *Trap Door* in the roof of the largest of the buildings below: the *P-l-m-n-t House*. The car is decorated with the Royal Arms and with stars and is draped with fringed curtains. The King says: *Surely never was an Invention more Deserving our Patronage then this for now we can go too & fro with Safety*. Pitt answers: *Not only Intitled to your M-j-s-ty's Patronage but Also a Handsome Yearly Allowance, for we never shall be Afraid or Terrified again while we can go in this Manner*.

A satire deriving from the attack on the King while driving to open Parliament, see No. 8681. For other balloon satires see volumes v and vi and index. A crude and presumably cheap print.

$11\frac{7}{8} \times 8\frac{3}{8}$  in.

**8693** A LOCK'D JAW FOR JOHN BULL

[? West.]

*Pub<sup>d</sup> Nov<sup>r</sup> 23 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sackville Street—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Pitt (l.) stands in profile to the r., holding with both hands the staple of a huge padlock with which he has transfixed the lips of John Bull, so as to close his mouth. He bends forward, very thin, the large key of the padlock dangling from a ribbon slung across his shoulder; he says: *Dont be alarmed Johnny, it will not hurt you—you will scarcely perceive it, When you are a little used to it—it will only keep your tongue from running quite so fast, in future!* John Bull, a stout citizen wearing a small hat, glares at Pitt with an expression of angry alarm.

One of many satires on the Seditious Meetings Bill and the Treasonable Practices Bill, see No. 8687, &c. For the padlocked mouth cf. Nos. 8686, 8709, 8710, 8711, 8780, 9046, 9286.

$11\frac{3}{4} \times 9\frac{1}{4}$  in.

**8694** A NEW WAY OF POSTING A LIBEL

[? West.]

*Pub Nov<sup>r</sup> 23 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sackville Street—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). An obese bill-sticker stands in profile to the r. posting up with a long-handled implement a bill: *Five Hundred*

*Pounds Reward Wheras* — — Under his arm is a rolled bill. He wears a cocked hat and bag-wig, with a large apron. On the receptacle for paste slung from his shoulder is a coat of arms with the motto *Templa quam dilecta* and a marquis's coronet. He says: *There it is in capitals,—the Libel at full length, and five hundred pounds reward—he that runs may read, I think I shall be a match for the Ghost!!* Other adjacent bills are inscribed: *In the Dead of Night a new Song; O Dear what can the matter be,* and *Theatre Royal Good Natur'd Man Part of Croaker by* — *Farse of the Alarmist.*

Although the arms are incorrect, they are intended for those of the Marquis of Buckingham, who is the bill-poster. He writes, 13 Nov. 1795, of an 'impudent forgery' published in the *True Briton*, signed Nugent Buckingham, offering £500 reward 'for a paltry libel upon the whole race of Grenvilles, which I would not have given 5 farthings to have kept out of every newspaper'. *Hist. MSS. Comm., Dropmore MSS.*, iii. 146. The play-bill allusions seem directed against the Treason and Sedition Bills, see No. 8687, &c. The (correct) motto is that of the Grenvilles.  $11\frac{3}{4} \times 8\frac{7}{8}$  in.

## 8695 SPECTACLES FOR REPUBLICANS

*R<sup>a</sup> Newton fecit*

*London Pub Nov<sup>r</sup> 24 1795 by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St*

Engraving (coloured impression). A design in two ovals representing the glasses of spectacles; the rim of one (l.) is coloured yellow, of the other black. On the l. a peasant sits in a chair, a child on his knee, another beside him; he holds out a tankard to his buxom wife who sits (l.) at a large spinning-wheel. Beside her is a table on which are a pitcher and plate. Behind is the corner of a cottage. A pig (l.) puts his head into the design. A spade and pitchfork lean against the man's chair. Above their heads is a crown with the words *God save the king*. Beneath the oval: *The land we live in and may those that dont like it leave it.*

On the r. a headless man (Louis XVI) stands with his hat under his arm, pointing towards a head which lies on the ground. Behind him (l.) stands the Devil, grinning, his hands on his hips. The oval is surrounded by a string of (twenty-five) decollated heads. Beneath: *A Philosophical cure for all evils Licentious Liberty is Destruction.* Verses are inscribed beneath each oval, beginning:

*See how, beneath the Crown's protection smiles  
The peaceful Subject of these happy Isles!  
While equal Laws secure the Peasant's shade,  
Who dares his well earn'd Property invade?*

And:

*The Crown remov'd—behold the sad reverse,  
When raging Factions seize the public purse;  
Urg'd by the Fiend, and drunk with lawless Power  
They reign the cruel Tyrants of an Hour.*

An exception to the prevailing attacks on dearth (see No. 8664, &c.) and oppression (see No. 8687, &c.). Cf. No. 8284, &c.

Ovals,  $7\frac{1}{2} \times 6\frac{3}{8}$  in.;  $7\frac{3}{8} \times 6\frac{5}{16}$  in. Pl.  $10\frac{5}{8} \times 14\frac{3}{4}$  in.

## 8696 A BARBERS EXAMINATION.

[? West.]

*London Pub<sup>d</sup> Nov<sup>r</sup> 25 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner  
of Sackville St—NB Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). A stout justice (r.), wearing a cocked hat, sits in an arm-chair, his hands on his knees, glaring up at a lean and dishevelled tradesman, wearing an apron, who stands (l.) in profile to the r., his hat under his arm, his fingers interlaced. The justice says: *How dare you fellow—not having the fear of me before your eyes) write over your shop in Capital letters CITIZEN SHAVER to the SWINISH MULTITUDE.* The barber answers: *Please your Worship, I had advice of Counsel—he said I was a great fool for so doing but your Worship would be a greater if you took any notice of it.*

For the political capital made out of Burke's unfortunate phrase see No. 8500, &c. An actual occurrence, see Place Press Cuttings, xxxvii. 29. (B.M.L., Colindale.)

11 $\frac{5}{8}$  × 9 $\frac{1}{8}$  in.8697 PETITION MONGERS IN FULL CRY TO ST STEPHENS!!  
BEWARE OF WOLVES IN SHEEPS CLOATHING

[? I. Cruikshank.]

*London Published Nov<sup>r</sup> 26 1795 by S W Fores No 50 Piccadilly.  
Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Sheridan and Fox walk (l. to r.) one behind the other, bending under the weight of huge bundles of petitions which they carry on their heads. Both wear bonnets-rouges; Fox is dressed in a tattered shirt and breeches. Smaller petitions project from their pockets. Sheridan's petitions are: *House of Correction, Petition in Favor of Sedition, for Sedition, Girls Petition, Boys Petition, Washerwomens P<sup>n</sup>, Pickpocket from Newgate, Drunkards, Marshalsea, Burow Clink* [the Clink prison in the Borough of Southwark], *Bridwell*. He says: *These will serve for a few hours Jaw, & if we can but procrastinate the Bill a few days we may be able to Effect something in that Time.*

Fox's petitions: *St Lukes from Thelwal with an Essay on Deism* [cf. No. 9286], *Gamblers Peti[ti]on Dustmens, an adress from that oppresed body of Men on Board the Hulks* [convicts], *Bankrupts P* [above Banker's, scored through], *Nightmen, Scavengers, Card & Dice Makers, an adress, Fish Women.*

A satire on the petitions against the Treason and Sedition Bills, see No. 8687, &c., and on the attempts of the Opposition to delay their passing in order to give time for meetings of protest. There were actually ninety-four petitions, with a total of 131,284 signatures. These were chiefly from towns; those from London included petitions from Journeymen Taylors, Bakers, Weavers of Spitalfield, &c. (presented by Sheridan, 1 Dec.), Publicans, and a few other bodies of tradesmen. *Hist. of Two Acts . . .*, 1796, pp. 826–7; Stanhope, *Life of Pitt*, 1879, ii. 138–41. There were also sixty-five counter-petitions in favour of the Bills, including one from Yorkshire to which much importance was attached, see *Life of Wilberforce*, ii. 117–33; Fox, *Memorials and Corr.* iii. 127. For the Westminster Petition see No. 8690.

9 $\frac{5}{8}$  × 11 $\frac{5}{8}$  in.



## 8698 RETRIBUTION;—TARRING &amp; FEATHERING;—OR—THE PATRIOTS REVENGE.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 26<sup>th</sup> 1795. by H. Humphrey New Bond Street*

Engraving (coloured impression). Pitt, thickly coated with feathers, stands terrified between Sheridan and Fox. Only his face, hands, and (bare) feet are uncovered. He turns his head in profile to the r. towards Fox, clasping his hands. Fox, much caricatured, and grinning broadly, pushes a dripping mop in his face. Its stick is inscribed *Remonstrance of the People*. He has dipped it in a steaming cauldron (of tar) inscribed *Rights of the People*, under which are blazing papers: *Sedition Bill*, *Ministerial Influence*, and *Informations*. Round Pitt's neck is a noose, the rope from which hangs over a lamp-bracket. On the lamp is a crown; on the post a placard: *Fate of the Sedition Bill*. Sheridan (l.), with a sinister glare, raises in both hands a huge cap of *Libertas*, from which feathers shower down on Pitt's head. Beneath the title: "*Nay & you'll stop our Mouths, beware your Own.*"

One of many satires on the two Bills which were the result of mass meetings and the attack on the King, see No. 8687, &c. A campaign against them was led by Fox and the Opposition, see *Hist. of Two Acts . . .*, 1796; *Parl. Hist.* xxxii. 244 ff. For Pitt's unpopularity cf. No. 8669, &c.

Grego, *Gillray*, p. 194. Wright and Evans, No. 137. Reprinted, *G.W.G.*, 1830.

12 $\frac{7}{8}$  × 9 $\frac{3}{8}$  in.

## 8699 THE CROWN &amp; ANCHOR LIBEL, BURNT BY THE PUBLIC HANGMAN;—

*ḡs G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>**Pub<sup>d</sup> Nov<sup>r</sup> 28<sup>th</sup> 1795. by H. Humphrey N 37 New Bond Street*

Engraving (coloured impression). Pitt as hangman stands beside a fire of faggots immediately outside the door of the *Crown & Anchor* (name on door-post). In his right hand is an axe; he drops an open book into the flames, and looks over his shoulder at Reeves who is disappearing into the tavern. On one page (r.) is the trunk of a tree surmounted by a crown and the words *The Royal Stump*, on the other: *No Lords No Commons No Parliame[nt] Damn the Revolution*. He wears a long coat with a hangman's noose tied round his waist, a round hat, and wrinkled gaiters. From his pocket protrudes a book: *Ministerial Sincerity and Attachment a Novel*. He says:

*Know, villains, when such paltry slaves presume  
To mix in Treason, if the plot succeeds,  
You're thrown neglected by:—but if it fails,  
You're sure to die like dogs!*

Reeves, with hands outstretched in protest, says: *O Jenky! Jenky! have I gone through thick & thin for this?* From his coat-pockets hang papers: *£400 p<sup>r</sup> Ann, To the Chairm[an] of the Crown & Anchor*, and, *List of Spies Informers Reporters Crown & Anchor Agents*.

On the r. Fox, Sheridan, and Erskine blow at the fire; the two former on hands and knees, Erskine, in wig and gown, between them, an arm across the shoulders of each. Smoke and the lower parts of the adjacent houses form a background.

The title continues: *See the Proceedings of the House of Comm<sup>ns</sup> Nov<sup>r</sup> 26<sup>th</sup> 1795—To the Charman & Members of the truly Loyal Association at the Crown & Anchor this small token of Gratitude for Favors receiv'd, is respectfully dedicated by the Author.*

Reeves founded, and became chairman of, the Association for preserving Liberty and Property against Levellers and Republicans, known as the Crown and Anchor Society, see No. 8316, &c. In 1795 he published anonymously 'Thoughts on the English Government . . .', denounced on 23 Nov. by Sturt as a libel on the constitution; Sheridan, Fox, and Erskine spoke. On 26 Nov. the debate was continued, being opened by Sheridan, who read the offensive passage: that the government was a monarchy, the ancient stock from which the branches, the Lords and Commons, had sprung, and might be lopped off, and the tree remain a tree. Erskine and Fox spoke. The pamphlet was defended by Windham, whose arguments were opposed by Pitt, and it was agreed to appoint a Committee to inquire who was the author. Its report (1 Dec.) showed that Reeves was the author, and that he had ordered six copies to be sent to the office of Lord Hawkesbury (the Board of Trade, of which Reeves was Law Clerk). Hawkesbury ('Jenky') denied (2 Dec.) that copies had been sent to him. *Parl. Hist.* xxxii. 608 ff.; Farington, *Diary*, i. 111. See also Coleridge, *Essays on his own Times*, 1850, i. 79-80; *State Trials*, xxvi. 530 ff.; *Monthly Review*, 1795, p. 443, 1800, p. 81. Wolcot wrote verses on the incident, in which Reeves ('R—') was 'the Grand Informer'. See *Liberty's Last Squeak*, 1795, pp. 23-6. Cf. Nos. 8365, 8690, 9286. For the dedication cf. Nos. 8316, 8318.

Grego, *Gilray*, pp. 194-5. Wright and Evans, No. 139. Reprinted, *G.W.G.*, 1830.  
8 $\frac{1}{8}$  × 13 $\frac{3}{8}$  in.

## 8700 DEPUTY PENDULUM'S MOTION FOR AN ADDRESS.

*I C* [Cruikshank.]

*Lond. Pub Nov 29 1795 by S W Fores N 50 Piccadilly. Folios of Caracatures Lent out for the Evening.*

Engraving. An ugly man in old-fashioned dress stands full-face, toes turned in, squinting, and looking downwards. An *Address* is in his r. hand, his l. hand is in his breeches pocket; a document inscribed *obervation* [sic] protrudes from his coat-pocket. His scanty audience is behind him, on each side of a fireplace, for the most part asleep. A broken candle on the chimney-piece drops wax into the mouth of a sleeping man (r.), to the amusement of his neighbour. Over the chimney-piece is a large clock-face, the hands indicating 10.56; above it is a carved owl and the words *About your business*. Beneath the design: *Gemmen At a General Meeting, you Impowered me whenever the situation of public affairs Ran down & the main Spring of good order Broke, then Gemmen as I before said you Empowred me to call you together; now is your Time, & a moment lost belike may never be Regaind, unless you exert yourselves to unhing [sic] that bold Monster Sedition who Stalks abroad in Broad Day Light Gemmen to destroy our Glorious Constitution & Throw the Balance of power from its place & Canker our principles with the Rust of Democracy, Gemmen its unknown the Villany thats abroad there are wheels within wheels that Regulate the Encreasing Tide of Traitorous Measures in this here big Town therefore in order to Check*

*this growing Evil I have called you together, that we may know how and about it.*

A satire on 'cits' and on the addresses deploring seditious meetings and approving of the measures taken against them which were made in opposition to the petitions against the Treason and Sedition Bills, see No. 8687, &c. Two Deputy Aldermen (and others) presented such an address on 25 Nov. *Lond. Chron.*, 28 Nov. 1795. Perhaps a satire on Birch, one of the two Deputies, who was noted as a 'city-orator'. *City Biography*, 1800, p. 152. See Baker, *Biog. Dram.*, s.v. Birch, and Vol. vi.  $8\frac{7}{8} \times 8\frac{5}{8}$  in. Pl.  $14 \times 9\frac{7}{8}$  in.

### 8701 THE ROYAL EXTINGUISHER OR GULLIVER PUTTING OUT THE PATRIOTS OF LILLIPUT!!!

IC [Cruikshank.]

*London Published Decem<sup>r</sup> 1 1795 by S W Fores N 3 Piccadilly—  
Folios of Carecaures Lent out for the Evening.*

Engraving (coloured and uncoloured impressions). Pitt as Gulliver strides across the design stooping to put an extinguisher over a crowd of gesticulating Lilliputians (r.) confined within a hoop inscribed *Copenhagen*. He is dressed as a watchman, with long coat in whose belt is a rattle; his lantern is inscribed *For Protecting His Majesty's Person*; its rays are directed on the crowd. He wears a peaked hunting-cap and the coat is blue with red facings, indicating the Windsor uniform. His extinguisher is surmounted by a crown, and inscribed *For Preventing Seditious Meetings*. He says: *Aye! Aye! My Seditious Lads I'm down upon You I'll Darken your Day lights I'll stop your Throats.*

Among the Lilliputians are Stanhope (l.), wearing a bonnet-rouge, in profile to the l., both arms held up; Fox, full-face, and Sheridan next him in profile to the r. are conspicuous. A thin man in the centre, raised above the crowd, and haranguing them, is probably Thelwall. They say: *He'll put us out to a Certainty.*

A satire on the Treason and Sedition Bills, which became law on 18 Dec., see No. 8687, &c. For the meetings at Copenhagen House see No. 8685. The debates on the Bills (*Parl. Hist.* xxxii. 301, 326, 334, &c.) turned largely on the (alleged) connexion between the meeting at Copenhagen House and the attack on the King (see No. 8681).

$11\frac{11}{16} \times 17\frac{1}{2}$  in.

### 8702 DOWNFALL OF GALLIC RELIGION. [1 Dec. 1795]

[Collings del. Barlow f.]

Engraving. *Carlton House Magazine*, iv. 359. Two monks have been flung to the ground by a mule whose kicking hind legs appear on the r. Three other monks flee in terror. Trees form a background. The text explains that religion is 'getting out of fashion', France has set the example which England seems inclined to follow, by saying that bishops and priests are but men.

For 'déchristianisation' see No. 8350. The reissue of part of a plate published in the *Attic Miscellany*, ii. 153; the other part of the design is No. 8645.

$6\frac{3}{8} \times 4\frac{1}{8}$  in.

B.M.L., P.P. 5448.

**8703 TALK OF AN OSTRICH! AN OSTRICH IS NOTHING TO HIM; JOHNNY BULL WILL SWALLOW ANY THING!!**

[? West.]

*Pub<sup>d</sup> Decem<sup>r</sup> 13 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the corner of Sockville St, NB folios of Caracatures lent out for the Evening*

Engraving (coloured impression). John Bull, fat and grotesque, half-lies on the ground, supported on his l. hand, and looking up with goggling and terrified eyes at Pitt, who rams a document inscribed *Conven[tion]* down his throat with the butt-end of a musket. Pitt, his head in profile to the r., legs wide astride, holds his weapon in both hands, saying: *What it sticks in your Throat does it? Oh I'll ram it down I warrant you, and when it is once past, you'll easily digest it? You must not be obstinate Johnny; when Laws are made you have nothing to do but to Obey them!!!* Pitt is very thin; in spite of the vigour of his action he has an expression of alarm.

A satire on the Seditious Meetings and Treasonable Practices Bills (popularly called Convention Bills), see No. 8687, &c. The words here attributed to Pitt were spoken (with some qualifications) by Horsley, Bishop of Rochester, in a debate on the latter Bill: 'In fact, he did not know what the mass of the people in any country had to do with the laws but to obey them, with the reserve of their undoubted right to petition against any particular law. . . .' For this he was attacked by Lauderdale. *Parl. Hist.* xxxii. 258, 264; Stanhope, *Life of Pitt*, 1879, ii. 141-2. Cf. Nos. 9046, 9177.

14 $\frac{1}{4}$  × 11 $\frac{3}{8}$  in.**8704 THE DEATH OF THE GREAT WOLF.***J<sup>s</sup> G<sup>r</sup> d: et f:**Pub<sup>d</sup> Dec<sup>r</sup> 17<sup>th</sup> 1795. by H. Humphrey, 37, New Bond Street.*

Engraving (coloured and uncoloured impressions). A close parody of West's picture, *The Death of Wolfe* (1771). The three officers supporting the mortally wounded Pitt are (l. to r.) Burke, Pepper Arden (Master of the Rolls), and Dundas. From Burke's pocket projects a paper *Reflections upon £3700 Pr Ann.* (The policy indicated by his famous book, see No. 7675, &c., had been rewarded by two pensions, see No. 8654.) Dundas, wearing a kilt, offers Pitt a glass of wine (in place of stanching his wound); a bottle of *Port* projects from his coat-pocket. The officer behind holding the British flag is identified by Lord Holland as Chatham and the man who supports him as Powys, noted for his propensity to tears (see No. 6642). The White Horse of Hanover (cf. No. 8691, &c.) on the flag is more conspicuous than in West's picture, and a scroll inscribed *Magna Chart[a]* has been added.

In the group facing Pitt the place of the Mohawk Indian seated on the ground is taken by Loughborough, half-naked, the purse of the Great Seal replacing the Indian's beaded bag, the mace that of his musket, a blood-stained headsman's axe that of his tomahawk. In place of the beaded head-dress is the Chancellor's wig surmounted by a monster with the head of a cock, whose limbs are snakes. The two men who lean forward to Wolfe, pointing back to the messenger with the news of victory, are dressed as running-footmen in livery and hold the long sticks with the head enclosing an egg carried by these men. Ink-pots are slung across their shoulders by bands inscribed *1<sup>st</sup> Treasury Runner* and *2<sup>d</sup> Tre . . .*, showing that they are

the two Secretaries to the Treasury, George Rose and Charles Long. Grenville, in peer's robes, stands between Lord Mansfield and Windham, who supports him.

In place of West's handsome young officer who runs up with the French flag is a man with the face of a demon holding a tattered tricolour flag inscribed *Libertas*, its shaft broken. A large bonnet-rouge lies on the ground.

The couple who stand on the extreme r. watching Pitt with clasped hands are Richmond and a man with a wooden leg. Richmond, in general's uniform, his bald head contrasting with the luxuriant hair of West's corresponding figure, has a cannon slung to his back to indicate his Mastership of the Ordnance (cf. No. 6921, &c.) in which, however, he had been succeeded by Cornwallis (Feb. 1795), see No. 8341. His weeping companion has been identified as Wilberforce, though his wooden leg might indicate Brook Watson, Commissary-General (see vol. vi).

The background differs from West's picture. In place of the confused fighting and the smoke which surrounds the Heights of Abraham, the Ministerial cavalry advance in even line, rank upon rank, and put to flight a small body of sansculottes with bonnets-rouges (l.). They have a standard on which is a crown. Beneath the title: —“*We have overcome all Opposition!—exclaimed the Managers,—“I'm satisfied.”—said the Dying Hero, & Expired in the Moment of Victory.*”

To Benj<sup>n</sup> West Esq<sup>r</sup> President of the Royal Academy, this attempt to Emulate the Beauties of his unequal'd Picture, of the “*Death of Gen<sup>l</sup> Wolfe*”, is most respectfully submitted, by the Author.

A satire on the passing of the Treason and Sedition Bills (see No. 8687, &c.) which became law on 18 Dec., similar in spirit to No. 8691. The heavy Ministerial forces are entirely disproportioned to the tiny body of (unarmed) sansculottes. For Gillray's attitude towards history painting cf. No. 7584.

Sneyd wrote to Gillray, 31 Dec. 1795: ‘The *Great Wolf* is very capital indeed, and I regret with you that Mr. Canning did not make his *debut* in Mrs H's window in so excellent a print.’ Bagot, *Canning and his Friends*, 1909, i. 56–7. For West's picture see Whitley, *Artists and their Friends in England 1700–1799*, i. 281 f.

Grego, *Gillray*, p. 195 (reproduction). Wright and Evans, No. 140. Reprinted, *G.W.G.*, 1830.  
11 $\frac{5}{16}$  × 17 in.

## 8705 A RECENT ESCAPE.

[I. Cruikshank.]

London Pub<sup>d</sup> Dec<sup>r</sup> 21<sup>st</sup> 1795 by S W Fores N<sup>o</sup> 50 Piccadilly. Folios of Caracatures lent out for the Evening

Engraving (coloured impression). Pitt (l.) and Fox face each other, their heads in profile. Pitt's face, hair, and elegant riding-dress are spattered with mud; he holds a hat and switch, and stands with bent knees, saying, *These are the Blessed effects of Your Patriotism, & be D—to you.* Fox, neatly dressed and very fat, holding his hands to his chest, grins broadly, saying:

*Why dost thou shake thy Dirty Locks at me?  
Thou canst not say I did it—Muddy Banquo!*

A satire on Pitt's unpopularity, owing to dearth and military failure, see No. 8664, &c., and to repressive measures which were violently opposed by the Opposition. See No. 8687, &c. For Fox as Macbeth cf. No. 9244.  $10\frac{5}{8} \times 14\frac{3}{8}$  in.

**8706** A CONCISE EXPLANATION OF THE CONVENTION BILLS!!

[? West.]

*Pub Dec<sup>r</sup> 23 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sackville Street NB Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). A lean Frenchman, probably an émigré, and a fat Englishman face each other in profile. The Frenchman (l.), who has a long thin queue, ruffled shirt, and wears a spencer (see No. 8192) over his coat, leans on a tasselled cane, and says with raised forefinger, *Pray Monsieur what be de meaning of these Convention Bills?* The shorter Englishman, who is very obese and wears clerical bands, his stick under his arm, his hand thrust in the pocket of his old-fashioned waistcoat, looks up at the Frenchman with a grotesque scowl, shouting *Hold your jaw!!*

A satire on the Treasonable Practices and Seditious Meetings Bills, see No. 8687, &c.

$12 \times 9\frac{1}{8}$  in.

**8707** SUBSTITUTES FOR BREAD;—OR—RIGHT HONORABLES, SAVING THE LOAVES, & DIVIDING THE FISHES.

*J<sup>s</sup> G<sup>y</sup> d: et f<sup>t</sup>.*

*Pub<sup>d</sup> Dec<sup>r</sup> 24<sup>th</sup> 1795 by H Humphrey New Bond Street*

Engraving (coloured impression). Ministers sit at a round dinner-table guzzling guineas, while through the window is seen a hungry mob. Pitt, in profile to the l., sits on the r., a large fish made of guineas on a dish before him, of which he shovels huge lumps into his gaping mouth; he sits on a *Treasury* chest which is closed by a padlock inscribed *WP*. Opposite him on the extreme l., seated on the woolsack, is Loughborough, indicated by an elongated Chancellor's wig in back view (cf. No. 6796); he clutches a large bowl of *Royal Turtle Soup*, holding a large ladle-full of guineas to his mouth. The others sit on the farther side of the table: Grenville next Loughborough, Dundas in the middle, Pepper Arden next Pitt. Grenville stoops, putting his mouth on the level of his dishful of guineas. Dundas, wearing a plaid, gnaws a fish which he holds in both hands. Arden, between Pitt and Dundas, holds a lump of coins on his fork. Between him and Dundas are three bottles labelled *Bur[gundy]*, *Champaign*, *Port*. On the table are sauce-boats and small dishes full of guineas. Before Dundas are two glasses of wine.

At the near side of the table, between Loughborough and Pitt, is a group of three sacks on each side of which is a large wine-cooler filled with bottles. The central sack is: *Product of New Taxes upon John Bulls Property*. On its mouth rests a small basket of potatoes inscribed *Potatoe Bread to be given in Charity*. The other sacks are labelled *Secret Service Money*. Behind (r.), three steaming dishes are being brought in, held high by footmen (their heads obscured): a haunch of venison, a sirloin, and a large bird. They wear, not livery, but the Windsor uniform, and the symmetrical pair immediately behind Pitt are probably the two Treasury Secretaries, Rose and Long; this is supported by Gillray's *Lilliputian*

*Substitutes* (1801). On the wall are two placards: *Proclamation for a General Fast, in order to avert the impending Famine and Substitutes for Bread Venison, Roast Beef, Poultry, Turtle Soup, Fish, boild in Wine, Ragouts, Jellies &c. Burgundy, Champaign, Tokay, &c., &c.* The heads of men wearing bonnets-rouges are seen through the window; they hold up a loaf on a pole with a scroll inscribed *14 Pence p<sup>r</sup> Quartern* and two placards: *Petition from the Starving Swine* (see No. 8500, &c.) and *Grant us the Crumbs which drop from your Table*. Beneath the title: *To the Charitable Committee, for reducing the high price of Corn, by providing Substitutes for Bread in their own Families, this representation of the Hard Shifts made by the Framers & Signers of the Philanthropic Agreement, is most respectfully dedicated.*

Ministers are devouring the fishes of office without the loaves. Measures for reducing the consumption of wheat were debated in the Commons on 11 and 16 Dec. Proposals included mixing rye, barley, and potatoes with wheat and making coarser bread, &c. An agreement was approved by which the signatories undertook to reduce the consumption of wheat in their households by at least a third. Dundas approved the principle: 'that while the rich were enjoying other luxuries, they should diminish their consumption of bread, that more . . . should be left for the use of the poor . . .'. It was also said that in one of the Westminster parishes '1400 loaves, of an inferior quality, were distributed weekly among the poor'. *Parl. Hist.* xxxii. 687-700. For Fasts ordered by Proclamation see No. 8428, &c. For the dearth see No. 8664, &c.; for food prices, No. 8665, &c.

Grego, *Gillray*, pp. 195-6. Wright and Evans, No. 135. Reprinted, G.W.G., 1830.

8½ × 13⅔ in.

## 8708 A SPECIMEN OF LIGHT HORSEMANSHIP.

[I. Cruikshank.]

*London Pub Dec<sup>r</sup> 26 1795 by S W Fores N 50 Piccadilly Folios of Caracatures Lent out for the Evening*

Engraving (coloured impression). Pitt, assailed by an angry mob, is galloping for shelter to the gate of the [*Tre*]asury (1.), which his horse's head has just reached. He stoops forward to escape a shower of brick-bats, onions, eggs, cats, &c. A cat strikes his face, an egg, broken against the Treasury wall, bursts into his mouth. A man holds his horse by the tail, helped by a sailor and another man who form a chain. A tall man (? Thelwall) is about to hurl a cat which he holds by the tail. Another cat, a wig, a shoe, a rat, &c., are flying through the air. A *Bill to Prevent Sedition* is behind Pitt and above the heads of the crowd. A bulldog, his collar inscribed [John] *Bull*, runs viciously under Pitt's horse, about to bite. Pitt's horse has a saddle-cloth on which is a crown and is evidently the White Horse of Hanover, cf. No. 8691, &c. On the Treasury wall is a torn placard: *Proclation* [sic] 1000. . . .

A satire on the unpopularity resulting from the Seditious Meetings and Treasonable Practices Bills, see No. 8687, &c. After the attack on the King (see No. 8681) a proclamation was immediately issued offering £1,000 reward for discovery of the 'authors, actors or abettors'. *Hist. of Two Acts* . . ., 1796, pp. 21-2. See No. 8664, &c.

8½ × 13 in.

**8709** A SOCIABLE MEETING; OR, OLD FRIENDS WITH NEW FACES!!!

[? Newton.]

*London Pub<sup>d</sup> by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford St, Dec<sup>r</sup> 1795*

Engraving (coloured impression). Sheridan (l.) and Fox (r.) face each other in profile across a narrow table on which they lean with folded arms. They are large H.L. figures. Their lips are closed by padlocks (see No. 8693), their faces register anger and alarm. Above their heads: *Mum,—is the order of the Day!!* See No. 8687, &c.  
8¼ × 13⅝ in.

**8710** A FREEBORN ENGLISHMAN,

[? 1795]

*T. French.*

Engraving (coloured impression). A man in ragged clothes stands, heavily shackled, directed to the r. His mouth is closed by a padlock, his hands are tied behind him. Below the title: *the Admiration of the World; the Envy of Surrounding Nations; &c &c.*

Probably a satire on the Sedition and Treason Acts, known as the Convention Acts, see No. 8687, &c. For the padlocked mouth see No. 8693, &c. It is probably aimed at Pitt's whole policy of repression, embodied also in the suspension of the Habeas Corpus Act, May 1794. See Rose, *Pitt and the Great War*, chap. vii; P. A. Brown, *England and the French Revolution*, pp. 150 ff. Cf. No. 8711.

A copy with alterations by W. Spence was published by T. Spence in 1796.  
5⅝ × 4⅜ in.

**8711** A FREE BORN ENGLISHMAN![? 1795]<sup>1</sup>

Engraving (coloured impression). A grotesque man, lean and ragged, stands in profile to the r., his mouth closed by a padlock inscribed *No Grumbling*. His hands are tied behind his back, but his l. hand awkwardly holds a pen and a paper: *Freedom of the Press | Transportation*. He wears heavy leg-irons chained to an iron ring round his waist. One of his feet, bare except for fragments of leather, rests on *Magna Charta*, a book with torn binding, the other on a torn paper: *Bill of Rights*, across which lies the handle of a headsman's axe whose blade (l.) is inscribed *Law of Libel*. On the ground (r.) is his cap of *Liberty*. A bird pecks at his bald head.

Behind (l.) is a tumbledown house on which is a placard: *M<sup>r</sup> Bull removed by the Tax Gatherers over the Way*. In front of it sits a woman; a child, a naked infant, and a dead or dying dog are beside her. Before the group is the inscription *Free discussion—a farce | Right of Petitioning, reserved to Families only*. On the r. is a debtors' prison, a man walks past it, out-at-elbows and empty-handed, trying to ignore the appealing hands and faces pushed through the bars of the window, above which projects a sign: *Pray Remember the poor Debtors*. Below the window is the contribution box. Beneath is an inscription: *Tampering at Elections—allowed to Ministers only!! Lord Lieutenants of Counties & other Local Authorities must be tools of government—for Necessary Purposes, employ Clerical Magistrates*. Beneath the title: *The Admiration of the World!!! And the Envy of Surrounding Nations!!!!*

<sup>1</sup> Imprint cut off. 'No Grumbling' suggests that the print was originally issued in connexion with the Bills of 1795. Some of the inscriptions may relate to 1819.



Apparently a satire on the Treason and Sedition Bills, see No. 8687, &c., and probably also on the Scottish Trials of 1793-4, see Nos. 8359-63, 8506-12. For the padlocked mouth cf. No. 8693, &c.; for 'No Grumbling', No. 8646, &c. Cf. No. 8710.

Copied by G. Cruikshank, Reid, No. 228; see also *ibid.*, No. 229.

Reissued, Fores, 15 Dec. 1819. (A. de R. xv. 194.)  
 $11\frac{3}{4} \times 8\frac{1}{2}$  in. 'Caricatures', xii. 3.

**8712 HELL BROKE LOOSE, BILLY & HIS GANG, WORKING THE SWINE** [? 1795]

WOK *Inv<sup>t</sup>* [O'Keefe.]

*London Pub<sup>d</sup> by P. Roberts 28 Middle Row Holborn*

Engraving. Pitt, leaping through the air and surrounded by demons, pursues (l. to r.) fleeing swine with human heads. In his r. hand he flourishes a scourge with three weighted lashes, two inscribed *Powder Tax*, the third *Wig Tax*. The swine wear wigs or have long hair. In his l. hand he holds a sceptre terminating in a spike with which he prods a pig which turns round to snarl. Two of the attendant demons breathe fire and hold fire-brands. A small demon prods with a trident and seizes the tail of a large pig which leaps through the air, its wig flying from its head. Another rides a pig, flourishing a scourge. Four birds (r.) fly away. Pitt is grotesquely caricatured as are the heads of the swine.

A satire on the powder-tax, see No. 8629, &c., and on Burke's phrase, 'the swinish multitude', see No. 8500, &c. The imprint may indicate a reissue later.

$8\frac{3}{8} \times 13\frac{3}{8}$  in.

**8713 THE RT HON<sup>BLE</sup> TRIUMPHANT OR DUPES PAYING THE PIPER.** [? 1795]

. . . *idor del<sup>t</sup>* [? Traditor]

*Justitia sculpsit*

Engraving (outline). Probably an Irish print. A design in outline with many figures grouped symmetrically in front of the colonnade of the Dublin Parliament House, whose dome is on fire. In the centre foreground stands Grattan, his r. foot on the body of a man lying face downwards; he clasps two money-bags inscribed: *This not brass Money* and *L50,000*. He turns his head in profile to the r. towards a group in academic dress; the foremost holds out a paper: *To the R<sup>t</sup> Hon<sup>ble</sup> H<sup>y</sup> G—tt—n*. Two boys also wearing gown and mortar-board stand beside him, one holding a book: *Paine's Works*. A symbolical figure on the extreme r. turns her back on the group and walks away with bowed head; she wears quasi-classical draperies with a winged helmet, and holds in her r. hand a small globe on which rests the point of a triangle (? symbolizing Learning or Geometry).

The prostrate figure lies with his hands on a sword below which is a paper: *Lord C—ll—es Answer*. Beside it is an inverted earl's coronet which a dog is befouling. A paper: *Submission to M<sup>r</sup> B—d* lies beside him.

On the l. another group advances; the foremost, a man wearing top-boots, holds out a paper inscribed *Catholic Address*; from his pocket hangs a paper: *Widow Lincoln's Account*. The next man holds under his arm a document inscribed *Licence for Dram<sup>s</sup>*; from his pocket hangs a paper: *Settlement with J<sup>a</sup><sup>b</sup> Connor of Rush*. These two are followed by rough-looking peasants one of whom holds a flag inscribed *No figure money*. The

<sup>1</sup> Mutilated.

last of this group on the extreme l. is a grinning satyr, taller than the others, holding a large horn or cornucopia inscribed *Whisky*.

Immediately behind Grattan are two men, both with shackled ankles. The nearer (r.) holds out a paper inscribed *To M<sup>rs</sup> — alias Jackson Bridge Street*. Under his arm is a paper: *Observations by D<sup>r</sup> Drennan*. The other (l.) wears a barrister's wig and gown; under his r. arm is a large document: *Resolutions of the United Irishmen*. He looks down dejectedly; over his l. arm hangs a bag inscribed *M.T.* (empty).

In the middle distance (l.) a man with shackled ankles holds out his hands to a woman with downcast head who holds a bottle labelled *Poison*. (He is evidently the William Jackson who died of poison, previously given by his wife, while in court to receive sentence for high treason on 30 April 1795.) On the r. a man on horseback rides off to the r. with a halter round his neck; another well-dressed man wearing a cocked hat holds the end of a halter which is round his neck. Both are probably portraits.

In the background (l.) on undulating ground are a number of gibbets from which hang one, two, or three bodies. On the r., as a pendant to this, men with muskets, tiny figures, fire at a larger body armed only with sticks, some of whom lie on the ground.

A comprehensive satire on the events of 1795 in Ireland, showing the disorder which broke out after the recall of Fitzwilliam (see No. 8632) and culminated in the battle of the Diamond (21 Sept., when Catholics attacked a smaller but better-armed body of Protestants and were defeated), probably here depicted. On the recall, many addresses from Catholics (and from the Protestants of Londonderry) were made to Grattan, including one from the 'Roman Catholics of Dublin' and the 'Students of the University of Dublin' (Mar.-Apr.). *Life and Times of Henry Grattan*, iv. 215 ff. For the gift of £50,000 in 1782 see No. 6003. The United Irishmen were compromised by the trial of Jackson, showing their relations with France. *State Trials*, xxv. 783 ff. Dr. Drennan, the poet, was a leading member of the United Irishmen; he was tried for sedition and acquitted 26 June 1794. Curran, perhaps the barrister here depicted, defended Drennan and Jackson. For Jackson see No. 7059; for his death in Court see *Life of J. P. Curran by his son*, i. 327-31. The prostrate earl is probably Clonmell, Chief Justice in Ireland, who had been compelled to apologize for his gross rudeness to the bar (see *D.N.B.*); he tried Jackson.

11¼ × 16⅜ in.

1795

PERSONAL AND SOCIAL SATIRES

8714 QUIZ-ZING A FILLY.

[Gillray.]

*Pub<sup>d</sup> May 26<sup>th</sup> 1795, by H. Humphrey New Bond Str*

Engraving (coloured impression). T.Q.L. portrait of the Duke of Queensberry, old and rakish, standing in profile to the r., and leering through a quizzing-glass. He wears a battered hat and ruffled shirt. His cane hangs from a coat-button. See No. 8867.

Grego, *Gillray*, p. 196. Reprinted, *G.W.G.*, 1830. Reproduced, E. B. Chancellor, *Lives of the Rakes*, v. 116.  
7 $\frac{7}{8}$  × 3 $\frac{1}{8}$  in. (pl.).

8715 THE SHADOW OF A DUKE.

*ſ<sup>s</sup> G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 25<sup>th</sup> 1795 by H Humphrey N 37 New Bond Street*

Engraving, slightly aquatinted. A man walks away from the spectator, slightly to the r., showing a whiskered r. cheek. He wears a high round hat with a curved brim, sparrow-tail coat, and spurred top-boots. His shoulders are sprinkled with hair-powder (see No. 8190, &c.). In his r. hand is a riding-switch. He is in shadow. On the extreme r. is the arm and l. leg of a man in the exact position of his shadow, dressed in the same way.

Said to be Thomas Thornton (1757–1823), Col. of the W. Riding Militia till 1795, sportsman and writer on sport, see *D.N.B.*, who believed that he resembled the Duke of Hamilton (see No. 8175, &c.) and imitated his gait.

Wright and Evans, No. 406. Reprinted, *G.W.G.*, 1830.  
10 × 6 $\frac{1}{2}$  in. With border, 11 $\frac{7}{8}$  × 8 $\frac{3}{16}$  in.

8716 A SLICE OF GLO'STER CHEESE.

*ſ<sup>s</sup> G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 29<sup>th</sup> 1795 by H. Humphrey N<sup>o</sup> 37 New Bond Street.*

Engraving (coloured impression). Design in an oval. A W.L. caricature-portrait of Prince William Frederick of Gloucester in profile to the r. wearing military uniform. He is very thin, elongated, and knock-kneed, and stands with his r. hand in his breeches pocket. His profile resembles that of his uncle, George III (cf. No. 9014).

Said to be an excellent likeness of Prince William (1776–1834), who had served in Flanders in 1794 as Major-General. Creevey (in 1821) called the Duke of Gloucester (as he became) 'slice of Gloucester' or 'Slice'. *Creevey Papers*, 1904, ii. 6, 7, &c. Cf. No. 9290.

Grego, *Gillray*, p. 197 (copy). Wright and Evans, No. 407. Reprinted, *G.W.G.*, 1830.  
9 $\frac{1}{8}$  × 4 $\frac{1}{2}$  in.

**8717** A BURGESS OF WARWICK LANE.

ƒs G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>

Pub<sup>d</sup> July 3<sup>d</sup> 1795, by H. Humphrey N<sup>o</sup> 37 New Bond Street

Engraving (coloured impression). A man walks on tiptoe away from the spectator. He is ungainly, the l. shoulder lower than the r., with ill-dressed hair in a small tail. He wears a grotesque cocked hat poised on his head, an old-fashioned coat, and striped stockings. The stone wall of a house, showing part of a street-door and one window, forms a background.

John Burges, M.D. (1745–1807), a distinguished Fellow of the College of Physicians in Warwick Lane, whose health was too weak for general practice. See *D.N.B.*

Grego, *Gillray*, p. 198. Wright and Evans, No. 418. Reprinted, *G.W.G.*, 1830.

9½ × 6½ in.

**8718** THE GREAT SOUTH SEA CATERPILLAR, 'TRANSFORM'D INTO A BATH BUTTERFLY.

ƒs G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>

Pub<sup>d</sup> July 4<sup>th</sup> 1795 by H. Humphrey N<sup>o</sup> 37 New Bond Street

Engraving (coloured impression). A creature with the head of Sir Joseph Banks, a body defined by the ribbon of the Bath and roughly in the form of a chrysalis, and with the wings of a butterfly, rises (r.) from a mud flat surrounded by sea. His head and body are decorated with trails of leaves; on his wings are sea-creatures: a shell, lobster, starfish, &c., and an (empty) cornucopia. He wears the jewel of the Bath with three insects (in place of crowns) in the centre. He is rising towards rays which radiate from a sun enclosing a crown in the upper r. corner of the design. Caterpillars are emerging from the mud flat. Beneath the title: *Description of the New Bath Butterfly—taken from the “Philosophical Transactions for 1795”*—“*This Insect first crawl'd into notice from | among the Weeds & Mud on the Banks of the South Sea; & being afterwards placed in a Warm Situation by the Royal Society, was | changed by the heat of the Sun into its present form— it is notic'd & Valued Solely on account of the beautiful Red which encircles | its Body, & the Shining Spot on its Breast; a Distinction which never fails to render Caterpillars valuable.*

A satire on the investiture of Banks with the Order of the Bath on 1 July 1795. For his South Sea expedition see No. 4695; for the presidency of the Royal Society, No. 7431.

Grego, *Gillray*, p. 198 (small copy). Wright and Evans, No. 410. Reprinted, *G.W.G.*, 1830.

12½ × 9¾ in.

**8719** MODERN ELEGANCE. | *A Portrait*

[*Gillray.*]

Pub<sup>d</sup> May 22<sup>d</sup> 1795 by H Humphrey N 37 New Bond Street

Engraving (coloured impression). A lady, her head in profile to the l., looks sideways at her reflection in a large wall-mirror. She wears a loose high-waisted dress, giving the appearance of pregnancy, her figure defined under its folds. Locks of hair are twined in, and escape from, a turban-like cap ornamented with four erect ostrich feathers. In her r. hand is a fan. On the floor is a patterned carpet.

A portrait of Lady Charlotte Campbell, afterwards Bury, and also a satire on costume, see Nos. 8388, 8571, 8896, &c. (Lord Holland notes 'the face not very like'.) She was noted for wearing draperies which defined her beautiful figure. Lady Stafford writes, 3 Feb. 1794: 'Lady C. Campbell is sadly abused about her Dress. I think it very bad, but her Beauty makes the women severe . . .' *Private Corr. of Lord Granville Leveson Gower*, 1916, p. 79. Cf. the first of the satires introduced as (supposed) passages from Ireland's *Vortigern* (see No. 8883):

1. Lady Ch. C—b—ll.

—“Looke what a shape!

“Limbs fondlie fashioned in the wanton moulede

“Of Nature!—Warm in Love’s slie wytcheries

“And scorninge all the draperie of Arte,

“A spider’s loome now weaves her thinne attire,

\* \* \* \* [Bate-Dudley,] *Passages . . . on the great literary Trial of Vortigern and Rowena*, p. 17.

See No. 8720, an altered impression.

Grego, *Gillray*, p. 196. Wright and Evans, No. 400. Reprinted, *G.W.G.*, 1800. Reproduced, Paston, Pl. xlviiii.

11 $\frac{3}{4}$  × 8 in.

**8720 LADY TERMAGANT TINGLEBUM THE LOVELY FLAGELLATION.** [? 1795]

[Gillray.]

Engraving. A version of No. 8719, altered by erasion and water-colour, and with water-colour additions. The profile is altered, the neck and arms are thicker. Curls have been added round the forehead and three of the four feathers of the head-dress have been replaced by two birch-rods. In the r. hand, in place of a fan, is a birch-rod. On the ground (l.) are the legs of a girl kneeling to receive punishment; another kneels beside her, the legs covered by petticoats. On the r. are books and an overturned stool suggesting a struggle. On the panelled wall, flanking the large mirror, are pictures: Justice holding scales and a birch-rod (l.) and (r.) a young woman disrobing. Attached to the print, and in water-colour, are the title (as above), ‘Gillray, 1792’, and inscription: ‘Vide Monthly Recorder June the 1<sup>st</sup> 1792. The Pupils of Birch or the Severe Aunt a Scholastic Scene Frequently Performed by Lady Eliza W\*\*\*\*\*. The Beauty of Worcester upon her Juvnile Offenders Her usual recepta for the Cure of Idleness, Carelessness. &c. &c &c. See the Vth Chap<sup>r</sup> of the above work.’ Endorsed in the same hand: ‘vide The Covent Garden Monthly Recorder June 1<sup>st</sup> 1792. The Pupils of Birch The Severe Aunt and Governess and the Lovely Flagellation.’

The print cannot be earlier than No. 8719.

11 $\frac{3}{4}$  × 8 in.

**8721 ENTER COWSLIP WITH A BOWL OF CREAM.**—*Vide Brandenburg Theatricals*

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 13<sup>th</sup> 1795 by H. Humphrey N<sup>o</sup> 37. New Bond Street*

Engraving (coloured impression). An enormously fat lady stands in profile to the l., holding a bowl (resembling a punch-bowl), her l. hand on her hip, holding up the frilled apron which drapes her quilted petticoat. She

wears ringlets with a small ribbon-trimmed straw hat poised on the side of her head. Her girth is accentuated by her quasi-peasant costume, with laced bodice, and flowered over-dress looped up in festoons, giving her a globular contour. Beneath the design:

“—*Ay, here 's the masculine to the feminine gender*” (words spoken by Cowslip, the young dairymaid in O'Keefe's *Agreeable Surprise*). Below the title:

“*As a Cedar Tall & Slender;*

“*Sweet Cowslip's grace*

“*Is her nom'tive case,*

“*And she 's of the feminine gender.*” [Song in Act II.]

A satire on the Countess of Buckinghamshire, who frequently performed at the private theatre of the Margravine of Anspach at Brandenburg House, Hammersmith.

Grego, *Gillray*, p. 196. Wright and Evans, No. 403. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, Pl. xxxvii.

10 $\frac{1}{8}$  × 7 $\frac{9}{16}$  in.

## 8722 CHARACTERS IN HIGH LIFE

*J<sup>s</sup> G<sup>y</sup> des et fec<sup>t</sup>*

*Pub<sup>d</sup> June 20<sup>th</sup> 1795, by H. Humphrey N 37 New Bond Street*

Engraving (coloured impression). A tall handsome lady walks diagonally forwards from l. to r., her l. hand on the arm of a much shorter companion with a larger head, perhaps a young girl. The latter, though her dress is simple, has a grotesquely high bunch of erect feathers in her turban, and holds a large fan. The tall lady wears an elaborate high-waisted dress, with voluminous petticoats and a flowing train. Drapery is twisted in her hair and also round her waist and festooned about her skirts. She wears two feathers in her hair. In the background ladies with erect feathers in their hair are freely sketched. An officer in back view leads a lady by the hand, an enormous cocked hat in his l. hand. Beneath the title: *Characters in High Life. Sketch'd at the New Rooms, Opera House.*

“*Delightful Task! to teach the young Idea how to shoot!*”

They are identified as the Duchess of Rutland and her unmarried sister [*sic*], Lady Gertrude Manners. She had no unmarried sister-in-law. (Her unmarried sister was Lady Elizabeth Fitzroy.) More probably one of her two young daughters, Lady Elizabeth, m. 1798, or Lady Katherine, m. 1800. Cf. No. 8567.

Grego, *Gillray*, p. 196. Wright and Evans, No. 404. Reprinted, *G.W.G.* Reproduced, Paston, Pl. 1.

12 × 9 $\frac{1}{4}$  in.

## 8723 UNE FEMME D'ESPRIT.

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 22<sup>d</sup> 1795, by H. Humphrey. N<sup>o</sup> 37. New Bond Street.*

Engraving (coloured and uncoloured impressions). Design in an oval. H.L. portrait, scarcely caricatured, of a woman in profile to the r., smiling. She has a long nose and projecting chin, and wears a muslin cap, her hair hangs down her back with the ends looped beneath its heavy mass. Her neck is much swathed and she wears a fichu over her dress.

6 $\frac{1}{2}$  × 5 in. With border, 7 $\frac{7}{16}$  × 5 $\frac{1}{16}$  in.

**8724 POLONIUS.***I C* [Cruikshank.]*London Pub Nov<sup>r</sup> 7 1795 by S W Fores'N 30 Piccadilly*

Engraving (coloured impression). The Marquis of Salisbury, holding a long wand of office and wearing military uniform, with a plumed cap and spurred boots, walks stiffly in profile to the l., his coat-tails flying out behind him. His gold key of office is hung to a blue ribbon which crosses his shoulder. Above his l. boot is a garter inscribed *Hone* [sic]. He is caricatured, and has a long projecting nose. Below the title: *The Tallest, Fittest, Properest Man to walk before the King!!!*

Probably suggested by No. 8649. Salisbury, K.G., was Colonel of the Herts. Militia.

13 $\frac{3}{8}$  × 9 $\frac{1}{4}$  in.

**8725 [CALEB WHITEFOORD.]***Dighton fecit*

*Published as the Act directs, Nov<sup>r</sup> 6<sup>th</sup> 1795, by R. Dighton, Charing Cross.*

Photograph of an etching. H.L. portrait of Whitefoord (see No. 8169) in profile to the l., holding an eye-glass to his r. eye. He wears a cocked hat, wig, and double-breasted coat, and has a cane under his l. arm. Beneath the design:

*The pleasantest part of my Trade is  
To Retail Joe Miller to Ladies;  
And no Judgment is equal to mine  
In Old Pictures—Old Wit—& Old Wine.*

According to Mathias: 'If you do but touch him, puns and quills alike stand ready on *this fretful porcupine.*' *Pursuits of Literature*, Dialogue iv, 1797.

4 $\frac{5}{8}$  × 4 $\frac{1}{2}$  in.

**8726 A HEAD OF HARE.***Dighton. fecit.*

*Published as the Act directs, 28<sup>th</sup> Nov<sup>r</sup> 1795, by R. Dighton, Charing Cross.*

Engraving (coloured impression). Design in an oval. A H.L. portrait of James Hare (1749-1804), the wit, M.P. for Knaresborough, see *D.N.B.* He is in profile to the l., wearing a cocked hat.

4 $\frac{3}{4}$  × 4 in.

**8727 DERBY & JOAN.***Drawn & Etch'd by Digh[ton].*

*Published as the Act directs, Nov<sup>r</sup> 6<sup>th</sup> 1795, by R. Dighton, Charing Cross.*

Engraving (coloured impression). Miss Farren (l.) and Lord Derby (r.) lean on the front of a box, each holding an opera-glass. He gazes in profile to the l., she turns her head to look fixedly at him. Her l. hand is in an enormous muff, Derby's l. hand, holding his glass, rests on her l. elbow. He is slightly caricatured. A play-bill: *The Constant Couple or a Trip to the*

*Oaks . . . to conclude with the Wedding Day.* Above their heads is etched an earl's coronet above crossed palm branches. Beneath the title:

*Long look'd for—Come at Last.  
Riches—Honor—& Titles. the reward of Virtue.*

The marriage did not take place until 1 May 1797 (see No. 9074). They are Derby and Joan in Nos. 6263 (1783), 9075, 9077. The Oaks was Lord Derby's place in Surrey: Burgoyne's *Maid of the Oaks* was written and performed for Derby's marriage (1774).

6 $\frac{5}{8}$  × 8 $\frac{5}{8}$  in.

### 8728 A CATIFICATION

Ƴ N 1791 [Nixon.]

*Pub Jan<sup>y</sup> 1795 by E & S. Harding Pall Mall*

Engraving. A full-face sketch of a man (identified as Dr. Willis) is placed side by side with the full-face head of *Trim Mr Nixons Cat* to stress a resemblance. Willis has a bald head with tufts of hair which correspond to the cat's ears. His drooping, slit-like eyes, indeterminate nose, and thin lips drawn down at the corners complete the resemblance.

For the Rev. Francis Willis, M.D. (1718–1807), who attended George III in 1788–9, see No. 7394, &c. and *D.N.B.*

3 $\frac{15}{16}$  × 6 $\frac{1}{8}$  in.

### 8729 [FRONTISPICE TO ODE TO THE HERO OF FINSBURY SQUARE; . . .]

Ƴ N del<sup>t</sup> [Nixon.]

*Pub. by I. Herbert Great Russell Street Bloomsbury Aug<sup>t</sup> 12 1795.*

Engraving. From the 'Ode [ut supra] . . ., by Peregrine Pindar'. James Lackington climbs into a coach, looking over his r. shoulder at a group of jeering bystanders (r.). His r. foot rests on a pile of three large books: *Bible, Tillotson, Common Prayer*. Under his r. arm is a large volume, *My Own Memoirs*. From his pocket protrudes a paper: *Puffs & Lies for my Book*. On the coach are the letters Ƴ L. The coachman, on the extreme l., looks down at his master with amusement, his hammer-cloth is inscribed: *Small Profits do great Things*. In the foreground is an open book, on one page an oval portrait, on the other: *The first 40 years of the Life of I L*. This a dog is befouling. The spectators are a barber's boy holding a wig, a butcher, an old woman, and three men. Behind them is a large corner house, Lackington's 'Temple of the Muses' in Finsbury Square. Across it runs the inscription *5000 P<sup>r</sup> C<sup>t</sup> cheaper than any Bookseller in the World*. From three open sash-windows amused spectators look down on Lackington. Others stand on the flat roof, from which rises a tower with a large flag.

Lackington (1746–1815) published in 1791 the *Memoirs*, which are satirized in the *Ode* (B.M.L. 644. k. 24/12); they describe his successful career as a bookseller by means of selling cheaply for cash, and his pleasure at setting up a country house and coach (on which the motto was 'Small profits do great things', op. cit., p. 234). His shop, 'The Temple of the Muses', at the corner of Finsbury Square, was one of the sights of London. Charles Knight, *Shadows of the Old Booksellers*, 1865, pp. 282–3. Cf. No. 9085.

9 $\frac{3}{16}$  × 7 $\frac{1}{8}$  in.



**8730 THE RAPE OF PROSERPINE, A DRAMATIC — TAIL**

*Pub<sup>d</sup> Feb<sup>y</sup> 15 1795 by Jas Aitken N<sup>o</sup> 14 Castle Stree Leicester Square*

Engraving. Kemble (l.) seizes a young woman round the waist, she struggles to free herself; he holds her l. hand in his r., the fingers interlaced. He wears a cloak, slashed doublet, and hose. Behind him (l.) is an overturned chair, on the r. a table from which slide the ink-stand and a paper: [*Arti*]cles of Agreement . . . *Del Campo M<sup>r</sup> Bombast She must have no objection to take any Male Part whatever in either Tragedy Comedy or Farces thats offerd to Her.* Kemble tramples on an open book (l.): *Rules for good acting serving to shew the late Dav<sup>d</sup> Garricks mode of playing Erronious a Drawing delivery Justifiable* [cf. No. 7590]. A woman, probably Mrs. Kemble, enters by a door (r.), her l. hand raised in astonishment. A man looks over her shoulder.

On the handsome chimney-piece is a statuette of Shakespeare, a burlesque of Kent's monument in Westminster Abbey, his r. forefinger pointing down at the struggle. He wears a grotesque mask which smiles sardonically. On the wall (r.) is a picture of a woman wearing weeds and holding a little boy by the hand (probably Kemble's wife, the widow of William Brereton). After the title:

*Ill plunge into a Sea of my Desires  
I'll tear up pleasures by the Roots  
And Quench my Fires tho I Drown my Fame  
Rochesters Valentinian Tragedy*

The lady is Maria Theresa De Camp (1774-1838), then acting with Kemble at Drury Lane, afterwards wife of Charles Kemble. Towards the end of 1795 Kemble published an apology in the newspapers for having made unwelcome and over-violent advances to her. *D.N.B.* She had played Macheath in *The Beggar's Opera* at the Haymarket in 1792.

$8\frac{3}{4} \times 13\frac{5}{16}$  in.

**8731 MILITARY PROMENADE.**

*I Kay 1795*

Engraving. A group of six officers and six ladies walking from r. to l., all in profile. In front walks General Francis Dundas, then Colonel of the Scots Brigade (afterwards 94th). In the centre, the tallest figure, wearing the cap and feather of the Edinburgh Volunteers, is Sir Harry Jardine, then a lieutenant in the corps and the secretary of the Committee for raising it. Immediately behind him is Sir Robert Dundas of Beechwood, also an original member of the Edinburgh Volunteers. Behind, and in the foreground, is an officer wearing a lady's long veil over his face; he is Captain Hay (on half-pay), who occasionally wore such a veil, in retaliation for the veils which ladies would pull down when he ogled them. The last figure (r.) is Lord Eglinton in Highland dress. He was Colonel of the West Lowland Fencibles, who wore the kilt. Two ladies, wearing the same heavily feathered bonnets and military coats, are the two eldest daughters of Sir William Maxwell of Monreith, Lt.-Col. of the West Lowland Fencibles, in the uniform of their father's corps, as was then fashionable. Three other ladies wear long transparent curtain veils from their hats. The other persons are unidentified. The print well illustrates Edinburgh society (and costume) during the Volunteer period. Grass on the ground

probably indicates the Meadow Walks, a favourite promenade. For the Edinburgh Volunteers see No. 8513.

'Collection', No. 194. Kay, No. cclxxx.

$5\frac{7}{16} \times 6\frac{1}{4}$  in.

**8732 PETTICOAT GOVERNMENT OR THE GRAY MARE IS THE BETTER HORSE.**

*I. Kay fecit 1795*

Engraving. An officer in Highland dress walks in profile to the r., driven by a tall young woman, wearing the coat and feathered bonnet of a Highland officer, with breeches and high-heeled feminine shoes. She holds the strings of a short petticoat which is round the neck of the officer, and holds a whip against her r. shoulder.

Said to be the Marquis of Breadalbane and his wife. He raised the Breadalbane Fencibles in 1793. The print is said to have been suggested by some officers of the corps who had been refused leave, and believed the refusal due to Lady Breadalbane. Cf. a similar satire on the Duke and Duchess of Gordon, Nos. 5314, 5315.

'Collection', No. 190. Kay, No. ccxlviii.

$5\frac{15}{16} \times 4\frac{1}{8}$  in.

**8733 LEITH VOLUNTEER.**

*I. Kay fecit 1795*

Engraving. A stout man in Volunteer's uniform, wearing a large cocked hat and a sword hanging from a sword-belt across his shoulder, stands on the back of an eagle in flight, his arms by his side, and slightly thrown back as if to display his person. He looks at the spectator with a complacent smile.

He is William Grinly, an auctioneer, quartermaster of the Leith Volunteers, embodied in 1795. He was vain of his appearance and was called the Spread Eagle from his rotundity and a strange manner of throwing out his legs and arms in walking. For the Scottish Volunteers cf. No. 8513, &c.

'Collection', No. 193. Kay, No. cxcvi.

$8\frac{1}{2} \times 5\frac{7}{8}$  in.

**8734 TO THE RIGHT ABOUT-FACE**

*I. Kay 1797*

Engraving. The drill-sergeant of the Edinburgh Volunteers, Patrick Gould, stands (l.) in profile to the r., his cane raised, drilling an absurdly broad and short volunteer who stands in back view, holding his musket.

A satire on the civic portliness of the Edinburgh Volunteers, see No. 8513. The volunteer is intended for James Laing, a saddler.

'Collection', No. 219. Kay, No. clxxxv.

$3\frac{1}{2} \times 2\frac{3}{8}$  in.

**8735 BILLINGSGATE BRUTES.**

*Rowlandson [sic] Del<sup>t</sup>*

*Pub Jan<sup>y</sup> 1<sup>st</sup> 1795 by S. W. Fores N<sup>o</sup> 3 Piccadilly.<sup>1</sup>*

Engraving, slightly aquatinted (coloured impression). A pretty young woman leans from an open street-door towards a stout fishwoman who has

<sup>1</sup> Another imprint appears to have been erased; this was *London publish'd Sepr 1 1786, by Alex<sup>r</sup> M<sup>c</sup>Kenzie N<sup>o</sup> 101, Berwick Street Soho.*

planted a basket of fish on the step. A second fishwoman stands beside her, her basket on her head, hands on her hips. The house is a corner one, the door has a carved pediment. Behind are low-gabled houses with case-ment windows. Beneath the title:

*That Fish Madam's sweet! the girl made no reply,  
Afraid of her life (and to bid was to buy)  
The Fagg gave a volley her sister sward Trim  
Smell the fish! what it stinks Eh? you saucy young Brim.*

$6\frac{3}{4} \times 5\frac{3}{8}$  in.

### 8736 THE PRETTY BARR MAID.

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>r</sup> 22<sup>d</sup> 1795 by S W Fores N<sup>o</sup> 3 Piccadilly<sup>1</sup>*

Aquatint (coloured impression). A pretty young woman stands behind a small round table making punch; she squeezes a lemon. On the table are punch-bowl, bottles, and glass. Four elderly men (H.L. and T.Q.L.) gaze at her with admiration. One (r.) is an officer who looks at her through a quizzing-glass.

$5\frac{1}{4} \times 6\frac{7}{8}$  in. With border,  $6\frac{5}{16} \times 9$  in.

### 8737 A MASTER OF THE CEREMONIES INTRODUCING A PARTNER.

*T. Rowlandson*

*Published November 24 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the  
Corner of Sackville Street—NB Folios of Caracatures Lent out for  
the Evening*

Engraving (coloured impression). A scene in the Assembly Rooms, Bath. The stout Master of the Ceremonies brings up an elderly man (r.) who bows, *chapeau-bras*, with an ingratiating smile, to an elderly lady seated against the wall in profile to the r. She looks at him with a disparaging expression. In the foreground (l.) a young man is talking ardently to a pretty young woman who inspects the room through an eye-glass. In the background (r.) couples are dancing with great vigour and display of leg, probably in a cotillon (cf. No. 7441). Above them and on the extreme r. is the musicians' gallery. The wall is decorated by large oval mirrors and candle-sconces. A chandelier hangs from the ceiling.

The Master of the Ceremonies for the Upper or New (and more important) Rooms was Richard Tyson (cf. No. 7229), for the Lower Mr. King.

Also a proof, uncoloured, without title or imprint.

Grego, *Rowlandson*, i. 326 (reproduction).

$10 \times 14\frac{3}{8}$  in.

Two designs on one plate

### 8738 HARMONY.

*T Rowlandson 1795*

Engraving (coloured impression). A lady (l.) and a yeomanry officer (r.), both T.Q.L., sit side by side. She has an open music-book on her lap, and gazes at him. He wears a high feather-trimmed cap, short tunic, and sabre, and is playing a flute.

Grego, *Rowlandson*, i. 173 (reproduction), 174, describing an impression dated 1785, when the companion print was *Discord*.

<sup>1</sup> Another imprint, date 1786, has been scored through.

**8739 LOVE.***T Rowlandson 1796<sup>1</sup>*

Engraving (coloured impression). A young man seated on a settee embraces a young woman who lies across his knees, her head resting on the arm of the settee (r.). She kisses him, putting her arm round his neck.

Grego, *Rowlandson*, i. 328.

Pl.  $12\frac{3}{8} \times 8\frac{3}{8}$  in. (clipped).

'Caricatures', ix. 5.

**8740 DR BOSSY.***A Van Assen del*

*Pub. Sep. 1. 1795—Sold by W. Richardson N<sup>o</sup> 2 Castle Street Leicester Square.*

Engraving. A scene in Covent Garden, the pediment of the church on the r., market stalls with plants indicated on the extreme l. The doctor, wearing a cocked hat and sword, stands in profile to the r., holding out a medicine-bottle to a boy with a bandaged head. Other patients with crutches, a bandaged leg, &c., sit facing him in a row of chairs, while others stand behind (r.). Behind the doctor is a table with bottles. In the background are the houses of the Piazza. See No. 8183.

$2\frac{1}{2} \times 3\frac{9}{16}$  in. With border,  $3\frac{3}{8} \times 4\frac{1}{2}$  in.

**8741 A LAUDABLE PARTNERSHIP OR SOULS AND BODIES, CURED WITHOUT LOSS OF TIME**

*Pub<sup>d</sup> Sept<sup>r</sup> 3 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sackville Street—Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). On a small platform a quack doctor stands on the l., while a dissenting parson wearing bands sits on a chair (r.); both lean towards their customers. Behind is a curtain with the inscription *The cheapest Booth in the Fair*. The quack, an open box of medicine-bottles beside him, holds out a bottle, saying, *This is the only cure my Dear Friends for every disorder incident to the human body but for cure and comfort to your Souls I must beg leave to refer you to my Partner the other side of the stage*. A woman and a man gaze up at him.

His partner holds out a pamphlet to an elderly woman who reaches up eagerly for it, proffering a coin. He says: *All my last books of Sermons going for two pence a piece cheaper by one penny than you can buy them on those days that I preaches in the fields: and if any of you ketchd a cold at that time I'd advise you to apply to my partner for a bottle or two of his Stuff*. The heads and shoulders of two other persons complete the audience.

$8\frac{5}{8} \times 13\frac{5}{16}$  in.

**8742 COUNTRY AND TOWN PHYSICIANS**

[? c. 1795]

Engraving. A tall obese doctor (l.) and a shorter and much slighter one (r.) face each other in profile. The taller, who is dressed in an old-fashioned manner, puts his hand in his coat-pocket and listens meditatively to the other, who holds out his hat and raises his r. hand. From the latter's pocket issues a paper: *Pillula Salutarian* [sic].

The same persons are depicted in No. 8743 by the same artist.

$9 \times 7\frac{1}{2}$  in.

<sup>1</sup> The date appears to have been altered.

**8743 AMBO OCCIDERE PARES.**

[? c. 1795]

Design in a circle. Coloured and uncoloured impressions. The profile busts of the two men in No. 8742 are joined together back to back, and stand in a dish, one head (l.) being much smaller than the other. Beside the smaller are a medicine phial, syringe, &c.; beside the other, medicine phial and (?) pill-box. Beneath the circle is etched:

*The Æsculapian Calves Head in a Dish.*

*Thus Impudence and Quackery combin'd,*

*Produce a Janus of this Mongrel kind*

*Thus Clumsy, Clownish, Corpulent, & thin,*

*They join exact like Milton's Death & Sin.*

Diam.  $4\frac{13}{16}$  in. Pl.  $7\frac{1}{8} \times 5\frac{3}{8}$  in.

**8744 BEFORE**

*R<sup>d</sup> Newton Design'd et fecit*

*London Pub. by W Holland N<sup>o</sup> 50 Oxford St 1795*

Engraving (coloured impression). A courtesan, impudent and alluring, stands with folded arms, returning the stare of a rakish-looking man, much caricatured, who stands, arms akimbo, in profile to the l., a club under his arm, his l. hand in his coat-pocket. On the r. a boy or dwarfish man holds out a hand-bill to him inscribed *Leak* (advertising the notorious quack pill). Behind the woman, who is fashionably dressed, is the open door of a house.  $9\frac{3}{4} \times 13\frac{3}{4}$  in. (pl.).

**8745 THE BLUE DEVILS!**

*Design'd & Eth'd by R<sup>d</sup> Newton*

*London Pub<sup>d</sup> by W. Holland, Oxford Street Feb. 10, 1795.*

Aquatint (coloured impression). An elderly invalid sits in an arm-chair in profile to the l., looking down, with gaping mouth and face distorted with terror. Round him dance in a circle, holding hands, seven grotesque little naked demons, one wearing large jack-boots. On a round table (r.) are a medicine-phial and a book: *Essay on the Power of Imagination*. The parted curtains of the bed form a background. Cf. No. 9391, &c.

$14\frac{1}{2} \times 9\frac{3}{4}$  in.

'Caricatures', x. 115.

**8746 TRICKS UPON TRAVELLERS.**

*Design'd and Etched by R<sup>d</sup> Newton*

*London Pub by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford S May 13 1795*

Engraving (coloured impression). A Jewish pedlar, much caricatured, with his open box strapped to his back, turns away aghast from a sow and a young pig which run towards him. His hair rises on his head. His starting eye-balls turn towards his box, from which a young pig looks out. In his l. hand is a pair of spectacles; others are fastened to the lid of his box. Behind, a butcher (r.) clasps his sides in helpless laughter. The pedlar has just left a small inn (r.), from the window of which leans a man smoking and grinning. In the background (l.) is a cottage.

$9\frac{3}{4} \times 13\frac{5}{8}$  in. (pl.).

## 8747 HIBERNIAN SAGACITY AND SANG FROID!

*Drawn & Etch'd by R Newton**London Pub<sup>d</sup> by W. Holland, Oxford St April 3. 1795*

Engraving (coloured impression). In the middle distance (l.) a well-dressed man hangs from a tree. In the foreground (r.) an Irish labourer seated with folded arms on a stile looks over his l. shoulder at two well-dressed men who stand (r.) behind a low fence shaking their fists at him. A third runs towards the hanged man with an expression of horror. In the background is a river beyond which are bare fields in which stands a church. Beneath the title: *An Irish Gentleman, deranged in his mind, made two attempts one morning to drown himself, but as he was an expert swimmer, in spite of his wish to die, he could not help emerging from the water; so making to the land, he tuck'd himself up in his garters on a neighbouring tree; soon after, a party of his friends came on foot in pursuit of him, and saw him dangling in the air, while an Irish cow-keeper was whistling on a stile very near perfectly unconcerned—"Why, you thief", says one of them to the poor fellow, "could you be after standing here whistling, and see the poor fountleman tuck himself up, without offering to cut him down!"—"Arra, pon my conscience", says Paddy, "I was not so impartinent; for as I saw the fountleman come out of the water as wet as a drowned rat, Devil burn me, but I thought he had only hung himself up to dry!"* Cf. No. 8748.

9 $\frac{3}{8}$  × 15 $\frac{1}{8}$  in.8748 S[? OME BL<sup>1</sup>]UNDERS OR IRISH BULLS.*Neddy Naboulish Pinx<sup>t</sup> from Nature**Pub<sup>d</sup> Feb<sup>y</sup> 14 1795 by S W Fores N<sup>o</sup> 3 Piccadilly where may be se[en] the largest Collection of Carica<sup>1</sup>]tures in Europe Admit<sup>e</sup>, 1<sup>s</sup> Folios of Caricatures lent out for the Evening*

Engraving (coloured impression). A scene on a curving road leading to a bridge over a stream in flood; a post is inscribed *To Ring's End*. A man in back view is clumsily seated on a rough-looking horse which has just lost a shoe, carrying on his head a trunk labelled *S<sup>r</sup> Dennis Doyl with Speed*; he kicks his apparently stationary mount. In the stream is a thatched hovel (l.) with the sign: *Good dry lodgings*; a man walks from it through the water carrying a child and a young pig. His wife stands on the bank wringing out her petticoat, while a large pig struggles to land. A cow looks from the window, two cats are on the roof.

A board on the bridge is inscribed *Dangerous when you See the 2 Small Posts in the Water become Invisible—if you cant Read Inquire at Davy Drench's whole tell you all about it*. A sailing-boat has collided with the bridge, and large stones fall on the heads of its two occupants.

On the r. is a large tree; a man sits astride a branch which he chops off, while a man who holds a rope attached to it is looking quizzically over his shoulder at the rider carrying the trunk. Man and branch are about to fall on a barrow laden with crockery. On the tree-trunk is a board on which timber-workers are depicted with the inscription:

*My honest Frinnds as you pass by  
Were hard at work and very dry.*

<sup>1</sup> Mutilated.

In the foreground (r.) a man amusedly points out the pending accident to a woman holding a child who stands beside him. At their feet sits a child eating out of the same dish as a lean pig. Cf. No. 8747.

13 $\frac{3}{4}$  × 20 $\frac{5}{8}$  in.

### 8749 YOUNG LADIES.

*G M Woodward Del.*

*I C* [I. Cruikshank f.]

*London Pub: June 7 1795 by S W Fores N° 50 Piccadilly corner of Sackville St*

Engraving (coloured impression). Three elderly hags are dressed as young girls, and leeringly imitate a girlish simper. One (perhaps the school-mistress) sits on a chair under a tree (r.) reading to the others, from *Juvenel* [sic] a *Novel*. In her l. hand is another book, *An Ode to Beauty*. Beside her sits a dog clipped in the French manner. The others stand facing her, one closing her eyes and clasping her hands, the other, who holds a fan, leers at her companion. These two wear nosegays. All have high-waisted dress with sashes. The reader wears a straw hat tied on with a scarf. Behind her is a tree on whose trunk letters are carved: *W* and *I C* (for the artists). In the background (l.) is the corner of a house inscribed *Young Ladies Genteely Boarded & Educated by A Bull*. No. 9312 is a companion print.

11 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

### 8750 [PARSON AND DOG.]

*Publish'd as the Act directs by Pearce, Bookseller, N° 70, Dean Street, Soho, 10 Jan<sup>y</sup> 1795<sup>1</sup>*

Engraving. No title. A parson, bald-headed, his gown flying behind him, hurries forward after a dog running off (r.) with his wig in its mouth. On the ground (l.) is a broad-brimmed hat. Behind (r.) is a church among trees. Probably by an amateur.

12 $\frac{1}{4}$  × 9 $\frac{5}{8}$  in. (pl.).

### 8751 MIDNIGHT REVELS.

*John Nixon 1795 Etch'd by R Newton*

*London Pub by W Holland N° 50 Oxford St June 10 1795*

Engraving. An elderly couple, wearing nightcaps, lean out from a casement window to punish a number of plump cats who are howling and gambolling on the roof above their heads. The old woman holds up a broom, the man holds a pot whose contents he is about to throw. Other cats are on adjacent roofs, and are dislodging tiles. In the background, above the roofs (r.) is a square gothic church tower, and below (l.) is a house.

16 $\frac{1}{4}$  × 11 $\frac{3}{4}$  in.

### 8751 A MIDNIGHT REVELS.

Another version (coloured) of No. 8751, reversed, and differing in details, the design cut off just below the window from which the couple lean. The man says: *Let me at them Katty Coogan I'll give them a dose of my Double Soda Water!!*

11 $\frac{11}{16}$  × 8 $\frac{1}{2}$  (cropped).

'Caricatures', x. 40.

<sup>1</sup> Another imprint has been erased.

**8752 THE CRITIC.**[? c. 1795]<sup>1</sup>*Designed by H Wigstead*

Engraving (coloured impression). A youngish man, pen in hand, sits looking at the spectator, resting his head on his l. hand, his elbow supported on the (single) arm of his chair. A lean cat sits at his feet. His r. hand rests on a small table on which are papers and ink-stand. The room is poverty-stricken, with a rafted ceiling, casement window, and a piece of meat dangling by a string in front of the fire. On the floor are two folio volumes, a pitcher, and a bowl. On the wall bills or prints are pasted, one inscribed *Theatrical . . . Puffs House of Commons*.

9 $\frac{3}{4}$  × 9 in.

'Caricatures', viii. 198.

**8753 A DECENT STORY.**

[Gillray]

*Pub<sup>d</sup> Nov<sup>r</sup> 9<sup>th</sup> 1795. by H. Humphrey, N<sup>o</sup> 37, New Bond Street*

Engraving (coloured impression). A stout man (r.), seated at a round table, tells a story to a parson on his l., who grins broadly. Two women fix the raconteur with expressions of absorbed amusement, while an officer is more frankly amused at watching the lady on his r. All are elderly. On the table are a decanter of *Port* and glasses. A patterned carpet completes the design. From a sketch by an amateur.

Grego, *Gillray*, p. 198. Wright and Evans, No. 412. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 261.

7 $\frac{1}{4}$  × 9 $\frac{1}{16}$  in. With border, 8 $\frac{2}{3}$  × 11 $\frac{5}{8}$  in.**8753 A** A copy faces p. 138 in *The Caricatures of Gillray*.6 $\frac{7}{8}$  × 9 $\frac{3}{8}$  in. With border, 7 $\frac{7}{8}$  × 10 $\frac{1}{4}$  in.

B.M.L. 745. a. 6.

**8754 PARASOLS, FOR 1795.***f<sup>s</sup> G<sup>v</sup> des. et fec<sup>t</sup>**Pub<sup>d</sup> June 15<sup>th</sup> 1795. by H. Humphrey N<sup>o</sup> 37, New Bond Stre*

Engraving, slightly aquatinted (coloured impression). A man and woman dressed in a burlesque of the fashion walk mincingly in back view. He leads her by the hand; she holds out in her l. hand a tiny fringed parasol, the hinged stick bent at a right angle. Her small straw hat of masculine shape is trimmed with three enormous aigrettes of straw; her hair covers her back like a cape, and her dress hangs limply round her ankles. The man wears a hat with a round crown of usual size with an enormous brim curving upwards at the sides and bent down back and front, so that it covers his shoulders. He is thin and elongated, with tail-coat, long breeches, striped stockings, and half-boots of Hessian cut. In his r. hand is a cane.

The parasol, which anticipates the Victorian carriage-parasol, is in striking contrast to the earlier type, with a long stick used as a walking-stick, cf. No. 5518 (1778). See No. 8756.

Grego, *Gillray*, p. 197 (small copy). Wright and Evans, No. 405. Reproduced, Paston, Pl. xlv; Fuchs, p. 281.

11 $\frac{5}{8}$  × 9 in.<sup>1</sup> Pub. Fores, 21 June 1796. A. de R. v. 70.



**8755 A LADY PUTTING ON HER CAP,—JUNE 1795.**

[Gillray]

*Pub<sup>d</sup> June 30<sup>th</sup> 1795, by H. Humphrey N<sup>o</sup> 37, New Bond Street*

Engraving (coloured impression). A lady sits in back view before a tall pier-glass, twisting a piece of drapery round her head. Two young women (r.) hold up festoons of the immensely long drapery, the end of which trails across the floor and is worried by a small dog, shaved in the French manner. The glass is surmounted by an earl's coronet and decorated by triple ostrich plumes, suggesting that the lady, who wears a loose wrapper, may be Lady Jersey. The mirror is lit by two candles. Through a window (r.) is a crescent moon, sinking into clouds. The second attendant wears a hat, suggesting that she is a milliner. Both are dressed in the short-waisted fashion of the day (cf. No. 8571). An elaborate bowl of flowers stands on a pedestal or small ornate table. A patterned carpet covers the floor.

Grego, *Gillray*, p. 197. Wright and Evans, No. 409. Reprinted, *G.W.G.*, 1830. Reproduced; Paston, Pl. lii.

8 $\frac{5}{8}$  × 11 $\frac{7}{8}$  in. With border, 9 $\frac{3}{8}$  × 12 $\frac{3}{4}$  in.

**8756 A BUNDLE OF STRAW.***O'Keeffe Inv<sup>t</sup> et Sculp**July 12 Pub<sup>d</sup>: by S: W: Fores N<sup>o</sup> 50 Piccadilly 1795*

Engraving. A stout and flamboyant woman walks to the l., looking to the r., her dress bristling with trimmings and ornaments of straw. Her straw hat is trimmed with flowers and feathers made of straw, a sheaf of corn forms its crown. Her girdle, châtelaine, hair-tie, &c. are of plaited straw; a large sheaf of straw flowers projects from her bosom, similar flowers ornament her shoes. Her dress is sprinkled with ears of corn, and she wears a ring and large earring of straw. Beneath the title: "*My Spouse is Remarkable Tasty in his Dress, & he likes to see me So.*"

From the last few years of the eighteenth century there was a great increase in the English straw-plait industry owing to the war, which cut off the foreign supply. It was fostered by charitable ladies; cf. Nos. 8754, 8757. A copy in No. 8765.

11 $\frac{3}{4}$  × 9 in.

**8757 WAGGONERS FROCKS OR NO BODYS OF 1795***Pub<sup>d</sup> Aug<sup>st</sup> 4 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sack-vill Street. Folios of Caracatures Lent out for the Evening.*

Engraving (coloured impression). Four ladies stand displaying burlesques of the most recent fashions; their dresses all hang from a line slightly below the neck and, though varying in length, display the ankles. That of a very fat lady has a globular contour. The sleeves, all long, vary considerably; two have large puffs to the elbow. Hats and hairdressing are also satirized, showing the fashion for hair hanging down the back, or falling on the shoulders and looped up. Bunches of straw (see No. 8756) trim two of the hats. The slippers are heeless or low-heeled. A lady (l.) whose dress reaches only to the calves and defines her legs, wears cross-gartered stockings, imitating the French shoes 'en cothurne' (cf. No. 9328). See No. 8758.

Reproduced, Paston, pl. xlix.

14 × 11 in.

**8758** A FASHIONABLE INFORMATION FOR LADIES IN THE COUNTRY

*Pub Dec 9. 1795 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sackville Street—NB Folios of Caricatures lent out for the Evening*

Engraving (coloured impression). A lady stands full-face, arms extended to display her striped dress which hangs straight from neck to ankles. The sleeves are full, reaching half-way between elbow and wrist. Two watches with seals hang from her neck, to indicate that the waist is at that place. She wears a turban (see No. 8755) trimmed with two feathers. Beneath the title: *The present fashion is the most easy and graceful imaginable—it is simply this—The petticoat is tied round the neck and the arms put through the pocket-holes!!!*

See No. 8757. This fashion temporarily modified the tendency to the increasing definition of the figure below clinging draperies, cf. No. 9457, &c. 12 $\frac{1}{8}$  × 9 in.

**8759** A SCARE-CROW.

*Will. Hanlon del et Sculpt.*

*Pub. July 11<sup>th</sup> 1795 by S. W. Fores. 50 Corner Sackville St Piccadilly*

Engraving (coloured impression). A thin elderly woman stands full-face, looking sourly to the l., holding out her r. arm, from which an enormous fan points to the ground. Her l. arm is akimbo. She wears a short-waisted dress with a separate train; her drooping breasts are defined by drapery, her thin arms by tight-fitting sleeves; her neck is heavily swathed. Her hair falls down her back from a twisted turban (see No. 8755) decorated with a group of erect ostrich-feathers, and a huge brush-aigrette. She wears large earrings, and an oval medallion is suspended from her neck on a heavy chain.

A copy in No. 8765.  
12 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in.

**8760** LICENSED TO WEAR THE BREECHES.

*Will Hanlon Sculpt.*

*Pub. June 1, 1795 by S W. Fores Piccadilly.*

Engraving (coloured impression). A short fat man, much caricatured, stands directed slightly to the r., looking at the spectator, his fingers spread in a deprecatory gesture. He is grotesquely dressed in an attempt to follow the fashion. His long breeches reach almost to his ankles, and resemble trousers. He wears a bulky ill-fitting spencer (see No. 8192) over his coat. His hat is round with a curved brim, his swathed neckcloth terminates in a bow. His short striped waistcoat does not reach below the ends of his neckcloth. From it hangs a ribbon in place of a watch and seals. Under his l. arm is a bludgeon. Beside him (r.) is a small dog. Beneath the title: *Did you ever see such a Fool as my Wife has made of me?*

10 $\frac{3}{8}$  × 8 $\frac{3}{8}$  in.

**8761** A SCARAMOUCH.

*Will Hanlon del et Sculpt.*

*Pub: July 11<sup>th</sup> 1795 by S W. Fores 50 Corner Sackville Street Piccadilly.*

Engraving (coloured impression). A man stands full-face, r. hand on his hip, l. hand on the head of a tall cane. He wears a wide-brimmed hat

curving upwards at the sides, his neck and cheeks are swathed, he wears a spencer (see No. 8192) over his coat, and a short double-breasted waist-coat, with wide revers. From his high waist hangs a heavy chain with seal and watch-key inscribed *S*. His long breeches reach below his calves and descend into spurred half-boots with deep tops. His cane is swathed with a scarf. A copy in No. 8765.

$12 \times 8\frac{3}{4}$  in.

### 8762 HE WOULD IF HE COULD!!

*W Hanlon Del. et Sculpt*

*Pub, July 4<sup>th</sup> 1795 by S W. Fores Corner of Sackville St Piccadilly*

Engraving (coloured impression). A small thin man, his hands in his waist-coat pockets, stands full-face between two robust courtesans. One (l.), dressed in the fashion of the day with high-waisted dress, and tall feathers in her hair, a large fan hanging from her wrist, seizes his r. arm. The other, a burly woman (r.) wearing a hat and pelisse, puts her hand on his r. shoulder; in her l. hand is a birch-rod.

$8\frac{1}{2} \times 12\frac{3}{4}$  in.

### 8763 WHIMS OF THE MOMENT OR THE BEDFORD LEVEL!!

*G Woodward del. [I. Cruikshank f.]*

*London Pub N<sup>o</sup> 20 1795 by S W Fores N<sup>o</sup> 50 Piccadilly NB Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). A design in two compartments. On the l. a well-dressed man staggers back in horror as he regards his queue of hair which he holds in his r. hand. His hair has been roughly cropped at the back of the neck. He says:

*Tis gone,—and like the baseless fabric of a Vision,—left not a wreck behind.* Behind him is a table on which are a decanter and glass.

On the r. a plainly dressed farmer's wife gazes with horror at her husband (l.) who stands with his back to her, grinning, his hands deep in his coat-pockets, his hat under his arm. She says: *Bless me our John—what hast thee done with thy toil?* He answers, *Dock'd un, to be the go!* His hair is cropped showing an ugly expanse of neck.

The handsome Duke of Bedford was noted for his cropped hair. For the Bedford Level see No. 8639.

$8\frac{3}{16} \times 13\frac{11}{16}$  in.

### 8764 TIME HAS NOT THIN'D MY FLOWING HAIR!!

*C Churchill [? O'Keefe.]*

*Pub July 13 by H. Humphrey New Bond Street [? 1795]*

Engraving (coloured and uncoloured impressions). An elderly and ugly woman sings to a guitar. She sits, directed to the l., on a stool on which is a tasselled cushion. She wears the flowing hair, feathered turban with brush aigrette, and the high-waisted dress of 1795. Her fingers are sharply pointed and her angular knees are defined by her dress. The background is a wall with a panelled dado and striped wall-paper common in prints of about this date.

$8\frac{1}{8} \times 7\frac{5}{16}$  in.

**8765 THE FASHIONABLES, 1795.**

[1 Oct. 1795]

Engraving. Pl. to the *Hibernian Magazine*. Three W.L. standing figures copied from Nos. 8756, 8761, 8759, the original title engraved over each.  $7\frac{1}{8} \times 13\frac{1}{8}$  in. B.M.L., P.P. 6154. k.

**8766 D - - - - - N'D HOT**

*Dighton fecit*

N<sup>o</sup> 12 *Charing Cross* [? c. 1795]<sup>1</sup>

Engraving (coloured impression). A fat cit (H.L.), directed to the r., his head in profile, raises his wig to mop his head. His nose is carbuncled; he wears a loose neckcloth and double-breasted waistcoat. Copied in No. 8563, with the companion pl. (not in B.M.): 'D—n'd Cold'.  $6\frac{1}{8} \times 6$  in.

**8767 I VONT TAKE A FARDEN LESS.**

*Dighton fecit*

*Charing Cross* [? c. 1795]<sup>1</sup>

Engraving (coloured impression). An obese butcher (T.Q.L.), in profile to the l., leans back from the waist, sucking a long pipe held in his r. hand. His ill-fitting wig is perched on a bald head. He wears apron and over-sleeves, a steel hanging from his waist. Copied in No. 8563.  $6\frac{3}{4} \times 5\frac{1}{8}$  in.

**8767 A I VON'T TAKE A FARDEN LESS.**

385 *Printed for & Sold by Bowles & Carver No. 69 St. Paul's Church Yard, London.*

Mezzotint (coloured impression). A copy of No. 8767 in an oval, with alterations; the figure is H.L. The butcher smokes his pipe, and in his r. hand is a knife. The wig is made better fitting by the addition of a curl. For the series see Nos. 8417, &c., 8768, 8769, 8917, &c.  $5\frac{7}{16} \times 4\frac{7}{16}$  in. 'Caricatures', ii. 122.

**8768 I SAY NOTHING.**

[Dighton del.]

386 *Printed for & Sold by Bowles & Carver No. 69 St. Paul's Church Yard, London.* [? c. 1795]

Mezzotint (coloured impression). Design in an oval. A man (H.L.) in profile to the r., slyly holds his thumb and forefinger against his nose. His hair falls on his collar from under a powdered wig.  $5\frac{1}{2} \times 4\frac{1}{2}$  in. 'Caricatures', ii. 123.

**8769 A GUINEA-PIG.**

[Dighton del.]

387 *Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Church Yard, London.* [? c. 1795]

Mezzotint (coloured impression). Design in an oval. A foppish man (H.L.) in profile to the l., holds up and closely inspects a licence to wear hair-powder (see No. 8628): *Stamp Office Certificate, N<sup>o</sup> 1702, June 1795—No 50 Lombard St<sup>e</sup> for the year 1795 London District* [signed] *W. Gillman*.

<sup>1</sup> Not later than 1794. See No. 8563.

His powdered hair or wig frames his face and falls in a queue. He wears a round hat and voluminous neckcloth. Under his l. arm is a cane. For the powder-tax see No. 8629, &c.

$5\frac{3}{8} \times 4\frac{1}{2}$  in.

'Caricatures', ii. 123.

## 8770-8778

Series of 'Drolls'

### 8770 A VESTRY DINNER. 149

Published 21<sup>st</sup> April 1795 by Laurie & Whittle, 53, Fleet Street, London.

Engraving. Six members of a parish vestry, seated at a round dinner-table whose top stretches across the design, guzzle rapaciously. In a doorway (r.) a thin and ragged man stands raising his hat and holding out a paper inscribed *Spare me a Bit your Worships*. A beadle pushes him back with a stick, saying, *Keep off you Hungry Dog*. On the wall is a notice: *Vestry Creed. Sit See & Say Nothing. Eat Drink & pay Nothing*.

Vestrymen dine at the expense of the Poor Rate, as in No. 6877. See also No. 9639.

$6\frac{5}{8} \times 9\frac{7}{8}$  in.

### 8771 DEBATING SOCIETY. 152

[1795]

Engraving (coloured impression). The (plebeian) debaters (T.Q.L.) argue angrily with each other, disregarding the speaker on the rostrum (l.) who shouts with raised hammer. One man stops his ears. On the wall: a print of an ass's head braying, and a placard: *Debate this Evening. Whether a Man's Wig should be Dress'd with Honey or Mustard! Beneath the title: (Substitute for Hair Powder) | Silence Gentlemen! to Order! to Order, Only ten Speak at a time! for if you all Bray together, it 's impossible to decide on this important Question*. Imprint cut off.

For the hair-powder tax see No. 8629, &c. Cf. *The Robin Hood Society*, No. 6331 (1783).

$6\frac{9}{16} \times 9\frac{1}{8}$  in.

'Caricatures', ii. 138.

### 8772 MAY DAY—OR JACK IN THE GREEN. 153

[? I. Cruikshank del.]

Published 20<sup>th</sup> June, 1795 by Laurie & Whittle, 53, Fleet Street, London.

Engraving. A street scene. An elderly man and woman, wearing tawdry finery, dance opposite each other, to the music of a wooden-legged fiddler (l.). Between and behind them a grinning face looks from a pyramid of greenery, supported on the feet of the Jack in the Green. A couple of chimney-sweeps dance in the middle distance on the extreme r., and in the background (l.) two other climbing-boys on a tiny scale dance together. Beneath the title:

*We'll banish Care, and all his Train  
Nor thought of Sadness round us play  
Fly distant hence, corroding pain  
For happiness shall crown this Day.*

Cf. *May-day in London*, No. 6740.

$6\frac{1}{2} \times 9\frac{1}{8}$  in.

**8773 TAP-ROOM POLITICIANS.** 154

[? I. Cruikshank del.]

*Published 13<sup>th</sup> July 1795. by Laurie & Whittle, 53, Fleet Street, London.*

Engraving. The top of a rectangular table stretches across the design, surrounded by artisans, &c., who listen with eager satisfaction to one who reads a newspaper. Pipes, a tobacco-box, and a frothing tankard are on the table. A tailor holds a pair of shears, a barber has a comb stuck in his hair. On three shelves pewter tankards are ranged upside down. A clock points to 8.20. Beneath the title: (*Settling the Affairs of the Nation.*)

For this favourite theme cf. No. 5074, &amp;c.

6 $\frac{7}{8}$  × 9 $\frac{3}{16}$  in.**8774 PUNCH'S PUPPET SHEW.** 161

[? I. Cruikshank del.]

*Published 12<sup>th</sup> Sep<sup>r</sup> 1795. by Laurie & Whittle. 53 Fleet Street, London.*

Engraving. Street scene. The showman (r.) stands in profile to the r. looking up at Punch and Judy who perform on their tiny stage, the supports of which are covered by a checked material. A monkey wearing a cocked hat and coat stands on his shoulder and takes an apple from the basket on the head of an apple-woman. A man plays a hurdy-gurdy in the foreground on the extreme r. The spectators gaze up intensely amused: A milkman (l.), his yoke on his shoulder, has put down his pail, from which a second monkey dressed as a woman is drinking. A young woman holds out a hat for coins, while she picks the pocket of a spectator. A third monkey crouches on the ground. Beneath the title:

*Now 's the Time for Mirth & Glee,—Sing & Laugh & Dance with me.*7 $\frac{1}{4}$  × 9 $\frac{1}{4}$  in.**8775 MELTING MOMENTS.** 162

[? I. Cruikshank del.]

*Published 3<sup>d</sup> Oct<sup>r</sup> 1795. by Laurie & Whittle, 53 Fleet Street, London.*

Engraving (coloured impression). A fat and apoplectic citizen toils up a grassy slope heavily burdened with a little girl and a bag of bottles. He holds his hat in one hand, a stick terminating in a stag's head in the other. The child holds up a toy and clutches her father's neckcloth. His pretty young wife walks clinging to her husband's arm and holding his wig, but looks languishingly towards a fashionably dressed man (l.) who holds behind his back a letter addressed *Noodle*. A little boy clutches her petticoats. In the background (r.) is a path across fields, dotted with pedestrians, leading to London, St. Paul's being conspicuous. Beneath the design are twelve lines of verse:

No more to Primrose Hill she'll go  
 But dash away to Brighton ho  
 Now mount the Airy Pheaton  
 And quit old Noodle, for S<sup>r</sup> John

For the Sunday outing of the 'cit' (traditionally a cuckold) cf. No. 8405, &c.

'Caricatures', ii. 140.

**8776 EFFECTS OF TRAGEDY.** 163

[? I. Cruikshank del.]

*Publish'd 12 Nov 1795, by Laurie & Whittle Fleet Street London.*

Engraving. A theatre seen diagonally from the pit, with the stage on the r., two side boxes forming a background. On the stage a man in quasi-classical dress holds a dripping dagger, a woman lies at his feet; through an open door the prompter is seen. The audience is much disturbed: in the foreground a stout citizen holds a smelling-bottle to the nose of his (apparently) fainting young wife; she takes a note from a young man on the bench behind her. Behind stands a bearded Jew. In the stage-box two seated figures resemble the King and Queen, a man standing behind resembles Pitt. Cf. No. 9098.

6½ × 8¾ in.

**8777 RAISING EVIL SPIRITS.** 164

[? I. Cruikshank del.]

*Publish'd 20<sup>th</sup> Nov. 1795 by Laurie & Whittle. 53 Fleet Street London.*

Engraving. A wizard, much caricatured, is seated (r.) at a table, his l. hand pointing at a book of cabalistic signs, and resting on the tail of a serpent which coils round his arm. In his r. hand is a wand pointing to a swarm of grotesque demons shooting up among flames from a circular hole in the floor. Two terrified spectators, a woman clutching a man, stand within a small circle on the l., round the outside of which a serpent is darting. A crocodile is suspended over the wizard; an owl sits on his head, a cat beside him miaows; a skull advances across the floor supported on tiny elongated limbs.

6¾ × 9½ in.

**8778 SNAP DRAGON.** 165

[? I. Cruikshank del.]

*Publish'd Dec 12<sup>th</sup> 1795. by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street London.*

Engraving. Six country people surround a flaming bowl on a small round table. A man jocosely holds a terrified cat over the bowl to force it to pull out a raisin. A man wearing a shirt or surplice stands with both arms held up, from one hand dangles a (?) burnt rag. A mastiff (r.) snarls at the cat.

6½ × 9½ in.

## POLITICAL SATIRES

**8779** THE PRESENTATION—OR—THE WISE MEN'S OFFERING.

*J<sup>s</sup> G<sup>y</sup> d. et fecit.*

*Pub<sup>d</sup> Jan<sup>y</sup> 9<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Engraving (coloured and uncoloured impressions). A stout and florid woman holds up on her two large hands the baby princess, face downwards. The infant holds out her arms towards the Prince of Wales, who advances tipsily through a doorway (r.), and touches her hand. He is dishevelled, with unlatched shoes and ungartered stockings; his garter, inscribed *honi soit*, dangles round his r. leg. He is followed by M. A. Taylor, on the extreme r., who carries on his head a wicker cradle ornamented with the Prince's feathers.

Behind the infant are Fox and Sheridan, stooping obsequiously to kiss her posteriors; Fox clutches her long robe which reaches to the floor. In the background rows of guests are freely sketched, drinking (?) caudle from two-handled cups. The two on the extreme l. and in the front row resemble Sandwich and Erskine (to whom a man (not dressed as a servant) hands a tray of steaming cups).

The Princess Charlotte was born on 7 Jan. See also Nos. 8781, 8785.

The title of this print is said to have caused proceedings against Gillray in the Ecclesiastical Court. Grego, p. 25.

Grego, *Gillray*, p. 199. Wright and Evans, No. 142. Reprinted, *G.W.G.*, 1830.

$8\frac{7}{8} \times 13\frac{1}{4}$  in.

**8780** A THINKING CLUB!!

[? Woodward del.]

*Pub<sup>d</sup> Jan<sup>y</sup> 25 1796 by S W Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street NB Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Six elderly citizens sit round a table lit by two candles. All are muzzled, with straps fixed tightly over their mouths. One raises his clenched fist, as if speaking. On the wall are two large placards: *Question to be thought on this Evening How long may we be permitted to Think?* Above the chairman (l.): *Rules to be observ'd | by | The Thinking Club | Chair to be taken at eight | To prevent any Member from | Letting his tongue run | Constitutional Muzzles | are sold at the door | That mum be the Order of the day | The President to signify the | subject to be thought on in | writing in a conspicuous Part of the room.*

A satire on the Treason and Sedition Bills, see No. 8687, &c. Farington notes, 24 Jan. 1796: 'Mr Pitt was also informed of a Society having been established by the Jacobins, since the Sedition Bills passed, where the members . . . sit with a kind of muzzle over their mouths, and converse only by signs and writing. Pitt laughed at the ridiculous description.' *Farington Diary*, i. 137. Cf. Axon, *Annals of Manchester*, p. 122, and No. 8693, &c. The German print, *Der Denker-Club*, c. 1820, is based upon this

<sup>1</sup> The 9 appears to have been etched over a 10.



print; it is reversed and has two additional figures. (Reproduction, Fuchs, p. 242.)

$8\frac{3}{4} \times 13\frac{1}{8}$  in.

### 8781 THE BIRTH OF A PRINCESS!!

[Woodward delin.]

Pub<sup>d</sup> Jan<sup>y</sup> 29 1796 by S W Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street Folios of Caracatures Lent out for the Evening. Prints and Drawings lent out on the Plan of a Circulating Library.]<sup>1</sup>

Engraving (coloured impression). Ten single figures arranged in two rows, their words etched above their heads. An artisan wearing an apron waves his hat, saying: *Huzza! Huzza! No Popery!—rare news for Old England.* A thin and dour old woman says: *Nine Months—wanting one day!!* A buxom and jovial woman, standing full-face, says, *I should like to be Wet Nurse.* A dissenting preacher with lank hair says, *I will make a sarmon on the occasion,—and extort all the willage!!* The tattered and dishevelled inmate of a debtor's prison, holding a frothing tankard, says: *I will drink to a speedy Goal delivery.* A slim and foppish man, *chapeau-bras*, and dressed in the height of the fashion, but holding a band-box, says: *When she grows up I hope she will not persecute us man Milliners I wish I had the providing the child bed linnen!!* A plainly dressed and oafish-looking man says: *How glad our Nan will be when she hears of it. she allways doated upon blood royal.* A stout and elderly parson says: *Go thou home, and do likewise that is a very good text!* A little girl holding a doll says: *How I should like to see the Baby!* An obese and self-important citizen says: *I must go and acquaint the Corporation immediately.*

See No. 8779, &c. 'No Popery' is an allusion to Mrs. Fitzherbert. Perhaps one of a set, see No. 8541, &c.

$12 \times 18$  in.

'Caricatures', viii. 31.

### 8782 A HACKNEY MEETING.

ƒs G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>

Pub<sup>d</sup> Feb<sup>y</sup> 1<sup>st</sup> 1796 by H. Humphrey New Bond Street

Engraving (coloured impression). The two members for Middlesex simultaneously address a meeting of freeholders from a hustings against a building (The Mermaid, at Hackney) which forms a background. Both lean forward in profile to the r. Byng (l.), thin and elegant, gesticulates with clenched fist, r. arm above his head. He frowns, while Mainwaring (r.) grimaces insinuatingly, his hands held out deprecatingly. From Byng's pocket issues a paper: *Treatise on the use of Cocoa.* On the extreme l., behind Byng, stands Fox, holding Byng's hat. The other men on the platform, all wearing hats, are freely sketched. On the wooden barrier of the hustings are two bills, the lower part of which is concealed by the heads of the spectators, which reach across the lower edge of the design: *Mermaid Hackney Meeting of the Freeholders for obtaining a Repeal of the odious, detestable, obnoxious, unconstitutional oppressive treasonable . . . and Address to his Majesty by the Freeholders.*

A meeting, called by the sheriffs, was held on 21 Nov. to petition against the Treason and Sedition Bills, see No. 8687, &c. Mainwaring,

<sup>1</sup> Plate cropped; title, &c., from A. de R., v. 146.

the Ministerial member, was ill received; Byng was acclaimed. The meeting agreed on a petition to the throne and an address of congratulation to the King on his escape (see No. 8681). *Hist. of Two Acts . . .*, 1796, pp. 340-6; *Lond. Chron.*, 23 Nov. 1795. Cf. No. 9240. Byng was nicknamed 'Coco', cf. No. 9240.

Grego, *Gillray*, pp. 199-200. Wright and Evans, No. 143. Reprinted, *G.W.G.*, 1830. Copy, Grego, *Hist. of Parliamentary Elections*, 1892, p. 299.

$13\frac{1}{16} \times 9\frac{3}{8}$  in.

**8783** THE GENERÆ OF PATRIOTISM,—OR—THE BLOOMSBURY FARMER, PLANTING BEDFORDSHIRE WHEAT.

*J<sup>s</sup> G<sup>y</sup> des<sup>n</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 3<sup>d</sup> 1796.* by *H. Humphrey New Bond Street*

Aquatint (coloured impression). The Duke of Bedford, a stalwart, handsome and smiling farmer, strides (l. to r.) across a newly ploughed field, scattering guineas from a pouch slung to his shoulder; on his back is a large sack inscribed £. As he sows the tips of bonnets-rouges and daggers sprout up; behind him (l.) they progressively emerge more completely, and appear as little Jacobins, a raised dagger in each hand, crowding in close ranks towards the horizon, where they hail (or are smitten by) thunderbolts which dart from clouds in the upper l. corner of the design and explode on reaching the ground. The soil is prepared by Fox, Sheridan, and Lauderdale: Fox's smiling face is the centre of a sun which issues from clouds and shines on Bedford. A bull (John Bull) is harnessed to a plough which is guided by Sheridan wearing a bonnet-rouge. Lauderdale (bare-headed) raises a whip to flog the weary bull.

Bedford was an ardent supporter of Fox, see No. 8684, and a friend of Lauderdale; for his lavish expenditure for party purposes cf. No. 8786. He was a great agriculturist, an original member of the Board of Agriculture (1793). Cf. No. 8648.

Grego, *Gillray*, p. 200. Wright and Evans, No. 147. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{8} \times 13\frac{1}{2}$  in.

**8784** [ENVY.]

[11 Feb. 1796]<sup>1</sup>

Engraving (coloured impression). A serpent with a human head, having satyr's ears, rises on its tail which issues from an inverted earl's coronet. The body is coiled in a horizontal figure of eight, the head is in profile to the r., glaring fiercely, words issuing from the mouth in a blast: *let the Minority go to the Bell*. No title, above the design:

*All human Virtue to its latest breath  
Finds Envy never conquered but by death*

Perhaps a satire on the Earl of Abingdon, eccentric and reputed foolish, who opposed the Treason and Sedition Bills, see No. 8687, &c. There is some resemblance to Abingdon, none to the leading Opposition peers. No debate in the Lords is reported in the *Parl. Hist.* between 2 Dec. 1795 and 4 Mar. 1796. Cf. No. 8520.

$9 \times 7\frac{1}{2}$  in.

<sup>1</sup> So dated by Miss Banks; presumably the date of purchase.

## 8785 GRANDPAPPA IN HIS GLORY!!!

[I. Cruikshank.]

*London Pub Feb<sup>y</sup> 13 1796 by S W Fores N 50 Piccadilly. Folios of Caracatures Lent out for the Evening*

Engraving. George III sits in a simply furnished room facing the fire, holding the baby Princess on his knee, and feeding her with a spoon whose contents flow down the front of her robe. He watches her with affectionate intentness. Over his l. arm hangs a coral and bells; on his head is a night-cap. Beside him (l.) is a small round table on which is a small pot of pap. The fire is indicated only by a corner of the fender (r.), by a rail of towels, and by a cat crouching towards it. See No. 8779, &c.

11¼ × 8½ in.

## 8786 "PITY THE SORROWS OF A POOR OLD MAN".

*Vide, Scene in Bloomsbury Square**f<sup>s</sup> G<sup>y</sup> d: et f**Pub<sup>d</sup> Feb<sup>y</sup> 25<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Engraving (coloured impression). Burke (l.) as a shambling beggar, holds out his hat towards the Duke of Bedford who looks between the folding gates of Bedford House, holding one side to keep them almost closed. Their words float upwards from their mouths: Burke says: "*Pity the Sorrows of a poor old Man, add a trifle to what has been bestowed by Ministry to stop my Complaints:—O give me opportunity of recanting once more!—Ah! remember me in your Golden Dreams!—great Leviathan of liberty, let me but play & frolick in the Ocean of your royal Bounty, & I will be for ever your Creature;—my Hands,—Brains,—my Soul & Body,—the very Pen through which I have spouted a torrent of Gall against my original Friends, and cover'd you all over with the Spray, every thing of me, & about me, shall be yours—dispende but a little of your Golden store to a desolate Old Man*". Bedford says: "*Hark'ee, old double Face,—its no use use [sic] for you to stand jawing there, if you gull other people, you won't bother us out a single Shilling, with all your canting-rant,—no, no, it wo'nt do, old Humbug!—let them bribe you, who are afraid of you, or want your help,—your Gossip wont do here:—*

Burke wears the red and blue of the Windsor uniform, his dress is tattered, one foot protrudes through his shoe. In his r. hand is a sheaf of broadsides: *Last Dying Speech of Old Honesty the Jesuit* [cf. No. 6026, &c.]. On his back is a sack inscribed *£4000 p<sup>r</sup> Annum* indicating his two pensions. From his back protrudes a book inscribed *Reflections upon Political Apostacy*. The design is framed by the stone gateway of Bedford House, each side surmounted by a sphinx (cf. No. 8639).

A satire on Burke's *Letter to a Noble Lord*, published Feb. 1796, see No. 8788, &c., on his former position as the pen and brains of the Whigs, and on his supposed apostasy, a favourite theme of Gillray, see No. 7865 (1791), &c. For his pensions see No. 8654, &c. For Bedford's wealth cf. No. 8783.

Grego, *Gillray*, p. 200. Wright and Evans, No. 144. Reprinted, *G.W.G.*, 1830. Reproduced, Magnus, *Edmund Burke*, 1939, p. 273.

13 × 9½ in.

**8787** DEMOCRATIC LEVELLING;—ALLIANCE A LA FRANÇOISE;—OR—THE UNION OF THE CORONET & CLYSTER-PIPE.

[Gillray.]

*Pub<sup>d</sup> March 4<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Engraving (coloured impression). Fox and Sheridan officiate at the wedding of Lady Lucy Stanhope and an apothecary who is made up of medical implements. The bride is a pretty girl wearing a feathered hat from which a transparent veil falls over her face. Stanhope (l.), without breeches, and wearing a bonnet-rouge, stooping in profile to the r., pushes her towards the bridegroom who is placing a ring on her finger; from his coat-pocket protrudes a three-masted vessel flying a tricolour flag (see No. 8640). The bridegroom, Taylor, is also a sansculotte; his posteriors are formed of a syringe, his body is a mortar, from which issues a pestle supporting a bonnet-rouge. His arm is made of two medicine-phials.

Fox stands full-face behind the altar balustrade holding open Paine's *Rights of Man* (see No. 7867, &c.). He wears surplice and bands. Sheridan stands (r.) in profile to the l., reading from *Thekwal's Lectures* (cf. No. 8685), he wears a lay coat with bands; both wear bonnets-rouges. On the wall which forms a background, and immediately above Fox, is a large picture, *Shrine of Equality*: three men wearing bonnets-rouges officiate at a guillotine; the blade is about to fall on a man wearing a ducal coronet; other peers stand (r.) waiting their turn. On the ground by the guillotine lie coronets which have just been chopped off.

Lady Lucy Stanhope married Mr. Taylor, a surgeon of Sevenoaks, on 26 Apr. 1796; 'Citizen' Stanhope (cf. No. 8448, &c.) treated the match as a misalliance. Stanhope and Gooch, *Life of Charles, third Earl Stanhope*, pp. 238-9 (reproduction).

Grego, *Gillray*, p. 201. Wright and Evans, No. 146. Reprinted, G.W.G., 1830.

11 $\frac{5}{8}$  × 9 $\frac{1}{4}$  in.

**8788** THE MODERN LEVIATHAN!!

[I. Cruikshank.]

*London Pub: March 8 1796 by S W Fores N 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Burke (l.), pen in hand, sits on an uprooted oak-tree, leaning against his son's tomb. He looks angrily towards a large dolphin-like creature with the handsome cropped head of the Duke of Bedford, which swims in water inscribed *Ocean of Royal Bounty*, and spouts cascades to l. and r. which reach Burke. These streams are inscribed *Cromwellism*, *Envy* (three times), *Leveling*, *Orleanism*, *Revolutions*, *Egalité*, *Democracy*. Under his neck are two (?) bladders, inscribed *Pillage of Monasteries Churches & Religious Houses* and *Confiscation of Estates Buckingham*.

Burke holds an open book: *My Feeble efforts for my country's good*. Above his head: *Ah Wretch! Why attack a Defenceless old Man? whose seclusion from all Public concerns & whose Irreparable loss of an only & beloved Child should have sheltered his Declining Head from the Malicious Attacks of a Monster wallowing in Luxury & Wealth Oh Orleans Oh Bedford!!!* The tomb (on the extreme l.) is inscribed: *Sacred to the Memory of an Only*

*Son whose Manly Virtues & well informed Mind was the only Enjoyment the Parent knew in his Declining Years but Alass—The Loss of a Finished Man is not easily Supplied.* Beneath the title: *The Leviathan among all the creatures of the Crown.—He tumbles about his unwieldy bulk; he plays and frolics in the ocean of the Royal bounty. Huge as he is and whilst “he lies floating many a rood”, he is still a creature, His ribs his fins, whalebone, his blubber the very spirales through which he spouts a torrent of brine against his origin, and covers me all over with the spray—every thing of him, and about him is [f]rom the Throne.—Is it for him to question the dispensation of the Royal Favor?*

*Vide Burke's Letter to a noble Lord Page 37–38*

Lengthy quotations from Burke's 'long promised' *Letter to a Noble Lord* appeared in the *London Chronicle* for 23 and 25 Feb. The print illustrates, besides the passage quoted, that in which he compares himself to an old oak torn up by the roots, owing to the death of his son. The attack on Burke's pension, see No. 8654, was made by Lauderdale, 1 Dec. 1795, in a motion for copies of grants made from 1791. The ensuing debate was described by Woodfall as 'one of the most disorderly conversations I ever heard in a House of Parliament'. (He had reported Irish debates.) Burke was defended by Auckland and Bedford's speech is not reported. *Parliamentary Register*, xlv. 118–19; *Auckland Corr.* iii. 325–6. See Nos. 8786, 8792, 8795, 8825, 8826, 9168, 9240, 9345.  
9½ × 14½ in.

## 8789–8791

Three etchings after drawings by an officer on the Duke of York's staff in Flanders, illustrations to *Narrative of the War by an Officer of the Guards*. Published Mar. 1796. (Advertisement, *London Chronicle*, 19 Mar.)

### 8789 FAVOURITE AMUSEMENT AT HEAD QUARTERS.

Engraving. Pl. to *Narrative . . .*, i. 88. Staff officers are seated smoking and drinking, the Duke of York at the head of the table (r.) smokes a long pipe, three glasses before him. The officer on the Duke's l. is assailed by a pellet, while the man next him puffs smoke at his head. Over the carved lintel of the door (l.) is a coat of arms. On the wall (r.) are maps: *Map of Germany* and *The Seat of War*.

The text explains that it was a favourite amusement at head-quarters (Aug. 1793, near Dunkirk) to throw pellets of bread, &c., at Col. Robert Johnstone, D.Q.M.G., whose good nature was proverbial. Hewgill and Clinton would then puff smoke at him. (William Henry Clinton, Lt. and Capt. 1st Foot Guards; Edwin Hewgill, Coldstream (promoted Capt. and Lt.-Col. 22 Jan. 1794). *Army List* (annotated), 1794.) Johnstone was of great service to the brigade of Guards in Holland owing to his knowledge of Dutch, having served the Dutch Republic in the Scotch brigade. On succeeding to the command of the 1st batt. of the 3rd Guards he resigned his office on the staff, and died shortly afterwards. *Narrative*, i. 88, 101 n. Cf. No. 8327, &c.

3⅞ × 6½ in.

B.M.L. 993. a. 22.

### 8790 A COUNCIL OF WAR INTERRUPTED.

Engraving. Pl. from *Narrative of the War*, i. 101. Officers (r.), at a table measuring distances on a *Plan of the Low Countries*, turn round in surprise

at a procession of officers (l.) carrying on their shoulders a slim officer who appears about to hurl himself forward on to the table. The officers interrupted are three seated (two with stars) and three standing.

The text explains that a number of the A.D.C.s and officers on the Duke of York's staff voted the D.Q.M.G. (Johnstone, see No. 8789) to have been of great service to the army, and to be chaired. They carried him through a long suite of rooms at the Abbaye St. Martin, Tournai (1793), and entered one where they found the Duke, Coburg, Mack, Prince Hohenlohe, and others in a council of war; in their dismay they let Johnstone fall on the table. Cf. No. 8327, &c.

$3\frac{7}{16} \times 6\frac{1}{8}$  in.

**8791 HOW TO THROW AN ARMY INTO CONFUSION.**

*Pub<sup>d</sup> by Cadell & Davies, Strand.*

Engraving. Pl. to *Narrative of the War*, ii. 36. Cavalry are struggling in confusion, deep in bog or water, immediately outside the gate of a walled and fortified town (r.). The sky is covered with dark clouds.

The text explains that the British army in Flanders, in May 1794, was forced to make a five-mile detour and leave the paved road for a mire because the gates of Valenciennes were closed against them; a thunderstorm added to the confusion. The Austrians never allowed foreign troops to pass through their fortified towns, and treated their own troops as foreigners when co-operating with their English allies. *Narrative*, ii. 35-6 n. Cf. No. 8327, &c.

$3\frac{7}{16} \times 6\frac{1}{8}$  in.

B.M.L. 993. a. 23.

**8792 A WILL O' THE WISP OR JOHN BULL IN A BOG!**

*I C [Cruikshank.]*

*London Pub: March 28 1796 by S W Fores N 50 Piccadilly Folios of Caricatures lent out for the Evening*

Engraving (coloured impression). Pitt (l.) as a will o' the wisp, naked, and poised on a cloud, holds out a dark lantern to a terrified John Bull. Pitt holds up in his r. hand the end of a swirling drapery which blows about him, his hair blows over his face. The rays of his lantern are: *New Proposals; L'Eclair; PEACE; French Gentleman just arrived from the continent; armistice*. Small attendant sprites float above his head and assist in frightening John Bull: Burke, naked but wearing a Jesuit's biretta (cf. No. 6026), holds a bag inscribed *4000* and a dark lantern whose beam is inscribed *Services done the Public*. A naked woman excretes a blast inscribed *Plans*; she triumphantly holds up, in each hand, a money-bag inscribed *2000 Ann* and *2000* (she is perhaps intended for Mrs. Burke). A demon with an ass's head holds a lantern whose beam is: *for extended services 20,000*. Another beam is inscribed *Pensions*.

John Bull, a fat citizen wearing a cocked hat, struggles to step from the *Slough of Despond* or *Quagmire of War*. He holds out his hands towards Pitt's lantern, screaming, *This is a terrible boggy Ground I have got into—but I shall certainly catch it at last it can't be far off now*.

A desire for peace was foreshadowed in the King's speech of 29 Oct. 1795 (derided as insincere by the Opposition) and again on 8 Dec. in a message to Parliament. A scheme by Pitt for a general pacification was in progress in Jan. 1796; on 15 Feb. Parliament was informed of the negotiations (*Parl. Hist.* xxxii. 725). The overture (believed insincere by

the French) was made through the British Minister in Switzerland to the French Ambassador on 8 May (cf. No. 8825). Its failure was announced in a Ministerial note of 10 Apr. when the documents were published. *Ann. Reg.*, 1796, pp. 209\*-211\*; *Camb. Hist. of Br. Foreign Policy*, i. 260-5; E. D. Adams, *Influence of Grenville on Pitt's Foreign Policy*, 1904, pp. 36 ff.; Guyot, *Le Directoire et la paix de l'Europe*, 1912, pp. 145-56. For the uncertainty as to Pitt's intentions and the prospects of peace, see Fox, *Memorials and Corr.* iii. 127-30 (24 Dec. 1795, 18 Feb. 1796), and cf. No. 8813. For Pitt's unpopularity cf. No. 8664. For the later peace overtures see No. 8829, &c. Previously, the Opposition had made repeated motions for peace, see No. 8644, &c. For general war-weariness cf. No. 8328, &c. For Burke's pension see No. 8654, &c.  
8½ × 12¾ in.

### 8793 PHILANTHROPIC CONSOLATIONS, AFTER THE LOSS OF THE SLAVE-BILL.

[Gillray.]

Pub<sup>d</sup> April 4<sup>th</sup> 1796.

Engraving. Wilberforce and Bishop Horsley revel indecorously with two negresses. Wilberforce and a fat negress face each other sitting cross-legged on the bolsters at opposite ends of a settee; both smoke cheroots. The negress wears a large straw hat over her turban, her breasts are uncovered. On the ground by Wilberforce is a torn pamphlet: *Tryal of . . . & . . . [names illegible] convicted of Perjury in the case of Capt<sup>n</sup> Kimber*. On the r. the fat bishop embraces a negress who is poised on his knee, holding up a wine-glass. Behind him and on the extreme r. is a table on which are books: *Rochesters Jest*s, *Charity covereth a Multitude of Sins* (open), *Humanity a Masque*, *Mathematick*, *Ghost of Clarence*, and a paper: *Defence of Orthodoxy, better late than never*. Both women wear loose patterned dresses. A little grinning black boy (l.) brings in a tray of filled glasses. The room is well furnished with a patterned carpet. On the wall are four pictures and a candle-sconce. Above the door appears the lower part of a picture of a man seated on the ground: *Capt<sup>n</sup> Kimber in the Cells of Newgate*. Above Wilberforce's head is a picture, *Inkle & Yarico*: Inkle discovers Yarico, a negress, reclining under a palm tree in a mountainous landscape. (For Colman's opera, 1787, cf. No. 7260.) Above Horsley's head is a picture of a stage-coach driving r. to l.; a fat bishop (almost recognizable) looks out of the window to inspect the legs of an outside passenger which dangle from the roof. On the extreme r. is a picture of *Westminster Abbey*.

Wilberforce's Bill for the Abolition of the Slave Trade was defeated on 15 Mar. by 74 to 70. *Parl. Hist.* xxxii. 901; Coupland, *Wilberforce*, 1923, pp. 224-5. Clarence had been one of the most vehement opponents of Abolition in the Lords. *Ibid.*, pp. 174-5, 216; cf. also No. 7260. For the trial of Kimber for the murder of a negress see No. 8637, &c. Horsley, Bishop of Rochester and Dean of Westminster, spoke forcibly against the Slave Trade. He was a distinguished mathematician and published many scientific and theological works. He attacked the unorthodox doctrines of Priestley and opposed the repeal of the Test and Corporation Acts (1790). *Abbey, The English Church and its Bishops*, 1887, pp. 263-9; *D.N.B.* Cf. No. 8703.  
9¾ × 14 in.

**8793** <sup>A</sup> An earlier state without title or imprint. There is less shading and the dresses and the cover of the sofa are not patterned. The book on the floor is absent and the inscriptions on the papers and books on the table are different. In place of 'Defence of Orthodoxy' is *Circular Letter, to the Clergy of St David's in Wales—Beware how you dare to talk of science during Elections* [words erased]—*terial Influence at your Peril*. The page facing *Rochesters Jest*s is blank. The next volume is *Essay on* [words erased] | — . . *ford Edition*. The inscription 'Ghost of Clarence' is absent. The picture of the coach is less explicitly drawn, but has the title: *Love at first Sight—or—The Charms of a Cook—Maids Legs—*

There appears to be some attempt to confuse Horsley with the Hon. William Stuart, Bishop of St. David's, who, however, took no part in the debate.

### 8794 THE DOG TAX.

X [Gillray.]

*Pub<sup>a</sup> April 12<sup>th</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). Two dogs with human faces hang from a gibbet inscribed *not Paid for*; two others stand beneath, looking up at them with complacent triumph, these are *To be Paid for*. The gibbet is formed of two uprights with a cross-bar. The pendent dogs who face each other in profile with expressions of despair are Sheridan (l.) and Fox (r.); their necks are linked by a chain. Fox has a fox's brush (as in No. 8796). He urinates upon Dundas who is immediately beneath him, facing Pitt. Dundas is a fat mongrel, Pitt a lean greyhound (as in No. 8797).

The dog tax was proposed by Dent on 5 Apr. and accepted with alterations by Pitt, for 'the dogs of the opulent'. See *Parl. Hist.* xxxii. 994-1006. It was operative from 6 July. See Nos. 8796, 8797, 8802, 8803, 8840, 9017, 9195.

Grego, *Gillray*, pp. 201-2. Wright and Evans, No. 145. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 649.  $11\frac{3}{4} \times 9\frac{1}{8}$  in.

### 8795 THE QUARRELL ABOUT PENSIONS AMICABLY SETTLED

[I. Cruikshank.]

*London Pub: April 13 1796 by S W Fores N 50 Piccadilly Folios of Carecatures Lent out for the Evening*

Engraving (coloured and uncoloured impressions). Burke and the Duke of Bedford sit on opposite sides of a small round table. Fox, full-face, sits between them, his arms resting on the table, fingers interlaced, and thumbs together. He looks down oracularly, saying, *Take the Advice of a common friend—the less said about the matter the better!* Burke's back is towards Fox, he looks angrily over his l. shoulder at Bedford, who watches Fox intently. Burke and Fox wear wigs and are not dressed in the latest fashion, as is Bedford, with cropped hair, swathed neckcloth projecting in front of his chin, and tight pantaloons reaching almost to his ankles.

For the quarrel see No. 8788, &c. Fox's attitude is in keeping with his conduct on Burke's death; for his own quarrel with Burke see No. 7854, &c.  $8\frac{5}{8} \times 13\frac{3}{8}$  in.



## 8796 EFFECTS OF THE DOG TAX

[I. Cruikshank.]

*London Pub April 19 1796 by S W Fores No 50 Piccadilly.*

Engraving (coloured impression). Ministerial dogs, their collars inscribed *GR*, stand under a gibbet from which dangle three dogs wearing bonnets-rouges (these have been coloured blue and buff). All have human faces. The dogs on the gibbet, whose cross-piece is inscribed *Tria juncta in uno*, are Sheridan (l.), Fox (with a fox's brush as in No. 8794), and Stanhope (r.) whose back is to the other two. Above is the inscription *Not worth the tax*.

Below the others is the inscription *Good dogs paid for*. On the extreme l. is Pitt, his profile grossly caricatured, who is chained to the [T]reasury kennel, from which he is looking. Portland looks up at the victims, next is Loughborough wearing his Chancellor's wig, and Burke who looks defiant. Facing him is Grenville and on the extreme r. is Dundas, his fore-paws on the post of the gibbet looking up. Beside the gibbet is a large thistle. Beneath the title:

*Budgets & Loans so thick we see  
And Taxes press so hard Sir  
That Poor John Bull can't pay the Fee  
For Dogs his only Guard  
And tho' near empty Johnny's purse  
Yet cruel 'tis to say sir  
For R——l [Royal] Dogs which are his curse  
Poor Johnny's made to pay Sir*

See No. 8794, &amp;c.

12 × 9½ in.

## 8797 JOHN BULL &amp; HIS DOG FAITHFUL;—

[Gillray.]

*Pub<sup>d</sup> April 20<sup>th</sup> 1796 by H. Humphrey New Bond Street.*

Engraving (coloured impression). John Bull, blind, maimed, and ragged, walks (r. to l.) near a chasm, the edge of which stretches across the foreground of the design. His wooden r. arm terminates in a hook to which is attached a cord from the collar of a lean greyhound with the head of Pitt (as in No. 8794). Pitt drags him forward and slightly towards the gulf; in his mouth is a large bare bone, his collar is inscribed *Licenc'd to Lead*. In John Bull's l. hand is a staff, on his back a burden inscribed *Loans*. He has a wooden leg, which a dog with the head of Sheridan and a collar inscribed *Licenc'd to Bite* is biting savagely. Behind and on the extreme r. is a dog with the head of Grey, and a collar inscribed *Grey Hound*; he bites John Bull's coat. Fox, a mastiff with a fox's brush, stands behind Pitt, glaring fiercely, on his collar is *Licenc'd to Bark*. Behind is grass and a tree (l.) and in the distance the roofs and spires of London, showing St. Paul's. After the title: "*Among the Faithless, Faithful Only found*".

A satire (double-edged like many others by Gillray) on the dangers and burdens of the times in a form occasioned by the dog tax, see No. 8794, &c.

Grego, *Gillray*, p. 202. Wright and Evans, No. 148. Reprinted, *G.W.G.*, 1830.

9¼ × 14¾ in.

**8798 THE WINE DUTY,—OR—THE TRIUMPH OF BACCHUS & SILENUS; WITH JOHN BULLS REMONSTRANCE**J. G<sup>y</sup> d. et f.Pub<sup>d</sup> April 20<sup>th</sup> 1796. by H Humphrey New Bond Street

Engraving (coloured impression). A tun of *Wine* lies on solid trestles inscribed *Treasury Bench*. From its huge bung-hole emerges the naked body of Pitt, as Bacchus, crowned with vine branches. He leans back tipsily, a brimming glass in each hand. Behind him stands Dundas as Silenus, fat, and partly draped in tartan; his r. hand grasps Pitt's shoulder, in his l. he holds up a brimming glass. He also is crowned with vine branches. Bunches of grapes hang down from a vine above their heads and are indicated as a background to the cask whose trestles are on a dais covered with a fringed carpet. Opposite the tun stands John Bull in profile to the l., looking up at Pitt, hat in hand; in his l. hand is a lank purse, under his arm three empty bottles. He is a yokel, with lank hair and hydrocephalic head, wearing a smock and wrinkled gaiters. He says: *Pray M<sup>r</sup> Bacchus have a bit of consideration for old John;—you know as how I've emptied my Purse already for you—& its waundedly hard to raise the price of a drop of Comfort, now that one's got no Money left for to pay for it!!!* Pitt says: *Twenty Pounds a T-Tun, ad-additional Duty i-i-if you d-d-don't like it at that, why t-t-t-then Dad & I will keep it all for o-o-our own Drinking, so here g-g-goes old Bu-Bu-Bull & Mouth!!!—*

An additional duty of £20 a tun (6d. a bottle) was announced in Pitt's budget speech, 18 Apr. 1796, and was opposed (by Sheridan, 5 May) as equivalent to prohibition. *Parl. Register*, vol. 60, pp. 449, 450, 599–602, 653–5. See also Nos. 8799, 8803, 9017, 9391. For Pitt and Dundas as topers see No. 8651, &c.

Grego, *Gillray*, pp. 202–3. Wright and Evans, No. 149. Reprinted, *G.W.G.*, 1830.

12¾ × 9¼ in.

**8799 THE TRIUMPH OF BACCHUS OR A CONSULTATION ON THE ADDITIONAL WINE DUTY!!!**

I C [Cruikshank.]

London Pub: April 26 1796 by S W Fores N<sup>o</sup> 50 Piccadilly Folios of Caracatures Lent out for the Evening

Engraving (coloured impression). Pitt as Bacchus bestrides a large wine-cask, his feet resting on the trestles. He is very thin (with a gouty leg), much caricatured, and has ass's ears; his head is garlanded with a vine-branch, and is turned in profile to the l. In his r. hand he holds out a glass of wine, in his l. a long pipe whose ashes fall on the head of Dundas (r.) seated on an upturned tub and leaning against a large cask. On the l. the Duchess of Gordon (cf. No. 7282) leans against a butt of *Gordon's Entire* supported on trestles, on which she rests a knee. The Duchess holds the tap of the barrel whose contents pour into a tub and overflow it. The tap of Pitt's cask is ornamented by a crown, the wine gushes out and overflows a large glass which stands beneath it. The Duchess and Dundas are tipsily drinking to Pitt. Both spill the contents of their glasses, on hers is a ducal coronet. She wears a dress which leaves her breast bare and defines her ample contours; across her shoulder is a tartan plaid. Dundas wears a Scots bonnet and a tartan plaid. He and Pitt have coats of the

Windsor uniform (blue with red facings). A scroll from the mouths of the Duchess and Dundas joins above their heads, inscribed: *Oh what a God is Justice Midas*; she sings: *oh the Tremendous Justice Midas*; he sings: *Who dare oppose wise Justice Midas*. (Chorus from O'Hara's burletta *Midas* (1764). Midas is the stupid, arrogant, and corrupt justice who is changed by Apollo into an ass. Cf. Nos. 7393, 7498.)

For the wine duty see No. 8798, &c. For Pitt and Dundas as toppers see No. 8651, &c.

10½ × 14½ in.

### 8800 HINT TO MODERN SCULPTORS, AS AN ORNAMENT TO A FUTURE SQUARE.

*Engrav'd by T<sup>s</sup> A<sup>s</sup> [Gillray.] X*

*Pub<sup>d</sup> May 3<sup>d</sup> 1796—by H. Humphrey New Bond Street*

Engraving (coloured impression). The Prince of Wales, on horseback, figures as a life-like equestrian statue (of the future George IV) mounted on a pedestal of three rectangular blocks, diminishing in size. On the middle block: *PATER URBIUM subscribi Statuis.* *Juve.* The Prince, in regimentals, very fat, sits in profile to the l., holding a drawn sabre. He holds the l. curb rein, the snaffle lying on the animal's neck. The toe of his spurred boot is in the stirrup. He wears a feathered cocked hat, a star on his breast and on his hat, a broad sash round his ample waist. A large holster hangs from the saddle beneath which is a leopard-skin with a *GR* and crown on each corner. The horse's near foreleg and off hind leg are raised. Beneath the design:

“—— “*I saw him with his Beaver on*

“*His Cuisses on his Thighs gallantly arm'ed*

“*Rise from the ground like feather'd Mercury*

“*And vaulted with such ease into his seat*

“*As if an Angel dropt down from the Clouds,*

“*To turn & wind a fiery Pegasus*

“*And witch the world with noble Horsemanship—K<sup>s</sup> Henry 4<sup>th</sup>*

Probably inspired by the Prince (cf. Farington, *Diary*, i. 156, 27 July 1796), in 'his new Light Horse uniform, which is very handsome and theatrical' but 'displayed an amount of bulk which probably entertained all beholders' (at the departure of the Duke of York for Holland, 1793). Quoted, Fitzgerald, *Life of George IV*, i. 270. The print is said to have been copied for a French inn signboard as 'the sign of an English light-horseman'. *Description, G.W.G.*, p. 118.

Grego, *Gillray*, p. 211 (small copy). Wright and Evans, No. 435. Reprinted, *G.W.G.*, 1830. Reproduced, *Angelo's Pic Nic*, 1905, p. 23. 13½ × 9½ in.

### 8801 GENERAL FAST

*I C [Cruikshank f.] G M W [Woodward del.] I C*

*London Published May 4<sup>th</sup> 1796 by S W Fores N<sup>o</sup> 50 Piccadilly.*

*Folios of Caracatures Lent*

Engraving (coloured impression). A grotesque general in uniform with a huge head and a small body, which dwindles from shoulders to waist, stands full-face, r. hand resting on a cane, l. on his hip. He wears a wide cocked hat, lank hair and spectacles, and his dress is old-fashioned, with

high-quartered shoes. His eyebrows are raised and his mouth pulled down in a melancholy and burlesque grimace. Beneath the title:

*Of all the great Generals Europe can boast  
In her annals of war—in times present and past  
None so handy each season to call to his Post  
As that Meagre old General—General Fast*

Probably a satire on the general fasts, enjoined by proclamation, when the success of British arms was prayed for, see No. 8428, &c., as well as on the dearth which was general in Europe and Britain, see No. 8665, &c. 10×7½ in.

A companion plate to No. 8801 is *General Complaint*, pub. Fores, 5 May 1796. The general, his features twisted in exasperation, holds an empty purse in one hand, the *London Gazette* with a long list of bankruptcies in the other. Cf. No. 8328, &c. Beneath the title:

*Dont tell me of Generals, rais'd from mere boys  
Though believe me I mean not their Laurel to Taint  
But the General I'm sure that will make the most noise  
If the War still goes on will be General Complaint!*

Reproduced, Everitt, p. 11. Attributed to Rowlandson by Grego (i. 328). (A. de R. v. 68.)

## 8802 DOG TAX GATHERERS IN SEARCH OF PUPPIES.

*Woodward Delin<sup>t</sup>* [I. Cruikshank f.]

*Pub<sup>d</sup> May 6<sup>th</sup> 1796 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville St. Folios of Caricatures lent out for the Evening.*

Engraving (coloured impression). Six groups arranged in two rows, the words etched above the head of the speaker. [1] Two tax-gatherers stand together (l.), one pointing to a man walking in profile to the r., fashionably dressed except that he does not wear a sparrow-tail coat. One says, pointing, *Stand aside Neighbour—there's a Puppy, I'm sure*. The other answers: *Dont be too rash—He has got never a Tail!* [2] A tax-collector walks off to the l. holding a dog under his arm and followed by its irate and elderly owner, who raises her crutched stick to smite, saying: *Return my Property you Villain, or I'll knock you down*. He says: *By virtue of my office, in cases of nonpayment, I have a right to retain this Animal as Private Property. I fancy I can dispose of him for about fifteen shillings*. [3] A kneeling tax-collector, holding a bludgeon and an official paper, pulls out a terrified man from under the petticoats of a distressed lady, seated in a chair (r.). He says: *I am sure Madam you have got a Puppy concealed somewhere—I saw him enter the premises—O you are there are you? Creep out Sir if you please*. [4] A tax-gatherer, spectacles on nose, and open book in hand, stoops towards a spitting cat standing on the knee of its mistress, a lean old maid with a small parrot perched on the back of her chair. She says: *I hope Sir the Tax. don't extend to my Poor Tabby*. He answers: *Bless me how near sighted I am—I declare I thought it was a Lapdog*. [5] A stout man, knife in hand, drags by the cravat a man fashionably dressed in dark clothes; he says to his colleague (r.): *I am sure I am right now I caught him in Fops Alley at the Opera House*. The other, who holds across his shoulder a number of dead dogs, answers: *Take care what you are about John or you will get us both into some confounded Scrape—That is a Parson*. [6] A yokel in a smock eggs on a bulldog who springs

at a collector (r.). He says: *At Him again Towser—we'll teach you to come a Dog Tax gathering.* The terrified collector says: *What the deuce are you about you have made me spill all my Japan Ink.*

For the dog tax see No. 8794, &c. Probably one of a set of prints, see No. 8541, &c.

11½ × 17½ in.

### 8803 GIVE A DOG AN ILL NAME THEY'LL HANG HIM.

I C [Cruikshank.]

*London Pub May 10 1796 by S W Fores N 50 Piccadilly Folios of Careatures Lent out for the Evening*

Engraving (coloured impression). Fox and Sheridan kneel on a rope attached to the neck of a mangy dog with the head of Pitt. The rope, inscribed *Vox Popula* [sic], runs over a pulley attached to a gibbet, from which Pitt is suspended. The upright of the gibbet is *National support*, the horizontal *Excise Office*, and a cross-beam forming a triangle with the other two is *Cross Post*. Pitt's head is much caricatured, his body is almost bare and his tail hairless; to each hind leg is tied a bottle, one: *Sherry*, labelled *additional Duty*, the other: *Port*, labelled *New Duty*.

On the ground (l.) a dog with the head of Dundas, a tartan across his shoulders and a kettle inscribed *not my Dog* tied to his tail, runs off in the direction of a signpost pointing *To Edinburgh*. Sheridan (l.), who is well dressed, says, *A good way to save the Duty*. Fox wears a waistcoat with a tattered shirt and breeches, but has a neatly powdered wig. He says: *I suppose he catch'd the Mange from the Dun Dog.*

One of many indications of Pitt's unpopularity, cf. No. 8664, &c. For the dog tax see No. 8794, &c.; for the wine duty, No. 8798, &c. 'Cross post' appears to be an allusion to the increased rate of postage imposed in the budget of 1796, which was combined with a new regulation of by-and cross-roads. *Parl. Hist.* xxxii. 1261.

14¼ × 9¾ in.

### 8804 THE HUSTINGS.

X [Gillray.]

*Pub<sup>d</sup> May 21<sup>st</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). Fox addresses a proletarian mob from some point apparently under the portico of St. Paul's, Covent Garden. He stands behind a railing, and bends forward, hat in hand, clasping to his breast the *Pewter-Pot Bill*, saying, *Ever guardian of your most sacred rights, I have opposed the Pewter-Pot-Bill!!!* The crowd look up at him, cheering and shouting *a Mug, a Mug*. They wear blue and buff favours. In the foreground are H.L. figures of a little chimney-sweep with the name *C. Fox Westminster* on the front of his cap (by the Act of 1788 these boys had to wear their master's name on their cap), and of a pot-boy, with a string of pewter pots slung to his shoulder; he holds up a foaming pot towards Fox inscribed *Jack Slang—Tree of Liberty Petty France*. The same inscription is indicated on his pots. Beneath the title: *Vox populi,—*  
*"We'll have a Mug!—a Mug!—a Mug!—*

*Mayor of Garret*

A quotation from Foote's comedy (1763).

Fox, as a demagogue addressing a Westminster mob, foreshadows the

general election (cf. No. 8805). He spoke on 20 Apr. in favour of the 'Bill for preventing the purloining of pewter pots', by which publicans were prohibited from sending out their beer by pot-boys, calling it 'of great public utility'. *Lond. Chron.*, 21 Apr. 1796. For the Tree of Liberty cf. No. 9214.

Grego, *Gillray*, p. 203. Wright and Evans, No. 151. Reprinted, *G.W.G.*, 1830. A small copy, Grego, *Hist. of Parliamentary Elections*, 1892, p. 301.  $10\frac{9}{16} \times 8\frac{3}{8}$  in. With border,  $11\frac{1}{2} \times 9\frac{13}{16}$  in.

**8805** THE DISSOLUTION; OR—THE ALCHEMIST PRODUCING AN ÆTHERIAL REPRESENTATION

*J's G<sup>y</sup> des et fec'*

*Pub<sup>d</sup> May 21<sup>st</sup> 1796 by H Humphrey New Bond Street.*

Engraving (coloured impression). Pitt as an alchemist, but dressed as usual, sits in his laboratory blowing a furnace with bellows formed of a royal crown. The furnace heats a large glass retort in which the House of Commons is being dissolved: the galleries are collapsing, the Speaker's chair is breaking, he and the clerks are asleep, the broken mace drops from the table, the books fly into the air and ascend with documents, &c., into the curving neck of the retort: *Coke, Acts, Statutes, Rights of Parliament, Magna Charta, Bill of Rights*, a cap of *Libertas*, the scales of Justice are flying upwards. The Ministerial members applaud; the Opposition are dismayed. Sheridan and Fox, though tiny, are conspicuous on the front bench. A stream of vapour issues from the mouth of the retort containing tiny grovelling figures of abject members who fill both sides of another House of Commons above and behind the alchemist's head, and prostrate themselves before a miniature Pitt, who sits on a throne which replaces the Speaker's chair, and is inscribed *Perpetual Dictator*. He sits arrogantly, holding a sceptre; his legs are those of a bird of prey (cf. No. 7478), one foot is planted on *Mag[na] C[harta]* and *Acts of Parl[iament]*. His throne is surmounted by his crest, a stork holding an anchor, with the addition of a crown on the bird's head. A smaller retort on the extreme l., inscribed *Aqua Regia*, adds its vapour to that produced by Pitt. (*Aqua Regia*, used punningly, with a double meaning, is a mixture of nitric and hydrochloric acids which converts metals, even gold, into chlorides.)

Pitt (the Alchemist) and the figures he is evoking, as well as the ministerialists in the dissolving House, wear the blue coat with red facings of the Windsor uniform. He sits in profile to the r. on the model of a high rectangular building, 'a bastille', having a row of windows on the top story only; it is a *Model of the new Barracks*. From his pocket hangs a paper: *Receipe—Antidotus Republica*. On the r. of the circular furnace is a coal-scuttle, inscribed *Treasury Cole* (cf. No. 6213), and overflowing with guineas. On the other side is a pestle and mortar in which is Britannia's shield, about to be broken up.

From the roof hang emblems of nefarious wizardry: a crocodile, a headman's axe, a scorpion, a bull's head, a locust (cf. No. 8669), an asp issuing from an egg, a bat. On the wall are three rows of large jars, some with inscriptions: *Ointment of Caterpillars* (beside Pitt's head, cf. No. 8676), *[Univer]sal Panacea, Oil of Influence, Extract of British Blood, Spirit of Sal: Machiavel*.

A satire on the dissolution of Parliament announced on 19 May: by Treasury gold and Crown influence the House will be transformed into

one completely subservient to Pitt, cf. No. 8980. The building of barracks, which was regularly opposed after the Revolution as leading to military despotism, became necessary during the war, but was carried out rapidly and without parliamentary sanction or adequate Treasury control. This was denounced in the Commons as unconstitutional on 8 Apr. 1796. *Parl. Hist.* xxxii. 929 ff. See Fortescue, *Hist. of the British Army*, iv. 903-7. For the election see No. 8813, &c.

Grego, *Gillray*, p. 203. Wright and Evans, No. 150. Reprinted, *G.W.G.*, 1830. Reproduced, Grego, *Hist. of Parliamentary Elections*, p. 300.  $13\frac{1}{4} \times 9\frac{3}{4}$  in.

**8806 THE JERSEY SMUGGLER DETECTED;—OR—GOOD CAUSE FOR SEPERATION** [scored through and replaced by] **DISCONTENT.**

[Gillray.]

*Pub<sup>d</sup> May 24<sup>th</sup> 1796 by H Humphrey New Bond St*

Engraving (coloured impression). The Princess of Wales (l.), candle in hand, approaches the bed of the Prince, who wakes up, raising his hands in dismay. Lady Jersey (here, an attractive woman, cf. No. 8811) is asleep, her head on the Prince's shoulder, her arms round his neck. The distressed Princess wears a coronet and triple ostrich plume, her r. arm is flung back. Behind her (l.) is an open door through which is seen the baby princess in a cradle ornamented with the Prince's feathers, with which his bed is also decorated. On the twisting draperies of the bed is the star of the Garter. Above the Princess's head hangs a *Map of the Road back to Brunswick*.

The separation of the Prince and Princess and the part taken by Lady Jersey was well known and a subject of intense public interest: 'every one pities and execrates the different parties'. *Lond. Chron.*, 30 May 1796. The Princess received an ovation at the Opera on 28 and 31 May, Lady Jersey (still a lady of the Bedchamber to the Princess) was in actual danger from the mob. Leeds, *Political Memoranda*, ed. O. Browning, 1884, pp. 221 ff.; C. Abbot, *Diary*, 1861, i. 44, 52, 59, 61; *Corr. of Lord Granville Leveson Gower*, 1916, i. 121-4. See Nos. 8807, 8809, 8810, 8811, 8816, 8818, 8824, 8982. For the beginning and end of the liaison cf. Nos. 8485, 8983.

Grego, *Gillray*, p. 208. Reprinted, *G.W.G.*, 1830.  $9\frac{1}{2} \times 13\frac{3}{4}$  in.

**8807 THE GRAND-SIGNIOR RETIRING.**

*f<sup>s</sup> G<sup>y</sup> d. et f*

*Pub<sup>d</sup> May 25<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Engraving (coloured and uncoloured<sup>1</sup> impressions). The Prince of Wales, very fat and pompous, in night-cap, dressing-gown, and slippers, walks in profile along a corridor leading from his own door (r.), above which are his coronet and feathers, towards that of Lady Jersey, which is wide open and reveals its occupant holding apart the bed-curtains with a gap-toothed grin. Lord Jersey, dwarfish, shambling, and elderly, dressed in night-cap and night-shirt (on which is a  $\text{f}$  with a coronet), stands by the door, holding a candle and pointing to the bed; he raises his night-cap deferentially to the Prince, who says, with contemptuous arrogance, *va-t-en* (see

<sup>1</sup> In 'Caricatures', iv. 78.

No. 8809). The Prince walks on a fringed strip of carpet. On the open door behind Lord Jersey is *A [torn] Map of the Road into the Harbour of Jer[sey]*; the islands of *Guernsey, Alderney, Sark and [Je]rsey* are depicted, with a route leading to Jersey (cf. No. 8810).

See No. 8806, &c. For Jersey's acquiescence, and his subjection to his wife, see *Diaries of Sylvester Douglas*, ed. F. Bickley, 1928, i. 99.

Grego, *Gillray*, p. 208. Reprinted, *G.W.G.*, 1830.  
9 × 12 $\frac{3}{8}$  in.

### 8808 JOHNNY IN A FLATTING MILL.

[? West.]

*Pub May 25 1796 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner of Sackville Street Folios of Caracatures lent for the Evening*

Engraving (coloured impression). Dundas (r.) turns the handle of a machine in which two cylinders revolve in contact. Pitt (l.) drags out by the wrists the flattened and elongated body of John Bull from between the cylinders where his ankles are still confined. The upper cylinder is marked *LOAN LOAN*; the lower, *SUBSIDY TAX*. Pitt says: *He'll come out a great deal further yet turn the LOAN STONE again he is not half FLAT enough!!* John Bull turns his eyes despairingly towards Pitt. Both his tormentors have discarded their coats; Dundas wears a plaid over his shirt.

A loan of £18,000,000 was part of the Budget for 1796 (introduced 7 Dec. 1795); its terms were attacked in a report presented on 9 Feb. 1796 and debated on 26 Feb. *Parl. Hist.* xxxii. 763-830. Another loan of £18,000,000 had been raised in Feb. 1795 when the period of greatest difficulty in obtaining loans began. Newmarch, *On the Loans raised by Mr. Pitt, 1793-1801*, 1855, pp. 12-14. The subsidy to Austria was strongly opposed. For the burden of subsidies see No. 8821, &c. A variation on the hopper in which John Bull is ground down, cf. No. 8654, &c. 7 $\frac{5}{16}$  × 17 in.

### 8809 SKETCHES FROM NATURE.!!!

*I C Del.* [Cruikshank.]

*London Pub May 28 1796 by S W Fores 50 Piccadilly Folios of Caricatures Lent out for the Evening*

Engraving (coloured and uncoloured impressions). A design in four compartments. Beneath the title: *The very Stones look up to see, Such very Gorgeous Harlotry, Shameing an Honest Nation.*

[1] THE SULTAN RETIRING

The Prince of Wales in flowered dressing-gown and night-cap stands arrogantly with folded arms, saying *Va-ten* [sic], as in No. 8807, to the dwarfish Lord Jersey (r.), who stands deferentially before him, holding a candle, and raising his hand to his forehead with a senile grin. The Prince stands at the foot of Lady Jersey's bed (l.), where she lies expectantly. It is decorated with two earl's coronets, but under it is a chamber-pot ornamented with the Prince's feathers. On the wall (r.) is a picture of a turbaned and arrogant Turk, standing among the ladies of his harem, who are seated around him. Probably imitated from No. 8807.

Reproduced, Fuchs und Kind, *Die Weiberherrschaft*, i. 153.  
8 × 6 $\frac{1}{8}$  in.



## [2] FASHIONABLE PASTIME

Lady Jersey sits on a settee, holding her arms above her head, two fingers in each hand extended to simulate horns. Before her is Lord Jersey, bending under the weight of the Prince, who sits on his shoulders; he supports himself by resting his hands on his wife's lap. The Prince, very fat and complacent in his Light Horse uniform (see No. 8800), wearing a helmet, with slippers and ungartered stockings, holds Jersey by the head, his fingers extended like Lady Jersey's (as in Nos. 8811, 8816), and putting a hand over Jersey's eyes and mouth. Lady Jersey wears a loose high-waisted dress, with uncovered breast, and flowing hair. Both say: *Buck-Buck how many Horns do I hold up*. Jersey answers *one you say & two there is Buck Buck*. A cat (l.) slinks off to the l. On the wall behind the Prince (r.) is a picture of *Sir R<sup>d</sup> Worsley*, a free copy of No. 6109, the r. portion being cut off by the margin of the design.

Reproduced, Fuchs und Kind, *Die Weiberherrschaft*, i. 153.  
8×6 in.

## [3] THE DISCOVERY

The Princess (r.) draws aside the fringed curtains of a bed in which lie the Prince (awake and dismayed) and Lady Jersey (asleep). She looks aside, weeping. Above her head are the words *Give me [sic] all you can & let me Dream the Res [sic]*.<sup>1</sup> Behind her head is a H.L. portrait of the *Duke of Brunswick*, his head turned towards his daughter but hidden by the Prince's helmet, which hangs from the frame.

8½×6½ in.

## [4] CONFIDENCE BETRAYED

The Prince is seated full-face, with a distraught expression, his l. hand on his forehead, his r. hovers above a pistol which lies on a table beside him. Lady Jersey stands on his l., holding an open letter addressed *The D— of B—c*. She puts her forefinger to her nose, saying, *Here would have been a rare Kettle of Fish to have served up to a German Prince*. Through an open window (or perhaps in a picture) behind the Prince a landscape is indicated with forked lightning.

The newspapers published accounts of the fate of the letter sent by the Princess to her father, but returned by the messenger, Dr. Randolph (who was prevented from travelling), to Lady Jersey and shown by her to the Prince. *Lond. Chron.*, 30 May 1796. This was the subject of two satires (1796) by T. J. Mathias; *Epistle in verse to the Rev. Dr. Randolph . . .*, 1796; *Equestrian Epistle in verse to the Earl of Jersey . . .* The correspondence between Randolph and Lord and Lady Jersey was published. See Huish, *Memoirs of George IV*, 1830, i. 383–7; H. E. Lloyd, *George IV*, 1830, 198–211, and Nos. 8982–3. Thurlow agreed with Leeds (1 June 1796) that 'the Prince's strange conduct could alone be imputed to madness, and expressed himself as much struck by the good sense and discretion which the Princess had manifested under so cruel a tryal'. Leeds, *Political Memoranda*, ed. O. Browning, 1884, p. 223. The people greeted her (31 May) 'with a transport of affectionate respect'. C. Abbot, *Diary*, i. 59. See No. 8806, &c.

8½×6 in. Whole design, 16½×12½ in.

<sup>1</sup> From Pope's *Heloise to Abelard*, often reprinted in the eighteenth century (cf. No. 9283).

**8810 FUTURE PROSPECTS OR SYMPTOMS OF LOVE IN HIGH LIFE.**

*Pub<sup>d</sup> May 31 1796 by S W Fores N<sup>o</sup> 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). The Prince of Wales (r.), rising from his chair, kicks over a tea-table, the crockery sliding to the ground, and lying broken on the floor. The Princess sits on a settee on the opposite side of the table, her infant in her arms. She is comely, and melancholy, with downcast eyes, and plainly dressed except for the three feathers in her hair. Behind the Prince (r.), Lord Jersey, with horns on his head, opens a door, pointing behind him to Lady Jersey, who lies on a sofa in an indecorous attitude. He says: *My Wife is waiting for you in the next room.*

The Prince grasps a document in each hand; the inscription on one has been erased, on the other (l.) it is *Thoughts on Despotism*. From his coat-pocket issues *A Map of Jersey* (cf. No. 8807), under his feet are papers: *Joe the Dustman, The History of Kings, Marriage a La Mode, The Tender Husband a Farce*. He says: *Marriage has no restraints on me! no Legal tie can bind the will—tis free & shall be so* — The Princess says: *Obey, Alas the Task's Seviere how can the Female Mind with pleasure yield when every look's a Frown!!! Alas poor Babe!!!*

On the wall is a picture of the King and Queen on horseback, with a signpost pointing to Windsor, apparently copied from *The Constant Couple*, No. 6918, except that the Queen is in back view, her head turned to the King. On the frame: *The little Wants, dislikes, preferences, antipathies, fancies, whims, & even impertinence of Women must be officiously attended to, flattered & if possible guessed at, and anticipated by a well bred Man.*

See No. 8806, &c. A complete separation between the Prince and Princess took place on the birth of the Princess (see No. 8779). The Prince's words suggest a parody of his letter of 30 Apr., saying, 'Our inclinations are not in our power.' (Quoted, Fitzgerald, *Life of George IV*, 1881, p. 308.)

$9\frac{7}{8} \times 14\frac{13}{16}$  in.

**8811 FASHIONABLE-JOCKEYSHIP.**

*J<sup>s</sup> G<sup>y</sup> ad vivam del<sup>t</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> June 1<sup>st</sup> 1796 by H. Humphrey New Bond Street—*

Engraving (coloured impression). A scene in Lady Jersey's bedroom. Lady Jersey as an old hag (cf. No. 8806) lies in a magnificent bed. Lord Jersey, carrying the Prince of Wales on his back, supports himself by resting his hands on the foot of the bed. The Prince, very fat in his famous Light Horse uniform (see No. 8800), wearing helmet, gloves, and spurred boots, and the Garter ribbon, holds Jersey's scraggy queue in the manner of a rein; he holds up two fingers, saying (as in Nos. 8809, 8816), *Buck! Buck!—how many Horns do I hold up?* Jersey, who is very thin, leers towards the Prince out of the corners of his eyes, saying, *E'en as many as you please!* Both are in profile to the r.; the Prince's eyes are hidden by the brim of his helmet as in No. 8816. The Princess's coronet, with its triple plume, is conspicuous on a circular close-stool (l.) which is decorated with a large *J* and earl's coronet. On the wall above it, in an ornate oval frame, is a picture of Cupid piping to an old sow who dances on her hind-

legs. The fringed pelmet of the bed is decorated with earl's coronets from which spring horns. See No. 8806, &c.

Grego, *Gillray*, p. 208. Reprinted, *G.W.G.*, 1830.  
13 $\frac{1}{8}$  × 9 $\frac{5}{8}$  in.

### 8812 BILLY PLAYING JOHNNY A DIRTY TRICK—

*Tho<sup>s</sup> Humphrey del<sup>t</sup> & fec<sup>t</sup> [Gillray.] first Plate June 1<sup>st</sup> 1796.*  
*Pub<sup>d</sup> June 1<sup>st</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). Pitt sits in profile to the r. against the trunk of an aged and quasi-derelict tree inscribed *Royal-Oak*, his feet resting on a branch. He is eating a small crown held in his r. hand, and is excreting upon the head of a sleeping boy seated on the ground leaning against the tree. The boy, 'Johnny', holds a horn-book inscribed *John | Bull | A.B.C. | D.E.F.*

One of several satires in which Pitt encroaches on the power of the crown, cf. No. 8480. As in Nos. 8816, 8817, Gillray adopts a juvenile technique which does not conceal his own manner. Cf. No. 8430, &c.  
8 $\frac{9}{16}$  × 5 $\frac{9}{16}$  in.

### 8813 THE NEW MERCURY DEDICATED TO THE FREE & INDEPENDENT ELECTORS OF WESTMINSTER.

[I. Cruikshank.]

*London Pub June 1<sup>st</sup> 1796 by S W Fores N<sup>o</sup> 50 Piccadilly Folios of Caricatures Lent out for the Evening*

Engraving (coloured and uncoloured impressions). Two Westminster electors sit face to face in a curiously shaped open car, or 'Mercury', to each end of which a horse is attached by a band across the chest. The horses have the heads of Sir Alan Gardner (l.) and Fox (r.), each is lashed by a postilion, and each attempts to gallop, making the car stationary. The car has a curved and symmetrical body, rising behind each passenger in a point, its contour resembling a crescent with the horns pointing upwards. On the l. and in profile to the r. sits a fat and elderly parson, his hands clasped on his chest. On the l. panel of the car is a crown. On the r. sits a plainly dressed man with his arms folded; on the r. panel of the car is the cap and staff of Liberty. Two roads diverge behind the car at r. angles to that on which the horses are struggling, but take a curve which shows that they will eventually meet. A double signpost immediately behind the car points along them: (l.) *To Peace*, (r.) *To Prosperity*. The parson says: *Aye Aye I can see the Road our Members promised to take us*. The other says: *This is rare Travelling but methinks it jolt cursedly*. Horne Tooke standing behind the signpost looks down on the coach; he says, taking a pinch of snuff: *A Match for the Kings Plate I suppose*.

The postilion riding Gardner is Pitt, his breeches inscribed *Treasury Influence*, his whip is headed by a crown, and (in the coloured impression) he wears the Windsor uniform. A signpost by the horse's head points to *Despotism*, and is surmounted by a Union Jack. The other postilion wears a tricolour cap and jacket and slashes his horse. The r. signpost points to *Revolutionism* and flies a tricolour flag. After the title: *Pull Devil Pull Baker*.

At the general election of 1796 the agreement made in 1790 to divide

Westminster between the Ministry and the Opposition, each party supporting one candidate only, still held good. Hood was raised to the English peerage and was succeeded by Admiral Sir Alan Gardner. As in 1790 (see Nos. 7638, 7652, &c.) Horne Tooke intervened but did not, as before, attack Fox for his 'coalition' with the ministerial candidate (cf. No. 9270). Polling continued from 27 May to 13 June. While Pitt rides to 'Despotism', Fox is represented as dominated by the extremists of the radical clubs; cf. his letter to Lord Holland (1796), *Memorials and Correspondence of C. J. Fox*, 1854, iii. 135-6, and No. 8814. Press cuttings relating to the election are in B.M. Add. MSS. 27,837, ff. 49-72. See also Stephens, *Life of Horne Tooke*, ii. 164-229. For the election see Nos. 8814, 8815, 8817, 9508. Cf. No. 8805. For the desire for peace cf. No. 8792.  $9\frac{5}{8} \times 16\frac{7}{8}$  in.

**8814** S. ALAN. GARDINER. *Covent Garden.* [c. June 1796]  
[Rowlandson.]

Engraving. Sir Alan Gardner (l.) in naval uniform, bends forward to cut off, with a sickle inscribed *Loyalty*, the head of Fox, which is planted in the ground like some monstrous vegetable, the hair terminating in leaves. One of these Gardner holds, saying, *My Life and Services are ever devoted to my King & Country*. Fox says: *I was always a Staunch Friend to the Crops and Sans Culottes but this damn'd Crop is quite unexpected*. Gardner stands on *Constitutional Ground*. Behind him stands Britannia, towering above him, and holding a laurel wreath over his head; she says: *Go on, Britain approves and will protect you!* On her spear is the cap of Liberty. More 'venemous' democrats are being drawn towards flames by the Devil (r.), a figure like that of No. 6283. He puts his trident-like rake in the neck of Horne Tooke, who has a reptilian body with a barbed tail and feline claws, saying, *Long look'd for come at last Welcome thou Staunch Friend and faithful Servant, enter thou onto the Hot-bed prepared for thee*. Tooke, his head in profile to the r., says, *Now will no prospering Virtue gall my jaundiced Eye—nor people foster'd by a below'd Sovereign and defended by the Wisdom of his Counsellors.—To Anarchy & Confusion I will blow my Horne, and wallow in every thing that 's damnable*. The Devil clutches in the talons of his r. foot the head of Thelwall, who says, *This will not Tell well*. His l. foot tramples the neck of Hardy, who says, *I was Fool Hardy*. In the background is a man-of-war, *Queen*, her flag inscribed *June 1<sup>st</sup>*. Below the title: *Weeds carefully eradicated, & Venemous Reptiles destroy'd | by Royal Patent | God save the King*.

For the Westminster election see No. 8813, &c. Gardner commanded the *Queen* at the battle of the First of June, the losses on his ship being exceptionally severe, and was made a baronet for his services. Thomas Hardy, Tooke, and Thelwall had been tried for high treason in 1794. Cf. No. 8502.

Grego, *Rowlandson*, i. 327.  
 $7\frac{3}{4} \times 12\frac{3}{4}$  in.

**8815** [THE WESTMINSTER ELECTION, 1796.]  
*Etch'd by M. N. Bate from a Drawing by R. Dighton.*

Engraving. A design in outline crowded with figures almost all fully characterized and probably portraits. The foreground is filled with Westminster electors of note, interspersed with street sellers. Behind, and about

on a level with the hats of the crowd, is the floor of the hustings, a timber structure backed by St. Paul's church; it recedes diagonally from the spectator (r. to l.). It is divided into seven sections by six posts on which are boards with the names of the Westminster parishes. The two boards on the extreme l. are without inscriptions and evidently belong to the two small parishes of St. Mary-le-Strand and St. Clement Danes. Next is *S<sup>t</sup> Martin's*; above the board is the state of the poll: *Hon C J Fox 4625 | S<sup>r</sup> A Gardner 4496 | H Tooke Es 2560*. To the l. of this post Gardner, in naval uniform, wearing his hat, addresses the crowd with folded arms. The other two candidates stand hat in hand: Horne Tooke on the l., Fox standing with his l. arm round the next post, that of *S<sup>t</sup> Pauls & S<sup>t</sup> Martins Le Grand*. On the r., on the hustings, are many persons, among whom a man wearing spectacles resembles 'Liberty' Hall, the secretary of the Whig Club. The last post (r.) has the board of *S<sup>t</sup> Anns*. At the end (r.) a man wearing a cocked hat leans against the wall, he has some resemblance to Captain Morris. A sailor has climbed up the hustings, and looks down, grinning.

The crowd in the Piazza is many ranks deep; it chiefly consists of well-dressed men, especially on the r. On the l. the crowd recedes in perspective to the house next the church, the piazza and street being densely packed. Carriages and horses are visible above the heads of the people. A rider follows a high gig on which is a coronet. Two coaches pass (r. to l.), both with coronets on the hammer-cloth, and containing attractive women wearing feathers. In the foreground on the extreme l. is a stand for spectators, a high timber structure roughly put together (one was blown down on 30 May, *Lond. Chron.*, 1 June). Its occupants look down at the hustings opposite; a ragged boy has climbed up to a projecting beam.

Below, and on the extreme l., a fashionably dressed and very ugly woman walks arm in arm with a man away from the hustings; she is the only woman in the crowd, street-sellers excepted. A dwarfish grinning boy holds out a sheaf of papers: *Horne Tooke Esr Speech*. Behind him a man threatens with his fists a rough man riding an ass with paniers; the crowd is otherwise orderly, though a constable (perhaps Townsend) near the r. of the hustings holds up his staff. A handsome man in riding-dress (l.) is a conspicuous figure. Next is a ragged man with a sheaf of walking-sticks and a basket of broadsides and ribbons. The only persons wearing favours are two women: one, in the centre foreground, holds out a sheaf of *The Sp[ee]ches of Hon C Fox S<sup>r</sup> Alan Gardner Horne Tooke Esq*, her favour is *Fox for Ever*. The other, old and ugly, offers papers to a very fat man wearing a cocked hat, her large favour is *Horne Tooke for ever*.

A prominent figure (r.), very corpulent, in profile to the l., wearing spectacles, resembles the Marquis of Buckingham (cf. No. 8641). A stout man in top-boots holds a cheque: *Drummond . . .* with the signature *J. Gregory*. Behind him stands Whitefoord in profile to the l. looking through a glass as in No. 8169. In front of the sailor is Hanger, looking to the l., his bludgeon under his arm. A head in profile to the l., wearing a cocked hat, to the r. of Hanger, resembles Grafton. In the second row the Duke of Norfolk (r.) turns his head in profile to the r. Above the crowd (r.) rise the head and shoulders of the artist, Dighton, drawing; he rests his paper on a low penthouse attached to the end of the hustings. All the men, except those few specified as wearing cocked hats, wear round hats. On the gable-end of the hustings (r.) election bills are posted.

A realistic representation of the election. The figures indicate the poll

on Saturday, 11 June 1796, so that the scene is probably the closing day, the 13th: Fox 5,160, Gardner 4,814, Horne Tooke 2,819. (These totals are falsified in No. 9508.) The orderly scene should be compared with Westminster election prints of 1780, 1784, 1788, and in later years. The candidates had agreed that election favours should not be distributed. In spite of the compromise (see No. 8813) political issues were hotly urged: Fox asked the electors to demonstrate their opposition to 'a war that beggars you' and 'bills that enslave you' (see No. 8687, &c.). Horne Tooke was more demagogic, and his speeches appear to have been still more popular. Gardner, who said, 'I am not accustomed to speak in public, nor am I master of that eloquence which the other candidates possess', was much gayed by Tooke. Jordan's *Collection of all the addresses and Speeches . . .*, 1796. See No. 8813, &c. Cf. Dighton's water-colour of the 1788 election, vol. vi. 515.

22½ × 30½ in.

**8815 A** THE WESTMINSTER ELECTION 1796

*Engraved by H. S. Sadd from a Drawing by Robert Dighton*

A final state (coloured impression) mezzotinted by Sadd and published by him in 1839.

**8816** THE ODD TRICK.—OR—NUNKEE GAINING THE HONORS.

*Tho<sup>s</sup> Humphrey des. et fec<sup>t</sup> [Gillray.]*

*Pub<sup>d</sup> June 16<sup>th</sup> 1796. by H Humphrey New Bond Street*

Engraving (coloured impression). A game of cards at a round table in which Lord Jersey (l.) and Mrs. Fitzherbert (r.) face each other in profile. Lady Jersey sits full-face, her head turned in profile towards her husband and lover: the Prince has left his place (indicated by a stool decorated with his feathers) as Lady Jersey's partner to stand behind Lord Jersey, his hands resting on his head, forefingers raised to form horns as in Nos. 8809, 8811. Lady Jersey has taken seven tricks; her husband has laid on the table before him the ace and three court cards. All the players raise their hands in surprise. The Prince wears his Light Horse uniform (cf. No. 8800), his eyes being concealed by his helmet as in No. 8811. Lady Jersey wears three tall feathers in her hair, a locket inscribed *J* hangs from her neck. The fatness of the Prince and Mrs. Fitzherbert contrasts with the leanness of the other two. A candle-sconce is on the wall.

See No. 8806, &c. For the signature and manner see No. 8812, &c.

7¼ × 10½ in.

**8817** THE TREE OF CORRUPTION,—WITH JOHN BULL HARD AT WORK.

*Tho<sup>s</sup> Humphrey des. et fec<sup>t</sup>—aged 13 Years [Gillray.]*

*Pub<sup>d</sup> June 22<sup>nd</sup> 1796. by H. Humphrey New Bond Street—*

Engraving (coloured impression). A very fat John Bull (r.), in profile to the l., tugs hard at a rope which is round the fork of a tree, trying hard to pull it down, his l. foot planted on the trunk. In the branches are the heads of Dundas (l.) and Pitt (c.) in profile to the r., and of (?) Lough-

borough looking towards Pitt and wearing a collar inscribed *To be Killed off*. Dundas, wearing a tartan neckcloth, is plethoric, Pitt drink-blotched and smiling. Near the heads are three money-bags: *Sinecures*, *Treasury Pickings*, *Secret Service Money*, and a scroll, *Pensions*. Against the trunk (l.) lies a headsman's axe. Beneath the title: "*Yes, honest John! by your Pulling, you have Shaken it!—pull again & it will Totter, pull once more, & it will fall*"—*Vide Horne Tooke Speech* *Answer to Horne Tooke*

*"You may pluck up a Hazel & pull up a Pea,  
But there ne'er was a Man, that could pull down a Tree  
And so Honest John if you'd pluck off the Fruit,  
Leave pulling alone, lay the Ax to the Root!"*

Quoted from a speech of 4 June 1796 at the Westminster election, see No. 8813, &c., printed Stephens, *Life of Horne Tooke*, ii. 195–7. Gillray alters 'gentlemen' to 'Honest John', and makes other changes. These speeches were published as election hand-bills, see No. 8815, and appear in No. 9240. A leaflet 'To the Electors of Westminster. *We are tied to a Tree—The Tree of Corruption— . . .*' was issued 8 June 1796. (B.M.L., 1389. d. 9/2.)

The line has a studied childishness in keeping with the signature, but the hand of Gillray is not concealed; cf. No. 8812, &c. 12 × 9¼ in.

**8818** ENCHANTMENTS LATELY SEEN UPON THE MOUNTAINS OF WALES,—OR—SHON-AP-MORGAN'S RECONCILEMENT TO THE FAIRY PRINCESS.

*J<sup>s</sup> G<sup>y</sup> des: et fec<sup>t</sup>*

*Pub<sup>d</sup> June 30<sup>th</sup> 1796. by H: Humphrey New Bond Street*

Engraving (coloured impression). On a small plateau on the top of a mountain the Princess of Wales (l.) reaches up to kiss the Prince of Wales (r.), who has the body, horns, and beard of a fat goat. He kneels on one knee, his forelegs round her waist; her arms are round his neck. A star and ribbon are indicated on his body. She wears her coronet with three tall feathers, and her draperies swirl about her. In the middle distance are two rocky pinnacles; on one (l.) three men dance hand in hand: Loughborough in back view wearing his Chancellor's wig and gown, the Duke of York wearing a cocked hat and his star, and Lord Cholmondeley. From the other, Lady Jersey (with the arms and legs of a goat) staggers backwards, she has horns, and three feathers fall from her head. Lord Jersey, with the body of a goat and long horns, is about to fall. They are being hurled from the rock by thunderbolts inscribed with the words *What?—What?—What?* (the King's well-known phrase) which issue from heavy clouds, showing that it is the King who has overthrown them. Behind them is the sea with a small island flying a flag inscribed *Jersey*.

A satire on the resignation of Lady Jersey (on 25 June) and the supposed reconciliation of the Prince and Princess. It was announced in the papers that owing to the intervention of the King and the good offices of the Duke of York and Lord and Lady Cholmondeley the Prince had returned to Carlton House and dined with the Princess. *Lond. Chron.*, 30 June 1796. Cf. No. 8806, &c.

Grego, *Gillray*, pp. 208–9. Reprinted, G.W.G., 1830. Reproduced, Fuchs, p. 263. 9 × 13<sup>11</sup>/<sub>16</sub> in.

**8819** A PROOF OF THE REFIN'D FEELINGS OF AN AMIABLE CHARACTER, LATELY A CANDIDATE FOR A CERTAIN ANCIENT CITY. [? June 1796]

[Gillray.]

Engraving (coloured and uncoloured impressions). A spectacled man, wearing riding-dress with spurred top-boots, seizes a stout lady by the hair and flourishes a riding-whip, saying, *Pro bono Patriae*. A younger man (l.) puts his hand on his shoulder, saying, *I'll support you*. He is wildly cheered by an election crowd (l.), who wave their hats. The lady's feathered bonnet lies on the ground, her hair streams down her back, and she holds out her arms in terror. A group of cathedral clergy stand on the r. watching with gestures and expressions of alarm and disapproval. Behind is a square church tower (r.) with pinnacles.

The costume suggests the year 1796. In the general election polling took place in three cathedral cities—Canterbury, Norwich, and Carlisle (where a scrutiny confirmed the poll).

Grego, *Gillray*, pp. 203-4. Wright and Evans, No. 153. Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 293. 9×13½ in.

**8820** TURN-COATS AND CUT-THROATS.

*I.K.* 1796 [Kay.]

Engraving. Men are fighting with clubs on a wide upper landing and on a flight of stairs (r.) which leads to the hall below. Two doors open on to the landing, over one (r.) is inscribed *Freedom of Election*; through the other more men are seen with clubs, advancing to join the fray.

During the general election of 1796 the boroughs of Inverkeithing (including also Stirling, Dunfermline, Queensferry, and Culross) were contested by Sir John Henderson of Fordel (the ministerial candidate) and the Hon. Andrew Cochrane Johnstone. The election of a delegate for Dunfermline was of vital importance. To secure this (for Johnstone) a party of Dunfermline councillors were lodged at the inn at Kinghorn, where the Town Clerk, John Hutton, and the hostess of the chief inn, Johanna (or Luckie) Skinner, were expert in managing elections. The inn was assaulted (unsuccessfully) by a body from Dunfermline, including colliers from Fordel (supporters of Henderson). After a series of incidents, arrests, &c., Johnstone was elected (20 June), though the delegate for Dunfermline voted for Sir John because the councillors who had been successfully taken to Kinghorn were under arrest. The election was confirmed on petition (Mar. 1797). The persons depicted include Col. Erskine, the leader of the attacking party, Hutton, and Skinner, and a postilion at the foot of the stairs who did great execution with the spoke of a wheel.

'Collection', No. 212. Kay, No. cccvii. 7×6¾ in.

**8821** THE BRITISH MENAGERIE

*I C* [Cruikshank.]

*Pub<sup>d</sup> July 5<sup>th</sup> 1796 by W. S. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville St—Folios of Caracatures lent out for the Evening*

Engraving (coloured and uncoloured impressions). The interior of a menagerie; the animals represent the sovereigns of Europe and have



numbers referring to notes beneath the design. Pitt (1.) stands in profile to the l., lifting in both hands a shovel-full of guineas which he puts into the mouth of a gigantic leopard, in a cage which is raised above the level of the ground and stretches across the l. wall. Beside him is a bucket full of guineas. Behind him Mr. and Mrs. Bull stand together, a dismayed couple of sightseers. Pitt says: *You see Mr Bull how voraciously he Swallows the Guineas he is very tame I assure you notwithstanding his terrific appearance.* Mrs. Bull says: *They do bolt them rarely, to be sure the Eagles dont seem half satisfied.* A voracious double-headed eagle, a crown attached to a neck, stands on the top of the leopard's cage and stretches its necks for the guineas. They are 1 *The Austrian Leopard, a very fierce Animal originally but now remarkably tame* and 2 *The Prussian Eagle also famous for gold eating.* On a perch beside the eagle a crowned cock sits quietly; he is 3 *The Gallic Cock, formerly a great crower!—but now quietly at roost in the Menagerie.* (Monsieur (recently expelled from Italy) was in Germany, Artois was at Holyrood.)

Beneath the leopard's cage are a gigantic frog (resembling an otter) in a tub on the extreme l. and next it a hedgehog in a cage. They are 9 *A Dutch Frog (a remarkable sleeper)* and 5 *A Sardinian Hedge Hog lately imported.*

Two large cages are one above the other against the back wall, and just behind Mr. and Mrs. Bull. In the lower one a crowned bear sits apparently asleep; above, a crowned pig puts its head greedily through the bars. They are 4 *The Russian Bear—a very prudent Animal* and 10 *A Swedish Pig.* On the r. stands Dundas, in full Highland dress, with feathered bonnet, plaid, dirk, and sporran. His finger-nails are talons and he scratches his arm in accordance with a stock gibe at the Scots (cf. No. 5940). He holds a long wand surmounted by a crown and says, pointing to the r., *Walk in Ladies and Gentlemen and See the curiosities the only Complete Collection in Europe the last Beast now bringing in has long kept the World at Bay—he now is as tame as the Austrian Leopard!! Wha Walks in—Wha walks in to view the British Menagerie.* Two men, one a sailor, bring in on their shoulders a cylindrical cage in which crouches the Pope, wearing his triple crown and holding his cross. He is 11 *The Whore of Babylon who once was Master of All Europe, but now glad to find a place in this Menagerie.* In the foreground on the extreme r. are two small rats which have come from a little kennel and are nibbling a paper inscribed *Manof.* They are 6 & 7 *Condé and Brunswick Mice—very tame they have subsisted for some time on the fragments of old Manifestoes.* Behind them is 8 *A Neopolitan Bat, a bat in a cage.*

A satire on the heavy burdens due to subsidies to allies who were greedy but inert. For the loan to Austria see No. 8658, &c. England, in the spring of 1796, held back the subsidy promised to Vienna; Prussia had made peace with France in 1795; a British mission to Berlin (July–Aug. 1796) offering territorial gains in Germany or the Netherlands failed. *Camb. Hist. of Br. Foreign Policy*, i. 262, 264, 267. Russia's part had been one of calculated aloofness, though she was the nominal ally of England (Feb. 1795) and had been offered an annual subsidy of a million in exchange for 50,000 men. But in Aug. 1796 Catherine determined to send troops to the Rhine. New subsidies were offered to Vienna (as to Berlin). Guyot, *Le Directoire et la Paix de l'Europe*, 1912, pp. 100 f., 228 f. The annual subsidy to the king of Sardinia was opposed, 3 May 1796, on the ground of the probability of peace (and perhaps alliance) between France and Sardinia. *Parl. Register*,

xliv. (bound as vol. 60) 593-6. It was withheld, and peace was made on 15 May 1796. For the torpid Stadholder, a refugee living at Hampton Court, see No. 8822. For Brunswick's manifesto and defeat (1792) see No. 8125, &c. The humiliation of the Pope (threatened in 1792, see No. 8290) by Bonaparte is anticipated, see No. 8997. For French satires on these sovereigns and the gold of Pitt see Nos. 8363, 8674. For the burden of subsidies cf. Nos. 8477, 8488, 8494, 8658, 8664, 8672, 8808, 9013, 9038, 9164, 9285, 9286, 9338, 9400, 9544.  
11 $\frac{3}{8}$  × 17 in.

**8822** THE ORANGERIE;—OR—THE DUTCH CUPID REPOSING,  
AFTER THE FATIGUES OF PLANTING.—

*J<sup>s</sup> G<sup>y</sup> inv: et fec<sup>t</sup>*

*Pub<sup>d</sup> Sept<sup>r</sup> 16<sup>th</sup> 1796.* by *H. Humphrey.* *New Bond Street.*

Engraving (coloured impression). William V of Orange, a naked fat Cupid, lies on his back asleep on a low plateau of grass sprinkled with flowers. He clasps a spade in his folded hands; his shoulders rest against two large money-bags, padlocked and inscribed 24,000,000 *Ducats*. He has been planting orange-trees, and these surround him, of varying sizes, in pots and in tubs; the oranges are the heads of infants, all with his own features. Dream-figures float towards him on clouds, all women in an advanced state of pregnancy. Behind him (l.) floats a milk-woman, her yoke across her shoulders, her pail on her head. Next advances, full-face, a fat Billingsgate woman, her basket of fish on her head. These two appear to be shouting at the sleeping Cupid. From the r. approaches a housemaid carrying a mop; behind her three haymakers, holding rake or pitchfork, approach together, followed by serried ranks of country women all wearing straw hats. After the title: *Vide, The Visions in Hampton Bower.*

The Stadholder came to England as a refugee in Jan. 1795, see No. 8631. See Farington, *Diary*, i. 86-7. Lord Holland writes: 'When the Prince of Orange resided at Hampton Court, his amours with the servant-maids were supposed to be very numerous.' For his somnolence cf. No. 9065.

Grego, *Gilray*, pp. 212-13. Van Stolk, No. 5386. Muller, No. 5466. Reprinted, *G.W.G.*, 1830. Reproduced, Jensen, p. 148.  
9 $\frac{3}{8}$  × 13 $\frac{5}{8}$  in.

**8822** A A reduced version, coloured, no title, signed *J<sup>s</sup> G<sup>y</sup> d. et f<sup>t</sup>* and inscribed *Pub<sup>d</sup> by H. Humphrey.*

2 $\frac{5}{8}$  × 3 $\frac{7}{8}$  in.

**8823** THE CANEING IN CONDUIT STREET.

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 1<sup>st</sup> 1796.* by *H. Humphrey* *New Bond Street*

Engraving (coloured impression). A stout naval officer (r.) is attacked by a taller and slimmer officer (l.), who siezes him by the coat and raises his cane to strike. A civilian stands between them holding back the aggressor. The stout officer, Captain Vancouver, wears an enormous sword; a fur mantle hangs from his shoulders inscribed *This Present from the King of Owyhee to George III<sup>d</sup> forgot to be delivered.* From his coat-pocket hangs a scroll which rests on the ground, part being still rolled up: *List of those disgraced during the Voyage—put under Arrest all the Ships Crew—Put into*

*Irons, every Gentleman on Board—Broke every Man of Honor & Spirit—Promoted Spies—* His l. foot is on an open book: *Every Officer is the Guardian of his own Honor. Lord Grenvills Letter.* From the pocket of the civilian (Vancouver's brother) projects a paper: *Chas Rearcovers Letter to be publish'd after the Parties are bound to keep y<sup>e</sup> Peace.*

Vancouver's assailant, Lord Camelford, says: *Give me Satisfaction, Rascal!—draw your Sword, Coward! what you won't?—why then take that Lubber!—& that! & that! & that! & that! & that! & —* Vancouver, staggering back, with arms outstretched, shouts: *Murder!—Murder!—Watch!—Constable!—keep him off Brother!—while I run to my Lord-Chancellor for Protection! Murder! Murder! Murder.* Behind him, on the ground, lies a pile of shackles inscribed *For the Navy.* Two very juvenile sailor-boys stand together (l.) watching with delight. On Vancouver's r. is the lower part of a shop (r.) showing a door and window in which skins are suspended. Round the door are inscriptions: *The South-Sea-Fur-warehouse from China. Fine Black Otter Skins. No Contraband Goods sold here.* After the title: *Dedicated to the Flag Officers of the British Navy.*

Vancouver returned from his voyage of discovery in 1795 and devoted himself to preparing his journals for publication. This, according to the *Lond. Chron.*, 5 Oct. 1796, was the reason he gave for not accepting the challenge of Lord Camelford whom he had flogged, put in the bilboes (cf. No. 7672), and discharged to the shore during his voyage. According to the *D.N.B.* (where the date is incorrect), Vancouver expressed his willingness to fight if any flag-officer should decide that he owed Camelford satisfaction, while the caning was prevented by bystanders. Here, the intervener is Vancouver's brother, probably John, who edited the posthumously published *Voyage of Discovery . . .*, 1798. Gillray appears to identify him with the Charles Vancouver who wrote on agriculture, 1794–1813. For Camelford's eccentric and insubordinate career see *D.N.B.* The print may reflect the growing discontent due to harsh naval discipline, cf. No. 9021.

Grego, *Gillray*, pp. 213–14. Wright and Evans, No. 154. Reprinted, *G.W.G.*, 1830.  
9½ × 13½ in.

## 8824 A LESSON FOR PRINCES

I C [Cruikshank.]

*London Pub by S W Fores N<sup>o</sup> 50 Piccadilly October 12 1796.*

Engraving (coloured impression). The Prince of Wales, in plain riding-dress, very fat, sits on a horse with Lady Jersey behind him; she wears a riding-habit and a round hat with a feather. The horse stands facing a gate in a high stone wall which the Duke of Richmond, in military uniform, holds open, saying, *Tell him I am not at home*; the Prince has let his reins drop in his surprise, and says, *Sure—you dont say so!* On the gate-post is inscribed *Steel traps & Spring Guns Set in these Grounds & Fortifications* (cf. No. 6921, &c.). A signpost points (l.) *To Goodwood.* In front of the horse:

*Solid men of Brighton take care of your houses*

*Solid men of Brighton take care of your Spouses &c*

Behind the horse (r.) is the spiked gateway of another property. Through it looks a man (Barwell), saying to the Prince's companion, *Tell him I am going to set off for London.* She says: *Curse on their Prudish maxims!! we'll*

teach the rising race of Royalty to rise above such Vulgar Prejudices. A notice-board above the gate is inscribed *Any one found poaching on these premises will be prostituted* [scored through and replaced by] *prosecuted*. A signpost pointing to the gate is *To Barwell Hall*, another away from it is *To Bognor*.

It is suggested that the Prince, after the scandal of his separation from the Princess, see No. 8806, &c., was cold-shouldered by the Sussex magnates.<sup>1</sup> Barwell Hall evidently indicates Stanstead, the magnificent estate of Richard Barwell, the nabob M.P. for Winchelsea. 'Prostituted' may relate to a scandalous story told of Barwell in *The Intrigues of a Nabob* . . ., by H. F. Thompson, 1780. The liaison with Lady Jersey was coming to an end, cf. No. 8983.  
8 $\frac{5}{8}$  × 14 $\frac{5}{8}$  in.

## 8825 THOUGHTS ON A REGICIDE PEACE

ƒ S f [Sayers.]

Publ<sup>d</sup> by H Humphrey New Bond Street 14 Octo<sup>r</sup> 1796

Engraving. Burke lies back asleep, but scowling, in profile to the l., his arms folded in an arm-chair whose seat is inscribed *Otium cum Dignit[ate]*. The top of his head is on fire, and the smoke rising from it forms the base of the upper and larger part of the design. Immediately above his head:

*This royal Throne of Kings, this sceptred Isle  
This Earth of Majesty, this seat of Mars  
This fortress built by Nature for herself  
Against Infection and the hand of War  
This Nurse, this teeming Womb of royal Kings  
This England that was wont to conquer others  
Will make a shameful Conquest of itself  
Shakespeare*

The British lion stands as if supported on these lines; from his angry mouth issue the words: *I protest against Peace with a Regicide Directory Went: Fitzw*. Their background is a rectangular altar, wreathed with oak leaves which forms a centre to the upper part of the design. It supports a scroll: *Naval | Victories | East India | Conquests | &c<sup>a</sup> &c<sup>a</sup>*. Against its base is a scroll headed *Basle* and signed *Wyckham*, the intermediate (illegible) text being scored through. Above the altar flies a dove, an olive-branch in its mouth, clutching a sealed *Passport*. Behind and above the lion Britannia stands in back view, her discarded spear and shield beside her; she plays a fiddle, intent on a large music score: *A new Opera | Il Trattato | di Pace | Overture | Rule Britan[nia]* scored through and replaced by] | *Ca Ira | God save y<sup>e</sup> King* [scored through and replaced by] *The Marsellois Hymn*.

The apex of the design is an Austrian grenadier, his cap decorated with the Habsburg eagle, playing a flute with melancholy fervour: *To Arms to Arms my valiant Grenadiers*.

On the l. of the altar and facing Britannia and the lion stands a sans-culotte, standing on a large map, one foot planted on *Britain*, the other on [*Ireland*]. In his r. hand is a pike bearing the head of Louis XVI (see No. 8297, &c.), in his l. a large key labelled *Belgium* and attached by a chain to his belt, in which is a dagger; his coat-pocket is inscribed *Forced*

<sup>1</sup> This is supported by Lord Holland's remarks on the refusals to meet the Prince at dinner at Holland House. *Memoirs of the Whig Party*, ii. 148 n.

*Loan.* He says: *I will retain what I have got and treat with you on fair Terms for what you have got.* Behind him and on the extreme l. stands a creature symbolizing the Dutch Republic, linked to the sansculotte by a chain round its spinal cord. It has the head of a frog wearing a bonnet-rouge, thin, spidery arms akimbo, the ribs, &c. of a skeleton (cf. No. 8848), baggy breeches, and shrunken legs. It smokes a pipe with an expression of resigned despair. After the title: *Frontispiece to a Pamphlet which will never be* [four words scored through but conspicuously legible] *published—"He shall never accuse me of being the Author of a Peace with Regicide", vide M<sup>r</sup> Burkes Letter to a noble Lord.*

An anticipation of Burke's pamphlet (see No. 8826), published 19 and 20 Oct., which was a violent attack on Malmesbury's peace mission, see No. 8829, &c. The satire is scarcely consistent with its interpretation as a figment of Burke's over-heated brain (cf. No. 7307), though the martial ardour of the Austrian may well be intended ironically: the war-party in England (mistakenly) vaunted the Emperor's ardour for war. Stanhope, *Life of Pitt*, 1879, ii. 193. The document signed 'Wyckham' represents the peace overtures to the Directory made through Wickham, British Minister in Switzerland, and rebuffed by the French (see No. 8792). The 'passport' (dispatched 30 Sept.) is that eventually obtained from the Directory, after a previous rebuff, for a plenipotentiary. For French projects of invasion see No. 8826; the invasion of Ireland by Hoche (with a diversion against England) had been decided on, its lines were fixed at a dinner at Carnot's house on 12 July. Guyot, *Le Directoire et la Paix de l'Europe*, 1912, pp. 276-83. For the treatment of the Dutch (now Batavian) Republic see No. 8608, &c. The quotation is from the penultimate sentence of Burke's *Letter* (see No. 8788, &c.). The lion echoes Fitzwilliam, who had protested against the proposed negotiation. *Parl. Hist.* xxxii. 607-8. 14 × 10¼ in.

**8826** PROMIS'D HORRORS OF THE FRENCH INVASION,—OR  
—FORCIBLE REASONS FOR NEGOTIATING A REGICIDE  
PEACE. *Vide, The Authority of Edmund Burke.*

*J<sup>s</sup> G<sup>v</sup> d & fec<sup>t</sup>*

*Pub<sup>d</sup> Oct<sup>r</sup> 20<sup>th</sup> 1796, by H Humphrey, New Bond Street.*

Aquatint. Coloured impression. French troops march with fixed bayonets up St. James's Street, the houses receding in perspective to the gate of the Palace, which is blazing. In the foreground on the l. and r. are *White's* and *Brookes's*. The former is being raided by French troops; the Opposition is in triumphant possession of the latter. In the centre foreground a 'tree of Liberty' (see No. 9214, &c.) has been planted: a pole garlanded with flowers and surmounted by a large cap of *Libertas*. To this pole Pitt, stripped to the waist, is tied, while Fox (l.) flogs him ferociously, a birch-rod in each hand. Between Fox's feet lies a headsman's axe, blood-stained; on it stands a perky little chicken with the head of M. A. Taylor (see No. 6777). On the r. is an ox, his collar, from which a broken cord dangles, inscribed *Great Bedfordshire Ox* (the duke of Bedford); it is tossing Burke, goaded on by Thelwall, who holds its tail, and flourishes a document inscribed *Thelwals Lectures* (see No. 8685). Burke flies in the air, losing his spectacles, and dropping two pamphlets: *Letter to the Duke of Bedford*, see No. 8788, &c., and *Reflections upon a Regicide Peace*, see No. 8825.

Behind the ox, Lord Stanhope holds up a pole to which is tied, by a ribbon inscribed *Vive l'Égalité*, the beam of a pair of scales; this is balanced by the body of Grenville, suspended by his breeches, and by his head, suspended by the hair; both drip blood. Stanhope, in profile to the l., looks up with a pleased smile; Lauderdale stands facing him, raising his arm to applaud. Behind is an advancing band of British Jacobins waving bonnets-rouges.

Sheridan, with furtively triumphant smile, enters the door of Brooks's; a large porter's knot on his head and shoulders supports a sack: *Remains of the Treasury* £; under his arm is another: *Requisition from the Bank of England*. Beside the door (r.) stands a pestle and mortar inscribed *J. Hall Apothecary to the New Constitution Long Acre*; the mortar is filled with coronets.

On the balcony above the door, Lansdowne, with his enigmatic smile, is working a guillotine; his l. hand is on the windlass, in his r. he holds up (towards Erskine) Loughborough's elongated wig; the purse of the Great Seal is attached to a post of the guillotine. On the l. corner of the balcony rests a dish containing the heads of (l. to r.) Lord Sydney, Windham, and Pepper Arden, *Killed off for the Public Good*. Behind stands Erskine, leaning forward and holding up in triumph a firebrand composed of *Magna Charta*, and a *New Code of Laws*. On the r. corner of the balcony four men stand watching the guillotine with quiet satisfaction: Grafton, in profile to the l.; Norfolk, clasping his hands, and Derby. Only the hat and eyes of the fourth are visible. In the club windows behind, staring faces are indicated. The lamp beside the door is crowned with a bonnet-rouge. On the door-post a broadside, *Marsoiles[e] [sic] Hymn*, is placed above *Rule Brit[annia]* (torn). In the street outside and in the foreground (r.) is a basket containing the head of Dundas and a set of bagpipes; it is labelled *To the care of Citizen Horne Tooke*. Beside it lies a bundle of documents labelled *Waste Paper 2<sup>d</sup> p<sup>r</sup> £6*; they are *Acts of Parliament, Bill of Rights, Statutes*.

The l. (east) side of the street is filled with goose-stepping republican soldiers, headed by a grotesque and ferocious officer, a drawn sword in his hand, who strides past the decollated head of Richmond, beside which lies a paper: *Treatise upon Fortifying the Coast* (see No. 6921, &c.). A grotesque and dwarfish drummer marches in front (l.); on his drum is the cap of Liberty and the motto *Vive la Liberté*. He is immediately outside the door of White's, up the steps of which French officers with fixed bayonets are pressing; one tramples on a prostrate and bleeding body, another transfixes the throat of a member; behind are the hands of members held up to beg for mercy. Other soldiers have reached the balcony and are using daggers; they push over the bleeding body of the Duke of York, indicated by his ribbon and the dice-box and dice which fall from him. The Prince of Wales falls head first, the Duke of Clarence is about to be stabbed. From a projecting lamp-bracket beside the door hang the bodies of Canning and Hawkesbury, tied back to back. Their identity is shown by a placard: *New March to Paris by Betty Canning* (an allusion to Elizabeth Canning, convicted of perjury, cf. No. 7982) & *Jenny Jenkison*. The (broken) lamp is surmounted by a broken crown. On the club steps and in the street lie a broken *EO* (roulette) board and playing-cards. The street is filled with close ranks of French soldiers, except for the small body of British Jacobins on the r.

A satire on the Opposition and the prospects of invasion, on Pitt's peace

overtures, see No. 8829, &c., and Burke's *Thoughts on a Regicide Peace* (two pamphlets, published 19 and 20 Oct.), see No. 8825.

The King's speech, 6 Oct., referred to the threat of invasion: 'the enemy has openly manifested a threat of attempting a descent on these kingdoms . . .'. *Parl. Hist.* xxxii. 1173. This paragraph was debated on 18 Oct. (see No. 8836, &c.), when Pitt's measures of defence were proposed and the Opposition declared their disbelief in a project of invasion. The projects of Hoche were as yet unknown to the English public. Jenkinson was much ridiculed over a long period (especially when as Foreign Secretary he negotiated the Peace of Amiens, see vol. viii) for saying (10 Apr. 1794) 'that the marching to Paris was practicable; and he, for one, would recommend such an expedition'. *Parl. Hist.* xxxi. 249. (See Nos. 8631, 9046, 9364.) Canning made a vigorous defence of the Ministry in the same debate. See D. Marshall, *Rise of Canning*, 1938, pp. 63-5. Hall, apothecary, and Secretary of the Whig Club, was a prominent supporter of Fox at Westminster elections, see vol. vi. Horne Tooke had violently attacked Dundas at the recent Westminster election. Jordan's *Complete Collection of . . . Speeches*, 1796, p. 25.

Grego, *Gillray*, pp. 204-5 (reproduction). Wright and Evans, No. 155. Reprinted, *G.W.G.*, 1830. Reprinted, Bagot, *Canning and his Friends*, 1909, i. 118. Broadley, i. 94-6.  
12 × 16½ in.

### 8827 FOR IMPROVING THE BREED—

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 24<sup>th</sup> 1796, by H. Humphrey New Bond Str*

Engraving (coloured impression). A W.L. portrait of the corpulent Prince Frederick William Charles of Würtemberg, standing *chapeau-bras* in profile to the r., wearing a ribbon; his r. hand on his waistcoat, his l. on the hilt of his sword. He has a very heavy double chin, thick lips, staring eye, high narrow head, and an expression of good-natured surprise. Beneath: *Sketch'd at Wirtemberg.*

The Prince was betrothed in 1796 to the Princess Royal (b. 1766), see *Diary and Letters of Mme d'Arblay*, 1905, v. 295, and No. 9014, &c. For the title cf. No. 9007.

9½ × 6 in. With border 9½ × 6½ in.

**8827** A A later state with the same inscriptions. The contour of the Prince is altered: he is very obese, his head bulges slightly at the back, and his legs are thicker. The position of his r. hand is altered. Cf. No. 9081.

A similar but less obese portrait, evidently copied from No. 8827, is the centre figure of a water-colour by Rowlandson in the Print Room, see No. 9014.

Grego, *Gillray*, p. 214. Wright and Evans, No. 408. Reprinted, *G.W.G.*, 1830.

### 8828 GLORIOUS RECEPTION OF THE AMBASSADOR OF PEACE, ON HIS ENTRY INTO PARIS—

*J<sup>s</sup> G<sup>y</sup> d el fec<sup>t</sup>*

*Pub<sup>d</sup> Oct<sup>r</sup> 28<sup>th</sup> 1796, by H. Humphrey 37 New Bond Street*

Engraving (coloured impression). Lord Malmesbury drives in a chaise

with the royal arms drawn by four wretched hacks, only the hind-quarters (r.) of the leaders being visible. Behind the coach stand three stolid English footmen. The chaise-doors are open, a fish-wife has entered from each side; both embrace Malmesbury who puts out his hands in dismay. Beside him (l.) sits his secretary, a pen behind his ear. Another woman is getting into the chaise (l.) and a fourth stands beside it, arms outspread, and grinning broadly; two fish are attached to her petticoat. All the spectators are cheering wildly. In the foreground are (l. to r.) a dwarfish boy, an officer wearing a feathered cocked hat and tattered coat, a ragged man wearing jack-boots and a bag-wig, waving a bonnet-rouge; a sansculotte, wearing sabots, a dagger in his belt. These are in back view. Beyond and behind the chaise bonnets-rouges are being wildly waved by a freely sketched crowd. A French postilion in military dress, a horn slung round his neck, flourishes a whip.

News that Malmesbury entered Paris on 22 Oct. reached London on 26 Oct. The incident depicted took place outside Paris, where Malmesbury was met by a deputation of Paris *poissardes* and the 'National Music'; the drive through Paris was quiet. Malmesbury, *Diaries and Correspondence*, iii. 258, 259, 261-2. The newspapers printed accounts of the incident as happening in Paris (*Lond. Chron.*, 28 Oct.). Lady Malmesbury (6 Nov.) adds details and mentions this print (or No. 8830): the *poissardes* harangued Malmesbury, embraced him, George Ellis, and Lord Granville, and filled the coach with flowers. Bagot, *Canning and his Friends*, i. 128. For the peace negotiations see No. 8829, &c.

Grego, *Gillray*, p. 205. Wright and Evans, No. 156. Reprinted, *G.W.G.*, 1830. Reproduced, *Corr. of Lord G. L. Gower*, 1916, i. 130.  
9 $\frac{3}{8}$  × 13 $\frac{5}{8}$  in.

## 8829 THE MESSENGER OF PEACE.

[I. Cruikshank.]

*London Pub<sup>d</sup> by S W Fores N<sup>o</sup> 50 Piccadilly Oct<sup>r</sup> 29. 1796*

Engraving (coloured impression). The English mission advances humbly from the l., led by Malmesbury, who bows low before three of the Directors, who are seated haughtily on a dais (r.). Behind them is a canopy on the back of which is a picture of Hercules trying in vain to break a bundle of rods; this is enclosed in a motto: *Les Francais unis sont invincibles*. They wear an approximation to the official costume of the Directors (designed by David, see No. 9199): long cloaks with deep collars and feathered hats, but which deviates from correctness by its greater resemblance to that of a Spanish don: they wear ruffs over their collars, and breeches instead of the long-belted tunic and sash. The central Director says, with a scowl, *Now you have made your Bow retire till we order you in again Va-t-en*; he takes a pinch of snuff from his neighbour's box. The other two echo *Va-t-en Va-t-en*; one (l.) contemptuously uses a tooth-pick, the other (r.) takes snuff.

From Malmesbury's pocket hangs a paper inscribed *Finesse*. His suite hold banners and all bend low except a man just behind him who carries on his head heavy bales, resembling folded textiles, but inscribed: *A clear & explicit explanation of an intended Negotiation to procure an hon[or]able Just & Permanent Peace according to existing circumstances*. A sailor on the extreme l.; erect behind the bowing diplomats, shouts *Aye, Aye, as clear*



as mud. He stands in the doorway, which is inscribed *Directory*. The eight banners are respectively inscribed: *60,000 Foot Militia; 200,000 Fencibles; 60,000 Additional Seamen; 40 000 Horse 100,000 Yeomanry Cavalry; Navy Victualling Exchequer Bills Funded; 50 000 Game Keepers for Rifle Men; Another Loan of 40.000.000; Fortifications all round the Coast*. Malmesbury and five of his followers wear ribbons.

Malmesbury reached Paris on 22 Oct., his negotiations were with Charles Delacroix, the Foreign Minister; his mission gave umbrage from its numbers and 'reputed cleverness'. Malmesbury, *Diaries and Corr.* iii. 282. Malmesbury's instructions were in fact vague, and his perpetual reference of points to the Cabinet was one of the grounds on which negotiations were broken off. The inscriptions on the banners indicate defence measures ridiculed by the Opposition (see No. 8841, &c.); they convey ministerial misconceptions on the efficacy of a successful loan (see No. 8842) in inducing France to agree to peace. Grenville to Malmesbury, 10 Dec. *Dropmore Papers*, iii. 282. The satirical inscriptions perhaps reflect Burke's *Letters on a Regicide Peace* ('He is more tempted with our wealth as booty, than terrified with it as power', quoted *Lond. Chron.*, 20 Oct., and *Moniteur*, 21 Dec.). The three Directors, though not portraits, may be taken as those of the five most in the public eye: Barras, Carnot, Rewbell. On 19 Dec. Malmesbury was ordered to leave France within 48 hours. For the negotiations see E. D. Adams, *Influence of Grenville on Pitt's Foreign Policy*, 1904, pp. 45-50; Sorel, *L'Europe et la Rév. fr.* v, 1910, pp. 113-30; R. Guyot, *Le Directoire et la Paix de l'Europe*, 1912, pp. 268-305; *Camb. Hist. of British Foreign Policy*, i. 267-72. See Nos. 8792, 8825, 8826, 8828, 8830, 8832, 8833, 8845. Cf. Nos. 8835, 9556. For the negotiations of 1797 see No. 9031, &c.

11¼ × 16½ in.

### 8830 LORD MUM OVERWHELMED WITH PARISIAN EMBRACES

[I. Cruikshank.]

*London Pub N 7 1796 by S W Fores N° 50 Piccadilly*

Engraving (coloured impression). Lord Malmesbury's coach is drawn (r. to l.) by French *poissardes*, grotesque and with bare pendent breasts. A cheering crowd fills the street; bonnets-rouges are waved and thrown into the air. He puts his head through the carriage window to kiss a *poissarde*, waving his cocked hat. Another woman (l.) says, *my turn next*. A sansculotte dances on the roof of the coach, urinating on the royal crown which decorates it, waving his bonnet-rouge, and singing *Caira Cair &c.* Two of Malmesbury's footmen are carried on the shoulders of *poissardes* behind the coach; a boy picks the pocket of one of them. Among the ragged crowd a Jew and a man playing a fiddle are conspicuous. People cheer from the windows of a house which forms a background.

For the reception of Lord Malmesbury in Évreux see No. 8828; his entry into Paris was quiet: the Directory, judging the demonstration untimely, took measures to prevent its repetition. Sorel, *L'Europe et la Rév. fr.*, v, 1910, 116. See No. 8829, &c.

Hennin, No. 12,294.

8½ × 12¾ in.

**8831** A PEEP INTO SALDANHA BAY OR DUTCH PERFDY REWARDED.

I.C [Cruikshank.]

*London Pub<sup>d</sup> N 7, 1796, by S W Fores N. 50, Piccadilly*

Engraving (coloured impression). A short fat Dutchman stands full-face; his pipe falls from his mouth, coins drop from his breeches pockets. His tall hat, full of coins, is held by an English sailor (l.) who bends towards him, directing a squirt of tobacco-juice at his face. On the r. is another sailor, who seizes a wretched, ragged Frenchman, holding him by a cloth round the neck, and threatening him with a clenched fist. The Dutchman says: *Between John Bull, & the French Republic poor Mynheer will be Robbed of all. D——n the Scheldt.* The sailor on the r. says: *come come Mynheer the Republicans must not have all the money, we must have a little Handaway d'ye see.* The Frenchman, who stands in profile to the l., knees bent, hands clasped, his bonnet-rouge falling from his head, says to his assailant, *by Gar Mynheer has got all de money.*

On the extreme l. is a post or scraggy palm-tree in a tub, inscribed *Tree of Liberty* (see No. 9214, &c.); up this a monkey is climbing (as in No. 8846), while another, chained to it, tries to reach the coins at the feet of the sailor. The background is a low fortification with a cannon in an embrasure.

A Dutch force of 2,000 troops, conveyed by six warships, sent to recapture the Cape of Good Hope, capitulated to Elphinstone's squadron on 17 Aug. 1796, while sheltering in Saldanha bay, north of Cape Town. Navy Records Soc., *Keith Papers*, ed. W. G. Perrin, 1927, pp. 209-32. For the exactions of the French from the Dutch cf. No. 8608, &c. The opening of the Scheldt by the French (decree of 16 Nov. 1792) was a serious blow to Dutch commerce. Trees of liberty had been planted by the French on entering Amsterdam and other Dutch towns. For the monkey, cf. No. 5960, on Governor Johnstone's adventure in Saldanha bay in 1781.

Van Stolk, No. 5385.

$8\frac{5}{16} \times 12\frac{5}{8}$  in.

**8832** LORD MUM SUCKING HIS THUMB!!

I.C [Cruikshank.]

*London Pub. Nov<sup>r</sup> 10 1796 by S W Fores 50 Piccadilly*

Engraving (coloured impression). Malmesbury sits full-face in a bergère which he entirely fills, his feet close together, putting both thumbs to his mouth. He wears a court suit and ribbon, but no sword. A patterned carpet and a panelled wall complete the design. Above his head:

*Q— Are you empowered to treat for yourself only? A. I don't Know*  
*Q— Can you treat for your Friends?—A— I don't Know. Q— What proposals have you to make? A— I don't know. Q— Have you been fully instructed in this business? A— No. Q— What are you come here for? A— I don't Know Q— Then it seems you know nothing at all about the Matter? A No. but I'll send back & enquire*

For Malmesbury's peace mission see No. 8829, &c. Extracts from the Paris press on the negotiations were printed in the English papers; this print may derive from a quotation from Paris papers of 28th Oct. (*Lond. Chron.*, 1 Nov.), in which a dialogue between Malmesbury and Delacroix

is quoted, Malmesbury saying that he would send a messenger to his court for information as to whether he was authorized to conclude a treaty for the allies of Great Britain, cf. No. 8833.

$12\frac{1}{2} \times 7\frac{9}{16}$  in.

### 8833 LA RÉPONSE INCROYABLE.

*Gouloir*

*A Paris, chez Depeuille, rue des Mathurins St Jacques, aux deux  
Pilastres d'Or* [c. Nov. 1796]

Stipple. Lord Malmesbury (l.) and Delacroix (r.) face each other in profile with insinuating smiles. They have numbers referring to their words which are engraved beneath the design. Delacroix, 1, stands *chapeau-bras*, holding a tall tasselled cane, wearing a bag-wig and old-fashioned coat and waistcoat. He says, *Bon jour Mylord! Je suis charmé de vous voir à Paris, comment vous portez-vous*; Malmesbury, 2, answers: *Je vous suis obligé de votre gracieuse demande, mais ne pouvant répondre de moi-même, je vais dépêcher un courier à Londres; et à son retour, je saurai la réponse que je dois vous faire*. He is dressed as an *Incroyable*. He strides forward, hat in hand, his r. hand in his coat-pocket. He wears a striped neck-cloth projecting beyond his chin, loose coat, with large low *revers*, double-breasted waistcoat, and deep-topped boots with very pointed toes.<sup>1</sup> His hair hangs loose round his face, with a long queue.

For Malmesbury's peace mission see No. 8829, &c. His perpetual couriers to London were an excuse for the final rupture, cf. No. 8832. See *Malmesbury Diaries*, 1845, iii. 236 ff.; D. Marshall, *Rise of Canning*, 1938, pp. 162 ff. A gross and unrecognizable caricature of Malmesbury's handsome profile.

Hennin, No. 12,261.

$10\frac{11}{16} \times 9\frac{15}{16}$  in.

### 8834 THE CONTRAST, OR THINGS AS THEY ARE.

[? Gillray f.]

*London. Pub<sup>d</sup> Nov<sup>r</sup> 12<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Aquatint (coloured impression). A design in two compartments:

(1.) OLD-ENGLAND. A scene of naval and commercial prosperity across the foreground of which runs a line, sloping downwards from l. to r. where it joins the lower r. corner of the design at an angle of (approximately) thirty degrees. The r.-angled triangle formed by this line is inscribed *British Constitution. Its Basis, the Happiness of the People*. From its upper edge on the l. rise three columns inscribed respectively *King, Lords, and Commons*.<sup>2</sup> They are of equal heights, their summits parallel with the slanting base, and connected by a dotted line which is one side of a triangle, the upper edge of which issues horizontally from the l. margin. This is inscribed *3° Degrees Angle of Security*, and (above the columns)

<sup>1</sup> His dress closely resembles that of the typical *Incroyable* in a French print, *Quel Est le plus Ridicule*, satirizing the fashions of 1789, 1796, and 1804. Jaime, ii, Pl. 222. κ.

<sup>2</sup> Burke called King, Lords, and Commons: 'the triple cord, which no man can break', a safeguard against Jacobinical levelling. *Letter to a Noble Lord*, 1796, p. 154.

*Trini nomine digne Dei.* Beneath the columns are the words (l. to r.) *Virtue, Honor, Loyalty.* The first is Corinthian and surmounted by a crown, the second Ionic and surmounted by a baron's coronet, the third Doric.

Above this symbolical basis appears the sea, with ships in full sail. In the foreground, ships with the British flag are at anchor outside a row of docks (l.). Between the docks and the sea is a long two-storied building with a dome and a cupola. Across the water are cliffs and hills at the base of which is a coast-town. The sky, though cloudy, suggests fair weather.

(r.) NEW-FRANCE. An irregular contour sloping from r. to l. corresponds with the uniform slope of the British Constitution. It is inscribed *Democracy or French Constitution, Its Basis, Despotism.* Its base is undetermined, forming an irregular cave in which lie (r.) discarded fragments: *Religion, Pub<sup>k</sup> Credit, Monarchy, Laws, Trade, Honor, Loyalty, Virtue, Arts, Science.* On its summit, in place of the three columns, are (l. to r.) a guillotine inscribed *Blood*; a naked figure, *Terror*, sitting with bowed head under a sword suspended from the cross-piece of a tall post which is surmounted by a cap of Liberty; a naked man, bound to an obelisk, symbolizing *Oppression.* The guillotine is surmounted by a skull; blood drips from it down a vertical shaft leading from the hill of the 'Constitution' to the cave beneath. Behind towers a high, dark cliff, on the top of which is a row of gibbets, of different heights in order that their horizontal bars may be on the same level. From them hang many tiny corpses wearing bonnets-rouges. A horizontal dotted line inscribed *Liberty and Equality or all on a Level* (cf. No. 8639), contrasts with the sloping line which links King, Lords, and Commons in 'Old-England'.

In the background is a bay in which lie small dismantled vessels; beside it are ruined buildings, some of Roman type. Behind are mountains, two tiny gibbets, each with a body, on their summits. The sky is covered with dark, stormy clouds.

The dividing line between the two compartments is partly covered by the upright of a gibbet whose two arms project symmetrically into each design. Across the point of contact is a placard: *Robespierre | Marat, | Santerre*; the cross-beams are inscribed (l.) *Held up to Infamy and | [r.] Posterity.* From the l. beam dangles a placard: *Paines | Rights | of | Man* (see No. 7866, &c.); from the r.: *Classical Lectures on the Roman History.*

Probably the design (or invention) of an amateur etched by Gillray. For the Constitution as a patriotic slogan see No. 8287, &c. For the connotation of democracy cf. No. 8310.

11  $\frac{3}{8}$  × 22  $\frac{3}{4}$  in.

### 8835 THE ARCH-DUKE.

[Gillray.] *Drawn from life by Lieut Swarts, of the Imperial Reg<sup>t</sup> of Barco Hussars.*

*Pub<sup>d</sup> Nov<sup>r</sup> 15<sup>th</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). The Archduke Charles of Austria, directing military operations, stands on a bluff in profile to the l., r. arm extended, his l. hand rests on his sword. He wears laced coat and waistcoat, with a star, and spurred jack-boots. He has a long pigtail queue; in his enormous cocked hat, one point of which hangs before his face, the other over his shoulders, is an olive-branch. In the background clouds of smoke rise from an invisible battle.

The significance of the olive-branch is obscure, but may indicate hope that the recent Austrian victories would lead to peace. Actually the successes of the Archduke against Bernadotte and Jourdan in Aug. and Sept. 1796 had stiffened Austria against peace negotiations, thus contributing to the failure of Malmesbury's mission (see No. 8829, &c.). *Camb. Hist. of British Foreign Policy*, i. 269.

Wright and Evans, No. 411. Reprinted, *G.W.G.*, 1830.  
13 × 9 $\frac{1}{4}$  in.

### 8836 OPENING OF THE BUDGET;—OR—JOHN BULL GIVING HIS BREECHES TO SAVE HIS BACON.

*J<sup>s</sup> G<sup>y</sup> inv. et fec<sup>t</sup>*

*Pub<sup>d</sup> Nov<sup>r</sup> 17<sup>th</sup> 1796. by H Humphrey New Bond Street*

Engraving (coloured impression). Pitt (r.) stands stiffly in profile to the l., holding open a large sack-like wallet inscribed *Requisition Budget*. He addresses John Bull, the central figure, a stout yokel, who holds out his breeches in his l. hand to Pitt, while he touches his hat. The budget and the breeches pockets are full of guineas. Pitt says: *More Money, John!—more Money! to defend you from the Bloody, the Cannibal French—They're a coming!—why they'll Strip you to the very Skin—more Money. John!—They're a coming—They're a coming.*

Dundas, Grenville, and Burke kneel on the r., bending towards the 'Budget', each with his l. hand in an opening in a vertical seam, eagerly grabbing guineas. Behind them is the stone archway of the *Treasury*, with its high spiked gate. Dundas, the most prominent, wears Highland dress and holds a Scots cap full of coins. Grenville wears a peer's robe; Burke is behind. They echo Pitt: Dundas says *Ay! Ay! They're a coming! They're a coming!* Grenville: *Yes! Yes, They're a coming.* Burke: *Ay They're a coming.*

John says: —*a coming?—are they?—nay then, take all I've got, at once, Measter Billy!—vor its much better for I to ge ye all I have in the World to save my Bacon,—than to stay & be Strip'd stark naked by Charley, & the plundering French Invasioners, as you say.* His coat and waistcoat are sound, but the pockets hang inside out, empty. His lank hair, knotted kerchief, and wrinkled gaiters denote the small farmer.

Behind (l.), on the shore, stands Fox looking across the water towards the fortress of *Brest* flying a tricolour flag. He hails it with upraised arms, shouting: *What! more Money?—O the Aristocrat Plunderer!—Vite Citoyens!—vite!—vite! depechez vous!—or we shall be too late to come inn for any Snacks of the l'argant!—vite Citoyens! vite! vite!*

The threat of invasion had been mentioned in the King's speech, see No. 8826; measures of internal defence were proposed on 18 Oct. *Parl. Hist.* xxxii. 1208 ff. On 5 Nov. the Home Secretary sent a circular letter to the Lord Lieutenants of maritime counties on measures to be taken in view of invasion. *Ann. Reg.*, 1796, p. 129\* f. Fox contended that the threat was visionary, and denounced the defence measures. *Parl. Reg.* lxiii. 98 ff. Hoche's pending invasion of Ireland (see No. 8979) was unknown to the public, and peace negotiations (see No. 8829, &c.) were still proceeding. Pitt's budget speech was on 7 Dec. As in No. 8141 (1792) Pitt is accused of alarming and bewildering John Bull, this time to justify the burden of taxation and with implications of corruption against

the Ministry (cf. No. 8654, &c.). A double-edged satire, similar in spirit to No. 8691. See also Nos. 8837, 8838, 8840, 8842, 8977, 8980, 8987, 8994, 9056. Cf. No. 9337.

Grego, *Gillray*, p. 206. Wright and Evans, No. 137. Reprinted, G.W.G., 1830.

9¼ × 13¾ in.

**8837** THE BUDGET OR JOHN BULL FRIGHTNED OUT OF HIS MONEY [scored through and replaced by] WITS

[I. Cruikshank.]

*London Pub by S W Fores N 50 Piccadilly Nov<sup>r</sup> 20. 1796*

Engraving (coloured impression). A design divided into two compartments by a vertical wooden erection, in the upper part of which is a form of (English) telegraph (cf. No. 9232); the lower contains a shoot through which coins in mass are poured by persons on the r. Pitt (l.), immediately behind the telegraph, pulls the strings which move the letters: they form the words *they are coming*. John Bull, stripped to his shirt, tattered shoes, and ungartered stockings, empties the contents of his breeches into the shoot; the coins from them fall in a heap on the ground on the other side, where they are collected by Pitt and his friends. Pitt, looking round the machine with an agitated expression, exclaims: *Make haste John, for if these Bloody minded rogues come, they'll strip the very rind of your back, more money, more money, beside after I've got all your money I'll make a Soldier of you, They're a coming John*. John Bull, terrified, says, his l. hand pointing l. (to Fox): *What are they a coming? then here take all I've a got left, you had my coat & waistcoat before fore Ise waundly afeard of these sans-Clouts & that there fellow there is always hallowing to. um.*

A little boy in a ragged shirt clutches his father's shirt, saying, *Oh Dear make hast Feather you see they're coming & we shall be stript Naked*.

In the middle distance, on the shore, Sheridan, Lauderdale, and (?) Erskine stand together to make a support for Fox, who stands, l. foot on Sheridan's shoulder, r. on Lauderdale's head, hailing a distant fleet which is leaving a fortified French port. He says: *Make haste Citoyens or by — there will be no money left for us*. From Lauderdale's pocket projects a paper: *Petition ag<sup>t</sup> Earl of Errol* [see No. 9024].

On the l. Dundas, in profile to the r., kneels (as in No. 8836) to catch guineas in his Scots cap. He wears Highland dress and his plaid is full of coins. He says *they're a coming*. Burke drags at a cloth filled with coins, saying, *theyre a coming*. Grenville walks off in profile to the l., carrying on his back a sack inscribed £100 (ciphers concealed) saying *They're a coming*; Windham drags off his sackful, saying, *They're a coming, make hast or we will be all Killed off*. Pitt's coat-pocket is full of coins. An imitation of No. 8836.

Reproduced, Broadley, i. 83.

9½ × 13¾ in.

**8837** A A French copy (reversed, and without inscriptions), *M<sup>r</sup> Pitt fabricant de nouvelles télégraphiques*, is reproduced, Jaime, ii, Pl. 55 G (Blum, No. 598). The heads have lost their characterization.

4½ × 5¼ in.

B.M.L. 1266. g. 5.

**8837**<sup>B</sup> Another French copy without inscriptions, *M<sup>r</sup> Pitt fabriquant des nouvelles Pélégraphique* [sic] is one of four copies of English prints on the same plate, see No. 8916.

$4\frac{3}{16} \times 5\frac{13}{16}$  in.

**8838** WHO'S AFRAID OR THE EFFECTS OF AN INVASION!!

*Woodward del.* [? I. Cruikshank f.]

*Pub Nov. 21. 1796 by S. W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Twelve standing figures arranged in two rows, their words etched above their heads. [1] A fat and prosperous citizen smoking a long pipe, smoke puffing from the corners of his mouth and his nostrils: *I will be bound—with a dozen of our Club and a proper allowance of fire, and the best Virginia, to smoke the French Mounseers from Dover to Calais, in the turning of a Tobacco stopper. who's afraid?* (cf. No. 8220). The others, who make similar boasts of their ability to resist an invasion are: [2] A shambling journeyman tailor who speaks in the name of *all united Taylors*. [3] A ragged cobbler, knock-kneed to deformity, who is also a preacher, cf. No. 8026. [4] A 'Loyal Gypsy' with an (unnecessary) wooden leg. [5] A young woman (? Mrs. Concannon) as one of the *Host of Faro, prepared to batter the enemy, with the remnants of our Reputations!* [6] A badly maimed officer, on stumps, with amputated r. arm. [7] A doctor prepared to use his *patent pills* on the enemy. [8] A Billingsgate virago. [9] A yokel: *they had better keep away from our village . . . for I believe in my heart, the very Turkies would rise in a mass against them, who's afraid.* [10] A foppish apprentice: *I am a tight dashing fresh water Sailor;—keep a funny row to Putney every Sunday—let me catch them above Bridge—thats all. who's afraid.* [11] An attorney prepared to present his bill to the enemy. [12] A stout man wearing a hat stands in back view, legs astride, coat-tails raised as if with his back to the fire: *Lets teach em good manners D—mme who's afraid?*

For the scepticism with which the Opposition treated the invasion alarm, see No. 8836, &c. One of a set of prints, see No. 8541, &c. A later issue is *Vol. 2. Pl. 10* (A. de R. v. 128-9). *Vol. 2. Pl. 9* is *Anticipations or Taxes as they will be*, 1 June 1796 (A. de R. v. 132-3).

Listed by Broadley (Addenda).

$11\frac{3}{8} \times 17\frac{1}{2}$  in.

**8839** BILLY'S POLITICAL PLAYTHING.

*R<sup>d</sup> N<sup>o</sup>11*

*London Pub by W Holland Nov 21 1796*

Engraving (coloured impression). Pitt stands (l.), flogging a top (r.) surmounted by the head of Fox; tears gush from the closed eyes. Fox wears a bonnet-rouge and registers intense melancholy. Pitt scowls down at him, his head turned in profile, l. arm bent, with closed fist. His r. hand, raised above his head, holds a scourge, whose lashes are close to the top which is shaped like a pointed and decapitated egg.

Reproduced, B. Lynch, *Hist. of Caricature*, 1926, pl. viii.

$12\frac{1}{8} \times 8\frac{13}{16}$  in.

<sup>1</sup> *EWTON inv<sup>t</sup> et fecit* has been erased but is just legible.

**8840** SUPPLEMENTARY-MILITIA, TURNING-OUT FOR TWENTY-DAYS AMUSEMENT.*J<sup>s</sup> G<sup>y</sup> d. et fec<sup>t</sup>**Pub<sup>d</sup> Nov<sup>r</sup> 25. 1796. by H. Humphrey New Bond Street*

Engraving (coloured impression). A grotesque body of tradesmen, &c., march in close formation, with fixed bayonets. They wear military coats and crossed bandoliers with very unsoldierly foot-gear and appurtenances. Their leader (r.) marches in profile to the r., a very short and fat butcher in over-sleeves wearing a feathered cocked hat above his butcher's cap, a military sash (from which hangs his steel) over an apron. He carries a banner on which St. George is killing the dragon.

The front rank consists of (l. to r.): a cobbler wearing an apron, with the twisted shins known as cheese-cutters, and tattered stockings; a brick-layer, with thick gouty legs, a trowel thrust through his apron-string; an artist, his palette inscribed *R.A.*, very thin and with a grotesquely thin neck; his toes project through a tattered boot of fashionable shape; a tailor with shears and tape-measure, a hairdresser with scissors and combs wearing a fashionable stock. On the l. of this front rank a dwarfish drummer, an old campaigner with two wooden legs and one eye, beats his drum. Behind, the men recede in perspective, densely packed together.

A satire on Pitt's proposal, made on 18 Oct. 1796 (among other defence measures), for a supplementary militia of 60,000, one-sixth to be embodied in succession for twenty days' training. *Parl. Hist.* xxxii. 1210. This was denounced by Fox as 'a measure for impressing the subjects of this country into the land service'. *Parl. Reg.* lxiii. 104-5. C. Abbot, *Diary and Corr.*, 1861, i. 69. See No. 8977. For Pitt's defence measures see No. 8836, &c. The artist is Hoppner, in actual fact handsome, prosperous, and popular; he had formerly been poor and in debt (Farington, *Diary*, i. 84).

Grego, *Gillray*, p. 206. Wright and Evans, No. 133. Reprinted, *G.W.G.*, 1830. Reproduced, Ashbee, p. 66.

9¼ × 13¾ in.

**8841** GOING TO OPEN THE BUDGET*Woodward del**Published Nov<sup>r</sup> 28 1796 by S W Fores 50 Piccadilly. Folios of Caricatures [sic] lent out for the Evening?*

Engraving (coloured impression). Pitt, *chapeau-bras*, stalks haughtily from his coach (l.) towards the door of the House of Commons (r.), his head thrown back, l. hand on his breast, a small empty bag in his r. hand. Documents inscribed *Taxes* protrude from his coat-pocket. Spectators cluster in the foreground to see him pass. A very stout constable with a long staff motions them back, shouting, *make way there for the Minister Take Care of your Pockets*. He wears the red waistcoat of the Bow-street runner and is probably Townsend (there is a certain resemblance to Dighton's portrait). A stout citizen puts his hands in his coat-pockets, pulling them together to protect them from Pitt at whom he stares fixedly. A young man puts his hand on his shoulder and points at his pocket. A young woman looks contemptuously at Pitt, saying, *what a bit of a thing it is*. Behind Pitt a footman folds up the steps of his carriage and is about



to shut the door. A dog, his collar inscribed *Paid for*, sniffs at the man and befouls his leg. The fat coachman sits impassively on the box.

Pitt's budget speech was made on 7 Dec. Cf. No. 8836, &c. For the dog-tax see No. 8794, &c.  
9 $\frac{3}{8}$  × 12 in.

**8842** BEGGING NO ROBBERY;—I.E.—VOLUNTARY CONTRIBUTION;—OR—JOHN BULL ESCAPING A FORCED LOAN.—

*A hint from Gil Blas.*

ƒs *G<sup>y</sup> d: et fec<sup>t</sup>*

*Pub<sup>d</sup> Dec<sup>r</sup> 10<sup>th</sup> 1796. by H: Humphrey New Bond Street*

Engraving (coloured impression). John Bull (l.), a stout countryman wearing jack-boots, rides (r. to l.) through a wood on a wretched hack, ready to fall under his weight. Pitt kneels on the ground (r. in profile to the l., aiming a blunderbuss (which is supported on crossed sticks) point-blank at John; it is inscribed *Standing Army*. He masquerades as a beggar: his dress is tattered, on the ground is his hat, containing coins; he says: "*Good Sir, for Charity's sake | "have Pity upon a poor ruin'd Man;— | "drop if you please, a few bits of | "Money into the Hat, & you shall | "be rewarded hereafter—*From his coat-pocket project a cocked pistol and a paper: *Forced Loan in reserve*. He points to a document on the ground beside him: *Humble Petition, for Voluntary—Contribution Subscriptions & new Taxes, to save the Distres'd from taking worse Courses.*

John Bull has dropped his reins and holds his hat, full of guineas; he looks with melancholy distrust at Pitt, but drops guineas into his hat. His horse, disfigured with sores, is evidently the white horse of Hanover, its head-band is red and blue, the Windsor uniform (cf. No. 8691, &c.). From the bushes behind Pitt emerge the heads and shoulders of (r. to l.) Dundas, Grenville, and Burke, each with a pistol levelled at John Bull. Dundas wears Highland dress, Grenville peer's robes and a grenadier's cap with the letters *W<sup>m</sup> R* (cf. Nos. 7479, 7494, &c.): he looks down reflectively at Pitt instead of at his victim, implying that he is his cousin's henchman; Burke has a pen in his hat. On the l. is a signpost pointing (r.) *From Constitution Hill* (cf. No. 8287) and (l.) *To Slavery Slough by Beggary Corner*.

A satire on the 'Loyalty loan' of £18,000,000 and on the defence measures for which it was raised: a special levy of 15,000 men to reinforce the army, 20,000 irregular cavalry, and 60,000 Supplementary Militia (see No. 8840) which are pilloried as unconstitutional, see No. 8836, &c. The loan was raised by a direct appeal to the public in a letter to the Lord Mayor and Directors of the Bank of England on 1 Dec., at a rate (5 $\frac{5}{8}$  per cent.) lower than would have prevailed in the open market. Rose, *Pitt and the Great War*, p. 305; Newmarch, *On the Loans raised by Mr. Pitt, 1793–1801*, 1855, pp. 16–18. Cf. C. Abbot, *Diary*, p. 76: "The loan for 18,000,000 l., was this day [1 Dec.] settled; after all the apprehensions of a voluntary subscription with compulsive clauses, 8,000,000 l. were subscribed the same day.' These apprehensions derived from a conference with the bankers, at which Pitt said that if voluntary subscriptions were not forthcoming, 'a peremptory mode of drawing forth the resources of the kingdom must be adopted . . . in the last resort'. *Lond. Chron.*, 29 Nov. 1796. Sheffield wrote, 3 Dec.: "To threaten those who will not subscribe, to oblige them to pay extravagantly, is in the tone of the highwayman or of the rogue who sends a threatening letter: "Deliver your

money, or, d——n you, I'll blow it out of your pockets.'" *Auckland Corr.* iii. 366. See Nos. 8843, 9033. Cf. Nos. 8829, 8836.

Grego, *Gillray*, pp. 206-7. Wright and Evans, No. 158. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{4} \times 13\frac{1}{2}$  in.

### 8843 WILLIAM THE CONQUEROR'S TRIUMPHAL ENTRY!!!

*R<sup>a</sup> N.* [*Newton*] 1796

*London Pub<sup>d</sup> by W. Holland, Oxford S<sup>t</sup> Dec. 1796*

Engraving (coloured impression). Pitt sits astride a huge pile of bundles strapped to the back of a bull (John Bull); he is about to enter a high archway inscribed *Treatsury*. His pose and expression combine jauntiness with dignity. His head is in profile to the r., his r. hand on his hip, he wears a large bag to his wig, and while pressing his hat under his l. arm holds the (slack) reins of the bull; his long thin leg hangs considerably above the bull's back, owing to the height of the bundles. The sturdy bull, though with downcast head and closed eyes, is not weighed down with his burden. Dundas (r.), in Highland dress, marches grinning in front of the bull, playing the bagpipes which are inscribed *Union Pipes* and have a transparent bag filled with coins.

The bull's burden consists of ten superimposed bundles, inscribed with figures relating to the Loyalty Loan. Some of these are *50 000!*, *30 000!*, *East India Company 2 000 000!!!*, *Duke of Queensbury 100-000!*, *100 000!*, *Pit[t] D. dass 10000* [partly obscured by Pitt's foot], *50000*, *Duke of Bridgewater 100 000!*, *Corporation of London 100 000!*

Behind the bull and on the extreme l. are crowded together four British Jacobins, much caricatured, wearing bonnets-rouges and looking up at Pitt with anger and dismay. Their heads rise vertically one behind the other; the foremost and lowest is Fox, clenching his fist, next Sheridan in profile; then Stanhope, the fourth a mere scrawl.

The Loyalty Loan of £18,000,000, see No. 8842, was a triumph for Pitt; it was completely subscribed within five days (15 hours and 20 minutes in all), and many were disappointed. The Duke of Bridgewater handed in a draft at sight for £100,000. Stanhope, *Life of Pitt*, 1879, ii. 162-4. For Pitt as 'William the Conqueror' cf. No. 7494, &c.

$15\frac{3}{4} \times 10\frac{3}{4}$  in.

### 8844 THE MOMENT OF REFLECTION OR A TALE FOR FUTURE TIMES

*IC* [*Cruikshank.*]

*London Pub<sup>d</sup> by S W Fores N 50 Piccadilly Dec<sup>r</sup> 26 1796*

Engraving (coloured impression). The Empress Catherine, at the point of death, leans back supporting herself on a chest or seat against the wall (r.) of her closet. She shrinks terrified from solid clouds rolling towards her, which support many spectres. Death, a skeleton, stands behind and above her, his spear about to strike her through the brain. In the upper l. corner the sack of *Warsaw* is in progress, soldiers are killing women and children, others hurling bodies from a battlement. Near these groups of tiny figures *Kosciusko* sits heavily shackled, a pitcher beside him. Next him stands Stanislaus II of *Poland*, wearing his (lost) crown, his wrists chained. Nearest the Empress stands *Peter* in a shroud and wearing a crown, holding out

clashed hands towards her. A woman's arm points at him with a rod. The other figures are persons in death-agonies: a young man is suspended by the bound wrists from a gibbet. A naked man holds up a rope which is round his neck; a decapitated man holds out his head; a hand holds a sword which has transfixed the naked body of a woman; a naked child holds up a goblet. Other heads emerge from the clouds.

The Empress clutches at her petticoat, revealing two cloven hoofs. Behind her head is a bust portrait of Fox, looking with horror at the ghosts among the clouds. The end of the chest on which she sits is removed, showing within it two grinning demons among flames, holding up an open box inscribed *for Kates Spirit*.

News that the Empress had died of apoplexy on 17 Nov., while alone in her closet, reached London on 19 Dec. *Lond. Chron.*, 20 Dec. Her murdered husband (as in No. 8124, &c.), the destruction of Poland, and the sack of Warsaw (actually its suburb, Praga, see No. 8607, &c.), the imprisoned Kosciusko (released on Catherine's death) are among the visions which beset her. The deposed Stanislaus had been pensioned. The portrait of Fox indicates his bust (actually discarded), see No. 7902, &c.  $10\frac{1}{8} \times 14\frac{1}{2}$  in.

### 8845 DÉPART DE L'AMBASSADE ANGLAISE.

*Rue du Théâtre-Français, n° 4.*

Engraving (coloured impression). A scene on the coast near Calais. Two French soldiers on the extreme l., making angry gestures and holding, one a bayonet, the other a sabre, supervise the departure of Malmesbury. One says: *Renvoyés nous donc les Barons, Comtes, Marquis, Ducs et Pairs et les restes des bouches inutiles et Couteuses que vous gardés [sic] à Londres*. Malmesbury, in the form of an ass (r.), is surrounded by his French supporters. On his l. are four turkey-cocks, members of his mission. On his back is a cross, on his l. foreleg a bandage inscribed *Honni soit qui mal y pense*; on his hind quarters a paper inscribed *ultimatum*. He excretes guineas which a well-dressed Frenchman catches in his hat. *A Projet de Monarchie* issues from the latter's pocket. Another man kneels to collect guineas; from his pocket issues a *Satire contre la République*. A third, on the extreme r., wearing clerical bands, runs off with a hatful of guineas. Six more Frenchmen obsequiously approach the ass from the r.; he turns his head towards them. They offer him papers, one is *Éloge de Malmesbury*. The most conspicuous are fashionably dressed, their chins swathed in cravats; one looks through a lorgnette.

In the background is the channel: a jetty on the l. is inscribed *Calais*, across the water is *Douvres*: a castle on a hill dominating a small town on the sea shore. Five horsemen in the middle distance (emissaries of Malmesbury to Pitt) gallop towards a waiting boat. Beneath the design: *Un Ambassadeur très-célèbre; dont l'étimologie du nom anglais signifie Mauvaise Bourique, se retire marqué du signe de La Croix inéfacable. Les Grands du Royaume des Incroyables supplient très humblement son excellence et ses Conseillers d'ambassade, d'accepter gracieusement quelques journaux qu'elle a le plus agréés en France. L'Ambassadeur en colere leur montre les dents et leur dit Vous avés gauchement publié mes instructions et dévoilé mes intrigues, Si vous ne faites mieux je m'adresserai à d'autres. Il lache en même tems quelques Guinées que des folliculaires très-connus, en se battant ramassent. C'est ainsi qu'en se quittant ils se font les adieux. Des Courriers*

*précurseurs vont annoncer à Pitt que ses guinées sont prodiguées en pure perte et que la Belgique &c &c &c vaut mieux pour la France que Pondichéri et S<sup>te</sup> Lucie . . . . . [sic] en attendant, les vainqueurs de Quiberon disent: Ce qui est bon a prendre est bon a garder.*

For Malmesbury's mission see No. 8829, &c. He offered restitution of (some) overseas conquests but insisted that France should relinquish the Netherlands (this was the crucial point). The ultimatum requiring him to leave France within forty-eight hours was received on 19 Dec. The peace party in France, styled 'la faction des anciennes limites' (cf. No. 8675), is pilloried as royalist and corrupt. For Malmesbury's supposed intrigues in France see Guyot, *Le Directoire et la Paix de l'Europe*, 1912, p. 300. For the gold of Pitt cf. No. 8363, &c.

Hennin, No. 12361, where it is attributed to Malmesbury's second mission, see No. 9031. But opposition to the retention of the Netherlands by France was the central point of the 1796 negotiations: in 1797 their retention was accepted. The 1797 scheme for obtaining peace through the bribery of Barras was no part of Malmesbury's mission and is certainly not a subject of this print.

12 $\frac{5}{8}$  × 19 $\frac{3}{8}$  in.

## 8846-8865

*Hollandia Regenerata* is the title of a set of twenty plates published in London in 1796 in book form. These must be the prints of which Sir J. Dalrymple writes: 'During the present Revolutions of Holland a Series of Engravings was published, which containing a Succession of Events, and Consequences from them, formed a Kind of History, whereby Men were taught their Duty in public Life by their Fears and their Dangers. Twelve thousand Copies were circulated in that Country at a trifling Expense. The Antidote however came too late for the Poison.' *Consequences of the French Invasion*, 1798, pp. iv-v (see No. 9180). For the conquest see No. 8608, &c. They are after drawings by David Hess, a Swiss officer formerly in the service of Holland. They are said to have been etched by 'Humphries' (identified in Thieme Becker as W. Humphreys), but are in the manner of Gillray. Confusion may have arisen from the drawings having been sent (as seems probable) to H. Humphrey for engraving and publication.

There are two bound sets of *Hollandia Regenerata* in the Print Room, one printed in black, the other in red. In the latter, each plate is faced by a printed explanation in French (the titles are not translated) and by appropriate texts from the Bible in Dutch and in English. The inscriptions on the plates are partly in French, partly in Dutch, and occasionally in English.

Van Stolk, No. 5346. Muller, No. 5431 a. de Vinck, Nos. 4712-31 (the French explanations quoted textually). J. Grand-Carteret, *Les Mœurs et la Caricature en Allemagne* . . ., 1885, pp. 56-60.

The plates were (closely) copied for an edition published in Venice in 1799: *La Regenerazione | dell' Olanda | Specchio | a Tutti i Popoli Rigenerati*, with French and Italian text, and additional notes, e.g. 'Possano i mali sofferti dall' Italia servir d'esempio alle altre Nazioni . . .', p. 1. The titles and inscriptions are in Italian. Copy in Print Room.

Six plates were copied with alterations, it is said by Hess (? by Gillray, cf. No. 8859), reduced to fit the small narrow page of the 1799 *Revolutions-Almanach*, Göttingen (not in B.M.L.). *Le Livre*, iv, 1883, p. 385.

**8846** 1. DANSONS LA CARMAGNOLE! VIVE LE SON! VIVE LE SON! & y m

Engraving. Frontispiece. A Dutch soldier (l.) and his wife (r.), joining hands, dance round a tree of Liberty to music supplied by a foppish French soldier on the extreme l. who beats a drum and blows a trumpet, and by a stout Dutchman on the extreme r. who plays bagpipes inscribed *Vaderlands Liefde* (Love of Country). The 'tree' is a pole surmounted by a milk-churn inscribed *Vryheid | Gellykheid | Broederscha[p]*,<sup>1</sup> above which is a cap of Liberty shaped like a fool's cap, and a tricolour flag inscribed *Hollandia Regenerat[a]*. On the churn sits a parrot, 'trying to imitate the patriotic accents of his French brothers'. A monkey climbs up the pole as in No. 8831. Texts, *Acts*, vii. 41, and *Job*, xviii. 16.

The planting of a Tree of Liberty took place throughout the Republic on the French occupation, e.g. Van Stolk, No. 5258; see pl. in Dayot, *Rév. fr.*, p. 332, of the inauguration of the Tree of Liberty in Amsterdam, 4 Mar. 1795. At the festival for the French victories in Italy (1796) Dutch soldiers were required to dance round this symbol. *Dropmore Papers*, iii. 212. Cf. No. 9214, &c.

Reproduced, *Le Livre*, iv, 1883, p. 388.

10 $\frac{1}{8}$  × 8 $\frac{5}{16}$  in.

**8847** 2. HET COMMITTÈ VAN ALGEMEEN WELZYN.

[The Committee of Public Safety.]

Engraving. Four grotesque men, all crippled or deformed, are in a row before a set of druggist's shelves headed *Staats Apotheek*. Those on the extreme l. and r. stand, the others sit. A knock-kneed hunchback (l.), smoking a long pipe, the smoke inscribed *Hellebr . . .*, holds a paper: *Recipe*. A ragged and lame National Guard picks the pocket of his neighbour.

Above the shelves, and forming the apex of the design, a fury, Discord, with snaky locks, leans from clouds, holding a flaming sword and looking down threateningly at the conference. On the top shelf are a *Guillotine* and a bull, *Phalaris*, a block inscribed *Menschen lief de* next a gallows, a demon. Below are bottles: *Quint Ess: de Robespier*, *Sel de Marat*, *Recipen en Assignaten* [see No. 8849], *Rotten gift* [poison for mice], *Alb: Graec*: On the wall hang a sword and shackles. Text, *Luke*, xii. 26.

They are 'un groupe de personnages dont l'exterieur, le contenance, les instruments, et remèdes efficaces, qu'ils employent pour guérir les playes de l'etat, prouvent assez combien ils sont fait pour travailler au salut publique'.

It was reported from Holland (by both parties) that only the French occupation prevented civil war. [Legrand], *La Rév. fr. en Hollande*, 1894, pp. 117 ff.; *Hist. MSS. Comm.*, *Dropmore Papers*, iii. 55.

10 $\frac{1}{16}$  × 8 $\frac{1}{4}$  in.

**8848** 3. HET COMMITTÈ MILITAIR.

Engraving. A skeleton (cf. No. 8825), representing the reorganized Dutch army, stands on a rectangular pedestal, inscribed *De | nieuwe | orga | ni | satie. | 1795. | Het 1<sup>th</sup> Jaar der | Batavsche Vryhyd*. It wears a cocked hat

<sup>1</sup> This inscription (Liberty, Equality, Fraternity) occurs on Dutch prints after the French invasion, e.g. Van Stolk, No. 5299; Muller, No. 5385.

and short military coat (showing its ribs—'un bel uniforme à la Française'), and smokes a pipe. Two French officers are on the l., one turns his back on the skeleton and rides his cane, like a hobby horse, his sabre against his shoulder. The other holds up an admonishing arm towards two dejected Dutch officers of unmilitary appearance: one appears to be a member of the National Guard, the other, a hunch-back, wearing jack-boots and sword but leaning decrepitly on a cane, tramples on *Traité sur l'honneur Milita[ire]*. He is 'General S.' Text, *Jeremiah*, xlvi. 14.

10 × 8½ in.

**8849** 4. HET COMMITTÈ VAN FINANCIE.

Engraving. Four members of the committee surround a treasure-chest, dismayed to find it empty of ducats and occupied by a grinning demon who points derisively at one of them, the Secretary (wearing a bonnet-rouge with a pen in it) who holds upside down an empty bag inscribed *ils ont emigré*. One of them, his back to the chest, takes from a Jew (l.) wearing a fur cap a dish on which a little demon is excreting coins. On the r. a large cupboard falls forward shooting the huge packages it contains, inscribed *Recepissen* and *Assignats*, on to the backs of two of the committee, the more prominent is the president of the Committee of Accounts in No. 8850.

'... les beaux ducats! ils ont passé chez nos frères, les Français! dit le Secrétaire. . . .' The Jew sells a figure which he assures the purchaser will, if nourished with the tears of the Orangists, give fifty ducats daily. This is better than the piles of assignats which threaten ruin. Text, *Ecclesiasticus*, *Jesus Sirach*, xl. 13.

The shops were forced (April 1795) to take assignats from French soldiers and to change them for receipts, equivalent to a forced paper currency. On 27 May 1795 it was reported that coin had completely disappeared. *Dropmore Papers*, iii. 54, 71.

9½ × 8¼ in.

**8850** 5. HET COMMITTÈ VAN REKENING.

Engraving. Two French commissaries stand (l.), each with a book under his arm, holding out their demands for assignments on the exchequer; one has a paper inscribed *Payer*. Their president, as in No. 8849, shrugging his shoulders, answers 'Impossible!' Another man seated on a bale (r.) counts on his fingers; before him are figures giving a total of 0. A third

holds up a paper:  $\frac{2}{2}$ , looking at it through an eye-glass. On the wall is a

$\frac{3}{3}$   
*Tafel van Multiplicatie* and beside it shelves in which are books and bundles of papers, one inscribed *Pretentions des Troupes Suisses*. A shelf is inscribed *Insolvable*. Text, *Ecclesiasticus*, *Jesus Sirach*, xli. 24.

10 × 8¼ in.

**8851** 6. HET COMMITTÈ VAN KOOPHANDEL EN ZEEVAART.  
[The Committee of Commerce and Navigation.]

Engraving. Three men are on the sea-shore, close to a small boat (r. with a tattered sail. One, wearing a cocked hat and military gaiters, has

a basket slung round his neck containing bundles of matches for sale. He stands looking to the l., the others are behind: one (l.) holds a damaged anchor on an anvil, trying to straighten it with a hammer. The other (r.) sits on a three-legged stool repairing a ragged sail. The explanation ends ironically, 'Bientot les Bataves regneront sur les mers, et feront la loi à la glorieuse Albion!' Text, *Ezekiel*, xxvii. 36.

The French had replaced the old Five Admiralties (cf. No. 6292) with a Committee of Marine. There was great difficulty in manning ships on account of the stagnation of trade. *Dropmore Papers*, iii. 42, 53.

$9\frac{15}{16} \times 8\frac{3}{16}$  in.

### 8852 7 HET COMMITTÈ VAN DE VIVRES.

Engraving. Two committee-men make requisitions from a peasant and a barrow-woman. One takes a fish from the creel on the fisherman's back, and puts it into a small cornucopia which he holds. The victim, who wears trousers and sabots filled with straw, holds a paper, *Recepisse* (see No. 8849), and clenches his fist, furious at receiving a receipt instead of cash. The other, in back view, has taken a handful of turnips, the old woman looks at him with a hungry, puzzled stare.

The members of the committee have just made a purchase for the food-supply of the country: a handful of turnips and a dried fish suffice for 'des apprentiss-republicains'. Text, *Proverbs*, xiv. 23.

$9\frac{15}{16} \times 8\frac{3}{16}$  in.

### 8853 8. HET COMMITTÈ VAN ALGEMEEN WAAKZAAMHEID.

[The Committee of Public Vigilance.]

Engraving. The five members are somnolent. One stands with closed eyes, a lighted candle in each hand, with one of which he negligently sets fire to the wig of a member asleep in his chair (l.). The candlesticks are inscribed *P.V.O.* (? Prins van Oranje). Behind and on the r. two sit asleep at a table on which are glasses, a tall bottle of *Vaderlander Schied[am]*, and a pipe. On the ground behind, a man lies face downwards, a glass clasped in his hand. On the floor are a paper headed *Rotterdam* and a decapitated cock, so dealt with to prevent the crowing of the vigilant bird, which might have disturbed them. Text, *Isaiah*, xxix. 10.

$9\frac{7}{8} \times 8\frac{1}{4}$  in.

### 8854 9. HET COMMITTÈ VAN VOORLIGHING.

[The Committee of Enlightenment (or public instruction).]

Aquatint. A lamp-lighter (l.) stands dejectedly on his ladder which rests against a stone obelisk supporting a lamp whose glass is broken. The light has been extinguished by a blast from the head of a cherub emerging from clouds (r.). A man wearing a cocked hat standing by the lamp-post tries in vain to get a spark from a flint. A stout citizen bends over a cup held by an old woman seated on the r., he stirs it and blows upon it, evidently trying to kindle a light. A dog befouls the obelisk.

'... Ce Comité se donne bien dela peine pour allumer la grande lanterne. Mais — le vent siffle — les verres sont cassé — comment les raccomoder? —' Text, *Job*, xviii. 5.

$7\frac{1}{16} \times 6\frac{5}{8}$  in.

**8855** 10. HET COMMITTÈ DER HOOGHE, LAAGEN EN MIDDLE-BAARE HEERLYKHEEDEN.

[The Committee of high, low, and middle seignorial rights.]

Engraving. A water-side scene with a broken tree (r.) in the middle distance. A stork stands with an eel in its mouth looking down at a duck; a tortoise walks off.

'Jamais les Droits Seigneuriaux n'ont mieux été administré que depuis que la bassecour s'en mêle.

'Pourquoi ce jeune arbrisseau meurt-il? . . . On a coupé ses racines; il aurait pu devenir trop haut. Il faut de l'égalité dans les républiques.'

Text, *Jeremiah*, xiii. 18.

$9\frac{7}{8} \times 8\frac{1}{8}$  in.

**8856** 11. HET COMMITTÈ VAN NOODLYDENDE

[The Committee of Public Assistance (lit. for the distressed).]

Engraving. Three men gorge at a dinner-table laden with food and wine. A fat man with the table-cloth tucked under his chin gnaws a bone. A more elegant man (l.), perhaps the 'President' of No. 8850, but wearing ear-rings, offers a bare bone to a little ragged boy. A third (r.) drinks. A man-servant stands behind, another (r.) with bludgeon and clenched fist drives back a starving couple who stand in the doorway making gestures of supplication. Above the design: *Charité bien ordonnée commence par soi-même*. Text, *James*, ii. 15, 16. Similar prints in England are directed against parish officers, cf. No. 6877.

Reproduced, Fuchs, p. 158 (dated 1803).

$9\frac{13}{16} \times 8\frac{1}{4}$  in.

**8857** 12. HET COMMITTÈ VAN UITGEWEKENEN [refugees].

Engraving. The patriots (known as 'Bataves', who had emigrated in 1787 after their defeat by the Anglo-Prussian alliance, see No. 7178, &c.) approach the committee (apparently two French Représentants en Mission) with requests for money and clothes. Four men stand obsequiously on the r., two with papers inscribed *Request*. From the pocket of one (r.), dressed as a soldier, projects a carriage-lamp (which he is alleged in the text to have stolen). One Frenchman (wearing a scarf inscribed *Représentant*), holding a pair of breeches, puts money into an outstretched palm. The other haughtily watches the suppliants. On the l. an old Jew measures a patriot wearing sabots, his coat inscribed *N<sup>o</sup> 25*, for a suit of clothes. Behind him is a wall from which projects a sign: *Nathan Levi Uidraager en Kleermaaker* [broker and tailor]. On the wall are four pegs, from one hangs a *Cap's Pack*: coat, boots, and sword, from another a *Lt's Pack*: coat and sword. Between them hangs a small empty bag of *Courage Militais* [sic], and on the r. a mask. Behind the suppliants is a door (r.) above which is a notice surmounted by a cap of liberty: *Nederlandsche | Societeijt | Vry Wijn en Moll* [Wine and beer gratis]. On the door: *gebrandte Waaterente koop* [brandy for sale]. Text, *Proverbs*, xiii. 21.

$9\frac{13}{16} \times 8\frac{1}{4}$  in.

**8858** 13. HET COMMITTÈ VAN BUITELANDSCHE ZAAKEN [foreign affairs].

Engraving. Two French officers stand behind three Dutchmen: one looking into a peep-show (l.) inscribed *L'Armée du Prince Frederic d'Orange*,



the other two seated in arm-chairs. One of the latter (c.) holds up his hands in pleased surprise; he looks through spectacles held by one Frenchman while the other is about to put a net over his face. The other (r.) looks through a telescope; his shrivelled legs are in boots which may conceal cloven hoofs; he wears a cocked hat. On the ground is a torn paper, *Garantie du Stadhouderrat*; a pair of scissors grips the seal which is about to be cut off. Behind it a tiny demon digs with a spade. Text, *Jeremiah*, xiv. 14.

The French disseminate false news. Alarming rumours were circulated (1795) about troops collected on the Dutch frontier towards Osnabruck commanded by the sons of the Prince of Orange. [Legrand], *La Rév. fr. en Hollande*, 1894, p. 116.

9 $\frac{7}{16}$  × 7 $\frac{7}{8}$  in.

### 8859 14. HET COMMITTÈ VAN FRANSCHÉ REQUISITIEN.

Engraving. Two French officers collect requisitioned goods from two Hollanders. One holds out smiling an empty sack, directing an abject Dutchman on the extreme r. to put in the two money-bags which he holds. The other clenches his fist and seizes the wig of a fat Dutchman. Beside him (l.) are two barrels. On the ground lies a large paper book inscribed *Requisition*. | 500 *Boeufs hollandais* | 100 *Millions de Numerair[e]* | 600 *Moutons*. | 1000 *Quint: de Ris*. | 60000 *Fromages*. | *d'Edam* | 3000 *Toñeaux* | *de Genevre etc.* Behind (r.) is a baggage-wagon, its canvas tilt inscribed *Republique Française*. It is filled with packing-cases, one inscribed *Cabinet d'Hist: nat:* Two men (l.) carry off sacks and cases (marked *N<sup>o</sup> 105* and *N<sup>o</sup> 56*). Above the design: *Les Battus payent l'amende*. Text, *Jeremiah*, xiii. 19.

The explanation states that the French General Léfébure, in the heat of conversation, carried off the wig of a citizen of Arnhem who perpetually objected to his requisitioning.

Reproduction of a copy in the *Revolutions-Almanach*, 1799, in *Le Livre*, iv, after p. 396. There are alterations, adapting it to the narrow page. The manner is more emphatically that of Gillray than the original.

9 $\frac{7}{8}$  × 8 $\frac{1}{4}$  in.

### 8860 15. HET COMMITTÈ DE SANTÈ.

Engraving. An old woman of repulsive and disreputable appearance sits full-face surrounded by quack doctors. Her cap is inscribed *Rep: Bat* (Batavian Republic), her petticoat is decorated with the seven<sup>1</sup> arrows of the United Provinces. Her feet are in a tub of water. One doctor (l.) holds her arm, the blood from which gushes into a bowl on her lap. Another (r.) applies a cupping-glass to her l. shoulder. A man (r.) stands primly in profile to the l. holding his cane; from his pocket protrudes a book: *Traité sur la Reconnaissance*. (He is 'Citoyen L' who owes everything to the ex-Stadholder.) Two military officers also watch the treatment, one (l.) has a clyster-pipe under his arm. Standing behind, and on a higher level, is the zany (cf. No. 6398, &c.), holding up a club wreathed with a serpent in his r. hand, a bottle inscribed *Tinct. Univer.* in the l. On the ground is a prescription inscribed *R. P M: Mere* [i.e. Merc]. Text, *Jeremiah*, li. 9.

The delicate constitution of the Republic has suffered from 'laccolade

<sup>1</sup> The artist has arranged the arrows in groups of five, not seven.

des frères libérateurs'. After being bled and cupped a few grains of mercury will restore her charms.

$9\frac{7}{8} \times 8\frac{3}{16}$  in.

**8861** 16. HET COMMITTÈ VAN REMOTIE [removals].

Engraving. The interior of a church or crypt, indicated by a stone wall with funeral monuments, and a flagged floor in which old graves have been violated. A soldier tramples on a skeleton, another levers up a flag-stone. Behind, a boy in military uniform, in back view, urinates upon a skull. A citizen raises a mallet in both hands to deface a large monument against the wall, on which is the figure of a bearded man in sixteenth-century armour, which partly obscures the lettering on the tomb: *Wil . . . [F]riso Princ . . . . Araus Na . . . .* A tomb beside it (r.), headed by a pyramid of skulls, is *F. W: | com: Nassov. | Obiit | Anno . . .*. There are other broken tombstones, one inscribed *Princ: Araus*. A plumed helmet and blazoned shield lie on the ground.

'C'est ainsi qu'en Frise les amis de la liberté ont détruit jusqu'à la mémoire de leurs anciens tyrans. . . .' Text, *Leviticus*, xviii. 27.

The large tomb, according to G. van Rijn, is that of William Carl Hendrik, while the statue is that of Alva (which seems inconsistent with the intention of the design as well as with the inscription on the tombs). Van Stolk, *ut supra*. More probably the print relates to the destruction of the tombs of the Orange family in Friesland, and the digging up of their bodies by Dutch Patriots. See letter from Holland to Eleanor Eden, 6 Sept. 1795. *Auckland Corr.* iii. 313.

$10 \times 8\frac{1}{4}$  in.

**8862** 17. HET COMMITTÈ VAN BONDGENOOTSCAP [Confederation].

Engraving. Seven men, closely grouped, fight and scuffle confusedly. On the ground (l.) are the arrows of the seven United Provinces, broken and separated, a cat plays with the ribbon which binds them (the symbolical bond of union, cf. No. 5712). A National Guard has taken one of the arrows and drives it into the head of a man whose eye he tries to gouge out, and who grasps another antagonist by the wig. One raises a chair to smite, another empties a wine-bottle on an opponent.

A satire on the Convention which met 1 Mar. 1796 to frame a constitution. 'C'est dommage [*sic*] que dans la chaleur des gestes rhétoriques, ces citoyens ont marché sur les sept flèches. Ils ont fait sauter le cordon qui les liait. . . .' Text, *Matthew*, xii. 25.

Reproduced, Fuchs, p. 159 (dated 1803). Reproduction of a copy (reversed) in *Revolutions-Almanach*, 1799, *Le Livre*, iv, after p. 396.

$10 \times 8\frac{1}{8}$  in.

**8863** 18. EENIGE [Union] DER REPRESENTANTEN VAN HET VOLK VAN HOLLAND.

Engraving. A birch-rod placed diagonally, the handle (tied with rope) in the lower l. corner of the design. From among the twigs ten heads (caricature portraits) project, also (r.) the head of a boar and posteriors emitting smoke.

'O peuple aveugle et endormi! . . . C'est la liberté qui a formé pour ton éducation cette verge salutaire. . . .' Text, *Ezekiel*, vii. 11.

$10 \times 8\frac{1}{8}$  in.

**8864** 19. DE NATIONALE CONVENTIE IN BARENSNOOD VAN EENE CONSTITUTIE.

[The National Convention in labour of a Constitution.]

Engraving. The Convention, a creature with the body of a stout woman and with seven monstrous and demoniac heads, sits full-face in an accoucheur's chair. A little demon on the ground holds up a pitchfork. A French surgeon, smiling (r.), with shirt-sleeves rolled up, holds a clumsy pair of forceps; a Dutch accoucheur, fat and senile, peers into a folio volume: *Sectio Caes: et Sectio Synchronoseos*.

'... L'accoucheur Français, homme expérimenté, prévoit ses terribles convulsions, et s'est déjà muni du forceps. Son collègue Hollandais, dont les craintes vont encore plus loin, repete la théorie de l'incision Caesarienne. Il faudrait effectivement un Caesar, pour couper court à tout proces.' Text, *Isaiah*, xiv. 29. Her fruit shall be a fiery flying serpent.

9 $\frac{1}{8}$  × 8 $\frac{1}{8}$  in.**8865** 20. PAST OP!!! [Look out, beware.]

Engraving. Time stands behind an oval table covered with a cloth on which is an hour-glass, its sands nearly run out, standing on a large flat book inscribed *Traité de Paix*, from which five seals hang evenly. Behind him is a doorway in a stone wall, covered with a curtain, one side of which he holds. With his l. forefinger he points upwards at the inscription above the door: *L'avenir*, which is decorated with seven (drooping) ears of corn. The seals are inscribed (l. to r.): *F.W.* [Frederick William of Prussia]; *G Rx*, with its ribbon inscribed *God save the King; France*; a crowned *C* [Catherine II]; *Fr. Imp.* [Francis Imperator] (prophetic of the powers that decided the fate of Holland in 1815).

'Le génie du Tems garde la porte de l'avenir; . . . Qui est le mortel assez hardi, pour oser le penetrer? . . .' Text, *Proverbs*, x. 28. To this is added, in English only, *St. Matthew*, v. 9, 'Blessed are the peacemakers!'

The restoration of the Stadholderate was one of the English proposals in the negotiations of Oct.–Dec. 1796, see No. 8829, &c. *Camb. Hist. of Brit. Foreign Policy*, i. 263. The ears of corn are the seven United Provinces, cf. No. 8862.

8 $\frac{7}{8}$  × 8 $\frac{1}{8}$  in.

1796

PERSONAL AND SOCIAL SATIRES

**8866** A VIEW OF NORFOLK.

*Drawn & Etch'd by Dighton.*

*Publish'd Feb<sup>y</sup> 1<sup>st</sup> 1796, by R. Dighton, N<sup>o</sup> 12, Charing Cross.*

Engraving (coloured impression). The Duke of Norfolk stands solidly, heels together, arms dropped by his sides, head turned in profile to the l. In his r. hand is his hat, in his l. a sheaf of papers. Above the title is a ducal coronet. Scarcely a caricature.

$7\frac{1}{8} \times 7\frac{1}{2}$  in.

**8867** OLD Q—UIZ THE OLD GOAT OF PICCADILLY.

*Drawn & Etch'd by R. Dighton.*

*Published Feb<sup>y</sup> 25<sup>th</sup> 1796, by R. Dighton, Charing Cross.*

Engraving (coloured impression). Queensberry (r.), walking beside a buxom young milliner, puts out an arm to touch her. His l. hand is in a large muff. He wears a star and from his coat-pocket issue bottles labelled *Renovating Balsam* and *Velno's Vegetable Syrup* (see No. 7592). She carries an arched-topped coffer (as in No. 4923) and seems not unwilling. Beneath the title:

*A Shining Star—in the British Peerage  
And a usefull Ornament to Society—Fudge.*

See No. 8714. Reproduced, J. B. Chancellor, *Lives of the Rakes*, 1925, v, p. 92.  
 $8\frac{1}{8} \times 7\frac{1}{2}$  in.

**8868** THE MASTER OF THE ROLLS.

*R. Dighton. fecit.*

*Pub by R Dighton Char<sup>s</sup> Cross Nov<sup>r</sup> 6. 1796.*

Photograph of an engraving. Pepper Arden, as a seller of rolls, walks (like a muffin-man) with a tray on his head, a basket on his l. arm, ringing a hand-bell. He is directed to the l., and wears an apron over slovenly and old-fashioned dress.

$5\frac{1}{2} \times 4\frac{3}{16}$  in.

**8869** HON<sup>BLE</sup> COLONEL GEORGE H - - - R

*Dighton fecit*

*Pub<sup>d</sup> Nov<sup>r</sup> 10<sup>th</sup> 1796. by Dighton, Char<sup>s</sup> Cross.*

Engraving (coloured impression). Hanger rides in profile to the l. on a shambling pony, his bludgeon under his r. arm. Beneath the title: *Equerry to a Great Personage [the Prince of Wales] and Master of-a-little-Horse.* See No. 8889.

$6\frac{3}{4} \times 5\frac{3}{4}$  in.

**8870 SIG<sup>R</sup> TENDUCCI**

*I N del* [J. Nixon] *E H Sc<sup>t</sup>* [E. Harding.]  
*Pub Jan 1. 1796. by E & S Harding Pall Mall*

Engraving. A caricature portrait, T.Q.L., of Tenducci directed to the l. He sings, looking down at a paper held in his bony r. hand. His curved, projecting mouth, concave nose with wide nostrils, and a melancholy expression, with lowered eyelids, are stressed.

Tenducci (b. c. 1736) continued to sing with success in England even when his voice had almost disappeared. One of his last appearances was at the Handel festival in 1791. Grove, *Mus. Dict.*

$6\frac{1}{16} \times 4\frac{1}{2}$  in.

Burney Coll.

**8871 SIR HARRY-DIMSDALE.**

*I. Jenner Pinx<sup>t</sup> et Sculpt<sup>s</sup>*

*Publishd as the Act directs July 12, 1796 by J. Jenner at No 26, Crown Court St James's & W Row Great Marlborough Street*

Engraving. Portrait of a man with short deformed legs directed to the l. He wears an enormous cocked hat with two tufts of feathers, tilted so that one peak rests on his l. shoulder, a coat with a star, reaching nearly to the ankles, the George (the jewel of the Garter) suspended from his neck by a broad ribbon. Trees form a background. Beneath the title: "*A lover of Liberty and a Firm Friend to the Rights of the People.*"

At the last mock election at Garratt, Jeffrey Dunstan (see vol. vi) is said to have been defeated by 'Sir' Harry Dimsdale, a seller of muffins and tinware. *D.N.B.* The election was on 24 Aug. 1796. *Lond. Chron.*, 25 Aug. See Hone, *Every-Day Book*, 1827, ii. 412-15, and No. 8872. Copy (wood-engraving) in Hone, op. cit., p. 415.

$6\frac{5}{8} \times 4\frac{3}{4}$  in.

**8872 [HARRY DIMSDALE]**

Engraving (coloured impression). A man holding a basket on his r. arm shambles from l. to r., stooping. He has very small bent legs, and is plainly dressed, wearing a round hat. Beneath the design:

*To the free & independent Electors of Garratt this print of a worthy candidate Sir Harry Dimsdale Citizen & Muffin Dealer is humbly inscribed by*  
*Piercy & Woodhouse*

See No. 8871.

$5\frac{1}{2} \times 4\frac{1}{4}$  in.

**8873 THE PRINCE OF SWINDLERS, AND HIS VIRTUOUS ASSOCIATE.**

*See Memoirs just Published by Mason, Bookseller, Piccadilly. Dec. 29, 1796.*

Engraving. H.L. portraits (not caricatured) of Major Semple and a fashionably dressed woman seated side by side on two chairs. He wears a cocked hat and regimentals. Apparently an advertisement of an account of Semple (not in B.M.L.); printed beneath the title: 'For the curious History of the above Characters, containing | The Correspondence with his Royal Highness the Duke of York, Bath Adventures, &c. &c. | So interesting and explanatory to the Philanthropic World,' |

Major Semple, or Semple-Lisle as he called himself (b. 1759), was a

notorious adventurer and swindler of tradesmen. According to his autobiography, 1799 (portrait), he was engaged in quasi-diplomatic missions. In 1796 he attracted attention by stabbing himself in Newgate when about to be transported. See *D.N.B.* The lady is not mentioned in either of the accounts in the B.M.L. She is identified on the print as 'Daughter of Mother Cole' (in Foote's *Minor*, i.e. Mother Douglas).

$3\frac{5}{8} \times 5\frac{3}{8}$  in.

### 8874 [MILITARY PORTRAIT]

*H* 1796

Engraving. Sketch of an extremely obese and round-shouldered officer riding r. to l., repeated twice. In the nearer the head is turned from the spectator and the horse's head cut off by the l. margin. He has a long pig-tail queue, and wears a small cocked hat and jack-boots.

$1\frac{1}{16} \times 2\frac{1}{16}$  in.

### 8875 LEVI AT THE GATE OF BACCHUS.

[1796]

*F.A* [Frederick Atkinson of Stone Gate, York.]

Engraving (coloured and uncoloured impressions). A stout, elderly man, with a stern expression, stands in profile to the r. on the door-step of an inn which is indicated by a sign on a wrought-iron bracket above his head. He wears his own short and scanty hair, a striped waistcoat, and long coat: his hand in his breeches pocket. On the extreme r. is an arc of the wheel of a departing carriage. The sign is that of a horse, inscribed *Backh[ouse] Wines*. Beneath the design:

*Whilst Bacchus within keeps the juice of the Vine,  
The son of old Levi stands forth as a Sign;  
And a sign of good cheer too, you'll pardon the pun,  
If we judge by this Levi's of Bacchus's Tun.*

A portrait of Levi Whitehead, head waiter, made by a traveller, identified by a letter of thanks from the subject of the print: 'My whife . . . she says it is a pitty I should Ever be any older & it is the greatest Likeness that ever whas there is one thing which she hopes you whont Take it amiss & that is a rose at the Neck Cloath & Ruffel at the Brest which I allways where my wastcoate open six buttons. . . . Tadcaster April 5<sup>th</sup> —96'.  
 $6\frac{1}{8} \times 4$  in.

8875<sup>A</sup> A later impression with the imprint: *Pub June 1, 1797 by W Richardson York House 31 Strand*. To this a small cravat and indications of a shirt-frill have been added.

### 8876 EXALTATION OF FARO'S DAUGHTERS.

[Gillray.]

*Pub<sup>d</sup> May 12<sup>th</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). Lady Buckinghamshire (l.) and Lady Archer (r.) stand side by side in the pillory, heads and hands closely confined, their heads in profile to the r., weeping angrily. Both wear tall feathers in their hair and large pendent ear-rings. Lady Buckinghamshire is forced to stand painfully on tip-toe, a short petticoat exposes her fat legs. On the front of the platform is a placard: *Cure for Gambling Publish'd by*

*Lord Kenyon in the Court of Kings Bench on May 9<sup>th</sup> 1796.* This is raised above the (freely sketched) heads of the crowd, with grinning upturned faces in the foreground. Eggs, a cat, &c. fly through the air; the pillory and the dresses of the victims are bespattered. On the r. is a house with spectators in the windows.

In a case in the King's Bench (*Nisi Prius*) on 7 May, when one publican brought an action against another for payment of a note of hand for £12, the (successful) defence was that the sum was lost at whist in the house of the plaintiff, who had offered to sell the note for two guineas. Kenyon said, lamenting the prevalence of gaming, and wishing those 'of the highest ranks of society' who set the example could be punished: 'If any prosecutions are fairly brought before me, and the parties are justly convicted, whatever may be their rank or station in the country, though they should be the first ladies in the land, they shall certainly exhibit themselves in the Pillory.' *Ann. Reg.*, 1796, pp. 29\*-30\*. The faro-banks of these ladies were notorious, see No. 8075, &c. See also Nos. 8877, 8878, 8879, 8880, 9078, 9079, 9080, 9081.

Grego, *Gillray*, p. 212. Wright and Evans, No. 425. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. li; *Social England*, ed Truill, 1904, v. 682. 13 × 9 $\frac{3}{4}$  in.

### 8877 FEMALE GAMBLERS IN THE PILLORY.

*R<sup>d</sup> Newton*

*London Pub by W Holland May 13 1796*

Photograph of an engraving. Two ladies stand in the pillory, their heads and hands closely confined. One (r.) is Lady Buckinghamshire, the other, young and pretty, is probably Mrs. Concannon. The base of the design is formed by the heads and shoulders of the spectators, all men and much caricatured, who surround the pillory. On the l. is a building, from the window looks Fox, weeping copiously; he says, *It's what we must all come to.* Behind (r.) is the head of a judge, saying, *If any Prosecutions are brought before me and the parties are fairly and justly convicted whatever may be their rank, or station in the country, though they should be the first Ladies in the land, they should certainly exhibit themselves in the Pillory! Vide Lord Kenyon in summing up to the Jury on a late gambling debt.*

See No. 8876, &c. Fox's gaming ceased in 1793 (cf. No. 8331); for his faro-bank see No. 5972 (1782).

Size of the (reduced) photograph, 7 $\frac{3}{8}$  × 5 $\frac{1}{2}$  in.

### 8878 COCKING THE GREEKS

[? West.]

*Pub<sup>d</sup> May 16 1796 by S W Fores N<sup>o</sup> 50 Piccadilly the Corner Sackville Street NB Folios of Caracatures lent for the Evening*

Engraving (coloured impression). Lady Archer (l.) and Lady Buckinghamshire (r.) stand in the pillory as in No. 8876, their heads turned in profile towards each other. Lady Archer wears a feathered hat, riding-habit, and boots (cf. No. 7973, &c.); Lady Buckinghamshire wears feathers in her hair, her broad breast is immodestly bare, her face is patched. She stands on tip-toe on the top of her *Faro Bank Box*. The shadow beneath the edge of the platform forms the base of the design; in front of it stands Lord Kenyon, H.L., in wig and gown, ringing a hand-bell inscribed *K* and shouting; he holds a large scroll: *Oh Yes—Oh Yes—this is to give notice that*

*several silly Women in the Parish of S<sup>t</sup> Giles, S<sup>t</sup> James & S<sup>t</sup> Georges* [see No. 8880], *have caus'd much Distress & uneasiness in Family by Keeping bad Houses late hours, & by Shuffling & cutting have Obtain'd divers valuabl Articles—Whoever will bring before me—* See No. 8876, &c. Cf. No. 9023.

Small copy, Grego, *Gillray*, p. 212.

14 × 11 $\frac{1}{16}$  in.

**8879** FARO'S DAUGHTERS. OR THE KENYONIAN BLOW UP TO GAMBLERS.

[I. Cruikshank.]

*London Pub May 16 1796 by S W Fores No 50 Piccadilly Folios*  
*Caricatures Lent out for the Evening*

Engraving (coloured impression). Three ladies stand in three pillories, two on small low platforms, the third resting the tips of her toes on a pair of stocks, straddling across Fox (see No. 8877), who sits between the legs of the prisoner which he holds firmly, his own feet projecting through the stocks, one shoeless and in a ragged stocking; his expression is melancholy. In the foreground (l.), Lord Kenyon in wig and gown, seated on the ground, crouches over a bonfire of implements of gaming: a broken table, dice-boxes, and cards. The three pillories are marked with letters to indicate their occupants.<sup>1</sup> On the l. *S* indicates Mrs. Sturt, a middle-aged woman, her head in profile to the r. In the centre, *A* for Lady Archer whose vulture-profile is unmistakable. On the r. *C*. indicates Mrs. Concannon, a pretty young woman, full-face, with bare breasts, who indecorously bestraddles Fox. In the background a fourth pilloried lady stands in back view, her petticoats looped up and attached to the pillory, exposing her bare posteriors. (Perhaps Lady Buckinghamshire, but not resembling her in figure.) A crowd of spectators is indicated. On the extreme l. stands another judge; his profile suggests Loughborough.

See No. 8876, &c. For 'the fashionable gaming house in Grafton Street' kept by Mr. and Mrs. Concannon, see Farington, *Diary*, i. 185.

9 $\frac{1}{2}$  × 4 $\frac{1}{2}$  in.

**8879** A. Another state; the title ends: . . . BLOW UP TO THE GREEKS!!!

**8880** DIVIDING THE SPOIL!!

[I. Cruikshank.]

*London Pub<sup>d</sup> May 20 1796 by S W Fores N<sup>o</sup> 50 Piccadilly Folios*  
*Lent out for the Evening*

Engraving (coloured impression). Two designs on one pl., divided by the title, above:

S<sup>T</sup> JAMES'S

Four ladies, fashionably dressed, sit round a table dividing the profits of *the Faro Bank*. On the table are heaps of guineas with cheques or bank-notes, a sword, a ribbon and star, a paper: *Bond 200 . . half Pay . . Faro*. The two central figures seated behind the table are Lady Archer (with an angry expression) and Lady Buckinghamshire facing each other in profile, their breasts much exposed. On the extreme l. sits a young and good-looking woman, her chin concealed by a swathing round the neck; she watches the dispute warily, her arms folded. Facing her (r.) an older

<sup>1</sup> In another impression these letters have been scraped out.



woman reads through a glass a paper inscribed *Hon<sup>d</sup> Sir please to pay Lady Bilkem one Thousand Pound for your Dutiful Son Dupe*. These two are probably Mrs. Concannon (see No. 8879) and Mrs. Sturt, the other two fashionable and notorious holders of faro-banks. Lighted candle-sconces decorate the wall. The near edge of the table forms the lower edge of the design. See No. 8876, &c.

S<sup>T</sup> GILES'S

Four prostitutes in a ramshackle room are grouped, much as the four above, round a table on which their night's plunder is spread: seals, watches, &c. They are younger, handsomer, and have pleasanter expressions than the women of fashion; their breasts are similarly exposed, though their dress is ragged. Cf. No. 8198, &c.

6 $\frac{3}{8}$  × 10 $\frac{3}{8}$  in.

### 8881 THE BATTLE OF BANGOR.

[Newton.]

*London Pub* [name erased, probably Holland] *May 26 1796*

Engraving. An affray between a young man and a bishop, both supported by followers; all are mounted on goats and much caricatured. The layman is fashionably dressed and wears a leek in his round hat. He aims an antique weapon, the barrel inscribed *Owen Tudor's Pocket Pistol*, at the bishop, who wears a mitre and raises his crosier in both hands to smite. Two lean and grotesque parsons, wearing bands, are behind the bishop; one shouts *Kill me and spare his Lordship!!* Behind the layman (l.) is a crowd of yokels armed with pitchforks, a sickle, &c. All wear leeks in their hats. Large disks inscribed *Cheese* fly through the air towards the bishop. One of their number lies on the ground on his back. Behind the bishop is a church.

A satire on the quarrel between Samuel Grindley, Deputy Registrar of the diocese of Bangor, and the Bishop of Bangor, who wished to turn him out of this office, which the former professed himself ready to resign. In Grindley's absence the bishop broke into the Registrar's Office (adjoining the cathedral at Bangor), altered the locks, and excluded Grindley. Grindley, with his husbandman and others, on 8 Jan. 1796, broke open the door and defended the place against an invasion by the bishop, his chaplain, two other parsons, and a fifth man. He had a loaded pistol but did not fire it. Grindley prosecuted the bishop (John Warren) and the four others for a riot. The case was tried at the Shrewsbury Assizes on 26 July 1796. The judge summed up in favour of Grindley but the jury acquitted all the defendants. *Trial*, B.M.L. 6495. aaa. 21/2. See No. 8882.

11 $\frac{1}{2}$  × 16 $\frac{1}{8}$  in.

### 8882 BOXERS OF BANGOR OR MESSENGERS OF PEACE.

*Pub<sup>d</sup> Aug<sup>t</sup> 6 1796 by S W Fores N<sup>o</sup> 50 Piccadilly. NB Folios of Caracatures Lent out for the Evening*

Engraving (coloured impression). A band of assailants led by an irate bishop approaches from the r., to the attack of a stone building, a corner of the lower part of which is on the l. A closed door is inscribed *Office of Justice*; from an open window immediately above it a man leans out, pistol in hand, saying, *This is my House this is my Castle*. Two women kneel beside the stout bishop, one clutches his arm to restrain him, the other weeps; a third standing behind also weeps. Two parsons with clenched

fists stand behind the bishop, one, who is fat, says *Turn him out*; the other, who is lean, says: *Ill thrach the Dog I'll box him what Dare to act contrary to the Opinions of his Spiritual Dictator, no not even in his Temporals, Turn him out*. A third equally irate parson stands alone on the l. of the door. A crowd with clubs and banners brings up the rear behind the clergy; the most conspicuous are two footmen in livery. The three banners are: *Church Militant, Unqualified Submission to our Spiritual Guides, and All Obedience*.

A satire on the trial of the Bishop of Bangor on an indictment for assault, riot, and rout in attempting to eject Grindley from a building attached to the cathedral. The affray actually occurred within the building, see No. 888r. The bishop's supporters, beside clergy, included his servants; 'by the intervention of Mrs. Warren and two ladies, the Bishop was at last quieted from his passion and withdrawn from the riot' (speech for the prosecution). The quarrel is alleged to have begun because the Bishop wished to secure Grindley's vote and interest at the forthcoming general election.

8½ × 14¾ in.

### 8883 THE SPIRIT OF SHAKSPERE APPEARING TO HIS DETRACTORS

*Design'd & Engraved by W<sup>m</sup> Hogarth & found by somebody in an old Chest* [1796]

[Silvester Harding. Pub. W. Richardson.1]

Engraving. The ghost of Shakespeare (l.) standing on a cloud in profile to the r. extends his l. hand towards the five terrified members of the Ireland family, all kneeling. The older Ireland turns his back on the Ghost, his hands raised in horror; his son looks towards him, putting out his arm; the two girls kneel behind their brother, Mrs. Freeman behind Samuel Ireland. On the ground are a book, a document: *Tributary lines to Ireland Irelande or Irlaunde for I could not spell his name W Shakspere*, and a torn pamphlet: *Vortigern condemned by a most Disintrested Audience April 2 1796*. Beneath the title:

*Tremble, thou wretch,  
That hast within thee Undivulged crimes,  
Unwhipp'd of justice*

*Shakspere.*

*Ah me, Ah me, O dear, O dear,  
What Spectre's this, approaching here:  
Surely tis Shakspeare's injured shade.  
It fills my soul with so much dread  
It is, it is, thus on our knees,  
Let's strive his anger to appease.  
O Father of the British Stage,  
Whose wit has charm'd from age to age:  
Pardon the base unworthy flame,  
That Burn't to rob thee of thy fame.  
But now this Solemn mock'ry's o'er  
Thy gracious mercy wee implore  
We'll never more disgrace thy page.  
Our Brains were gone a pilgrimage.*

<sup>1</sup> *Gent. Mag.*, 1797, p. 931.

For the Ireland forgeries see No. 8884, &c. For the performance of *Vortigern and Rowena*, for which Sheridan and Harris had competed, see Genest, vii. 245-52. It was played for one night only, being laughed off the stage.

Reproduced, Paston, pl. cix.

7 $\frac{1}{8}$  × 11 $\frac{1}{4}$  in.

8884 THE OAKEN CHEST OR | THE GOLD MINES OF IRELAND  
A FARCE.

[John Nixon. Pub. Richardson.<sup>1</sup>]

Sold at N [82] Lombard Street, & to be had of all the Printsellers in London & Westminster. [1796]

Engraving.<sup>2</sup> The interior of a room in Ireland's house, a number of his etchings are on a large folding screen. The older Ireland kneels by a large iron-bound chest with an antique lock and the letters *W S*. He holds out to a young woman an enormous tail of hair (over a yard long) inscribed *A Lock of my Dear Williams Hair*. She stands full-face looking at it admiringly. The chest is filled with documents, one of which he holds: *Deed of gift to Ireland Will Shakespeare*. The others are: *Verses to Anna Hatherreway*, *The Virgin Queen*, and *Holli[nshed's] Chr[onicles]*. Beside the chest are other papers: *Ould Deeds ready Drawn to Fill up as Occasion may require*; *King Henry the thynde*; a double page, having on the r. scrawls in which the signature *Flizabeth and Globe Black* . . . is legible, and on the l.: *Bess must have been Drunk when she wrote this as she could not remember the first Letter of her name but calls herself Flizabeth*; *My alterd Playe of Titus Andronicus All Written by Myself. W. Shakespeares Deed of Trust to Hemming*; a W.L. print of a man wearing a hat and cloak inscribed: *My own Figure at length 6 Foot*.

On the l. a loutish youth, William Henry Ireland, sits on the floor, full-face, legs apart; with a vacant grin he reads a book: *Giles Gingerbread*. In front of him is a pile of four books, two inscribed *Guy Fauks* and *Fifteen Plays by Shakespeare which will be brought forward*. Other books and papers are piled in front of these: [1] *Price of Stock Bank Stock Shut 6 per Pr 1000 4 per Ct Shut Shakespeare scrip below par*. [2] *Leaves from old Books to Write Plays upon with Various Water Marks*. [3] *Bacons History of Henry VII. 1622 notes by Shakspeare*. [4] *The Tears of the Isle of Wight for the Death of Lord Southampton with notes by Shakespeare*. [5] *Haywards Life of Ew<sup>d</sup> 6 1630 With notes by Shakespeare*. [6] *Vortigern & [Row]ena*. On the extreme r. a young woman sits in profile to the r., etching. Behind her sits another directed to the l., pen in hand, in the throes of composition.

On the chimney-piece is a shoe inscribed *Roman Sandal*, flanked by two pots: *Bistre* and *Tobacco* [*W*]ater (for staining documents). A fire burns in the grate. Above is a bust portrait of Shakespeare in a circle inset in a square, inscribed: *My Own Portrait Drawn by my own Hand from that rare Print by M Droeshout* [prefixed to the 1623 folio]. Beside it (l.) is a T.Q.L. portrait of *Anna Hatherrewaye*, standing by a table and holding out a book. On the r. hangs a *Plan of the Gold Mines Discovered in the Year*

<sup>1</sup> *Gent. Mag.*, 1797, p. 931. Print endorsed by Miss Banks: 'Drawn by Mr. Nixon of the Bank.'

<sup>2</sup> Also a coloured impression in Burney, 'Theatrical Portraits', viii. 72.

*MDCCXCV*: a line of sea-coast is inscribed *Wicklow*; men are loading asses at conical mounds and driving them towards the sea, where a small vessel lies beside a jetty. On the screen are prints of *Antwerp*, *Bruges*, *Lovats Ghost* (carrying his head under his arm); a letter (upside down): *Dear Sir It greves me to say you were not Elected at the Antiquarian Society I am . .* (two seals follow); a paper (beside Ireland) *My Own Remarks on Brabant Flanders* (Ireland's *Picturesque Tour . . .*, 1790; he was alleged (incorrectly) never to have been out of England); prints of *Windsor*, *Maidenhead*, *Stains*, *Henley* (from his *Picturesque Views of the River Thames*, 1792); prints of *Prigg the Prizefighte[r]*, *The Drill*, *Vortigern*. Beneath the title: "*the Earth hath Bubbles as the Water has and these are of them, Shakspere* ['of' inserted in pen]. Beneath the design:

*In A musty Old garret some where or another,  
This Chest has been found by some person or other.  
Yet by whom is A secret that must not be told  
For your mystery puzzles the young and the Old:  
But the Chest being here the contents you shall see,  
Subscribe but four Guineas as part of my fee.  
The first thing I shew you is a relick most rare,  
An astonishing Lock of the great Shakspeare's hair!  
Out of which twenty rings more or less have been made;  
Nor a Single Hair miss't from this wonderful Braid.  
The next is the Manuscript play of King Lear;  
It is true Master Critic so pray do not Sneer:  
In its own native form by no E'diter drest;  
But in Adam Like Nakedness simple and chaste.  
An Original Sonnet I now shall present,  
From sweet Willy to Anna Hatherrewaye sent.  
Plainly telling in numbers so simple and new,  
That Willye thye Willye to his Anna still trewe  
With drawings and leases and deeds without number;  
And fifteen new Plays that have lain by as lumber:  
Which shall soon be brought forward to pleasure the town,  
All our pocketts to fill and our labour to Crown!  
For genious like Ours thats so little regarded,  
Ought some way or other to be well rewarded.  
Hark great Vortigern comes now ye criticks be dumb;  
This is Shakespeares I'll swear: if 'tis not 'tis a Hum!*

As in No. 8883 the whole Ireland family is here implicated in the Shakespeare forgeries. The women are presumably Mrs. Freeman, the housekeeper and amanuensis, and Ireland's two daughters, Jane a miniaturist, and Mrs. Anne Marie Barnard. Samuel Ireland (himself deceived) announced in March 1795, and published in December, facsimile copies of the forged documents, price four guineas to subscribers. Gold was found in the Wicklow Mountains in the autumn of 1795. (*Lond. Chron.*, 8, 18 Oct. 1795, &c.; *Ann. Reg.*, 1795, pp. 152\* f.) O'Keefe's comic opera, *The Lad of the Hills or the Wicklow Gold Mine*, was first played 9 Apr. 1796. (Genest, vii. 269 f.) See Sidney Lee on S. and W. H. Ireland in *D.N.B.*; Mair, *The Fourth Forger*, 1938, and Nos. 8883, 9064.

Reproduced, Paston, pl. cx; Mair, op. cit., p. 62.

11 $\frac{1}{8}$  × 16 $\frac{1}{10}$  in.

**8885 TWO-PENNY WHIST.***J<sup>s</sup> G<sup>y</sup> ad vivam fec<sup>t</sup>**Pub<sup>d</sup> Jan<sup>y</sup> 11<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Engraving (coloured impression). A game at whist at a round card-table. 'Betty' (l.) holds out, with a triumphant grin, the ace of spades with which she is about to take the seventh consecutive trick. Her mistress, Miss Humphrey, sits on her l. The two men are said to be Tholdal, a German, who turns his head in astonishment towards Betty, and Betty's partner, Mortimer,<sup>1</sup> a picture-dealer and restorer. A scene in Bond Street, shortly before the removal to St. James's Street. This print (reversed) appears in Humphrey's shop window in Gillray's *Very Slippery-Weather*, 1808.

Grego, *Gillray*, pp. 16 (small copy), 209. Wright and Evans, No. 413. Reprinted, *G.W.G.*, 1830. Reproduced, Angelo, *Reminiscences*, 1904, i. 302.

$7\frac{5}{16} \times 11\frac{7}{8}$  in.

**8885 A** A copy: *J<sup>s</sup> Gillray ad Vivam del<sup>t</sup>*, faces p. 37 in *The Caricatures of Gillray* B.M.L., 745. a. 6.

$5\frac{3}{8} \times 8\frac{3}{8}$  in. With border,  $6\frac{9}{16} \times 9\frac{5}{8}$  in.

**8886 SANDWICH-CARROTS!—DAINTY SANDWICH-CARROTS.***J<sup>s</sup> G<sup>y</sup> ad vivam fec<sup>t</sup>**Pub<sup>d</sup> Dec 3<sup>d</sup> 1796. by H. Humphrey New Bond Street*

Engraving (coloured impression). A buxom girl pushes (l. to r.) her barrow of carrots along the pavement of Bond Street, looking over her r. shoulder at Lord Sandwich ('Jemmy Twitcher'), who overtakes her and twitches her apron. He is in profile to the r., leering at her. Her elegant shoes and clocked stockings are inconsistent with her occupation. The background is a bookseller's shop at the corner of *Little Maddox Street* (l.) and *New-Bond Street* (r.), displaying the royal arms. Over the door, in Bond Street, is *Faulder* and above the two windows, *Bookseller & Book Binder*. Pamphlets or open books fill the panes of the windows: *Rules of the Order of S<sup>t</sup> Francis* [an allusion to Sir Francis Dashwood and the profligate order of Medmenham Abbey]; *List of Servant Maids*; *A Chip of the old Block*; *Doe Hunting an Ode by an old Buck Hound*; *The Beauties of Bond Street* (cf. No. 8377); *A Journey through Life—from Maddox Street unto Conduit Street & back again*. The side of a third shop-window in Maddox Street appears on the extreme l. Cf. No. 7080.

Grego, *Gillray*, pp. 216–17 (reproduction). Wright and Evans, No. 427. Reprinted, *G.W.G.*, 1830.

$13\frac{5}{8} \times 9\frac{3}{8}$  in.

**8887 A PHILOSOPHER,—CONDUIT STREET.**

[Gillray f.]

*Pub<sup>d</sup> March 28<sup>th</sup> 1796. by H. Humphrey N<sup>o</sup> 37 New Bond Street*

Engraving (coloured impression). An elderly man displays scientific experiments. He stoops forward, in profile to the l., holding a rod horizontally between his fingers, in the l. hand is a glass. A small still, phials, &c.,

<sup>1</sup> Or, according to Wright and Evans, Mr. Jeffrey (presumably the enemy of Mrs. Fitzherbert) and Watson (presumably the print-seller), but in *Scientific Researches* (23 May 1802) the former is identified by Wright as Tholdal, and in *Connoisseurs* . . . (16 Nov. 1807) 'Watson' is identified by him as Mortimer.

and an elaborate appliance (r.) are on the long table behind which he stands. On the wall are two medallion profile-portraits, one (l.) being that of Priestley. A serpent, a scroll with cabalistic signs, a terrestrial globe on a bracket, are also on the wall, which is lit by a single candle with a curiously shaped reflector.

Identified as 'Dr Walker', evidently Adam Walker (? 1731-1821), who gave lectures on natural philosophy, and was a protégé of Priestley. He lectured every winter in London to numerous audiences, and was engaged as lecturer to Eton, Westminster, Winchester, and other schools. *D.N.B.* 7 $\frac{1}{16}$  × 5 $\frac{3}{16}$  in. With border, 8 $\frac{3}{4}$  × 6 $\frac{13}{16}$  in.

**8888** A PEEP AT CHRISTIES;—OR—TALLY-HO, & HIS NIMENEY-PIMMENEY TAKING THE MORNING LOUNGE.

*ŷs G<sup>v</sup> ad vivam fecit—*

*Pub<sup>d</sup> Sept. 24<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Aquatint (coloured impression). Miss Farren and Lord Derby, both in profile to the r., walk together inspecting pictures. She, very thin and tall, looks over his head through a glass at a picture in the second row of *Zenocrates & Phryne*. He looks at the picture immediately below, *The Death*, a huntsman holding up a fox to the hounds. The frame is decorated by an earl's coronet with horses, cf. No. 9074, &c. Lord Derby, much caricatured, very short and obese, wears riding-dress with spurred boots and holds a whip. Miss Farren wears no hat, a dress hanging from the shoulders and trailing behind her, short sleeves and gloves. Both hold an open *Catalogue*.

Behind, a man (l.) and two ladies in back view and arm-in-arm inspect a picture of *Susan[nah and the] Elders*. The lady in the centre wears a high, twisted turban (cf. No. 8755) with an enormous feather, the other wears a round hat.

Nimeney-pimene (cf. No. 9074) is a part in *The Heiress* (1786), by Burgoyne, dedicated to Lord Derby, in which Miss Farren had a great success and, according to the *D.N.B.*, captivated Derby. But the attraction dated at least from 1781, see No. 5901, and was the occasion of other prints before 1786.

Grego, *Gillray* (small copy). Wright and Evans, No. 429. Reprinted, *G.W.G.*, 1830. Reproduced, Marillier, "*Christie's*" 1766 to 1925, 1926, p. 48.

12 $\frac{3}{4}$  × 9 $\frac{1}{8}$  in.

**8889** GEORGEY A' COCK-HORSE.

[*Gillray.*]

*Pub<sup>d</sup> Nov<sup>r</sup> 23<sup>d</sup> 1796, by H. Humphrey New Bond Street*

Engraving. *G.W.G.*, p. 97. George Hanger rides in profile to the l. on a pony with a heavy body and short legs; his r. foot thrust forward, the end of his bludgeon resting on the r. toe. He wears a round hat tilted over the r. eye, a striped neck-cloth, and prominent shirt-frill. Behind is the corner of (lower) *Grosvenor Street*, showing the door and a window of the famous coffee-house, *The Mount*, the name inscribed over the door.

For Hanger and his pony, 'the horse of 'Squire Hanger, that great Macaroni', cf. Marquis Townshend's verses, *On the Death of a certain Nag of public Consequence*, in his *Misc. Poetry*, privately printed 1791 and 1807. See Nos. 8869, 8890, 9078.

There is a pen-drawing by Gillray in the Print Room of Hanger galloping (l. to r.) on his pony, his bludgeon in his r. hand.

Grego, *Gillray*, p. 415. Wright and Evans, No. 426. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. clxxiv; E. B. Chancellor, *Lives of the Rakes*, vi. 190.  
12 $\frac{3}{4}$  × 10 $\frac{1}{2}$  in.

**8890 STAGGERING-BOBS, A TALE FOR SCOTCHMEN,—OR—MUNCHAUSEN DRIVING HIS CALVES TO MARKET**

[Gillray.]

*Pub Dec<sup>r</sup> 1<sup>st</sup> 1796. by H Humphrey New Bond-Street*

Engraving (coloured impression). George Hanger bestrides a pile of calves with which his pony is laden, high above his mount's head. He sits in profile to the l., carrying a bludgeon; his r. leg thrust forward over the calves. The fore-feet and hind-feet of the calves are tied and lie across the pony and each other. Eleven heads are visible. Hanger says: *Here they are my Lord, here's the slunk Calves, by Gxx—no allusion, dxxn'me!—almost forgot you was a North-Country-Man!—Runt carries weight well!—no less than Thirteen damme!—come push about the Bottle, & I'll tell you the Story;—In Scotland they eat no Veal, by Gxx! nothing but Staggering-Bobs,—by Gxx!—on my Honor & Soul I mean no insult!—but Tattersal he swore, d—n me, if he didn't,—that on a small Scotch Runt, he saw, Gxx dxxn my blood,—how many d'ye think he saw?—(—"Saw what, Georgey?—)—why Calves!—Staggering-Bobs to-be-sure!—why d'ye think he saw Seventeen?—no!—but dxxme, by Gxx, he saw Thirteen!!!—& all just upon such another little Cock-Horse as my own!!!* Beneath the title: *This Print is dedicated to Lord Exxxl [Errol, see No. 9024], his Party, & the Frequenters of Steevens's in general.* (Stevens's was a famous coffee-house in Bond Street, cf. No. 9067.) Probably from the same sketch as No. 8889, which the head and dress closely resemble.

Grego, *Gillray*, p. 215. Wright and Evans, No. 437. Reprinted, *G.W.G.*, 1830.  
13 $\frac{5}{8}$  × 10 in.

**8891 MODERN GRACE,—OR—THE OPERATIONAL FINALE TO THE BALLET OF ALONZO E CARO.**

*f<sup>s</sup> G<sup>y</sup> d. et f*

*Pub<sup>d</sup> May 5<sup>th</sup> 1796 by H Humphrey New Bond Street*

Engraving (coloured impression). Didelot dances on the stage between two women, both very lightly clad in quasi-classical costume, and wearing *cothurnes*. He wears a feathered hat, tunic, and cloak, and looks towards Mme Parisot (r.); she strikes an attitude with r. leg raised and arms extended, and looks alluringly towards him, her r. breast bare. Mme Rose (l.), his wife, dances with more restraint, her sharp-featured profile turned austere towards her husband. All wave their arms above their heads, and their attitudes are in fact graceful (though caricatured). Two plump *danseuses* (l. and r.) whirl on one toe in the background. Behind Didelot is an irradiated sun, with features looking down disapprovingly at the dancer.

The satire seems chiefly directed against Mme Parisot's exposure of her person and the transparent dress of Mme Rose, see Nos. 8892-4.

For Charles-Louis Didelot (1767-1837) see C. W. Beaumont, *Bibliography of Dancing*, 1929, p. 62. The ballet was by Onorati from *Les Incas* by Marmontel, six performances, the first on 6 Apr. 1796.

Grego, *Gillray*, p. 211. Wright and Evans, No. 431. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{8}$  × 13 $\frac{7}{8}$  in.

**8892** "NO FLOWER THAT BLOWS, IS LIKE THIS ROSE".

[Gillray.]

*Pub<sup>d</sup> April 12<sup>th</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). An opera-dancer, Mme Rose Didelot, is poised on her r. toe, her head turned in (sharp-featured) profile to the l., holding up a long garland of roses. She wears a pseudo-classical costume, defining her person, the edge of the skirt bordered with roses, a wreath of roses in her hair which is almost short. The scenery is of trees with a landscape background.

The dancing of Didelot and his wife at the Opera caused a sensation in the spring of 1796, the first performance being on 20 Feb. 'We never witnessed anything of the kind so admirable as the management by Mme Rose, of her arms and the parts of her body. Grace, ease, and dignity seem contending for pre-eminence.' *True Briton*, 22 Feb. 1796. See No. 8891, &c.

The water-colour sketch for this by an amateur (with title) is in the Print Room. (201. c. 6/8.)

Grego, *Gillray*, p. 211. Reprinted, *G.W.G.*, 1830.

9 $\frac{1}{2}$  × 8 in.

**8893** MADAMOISELLE PARISOT

*Sketched at the Opera by R<sup>d</sup> Newton*

*London Pub by W Holland N<sup>o</sup> 50 Oxford St [date erased, 1796].*

Engraving (coloured impression). Mme Parisot stands on the l. toe, full-face, her arms extended and raised slightly above the shoulders, her r. leg extended, the toe a little higher than the waist; she points directly at a stage-box (l.), looking alluringly to the r. In the box sits the Duke of Queensberry, peering through a quizzing-glass under the raised skirt of the dancer. Behind him stands a fat bishop, looking at her through an opera-glass. The men, but not the dancer, are caricatured.

See No. 8894. The bishop is perhaps Barrington, Bishop of Durham, who led the outcry against the scanty dress of opera dancers in 1798, see No. 9297, &c.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, after p. 448.

11 $\frac{3}{8}$  × 13 $\frac{3}{8}$  in.

**8894** A PEEP AT THE PARISOT! WITH Q IN THE CORNER!

*I Cruikshank*

*Lond Pub May 7 1796 by S W Fores N<sup>o</sup> 50 Piccadilly*

Engraving. A corner of the opera house. A dancer is poised on her r. toe, while she leans forward, both arms extended, her l. leg extended horizontally towards the audience. Her head is turned full-face. Those in the pit are peering under her skirt, which, falling limply almost to her ankles,



defines her figure. In the front row of the pit sit (l. to r.) the Duke of Queensberry peering through an opera-glass; Sheridan, biting his thumb apprehensively (probably fearing competition with Drury Lane); Fox, leaning back laughing, while Pitt stands behind him, holding his shoulders, and staring intently at the dancer. Among the heads behind are Burke on the extreme r., Bedford next him, then Loughborough and (?) Erskine in their legal wigs. In a box on the first tier sit two ladies and a man, looking down upon the dancer, except that one of the ladies stares at the man she sits next through a glass. A door giving on to the stage is open, through which two men are staring up at the dancer. Behind stands a prim-looking man wearing spectacles. A scene of trees and foliage forms a background to the stage.

An eager interest in the famous 'attitudes' of Mme Parisot brings enemies (Fox and Pitt, Burke and Bedford, cf. No. 8788, &c.) into proximity. Mme Parisot was the rival of Mme Rose Didelot at the opera in the spring of 1796, see Nos. 8891, 8892. Her attitudes, see No. 8893, were much praised, but there were complaints that they were insufficiently varied: 'Parisot should be more sparing of her *attitudes* upon one leg. They are fine, but too frequent repetition may produce satiety.' *True Briton*, 10 Mar. 1796. See also *ibid.*, 9 Mar. See No. 8893.

Reproduced, C. E. Jensen, *Karikatur-Album*, Copenhagen, i. 158.  
 $9\frac{5}{8} \times 14\frac{7}{8}$  in.

### 8895 A MODERN BELLE GOING TO THE ROOMS AT BATH.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 13<sup>th</sup> 1796. by H. Humphrey, New Bond Street*

Engraving (coloured impression). Two chairmen carry (l. to r.) a lady in a sedan chair. The roof is raised and through it projects an enormous ostrich feather, rising from an aigrette and curls, which also extend above the roof. To the second chairman's back is strapped the base of a long curving rod which supports an umbrella to protect the feather. Through the window of the chair appears the lady's profile. She holds a half-closed fan before her face. Behind (l.) is a plain town house of three stories behind its area-railings; it is next a high curving wall (r.). Probably from a design by an amateur.

Grego, *Gillray*, p. 209. Wright and Evans, No. 414. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 675; Fuchs, *Die Frau in der Karikatur*, 1906, p. 299.

$12\frac{1}{2} \times 8\frac{3}{8}$  in. With border,  $13\frac{5}{8} \times 9\frac{5}{8}$  in.

### 8896 LADIES DRESS, AS IT SOON WILL BE.

*Henry C—l del.* [Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 20<sup>th</sup> 1796. by H. Humphrey. New Bond Street.*

Engraving (coloured impression). A lady, young and handsome, stands in profile to the l. holding a closed fan in both hands. She wears one garment only, a quasi-classical tunic, its waist immediately below the breasts which are almost bare. It is slit at the side to show a leg with gartered stocking. Her hair is bound with a ribbon and falls loosely on forehead and shoulders. In it are three ostrich feathers. A panelled wall, with a candle-sconce and showing part of a large mirror (l.), forms a background. There is a patterned carpet. Perhaps a portrait of Lady C. Campbell.

For the fashion of classical draperies moulding the figure cf. Nos. 8388, 8571, 8758, &c., 8897-8905, 9457, &c. It was especially associated with Lady Charlotte Campbell, see No. 8719. Cf. T. J. Mathias, *Pursuits of Literature*, ii, 1796, l. 220, n.: 'The dress of the present period has warranted the caricatures of the day, particularly . . . "the dress of Ladies as it will be".' The *Morning Chronicle*, 26 Feb. 1796: 'The ladies of the present day, without waists, do not perhaps know that they copy that fashion from Madame Tallien, who copied it from the Greeks.'

One of the prints in Humphrey's window in Gillray's *Very Slippery-Weather*, 1808.

Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 201.  
10 × 6 $\frac{1}{16}$  in. With border, 11 $\frac{1}{16}$  × 8 $\frac{1}{2}$  in.

**8897 THE FASHIONABLE MAMMA,—OR—THE CONVENIENCE OF MODERN DRESS.**

Vide, *The Pocket Hole*, &c.

ƒs *G<sup>y</sup> des. et fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 15<sup>th</sup> 1796.* by *H. Humphrey, New Bond Street—*

Engraving (coloured impression). A fashionably dressed woman sits (l.) in profile to the r., on an upright chair, while a carriage waits for her. Her loose dress, high to the neck, has two embroidered slits to reveal the breasts. A pretty, buxom nurse holds out an infant, who eagerly sucks the breast thus conveniently laid bare. She wears a turban with two erect feathers, and short sleeves; her gloved r. hand holds a closed fan. On the wall behind her is a large picture, *Maternal Love*, a seated woman suckles an infant. Through a high sash-window is seen a corner of the waiting coach, a footman holding open the door, a fat coachman on the box. The coach, hammer-cloth, and the lady's chair are decorated with a baron's coronet. A patterned carpet covers the floor.

The superseding of the wet-nurse was a fashion which derived from the doctrines of Rousseau; cf. No. 8901. See No. 8896, &c.

Grego, *Gillray*, p. 209 (small copy). Wright and Evans, No. 415. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 283.  
12 $\frac{3}{8}$  × 8 $\frac{1}{16}$  in. With border, 13 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

**8897 A** A copy: ƒas *Gillray del.*, faces p. 93 of *The Caricatures of Gillray*.  
7 $\frac{3}{4}$  × 5 $\frac{1}{16}$  in. With border, 8 $\frac{5}{8}$  × 6 $\frac{1}{4}$  in. B.M.L. 745. a. 6.

**8898 LA BELLE ESPAGNOLE, — OU — LA DOUBLURE DE MADAME TALLIEN.**

ƒs *G<sup>y</sup> d: et fi*

*Pub<sup>d</sup> 25<sup>th</sup> Feb<sup>y</sup> 1796.* by *H. Humphrey New Bond Street*

Engraving (coloured impression). A handsome mulatto woman walks from l. to r. and slightly towards the spectator. Her hair is a mop of carefully arranged curls. She wears a high-waisted, trailing dress, defining her limbs, with a shoulder-scarf, bare arms and neck, and much quasi-barbaric jewellery. On the wall (r.) half of a picture of *Havanna* is visible. A patterned carpet completes the design.

Reputed to represent 'a Creole lady from Spanish America, . . . a celebrated performer in the ballet', who strikingly resembled Mme Tallien. 'Description' of the 1830 reprint, p. 100.

Evidently a travesty (in reverse) of a plate by Heideloff in his *Gallery*

of *Fashion* (ii), fig. 87: 'A New Dress, in the Roman Style, introduced at the Opera by a foreign Lady of distinction', pub. 1 Feb. 1796. The negroid suggestion derives from the hair of the original, which is arranged in a mop of ringlets. B.M.L., P.P. 5230. b. See No. 8896, &c. For Gillray's 'doublures' cf. No. 9261.

Grego, *Gillray*, pp. 209-10. Wright and Evans, No. 419. Reprinted, *G.W.G.*, 1830.

$10\frac{3}{8} \times 6\frac{9}{16}$  in. With border,  $12 \times 8\frac{1}{2}$  in.

**8899** LADY GODINA'S ROUT;—OR—PEEPING-TOM SPYING OUT POPE-JOAN.

*Vide Fashionable Modesty.*

*fs G<sup>y</sup> d: et f:*

*Pub<sup>d</sup> March 12<sup>th</sup> 1796, by H. Humphrey New Bond Street.*

Engraving (coloured and uncoloured impressions). A fashionable crowd, with two card-tables, a round table in the foreground (l.) at which four persons play Pope-Joan; the most conspicuous is a pretty young woman directed to the l., her loose semi-transparent draperies revealing her person and leaving her breasts almost uncovered. A leering man stands behind her chair, negligently holding candle-snuffers to a candle on the table, in order to peer down her décolletage. A stout lady in back view, sitting on a stool (identified as Lady Buckinghamshire, but (?) Duchess of Gordon), a little girl, and an elderly man (identified as Dr. Sneyd) complete the table. On the r. is another card-table at which three persons are playing. Standing figures freely sketched form a background, the whole design being dominated by the erect feathers of the ladies, usually springing from a turban, cf. No. 8755.

The scantily covered lady is identified by Wright and Evans as Lady Coventry, by Grego (more probably) as Lady Georgiana Gordon (hence the name 'Godina'). See No. 8896, &c. William Sneyd, Rector of Elford, was the friend of Canning who introduced Gillray to him. Bagot, *Canning and his Friends*, i, *passim*.

Grego, *Gillray*, p. 210. Wright and Evans, No. 416. Reprinted, *G.W.G.*, 1830.

$9\frac{7}{16} \times 13\frac{7}{8}$  in.

**8900** HIGH-CHANGE IN BOND STREET,—OU—LA POLITESSE DU GRANDE MONDE.

*fs G<sup>y</sup> d: et fec<sup>t</sup>*

*Pub<sup>d</sup> March 27<sup>th</sup> 1796, by H. Humphrey New Bond Street*

Engraving (coloured impression). Bond Street, the pavement receding diagonally from l. to r., is thronged with fashionable pedestrians. In the foreground five fashionably dressed men advance, forming a phalanx which pushes on to the cobbled roadway a lady, dressed rather for the ball-room than the street, to whose arm clings a little girl; both are in back view. The men smile or leer. The lady's neck diminishes to a point, tresses of hair hang from her turban (cf. No. 8755), which is trimmed by a gigantic erect feather. Her over-dress hangs from her shoulders and swells into folds which sweep the ground. She holds a fan. (Small copy in Grego.) Behind (r.) three ladies walk arm-in-arm in the roadway: a fat woman in a riding-habit, looking through an opera-glass, and two younger women, one with her face covered by a transparent veil reaching nearly

to the knees, the other looking demurely down. Among the crowd in the background a man arm-in-arm with a military officer in back view (? Lord Moira) resembles Fox.

Cf. No. 8377, &c. for the 'Bond Street Lounge'. The lower part of the shops on one side of Bond Street forms the background. In the foreground a lady enters a doorway inscribed *Billy Tape Millener*; within, an obsequious shop-man holds out ribbon. Above the door is the sign of *The Three Pigeons*. The next doorway (r.) is that of *Bijoux Toyman*.

A satire on costume as well as on manners. The variously curving brims and sideways cocks of the hat, the wrinkled half-boots and long pantaloons, and the spencer (see No. 8192) are conspicuous. Cf. No. 8896, &c.

Grego, *Gillray*, p. 210. Wright and Evans, No. 417. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. liii.  
 $9\frac{1}{2} \times 13\frac{3}{8}$  in.

### 8901 MODERN NURSING

*IK 1796*

Engraving. A satire on high-waisted dresses. A lady (l.) stands holding an infant in a long robe (cf. No. 8897). She wears a round hat of masculine shape trimmed with three small feathers. Her dress hangs in straight folds from a line across, or above, her breast; behind appears the end of a train. Beside her stands a lady in back view: a transparent curtain veil hangs from her small hat. Her dress and a loose train held over the r. arm hang from the shoulders. A stone wall forms a dark background to the light figures. See No. 8896, &c.

'Collection', No. 208. Kay, No. cccxlii.  
 $6\frac{9}{16} \times 12\frac{5}{16}$  in.

### 8902 JOHN—HOW DO YOU LIKE MY BRACES?

[I. Cruikshank.]

[Pub. Fores, 4 May 1796<sup>1</sup>]

Engraving (coloured impression). See No. 8373. A fat lady, probably Lady Buckinghamshire, in back view, looks over her r. shoulder, displaying to her footman the back of her dress, the short-waisted bodice being crossed diagonally with ribbon. Her leg is much exposed by the arrangement of her skirt. The man, wearing a cocked hat as in No. 8373, stands full-face (l.) grinning and pointing at his mistress. See No. 8896, &c.

$12 \times 9\frac{1}{2}$  in. (Cropped.) 'Caricatures', x. 113.

### 8903 SPENCERS,

*Pub March 13 1796 by S W Fores No 50 Piccadilly the Corner of Sackville St Folios of Caracature lent out for the Evening—Prints & Drawings lent out on the plan of a Circulating Library*

Engraving (coloured impression). A ragged street musician, playing a pipe and tabor to a troupe of five dancing dogs, stands (l.) in profile to the r. The dogs, one dressed as a woman, all wear spencers or short coats of slightly varying patterns. He wears a spencer, or ragged coat with a broad collar, cut short below the hips, the tattered tail of another coat hanging below it. The spectators who watch the dogs are similarly dressed: a fat man, full-face, clasping his sides, wears a half-coat over a tail-coat. The

<sup>1</sup> From A. de R. v. 63.

woman next him wears a short spencer over her high-waisted dress, as do two others who walk away. On the l. is a young blood, similarly but more extravagantly dressed, with cropped hair, deep swathed neck-cloth, half-boots with deep tops; he holds a bludgeon. His curiously drawn and much caricatured companion (r.) is dressed like the other women, all of whom wear tall feathers in their turbans or bonnets. Beneath the title are twelve lines of verse beginning:

*Dont think my puppies stand alone  
If you will make the search Sir  
Puppies at the Bar you'll find  
And Puppies in the Church Sir!  
Half coat pups and booted pups  
And pups without their hair Sir.*

For the spencer see No. 8192 (1792).

$8\frac{3}{16} \times 12\frac{3}{16}$  in.

### 8904 TOO MUCH AND TOO LITTLE OR SUMMER CLOATHING FOR 1556 & 1796

[I. Cruikshank.]

*London Pub: Feb:ry 8 1796 by S W Fores No 50 Piccadily Folios of  
Caracatures Lent out for the Evening*

Engraving (coloured impression). Two ladies, one in Elizabethan dress (l.), the other (r.) scantily draped, stand gazing at each other in astonishment, their heads turned in profile. One stands stiffly; her wide, heavily embroidered dress, with tight, pointed bodice, and a high ruff, makes this necessary. The other adopts a quasi-classical pose, one leg slightly bent. Her high-waisted dress drapes her breasts and falls to the ankles, defining her legs. She has short simple sleeves. A ribbon is twisted in her hair, which is curled on the crown of the head, whence tresses fall to her neck, and a feather stands erect. Her profile resembles that of No. 8896, perhaps Lady C. Campbell.

On the wall are two T.Q.L. portraits of men in corresponding costume: a bearded man (l.) wearing a ruff looks down to the r. On the r. a modern dandy looks down and to the l., his chin swathed in voluminous folds, a wide collar turned back over his cut-away coat. A patterned carpet covers the floor.

The development of these fashions can be traced from 1793, see No. 8896, &c.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 17.

$13\frac{9}{16} \times 11\frac{1}{8}$  in.

### 8905 THE GALLERY OF FASHION.

*Pubd March 23 1796 by S W Fores No 50 Piccadily the Corner of  
Sackville Street. NB Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). Five women display the prevailing fashions as worn by different types.

[1] *A la Turk*. The fashionable turban (cf. No. 8755) is more oriental and voluminous, its aigrette is higher than the feathers, the place of an under-dress is taken by Turkish trousers, the breasts are bare. The over-dress falls from the shoulders and forms a train. The silhouette is fashionable.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

[2] *A la Grec*. A lady wears a high-waisted dress hanging from below the defined breasts; drapery hangs from the shoulders, the end of which is held up in the r. hand. Her neck is swathed, and she wears a feathered turban.

[3] *A la Cité*. A dress resembling in intention that of [2] gives a totally different impression from the short fat figure of the wearer. Her petticoat resembles a balloon, and a watch and seals hang from the drapery round her bust. Cf. No. 8568.

[4] *A La S<sup>t</sup> James*. A woman in back view, her head in profile to the l. A long striped over-dress falls from her shoulders to the ground. She wears a grotesque turban with two aigrettes resembling the stiffened brush of a fox.

[5] *A la S<sup>t</sup> Giles*. A stout, buxom woman, in profile to the l., her breasts bare, a quilted petticoat is worn with an apron and a tucked-up over-dress. She wears a cap and her hair falls loosely on her shoulders.

Lady C. Campbell introduced clinging draperies, see No. 8388, &c. Cf. *True Briton*, 25 Mar. 1796: 'The excusable vanity of Lady Charlotte Campbell in displaying a beautiful figure to the greatest advantage, has unfortunately, incurred the offensive imitation of all the City Fussocks. . . .' The title is from Heideloff's magazine, cf. No. 8898. See No. 8896, &c.  $11\frac{5}{8} \times 16\frac{5}{8}$  in.

8906 NATIONAL CONVENIENCES.

*J<sup>s</sup> G<sup>v</sup> d<sup>n</sup> et f<sup>i</sup>*

*Pub<sup>d</sup> Jan<sup>y</sup> 25<sup>th</sup> 1796. by H. Humphrey New Bond Street*

Engraving. Four designs on one pl.

[1] *English Convenience—the Water Closet*. A grossly obese alderman of repulsive appearance sits full-face, clasping his sides. He wears his gown and chain, one gouty leg is swathed in bandages. On the wall behind his head are two placards: *Bill of Fare*, —*Turtle Soup Fish Poultry H . . .* and a broadside, *Roast Beef of old England* headed by a sirloin.

For the history of this English contribution to civilization see M. and H. B. Quennell, *Hist. of Everyday Things in England 1733-1851*, 1933. It derives from an invention of Sir John Harington, see P. Lindsay, *One Dagger for Two*, 1932, p. 178.

$6\frac{1}{2} \times 4\frac{9}{16}$  in.

[2] *Scotch Convenience—the Bucket*. A woman seated in back view on a pair of tongs across a bucket in some sort of permanent shelter composed of ramshackle planks. On this are two papers: *The Sweets of Edinbro' to the Tune of Tweedside* (cf. No. 5941) and *Croudie a Scotch Reel*. In the foreground are pigs and poultry.

$6\frac{1}{2} \times 4\frac{13}{16}$  in.

[3] *French Convenience—le Commodites*. A pretty young woman, full-face, in a latrine with three apertures. She crouches with one foot on the ground, one on the seat. On the wall are two papers: *Caira nouvelle chanson* and *Soupe Maigre petit Chanson*.

$6\frac{11}{16} \times 4\frac{9}{16}$  in.

[4] *Dutch Convenience—the Lake*. A stout man (? or woman) in back view sits on a rail, smoking a pipe. In the foreground is shallow water with ducks. Behind and in close proximity are town houses with high crow-stepped gables.

Reprinted, G.W.G., 1830.

$6\frac{11}{16} \times 4\frac{13}{16}$  in. Pl.  $14 \times 10$  in.

**8907 MY POLL & MY PARTNER JOE.**J<sup>s</sup> G<sup>y</sup> del<sup>t</sup>

T. Adams [Gillray] Sc:

Pub<sup>d</sup> April 18<sup>th</sup> 1796. by H. Humphrey New Bond Street.

Engraving (coloured impression). A sailor (r.) and a fat, ugly, disreputable woman (l.) dance with tipsy joviality. They face each other, each holding the other's l. hand. He holds up a small covered jug (holding the publican's dram). Her feet appear through tattered shoes and stockings; one eye is closed. He wears a round hat, pigtail, short jacket, petticoat, and long striped stockings.

An illustration to Dibdin's popular song, called *The Waterman*: the hero was taken by a press-gang and returned to find his wife Poll in Joe's arms. *Professional Life of Mr. Dibdin*, ii. 240, 250-2. A (sentimental) mezzotint of the subject published by Sayer, 6 Dec. 1790, is in the Print Room.

Grego, *Gillray*, p. 210. Wright and Evans, No. 420. Reprinted, *G.W.G.*, 1830.

8 $\frac{7}{16}$  × 9 $\frac{3}{4}$  in.**8908 CYMON & IPHIGENIA.**J<sup>s</sup> G<sup>y</sup> des<sup>n</sup>T. Adams [Gillray] sculp<sup>t</sup>Pub<sup>d</sup> May 2<sup>d</sup> 1796, by H. Humphrey New Bond Street.

Engraving (coloured impression). A burlesque of the discovery by Cymon of Iphigenia asleep. A fat country-woman, whose dark skin and coarse features give her a negroid appearance, leans against a sandy bank. A hideous yokel, advancing from the r., stoops towards her, dropping his stick and gaping with delighted surprise.

Garrick's *Cymon and Iphigenia*, 1767, adapted from Dryden's version of Boccaccio's tale, made the story familiar and popular. It was the subject of a picture by Reynolds.

Grego, *Gillray*, pp. 210-11. Wright and Evans, No. 422. Reprinted, *G.W.G.*, 1830.

8 $\frac{1}{2}$  × 9 $\frac{1}{2}$  in. With border, 9 $\frac{1}{2}$  × 10 $\frac{5}{8}$  in.

**8908 A**, a copy, reversed, same title, no imprint. The background is altered by the addition of a gate (l.) and foliage (r.).

8 $\frac{1}{4}$  × 12 $\frac{1}{2}$  in.**8909 EASING THE TOOTH-ACH.**Engrav'd by T. A<sup>s</sup> [Gillray.]Pub<sup>d</sup> May 7<sup>th</sup> 1796. by H. Humphrey New Bond Street.

Engraving (coloured and uncoloured impressions). A dentist (r.) stands pulling at an instrument in the mouth of his patient, whom he holds by the jaw. The victim, in profile to the r., is perched upon a high stool, and clutches his r. shin, while his l. foot is pressed against the dentist's knees; expression and attitude register pain and anger. Probably from an amateur's design.

7 $\frac{5}{16}$  × 5 $\frac{13}{16}$  in. With border, 8 $\frac{5}{8}$  × 7 $\frac{1}{4}$  in.**8910 THE BOSKY MAGISTRATE.**Drawn by J. Nixon Esq<sup>r</sup> Engraved by ZeiglerLondon Pub. by Will<sup>m</sup> Holland N<sup>o</sup> 50. Oxford Str<sup>t</sup> Nov<sup>r</sup> 25. 1796.

Aquatint (coloured impression). The interior of a well-furnished room with an open door (r.) through which a dove-cote and trees are visible.

By the fire (l.) in an arm-chair is a gouty magistrate, tipsily somnolent, with twisted features. In his l. hand is a glass spilling its contents, in his r. a smoking tobacco-pipe; his r. foot is supported on a cushioned stool. Beside him (r.) is a table with books and writing-materials behind which sits his clerk, pen in mouth, spectacles on forehead, scrutinizing a group of three: a constable with a long staff between a fashionably dressed and drunken reveller and a young woman, whose dress hangs from just below her bare breasts. The constable, looking at the clerk, points to the woman. In the doorway a dog looks out and a sow looks in.

On the wall over the clerk's head is a picture of an ass kicking over a statue of Justice (a 'Justass', cf. No. 8187); in the background St. Paul's and the Monument with other buildings indicate London. On the table by the justice a punch-bowl stands on *Burn's Justice*. The chimney-piece is supported by two carved satyrs. Above it is a framed (?) almanack. A cat sleeps by the fire. A patterned carpet completes the design. Beneath the title: *Custos. Nemo. Comes. Testis. Sus. Bosque. Canisque. rules for the Gender of Nouns.*

*Custos. the Constable. Nemo.* [cf. No. 5570] *alluding to the Lady having no Waist* [cf. No. 8569]. *Comes. her Companion. Sus. a Sow Worried by a Dog. Testis. described by the Constable as Witness against the two Delinquents. Bosque. the Magistrate half Drunk or Bosky. Canisque, the Dog, referring to the Guardian of the Night in the Act of making a Seizure.*  
12 $\frac{5}{8}$  × 18 in.

**8911 JOHN DOE AND RICHARD ROE BROTHERS IN LAW!!**

[Woodward del.

Pub. Fores, 9 Feb 1796<sup>1</sup>]

Engraving (coloured impression). Two little men, arm-in-arm, with enormous heads, grinning broadly and delightedly. Cf. No. 8912.

11 $\frac{5}{16}$  × 9 $\frac{3}{16}$  in.

'Caricatures', viii. 1.

**8912 JOHN DOE & RICH<sup>D</sup> ROE. BROTHERS IN LAW.**

*Drawn & Etch'd by R. Dighton*

*Pub Nov' 6. 1796. by Dighton, Char<sup>s</sup> Cross.*

Engraving (coloured impression). Two men, wearing patched and ragged clothes, stand together. One (l.) stands full-face, arms folded, shoulders hunched, staring to the r. with fierce despair. From his pocket issues a bulky document: *By Law I'm Ruin'd quite*. The other (r.) stands in profile to the l., his l. hand in his coat-pocket from which hang papers inscribed: *Spent all my Money & Lost my Cause; Mortgage; Officer's Fees*. He looks down with an expression of angry melancholy. Cf. Nos. 8911, 9621, 9639. See Partridge, *Words, Words, Words!*, 1933, p. 66 f.

7 $\frac{1}{4}$  × 6 in.

**8913 BEGONE OLD CARE, I PRY'THEE BEGONE FROM ME.**

*Woodward del<sup>t</sup>*

*London Aug<sup>t</sup> 1796 Published by S W Fores N<sup>o</sup> 50 Piccadilly, Folios of Carricatures lent out for the Evening*

Engraving (coloured impression). A fat parson (l.), burlesqued, sits in an arm-chair in profile to the r., l. hand extended, addressing a naked and

<sup>1</sup> From A. de R. v. 78.



thin old man who sits grimly on a stool, hands on knees. They face each other in profile. The parson is drink-blotched, a full glass is in his r. hand, on the table is a bottle of *Port*, he raises both feet from the ground. Care has a long beard, unkempt hair, and glares fiercely at the parson.

This subject was imitated in a plate by Gillray, signed *P.F.L.B: fecit*, 16 June 1801.  
11  $\frac{7}{8}$  × 8  $\frac{7}{8}$  in.

### 8914 [A COLLECTION OF GHOSTS<sup>1</sup>

Woodward del.

I C [Cruikshank]

Pub. Fores 25 Feb. 1796]

Engraving (coloured impression). A design in eight compartments of varying widths, arranged in two rows. In each a ghost appears to a man or woman, most are fantastic monsters, but there is a ghost of *Old Dickins the Malster*, over life-size, and a headless woman in white. A gigantic ghost leans on a tombstone inscribed *I C* (the signature). Words are etched above the speakers' heads.

c. 12 × 18 in.

'Caricatures', viii. 66.

### 8915 [A COLLECTION OF HOBGOBLINS<sup>2</sup>

Engraving (coloured impression). Ten little men with enormous and grotesque heads and burlesqued facial expressions. They are arranged in two rows.

c. 12 × 18 in.

'Caricatures', viii. 67.

**8916** A sheet of French copies of English caricatures on one plate. The first is No. 8837 B. The second, evidently after Newton, is *DECOUVERTE MALHEUREUSE*.

Engraving. A shrewish woman (l.) seizes the queue of a kneeling and terrified man, brandishing a poker. A buxom servant-girl, her breasts uncovered, stands (r.) in profile to the l. with downcast eyes. 4  $\frac{1}{2}$  × 3  $\frac{1}{8}$  in.

Two companion prints are after Rowlandson:

*UN PEUT [sic] PLUS SERRÉ*.

Engraving. A lean stay-maker (r.) tugs with both hands at the stay-lace of a fat woman who stands in back view, arms extended, frowning over her shoulder at the man, who flings himself backwards in his effort, pressing one knee against her person. See below. 4  $\frac{1}{16}$  × 4  $\frac{3}{4}$  in.

See Grego, *Rowlandson*, i. 293 (reproduction). Original, *A Little Tighter*, pub. Fores, 18 May 1791.

*UN PEUT PLUS LARGE*.

Engraving. See above. An enormously fat man with a face disfigured by drink stands in profile to the l., while a tailor stoops beside him, trying to encircle his waist with his tape. 4  $\frac{1}{16}$  × 4  $\frac{7}{8}$  in.

See Grego, *Rowlandson*, i. 293. Original, *A Little Bigger*, pub. Fores, 18 May 1791. There is a lithographic copy, reversed [1818], by G. Cruikshank, Reid, No. 2782. ('Caricatures', x. 126.)

Whole design, 9  $\frac{3}{8}$  × 9  $\frac{7}{8}$  in.

<sup>1</sup> Title, signatures, and imprint from A. de R. v. 142-3.

<sup>2</sup> Title, &c., from A. de R. v. 144-5. Signatures and imprint as No. 8914.

**8917** WHAT D'YE STARE AT?

[Dighton del.]

398 Printed for & Sold by Bowles & Carver No. 69 St. Paul's  
Church Yard, London. [? c. 1796<sup>1</sup>]

Mezzotint (coloured impression). Design in an oval. A stout elderly man (H.L.) scowls fixedly over the r. shoulder. A version of this design is copied in No. 8563. For the series see Nos. 8417, &c., 8918-21, 9101, &c.

5¼ × 4¼ in.

'Caricatures', ii. 123.

**8918** WELL! I CAN'T HELP IT.

[Dighton del.]

400 Printed for & Sold by Bowles & Carver No. 69 St. Paul's  
Church Yard, London. [? c. 1796]

Mezzotint (coloured impression). Design in an oval. An ugly man (H.L.), in profile to the l., holds up his r. hand with the first and fourth fingers extended, a symbol of horns (cf. No. 8811). He looks down in gloomy resignation.

5⅜ × 4⅜ in.

'Caricatures', ii. 124.

**8919** 500 £ A YEAR WILL DO, FOR ME AND FOR YOU.

[Dighton del.]

401 Printed for & Sold by Bowles & Carver No. 69 St. Paul's  
Church Yard, London. [? c. 1796]

Mezzotint (coloured impression). Design in an oval. An elderly man (H.L.), full-face, with folded arms, grins broadly. He wears spectacles and is bald except for side-curls and a small pigtail queue.

5⅜ × 4⅜ in.

'Caricatures', ii. 124.

**8920** THE HARMONY OF COURTSHIP.

[Dighton del.]

406 Printed for & Sold by Bowles & Carver No. 69 St. Paul's  
Church Yard, London. [? c. 1796]

Mezzotint (coloured impression). Design in an oval. A young couple (H.L.), fashionably dressed, hand in hand, their heads together. A companion print to No. 8921.

5⅜ × 4⅜ in.

'Caricatures', ii. 124.

**8921** THE DISCORD OF MATRIMONY.

[Dighton del.]

407 Printed for & Sold by Bowles & Carver . . . [ut supra] [? c. 1796]

Mezzotint (coloured impression). Design in an oval, H.L. figures. A lady (l.) gazes with angry distaste to the r.; her husband (r.) behind her shoulder frowns at her with irritated dislike. A companion print to No. 8920.

5¼ × 4¼ in.

'Caricatures', ii. 124.

<sup>1</sup> The design cannot be later than 1794. See No. 8563.

8922-8924

Series of 'Drolls'

8922 LOO. 168

[I. Cruikshank del.]

Published 20<sup>th</sup> Feb<sup>y</sup> 1796. by Laurie & Whittle, 53 Fleet Street, London.

Engraving. Five persons sit at a round card-table on which are cards and counters. A pretty young woman (r.), looking with a smile over her l. shoulder, displays *A Flush* of diamonds. Her vis-à-vis (l.) holds out a knave of Clubs: *Pam saves me*. The other three, two men and a woman, are ugly and elderly, and are much distressed at the flush.

W. H. Willshire, *Catalogue of Playing Cards in the British Museum*, 1876, p. 297.  
6 $\frac{3}{4}$  × 9 $\frac{1}{8}$  in.

8923 SWEARING AT HIGHGATE. 171

[? I. Cruikshank.]

Published 12<sup>th</sup> Sep<sup>r</sup> 1796. by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A scene outside the door of the *Horns* Tavern at Highgate. The landlord stands opposite his customer, with open book, dictating the words of the oath, which are repeated by the other, an elderly man in profile to the l., to whose coat-tail a pretty young woman pins a clout. Beside them stands a boy holding up a pole on which are a ram's head and stag's antlers. A stout woman with a huge foaming tankard, and a young man smoking a long pipe come out of the door. Three other men watch with amusement. In the distance (r.) is St. Paul's Cathedral. Beneath the title: *Pray Sir lay your Right Hand on this Book, and attend to the Oath—You swear by the Rules of Sound Judgment, that you will not eat Brown Bread when you can have White except you like the Brown better, that you will not Drink small Beer, when you can get strong except . . . [ut supra]—But you will kiss the Maid in preference to the Mistress, if you like the Maid better—So help you, Billy Bodkin. Turn round & fulfill your Oath.*

Some such burlesque oath was imposed on travellers who passed the Horns Tavern at Highgate on their way to London. See Hone, *Every-day Book*, ii. 40-2, 189, and No. 8943.  
6 $\frac{5}{8}$  × 9 $\frac{3}{16}$  in.

8924 OLD SILKY.

C A [monogram] 1796 [Ansell] 175

Published 12<sup>th</sup> Dec<sup>r</sup> 1796 by Laurie & Whittle, 53 Fleet Street, London

Engraving. Printed in reverse (the inscriptions from r. to l.). A young woman (l.) wearing a hat, a tattered dress and shoes, stands looking down in profile to the r., holding an infant; one breast is uncovered. A middle-aged man, holding gloves and a cane, leans towards her, as if inspecting the infant, whose back is towards him. He puts his l. hand in his coat-pocket. Behind is the façade of an irregular two-storied building, *Saint*

*George's Spa* in large letters extends along the parapet. Behind (r.) are the tops of trees. In front (l.) is a pump. Beneath the title:

*Cheer up Dear Bud! thy Tears Dispel,  
You'r Handsome, and may yet do Well.*

A view of the notorious Dog and Duck tea-garden in St. George's Fields which had lost its licence in 1787. Wroth, *London Pleasure Gardens*, 1896, pp. 271-7. Silky is the unscrupulous usurer in Holcroft's *Road to Ruin*, cf. No. 8073.  
9 $\frac{11}{16}$  × 6 $\frac{3}{8}$  in.

**8925** [SYMPTOMS OF CRIM CON!!

*Vol. I. Pl. 14.*

*Woodward Delin.*

[I Cruikshank f.]

*Published Jan<sup>y</sup> 1<sup>st</sup> 1796 S W Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street—Folio's of Caracatures Lent out for the Evening.*<sup>1</sup>

Engraving (coloured impression). Six groups of three persons (wife, husband, and lover) arranged in two rows, their words (not transcribed) etched above their heads. [1] A pretty young woman walking with an ugly and elderly husband makes an assignation with a military officer. [2] A shoemaker with a strap interrupts a French barber making love to his wife. [3] A young woman points to her fat old husband asleep in a chair, saying to a barrister, *Take care or you'll wake him*. He says: *Remember my dear Madam how well I pleaded your last cause*. [4] A fashionably dressed doctor holds the pulse of a young woman who sits beside him on a sofa. The husband watches with suspicion. [5] A handsome young clergyman sits on a sofa with a young woman, their arms round each other's shoulders, eyes closed, while a fat elderly parson gapes at them with horror, saying, *Here's a pretty scandal to the Cloth!!* [6] Two fat country people embrace under the eyes of the husband who says: *Come come this is carrying the joke a little too far*.

Cf. Nos. 8928, 9305. One of a set, see No. 8541, &c. Companion prints (not in B.M.) are *Symptoms of Love* and *Symptoms of Matrimony*, *Vol. I, Pl. 13*, both published 1 Jan. 1796. (A. de R. v. 100-1, 138-9.)  
11 $\frac{7}{8}$  × 18 in. 'Caricatures', viii. 39.

**8926** [OURSELVES!!

*Vol. I. Pl. 15.*

*Woodward Delin.*

I C [Cruikshank]

*Pub<sup>d</sup> Jan<sup>y</sup> 1<sup>st</sup> 1796 by S. W Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street Folios of Caracatures Lent out for the Evening*<sup>2</sup>

Engraving (coloured impression). Twelve single figures arranged in two rows, their complacent soliloquies etched above their heads, e.g. [3] An ugly woman dressed in a travesty of the fashion, with one large feather in her hair, large ear-rings, and an enormous oval miniature slung from her neck, holds up a small parasol, projecting at an angle from its clumsy stick. She says: *True happiness undoubtedly consists in an elegant taste for the Bon Ton*. [4] A stout ugly woman says: *Though I am none of your flax dan Ladies I believe I can buy one half of them*. One of a set, see No. 8541, &c.  
12 × 18 in. 'Caricatures', viii. 52.

<sup>1</sup> Title and imprint from A. de R. v. 106-7.

<sup>2</sup> Ibid. v. 124-5.

## 8927 [TRIUMPHS OF TEMPER!!

Vol. 2. Pl. 3

Woodward Delin<sup>st</sup>

I C [Cruikshank.]

Pub<sup>d</sup> March 1<sup>st</sup> 1796 by S. W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street—Folios of Caracatures lent out for the Evening<sup>1</sup>

Engraving (coloured impression). A series of eight violent quarrels arranged in two rows, the words (not transcribed in full) etched above the heads of the speakers. [1] An old parson threatens his footman: *If you ever dare to say I am in a passion again I'll break every bone in your skin.* [2] A man and wife on the point of blows. [3] A man thrashing a dog. [4] A woman at a tea-table flinging the contents of a cup in the face of a maid-servant. [5] A woman beating a prostrate man with a pair of tongs. [6] A man dragging on a boot so as to thrust his heel through it, the shoe-maker saying: *You are so hasty master you wont give the Goods fair play.* [7] Two men facing each other in argument. [8] A negro servant expostulates with his master for knocking down a boy who lies on the ground: *Dear Massa you have almost killed young Master.* One of a set, see No. 8541, &c.

11 $\frac{7}{8}$  × 17 $\frac{3}{8}$  in.

'Caricatures', viii. 51.

## 8928 [CRIM CON TEMPTATIONS WITH THE PRICES AFFIXED.

Woodward Delin.

Pub<sup>d</sup> April 4<sup>th</sup> 1796 by S. W. Fores No 50 Piccadilly corner of Sackville St—Folios Caracatures lent out for the Evening<sup>2</sup>

Engraving (coloured impression). Twelve women arranged in two rows, their words etched above their heads. [1] A girl with a broom extends her arms encouragingly: *I am but a servant of all work and you may rest secure on no more than one Shilling damages.* [9] A young girl says: *My husband is a very old Man which will have a great weight with a jury.* [10] A buxom woman with her hands in a muff: *I dont see why my husband may not make his fortune as well as other people.* [11] A grinning negress: *The price rests with the Jury.* Cf. No. 8925, 9305. One of a set, see No. 8541, &c.

12 $\frac{1}{4}$  × 18 $\frac{3}{8}$  in.

'Caricatures', viii. 50.

## 8929-8976

Plates to *Eccentric Excursions, or, literary & pictorial sketches of Countenance Character & Country, in . . . England & South Wales*, by G. M. Woodward. The title-page is dated 1796, the plates have dates ranging from 1 Aug. 1796 to 15 Apr. 1797. Many plates have no titles; these are taken from the 'Directions to the Binders for placing the Plates'. The Print Room copy is bound in two volumes, title-page, frontispiece, and text in i, plates 1-100 in ii, disregarding the 'Directions to the Binders . . .'. A reissue of 1807 with dates erased or altered is B.M.L. 10348. h. 1.

The book was advertised by Allen, 'price 5l. coloured, or 3l. 3s. plain', on a broadside published 18 July 1803. (B.M.L. 1890. e. 18, fo. 27.)

## 8929 FRONTISPIECE. | CONTRASTED SKETCHES OF MIRTH &amp; ENNUI

Woodward del.

Cruikshank. Sc

London, Published by Allen & West, 15 Paternoster Row, Aug. 1. 1796.

Engraving (design in a circle). Two men (H.L.), one full-face, fat and

<sup>1</sup> Title and imprint from A. de R. v. 120-1.<sup>2</sup> Ibid. v. 130-1.

jolly, wearing a night-cap, and holding his sides with laughter; the other (r.), behind, in profile to the r., lean and sour, looking down at his folded hands.

Diam.  $6\frac{1}{2}$  in.

**8930** PHYSIOGNOMICAL STUDIES.<sup>1</sup>

Plate I

Page 7

Designed by Woodward

Etched by Cruikshanks

Engraving. A sheet crowded with heads arranged in six rows of twelve. Most are busts only, some are H.L. Almost all are in profile. Twenty-five are women. They are of all classes, but fashionable dresses predominate. They have been sketched at a City coffee-house, some in the room, others as they passed the window (p. 7).

*London und Paris*, v, 1800, p. 238.

$8\frac{1}{2} \times 13\frac{5}{8}$  in.

**8931** SIX DIFFERENT METHODS OF CARRYING A STICK WITH THEIR EFFECTS.<sup>1</sup>

Plate II

Page 8.

Woodward del:

Cruikshank sc

Engraving. Six pairs of figures (as seen in London) arranged in three rows, each with a sub-title (*The Swing in Stile*, &c.). The stick, swung or extended with negligence, real or intentional: (1) hits a pedestrian, (2) upsets the tray of a butcher's boy, (3) is brought down heavily on a companion's foot, (4) catches in the bonnet of an elderly woman, (5) prods a pretty young woman, (6) overturns the barrow of an apple-woman who flies into the air.

$11\frac{1}{4} \times 9$  in.

**8932** CHARACTERS SKETCHED IN THE VICINITY OF LONDON<sup>1</sup>

Plate III

Page 10

Woodward del:

Cruikshank Sculp

Engraving. A sequence of scenes, characteristic of a London Sunday, arranged in three rows. *Compartment 1.* A family group walk (l. to r.), probably deriving from Hogarth's *Evening* (No. 2382), a thin tradesman carrying a child, walking next his fat wife who holds a fan, preceded by a little girl sucking an orange, and a dog followed by a little boy astride a walking-stick. They are in the 'Long Fields' (behind the British Museum). *Comp (2)* An apprentice walking arm-in-arm with a young woman. *Comp 3* Two elderly citizens pausing in their walk for discussion ('settling the affairs of the nation in a walk to the *Bowling-Green*'). *Comp (4)* A game at bowls, one man about to play, five others watch intently, three smoking pipes. *Comp<sup>t</sup> (5)* Haymakers, one couple dancing, others sleeping under hay-stacks, or watching the dance (described as 'Sunday idlers'). *Comp. (6)* A 'curd and whey woman'. A woman sits beside a table with two pails; a little boy (r.) drinks from a mug.

$12\frac{1}{16} \times 12\frac{1}{8}$  in.

<sup>1</sup> Imprint as No. 8929.

**8933** [VIEW OF A SKITTLE GROUND AT HAMPSTEAD.]<sup>1</sup>

Plate IV

Page 14

Engraving. Two oval designs on one pl.

*Compartment 1<sup>st</sup>* Four men grouped round a table on which are punch-bowl and glasses. One reads the *Sun* newspaper, the others smoke and listen intently. They have a lantern and a dog.

*Comp<sup>t</sup> 2**Woodward del.**Cruikshanks Sculp.*

Four men, closely grouped, playing ninepins (Dutch-pins) at close range. Ovals,  $3\frac{3}{4} \times 5\frac{3}{8}$  in.,  $3\frac{3}{4} \times 5\frac{1}{8}$  in.

**8934** [VIEW OF TEA GARDENS AT BAYSWATER.]<sup>1</sup>

Plate V

Page 19

Engraving. Two oval designs on one pl.

*Compartment 1<sup>st</sup>*. Two waiters hurry past each other, exchanging some joke, one spills the contents of his kettle over the leg of a fat citizen who stamps with pain and rage, raising his cane. Behind, the lawn is surrounded by boxes or alcoves in which tea-drinking is in progress.

*Comp<sup>t</sup> 2<sup>d</sup>**Woodward Del.**IC Sculp*

The interior of a tea-drinking alcove; a family party of 'cits': two men, two women, and two children. See Wroth, *London Pleasure Gardens*, 1896, pp. 117-19.

Ovals,  $3\frac{7}{8} \times 5\frac{1}{4}$  in.;  $3\frac{3}{4} \times 5\frac{3}{16}$  in.

**8935** [VIEW AT THE OLD HATS.]

Plate 6

Page 19

*Woodward del.**Cruikshanks sculp.*

*London Pub<sup>l</sup> Aug 13, 1796, by Allen & West, 15, Paternoster Row.*

Engraving. Design in an oval. Scene outside an inn, a corner of the ground- and first-floor appearing on the r. Two postilions lean against the sign-post (l.), a corner only of the sign, *Old Hats*, being visible. A fat landlord brings out a bowl of punch to two young 'cits' in riding-dress. Two men smoke and drink at a table; other customers are standing. In the background stand a coach and a post-chaise. A half-way house on the road to Acton, a 'general sauntering-place for men and cattle'.

$4\frac{7}{8} \times 6\frac{7}{8}$  in.

**8936** [A COUNTRYMAN IN LONDON.A LONDONER IN THE COUNTRY]<sup>2</sup>

Plate 7.

Page 20

*Woodward del.**Cruikshank sc<sup>t</sup>*

Engraving. A design in two compartments. Above, a gaping countryman walks with his dog. A fashionably dressed man walking towards him inspects him through a quizzing-glass; a couple walking behind him arm-in-arm look at him with contemptuous amusement.

Below, a fashionably dressed man, holding a bludgeon, addresses a

<sup>1</sup> Imprint as No. 8929.<sup>2</sup> Imprint as No. 8935.

rustic couple seated on a bench beside a cottage; they gape at him in alarm. Two children stoop down to inspect his feet. A boy carrying his bundle on a stick passes on, amused. Cf. No. 7805.  
 $8\frac{11}{16} \times 6\frac{7}{8}$  in.

**8937 UN TABLE D'HOTE.<sup>1</sup>**

*Plate 8*

*Page 21*

*Woodward del.*

*Cruikshank sc.*

Engraving. English and French travellers seated at an oblong dinner-table, the French waiters are foppish but wear night-caps or bonnets-rouges. Two fat Englishmen behave atrociously, one seizes a dish from a waiter, clenching his fist, the other, the table-cloth tucked under his chin, ejects soup.

$5\frac{7}{8} \times 8\frac{5}{8}$  in.

**8938 SIX OF THE MOST APPROVED METHODS OF APPEARING RIDICULOUS ON THE ICE!!<sup>1</sup>**

*Plate 9*

*Page 22*

*Woodward del.*

*Cruikshank sculp.*

Engraving. Six single figures, arranged in two rows, of men skating. The last has fallen on his back; the others strike attitudes intended to display agility or conceal incompetence. A coloured impression in the Cannan Coll., No. 327.

$9 \times 7\frac{1}{8}$  in.

**8939 [NEW RIVER HEAD, ISLINGTON.]<sup>1</sup>**

*Plate 10*

*Page 25*

*Woodward del.*

*Cruikshank Sculp.*

Engraving. Design in an oval. 'Cits' fish in a small piece of water bordered by a fence with a high railing on the l., beyond which is a road flanked by a high wall. Across the water (r.) is a house with a high-pitched roof. Five men, three of whom are smoking, fish in the foreground in close proximity, two others on the farther side; an eighth (l.) approaches carrying his rod. This appears to be the extreme north corner of the reservoir, where it is narrowest. See plan of Clerkenwell parish, 1825, Crace Collection, xxxii, No. 1. A place where anglers were patient, though fish were almost non-existent.

$5 \times 7\frac{1}{16}$  in.

**8940 [ISLINGTON CHARACTERS]**

*Plate 11*

*Page 25*

*Woodward del:*

*Cruikshank sc:*

*London. Published by Allen & West, 15, Paternoster Row, Aug. 27, 1796.*

Engraving. Design in an oval. A stage-coach (l.) drives past the steps leading to the door of a 'cit's' country box, in front of which two men are seated smoking and drinking, and smiling at the coach from which rise clouds of dust. An outside passenger and a man in the basket smile at the 'cits'.

<sup>1</sup> Imprint as No. 8935.



One of three prints on the 'cit's' country box at Islington illustrating a lengthy extract from *The Connoisseur* (No. 33, by Lord Cork, 12 Sept. 1754), see Nos. 8941, 8942.  
 $4\frac{1}{16} \times 7$  in.

**8941 SHEWING THE FAMILY PICTURES.<sup>1</sup>**

Plate 12,

Page 26.

Woodward del:

Cruikshank sc:

Engraving. A stout and jovial citizen, holding a pipe, points out his own H.L. portrait over the chimney-piece to a fashionably dressed man. His stout wife looks up complacently at the picture. There are two other portraits: a sheriff (H.L.) and, partly visible (r.), a simpering woman with a crook putting her hand on the head of a horned sheep. Over the door a stag's antlers serve as support to a cane and cloak. See No. 8940, &c.  
 $6\frac{3}{8} \times 8\frac{1}{2}$  in.

**8942 SHEWING THE GARDEN.<sup>1</sup>**

Plate 13

Page 27

Woodward del

Cruikshank scu:

Engraving. The stout 'cit' of No. 8941, smoking, stands outside a door of his house, pointing out to his fashionable visitor the latrine: a pseudo-gothic building with three pinnacles and a battlement at the end of a garden path which is defined by pebbles and flanked by flower-pots. See No. 8940, &c.  
 $6\frac{1}{8} \times 8\frac{1}{4}$  in.

**8943 SWEARING AT HIGHGATE.<sup>1</sup>**

Plate 14.

Page 27

Woodward del,

Cruikshank sculp

Engraving. Scene outside a Highgate tavern, *Horns*. An oafish countryman gapes at the landlord who holds out a book, while a pair of stag's antlers is held over his hand. Three persons look on, their coach stands behind. The fat hostess (l.) brings out a bowl of punch. See No. 8923.  
 $4\frac{5}{8} \times 7$  in.

**8944 [A COUNTRY FARMER, & WAITER AT VAUXHALL.]**

Plate 15

Page 35

Woodward del

Cruikshank sc.

London Pub<sup>d</sup> by Allen & West, 15, Paternoster Row, Sep 10. 1796.

Design in a circle. A stout countryman (r.) leaves his seat in one of the supper-boxes at Vauxhall, food speared on his fork, and shakes his fist at a terrified waiter. Three 'boxes' (alcoves with tables) form a background, at one (l.) a couple is supping. Beneath the design is etched: *D——n thee don't play thy tricks with me, but bring me the gammon!* For the traditional thinness of the ham at Vauxhall see *The Connoisseur*, No. 68, 10 May 1755.  
 Diam.  $6\frac{3}{8}$  in.

<sup>1</sup> Imprint as No. 8940.

**8945 LAW SKETCHES FROM NATURE<sup>1</sup>**

Plate 16

Page 37

*Woodward, del.**Cruikshanks sc.*

Engraving. Nine heads arranged in three rows of three, to illustrate the artist's impressions at Croydon assizes. One wears a wig with the black patch of a serjeant, two are judges. All wear legal wigs and gowns.  $7\frac{3}{4} \times 10\frac{1}{4}$  in. (pl.).

**8946 [GOING TO MEET THE JUDGE AT THE ASSIZES.]<sup>1</sup>**

Plate 17

Page 38

*Woodward del**Cruikshanks sc<sup>d</sup>*

Engraving. Design in an oval. A crowded scene: persons riding and driving from l. to r. with pedestrians, &c. Two mounted men carry the wand of the sheriff (owing to a dispute as to which was entitled to do so). A rider loses stirrups, hat, and wig and has overturned a man and a woman selling fruit. A woman selling *The Calender* bawls her wares. In the middle distance are two coaches with footmen standing behind.  $6\frac{3}{4} \times 9$  in.

**8947 [THE DEAF JUDGE, OR MUTUAL MISUNDERSTANDING.]<sup>1</sup>**

Plate 18

Page 38

*Woodward del**I C: sculp.*

Engraving. Design in a circle. A scene at the Old Bailey. The aged judge is on the extreme l., leaning forward to listen to a barrister who points at the witness (r.) who is shouting. Four counsel sit at a table in the foreground. The usher leans back asleep. In the background are the jury with the statue of Justice in an alcove, and a gallery with spectators (l.). Diam.  $7\frac{3}{8}$  in.

**8948 [A LAW SUIT GAINED. | A LAW SUIT LOST]<sup>1</sup>**

Plate 19

Page 40

Engraving. A design in two compartments. Above, a fat jovial man walks (l. to r.) between two fashionably dressed women. Two obsequious friends (r.) bow before him, and two smiling counsel walk behind (l.).

Below, an old-fashioned couple, both thin, walk disconsolately, followed (l.) by two sour-looking counsel carrying papers. A man (r.) walks past them, head in air.

 $10\frac{1}{8} \times 7\frac{7}{8}$  in.**8949 [THE GRAVESEND BOAT.]**

Plate 20

Page 44.

*Woodward del**Cruikshank sc.*

*London Publ<sup>d</sup> by Allen & West, 15, Paternoster Row September 24 1796.*

Engraving. A small vessel, deep in the water and sailing r. to l., is filled with passengers, some of whom are sea-sick.

The boat leaves Billingsgate every ebb-tide, fare 1s. 6d., returning with every flood, and the passengers are styled, in the text, the *Swinish Multitude*, see No. 8500, &c.

 $6\frac{7}{8} \times 9\frac{3}{8}$  in.<sup>1</sup> Imprint as No. 8944.

**8950 THE ROYAL GEORGE.<sup>1</sup>***Plate 21**Page 50**Woodward del**Cruikshank. sc.*

Engraving. A long stage-coach, driven r. to l., the hind-quarters only of one horse being visible. The title is etched along the body of the coach, which has ten small wheels, and four windows (on the near side) through which passengers are seen sitting face to face in couples. The roof is covered with passengers, one a sailor who stands, flourishing a bludgeon, and restrained by a young woman.

Described as 'the *long coach* to Greenwich' on Easter Monday. For this anticipation of the omnibus, known as 'the Royal Sailor', see No. 8280.  $7\frac{1}{8} \times 9\frac{5}{8}$  in.

**8951 [CHARACTERS FROM HOLCROFT'S ROAD TO RUIN]<sup>1</sup>***Plate 22.**Page 54.**Woodward del**Cruikshank sculp*

Engraving.<sup>2</sup> A fashionably dressed man and woman ('a Goldfinch and his mistress') seated side by side in a gig, the body only of which appears in the design. She looks alluringly at him, he looks with complacent coxcombry away from her and to the r., holding the reins negligently. Such a pair is sure to be seen on the crowded road to London (p. 22). For Goldfinch see Nos. 8073, 8083.

Reproduced, Paston, pl. ccviii.  
 $10\frac{1}{4} \times 7\frac{13}{16}$  (pl.).

**8952 [SUPPER ROOM AT NEWBURY]***Plate 23**Page 57**Woodward. del**Cruikshank sc*

*London Pub<sup>d</sup> by Allen & West N<sup>o</sup> 11 Paternoster Row October 8, 1796.*

Engraving. Coach-passengers interrupted at a meal round a table lit by two candles. The guard (l.) (come to announce the departure of the coach), carrying his blunderbuss, and with two pistols in his belt, addresses an elderly woman wearing a calash hood who screams, dropping knife and fork. Others eat or drink hastily. On the r. an elderly woman ties a handkerchief over her husband's hat and under his chin. The back of the coach is seen through the open door. The scene is the Cross Keys at Newbury, the supping-place for passengers on the Bath road, where a cold collation is always ready.

$6\frac{3}{8} \times 9\frac{1}{2}$  in.

**8953 [MILLER AND HORSE.]<sup>3</sup>***Plate 24.**Page 58,**Woodward del.**Cruikshank sc<sup>d</sup>*

Engraving. A thin and ragged man rides (l. to r.) a lean and clumsy horse. His saddle is a sack against which hangs a bell. He gapes with bewildered alarm. (Sketched on the road near Newbury.)

$7\frac{3}{4} \times 10\frac{1}{8}$  in. (pl.).

<sup>1</sup> Imprint as No. 8949.<sup>2</sup> Also a coloured impression.<sup>3</sup> Imprint as No. 8952.

**8954** [JEW AND BISHOP]<sup>1</sup>

Plate 65 [*sic*, i.e. 25]

Page 25 [*sic*, i.e. 65]

Woodward del

Cruikshank s

Engraving.<sup>2</sup> A fat bishop (l.) seated in an arm-chair, addresses with a rhetorical gesture a Jew seated beside him, who points to the heading *Stock* in his newspaper, *Lloyds Evening* [News].

Taken from a description of Bath in Macklin's comedy, *The Man of the World*, 1781, and representing a scene in the Pump Room.  
10¼ × 7⅝ in.

**8955** [A GROUP AT BATH.]<sup>1</sup>

Plate 26.

Page 65

Woodward del

Cruikshank sc.

Engraving.<sup>2</sup> Four ladies at a round card-table, two elderly partners quarrelling violently, while male bystanders take a part in the quarrel. Described by Woodward as taken from Macklin's *Man of the World* (see No. 8954): 'a Peer and a Sharper;—a Duchess, and a Pin Maker's Wife—a Boarding School Miss, and her Grandmother—a Fat Parson—a Lean General—and a Yellow Admiral, quarrelling about an odd trick at a game at Whist.'

7¾ × 11⅓ in. (pl.).

**8956** [THE CABINET COUNCIL.]

Plate 27

Page 65

Woodward del

Cruikshank sculp

London Pub Oct 22, 1796, by Allen & West 15 Paternoster Row

Engraving.<sup>2</sup> A scene at Bath from a description in Macklin's *Man of the World* (see No. 8954). Seven men on chairs arranged in a semicircle, six talking in couples, the seventh (r.) has risen from his chair and shouts at the company, holding a newspaper. They are: 'a Duke and a Haberdasher;—a red hot Patriot, and a sneering Courtier,—a discarded Statesman and his scribbling Chaplain; with a brawling Prerogative Lawyer, quarrelling about *Politics*.'

7⅝ × 10¼ in. (pl.).

**8957** [NEWS VENDERS AT BRISTOL]<sup>3</sup>

Plate 28,

Page 68,

Woodward del

Cruikshanks d:

Engraving. A paper-seller, with his papers piled on a curiously shaped stone pedestal like an inverted bell, is besieged by customers. He holds out a paper, *The Sun*, to a butcher (r.), who reads, tendering a coin. Two other artisans clamour for news, one offers money. On the l. an old gentleman reads a paper with near-sighted dismay. The pile of papers includes the *Times* and *Cronicle*.

The news-venders at Bristol use stones, originally intended for merchants for the counting of money before the building of the Exchange: they appear to sell both papers and news, cf. No. 7625.  
10¼ × 8 in. (pl.).

<sup>1</sup> Imprint as No. 8952.

<sup>2</sup> Also a coloured impression.

<sup>3</sup> Imprint as No. 8956.

**8958** [SLEEPY CHARACTERS AT TORRINGTON.]<sup>1</sup>

Plate 29.

Page 78.

*Woodward del**Cruikshank sculp*

Engraving. Three elderly men, one holding a pipe, sit fast asleep, framed in an open casement window of the Globe inn. A date in a medallion, 161—, is above the window. Sketched at Torrington, a place 'supremely dull'.

10 $\frac{1}{8}$  × 7 $\frac{3}{4}$  in. (pl.).**8959** [A JUSTICES' MEETING.]

Plate, 31,

Page, 81.

*Woodward del**Cruikshank Sc:**London Pub<sup>l</sup> Nov<sup>r</sup> 5 1796, by Allen & West, 15, Paternoster Row*

Engraving. Four justices sit round a rectangular table, the clerical chairman (r.), wearing bands, looks fiercely towards the host and hostess of the inn who stand trembling on the extreme l. A puny footman stands behind his chair. *Burn's Justice* is open on the table before him, with a pipe. One justice smokes, another reads a newspaper. Two guns and two pictures hang on the wall: *Daniel in the Lyons Den* and the *Judgment of Solomon*.

Little ale-houses in Devon are said to be generally undergoing preparations for a justices' meeting, the table laid out with *Burn's Justice*, the *London Chronicle*, pipes, tobacco, &c.

6 $\frac{5}{8}$  × 9 $\frac{7}{16}$  in.**8960** [A BUCKINGHAMSHIRE HUNT.]<sup>2</sup>

Plate 33

Page. 89.

*Woodward del**Cruikshank sculp*

Engraving.<sup>3</sup> Design in an oval. Six mounted men stand among the hounds who stand facing a hare (r.) which looks at them from a clump of leaves. A dismounted man peers at the hare through spectacles. Behind are trees and a landscape with two small figures.

The neighbourhood of Winslow, Bucks., is said frequently to present 'an heterogeneous mixture of Squires, Parsons, Butchers, Innkeepers, Barbers, and Tailors, in search of that defenceless animal the *Hare*'.

5 $\frac{3}{16}$  × 6 $\frac{1}{16}$  in.**8961** [A GRINDER OF MUSIC.]<sup>2</sup>

Plate 24

Page 96.

*Woodward del**Cruikshank sculp*

Engraving.<sup>3</sup> Design in a circle. An elderly man (T.Q.L.) seated in a chair turns the handle of a barrel-organ (r.), his l. hand, held out with a declamatory gesture, rests on the organ. He turns up his eyes theatrically. He is foppishly but not fashionably dressed, wearing an ornate waistcoat with broad lapels. See No. 8962.

Diam., 6 $\frac{1}{8}$  in.<sup>1</sup> Imprint as No. 8956.<sup>2</sup> Imprint as No. 8959.<sup>3</sup> Also a coloured impression.

**8962** [A LADY PLAYING ON A HARPSICHOORD.]

Plate. 35.

Page 96

Woodward del

Cruikshanks. sculp.

London Pub<sup>d</sup> Nov<sup>r</sup> 19, 1796 by Allen & West, 15, Paternoster Row Engraving. Design in a circle. A stout and plain young woman (T.Q.L.) sits in profile to the r., her hands suspended above a harpsichord; she looks with raised head and lowered eyelids at a music-book where two tunes are inscribed *Solo 159* and *Solo 160*. The instrument is inscribed: *David Drowsy make 1568*. She is the daughter of the 'Buckinghamshire gentleman' of No. 8961.

Diam., 6¼ in.

B.M.L. 10348. h. 1.

**8963** [AN AGREEABLE CHARACTER IN A POST-CHAISE.]

Plate 36.

Page 99

Woodward. del

Cruikshanks, sculp

London Pub<sup>d</sup> by Allen & West, 15, Paternoster row Nov<sup>r</sup>. 1796.

Engraving.<sup>1</sup> Design in a circle. A fat man, nearly H.L., directed to the r., his face carbuncled with drink. He wears a round hat with brim curving up at the sides, fashionable cravat, and high-collared, double-breasted waistcoat of vast proportions.

Diam., 6½ in.

**8964** [AN ILL-TEMPERED HOSTESS.]<sup>2</sup>

Plate 37.

Page. 99

Woodward del

Cruikshanks sculp.

Engraving. Design in a circle. An ugly woman (T.Q.L.) with a twisted, down-drawn mouth, her eyes turned to the l., carries a punch-bowl on which a boxing-match is depicted.

Diam., 6½ in.

**8965** [A CONTENTED INNKEEPER.]<sup>2</sup>

Plate 38

Page 99

Woodward. del.

Cruikshanks, sculp

Engraving. Design in a circle. A stout man (T.Q.L.) wearing an apron and smoking a long pipe, turns his head upwards in profile to the r., with an expression of quizzical satisfaction.

Diam., 6¼ in.

**8966** [A COUNTRY SCHOOLMASTER.]

Plate 39

Page

Woodward del

Cruikshanks, sculp

London Pub<sup>d</sup> by Allen & West, 15, Paternoster row December 3, 1796.

Engraving.<sup>1</sup> Design in a circle. An old man (H.L.) seated in a chair in profile to the r., holds up a spelling-book (inscribed *ABC DEF, abc def*) at which he scowls near-sightedly through spectacles; his l. forefinger is raised admonishingly. He wears a night-cap and a dressing-gown over his coat. Cf. No. 8221.

Diam., 6¼ in.

<sup>1</sup> Also a coloured impression.

<sup>2</sup> Imprint as No. 8962.

**8967** [LORDS OF THE CREATION.]<sup>1</sup>

Plate 40

Page

Woodward. del

Cruikshank s.p

Engraving. Two fat old men wearing night-caps, sit side by side in arm-chairs, one (l.) with a gouty foot supported on a cushioned stool, the other with his gouty l. arm swathed to the elbow. Both look up with gaping terror at a fly in a slanting beam of light. Each fears it may alight on his gouty limb.

9 $\frac{3}{4}$  × 6 $\frac{3}{4}$  in.**8968** [VIRTUOSO AND A FLY.]<sup>1</sup>

Plate, 41.

Woodward. del

Cruikshanks sculp

Engraving.<sup>2</sup> A lean and ugly old man sits in profile to the r., bending forward towards an immense volume which lies open on a table in front of an open sash-window (r.). On the page is a fly at which he gesticulates. He wears a night-cap and a loose robe over an old-fashioned laced waistcoat, short breeches, and high-quartered shoes. Above his head hangs a large stuffed crocodile, and in a frame on the wall are butterflies and insects.

The 'virtuoso' (? naturalist) is examining the works of Linnaeus 'for a description of an uncommon species of insect'.

8 $\frac{5}{8}$  × 6 $\frac{1}{2}$  in.**8969** ARMORIAL BEARINGS FOR DEALERS IN THE MARVELLOUS!!<sup>1</sup>

Plate 42.

Page,

Engraving. A burlesque coat of arms. The quarterings: dexter chief, a mask; sinister chief, a man riding an eagle; dexter base, a long scroll; sinister base, a decapitated man holding up his head. The supporters are dexter, a monk, r. an officer in hussar's uniform (Munchausen). The motto: *Wonders! Wonders!! Wonders!!!* (the catch-word of Katterfelto, see No. 6326, &c.). The crest a long-bow and bundles. Beneath the design:

*Explanation*

*The quarterings are A brazen head [cf. No. 7898, &c.]—Munchausen . . . —A Catalogue of Miracles,—and A Saint . . . ; the Supporters are an Ancient Monk, and a Modern Traveller—The motto is borrowed from the famous Katterfelto's advertisements, and the Crest . . . a Long Bow, and a Bundle of Crackers!!*

10 $\frac{1}{4}$  × 7 $\frac{3}{4}$  in. (pl.).**8970** [STAGE COACH PASSENGERS ASLEEP.]

Plate 43.

Page 103

Woodward del

Cruikshanks sculp

London Pub<sup>d</sup> by Allen & West, 15, Paternoster Row, December 17, 1796

Engraving. The interior of a stage-coach displayed by the removal of the near side. Six passengers, wedged together, are uneasily asleep. A passenger in the basket (r.) and the driver on the box (l.) are also asleep. The horses and the lower part of the wheels are not shown. Such travellers are said to 'mix knees, elbows, night-caps, &c. into a firm phalanx, to prevent the joltings of the carriage . . .'. Cf. Nos. 9133, 9134.

8 × 10 $\frac{1}{4}$  in. (pl.).<sup>1</sup> Imprint as No. 8966.<sup>2</sup> Also a coloured impression.

**8971** [STAGE COACH PASSENGERS PASSING WOOBURN SANDS.]<sup>1</sup>

Plate 45.

Page 109.

Woodward del:

Cruikshank sculp

Engraving. Design in an oval. A coach without passengers or driver proceeds (r. to l.) with the wheels sunk in sand (resembling water). Beside it trudges the driver (l.), the guard with his blunderbuss, and two men passengers. On a bank above the road, two ladies and two men run in the same direction. On the roof of the coach are band-boxes and a turtle; on the door a swan with two necks (sign of the famous coaching-inn in Lad Lane).

6 $\frac{3}{8}$  × 8 $\frac{3}{4}$  in.

**8972** [ANTIQUARIANS VIEWING QUEEN'S CROSS.]<sup>1</sup>

Plate 46

Page 112

Woodward del

Cruikshanks sculp

Engraving.<sup>2</sup> A view of Queen Eleanor's Cross at Northampton, the summit cut off by the upper margin. Two elderly men gape at it open-mouthed. A third (r.), more fashionably dressed and wearing top-boots, examines it superciliously through a glass. The cross is frequently visited by 'some honorable F.A.S.' [F.S.A.].

8 $\frac{9}{16}$  × 6 $\frac{3}{4}$  in.

**8973** [STRANGERS VIEWING OXFORD.]

Plate 47

Page

Woodward del

Cruikshanks sculp

London Published by Allen & West, 15, Paternoster Row Dec<sup>r</sup> 31  
1796

Engraving.<sup>2</sup> Design in a circle. A guide points out with arm and cane a gothic building, shouting over his shoulder to four tourists (l.) who stand behind him and who gape, yawn, or look resigned. Two undergraduates on the extreme r. look round quizzically.

Diam., 6 $\frac{3}{8}$  in.

**8974** [AN OXFORD PROCESSION.]<sup>3</sup>

Plate 48

Page [120]

Woodward del

Cruikshank sc

Engraving.<sup>2</sup> A stout parson (the Vice-Chancellor), wearing a hat and long gown, walks pompously (l. to r.), preceded by a verger carrying a long (silver) rod and followed by two fat but less pompous parsons (not wearing gowns). Three beadles holding long wands surmounted by a ball and crown walk behind. They wear laced hats and long laced coats. A fourth wand suggests a fourth beadle. A general view of University processions, without representation of 'particular characters'.

7 $\frac{3}{4}$  × 10 $\frac{5}{16}$  in. (pl.).

<sup>1</sup> Imprint as No. 8970.

<sup>2</sup> Also a coloured impression.

<sup>3</sup> Imprint as No. 8973.



**8975** [CONTRASTED OXONIANS.]<sup>1</sup>

Plate. 49,

Page [120]

*Woodward del**Cruikshanks sc*

Engraving.<sup>2</sup> One Oxonian in cap and gown (l.) staggers along, full-face, yawning violently. The other (r.), in profile to the l., his gown looped over his arms, walks forward with a mincing gait as if dancing. Both are fashionably dressed, the hair of the former is short and dishevelled, that of the other in a looped queue. They are 'a Conceited Fellow, and a Drunken Fellow, of different colleges'.

7 $\frac{3}{4}$  × 10 $\frac{1}{4}$  in. (pl.).**8976** [COLLEGE PORTRAITS.]<sup>1</sup>

Plate 50

Page

*Woodward del**Cruikshank sc.*

Engraving.<sup>2</sup> Nine heads of undergraduates arranged in three rows. They wear mortar-boards tilted at different angles and gowns over fashionable cravats. A majority have hair loosely curling on the neck, some wear short looped queues.

10 $\frac{1}{4}$  × 7 $\frac{15}{16}$  in. (pl.).<sup>1</sup> Imprint as No. 8973.<sup>2</sup> Also a coloured impression.

## POLITICAL SATIRES

## 8977 SUPPLEMENTARY CAVALRY AND INFANTRY.

Woodward Delin<sup>t</sup>

[I. Cruikshank f]

Pub<sup>d</sup> January 1<sup>st</sup> 1797 by S. W. Fores N<sup>o</sup> 50 Piccadilly corner of  
Sackville St—Folios of Caracatures lent out for the Evening

Engraving (coloured impression, details corrected in pen). A design in two compartments; above, cavalry proceed r. to l.; below, infantry march l. to r.

[1] A burlesqued procession of men variously mounted. The leader, dressed as a light horseman and holding up a sabre, rides a horse with blinkers, trampling on a hen and chickens and leaving a dead pig behind him. He says: *Know all Men by these presents that if any accidents happen I do not Consider myself accountable for them after thus publically Warning every Person to keep within doors all all [sic] their live and Dead Stock!!* The next horseman, whose hat flies off, turns to shout: *Hollo there, some body be so good as to catch my hat.* He is followed by a silent man riding a bull. Next him a man threatens with his sword a ragged boy on an ass: *What are you at you young scoundrel are you going to ride over the Captain keep in your rank you.* The boy answers: *What d'ye mean by that I have as much right here as you.* A man clasps his horse's neck, saying, *Curse the Horse how he Prances.* Behind the ass, the horse of a man in civilian dress falls on its knees, throwing its rider, who says: *D——n the chimney Sweeper I thought he'd be over us.* A rider (horse visible) shouts *Take care of the Apple Stall,* while an old woman throws up her arms, shouting, *O Dear M<sup>r</sup> Soldier dont ride over me.* She is in danger from a man in regimentals, gauntlet gloves, and wearing a sword, but whose horse has blinkers. A man turns to him, saying, *D——n me you'll kill the old woman.* He answers: *What signifies that charge her to the parish.* The last of the procession is a yokel in a smock, on a horse with blinkers and collar. He rides down a pig and poultry; his neighbour turns to him, saying, *Mind what you are hat—you Sir in the Blue Frock if you kill the Pigs it will be actionable.* He answers: *Then let them keep out of the way of the Sarvice.*

[2] An unsoldierly group march with bayoneted muskets, preceded by two boys with fife and drum. The officer, wearing a gorget and holding up a sword, scowls at a man behind him who raises his leg so high as to kick him, saying: *None of your tricks Jack dont Fancy you are in the shop now: the grinning offender is addressed by a man wearing a Grenadier's cap who marches beside him: Mind what you are about or you will be had before a Court Martial.* A man with tipsily closed eyes says, *I'm as giddy as a goose.* A short, fat, elderly man in civilian dress says, *Warm work my Masters.* His neighbour answers, *Nothing when you are used to it.* A man wearing an apron rests his musket horizontally on his shoulder, saying, *This is the way to march;* he spikes the hat of the man behind, who shouts: *What are you at you fellow in green are you going to poke peoples eyes out.* A stout man says, *When I kept the tripe Shop in the Borough who would have thought I should have rose to be an Insign.* Beside him walks a woman with a bottle and glass shouting, *Does any Gentlemen in the front ranks want a*

*drap of good Gin.* A Grenadier marches beside the last couple looking contemptuously at a man in a shirt who says: *By goles this thing [musket] is so heavy it's the best way to drag it along and not carry it.* The last man, who is bandy-legged, says, *I donna much like it.*

For the supplementary militia see No. 8840, and for the defence measures of which it was a part No. 8836, &c. The militia was a favourite subject of ridicule. One of a series, see No. 8541. Later impressions are *Vol. 2. Pl. II* (A. de R. v. 192-3).

12 × 17 $\frac{3}{8}$  in.

## 8978 THE LION'S SHARE.

X

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 2<sup>d</sup> 1797.* by H. Humphrey New Bond Street

Engraving (coloured impression). Sir John Jervis sits in profile to the r. at a table; his l. hand clutches a pile of guineas, his r. fist is raised to emphasize his words which are etched below the title: *Phaedrus:—“The first Share is mine, because, I bore my part in killing the Prey;—the Second falls to my Lot, because I am King of the Beasts;—& if any one presumes to touch the Third!!!*

The table is inscribed *Unclaimed Dividends*; on it is a book: *Hints on St Eustatia Prize Money*. On the carpeted floor lie torn papers: [1] *Petition of Widow of . . . praying for payment of her Husbands dividend.* [2] *Humble Petition of John lost a Leg in the Battle . . .* [3] *Starving for want of Just dividend,* [4] *Petition of Major . . . who lost is [?] Beauty,* and others which are illegible. On the wall which forms a background is an oval picture of *Thieves dividing the Spoil*, in the centre of four oblong prints: [1] Two bodies hanging from a gallows inscribed *Peculation | Tyburn*; [2] a map of *St Vincents*; [3] *Loaves & Fishes*; [4] a map of *Martinico* showing *Fort Bourbon*. Jervis wears admiral's uniform with a cocked hat and jack-boots.

The West India merchants attacked the proclamations issued by Sir Charles Grey and Jervis to the inhabitants of the islands conquered from the French in 1794, and were supported in the House of Commons by Barham on 4 May and 2 June 1795. The exactions from the conquered islands were compared with the confiscations at St. Eustatius in 1781, see No. 5842, and were alleged to have been the cause of the subsequent misfortunes in the West Indies. See Mahon, *Influence of Sea Power upon the French Revolution and Empire*, i. 116-19. The motion was opposed by both parties (Jervis was a member of the Opposition, Sir Charles Grey was defended by his son), and the House repeated the thanks to the two commanders which had been voted on 20 May 1794 for their services in the conquest of the French West India islands. Nothing was said in the debate on the subject of the distribution of prize-money, though the regulations for this were among the papers laid before the House on the demand of the West India Merchants. *Parl. Register*, vol. 58 (or 41), 1795, pp. 225-89, 461 ff.; *Parl. Hist.*, xxxii. 54-74. Farington notes, 8 Sept. 1794, a report 'that Pitt is very angry abt. the contribution levied by Sir C. Grey & Sir John Jervais on the Islands'. *Farington Diary*, i. 71. By a strange coincidence 'St Vincent', here used to pillory Jervis for supposed misdeeds, was to be the title chosen by the King to reward him for the battle of Cape St. Vincent. This (belated) attack was perhaps

commissioned by some enemy of Jervis (whose discipline made him unpopular).

Grego, *Gillray*, p. 226. Wright and Evans, No. 161. Reprinted, *G.W.G.*, 1830.

10½ × 8½ in. With border, 11⅞ × 9⅝ in.

**8979** END OF THE IRISH INVASION;—OR—THE DESTRUCTION OF THE FRENCH ARMADA.

Js G<sup>v</sup> inv. et f.

Pub<sup>d</sup> Jan<sup>y</sup> 20<sup>th</sup> 1797, by H. Humphrey, *New bond Street*

Aquatint (coloured impression). French men-of-war are tossed helplessly by huge waves, which are lashed to fury by blasts from the mouths of (l. to r.) Pitt, Dundas, Grenville, and Windham, whose heads emerge from clouds. Fox is the (realistic) figure-head of *Le Révolutionnaire* (r.) which, with broken masts, is about to founder. He receives the full strength of the blasts from Pitt and Dundas, and looks up despairingly, his head against the tricolour stripes which encircle the mast. Playing-cards float in the water by the ship. On the l. *L'Egalité* is wrecked by a blast from Grenville, which shatters a flag-staff, with a flag inscribed *Vive . . . Egalité*. Behind, a vessel disappears in a whirlpool. In the foreground (l.) *The Revolutionary Jolly Boat* is being swamped under the influence of a blast from Windham; the occupants throw up their hands despairingly: Sheridan, standing in the stern, is still unsubmerged; the others (l. to r.) are Hall the Foxite apothecary,<sup>1</sup> Erskine, in wig and gown, M. A. Taylor, and Thelwall, washed overboard, with a paper: *Thelwall's lectures* (see No. 8685).<sup>2</sup>

News of the arrival of a part of the French fleet in Bantry Bay on 23 Dec., and its believed losses in a heavy gale on 27 Dec., reached London on 31 Dec. *Lond. Chron.*, 2 Jan. 1797. For the expedition of Hoche, on representations from Wolfe Tone, Lord E. Fitzgerald, and A. O'Connor, that Ireland would rise, see Desbrière, *Projets et Tentatives de Débarquement aux Îles britanniques*, 1900, i. 135–223; Sorel, *Bonaparte et Hoche*, pp. 255 ff.; *Navy Records Soc.*, *Spencer Papers*, i. 363–401; Guillot, *La France et l'Irlande pendant la Rév.*, 1888, pp. 193–283. See Nos. 9106, 9156, 9245. Fox had maintained that the fear of invasion was visionary, see Nos. 8836, 8987. Cf. No. 9183. For invasion prints see No. 8432, &c.

Grego, *Gillray*, p. 216. Wright and Evans, No. 159. Reprinted, *G.W.G.*, 1830. Reproduced, Wheeler and Broadley, i. 14.

10 × 14½ in.

**8980** THE GIANT-FACTOTUM AMUSING HIMSELF.

Js Gilb<sup>y</sup> inv<sup>t</sup> et fec<sup>t</sup>

Pub<sup>d</sup> Jan 21<sup>st</sup> 1797. by H. Humphrey *New Bond street*

Engraving (coloured impression). Pitt arrogantly bestrides the Speaker's chair, towering high above the galleries of the House. He plays cup (or rather spike) and ball with the globe, on which *France* is disproportionately large, the British Isles small and obscure. His head is turned to the l. towards his own followers, who crowd obsequiously towards his huge r. foot which rests on the head of Wilberforce (papers inscribed *Slave Trade*

<sup>1</sup> So Wright and Evans. He has perhaps more resemblance to Dr. Towers.

<sup>2</sup> Wright and Evans put Dr. Lawrence's name between that of Sheridan and Erskine; he is not depicted.

issuing from his pocket) and on the shoulder of the bulky and truculent Dundas, who wears Highland dress. Canning (the *Trial of Betty Canning* projecting from his pocket) kneels to kiss the toe of his shoe. His l. foot crushes the leaders of the Opposition: Erskine, Sheridan, Fox (all prostrate), and a fourth (? Grey) with upstretched arms. M. A. Taylor, a tiny figure, with the legs of a chicken (see No. 6777) and wearing a bonnet-rouge, sprawls on the floor near Fox. The rest of the party raise their arms in dismay. The Speaker (Addington) looks up (raising his hat), as do the Clerks. Pitt's coat-pockets bulge like sacks; in one (l.) are papers: *Volunteers, 200000 Seamen, 150000 Regulars, Militia*; the other is stuffed with guineas, on this his l. hand rests, holding a paper *Resources for supporting the War*.

The particular application may be to the debate of 30 Dec. 1796 (see No. 8981) on the King's Message respecting the rupture of negotiations for peace, when Pitt moved an Address offering zealous support for measures likely to bring the war to a safe and honourable issue, and was opposed by Fox and Erskine, who were in a minority of 37 to 212. *Parl. Hist.* xxxii. 1440-93. For these measures see No. 8836, &c. For Pitt as dictator to Parliament cf. No. 8805. See also No. 8994.

Grego, *Gillray*, pp. 216-17. Wright and Evans, No. 160. Reprinted, *G.W.G.*, 1830. Reproduced, Edmonds, *Poetry of the Anti-Jacobin*, frontispiece.

13¼ × 9½ in.

### 8981 THE DAILY-ADVERTISER;—

ƒs G<sup>v</sup> d. et ƒ.

Pub<sup>d</sup> Jan<sup>v</sup> 23<sup>d</sup> 1797, by H. Humphrey New Bond street

Engraving (coloured and uncoloured impressions). Fox (r.), a news-boy (as in No. 8458), ragged and unshaven, stands in profile to the l., his r. hand on the knocker of the gate of the *Treasury*. He wears a bonnet-rouge on the front of which is a tricolour placard: *Daily Advertiser* (like those worn by news-boys); his horn is thrust through his belt. He shouts: *Bloody-News!—Bloody-News!—Bloody-News!!—glorious-bloody News for old-England! — Bloody News! — Traitrous-Taxes! — Swindling-Loans! — Murd'ring-Militia's! — Ministerail-Invasions! — Ruin to all Europe! — alarming-bloody-News! — Bloody-News!!!* The knocker is a ring in the mouth of a Medusa head with the face of Pitt. From above the spiked bars of the closed gate issues a label: *Lord! Fellow!—pray don't keep such a knocking & Bawling there;—we never take in any Jacobin papers here!—& never open the doors for any, but such as can be trusted: True-Briton's & such!*

Under Fox's l. arm is a roll of *Paris-Papers*; in his l. hand a large sheet of the *Daily Advertiser* with three columns of advertisements, headed, *Places Wanted, Wants Places, and Wanted: Wanted,—a Place in the Treasury. Wanted, an Appointment in the Exchequer. Wanted, a Situation at S<sup>t</sup> James's. Wants a Place a thorough-bred Secretary. Wants a Place. A Man of all Work. Wants Employ<sup>t</sup> a true Greek-Patriarch. Wanted, a Place in the Pension-List. Wanted, a comfortable Annuity for Life. Wanted, a snug Sinecure for Life. N.B: The above Mouth-stoppers will be purchas'd upon any Terms;—!!! For particulars apply to the Fox & Grapes in Starvation Lane—or, at the Box & Dice in Knave's Accre. On the wall behind his head (r.) is posted a bill: *Just Publish'd a new Edition The Cries of the**

*Opposition. or, the Tears of the Famish'd Patriots. dedicated to the consideration of the Ministry.* After the title: *Vide, Dundas's Speech in the House of Commons.*—"for a dozen Years past, he has follow'd the business of a Daily-Advertiser,—daily stunning our Ears with a noise about Plots & Ruin & Treasons & Impeachments;—while the Contents of his Bloody-News turns out to be, only a Daily Advertisement for a Place & a Pension.

An exaggerated version of Dundas's speech on 30 Dec. 1796 in answer to Fox's speech on the miscarriages and mismanagement of the war (in the debate on the failure of peace negotiations). Dundas answered that the speech was 'one of the most violent and mischievous that he had ever heard . . . calculated to give countenance and encouragement to the enemy [as well as information]. . . . It was indeed, rather extraordinary, that with Ministers so very unpopular as he would have the present to be, and while he was day after day advertising himself for a place, he could not persuade the country to join him in his opinion'. *Parliamentary Register*, vol. 63, pp. 605-6.<sup>1</sup> *The True Briton* was financed by the Government, cf. *Bland-Burges Papers*, p. 228. See No. 8989. For 'Greek-Patriarch' see No. 9023.

Grego, *Gillray*, p. 217. Wright and Evans, No. 152. Reprinted, *G.W.G.*, 1830.

14 × 9 $\frac{3}{4}$  in.

**8981** <sub>A</sub> A copy (coloured), *f<sup>s</sup> G<sup>v</sup> d et f<sup>t</sup>*, is pl. N<sup>o</sup> III to *London und Paris*, i, 1798. Explanatory text, pp. 102-9.  
8 $\frac{3}{4}$  × 6 $\frac{5}{8}$  in. B.M.L., P.P. 4689.

**8981** <sub>B</sub> A copy, *Gillray del<sup>t</sup>*, faces p. 73 in *Caricatures of Gillray*.  
8 $\frac{1}{8}$  × 6 in. With border, 9 $\frac{1}{4}$  × 6 $\frac{13}{16}$  in. B.M.L. 745. a. 6.

**8982** HINTS TOWARDS A CHANGE OF MINISTRY

[Woodward del. I Cruikshank f.]

*Pub<sup>d</sup> Febr<sup>v</sup> 1<sup>st</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street—Folio's of Caracatures lent out for the Evening*

Engraving (coloured impression). Ten ladies, arranged in two rows, with numbers referring to notes etched beneath the design, their proposed offices etched above their heads. Below the title: *Respectfully submitted to the Consideration of the Ladies of Great Britain.* (1) *First Lady of the Treasury and Chancellor of the Exchequer.* The *Duc—ss of Gor—n* (Pitt's friend), wearing a tartan drapery, sits at a writing-table. Facing her, with outstretched r. arm, is (2) *President of the Council* and *Duc—ss of Ric—nd.* (3) *Lady High Chancellor is the Coun—ss of Buc—s—e*, very short and fat, in wig and gown and holding the purse of the Great Seal. Facing her is (4) *Chamberlain*, who is *Margr—ne of Ans—h*, wearing a coronet and feathers, and holding a long wand of office. (5) *Mistress of the Horse* holding a whip is *Lady Arc—r.* (6) *First Lady of the Admiralty* is *M<sup>rs</sup> Jo—n*, with her arms folded, in profile to the r., as if playing the part of Priscilla Hoyden in *The Romp*, see No. 6875, but wearing a naval cocked hat, emblem of her liaison with the Duke of Clarence, see No. 9009. Facing her is (7) *Secretary of War & Cap<sup>n</sup> of the Guards, La—y Wa—ce*

<sup>1</sup> In the *Parl. Hist.* Fox is reported at great length, Dundas's speech is mentioned only. It was reported in the *London Chronicle*.

(sister of No. 1); she wears a military cocked hat and coat with epaulettes, her hands placed truculently on her hips. (Her friendship with Dumouriez is perhaps hinted at.) (8) *Mistress of the Buck Hounds*, is *March—ss of Sa—ry*, thin and weatherbeaten, holding two hounds on a leash. (9) *Ranger of Hyde Park*, is *La—y La—e* (wife of Sir John Lade) wearing a riding-habit and holding a riding-switch. (10) *Post Mistress General and Inspector of Mis-sent Letters* is *La—y Je—y*. She sits at a round table on which are many letters and appliances for opening and re-sealing them, including a spirit-lamp inscribed *Hot water*. She holds a lighted candle and peers through spectacles at a sealed letter. For this incident see No. 8809 (4). For these ladies see indexes to vols. v, vi, and vii. One of a series, see No. 8541, &c. Later impressions are *Vol. 2, Pl. 12* (A. de R. v. 186).  $11\frac{1}{4} \times 17\frac{1}{2}$  in.

### 8983 A NEW SCOTCH REEL ALTERED FROM THE BRUNSWIC MINUET & THE OLD JERSEY JIG

IC [Cruikshank.]

*London Pub by SW Fores N. 50, Piccadilly Feb 2, 1797. Folios of Caracatures Lent out for the Evening*

Engraving (coloured impression). A stout lady wearing a tartan scarf supports the Prince of Wales, who is tipsily waving a lighted (and broken) candle, towards the open door of a bedroom (r.). He is dishevelled, with ungartered stockings; his l. arm is round the lady's neck. She holds a full wine-glass whose contents are spilling. Behind the Prince's back she snaps her fingers derisively at Lady Jersey, who enters (l.), in under-garments and night-cap, saying, *I'll discover the Correspondence in Revenge*. The scene is a small ante-room between two bedrooms; in it are a table with bottles and glasses at which is an arm-chair. Behind Lady Jersey (l.) is a bed over which is a coronet with the letter J, in the other room (r.) there is a coronet with the letter G above the bed. Lord Jersey's head and shoulders project from under his wife's bed; he looks towards her, saying, *Upon my Honor I don't think he uses us well after giving me all this trouble for nothing!!* On the wall behind the chair is a circular scrawl indicating a picture inscribed *D. Manchester*. Above the design: *A Cure for the Heart Ache!!* Lady Jersey's rival is the Duchess of Manchester, *née* Gordon (see No. 9084). The former had intrigued against the Princess of Wales, but at the time of the open separation, see No. 8810, the Prince was tired of her, and the liaison was coming to an end (cf. Rogers, *Table Talk*, 1887, p. 267 n.). For 'the Correspondence' see No. 8809. For the title cf. No. 8485.

$8\frac{3}{8} \times 14\frac{1}{8}$  in.

### 8984 "THE FEAST OF REASON, & THE FLOW OF SOUL," —I.E.—THE WITS OF THE AGE, SETTING THE TABLE IN A— ROAR.

J<sup>s</sup> G<sup>v</sup> inv. & fect.

*Pub<sup>d</sup> Feby 4<sup>th</sup> 1797 by H Humphrey New Bond Street*

Engraving (coloured impression). Courtenay (r.), as the chairman of a tavern club, sits at the head of an oblong table, in profile to the l., smoking. He says to George Hanger, who faces him at the foot of the table: *I say,*

*Georkey how do Things look now?* The words issue from his mouth in a cloud of smoke. Hanger answers: *Ax my Grandmother's Muff, pray do!* He holds a pipe, his wine-glass is overturned. His bludgeon is thrust in his top-boot. On Hanger's r. sits Fox, leaning back in his chair, registering extravagant amusement and saying *O charming!—charming!* Opposite Fox sits Sheridan, clasping a decanter of *Brandy* in one hand, a glass in the other. He says, with a sly smile, *Excellent!—damme Georkey, Excellent.* Next him, and on Courtenay's r., sits M. A. Taylor, flourishing his pipe and saying, *Bravo! the best Thing I ever heard said, damme.* On the table are decanters of *Mum* and of *Champaig[n]*. Above Courtenay's head is a picture of a simian creature in a cap of *Liberty*, squatting on the ground and smoking a pipe. The frame is inscribed *Juvenal*. The floor is carpeted, the chairs are ornate.

The Opposition wits are ridiculed as boon companions of George Hanger.

Grego, *Gillray*, pp. 226–7 (small copy). Reprinted, *G.W.G.*, 1830.  $9\frac{1}{8} \times 13\frac{1}{2}$  in.

**8985** THE NUPTIAL-BOWER;—WITH THE EVIL-ONE, PEEP-  
ING AT THE CHARMS OF EDEN, *from Milton.*

*J<sup>s</sup> G<sup>v</sup> inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>v</sup> 13<sup>th</sup> 1797 by H Humphrey New Bond Street*

Engraving. Pitt, grotesquely thin and much caricatured, leads Eleanor Eden, a conventionally pretty woman, towards a bower (r.) covered with a vine bearing many bunches of grapes interspersed with coronets. Within it are three large sacks inscribed *£*. His l. hand is on her back, his r. points to the bower. She advances demurely, a fan inscribed *Treasury* held before her face. A Cupid with a torch flies before them. The Devil, a fat nude creature with webbed wings and the face of Fox, crouches behind the bower (r.), impotently gnashing his teeth and clenching his fists. Ribbons with the jewels and star of an order are twined in the bower; more coronets and a star emerge from the ground. Beneath the couple is etched: "*To the Nuptial-Bower he led her, Blushing like the Morn.*"

Pitt had become attached to Miss Eden, had contemplated marriage, but had withdrawn in a formal letter to Lord Auckland on 20 January: ' . . . I am compelled to say that I find the obstacles to it decisive and insurmountable.' These obstacles were almost certainly Pitt's debts. Rose, *Pitt and the Great War*, pp. 299–303. Burke wrote, 27 Dec. 1796, to Mrs. Crewe: 'The tattle of the town is of a marriage between a daughter of Lord Auckland and M<sup>r</sup> Pitt, and that our statesman . . . will take his Eve from the Garden of Eden. It is lucky there is no serpent there, though plenty of fruit.' *Correspondence*, ed. Fitzwilliam, iv. 417. See also *Diaries of Sylvester Douglas*, 1928, i. 98–9, 102. The print reflects the public belief that Auckland was a shameless careerist (cf. No. 6815) and indicates the outcry that would have arisen if Pitt had given him office, however deserved, to facilitate the marriage.<sup>1</sup>

Grego, *Gillray*, p. 218. Wright and Evans, No. 164. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{4} \times 13\frac{1}{2}$  in.

<sup>1</sup> Fox made a gibe at Auckland's peerage in his speech of 30 Dec. 1796 on the rupture of the peace negotiations. *Parl. Hist.* xxxii. 1471.



## 8986 THE TREE OF LIBERTY MUST BE PLANTED IMMEDIATELY!—

J<sup>s</sup> G<sup>y</sup> inv. & fe<sup>t</sup>Pub<sup>d</sup> Feby 16<sup>th</sup> 1797. by H Humphrey New Bond Street

Engraving (coloured and uncoloured impressions). The Tree of Liberty (cf. No. 9214), often (in fact) a pole surmounted by a bonnet-rouge, is here a pike on which is the bleeding head of Fox, the eyes covered by a cap inscribed *Libertas*. Round the base of the pike and on a grassy mound are heaped the heads of the Foxites. The six heads at the base of the pile are (l. to r.): Thelwall, a little apart from the others; beside him is a paper: *Lectures upon the Fall of the Republic* by J. Thelwall (see No. 8685); against his head lies the blade of a headsman's axe; Derby (in *profil perdu*), Lauderdale, Stanhope, M. A. Taylor, and Hanger. The two central heads are Erskine and Sheridan; next the latter is Horne Tooke. Behind, and forming the apex of the pile, are the head of (?) Grey<sup>1</sup> in profile to the l. and the handsome head of (?) Bedford. In the background are clouds, and below (r.) the top of a hill. The title continues: *this is the "Something which must be done | "and that quickly too! to save the Country from destruction—Vide Sentiments [toasts] of Whig Club Feby 14<sup>th</sup> 1797—* Cf. No. 8996.

Grego, *Gillray*, pp. 218–19. Wright and Evans, No. 162. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 253.

13 × 9<sup>3</sup>/<sub>8</sub> in.

## 8987 THE REPUBLICAN-HERCULES DEFENDING HIS COUNTRY.

J<sup>s</sup> G<sup>y</sup> inv. & f.Pub<sup>d</sup> Feby 19<sup>th</sup> 1797 by H Humphrey Bond Street

Engraving. Fox as a colossal Hercules, hairy and savage, bestrides the English Channel, supporting between the toes of his r. foot the flag of *Libertas*; his l. foot is planted near a castle on a cliff flying the Union Jack. He wears a fox's skin over his shoulders, the head forming a cap, with a ragged coat and breeches. His arms and legs are bare; the large brush of his fox's skin almost sweeps the Channel. He flourishes his *Whig-Club* (cf. No. 8996) above his head, saying, *Invade the Country, hay?—let them come,—thats all!—Zounds, where are they?—I wish I could see 'em here, thats all!—ay! ay! only let them come,—that's all!!!* The channel is filled with a fleet of men-of-war with ship's boats in the foreground, all making from France to England, and drawn by strings which Fox holds in his l. hand.

While asserting his disbelief in the danger of invasion and his opposition to Pitt's defence measures (see No. 8836, &c.), Fox had said: 'I agree with him in calling upon the people to resist an invasion on the part of France . . . be vigilant against the French; be vigilant also against the minister of this country . . .' *Parl. Hist.* xxxii. 1238. Debate on the Militia Augmentation Bill, 31 Oct. 1796. For Fox as Hercules cf. No. 9375.

Grego, *Gillray*, p. 219. Wright and Evans, No. 163. Reprinted, *G.W.G.*, 1830.

13<sup>5</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub> in.

<sup>1</sup> Incorrectly identified in Wright and Evans as Wilkes. It is possible that the head here identified as Grey is Byng, and that identified as Bedford is Grey.

## 8988 THE ROYAL JERSEY!!

[I. Cruikshank.]

London Published by SW Fores 50, Piccadilly, February 22, 1797.—  
NB Folios of Caracatures Lent out for the Evening

Engraving (coloured impression). A H.L. portrait of the Prince of Wales, in profile to the r., wearing a wig which simulates short and tousled natural hair, falling on his forehead and coat-collar. A casual parting shows the back of his neck, on which are insects. His arms are folded and he clasps under his r. arm a rolled document: *Thoughts on a Restricted Regency* (see No. 7488, &c.). Above the design: *A Sketch for a VICE-roy!!*

Jazey was a slang term for a bob-wig. Grose, *Dict. Vulgar Tongue*, 1796. According to the *True Briton*, 7 Feb. 1797, the Prince had recently appeared in 'a brown bob', but had not cut off his hair: 'He only wears the wig when he rides to keep his head warm, his hair having become a little thin before.' The title also indicates the liaison with Lady Jersey, now ended, cf. No. 8983. For the wig, cf. No. 9313.

12 $\frac{3}{8}$  × 9 $\frac{5}{8}$  in.

## 8989 THE CRYER, ALIAS THE BELL WEATHER

I C [Cruikshank.]

London Published by S W Fores 50, Piccadilly, February 24, 1797.—  
Folios of Carecatures lent for the Evening

Engraving (coloured impression). Fox stands full-face, looking to the r. and holding in both hands a newspaper: *Daily Advertiser*. In his r. hand is a bell, mouth upwards, and he wears the gold-laced hat of a bellman, cf. No. 8530. Beneath the title: *Oyes! Oyes! Oyes! Wanted for a Man who has long been endeavouring to serve his Country, alias himself, A Place either in the Treasury, Exchequer, Bank, Customs, Excise, Pay office Victualing office, India board, St James's, or in any Situation under Government, except the Army, can make himself Usefull upon all Occasions & is willing & ready to turn his hand to any thing; he can play on two Instruments at once. Calculate all chances, & is thoroughly conversant with Vulgar Fractions. NB the reason of his leaving his last place was an Unlucky Oversight in an India Bill [see No. 6283]. direct to O—P—N at Mr's Armstrongs Queens Place, Bedford Row. An imitation of No. 8981.*

12 $\frac{7}{8}$  × 8 $\frac{7}{8}$  in.8990 BANK-NOTES,—PAPER-MONEY,—FRENCH-ALARMISTS,  
—O, THE DEVIL, THE DEVIL!—AH! POOR JOHN-BULL!!!J<sup>s</sup> G<sup>v</sup> *inv et fecit*

Pub March 1<sup>st</sup> 1797. by H. Humphrey New-Bond Street

Engraving (coloured impression). Pitt (l.) as a bank-clerk, very thin and much caricatured, a pen thrust through his wig, stands behind an L-shaped counter offering a handful of bank-notes to John Bull. In his r. hand is a scoop with which he sweeps up notes from the counter. John is the yokel of No. 8141, but no longer bewildered; he stands stolidly, holding out his l. hand for the notes, his r. hand in his coat pocket. Fox (r.), who wears a high cocked hat with tricolour cockade, bag-wig, and laced suit, says to him: *Dont take his damn'd Paper, John! insist upon having Gold, to make your Peace with the French, when they come.* Sheridan bends towards John,

saying, *Dont take his Notes! nobody takes Notes now!—they'll not even take Mine!* John answers: *I wool take it!—a' may as well let my Measter Billy hold the Gold to keep away you Frenchmen, as save it, to gee it you, when ye come over, with your domn'd invasion.* Behind (r.) hands of other Foxites are raised in warning, and on the extreme r. is the profile of Stanhope.

Behind (l.), men hasten towards Pitt with large sacks of notes on their heads. The first two, in judge's robes, are Loughborough with a sack of 20 *Shilling Notes*, and Kenyon with one of *Five Pound Notes*. Behind is Grenville with a sack of 10 *Shilling Notes*. Other sacks whose bearers are hidden are inscribed 5 *Shilling No[tes]*, 2 *Shillin No[tes]*, and *One Shilling*. Under Pitt's counter is a row of large sacks of gold, padlocked and inscribed £. On the end of the counter, facing the spectator, is posted a bill headed: *Order of Council to the Bank of England*.

On Sunday, 26 Feb. 1797, owing to the continued drain of gold and to a run on the Bank (due to the landing in Wales, see No. 8992), an Order in Council was issued for the Bank to refuse cash payments pending further orders by Parliament. There was then no legal-tender paper: Bank of England notes of £10 and over circulated freely: outside London notes of £5 and upwards were issued by private banks. On 27 Feb. a reassuring statement was issued by the Directors, and the Lord Mayor presided at an influential meeting which decided to accept paper to any amount. On the same day Fox called the measure 'a scheme which no man could think of without shuddering', *Parl. Hist.* xxii. 1519, and Sheridan (28 Feb.) 'reprobated the transaction as a step to associate the bankrupt government with the solvent bank', *ibid.*, p. 1546. Fox considered it bankruptcy and dated a letter to Lord Holland 'the first day of our national bankruptcy'. *Memoirs of the Whig Party*, 1832, i. 84. Cf. Sir J. Mitford's opinion: 'Fox often commits himself in the House . . . by speaking decidedly on subjects on which he has not informed himself. He did so on the Bank business and has since [20 Mar.] been obliged to concede.' Farington, *Diary*, i. 201. There was a series of heated debates, and the issue of £1 and £2 notes was authorized. See *Ann. Reg.*, 1797, chaps. vi, vii. An Act to allow the issue of notes down to £1 was passed on 30 Apr., and the Order in Council was confirmed by the Bank Restriction Act on 3 May, to continue till 24 June, but repeatedly extended. The position is lucidly explained, and compared with that of Aug. 1914, by E. Cannan, *The Paper Pound of 1797-1821*, 1919. See also Nos. 8994, 8995, 8998, 9016, 9017, 9046, 9281, 9287.

Grego, *Gillray*, p. 219. Wright and Evans, No. 165. Reprinted, *G.W.G.*, 1830.

9½ × 13½ in.

**8990** A A copy, *ᶯ Gᵛ invᵗ*, faces p. 1 in *Caricatures of Gillray*

5<sup>9</sup>/<sub>16</sub> × 8<sup>1</sup>/<sub>8</sub> in. With border, 6<sup>1</sup>/<sub>8</sub> × 8<sup>5</sup>/<sub>8</sub> in.

B.M.L. 745. a. 6.

**8991** ST GEORGE'S VOLUNTEERS CHARGING DOWN BOND STREET, AFTER CLEARING THE RING IN HYDE PARK, & STORMING THE DUNGHILL AT MARYBONE.

*ᶯ Gᵛ invᵗ* & *fecᵗ*

*Pubᵗ March 1<sup>st</sup> 1797. by H Humphrey Bond Street*

Engraving (coloured impression). Three grotesque and ill-matched soldiers charge rapidly and fiercely down the pavement. Their bayonets

threaten three women who flee in terror, only legs, petticoats, and an upraised arm being visible on the extreme r. One soldier, very thin and ragged, wears a busby, the next, who is fat, wears a huge cocked hat with a damaged brim, the third, who is small, wears a peaked helmet with a spiky plume. The uniform coats with epaulettes are worn over frilled shirts and ragged breeches. Behind the three march others of the company, wearing bushies, and holding their muskets against their shoulders. In the background shop-windows are freely sketched. In the title 'down Bond Street' has been etched above *the French*, made conspicuous by being scored through.

Of the many Volunteer corps raised in London from 1794, the first were the five Associated Companies of St. George's, Hanover Square, formed in anticipation of the Act passed in April 1794. Fortescue, *Hist. of the British Army*, iv. 1, pp. 217-18. Cf. No. 8476. A light-infantryman of the corps is No. 9 in Rowlandson's plates of Volunteer Uniforms, wearing a helmet resembling that of the third volunteer; No. 11, a St. George's Volunteer, wears a cocked hat, burlesqued in this print. Said, 1830, to satirize the 'well-known Captain Foster the indefatigable adjutant' of the corps. *Illustrative Description*, p. 57. Cf. Nos. 5551, 5552, on the so-called Westminster Volunteers, 1779, when England was in danger of invasion. See also No. 8993.

Grego, *Gillray*, p. 221. Wright and Evans, No. 183. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{2} \times 13\frac{3}{4}$  in.

### 8992 THE TABLE'S TURN'D.

J<sup>s</sup> G<sup>y</sup> d. & f.

*Pub<sup>d</sup> March 4<sup>th</sup> 1797. by H. Humphrey New Bond Street*

Engraving (coloured impression). A design in two compartments. [1] *Billy, in the Devil's claws*. Fox as the Devil (l.) grasps the thin and terrified Pitt round the waist, pointing with his l. arm to a serried rank of French soldiers, landed from the boats of French men-of-war and marching up the steep coast. He is a grotesque hairy creature, short and heavy, with webbed wings attached to his ragged coat, a barbed tail and talons, and wearing a bonnet-rouge. He says, turning a glaring eye-ball on Pitt: *Ha! Traitor!—there's the French landed in Wales! what d'ye think of that, Traitor?*

[2] *Billy, sending the Devil packing*. Pitt kneels on one knee in profile to the r., holding up a paper: *Gazette Defeat of the Spanish Fleet*; by *Sir John Jarvis*. He looks up at Fox with a contemptuous gesture and a subtly triumphant smile, saying: *Ha! M<sup>r</sup> Devil!—we've Beat the Spanish Fleet what d'ye think of that M<sup>r</sup> Devil?* Fox springs upwards with a terrified expression, his hands held up as if asking for mercy, his cap falls off and his tail is between his legs. On the r. is the sea, with a naval battle in progress.

News of the landing of Col. Tate and his band of ruffians in Wales reached London on Sat., 25 Feb., and on the following day of the surrender, a *Gazette Extraordinary* being issued on both days, and again on the 27th. See No. 9106. News of Jervis's victory reached London on 3 Mar. Dundas moved a vote of thanks to Jervis on 3 Mar. which Fox seconded, *Parl. Hist.* xxxiii. 1-5. Glenberrie notes (4 Mar.) that the 'glorious news . . . occasioned a great flatness on the Opposition side of the debate

last night on Mr Whitbread's motion for an enquiry into the conduct of Administration relating to the defence of Ireland . . . *Diaries of Sylvester Douglas*, 1928, i. 130-1. For the battle of Cape St. Vincent see Mahan, *Influence of Sea Power upon the French Revolution*, i. 220 ff.; *Navy Records Soc.*, *Spencer Papers*, i. 339-59; ii. 93-7. For the attitude of Fox to war news cf. No. 9248, &c. Cf. also No. 8366, &c.

Broadley, i. 101.

$9\frac{1}{4} \times 13\frac{1}{2}$  in.

**8992** A A copy (second sub-title, *Billy Sending the Devil packing*) faces p. 57 in *The Caricatures of Gillray*.

$5\frac{7}{16} \times 7\frac{7}{8}$  in. With border,  $6\frac{1}{16} \times 8\frac{3}{8}$  in.

B.M.L. 745. a. 6.

**8993** THE LEADENHALL VOLUNTEER, DREST IN HIS SHAWL.

[Gillray.]

*Pub<sup>d</sup> March 8<sup>th</sup> 1797. by H. Humphrey Bond Street*

Engraving (coloured impression). The volunteer, full-face, stands at attention, holding a musket. He wears a grenadier's cap with the letters *E.I.C* in place of 'G.R', and further decorated with a tea-pot. Round his shoulders is knotted a small flowered shawl. The fingers of his l. hand are spread to display a large ring on the fourth finger. He wears gaiters drawn above the knee. He stands on a grassy mound; from the r. margin projects the head of an elephant with raised trunk. In the background is a town with domes and spires, inscribed *Golconda*. Two tiny figures carry a palanquin down a hill.

Among the many volunteer companies, formed in London from 1794, cf. No. 8991, was that of the East India Company. An officer of the E.I.C. Volunteers is No. 24 in Rowlandson's plates of London Volunteer uniforms published by Ackermann, 1798-9. By 1800 there were three companies of East India Volunteers, cf. No. 9582.

Grego, *Gillray*, p. 221.

$6\frac{3}{4} \times 5\frac{5}{8}$  in.

**8994** BILLY A COCK-HORSE OR THE MODERN COLOSSUS AMUSING HIMSELF

[I. Cruikshank.]

*Pub. Mar. 8. 1797. by S. W. Fores, N<sup>o</sup> 50 Piccadilly, corner of Sackville St*

Engraving (coloured impression). An imitation of No. 8980 adapted to the currency crisis. Pitt bestrides the Speaker's chair on which is a saddle, he wears top-boots in place of shoes, and looks down at the Opposition (r.) instead of at his own supporters. Instead of bulging coat-pockets, saddle-bags are strapped to a belt round his waist; one (l.) is *Resources for Prosecuting the War*; from it hang strips of paper: *20<sup>s</sup> British Assignats | 40<sup>s</sup> Do | 10<sup>s</sup> D<sup>o</sup> | 5<sup>s</sup> D<sup>o</sup> | 2.6. D<sup>o</sup>*. Rolled documents also project from it: *S<sup>t</sup> Georges Volunteers* [see No. 8991]; *Yeomanry Fencibles*; *Supplementary Cavalry*, *Supplementary Militia* [see Nos. 8841, 8977]. On the other bag, *Remains of the Gold & Silver Coin*, Pitt arrogantly rests his l. hand. With the spur on his l. top-boot he gashes Fox, so that a stream of blood pours from his side; he and the other leaders of the Opposition are terrified, as in No. 8980. Among them only Sheridan and Erskine can be identified. Pitt's r. boot is not spurred; beside and behind it are the ranks of the Ministerialists,

kneeling in alarmed and bewildered supplication. Only Dundas (in Highland dress), with Wilberforce next him, can be identified. The Speaker looks straight before him, holding up both hands; the clerks write, each turning (l. or r.) towards the group of members next him. Pitt is even more arrogant than in No. 8980, and behind him is a gothic moulding which frames his head.

For the Bank crisis see No. 8990, &c. The Opposition prophesied that English paper money would fall as low as assignats. *Parl. Hist.* xxxii. 1537, 1538 (28 Feb.). A satire also on the levies of militia, volunteers, &c., for national defence (see Fortescue, *Hist. of the British Army*, iv. 217 f., 893-5), though probably not for their confusion and inadequacy, but for their supposed despotic character, cf. No. 8836, &c.

10 $\frac{3}{8}$  × 8 $\frac{1}{16}$  in.

**8995** MIDAS, TRANSMUTING ALL, INTO PAPER.<sup>1</sup>

Ɔ *G<sup>v</sup> inv* Ɔ *f*

*Pub<sup>d</sup> March 9<sup>th</sup>. 1797. by H. Humphrey New Bond Street*

Engraving (coloured impression). Pitt, a colossal figure (cf. No. 8980), bestrides the Rotunda of the *Bank of England*. His arms and legs are very thin, but his body is formed of a (transparent) sack distended with gold coins and inscribed £. His elbows are akimbo, his hands grasp the sides of the sack; from the little finger of his l. hand hangs a key, *Key of Public Property*. Round the mouth of the sack is a heavy chain clasped by a padlock inscribed *Power of securing Public Credit*. From the sack emerges the pipe-like neck down which coins are passing. Pitt looks arrogantly to the r., a blast issues from his closed lips of many paper notes inscribed *one*. Near his mouth are a few gold coins which he is presumably inhaling. He wears a crown formed of *one* pound notes; through it project his ass's ears. The near side of the Rotunda is removed, showing a descending shower of paper and an ascending cluster of coins which are being drawn upwards to join those in the sack. Little figures in and around the rotunda, under Pitt's legs, hold up their hands in dismay at the shower of £1 notes. Among them is a John Bull wearing a smock. Two men hold papers inscribed *Dividend*; a Jew walks off (l.) with *Scrip*.

On the l., behind Pitt's r. foot, is the sea-shore; large reeds at its edge blow towards him; among these are five heads wearing bonnets-rouges, each with a label issuing from his mouth: *Midas has Ears*. They are Fox, Sheridan, Erskine, M. A. Taylor, and (?) Grey. They diminish in size from Fox to Taylor. Across the sea is *Brest*, from which a fleet is setting out. Behind it are black clouds, and an explosion rises from them in which are swarms of tiny figures holding daggers and wearing bonnets-rouges. This spreads behind Pitt's head who appears unconscious of it. He looks down towards three almost naked winged figures: Grenville (l.) and Dundas (r.) hold up between them a scroll: *Prosperous state of British Finances. Ɔ the new Plan for diminishing the National Debt—with Hints on the increase of Commerce*. Between and above them is Windham, Secretary-at-War, a pen behind his ear. He waves his cocked hat, Grenville his coronet, and Dundas his Scots cap. Beneath the title: *History of Midas,—The great Midas having dedicated himself to Bacchus [cf. No. 8651], obtained from that Deity, the Power of changing all he Touched—Apollo fixed Asses-Ears upon his head, for his Ignorance—Ɔ although he tried to hide his disgrace*

<sup>1</sup> Replacing the word 'Gold', scored through.

with a Regal Cap, yet the very Sedges which grew from the Mud of the Pactolus, whisper'd out his Infamy, whenever they were agitated by the Wind from the opposite Shore—Vide Ovid's *Metamorphoses*.

A double-edged satire on Pitt for the stoppage of gold payments, see No. 8990, &c., and on the Opposition as factious and Jacobinical (cf. No. 8691). Pitt said, 28 Feb.: 'The sudden drain . . . was unconnected with any circumstance which could infer either the deficiency of the Bank, or the unprosperous situation of the country. The rate of foreign exchanges never were more flourishing. . . .' *Parl. Hist.* xxxii. 1543 f.

Grego, *Gilray*, p. 220. Wright and Evans, No. 168. Reprinted, *G.W.G.*, 1830.  
12 $\frac{5}{8}$  × 9 $\frac{3}{8}$  in.

### 8996 THE PEOPLE'S FAVOURITE FOX.

*Drawn Etch'd & Pub<sup>d</sup> March. 10<sup>th</sup> 1797. by Dighton. Char<sup>s</sup> Cross.*

Engraving (coloured impression). A sleek and handsome fox with a magnificent brush and the head of Fox (not caricatured) stands in profile to the l., looking at a winged caterpillar (cf. No. 8676) with the head of Pitt. Pitt's small sharp profile looks down at Fox, saying, *poor Fox*. Above the latter's head is etched *I Hate Pit—y*. Fox tramples on two papers: *Oppressive Power* and *bribery & Corruption*. In front of him is a large bag: *Crums | of | Comfort | The Love of my | Constituents*. From it emerges papers: *List of the Whig Club*.

Fox wrote to Lord Holland in 1796, 'unless the people are prepared to be completely hostile to Pitt, I have no desire for popularity with such a people . . . because such popularity could neither be useful to the public nor gratifying to myself'. *Memorials and Corr.* iii. 134. The Whig Club was essentially a body of Fox's supporters, its chief anniversaries being the return of Fox for Westminster in 1780 and Fox's birthday. Cf. No. 8987.  
7 $\frac{1}{2}$  × 5 $\frac{7}{8}$  in.

**8996 A** An altered copy is pl. *N<sup>o</sup> IIII to London und Paris*, v. 1800, described pp. 151–7. A thatched shed or kennel (Fuchshütte, interpreted as 'St. Ann's Hill?') has been added behind Fox; over the door, filling the upper r. corner of the print and in the form of a paper placard, is a copy of No. 8625, also by Dighton. In the upper l. corner of the design the head of the King has been added, the centre of rays which extend to the caterpillar (Pitt). Inscriptions are as in the originals; no apostrophe in title. For the combination of two plates cf. (e.g.) No. 9362.

6 $\frac{1}{2}$  × 8 $\frac{3}{8}$  in.

B.M.L., P.P. 4689.

### 8997 BUONAPARTE AT ROME GIVING AUDIENCE IN STATE I C<sup>\*</sup> [Cruikshank.]

*London Published by S W Fores 50 Piccadilly. March. 12, 1797*  
*NB Folios of Caracatures Lent out for the Evening*

Engraving (coloured and uncoloured impressions). Bonaparte sits in state on a small dais (r.) receiving homage from the Pope who is followed by cardinals. He wears a large tattered cocked hat riddled by bullets, close-fitting and dilapidated uniform, with spurred half-boots. He leans back with folded arms, putting his r. foot on the Pope's forehead and dislodging his triple crown; a talon-like toe protrudes through a hole in the boot. The

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

aged Pope lays the keys of St. Peter at the feet of the conqueror, who says, *I say, remember to take off your Hat when you wait on a Gemman!!! There kiss that you foutre.* His l. foot rests on a cushion. Behind the Pope stands a cardinal, holding *Mary Magdalene's Cracked Pitcher*. A grinning French soldier with a drawn sword drives him forward with a kick from a bare leg. On the extreme l. a cardinal crouches, holding out *V<sup>n</sup> Marys Peticoat*. The procession towards Bonaparte terminates in the figures of saints and a crucifix carried high. A grinning French grenadier, without breeches, stands behind Bonaparte's chair, urinating into a receptacle for *Holy Water*.

There were reports in February 1797 that Bonaparte was in Rome; he entered Ancona, 5 Feb., and demanded a plenipotentiary from Rome. See Sorel, *L'Europe et la Rév. fr.*, v. 147-9. The humiliating terms of the Treaty of Tolentino (19 Feb.) were anticipated (*Lond. Chron.*, 13 Mar. 1797) and published in full on 30 Mar. See Séché, *Pie VI et le Directoire*, 1894, and two French satirical prints against the Pope (Dayot, *Rév. fr.*, pp. 386, 388). The first appearance of Bonaparte in these satires; the head, though caricatured, is evidently based on a portrait.

Reproduced, Broadley, i. 94.

10 × 14½ in.

**8998** THE NEW PAPER MILL OR MR BULL GROUND INTO  
20 SHILLING NOTES!

*Des. and Etch'd by R<sup>a</sup> N<sup>n</sup>*

*London Pub by R Newton No 13 Brydge St Covent Garden March 12  
1797*

Engraving. Pitt (l.), grotesquely caricatured, turns the handle of a mill while John Bull in the hopper above his head shrieks despairingly *O! my poor wife and Children! Murder Murder!!!* Large tears splash from his eyes. Pitt looks up at him, saying, *Ha Ha, Johnny your not half grown down yet.* The mill is inscribed *By Royal Authority*. A label (l.) containing the words of an invisible speaker (the King) projects into the design: *What! What. what does he cry out already why hes not half grown down yet!* From the spout of the mill (r.) notes pour out, inscribed *20 shilling Notes, 20 shilling, or 20.* These are *For the People*. Near Pitt is a large sack: *Specie for our own use.* Dundas (r.), in Highland dress, runs off to the r. with a large sack of *Specie for Wimbledon*. He says: *Grind away Billy! my boy! I shall soon be back for tother load! Grind away Billy!*

For the stoppage of gold payments see No. 8990, &c. The issue of £1 and £2 notes was authorized by an Act passed 3 Mar. 1797. Cf. Nos. 8654, 9025, 9400 where Pitt and Dundas, encouraged by George III, exploit John Bull.

9¾ × 13¾ in. (pl.).

**8999** THE GENERAL SENTIMENT.

*R<sup>a</sup> New<sup>n</sup> des et fecit*

*Pub March 22 1797 by S W Fores Piccadilly*

Engraving (coloured impression). Pitt is suspended by the neck from an irregular cross-bar formed of a label across the design containing the words *May our heaven born minister be Supported from Above.* These words ascend from the mouths of Sheridan, crouching furtively, and Fox,



standing, on the extreme l. and r. of the design. Both wear bonnets-rouges with tricolour cockades and have a conspiratorial air. Pitt's arms and legs are extended like those of a puppet; his head is turned in profile to the l., a cap is drawn over his eyes.

Cf. No. 9011. The formula is that of a 'sentiment', i.e. a toast (for its double meaning cf. Sheridan's toast, 'The Duke of York and his brave followers', the French). Farington heard Gale Jones speak 'with great inveteracy against Pitt, and of his being brought to publick execution', at a London Corresponding Society mass meeting, 7 Dec. 1796. *Diary*, i. 119.

$12\frac{5}{8} \times 8\frac{15}{16}$  in.

### 9000 THE INS AND THE OUTS OR THE JESUITS TREATMENT OF HIS FRIENDS.

*R<sup>d</sup> New<sup>r</sup> des et fecit*

*London Pub by S W Fores Piccadilly March 25 1797*

Engraving (coloured impression). A burlesque of Gillray's *Malagrida, driving post* (No. 8069), the action being more violent. Lansdowne's coach (l.) is driven by a French ragamuffin, wearing a bonnet-rouge and tricolour cockade, who lashes the galloping horses with revolutionary fury. Lansdowne, sly and sleek in his peer's robes, leans from the window raising a threatening fist, to say: *Drive you dog! Vite, Vite, I shall be too late, he'll alter his mind get away you Fellows you clog. the Wheels charity begins at home.* Fox lies prostrate under the wheels, shouting despairingly, *Stop! I say Stop & take me with you!* Sheridan runs beside the hind-wheel, saying, *What leave me behind, ha. your old Acquaintance.* The beehive crest on the coach-door is surrounded, not with bees, but with winged cherubic heads, each wearing a bonnet-rouge with a cockade. Pitt's coach (on a larger scale than in No. 8069) gallops from the gateway of St. James's Palace; Dundas drops reins and whip at the sight of the dove with an olive-branch flying towards the Palace. Pitt leans out in exaggerated terror. From a small window over the gateway the King's agitated profile emerges, saying to Pitt: *What! What. What. are you off.*

Probably inspired by the Address by the Livery to the King praying him to dismiss his ministers as a step to obtaining peace, see No. 9001. The driver resembles Stanhope, cf. No. 8448.

$8\frac{3}{4} \times 16\frac{1}{4}$  in.

### 9001 RETORT COURTEOUS OR THE DISLOYAL ADDRESS RETURNED WITHOUT CEREMONY

*R<sup>d</sup> New<sup>r</sup> del et fecit*

*London Pub by S W Fores Piccadilly March 27 1797*

Engraving (coloured impression). The Duke of Portland kicks two sheriffs down a short flight of stone steps. One (r.) lands on his hands at the bottom of the stairs, the other receives a kick on his posteriors and is about to fall, dropping a large scroll: *Address from the faithless citizens*; his wig flies from his head. Both wear heavy civic chains and are grotesquely caricatured. Portland stands on a landing inscribed *Portland Stone*. Under this is an archway filled by the head and shoulders of Fox, wearing a bonnet-rouge and scowling up at Portland; he says: *Damn — he wont take it in.* Portland, in profile to the r., with clenched fists, scarcely caricatured, says: *get hence ye Disaffected few nor dare insult the face of Majesty*

with such an *Opposition trick*. Pitt's head in profile, caricatured, and on an elongated neck, emerges from a door behind Portland, saying, *No. No. it wont do, it wont do, he wont Brook it!!!*

An address to the King, praying him to dismiss his ministers as the first step towards obtaining peace, was voted by the Livery in Common Hall (the most democratic body of the City constitution) on 23 Mar. The Sheriffs went in state to St. James's next day to ask when the King would receive it. They were not admitted as usual, the King sending out a message by the Duke of Portland that he received addresses only from the Corporation of London. *Lond. Chron.*, 24 and 25 Mar. Loyal Addresses from the Corporation had been presented on 12 Jan. and 8 Feb. See R. R. Sharpe, *London and the Kingdom*, iii. 231, and cf. Nos. 9000, 9010.

9 × 13½ in.

## 9002 AYEZ PITIÈ DE NOUS!!

*AP Sc.*

*Pub<sup>d</sup> as the Act directs April 1<sup>st</sup> 1797 by the Kings Friend*

Engraving. Probably from a book. A skeleton with a grinning profile resembling that of Pitt stands between two pillars of the constitution, *Lords* and *Commons*, which he grasps and breaks. His pelvis is placarded *Curse of God*. One foot tramples on a paper inscribed *Confidence*, the other on a map of *Europe* beneath which are three feathers (? of the Prince of Wales). The keystone above it is inscribed *Constitution*; it supports the royal arms, which are falling, the fleur-de-lis quartering being covered by a spider's web. The crown falls, the two supporters leave their place: the Lion descends upon the l. pillar, snarling angrily, the Unicorn springs into the air. Large stone blocks fall: (l.) *Law, Red Book, Truth*, and (r.) *Civil List, Religion, Trial by Jury, Habeas Corpus* [see No. 8620], *Right of Petition, Freedom of Speech* [see No. 8687, &c.].

The base of the 'Commons' pillar is *Hon[our]*, that of the 'Lords' is *Vanity*; an ape wearing a coronet sits upon it; mushrooms grow beside it (cf. No. 7936). On the l. is Britannia, weeping, a yoke on her shoulders, her sword reversed. Behind her is a gibbet from which hang two figures symbolizing Liberty and Truth. In the foreground (l.) is a trap containing rats and inscribed: *Ci devant Whigs* (cf. No. 6431). An eagle advances towards it holding in its beak a bag: *Imper[ial] Loan*. On the r. is a tombstone: *Here Lie 100.000. brave Sailors and Soldiers kill'd off*; above are cross-bones and a fool's cap. Near it is a flat stone inscribed *America*.

In the background is the dome of a church (r.) and a wall resembling that of a cemetery. Before it a file of Guards fire point-blank at unarmed fugitives. An eye set in a triangle watches with displeasure from behind dark clouds, from which descend flashes of lightning. Above the design is the date 1797. Beneath the title: — *The cloud capt Towers &c.* The first three letters of 'Pitiè' in the title are in large capitals to indicate Pitt.

A reversion to the manner of the emblematic print of an earlier date, cf. No. 4179 (1767), in which Bute pulls down the pillars of the Constitution, reissued 1773 with Bute altered to North, see No. 5126. The secretly remitted loan of £1,200,000 to Austria in July 1796 by Pitt, in response to urgent demands, was the subject of a motion of censure by Fox (defeated by 285 votes to 81). *Parl. Hist.* xxxii. 1297 ff. (13 Nov. 1796). On 28 Feb.

and 1 Mar., after the stoppage of cash payments, attacks on Pitt's finance and government were repeated and the minority rose to 86, against 244 only. *Ibid.*, 1524 ff. Rose, *Pitt and the Great War*, pp. 304, 309. This export of specie was said by the Opposition to have caused the Bank crisis, see No. 8990, &c.  
6×4 in.

**9003** MR FOLLET AS THE CLOWN IN THE PANTOMIME OF HARLEQUIN AND OBERON

*Des<sup>nd</sup> and Etch'd by R<sup>d</sup> Newton*

*London Pub by R Newton Bridge St Covent Garden April 3 1797*

Engraving (coloured impression). George III, much caricatured, sits in a stage box in profile to the r., goggling delightedly at the clown who sits on the stage immediately facing the King, stuffing the end of a giant (?) carrot into his mouth. Follet rests one foot on the side of the royal box and stares at the King. He wears a striped tunic with a double frill at his neck, breeches, and heavily clocked stockings; on his face are broad black lines. The King holds a telescope to his farther (invisible) eye; his r. hand rests on a play-bill which hangs over the edge of the box: *By Command of their Majestys Harlequin and Oberon.*

The pantomime *Harlequin and Oberon*; or, *the Chace to Gretna* was first played at Covent Garden in 1796. Baker, *Biog. Dram.*  
12 $\frac{3}{8}$ ×9 in.

**9004** LE BONNET-ROUGE;—OR—JOHN BULL EVADING THE HAT TAX.

*J<sup>s</sup> G<sup>y</sup> inv & fec—*

*Pub April 5<sup>th</sup> 1797, by H. Humphrey New Bond Street, & St James's Street*

Engraving (coloured impression). John Bull stands full-face on the pavement outside a shop window, holding on his head a red cap trimmed with fur of quasi-military, quasi-libertarian shape. He is the yokel with wrinkled gaiters of No. 8141, &c., but a tattered great-coat is held together by a military belt. In his l. hand is a ragged hat. He says, with a broad grin: *Wounds, when Master Billy sees I in a Red-Cap, how he will stare!—egad; I thinks I shall cook em at last.—well if I could but once get a Cockade to my Red Cap, & a bit of a Gun—why, I thinks I should make a good stockey Soldier!* The shop is that of *Billy-Black-Soul* [Pitt], *Hatter, & Sword-cutler* | *Licensed to deal in Hats and Swords.* Above the door (r.) are the royal arms and *Stamp-Office* (the tax on hats being levied by a stamp). Within the window are crossed swords and military cocked hats with a number of stamps bearing the royal arms. In the foreground (l.) is a pile of dead cats with a paper: *List of Cats Killed for making skin caps 2000 Red 5000 Tabb . . .*

The hat-duty dated from 1784, cf. No. 6914. For John Bull as soldier cf. No. 8977, &c.

Grego, *Gillray*, pp. 221–2. Wright and Evans, No. 169. Reprinted, *G.W.G.*, 1830.

13×9 $\frac{1}{2}$  in. With border, 14 $\frac{1}{8}$ ×10 $\frac{1}{4}$  in.

**9005 THE FRENCH BUGABO FRIGHTENING THE ROYAL COMMANDERS.**

IC [Cruikshank.]

London Published by S W Fores No 50 Piccadilly April 14 1797  
Folios of Caracatures Lent

Engraving. Bonaparte (l.), a grotesque figure with a large head, bestrides the neck of a scaly monster which breathes out soldiers (horse and foot), guns, and demons in a cloud of smoke. The Archduke Charles and the Duke of York (scarcely caricatured) run terrified from the advancing cloud, which almost reaches the former's heel. In the background panic-stricken Austrian troops are in flight. On the extreme l. the Pope lies prostrate under the monster's body, his key and crozier beside him. He says: *Oh Lord, this Rebel son of mine pays me no homage whatsoever.* Under the monster's fore-paws are a crown, orb, and broken sceptre. Its rider is a 'bugaboo' with gaping mouth and staring eye-balls. He wears a bonnet-rouge inscribed *Bonaparte* and says: *Egad they run well courez donc Mess<sup>rs</sup> Les Princes!!!* Isolated figures of Bonaparte's army say: *push on; keep moving* [cf. No. 9010]; *Wont you stop and take your change; vive la libertee.* From the upper r. corner of the design the head of Fox, winged, but with sprouting horns, looks down smiling at the two princes, saying: *Run Frederick, run Charles. Mack. Wurmser, Kell. well done D'Alvinzi now Davidovich.* 'Frederick' says: *I wish I was at York come on Charles follow me.*

These commanders, the Duke of York and Mack excepted, were defeated by Bonaparte (and Kellerman, 'Kell') in the Italian campaign of 1796-7. The Archduke Charles was in command of the Austrian army, having been withdrawn from the victorious army of the Rhine (where he was succeeded by Mack) to succeed Alvinczy, defeated at Rivoli (14 Jan. 1797). Würmser surrendered Mantua to the French (2 Feb.). Davidovitch, who had been bringing reinforcements to the Austrians before Arcola (15-17 Nov. 1796), was forced to retreat into Tyrol. The imperialists were driven from Italy in Mar., the Archduke retreated towards Vienna, followed by Bonaparte; on 7-8 Apr. he agreed to an armistice. Preliminaries of peace were signed at Leoben on 18 Apr. See Nos. 9057, 9058.

Reproduced, Broadley, i. 101.

9½ × 19¼ in.

**9006 LE BAISER A LA WIRTEMBOURG.**

js G<sup>y</sup> inv. & fec<sup>t</sup>—*ad vivum*—

Pub<sup>d</sup> April 15<sup>th</sup> 1797. by H. Humphrey New Bond Street & St James Street.

Engraving (coloured impression). The Prince of Würtemberg (r.) bends forward, kissing the Princess Royal on the r. cheek. Her figure is matronly, his is corpulent. He wears two ribbons, many stars on his coat, while the jewels of orders dangle from his button-holes (cf. No. 9007). Beneath the title:

*"Heav'n grant their Happiness complete,  
And may they make both Ends to meet; in these hard times.*

See No. 9014, &c.

Grego, *Gillray*, p. 224. Wright and Evans, No. 171. Reprinted, *G.W.G.*, 1830.

12¾ × 9½ in.

## 9007 THE FIRST INTERVIEW, OR AN—ENVOY FROM YARMONY TO IMPROVE THE BREED

R<sup>a</sup> Newton del et fecit

London Pub by SW Fores Piccadilly April 19 1797

Engraving (coloured impression). The Hereditary Prince of Würtemberg, enormously corpulent, advances in profile to the l. towards the Princess Royal, his stomach supported on the bent back of a negro servant in livery (cf. No. 5433), saying, *I was come from Yarmony to love you dearly, and was take you to Yarmony to love me.* The Princess (l.), stout but comely, regards him appraisingly, saying, *Lord what a Porpoise Pho!!!* The negro, with clenched fists and contorted face, shouts: *Oh Lord oh lord my Neck will break. I can't carry it any farther.* The Prince's gold-laced embroidered waistcoat and his ribbon contribute to his grotesque appearance; his coat is dotted with stars and orders as in No. 9006. Behind (r.), a man holding a saw stands by a small table out of which a semicircular piece has been cut: he says, his face and gestures expressing alarmed astonishment: *Egad they did well to order a piece to be cut out of the Table. or he never could have reached his Dinner, and how he will reach her, God only knows. I suppose he has some German Method a rare Ram this to mend the Breed* [cf. No. 8827]. A patterned carpet and pictures on the wall complete the design.

The newspapers anticipated the Prince's arrival in Nov. 1796 (*Lond. Chron.*, 13 Sept. 1796); he reached London on 15 Apr. and was described as 'somewhat shorter . . . and more corpulent than the Prince of Wales; but though fat he is active and well proportioned . . . and strongly resembles the Royal Family'. *Ibid.*, 17 Apr. 1797. Farington writes (12 May): '[his] fat gives him an appearance like deformity: His shape is not that of fat men in common: His manners are agreeable.' He adds, on the authority of Lady Inchiquin, 'Each of them was agreeably disappointed at finding the other of better appearance than they expected.' *Diary*, i. 207. The Princess was said to be 'almost dead with terror, agitation and affright, at the first meeting'. Mme D'Arblay, *Diary*, 1905, v. 295. For the marriage see No. 9014, &c.

8 $\frac{7}{8}$  × 12 $\frac{1}{8}$  in.

## 9008 A DRAFT OF SWEET-WIRT, FROM THE PRINCES HEAD ON THE ROAD TO LONDON.

[? West.]

Publish'd April 21 by Brown N<sup>o</sup> . . King Street 1797<sup>1</sup>

Engraving (coloured impression). The head, in profile to the r. (not caricatured), of the Prince of Würtemberg is seen through the window of a heavy travelling coach. The features resemble those of George III and his sons (cf. No. 9014). A German wrapped in a cloak, holding a pistol in each hand, sits on the low box (r.): the horses and postilions are cut off by the r. margin. On the roof sits a man in profile to the l. on a low pile of baggage, negligently holding a musket by the barrel and smoking a long pipe. On the door is an escutcheon and on the back and front are lamps. A canister inscribed *Strasbourg* is on the roof (r.). Behind the coach is a clumsy pile of baggage surmounted by an enormous round hat.

The Prince landed at Harwich on 9 Apr.; he and his suite drove to

<sup>1</sup> Imprint obscured by shading.

London in royal carriages, arriving on 15 Apr. The print appears to burlesque the Prince's 'very superb' state coach, a 'swan-neck' built by Hatchett of Long Acre, which had four patent barrel lamps on the back and front. *Lond. Chron.*, 14 Apr. 1797. See No. 9014, &c.  
10 $\frac{5}{8}$  × 12 $\frac{3}{4}$  in.

**9008** A A DRAFT OF SWEET-WIRT . . . [*ut supra*]

[? West.]

*Published April 21 1797 by W. Brown N 34 King Street*

Engraving. Another version of No. 9008, without guards and baggage and with no box-seat to the coach. Only part of the back wheel is shown.  
7 $\frac{1}{2}$  × 7 $\frac{1}{8}$  in.

**9009** LA PROMENADE EN FAMILLE—A SKETCH FROM LIFE.

ſ<sup>s</sup> G<sup>y</sup>—*ad vivam fecit*

*Pub<sup>d</sup> April 23<sup>d</sup> 1797. by H. Humphrey New Bond, & St James's Streets*

Engraving (coloured impression). The Duke of Clarence drags his three children (l. to r.) in a go-cart. His waistcoat is open, a handkerchief under his hat drapes his head, perspiration pours from his forehead. The boy, an infant replica of his father, holds a pair of reins which are attached to the duke's pocket, and flourishes a whip. Beside him are a little girl hugging a dog, which hides her face except for the eyes, and a crying infant whose features, though infantine, are those of her father. The crest on the cart is a chamber-pot (cf. No. 7835, &c.) surmounted by a crown. From the duke's pockets project a toy battleship, a coral and bells, a toy windmill, and a doll. Mrs. Jordan, in a dress of masculine cut, walks beside the cart, intent on the part which she is studying from an open book ('The Spoil'd Child', see No. 7835): *Act III<sup>d</sup> enter Little Pickle*. A signpost (r.) points (l.) *From Richmond*, (r.) *To Bushy*. A sandy bank with trees forms a background.

The three children are: George Fitzclarence, b. 29 Jan. 1794, afterwards Earl of Munster; Sophia, m. Lord de L'Isle and Dudley; and Mary, m. General C. R. Fox.

Grego, *Gillray*, pp. 224-5. Wright and Evans, No. 176. Reprinted, *G.W.G.*, 1830.

9 $\frac{1}{2}$  × 14 in.

**9010** PUSH ON KEEP MOVING.

*R<sup>d</sup> Newton des. et fecit*

*London Pub by R Newton Brydge St Strand April 27 1797*

Engraving (coloured impression). Fox, standing in front of an archway (r.) inscribed *Office* (cf. No. 8981), kicks and pushes Pitt away from it. He is stout, ruffianly, and fierce, and wears a bonnet-rouge<sup>1</sup> with cockade; he says, *Push on keep moving Billy*. Pitt (l.), tall and thin, in profile to the l., runs forward, shedding tears, a large handkerchief in his r. hand. He says: *Pray forgive me this once! and I'll never do so no more*. Both are grotesquely caricatured. Above the design: *May every honest man turn out a rogue*.

<sup>1</sup> Not coloured red.

On 27 Mar. Lord Suffolk moved the dismissal of Pitt in an eccentric speech. It was supported by Bedford, Derby, Moira, and others. *Parl. Hist.* xxxiii. 183 ff. For the City Address for the dismissal of Ministers see No. 9001. The title is a contemporary catch-word, cf. Nos. 9005, 9113, 9264, 9507.  
15½ × 9¼ in.

**9011 THE DEVILS DARLING.**

*R<sup>d</sup> Newton des et fecit*

*London Pub by R Newton Brydges St May 5 1797*

Engraving (coloured impression). The Devil, a grotesque nude creature with satyr's legs and glaring eyeballs, sits on a chair dandling Pitt on one knee. Pitt is tall and lanky, with bag-wig, but is dressed as an infant in a simple frock tied with a sash. He turns a horrified profile towards the Devil (l.), who grins broadly at his darling. Beneath the design:

*Never man beloved worse  
For sure the Devil was his nurse*

Cf. Nos. 8999, 9029.  
10¼ × 7⅝ in.

**9012 HEAD—AND BRAINS.**

[1797]

[By or after Newton.]

Pen and water-colour drawing. The heads of George III and Pitt, much caricatured, emerge from a single neck which rests on a dish. The King's head, in profile to the l., is the larger, his wig covers both foreheads, and his cheek and ear project over the head of Pitt, who is in profile to the r. The King has a small, receding forehead, a large goggling eye, Pitt a fixed and frowning stare. Cf. No. 9177.

The design was engraved and published by Newton, 5 May 1797. (A. de R. ii. 91.)

A copy, *La Tête et la Cerveille*, was published *A Paris chez J. Leysel Rue du Plâtre St Jacques N<sup>o</sup> 18*. The heads are closely copied, but a realistic coat-collar replaces the dish and neck. Inscriptions have been added: *George* and *Pit*, while the former says: *La Paix Continentale Ouf!!!*; the latter: *S'il n'étoit qu'imbecile — mais fou — ah! ah! comment m'en retirevai je?* Beneath the design: *Portraits dessiné [sic] d'après nature au Palais de St James*. Reproduced, Broadley, ii. 26.

The design was imitated in a print with the same title, published by Vowles, 1820, of George III and Queen Caroline ('Caricatures', xii. 159). c. 12½ × 10¾ in.

**9013 A DISSECTION.**

*London Pub<sup>d</sup> by Will<sup>m</sup> Holland, 50 Oxford St May 14 1797*

Engraving (coloured impression). A nude body of classically correct proportions stands full-face with extended arms; it has two (identical) profiles of Pitt. The centre of the body is opened to show the organs and the interior of the head. A (small) explosion from the top of the head is inscribed: *Ingenuity Invention &c &c*. The exterior of the body has inscriptions which are repeated on each side, for each profile and each

limb: the hair is *Exempt from the Powder Tax*; the eye is *Discernment*, the nose is *Very Acute*, the mouth is *Eloquence*, the chin is *Elevated with Dignity*, the shoulders *Exempt from Burthens*, the elbows *Accommodating Muscles*, the hands *Open to Conviction*, the pelvis *Immaculate*, the thighs *Strength of Party*, the knees *Flexibility*, the shins *Power*, the feet *Firmness*.

The interior of the body has a contrasting set of inscriptions: the brain is *Calculations*, the tongue *Flattery*, the gullet *Epicurism*, the ribs *influence*, the heart (with a border of coins) *Money*, the stomach *Claret and Red Port* (cf. No. 8683), the entrails *Subsidies* (cf. No. 8821, &c.). See *Dissection of Mr. Pitt* (from the *Telegraph*) in *Spirit of the Public Journals for 1797*, 1798, pp. 25-7). Cf. No. 6257, a dissection of North and Fox, and No. 8291, a dissection of Fox.

13½ × 9⅜ in.

## 9014 THE BRIDAL NIGHT.

*J's G's d. & fec'*

*Pub'd May 18<sup>th</sup> 1797, by H. Humphrey, 27 St James Street.*

Aquatint (coloured impression). An elaborate design. The Prince of Württemberg, grotesquely corpulent, conducts his bride in the procession (r. to l.) towards the bridal chamber which is led by the King and Queen. George III, plainly dressed and wearing a hat, partly concealed by a pillar, hurries forward; in each hand is a candle-stick holding a guttering candle-end (cf. No. 8117). The Queen, covered with jewels and her face hidden by a poke-bonnet, carries a steaming bowl of *Posset*. On the back of the Prince's coat are slung five ribbons from which dangle the jewels of orders; three garters encircle his leg; a star decorates the bag of his wig. The Princess gazes at him from behind her fan. Round her waist is the ribbon of an order, to which is attached a jewel containing a W.L. miniature of her husband, which exaggerates his corpulence. Behind the Princess is a group of princes: the Prince of Wales, in regimentals, is fat and sulky. Prince William of Gloucester stands with splayed-out feet as in No. 8716. The Duke of Clarence (caricatured) puts a hand on the r. arm of the Prince of Wales. Behind is the more handsome head of the Duke of York. These four heads are clever juxtapositions of variations on the family features. Behind them is the grotesque profile of the Stadholder with closed eyes. The sharp features of Lady Derby tower above the Stadholder. Next him is the Princess of Wales, not caricatured. Two princesses hold up their sister's train, and, behind, a sea of feathered head-dresses recedes in perspective under a lighted chandelier.

Salisbury (l.), the Lord Chamberlain, standing stiffly in profile to the r., much caricatured, with wand and key as in No. 8649, holds open the door through which the King is about to pass. Pitt, on the outskirts of the procession, carries a sack inscribed £80,000 (the amount of the Princess's dowry). On the wall is a large picture, inscribed *Le Triomphe de l'Amour*, of an elephant with a little cupid sitting on his neck blowing a trumpet.

The marriage at St. James's on 17 May was followed by a drawing-room, after which the royal party drove to Windsor Lodge to dine. See Nos. 8827, 9006, 9007, 9015.

Grego, *Gillray*, p. 224 (reproduction). Wright and Evans, No. 170. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 257; Ashbee, p. 69.

11⅜ × 17½ in.

Two figures in this plate have been copied by Rowlandson, in a water-



colour in the Print Room, with the addition of a third copied from No. 8827. The Prince, as in No. 8827, stands in profile to the r., smiling. Behind him stands Salisbury, as above, his hand on an invisible door. Facing him is Prince William of Gloucester, as above, but with an angry, instead of an impassive, expression. On the back is a sketch of part of No. 8328, also by Gillray. Binyon, iii. 250, No. 18 ( $8 \times 6\frac{3}{4}$  in.).

### 9015 THE WEDDING NIGHT.

[I. Cruikshank.]

*London Pub<sup>d</sup> by S W Fores No 50 Piccadilly May 20 1797. Folios of Caracatures Len out for the Evening.*

Engraving (coloured impression). A vulgarized imitation of No. 9014. Salisbury (l.) stands within the door, through which a bed is visible. A cupid asleep (l.) on a barrel of *Hollands* has the profile of the Stadholder. The King drops candle-grease as he turns to the grinning Queen, who carries a basin of *Cock Broth*, from which looks the head of a cock. Pitt staggers under his sack of £80,000. The Prince and Princess walk hand in hand, looking at each other; he wears many more orders and his legs are encircled with numerous garters. Lord and Lady Derby walk behind the three princes (the Duke of Clarence less caricatured than in No. 9014). Prince William of Gloucester, less knock-kneed, is on the extreme r. The picture is altered to *The Triumph of Bacchus*: a nude Bacchus falls tipsily from an elephant which walks to the r. instead of to the l.

$11\frac{3}{8} \times 17\frac{3}{4}$  in.

### 9016 POLITICAL-RAVISHMENT, OR THE OLD LADY OF THREADNEEDLE-STREET IN DANGER!

*J<sup>s</sup> G<sup>r</sup> d. & fec<sup>t</sup>*

*Pub<sup>d</sup> May 22<sup>d</sup> 1797. by H Humphrey S<sup>t</sup> James's Street*

Engraving (coloured impression). The 'Old Lady' is a thin old harridan, dressed entirely in *One pound notes*, and seated on an iron-studded treasure-chest inscribed *Bank of England*, fastened by two heavy padlocks. She shrieks and throws up her skinny arms at Pitt's advances: he has taken a long stride towards her from the r., his r. hand round her waist; his l. dips into a cavernous pocket and takes out guineas. Their profiles almost touch, and he appears about to kiss her. She shrieks: *Murder!—murder!—Rape!—murder!—O you Villain!—what have I kept my Honor untainted so long, to have it broke up, by you at last?—O murder!—Rape!—Ravishment!—Ruin!—Ruin!—Ruin!!!* Pitt's hat lies on the ground; beneath it is a scroll headed *Loans*. A lightly sketched arc of the rotunda of the Bank forms a background.

For the suspension of cash payments see No. 8990, &c. Fox called the Restriction 'avowed bankruptcy' and 'flagrant breach of faith and undisguised robbery'. *Parl. Hist.* xxxiii. 48 (3 Mar.). The crisis actually eased the situation; there was little discrepancy between the value of notes and bullion until 1809. The Bank, far from being ravished, was given the sovereign power of creating money without limit. See E. E. Cannan, *The Paper Pound, 1797-1821*, 1919. The print evidently relates to the Motions of the Duke of Bedford and Grey on the advances by the Bank to Government, in which the need for the suspension of cash payments

is attributed to foreign loans, advances on Treasury Bills, and on bills of exchange from abroad. *Parl. Hist.* xxxiii. 516 ff. (15 and 16 May).

Grego, *Gillray*, pp. 220-1. Wright and Evans, No. 167. Reprinted, *G.W.G.*, 1830.

$9\frac{9}{16} \times 13\frac{3}{4}$  in.

**9017 THE BRITISH LION.**

*London Pub<sup>d</sup> May 22<sup>d</sup> 1797 by H Humphrey. Old Bond Street.*

Engraving (coloured impression). An ass (cf. No. 9052), heavily overladen, falls forward on its knees, *in extremis*, its eye closed. Pitt kneels on one knee in profile to the r., offering the ass £1 notes. These are inscribed [*Prom*]ise to pay M<sup>r</sup> Ab. Newland or Bank the Sum of One Pound . . . Bank of England, or some part of this inscription. The ass's burden consists of bundles piled up to a towering height, the upper part of which is cut off by the margin of the design, but the mass bends forward and is about to collapse with the ass. They are (reading upwards): *Windows, Deaths, Foreign Spirits, Postage, 2<sup>d</sup> 10 p<sup>r</sup> Cent, Wills, Marriages, Iris . . ., Births* [see No. 6253], *Commutation Tax* [see No. 6634, &c.], *Wine Duty* [see No. 8798, &c.], *Br[ic]ks, Horses, Soap, Hats, 1<sup>st</sup> 10 p<sup>r</sup> Cent, Home Spirits, Hair Powder* [see No. 8629, &c.], *Slates, Wine encreased Taxes, Silver Plate, Perfumery, Increased Stamp Duty, Stamp Duty, Stage Coaches, Stamps, Parcels, Advertisements, Hawkers and Pedlars, Malt Duty, Transfer Property, Stamp, Glass, Gloves, Bills of Exchange, Licences, Game Act, Coffee, Cocoa, Tea, Insurance, Probate of Wills, Leather, Tallow Candles, Coals, Farm Tax* [cf. No. 7159, &c.], *Tea Adi . . . Receipts, Paper Add, Newspapers Additional, Attorneys, Dogs* [see No. 8794, &c.], *Hops* [?], *450,000,000, Turn-pikes, Tobacco, Stamp, Muslins, Cottons, Servants, Copies of Deeds, Canal Navig<sup>n</sup>, Hemp, Carts*. The inscriptions become confused near the summit, the words *New* and *Add* . . . recurring.

For the Bank Restriction Act and the issue of £1 notes see No. 8990, &c. For the burden of taxes cf. Nos. 6914, &c., 8621, 9038. For Newland cf. No. 7839.

$7\frac{11}{16} \times 10\frac{5}{8}$  in.

**9018 PARLIAMENTARY-REFORM,—OR—OPPOSITION-RATS, LEAVING THE HOUSE THEY HAD UNDERMINED.**

*J<sup>s</sup> G<sup>v</sup> d. & fec<sup>t</sup>*

*Pub<sup>d</sup> May 28<sup>th</sup> 1797. by H Humphrey 27 St James's Street*

Engraving (coloured impression). Through the folding doors of the House of Commons rats are seen fleeing from the Opposition benches and leaping from the gallery above. In the foreground, scampering down steps leading to the lobby, are rats with human faces: Fox and Grey (collar so inscribed) are first, followed by Sheridan and Erskine and little M. A. Taylor. The Speaker and the two Clerks look astounded. Pitt is speaking; he holds a paper: *Rights of Parliam<sup>t</sup>*. Next him on the front bench sits the bulky Dundas in Highland dress, and next Dundas the tiny Wilberforce. These three, though on a small scale, are fully characterized. Behind them are the serried ranks of the Government, holding up their hands in astonishment, as do others in the gallery. A few members of the Opposition, not transformed into rats, stand behind the Speaker's chair (r.). The wall of the House is damaged by rats, some of whom are escaping through holes they have made. On the wall beside the door (l.) are bills: *Virtue Triumphant or the Expulsion of Vice and Opposition, Silenced*.

A satire on the secession of the leaders of the Opposition from Parliament. In the debate on Grey's motion for Reform (defeated by 256 to 91) Fox announced his intention of partially seceding from Parliament, 'after seeing the conduct of this House, after seeing them give the ministers their confidence and support, upon convicted failure, imposition and incapacity . . .'. *Parl. Hist.* xxxiii. 732 (26 May). See Fox, *Memorials and Corr.* iii. 136, 138, 144-5, 273; Holland, *Memoirs of the Whig Party*, i. 84-90, 101 f., 143; *Lady Holland's Journal*, i. 148 f.; and Nos. 9020, 9022, 9023, 9024, 9040, 9047, 9204, 9216, 9217, 9263, 9267, 9340, 9343, 9371, 9375, 9401, 9434, 9508, 9511, 9515, 9548, 9549.

Grego, *Gillray*, p. 227. Wright and Evans, No. 172. Reprinted, *G.W.G.*, 1830.  
13 × 9 $\frac{7}{8}$  in.

### 9019 THE ESPLANADE.

[Gillray.]

*Pub<sup>a</sup> June 1<sup>st</sup> 1797.* by H. Humphrey N. 27 S James's Street

Engraving (coloured impression). George III walks in back view with an awkward shuffle, his head turned in profile to the l. to greet a tall general who bows. On the r. another officer waits, hat in hand, for recognition. They are Lord Cathcart (1755-1843), then major-general, see No. 9564, and General David Dundas (under whom Cathcart had served in Holland in 1794-5), see No. 9026. Above the King's head is a scroll: *Medio tutissimus ibis*. A semicircle of loyal and provincial subjects, chiefly ladies, stretches across the design, facing the King. In the foreground on the extreme l. and r. are an officer in back view and a (caricatured) elderly man in top-boots.

'The Esplanade' connoted the regular evening promenade of the King: 'The Esplanade last night, owing to the strong westerly wind, was very thinly attended. His Majesty walked but a short time, accompanied by the Earl of Uxbridge . . . [&c. &c.] and his usual attendants.' *Lond. Chron.*, 5 Aug. 1797. The custom appears to have been for the King to walk there till dark when at Weymouth. Cf. Nos. 9070, 9071.

Grego, *Gillray*, p. 226. Wright and Evans, No. 177. Reprinted, *G.W.G.*, 1830.  
8 $\frac{7}{8}$  × 11 $\frac{1}{8}$  in. With border, 10 × 12.

9019<sup>A</sup> A copy with the title WEY-MOUTH and without the inscribed scroll was published by Fores, Jan. 1805<sup>1</sup> (8 $\frac{1}{8}$  × 11 in., with border 9 $\frac{3}{8}$  × 12 $\frac{1}{4}$  in.). Cropped impression in 'Caricatures', xii. 18.

### 9020 DIVERTIONS OF PURLEY. OR OPPOSITION ATTENDING THEIR PRIVATE AFFAIRS.

[I. Cruikshank.]

*London Pub<sup>a</sup> by S W Fores N<sup>o</sup> 50 Piccadilly, June 5 1797*

Engraving (coloured and uncoloured impressions). Fox sits full-face, dandling on each knee a demoniac creature; he smiles down fondly at the one on his l. knee, saying, *Hush sweet Darlings of my Heart, now I have begotten you, We will carefully nourish & bring you to maturity, come Nurse Grey prepare the cradle for Master Revolution, while Erske, Amuses Miss*

<sup>1</sup> Date, &c., from A. de R. ix. 170.

*Sedition.* Under his r. foot is a crown; Sedition's serpentine body, with barbed tail, coils round his r. leg, and the creature stretches a taloned hand towards a rattle which Erskine holds up. Erskine, in legal wig and gown, stands on Fox's r.; he smiles down, saying, *There my favourite Girl, There is a rattle made out of the Jewels of a Coronet.* On the r. Grey lifts the coverlet of a cradle whose head is decorated by crossed daggers. On the extreme r. Sheridan stands at a wash-tub, his head turned in profile to the l. He sings:

*As for the House of Com—ns  
We will not in it prate  
For like Subordination,  
Tis grown quite out of date,  
& a Begging we will go.*

On the extreme l. Horne Tooke and Thelwall stand facing each other in profile; they are slitting up an ermine-trimmed robe. Thelwall says: *These D—d old fashioned Robes will be brought to a good purpose now for these favorites, did you hear my last Lecture.* Tooke answers: *Have you heard from Sheerness.* In the background between Thelwall and Erskine is a group of three: Lauderdale (l.) and Bedford (r.) sit on the floor facing each other, the former stitching a pair of breeches, the latter using a tailor's goose inscribed *B—df—d*; Stanhope looks down at them, saying, *We'll stitch up these old fangled Garments for our beloved brats.* Bedford says: *I can't help thinking on the Poor Duke of Orleans [see No. 8292, &c.].* Lauderdale answers, *Aye that was a cursed Unlucky Stroke! he paid a long visit at Wooburn [Bedford's seat] Eh?* On the floor (r.) is a paper *To the Delegates* [at Sheerness, see No. 9021, &c.].

The Opposition, who had announced their withdrawal from Parliament, see No. 9018, inflame revolution and sedition (in the fleet) with the help of Tooke (author of *The Diversions of Purley*, 1796) and Thelwall, the political lecturer. The Whigs are shown in association with the democrats, cf. No. 8310. Fox had recommended in 1796 going 'further towards agreeing with the democratic or popular party than at any former period.' *Memorials and Corr.* iii. 135. He read Tooke's book with high approval in Feb. 1798. *Ibid.*, p. 143. Cf. No. 9024. 10×14 $\frac{3}{8}$  in.

## 9021 THE DELEGATES IN COUNCIL OR BEGGARS ON HORSEBACK.

*I Cruikshank del*

*London Published by SW Fores N 50 Piccadilly June 9 1797 Folios  
of Caricatures Lent out for the Evening*

Engraving (coloured and uncoloured impressions). Naval mutineers, seated and standing at a long table, glare ferociously at Admiral Buckner, who stands (l.) calmly, hat in hand, in profile to the r. at the foot of the table. The man at the head of the table, seated in a chair which is higher than the others, holds a blunderbuss and wears a hat. He must be Richard Parker, but does not resemble him. At his elbow and on the extreme r. stands Thelwall filling a glass from a *Grog can*; he says *Tell him we intend to be Masters, I'll read him a Lecture*; from his pocket hangs a paper: *Thelwals Lecture* (see No. 8685). One man only is seated on the president's l. and on the near side of the table. He places a fist on a long paper headed

*Resolutions.* Under the table in the foreground, lifting up the tablecloth, five secret instigators are (l. to r.): Lauderdale, holding a paper: *Letter from Sheerness to L<sup>d</sup> L——<sup>le</sup>*; Horne Tooke, Stanhope, Grey, Fox, the most prominent, saying, *Aye, Aye, we are at the bottom of it*, and Sheridan. All have satisfied smiles. Four ruffians are seated at the farther side of the table, others stand behind them; one aims a pistol over the admiral's head, one man smokes, another chews tobacco, taking a quid from his box. Weapons lie on the table. On the wall behind them are a print of *Britannia* head downwards, and two torn ballads: *True Blue an old Song* and *Hearts of Oak are our Ships Jolly Tars are our men We alway are Ready*, the last word scored through. On the r. the slanting window of the captain's cabin is indicated.

On 20 May Buckner went on board the *Sandwich* and was (eventually) received by Parker, who kept his hat on as a symbol of his position; he was presented with the demands of the mutineers, in eight articles. On 6 June there was a royal proclamation declaring the mutineers to be rebels. It was on 9 June that the first ships extricated themselves from the control of the mutineers; three days later the mutiny was virtually over. The Government attempted unsuccessfully to find evidence of Jacobin propaganda; some of the sailors were members of the Corresponding Societies, but there is no evidence that these had any influence on the course of the mutiny. Manwaring and Dobrée, *The Floating Republic*, 1935, pp. 139-43, pp. 219 ff. For the attitude of the Opposition to the mutiny see Gill, *Naval Mutinies*, 1913, pp. 348-54; Rose, *Pitt and the Great War*, p. 318. Sheridan gave important support to the Government in the crisis. *Parl. Hist.* xxxiii. 801-4 (2 June). See C. H. Firth, *Naval Songs and Ballads*, Navy Records Soc., 1908, pp. 277-83, for five songs on the mutinies, two of which relate to Parker. See also Nos. 9020, 9028, 9185, 9242. Cf. No. 8823.

Reproduction, Manwaring and Dobrée, op. cit., p. 188.  
9¼ × 13¾ in.

## 9022 A BATTLE OUT OF THE HOUSE; OR, THE BEST WAY OF SETTLING THE DISPUTE!

London Pub<sup>d</sup> June 15, 1797 by Will<sup>m</sup> Holland, 50 Oxford S<sup>t</sup>

Engraving. A pugilistic encounter between Fox and Pitt, both stripped to the waist; Pitt, on the extreme r., staggers back from his burly opponent. Spectators watch behind a low fence, shouting encouragement to Fox. A *Sailor* on the extreme l. shouts: *D——n my eyes, Charley; go to windward! splice me if I would not soon knock out his starboard eye! Run in under his Guns—get into his wake—batter his hull—shiver his bowsprit—give him a broadside!* Next, a *Soldier* (grenadier) shouts: *Keep to your post, Charley! Fire away my lad! flank him to the right! work his buff! thrust home, wheel about, rally again!* A *Blacksmith*, with folded arms and satisfied grin, says: *Hammer away! nail him! make his anvil ring again! blow him up!* A *Bricklayer* shouts: *Trowel the dog! keep your line! give it him in his upper stories! strike his scaffold!* A *Barber* shouts: *Lather-away, Charley! Shave him close! oil the dog's wig for him! dress him! dust him well! pin him down tight! grind him to powder! that's the Barber!* The *Shoemaker*: *Now my lad of wax, peg away! tan the dog's hide! curry him well! bristle up to him again Charley! that's my good soul! leather him well!* The *Taylor*: *Stick to his skirt, Charley! trim his jacket! lace him! spoil his shapes! bring down his buckram! dont mind him a louse! the goose begins to stagger! aim at his fifth*

*button! sew him up! The Baker: Peg his dough! hit him in the bread-basket!! give it him in the crumb, Charley! The Butcher: Have a good heart, Charley! come big Ben over his jaw bone! give him a cross buttock! knock him down! flea the dog alive! cut out his liver! break every bone in his skin! The Glazier: Darken his daylights, Charley! that's my diamond! make the Sun shine through him! close his peepers, my hearty!*

The title suggests an allusion to the Foxite secession (see No. 9018, &c.). It is to be noted that, contrary to custom, there are neither seconds nor bottle-holders, and the mob all back Fox. Apparently a satire on the Foxites, but cf. No. 9022 A. For the pugilist Big Ben (Brain) cf. No. 7646.  $11\frac{3}{4} \times 15\frac{3}{8}$  in.

**9022 A** A copy (coloured) is pl. N<sup>o</sup> XX to *London und Paris*, ii, 1798, (description, pp. 176–85). It is explained that though undoubtedly an Opposition print, the best friends of the Ministry could not have produced a harsher satire against Fox, who is no longer the Man of the People (Volk) but of the rabble (Pöbel).  $6\frac{5}{16} \times 8\frac{5}{8}$  in. B.M.L., P.P. 4689.

### 9023 HOMER SINGING HIS VERSES TO THE GREEKS.

Ɔ<sup>s</sup> G<sup>v</sup> *ad vivum fecit*—

*Pub<sup>d</sup> June 16<sup>th</sup> 1797. by H. Humphrey S<sup>t</sup> James's Street*

Engraving (coloured impression). Captain Morris (l.) sits in profile to the r., singing from a broadside which he holds out in his l. hand: *A new Song to the Tune of the Plenipo<sup>v</sup>*. In his r. hand is a full glass. He wears a round hat and fashionable half-boots; his coat, breeches, and stockings are tattered. From his pocket projects a pamphlet: *Captain Morris's Songs by Subscription* (cf. No. 9240). Fox and Sheridan sit on opposite sides of a small round table, on which is a decanter of *Brandy*. Sheridan, l., with Bardolph's fiery face, cf. No. 7528, &c., holds his glass and looks delightedly at Morris, as does Fox (as Falstaff), who says: *Come sing me a Boosey-Song,<sup>1</sup> to make me merry*. Part of the face of a fourth man appears on the r.

The *Plenipotentiary* was a coarse song by Morris, cf. No. 7935. Greek = gambler or cardsharpener, cf. Nos. 8878, 9078. For the Whig secession see No. 9018, &c. For Fox as Falstaff cf. No. 6974, &c.

Grego, *Gillray*, p. 222. Wright and Evans, No. 441. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{4} \times 12\frac{1}{2}$  in.

### 9024 THE WATCHMAN OF THE STATE.

I C [Cruikshank.]

*Pub June 20. 1797. by S W Fores N<sup>o</sup> 50 Piccadilly London Folios of Caricatures Lent for the Evening*

Engraving (coloured impression). Fox, dressed as a watchman, his lantern in his r. hand, walks away (r.) looking slyly towards a barrel of *Gunpowder from Bedford Square* on the extreme l. He says, his r. forefinger against his nose, *Matters is now in a proper Train Egad its high time for me to Shirra<sup>2</sup> off*. On the barrel sits Bedford, wearing a spencer (see No. 8192); he claps

<sup>1</sup> A misquotation from *1 Henry IV*, III. iii, where Falstaff says, 'Come, sing me a bawdy song; make me merry.'

<sup>2</sup> 'Sherry.off' is to run away. Grose, *Dict. Vulgar Tongue*, 1796.

his hands at Horne Tooke, who is laying a train of powder from a powder-horn. Behind Bedford, his r. hand resting on his shoulder, Lauderdale stands on the cask, wearing a bonnet-rouge and saying, *Now we are safe go on with it.* A paper, *Lauderdale ag<sup>t</sup> Errol*, protrudes from his pocket. Against the barrel lies a firebrand. Sheridan, behind Fox, kneels down, applying a lighted match to a second train of powder. Thelwall (*Norwich Lectures* protruding from his pocket) and Stanhope, who holds a dark lantern, have laid a third train on the r. Thelwall lights a match at Stanhope's lantern. These three trains of powder lead respectively to three doors in a gothic building which forms a background. Above the door on the l. is the word *Constitution*, surmounted by a crown. The centre door is that of the *House of Commons*, the third (r.) that of the *House of Lords*.

A satire on the secession of the Whigs from Parliament, see No. 9018, &c., and on their supposed association with the radicals, Horne Tooke and Thelwall, cf. No. 9020. For Fox as the Westminster Watchman see No. 9687, &c. Lauderdale, owing to his uncompromising opposition, was not re-elected a representative peer of Scotland in 1796; he unsuccessfully protested against the title of the Earl of Erroll, who replaced him. Thelwall's lectures (see No. 8685) were popular in the eastern counties, and on 29 May some soldiers began a riot at Norwich by demolishing the room in which he was about to lecture.  *Lond. Chron.*, 31 May. Cf. No. 8287.  $8\frac{5}{8} \times 12\frac{7}{8}$  in.

### 9025 THE INEXHAUSTIBLE MINE!

*R<sup>d</sup> Newton designd et fecit*

*June 22 1797 London Pub by R Newton Brydges Street Covent Garden*

Engraving. *John Bull*, hugely corpulent, stands in profile to the l., his arms tied behind him, while ropes of guineas are dragged from him to fall in heaps. He is in his shirt-sleeves, his breeches fall round his knees. He looks up, his face contorted with pain, shouting, *Oh, my head. Oh my A——e Thieves! Pickpockets! Oh Lord! Oh Lord!* His figure covers the greater part of the design; his tormentors are on the extreme l. and r., partly cut off by the margins. Dundas (l.) pulls a string from his mouth, saying, *Mum Johnny No squeaking!* The Queen crouches below Dundas, her hand under John's shirt, saying, *I wonder if he has any Jewels or Precious Stones.* A pair of hands (r.) pulls a rope of coins from John's ear; the words indicate the King: *What! what does he cry Billy why we take every opportunity to Ease him.* Pitt kneels on one knee beneath the hands, pulling a rope of coins from John's posteriors, saying, *Ay Johnny we take every opportunity to Ease him!!! no squeaking Johnny!*

For the flourishing state of trade see G. Rose, *A brief Examination into the Increase of the Revenue, Commerce, and Manufactures . . . from 1792 to 1799, 1799.* For the Queen and jewels cf. No. 6978, &c. Nos. 8654, 8998, 9400, are similar themes (Pitt and Dundas, encouraged by George III, exploit John Bull). Cf. Nos. 9030, 9047.  $12\frac{5}{8} \times 9$  in.

### 9026 LOOK AT ME, I'M AN OBJECT!

*Pub<sup>d</sup> June 28 1797 by SW Fores 50 Piccadilly*

Engraving (coloured impression). Illustration to verses printed beneath the (printed) title. Lt.-General David Dundas stands (r.) in profile to the

l. drilling a file of foot-soldiers on an open heath. These are stepping backwards up a slight incline and all but the four men nearest the spectator have fallen, or are falling, on their backs. Dundas holds the tip of his drawn sword with his l. hand. A pyramid in the distance is inscribed *Lexden*, and the verses show that the incident depicted took place at manœuvres on Lexden Heath. The verses are to the tune of "*When the Fancy-stirring Bowl!*". The first and last are:

This Object is a wondrous Thing,  
 In common Sense's Spite, Sir;  
 He'll wheel you thro' the Gordian Ring,  
 But never make you fight, Sir.  
 On *Pivot-points* he'll bid you move,  
 Right, left, and right about them,  
 Whilst all his *Circles* only prove  
 That we might do without them.  
 Now backward wheel, . . .

A *Porcupine* and *Oblong* Square  
 By *Echellon* surprize, Sir;  
 To take *alignement* here and there,  
 Is likewise very wise, Sir;  
 But when, to guard the Common Weal,  
 Our Soldiers pull their Triggers,  
 One Charge, *in Line*, with British Steel,  
 Is worth Ten Thousand Figures.  
 Then while you wheel, . . .

Dundas worked out a new system of tactics for the British army based on a study of Prussian manœuvres, and his *Rules and Regulations* . . . were issued (1792) as the official orders for the British Army. He was made Q.M.G. in Dec. 1795, and had much to do with reorganizing the army after the disasters in Flanders (1794) and commanded the camps of exercise at Weymouth and Windsor. Before his regulations 'no two regiments moved in unison'. Sir H. Bunbury, quoted *D.N.B.* Cornwallis, fearing invasion, wrote, 23 Feb. 1798, 'I have no doubt of the courage or fidelity of our militia but the system of David Dundas, and the total want of light infantry, sit heavy on my mind.' *Corr.*, 1859, ii. 331.  
 $9\frac{1}{4} \times 17$  in.

**9027 THE HONEST PICKPOCKET.**

*London Pub<sup>d</sup> by W. Holland, Oxford S<sup>t</sup> July 1797*

Engraving. John Bull (l.), a stout, plainly dressed man, his hair rising on his head, stands full-face, gaping terrified at Pitt, who removes his watch from his breeches pocket. Pitt bends forward in profile to the l., his r. hand on John's shoulder, saying: *Don't be alarmed, Johnny, I only want to see whether it is Gold or Silver—you know there is a great deal of difference between Half a Crown and Ten Shillings.*

The tax on clocks and watches (37 George III, c. 108, 19 July 1797) came into force on 1 Aug. The tax was 10s. on a gold watch, 2s. 6d. on one of silver or metal, with certain exemptions for the poorest classes. It proved disastrous to the clock and watch-makers and was repealed in Apr. 1798. Dowell, *Hist. of Taxation*, iii. 271-3. See Nos. 9028, 9162.  
 $8\frac{3}{8} \times 9$  in.



**9028 AN ENQUIRY CONCERNING THE CLOCK TAX***Woodward del<sup>t</sup>**Pub<sup>d</sup> Aug<sup>t</sup> 9<sup>th</sup> 1797 by S W Fores 50 Piccadilly*

Engraving (coloured impression). Pitt (l.) sits in profile to the r. beside a writing-table, pen in hand; he looks up with dismay at a man (r.) who approaches, hat in hand, holding up one leg to display his stocking. The visitor says: *Please your Honor—I am a Delegate—from the worthy and respectable Society of Hosiers, to know whether your Honor means to extend the Tax to Clocks upon Stockings.* He holds his three-cornered hat; the stamp of the royal arms inside the crown shows that it has been taxed. Pitt holds a large *Tax Pen*; his l. hand rests on a scroll headed [T]axes, the list incomplete: *Shoe Strings Knee Strings Hair Strings Halte. . .* A bundle of *Tax Pens worn out* lies on the table. Other *Tax Pens* stand in a large pot of *Permanent Ink*.

For the clock tax see No. 9027. Pitt's dismay is probably due to the word 'Delegate', then associated with the naval mutineers, see No. 9021. 11 × 8 $\frac{3}{8}$  in.

**9029 THE BIRTH OF BILLY BUGABOO!***R<sup>d</sup> Newton desi<sup>n</sup> et fecit 1797**London Pub by R Newton at his Original Print Shop Bridges St Covent Garden August 13 1797*

Engraving. A fat Devil, naked except for slippers, stands on the corner of a rectangular rock, poised on one toe; he grins over his l. shoulder at Pitt, whom he expels from his posteriors. Pitt, his feet still confined, shoots down head first in a slanting direction, into the arms of Dundas (r.), held out to receive him. He is fully dressed, wearing a bag-wig, and grotesquely thin, with a long neck. The head and arms of Dundas emerge from a corner of the roof of *The Treasury*. In the lower l. corner, opposite Dundas, are the heads and shoulders of Sheridan and Fox, looking up; each holds his nose. Fox says: *What a stinking breath he has got Sherry.* Both grin, and both wear bonnets-rouges.

Pitt was called 'our Hell-born Minister' in a widely distributed inflammatory placard dated Norwich, 16 Oct. 1795. Rose, *Pitt and the Great War*, p. 284. Cf. No. 9011. 12 $\frac{5}{8}$  × 8 $\frac{5}{8}$  in.

**9030 BILLY'S RAREE-SHOW—OR JOHN BULL EN<sup>1</sup> LIGHTEN'D**  
[? Ansell.]*Pub<sup>d</sup> Aug 15. 1797 by SW Fores 50 Piccadilly. Folios of Caricatures lent out for the Evening.*

Engraving (coloured impression). Pitt, as a peep-show man, stands by his box, which is supported on trestles. John Bull (l.), a simple yokel, stoops in profile to the r. to gape through the hole. Pitt, who with his r. hand pulls a string which issues from the box, bends over John Bull and takes a bag labelled *Savings* from his coat-pocket. A large trumpet is slung across his shoulders, to which is attached a fringed banner decorated with the royal arms. His box has a pagoda-like roof surmounted by a crown under a little umbrella edged with bells from which rises a flag: *Licensed by Authority*

<sup>1</sup> The 'en' has been lightly scored through.

*Billy Hum's Grand Exhibition of Moveing Mecanism or Deception of the Senses.* He says to John: *Now pray lend your Attention to the Enchanting prospect before you, This is the prospect of Peace, only Observe what a busy Scene presents itself, The Ports are filled with Shipping. The Quays loaded with Merchandise, Riches are flowing in from every Quarter this prospect alone is worth all the Money you have got about you.* John answers: *May hap it may—Master Shewm but I canna zee any thing like what you mentions I zees nothing but a woide plain with some Mountains and Molehills upont, as sure as a Gun it must be all behoind one of those?*

For the peace negotiations see No. 9031, &c. For flourishing trade cf. No. 9025.

### 9031 THE DIPLOMATIC SQUAD, OR HARMONY INTERRUPTED.

[? Ansell.]

*Pub<sup>d</sup> Aug<sup>t</sup> 21. 1797 by SW Fores, 50 Piccadilly. Folios of Carricatures lent out for the Evening*

Engraving (coloured impression). The representatives of four Powers are grouped along the nearer side of a long table covered with a heavy fringed cloth. On the l. a Hollander sits on a high three-legged stool, smoking, and looking up at a Spanish don who sits on the table holding a guitar. On his stool is a map of the *Cape of Go[od] Hope*. From his bulky breeches pocket project (l.) a pipe and tobacco-box, (r.) a rolled *Map of Ceylon*. The three bars which connect the legs of the stool are inscribed respectively: *Spain, France, Holland*. Behind him are two small casks. He says: *You may as well let John Bull enjoy his Dream and go on with your Duett and I'll fill another pipe—ca Ira.* He wears a bonnet-rouge. Spain answers: *A ha I see this is a jostling Match between them by S<sup>t</sup> Jago I'll at Malbroke again.* France stands in back view, holding a violin and flourishing his bow: he looks to the l., singing,

*Mons<sup>r</sup> de Malbroke est mort—  
Eh Vel, Vat now Objections encore—  
est meme est enterrée*

Propped up on the table is his music-book with the words *Malbrook s'en . . .*<sup>1</sup> Lord Malmesbury sits (r.) in profile to the r. in an arm-chair, asleep. He dreams: *Lord Mac* |<sup>2</sup> *has got back* | *And all his trouble's ended* | *But I fear* | *I shall stay here,* | *Till all the Wine's expended.* He wears a ribbon and star. Two empty wine-bottles lie on the ground beside him. On the table is a decanter of *Malms[ey]*, while France has one of *Cham-pa[gne]*. On the wall hangs a plan of a fort inscribed *Lisle*. The words of Spain relate to two men who jostle each other in a doorway (l.): an Englishman holds many bundles of papers under his l. arm which have become entangled with a still larger bundle under the r. arm of a Frenchman. Both bundles are docketed *Objections . . .* The sturdy Englishman in riding-dress wears at his button-hole the greyhound of a King's Messenger. The lanky Frenchman, who wears a bonnet-rouge over hair in curling-papers, says: *O by Gar Jack Anglois you vil squeeze my gob out vid your great bundle*

<sup>1</sup> For the vogue of the song, both before the Revolution and under Napoleon, see de Vinck, i. 384-8.

<sup>2</sup> Malmesbury was accompanied by Lord Granville Leveson Gower (who returned to England, arriving 15 Aug.), Lord Morpeth, and Lord Pembroke. One of them is presumably 'Lord Mac'.

of *Objections*. The other answers: *Why you French foutre I think your own bundle is most likely to do it You have a rare lot of them, make way d'ye hear.*

A satire on the negotiations at Lille between Malmesbury and three French plenipotentiaries for peace between France with her allies the Batavian Republic and Spain, and England with her sole remaining ally Portugal. The overtures to France, involving great concessions, were forced upon a divided Cabinet by Pitt (16 June). On 4 July Malmesbury reached Lille, on 17 Sept. he was requested to leave within twenty-four hours, failing immediate agreement to a complete restitution of all conquests from France and her allies. The French had quibbled over details, Malmesbury played for time. The Bonapartist and Jacobin *coup d'état* of 18 Fructidor (4 Sept.) destroyed all hopes of peace and confirmed a policy of conquest. Malmesbury, *Correspondence*, iii; Rose, *Pitt and the Great War*, 1911, pp. 321-7; Sorel, *L'Europe et la Rév. française*, 1910, pp. 208-26; Guyot, *Le Directoire et la Paix de l'Europe*, 1912, pp. 372-475; E. D. Adams, *Influence of Grenville on Pitt's Foreign Policy*, 1904, pp. 55-67. The outcome was to strengthen the Government by showing the French demands to be unreasonable and offensive, and proof of a determination to continue the war. The documents were put before Parliament on 3 Nov. and received with approval. *Parl. Hist.* xxxiii. 903-62; see also pp. 855-903. 'The conduct of the French at Lisle had raised a general feeling of indignation throughout the country.' Holland, *Memoirs of the Whig Party*, i. 96. See Nos. 9030, 9047, 9048. Cf. Nos. 9349, 9556. For the earlier negotiations at Paris see No. 8829, &c.  
10½ × 17<sup>5</sup>/<sub>16</sub> in.

### 9032 THEIR NEW MAJESTIES!

*R<sup>d</sup> Newton des<sup>d</sup> et fecit 1797*

*London Pub by R Newton N<sup>o</sup> 13 Bridges St Covent Garden Sep<sup>r</sup> 12 1797*

Engraving (coloured impression). Pitt and Dundas as king and queen sit side by side on an ornate settee, *The Throne*. Pitt (r.), grotesquely thin, wears a large crown and holds a sceptre erect; his l. hand is on his hip, his knees are widely extended, and his r. foot rests on a foot-stool. He turns his head in profile to smile at Dundas, who gazes back at him, his l. arm over Pitt's shoulder. The bulky Dundas takes up the greater part of the seat, but his knees are squeezed to the l. to make room for Pitt's arrogantly extended r. knee. He wears a Scots cap, a legal wig, and a tartan dress, inflated at the hips, but defining his knees and showing bare legs with tartan socks. Below the title: *Sacred Characters*. Cf. No. 8480, &c.  
12<sup>7</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub> in.

### 9033 STURDY BEGGARS OR SUPPORTED BY VOLUNTARY<sup>1</sup> CONTRIBUTION!

*Design'd drawn & etch'd by R<sup>d</sup> Newton*

*London Pub by R Newton N<sup>o</sup> 13 Bridges St Covent Garden October 13 1797*

Engraving (coloured impression). A very fat *John Bull*, surrounded by suppliants, stands full-face, larger in scale than the other figures and forming the centre of the design. He is in shirt-sleeves, his hands deep in his

<sup>1</sup> The prefix 'in' to 'voluntary' is scored through.

breeches pockets; he looks sideways at Pitt, his face wrinkled in suspicious calculation. Pitt (r.) kneels, hat in hand, in profile to the l., extending a (patched) hat for alms: *Consider Johnny it is not for myself I beg but for a Great Family your Charity!* On the extreme r. is the monstrous profile of George III with a hand holding out a hat; he says: *Hay! Hay! a large Family a very large Family. John.* [Cf. No. 8661.] John answers Pitt: *What would you strip me you unconcinable fellow! why you wont leave me a bed to lye on! consider the hard Times Billy! nothing stirring Starvation is the order of the day!!!* Dundas (l.), in Highland dress, kneels in profile to the r., holding out his Scots cap in both hands; he says: *The Flat melts a little more gammon Billy theres an Abraham Newland* [bank-note, cf. No. 7839] *peeping out already.* The Duke of Clarence, behind Dundas, wearing sailor's trousers, says *I shall be in a Pretty Pickle* [cf. No. 7835, &c.] *if I get none of your charity.* Fox's head projects into the design from the l. margin, saying, *When you are in suspicious company Johnny Keep your Hands in your Pockets* [these are evidently well filled].

A satire on the Loyalty Loan, opened Dec. 1796, the first instalment being payable on 31 Oct. 1797. It had fallen to a heavy discount, entailing loss on the subscribers. See No. 8842, &c. Addington's suggestion of a legalized voluntary contribution was not made till 4 Dec. 'Pickle' is an allusion to Mrs. Jordan.

$9\frac{1}{4} \times 13\frac{1}{8}$  in.

**9034 THE DUTCH IN AN UPROAR OR THE BATAVIAN REPUBLIC CRYING FOR WINTER!**

[I. Cruikshank.]

*London Pub<sup>d</sup> Oct<sup>r</sup> 15 1797 by S W Fores N<sup>o</sup> 50 Piccadilly. NB Folios of Caracatures Lent*

Engraving (coloured impression). Dutchmen (T.Q.L.) sit on both sides of a narrow council table, on one end of which sits, full-face, a Dutchman in a chair of state. He smokes a pipe, wears a hat, and an ermine-trimmed robe over his clumsy jacket and breeches. A post-boy, whip in hand, stands by the table (l.) holding out a scroll: *Account of the Total Defeat of the Dutch Fleet.* The news is received with expressions of rage and horror. The president, whose words issue in a cloud of tobacco-smoke, says: *The English have taken all our Colonies; Our rich Merchants are all fled & carried of thier Property; John Bull has now compleatly ruined our Navy and I suppose our D——d Ally Mounseer will next cut up our Breeches to make Pantalloon* [cf. No. 8613]. A man in the foreground (l.), a bottle of Gin projecting from his pocket, bawls, *Oh Dear what can the matter be Let us all be unhappy together.* An elderly man leans forward to read the bad news, saying, *It is all over with us now.* A man behind him clenches his fist furiously, shouting *So I think. you stink so confoundedly sit down.* A man on the r., clutching his head, says: *That Gulliver Duncan has Swam of with the Whole Fleet.* A Frenchman sitting inconspicuously behind the President's chair takes a pinch of snuff, saying: *Aha Ma chere Nic Frog now your nails are pared and your Teeth Drawn We'll presently shew you our Intentions I warrant you.* He is probably Noel, the French Minister at the Hague. On the table is a large map of an extended France on which is marked: *Holland Department 85.* With this is a *Plan of the Invasions of England Ireland Scotland the Cape of Good hope Gibraltar East & West Indies China &c. &c. &c. &c.*

On 11 Oct. Duncan defeated the Dutch fleet under de Winter off Camperdown, nine of the sixteen Dutch ships and two frigates being taken. The fighting-power of the Dutch navy was destroyed. Cf. No. 9046. de Winter put to sea under pressure from the French for a project which he considered chimerical: an attack on Edinburgh and Glasgow to be followed by a landing in the north of Ireland. Desbrière, *Projets et Tentatives de Débarquement aux Îles britanniques*, 1900, i. 257-67; Wolfe Tone, *Memours*, 1827, ii. 254-9. The Cape of Good Hope had been captured in Sept. 1795, Ceylon shortly afterwards. For the chaotic internal condition of the Republic see [Legrand] *La Rév. française en Hollande*, 1894, pp. 146 ff. For French schemes of invasion, see No. 8432, &c., and especially No. 8642. Cf. No. 8608, &c. News of Camperdown reached London on 13 Oct., see No. 9046.

Listed by Broadley.

$9\frac{7}{16} \times 14\frac{1}{8}$  in.

### 9035 THE OPENING OF PARLIAMENT OR THE AIR GUN- PLOT OR THE INFAMOUS ATTACK ON HIS MAJESTY

[I. Cruikshank.]

*London Pub N 2 1797 by S W Fores N 50 Piccadilly Folios of  
Caracatures Lent out for the Evening*

Engraving (coloured impression). The King sits in his glass coach which is driven l. to r. and diagonally away from the spectator. He points with surprise at a hole in the glass formed by the impact of a blast from the posteriors of Fox, who is in a window to the r. Stanhope leans on Fox's back directing the blast; within the window, but in shadow, is (?) Grey. Stones fly through the air and a dead cat lies on the roof of the coach, which is surrounded by an angry mob of H.L. figures; among them are two constables with long staves. The coachman lashes his horses. A man prepares to hurl a cat. A fainting woman is supported by an elderly man. An elderly and grotesque man (r.) sits on the shoulders of another, applauding the outrage.

The opening of Parliament on 2 Nov. passed off without incident. The leaders of the Opposition were absent (see No. 9018) and the Address was carried without a division. *Lond. Chron.*, 3 Nov. The satire is reminiscent of 1795, see No. 8681, and also ridicules the 'Pop-Gun Plot' (a name given by Sheridan): two members of the London Corresponding Society 'framed' other members against whom they had a grudge. The alleged plot was to assassinate the King by blowing a poisoned dart through a brass tube. For this Crossfield, one of the framers, was tried for high treason at the Old Bailey on 11 and 12 May 1796, and acquitted, see *Trial* (B.M.L. 228. i. 14); *Ann. Reg.*, 1796, 120\* ff. See also P. T. Lemaître, *High Treason!! . . .*, 1795; B.M. Add. MSS. 27,808, ff. 119-36, and a ballad, 'The Pop-Gun Plot Found out or, Ministers in the Dumps', which ends:

But, Britons be not dup'd by such base insinuations,  
For those that cry "Stop thief!" are the rogues that rob the nation  
Of their *treasure* and their *liberty*—but soon the times will alter,  
And they'll all be rewarded with a *Gu—t—ne* or *h—lt—r*,  
As sure as a Gun, &c.

Cf. No. 9188.

$9 \times 14\frac{1}{8}$  in.

**9036 GET YE GONE RAW HEAD AND BLOODY BONES—HERE IS A CHILD THAT DON'T FEAR YOU!!***London Pub<sup>d</sup> by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St Nov. 5 1797*

Aquatint. Pitt, a naked spectral creature, advances menacingly towards Fox, who is scarcely caricatured, and who holds his ground, r. leg raised as if about to kick, snapping his fingers in Pitt's face. Pitt (l.) is very thin and tall, with large head and glaring eyeballs. Fox holds out his three-cornered hat in his l. hand as if speaking in the House of Commons; his waistcoat is unbuttoned, allowing his shirt to escape.

9½ × 13⅛ in.

**9037 LOYAL SOULS;—OR—A PEEP INTO THE MESS-ROOM, AT ST JAMES'S.***J<sup>s</sup> G<sup>y</sup> d. & fec<sup>t</sup>—**Pub<sup>d</sup> Nov<sup>r</sup> 14<sup>th</sup> 1797. by H. Humphrey 27 St James Street*

Aquatint (coloured impression). Fifteen officers sit round a roughly made table on which are decanters and fruit. A stout officer (? Captain Dottin) r., in an arm-chair, gives the toast *The King*, all raise their glasses with varying expressions. The Duke of York, spilling his wine, looks tipsily towards Dottin. Only one man stands, straddling across the seat of his chair, a decanter of *Tokay* in his l. hand. Captain Birch,<sup>2</sup> caricatured as in No. 9068, sits on the Duke's l. The officer on the extreme l., looking down slyly, resembles General Davies, see No. 9442. Next him, a very fat officer is smoking a pipe, a paper of tobacco on the table in front of him, a bottle of *Gin* under his chair. The third profile from the l. resembles that of Prince William of Gloucester. Wright and Evans add Col. Jekyll: the profile on the extreme r. has a family likeness to that of Joseph Jekyll, none resembles the Col. Jekyll of No. 7330. All wear cocked hats. The decanters or bottles on the table are labelled *Champa[gne]*, *Claret*, *Burgundy*. Under the table are more bottles, and empty bottles lie on the ground, with broken glasses, a pineapple, and an orange. The floor is boarded and the table roughly made, but the chairs are ornate and decorated with ormolu.

A burlesque of officers of different regiments of the Guards (who could not have been in the mess-room on the same day).

Grego, *Gillray*, p. 231. Wright and Evans, No. 445. Reprinted, *G.W.G.*, 1830.

9⅞ × 14 in.

A copy of No. 9037 was published in *London und Paris*, i, 1798 (June), and is explained, pp. 109–10, but is missing from the B.M.L. copy. The description stresses its bacchanalian character and states that the expedition to Ostend (see No. 9232) was prematurely revealed through the drunkenness of a Guards officer.

**9038 THE WONDERFUL STRONG MAN!!***London Pub<sup>d</sup> by W. Holland N 50. Oxford St Nobr 15. 1797.*

Aquatint. John Bull stands full-face, supporting a monstrous burden; he

<sup>1</sup> Identification on print. Abel Rous Dottin was captain in the 2nd Life Guards. *Army List*, 1797.

<sup>2</sup> James Birch was lieutenant in the First Life Guards, Thomas Birch a captain in the Sixteenth Light Dragoons. *Ibid.*, 1797.

is short in proportion to his breadth by reason of the weight which presses on him, drops fall down his face; his breeches pockets, inscribed *Empty*, hang inside out. On his shoulders sits Pitt, his slim ankles crossed under John's chin. On his back, behind Pitt and extending far beyond his shoulders, is a vast burden inscribed (l.): *Subsidies—Taxes!! Taxes—More Taxes!! More Taxes!!!!*; and r.: *Subsidies—Taxes—Debt—More Money!!* On one end (l.) sits Dundas, looking to the l., in Highland dress; on the other sits a schoolboy, evidently intended for Canning. On the top of the burden stand seven men, all wearing ribbons and evidently representing placemen and pensioners; they support on their hands and heads a long treasure-chest, heavily padlocked and inscribed: *Benefices—Candle ends and Cheese Parings*. On the r. and l. of this sit jauntily two corpulent parsons, hands on hips. Between them, a hand on the head of each, stands, full-face, a stout and grinning bishop, with inflated lawn sleeves. His mitre forms the apex of the monstrous pyramid. Pitt turns his head in profile to the l., he and Dundas have expressions of concern; all the others appear complacent or pleased.

One of many satires on the burden of taxation, cf. No. 9017. The drain of subsidies to allies (see No. 8821, &c.) was suspended, since England had no ally (Portugal excepted). 'Candle ends and cheese parings' was a phrase attributed to Windham, for which he was much pilloried—a 'fabricated quotation', according to Cobbett. *Cobbett's Annual Register*, ii, 1802, p. 143. Cf. Nos. 9046, 9052, 9157, 9169, 9515.

22 $\frac{1}{8}$  × 10 $\frac{1}{2}$  in.

### 9039 LE COUP DE MAITRE.—

Js G<sup>y</sup> fec<sup>t</sup>

Pub<sup>d</sup> Nov<sup>r</sup> 24<sup>th</sup> 1797. by H. Humphrey 27 St James's Street London

Engraving (coloured impression). Fox (r.), a hairy French ruffian, lunges fiercely forward, to aim a pistol inscribed *La Mort* point-blank at a target symbolizing the British constitution (see No. 8287, &c.). In his l. hand he holds behind him a dagger, its blade inscribed *Fraternite*. He is coatless and wears a French cocked hat inscribed *Liberte*, with a tricolour cockade. A miniature bonnet-rouge inscribed *Egalite* hangs from the lapel of his waistcoat. From one pocket hangs a paper: 2 7<sup>bre</sup> *Certificat de Civisme*; from another: *Delenda . . . Carth[ago]*. His shirt-sleeves are rolled, the r. sleeve in tatters, his breeches torn and unbuttoned at the knee, his stockings hang in festoons round his ankles. The target hangs by a ribbon from the gnarled branch of an old oak (l.), the bull's-eye is the crown, the inner ring is inscribed *Lords*, the outer *Commons*. There is a landscape background. After the title: *This Print copied from the French Original, is dedicated to the London Corresponding Society*.

One of many satires on Fox as a furious Jacobin, cf. No. 8310. The date on his 'Certificat . . .' implies that he has earned it for services rendered in the September massacres, cf. No. 8122. On 1 Aug. 1793 Barère said, in the name of the Committee of Public Safety, 'La Carthage moderne sera détruite.' Sorel, *Bonaparte et Hoche*, p. 252. For the London Corresponding Society see No. 9189, &c.

Grego, *Gillray*, pp. 222-3. Wright and Evans, No. 203. Reprinted, *G.W.G.*, 1830.

10 $\frac{3}{8}$  × 14 in.

**9040** TRUANT SCHOOL-BOYS RETURNING TO THEIR DUTY!!

*London Pub<sup>d</sup> by William Holland. N 50. Oxford St. Nov<sup>br</sup> 26. 1797.*

Aquatint (coloured impression). Pitt runs angrily forward from a doorway on the l., holding out a birch-rod in his l. hand towards a procession of trembling truants, each with a bag of books. Fox is their leader, a handkerchief held in front of a wary and apprehensive eye; Sheridan follows him; both are in tatters. Grey, next, is in slightly better case; beside him trots the diminutive M. A. Taylor, covering his face with his hand; at his feet are a hen and chickens (see No. 6777). Last comes Erskine, a handkerchief to his eye. All wear bonnets-rouges and all have expressions of angry alarm. Pitt says: *O you pack of sad Jacobin Rascals, So. because you could not bar me out of my own School you went off in the sulks! I've had a Rod in pickle for you some time and I'll tickle your Tobys' to the tune of Ça ira!!* Behind him, in the shadow of the doorway, are three men, only two of whom are characterized: Dundas in a Scots cap, and a bawling man perhaps intended for Grenville.

A satire on the secession of the Opposition leaders from Parliament, see No. 9018, &c. They did not reappear until 14 Dec., when they opposed the Assessed Taxes Bill, see No. 9043, and Fox's entry was received with a burst of applause. *Parl. Hist.* xxxiii. 1100.

10 $\frac{5}{8}$  × 16 $\frac{1}{4}$  in.

**9041** LEARNING TO MAKE APPLE DUMPLINGS

*R<sup>d</sup> Newton des et fecit*

*London Pub No 13 Brydges St Covent Garden Nov 27 1797*

Engraving. A grotesque old crone sits at a table in the window of her cottage, kneading large and symmetrical dumplings. She looks up at the King, who leans through the casement, directing his telescope at the dumplings. He wears a hunting-cap and holds a whip, and says: *Hay! Hay! Apple Dumplings how got the Apples in how are they made without Seams!!* Through the window is seen a signpost *To Windsor*.

An illustration to the lines of Peter Pindar in *An Apologetic Postscript to Ode upon Ode* called 'The Apple Dumplings and a King'. The King:

Enter'd through curiosity a cot,  
Where sat a poor old woman and her pot.

In tempting row the naked dumplings lay,  
When, lo! the Monarch, in his usual way,  
Like lightning spoke, "What's this? whats this? What? what?"

Cf. No. 8616.

13 $\frac{5}{8}$  × 9 in.

**9042** MORE BABES IN THE WOOD!!

*London Pub<sup>d</sup> by W. Holland 50 Oxford S<sup>t</sup> Nov. 1797.*

Aquatint (coloured impression). Fox and Sheridan sit with their feet in the stocks, each smoking a short pipe. Fox directs a fierce glare at Pitt, who stands (r.) in profile to the (l.), correct and impassive, holding a tall constable's staff. Pitt is grotesquely thin; he wears a large round hat over his bag-wig, and a long old-fashioned coat with wide cuffs.

9 $\frac{3}{4}$  × 13 $\frac{1}{8}$  in.



**9043 MORE VISITORS TO JOHN BULL, OR THE ASSESS'D TAXES!!!**

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50. Oxford Street Decembr 1<sup>th</sup> 1797.*

Engraving (coloured impression). John Bull (r.) stands in profile to the l., gaping in terror at four little demons, grotesque, naked, and senile, who approach him with calculating and complacent grins. His knees bend, his hands are thrust in his coat pockets; he says: *What do you want you little Devils—an't I plagued with enough of you already more pick poket Work, I suppose!!* Their leader stands forward with a mock deprecatory gesture; the next demon holds a large book. They say: *Please your Honor we are the assess'd Taxes.*

A satire on the tripling of the assessed taxes proposed by Pitt in his famous budget speech, 24 Nov. 1797. These were taxes on persons according to their expenditure (inhabited houses, male servants, carriages, &c.); it was an attempt at direct taxation, heavily graduated to tax the rich at a higher (five-fold) rate and with exemptions and abatements for small incomes. This was Pitt's 'plan of finance' to support the war without recourse to loans, intended to demonstrate to Europe England's determination and unity: 'to check a little the presumptions of Jacobins at home and abroad.' (Pitt to Spencer, 22 Oct. 1797. Navy Records Soc., *Spencer Papers*, 1914, ii. 214.) It roused much clamour as inquisitorial, degrading, &c. The Opposition returned to Parliament to oppose the Bill, see No. 9040. Pitt's reply on 14 Dec. was a masterpiece of exposition. *Parl. Hist.* xxxiii. 1043-58, 1066 ff., 1100 ff., 1146 ff.; Pellew, *Life of Lord Sidmouth*, i. 199 ff.; Rose, *Pitt and the Great War*, pp. 328-30; Dowell, *Hist. of Taxation*, ii. 220 ff.; Seligman, *The Income Tax*, 1914, p. 65. See Nos. 9046, 9050, 9051, 9052, 9159, 9161, 9162, 9190, 9195, 9280 (a sequel to No. 9043). For the Income Tax see No. 9363, &c.  
9 $\frac{1}{16}$  × 11 $\frac{3}{4}$  in.

**9044 THIS IS THE HOUSE FOR CASH BUILT!!**

*Pub<sup>d</sup> Dec<sup>r</sup> 1<sup>st</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly Corner of Sackville St—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). A design in ten numbered compartments arranged in two rows, an inscription in the upper part of each. 1 *This is the House for Cash built!* A view of *The Treasury*: a corridor leading from an archway in a stone wall. 2 *This is the Cole* [money, cf. No. 7924, &c.] *that lay in a hole in the midst of the House . . .* [&c.]. A circle of sacks, their mouths converging on a heap of guineas; coins escape from holes in the sacks. 3 *This is the Youth who to speak the truth look'd after the Cole, that . . .* [&c.]. Pitt, his head in profile to the l., sits on a bundle which from its shape appears to contain all the sacks in 2. 4 *This is the Scot of fortunate lot who flatterd the youth who . . .* [&c.]. Dundas, wearing tartan, with Scots cap and plaid, stands in profile to the l. 5 *This is the Patriot shatterd and shorn once in esteem but now forlorn a friend to the Scot . . .* [&c.]. Wilkes (d. 26 Dec. 1797) stands full-face, in old-fashioned but elegant dress. 6 *This is the Boy with speech Complete who spent all his money before it was meete, that smiled at the patriot . . .* [&c.]. Fox (never favourable to Wilkes) stands directed to the r., hat in hand, as if in the Commons. 7 *This is the Lad for dashing away, who on every subject has something to say, that stuck close to the Boy . . .* [&c.]. Sheridan stands directed

to the l., his head in profile, r. hand outstretched in an oratorical gesture, a paper in his l. hand. 8 *This is a Blade in Jesuit rug who wrote a book to make himself snug, but frowned on the lad . . .* [&c.]. Burke, wearing a biretta and cassock (cf. No. 6026), with a shawl or rug hanging from his shoulders, stands directed to the r., his head in profile. He holds a large book: *Ans[wer] to Pain[es] Rights of [Man]*, and scowls through his spectacles with an expression of pedantic arrogance. (For Burke's quarrel with Sheridan (1790) see No. 7627, &c. His book, see No. 7675, &c., was answered by Paine's *Rights of Man*, see No. 7867, &c.) 9 *This is the Judge with eyes like a Hawk, and is highly delighted to hear himself talk, that shook hand with the blade . . .* [&c.]. Loughborough, in Chancellor's wig and gown, stands directed to the l., holding his mace against his r. shoulder, the purse of the Great Seal in his l. hand. 10 *This is the Nobleman governed by Gall—who grumbled look'd black and Damn'd them all* [cf. No. 7320]—*not excepting the Judge . . .* [&c.]. Thurlow, directed to the l., sits scowling in a high-backed chair, wearing a hat, his hands on his thighs.

For an earlier parody of *The House that Jack built* see No. 8163 (1791). 12 $\frac{3}{4}$  × 17 $\frac{3}{4}$  in.

**9045 THE FRIEND OF HUMANITY AND THE KNIFE-GRINDER.**—*Scene. The Borough, in Imitation of Mr Southey's Sapphics, —Vide. Anti-Jacobin, p. 15.*

[Gillray f., after Sneyd.]

*London. Pub<sup>d</sup> Dec<sup>r</sup> 4<sup>th</sup> 1797. by H. Humphrey 27 St James's Street*

Engraving (coloured impression). Tierney (not caricatured) stands directed to the r., with l. hand raised in reproof to the knife-grinder (r.), who pushes his barrow with a shuffling gait. The latter's hat, coat, and breeches are torn and he has a fixed, insinuating grin. Behind him is the door of an ale-house, the sign of the Chequers hanging from a beam inscribed *Best Brown Stout*. On the lintel is *Dealer in Brandy Rum & Gin*. Tierney has short hair, wears a round hat, double-breasted coat, and half-boots, and holds a stick. Behind him a street recedes diagonally to the r., the nearest house inscribed *Tierney & Liberty*. In front of this is a coach with an earl's coronet, and two footmen standing behind; a horseman advances towards it from the r. Beneath the title is etched in two columns the well-known parody of Southey by Frere and Canning published in the second number of the *Anti-Jacobin* (27 Nov.).<sup>1</sup> The fourth verse begins "(Have you not read the Rights of Man, by Tom Paine?). Beside the verses: *To the Independent Electors of the Borough of Southwark, this Print is most respectfully dedicated*—

Tierney, M.P. for Southwark, became prominent in Parliament on the secession of the Whigs (see No. 9018), in which he refused to join. He fits the part of 'Friend of Humanity' from his successful petition against the return of Thellusson for Southwark for notorious breaches of the (commonly ignored) Treating Act. See Olphin, *George Tierney*, 1934, pp. 27-40; *Diary of Lord Colchester*, i. 80 f. He was noted for 'extreme parsimony', *Lady Holland's Journal*, 1908, i. 171-2. The verses were sent to Sneyd by Frere before publication, saying that he and Canning would like a sketch by him (apparently to be etched by Gillray): 'the words "needy knife grinder" indicate a thin long nose, but I beg you to observe how carefully we have provided for the scenery and the background, the

<sup>1</sup> Beginning, 'Needy knife-grinder! whither are you going?'

Chequers and the parish stocks with the coach at a distance and a pampered menial behind'. On 7 Dec. [*sic*] Sneyd wrote to Gillray: 'By Mr C's desire I tried to draw a knife-grinder . . ., which if it comes under your hand will be much improved.' Frere wrote later to Sneyd: 'I suppose the secret of my not having sent you the Knife Grinder was that I was ashamed of it. Gillray certainly has bedevilled it and destroyed all the simplicity of the idea.' Bagot, *Canning and his Friends*, 1909, i. 137 f., 139, 143. Gillray, having applied the verses to Tierney, placed the scene in Southwark and ignored the 'parish stocks'. 'Southey's Sapphics' are also ridiculed in No. 9240.

Grego, *Gillray*, pp. 223-4. Wright and Evans, No. 174. Reproduced, Edmonds, *Poetry of the Anti-Jacobin*, 1890, p. 23.  
9 × 9 $\frac{3}{4}$  in. Pl. 14 $\frac{1}{2}$  × 10 in.

### 9046 THE VICTORIOUS PROCESSION TO ST PAULS. OR BILLY'S GRAND TRIUMPHAL ENTRY *a Prelude*

*I C<sup>ks</sup> Del* [Cruikshank.]

*London Pub Dec II 1797 by S W Fores. 50 Piccadilly—Folios of Caricatures Lent*

Engraving (coloured impression). A satirical anticipation of the procession to St. Paul's for the national thanksgiving for the naval victories.<sup>1</sup> In front (l.) stands Lord Hawkesbury, full-face, holding up a large scroll: *A Correct Plan how 10,000 men may march to Paris by the High Road without being seen or obstructed by a Turnpike. H—k—y*. Next walks Canning, a pair of compasses in his r. hand, in his l. a ruler marked in inches. He says: *By these I Can measure the Capacity of all the cabinets of Europe*. He is followed by the Duke of Richmond, in regimentals, holding a model of a group of fortifications (see No. 6921, &c.). Next walks Loughborough in Chancellor's wig and gown, holding a similar model on his head inscribed *Fortifications of Dunkirk*; in his l. hand he holds a ribbon which draws a small cannon *actually taken from the French at Dunkirk*. Behind him walks Wilberforce, head in air, holding an open *Book of Common Prayer*, but with a cocked pistol in his l. hand behind his back; from his pocket issues a paper: *Slave Trade*. Next walks George Rose, stooping under a heavy burden and covering his face with his hand; he says: *The Weight of these Honors makes me blush like the new Blown Rose*. Strapped to his back and towering above his head are bundles inscribed: *Places, Pensions, Sinecures, Profits, Rewards for past Services, Expectances, Appointments, Emoluments &c &c*. (Cf. No. 7872.) The next man balances on his nose, like a juggler, an erection of sticks crossing at r. angles from which dangle little squares inscribed respectively: *Prussia* (twice), *Den<sup>k</sup>*, *Spain Venice, France Italy, Holland, Sweden, Portugal*. This is surmounted by the Pitt crest of a stork and anchor indicating, as does his star, the Earl of Chatham (President of the Council). After him walks a bishop in lawn sleeves and mitre, a drawn sword in his r. hand, a large book under his l. arm. He says: *People have nothing to do but to Obey*, showing that he is Horsley, Bishop of Rochester, see No. 8703. Next comes a bull, John Bull, wearing a muzzle which is heavily padlocked (see No. 8781), signifying the Treason and Seditious Acts,

<sup>1</sup> First of June, 1794 (see No. 8469), Cape St. Vincent, 19 Feb. 1797 (see No. 8992), Camperdown, 11 Oct. 1797 (see No. 9034). Many prints of these actions are in the B.M.

see No. 8687, &c.); he says: *I would complain if I dared*. On his back sits Pitt, straddling across enormous saddle-bags which reach almost to the ground, inscribed *Taxes Trebled Quadrupled &c.*, and filled with papers inscribed *Tax*. Under his r. arm he holds a model of the Bank of England (symbolizing the Bank Restriction Act, see No. 8990, &c.); in his l. hand is a flag: *Prusia Mourning for the Money not the Man*. Two henchmen walk beside the bull's neck; one holds up a torch and a knife, the other a fringed banner on which is depicted a soldier bayoneting a woman and infant outside a burning house; an Irish harp shows that the scene is in Ireland. From it waves a scroll: *A new mode of reconciling a Distracted People*. On the ground lies a paper: *Opposition an old Song*. The bull is followed by Windham, who holds a plan on a roller; he points to the inscription: *Quiberon, with an exact representation of the manner of Killing off*; below are cannon firing point-blank at falling and prostrate soldiers. Behind him walks a man whose profile, but not his tall thin figure, suggests Grenville. A pen is stuck through his wig and from his pocket hangs a paper, *18,000 Per Ann.* (cf. No. 8061). He carries a flag inscribed *Savings* on which are depicted rats on a table gnawing a candle-end and fragments of food. The procession ends with a group of three Scots: Dundas, in Highland dress and feathered bonnet, between two men wearing tartan with Scots caps. All three caper, scratching themselves violently (cf. No. 7152). One says to Dundas *Hoot lad we re come to get some Places*; he answers: *What! three more Secretaries* [see No. 9052, &c.].

A comprehensive satire whose central point is the burden of taxation, especially the tripling of the Assessed Taxes, see No. 9043, &c. For Hawkesbury and the 'march to Paris', see No. 8826, &c.: as in that print, he is associated with Canning, Under-Secretary for Foreign Affairs since 1796. The failure of the siege of Dunkirk (No. 8341), for which Richmond was blamed, destroyed hopes of a speedy end to the war. Wilberforce's concealed pistol may denote the canard (May 1797) that he had tried to excite a mutiny (Coupland, *Wilberforce*, 1923, p. 211). News of the death of the King of Prussia reached London on 27 Nov.: he was stigmatized as 'the first to desert the common cause, after having received a large subsidy from Great Britain'. *Lond. Chron.*, 28 Nov. 1797. Under martial law (proclaimed 13 Mar. 1797) troops in North Ireland, without discipline, burned, plundered, and murdered till they were restrained by Abercromby, who succeeded Carhampton in Nov. 1797. (Lecky, *Hist. of England*, vii. 278 ff.) For the failure of the expedition to Quiberon, urged upon the Cabinet by Windham, see No. 8669, &c. For the 'Savings' cf. No. 9038, &c.

The procession to St. Paul's (of 19 Dec.) was anticipated also by an inflammatory broadside published by the London Corresponding Society for the occasion: 'A Creed . . .', similar in spirit to this print. Transcribed, W. P. Hall, *British Radicalism, 1796-1797*, 1912, p. 246 f. Pitt was mobbed (on account of the tripling of the Assessed Taxes, cf. No. 9051); this is described by the *London Chronicle*, 20 Dec., as the attack of 'banditti' on his coachman and servants, stopped by the bystanders; much is made of the 'universal spirit of loyalty'. According to the *Morning Post*, 25 Dec., the result of the procession was 'that one man returned thanks to God Almighty and one woman was kicked to death'. This was one of the 'Lies' pilloried by the *Anti-Jacobin* (1 Jan. 1798). Abbot notes: 'The King well received everywhere: Mr. Pitt not ill received.' *Diary of Lord Colchester*, 1861, i. 124.

7 × 23 in.

## 9047 THE HOPES OF BRITAIN BLOWN AWAY THRO' A SPEAKING TRUM-PITT.

*Design'd Etch'd & Pub<sup>d</sup> by Dighton. Char<sup>s</sup> Cross Dec<sup>r</sup> 11<sup>th</sup> 1797.*

Engraving (coloured impression). Pitt, standing upon a pedestal of *Portland Stone*, bends forward, his head in profile to the l., holding a speaking-trumpet to his mouth. From the trumpet issue papers: *Trade, Arts, Peace, Comfort, Liberty, Property*. In his l. hand is a sheaf of large prints, the uppermost a H.L. portrait of Fox, eyes closed and arms folded, inscribed *Retir'd from Duty*; below is the margin of another print: *Opposition*. Under Pitt's l. arm is a bag inscribed *Budget*, disgorging papers inscribed *Tax, Tax's, Taxes*.

One of many satires on Pitt's war taxation; other allusions are to the coalition with the Duke of Portland in 1794, the secession of the Foxites, see No. 9018, &c., and the failure of the peace negotiations, see No. 9031. For good trade cf. No. 9025.

8½ × 6 in.

## 9048 [NUTS WITH THICK RINDS FOR GROWN CHILDREN.

*TS d et S* [? Sansom.]

*Pub<sup>d</sup> Dec<sup>r</sup> 14 1797 by S W Fores 50 Piccadilly Folios of Caricatures lent out for the Evening*<sup>1</sup>

Engraving (coloured impression). Eight puzzle-pictures arranged in two rows, in general of a punning character, e.g., *Specimens of Poetry*, 'A' lying across two walking-sticks (acrostics). The first, however, *An Obstruction to Peace*, is the collar and shoulders of a coat, the blue with red facings of the Windsor uniform, together with the title, indicating the King (or perhaps Pitt), with perhaps the implication that he lacks a head.

The failure of peace negotiations was due to 18 Fructidor, see No. 9031.

There is a companion print with the same title published 27 Nov. 1797, in which a T with two axes (taxes) is entitled *What has increas'd, is increasing nor likely to be diminished*.

'Caricatures', viii. 20, 21, 27, 29 (the sheets have been bisected vertically and cropped).

9 × 14 in.

## 9049 FRONTISPIECE TO CITIZEN JOHN NICHOLLS'S PARLIAMENTARY AND UNPARLIAMENTARY LETTERS SPEECHES AND VISIONS—

*JS f* [Sayers.]

*Pub<sup>d</sup> 15<sup>th</sup> Dec<sup>r</sup> 1797 by H Humphrey*

Engraving. Nicholls stands directed to the l., almost in profile; his l. eye is closed, but he gazes through a pair of double glasses held in his r. hand, his face wrinkled in a sour grimace. Rays of light stream outward from the glasses. He wears a round hat with up-curved brim, half-boots, and holds a long cane in his l. hand. Beneath the design:

*"get thee glass Eyes  
And like a scurvy Politician, seem  
To see the things thou dost not"—Shakespeare*

<sup>1</sup> From A. de R. v. 168, 169.

Nicholls, like Tierney, came into prominence on the secession of the Whigs (see No. 9018) He published his speech of 3 Jan. 1798 on the Assessed Taxes, but at this date his only pamphlet, according to the *B.M. Cat.*, was one of 1795 on the debts of the Prince of Wales. Frere writes (n.d., Dec. 1797): 'Gillray has done a Nicholl . . .<sup>1</sup> Sayer has volunteered another.' Bagot, *Canning and his Friends*, 1909, p. 144. Nicholls had one eye and was very ugly. See No. 9211.

12 $\frac{7}{16}$  × 7 $\frac{1}{2}$  in. (pl.).

**9050 JOHN BULL CAUG'HT AT HIS LAST LUXURY!!!**

*London Pub<sup>d</sup> by W. Holland N 50. Oxford St. Decbr 16<sup>th</sup> 1797.*

Aquatint (coloured impression). John Bull (l.) sits in a rough garden latrine, looking with a resentful but melancholy scowl at Pitt, who strides towards him from the r., holding a large paper on which he is writing. John says: *What the Devil are you come to peep at now! am not I to have a moment's peace for you—It is the damn'd Assess'd Taxes have done it—I never had such a pain in my bowels in all my born days!!!* Pitt, who is elegantly dressed, the powder from his bag-wig decorating his shoulders (see No. 7537), says: *An abominable shameful Luxury, this is sinning in the open face of Day!* Dundas stands behind Pitt, his hands raised; he looks up sanctimoniously, saying, *Oh Shameful! Scandalous.* He wears tartan coat, breeches, plaid, and stockings, with a feathered cap, and wig and bands which are clerical rather than legal. On the open door of the latrine is pinned a print of Pitt hanging from a gibbet (cf. No. 9051).

For the assessed taxes see No. 9043, &c.; they were intended to fall on luxuries, and to be graduated according to the establishment of the taxpayer.

9 $\frac{1}{2}$  × 14 $\frac{1}{4}$  in.

**9051 BILLY'S EFFIGY BROUGHT TO JUSTICE!!**

*London Pub<sup>d</sup> by W Holland N<sup>o</sup> 50 Oxford St Decber 18 1797*

Aquatint (coloured impression). Four constables (r.) stand before a Justice displaying a stuffed effigy of Pitt. One of them stands on a stool, holding the noose of rope which encircles the neck, so that the figure, in profile to the l., glares down at the Justice. The latter leans back in his chair frowning up at the effigy through his spectacles. The constable on the stool says: *This is the way please your Worship—the young Gentleman was hanging—when I and my Comrades cut him down!!* The man beside him says: *A notorious Likeness please your Worship!!* Two constables stand stiffly behind, holding long staves.

A satire on Justices and constables as well as on Pitt's taxes, see No. 9043, &c. Pitt's effigy was hung up in Long Acre on 18 Dec., cf. No. 9050, by some journeyman coach-makers (injured by the triple assessment on coaches). Before it could be burnt it was siezed by police officers and taken to Bow Street. *Lond. Chron.*, 20 Dec. For the attack on Pitt on the day of naval thanksgiving see No. 9046.

9 $\frac{3}{4}$  × 14 in.

<sup>1</sup> 'for which Nicholl himself was kind enough to provide a motto—*Homo sum—Vide Mr. Nicholl's speech.*' This, if etched, does not appear to be extant.

**9052 TRIA JUNCTA IN UNO OR A MINISTERIAL MODE OF  
PAYING TRIPLE TAXES!**

*R<sup>a</sup> Newton fecit des 1797*

*London Pub by R Newton Dec 1797*

Engraving (coloured impression). Dundas, fat and complacent, sits in an ass-drawn coach which is driven (r. to l.) by Pitt. The ass, inscribed *John Bull*, is laden with a towering pile of large bundles, the top of which disappears at the upper margin. These are inscribed *Assessed Taxes!* and *Triple Taxes!* Large tears drop from the ass's eyes; he looks up, saying, *I can never bear this burden long I must either rise up or fall down.* On his hind-quarters is a crown: *A Pitch Mark.* Pitt is grotesquely thin, his face and attitude express alarm; he says: *Oh. Dam'me an Ass* [cf. No. 9017] *will bear any thing.* He holds up a whip inscribed *Triple Lash*; the three knotted lashes are: *House Tax, Window Tax, Carriages Servants &c.* His box-seat is the *Treasury Bench.* The roof of the coach is covered by three super-imposed packages: *Third Secretary of State, Treasurer of the Navy, Chairman of the Board of Control.* From Dundas's mouth floats a label: *I want a few thousands a year more then Ill be contented.* Dundas wears tartan, a ribbon (incorrectly), and advocate's wig and bands.

A satire on the tripling of the Assessed Taxes, see No. 9043, &c., and on Dundas as a pluralist. The office of Third Secretary of State, abandoned as part of Burke's Economic Reform in 1782 (on the ground of the loss of the American colonies), was restored in 1794 as Secretary of State for War and given to Dundas when Portland succeeded him as Home Secretary. This was attacked by Tierney, 7 Nov. 1797 (and subsequently), as a scheme to increase the influence of the Crown. *Parl. Hist.* xxxiii. 963 ff.; Olphin, *Tierney*, 1934, pp. 48-51. Fox called the office 'pernicious in a financial view . . . still more so as a question of constitution'. *Parl. Hist.* xxxvi. 391 (29 Mar. 1802). For Dundas and the Board of Control see No. 7152 (1787). He became Treasurer of the Navy on Pitt's accession to power in Dec. 1783. See also Nos. 9046, 9157, 9169, 9543. Cf. No. 9158.  $9\frac{3}{4} \times 13\frac{3}{4}$  in.

**9053 COPPER-BOTTOM'S RETREAT, OR A VIEW OF CARRON  
WORKS!!!**

*I. Kay 1797*

Engraving with aquatint. A middle-aged man flees in terror across a grassy glade towards trees (l.); he turns his head in profile to the r. towards a semi-circle of bottle-necked furnaces from which issue flames and sparks. He is without his l. shoe, and his (l.) striped stocking hangs round his ankle.

William Forbes, originally a tin-smith, made a fortune by sheeting the ships of the navy with copper. He bought up the Callendar estates, in opposition to the descendants of the (attainted) Earl of Linlithgow, and was very unpopular in Callendar, especially among the colliers who had been hereditary bondsmen of the old family. During the militia disturbances of 1797 a band of colliers paraded round the house with a drum. Forbes and his brothers fled through a wood and, looking back, saw the blaze of the Carron ironworks and supposed Callendar House was on fire. They posted to Edinburgh and obtained military protection for the district. For

the militia riots see Meikle, *Scotland and the French Revolution*, 1912, pp. 178-85.

'Collection', No. 220. Kay, No. ccvii.

$5\frac{15}{16} \times 7\frac{3}{4}$  in.

**9054 AN ARISTOCRAT.**

*Dighton del.*

423 London: Printed for Bowles & Carver No. 69 St. Paul's Church Yard. [? c. 1797]

Mezzotint (coloured impression). Design in an oval. A stout jovial man (H.L.), his elbow on a table, smokes a long pipe and holds out a paper: *An [H]onest Man will Fear God Honour the King and do as he would be Done By*. He is directed to the r. and looks at the spectator. Beside him are a decanter and glass and a book: *British Peera[ge]*. On the wall is an oval miniature of the King and a framed diagram: *British Constitution* (see No. 8287, &c.); the three points of an equilateral triangle are *King Lords Commons*; in the centre and connected with each angle is *Public Good*. A companion print to No. 9055. For the series see No. 9101, &c.

$5\frac{3}{8} \times 4\frac{3}{8}$  in.

'Caricatures', ii. 125.

**9055 A DEMOCRAT.**

424

[? c. 1797]<sup>1</sup>

Mezzotint (coloured impression). Design in an oval. A fierce and ragged Jacobin (H.L.) scowls over his l. shoulder. In his r. hand a blood-stained dagger, inscribed *Fraternity*, is raised to strike; in his l. hand is a dark lantern. Under his l. arm is a sheaf of papers: a print of a monster with many fanged heads; *Assassination*; *Paine's Rights of Man* (see No. 7867, &c.); *Equality*. Behind (r.) is a small model or picture of a *Guillotine*. A companion print to No. 9054. For the connotation of 'democrat' cf. No. 8310.

$5\frac{3}{8} \times 4\frac{3}{8}$  in.

'Caricatures', ii. 125.

**9056 THE LEARNED PIG.**

[c. 1797]

[Gillray.]

Engraving. The 'Learned Pig', with a man's head and wearing a round hat and a coat buttoned across his chest, stands on his hind legs in profile to the l. In his hoofs he holds a paper, which he reads, grinning broadly. Above his head: *Walk in, walk in, Gentlemen! How to save your Bacon*. Beneath the title: *will shew the most surprising Feats of Knowledge—He will (amongst many other curious Specimens of his Art) Explain many Passages in the Cavalry & other late Acts of Parliament—The like before never having been even attempted in these our realms!!!*

On the r. of the design is a large scroll headed by an escutcheon on which is a cross (of no heraldic type) surmounted by a baron's coronet and with the motto *Quicquid delirant Reges plectuntur Achivi*:

*Great & Extraordinary News. Lately arrived at Leeds, in Opposition to Mess<sup>s</sup> Fox & Sheridan's Company of Strollers—Billy Pitts Company of Puppets, under the Patronage of the Recorder &c &c &c. They are much superior to the Rival Company:—whose Talents are merely capable of acting one Part whereas These wonderful Puppets are able & willing to act any Part, —which will be shewn for the Amusement of the Town in a surprising number of excellent Farces,—Between every Act, God save the King, in full Chorus*

<sup>1</sup> Signature and imprint as No. 9054.



NB: No expence has been spared—The principal Scenes being all made of Broad Cloth—*Vivat, Rex.* In the upper r. corner of the design is N<sup>o</sup> 1.

Probably from the design or description of an amateur and similar in manner to No. 9423, also a Yorkshire print. The precise significance is obscure, but the allusion to the Cavalry Act, &c., seems to indicate a Bill moved by Pitt on 18 Oct. 1796, see No. 8836, &c. This was for a force of Provisional Cavalry, owners of horses for riding or carriages being required to provide one trooper and horse for every ten such horses, owners of fewer to provide their horsemen jointly. This was shortly amended by a provision that if a town or county should voluntarily raise three-fourths of the required number, then the Lord Lieutenant might dispense with the Provisional Cavalry and raise Yeomanry or Volunteer Cavalry. Fortescue, *Hist. of the British Army*, iv. 822-3, 891-2. At Leeds a meeting in Nov. 1796 resolved to raise such a force. Their first public appearance was on 4 June 1797 and in the winter they patronized a performance at the Leeds Theatre. Samuel Buck, the Recorder of Leeds, took a prominent part in the raising of the Leeds Volunteers in 1794, and in 1802 he was one of the magistrates urging enrolment in the Volunteer Cavalry. Thoresby Society, xxviii, *Miscellanea*, 1928, pp. 266, 270, 284 ff. For the Learned Pig cf. No. 6857, &c.

9½ × 7⅞ in.

### 9057 FILS DE CÉSAR HATEZ VOUS; IL EST TEMS DE PARTIR.

[? 1797]

Engraving (coloured impression). A French satire, the figures having numbers referring to explanatory notes beneath the title. Francis II, 1, seated on a chaise percée, his crown falling from his head, is about to receive a sealed letter from a post-boy, 2. On the r. a peasant, 3, leads towards the Emperor a reluctant ass. On the l. an Austrian officer, 4, forces an Englishman towards a large open window.

1 *L'Empereur accablé de chagrin, à la nouvelle que lui apporte un Courrier 2, du Prince Charles qui lui annonce la deffaitte de ses armées; et l'arrivée prochaine des Français à Vienne.* 3. *Un Palfrenier présente à sa Majesté la monture de l'humble Jesus et l'invite à prendre la fuite avec le peu qui lui reste.* 4. *Beaulieu voulant jeter par la Croisée un émissaire Anglois pour se venger en sa personne, des malheurs dont ces perfides insulaires ont accablé sa malheureuse patrie.*

Probably a satire on the Peace Preliminaries of Leoben (18 Apr. 1797) after the defeat of the Archduke Charles, see Nos. 9005, 9058. The English Ambassador in Vienna (1794-9) was Sir Morton Eden. The Austrian general Jean Pierre de Beaulieu (b. 1725), defeated in Italy, resigned his command to Würmser in 1796 and retired to Linz. The Preliminaries were followed by the Treaty of Campo Formio, on 17 Oct. Cf. No. 9285. 10½ × 16⅜ in.

### 9058 LA COALITION

[? 1797]<sup>1</sup>

[Gibelin.]

*Se Vend A Paris, chez Depeuille, Rue des Mathurins S<sup>t</sup> Jacques, aux deux Pilastre d'Or.*

Engraving. Design in a circle. A young woman (H.L.), allegorically

<sup>1</sup> Dated 1797 by Hennin, who, however, gives the same date to the companion print, *L'Union*, in which the Helvetian Republic (29 Mar. 1798) is depicted. de Vinck, No. 4349.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

personifying the French Republic, stands full-face, holding to her head a Phrygian cap which the sovereigns of Europe, who surround her, try in vain to tear off. She wears a medallion, *R F*, and a dress in classic folds with a broad belt ornamented with a Phrygian cap on a pike between two gryphons. Her smiling face is framed by the heads and hands of her enemies, who are (l. to r.): (?) the King of Spain, (?) The Emperor, the Tsar, the Pope, and, most conspicuous and most despairing, George III with a trident. A face in shadow (? Pitt) looks over his shoulder. The heads are conventionally drawn, not portraits; they register anxiety or despair.

The design has no close relation to the political situation of 1797-8, Spain having made peace in 1796. See Nos. 9005, 9057.

de Vinck, No. 4348. Hennin, No. 12390. Renouvier, p. 134. Reproduced, Dayot, *Rev. fr.*, p. 461; Fuchs, p. 156.

Diam.  $7\frac{3}{8}$  in.

## PERSONAL AND SOCIAL SATIRES

**9059** A CHANCE SELLER WITH A CAPITAL PRIZE IN THE STATE LOTTERY.*Drawn & Etch'd by Dighton. & Pub'd Feb'y 14<sup>th</sup> 1797. 12 Char<sup>s</sup> Cross.*

Photograph of an engraving. Loughborough, wearing his Chancellor's robes, is seated on a draped stool (perhaps intended for the Woolsack) pen in hand. At his r. hand is a pedestal over which hang documents: *Licence'd by . . . Act of Parl . . . Offices Chancery Lane & Westminster Hall*. A large bag of *Chances*, stuffed with documents, is on the ground in front of him (l.). Beside him are the purse of the Great Seal, the mace, and a paper: *Only 50 blank[s] to a Prize*. See No. 9060.

 $5\frac{1}{4} \times 4\frac{1}{8}$  in.**9060** A CHANCE SELLER RETIRED FROM BUISNESS*Dighton fecit. Pub by Dighton Char<sup>s</sup> Cross* [? 1797]

Engraving (coloured impression). Thurlow sits in an arm-chair directed to the r., his legs crossed, holding a document. His l. arm rests on a heavily draped table on which are documents, writing-materials, a baron's coronet, and a peer's robe. Papers are docketed *Remain in Chancery*; one ends *in the House of Lords*. See No. 9059.

 $7\frac{5}{8} \times 6\frac{5}{16}$  in.**9061** [GEORGE III]*Dighton fecit.**Pub'd June 4<sup>th</sup> 1797. by Dighton Char<sup>s</sup> Cross*

Photograph of an engraving. George III, in court dress (Windsor uniform), standing with heels together, looks through his spy-glass, his head turned in profile to the l. In his l. hand is a cocked hat. Beneath the design is a vignette of crown, sceptre, and sword on a cushion. Published on the King's birthday.

 $4\frac{7}{8} \times 4\frac{3}{16}$  in.**9062** [TOWNSEND OF BOW STREET.]*H. S<sup>t</sup> C. B. fecit**Pub. Mar. 8<sup>th</sup> 1797. by S. W. Fores, N<sup>o</sup> 50. Piccadilly.*

Engraving. Design in an oval. Bust portrait in profile to the l. of Townsend wearing a round hat and short wig with double curl. His nose and chin are spotted, as if with the effects of drink.

 $5\frac{3}{8} \times 3$  in.**9063** THE ITINERANT LANGUAGE MASTER [? 1797<sup>1</sup>]*N. Heideloff Sculp<sup>t</sup>*

Engraving. An elderly man (actually a woman) in old-fashioned dress walks in profile to the l. Under his r. arm is a large umbrella, in his l. hand a tall cane with which he walks. From his coat pocket project two

<sup>1</sup> Dated 1797 by E. Hawkins.

books: *French . . . and Italian German Dutch &c.* He is scarcely caricatured, but his ear is very large. A portrait of Theodora de Verdion, see No. 8370, &c.  
 13¼ × c. 9¾ in. (pl.).

**9064** NOTORIOUS CHARACTERS. NO 1.

ƒs G<sup>y</sup> fec<sup>t</sup>

*Pub<sup>d</sup> Dec<sup>r</sup> 1<sup>st</sup> 1797. by H. Humphrey N<sup>o</sup> 27 S<sup>t</sup> James's Street London.*

Stipple (coloured and uncoloured impressions). A travesty of a H.L. portrait of S. Ireland: (*Hamilton pinx<sup>d</sup> S = Ireland fec<sup>t</sup>*). In both Ireland wears the dress of a Rubens picture; cf. No. 7020, and looks over his r. shoulder, holding up folds of drapery which hang from the l. shoulder. The original is young and handsome, with well-dressed hair, tied and falling on his shoulder.<sup>1</sup> Gillray follows closely the pose and dress of the original, but the head is that of an older man, with a sly smile; his short curling hair recedes from his forehead. In his hand is a book, *Ireland Shakspe . . .* Beneath the title: *M<sup>r</sup> Bromley in his Catalogue &c. p. 390. has erroneously put this Portrait into his Seventh Class.—It ought to have appeared in the Tenth. See the Contents of it. p. 449.*

“Such cursed assurance,”

“Is past all Endurance.” *Maid of the Mill.*

Beneath the vignetted design: *Inscription under a Picture of the Editor of Shakespeare's Manuscripts, 1796. | by the Rev<sup>d</sup> William Mason, Author of Elfrida & Caractacus* [actually by George Steevens,<sup>2</sup> parodying Dryden's lines on Milton].

“Four Forgers, born in one prolific age,

“Much critical acumen did engage.

“The First, was soon by doughty Douglas scar'd

“Tho' Johnson would have screen'd him, had he dared;\*

“The Next had all the cunning of a Scot;†

“The Third, invention, genius,—nay what not?‡

“Fraud, now exhausted, only could dispense

“To her Fourth Son, their three-fold impudence.

\* *Lauder* † *Macpherson* ‡ *Chatterton*

Class VII in Bromley's *Catalogue of Engraved British Portraits . . . 1793* is 'Literary Persons'; Class X is 'Phænomena, Convicts, and persons otherwise remarkable'. Proceedings against 'George Stevens esq., James Gillray and Hannah Humphrey' for a libel were begun by Ireland (but dropped on legal advice), claiming damages of £5,000. B.M. Add. 27,337, ff. 47-51. For the print, 'a striking likeness', see *Gent. Mag.*, Nov. 1797, p. 931. For the Ireland forgeries see No. 8884, &c.

Reproduced, Mair, *The Fourth Forger*, 1938, p. 224.  
 9 × 5½ in. (pl.).

**9065** PYLADES & ORESTES.

ƒs G<sup>y</sup> ad vivam fec<sup>t</sup>

*Pub<sup>d</sup> April 1<sup>st</sup> 1797. by H. Humphrey. New Bond Street & S<sup>t</sup> James's Street.*

Engraving (coloured impression). The stout Prince of Orange, in profile

<sup>1</sup> The B.M. impression is dated in a contemporary hand 'Oct<sup>r</sup> 1785'. Listed in Bromley's *Catalogue*, p. 390.

<sup>2</sup> Sidney Lee in *D.N.B.*, s.v. Steevens (confirmed by the libel proceedings); in his *D.N.B.* article on Ireland he attributed the lines to Mason.

to the l., shuffles along the pavement, holding the arm of his thin secretary, Nassalin. His eye is almost closed, his r. hand, holding a stick, is thrust in his coat pocket. Both are plainly dressed, wearing powdered hair with small tails, and round hats with broad brims. Nassalin is hunchbacked.

The couple are said to have often perambulated Bond Street in this manner, the Prince sometimes asleep. Cf. No. 8822.

Grego, *Gillray*, p. 229. Wright and Evans, No. 433. Reprinted, *G.W.G.*, 1830. Van Stolk, No. 5389. Muller, No. 5468.  
12½ × 9 in. With border, 13⅞ × 10½ in.

### 9066 COUNT ROUPEE.—*Vide. Hyde Park.*

[Gillray.]

*Pub<sup>d</sup> June 5<sup>th</sup> 1797. by H. Humphrey 27. St James's Street—*

Engraving (coloured impression). A small ugly man rides a galloping horse in profile to the l., his leg thrust forward. He wears spectacles, his complexion is dark. There is a background of grass and trees, and in the distance a building with a pediment, evidently the new Knightsbridge Barracks. (see *Gent. Mag.*, July 1797, p. 545, pl.).

Supposed to be Paul Benfield of the East India Company, who made a vast fortune in India as trader, banker, and contractor, and was notorious through Burke's (published) speech on the debts of the Nabob of Arcot (*Parl. Hist.* xxv. 182 ff.), in which he was pilloried as the 'betrayers, insulter, oppressor, and scourge' of the Carnatic (p. 245). He lost his fortune by speculation c. 1800. See *D.N.B.*

9⅝ × 12⅝ in. With border, 10⅞ × 13⅞ in.

### 9067 UN DIPLOMATIQUE, SETTling AFFAIRS AT STEVENS'S.

[Gillray.]

*Pub<sup>d</sup> June 9<sup>th</sup> 1797. by H. Humphrey. 27. St James's Street—*

Engraving (coloured impression). Count Haslang sits alone in profile to the l. at a small oblong table on which is a decanter. He holds a wine-glass in his r. hand; his l. is slightly raised as if gesticulating, in response to some person (not depicted) at whom he looks sourly. He wears a star and ruffled shirt.

Haslang had long been Bavarian envoy in London and had been a subject of ridicule for his amours and impecuniousness, see Nos. 4467, 4834, 5278. Walpole wrote in 1755 'old Haslang dances at sixty-five'. *Letters*, iii. 290. Stevens's was a fashionable Bond Street coffee-house, cf. No. 8890.

Grego, *Gillray*, p. 230. Wright and Evans, No. 436. Reprinted, *G.W.G.*, 1830.

10⅞ × 7⅞ in. With border, 11⅞ × 8⅞ in.

### 9068 HERO'S RECRUITING AT KELSEY'S;—OR—GUARD-DAY AT ST JAMES'S.

*J<sup>s</sup> G<sup>y</sup> ad vivam fec<sup>t</sup>*

*Pub<sup>d</sup> June 9<sup>th</sup> 1797. by H. Humphrey. St James's Street—*

Engraving (coloured impression). Two officers on high stools face each other at the counter of a fruit-shop and confectioner's. One (r.), tall, lank, and elderly (identified as Captain Birch, see No. 9037), devours a jelly; empty jelly-glasses strew the counter beside him. The other, a mere child,

his legs dangling, eats from a large cornet of *Sugar-plumbs*. A buxom woman behind the counter brings a tray of jellies in glasses. In the doorway (r.) a third officer, extremely fat and grotesquely knock-kneed, stands with his hands clasped behind him watching a coroneted coach driving past with two footmen in feathered hats standing behind. The officers wear large plumed cocked hats, spurred jack-boots, and sabres. Each pane of the large shop window (l.) is decoratively filled with fruit, jars, jelly-glasses, &c. A pottle of strawberries and a partly peeled orange lie on the floor.

Kelsey's was a famous St. James's Street fruit-shop, cf. No. 6453, as Betty's had been, cf. No. 6307.

Grego, *Gillray*, p. 230 (reproduction). Wright and Evans, No. 434. Reprinted, *G.W.G.*, 1830.

13½ × 9¾ in.

**9068** A A copy ('Kelsey' spelt 'Kelsy'): *Ja's Gillray del'*, faces p. 75 in *The Caricatures of Gillray*.

8½ × 6⅝ in. With border, 9¼ × 7½ in.

B.M.L. 745. a. 6.

**9069** THE SALUTE,—*Vide. The Parade*

*J's G<sup>v</sup>— d. & fec<sup>t</sup>— ad viv<sup>m</sup>—*

*Pub<sup>d</sup> July 10<sup>th</sup> 1797, by H. Humphrey, 27. St James's Street—*

Engraving (coloured and uncoloured impressions). An officer (l.) on a charger, evidently General Davies, see No. 9442, directed to the r., takes the salute from three officers who march (r. to l.) past him. The first, sabre in hand, point downwards, holds his l. hand across the front of his high cocked hat. A young officer follows, carrying a standard of the Union flag with the White Horse of Hanover and a crown. The third marches with almost closed eyes and sword held point upwards. A crowd of amused spectators backed by a high wall forms a background.

Grego, *Gillray*, p. 231. Wright and Evans, No. 442. Reprinted, *G.W.G.*, 1830.

9½ × 13⅞ in.

**9070** PATERN-STAFF. *Weymouth. 1797.*

[*Gillray.*]

*Pub<sup>d</sup> Nov<sup>r</sup> 3<sup>d</sup> 1797 by H. Humphrey 27 St James's Street*

Engraving (coloured impression). An officer stands in back view, with his elbows akimbo, holding a small cane. He is thin and knock-kneed, with stick-like legs, his feet splayed outwards. He wears a plumed cocked hat, a sash round his small waist, spurred boots, and a sabre.

He resembles Prince William of Gloucester,<sup>1</sup> whom Gillray was fond of caricaturing, see No. 8716. For the camps at Weymouth in 1797 cf. No. 9071.

Grego, *Gillray*, p. 231. Wright and Evans, No. 474. Reprinted, *G.W.G.*, 1830.

9½ × 5¾ in.

<sup>1</sup> He is so identified in the *Description* of the 1830 reissue, but Wright and Evans call him Viscount Weymouth. The then Viscount was born in 1796, the year in which his father (who held no military rank) succeeded as 2nd Marquis of Bath.

9071 BRIGADE MAJOR—*Weymouth* 1797.—

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 15<sup>th</sup> 1797. by H. Humphrey, 27, St James's Street*

Engraving (coloured and uncoloured impressions). A stout officer sits on a charger in profile to the l., his head turned from the spectator, his r. arm outstretched, holding a cane, as if directing manœuvres.

He was conjecturally identified in 1830 as Sir Harry Burrard (see *D.N.B.*), later as Major Reid. In 1797 there were cavalry and infantry camps near Weymouth out of compliment to the King (cf. No. 9019). See *Lond. Chron.*, 3 Aug. 1797, and No. 9070.

Grego, *Gillray*, p. 231. Wright and Evans, No. 446. Reprinted, *G.W.G.*, 1830.

$13\frac{9}{16} \times 9\frac{1}{2}$  in.

## 9072 A DASH UP ST JAMES'S STREET.

*ŷ<sup>s</sup> G<sup>y</sup> del & fec<sup>t</sup>—ad viv<sup>m</sup>**Pub<sup>d</sup> Dec<sup>r</sup> 6<sup>th</sup> 1797—by H. Humphrey 27. St James's Street*

Engraving (coloured impression). An officer walks, on a broad pavement, away from the spectator, his head slightly turned to the l., showing his profile. He wears Light Horse uniform, a plumed helmet, short tunic, sash, and long sabre. The toes of his tasselled boots terminate in spikes. He uses a walking-stick.

Identified (1830, &c.) as Captain Cunningham of the Coldstream, who lost his lower jaw in action. He was a nephew of Mrs. Wortley, wounded in Holland in 1799. See Bagot, *Canning and his Friends*, 1909, i. 125. He is given in the *Army List* (1800) as Captain and Lt.-Col. Francis Cunyng-hame.

Grego, *Gillray*, p. 232. Wright and Evans, No. 475. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{8} \times 5\frac{3}{4}$  in.

## 9073 THIRTY YEARS HAVE I LIVED IN THE PARISH OF COVENT GARDEN, . . .

[Gillray.]

*Pub<sup>d</sup> 16, Dec<sup>r</sup> 1797, by H. Humphrey 27 St James's Street—*

Engraving (coloured and uncoloured impressions). A face, wearing a plumed military hat, looks to the r. out of a ferociously spurred military jack-boot which stands in profile to the l. The back of the head is concealed by the peak of the boot, which protects the wearer's knee. The quotation (from Foote's *Minor*) continues: *and nobody can say—Mistress Cole—why did you so?*

The officer is identified as Colonel (or Captain) Watson. There are many Watsons in the 1797 *Army List*. For Mother Cole, the sanctimonious bawd, cf. No. 6514.

Grego, *Gillray*, p. 232. Wright and Evans, No. 450. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{4} \times 5\frac{11}{16}$  in.

## 9074 CONTEMPLATIONS UPON A CORONET;

ƒs G<sup>y</sup> inv & f<sup>1</sup>

Pub March 25<sup>th</sup> 1797 by H. Humphrey New Bond Street & S<sup>t</sup> James's Street

Pub<sup>d</sup> March 20<sup>th</sup> 1797—by H. Humphrey Bond Street & St James's Street

Aquatint (coloured impression). Miss Farren (l.) sits at her dressing-table, contemplating with rapt admiration an earl's coronet on a wig-block which is a caricature of Lord Derby's head. The voluminous draperies of her dress define a thin and angular figure, with a long thin neck. At her feet is an open book: *Tabby's Farewell to the Green Room*; near it is a torn paper: *Elegy to the Memory of an Unfortunate Lady. How Lov'd how valued once avails thee not To whom Related or by whom Begot*. A pad for inflating the figure (cf. No. 8388, &c.) lies across a stool (r.). A *Genealogical Chart of British Nobility* hangs from the dressing-table; the tree issues from the recumbent figure of *Will<sup>m</sup> Cong<sup>r</sup>*; on it lies a small-tooth comb beside which is an insect. Behind Miss Farren are the closed curtains of an ornate bed, whose valance is decorated with the cap of *Libertas* and the words *Vive la Egalite*. On the wall hangs a *Map of the Road from Strolling Lane to Derbyshire Peak*; the places, from S. to N., are: *Strolling Lane, Beggary Corner, Servility Place, Old Drury Common, Affectation Lane, Insolence Green, Fool-Catching Alley, Derbyshire Peak viz Devils Ar*. A jewel-box, bottles, &c., are on the dressing-table, some inscribed: *Bloom de Ninon, For Bad Teeth, Cosmetick, For the Breath*. On the ground, under the valance of the table, is a large bottle of *Holland[s]*. After the title: "*A Coronet!—O, bless my sweet little heart!—ah, it must be mine, now there's nobody left to hinder!—and then—hey, for my Lady Nimminney-pimmeney!* [see No. 8888]—*O, Gemmini!—no more Straw-Beds in Barns;—no more scowling Managers! & Curtsying to a dirty Public!—but a Coronet upon my Coach;—Dashing at the Opera!—shining at the Court!—O dear! dear! what I shall come to!*

Lady Derby, see Nos. 6714, 9075, died on 14 Mar.; Miss Farren made her last appearance on the stage (as Lady Teazle) on 8 Apr., see *Ann. Reg.*, 1797, p. 24\*. On 1 May she married Lord Derby, whose attachment is the subject of many satires, see No. 5901 (1781), and indexes to vols. vi and vii.

Grego, *Gilray* (small copy), p. 228. Wright and Evans, No. 430. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. lxxix. 12 $\frac{7}{8}$  × 9 $\frac{1}{2}$  in.

## 9075 DARBY AND JOAN OR THE DANCE OF DEATH.

R<sup>d</sup> Newton des. et fecit

London Pub by R Newton Bridges St April 7 1797

Engraving. Miss Farren and Lord Derby dance together in frantic exultation from r. to l. His r. arm is round her waist, his l. arm is raised, he gazes up at her. She, much taller and more active, leads him forward, a bunch of flowers in her r. hand; a tress of hair streaming in the wind (from r. to l.) appears to be artificially attached to a wig decked with pearls. Her

<sup>1</sup> Signature repeated.



r. foot kicks the back of a doctor who is departing on the extreme l., a medicine-phial protruding from his pocket; her leg is indecorously raised. A barking dog runs between the couple. She looks over her l. shoulder at a coffin, one end of which is visible on the extreme r., on draped trestles. The end of the coffin lid is open to show the head of a dead woman (evidently Lady Derby), at which a lady looks down, weeping despairingly. See No. 9074. For 'Darby and Joan' cf. No. 8727, &c.

$8\frac{3}{4} \times 13$  in.

### 9076 THE MARRIAGE OF CUPID & PSYCHE.

*J<sup>s</sup> G<sup>v</sup> fec<sup>t</sup> from y<sup>e</sup> Antique.*

*Pub<sup>d</sup> May 3<sup>d</sup> 1797, by H. Humphrey, 27. S<sup>t</sup> James's Street.*

Aquatint. Design in an oval. A travesty of the cameo known as the Marlborough Gem, now in the Museum of Fine Arts at Boston. The figures are light on a dark ground, as in the original. Miss Farren, tall, thin, with butterfly wings, her dress approximating to contemporary fashion, walks (l. to r.) on Lord Derby's l. He has the wings of Cupid, clipped, and is almost nude, with the fat limbs of a child together with a heavy paunch. He holds a dove, putting its beak to his lips. His scanty hair is in a small tail. Both are veiled. They are preceded by two winged boys, one with the torch of Hymen. A third follows, wearing a fool's cap simulating a cap of Liberty; he holds up an earl's coronet towards the bride, in place of the tray of fruit of the original.

See No. 9074, &c. The original design is closely followed, with the striking divergence of the tall lank form of the bride rising above the level of the nude children, her sharp features contrasting with their youthful contours. For the gem see S. Reinach, *Pierres gravées*, p. 183 f.; Eugénie Strong, *Art in Ancient Rome*, 1929, ii. 45 f. It was engraved by Bartolozzi after Cipriani (*Ex Dactylithoteca Ducis Malburiensis*) for Jacob Bryant's *New System of Ancient Mythology*, ii, 1774, p. 394. See also Calabi, No. 2307. It was also engraved by Bartolozzi on a fan-leaf published by him in 1779. *Schreiber Coll.*, No. 74.

Grego, *Gillray*, pp. 228, 229 (copy). Wright and Evans, No. 432. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. lxxix.  
 $9 \times 10\frac{1}{8}$  in. With border,  $10\frac{1}{4} \times 12\frac{5}{16}$  in.

### 9077 DARBY AND JOAN.

*London Pub<sup>d</sup> by William Holland, Oxford S<sup>t</sup> June 1797.*

Engraving (coloured impression). Lord Derby (l.) and his wife (r.) sit facing each other, a small round table between them on which are a jug and glasses. Both are smoking long pipes, but no smoke issues from that of Lord Derby. He, short, obese, and very plainly dressed, sits on a plain solid chair. She, tall and elegantly dressed, in a low-cut, high-waisted dress, sits on a chair with spindle legs, its back decorated with a coronet. She touches his clumsy shoe with the toe of her slipper, saying, *You have no Fire in your Pipe, my dear Darby.* He answers, *It has been out long ago, lovey, but I like to whiff with an agreeable companion, what the children call make believe!* See No. 9074. For the title cf. No. 8727, &c.

$8\frac{3}{4} \times 11\frac{1}{2}$  in.

## 9078 THE LOSS OF THE FARO BANK; OR—THE ROOK'S PIGEON'D—

*J<sup>s</sup> G<sup>y</sup> inv & fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 2<sup>d</sup> 1797. by H. Humphrey New Bond Street*

Engraving (coloured impression). The fat and florid Lady Buckinghamshire, seated at the head of her faro-table, throws up her arms in dismay, turning towards her husband, who enters through a door (l.), saying, *The Bank's stole!—we're ruin'd my Lady!—but I'll run to Bow Street & fix the Saddle upon the right horse, my Lady!* She exclaims: *The Bank stole, my Lord?—why I secur'd it in the Housekeepers-room myself!—this comes of admitting Jacobins into the house!—Ah! the Cheats! Seven Hundred gone smack;—without a single Cock of the Cards!* She fills the centre of the design, and is much larger than her husband. Her guests are crowded together on the r. A pretty young woman, Mrs. Concannon, seated on her l., clasps her hands, exclaiming, *Bank stole!—why I had a Gold snuffbox stole last night from my Table in Grafton Street.* Lady Archer, on the extreme r., on the nearer side of the table, turns a corvine and angry profile towards Lord Buckinghamshire, saying, *Stole!—bless me why a Lady had her Pocket pick'd at my House last Monday.* Opposite her sits Fox, wearing a hat and putting his hand over his mouth, saying, *Zounds! I hope they dont Smoke me.* Sheridan looks over his shoulder, saying, *nor me.* Behind Fox, Hanger stands in profile to the l., wearing a hat and holding his bludgeon; he says: *O! if they come to the Mount, if I don't tip them Shelalee* (see No. 888g). After the title: "*When Greek meets Greek, then comes the tug of War!*" (Cf. No. 9023). The door (l.) resembles that of a strong-room, with two heavy locks and three bolts.

On 30 Jan. a box containing 500 guineas, the property of the Countess of Buckinghamshire and two other ladies, co-proprietors of the Faro Bank, was stolen from Lord Buckinghamshire's house in St. James's Square. The loss was discovered when play was about to begin. Townsend was sent for from Bow Street and every servant's box searched. *Lond. Chron.*, 2 Feb. See No. 9080. Two footmen who were dismissed on suspicion gave evidence against Lady Buckinghamshire and others for illegal gambling, see No. 9079, when the evidence was that the defendants had gaming parties at their different houses by rotation, Faro, E.O., Rouge et Noir, &c., being played. The affair evoked a mock-heroic poem, *The Rape of the Faro Bank*, in which Lady Buckinghamshire is Amanda. Cf. No. 8166.

Grego, *Gilray*, p. 227. Wright and Evans, No. 423. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{16} \times 13\frac{3}{8}$  in.

## 9079 DISCIPLINE À LA KENYON.

*J<sup>s</sup> G<sup>y</sup> inv. & fec<sup>t</sup>*

*Pub<sup>d</sup> March 25<sup>th</sup> 1797, by H Humphrey New Bond, & S<sup>t</sup> James s Streets*

Engraving (coloured impression). Lord Kenyon (l.), in wig and robes, flogs with great vigour the scarred back of Lady Buckinghamshire, whose wrists are tied to the back of a cart. He has a scourge in the r. hand, a birch-rod in the l.; from his pocket issues a paper: *Laws against Gambling.* His head is in back view. His fat victim wears a feathered turban and

fashionably dressed hair; her profile and gestures indicate shrieking protest. The horse plods (l. to r.) away from the spectator. On a pitchfork lashed to the cart is a placard: *Faro's Daughter's Beware.* Behind is a crowd, divided between those (r.) who watch the cart, grinning, in front of whom stands a constable with his staff, and those in back view who surround a pillory in which stand two ladies, closely confined, under a rain of missiles flung by the mob. Both wear feathers in their hair, one (l.) has a profile somewhat resembling that of Lady Archer, but is perhaps Lady Elizabeth Luttrell; the other is probably Mrs. Concannon.

For Kenyon's threat, see No. 8876. On 4 Mar. informations against Lady Buckinghamshire, Lady E. Luttrell, Mrs. Sturt, and Mr. Concannon for playing at Faro at Lady Buckinghamshire's house on 30 Jan. were heard at the Marlborough Street Public Office (police court). The witnesses were two footmen who had been discharged owing to the loss of 500 guineas belonging to the Faro Bank, see Nos. 9078, 9080. Fines were imposed despite protests against a 'new method of speculation'. *Lond. Chron.*, 13, 14, 16, 21 Mar.

Grego, *Gillray*, pp. 227-8. Wright and Evans, No. 424. Reprinted, *G.W.G.*, 1830.  
9 $\frac{7}{8}$  × 13 $\frac{7}{8}$  in.

**9080 OVER-WEIGHT—OR THE SINKING FUND—OR THE DOWNFALL OF FARO.**

*R<sup>d</sup> Newton. del et fecit*

*London Pub<sup>d</sup> by SW Fores Corner of Sackville Street March 14. 1797*

Engraving (coloured impression). Lady Buckinghamshire, enormously fat, is seated in profile to the r. in an open chariot which sinks through a rectangular aperture in front of the *Weigh-House*, its weight being too great for the apparatus for weighing wagons. She throws up her arms and one leg, dropping her whip and reins. The hind legs of the plunging horses are in the pit; they snort wildly; the chariot and horses resemble those of Phaeton burlesqued. On the chariot is an oval escutcheon with four quarterings (cards, dice, wine-bottle, and glass) and the letter *B*. On the r. (behind) are two street-lamps on tall pyramidal posts.

A satire on the loss of the Faro Bank, see No. 9078, &c. For the sinking fund cf. No. 7551.

9 $\frac{7}{8}$  × 14 $\frac{1}{8}$  in.

**9081 A PAIR OF WIRTEMBERGS! OR THE LITTLE WILTSHIRE DENTIST EASING FARO'S LITTLE DAUGHTER OF THE TOOTH-ACHE**

*Cruikshank del*

*London Published by S W Fores N<sup>o</sup> 50 Piccadilly July 6, 1797*  
*Folios of Carecatures Lent out for the Evening*

Engraving (coloured impression). Lady Buckinghamshire, enormously stout, leans back terrified in an arm-chair (l.); an almost equally fat dentist (? Brewer) stands over her, holding her chin, an instrument in his r. hand. He says: *Open your mouth wide & I'll pluck un out for your Ladyship in half the time the Frenchman would be talking about un.* Her l. arm and l.

leg are raised, so that her foot is on a level with her chin; she screams: *Stop, give me fair play Surely you do not take me for a Pidgeon! no, no but I have Plucked many a one.* On the glass panels of a door (r.) is the inscription: *Brewers Trew English Tooth Powder made from pure British Herbs.*

For 'Faro's daughter' see No. 8876. The size of the pair depicted is compared with that of the Prince of Württemberg, see No. 8827 A.  $12\frac{1}{4} \times 8\frac{7}{8}$  in.

**9082 PUSH-PIN.**

*J's G'y inv & fec' ad vivam.*

*Pub<sup>d</sup> April 17<sup>th</sup> 1797. by H. Humphrey. 27 St James's Street, London.*

Engraving (coloured impression). Three people sit at a round table playing push-pin. The Duke of Queensberry (r.) leans on the table, pushing the pin. In his r. hand is a double lorgnette over which he leers at his *vis-à-vis*, a very corpulent woman in a flowered dress who stares through spectacles at the pins. A younger woman, spinsterish and demure, watches the game with down-dropped eyes. Both wear hats. The chairs are decorated with ormolu, and on the back of Queensberry's is his crest (without the coronet): a heart between wings. The floor is carpeted.

The fat woman is identified by Wright and Evans as Mother Windsor, the bawd, see vol. vi.<sup>1</sup>

An imitation, *R—L Push-Pin*, was published by Fores, 20 Mar. 1823. The three are George IV, Lady Conyngham, and her daughter.

Grego, *Gillray*, p. 229 (small copy). Wright and Evans, No. 439. Reprinted, *G.W.G.*, 1830. Reproduced, Chancellor, *Lives of the Rakes*, 1925, v, frontispiece.

$8\frac{1}{2} \times 10\frac{7}{8}$  in. With border,  $9\frac{1}{2} \times 12\frac{1}{4}$  in.

**9082 A** A copy: *Jas Gillray del<sup>t</sup>*, faces p. 79 of *The Caricatures of Gillray*.  $5\frac{3}{8} \times 7\frac{1}{8}$  in. With border,  $6\frac{7}{16} \times 8\frac{1}{8}$  in. B.M.L. 745. a. 6.

**9083 A CORNER, NEAR THE BANK;—OR—AN EXAMPLE FOR FATHERS.—**

*J's G'y des<sup>in</sup> et fec<sup>t</sup>*

*Pub<sup>d</sup> Sep<sup>r</sup> 26<sup>th</sup> 1797. by H. Humphrey. N<sup>o</sup> 27. St James's Street.*

Engraving (coloured impression). An elderly man, bent to deformity, thin and shambling, in profile to the l., follows two flamboyant prostitutes who walk arm-in-arm, looking behind them. He supports himself on a walking-stick; from his pocket protrudes a book: *Modest Prints*. The women's dresses trail on the pavement, but one lifts her skirt to display her legs. The background is formed of the massive stones at the corner of a high building.

A caricature and a 'striking resemblance' of 'Old P——', a clerk at the Bank of England who was a notorious debauchee. *Description*, 1830, p. 228.

Wright and Evans, No. 428. Reprinted, *G.W.G.*, 1830.

$12\frac{1}{2} \times 9\frac{1}{2}$  in.

<sup>1</sup> In 1830 it was suggested that she was the Duchess of Gordon. She has no resemblance to prints of the Duchess.

9084 THE GORDON-KNOT,—OR—THE BONNY-DUCHESS  
HUNTING THE BEDFORDSHIRE BULL.J<sup>s</sup> G<sup>y</sup> inv<sup>t</sup> & fec<sup>t</sup>Pub<sup>d</sup> April 19<sup>th</sup> 1797. by H. Humphrey New Bond & St James s  
Street

Engraving (coloured impression). The Duchess of Gordon runs in profile to the l., pursuing a bull which gallops away, out of reach. She holds out a ribbon inscribed *Matrimony*, tied in a bow, in which she wishes to noose the bull. She is stout, florid, and handsome, with tartan draperies hanging from her hair and looped about her dress. A slim daughter (Lady Georgiana) runs beside and behind her, saying, *Run, Mither!—run! run! O how I lang to lead the sweet bonny Creature in a string! run! Mither! run. run.* The Duchess cries: *De'el burst your weam, ye overgrown Fool, what are ye kicking at?—are we not ganging to lead ye to Graze on the banks o' the Tweed, & to make ye free o' the Mountains o the North?—Stop!—stop! ye silly Loon ye! stop!, stop, stop.* The scene is a bare and slightly mountainous moor. In the middle distance three other daughters of the Duchess dance hand in hand: one is in back view, half of her petticoats removed to show breeches, inscribed *Manchester Velvet*, indicating that she is Susan, who married the Duke of Manchester in 1793, and that she dominates her husband (cf. No. 8983). One (r.) has a broom thrust through her sash to indicate that she is Louisa, m. Viscount Brome, 17 Apr. 1797. Beside the third (l.) dances a spaniel attached to her waist by a ribbon inscribed *K. Charles Breed*, showing that she is Charlotte, who married Col. Lennox, see No. 7594 (afterwards Duke of Richmond). The Duchess was renowned for her match-making, in acquiring three dukes and a marquis for four of her five ill-dowered daughters. See Wraxall, *Memoirs*, 1884, iii. 391 ff.; *Corr. of Lord G. Leveson Gower*, 1917, i. 68, 73, 76. The pursuit of the Duke of Bedford was not at first successful, but Lady Georgiana was believed to have been engaged to him shortly before his death in 1803 (ibid. i. 336–7), after which she married, as his second wife, his brother and heir, the 6th Duke.

Grego, *Gillray*, p. 230. Wright and Evans, No. 440. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{8}$  × 14 in.

9085 TITIANUS REDIVIVUS;—OR—THE SEVEN-WISE-MEN  
CONSULTING THE NEW VENETIAN ORACLE,—a Scene in y<sup>e</sup>  
*Academic Grove. N<sup>o</sup> 1.*J<sup>s</sup> G<sup>y</sup> inv<sup>t</sup> & fec<sup>t</sup>London. Pub<sup>d</sup> Nov<sup>r</sup> 2<sup>d</sup> 1797. by H. Humphrey St James's Street.

Engraving (coloured impression). An elaborate composition, divided by the arc of a rainbow which supports a woman who stands at a large dark canvas daubing at a goblin-like bearded figure intended for Titian. She holds a palette and brushes, but her paints are mixed together in an earthenware pot like those used by house- or sign-painters (as in No. 7770); this stands on the rainbow at her feet; an ass with the wings of Pegasus kneels to drink greedily from it. His wings are covered with words: *Review, Magazines, Advertis[er], Squib, Herald, Times, True Briton, Puff* [repeated many times], *World, Morning Chronicle, Evening Post, Star, Sham Abuse, Squibbs, Oracle, Courier*. Above the canvas, and at the apex of the design, is an eagle surrounded with flames, and the centre of rays which illuminate

black clouds in the upper part of the print; in its claws is a scroll: *Venetian Manuscript*. The artist is poised on high-heeled shoes, her quilted petticoat is ragged, but from her waist hangs a vast train which drapes the rainbow and terminates in peacock's feathers. This is held up by three naked Graces. Along the rainbow is etched: *redeunt Titianica regna, jam nova progenies coelo demittitur alto*. Part of a reflected rainbow issues from the painting on the canvas, with a fainter version of the inscription . . . *va pro[gen]ies . . . demittitur alto*, letters being concealed by the hair of the artist and by a flamboyant winged figure seated on the rainbow; he blows his trumpet, from which issue the words: *You little Stars, hide your diminish'd Head[s]*. These words terminate in thick clouds from which five stars fall like meteors, leaving trails inscribed: *Rubens, Correggio, Michael Angelo, Raphael, Parmegiano*.

Beneath the rainbow is a paved floor. In the foreground (l.) the head and shoulders of (the ghost of) Sir Joshua Reynolds emerge, pushing up one of the stones; he is draped in a shroud, but wears spectacles; in his r. hand is his ear-trumpet, his l. is raised admonishingly, and he says:

*Black Spirits & White; Blue Spirits & Grey.  
Mingle, mingle, mingle!—you that Mingle may.*

Behind him (l.) is a headless statue of Apollo on a pedestal against which leans a pile of portfolios inscribed: [1] *Cosway, Sandby, Bartolozzi, Rooker, Turner*, [2] *Loutherbourg*, [3] *Beechey Pinx<sup>t</sup>*, [4] *Fuselli*. A grinning ape crouches at the feet of the Apollo, urinating upon the portfolios and supporting himself on a large volume: *List of Subscribers to the Venetian Humbug at Ten G<sup>s</sup> each Dupe*; he wears a jacket and a fool's cap. On the r. three men run off furtively to the r.: nearest to the spectator is a small man carrying on his head an open sack inscribed *Lottery 5 G<sup>s</sup> a dip*; this sheds its contents: small papers inscribed *Ticket, Picture or 2 Pict[ures]*. From his coat-pocket projects a large book: *Bible by Mack[lin]*. He says: *Damn their secrets, I say!—I've got a fine Load of them here!—come who'll have a Dip in my Lucky bag!—all Prizes here!* Next him is Alderman Boydell in his furred gown, a large *Shakespeare* under his r. arm. He says: *How?—What?—another Gallery?—M<sup>r</sup> President! I'd see them all starve first, the Villains! O my money! my Money!!!* On the extreme r. is West, President of the Academy, holding palette and brushes; he says slyly to Boydell: *Charming Secret Friend, for thee to dash out another Gallery with!—but I'm off!!*

These foreground figures are in shadow; behind them, in the light of the rainbow, is a crowd of artists. In the front seven painters sit close together, as if in an art school, each on a stool or box, each with palette and brushes and holding on his knees a canvas, whose back faces the spectator. On the r., and most conspicuous, is Farington, good-looking and gentlemanly, directed to the l., saying: *Will this Secret make me Paint like Claude?— | —will it make a Dunce, a Colourist at once?—* From his coat-pocket hangs a paper: *Method of Eating ones Way into the Academy*. In his r. hand is a rolled paper: *Filchings from Wilson*. The back of his canvas is inscribed: *Specimen of Faringtonian Taste. the Sepulchre of Common-Sense*. He has a sheaf of small brushes. Next him sits Opie, a loutish fellow with unlatched shoes and the wrinkled gaiters of a countryman; he has three large brushes and in his r. hand is a trowel. He says: *Will it Paint Thick & Fat, d'ye see?— | If not, why, D—n my E<sup>s</sup> twont do for me!* On his canvas: *Specimen of Opiean Delicacy Flesh-Hills & Blankets*. Next is Westall, with a jovial

expression; in his r. hand is a pen; he asks: *When I have Flourish'd, can I Scumble down, | & Glaze? to hide my Blunders from ye Town?* His canvas is *Specimen of Westalian Sublimity Human Nature à la Monbodo* (cf. No. 6694). The faces of the remaining four are concealed by their canvases. Hoppner holds a palette-knife; his breeches and stockings are tattered; he asks: *As I in Reynolds style my works Begin; | W'ont Titian's Finish, hoist on me the grin?* His canvas: *Spec[imen] of Hopnerian-Truth a d—d Black Sketch*. Next is Stothard, with thin and clumsy legs, his foot protruding through a shoe. He holds a porte-crayon and under his r. hand is a print of two nude figures. He asks: *Will it on White Grounds equal shine? | For when I Trace from Ancient works Divine | I use no other*. On his canvas: *Speci[men] of Stothardian Originality. Shadows of Shades*. Next is Smirke, wearing half-boots of fashionable intention but with one spotted and one striped stocking. He has a very small palette and a few brushes, and asks: *Will it begin & finish well a Part?— | For d—n the Whole, that's no criterion of y<sup>e</sup> Art*. He holds a [?] magnifying-glass and brushes; his canvas is inscribed: *Specimen of Smirk-ing—Humour. Children at Sh—e*. The stout Rigaud sits at the l. end of the row, with a large array of brushes, a brush in his clumsy hand. He asks: *Can I make Alterations, & load one Colour | Over t'other?—without a Hotch-potch altogether*. His canvas: [*Specimen*] of *Rigaudian Harmony Nothing at all at all*.

Behind these seven, who have already obtained the Secret, are crowds of others who clamour for it. They are increasingly simian in appearance as they recede in perspective; they look towards the girl on the rainbow, holding up brushes and palettes. Three hold portfolios: *Downman del.*; *Edridge del.*, and *Hamilton*. A few are identified by names on their palettes: *Northcoate, Tresham, Lawrence, Devis, O. Humphries, Daniel, Risin[g], Bigg*. Some of these, as tiny ape-like creatures, swarm up the rainbow, and one is just visible behind the feet of the purveyor of the Secret. Four little naked infants fly above the artists among clouds, puffing blasts from their posteriors. Their wings are inscribed respectively: *Ventus Beaumontinus, Ventus Malonicus, Ventus Humianus, Ventus Rub. Bolusius*. The three first appear to represent critics or connoisseurs: Sir George Beaumont, Malone, Hume. In the background are (r.) the *Royal Academy*, its façade dangerously cracked, and (l.) the temple of Fame surrounded with scaffolding. Above the design: *Ah! ha!—Ah! ha! Mess<sup>rs</sup> Van-Butchell!* [cf. No. 7930]—*Ireland!* [see No. 9064]—*Charles!*—*Lane & Lackington!* [see No. 8729]—*what are you now?—ah! ha!—ah! ha!—ha! ha! ha!!!*

A satire on the 'Venetian Secret', or the secret of Titian's colouring which Mary Ann Provis, a student of painting aged 20, claimed to have discovered, and imparted to those who paid ten guineas each and pledged themselves to secrecy. She is believed to have imparted it to West free of charge. The seven Academicians here depicted bought the Secret, as did other artists whose identity is unknown. Farington is believed to have persuaded the other academicians (but the Secret is not mentioned in his *Diary*). The 'Secret' was a principal subject of discussion at the opening of the Academy exhibition of 1797, and it was the general opinion that the results were harmful. Barry writes: 'such industrious folly in contriving for the publicity of a quacking, disgraceful imposture, is, I believe, unparalleled in the history of the art', Whitley, *Artists and their Friends in England*, 1928, ii. 209-12. The theme gives Gillray an opportunity for art criticism and for expressing his aversion to Boydell, see No. 7584, &c., and to the similar undertaking of Thomas Macklin, who held exhibitions

of pictures commissioned to illustrate the Bible and the *British Poets*. (His Bible was published in eight folio volumes, 1800-16; B.M.L. 5. i. 2-9.) Like Miss Provis, they are associated with the puffing quacks and advertisers whose names surmount the design. For his dislike of newspaper puffs cf. No. 9240, &c. The names on the portfolios are, presumably, those of artists who held conspicuously aloof or whom Gillray wished to commend. Turner, only twenty-two, was already much praised. Whitley, *op. cit.*, pp. 182-3, 215. For Gillray and Fuseli cf. Nos. 7584, 7937, 7972, 8105.

Grego, *Gillray*, pp. 231, 232 (reproduction). Wright and Evans, No. 443. Reprinted, *G.W.G.*, 1830.  
20 $\frac{3}{4}$  × 16 in.

**9086** A THEATRICAL CANDIDATE.

[? 1797]

[Rowlandson.]

Engraving (coloured impression). An actor, ugly and ragged, stands gesticulating, the l. arm extended towards Sheridan, who sits in a low chair (r.) before a small rectangular table. He fixes Sheridan with a hungry glare, clutching a small cocked hat in his r. hand. Beneath the title: *A Candidate for the stage lately applied to the Manager of Drury-lane Theatre for an engagement. After he had exhibited specimens of his various talents, the following dialogue took place between the Manager and him, "Sir you stutter"—"So did Mr's Inchbald"—You are lame of a leg"—"So was Foote"—You are knock-kneed"—"So is Wroughton"—"You have a d—n'd ugly face"—"So had Weston"—"You are very short"—"So was Garrick"—"You squint abominably"—"So does Lewis"—"You are a mere monotonous manerist"—"So is Kemble"—"You are but a miserable copy of Kemble"—"So is Barrymore"—"You have a perpetual whine"—"So has Pope"—"In comedy you are quite a buffoon"—"So is [Bannister<sup>1</sup>]"—"You sing as ill as you act"—"So does Kelly"—"But you have all those defects combined"—"So much the more singular—.*

On Sheridan's table are bundles of papers, a letter: *Sir Do you ever mean to pay me for my Tragedy . . .*; a large scroll on which are the words: *unpaid Sal[aries]—Propriet[ors'] Demand—Chancery—* He sits on a paper inscribed *Pit Money*; under his chair are large bundles of papers inscribed *Art of Humbug* and *Rente[rs'] Share*. In the upper r. corner of the design is a quotation from *Hamlet*, III. ii, beginning *Oh, there be Players*, and ending, *they imitated humanity so abominably.*

Grego, *Rowlandson*, i. 330.  
8 × 9 in. Pl., 13 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

**9087** AN AUTHOR & BOOKSELLER

*Rowlandson delin*

*London Pub. by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Str<sup>t</sup> July 14. 1797.*

Photograph of an aquatint. A monstrously fat bookseller (l.), r. hand plunged in his coat pocket, turns aside from the frantic application of a thin author, who holds his MS. and shouts or declaims with a despairing expression. The latter wears a tattered coat, and his toes protrude through a shoe. The bookseller, spectacles pushed up on his forehead, has an expression of calculating and contemptuous complacency. Cf. No. 6722, a similar subject by Rowlandson.

Original (A. de R. ii. 90), 11 $\frac{1}{4}$  × 7 $\frac{3}{8}$  in. With border, 12 $\frac{5}{8}$  × 8 $\frac{5}{8}$  in.

<sup>1</sup> Name erased, 'Bannister' written in an old hand.



**9087** A A lithographic copy with the same title [? 1818]. The *tricorn* held by the author under his arm is altered to a round hat. Similar in manner to lithographs by G. Cruikshank.  
11 $\frac{5}{8}$  × 8 $\frac{5}{8}$  in.

**9088 THE LILLIPUTAN SATIRISTS**

*Cruikshank del*

*Pub June 22<sup>d</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville St—*

Engraving (coloured impression). A scene at Bath. Two ladies (r.) walk arm in arm, l. to r. and slightly towards the spectator. They wear chemise-like dresses through which the contour of their legs is apparent, the tops of their stockings being visible. One wears a bonnet with a single erect feather, a closed fan in her r. hand; with her r. hand she loops up her skirt, increasing her indecorous appearance. The other wears no hat, but holds up a small parasol on a hinged stick. On the r., and walking away from the ladies, is Wolcot (Peter Pindar), a plainly dressed, stout man holding a cane and raising his hat. Beneath the title:

*Nymphs! who beneath old Lansdown's blood-stain'd Hill,  
With cruel gall your gentle bosoms fill—  
Whether you chuse the pencils power to vex,  
Or self important, scorn your own weak sex,  
Or by your fancied Wit gain Men's applause,  
Or shew your symmetry thro shades of gauze,  
Accept this humble tribute—Cut for Cut,  
Ye precious Satyrists of Lilliput!*

An imitation of satires by Gillray on dress. The ladies may be intended for the Gubbins sisters, see No. 8372, &c. For Wolcot see vol. vi.  
10 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in.

**9088** A A later state, with the same imprint, in which the initials *P.P.* have been added inside the raised hat to indicate Peter Pindar. The shading on the draperies of the nearer lady (l.) has been partly obliterated, modifying the exposure of the leg. Over the heads of the ladies: *Good morning sweet Bard!!!*

**9089 A VISIT FROM THE FOUNDER**

*JN [Nixon] 1797*

Engraving. The interior of Dulwich College Chapel. A stout man, probably the Master, wearing a gown, stands in a pulpit or desk (l.), a large book before him, his eyes and mouth twisted in a sly leer. Below him (r.) the figure of Edward Alleyne has risen from a tombstone and stands (H.L.) holding up the horizontal stone. He is surrounded by clouds. He wears hat, ruff, and a gown which differs from that of the living man chiefly in being furred. The figure is copied (in reverse) from the W.L. portrait of Alleyne at Dulwich College. On the stone, beneath a coat of arms, is the inscription, a strip along the l. being cut off by the lower margin of the print: *Sacred | the Memory of | Edward Alleyne | Founder of this | College | Life Nov 26 | 1626 Æ 63 | Likewise | Joan his*

*Dear | Wife who F | race 28 June 1623.* Next the Master is a sour-looking profile, and, below, three choristers (full-face), are grinning broadly.

The qualifications for the Warden (who in due course became Master) were that he should be named Allen or Alleyn, be respectable and unmarried. The last condition gave rise to scandals, the most notable being the case of Thomas Allen (Master 1775, d. 1805), evidently depicted here, who, while nominally living in College, actually lived in a cottage opposite the chapel 'with certain female relatives or connections'. The tombstones of Alleyn and his wife Joan in the chancel of the chapel were described by Aubrey (incorporated in Rawlinson's *Natural History and Antiquities of Surrey*, 1719). W. Young, *Hist. of Dulwich College*, 1889, i. 444, 462.  $6\frac{3}{16} \times 7\frac{7}{8}$  in.

**9090 THE PARSON AND THE FOX.**

*London Pub<sup>d</sup> by L. Gregg. Dean St Soho, Oct 1797*

Aquatint (coloured impression). A young parson in gown and bands rides (r. to l.) on a galloping fox across open ground. In the background is part of the façade of an institutional building, long and low with a central cupola with a clock. Above the design: *O Polly F—— Polly F—— my dear, consider my clerical character! I fear I shall be thrown out in this love chace! I, the very pine apple of Parsons, the Adonis of pulpit orators, running from a comfortable Asylum in this manner! consider, my dear Syren, there is a great difference between Fox riding and Fox hunting!!!*

The scandal probably relates to the chaplain of the Female Orphan Asylum known as 'The Asylum' in St. George's Fields (founded 1758) and a courtesan called Fox. The manner and script are those of plates published by Holland.

$8\frac{1}{2} \times 10\frac{1}{2}$  in.

**9091 [SISTER JANE]**

[? 1797<sup>1</sup>]

Engraving (coloured impression). No title. A woman (r.) stands over a kneeling man brandishing a whip. He says: *Have mercy in God's name think oh think of my Poor Parents What have I Done—* She answers: *No you Dog Ill invent Lies to Get you Lock d, out to starve, hunger will make you Steal Bread & then Ill see you Hang'd!!!* Both are dressed in the fashion of c. 1797; he wears a spencer (see No. 8192). Behind her on the extreme r. is a gibbet. Behind (l.) the Devil emerges from cloud, nude and horned, holding a fork. He says, smiling at her: *Well Done Sister Jane.*

Reproduced, Fuchs und Kind, *Die Weiberherrschaft*, 1913, ii. 544 (dated 1791).

$6\frac{1}{2} \times 6\frac{1}{2}$  in.

**9092 THE SURGEONS PETITION, OR THE BARBERS TRIUMPHANT.**

*Woodward del*

*Pub<sup>d</sup> Aug<sup>t</sup> 7<sup>th</sup> 1797 by SW Fores, 50 Piccadilly.*

Engraving (coloured impression). A deputation of six surgeons, their leader holding out an enormous scroll, deprecatingly approaches Thur-

<sup>1</sup> Dated 1797 in Register.

low (r.). He thrusts his hands deep in the pockets of his old-fashioned waistcoat, and turns his head to scowl at the petitioners, saying, *You may be D——d all together!* The scroll is inscribed: *We the Honorable Ancient and truly respectable Society of Surgeons—humbly Petition your Morose Lordship to take into Consideration our deplorable Case, stated as follows. Whereas, some of our thick headed Ancestors thought proper to couple themselves with a society of pitiful, paltry, shaving, soaping, Beggarly Barbers, under the general denomination of Barber Surgeons. Now we your Lordships Petitioners being in affluent circumstances many of us keeping our Chariots and living on the fat of the Land, are truly ashamed of our dishonorable connection from which we humbly request to be removed and to have the sole right to Bleed, cut, draw, lance, probe, saw, hack, mangle tear, blister, burn, embrocate fumigate, mend a pate, potion, lotion palm, pocket, charge and Kill in future independant of the scury [sic] disgraceful Company to which we have hitherto been united, and your petitioners further pray that all past transactions, pecuniary as well as Bartering may be completely Amputated from the Retrospection of the aforesaid Beggarly, Barbers and we your truly respectable Petitioners shall ever Pray*

*Signed*

*Peter Probe. F.S.A.*

*Simon Slash. F.R.S.*

*Cornelius Caustic Eques*

[&c., &c., the succeeding names all have the title *Eques.*]

The surgeons are caricatured and plebeian in appearance. On the extreme r., behind Thurlow, is a barber, more gentlemanly than the petitioners, at whom he looks apprehensively. He holds a judge's wig and barber's bowl, and is saying: *thats right my Lord blow em up.* The scene is a street corner, the lower part of a building and of a high wall being indicated as a background.

The surgeons, after many attempts, were separated from the Company of Barber-Surgeons by Act of Parliament in 1745; they formed a Company which expired in 1796 owing to negligence and inattention. In 1797 a Bill was introduced to erect the Corporation of Surgeons of London into a College; this was petitioned against by the remnants of the Company, and on 17 July, on the third reading, it was shelved after a violent speech from Thurlow, which killed the Bill; he maintained that they were a mere trading company who should be compelled to use a galley-pot and red rag (cf. No. 9193) for a sign corresponding to the barber's striped pole: 'The merciless cruelty of these regulations could only be suggested by a surgeon.' Auckland supported it on the ground that it merely re-enacted the former privileges of the Corporation as there were doubts whether this still existed. *Lords Journals*, xli. 174, 395, 399; *Lond. Chron.*, 18 July 1797. Thurlow's speech was reprinted, *Lancet*, xi. 679. The root of the trouble was the dissension between the two types of surgeon: the well-educated and dignified, anxious for a College, and the ill-educated majority, who belonged to the class of small shopkeepers and were satisfied to belong to a City Company. The difficulty was solved by the grant of a charter (22 Mar. 1800) establishing the Royal College of Surgeons. Its validity was questioned in 1892; it was then legally decided that the Company had expired in 1796 when its property reverted to the Crown and had been granted to the new College. C. Wall, *Hist. of the Surgeons' Company*, 1937, pp. 183-215. See Nos. 9093, 9193; and cf. No. 8376.

$9\frac{3}{8} \times 13\frac{11}{16}$  in.

## 9093 THE BATTLE OF THE BARBERS AND SURGEONS

IC [Cruikshank.]

*London Pub August 14, 1797 by SW Fores N<sup>o</sup> 50, Piccadilly*

Engraving (coloured impression). Hand-to-hand encounters between surgeons, indicated by their instruments and their old-fashioned dress, and barbers, wearing aprons and also with the tools of their trade. In the centre a barber seizes the wig and neck-cloth of his antagonist, who says: *Take care of my Wig I had it new to go down to the House.* The other answers: *I'll dress your wig for you Master Bolus—you Bleed indeed—why I let as much blood for a penny, as you charge a pound for.* A barber (l.) bends over his prostrate victim (who cries *murder murder*), saying, *I'll teach you to despise Gentlemen Barbers you pitiful Pill monger.* A stout well-dressed surgeon (r.) raises his tasselled cane to strike a terrified and ragged barber, saying: *I'll teach you, you beggarly Scoundrel to call yourself Barber-surgeon & poking out your Damn'd Pole—when I am riding in my Chariot.* The other screams *O Dear Brother Dressum you'll throttle me I take in my Pole Damn the Cutting Part of the business.* Behind (l.), under a barber's pole from which hangs a barber's basin, a surgeon raises his cane to smite a fleeing barber. In the background two other couples are fighting. See No. 9092, &c.

8 $\frac{3}{4}$  × 14 $\frac{5}{8}$  in.

'Caricatures', vii. 25.

## 9094 A SUDDEN EXPLOSION. OR THE ASTONISHING EFFECT'S OF QUACKERY.

*Woodward del<sup>1</sup>**Published Jan<sup>y</sup> 1<sup>st</sup> 1797 by S W Fores 50 Piccadilly, Folios of Caricatures lent out for the Evening*

Engraving (coloured impression). A scene outside Bedlam Hospital, the wall and gate (l.), with its recumbent figures, forming a background. A quack doctor (r.) pours the contents of a bottle of *Cholic Drops* through a funnel into the mouth of a patient who is on his hands and knees before him. An explosion from his posteriors carries away the back of his coat and breeches, overturns a fish-woman whose fish fly into the air, and blows off the hat and wig of a passer-by. Four spectators (r.) watch the administration of the dose.

8 $\frac{3}{8}$  × 12 $\frac{7}{8}$  in.

## 9095 CORSICAN PHYSICIAN

*J Daubigny del<sup>t</sup>**Published Jan<sup>y</sup> 2 1797 by SW Fores 50 Piccadilly*

Engraving (outline). Design in an oval. A stout elderly man stands directed to the r., his head in profile. In his r. hand is a knotted stick, his r. hand is thrust under his waistcoat, his hat under his arm. His dress is old-fashioned. The foreground is rocky and irregular, with broken steps leading to a piazza surrounded on three sides by stone buildings Italian in character. For the English occupation of the island see No. 8516.

7 $\frac{7}{8}$  × 5 $\frac{3}{4}$  in.<sup>1</sup> Almost obliterated by shading.

## 9096 DIVINITY AND LAW OR A PAIR OF PORTRAITS

*E. Blunt del<sup>t</sup>**T S Sculp* [Sansom]*Pub<sup>d</sup> Decem<sup>r</sup> 11<sup>th</sup> 1797 by S W Fores 50 Piccadilly, Folios of Caricatures lent out for the Evening*

Engraving (coloured impression). Two men, one (the parson) on horseback, the other (the lawyer) walking by his side, closely resemble each other in profile and appearance except that the latter is thin and angular. The ungainly horse walks slowly (l. to r.) along a country road, beside which is a milestone: *Derby. 11 | Leicester. 17 | London. 116*. In the distance is a village church.

8 $\frac{3}{4}$  × 7 $\frac{3}{8}$  in.

## 9097 NATURE DISPLAY'D, SHEWING THE EFFECT OF THE CHANGE OF THE SEASONS ON THE LADIES GARDEN.

*T. B—h. del<sup>t</sup>* [Gillray f.]*Pub<sup>d</sup> May 22<sup>d</sup> 1797 by H. Humphrey 27 St James's Street*

Engraving. A design in an octagon enclosed within a square. Four headless women's figures, T.Q.L., emerge at r. angles to each other from a centre surrounded by a wreath of cloud or smoke inscribed *Thunder Lightning Wind Rain*. The neck of the figure rising vertically from the centre terminates in roses and is inscribed *Gather your Rose-Buds while you may*. Projecting horizontally to the r. is one terminating in bunches of grapes; another bunch below the waist is inscribed *Nursery*. Facing downwards is a figure whose head is replaced by a smoking chimney-pot; she is *Hot House*. The figure directed horizontally to the l. terminates in primroses and is inscribed *Two Bunches of Penny Primroses*.

For 'garden' see Partridge, *Slang Dict.*

Reprinted, G.W.G., 1830.

9 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

## 9098 AT A TRAGEDY.

*425 Dighton del.*

[? c. 1797]

*London: Printed for Bowles & Carver, No. 69 St. Paul's Church Yard.*

Mezzotint (coloured impression). Design in an oval. Nine men's heads are crowded together in the first two rows of the pit, whose spikes are in the foreground. They gaze intently to the r. with expressions of misery or concern. One weeps, with spectacles pushed up, another's eyes are closed. One holds a play-bill: *Theatre Royal | Drury Lane | Isabella | or the | Fatal Marriage*. A companion print to No. 9099, with a similar background.

An adaptation by Garrick (1758) of Southern's *Fatal Marriage* with the comic part omitted. Mrs. Siddons as Isabella always excited 'the strong emotions of sympathy' shown by 'tears and shrieks in the principal scenes'. Baker, *Biog. Dram.* A companion print to No. 9099. Audiences registering contrasted emotions were a favourite subject, see Nos. 7216, 7217 (by Boyne), 7606 (by Rowlandson), 8278, 8279 (by Boyne). Cf. No. 8776. For the series see No. 9101, &c.

5 $\frac{3}{8}$  × 4 $\frac{3}{8}$  in.

## 9099 AT A COMEDY.

426 *Dighton del.*

[? c. 1797]

*London: Printed for Bowles & Carver, No. 69 St. Paul's Church Yard.*

Mezzotint (coloured impression). Design in an oval. Eight men (H.L., or heads), closely grouped, all but one in profile, grin broadly, gazing intently to the l. One uses an opera-glass, another (in regimentals) a lorgnon. One holds a play-bill: [*Theatre Royal | Covent Garden | All in good Humour*]. The distant boxes and gallery form a background. See No. 9098.

A one-act play by W. C. Oulton, acted at the Haymarket (1792), which was, in 1812, still performed occasionally. Baker, *Biog. Dram.*

5½ × 4¾ in.

## 9100 NECK OR NOTHING! OR QUITE THE KICK.

427 *Dighton del.*

[? c. 1797]

*London: Printed for Bowles & Carver, No. 69 St. Paul's Church Yard*

Mezzotint. Design in an oval. A young man (T.Q.L.), directed to the r., with arms folded, smiles complacently. His elaborate neck-cloth swathes his chin, his hair, parted in the centre, falls loosely on his forehead and shoulders. He holds a looped hat. 'The kick' denotes the present fashion. Grose, *Dict. Vulg. Tongue*, 1796. Cf. No. 8191. For the series see No. 9101, &c.

5¼ × 4¾ in.

Fairholt's Collection for Costume, ii, fo. 15 b.

## 9101 THE GUARDIAN OF THE NIGHT.

432 *Dighton del.*

[? c. 1797]

*London: Printed for Bowles & Carver, No. 69 St. Paul's Church Yard,*

Mezzotint (coloured impression). Design in an oval. An aged watchman (H.L.) asleep in his box, arms folded. On the side of the box, beside his head (l.), are his rattle and (lighted) lantern. Below the title:

"Then to my Box I creep.—And then fall fast asleep."

*Dibdin's Watchman*

A song from Dibdin's entertainment, *Castles in the Air* (1793), printed in his *Professional Life*, 1803, iii. 263–5. See No. 8559. For the series see Nos. 8917, &c., 9054, 9055, 9098–9100, 9102, 9103.

5¼ × 4¾ in.

'Caricatures', ii. 123.

## 9102 AN ARISTOCRATICAL COOK WITH A CONSTITUTIONAL DINNER.

[*Dighton del.*]

[? c. 1797]

*433 London. Printed for Bowles & Carver, No. 69 St. Paul's Church Yard*

Mezzotint (coloured impression). Design in an oval. The head and shoulders of a fat and jolly cook, grinning broadly, directed to the r.; he holds a sirloin on a dish. He wears a white cap and open shirt. Cf. No. 9054. For the series see No. 9101, &c.

5¼ × 4¾ in.

'Caricatures', ii. 125.

## 9103 WHAT D'YE THINK OF ME?

[Dighton del.]

[? c. 1797]

434. London Printed for Bowles &amp; Carver, No. 69 St. Paul's Church Yard.

Mezzotint (coloured impression). Design in an oval. A smiling buxom woman (T.Q.L.), hands on hips, probably a St. Giles's barmaid, stands looking to the r. Behind her is a chalked ale-house score and small tankard (indicating gin) and a glass. Similar in character to No. 8418. For the series see No. 9101, &c.

5 $\frac{5}{16}$  × 4 $\frac{1}{2}$  in.

'Caricatures', ii. 122.

## 9104 [DAYS OF YORE!!]

Vol. 2. Pl. 13

Woodward Delin

Cruikshanks Sculpt<sup>d</sup>Pub<sup>d</sup> Feb<sup>y</sup> 16<sup>th</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street Folios of Caracatures lent out for the Even<sup>g</sup>s]<sup>1</sup>

Engraving (coloured impression). Eight pairs of figures in quasi-Elizabethan dress, arranged in two rows, their words etched above their heads (not transcribed in full). [1] Two ladies in gothic chairs breakfast heartily on beef-steak and beer. [2] A stalwart man of fashion invites his still more burly companion to dine at twelve. The other answers: . . . *you get into fashionable hours consider I breakfasted at Six.* [3] An aunt and niece, the latter wearing a large ruff, which she defends as being *all the fashion . . . my Husband allows me a new suit a Year.* [4] A stout couple walk arm in arm to church, accompanied by two tiny children. [5] Two gossiping ladies walk together, one knitting, the other with a distaff; they condemn a woman on the scandalous ground that *she goes to bed with her door shut every night.* [6] Two gentlemen play drafts, one limits his stake to a farthing a rubber, the other pleads for a halfpenny. [7] Two others prepare to play quarter-staff for exercise: *the first broken head for a dobbin of Ale.* [8] A couple sit over two tankards of ale, the man smoking, the lady mending her husband's breeches. He says: *I declare it is almost sun set it is time Wife to think about going to bed.* She answers: *When you please my dear I have almost finish'd my work.* A companion print to No. 9105. For the theme cf. Nos. 5936, 5937 (1781). For the series see No. 8541, &c.

11 $\frac{3}{8}$  × 17 $\frac{3}{8}$  in.

## 9105 [THE DAYS WE LIVE IN!!]

Vol. 2. Pl. 14.

Woodward Delin.

[I. Cruikshank f.]

Pub<sup>d</sup> April 8<sup>th</sup> 1797 by S.W. Fores . . . .]<sup>2</sup>

Engraving (coloured impression). A companion print to No. 9104, similarly arranged. [1] A breakfast-table laid with cloth, tea-urn, and cups, the man in dressing-gown and slippers; the lady turns to her maid, saying: *Betty—bring me the Sal volatile—I feel uncommonly nervous—this Green tea does not agree with me.* The man says *I feel very queer myself.* [2] A man wearing a spencer and large cocked hat invites his friend to dine not later than seven; the other answers: *Why you dine earlier than usual.* [3] One lady congratulates another on her dress, and is answered . . . *I am surprised I can dress at all he allows me but eight Hundred a year pin money.* [4] An elderly couple return from church (without books); he

<sup>1</sup> Title and imprint from A. de R. vi. 2-3.<sup>2</sup> Ibid. vi. 4-5.

says: *I'll never go again! I never saw such a Quiz of a parson since I was born.* She answers, flirting her fan: *A Charity Sermon indeed—I suppose he thinks people have nothing else to do with their money . . .* [5] One gossip says to another, *I declare I blush to think of it;* the other answers, *Crim Con—Crim Con for ever I think* [cf. No. 8925]. [6] Two men play cards; one says, *What do you say five Hundred on the Knave,* the other answers *Done! double it if you please.* [7] One blood says to another, *Its a long time till dinner suppose we have a snail race for a hundred.* His friend answers: *Whatever you like my droll one—I'm the boy for everlasting—that's your sort.* (Cf. No. 8073.) [8] A couple yawn over candles and a decanter. He says: *It is almost one o'Clock suppose we go to the Masquerade my dear.* She answers: *Any thing to keep one awake!*

11 $\frac{3}{4}$  × 17 $\frac{3}{8}$  in.

'Caricatures', viii. 49.

9106 [EFFECTS OF PEACE.

*T<sup>v</sup> Squibb del* [? Woodward.] [? I. Cruikshank f.]  
*Pub<sup>d</sup> July 24<sup>th</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville St—t Folios of Caracatures lent out for the Evening*<sup>1</sup>

Engraving (coloured impression). Ten figures arranged in two rows soliloquize on the blessings of peace. The alderman will again have turtle, the sailor will squander his prize-money, the prostitute will do better business, &c. The last is a foppish young officer who says: *I am glad it's all over, what D—d expeditions we have been sent on, Bantry Bay! the Cawdorean attack at Fishguard ah that was a desperate business poor Lord Cawdor, how I pitied him, but now our stern Alarms are chang'd to merry meetings! and if I dont make some old Codgers feel the effects of Peace curse my Taylor.*

For peace-talk cf. No. 9031. The Bantry Bay expedition failed owing to bad weather, bad discipline, and bad seamanship. See No. 8979, &c. Lord Cawdor commanded the Cardiganshire militia; Tate and his rabble surrendered to him unconditionally. See 'The French Landing at Fishguard', *Archaeologia Cambrensis*, Oct. 1883, and No. 8992. In neither case were troops in action. One of a set, see No. 8541, &c.

12 × 17 $\frac{3}{8}$  in.

'Caricatures', viii. 38.

9107 HOBBY HORSES.

[Woodward del.]  
*Pub<sup>d</sup> Sep<sup>r</sup> 12<sup>th</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street. [Folios of Caracatures lent out for the Evening.]<sup>2</sup>*

Engraving (coloured impression). Six groups of two, or three, figures, arranged in two rows, illustrating hobbies. [1] A young apprentice or 'cit' attempts to get an older man to come for a sail in a small boat, the *Dreadnought*, in which he has only had *five trifling accidents . . . upset three carried a piece of Battersea Bridge and drown'd a Wherry full of Women.* [2] A fat 'cit', stage-mad, saying, *acting's my hobby . . . goes off to play Ranger;* his friend tells him *he would cut a better figure in Falstaff.* A maidservant buckles his shoe. [3] A man with a double butterfly-net is warned by a boy not to walk into a gravel-pit; he has just missed *the finest Emperor of*

<sup>1</sup> Title and imprint from A. de R. v. 194-5.

<sup>2</sup> Worn off the pl.; taken from A. de R. v. 190-1.



*Morocco* [see No. 9326] *I ever saw . . . I should have got free admission to the Leverian Museum for him . . .* (Sir Ashton Lever's collection of natural history, &c., exhibited at the Rotunda, Blackfriars Bridge). [4] A fat parson taking tea is beset by the cats and dogs of his spinsterish sister [?], who sits at the tea-table, which he kicks over, swearing. [5] A 'cit' is gardening and shows a plant to his fat and hectoring wife: . . . *when I come in and look into Linnaeus I can tell you the Class Genus and all about it.* She stands by with an umbrella, saying, . . . *why it pours with rain and see where your Hat and Wig is Hanging.* They grotesquely decorate the head of a figure of a negro, nude and kneeling, which supports a sundial. [6] Two ladies look up at a colossal statue whose muscular legs below the knee are alone visible. One is the sculptor, the other inspects with admiration, and asks, *pray what do you intend to do with this Collossus. I intend it my dear for the top of Drury Lane Theatre. . . .* Though the sculptress is fat, a gibe at Mrs. Damer may be intended, see No. 7585. Probably one of a set, see No. 8541, &c.

12½ × 17¾ in.

### 9108 [FAMILY SECRETS!!

*Woodward Delin.*

*Cruikshanks Sculp<sup>t</sup>*

*Pub<sup>d</sup> October 12<sup>th</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street—Folios of Caracatures lent out for the Evening.]<sup>1</sup>*

Engraving (coloured impression). Eight pairs of people (arranged in two rows) in confidential conversation, their words etched above their heads: there are four pairs of men, three pairs of a man and woman, one pair of elderly women. The subjects range from family scandal to the *Family Secret* of a horse-doctor's remedies. One of a set, see No. 8541, &c.

11¾ × 17¾ in.

'Caricatures', viii. 41.

### 9109 [THE EFFECTS OF A NEW PEERAGE.

[Woodward del. I. Cruikshank f.]

*Pub<sup>d</sup> Dec<sup>r</sup> 11<sup>th</sup> 1797 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street Folios of Caracatures lent out for the Evening.]<sup>2</sup>*

Engraving (coloured impression). Fourteen figures arranged in two rows, with speeches engraved above each person. The first two are a gouty old parvenu and his footman. The former says: *You rascal, I'll have you tried at Westminster Hall for a Contempt of the Peerage.* The other, in smart livery but with ill-dressed hair, answers: *Ecod! Measter I could not call you lord, if I were to die for it, when I think of old Mistress and the green Grocers shop.* A couple with Irish profiles face each other seated; both wear stars. One says: *I never was so ashamed of any thing in my life—all the little boys hoot at me I believe I must give it up after all.* The other answers: *Poo! Bother—what is it you mane have we not been after making a good comfortable batch in Ireland, on purpose to keep you in Countenance, to be sure we have.* The twelfth figure is the deformed Lord Kircudbright. For Pitt's peerages cf. No. 6631, &c. One of a set, see No. 8541, &c.

12¾ × 18¼ in.

'Caricatures', viii. 30.

<sup>1</sup> Title and imprint from A. de R. v. 182-3.

<sup>2</sup> Ibid. vi. 8-9.

9110-9114

Series of 'Drolls'

**9110 THE STRANGERS AT HOME.** 178*Published March 4<sup>th</sup> 1797, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. Three well-dressed men sit at a small rectangular table drinking, singing, and smiling. The visible part of the room is bare, but framed pictures and a wall-paper above a dado indicate that it is well furnished. Beneath the title two verses of a drinking-song are engraved, beginning: *Glorious Apollo from on high beheld us.*

 $5\frac{3}{8} \times 9\frac{3}{16}$  in.**9111 LIGHT SUMMER TRAVELLING, ONLY SIX INSIDE, CHILDREN HALF PRICE.**

[? I. Cruikshank del.]

*Published 1<sup>st</sup> September 1797, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. A stage-coachman (l.) holds open the door of his coach, showing that it is overcrowded with five fat passengers. He speaks to a fat woman who stands in profile to the r., holding a fan, a dog tucked under her l. arm. A flagged pavement and cobbled roadway show that they are in a London street. Beneath the title is engraved: "*Just room for one Madam,*"—"Vell I wov I have run all the way like a Lamp-lighter, till I am all over in such a Heat you can't think."

 $6\frac{1}{8} \times 9\frac{1}{2}$  in.**9112 AN OLD BUCK TRYING ON PANTALOONS.** 203*Rich<sup>d</sup> Newton Delin<sup>t</sup>**Published 13<sup>th</sup> November 1797, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. A fat, elderly man, his face contorted, struggles between two men, who try to pull on pantaloons; he puts an arm round the neck of each, nearly throttling the man on his r. A boy stands (r.), legs astride. A grinning head looks through a casement window (l.). A looking-glass on the wall (r.) has been knocked sideways. Cf. No. 6723.

 $6\frac{1}{2} \times 8\frac{7}{8}$  in.**9113 A NORTH BRITAIN'S CONTRIVANCE FOR THE ACCOMMODATION OF HIS WIFE** 204*Drawn by Mathias Finucane.**Published 25<sup>th</sup> November 1797, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. A stout woman tries to enter a carriage (l.), supporting herself against the bent back of a small man in tartan. The coachman looks on with amusement. She wears a high-waisted dress of sprigged material and a straw hat tied to her head by a ribbon which gives it the shape of a bonnet. Houses form a background. Beneath the title is engraved: *Push On,—Keep Moving* (a catch-word of the day, cf. No. 9010).

 $6\frac{3}{4} \times 9\frac{1}{2}$  in.

## 9114 THE RETORT COURTEOUS.

*Finucane delint.*

[Pub: Laurie &amp; Whittle, ? c. 1797]

Engraving (coloured impression). A grocer (r.) stands at his shop door leaning on a cask, watching a countryman seated on the pavement. In his window are canisters of tea and a sugar-loaf. Beneath the title: *A countryman . . . Slipt' down . . . in the presence of a knowing Old Grocer, who thought of being very Witty upon him,—Cried out, "Our London Stones are too proud to bear such a Bumkin as you are".— . . . [reply] "As proud as they are Measter Grocer,—I have made them Kiss my A——e"*.

6 $\frac{5}{8}$  × 9 $\frac{1}{8}$  in.

'Caricatures', ii. 143.

## 9115-9155

*Eccentric Excursions.* Continued from No. 8976.

## 9115 A PROCTOR WITHOUT A WIG

Plate 51<sup>1</sup>

Page 121

*Woodward del**Cruikshanks sculp**London, by Allen & West, 15, Paternoster Row, Jan, 14, 1797.*

Engraving. A fat, bald-headed man draped in a sheet, his beard coated with lather, sits full-face, looking sideways with angry apprehension at a lean barber (l.) holding a razor. See No. 9117.

10 $\frac{1}{4}$  × 7 $\frac{1}{4}$  in. (pl.).9116 [TWO HEADS BEFORE AND AFTER ORDINATION.]<sup>2</sup>

Plate 52

Page 121.

*Woodward del**Cruikshank scul:*

Engraving.<sup>3</sup> Two heads face each other in profile, one (l.) of a young man in cap and gown, with his hair curling on his shoulders, and a cheerful expression. The other (r.) of the same man transformed: his hair is strained back from a receding forehead and smoothly tucked under the high collar of his coat. He wears bands and looks down sourly with protruding underlip. One wears a frilled cravat, the other clerical bands.

7 $\frac{3}{4}$  × 10 $\frac{5}{16}$  in. (pl.).9117 A PROCTOR WITH A WIG<sup>2</sup>

Plate 53

Page 122

*Woodward del**Cruikshanks sc*

Engraving. A fat parson wearing hat and wig (l.) and a thin gardener stand facing each other in profile. The gardener deferentially holds out a plant in a pot, which the parson inspects through a glass. The print is to show (by comparison with No. 9115) how greatly mankind is indebted to the inventor of wigs.

10 $\frac{1}{4}$  × 8 in. (pl.).<sup>1</sup> Plate 52 in 'Directions to the Binders . . .' and in 1807 reissue.<sup>2</sup> Imprint as No. 9115.<sup>3</sup> Also a coloured impression.

**9118 A GENEROUS CUSTOMER.<sup>1</sup>**

Page 127

Plate. 54.

Woodward del.

IC—S<sup>b</sup>

Engraving. A young man wearing fashionable riding-dress sits lounging with his back to a table, holding a bill negligently in his r. hand while he drops coins into the hand of an obsequious landlord (r.). Beside him sits a fierce-looking dog wearing a spiked collar. Cf. No. 9119.

10¼ × 7⅞ in. (pl.).

**9119 A SCRUTINIZING CUSTOMER.**

Plate 55

Page 127

Woodward del

Cruikshank<sup>s</sup> s<sup>b</sup>

London Pub: by Allen & West, 15, Paternoster Row Jan, 27. 1797.

Engraving. A stout, elderly man in riding-dress, seated by a round table, closely scrutinizes a long bill, while a fat landlord (r.) watches him apprehensively. Cf. No. 9118.

10¼ × 7⅞ in. (pl.).

**9120 LOVE AND LEARNING<sup>2</sup>**

Plate 56

Page 129

Woodward del

Cruikshanks sculp

Engraving.<sup>3</sup> A handsome and fashionably dressed undergraduate sits on a bank under a tree, his l. arm round the shoulders of a pretty young woman holding a basket. On the ground lies a dog, his collar inscribed IC. Woodward professes to have seen them when travelling from Woodstock to Islip.

8⅝ × 6⅝ in.

**9121 THE POLITE PREACHER.**

[Pl. 57]

[P. 130]

[Woodward del. I. Cruikshank f.]<sup>4</sup>

London, Published by Allen & West, 15 Paternoster Row, Oct<sup>r</sup> 12. 1796.

Engraving. A preacher stands in a pulpit, his head turned in profile to the l., his r. hand extended. His l. hand, elegantly holding a handkerchief and displaying a ring, rests on his sermon and on the long, tasselled cushion of the pulpit. He says *Noble and Polite Hearers*. He is sleek, well fed, and well dressed. Cf. No. 9122.

10 × 8½ in. (pl.).

**9122 THE FIELD PREACHER.**

[Pl. 58]

[P. 131]

[Woodward del. I. Cruikshank f.]<sup>4</sup>

Engraving. A ranting, unkempt preacher bends in profile to the r. over a reading-desk on which lies an open book, to which he points. He stands on tiptoe, shouting *You'll all go to the Devil!!* He wears old-fashioned

<sup>1</sup> Imprint as No. 9115.

<sup>2</sup> Imprint as No. 9119.

<sup>3</sup> Also a coloured impression.

<sup>4</sup> No signature. The (identical) inscriptions on Nos. 9121, 9122 are in a different script from the rest of the series, into which they appear to have been interpolated.

dress with clerical bands. Cf. No. 9121. Both sermons are quoted and both are on the dangers of pleasure, in contrasted terms, but 'equally ridiculous in the eyes of true religion and philosophy' (pp. 130-2).  
10 × 8½ in. (pl.).

**9123 THE END OF A BARN, TRANSFORMED INTO A HOBGOBLIN!!**

Plate 59

Page 137

Woodward del

Cruikshanks sculp

London Pub by Allen & West, 15, Paternoster Row Feb, 11, 1797.

Engraving. A terrified yokel (l.) holds a lantern whose light falls on the gable-end of a thatched building in which eyes (two windows), nose, and mouth (the branch of a tree) make the whole resemble a face. On the roof sits an owl. A waning moon is in the sky. Above is etched: *The Effect of Imagination!!* Cf. No. 9124.

8¾ × 7 in.

**9124 A GOWN METAMORPHOSE'D INTO A GHOST!!<sup>1</sup>**

Plate 60

Page 137

Woodward del

Cruikshanks s

Engraving. A yokel (l.) in profile to the r., his knees flexed with terror, holds up a lantern to throw light on a woman's gown hanging from a line in front of an arm-chair; folds represent a large face looking with a sinister stare at the terrified man. Above is etched: *The Effect of Imagination*. Cf. No. 9123.

8¾ × 6¾ in.

**9125 PORTRAITS FROM THE SPIRITUAL QUIXOTE.**

Plate 61

Page. 141

Woodward del

Cruikshanks sp

London Pub by Allen & West, 15, Paternoster Row Feb. 18. 1797

Engraving. H.L. portraits of two men in profile to the l. One (l.), Geoffrey Wildgoose, wears a fashionable top hat and clerical bands; behind him is Jerry Tugwell, a man with unkempt hair and round hat, smoking a short pipe, his hat and neck-cloth having a certain resemblance to the hat and bands of the other.

They are depicted as characteristic travellers, inevitably remembered by those visiting the Bell at Gloucester. Illustration to Graves's popular novel.

10¼ × 8 in. (pl.).

**9126 A VOLUNTARY VICTIM TO PATRIOTISM!!<sup>2</sup>**

Plate 62

Page 145

Woodward del

Cruikshanks sc<sup>3</sup>

Engraving.<sup>3</sup> A plainly dressed man sits in a bare room, gazing before him with a distraught stare, his elbow resting on a small table on which is a lighted candle. In his r. hand is a paper inscribed *National Debt*, and *Carried over*. His l. arm rests on a paper inscribed [*T*]axes *Windows Hats Candles Soap Teas* and *Carried over*. The window is bricked up (to save

<sup>1</sup> Imprint as No. 9123.

<sup>2</sup> Imprint as No. 9125.

<sup>3</sup> Also a coloured impression.

the window tax). On the wall are two bills headed respectively *Excise* and *Stamps*. Under the table sits a cat.

An eccentric apothecary of Gloucestershire, to show his antipathy to Pitt and the window tax (see No. 6634, &c.), blocked up every window in his house but one which lighted his shop, using rush-lights elsewhere.  $8\frac{3}{4} \times 6\frac{7}{8}$  in.

**9127 TEWKSBURY PORTRAITS<sup>1</sup>**

Plate 63

Page [145]

Woodward del

Cruikshank del [sic]

Engraving.<sup>2</sup> Two sharp-featured men (H.L.) face each other in profile in close juxtaposition. One (l.) holds up his forefinger admonishingly, and the other listens with dismayed but quizzical intentness. Both are caricatured.

Illustration to the local saying 'He looks as sharp as Tewkesbury mustard'.  $10\frac{1}{4} \times 7\frac{7}{8}$  in. (pl.).

**9128 A RECRUITING PARTY.<sup>1</sup>**

Plate 64

Page 147

Woodward del

Cruikshank sculp

Engraving. A recruiting sergeant stands with his sword against his r. shoulder, l. hand holding up a purse before two yokels (r.), at whom he is shouting. They gape back, and a dog stares up at the soldier. Behind the sergeant are a drummer-boy, beating his drum, and a rather taller boy blowing a fife. The soldiers are Grenadiers. Said to be a recruiting party met by Woodward in Cirencester.

9 × 7 in.

**9129 PROVINCIAL WIT | PROVINCIAL POLITENESS.**

Plate 65

Woodward del

Cruikshank sc<sup>p</sup>

London Pub<sup>d</sup> by Allen & West, 15, Paternoster Row March 4, 1797.

Engraving. Two designs on one pl. Above: a postilion (l.) makes as if to spar with an inn-servant (r.). Both grin broadly, as do two spectators: a seated yokel (l.), smoking and drinking, and a man bringing a tankard.

Below: A stage-coachman (l.), hat in hand and holding a frothing tankard to his mouth, bows with formal politeness to a wagoner in a smock who stands stiffly on the r. Behind is the door of a house, and outside it a table on which are a lantern and a pipe.

Excess of formal politeness, aping the manners of the gentry, is said to prevail in Worcestershire.

$10\frac{1}{4} \times 8$  in. (pl.).

**9130 THE EFFECT OF ROUGH PAVEMENTS TO TENDER-FOOTED PASSENGERS.**

Plate 67

Woodward

Cruikshanks sculp

London Pub<sup>d</sup> by Allen & C<sup>o</sup> 15, Paternoster Row Feb, 25, 1797

Engraving. An elderly man and woman, grimacing, in old-fashioned dress, walk on tiptoe across rough cobble-stones in heavy rain. The man

<sup>1</sup> Imprint as No. 9125.

<sup>2</sup> Also a coloured impression.

(l.) wears a cloak, his hat is tied to his head by a handkerchief. His companion (r.) wears a calash hood (see No. 5434) and holds up an umbrella, kilting her petticoats high. A dog barks at her. A satire on the pavement and inhabitants of Leicester.  
8 $\frac{2}{3}$  × 6 $\frac{7}{8}$  in.

9131 A CANAL MEETING<sup>1</sup>

Plate 68

Woodward del

Cruikshank S<sup>p</sup>

Engraving.<sup>2</sup> Six men are seated at a small rectangular table, the chairman (l.) in an arm-chair on a low platform. He points angrily at the *Plan of the Intended Canal*, displayed by the man on his l. His *vis-à-vis*, an elderly parson, reads near-sightedly a *Report of the Engineer respecting the [in]tended canal*. A dog sits behind his chair. Two others have expressions of sour determination. The sixth, in back view, rests a gouty foot on a cushion.

Leicester is said to be one of the places much afflicted by *Junction Mania* or *Canal Madness*. Cf. Nos. 8523, 9135.  
6 $\frac{5}{8}$  × 9 in.

9132 AN ITINERANT THEATRICAL SKETCH<sup>3</sup>

Plate 69

Woodward del

Cruikshanks s<sup>p</sup>

Engraving. An actor rants on a small ramshackle stage, the audience crowded below the footlights (l.) and in a doorway to the l. of the stage, over which is a placard: *Romeo & Juliet | Romeo by the Manager | and | Juliet (for that Night only) | by his Lady | with the Farce | of the Discovery | on | Monday a New way to Pay Old Debts*. On a piece of drapery are the words: *Judge not by outside appear[ances]*. The genuinely distraught Romeo, brandishing a club, has drawn aside a curtain to disclose a plain and elderly Juliet (r.) sitting on the knee of an elderly man, her arm round his neck. Above their heads is a placard: *This is the monument of the Capulets*.

Romeo, instead of discovering Juliet in her tomb, finds his wife amusing herself with 'one of the meanest of his servants'. The incident is said to have occurred in a performance by strolling players in a barn near Market Harborough.

6 $\frac{5}{8}$  × 9 $\frac{3}{8}$  in.9133 SYMPTOMS OF JOLTING<sup>3</sup>

Plate 70

Woodward del

Cruikshanks sculp

Engraving. A design in four compartments, all representing the interior of a stage-coach containing two passengers, facing each other, who are being flung from the seats in different jolt ways. They represent (1) 'A perpendicular jolt', (2) 'An horizontal jolt', (3) 'A jolt dexter', (4) 'A jolt sinister'. A satire on the road to Mount Sorrel, which, according to a note to the edition of 1807, 'within a few years has been much improved'. Cf. Nos. 8970, 9134.

6 $\frac{5}{8}$  × 9 $\frac{1}{4}$  in.<sup>1</sup> Imprint as No. 9129.<sup>2</sup> Also a coloured impression.<sup>3</sup> Imprint as No. 9130.

**9134 JOLTING PREVENTIVES.<sup>1</sup>***Plate 71**Woodward del**Cruikshank sculp*

Engraving. Four stage-coach interiors as above. The occupants, by holding the straps by the windows or above the seats, and planting their feet in different positions, are taking the best means to protect themselves against the four types of jolt depicted in No. 9133.

 $6\frac{5}{8} \times 9\frac{1}{8}$  in.**9135 EQUESTRIAN SKETCHES FROM AN INN AT LOUGHBOROUGH<sup>1</sup>***Plate 72**Woodward del**Cruikshank sculp*

Engraving.<sup>2</sup> Three horsemen ride close together (l. to r.) past a posting-inn, whose sign, *The Bull's Head*, hangs just over the foremost rider, who wears a broad-brimmed hat and a spencer (see No. 8192) and lashes and spurs his horse, with a fixed scowl. On his l. rides a stiff-looking man. Behind them rides a fat parson. Above the open gateway of the inn is inscribed *Licensed to deal in Post Horses*. A young man seated in an open casement window (l.) watches the riders.

These three, mounted on wretched post-horses, hurry from Loughborough to Leicester because afflicted with canal mania, see No. 9131.

 $6\frac{1}{2} \times 9\frac{1}{4}$  in.**9136 ANCIENT AND MODERN ARMOUR CONTRASTED<sup>1</sup>***Plate 73**Woodward del**Cruikshank sculp*

Engraving.<sup>2</sup> A man in armour (l.), his face covered by a closed visor, holding a shield and a tilting spear, faces an officer in Light Horse uniform, who stands in profile to the l. with folded arms, looking at the armour-clad man. Between and slightly behind them stands a military officer wearing a large cocked hat and gorget, long tight pantaloons, with low shoes. He inspects the armoured man through a quizzing-glass. The subject was suggested by a visit to Market Bosworth, near Bosworth Field, where weapons and accoutrements are frequently dug up.

 $8\frac{7}{8} \times 7$  in.**9137 CLIMBING THE HILL AT LINCOLN<sup>3</sup>***Plate 74**Woodward del**Cruikshank sculp*

Engraving. A stout citizen plods painfully uphill, using a stick; he is followed by his fat wife, still more distressed, who holds up a fan. They are on the steep ascent from the upper to the lower town of Lincoln, before dinner.

 $8\frac{7}{8} \times 6\frac{7}{8}$  in.<sup>1</sup> Imprint as No. 9129.<sup>2</sup> Also a coloured impression.<sup>3</sup> Imprint as No. 9130.



**9138 CLERICAL ANTICIPATION***Plate 75**Woodward del**Cruikshank sc<sup>p</sup>**London Pub<sup>d</sup> by Allen & C<sup>o</sup> 15, Paternoster Row March 11, 1797*

Engraving. A fat parson leans on the low paling of a pig-sty, watching with satisfaction a sow and four sucking-pigs. His face is drink-blotched. One of many satires on the parson and tithe-pigs, cf. No. 9681, &c.

8 $\frac{3}{4}$  × 7 in.**9139 THE DEVIL LOOKING OVER LINCOLN***Plate 76**Woodward del**Cruikshanks sc<sup>p</sup>**London Pub<sup>d</sup> by Allen & West, 15, Paternoster Row Marh [sic] 11 1797*

Engraving. A fierce-looking, unkempt man (H.L.), his arms folded and leaning on an invisible support, looks to the r. The text explains that a malicious, envious aspect is compared to the (carved) 'Devil looking over Lincoln'.

10 $\frac{1}{4}$  × 7 $\frac{7}{8}$  in. (pl.).**9140 A CURSORY PEEP AT GREAT TOM OF LINCOLN<sup>1</sup>***Plate 77**Woodward del**Cruikshanks sculp*

Engraving. A verger, staff in hand, points out a huge bell (l.) to three gaping country folk, one of whom (r.) holds up a little girl. The bell is said to be the principal object of curiosity to visitors.

9 × 6 $\frac{7}{8}$  in.**9141 A CONVIVIAL MEETING AT NOTTINGHAM<sup>1</sup>***Plate 78**Woodward del**Cruikshanks sculp*

Engraving. Design in an oval. The interior of a tavern. Respectably dressed men are seated at tables, smoking and drinking; one holds out a newspaper. A dog on its hind legs has a pipe in his mouth. On the extreme l. is a corner of the bar, with a young woman within it; a waiter carries tankards to customers. At the top of the oval is a trophy of tankards and tobacco-pipes. A typical scene at the Punch-bowl or Peacock, taverns noted for using silver tankards. The customers are presumably well-to-do Nottingham hosiers.

7 × 8 $\frac{3}{8}$  in.**9142 CLERICAL POLITENESS.<sup>1</sup>***Plate 79**Woodward del**Cruikshanks sc<sup>p</sup>*

Engraving. An elegant parson (cf. No. 9121) bows ingratiatingly from the reading-desk (l.) to a fat elderly cleric (r.) ascending the pulpit stairs, who returns his salutation. The latter is grotesque and drink-blotched.

8 $\frac{3}{8}$  × 6 $\frac{7}{8}$  in.<sup>1</sup> Imprint as No. 9138.

**9143** A POLITE CONGREGATION.

Plate 80

Woodward del

Cruikshanks sculp

London Published by Allen & C<sup>o</sup>, 15, Paternoster Row March 18, 1797

Engraving. The interior of a gothic church, showing part of a lateral gallery, the tower arch, and west door (r.). The foreground and the gallery are filled with couples, in general elderly, ugly, and fashionably dressed, in conversation or bowing to each other. A unicorn on a monument holding an escutcheon is conspicuous. On the r. the congregation is crowding towards the open door. Intended to satirize 'the incessant bows and curtsies . . . and the jig which in many places is struck up by the organist while the congregation disperses'.

6½ × 9¾ in.

**9144** A NOTTINGHAM CARD PARTY<sup>1</sup>

Plate 81

Woodward del

Cruikshanks sculp

Engraving. Four elderly and bedizened women and four parsons sit at a long table playing cards. A fifth and younger parson stands behind, watching with amusement. An uncouth footman in livery (r.) brings in a tray of jelly-glasses, &c. Curtains are drawn and candles lit. A round game between old maids, numerous in Nottingham, and parsons.

6½ × 9¼ in.

**9145** A PROMENADE TO A ROUT ON A FAIR EVENING

Plate 82.

Woodward del

Cruikshanks s<sup>p</sup>

London Published by Allen & C<sup>o</sup> Paternoster Row March 25 1797.

Engraving. Three couples, thin, elderly, mincing, and grotesque, follow one another, arm-in-arm. A fourth lady, who is fat, walks alone. They are passing the side of an inn whose sign projects above the head of the foremost couple: a H.L. portrait of Queen Elizabeth inscribed *The Old Maiden head Inn*. See Nos. 9146, 9147.

6½ × 9¾ in.

**9146** RETURNING FROM A ROUT ON A RAINY NIGHT<sup>2</sup>

Plate 83

Woodward del

Cruikshanks s<sup>p</sup>

Engraving. Three elderly women, frowning, and two men, walk away from a street door (r.) in which stands a woman holding up a candle. Above the door is *The Original Shop*; beside it is a shuttered bow-window. The women wear pattens and have kilted up their petticoats. A dwarfish foot-boy in livery, with a lantern, holds an umbrella over the head of his short and fat mistress. Other departing guests have umbrellas and lanterns. A scene in Nottingham, where routs are common, the shops being shut early at stated periods 'to receive company'. See Nos. 9145, 9147.

6½ × 9¼ in.

<sup>1</sup> Imprint as No. 9143.

<sup>2</sup> Imprint as No. 9145.

**9147 PRIDE AND EXALTATION IN A SEDAN CHAIR**

Plate 84

*Woodward del**Cruikshanks sculp**London Published by Allen & C<sup>o</sup> 15, Paternoster Row April 1, 1797,*

Engraving. A street scene in Nottingham on a wet night. Two chairmen, wearing laced hats, carry (r. to l.) along *The High Pavement* an elderly woman in a sedan chair. In front walks a fat, absurd footman, holding a flambeau. Pedestrians with umbrellas look sourly at the chair. Those who can 'procure one of the very few sedans kept in the Town, assume a consequence and exaltation over their pedestrian neighbours' (p. 181). See Nos. 9145, 9146.

6 $\frac{5}{8}$  × 9 $\frac{1}{4}$  in.**9148 A MONKISH VISION.<sup>1</sup>**

Plate 85

*Woodward del**Cruikshanks s.p*

Engraving. A fat monk, his face disfigured with drink, lies back in an arm-chair (r.), one bare sandalled foot resting on a cushioned stool (l.). His hands are folded and he has a beatific expression. Behind, among clouds, two pretty women approach, one bringing a large joint of meat, the other (r.) pointing to grapes, a glass, and a large flagon. Two tall candles are alight.

8 $\frac{3}{4}$  × 6 $\frac{3}{4}$  in.**9149 CHARACTERS IN A VILLAGE ALEHOUSE<sup>2</sup>**

Plate 87

*Woodward del**Cruikshanks s<sup>p</sup>*

Engraving. A stout yokel in a smock sits gaping beside a table at a man who stands (r.) in profile to the l. with a pack on his back. The latter, a pedlar, holds a tankard and a newspaper, which he is expounding to the illiterate countryman. Sketched at the Blue Bell near Risley, Derbyshire. 8 $\frac{7}{8}$  × 7 in.

**9150 A SKETCH AT BURROWS-ASH, DERBYSHIRE.<sup>2</sup>**

Plate 88

*Woodward del**Cruikshanks sculp*

Engraving. Design in an oval. A stage-coach stands outside the door of a small rustic inn (l.), the sign of *Noah's Ark* over the door. The coachman drinks, talking to the fat hostess (l.). Four outside passengers sit on the roof; one, a sailor, drains a tankard. A lady is on the box. A couple walk off to the r. A man sits outside the inn, smoking. An ostler carries a bucket to the horses. The usual place of refreshment for the coach from Nottingham to Derby.

6 $\frac{5}{16}$  × 8 $\frac{1}{8}$  in.**9151 A FORMAL INTRODUCTION TO AN ASSEMBLY<sup>2</sup>**

Plate 89

*Woodward del**Cruikshank sculp*

Engraving. A young woman (l.), with crossed wrists and down-cast eyes, bends her knees to an elderly man wearing a sword, who bows, *chapeau*

<sup>1</sup> Imprint as No. 9145.<sup>2</sup> Imprint as No. 9147.

*bras*. Two women effect the introduction. All three wear flowers and feathers and have a bedizened appearance. A scene in the Assembly Rooms, Derby, where 'the most approved etiquette of country assemblies receives . . . every due attention' (p. 192). See Nos. 9152, 9153.  
 $8\frac{7}{8} \times 7\frac{1}{8}$  in.

**9152** A PLAIN MINUET.<sup>1</sup>

Plate 90

[Woodward del]

Cruikshanks sc<sup>p</sup>

Engraving. A stout woman (l.) and a youngish man stand side by side. She holds out her petticoats, looking up at him; he looks down at her, his arms by his sides, holding his hat. Both are dressed in the height of the fashions of a year or more back. A scene typical of the Derby Assembly Rooms, cf. Nos. 9151, 9153.  
 $8\frac{15}{16} \times 7\frac{1}{8}$  in.

**9153** AN ALLEMAND.

Plate 91

Woodward del

Cruikshanks sculp

London Published by Allen & C<sup>o</sup>, 15 Paternoster Row April 8, 1797.

Engraving. A couple dance together, each grinning into the other's face. The man's l. arm is round his partner's waist; his r. hand and her l. hand meet above their heads. Each is poised on the l. toe, the r. leg being raised. A typical scene at the Derby Assembly Rooms. See Nos. 9151, 9152, and cf. No. 5082.  
 $8\frac{7}{8} \times 6\frac{3}{4}$  in.

**9154** CLERICAL PROSPERITY—OR RIDING WITH THE WIND!

Plate 99

Engraving. A fat parson rides (l. to r.) on a handsome and spirited horse, followed by a groom on a similar horse. A dog runs beside him. The wind blows the horses' manes and tails from l. to r. In the background (r.) is a large gothic church. On the same pl. as No. 9155.  
 $4\frac{3}{8} \times 6\frac{3}{4}$  in.

**9155** CLERICAL ADVERSITY—OR RIDING AGAINST THE WIND!

Plate 100

Woodward del

I. Cruikshank sculp

London, Published by Allen & C<sup>o</sup>, April, 15, 1797

Engraving. A lean parson rides (r. to l.) a wretched horse along a flooded road in the teeth of the wind. In the distance (l.) a small bare church stands on a hill. On the same pl. as No. 9154. For this contrast between the rich and poor clergy cf. Nos. 6153, 6154, 3753, 3754 (c. 1782).  
 $4\frac{5}{16} \times 6\frac{3}{4}$  in.

<sup>1</sup> Imprint as No. 9147.

1798

## POLITICAL SATIRES

### 9156 THE APOTHEOSIS OF HOCHÉ

J<sup>s</sup> G<sup>y</sup> fec<sup>t</sup> [J. H. Frere inv.]

Pub<sup>d</sup> 11<sup>th</sup> [? Jan.] 1798, by H. Humphrey, 27, St James's Street, London.

Engraving (coloured impression). A complicated and symmetrical design. Hoche, seated on a rainbow which spans a landscape undergoing military devastation, plays a guillotine as if it were a lyre. He is a handsome young man wearing only a cloak and sash in which is a pair of pistols. He has just kicked off his two heavy spurred jack-boots which fall towards the ground and is unconscious of a falling noose which is about to encircle his neck. His head is surrounded by a circular glory of rays which is framed by the winged and decollated heads of Jacobin cherubs shouting hymns of praise; three open books are the *Marsellois Hymn* flanked by *Ca Ira*. These cherubs, who completely encircle Hoche, wear bonnets-rouges; blood gushes from their necks.

Above Hoche are three platforms of cloud. The largest, above his head, supports the Jacobin table of the law (resembling French prints of the 'Déclaration des Droits de l'Homme et du Citoyen'), which dominates the design. It is in two tables, and on it are inscribed a reversal of the Commandments: *Thou shalt Murder* [&c.]. This is framed by two fasces from which axes project. Above it is a triangle, enclosing the word *equality*, with a plumb-line to show that it is a level (cf. No. 3639). This is framed in a glory whose rays are represented by daggers and bayonets. Three concentric circles of winged heads surround the glory; the heads are of apes, asses, and goats. A monster with webbed wings, hooves, and a tail kneels on each side of the table of the law. That on the l. has a heavy body with four heads: goat, ape, ass, and goose. The other has a scaly body with more vicious heads: a mastiff, serpent, crocodile, and a cock with flames darting from mouth and eyes.

Armies of Jacobins, naked except for bonnets-rouges and (in the foreground) huge sabots, frame this central design, the nearer figures resting on the two platforms of cloud just above the head of Hoche. Those on the l. are led by victims of the Revolution, who carry placards showing their identity. First come *Roland the Martyr* and *Condorcet*, holding *progrès de l'esprit* and a bottle labelled *Poison*. A man holds *Recit de mes Perils*, his neighbour strangles himself. *Marat the Martyr* holds a dagger; two quasi-skeletons are *Pétion starv'd [to] Death* and *Barbaroux starved to Death*. A man in flames holds a faggot. All hold weapons, and massed undifferentiated heads recede in perspective. All of the corresponding crowd on the r. are headless, blood gushing from their necks. They kneel in obeisance to Hoche, wearing sabots; all hold palm-branches and bonnets-rouges.

On the ground beneath the rainbow the republican army is charging unarmed fugitives. In the foreground lie a heap of headless corpses and a pile of heads. Soldiers fire at a prisoner. From the branch of a tree (r.) hang two corpses; a sign points to *la Vendée*. Churches and houses are

blazing. A river divides the landscape, fugitives are driven into it, and bodies float down the stream. On the farther (l.) side are tiny fugitives; the cottages are still intact. Above the blazing scene a corpse-like Fury strides through the air, a sword of flame in one hand, a bottle of vitriol or poison in the other. Liquid gushes also from her hideous pendent breasts, serpents form her hair, and fire issues from her slaving mouth. She is followed by a swarm of little monsters who, like her, have small webbed wings. These hold firebrands, chains, halters, daggers, &c. As a pendant to these creatures, a swarm of naked and winged Jacobins fly towards the ground on the l. of the river, scattering *Assignats*.

This subject was suggested to Gillray by Frere, who mentions it in a letter (n.d.) to Sneyd of c. Dec. 1797.<sup>1</sup> Bagot, *Canning and his Friends*, i. 143. The sudden death of Hoche on the Rhine, 18 Sept. 1797, was followed by magnificent funeral celebrations in the Champ de Mars; choirs in classical costume sang before his effigy a hymn written for the occasion by Chénier and set to music by Cherubini. Hoche (see Sorel, *Bonaparte et Hoche en 1797*, pp. 243 ff.) defeated the expedition to Quiberon (see No. 8669, &c.); the massacre of prisoners which followed was due to Tallien: Hoche carried out the pacification of La Vendée. But he was the embodiment of republican animosity towards England and the author of the project of invasion under Tate (see No. 8992) and of the invasion of Ireland in 1796. See *Memoirs of Wolfe Tone*, 1827, ii. 14 ff., and No. 8979, &c. A leaflet (? by Frere) was published by Humphrey to accompany the print: *The Apotheosis of the French General Hoche*. It purports to be translated from, and probably parodies, 'the original printed in the *Rédaction*'. It begins: 'The Soul of the Hero arose from the dust, and riding upon the Tri-Coloured Bow of Heaven, tuned his soft Lyre, whilst myriads of Celestials advanced to meet him, and . . . chaunted in Chorus,

He rises! the Hero of the new Republic rises.'

(Not in B.M. A copy is with the Gillray Collection in the House of Lords Library.)

Grego, *Gillray*, p. 250 (reproduction). Wright and Evans, No. 219. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 289. 19¼ × 15 in.

## 9157 VOLUNTARY SUBSCRIPTIONS.

*I C<sup>b</sup>* [Cruikshank.]

*London Pub: by SW Fores, 50 Piccadilly Jan<sup>y</sup> 16. 1798 Folios of Caricatures Lent—*

Engraving (coloured and uncoloured impressions). Pitt and Dundas await the payment of subscriptions. Dundas (l.), standing in profile to the l., supports a huge book on a writing-table, watching through an open sash-window the advance of a crowd carrying money-bags. He shouts: *ah—I ken the money bags—it will do—it will do—they are comming they are comming* [cf. No. 9158]. On the l. page of his book:

*Subscription Book For the preservation of our Places. our pensions our Candle ends—our Cheese paring our Bishopricks—our Rectories—our Grandmothers Our Wives our Sisters* *£c £c £c £c £c £c £c £c*

*By Penny Post*  
*from the west* } —200-000  
*end of the Town* }

<sup>1</sup> It refers to 'The Soldier's Friend', printed in the *Anti-Jacobin*, 11 Dec. 1797.

On the other page (almost concealed by Dundas) is *L<sup>d</sup> Fitz . . . 10,000 Per ann.* Dundas wears a Scots bonnet in which is a thistle, a tartan plaid and stockings, with a coat and breeches. Some of the bags carried by the crowd are inscribed 10,000, 500, 30. Behind them tall houses are indicated and an equestrian statue.

On the r. is an open door, through which Tierney enters with a satisfied smile, his r. hand thrust under his waistcoat. He holds a paper: *Borough Remonstrance*, and says, *Will he bleed? if he dont I'll prick him again.* Pitt leans forward in profile to the r. to speak to the King, who is in the room but almost concealed behind the open door, only nose, mouth, and hands appearing. The latter says: *cant afford it, I tell you—cant afford it, always some new fangled nonsense or another—I wish you would let us be at Peace and Quietness.* Pitt answers, his finger against his nose, *Mum!—a good draw!—soon come back—look well in the list.* The door is covered with sketches of British miscarriages in the war: *Quiberon*, foot soldiers encounter cavalry and artillery (see No. 8669, &c.). *Toulon*, damaged men-of-war in a bay (see No. 8434, &c.). *Dunkirk Races*, cavalry in flight (see No. 8341). *Plan of Starving the French*, incoherent scrawls. (On the eve of war the British Government placed an embargo on corn intended for France. See Rose, *Pitt and the Great War*, 1911, pp. 103-4, 107.) Above the door is partly visible a bust portrait of George III, inscribed *K<sup>s</sup> of Corsi[ca]*. (See No. 8516.)

A satire on the miscarriages of the war (cf. No. 9231) as well as on the voluntary contribution proposed by the Speaker as an addition to the tripling of the Assessed Taxes (see No. 9043, &c.). The King (nominally) gave £20,000, a third of his privy purse; Pitt, Dundas, and others £2,000 a year in lieu of their assessments, the payment being obligatory during the continuance of the Act or until the end of the war. Pellew, *Life of Sidmouth*, 1847, i. 197-8. The 'firm determination of the King not to subscribe one farthing' (*Morning Post*, 17 Jan.) was one of the 'lies' pilloried in the *Anti-Jacobin* (significantly, not till 12 Feb.). Actually the King wrote to Pitt (23 Jan.): 'whatever I could nominally subscribe can be but little and must be again repaid me.' On 25 Jan., after consultation with Drummond's, he announced that the subscription would be paid in four quarterly instalments from 1 Apr. Stanhope, *Life of Pitt*, 1867, iii, Appendix, pp. xi-xii. This letter gave Pitt 'good hopes of success': the contribution had 'begun but languidly'. Letter to Wellesley, 26 Jan. Rosebery, *Pitt*, p. 207. Tierney, M.P. for Southwark, from 3 Nov. had made a series of resolutions and attacks against Dundas, the Assessed Taxes, placemen, and Government policy in general, cf. No. 9052, &c., and had said that he had 'a general retainer to oppose all the measures of Administration'. A meeting of protest against the tripling of the Assessed Taxes was held in Southwark on 11 Dec. *Lond. Chron.*, 12 Dec. 1797; *Parl. Hist.* xxxiii. 963 ff., 1030 ff., &c. See Nos. 9158, 9287, and cf. No. 9349 (imprint). For 'candle-ends . . .' see No. 9038.  
9½ × 13<sup>7</sup>/<sub>16</sub> in.

### 9158 THEY ARE A COMING OR DELIVER YOUR MONEY

*Rich<sup>d</sup> Newton des et fecit 1797*

*London Pub by R<sup>d</sup> Newton at his Warehouse N 13 Bridges St Covent Garden Jan 16 1798*

Engraving (coloured impression). The Queen leans back in her arm-chair, with closed eyes, overwhelmed at the entrance of Pitt (r.); Dundas

holds a smelling-bottle to her nose. Pitt, much burlesqued as a post-boy in spurred boots and holding a whip, but wearing a bag-wig and ruffled shirt, rushes forward in profile to the l., shouting with a terrified expression: *They are a coming they are a coming* [cf. No. 8141] *deliver your Money your Jewels, cash, Plate, for they are a coming! a coming! give up the Rino to save your bacon.* Under his l. arm is a package: *Dispatch's for W—N* [sic]—P. The Queen, from whose eye falls a stream of tears, says, *O dear must all our savings go to stop their mouths Billy! I can never part with my Jewels twill break my poor heart indeed it will Billy! O give me comfort or I shall faint.* Dundas, wearing tartan, is in profile to the r., but looks slyly to the l. with a covert smile. He says: *Deliver your Money for I see they are a coming what fiery caps they wear! & then what long swords they have got! make haste & stop their mouths. Billy my boy.* On the l., behind the Queen's chair, is a group of large sacks inscribed *R—Y—L SAVINGS*, each inscribed *2,000,000* or *200,000*, &c. These conceal the King, except for his arms held high, with a bag inscribed *100 000* in each hand. A label floats from him: *Here Billy! Here. Billy take this & stop their mouths with! dont cry charity. better give up some than Lose all us to save our bacon.*

A satire on the Voluntary Subscription, see No. 9157. Pitt appears genuinely alarmed, Dundas merely self-interested, cf. No. 9052. For the Queen's jewels see No. 6978, &c.; for the supposed hoards of the King and Queen, No. 7836, &c.

9 $\frac{3}{8}$  × 13 $\frac{3}{8}$  in.

**9159 AN ATLAS! OR THE STRONG MAN!!!!**

*Invented drawn & Etched by Rich<sup>d</sup> Newton 1797*

*London Pub by R<sup>d</sup> Newton Bridges St Covent Garden Jan 18 1798*

Engraving. *John Bull* kneels on one knee directed to the l., supporting a huge globe on his shoulders. He says, with a despairing scowl: *Asses was made to bear and so am I.* He has strong, shapely limbs and wears only a ragged tunic with short wrinkled and tattered stockings. His wrists are shackled. Across the equator of the globe is inscribed in large letters *A World of Taxes.* The rest of the globe is covered with repetitions of *Triple Assessed Taxes!* and *Taxes.* Beneath the title: *Dedicated to that Prince of Satyrists Peter Pindar Esq<sup>r</sup> by his humble Servant Richard Newton.*

See No. 9043, &c. For *John Bull* supporting a globe cf. No. 8239.  
13 $\frac{3}{4}$  × 9 $\frac{3}{8}$  in. (pl.).

**9160 THE RAFT IN DANGER OR THE REPUBLICAN CREW DISAPPOINTED.**

*I C [Cruikshank.]*

*Published by SW Fores N, 50, Piccadilly Jan<sup>v</sup> 28 1798 Folios of Caricatures Lent out for the Evening*

Engraving (coloured and uncoloured impressions). Leaders of the Opposition (l.) turn a windlass which drags towards the shore a fantastic and enormous raft laden with French troops. They push against horizontal levers which pass through the broad centre-post on which the rope is

<sup>1</sup> The back of the print is covered by a sketch in pen, apparently by Newton: *A Genteel Apartment to Let.* A woman wearing a nightcap and holding a candle in each hand shows a horrified man a rat-ridden attic, with water pouring through the roof.



wound; on the top of this Lauderdale, in Highland dress and on a smaller scale than the others, plays the bagpipes, from which issue the words:

*Over the Water & over the Sea  
And over the Raft to Charlie.*

He capers to his tune; a tricolour flag flies from his instrument. The most prominent figure is Fox, advancing full-face, and looking to the raft with a satisfied smile; he says, *Pull away Citizens*. Behind him, the rope between them, is Bedford in riding-dress; under his arm is a book: *Bedford on Agriculture* (cf. No. 8648). Opposite Fox is Tierney, saying, *We must take care to keep clear of the Rope*. From his pocket hangs a paper: *Borough Influence* (he was M.P. for Southwark, 'the Borough', cf. No. 9045). Sheridan, pushing hard in profile to the l., says: *Ah! The Rope We must avoid it if possible*. Norfolk, on the extreme l., puts a hand on Tierney's lever; he says: *Hark Ther's a Storm coming. I hear Thunder*. They walk on a circular track by the edge of a cliff. On the ground is a large open book: *President of the Directory C1F*. [Fox] *Deputy a Bedfordshire Bull* [cf. No. 8684]. On it lies a *Norfolk Cheese*. Behind (l.) is a gallows inscribed *Tierney* (almost obliterated) from which hangs a corpse. In the background is a hill on the summit of which is an encampment with massed troops flying the British flag.

The raft nears the shore but is about to be overwhelmed by vast waves blown up by blasts from the mouths of Dundas, the King, and Pitt, whose heads emerge from dark clouds. Dundas, in profile to the l., aims his blast at the windlass; in it (r. to l.) are the names: *Jack Ketch*; *Addington, Bond, Staples* [Bow Street justices]; *Macnamara Fugion, Macmanus, Townsend, Jelous* [Bow Street officers or 'runners']. The King and Pitt aim directly at the raft; from the mouth of the former (full-face) issue the names *S<sup>t</sup> Vincent, Pasley, Duncan, Pellew, Nelson*; from that of Pitt (in profile to the r.): *Trollope, Thomson, Bridport, Onslow, Pringle*. In the centre of the raft is a massive fortress manned with troops; from it flies a huge tricolour flag inscribed *Liberty and Equality*. The fort is surrounded by tents; outside there are soldiers in close formation with bayonets. The outer edge is flanked by turrets, each having a (tricolour) flag inscribed: *Plunder*; *Regecides Paricides*; *Deism Atheism*; *Robbery*; *Murder & Ravishmt*; *Torture*; *Blood & Rapine*; *Cruelty & lust*; *Barbar[ity]*. The motive force is given by wheels worked by windmills, and by large oars. In the bows is a guillotine surmounted by a bonnet-rouge; another guillotine decorates the stern. Behind the raft (l.) advance ships of war. In the foreground, flying over the agitated sea like stormy petrels, are three winged heads (r. to l.): Erskine, Stanhope, and (?) Thelwall. Lauderdale, Fox, Sheridan, Norfolk, and Stanhope wear bonnets-rouges.

About this time many prints were published of 'The French Raft' 'building at Brest'. There are three in the Print Room; eight are reproduced, Wheeler and Broadley, i. 68, 80, 88 (on which this print is evidently based), 94, 184,<sup>1</sup> 304, 308, 312. They differ considerably, but the size is usually given as 2,100 × 1,500 feet, to carry 60,000 men (one says 30,000). The raft was a French fable, ridiculed in a serious French publication (summarized, *Gent. Mag.*, 1798, i. 315-17). See the report of an English sailor, *Lond. Chron.*, 2 Jan. 1798. A later variation 'building at Dieppe' is a raft of nine old ships lashed together to move by steam-engines. *Ibid.*, 3 May.

<sup>1</sup> 'Etchd & pub<sup>d</sup> by Dighton Char<sup>s</sup> Cross, from a Drawing by Monsieur Freville, just arriv'd.'

See also *Ann. Reg.*, 1801, pp. 272-3. At this time the 'Army of England' had been put (26 Oct. 1797) under the command of Bonaparte; naval preparations were going on in the French Channel ports, and an embarkation was ordered for 28 Feb. The Directory expected a French army to be eagerly welcomed in England. On 23 Feb. Bonaparte wrote to the Directory that the scheme of invasion was (temporarily) impracticable. Desbrière, *Projets de Débarquement aux Îles Britanniques*, i. 283-391; *Spencer Papers*, ed. J. S. Corbett, 1914, ii. 223 ff. See Nos. 9164-7, 9172, 9176, 9180-3, 9187. For invasion satires see No. 8432, &c.

Nelson and St. Vincent were then noted for Cape St. Vincent, Duncan for Camperdown, cf. Nos. 8992, 9034. Sir T. Pasley lost a leg at the First of June and was in command at the Nore; Pellew had commanded (1796-7) a squadron of frigates off the west of France and had a notable encounter with *L'Indéfatigable*. Sir R. Onslow and Captain Sir Henry Trollope had distinguished themselves at Camperdown, where the former was second in command. Sir Charles Thompson was second in command at St. Vincent. Bridport commanded the fleet blockading Brest. Pringle was a Vice-Admiral of the Red. Vice-Admiral Sir Peter Parker was c.-in-c. at Portsmouth.

Though the imprint is earlier, probably an imitation of No. 9167.

Hennin, No. 12,434 (with the additional imprint: *Se vend chez Joh. Mart. Will à Augsburg*). Broadley, i. 105-8.  
9 $\frac{3}{8}$  × 26 $\frac{1}{2}$  in.

**9161 PATIENCE ON A MONUMENT. SMILING AT GRIEF.**

*London Pub<sup>d</sup> by W. Holland N 50 Oxford St 32 [sic] Jan<sup>v</sup> 1798.*

Engraving (coloured impression). Pitt (r.) sits on a plain and solid monument, shaped roughly like a seat, raised from the ground by a projecting base. He sits arrogantly, in profile to the l., looking down at John Bull on his knees, and bowed down under a bulky burden of *Taxes* and *Assess'd Taxes*. John, full-face, looks out of the corners of his eyes at Pitt with a sour and calculating grimace, saying, *Tis more than I can bear*. Pitt answers: *O Dear Johnny! tis nothing when you are used to it!* His l. arm hangs over the back of the monument, which is *Security*; the base of his seat is *Majority*, the base of the whole is: *No Reform—Necessary* (see No. 8635, &c.).

One of many satires on the Assessed Taxes, see No. 9043, &c. Cf. No. 9162.

10 $\frac{1}{4}$  × 7 $\frac{5}{8}$  in.

**9162 JOHN-BULL | PATIENCE-ON-A-MONUMENT | SMILING-AT-GRIEF**

[? West.]

*Publish'd by B. Jones—Grays Inn Lane—Jan<sup>v</sup> 1798—*

Engraving (partly coloured). A sturdy muscular man sits on a rectangular tomb in a church; his feet rest on a slab on which the title is etched. He looks to the l. with a resolutely smiling expression, his hands clasped between his knees. His hair is tousled, his ragged coat is buttoned to conceal the absence of other garments, his legs are bare, his stockings hang round his shins. At his back is a tombstone headed by a profile head of Pitt surrounded by crossed bones, an hour-glass, and an axe; the inscription: *Here rests the Body of an Excellent Constitution Lost its Existence*

through the Grim Tyrant Represented above. At John Bull's feet are: (1) an open book, *Treatise on the Camelion*, with the animal depicted; (2) a string of small papers (? pawn-tickets) like the tail of a kite, inscribed *Watch, Hat, Coat, Shirt, Shoes*. A rat nibbles the last (blank) paper. On the ground (l.) is an open book: *Holy Bible. Book of Job*. Beside it is an empty plate, a bare bone, and a fork. In the wall which forms a background are two windows; from it project three hangings in the guise of banners, two of which are inscribed: [1] *Old Window Tax | New D<sup>o</sup>—D<sup>o</sup> | House D<sup>o</sup> | Hat Duty | Tax'd Carts | Watch & Clock Tax | New Budget | Treble Assesd Taxes | Tax after Tax | ad infinitum*. [2] *Servants Tax | Horse D<sup>o</sup> | Addition | Additional | Carriage | Addition | Stamp* |

One of many satires on Pitt's taxes, especially relating to the Tripling of the Assessed Taxes, see No. 9043, &c. For the Clock Tax see No. 9027. Cf. No. 9161.

7 $\frac{13}{16}$  × 6 in.

**9163 PAM AND FLUSH. | WE ARE ALL LOO'D.**

[Dighton.]

*Pub<sup>d</sup> by Dighton. Char<sup>s</sup> Cross. Jan<sup>y</sup> 1798.*

Engraving (coloured impression). A still-life composition. A bulging money-bag rests on a book, *Court Kalendar*, and on mother-of-pearl counters, one inscribed *Crown Loo*, the others in the form of fish. Against the bag lean five playing-cards, the uppermost being Pitt as Knave of Clubs ('Pam') with a sequence of diamonds (a flush). The bag bulges with guineas and bank-notes, drawn in a *trompe l'œil* manner, the uppermost dated 23<sup>rd</sup> Jan, and Ext<sup>d</sup> R. Dighton. The amount is for [Te]n Thous[and]. Behind is a closed bag inscribed £100-000.

A satire on Pitt's heavy taxation, cf. No. 9043, &c. The *Court Kalendar* here indicates paid office, sinecure or otherwise. The Knave of Clubs (the highest card at Loo) is usually Fox, see No. 6488, &c.

7 $\frac{3}{8}$  × 6 in.

**9164 L'ÉCOT. [THE RECKONING.]**

*Ruotte Fecit An VI.*

*à Paris, Chez Depeuille, M<sup>d</sup> d'Estampes, rue des Mathurins S<sup>t</sup> Jacques,*  
N<sup>o</sup> 374 [c. Jan. 1798]

Engraving. The figures have numbers referring to names engraved below the design. George III sits asleep in profile to the r., beside a tavern table. On a flight of three steps leading from the room to the door (r.), are departing guests, followed by an agonized waiter who presents his *Carte*, saying, *Eh Messieurs! qui payera l'Écot?* He is pushed back by *Buonaparte*, a tall commanding figure, who says, *Descends, descends, Georges l'a voulu, Georges payera tout* (an allusion to Georges Dandin, see No. 8464, &c.). Just behind him are the King of Spain and the Emperor. The former points, saying, *C'est Georges quand il sera reveillé;* the latter says, *Oui c'est lui qui paye pour nous.* A Dutchman, pipe in hand, disappears through the door, saying, *Je me Sauve.*

Above George III's head is a wall-map showing the road (inscribed *Il n'y a qu'un Pas*) from *Paris* to *Calais*; the Straits of Dover are *Canal libre*; the road continues from *Douvres* to *Londres*. Other roads give verisimilitude to the map. The King says: *J'aurais du mettre de l'eau dans mon vin. Ah! Pitt.* An empty bottle and onions (cf. No. 8145) lie at his feet.

A satire on the projected invasion of England, see No. 9160, &c., and on the subsidies paid by England to her (former) allies, see No. 8821, &c. Cf. No. 5642 (1780), a similar theme.

Broadley, ii. 36 (reproduction). Renouvier, p. 233. *London und Paris*, i. 1798, p. 95.  
9 × 11 $\frac{7}{8}$  in.

**9165** VENT CONTRAIRE. OU VAILLANS EFFORTS DU BEAU SEXE ANGLAIS POUR EMPÊCHER LA DESCENTE.

*Dep. a la Bibl. Nat.*

*chez Martinet* [?1798]<sup>1</sup>

Engraving, slightly aquatinted (coloured impression). Behind a folding screen on the sea-shore, ten ugly Englishwomen with fans attempt to make a contrary wind to prevent the landing of a French fleet. One says to a terrified British officer crouching behind her petticoats: *Vite Caches-toi les voici*. He exclaims *ah! je suis perdu!* Two French boats have reached land, their tricolour flag inscribed *Liberté des Mers*. From the flimsy English barricade floats a pennant: *Vaincre ou céder*.

For the project of invasion see No. 9160, &c. 'Freedom of the seas' implies opposition to the right of search, &c., on the principles of the Armed Neutrality (see No. 5730, &c.), a question which became critical in 1798. *Camb. Mod. Hist.* ix. 45.

Reproduced, Wheeler and Broadley, ii. 308.  
6 × 6 in.

**9166** THE MODERN CAIN'S LAMENT

*ƒ Kay 1798*

Engraving. Pitt (l.), flourishing his sword, strides away from Dundas, looking back at him with a terrified expression. His words are engraved under the title: *O Harrie whither shall I fly! I am this day, A Murderer of thousands, Every one that finds me will count me his Enemy and Slay me*. Dundas, in Highland military dress, stands impassively, turning his head in profile to look at Pitt; his r. hand is on the hilt of a broadsword which he holds like a walking-stick, his l. hand is on his hip, his forefinger points to a pistol in his belt, as if recommending suicide. He wears feathered bonnet, gorget, epaulettes, and sporran. Pitt is in civilian dress with a sword-belt over his shoulder. In the background an invasion of England is in progress: guns fire from a square fort which flies a Union Jack. Behind is the sea with ships. Serried ranks of tiny soldiers advance from the fort, dead bodies lie on the ground.

One of many prints on the threat of a French invasion, see No. 9160, &c., and a satire on Pitt for dependence on Dundas.

'Collection,' No. 236. Kay, No. cclvi.  
4 $\frac{1}{16}$  × 3 $\frac{3}{16}$  in.

**9167** THE STORM RISING;—OR—THE REPUBLICAN FLOTILLA IN DANGER.

*ƒs G<sup>v</sup> inv & f<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>v</sup> 1<sup>st</sup> 1798, by H. Humphrey 27 S<sup>t</sup> James's Street.*

Engraving (coloured impression). A similar design to No. 9160, but simpler and more effective. The windlass (r.) is turned by Bedford, in profile to the l., Fox, in back view but looking to the raft (l.), Sheridan,

<sup>1</sup> Dated 1798 by E. Hawkins, but similar in manner to prints of 1803.

in profile to the r., and Tierney, coming towards the spectator. From Bedford's pocket hangs a paper: £1400 Fined, for False Entry of Servants. All are running, but it is clear that huge waves raised by Pitt will swamp the raft before it reaches shore. All wear coats except Fox, whose coat lies on the ground beside a paper: *List of the New Republican Ministry. Citizen Volpone, Premier.* . . . Fox's shirt is tattered, his hair is tied by a tricolour ribbon. Pitt's profile emerges from clouds in the upper (r.) corner; his blast spreads as it reaches the raft, developing into flashes of lightning. The names are: *Trollope, Colpoys, St Vincent, Seymour, Parker, Onslow, Duncan,*<sup>1</sup> *Curtis, Howe,*<sup>1</sup> *Thompson, Gardiner.* The raft advances diagonally from the l.; at the front is a huge flag-staff to which the rope from the shore is attached; it flies a tricolour flag inscribed *Liberty* and is surmounted by a cap of Liberty. In the stern is a similar flag inscribed *Slavery.* The tricolour flags which fly from the turrets surrounding the vessel are inscribed: *Invasion, Requisitions, Plunder, Beggary, Murder, Destruction, Anarchy, [B]lasphemy, Atheism.* On the horizon on the extreme l. is a fort, its flag inscribed *Brest.* This is surmounted by a guillotine on which capers a tiny demon playing a fiddle; from it rises a streamer: *Over de Vater! over de Vater to Charley!*

In spite of the date, No. 9160 is probably an imitation of this print. Howe, the hero of the First of June, see No. 8469, was admiral of the fleet, and Curtis was captain of the fleet at the First of June and in 1796-7 was in command of a squadron off Ireland. Colpoys and Gardner (M.P. for Westminster) had, like Howe, figured in the recent naval mutinies. For the others see No. 9160 and index. Bedford (reputedly reluctant to disburse, cf. No. 8426) was fined (under the Act for tripling the Assessed Taxes, see No. 9043) for omitting to return 25 servants and 11 horses (*Anti-Jacobin*, 25 Dec. 1797, 1 Jan. 1798. See also 'The Duke and the Taxing-Man', *ibid.*, 1 Jan., and cf. Nos. 9282, 9340, 9416, 9434. *Lond. Chron.*, 27 Dec.).

'The Raft or both sides of the Water', musical interlude by J. C. Cross, was first played 31 Mar. 1798 at Covent Garden. Cannons were fired from the Raft and answered by batteries and gunboats, the Raft blew up. Genest, vii. 361 ff. The Raft is the subject of the last 49 lines of Canning's *Loves of the Triangles (Anti-Jacobin*, 7 May 1798).

Grego, *Gilray*, p. 234. Wright and Evans, No. 175. Broadley, i. 108. *London und Paris*, i, 1798, pp. 24-5.<sup>2</sup> Reproduced, Wheeler and Broadley, i. 249.

9½ × 26 in.

## 9168 THE LOYAL TOAST.

*J<sup>s</sup> G<sup>y</sup> inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 3. 1798. by H Humphrey—27. St James's Street*

Engraving (coloured impression). The Duke of Norfolk (r.) stands on a dais at the head of a table (only part of which is visible), directed to the l., raising a brimming glass; in his l. hand is a wine-bottle; he says: *Our Sovereign,—the Majesty of the People!!*— At his r. hand sits Fox; in the foreground, straddling across his chair and turning his head in profile to look at Norfolk, sits the Duke of Bedford: from his pocket hangs a scroll:

<sup>1</sup> In larger characters than the other names.

<sup>2</sup> Where Bridport, Pellew, and Sidney Smith are incorrectly included in a selection of the names, the two former probably from No. 9160, the last a curious interpolation.

*Grants from y<sup>e</sup> Crown an Old Song by the Bedford Farmer* [cf. Burke's *Letter to a Noble Lord*, and No. 8788]. On the extreme l., and next Bedford, sits Nicholls. Fox, on Norfolk's r., is next Sheridan. Behind them standing figures, freely sketched, rise in a pyramid. Conspicuous among them is a little chimney-sweeper with *C Fox Knaves Acre* on his cap (according to the Act by which climbing boys were to wear the name and address of their masters on their caps). All raise their glasses high. Bottles of wine stand on the table, and empty bottles are piled against the chairman's dais. Norfolk tramples on his peer's robe, which he has thrown off. On the back of his chair is a bonnet-rouge in the form of a fool's cap. Two hands (belonging to Justice) emerge from clouds above Norfolk's head. The r. hand uses shears to cut off the lower part of a scroll: *Gifts | & | Honors bestowed | by the | Crown | First Dukedom | First Earldom | First Barony | Earl Marshalship | Rank next the | Blood Royal | £60 000 p<sup>r</sup> Annum | Col<sup>l</sup> of Militia | Lord Lieutenant | of Yorkshire |*. (The last three lines are about to be cut off.) The l. hand holds a pair of scales evenly balanced and points with a forefinger to a scroll: *Jockey of Nxxxxxx—be not too bold!!!*

On 24 Jan. a dinner was held at the Crown and Anchor to celebrate Fox's birthday, including for the first time on this anniversary Horne Tooke and the extremists, 2,000 persons being present. Norfolk was in the chair and gave the above toast, also (the more serious ground of offence) comparing the 2,000 with the 2,000 who had rallied round Washington, and asking his hearers to make the application. Lady Holland writes: 'this seditious, and in my opinion very improper speech met with the most violent applause which alarmed him.' *Journal*, i. 177. A satirical account appeared in the *Anti-Jacobin* on 29 Jan. The King caused him to be removed from his lord lieutenancy and the colonelcy of the militia, the news reaching him on 31 Jan. See Holland, *Memoirs of the Whig Party*, i. 130 f., and Nos. 9170, 9171, 9175, 9177, 9205, 9215, 9216, 9240, 9248, 9258, 9266, 9282, 9340, 9345, 9401, 9434.

Grego, *Gillray*, pp. 234-5. Wright and Evans, No. 173. Reprinted, *G.W.G.*, 1830. Reproduced C. Edmonds, *Poetry of the Anti-Jacobin*, 1890, p. 94.  
13 × 9 $\frac{3}{4}$  in.

9169 A SPECIMEN OF SCOTCH MODESTY.

IC [Cruikshank.]

*Published Feb<sup>y</sup> 5 1798 by S W Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street—Folios Caracatures lent out for the Evening.*

Engraving. Twelve figures arranged in two rows, each representing Dundas (not caricatured) in one of his capacities, title and words etched above each. [1] *A Governor of the Charter House*. He walks (l. to r.), looking down at a document in his l. hand and saying: *How I venerate Charters*. [2] *Joint Keeper of the Signet in Scotland*. He holds out his l. hand looking admiringly at a signet ring: *a vera pretty Seal ring worth £2000 a Year*. [3] *Chancellor of the University of S<sup>t</sup> Andrew*. He sits directed to the l. in a high-backed arm-chair wearing academic cap and long gown: *There is great weight and Dignity in a gown and Square Cap*. [4] *Patent Printer of the Bible in Scotland*. He sits in dressing-gown, cap, and slippers at a printing-press of the Caxton type, saying: *This printing and composing is vera tedious, but as it brings in about £6000 per Annum I must noe loose*

sight of it. [5] *Custos Rotulorum for Middlesex*. He sits pompously in a high-backed chair wearing an old-fashioned cocked hat and laced coat, saying: *A little Consequence is very necessary in a custos Rotulorum*. [6] *A Treasurer of the Navy*. He sits at a table on which are money-bags and piles of coin, which he is counting: *Ah! this is pretty neat employment I love to count over the Siller*. [7] *A Governor of Greenwich Hospital*. He stands, wearing cocked hat and uniform, in profile to the r., r. hand on his hip, l. hand on the hilt of a sword: *a naval uniform is vera becoming*. [8] *A Commissioner of Chelsea Hospital*. He stands with arms folded, wearing cocked hat with military uniform: *As is also that of the Military in due season*. [9] *A Commissioner for India Affairs*. He stands with his back to a group of barrels and chests, turning to the r.: *What are ye about ye lazy loons, why are not these goods shipp'd off for India d'ye mean to do nothing at aw' for your money*. [10] *Governor of the Bank of Scotland*. He stands in profile to the l., *chapeau-bras*, one hand thrust under his waistcoat and wearing an old-fashioned wig: *This is what I call snug—vera little trouble*. [11] *A Secretary*. He writes busily in profile to the r. at a davenport desk: *By my Sawl I care not how many Trades they make me sae that the Siller comes along with them catch aw things is the rule in Scotland*. [12] *An Elder Brother of the Trinity House*. He stands in profile to the l., wearing a gown, bowing, cap in hand: *This concludes for the present my small portion of the Candle ends, and cheese parings* [cf. No. 9038].

One of many satires on Dundas as a self-regarding pluralist, see No. 9052, &c. He was also a Lord of Trade and Plantations.

12 $\frac{3}{4}$  × 18 $\frac{5}{8}$  in.

### 9170 DRUMMING OUT OF THE REGIMENT!!

London Pub<sup>d</sup> by W. Holland N 50 Oxford Str Febr 7<sup>th</sup> 1798

Engraving, slightly aquatinted (coloured impression). The Duke of Norfolk walks (r. to l.) in round-shouldered dejection immediately before two Grenadiers, one, Pitt, beating a drum, the other (? Windham) playing a fife. On his back is a placard: *Washington | 2000 Men | make the | Application. | Champion of | Liberty. | Sovereign | Majesty. | People & &*. In front of him Dundas marches stiffly, holding a pike; he wears tartan with a plaid and feathered hat, with advocate's wig and bands. In the background (l.) are two spectators: Fox, full-face, his handkerchief to his eye, and Sheridan, turning towards him with a monitory forefinger. From a window on the extreme r. looks the King, a telescope to his eye, saying: *Drum away, Billy!! I wish they were all drummd out!!* See No. 9168, &c. 11 × 15 $\frac{1}{2}$  in.

### 9171 BELSHAZZAR'S FEAST.

with a Translation for the Country Gentleman.

Pub<sup>d</sup> Feb<sup>v</sup> 12 1798 by SW Fores Corner of Sackville St Piccadilly

Engraving (coloured impression). An imitation of No. 9168. The head of the table at the dinner on Fox's birthday. Norfolk, rising from his chair (r.), gives the toast *Our Sovereign—the Majesty of the People*, but looks up horror-struck, as do the others, at writing on the wall: [*Men*]e, Mene, Tekel, U[*pharsim*]. The heads and shoulders of Pitt and the King emerge from clouds (r.), the finger of Pitt, supported by the King, points to the 'translation': *I have no farther Occasion for your Services*. Both heads are in profile. In the King's l. hand is a paper: *Gazette | New Appointments |*

*His Grace of | Lord Lieu<sup>t</sup> & Cus<sup>s</sup> Rot: West. | in room of D—N | Obnoxious | The Ear[<sup>l</sup>] Col We mil room D.N.* Norfolk's chair, on its dais, is decorated with a profile of *William [III]*, surmounted by a crown and cap of *Liberty*. From his pocket issues a paper: *Reflections on Apostacy*; under his foot is a paper: *Commissi[on] to be pawned or Sold it will be no use to stop the Bearer*. From behind the chair looks the Devil, holding up his glass and saying, *Hip, Hip, Hip*.

Fox sits in back view on the chairman's l.; from his pocket issues a paper: *Toasts & Sentiments for my Birthday*. Opposite him sits Bedford in riding-dress; beside his chair is a small sack: *Samples of Bedfordshire Corn*. Erskine, in wig and gown, and Horne Tooke stand in profile to the l. On the extreme l. Lauderdale kneels on the ground pouring the contents of a wine-bottle on to the table. All look up in sudden terror at the writing on the wall, dropping their full wine-glasses or spilling their contents. In the foreground (r.) are wine-bottles and a dish of *Norfolk Dumplings*. The King and Pitt are caricatured, the Whigs below them are not.

See No. 9168, &c. Earl Fitzwilliam replaced Norfolk as Lord Lieutenant, &c., of the West Riding.

12½ × 9½ in.

### 9172 INTENDED BONNE FARTE RAISING A SOUTHERLY WIND.

[I. Cruikshank.]

*London: Pub: by S W Fores N<sup>o</sup> 50 Piccadilly Feb: 20.<sup>1</sup> 1798 Folios of Caricatures Lent*

Engraving (coloured impression). The Straits of Dover: Bonaparte (l.) stands on the one side, stooping down with bared posteriors, from which fly through the air balloons, parachutes, infantry, cavalry, artillery, tents, and wagons. A tiny guillotine is towed and pushed towards England. The sky is sprinkled with these invaders, the largest object being a balloon whose basket bristles with tiny guns; from this an anchor hangs on a rope. Bonaparte stoops down, his hands on his knees, while an officer stands beside him feeding him with a spoon with *Parched Peas* from the former's large cocked hat, which is on the ground, the crown filled with peas. Bonaparte says: *Oh Berthier—Berthier—I can't go through with it I fear*. Berthier answers: *That's your sort my Boy. The Directory will give us Immortal Honer for this. its a new way of raising the Wind. | come a few more they are Nice and Hot*.

In the sea a giant raft with one sail makes for England; guns project from its sides, and troops are indicated by flags and bayonets. On the English coast are cliffs. A huge sea monster has reached the shore and soldiers are landing from its open jaws. An English Jacobin wearing a bonnet-rouge embraces the leader, who steps ashore; he says: *My dear Monge you'r right welcom you have had a dreadful voyage*. Men with fixed bayonets follow Monge. On the cliff immediately above the monster stand Sheridan and Fox, welcoming the aerial army; Horne Tooke sits at their feet; they say: *How fragrant is this Southern Breeze*. Lauderdale, very small, wearing Highland dress, stands beside Fox, saying: *Hoot Mon this reminds me of sweet Edinburgh*. Beneath the title: *Or a Sketch of the Intended Invincible Invasion found at the door of Brooks's in St James's Street* [cf. No. 8826].

<sup>1</sup> Or Feb. 10.



For the Army of England and the giant raft, the design of which was attributed to Monge, the great mathematician and friend of Bonaparte, see No. 9160, &c. For aerial invasion cf. No. 9176, &c.

Broadley, i. 108-9.  
9 $\frac{3}{4}$  × 14 $\frac{1}{2}$  in.

**9173** H(eye)EROGL(eye)PH(eye)CK (lines) ON THE (King)'S (bee)(eye)RTHDAY.

*Publish'd 20<sup>th</sup> February 1798, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. A rebus, the words in brackets represented by small engraved objects.

(Bee)r(eye)(ton)s (awl) Ha(eye)! (Ewer) Mon(arch)s (gnat)(awl) Day:  
(Cheque) t(hen) (ewer) (pea)hrenzy; learn(eye)ng (toe) O(bee)ey,  
(Hand) (inn) loud (pea)la(yew)d(eye)ts, eve(rye) (bee)r(eye)(ton) s(eye)ng,  
God (bee)less o(yew)r (arm)y, (hand) long l(eye)ve the K(eye)ng.

On the same page as No. 9174, each plate being faced by a printed 'Explanation'.

3 $\frac{1}{2}$  × 5 in. (pl.).

**9174** A POLITICAL MAP OF ENGLAND &c.<sup>1</sup>

Engraving. A map of England, round the boundary of which are spaced the letters of the word *religion*. A crown is encircled with the words *Loyalty & Affection*. Under a naked foot is the word *Democracy* (cf. No. 9178). Two clasped hands are *Law*. Other words are engraved in circles. The explanation: 'On the Boundaries of the Map is Religion—The Crown is surrounded by Loyalty and Affection—Honor, under the Crown—Democracy is trodden under Foot—Britons unite in our Law, Liberty, and Independence—Security and Property extending from one side of the Country to the other.' On the same page as No. 9173. Cf. No. 8444.

4 $\frac{13}{16}$  × 3 $\frac{5}{8}$  in. (pl.).

**9175** THE RESIGNATION.

[? Ansell.]

*Pub<sup>d</sup> Feby 23<sup>d</sup> 1798 by SW. Fores 50 Piccadilly.—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). The Duke of Norfolk (r.) stands defiantly before the King, one foot on the fringed carpet on which the ornate royal chair is placed. He turns his head in profile to the l., holding out at arm's length his Earl Marshal's baton, inscribed *Hereditary*. He has thrown to the ground sealed patents inscribed *Cus Rotu Westri* and *Col<sup>l</sup> of West York Mil[itia]*. The King, much alarmed, throws up his arms and one leg; his foot-stool is overturned. Pitt takes cover behind his chair, kneeling on one knee and looking round the back of the chair to say:

*How did you dare,  
To trade and traffic with Macbeth  
In Riddles and affairs of death.*

For Norfolk's dismissal see No. 9168, &c.

11 $\frac{7}{8}$  × 10 $\frac{1}{8}$  in.

<sup>1</sup> Imprint as No. 9173.

**9176 THE GRAND REPUBLICAN BALLOON,**

*Published Feb<sup>y</sup> 24<sup>th</sup> 1798 by J. Wallis, N<sup>o</sup> 16, Ludgate Street, London.*

Engraving (coloured impression). An altered state of No. 6710 (*The Grand British Balloon*, 1784). The British lion holding the Union Jack is altered to a Gallic fighting-cock holding a tricolour flag inscribed *Liberty* and surmounted by the cap of Liberty. The date '2440' with the crown and 'G.R.' are replaced by a guillotine. Massed troops have been placed on the galleries traversing the balloon and on the deck of the ship. The two sails are inscribed *Slavery*. The pendent cage is removed. The sea with ships has been added, forming a base to the design. The (printed) title continues: *Intended to convey the Army of England from the Gallic Shore, | For the Purpose of exchanging French Liberty! for English Happiness! | Accurately copied from a Plan presented to the Executive Directory, | By Citizen Monge.*

One of several satires on the 'Army of England' and on the devices supposed to have been invented by Monge for transporting troops, see No. 9160, &c. For anticipations of military balloons see also Nos. 6333 (1783), 6435, 6709, 6710 (1784), 9172, 9220. Captive balloons were used by the French in 1794, notably at Fleurus, see pl. in Dayot, *Rév. fr.*, p. 306, and cf. No. 9352. Prints of armed French balloons (as well as of rafts) are said to have been used to influence the disaffected Irish peasantry, c. 1798. T. C. Croker, *Songs of Invasion of Ireland*, Percy Society, 1847, p. 35. For other adaptations of this design see No. 6710. 13 $\frac{1}{8}$  × 9 $\frac{5}{8}$  in.

**9177 "SOLA "VIRTUS INVICTA"—"VITUE ALONE IS INVINCIBLE."**

*Design Drawn & Etch'd by R<sup>d</sup> Newton 1798<sup>1</sup>*

*London Pub by R Newton Brydges St Covent Garden Feb. 26 1798*

Engraving. The Duke of Norfolk drives a triumphal car furiously over the bodies of his political opponents. He rises from his seat, flourishing above his head a whip with a long knotted lash. His head is the centre of a disk with star-shaped rays, from which issue flashes of lightning. A cap of *Liberty* decorates his car, and a meretricious-looking woman floats through the air towards him holding an irradiated cap of liberty with a tricolour cockade on her staff; she is about to crown him with a laurel wreath. Prostrate bodies, raising heads and arms, lie thickly on the ground under the car and the hoofs of the wildly prancing pair of horses. All are burlesqued; four only are recognizable: the front wheel passes over the neck (much elongated) of Pitt and of the King. The latter's face is almost blank, resembling a wig-block; his crown and wig have fallen off, his sceptre lies beside them. A bishop (Horsley, see No. 8703, &c.) sprawls under the horses; he wears a mitre; one lawn sleeve is inscribed *R—ch—er*. Next him is Dundas, at whom lightning is particularly directed. Over the heads of some of the prostrate men (r.): *Placemen and Pensioners Spies and Informers*.

The car is about to pass the door (r.) of the *Crown and Anchor* tavern, in which stand the Duke of Bedford (l.) and Fox (r.), cheering wildly.

<sup>1</sup> The back of this print has been used for a notice in pen, in capital letters, which has been pasted to a shop window: R, Newton | takes warranted | strong likenesses | for half a guinea | in miniature on ivory | [f]or a locket or framing. Specimens to be — | seen within.

Bedford holds up a goblet containing a fox's brush, and his hat; Fox waves his hat, both arms above his head. Behind them, inside the door, is a background of raised arms and hats, grotesquely small and cheering frantically. Above the door is the sign: the anchor, sign of Hope, rests on an inverted crown, cf. No. 7890. Below the title: *To the Whig Club of England this Plate is inscribed with all due respect by Their most devoted servant Richard Newton.*

A satire on the speech of the Duke of Norfolk and his consequent dismissal from his Lord Lieutenancy, see No. 9168, &c. On 6 Feb. he presided at a meeting of the Whig Club (at the London Tavern), when Fox approved the toasts to the People and to the Success of Washington, but explained that though the independence of America had been obtained by force, that of England was to be secured only by peaceable methods. Norfolk declared his abhorrence of forcible resistance to Government. *Lond. Chron.*, 8 Feb. 1798. The title is the Duke's motto.  $9\frac{5}{8} \times 13\frac{3}{4}$  in. (clipped).

### 9178 THE HOPES OF THE PARTY! OR THE DARLING CHILDREN OF DEMOCRACY!

*London Pub<sup>d</sup> by W. Holland N 50 Oxford St Feb 28. 1798.*

Aquatint (coloured impression). A monstrous creature sits on a stone or stump with knees outspread, a mannikin on each: on the l. sits Fox and on the r. Horne Tooke, facing each other in profile. They are scarcely caricatured but wear bonnets-rouges. 'Democracy' is naked except for a bonnet-rouge with cockade and a broad tricolour sash in which is a dagger. She has a bearded chin, shaggy hair, and pendent breasts; her hands and feet have long talons. She glares with a delighted grin at Tooke. Her seat is placed on a small plateau surrounded by an abyss.

One of many indications of the sinister connotation of 'democracy', e.g. Nos. 8310, 9174. In the debate of 21 Mar. Mulgrave asserted that Fox and Horne Tooke had solemnly engaged to act together, see No. 9191. Cf. No. 9168 and 'The New Coalition', verses in the *Anti-Jacobin* of 5 Mar. (a dialogue between Fox and Tooke).

$13\frac{5}{16} \times 10\frac{15}{16}$  in.

### 9179 AN EX MINISTER TRAINING A TERRIER AT BOWOOD

*J S f [Sayers.] March 1798<sup>1</sup>*

Engraving. Lansdowne (l.) in *profil perdu*, stoops forward, encouraging a dog with the head of Jekyll to bark at a bust of Pitt; the word *Bow* issues from the mouth of Jekyll, who wears a legal wig, bands, and gown. The bust stands on the ground framed in a leafy arbour, and regards Jekyll serenely, a contrast with the latter's impudent and insignificant profile. After the title: "*Latrat et ore fremit, bile tumetque Jecur.*" Trees form a background.

Jekyll made a violent and personal attack on Pitt in a speech on the Assessed Taxes Bill on 3 Jan. *Parl. Hist.* xxxiii. 1163-5. (Cf. No. 9043, &c.) He was Lansdowne's protégé and his nominee for his borough of Calne, see *Jekyll an Eclogue* (1787), and Nos. 7828 (1791), 9232, 9248. *Jecur* (liver) is divided and written large to form a pun.

$7\frac{5}{8} \times 10\frac{1}{2}$  in.

<sup>1</sup> According to a note by Miss Banks this plate was not published. Banks Memoranda, Print Room.

## 9180 CONSEQUENCES OF A SUCCESSFUL FRENCH INVASION.

—No 1. Plate 1<sup>st</sup>—*Sir John Dalrymple inv. J<sup>s</sup> Gillray fecit.*London. Pub<sup>d</sup>\* March 1<sup>st</sup> 1798. by J<sup>s</sup> Gillray, 27\*<sup>1</sup> S<sup>t</sup> James's Street.—Price 6<sup>d</sup>—Coloured 1<sup>sh</sup> 3<sup>d</sup>—<sup>2</sup>

Engraving (coloured and uncoloured impressions). The title continues: —“*We come to recover your long lost Liberties.*”—*Scene. The House of Commons.* Under the title, and from a separate plate, is etched in three columns: *Description.*—*One French Soldier putting Hand-cuffs, and another Fetters on the Speaker, whose Mouth is gagged with a Drumstick. The rest of the Members [i.e.], two & two, tied together by the Arms with cords, (M<sup>r</sup> Pitt & M<sup>r</sup> Dundas by the Leg with an Iron Chain, which has three Padlocks, but the Key-holes spiked up). They are all, dressed in the Uniform of the Convicts of Botany-Bay, to wit, Coats of two Colours, long Breeches [i.e. trousers], no Stockings, & their Heads close shaved; French Guards opposite to the Members, with their Hats on; one of whom carries an Axe, & a Blazon of a Death's Head on his Breast. Two Clerks near him with their Pens in their Ears, hanging their Heads [tied back to back]. Republicans in the Galleries waving their Hats, in which are triple-colour'd Cockades, & clapping their Hands. An English Blacksmith [r.], in his Waistcoat & Cap of Liberty, breaking y<sup>e</sup> Mace in pieces with a fore Hammer, the Statutes tumbled on the Floor. the Cap of Liberty [inscribed Egalité] raised high behind the Speaker's Chair, below which is painted in Capital Letters, “This House adjourned to Botany Bay—sine die.” The Chaffers and burning Charcoal continuing to stand in their present places in the House, but filled with red-hot Irons, to sear One Cheek of the Members before they set off; & the Other, if they shall be found Guilty, by the Verdict of a French Jury, of returning to their own Country without Leave of the French Directory in Writing. An English Cobler in the Cap of Liberty, blowing with a Bellows one of the Chaffers the Fuel, the Journals of the House. [Dalrymple, op. cit. inf., pp. 1–2.]*

The Speaker holds in his mouth a drum-stick, at each end of which is a bow of parti-coloured ribbon, adding a touch of burlesque. The table lies on its side on the ground and on the heavy cloth lie papers, ink-stand, books: *Journals of the House* (torn), *Declaration of Rights*, *Hanover Succession*, *Claim of Rights*, *Magna Charta*. The chained members are on the Ministerial side of the House only, the Opposition side is filled with fierce-looking French soldiers, cavalry (wearing plumed helmets) with drawn sabres, infantry (wearing cocked hats) with fixed bayonets. All have daggers in their belts, except their officer, apparently Bonaparte, who has two pistols in his sash, his hand resting on the hilt of his sword. Pitt and Dundas, chained back to back, stand slightly apart from the other members, guarded by a ruffian with axe and ‘blazon’ of skull and cross-bones. Three members are chained together by the front bench (l. to r.): Wilberforce, [?] Lord Mulgrave, Windham. The cobbler and the blacksmith are Fox and Sheridan, much caricatured and scarcely recognizable.<sup>3</sup>

<sup>1</sup> In the coloured impression the words between asterisks have been lightly scored through.

<sup>2</sup> The ‘3<sup>d</sup>’ has been added in pen to the uncoloured impression, and etched on the coloured.

<sup>3</sup> See Dalrymple's prospectus: *Consequences of the French Invasion*, p. vi. He charged Gillray ‘not to introduce a single Caricature, or indulge a single sally that could give pain to a British Subject. I had little Occasion to repeat the Advice, for he is a Man of Genius; and, like all such Men, is fair and human’. Dalrymple wrote to Gillray: ‘I beg you will not impute what I am going to mention to any

One of a set of four plates, see Nos. 9181-3, etched by Gillray from descriptions by Dalrymple. The descriptions (etched on or below the plates) appeared first in a pamphlet announcing and describing in all twenty plates (in ten 'Numbers'). The declared object was to combine, for propaganda, print and descriptive comment, the latter provided by Dalrymple, who guaranteed the cost of publication, the prints to be sold at sixpence (a shilling coloured) instead of the usual two shillings. Subscriptions were invited. Dalrymple, *Consequences of the French Invasion*, 1798. Difficulties arose and four plates only were published. Letters from Dalrymple and drafts of letters from Gillray to Dalrymple are in B.M. Add. 27337, ff. 17-28. Gillray found the price inadequate (cf. No. 9186, &c.) and disliked Dalrymple's suggestions, and on 16 Mar. he wrote that 'the loss . . . upon the four already done . . . joined to the trouble, & repeated disappointment he has had in ye business, obliges him positively to decline having any thing more to do with it'. He sold the four plates to Miss Humphrey. For the threat of invasion see No. 9160, &c. Cf. No. 8624.

Grego, *Gilray*, p. 236. Wright and Evans, No. 178. *London und Paris*, i, 1798, p. 24. Reprinted, *G.W.G.*, 1830. Reproduced, Broadley, i. 108.  $9\frac{1}{2} \times 13\frac{3}{4}$  in. Two plates,  $12\frac{1}{2} \times 14$  in.

### 9181 CONSEQUENCES OF A SUCCESSFUL FRENCH INVASION.

—No. 1—Plate 2<sup>d</sup>

London—Pub<sup>d</sup> March 1<sup>st</sup> 1798. by J<sup>s</sup> Gillray N<sup>o</sup> 27. St James's Street,  
—Price 6<sup>d</sup>—Coloured 1<sup>sh</sup> 3<sup>d</sup>

Engraving (coloured and uncoloured impressions). The title continues: *We explain de Rights of Man to de Noblesse.*—Scene. *The House of Lords.* Under the title: *Description.*—*A Guillotine, which is placed on the Throne; the royal Chairs being removed, pour accomoder les Etrangers, (in English) To accomodate the Strangers. Two Turkish Mutes, with strangling Bow-strings, each his hand on his Mouth, stand as Supporters. The House empty of Peers. On a Board is written, "Solitudinem faciunt, Pacem appellant". (in English) "They (that is, the French) "create Solitude, and call it Peace".—The Cap of Liberty [Liberté] above the Canopy, below which is painted in capital Letters, "Confusion to all Order".—A French Admiral [r.], looking at the Tapestry, which represents the Defeat of y<sup>e</sup> Spanish invincible Armada, & the Portraits of the Immortal English Commanders, says "Me like not de Omen; destroy it." French Soldiers with Swords, Pikes, & screwed Bayonets, attack the Tapestry, on one Side of the Room [r.]. A Sea Captain, on the Top of a Ladder [l.], tears down y<sup>e</sup> Tapestry from above; his Lieutenant sets fire to it below, & at the same Time pulls the Foot of the Ladder, to break his Superior's Neck; saying, "This is an easier Way of getting Preferment than de English Way."—"Un Commandant en Chef (in English) The Commander in Chief, in his full Republican Uniform, pointing at the Mace says, "Here take away this Bauble; but if there be any Gold on it, send it to my Lodging."—A [ragged] French Soldier carries it away on his Shoulder. The Bust of Felton [assassin of Buckingham, 1628] on the Table, in the Middle between those of Damien & Ravillac. [Dalrymple, op. cit., pp. 3-4.] See No. 9180.*

Breach of my promise not to interfere in any of the prints. But I confess I wish that the Gag was out of the Speaker's Mouth. It may hurt his feelings as a Gentleman . . . (n.d.). B.M. Add. 27337, fo. 20. The gag was Dalrymple's idea.

<sup>1</sup> Signature as No. 9180.

The design is as described; the sea-captain falls from the ladder, slyly jerked by his lieutenant, who kneels on one knee (l.) looking with triumph at the spectator. On the r. soldiers pierce the tapestry with pikes and bayonets; a cavalryman in jack-boots stands on a bench slashing violently with his sabre. The cap of Liberty is supported on a pike, and the two crowns which decorate the throne are broken. The famous tapestries representing the defeat of the Armada are realistically drawn by Gillray: galleons in full sail with a decorative border of bust portraits in ovals. See the engravings by Pine in his *Tapestry Hangings of the House of Lords . . .*, 1739. (The portions saved from the fire of 1835 are at Hampton Court.)

Grego, *Gillray*, p. 236. Wright and Evans, No. 179. Reprinted, *G.W.G.*, 1830.

10 $\frac{1}{8}$  × 14 $\frac{1}{2}$  in. Pl., 13 $\frac{3}{4}$  × 15 $\frac{1}{8}$  in.

**9182** CONSEQUENCES OF A SUCCESSFULL FRENCH INVASION. No III. Plate 2<sup>d</sup>—<sup>1</sup>

London. Pub<sup>d</sup> March 1<sup>st</sup> 1798, by J<sup>s</sup> Gillray, 27 St James's Street—  
Price 6<sup>d</sup>—Coloured 1<sup>sh</sup> 3<sup>d</sup><sup>2</sup>

Engraving (coloured and uncoloured impressions). The title continues: *Me teach de English Republicans to work.*—*Scene. A Ploughed Field.* Beneath the title is etched on a separate plate: *Description—A Row of English People in Tatters, and wooden Shoes, hoeing a Field of Garlic. A tall raw-boned Frenchman, with a long Queue behind, like a Negro Driver with a long Waggoner's Whip in each Hand, walking by their side. The People very sulky, but tolerably obedient & tractable for so short a Time; John Bull being a bad Lad only when you are very good to him. The Group of the hoers are, a Husbandman, his Wife, a Manufacturer, a Curate, & an Old man;—in another Part of the Field [middle distance, l.], four other English people, a Father & Son (Husbandmen) with two Seamen, in a Yoke, drawing a Plough; a French Farmer guiding it with one Hand, & with the other flourishing & cracking a French Postillion's long Whip; a French Boy walking by the side of the Yoke with a Goad, which has a Point as sharp as a Needle. the French Hoe-driver gives his Instructions thus: "Jacques Roast-Beef, hoe straight, deep, quick & rest not."—The Instructions of the French Holder of the Plough are—"Monsieur John Bull mon Ami". (in English) My Friend, M<sup>r</sup> John Bull, pull hard, plough deep, trot quick, turn sudden, & rest not,"—A Messenger d'Etat, (in English) a Messenger of State in his Habit of Office, with a Letter in his Hand, comes to hurry on the work for the Exigencies of War.—In another part of the Plate [l.] stand the Farm Offices; a vast oak, withered, above them,—A Caldron boiling, on which is engraved, Soup Maigre, with a stack of Onions & Turnips close by it. On a large Board is painted—"Regulations of this Farm,—["At Five o'clock in the Morning the Hogs & English Slaves are | "to be fed; at Twelve o'Clock at Night they are to be suppered, | "& littered up with the best Straw that the Scoich & Irish part | "of the Slaves can steal from the neighbouring Farms, & then | "locked up. But there are Holes in the Bottom of the Walls | "for the Hogs to go out, & get the Benefit of Fresh Air.— | "Punishment of Laziness, for the first Offence, five hundred | "Lashes; for the second, the Guillotine. All other Crimes, ex | "cept those which affect Frenchmen, are forgiven on Promise | "of Amendment."—A Ballad is lying on the Ground in the English Language, entitled,*

<sup>1</sup> Signature as No. 9180.

<sup>2</sup> The '3<sup>d</sup>' added to the coloured impression. Gillray's name scored through as on No. 9180.

"Recantation of British & Irish Republican Husbandmen & Manufacturers. —The Burden of the Song is—"Oh, England, England! | "King, Wife, Sons & Daughters of our King, of | "whom the Sons are all brave, & the Daughters | "all beautiful: Parliament & Judges, who covered | "us with Blessings, which are repaid with Reproaches. | "Clergy who taught us to die as well as to live for | "our country—Landaff, Landaff.—Nobles & | "Squires in whose Hospitality & Bounty we shared.— | "St Vincents & Duncans. Merchants, Master Manufacturer[s] | "who lived as simply as ourselves, but both of us well; "how could we forget you? You would not have de- | "serted us; but we deserted you.—But with the same | "Weapons which should have defended you, we will | "punish ourselves. We despise Life, we could submit to | "Misfortune, but cannot bear the Consciousness of | "not having stood or fallen with you. Oh England, | "England, Country of every Bliss, for ever farewell! [Dalrymple, op. cit., pp. 5-6, 33-5.]

The hoe-driver stands on the l. of the line of hoers (r.), who advance diagonally. The husbandman is a fat John Bull, his wife a comely woman. Beyond the 'old man' is a fifth man on the extreme r. Gillray has added in the foreground a ragged hoer suspiciously like Fox, cf. No. 9180, &c. The four men yoked to the plough do not resemble seamen. The print otherwise follows the description; the 'Messenger d'État' is dressed exactly as in No. 9213. All the Englishmen wear large wooden shoes, emblems of servitude.

See No. 9180. Watson, Bishop of Llandaff, is associated with Duncan and St. Vincent (cf. No. 9160) for his *Address to the People of Great Britain*, 20 Jan. 1798, which rapidly went through fourteen editions; it maintained that the vigorous prosecution of the war was inevitable. *Anecdotes of the life of Richard Watson*, 1817, pp. 301-4 (cf. No. 9240).

Grego, *Gillray*, p. 236 (reproduction). Wright and Evans, No. 181. *London und Paris*, i, 1798, pp. 23-4. Reprinted, G.W.G., 1830. Reproduced, Broadley, i. 112.

10 $\frac{3}{8}$  × 14 $\frac{7}{8}$  in. Two plates, 16 $\frac{1}{4}$  × 15 $\frac{3}{4}$  in.

**9182** A A copy, *Sir John Dalrymple Inv<sup>t</sup> J, Gillray del<sup>t</sup>*, faces p. 159 of *The Caricatures of Gillray*.

6 $\frac{1}{16}$  × 8 $\frac{3}{8}$  in. With border, 7 $\frac{1}{8}$  × 9 $\frac{1}{4}$  in.

B.M.L. 745. a. 6.

**9183** CONSEQUENCES OF A SUCCESSFULL FRENCH INVASION. N<sup>o</sup> VI. Plate 1<sup>st</sup>—<sup>1</sup>

London, Pub<sup>d</sup> March 6<sup>th</sup> 1798, by J<sup>s</sup> Gillray, 27 St James's Street. Price 6<sup>d</sup>—Colour'd 1<sup>sh</sup>/8<sup>d</sup><sup>2</sup>

Engraving (coloured and uncoloured impressions). The title continues: *We fly on the Wings of the Wind to save the Irish Catholics from Persecution.* —Scene. *The Front of a Popish Chapel.* Beneath the title: *Description. A Priest driven out of his Chapel, A French Soldier trampling on Crucifixes & Mitres, another kicking the Priest, a Gracefull Old Man; & a third stabbing him with a Dagger behind: A "Membre de la haute Cour de Justice" (in English a Member of the high Court of Justice, in his habit of Office, who has learnt to speak the English Language well, by going much to the Play-House, (having been long a Player himself,) says in the words of Othello—*

<sup>1</sup> Signature as No. 9180.

<sup>2</sup> The price has been erased from the uncoloured impression; on the other '6<sup>d</sup>' appears to have been altered to '8<sup>d</sup>'.

“Good, | “very Good, the Justice, of it pleases, even on the | “Stage of his own Imposition,”—and it is | “thus, that, the Gratitude of the French Republic “always pays Three Favours for One.”— [Dalrymple, op. cit., p. 37.]

Two ferocious soldiers wearing jack-boots pull and push the priest (in lace-trimmed cotta) from the door of a gothic church (r.). A third jumps on a Bible and crucifix, part of a pile of crosier, mitre, chalice, censer (still burning), &c. On the cross which surmounts the door is a Phrygian cap of *Liberté*. From a niche inscribed *Ecce Homo* a crucifix has been torn, leaving only a crown of thorns and a skull and cross-bones. In the corresponding niche is a headless figure of *Santè Marie*, clasping a headless infant, burlesqued (in Gillray's manner when dealing with emblems of ‘Popery’, cf. No. 6026). On the l. the ‘Member of the high-court’ walks past with folded arms, looking sideways with a sinister glare at the outrage. He wears the draperies and cap of No. 9209.

See No. 9180. Dalrymple wrote to Gillray (n.d.): ‘The Irish Roman Catholic one is excellently executed & will do Good in Ireland in opening the eyes of these poor people. I shall send it there.’ B.M. Add. MSS. 27337, fo. 20. On 6 Mar. he asked for six copies of ‘the Popish Engraving’ with which to try to obtain Treasury support for the undertaking. *Ibid.*, fo. 22. Cf. No. 8979.

Grego, *Gillray*, p. 236. Wright and Evans, No. 180. Reprinted, *G.W.G.*, 1830. Reproduced, Wheeler and Broadley, i. 140.  $11\frac{1}{4} \times 14\frac{3}{4}$  in.

### 9184 LORD LONGBOW, THE ALARMIST, DISCOVERING THE MISERIES OF IRELAND;—

ƒs *G<sup>y</sup> d.* & *f*

*Pub March 12<sup>th</sup> 1798.* by *H. Humphrey*, 27 *S<sup>t</sup> James's Street* Price *1<sup>sh</sup> plain—2<sup>sh</sup> Col<sup>1</sup>*

Engraving (coloured impression). The title continues: *with the puffing out of the little farthing Rush-light, & y<sup>e</sup> story of Moll Coggin*. Lord Moira, in regimentals, stands stiffly in profile to the l. on the edge of a headland; in his r. hand is an unstrung long-bow, much taller than himself. Across the water (l.) is a fantastic night-scene in Ireland. Two soldiers by the waterside are seated over a large dish containing an infant which one is carving. The other, his hand on a barrel of *Whiskey*, drains the contents of a skull; human bones lie beside them. A little drummer beats his drum with bones. A soldier siezes a woman and is about to stab her with his bayonet. Behind this group a (?) woman is suspended by one wrist from three gigantic spears forming a tripod. Beside them (r.) is a thatched cottage with a figure in distress just discernible through the door and with a lighted candle in the window. At this candle Moira is directing a blast (resembling a searchlight) from his pursed-up lips. On a cliff above the cottage a man supports in his arms a huge oak, in whose branches are many swans, some of which fly away to the r. Three frightened cows gallop off. Through the air, between Moira and the tree, gallops (r. to l.) a ram on which sits an old witch holding up a broom supporting a bonnet-rouge; in her r. hand she flourishes a bunch of serpents, emblem of discord or sedition. In the sky (r.) behind Moira's head is a full moon with a grinning face which illuminates a semicircle of clouds surrounding Moira's

<sup>1</sup> The price has been erased from another impression and replaced by ‘London’ in pen.



head, its reflection making a broad path on the sea. Beneath the title is etched in three columns:—"Oh, my Lords, a Man who walks Erect, like me, can plainly discover, that | "the Tyranny of the Curfew, is revived in its full extent in the North of Ireland; | "I see the Lights & Fires in all the Houses, extinguish'd by 9 o'Clock, & the | "whole body of United-Irishmen obliged to find their way to bed in the | "dark!—ah, my Lords! there's one case, which I plainly beheld, of the | "horrors attending on the vile system of Coercion;—see, see, how the bar- | "barous Soldiery are putting out the Candle in a Home where a Child has | "just taken ill of convulsive fits in the hounding Cough;—look how the unhappy | "Father remonstrates against the cruel order, don't you see, my Lords, how | "the distracted Mother on her knees, requests permission to continue the | "Rush Light?—do you think my Lords, that all this scene of Distress | "is merely the Chimera of my own disorder'd Ideas? or that my Intellects | "are disorganis'd because y<sup>e</sup> Moon's at the full?—ah, no!—if you have any | "perception. do but look & be convinced of the truth; behold how the feel | "ing & pathetic remonstrance of the Parent is rejected, the house is | "broken into, & the Rush-light blown out!—O cruel & barbarous Insult!!! | "O Ireland! Ireland!—unhappy Country! what | "oppressions art thou doom'd to suffer, Irish Men | "dragged to Goal only for keeping Daggers in | "their Houses to defend themselves; & Impri- | "soned, Picketed & Shot, merely because assas- | "inating Soldiers were found Hock'd, or | "drowned in the Liffey!—Irish Women torn | "from their families, & Ravish'd to gratify Bri- | "tish Sensuality!—& Irish Children devour'd | "alive, to satisfy their carnivorous appetites!!! | "—will any one deny this statement, my Lords? | "or controvert the facts which I have seen with | "my own Eyes?—why, the incredulous might as | "well deny the existance of Moll Coggin, | "the celebrated Irish-Enchantress, with whom | "my Father, as well as myself, have had such | "frequent Conversations;—as well, my Lords, my having seen her riding | "upon a Black-Ram, with a Blue Tail; or that when I endeavoured to Fire at her | "that y<sup>e</sup> Gun melted in my hand into a clear Jelly:—the noble Lords may Laugh, | "but I declare y<sup>e</sup> facts upon my Veracity,—& that I pursued this fiend, into my | "Ale cellar, where she rode instantly into the bung-hole of a beer-barrel: some | "time after, my servants found the Ale full of Blue hairs, I was not surprised, as I | "knew, that the blue hairs were the hairs of the Ram's blue Tail:—noble Lords may | "stare, but the fact is as I relate it—this Moll Coggin, was the fiend who raised the Oak- | "boys to Rebellion:—I was also acquainted with the two Cow boys, mention'd by my Father, | "they were my Tenants, & were certainly endowed with supernatural powers, I have | "known one of them Tear up by the roots, an Oak, two hundred foot high, & bear it up- | "right on his head four Miles; his party were on that account called Oak-boys:— | "noble Lords may Laugh, but I speak from certain knowledge, y<sup>e</sup> Oak Tree grew in | "my Garden, & I have often seen five hundred Swans perching on its boughs: these | "Swans were very remarkable for devouring all the Snipes of y<sup>e</sup> Country, they flew | "faster than any Snipe I ever saw, & the Snipes could not resist their Talons:—I hope my Lords | "you will excuse this digression, &c &c &c—

Above the design: "He had it from his Father, who would tell you Fifty in a breath—ay, & tell them,—'till he believ'd them all himself."

An illustration to Ellis's 'Ode to Lord Moira', *Anti-Jacobin*, No. xi (not in 1st edition); verse 2 begins:

But still, howe'er you draw your bow,  
Your charms improve, your triumphs grow, . . .

Moira is ridiculed for his offer to form an administration from which both Pitt and Fox should be excluded, made in a letter to McMahon, 15 June 1797, and published in the *Morning Chronicle*, 2 Jan. 1798 (printed *Parl. Hist.* xxxiii. 1210-15). See *Cornwallis Corr.* ii. 331; *Lady Holland's Journal*, i. 165 f. His speech to the English House of Commons on 22 Nov. 1797 (see No. 9194) is burlesqued; in this he instanced the curfew, and a request (refused) 'to keep a candle alight, for his child was in convulsive fits . . .' (*Parl. Hist.* xxxiii. 1060). A speech in the Irish House of Lords, 19 Feb. 1798 (reported in the English papers), is also ridiculed; it was an attack on the English Cabinet and the Irish Government, but also a plea for conciliation and an exculpation of the Army, and as such it was denounced by Wolfe Tone, *Memoirs*, ii. 278-81. A certain pompous egotism characterized the speeches. The passage about Moll Coggin is said to derive from an attack on Moira's father in *The Batchelor* (1769), a Dublin periodical in opposition to *Baratariana* (see Nos. 5133, 5134), but it has not been traced in the two volumes in the B.M.L. See also Nos. 9189, 9240, 9282, 9340, 9386, 9416.

The original design in pencil by an amateur (much altered and elaborated by Gillray) is in the Print Room. Moira stands stiffly, his hand on a stick; a blast from his mouth strikes a candle in a cottage window. The other figures are absent, but in the background (r.) is a centaur, drawing a bow. The title is 'Lord Longbow, the man who walks erect', and there are pencil directions, almost obliterated, one for a 'witch in y<sup>e</sup> air on a black ram'. Size  $4\frac{1}{2} \times 7\frac{1}{4}$  in. (201. c. 6/28).

Grego, *Gillray*, p. 237. Wright and Evans, No. 182. Reprinted, *G.W.G.*, 1830. Reproduced, *Poetry of the Anti-Jacobin*, ed. C. Edwards, 1890, p. 78.

$9\frac{1}{16} \times 15$  in.

**9184** A reduced copy, etched by G. Cruikshank for a volume which Hone intended to publish in defence of his *Political Litany* and other pamphlets, for which he was tried and acquitted in Dec. 1817. Reid, No. 712.

$3\frac{1}{2} \times 4\frac{9}{16}$  in.

**9185** THE HONEST TARS AND MARINES OF THE ARGONAUT.

210

Published 12 March 1798. by Laurie & Whittle, 53 Fleet Street, London.

Engraving. One of the series of 'Drolls'. Sailors on a ship's deck crowded round a large tub, bottom up, on which they fling coins. They cheer, waving their hats. One with a large tankard takes the hand of a military officer (? Sergeant of Marines) on the extreme r. Among them is an officer with a purse; a boatswain blows his whistle.

On the mast are posted songs: *God save the King* and *Rule Britannia*. Beneath the design: *Contributing Nobly against the Enemies of Old England | with the Original Letter Addressed to their Commander Lieutenant P. Hue. | "Argonaut, Janv 31<sup>st</sup> 1798. | Sir, | "We the Seamen and Marines of his Majesty's Ship Argonaut, under your command, desire to give 10<sup>s</sup> each man out of our wages, to drive before us into the sea all French | scoundrels, and other blackguards that would take their parts" | We are | Your faithful ser-*

vents | "John Mitchell, Boatswain's Mate, for Self and Ships Company. | "Alex. Hean, Serjeant for Self and Party | . "God save the King.

A belated echo of the naval mutiny, see No. 9021, &c. The *Argonaut*, a French prize, was a Third Rate of 64 guns, the commander Lieut. P. Hue. *Royal Kalendar*, 1798, p. 108.

6 $\frac{5}{8}$  × 9 $\frac{3}{8}$  in.

9186 EFFUSIONS OF THE HEART;"—OR—"LYING-JACK THE BLACKSMITH AT CONFESSION,

[Gillray.]

Pub<sup>d</sup> March 13, 1798, by Lying Jack,—Price 6<sup>d</sup> for the benefit of the Philanthropic Society—<sup>1</sup>

Engraving (coloured impression). Below the title: *Scene. Bow Street— with Lying Jack answering a charge of abuse & Blackguardism.* The word 'Blacksmith' in the title is written above 'Bookseller', which is scored through but conspicuously legible. The three Bow Street Justices sit at a rectangular table (l.); Addington in the chair, the scales of Justice, evenly balanced, above his head; on his r. and on the extreme l., Bond (?) is writing: *Wright. W. against [?]. . .* The third sits resting his chin on his hands, which are supported on the head of his cane; he gazes fixedly at the culprit. 'Lying-Jack' stands in a rectangular pen formed of posts and rails immediately in front of the justices, his elbows resting on the rail, his hands clasped, his knees bent, tears falling. He says: *Oh! God dang it,— your Worship, do take bail, your Honor tw'ant my fault please your Majesty, that I com'd the Black-guard over him:—God dang it, didn't he say that his thing was printed before mine? & that all my things were only Copies & piracies?—God dang it, your Worship, Ax Almon y<sup>e</sup> Bookseller if I was a Blackguard all the while I was a Porter!—or ax y<sup>e</sup> people where I & Wife kept a small-coal Cellar in Leather Lane if I'm a Blackguard!—God dang it, was I act like a Blackguard when I let that Cooper the Printer, pull me by the Nose, only for saying he was a Liar?—god dang it, your honor, was it like a Blackguard when I offer'd to beg Ridgeway's pardon, after he had kick'd my own Arse in my own Shop?—but I sees how the Booksellers all hates me! & wants to ruin me!—& says I lives by only Copying other peoples works your Worship!—'tho' I only 'bridges 'em!—yes your Worship, they all hates me; & respire against me: & calls me Lying-Jack, your honor,—& Filching Jack the Plagurist!—& Stock'ee Jack the Informer! your honor— ah Gad dang it! Gad dang it,—they'll be my ruin your Honor! Gad dang it Gott damn. . .*<sup>2</sup> From his pocket hangs a paper: *Speech of the Lord Chan<sup>r</sup> of Ireland.* Beside him, outside the dock, is a large bundle of books tied together, the wrapper inscribed *Ways & Means*; these are: *Sandford & Merton, G Nicol . . . Abridgd Embassy to China, D. Cox, Piracy, Harpers Pamphlet, Philanthropic Society.* Against the bundle lies a porter's knot (a pad for the shoulders attached to a ring which goes over the head) inscribed: *Lying-Jack his Knot.* With this are the implements of a blacksmith: hammer, pliers, and horse-shoe. On the wall behind him are three

<sup>1</sup> According to a note on an impression in a Gillray collection sold at Hodgson's, May 1936, this was a private plate. The price is perhaps an expression of Gillray's exasperation at the price (6d.) at which his plates for Sir J. Dalrymple were issued, see No. 9180. Stockdale can have had no professional connexion with the Philanthropic Society, whose pamphlets were printed on their own premises by the boys they befriended.

<sup>2</sup> The last words dwindle into illegibility.

bills: *Lying Jack the Thief Taker; Perjury; Injuntion* [sic] *of the Court of Chancery agains Lying Jacks copy*, and a map: *Original Map of the Island of St Domingo by W. Faden. Charing Cross.*

A satire on John Stockdale, the Piccadilly bookseller, the title taken from the poems of his daughter Mary: 'Effusions of the Heart', 1798. He had originally, it is said, been a blacksmith in Cumberland; he became porter to Almon the publisher, and when Almon retired in favour of Debrett he opened an opposition shop. *D.N.B.* He was violently attacked in an article illustrated by Rowlandson (who depicts him as a blacksmith), see No. 6609, in which Day (author of *Sandford and Merton*) is reproached for reading his works to Stockdale before publication; a quarrel with Wright (afterwards publisher of the *Anti-Jacobin*) is also mentioned. *Intrepid Magazine*, W. Hamilton, 1784, pp. 53-6. In 1797 G. Nicol published Sir G. L. Staunton's *Authentic Account . . . of the Embassy to China* (cf. No. 8121), and in the same year Stockdale published two editions of 'An Abridgment . . .' of the 'Account'. His connexion with Ireland is not mentioned in the *D.N.B.*, but on 1 Mar. 1798 John Stockdale of Abbey Street, Dublin, as printer and owner of the newspaper the *Press*<sup>1</sup> (the organ of the United Irishmen, see Nos. 9189, 9245, 9370) was sentenced by the Irish House of Lords, for a libel on Lord Glentworth, to a fine of £500 and 6 months' imprisonment; he denied being printer and owner. *The Times*, 5 Mar. 1798. The *Speech* in his pocket is evidently that of Clare, 19 Feb. 1798 (printed), attacking Moira's motion against the coercive policy of the Government, and giving an elaborate account of the progress of disaffection. The implication may be that Stockdale is a Government agent in Ireland. This print identifies the Dublin Stockdale with the Piccadilly publisher.

Grego, *Gilray*, p. 253.

11 $\frac{3}{4}$  × 9 $\frac{1}{8}$  in.

### 9187 ENGLAND INVADED. OR FRENCHMEN NATURALIZED

*Rowlandson Delin<sup>t</sup> & Sculpt<sup>t</sup>*

*London Pub. March 16 1798 at Ackermann's Gallery N<sup>o</sup> 101 Strand.*

Engraving, slightly aquatinted (coloured impression). French soldiers, who have just landed, are being bayoneted and ridden down by English troops. They flee in terror-stricken confusion. Among the Englishmen are yokels with pitchforks. Three Frenchmen, dead or painfully dying, lie in the foreground; beside them is a drum. The scene is a grassy slope leading to the sea, where distant ships are in action and where four French troop-carrying rafts, cf. No. 9160, are foundering. Tiny figures flee into the sea (r.).

Reproduced, Wheeler and Broadley, i. 86.

10 $\frac{7}{8}$  × 14 $\frac{1}{2}$  in.

### 9188 TREASON!!!

*Design'd & Etch'd by R<sup>d</sup> Newton*

*London Pub by R Newton at his Original Print warehouse N<sup>o</sup> 13*

*Brydges St Covent Garden March 19 1798*

Engraving. A stout *Mr Bull*, artisan or labourer, capers with hands on hips. He directs a blast from his posteriors at a print of the King's head

<sup>1</sup> Peter Finerty, as proprietor and publisher of the *Press*, was sentenced to two years' imprisonment for seditious libel in Dec. 1797. *State Trials*, xxvi. 902 ff. The paper was suppressed on 6 Mar. 1798, owing to an article by Sheares addressed to Lord Clare as 'the Author of Coercion'. *D.N.B.*

which is pinned to a wall. The King, in profile to the l., looks with angry astonishment at his assailant, and the impression is of a (caricatured) head looking through a window. Bull, with a grin, looks sideways at the print. Pitt's head, much caricatured, projects in profile from the l. margin, shouting in dismay: *That is Treason Johnny*. Behind (l.) is the sun, partly below the horizon. Cf. No. 9035.

12 $\frac{1}{8}$  × 9 $\frac{3}{8}$  in.

**9189** SEARCH-NIGHT;—OR—STATE-WATCHMEN, MISTAKING HONEST-MEN FOR CONSPIRATORS.—*Vide State Arrests.*

*ſ G<sup>y</sup> inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> March 20<sup>th</sup> 1798. by H. Humphrey N<sup>o</sup> 27 S<sup>t</sup> James's Street*

Engraving (coloured impression). The interior of a bare, poverty-stricken room with a raftered roof. Pitt and Dundas, as watchmen, batter down the upper timbers of a door (r.) which has been strongly bolted, locked, and barricaded. Both have long staves, Pitt holds up a lantern. The occupants hide or flee, except Lord Moira, who stands stiffly in profile to the r. on the extreme l., his crisped fingers outspread deprecatingly, disassociating himself from his companions (cf. No. 9184); he wears regimentals with a cocked hat. A heavy but ragged cloth covers a rectangular table in the middle of the room, on which are ink-pot and papers: a *Plan of Invasion* with a map of *France* and *Ireland*. This lies across a paper signed *yours O'Conner*. A dark-lantern stands on the open pages of the *Proceedings of the London Corresponding Society*. An office stool has been overturned. Prone under the table, their heads and shoulders draped by the cloth, are (l. to r.): Horne Tooke, Nicoll, and Tierney. Fox and Sheridan escape up a ladder to a trap-door in the roof; the latter still has one foot on the floor. Between ladder and wall (l.) is an iron-bound chest filled with daggers; more daggers are heaped on the floor: beneath them are two papers: *The Press* (the organ of the United Irishmen, started by O'Connor, see No. 9186) and *Bloody News from Ireland Bloody News Bloody News*; this lies across a paper signed *Munchausen* (cf. No. 9184). The Duke of Norfolk is timorously waiting his turn to escape by the wide chimney, up which Bedford is disappearing; the latter is identified by a paper hanging from his pocket: *Bedford Dog Kennel*. A large fire burns in the grate, on the bar of which Bedford puts his foot. Across the chimney is scrawled *Vive l'Egalite*, on either side of a bonnet-rouge. Above it are prints, bust-portraits of *Buonapart* and *Robertspier*. On the r. is a casement window showing a night sky and the turrets of the White Tower. Below it is hung a broadside headed by a guillotine and the words *Vive la Guillotin*. In the corner of the room (r.) is a pile of bonnets-rouges. In the foreground rats scamper towards a large hole in the ramshackle floor. Beside them are papers: *Assignats* and *Plan for raising United Irishmen*.

On 27 Feb. 1798 O'Connor, O'Coigley, Binns, and two others were arrested in Margate when about to embark for France to urge (on behalf of the United Irishmen) the prompt dispatch of an invading fleet to Ireland (see Nos. 9244, 9245). Binns was a leading member of the London Corresponding Society. The important arrest was due to Pitt's secret service, which had information from Hamburg of the Franco-Irish plans. W. J. Fitzpatrick, *Secret Service under Pitt*, 1892, pp. 15–23; Rose, *Pitt and the Great War*, 1911, pp. 349–51; *Memoirs of Wolfe Tone*, 1827, ii. 283–5. Other members of the London Corresponding Society were

arrested on 15 Mar. and examined before the Privy Council. *London Chron.*, 17 Mar. One of many prints in which the leaders of the Opposition are depicted as revolutionaries. For the Corresponding Society see B.M. Add. MSS. 27808, 27811-17, Veitch, *Genesis of Parliamentary Reform*, 1913, pp. 191 ff., and Nos. 8424, 8500, 8507, 8624, 8664, 8685, 9039, 9191, 9194, 9202, 9230, 9242, 9258, 9270, 9341, 9369.

Grego, *Gilray*, p. 238. Wright and Evans, No. 184. Reprinted, *G.W.G.*, 1830.  
 $9\frac{1}{2} \times 13\frac{7}{8}$  in.

**9189** A A copy (coloured) f. *G<sup>y</sup> inv & fec<sup>t</sup>* [sic], is pl. N<sup>o</sup> IV. to *London und Paris*, i, 1798. Explanatory text, pp. 195-204.  
 $6 \times 8\frac{5}{8}$  in. B.M.L., P.P. 4689.

**9190** JOHN BULL CONSULTING THE ORACLE!

*London Publ* by *W Holland N 50 Oxford St March 20<sup>th</sup> 1798*.

Aquatint (coloured impression). John Bull kneels in profile to the l., clutching his hat and gaping in bewildered terror at a monstrous head, also in profile, which roars at him: *Radical Reform—or Ruin! Destruction Debt! Misery! Poverty! Slavery! Oppression! Loss of Liberty!! Property! Religion—think of your Religion Johnny!!* The head is that of Fox, caricatured, with exaggerated bushy eyebrows, hairy chin and throat, and short tousled hair. It wears a bonnet-rouge with an elaborate tricolour cockade. John is a plainly dressed tradesman or mechanic with ill-fitting wig. He exclaims: *Mercy on us—how he does roar it away. I never was in such a fright in all my born days—this is worse than the assess'd Taxes!!*

Fox defended his statement 'that a radical reform . . . together with a complete and fundamental change of system of administration must take place . . .' in a debate on the Assessed Taxes Bill. *Parl. Hist.* xxxiii. 1229 (4 Jan. 1798). One of many caricatures of Fox as a Jacobin. For the Assessed Taxes see No. 9043, &c. For John Bull distracted by alarmists cf. No. 8141.

$13\frac{3}{4} \times 19\frac{3}{8}$  in.

**9191** THE BEDFORDSHIRE HANNIBAL TAKING THE OATH OF ETERNAL ENMITY!!!

*London Publ* by *W. Holland N 50 Oxford St March the 27<sup>th</sup> 1798*.

Aquatint (coloured impression). The Duke of Bedford, handsome in Roman armour, and wearing a wreath of olive, stands in profile to the l. before a small *Altar of Reform*. His cap of Liberty (in which is an olive branch) and his l. hand are placed on the altar; his r. arm is raised as he takes an oath: *I vow an eternal enmity to their system—and if ever it shall be found that I join in their measures, may the execration and detestation of the world be my lot—and may the Creator shower down his curses on my head for my apostacy!!!* Round him stand his officers: Fox (r.) in tattered shirt, breeches, and waistcoat, with sleeves rolled up and clenched fist, listens eagerly as if ready for immediate action. Sheridan and the Duke of Norfolk stand sanctimoniously (l.); the former in open shirt and ragged breeches, his hands clasped, says *amen*; the latter, plainly dressed and holding an open book, echoes *amen amen*; his cap of Liberty rests on his book (cf. No. 9168, &c.). Fox and Sheridan wear similar caps, all with tricolour

cockades. In the background, l. and r., behind a low barrier, are serried masses of *corresponding choiresters*, all wearing caps of Liberty, who chant *amen amen* [&c.].

Probably a satire on Bedford's motion for an address to the King to change his ministers, followed by the protest against its rejection. *Parl. Hist.* xxxiii. 1313 ff. (21 Mar.). In this debate Lord Mulgrave asserted that 'the head of the Corresponding Society and the head of the Whig Club (Mr. Fox and Mr. Horne Tooke)<sup>1</sup> had solemnly engaged to act together' (p. 1338). Bedford refused to answer the absurd allegations of 'mysterious enigmatical connexion with the Corresponding Society' (p. 1352). See No. 9189, &c. Cf. No. 9178. 11 × 15 $\frac{3}{8}$  in.

**9192** THE SEDITION HUNTER DISAPPOINTED—OR—D—G  
BY WINCHESTER MEASURE.

[?Ansell.]

*Pub<sup>d</sup> April 2<sup>d</sup> 1798 by SW Fores 50 Piccadilly Folios of Caracatures  
lent out for the Evening*

Engraving (coloured impression). The interior of a court of law, evidently Winchester assizes. Counsel sit behind a concave barrier, the judge sits in the centre behind and above them, the scales of Justice evenly balanced above his head. He says: *if a Man is disposed to D—n he may as well D—n M<sup>r</sup> P— as any body else*. In the foreground stand five farmers or countrymen, with one more fashionably dressed man who straddles across a paper which lies on the ground: *Information against Nicola[s] Ploughsha[re]*, turning his head angrily to a fat farmer who asks: *do you hear that Informer D . . . M<sup>r</sup> P . . . D . . . M<sup>r</sup> P . . . D . . . M<sup>r</sup> P . . .* The informer answers: *as its lawfull for a Man to D— who he pleases I say D— the Judge I say D— the Judge D— the Judge*. The other countrymen, highly delighted, stand in pairs to r. and l. of the disputants. One (l.), wearing a smock under his coat, says: *ha ha D . . . M<sup>r</sup> P . . . Neighbour and is answered D . . . en zo I say*. Another (r.) says to the informer: *I zay Friend D . . . M<sup>r</sup> P . . . D . . . M<sup>r</sup> P . . . I zay*. His neighbour says *zo I zay D . . . M<sup>r</sup> P . . .* A group of men in a box raised above the level of the court, partly visible on the l. (? the jury), agree between themselves: *D— M P . . . ; Yes Yes; O Yes with all my Heart; aye aye*.

The print evidently relates to one John Lovelace, a carpenter at Portsea, who brought an action for assault and false imprisonment against a magistrate (Curry), tried at Winchester Lent Assizes, 1798. On 6 June 1797 Lovelace had been brought before Curry by a constable for having 'damned Mr. Pitt and the war', in a public house before soldiers: 'he said because men had been tried to be hanged for what Mr. Pitt and the Duke of Richmond had done' (i.e. urged parliamentary reform), and that 'tenpence out of twelapence were paid for taxes'. After being kept in Bridewell for one night he was discharged on bail and bound over to appear at the next assizes. On returning home he was dangerously mobbed, rescued by the constables, and locked up for his own safety and at his own request. At the next sessions one of the mob was sentenced to three months' imprison-

<sup>1</sup> Tooke did not belong to the Corresponding Society, but there had been some co-operation between his Society for Constitutional Information and the Corresponding Society.

ment and the case against Lovelace was thrown out by the Grand Jury (he had said nothing against the King and the Constitution). His action for assault was dismissed with some remarks by Baron Perryn. A subsequent motion in the King's Bench (14 May) for a new trial was refused on technical grounds (Durnford and East, vii. 631). *Annual Hampshire Repository*, i, 1798, pp. 90-2.  
 $9\frac{1}{8} \times 13\frac{1}{2}$  in.

**9193** THE ARMS EMBLAZONED OF THE NEW ENLIGHTENED TRADING FRATERNITY OF OBSTETRIC, PHARMACEUTIC, VETERINARIAN, BARBERIAN, MAGNETIC CHIRURGEONS,

*Publish'd as the Act directs April 6. 1798 by W Brown King S<sup>t</sup>*

Engraving. A burlesque escutcheon for the (abortive) College of Surgeons. The title continues: *duly instituted by the Nation in the first Year of the British Republic, one and indivisible*. The supporters are, dexter, the D— of B—D [Bedford], sinister, *Tom Paine*. The former holds his decapitated head, saying: *Ah well a day my Cropt Head*. Beside him are two books: *Age of Reason* and *Sporting Cal*. Paine points at Bedford derisively, saying: *So much for Ducal Patriotism*. Beside him are two books: *Rights of Man* (see No. 7867, &c.) and *Rights of Surgeons*. Each holds a Tree of Liberty. The escutcheon rests on corpses and skulls, which are supported by the motto: *Quæ nocent omnibus artes*. The arms are described: *Arms. Quarterly 1<sup>st</sup> Gules, a Forceps and Fœtus proper for Midwifery, 2<sup>nd</sup> and 3<sup>d</sup> Or, three Glister Bags & pipes fœcant and a pestle & Mortar Argent for Pharmacy.—4<sup>th</sup> three Horse shoes in a field Vert, for Farriery. The Escutcheon of pretence for the new Surgeons. Viz. Gules. a lately converted Instrument for performing Amputations [a guillotine].*

*Crest. The Head of a furious Animal call'd a Hurlo Thrumbo, issuing rampant from an Apothecarys Mortar with a Barbers pole red rag, and porringer [see No. 9092] in his Sinister paw. [A scaly creature with a tail and a man's head wearing an old-fashioned hat and wig to indicate that he is a surgeon.]*

*Supporters. On the dexter, a Ci-de-vant british Peer. Gorged, with his Head in his hand (crown'd with a ducal Coronet) weeping for his folly, he supports the Tree of Liberty.*

*On the Sinister, a republican reformer Triumphant, with his Bonnet rouge and tree of Liberty.*

*Under the Shield are many Patients, who have been cured [i.e. corpses and skulls].*

For the College of Surgeons see No. 9092, &c. Bedford was noted for his cropped hair, cf. 'A Bit of an Ode to Mr. Fox', *Anti-Jacobin*, 29 Jan. 1798. For the Tree of Liberty see No. 9214, &c.  
 $6 \times 7$  in. Pl.  $12 \times 10$  in.

**9194** A LEGAL MISTAKE OR HONEST MEN TAKEN FOR CONSPIRATORS.

[? Ansell.]

*Pub<sup>d</sup> April 15 1798 by SW Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). An editor's office, with a printing-press (l.) at one end of the room. Scott, the Attorney-General, in legal wig and



gown, tries to enter through a door (r.); he holds a document: *Prosecution of Paper for Libeling [Parliament]*. A well-dressed man (resembling Tierney) pushes him back, trying to close the door upon him, saying: *You can't come in here! No Editor here I assure You dont know the Man! never saw him in my Life! met a Man Yesterday something like him! What do You think I'd turn Informer, Never read a Paper but when there's bloody News from France, Never any body here but from Manchester or Margate [see No. 9189]—No Conspirators here No No No if You dont believe me read the Courier*. From his pocket hangs a paper: *Mem. to Skreen my Friend at the expence of my Character*. Under his r. foot is a paper: *Parliamentary Oath to deliver up all Traitor[s] to make known any [C]onspiracy again[st] the State or his Ma[jesty's] Person . . . Swear nev[er]. . . .* Close beside him sits the editor (John Parry), interrupted in the act of writing, as he turns to gape with alarm at the opening door. By the door is a placard, its r. margin cut off by the edge of the design: *Rules to be Obser[v]ed in this Printing Offic[e] all Spy's and Infor[mers] to be kept at a prop[er] distanc. viz Outside the door—all Scandalous Paragraphs to be faithfully copied by the Compositor wethe agai[nst] Government or Others*. Two prints also hang on the wall: one of *Buonaparte*, a swaggering soldier leaning on an immense sabre, and one of the King torn and suspended upside down from one corner. On the table are papers inscribed *Essay to Prove the Defence of a Traitor no Treason*, with two bundles of documents labelled *Correspondence with the Convention* and *Correspondence with Manchester*. On the floor are neatly tied bundles of papers: a sheet of the *Courier* duly stamped; *Paragraphs &c against Government*; *Private and Family Transactions*; and *French Puffs and Gasconades*.

On 4 Apr. the Attorney-General brought in a Bill for the regulation of newspapers, it having been found that prosecutions failed on account of difficulty in identifying proprietor, printer, or publisher, instancing the case of the *Courier*, whose printer was not to be found, while the registered proprietor had severed his connexion with the paper more than a year previously. He produced a parcel of papers found in a neutral vessel going to France with information which, if written by one man to another, would have been treasonous (e.g. mentioning the approaching departure of the West India fleet with inadequate convoy<sup>1</sup>). Tierney defended the editor of the paper (*Courier*) which, Pitt said, 'was giving information and advice to the Directory of France'. *Parl. Hist.* xxxiii. 1415–21. Before 26 Apr. Dundas had received information from France: 'the *Courier* is regularly brought over, carried first to the Minister of Marine, . . . it is then sent to the Central Bureau, and then the paragraphs allowed to be translated into French papers, which are distributed among the coffee houses.' *Navy Records Soc., Spencer Papers*, ii, 1915, pp. 325–6. *The Anti-Jacobin Review and Magazine*, Aug. 1798, published a facsimile of the *Courier* (for 23 Nov. 1797) directed to the 'Ministre de la Marine, à Paris', with the columns containing a report of Moira's speech (see No. 9184) inscribed 'à lire' (cf. No. 9240). Eight men were arrested in Manchester on 8 Apr. and brought to London, as part of a Committee of United Irishmen, Englishmen, and Scotchmen. *Lond. Chron.*, 14 Apr., 4 May. See Nos. 8500, 9227, 9240,

<sup>1</sup> Quoted in the *Anti-Jacobin*, 23 Apr. 1798, p. 187. 'The outward-bound fleet which has been collecting near six weeks, and is allowed to be the most valuable that ever left our ports, is about to sail under the Convoy of two Frigates! How easy would it be for the French to detach two or three sail of the line from Brest, and give our Commerce an irretrievable blow! Surely the Admiralty . . .'

9345, 9370, 9434, 9522. Listed by Broadley (attributed to I. Cruikshank).  
9¼ × 13½ in.

### 9195 A POLITICAL HYPOCONDRIAC!!

*London Publ<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford St 1798. the 18 of Aprill*  
Aquatint (coloured impression). A design based on No. 7449. Pitt (r.), wearing dressing-gown and slippers, sits erect in a high-backed arm-chair, clasping his hands in terror at the visions which assail him. Three goblin-like creatures hold up a sheet inscribed *Assess'd Taxes*, a window in this makes it resemble the side of a house. A hideous profile head wearing a wig inscribed *£1. 1s* glares up at Pitt. From clouds emerges a hand holding a hat inscribed *2 Shilling* and another holding by the tail a puppy inscribed *5 Shilling*. Three little Jacobin soldiers advance towards Pitt; the foremost prods his ankle with his bayonet. Behind Pitt's back is the head of a horse with a large blank eye, and (above) a two-wheeled cart. Next the horse is a cottage. Above Pitt's head hang a noose of rope and a dagger. Behind his chair, as if to show the origin of these apparitions, is a row of three decanters: *Rum, Brandy, Red Port*.

Dundas, as a doctor, sits (l.) with his back to Pitt writing a prescription. He wears Highland dress with a feathered Scots bonnet. Above his head are the words: *My Patient is in a very bad way I fear, but we must try what can be done for him let me see—mix four Ounces of German Promises with tree [sic] of Prussian Sinceriti to which add 3—grains of indemnity for the past—and one of Security for the Future—I think that will do.—* Both men are in profile to the l.

A satire on Pitt's foreign policy, cf. No. 9364, and on the burden of taxation, especially the Triple Assessment, see No. 9043, &c., the dog tax, see No. 8794, &c., and the hair-powder tax, No. 8629, &c. 'Indemnity and security', as war-aims, were used as a gibe against Pitt, see No. 9364. They were so used by William Smith (a cousin of Wilberforce): 'now for indemnity and security and then again for security and indemnity, ever changing with the events of the war'. Pitt answered, 'in the termination of every war, there are two objects, reparation and security; but the great object was security'. *Parl. Hist.* xxxi. 1207, 1215 (debate on Grey's peace motion, 26 Jan. 1795). Fox wrote of the Peace Preliminaries, Oct. 1801: 'Indemnity for the past and security for the future are now evidently construed into Ceylon and Trinidad.' *Memorials and Corr.*, 1854, iii. 345. The formula was enunciated by Auckland at the Antwerp Conference in Apr. 1793. *Dropmore Papers*, iii, p. xxii. For Prussia cf. No. 8658. For Pitt as a hard drinker cf. No. 8683.

10¼ × 15½ in.

### 9196 LE MINISTRE D'ETAT, EN GRAND COSTUME.

Ɔ<sup>v</sup> G<sup>v</sup> d. Ɔ<sup>v</sup> f<sup>v</sup>

*Pub<sup>d</sup> April 18<sup>th</sup> 1798. by H. Humphrey 27 S<sup>t</sup> James's Street*

Engraving (coloured impression). One of a set of twelve 'French Habits', see Nos. 9197–9201, 9208–13. Above the design: *Habits of New French Legislators, and other Public Functionaries. N<sup>o</sup> 1*. Fox stands full-face, hands on hips, legs astride, looking arrogantly to the r. He wears a looped hat with large ostrich feathers, long loose coat with a lace collar and long revers over a tunic with a sash which defines his vast paunch. Tunic and

coat have embroidered borders. The hat and coat are black, the tunic, stockings, lining and revers of the coat are red, which is the predominating colour. On the carpet is a design of the royal arms; he straddles across them, his feet planted on lion and unicorn.

The costume of the officials of the Directory, designed by David, was regulated by a complementary law of the Constitution of the Year III, for which plates were engraved. Renouvier, p. 478. A set of plates with descriptions (dated 20 Feb. [? 1796]) was published by E. Harding, Pall Mall (copy in Print Room).<sup>1</sup> Fox's dress is approximately correct, but coat and tunic (styled waistcoat) are longer than the originals, the hat and feathers more magnificent. His position is that of Minister, subordinate to the five Directors; 'habits' is doubtless a pun: Fox tramples on the royal arms. The series, in whole or part, was submitted to Canning, see No. 9200. See also No. 9425.

A reduced copy was issued without imprint (A. de R. xv. 129).

Grego, *Gillray*, p. 239. Wright and Evans, No. 185. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 353. For the French original, *Collection des nouveaux costumes des autorités constituées civiles et militaires*, 26 plates by P.-M. Alix after J.-F. Garnerey, see Colas, *Bibliographie gén. du Costume*, Paris, 1933, No. 1181.

$8\frac{13}{16} \times 6\frac{9}{16}$  in. With border,  $9\frac{1}{8} \times 7\frac{5}{8}$  in.

### 9197 LES MEMBRES DU CONSEIL DES ANCIENS.<sup>2</sup>

Engraving (coloured impression). Above the design: *French Habits*, N<sup>o</sup> 2. Lansdowne, Norfolk, and Grafton stand together wearing the dress of the Conseil des Anciens: a violet robe and cap, with a scarlet sash, over which hangs a white cloak in classical folds, the border of robe and cloak being embroidered in red. Lansdowne (c.) holds a book, the fingers of his r. hand are raised, and he smiles slyly. Norfolk (l.) and Grafton (r.) listen to him with conspiratorial intentness. Under their feet are flag-stones. See No. 9196.

A reduced copy was issued without imprint (A. de R. xv. 129).

Grego, *Gillray*, p. 239. Wright and Evans, No. 186. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 354.

$8\frac{3}{8} \times 6\frac{1}{2}$  in. With border,  $9\frac{3}{4} \times 7\frac{1}{2}$  in.

### 9198 LES MEMBRES DU CONSEIL DES CINQ CENTS.<sup>2</sup>

Engraving (coloured impression). Above the design: *French Habits*, N<sup>o</sup> 3. Stanhope, followed by Derby, Lauderdale, M. A. Taylor, and Grey, advances from l. to r., l. arm outstretched in the attitude of an orator. All wear the correct dress of the Five Hundred, resembling that of No. 9197, but in different colours: white robe, red cloak, blue cap and sash. The borders of the robe are embroidered in red, of the cloak in blue. Lauderdale, who is usually dwarfish in caricature, appears tall compared with the short and obese Derby, whose arms are folded, and his head, as always, turned in *profil perdu*. Behind Lauderdale is M. A. Taylor, also short, but taller than Derby. Above him towers a man usually identified as Byng;

<sup>1</sup> These costumes are depicted on a French fan, fifteen figures, on the reverse of which the peace with Spain is the subject of an allegorical design. (B.M., Schreiber Coll. No. 128; coloured reproduction, *Propyläen-Weltgeschichte*, ed. W. Goetz, vii. 94.)

<sup>2</sup> Signature and imprint as No. 9196.

Lord Holland (MS. note) identifies him as Grey, 'not Byng'. They stand on flag-stones. See No. 9196.

Grego, *Gillray*, p. 239. Wright and Evans, No. 187. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 354.  
8 $\frac{11}{16}$  × 6 $\frac{9}{16}$  in. With border, 7 $\frac{9}{16}$  × 9 $\frac{7}{8}$  in.

**9199 MEMBRE DU DIRECTOIRE EXÉCUTIF.<sup>1</sup>**

Engraving (coloured impression). Above the design: *French Habits, N<sup>o</sup> 4*. Bedford, conventionally handsome, stands in the 'grand costume' of a Director, its magnificence heightened by Gillray. His hat is turned up with enormous tricolour ostrich-feathers. Over his blue tunic is a long red cloak, lined with white, which trails on the ground. He wears a lace collar, a white sash with gold tassels, a large sabre. Tunic and cloak are heavily embroidered in gold. He stands in a commanding attitude, his head turned in profile to the l., his r. arm extended with pointing forefinger. The walls and pillar (r.) of a palatial building form a background. Round the pillar is draped a gold-fringed curtain embroidered *Egalite*; it is tied back to show a ducal coronet and the (Bedford) motto *Che sara [sara]*.

See No. 9196. Trumbull called this pompous dress a mixture of the Roman and Spanish. Farington, *Diary*, i. 227. It is associated especially with Barras. Lord Holland notes: 'the figure, not at all like; the face not much.'

This design was adapted for an engraved portrait of Bonaparte, the head taken from the bust by Ceracchi, the hat held in the l. hand. The dress is ornamented with gold leaf. *Design'd by Rowlandson from the original bust. Mess<sup>rs</sup> Rowlandson & Roberts sculp.*

Grego, *Gillray*, p. 239. Wright and Evans, No. 188. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 354.  
8 $\frac{11}{16}$  × 6 $\frac{5}{8}$  in. With border, 9 $\frac{3}{4}$  × 7 $\frac{9}{16}$  in.

**9200 PRÉSIDENT D'ADMINISTRATION MUNICIPALE.<sup>1</sup>**

Engraving (coloured impression). Above the design: *French Habits, N<sup>o</sup> 5*. Horne Tooke stands directed to the l., behind a table covered with a green cloth. His arm-chair is behind him (r.). His r. hand is on a hand-bill, his l. is outstretched admonishingly. He looks with a severe frown in the direction to which he points. Behind his chair against the wall is a table of the *Droit de l'Homme*; beside it hangs a tricolour flag. He wears (correctly) a plain black suit over which is a tricolour scarf. On the table is his round hat with small tricolour scarf and tricolour feather. On the sides of the table are partly visible the fasces which were an emblem of the Republic. Behind is a wall with Ionic pilasters.

See No. 9196. On 22 Apr. Canning wrote to Gillray: 'It is particularly wished that the Print of *M<sup>r</sup> Sheridan N<sup>o</sup> 5* of the *French Habits*, which *M<sup>r</sup> Gillray* was so good as to send for inspection to-day, may *not* be published. If *M<sup>r</sup> G.* can call to-morrow the reason will be explained to him.' B.M. Add. MSS. 27337, fo. 92. The reason doubtless was the kindness shown to Canning by Sheridan at the beginning of his career. See Bagot, *Canning and his Friends*, i. 19. Cobbett wrote, 21 Nov. 1803 (ignorant of Canning's intervention): 'the print was actually on sale for two days, at the end of which time it was not suppressed, nor destroyed, but changed, by the taking out of your face and putting that of Horne Tooke in its stead, according to which metamorphosis it has been exhibited and sold ever

<sup>1</sup> Signature and imprint as No. 9196.

since!—there is nothing that meddles with type-metal or lamp-black which is not your friend. . . . *Cobbett's Annual Register*, iv. 740.

An impression of the suppressed state with the head of Sheridan is in the Gillray Collection in the House of Lords Library.

Grego, *Gillray*, p. 239. Wright and Evans, No. 189. Reprinted, *G.W.G.*, 1830.

$8\frac{3}{4} \times 6\frac{1}{2}$  in. With border,  $9\frac{1}{16} \times 7\frac{1}{2}$  in.

## 9201 LE BOUREAU.<sup>1</sup>

Engraving (coloured impression). Above the design: *French Habits*, N<sup>o</sup>. 6. Tierney (r.), directed to the l., stands on a scaffold beside a guillotine, on which his r. hand rests. He wears a round hat with a red feather and small tricolour cockade, a black cloak, below which appear his own striped stockings and half-boots. The blade of the guillotine is raised; it drips blood, as does the aperture for the victim's neck. Behind, the heads of a crowd, all wearing the bonnet-rouge, look up at the scaffold. On the r. is a house.

See No. 9196; this dress is not one of those officially prescribed. Lord Holland notes that it is 'not like' Tierney.

Grego, *Gillray*, p. 239. Wright and Evans, No. 190. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 353; C. E. Jensen, *Socialdemokratiets Aarhundrede I.*, Copenhagen, 1904, p. 31.

$8\frac{3}{4} \times 6\frac{5}{8}$  in. With border,  $9\frac{3}{4} \times 7\frac{9}{16}$  in.

## 9202 LONDON CORRESPONDING SOCIETY, ALARM'D,—*Vide Guilty Consciences.*

Ɔ<sup>s</sup> G<sup>y</sup> inv & f<sup>i</sup>

Pub<sup>d</sup> April 20<sup>th</sup> 1798. by H. Humphrey 27 St James's Street—  
Price 1<sup>sh</sup> 6—<sup>2</sup>

Aquatint (coloured and uncoloured impressions). Six brutal-looking men, much caricatured, sit round a table in a cellar, listening with apprehensive intentness to their chairman, who reads a paper: *State Arrests—O'Conner Binns Evans Quigley*. He sits in an arm-chair, a grotesque ragged creature with sleeves rolled up; in his r. hand is a candle taken from a candle-stick on the table. Beside him is a tankard inscribed: *Tom Treason Hell-Fire Celler Chick Lane*. Against his chair leans an open book: *Proceedings of the London Corresponding Society T<sup>s</sup> Firebrand Secretary—Delegates—Forging Sam Barber Joe Dick Butcher Dissenting Nick Sheepshead Will Cut down Lary*. These names belong to the persons depicted: a barber sits on an upturned tub on the chairman's l., a comb in his ragged hair, a pair of tongs leaning against the tattered hat which lies beside him. Next (l.) is a butcher, his steel hanging from his waist. All are grotesque denizens of the underworld. Two prints are on the brick wall, bust portraits of *Horne Tooke* and *Tom Payne*. Through an open door (r.) is seen a flight of stairs, steeply ascending.

The arrest of O'Connor, John Binns, O'Coigley (or Quigley), and two others at Margate, 28 Feb., see No. 9189, led to arrests of members of the Corresponding Society in Manchester and London. Thomas Evans was arrested after Bow Street officers had surprised a meeting in a public house in Clerkenwell on the night of 18 Apr. This was a meeting of the United

<sup>1</sup> Signature and imprint as No. 9196. <sup>2</sup> No price on coloured impression.

Englishmen which Benjamin Binns and Evans, secretary of the London Corresponding Society, had been attempting to form, bent on revolution with the help of France. On the following day the Committee of the Corresponding Society (in which, according to Place, only the refuse, with a few exceptions, remained) was arrested. On 30 Jan. 1798 an address to United Irishmen was passed by the Committee. The Society ceased to meet, and on 12 July 1799 was suppressed by name in an Act (29 George III, c. 79) against seditious and treasonable societies. F. Place in B.M. Add. MSS. 27808, ff. 91-111. For O'Coigley see S. Simms, in *Journal of the Down and Connor Historical Society*, viii. 41-75 (1937). See No. 9189, &c.

Grego, *Gilray*, p. 240. Wright and Evans, No. 197. Reprinted, *G.W.G.*, 1830.

9¼ × 7<sup>3</sup>/<sub>16</sub> in.

**9203 THE ROYAL SOLDIER IN HIS MAJESTY'S SERVICE**

[I. Cruikshank.]

*Lond Pub. by S W Fores. 50 Piccadilly, May 10 1798*

Engraving (coloured impression). Pitt, in uniform, as a soldier or volunteer, stands at attention in profile to the r., holding a bayoneted musket. He is grotesquely thin and elongated. Beneath the title:

*He Would be a Soldier the sweet Willy O*

*The first of all Swains*

*That gladden'd the plains*

*All Nature obeyed him—the sweet Willy O!*

A companion print to No. 9204.

Reproduced, Wheeler and Broadley, i. 216.

14¼ × 9 in.

**9204 THE REPUBLICAN SOLDIER!**

[I. Cruikshank.]

*London Published May 12. 1798, by S W Fores N<sup>o</sup> 50 Piccadilly where Folios of Caricatures are Lent.*

Engraving (coloured impression). Above the design: *Discharged his Majesty's Service*. Fox, in uniform, stands at attention in profile to the l., holding four muskets (or a musket with four triggers and barrels). An armband is inscribed *Sinew of Rebellion*. He wears a bonnet-rouge with tricolour cockade; in his belt, and very prominent on his protruding stomach, are two pistols and a dagger. At his back hang materials for arson: a knapsack inscribed *Fire is the best Weapon you can Use*— It is filled with sticks of combustibles. Two grenades project from a bulging breeches pocket. From his protruding lips issues a blast inscribed: *Inflammatory Harrangues | To stir up the People to | Acts of Sedition | Mutiny Treason | Rebellion*. At his feet are two papers: *Punctual discharge of my Duty to my Constituents* [scored through and replaced by] *Colleagues; Remonstrance from my Constituents for non Attendance*. On the l. is a broad low post on which is a placard: *Head Quarters Craven House* [scored through and replaced by] *Crown & Anchor Parole Reform—Countersign—Anarchy*.

A companion print to No. 9203. It is implied that the Opposition preach Reform as a cover for revolution. For Fox's 'discharge' see No. 9205, &c. For the Foxite secession and its relation to parliamentary reform, see No. 9018, &c. Lady Holland notes (c. Jan. 1798): 'It is said that

Mr. Fox's constituents insisted on his return to Parliament.' *Journal*, i. 164.

13 $\frac{3}{4}$  × 9 in.

### 9205 MEETING OF UNFORTUNATE CITOYENS.

ƴ<sup>s</sup> G<sup>v</sup> inv & f<sup>t</sup>

Pub<sup>d</sup> May 12<sup>th</sup> 1798. by H. Humphrey 27 S<sup>t</sup> James Street

Engraving (coloured impression). Fox and Norfolk meet on the pavement outside *Brookes's*. Fox (l.), much caricatured, with his shaggy hair standing on end and stockings slipping down, says, with an expression of angry despair: *Scratch'd off!—dish'd!—kick'd out!—dam'me!!!* Norfolk (r.), with fingers outspread in dismay, answers: *How? what!—Kick'd out?—ah! morbleu!—chacun a son tour! morbleu! morbleu!* Fox holds in his r. hand a paper: *List of Privy Council C. ƴ. Fox*, the name scored through. From the pocket of his bulging waistcoat hangs a paper: *Whig Toasts & Sentiments[s] Sovereignty of People—Jacobins of Ireland—French*. Under Norfolk's l. arm is his baton of hereditary Earl Marshal; from his coat-pocket hangs a paper: *Honours List L<sup>d</sup> Lieutenant of Yorksh[ire] Colonelship of Militia*. Both wear small bonnets-rouges. Behind, Brooks's is indicated with the balcony; only one house separates it from the gateway of St. James's Palace, at which Pitt (r.) and Dundas (l.) stand as sentinels, in Grenadier uniform (with the addition in Dundas's case of a tartan plaid), each before his sentry box, and facing each other in profile. On the gateway (r.) is a placard: *Proclamation against Sedition & Treasonable Meetings*; on each sentry box is a proclamation headed *GR*. On Pitt's box: *Whereas . . . for carrying secret correspondence with y<sup>e</sup> French—God sa . . .*; on Dundas's box: *Whereas . . . apprehension of Traitors . . . God save y<sup>e</sup> King*.

At a meeting of the Whig Club on 1 May Fox gave the toasts: 'The Sovereignty of the People of Great Britain' and 'The sufferers in the cause of Freedom in Ireland'. *Lond. Chron.*, 3 May; Holland, *Memoirs of the Whig Party*, 1852, i. 132 f. At a Privy Council meeting on 9 May: 'His Majesty in Council having ordered the Council Book to be laid before him, the name of the Hon. Charles James Fox was erased from the list of Privy Councillors.' *London Gazette*, 12 May. Cf. *Anti-Jacobin*, 7 May, which selects, not 'the childish repetition of the absurd toast', but another passage from Fox's speech as dangerous to the country. For Norfolk's toast and dismissal see No. 9168, &c.; for Fox's, Nos. 9204, 9206, 9215, 9216, 9227, 9266, 9343, 9345, 9401, 9434.

Described (incorrectly) by Angelo, who says that Norfolk, finding it on sale at Holland's, turned his back for ever on his 'print merchant' and protégé, while Fox good-humouredly bought an impression at Humphrey's, having seen it in the window. *Reminiscences*, 1904, i. 284-6.

Grego, *Gillray*, pp. 235-6. Wright and Evans, No. 197. Reprinted, *G.W.G.*, 1830.

10 × 13 $\frac{7}{8}$  in.

### 9206 BILLY & HARRY IN THIER GLORY OR A GREAT MAN KICKED OUT OF PLACE—

[I. Cruikshank.]

London Pub<sup>d</sup> by ƴ Aitkin Corner of Castle S<sup>t</sup> Leicester Sq<sup>re</sup> May 18 1798

Engraving (coloured impression). The King sits at a table writing, having just scored through the name *C ƴ Fox*, which is written between *List of*

*Secrateries of State* and *W Pitt*, followed by *Wynd, Dundas, Banks*. He points with his l. hand at Fox (r.), who is being kicked from his presence by Pitt and Dundas, saying, *Out—out out with him we want none of his advice*. Two papers hang over the table: *Irish plots Discover'd* and *Traitorous Corospondence French London*. Fox, alarmed and distressed, and far stouter and heavier than his assailants, says, *Oh Lord I never thought it would come to this O Billy have mercy as you are Strong*. Pitt, his hands on Fox's shoulders, says: *I—I be off we dont want your Assistance*. Dundas, behind Pitt, wears a tartan plaid; he says: *I canna get a Peck of meal but you do want a share of't a share of't &c*. The King, in profile to the r., sits on the edge of a chair of state on a dais of two steps.

See No. 9205, &c. Fox, of course, was not a Secretary of State. He is associated, as in No. 9189, with Franco-Irish intrigue, before his evidence for O'Connor (cf. No. 9245).

$8\frac{1}{2} \times 12\frac{3}{8}$  in.

**9207** REHEARSAL OF A FRENCH INVASION AS PERFORMED BEFORE THE INVALIDS AT THE ISLANDS OF ST MARCOU, ON THE MORNING OF YE 7 OF MAY 1798

*Rowlandson Delin*

*London Pub May 18 1798 at Ackermanns Gallery N<sup>o</sup> 101 Strand*

Aquatint (coloured impression). French gun-boats founder under the attack of a cannonade from a low cliff (r.), on which British soldiers, three with wooden legs, make gestures of triumph. A boat containing a large cannon and dead bodies is dragged ashore by British soldiers. The Frenchmen are slightly caricatured; heads, hands, and feet emerge from the water. A gunboat founders, its cannon explodes, firing vertically, and four bodies are shot into the air. Clouds of smoke show that the firing is heavy. In the background are many gunboats and on the horizon the French coast.

A flotilla of gunboats and flats commanded by Muskein attacked the Îles St. Marcouf, but was severely shelled and retreated with many casualties. One flat was towed in, bottom up. *London Gazette*, 12 May 1798. This was the subject of verses by Lord Morpeth in the *Anti-Jacobin*, 'A consolatory address to his gun-boats by Citizen Muskein', 14 May 1798. It was a sequel to the ignominious failure of a previous attempt by Muskein in Aug. 1797, dispersed by adverse winds. Desbrière, *Projets et Tentatives de Débarquement aux Îles Britanniques*, 1900, i. 269 ff. For invasion prints see No. 8432, &c.

Reproduced, Wheeler and Broadley, i. 98.

$10\frac{5}{8} \times 14\frac{5}{16}$  in.

**9208** L'AVOCAT DE LA REPUBLIQUE.

*J<sup>s</sup> G<sup>y</sup> d & f<sup>t</sup>*

*Pub<sup>d</sup> May 21<sup>st</sup> 1798. by H. Humphrey 27. St James's Street.*

Aquatint (coloured impression). Above the design: *French Habits. N<sup>o</sup> 7*. Erskine stands directed to the r., a sheaf of papers in his r. hand, his l. held out in a declamatory gesture. He wears a long gown over a black tunic and sash, with a broad white collar. His advocate's wig has a red patch on the crown of his head. His shoes have bunches of tricolour

<sup>1</sup> These plates are placed according to their serial number, not date of imprint.



ribbons. He stands on a flagged floor facing a part of the floor paved in black and white, where the judges may be presumed to sit; their presence is indicated by heavy cast shadows. The wall is pilastered.

See No. 9196, &c. For Erskine as the defender of revolutionaries see No. 8502, &c.

Grego, *Gillray*, p. 239. Wright and Evans, No. 191. Reprinted, *G.W.G.*, 1830.

$8\frac{7}{8} \times 6\frac{1}{2}$  in. With border,  $10 \times 7\frac{1}{2}$  in.

## 9209 MEMBRE DE LA HAUTE COUR DE JUSTICE.

*J<sup>s</sup> G<sup>y</sup> d. & f.*

*Pub<sup>d</sup> May 15<sup>th</sup> 1798. by H. Humphrey. 27. S<sup>t</sup> James Street*

Aquatint (coloured impression). Above the design: *French Habits, N<sup>o</sup> 8*. Sir George Shuckburgh, in the white draperies with tricolour border and white cap of a Judge of the High Court, stands full-face on a low platform of stone slabs. His r. hand is raised as if expounding a principle. Two tufts of hair project laterally from under his cap, and his upper lip and chin are conspicuously long. His dress is approximately correct, except that the cap is larger and the draperies rest on the floor instead of being ankle-length. The black and white paving of No. 9208 is repeated in front of the judge. Behind him a long cushioned bench (indicating the House of Commons) stretches across the design.

Shuckburgh (1751–1804), M.P. for Warwick and F.R.S., was a distinguished mathematician, and, according to the *Parl. Hist.*, took no part in debates. He voted with the minority against the Assessed Taxes Bill on 4 Jan. 1798 (*Parl. Hist.* xxxiii. 1274) and was, like Pulteney (see No. 9212), pilloried in the *Anti-Jacobin* as an adherent of Moira's 'Third Party'.

Grego, *Gillray*, p. 239. Wright and Evans, No. 192. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 353.

$8\frac{3}{4} \times 6\frac{1}{2}$  in. With border,  $9\frac{7}{8} \times 7\frac{3}{8}$  in.

## 9210 JUGE DU TRIBUNAL CORRECTIONNEL.<sup>1</sup>

Aquatint (coloured impression). Above the design: *French Habits, N<sup>o</sup> 9*. Courtney sits heavily in an arm-chair directed to the r., his head in profile to the r.; his hands rest on his knees. His dress is that of a Membre du Tribunal Criminel, except that his cloak is long instead of knee-length, and except for the colour of his official ribbon, which denotes the Tribunal Correctionnel. He wears a hat turned up in front with feathers and tricolour cockade; round his neck hangs from a ribbon the emblem of a bundle of lictor's rods, from which projects an axe.<sup>2</sup> His chair is on a round dais of stone blocks above a flagged floor. A wall behind is of large stones; a heavy fringed curtain is draped on the l. See No. 9196.

Grego, *Gillray*, p. 239. Wright and Evans, No. 193. Reprinted, *G.W.G.*, 1830.

$8\frac{3}{4} \times 6\frac{3}{8}$  in. With border,  $10 \times 7\frac{9}{16}$  in.

<sup>1</sup> Signature and imprint as No. 9208.

<sup>2</sup> The Membre du Tribunal Correctionnel wore a blue ribbon with white and red borders (as in this print), his bundle of rods had no axe. The Membre du Tribunal Criminel wore a red ribbon with blue and white borders. The Membre du Tribunal Civil wore a white ribbon, with red and blue borders, from which was suspended a silver eye. *Costumes des Représentans du Peuple Français*.

**9211 JUGE DE PAIX.<sup>1</sup>**

Aquatint (coloured impression). Above the design: *French Habits, N<sup>o</sup> 10*. Nicholls, M.P. for Tregony, sits in an arm-chair directed to the l.; in his r. hand is a tall staff in whose head is an eye; his l. hand is thrust under his coat, which is buttoned. From a tricolour ribbon round his neck is suspended a small metal olive-branch. He wears his ordinary dress, his shrunken legs in wide half-boots. The portrait shows the notoriously ugly Nicholls, with his l. eye closed, a projecting lower jaw, his upper lip drawn up in a permanent snarl. He sits on a square dais covered with a flowered carpet. Behind is a wall of heavy blocks of stone, in which (above his head) is a niche. In this stands a statue of Justice, her eyes covered by a bonnet-rouge, her scales and sword held up aggressively.

See No. 9196. The dress of a juge de paix was as depicted: ordinary dress, with staff and olive-branch, the latter suspended on a white ribbon with red and blue borders. Gillray was observed by Frere in the gallery of the House of Commons 'contemplating very seriously and I hope successfully the features of Mr. Nicholl'. Bagot, *Canning and his Friends*, 1909, i. 143 (letter to Sneyd, n.d., 1797-8). See No. 9049. Cf.

And fierce Nicholl who wields at will  
Th' emphatic stick, or powerful quill,  
To prove his country's ruin.

'Ode to Lord Moira' (cf. No. 9184).

Grego, *Gillray*, p. 239. Wright and Evans, No. 194. Reprinted, *G.W.G.*, 1830.

8 $\frac{3}{4}$  × 6 $\frac{7}{16}$  in. With border, 9 $\frac{7}{8}$  × 7 $\frac{3}{8}$  in.

**9212 LE TRÉSORIER.**

ƒ G<sup>v</sup> d: & ƒ

*Pub<sup>d</sup> May 21<sup>st</sup> 1798. by H. Humphrey S<sup>t</sup> James's Street.*

Aquatint (coloured impression). Above the design: *French Habits, N<sup>o</sup> 11*. Sir William Pulteney sits directed to the l. on the lowest of three large brass-bound treasure-chests. He wears a powdered wig, plain black coat and breeches, and top-boots. On the l. side of his coat hangs a gold key, another is in his l. hand. His r. elbow rests on a chest and he looks through a single glass at a large open book: *L'Etat de les Finances . . . République*. His hat and gloves are beside him. Behind is a pilastered wall and the corner (l.) of a decorated ceiling.

See No. 9196. The dress of the treasurers of departments was 'a common black coat; on the l. side a small key embroidered in gold'. Pulteney, who occasionally spoke and voted against the Ministry, was designated by Lord Moira as his Chancellor of the Exchequer in the letter (15 June 1797) in which he proposed to form a 'third party' administration which should exclude both Pitt and Fox. This long letter was printed in full in the newspapers of 2-3 Jan. 1798: 'Hitherto nobody has been designated for any particular office but Sir Wm. Pulteney.' Cf. the 'Ode to Lord Moira' (see No. 9184) on his proposal:

Old Pulteney too, your influence feels,  
And asks from you th' Exchequer Seals,  
To tax and save the nation . . .

The treasure-chests are appropriate to Pulteney (1729-1808) as richest

<sup>1</sup> Signature and imprint as No. 9209.

commoner in England and a reputed miser. Bate-Dudley's *Vortigern and Rowena*, 1795, ii. 89. Cf. No. 9281.

Grego, *Gillray*, pp. 239-40. Wright and Evans, No. 195.  
8 $\frac{3}{4}$  × 6 $\frac{1}{2}$  in. With border, 10 × 7 $\frac{1}{2}$  in.

### 9213 MESSENGER D'ÉTAT.

*Pub<sup>d</sup> May 21<sup>st</sup> 1798. by H. Humphrey. S<sup>t</sup> James's Street*

Aquatint (coloured impression). Above the design: *French Habits. N<sup>o</sup> 12.* Sir F. Burdett, standing with his l. foot forward, his head in profile to the l., his hat in his l. hand, holds out a paper to an official whose presence is indicated by a heavy shadow, and the arc of a circular pavement. He is scarcely caricatured, except for the exaggeration of the crest of hair projecting over his forehead. His dress is as described (except that his cloak reaches almost to the ground instead of being short): 'A long white waistcoat [tunic], a blue sash, blue pantaloons, a short blue cloak with red lapet; a black round hat, with a white feather streaked with blue and red: half boots', op. cit., p. 6. Cf. No. 9182. In the print the red lining of the cloak predominates. A pilastered wall and stone-flagged floor form a background.

See No. 9196. Burdett's first appearance in these prints. He had on 1 Feb. been proposed for the Whig Club (*Lond. Chron.*, 3 Feb.) but was blackballed on 5 June, as too much of a firebrand. Patterson, *Sir Francis Burdett*, 1931, i. 96. He was selected by the *Anti-Jacobin* (29 Jan.) for the part of messenger to collect plebeian guests for Fox's birthday celebrations at the Crown and Anchor (cf. No. 9168). It was he who introduced O'Connor to Binns (Feb. 1798), when the latter undertook to procure O'Connor a passage to France to negotiate with Hoche (frustrated by the arrest at Margate). *Recollections of the Life of John Binns*, 1854, p. 83 f. (cf. No. 9341).

Grego, *Gillray*, p. 240. Wright and Evans, No. 196. Reprinted, *G.W.G.*, 1830.

8 $\frac{7}{8}$  × 6 $\frac{1}{2}$  in. With border, 10 × 7 $\frac{1}{2}$  in.

### 9214 THE TREE OF LIBERTY,—WITH, THE DEVIL TEMPTING JOHN BULL.

*J<sup>s</sup> G<sup>v</sup> inv d f*

*Pub<sup>d</sup> May 23<sup>d</sup> 1798. by H. Humphrey. 27 S<sup>t</sup> James's Street London*

Engraving (coloured impression). Round a bare and decayed oak-tree is twined a serpent with the head of Fox; he has scaly arms with human hands and holds out a damaged apple inscribed *Reform*, saying, *nice Apple, Johnny!—nice Apple.* John Bull (l.) is a fat and squat yokel, wearing the Windsor uniform of blue coat with red collar and cuffs. The pockets of his coat and waistcoat bulge with round golden apples. His back is to Fox, towards whom he looks out of the corners of his eyes, saying: *Very nice N<sup>o</sup> apple indeed!—but my Pokes are all full of Pippins from off t<sup>h</sup> other Tree: & besides, I hates Medlars, they're so down'd rotten! that I'se afraid they'll gie me the Guts-ach for all their vine looks!* Fox's scaly tail is coiled round the upper branches; its tip issues from a large cap of *Liberté*, decorated with tricolour cockade and ribbons, which is poised on a branch. The trunk of the tree is *Opposition*; its roots are: *Envy, Ambition, Disappointment.* The main branches are *Rights of Man* (see No. 7867, &c.) and *Profligacy*. Each rotten apple or medlar has an inscription: *Democracy., Treason., Slavery., Atheism., Blasphemy., Plunder., Murder., Whig Club,*

*Impiety, Revolution, Conspiracy, Corresponding Society, Deism, Age of Reason* (Paine's deistic book).

In the background (r.) is an oak in full leaf: its trunk is *Justice*, the roots *Commons, King, Lords*, the branches *Laws and Religion*. From it hangs a crown surrounded by 'pippins', some inscribed *Freedom, Happiness, Security*. (Cf. No. 8287, &c.)

The theme that under the guise of a demand for Reform treason and sedition were hatched was that of the prosecutions of 1793 and 1794 in England and Scotland, and of the Reports of the Committee of Secrecy, see No. 9369. The support by the Opposition of Reform is here identified with sedition and with the plots of extremists of the Corresponding Society, see No. 9189, &c. The planting of a Tree of Liberty with garlands and emblems was carried out wherever the French troops established themselves. In Dundee in Nov. 1792 rioters erected a Tree of Liberty with the scroll 'Liberty Equality and no Sinecures', decorated with apples and illuminated. Meikle, *Scotland and the French Revolution*, 1912, pp. 96-7. Cf. Nos. 8631, 8826, 8831, 8846, 8986, 9193, 9229, 9369, 9393, 9412, 9422. The emblem derived from the American Revolution, see No. 5401 (1777), where 'The Tree, Of Treason, alias Liberty' is depicted; cf. Nos. 5241, 5336. For French invaders forcing Italians to dance round a Tree of Liberty see a French satire of 1797, *Il faut danser* (reproduced Broadley, ii. 32), where an emblematical tree is depicted. For Fox as a serpent cf. No. 8684.

Grego, *Gilray*, p. 240. Wright and Evans, No. 200. Reprinted, *G.W.G.*, 1830.

13½ × 9¾ in.

**9214** A A copy (coloured); *J<sup>s</sup> G<sup>y</sup> inv E<sup>ff</sup>* [sic], is pl. N<sup>o</sup> V. to *London and Paris*, i, 1798. Explanatory text, pp. 204-9.  
8½ × 6⅔ in.

B.M.L., P.P. 4689.

## 9215 THE FOX THAT LOST HIS TAIL.

[? Ansell.]

*Pub<sup>d</sup> May 25 1798 by S W Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Fox, with the body of a fox, addresses a semicircle of other foxes with human heads. His tail is cut off and lies on the ground next a low block consisting of a truncated column. Over this block projects an axe held in the King's hand, his arm (in the Windsor uniform) projecting from the l. margin, the sleeve inscribed *Royal Perogative*. The axe is surmounted by a crown inscribed *Weighty Reasons*, the blade is: *Pro Rege lege Grege*. Fox, in profile to the r., with outstretched r. paw, says: *You cannot conceive my Dear Friends how comfortable I feel without my Tail, our worthy Associate there first underwent the Operation, and I have no doubt but every one of you that is troubled with that useless incumberance, will follow so glorious an example; and I can assure you it is performed with such expedition and ease that Egad the same Machine would take off all our Heads in the twinkling of an Eye.*

The other foxes listen intently; they are, l. to r.: Sheridan and Derby, both behind Fox; the latter, whose tail is very small, turns his head to say *I dont think my Tail of much use*; Sheridan answers: *no or of ornament either*. A large fox with a magnificent brush (? Grey), next Fox, looks at

him doubtfully. Next stands Lauderdale, his head turned in profile to the l.; Nicholls lies on the ground. Tierney sits on his haunches, next Bedford, who is standing; these two have fine tails. On the extreme r. sits Norfolk, tailless, looking wistfully at Fox; he says: *I assure you I feel quite cool and comfortable without my Tail besides being fasionable* [see No. 9168, &c.]. Beneath the title: *A Fox taken in a trap, was glad to compound for his neck by leaving his tail behind him. it was so uncouth a sight for a Fox to appear without a tail, that the very thought of it made him weary of his life; but however for the better countenanc of the Scandal he got Master and Wardens of the Foxes Company to call a Court of Assistants, where he himself appear'd and made a learned discourse upon the trouble and uselessness, and the indecency of Foxes wearing tails,—He had no sooner said out his say but up rises a cunning Snap then at the board, who desired to be informed whether the worthy member, that mov'd against the wearing of Tails gave his advice for the advantage of those that had Tails or to palliate the deformity of those that had None.* *Æsops Fables.* The 'cunning snap' is apparently the fox conjecturally identified as Grey.

A satire on the removal of Fox from the Privy Council, see No. 9205, &c.  $8\frac{3}{4} \times 14\frac{5}{8}$  in.

## 9216 MEMBERS OF THE WHIG CLUB.

*Dighton. fecit.*

*Pub<sup>d</sup> May. 25<sup>th</sup> 1798. by Dighton. Char<sup>s</sup> Cross.*

Engraving (coloured impression). Norfolk (l.) and Fox (r.) sit close together, hands on knees, the l. knee of Norfolk and the r. knee of Fox touching; their heads are turned in profile, each gazing fixedly at the other with a melancholy expression. On the back of Norfolk's chair is a ducal coronet; Fox sits on a stool. At their feet is an open book: *List of his Maje[stys] | Privy Council | Earl of . . Lord . . | Duke of D . . . | Earl of . . . | R<sup>t</sup> Hon. C. J. Fox [scored through] Duke of Leed[s]*. By Norfolk is a torn paper: *Lord Lieutenant of the West Riding York . . Under Fox's feet: A Seat in Parliament to be dispos'd off enquire at next General Election.* Under this is another paper: *Speech Whig Club.* Their words (or thoughts) are etched beneath the title (l.): *Charley, keep a civil | Tongue in your Head.* (r.) *Jocky of Norfolk | be not so bold.*

A satire on the toasts and speeches at the Whig Club by Norfolk and Fox and their results, see Nos. 9168, 9205, &c., with an allusion to Fox's secession from Parliament, see No. 9018, &c.

$6\frac{3}{4} \times 5\frac{5}{8}$  in.

## 9217 SHRINE AT ST ANN'S HILL.

[Gillray.]

*Pub<sup>d</sup> May 26<sup>th</sup> 1798. by H. Humphrey. S<sup>t</sup> James's Street*

Aquatint (coloured impression). Fox kneels in profile to the r. with bent back before an altar, his hands together. His unpowdered hair is cropped. From his pocket projects a book: *New Constitut[ion]*. The altar, draped with a cloth on which crossed daggers are embroidered, is raised on a stone step. On it is a guillotine, dripping blood. To this is tied with a tricolour sash two tables, resembling those of the Ten Commandments, but of the *DROIT DE L'HOMME*: *I. Right to Worship whom we please. II. Right to create ☉ bow down to any thing we chuse to set up. III. Right to use in*

vain any Name we like. IV. Right to work Nine Days in the Week, & do what we please on the Tenth: V. Right to honor both Father & Mother, when we find it necessary. VI. Right to Kill. VII. Right to commit Adultery. VIII. Right to Plunder. IX. Right to bear what Witness we please. X. Right to covet our Neighbour[s] House & all that is his. On the altar in front of the guillotine stand three roughly made posts on rectangular pedestals. The centre one (in place of a crucifix), inscribed *Exit Homo*, is surmounted by a large cap of *Egalité* with a tricolour cockade; at its base is a skull and cross-bones. On the other posts are busts: (l.) *Robert- | speire*; to the post are nailed two bleeding hands; (r.) *Buona | -parte*. The altar and guillotine are backed by draped and fringed curtains.

From the upper l. corner of the design a shaft of light surrounded by clouds descends towards Fox. In this are the winged heads of six members of the Opposition, all wearing bonnets-rouges and looking towards the 'Droit de l'Homme'. In front is Norfolk, next and on the l. is Lansdowne with an inscrutable smile. They are followed by Bedford; above him are Tierney and Lauderdale. Last, and on a smaller scale, is the malevolent head of Nicholls.

A satire on the retirement of Fox to St. Ann's Hill (see Nos. 9244, 9340, 9369, 9375), during the secession (see No. 9018, &c.), in which, however, Lansdowne, Tierney, and Nicholls did not join. Right IX is an allusion to the evidence to Arthur O'Connor's character (on 22 May at Maidstone) given by Fox, Norfolk, Sheridan, and others of the Opposition, see No. 9245, &c.

Grego, *Gillray*, p. 242. Wright and Evans, No. 199. De Vinck, No. 4250. Broadley, *Napoleon*, i. 114 f. Reprinted, *G.W.G.*, 1830.  
13½ × 9⅞ in.

**9217 A** A copy (coloured) is a pl. to *London und Paris*, i, 1798. Explanatory text, pp. 292-7.  
8⅜ × 6¼ in. B.M.L., P.P. 4689.

**9218** BLOODY NEWS—BLOODY NEWS—OR THE FATAL PUTNEY DUEL

[Ansell.]

*Pub<sup>d</sup> May 26 1798 by SW Fores 50 Piccadilly Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). The stalwart Tierney (l.) and the lath-like Pitt (r.) face each other, each with two pistols. Tierney fires at Pitt with horizontal r. arm; Pitt fires into the air. Between and behind them are Britannia and her lion; she throws up her arms in terror, screaming, *oh Murder my Darling's in Danger oh! oh!* The agitated lion rolls on his back, exclaiming, *oh dear! oh dear*. Dundas, in Highland dress, is Pitt's second, he clasps a large decanter with a crown for a stopper, inscribed *Treasury Cordial*; he turns to shout to Britannia: *Never fear your favorite Boy is in no Danger, if I was as well made for fighting I'd challenge them all*. Pitt, wearing a bag-wig, stands stiffly in profile with his feet together, his thinness much exaggerated. Tierney says: *D—it one might as well shoot at a Rush light*. He is standing under an empty gibbet inscribed *late Abershaw*. His second stands in the middle distance, with clasped hands, looking at Pitt, and saying: *oh what a Pity 'tis it did not hit his waistcoat*. The scene is a grassy heath with distant trees. In the background is one

of the new telegraphs (see No. 9232): a shed behind which is a high frame with (movable) letters which record *Bloody news shot*.

For the duel see Pellew, *Life of Sidmouth*, i. 203-6; *Life of Wilberforce*, ii. 280-6; Rose, *Pitt and the Great War*, pp. 334-6. Tierney challenged Pitt for saying that his obstruction to the Navy Bill could only be accounted for 'from a desire to obstruct the defence of the country' (*Parl. Hist.* xxxiii. 1461, 25 May). His second was George Walpole (see No. 9376), Pitt's was Dudley Ryder. They fought in the hollow near the windmill on Wimbledon Common, at twelve paces; they fired twice, Pitt firing into the air the second time. The duel was watched from a mound on Putney Heath where the body of Abershaw the highwayman was suspended. See Nos. 9219, 9222, 9223, 9225, 9227, 9231, 9233, 9537, 9538.  
9 $\frac{3}{16}$  × 15 $\frac{3}{8}$  in.

### 9219 THE EXPLANATION.

ƒs G<sup>d</sup> & f

Pub<sup>d</sup> May 30<sup>th</sup> 1798 by H Humphrey S<sup>t</sup> James Street

Engraving (coloured impression). Pitt (l.) fires his pistol into the air; Tierney (r.) fires straight at Pitt, saying, *Missed him! by G . .* Each has a second pistol in his l. hand. Pitt, in profile, says: *The only Explanation I give is this! There!—that's to shew you, that I bear no Personal Enmity!—but that no consideration of my own Safety, shall deter me from doing my duty to King & Country!!!—so Fire away!* His second, Dudley Ryder, stands behind (l.) holding a sheathed sword; he adds: *no nor unsay any thing which we know to be true, neither.* Tierney faces T.Q. to the l.; in his belt, inscribed *Egalité*, are two daggers dripping blood; a tricolour cockade decorates his round hat. Behind him (r.) and on a smaller scale than the other second is George Walpole, both fists clenched, a pair of large pistols under his l. arm; he says: *Missed him?—O Lord! Its worse than y<sup>e</sup> Morroon business! O Lord! o Lord!—if he had but been popp'd off, how nicely we might have popp'd on,—O Lord! O lord.* He wears a very large cocked hat and, unlike the others, is caricatured. (He is described as leaping over the furze-bushes for joy at seeing the duellists still erect. Rose, op. cit.) Behind Tierney is an empty gibbet inscribed *Abershaw*, placarded *This Old Iron Shop to lett*. On it sits a crow with the head of Burdett in profile to the l. The scene is a plateau of grass and sand, with St. Paul's and London spires in the distance. In the middle distance is a coach; a man holds the door open, watching the duel, as does a postilion on the (nearer) off horse. See No. 9218, &c.

Grego, *Gillray*, p. 242. Wright and Evans, No. 201. Reprinted, *G.W.G.*, 1830.

9 $\frac{5}{8}$  × 14 in.

9219 A A copy (ƒs G<sup>d</sup>—ft.) is pl. N<sup>o</sup> VI to *London und Paris*, i, 1798. Explanatory text, pp. 209-12.

5 $\frac{9}{16}$  × 8 $\frac{1}{4}$  in.

B.M.L., P.P. 4689.

### 9220 DIVERS PROJETS SUR LA DESCENTE EN ANGLETERRE.

N<sup>o</sup> II

[c. June 1798]

Engraving. Pl. to *London und Paris*, i. 113. Copy, reduced and reversed, of a French print. A view of the Straits of Dover with a large fortified encampment on the French side (l.) and a small encampment in England (r.). On the extreme l. is a tiny French telegraph, cf. No. 8612. In the

foreground is a Channel tunnel, running across the design, the roof shored up by beams. It is filled with an invading force, headed by infantry, who are about to emerge in England. They are followed by mounted men, gun-carriages, and (l.) camp-followers including a few women. The sea is covered with open boats filled with men; from them bombs are lobbed into the English ships which defend the coast. A fleet of balloons advances from France to England, one (r.) is about to descend in England with a cheering crew, one (l.) is still tethered. The only aerial defence of the English are kites: a man sits at the end of each tail, firing a musket at the balloons. Infantry (on a tiny scale) stand in close formation on the English coast.

Thilorier, an *avocat*, proposed, December 1797, when projects of invasion were being much discussed, two methods: by a large *Montgolfière* (revived by him in 1803, when the balloon was called a *Thilorière*, see vol. viii) and by the transport of an army under the Channel. *London und Paris*, i, 1798, p. 90. Another fantastic project was The Raft, see No. 9160, &c. For anticipations of the military balloon and aerial transport cf. No. 9176, &c. For the original see reproduction, Bruel, No. 158.

Reproduced, Wheeler and Broadley, ii, 38; *Propyläen-Weltgeschichte*, ed. W. Goetz, vii, 1926, p. 144; Grand-Carteret, *Napoléon en images*, p. 34. 6½ × 8½ in. B.M.L., P.P. 4689.

**9221** LOBSTERS FOR THE LADIES i.e. JESSAMIN SOLDIERS OR A VETERAN CORPS GOING ON DUTY. N<sup>o</sup> XVII.

[Original pub. Fores, 2 June 1798]<sup>1</sup>

Engraving (coloured impression). Pl. to *London und Paris*, ii, 1798, a reduced copy of an English print, explanatory text, pp. 92-9. Six volunteers with muskets, wearing smart Light Horse uniforms, encounter a slanting shower of rain. Three have umbrellas, one has a combined musket and (open) umbrella. The two without protection (l.) are dismayed. One says: *O Lord! O Lord! I must set of if I get wet and catch cold my Mother will never let me wear my Uniform again.* His neighbour, crouching under the umbrella of the next man, says: *right my buck cant march in the rain, let's have a little shelter to keep the powder from being wash'd out, some of Warrens best Jessmain.* The next, well protected, says: *March! what the devil do you mean why dont you see how it Rains!* The next, who has carelessly spiked his umbrella with his bayonet, turns to the inventor, saying: *very clever Indeed he should get a patent for it;* the latter says *It's a thought of my own, shan't be spoilt for the Assembly this time.* The last man (r.), opening his umbrella, says: *pon my Soul! thats a very clever invention, I'll have one put to my Musket.*

On the l., in old-fashioned dress, stand *Uncle Toby* and *Corporal Trim* (from *Tristram Shandy*, 1759-67). The former says, putting a hand on Trim's shoulder: *Lord bless em' afraid of spoiling their Cloaths and chatching [sic] cold, we never thought about such things did we Old comrade?* Trim answers: *No! or our prayers, or our Christian Names when we went upon the Attack, or stood in the Trench or forced the lines or faced a platoon.* In the distance are the roofs and spires of London, with St. Paul's.

One of many satires on the Volunteers, &c. The effeminate soldier in No. 6156 (1782) is 'Captain Jessamy'. Cf. also *Private Drilling*, p. 515. 6½ × 8½ in. Original, c. 11 × 17 in. B.M.L., P.P. 4689.

<sup>1</sup> A. de R. vi. 64.



## 9222 THE SOLDIER TIR'D OF WARS ALARMS

Dighton fecit

Pub by Dighton Char<sup>s</sup> Cross June 1798

Engraving (coloured impression). Pitt sits on a draped stool inscribed *Treasury Bench*, between two draped tables, one (l.) covered with bags of *Gold*. He sleeps, his head resting on one of the bags, which is crooked in his l. arm. In his r. hand is a *Challenge*, his long spear of *Perseverance* leans against his l. arm and leg. On the ground is his shield of *Confidence*. Under his foot is a torn *Gazette Extraordinary*. Beside him (r.) is a keg of *British Spirits from Chatham*, whose contents are gushing to the floor; across it lies a sword. On the other table, slightly behind Pitt, is a decanter of *Bitters* whose stopper is the head of Fox. Beside it are two balls and a large pill-box inscribed *Southwark Bolus's* on which rests a pistol. Rays descend on Pitt's head from the word *Peerage*.

A satire on Pitt's duel with Tierney, M.P. for Southwark, see No. 9218, &c.; for his ill-health, and the report that he was going to the Lords, see No. 9226. No. 5784 has the same title, that of the song in Arne's *Artaxerxes*.

6 $\frac{7}{8}$  × 6 in.

## 9223 THE DUEL—OR CHARLEY LONGING FOR A POP.

[I. Cruikshank.]

London Published by S W Fores. 50. Piccadilly—June 1. 1798.

NB Folios of Caricatures Len out for the Evening.

Engraving (coloured<sup>1</sup> impression). Tierney (l.) lunges forward, his pistol levelled at Pitt (r.), who stands impassively, his pistol pointing at the ground. Fox strides forward, puts his l. hand on Tierney's shoulder, and offers him a blunderbuss, saying, *You may as well shoot at a Needle you'll never hit him with that little Pop gun—here take this—it's larger in the Bore*. Behind Fox and on the extreme l. are Bedford, who says *That's near the Mark*, and Norfolk, his hereditary Earl Marshal's baton under his arm, saying, *Take good aim*. Above their heads is Abershaw's empty gibbet; a bird perched on it croaks: *plenty of room Gemmen*. Pitt, very erect, says: *Arm'd with my own conscious rectitude—I I defy you all*. Behind him capers Dundas, wearing tartan coat, breeches, and plaid; he holds up a constable's crowned staff, saying: *Murder! Murder. Stop the Duel Stop the Duel*. The King's r. hand projects into the design from the r., holding a larger staff close to that of Dundas. His words are enclosed in a label: *Stop the Duel Stop the Duel, Ha—What—?—What—Shot!—Shot!—*. Two spectators stand in the middle distance; one looking through an eye-glass at Pitt says *Not in the least embarrass'd*; the other answers *He stands as easy as if he was in a drawing Room*. In the background is a house surrounded by a paling. See No. 9218, &c.

9 $\frac{1}{4}$  × 15 in.

## 9224 PROPERTY PROTECTED. A LA FRANCOISE.

[? Ansell.]

Pub<sup>d</sup> June 1<sup>st</sup> 1798 by S W Fores N<sup>o</sup> 50 Piccadilly Folios of Caracatures lent out for the Evening

Engraving (coloured impression). America (l.), a handsome young woman wearing quasi-classical draperies and a coronet of feathers, is being

<sup>1</sup> Perhaps by a child (who has given Fox and Norfolk red hair).

plundered by five Frenchmen. Two wear feathered hats and cloaks of Directors (see No. 9199), one of them (probably Barras) on the extreme l. takes her by the chin, pointing to two sacks inscribed *Private Plunder for the Directors*. She says to him, her head turned in profile, *America will not have her rights infringed on*. He answers: *We infringe—Dat be ver good! Indeed Madame Amerique you be ver pretty Woman and we should like to give you the hug Fraternal* [cf. No. 8119], *Begar we do not want to quarrel with you, as a proof, my Brothers the grand Directeur's are at this moment take all de Care possible of your Baggage—derefore if you vil go back and bring littel more of de L'Argent you shall be admit to de honor of de sitting, we only ask de favor we never sieze on property*. His companion, smiling furtively, holds the purse which he has stolen from her, while unperceived he twitches out one of the twelve feathers of her coronet, three of which are inscribed, *Pensilvania, Philadelphia, New York*. He says: *By gar some of dese fidders vil look vel in de caps of us Legistateurs*.

The three others, two in regimentals, one in bonnet-rouge, have a large open sack of plunder inscribed *National Sack* and *Diplomatic perquisities*. One, kneeling, holds it open, a drawn sabre inscribed *French Argument* in his r. hand. He wears a large cocked hat, long queue, and is out at elbows. He says: *Oui Oui Madame Amerique dis Argument vil convince you dat all he says be true*. The two others empty into his sack the contents of two smaller ones; one, wearing a cavalry helmet on which is a dragon with barbed tongue, has a sack: *Borrow<sup>d</sup> p<sup>r</sup> Force from Switzerland*. The other sack is: *Extorted from Portugal*. The sacks are full of plate, including a salver with the Habsburg eagle, and watches. From rents in it escape coins, a chalice, and a crucifix.

The scene is on the coast near the Channel. Across the water is *Shakespeare's Cliff*, rising in a curve to a mound on which sits in a chair a fat John Bull laughing at the spoliation. In the middle distance, by the French shore, is a group of five: a Spanish don in cloak and slashed breeches says: *they'll certainly pluck her to the last feather*. Next him (l.) stands the Pope wearing his tiara and holding an open book; he says: *aye they left me nothing but my prayer book and Crown, and stripd that of its jewels*. A fat Dutchman (r.), pointing across the water, says: *Yaw Mynheer we have been great dupes and there sits John Bull on his Rock laughing at us*. Next is an Austrian hussar, saying, *yes we know how things will go by Experience*. The fifth, behind the others, may be a Swiss.

In May the English papers (e.g. *Lond. Chron.*, 15 May) published extracts from 'the XYZ dispatches', published in America in Apr. 1798, relating the negotiations of the American envoys in Paris from Oct. 1797: The envoys were not received by Talleyrand, the Foreign Minister, but were visited by three political agents (X, Y, Z in the translation laid before Congress). They informed the Americans that if they wished to make a treaty with France they must pay each of the five Directors \$50,000, apologize for remarks by Adams in a speech to Congress, buy from France an extorted Dutch loan, valued at \$1,000,000. The result was a revolution in American opinion and a change of policy. The cry was 'millions for defence but not a cent for tribute'. B. Faÿ, *The Revolutionary Spirit of France and America*, 1928, pp. 403 ff.; *Camb. Mod. Hist.* vii. 320-1. The French entry into Rome (Feb. 1798) had been followed by the pillaging of the Vatican, palaces, and churches; the Temporal Power was abolished, and the Pope sent to Tuscany, and later to Valence, where he died in 1799. Switzerland was revolutionized by a large French army in Mar. 1798;

a central Republic was set up, Geneva and Mülhausen were annexed, treasure and arms were seized and sent to France. *Ibid.* viii. 638-41. For the exactions from the conquered United Provinces see No. 8608, &c.  
 $9\frac{13}{16} \times 16\frac{1}{4}$  in.

## 9225 THE DANGER OVER OR BILLY'S RETURN TO JOHN BULL

[? Ansell.]

*Pub<sup>d</sup> June 4<sup>th</sup> 1798 by SW Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Pitt stands (l.), his head turned in profile to the r., showing himself to John Bull, a stout yokel who stands with bent knees and hands held up, grinning up at him. Pitt, very thin, a pistol in his r. hand, a top-hat in his l., says: *Here I am Johnny, safe and sound, The Duel over:—no harm done.* John wears a round hat, a belt over his old-fashioned coat; his lank hair falls on his collar; his coarse features are burlesqued. He says: *Bless thee how glad I be to see thee come back safe.—why didst thee risk thy precious Life! what would have become of I if thee hadst been Shot! how I should ha miss'd thee! No one to ha touch'd up a few little new Taxes! Nobody to tell I, that I was the happiest Old Man alive and that my pokes were over-running with Money!! making one believe every-thing is right, is every-thing thee knowst—what a loss I should ha had o thee.* See No. 9218, &c.

$12\frac{3}{8} \times 9\frac{1}{4}$  in.

## 9226 THE TREASURY SPECTRE. OR THE HEAD OF THE NATION IN A QUEER SITUATION

[I. Cruikshank.] *Designed by Mary Cruikshank*

*Pub by S W Fores 50 Piccadilly June 9 1798. Folios of Caricatures Lent*

Engraving (coloured impression). A scene on the Parade at Bath. Pitt sits in profile to the r. in a roughly made bath chair with solid wooden wheels, his swathed and gouty legs stretched out and supported on a bolster. His head is skull-like and his long neck emaciated; he wears a dressing-gown which reveals a bare chest on which is a paper: *Strengthening Plaister for the Conscience.* His r. arm is outstretched, the fist clenched; his cap is held out in his l. hand. He says in a paroxysm of anger: *D—the Cap—D—the French D—the War O my Stomach.* Dundas stands on the farther side of the chair putting to his patient's mouth a decanter inscribed *Water of Oblivion*, and saying, *Come come you must not be so Obstreperous put on your Cap your stomach will be easy when this Qualm is over here take a sip lad.* He wears a Scots bonnet and over his coat a tartan plaid. On the chair: *WP | Parade. Bath.* Two yokels stand together on the extreme l. One (l.) says, pointing to Pitt, *Zooks, be that there the Kings great high Minister, what the man who Taxed old Dobbin* [cf. No. 6672]. The other, who holds a pitchfork and leans on his friend's shoulder, answers: *Aye zure Dom 'un I wish un in our Mill Pond id tax un.* The scene is a flat pavement backed by a stone balustrade beyond which stretches open country. On the extreme r. is the corner of a building inscribed *Parad[e]*.

At this time Pitt was ill; the King recommended Bath. Stanhope, *Life of Pitt*, 1867, iii, App., pp. xiv-xv. Wilberforce wrote (diary, 16 June):

'Pitt well again. Reported that he insane; that wounded in duel; that going into the House of Lords; . . .' *Life*, ii. 292. Auckland wrote, 1 Aug., Pitt 'is greatly recovered, but is much stricken in his constitution. . . . His spirits are as good and his mind as active as ever.' *Auckland Corr.* iv. 41. Cf. Nos. 9222, 9231, 9237, 9241. For the duel see No. 9218, &c. The title probably derives from the popular *Castle Spectre*, see No. 9289.  $8\frac{3}{4} \times 13\frac{1}{8}$  in.

9226 A A copy (coloured), same signature, is pl. N<sup>o</sup> XIII to *London und Paris*, i, 1798. Explanatory text, pp. 387-90.  $6\frac{5}{16} \times 8\frac{1}{2}$  in. B.M.L., P.P. 4689.

9227 TEARS OF SENSIBILITY—SYMPATHY A POEM—LET'S ALL BE UNHAPPY TOGETHER i.e. THE WHIG CLUB IN DISTRESS &c, &c

[? Ansell.]

Pub<sup>d</sup> June 11<sup>th</sup> 1798 by SW Fores Piccadilly *Folios of Caracatures lent out for the Evening*

Engraving. Foxites surround an oblong table, the l. end of which is cut off by the margin of the design. Fox only is standing, the central figure on the farther side of the table. All weep copiously, tears splash to the table and stream from it to the ground, where empty bottles float. On the table are decanters of *French Wine*. Fox, with Erskine on his r., Bedford on his l., gazes mournfully to the r., his hands clasped; he says: *O Dear! Dear Lord Edward Fitzgerald, the Worthiest, the truest, most hot hearted, the bravest, the best of us All, the most, like myself, and whoever feels for him must feel for me also. We are not only connected by ties of Blood, but — As for Politicks we must not enter into—there is nothing however at Paris, in America, Russia, Prussia, Holland, Switzerland, Ireland or at Maidstone, but we have thoroughly Canvassed, and as Ministers you know (and some of them well know our tricks) are D—d Ill natured just now we must wait a more favourable opportunity Would to God they would only employ themselves in settling who should be Honorable and who Right Honorable [see No. 9205, &c.], but my nerves are in such a State that I cannot proceed Oh poor Fitzgerald, poor fellow, do not Mistake!! I do not feel for myself at all no not at all!!!* Erskine, his hands also clasped, says, *Poor Neddy I shall lose a Job.* Bedford says, holding a handkerchief to his eye and looking up at Fox, *I am sure I feel for him poor Neddy.* Sheridan sits at the end of the table (r.), on which his elbows rest, gazing up at Fox; he says: *The Man who can think of his own happiness, while his Friend is in distress deserves to be hunted as a Monster to Society.*" *School for Scandal.* On the extreme r. Grey (?) stands in the water, stooping to bale it with a bucket, and calling: *here Tom help to empty the Bucketts, or we shall all be drowned.* On the nearer side of the table (l.) are Norfolk and Tierney. The former turns in profile to the r. towards Tierney, both fists clenched, saying, *poor Neddy, gone.* Tierney turns his back on the table on which his l. arm rests; he clenches his r. fist, saying, *Ah Poor Neddy! I can't get that cursed Gibbet of Abershawve out of my head [see No. 9218, &c.].* From his pocket projects a newspaper: *Courier [see No. 9194, &c.] Good News from Ir[eland] the Kings Forces defeated in three different Actions.* [See No. 9228, &c.] Behind and between them sits Lauderdale in profile to the r., saying, *Ah Poor Neddy.*

Lord Edward Fitzgerald (Fox's first cousin), a leader of the United Irishmen, remained in hiding after the arrest of the other members of the 'Directory' on 12 Mar. Lord Clare at least was anxious for his escape, but he remained in or near Dublin continuing preparations for a rising on 23 May. £1,000 reward was therefore offered and he was arrested on 19 May, after a desperate struggle, in which he was wounded, dying of wounds on 4 June. Fitzpatrick, *Secret Service under Pitt*, pp. 116 ff. See Nos. 9244, 9262, 9369. Erskine, noted for his egotism, see No. 9246, &c., mourns that he shall not defend him in a treason trial (cf. No. 8502). Fox and other members of the Opposition had given evidence at Maidstone on 22 May in favour of Arthur O'Connor, see No. 9245, &c.  
9 × 15 $\frac{3}{4}$  in.

## 9228 UNITED IRISHMEN UPON DUTY.

ƒs G<sup>y</sup> inv & f<sup>t</sup>

Pub<sup>d</sup> June 12<sup>th</sup> 1798. by H. Humphrey 27 S<sup>t</sup> James's Street

Aquatint (coloured impression). A night scene with a waning moon. United Irishmen burn and plunder. On the l. is the corner of a farm house with flames pouring from a casement window. A ruffian wearing a military coat, tricolour cockade and green branch in his hat, seizes the burly farmer by the neck-cloth and raises a sword to strike; the dripping blade is inscribed *Liberty*, and a mastiff lies dead beside him. Immediately behind, in a doorway, another ruffian seizes a woman round the waist; an infant lies on the ground. A man holding a dagger is disappearing into the house, another comes out with a bundle on his head. Behind are the flames of the burning house. Over the thatched lintel is a dove-cote from which birds are escaping. Three other men hurry off laden with plunder towards a road which leads to a camp flying a tricolour flag inscribed *Equality*. The nearest (r.) holds a sow on his back by the hind legs; her little pigs run after her; a goose hangs from his belt. A bare-legged man with a dagger in his belt pushes a wheelbarrow laden with trunks. In the background other plunderers proceed along the road; a man prods a cow with his spear. The road is crowded with sheep. In the distance is a burning town. A companion print to No. 9229.

Owing to the arrest of the leaders in Dublin (cf. No. 9227) and the lack of timely aid from France, the Rebellion had the character, not of a civil war, but of a fanatical religious and agrarian peasant revolt. In some districts every house belonging to a Protestant was burnt to the ground. The Rebellion broke out on 23 May, on 30 May the rebels entered Wexford, which was reoccupied by the troops on 21 June. See *Ann. Reg.*, 1798, pp. 105 ff.; Guillon, *La France et l'Irlande pendant la Révolution*, 1888, pp. 352 ff.; Lecky, *Hist. of England*, 1890, viii. 55 ff. See also Nos. 9227, 9229, 9231, 9234, 9235, 9236, 9242, 9244, 9245, 9249, 9254, 9276, 9339, 9369, 9370.

Grego, *Gillray*, p. 203. Wright and Evans, No. 205. Reprinted, G.W.G., 1830.

7 $\frac{1}{8}$  × 10 in.

9228<sup>A</sup> A copy (coloured), ƒ.G., is pl. N<sup>o</sup> XII to *London und Paris*, i, 1798. Explanatory text, pp. 383-7.  
6 $\frac{1}{4}$  × 8 $\frac{1}{2}$  in.

B.M.L., P.P. 4689.

## 9229 UNITED IRISHMEN IN TRAINING

*J<sup>s</sup> G<sup>y</sup> inv & f**Pub<sup>d</sup> June 13. 1798. by H. Humphrey 27 S<sup>t</sup> James's Street*

Aquatint (coloured impression). A companion print to No. 9228. Outside a country ale-house ruffians are practising their weapons at close range on the effigy of a British soldier which is spiked on a spear (l.): helmet, coat stuffed with straw, top-boots. One man levels a spear, another fires a misshapen pistol, a third, who is bare-legged, with a headsman's axe in his belt, fires a blunderbuss whose large bullets fall to the ground. In the foreground (r.) a woman turns the handle of a grindstone on which a man sharpens a sword; on the ground is a pile of weapons: swords, daggers, spears, muskets, and a pistol. Behind (r.) men with pikes and spears gather round the inn-door, which is inscribed *True French Spirits*. They drink; the landlord fills a glass from a small keg. All wear tricolour cockades. The (pictorial) sign over the door is *Tree of Liberty* (see No. 9214, &c.). In the background are a broken paling, trees, and a mountainous sky-line.

Grego, *Gillray*, pp. 242-3. Wright and Evans, No. 204. Reprinted, *G.W.G.*, 1830.

$7\frac{1}{8} \times 10$  in.

A print in the House of Lords Library,

[GRATTAN ADDRESSES THE MOB.]

*J<sup>s</sup> G<sup>y</sup> inv. et f**Pub<sup>d</sup> June 18<sup>th</sup> 1798 by H Humphrey, 27 S<sup>t</sup> James's Str.*

Aquatint. No title. Grattan stands (r.) on a low inverted tub addressing a plebeian crowd. The front row are a seller of stock-fish (as in No. 6994), a night-man or scavenger, a chimney-sweep. Behind are a girl holding a basket of poultry, a man with a basket of vegetables on his head. There is a background of acclaiming figures throwing hats into the air; the front row appears perplexed. Behind Grattan is the lower part of an ale-house; over the door: *Real Irish Whiskey*; on the wall an Irish harp.

For Grattan see No. 9343, 9370. Malone on 12 June 1798 called him 'the principal' of those 'who have hallooed on the papists to this bloody year', who, 'having set the kingdom in a blaze is now lodging in London'. *Windham Papers*, ed. Rosebery, ii. 73. Similar accusations were made in a violent pamphlet by Dr. Duigenan, *An Answer to the Address of Henry Grattan*, 1798; 4th ed., 1799. Cf. No. 9228, &c.

c.  $8 \times 12$  in.

## 9230 PIGS MEAT;—OR—THE SWINE FLOGG'D OUT OF THE FARM YARD.

*J<sup>s</sup> G<sup>y</sup> d. & f.**Pub<sup>d</sup> June 22<sup>d</sup> 1798, by H Humphrey 29 S<sup>t</sup> James Street*

Engraving (coloured impression). Pitt and Dundas (in tartan), back to back, vigorously ply long whips against a herd of swine with human faces whom they drive through broken palings from the enclosure in which they stand (r.). On the extreme l. is the corner of a pound through which poke the heads of two (normal) swine, ringed and shedding tears. The swine who are being flogged have, beside their human heads, ringed snouts, both heads being enclosed in a wooden triangle. The leaders are Fox, with

Norfolk (cf. No. 9205) on his r. and Bedford (cf. No. 8684) on his l. The others are less prominent: Erskine, Tierney, looking over Fox's back, Burdett, Derby, and Nicholls (l.), while M. A. Taylor (r.), smaller than the others, scampers to r. instead of l. Beside the pound (l.) stands a grinning yokel (John Bull); on its post is a placard: *London Corresponding Society—or the Cries of the Pigs in the Pound*. The background is a row of conical haystacks behind which is a thatched and gabled farm-house. Below the title verses (50 ll.) are etched in three columns:

*Once a Society of Swine,  
Liv'd in a Paradise of Straw,  
A herd more beautiful and fine  
I'm sure, Sir Joseph [Mawbey, see No. 7163], never saw,*

*A stack Yard very tempting stood,  
Near to the Place where our Pigs dwelt,  
And as the Grain within seem'd good,  
Each a desire to Taste it, felt!  
But, ah! 'twas fenced with Paling stout,  
To keep destructive Pigs without:  
One boar there was with Fat opprest [Fox],  
An overgrown enormous brute,  
Who long'd much more than all the rest  
To ransack this forbidden Fruit,*

*"Citizen Pigs, it grieves me much  
"To see your want of spirit such,*

*"Grub up for shame these Palings vile  
"And let us every Stack despoil!*

*The Pigs who follow'd his advice  
Grub'd up the Pales,—when in a trice  
Their Noses Ring'd,—& Ears cut off they found  
Some lost their Tails; & some clap'd up in Pound*

*And Johnny Bull, a gaping grin,  
And cries,—"poor Pigs, you suffers for your Sins*

*"Wounds how it makes a body Laugh,  
"To see that Folks wont know, when they're well off*

'Pigs Meat' derives from Spence's publication, see No. 8500, &c. For loss of tails cf. No. 9227. After the arrest of members of the London Corresponding Society, see No. 9189, the Habeas Corpus Act was again suspended, Tierney and Nicholls voting for it, the minority, including Sheridan, being five only. *Parl. Hist.* xxxiii. 1429 ff. (20 Apr.); on 1 June the Alien Act was continued.

The stack-yard, according to *London und Paris*, ii. 82, is that of Farmer George; the stacks terminate in bunches of straw resembling crowns. One of many allusions to Fox's desire to restrict the King's authority, cf. No. 9196.

Grego, *Gillray*, pp. 245-6. Wright and Evans, No. 206. Reprinted, *G.W.G.*, 1830.

7¼ × 9¼ in. Pl. 13¼ × 9¼ in.

9230 A A (coloured) copy is pl. N<sup>o</sup> XVI. to *London und Paris*, ii, 1798. Explanatory text, pp. 80-91. 6¼ × 8½ in. B.M.L., P.P. 4689.

9231 WHITSUNDAY DUELISTS.

*Publish'd June 22 1798, by Francis Chalmers Esq<sup>r</sup> of Liverpool.*

Engraving (coloured impression). Frontispiece from 'The Whitsunday Duel, or the Sabbath-Breakers in the Stocks. A Poem' (in Print Room). Pitt (r.) and Tierney (l.) sit side by side in the stocks; the r. wrist of Pitt and the l. of Tierney are shackled to the central post, on which is suspended a pair of pistols above the inscription *Gout* (see No. 9226). The stocks are inscribed *Putney Heath Three o'Clock on Whitsunday with Pistols at Twelve paces, May 27, 1798.*; by Pitt are the words *Bellum Interstogginum*. Pitt holds a bottle of *Irish Whisky*; beside him are two bottles inscribed *Oblivion*. Their legs are thrust through the stocks so that their feet rest on the ground, Tierney's on a stone inscribed *Flogging System*. Tierney wears a top-hat; he holds a paper, *Resistance to Oppression*, and turns to Pitt, saying, *How drunk you was how you reel'd; no wonder I miss'd you, especially so far off*. Pitt answers: *My hand was not steady I might as well fire at the Sun, as I did—I did not chuse to be too near*. The Devil, a scaly imp with webbed wings, clutches Pitt by the shoulders; on his tail is Pitt's hat, inscribed *Hat of Slavery Stamp*. He says: *Go your ways Old Man He is engaged with me always on a Sunday*. By the Devil are the words: *Fytatalrisco the Sunday Genius, the Brother of Lyarobolo of every day*. By Pitt is a paper: *Toulon* [see No. 8434], *Dunkirk* [see No. 8341], *Corsica* [see No. 8516], *S<sup>t</sup> Domingo, Quiberon* [see No. 8669], *Ostend* [see No. 9232].

Facing the stocks John Bull (l.), a yokel with lank hair and a belt outside his coat, kneels on one knee, his hands held up; he says: *Here be I come to bail thee, thee'll be the death of I with drinking and Sabbath-breaking & fighting on Sundays—Be I always to pay for thee & thee no religion at all—If thee was in Ireland thee'd be flogg'd for this: I does not mind a little cash, If thee'd but behave—* Beside him are his hat inscribed *Stamp 3<sup>d</sup>* and a corked jar inscribed *Aureum Potabile Bakers Weight L2.000.000*. Behind him and on the extreme l. is a large book, the cover inscribed: *Thou shalt keep holy the seventh day it is the Sabbath of the Lord thy God*. In the background (l.) is a small gibbet with a body hanging from it. Above the head of John Bull:

*Behold the great Law Maker,  
Of whom all Men do Brag;  
See him turn'd Sabbath-Breaker,  
A Sunday-Fighting Wag.  
A Minister to claw Sir.  
The Constable it shocks;  
But tis Old England's law Sir,  
That he be put in Stocks.*

Above Pitt's head:

*Oh thou gentle generous youth  
Fam'd for Virtue Worth and truth  
Why didst thou to battle go  
And risque thy Fav'rites years of woe;  
Chorus of Virgins.*



Beneath the design:

*The Gibbet gloried in the sight  
Abershaw was seiz'd with fright,  
Another tenant now I see,  
I must leave the Gallows free.*

Below the design, a second title: *Heaven-Born Billy the Sabbath Breaker in the Stocks, for Prophaning the Sabbath & Fighting on the Lords Day.*

For the duel see No. 9218, &c. Pitt is also satirized (as in No. 9157) for the miscarriages of the war, repression in Ireland (see No. 9228, &c.), and the burden of taxation, as well as for his deep drinking, cf. No. 8683.  $8\frac{11}{16} \times 13\frac{15}{16}$  in.

**9232** OPPOSITION TELEGRAPHS;—OR—THE LITTLE SECOND-SIGHTED LAWYER GIVING A TRUE SPECIMEN OF PATRIOTIC INFORMATION—

[Gillray.]

*Pub<sup>d</sup> June 23<sup>d</sup> 1798. by H. Humphrey 27 St James Street*

Engraving (coloured impression). The upper part of a telegraph, not the usual screen in one plane (cf. No. 8837), but two screens at r. angles to each other, the point of junction in the centre of the design. This is supported on a rectangular structure the upper part of which is open, with an aperture below each telegraph. From each of these Jekyll looks out in profile to the l. and r., respectively. The telegraph, which is in the foreground, the lower part cut off by the lower margin of the design, overlooks from a height two views of the mouth of the Bruges Canal, flowing from an undulating landscape with a small town and distant windmills. Each Jekyll pulls strings which are attached to circular disks (for letters) in the upper part of the apparatus. On the l. he looks through a rolled paper inscribed *Morning Chronicle* over the intact sluice at the mouth of the canal, outside which are a few boats. From the disks above floats a label: *Ay, now let us see what are the fruits of this miserable Ostend Expedition!—ay, I see that the intelligence I had from Bruges, was of undoubted authority!—yes, yes, our Informations are always to be depended upon!—ay! sure enough there's the great Sluice of Sluykens, which was blown up!—the damages have all been repaired in a Week, & the Canal is now as full as at any former period!—O Lord! O Lord!—this is the way that poor John Bull's money goes!* Above each telegraph floats a tricolour flag surmounted by a bonnet-rouge; on the l. the flag is inscribed *June 20 1798*, on the r. it is *June 21. 1798*.

On the r. Jekyll looks through a rolled paper: *Cap<sup>t</sup> Pop'em's Information from Cap<sup>n</sup> Winter.* The landscape below shows a block of masonry exploding in the middle of a turbulent flood in which are carried down timbers and wrecked boats. His telegraph signals: *Why what the devil do I see?—zounds, why here's incontestable evidence that the Sluices are all destroyed!—the Masonry all blown up!—and the Navigation of the Canal at an end! O Lord! what damages they have done!—why it can't be repaired by any effort, in less than 12 Months!—Mercy upon me, what will my Lord Malagrida say when I tell him about the business?* Jekyll's two profiles are identical; both smile waggishly. Above the design: *"I trust the World will not regard me, as a Person ready to bring before them any matter which does not rest on a proper foundation!"* Below the title: *"After so candid & honorable a Statement, no man can suspect the Hon<sup>ble</sup> Gentleman of Wilful Misrepresentation"*—*M<sup>r</sup> D's remark.*

A secret expedition against Ostend, to cut the sluices and so destroy the Bruges Canal (connected with Nieuport, Dunkirk, Sluys, and Flushing), to check the naval preparations against England, was planned and carried out by Sir Home Popham; troops were disembarked on 18 May and successfully cut the sluices, but a sudden high wind off land prevented the ships from taking off the troops, who were surrounded, and, after a desperate resistance, forced to surrender. The *Morning Chronicle* published a disparaging comment on Popham's dispatch: 'We thought the attack was of a character more legitimate than against the Gates of a Canal; and we lament that the French Government have such an opportunity of boasting of the vigilance of their defence' (23 May). This led to attacks from the *Anti-Jacobin* (28 May, 4, 11 June). On 20 June Jekyll spoke in the House on 'the miserable and unsuccessful attempt at Ostend . . . the great sluice . . . had not been blown up . . . the canal was now as full as at any former period . . . [&c. &c.]'. *Lond. Chron.*, 20 June. On 21 June Jekyll withdrew these statements on information from Captain Popham, 'who had consulted with a Captain Winter. . . . Mr Dundas expressed his warm approbation of the honorable and candid behaviour of the Learned Gentleman . . .'. *Ibid.*, 23 June. (Not in *Parl. Hist.*) See *Anti-Jacobin*, 2 July. The expedition is included with calamities in No. 9231. According to J. S. Corbett it was 'a thoroughly-well designed and brilliantly-executed enterprise'. *Spencer Papers*, 1914, ii. 225. See *ibid.*, pp. 248, &c., but cf. No. 9037, pp. 478-9. Sir J. Fortescue condemns it, see *Hist. of the British Army*, iv. 587-9. The telegraph is the English adaptation of the French semaphore (see No. 8612); six shutters were placed in a vertical framework, cf. No. 9218. A diagram of the one erected on the Admiralty in Feb. 1796 is in the Print Room (reproduction, Wheeler and Broadley, i. 125). For Jekyll as the protégé of Lansdowne (Malagrida), see No. 9179, &c.

Grego, *Gillray*, p. 245. Wright and Evans, No. 202. Reprinted, *G.W.G.*, 1830.

8 $\frac{7}{8}$  × 12 $\frac{3}{4}$  in. With border, 10 $\frac{1}{4}$  × 14 in.

**9232** A A copy (coloured) is pl. N<sup>o</sup> IX to *London und Paris*, i, 1798.

Explanatory text, pp. 298-302.

5 $\frac{5}{8}$  × 8 $\frac{1}{8}$  in. With border, 6 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in.

B.M.L., P.P. 4689.

**9233** THE ROYAL RUSH LIGHT!!

*London. Pub. by Will<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street, June, 25, 1798.*

Aquatint (coloured impression). Pitt, a very elongated mannikin, with a candle-flame rising from the crown of his head, stands on a rectangular block inscribed *T[rea]sury bench*. His head and the flame are irradiated to indicate a rush-light; his hands are on his hips, and his head is turned defiantly in profile to the l. By his r. foot is a paper: *Sedition Bill*, see No. 8687, &c. The 'bench' is surrounded by leaders of the Opposition (T.Q.L.) on a larger scale, who puff blasts at Pitt's head. In the foreground are Fox (l.) and Sheridan (r.). Behind Fox is Erskine. Behind the bench stand the bulky Norfolk and the slim Bedford. On the extreme r. is Tierney, wearing a top-hat, not puffing but firing his pistol point-blank at the back of Pitt's head. All look up at Pitt and all are in profile except Norfolk. Beneath the title:

*A set of jolly fellows once together were all met*

*And tried with all their might, effectually to crush a light,*

*But firm as a rock—on a Bench made of oak  
 Stood the taper Royal Rush light.  
 They puff'd at the Rush light!  
 The steady Royal Rush light!  
 But all would not do,  
 To Blow out the Rush light!!*

For Pitt's duel see No. 9218, &c. For the symbol of the rush-light cf. No. 8283, where the light is the King, and Cruikshank's *The Royal Rush Light*, 1821, where the light is Queen Caroline.

10½ × 13 in.

**9233** A A copy is pl. N<sup>o</sup> X to *London und Paris*, iii, 1799. Explanatory text, pp. 347-50.

6¾ × 8½ in.

B.M.L., P.P. 4689.

**9234** AN EXTRAORDINARY SCENE ON THE ROAD FROM LONDON TO PORTSMOUTH, OR AN INSTANCE OF UN-EXAMPLED SPEED USED BY A BODY OF GUARDS,

*Rowlandson. Delin.*

*Schutz sculp.*

Aquatint. Troops, crowded in carts, &c., approach Portsmouth, where distant ships are at anchor. In the foreground are country carts drawn by soldiers at a gallop. Other soldiers are in and on a coach, the *Portsmouth Fly*; a drum and fife are being played on the roof; large flags float from the windows. This is followed by officers in a perch phaeton. Young women take leave of soldiers. A drummer gallops on a donkey with a young bandman in each pannier. In the middle distance, besides other vehicles, are two of the new four-horsed conveyances for soldiers, who sit as in an Irish jaunting-car, see No. 9238. In the foreground (r.) is the corner of a small thatched ale-house, *The Jolly Soldier*. An old soldier with a wooden leg sits fiddling at the door, while the host and his family wave farewell. The title continues: *Consisting of 1920 Rank & File, besides Officers; who on the 10<sup>th</sup> of June, 1798, left London in the morning, and actually began to Embark for, Ireland at Portsmouth at 4 o'clock in the afternoon, having travelled 74 miles in 10 hours.*

Cf. A Letter from Portsmouth, June 11: 'Last night and this morning great numbers of the Guards have arrived here in coaches, chaises, fish carts, and carriages of every description that were to be had on the road . . . and will sail tomorrow morning for Ireland. . . .' *Lond. Chron.*, 14 June 1798. For the Irish Rebellion see No. 9228, &c.

Grego, *Rowlandson*, i. 349. Reproduced, R. Nevill, *British Military Prints*, 1909, p. 31.

14½ × 22⅝ in.

**9235** HENRY MUNRO CHIEF OF THE IRISH REBELS

[Rowlandson.]

*London Pub July 1 1798 at Ackermanns Gallery N 101 Strand*

Engraving, slightly aquatinted (coloured impression). Monroe (not caricatured), heavily armed, carrying a long spear across his shoulder, rides, r. to l., across a grassy mound, followed by a rabble of ill-armed and ragged Irishmen. In the background small figures flee from burning buildings. Beneath the title: *Who Commanded on the 13<sup>th</sup> of June 1798 an Army of about 7000 Rebels, on the high grounds behind Lord Moira's house, near*

*Ballynahinch was after the defeat of his Army taken prisoner the 15<sup>th</sup> Inst skulking in the fields. . . he was tried by a Court Martial at Lisburn, where he had been a Shopkeeper) and on the Evidence of his own Adherents he was found guilty of High Treason and executed before his own door . . .* [abridged].

For the insurrection in County Down, 9-13 June, see Lecky, *Hist. of England*, 1890, viii. 131-5. Monroe, a linen-draper, formerly an active volunteer, was chosen as the leader of a large body of rebels who attacked the troops at Ballynahinch with great courage. The town was burnt down. Cf. Canning's song *Ballynahinch (Anti-Jacobin*, 9 July). For the Rebellion see No. 9228, &c.

7 $\frac{5}{8}$  × 9 $\frac{7}{8}$  in. With border, 10 $\frac{5}{8}$  × 13 in.

**9236** PORTRAIT OF AN IRISH CHIEF; DRAWN FROM LIFE AT WEXFORD.

[Gillray.]

*Pub<sup>d</sup> July 10<sup>th</sup> 1798, by H. Humphrey 27 S<sup>t</sup> James Street*

Aquatint. The Irishman, with coarse features and cropped hair, stands on a rounded hill, l. arm raised oratorically, r. hand on one of two pistols in his belt, saying, *No Union, Erin go Brach!* He wears a round hat tilted to one side, and with a small tuft or plume, a double-breasted coat with the skirts looped up, pantaloons and half-boots, a long sabre. He looks to the l. On the plain beneath (r.), across which run tiny fugitives, are burning buildings and clouds of smoke.

He is said to be Grattan (at this time in England), but there is no resemblance to his portraits, or to other representations of him by Gillray. He refused to join the United Irishmen, but on the groundless charge of an informer of being a sworn member of that body he was struck off the Irish privy council on 6 Oct. 1798. The portrait is more probably a generalized one. Cf. a plate of a typical Irish insurgent in 1798, Wheeler and Broadley, *The War in Wexford*, 1909, p. 104, and the description of the Wexford men, *ibid.*, p. 73. Among their varied banners was a flag with an Irish harp surmounted by a cap of Liberty and the motto *Erin go bragh*. *Ibid.*, p. 294 (pl.). For the Irish Rebellion see No. 9228, &c.

Grego, *Gillray*, p. 243. Wright and Evans, No. 438. Reprinted, *G.W.G.*, 1830.

12 $\frac{7}{8}$  × 8 $\frac{7}{8}$  in. With border, 14 $\frac{1}{4}$  × 10 $\frac{3}{8}$  in.

**9237** BILLY'S FANTOCCINI OR IOHN BULL OVER CURIOUS.

[I. Cruikshank.]

*Pub by S W Fores N 50 Piccadilly July 16 1798. Folios of Caricature lent*

Engraving (coloured impression). John Bull (l.) addresses Pitt, who drags behind him a puppet-show on wheels, the front of which is removed, showing the interior of the House of Commons. Pitt, r. hand on breast, bows towards John, who is a stout yokel in a tattered and belted smock; in his l. hand are the strings which, passing through the end of the box containing the puppets, are attached to the figures inside, including the Speaker and members on both sides of the House. The galleries are empty. He is very thin with swathed gouty legs and large slashed shoes. John wears spectacles, an empty purse hangs from his belt, he holds his hat, in the crown of which are the royal arms, the stamp showing payment of the tax.

He bends towards Pitt, saying, *I cant get a peep at what is going on in the Box. now thats very hard. I always had had a look in when I liked—Now Bless ye Master Billy let me have one Squiny.* Pitt answers: *I assure you M<sup>r</sup> Bull—I know no more than you do, what is going forward!—I have been ill with the gout, a considerable time [see No. 9226]—Besides if you were to peep—the Machinery is intirely beyond your shallow comprehension!* The open front of the puppet-show is draped, like the proscenium of a theatre, with a curtain, and this is inscribed *Mobilitate Viget | Virgil.* A stout member is speaking, close to the Speaker's table. The benches are full.

Evidently a satire on the clearing of the House of strangers for the debates on Ireland on 14 and 21 June. *Parl. Hist.* xxxiii. 1487, 1514. The *Anti-Jacobin*, 25 June, pillories among 'Lies' a paragraph in the *Morning Post*, 15 June: 'Fifteen new Peers are immediately to be made. One of them is Mr. Baker who proposed the exclusion of the Public from the Gallery of the House of Commons', with the comment, 'Englishmen who are not in the habits of seeing the French Papers, can have no idea of the avidity with which the violent language of the *soi-disant* Patriots is received in France, and officially diffused through the Country.' Cf. No. 9194.  $9\frac{1}{2} \times 15\frac{1}{4}$  in.

**9238 THE LIGHT HORSE VOLUNTEERS OF LONDON & WESTMINSTER, COMMANDED BY COL<sup>L</sup> HERRIES, REVIEWED BY HIS MAJESTY ON WIMBLEDON COMMON 5<sup>TH</sup> JULY, 1798.**

Rowlandson.

*Publish'd July 18<sup>th</sup> 1798. by M<sup>r</sup> H. Angelo, N<sup>o</sup> 11 Curzon Street, May Fair & at the Fencing Academy, Grace Church Street.*

Aquatint (coloured impression). A semicircle of spectators borders a wide space on which cavalry gallop in regular procession. They are preceded by galloping horses drawing gun-carriages and followed, in the distance, by three of the new military cars, drawn by six horses (instead of the actual four). Behind these are infantry in single file. Mounted troops (the Surrey Yeomanry) surround the review-ground, keeping back the spectators, many of whom are on the roofs of coaches and who are drawn with humorous realism.

The review of 354 horse and 154 foot is described at length, *Lond. Chron.*, 6 July. For this exclusive body see No. 8476. Dismounted troops were added in 1798, with cars for transport called 'Expeditions', *ibid.*, pp. 101-2 (the subject of a plate by Rowlandson, 16 May 1798: *Expedition or the Military Fly*. Twenty soldiers sit back to back as in a jaunting-car, an officer or N.C.O. standing at each end. It is drawn by four horses with two postilions). See No. 9234.

Grego, *Rowlandson*, i. 349. Reproduced, *Memoirs of Angelo*, 1904, i. 340.

$12\frac{1}{2} \times 17\frac{1}{4}$  in. With border,  $15\frac{3}{4} \times 20\frac{7}{8}$  in.

**9239 MILITARY PORTRAITS—OR A BRRACE OF HEROES.**

[? Ansell.]

*Pub<sup>d</sup> July 30<sup>th</sup> 1798 by SW Fores 50 Piccadilly Folios of Caracatur lent out for the Evening*

Engraving (coloured impression). An officer wearing the high plumed hat of a St. James's Volunteer sits an ungainly horse in profile to the r. He holds one rein awkwardly, the other lies on the horse's neck. Despite

uniform, gorget, and a drawn sabre against his r. shoulder, his appearance is unmilitary. In the background (l.) is a pavilion in which are tiny figures, one holding a large flag on which is a wreath surrounding a circle. On the r. is a paling over which look a few spectators. The officer's words are in the upper r. corner: *Serjeant I desire you will back upon that Old Woman facing the front rank the glare of her red cloak will put the Gentlemen out.* Beneath the design is: *Major Sturgeon O Such Marchings and Counter-marchings. from St James's to Tottenham Court from Tottenham Court, from Tottenham Court to St James's.*

The scene is evidently the presentation of colours by the Duchess of York to the St. James's Volunteers in Calvert's ground, Bedford Square, on 5 July. Their colonel was Baron Amherst,<sup>1</sup> and a pavilion was erected for the 'Duchess of York and nobility, and for Lord Amherst and his friends'. *Lond. Chron.*, 6 July 1798. The uniform resembles that of a St. James's Volunteer, No. 1 (1 June 1798), in Rowlandson's plates of Volunteer Military Costume. Major Sturgeon is the cockney militia officer in Foote's *Mayor of Garratt* (1763) (played by Foote). He says, 1. i.: 'O such marchings and counter-marchings, from Brentford to Elin [Ealing], from Elin to Acton . . .' Cf. No. 9242. 12¼ × 14¼ in.

**9240 NEW MORALITY;—OR—THE PROMIS'D INSTALLMENT OF THE HIGH-PRIEST OF THE THEOPHILANTHROPES, WITH THE HOMAGE OF LEVIATHAN AND HIS SUITE.**

ƒ Gillray, inv. & fec<sup>t</sup>—

*Publisd August 1<sup>st</sup> 1798. by ƒ. Wright N<sup>o</sup> 169. Piccadilly. for the Anti-Jacobin Magazine & Review*

Rob

Engraving (coloured and uncoloured impressions). Folding pl. (also issued separately) to the *Anti-Jacobin Review and Magazine*, i. 115, facing a quotation (32 ll.) from Canning's 'New Morality' (*Anti-Jacobin*, 9 July 1798), which is also etched beneath the plate, prefixed with the additional lines:

—“behold!

“*The Directorial Lama, Sovereign Priest—*

“*Lepaux—whom Atheists worship—at whose nod*

“*Bow their meek heads—the Men without a God!*

The quotation ends:

“*In puffing and in spouting, praise Lepaux!—Vide Anti-Jacobin*

The design closely follows the poem; the Jacobin Clubs have installed Larevellière-Lépeaux, protected by 'Buonaparte's victor fleet',<sup>2</sup> 'The holy Hunch-back in thy Dome, St Paul': indicated by the bases of three great pillars. He stands in profile to the l. on a three-legged stool before the altar, and is approached by a fantastic procession of English Jacobins who 'wave their Red Caps'. He reads from a book, *Religion de la N[ature]*, his r. forefinger raised admonishingly. He is surrounded by four hideous, sub-human creatures, two with short tails, who, as news-boys, cry their respective papers: one has the *Morning Post—Forgeri L'Eclair*, its columns headed *Puf, Puff, Puf*. (For Gillray's dislike of newspaper puffs cf. Nos.

<sup>1</sup> The profile in the print is not inconsistent with the much later (non-profile) engraved portraits. One of the spectators in the pavilion was Lady Plymouth (see No. 7430), whom Amherst married 24 July 1800.

<sup>2</sup> The date of publication is that of the Battle of the Nile, news of which reached England on 26 Sept., confirming a report in the *Rédacteur* of 14 Sept.

7584, 9085, 9396.) Facing him is the vendor of the *Morning Chronicle*, its three columns headed *Lies, Blasphemy, Sedition*, and above each is written *a lire* (see No. 9194). These two blow their horns. A sansculotte in enormous jack-boots holds up a paper torch inscribed *Courier*; his papers are inscribed *French Paper* (cf. No. 9237). His *vis-à-vis* holds a torch inscribed *Star*, whose flame is star-shaped. Two have *Bloody News* on the front of their caps (cf. No. 8981). These are

"Couriers and Stars, *Sedition's Evening Host,*  
"Thou *Morning Chronicle, and Morning Post,*

The group is on a circular stone dais supporting the altar, on which stand three figures on bases inscribed respectively (l. to r.) *Justice, Philanthropy, Sensibility*: (1) A frenzied hag ('The avenging angel of regenerate France'), with the snaky locks of Discord, holds a dagger in each hand; her breasts hang to her belt, which is inscribed *Egalite*; she tramples on the sword and scales of Justice. (2) A stout woman clasps a globe on which *Europe, Asia, and Africa* are indicated, squeezing it out of shape. (She 'glows with the general love of all mankind'.) She tramples upon papers: *Ties of Nature* and *Amor Patriae*. (3) A weeping woman looks down at a dead bird in her r. hand; in her l. is a book *Rosseau* [sic]; she tramples on the decollated head of Louis XVI. She illustrates the lines (not quoted) on 'Sweet Sensibility' (mourning for 'the widow'd dove'). A pillar beside the altar is encircled with the names of *Voltaire, Robertspierre, Mireabeau*. Against the altar step (r.) lies a bundle of three books, two being *Common Prayer* and *Holy Bible*, tied up with a tricolour scarf inscribed *pour les Commodites*. Next it is a sack bulging with church plate, including a chalice and mitre; this is *Philanthropic Requisition*.

Poets head the procession, carrying and escorting a large *Cornucopia of Ignorance* from which pour papers and pamphlets; Southey, with an ass's head and hoofs, kneels beside it in obeisance to Lépeaux, holding out *Southey's Saphics* (see No. 9045); his *Joan of Arc* protrudes from his pocket. Coleridge, also with an ass's head, holds out *Coleridge Dactylic[s]*. Two little ragged men (with a third who is partly hidden) support the cornucopia, convolutions of which are inscribed *Critical Review, Monthly Review, Analytical Review*. Their bonnets-rouges have the dangling bells of a fool's cap (cf. No. 9374). Two frogs squat beside the cornucopia holding up a large paper: *Blank Verse by Todd & Frog* [*Blank Verse by Charles Lloyd and Charles Lamb, 1798; see Anti-Jacobin Review, i. 178 n.*]. They are the 'five other wandering bards': 'C—dge and S—th—y, L—d and L—b and Co'. With these (and next Coleridge) Lord Moira (not mentioned in 'The New Morality', but a butt of the *Anti-Jacobin*, see No. 9184) stands stiffly in profile, offering his sword to Lépeaux, and holding out a paper: *Relief for Irish Philanthropists*. Behind the cornucopia is a man supporting a basket on his head containing plants, on each of which sprouts a bonnet-rouge. It is labelled *Zoonomia or Jacobin Plants* (an appropriate offering to the botanist Lépeaux). He is Darwin (not caricatured in 'The New Morality'), whose *Loves of the Plants* had been parodied in the *Anti-Jacobin*; his *Zoonomia; or, the Laxos of Organic Life*, was published 1794, 1796. The last of the literary group are Priestley and Wakefield, each holding a pen and paper; the former, from whose pocket projects a paper, *Inflam[mable] Air*, holds out *Priestley's Political Sermons* (see No. 7887). The other partly conceals his face with *Wakefields answer to Llanda[ff]*. In his *Reply . . .* (1798) to Watson's *Address . . .* (see No. 9182) he welcomed the prospect of a French invasion (cf. No. 9371),

The papers pouring from the cornucopia are *Envy* | *Lies* | *Wilful Perversi[on]* | *Abuse* | *Ignorance*. It has disgorged a pile of pamphlets which lie in the foreground at the altar step: *Letter to Peers of Scotland* [probably Lauderdale's *Letters to the Peers of Scotland*, 1794]; *Curwens Speech* [Curwen,<sup>1</sup> M.P. for Carlisle, published a speech made at a meeting convened in 1797 to petition the King to dismiss his Ministers]; *The Question* [probably *The Question as it stood in March 1798*, by Sir P. Francis, against the war]; *The Enquirer*; *Wrongs of Women* [M. Wollstonecraft's *Maria, or the Wrongs of Women*, 1798, reviewed *Anti-Jacobin Review*, i. 91-3]; *M<sup>rs</sup> Godwin Memoir* [Godwin's *Memoirs of the Author of a Vindication of the Rights of Woman*, 1798, reviewed *ibid.* i. 94-102]; *Tarltons Principl[es]*; *Monthly Magazine*; *Tookes Speeches* [see No. 8817]; *Kingsbury rep[ly]* [Benjamin Kingsbury, like Wakefield, wrote an *Answer . . .*, 1798, to Watson's *Address . . .*, reviewed *ibid.* i. 78-82, telling him that the number of republicans 'is not small; but it increases rapidly, and will continue to increase']; *Walsingham* [Perdita Robinson's novel, *Walsingham; or, the Pupil of Nature*, 1797, reviewed *ibid.* i. 160-4]; *Lauderdale on Finance* [*Letter on the present measures on Finance*, 1798]; *Knave or not* [a comedy by Holcroft, Drury Lane, 25 Jan. 1798, reviewed *ibid.* i. 51-4, and in *Monthly Review*, Feb. 1798: 'As Mr. Holcroft is obnoxious to the predominant party, this play has sustained strong and increasing marks of hostility']; *Letter to Bishops*; *Young Philosoph[er]* [a novel by Charlotte Smith, 1798, reviewed *Anti-Jacobin Review*, i. 187-90]; *Council M<sup>c</sup> Fungus Speech* [cf. the parody of a speech by Mackintosh (Macfungus) in the *Anti-Jacobin*, 4 Dec. 1798]; *Bob Adair's half Letter* [*Part of a Letter from Robert Adair to C. J. Fox . . .*, ridiculed in the *Anti-Jacobin*, 22 Jan. 1798: 'Wrote Half a Letter,—to demolish Burke']; *Morris's Bawdy Songs* [cf. No. 9023; he had recently published a patriotic song, see Wright, *Caricature History of the Georges*, pp. 522-3; since the death of a favourite son he had 'renounced singing any of his light songs'. *Lady Holland's Journal*, ii. 11]; *Monroe's Justification* [James Monroe published, 1797, *View of the Conduct of the Executive in the foreign affairs of the United States . . .*, defending his mission to France, 1794-6]; *Original Letters* [probably *Copies of Original Letters . . . by persons in Paris* [H. M. Williams and J. H. Stone] to Dr Priestley in America, Taken on Board a neutral Vessel, 1798, reviewed *Anti-Jacobin Review*, i. 146-51. This elicited from Priestley a repudiation of the writers' desire for a French invasion of England, cf. also *Monthly Magazine*, v. 488]; *Pacification* [*Pacification; or, the Safety and Practicability of a Peace with France demonstrated: . . .*, 1798, see *Critical Review*, xxii. 459-60].

Behind Priestley advances Leviathan, with the head of the Duke of Bedford, a barbed hook through his nose: "Thou in whose nose by Burke's gigantic hand | The hook was fix'd to drag thee to the land, an allusion to the *Letter to a Noble Lord*, see No. 8788. The monster has a gigantic ear, a scaly body whose convolutions support a paunch and thighs terminating in a forked tail; it is on the edge of waves in which its followers are swimming. On its neck sits Thelwall, spattered with dirt, holding out oratorically *Thelwalls Lectures* [see No. 8685]. Across its broad back straddle Fox, Tierney, and Nicholls, all wearing their bonnets-rouges; from the pockets of the two last issue respectively *Tierney's Address* and *Nicols Speec[hes]*. In the water swims Erskine, pen in hand, holding *Causes of the War 132<sup>d</sup> Edit* [his *Causes and Consequences of the War with France*,

<sup>1</sup> Mentioned in the poem for his sympathy for Lafayette.



1798, rapidly went through forty-five editions]. Behind him floats a barrel, *Whitbreads intire* [see No. 8638]; it contributes to 'the yeasty main'. Immediately behind it is Norfolk, holding up a frothing glass, with a paper in his r. hand: *Whig Toasts & Sentiments* [see No. 9168, &c.]. Near him the much smaller head and shoulders of Sir George Shuckburgh emerge from the water. Behind Norfolk is Burdett, cap in hand, holding up a paper: *Glorious Acquittal O'Conner* [see No. 9245, &c.] dedicated to *Lady Ox—d* (an early allusion to the liaison between them). Erskine, Norfolk, and Bedford have tails like that of Leviathan; the other swimmers may be presumed to have them. Behind them is Lord Derby, waving his cap and revealing small horns on his head (cf. No. 9074). Next is Byng, holding up *Coco's Address to the Elect[ors] of Middlesex* [cf. No. 8782]. He is followed by Courtenay, holding up a pamphlet: *Stolen Jestes upon Religion*; the point of his cap has a bell indicating Folly (cf. No. 7052). All these are 'wallowing in the Yeasty main' which froths around them. Watching the procession is a crowd of humbler Jacobins, who wave caps and arms and shout in frenzied homage to L  peaux. Among them is the inevitable chimney-sweeper waving brush and shovel. Above them (l.) fly five birds with human heads, the largest being Lansdowne with his inscrutable smile; his wings are feathered, those of the four smaller creatures are webbed. The foremost is (?) Stanhope,<sup>1</sup> next a tiny Horne Tooke, then M. A. Taylor, and last, Lauderdale.

In the foreground, in front of Leviathan, and on dry land, is a procession of small monstrosities. First, a crocodile wearing a pair of stays, to indicate Tom Paine, see No. 8287; his jaws are wide, and he weeps; under his fore-legs is a paper: *Paines Defence of the 18 Fructidor* (reviewed by John Gifford in the *Anti-Jacobin Review*, i. 21-5, 140-6: *Letter of Thomas Paine to the People of France and the French Armies, on the Event of the 18th Fructidor . . .*, Paris, 1797; not in B.M.L.: Gifford calls it the only copy in England. 'To drive the King of Great Britain from his throne . . . he represents as an indispensable preliminary of peace.') Next stands a little creature, wearing only leg-irons and spectacles, and writing: *Letter from an Acquitted Felon*.<sup>2</sup> He is Holcroft, writing probably his *Letter to the Right Hon. W. Windham on the intemperance and dangerous tendency of his public conduct*, 1795. (Southey writes, 15 Aug. 1798, 'Holcroft's likeness is admirably preserved.') Next is an ass, Godwin, on his hind legs, reading his *Political Justice*. Last is a serpent, spitting fire, advancing over a paper: *Williams's Atheistical Lectures*. David Williams (1738-1816), founder of the Royal Literary Fund, published deistic lectures (1779) and anticipated Theophilanthropy by opening a deistic chapel in London. Mathiez, *La Th  ophilanthropie et le Culte d  cadaire*, 1904, pp. 392-5. He incurred odium by visiting France, 1792-3, being made a French citizen. These four are:

"All creeping creatures, venomous and low,

"Paine, W—ll—ms, G—dw—n, H—lc—ft, praise Le Paux!

The detailed illustration of Canning's poem is combined with allusions to Darwin and to Moira, both subjects of verses in the *Anti-Jacobin*. The

<sup>1</sup> Identified in the key to the plate in Edmond's *Poetry of the Anti-Jacobin* as Grafton; he also allocates the three following names differently.

<sup>2</sup> The epithet was applied by Windham to those indicted with Hardy and others (see No. 8502); he was called to order for it by a Member and reproved by Fox. *Parl. Hist.* xxxi, 1029, 1050 (30 Dec. 1794). See also Horne Tooke's attack on Windham in *Divisions of Purley*, 1798, p. 247.

allusion to the latter appears to indicate the French interest in his speech of 22 Nov. 1797 (see No. 9194 and *Anti-Jacobin Magazine*). The *Anti-Jacobin Review and Magazine*, see Nos. 9243, 9345, is also illustrated: its professed object was to subject the 'monthly and annual publications' to a scrutiny similar to that which the *Anti-Jacobin* had imposed upon 'the daily and weekly prints'. In the 'Prefatory Address' to vol. i (Jan. 1799) it was claimed that the *Analytical Review* had received its death-blow, while the 'Monthly' and 'Critical' Reviews had been driven to an 'affected moderation'. See also *ibid.* i. 198-200. Larevellière-Lépeaux was the first of the five Directors to be elected; he was the patron of Théophilanthropie (cf. No. 9352) and was caricatured in France as the high priest of a new religion. Mathiez, *op. cit.*, p. 280; see Hennin, Nos. 12329-32. He took part in the coup d'état of 18 Fructidor (4 Sept. 1797), becoming President of the Directory, but fell on the 30 Prairial (18 June 1799). He was a pompous nullity, dupe of his own illusions. Sorel, *Bonaparte et Hoche*, p. 4. The ritual of Théophilanthropie is burlesqued: at their services offerings of 'the wheaten ear and the bouquet of flowers' were made to the Supreme Being. Belsham, *Memories of the Reign of George III*, vi, 1801, p. 181. For the poem see also *Auckland Corr.* iv. 32-3. Gillray's transcript is not completely accurate and two lines are omitted, as they are in the *Anti-Jacobin Review*:

— and — with — join'd  
And every other beast after his kind.

They are, however, fully illustrated, as they indicate the Foxites who follow Bedford (the only member of the Opposition specified) 'wallowing in the yeasty main'.

Grego, *Gillray*, pp. 246-7; Broadley, i. 117-19. Reproduced, with key, as additional pl. to the large paper edition of Edmond's *Poetry of the Anti-Jacobin*, 1890.

8 × 24 in.

**9240** A A reduced copy etched by G. Cruikshank, see No. 9184 A. Reid 713.  
3¼ × 8½ in.

**9241** ANTICIPATION—WAYS AND MEANS—OR BUONAPARTE REALLY TAKEN!!

[? Ansell.]

Pub<sup>d</sup> Aug<sup>t</sup> 13<sup>th</sup> 1798 by S.W. Fores No 50 Piccadilly.

Engraving (coloured impression). A booth inscribed *The Only Booth in the Fair* stands on a platform round which are the heads and shoulders of gaping yokels. Fox stands in the centre, full-face, dressed as a zany in (tricolour) striped tunic and trousers. He displays a large painting of a grotesque and ferocious figure, above which is inscribed: *To be seen here alive | The Noted | Boney-Part | from Egypt | an Undoubted Likeness*. 'Boney' holds a dagger in each hand. He wears bonnet-rouge and jack-boots with huge spurs; the r. ankle is chained to a tree-stump. Fox weeps, saying, *he is certainly taken I never was so pleased at any event in the whole course of my Life*. Pitt sits on a chair, his back towards Fox, leaning towards the spectators on the r. of the platform holding out a trumpet to which is attached a fringed banner decorated with the heads, in consultation, of

George III, Dundas, and himself, with the inscription *John Bull Humbug'd*. He is grotesquely thin, one gouty leg rests on a stool (cf. No. 9226); he says: *Believe me I do not mean to decieve you this time, he is really taken, and in this Booth at this present moment—Out with your pence good people—dont be so shy—tumble up M<sup>r</sup> Bull—the only Booth in the Fair! dont be alarm'd—he is perfectly tame I assure you.* Behind Fox and Pitt is the booth, a curtain over the door, into which a fat yokel is pushing his way. On the platform (l.) is a salt-box, with a baton in it, instrument of rough music, inscribed *CIF* [C. J. Fox].

A double-edged satire. Many reports on Nelson's Mediterranean chase of Buonaparte were reaching England. Rose wrote, 2 Aug., that an account of Buonaparte's capture was given as a joke in Plymouth and believed by many in Hampshire. *Auckland Corr.* iii. 43. A report reached the Admiralty on 21 Aug. of the landing at Alexandria. *Spencer Papers*, ed. J. S. Corbett, ii, 1914, p. 453. For later rumours cf. *Buonaparte's Dance of Death!*, p. 576. For the attitude of the Opposition to war-news, cf. No. 9248, &c.

Reproduced, Bradley, i. 114.

10 $\frac{3}{8}$  × 15 in.

## 9242 GENTLE MEASURES OR VOLUNTARY CONFESSIONS

[I. Cruikshank.]

*London Pub<sup>d</sup> by SW Fores N<sup>o</sup> 50, Piccadilly Sep<sup>r</sup> 1<sup>st</sup> 1798,—*  
*NB Folios of Caricatures &<sup>cc</sup> Lent out for the Evening*

Engraving (coloured impression). Pitt (l.) in military uniform (as in No. 9203) scourges Fox, who is stripped to the waist and tied by the wrists to two crossed pikes. Fox, very hairy and corpulent, his face distorted by an agonized yell, looks over his shoulder towards Pitt, saying: *What are you about?—Know nothing about the matter—! Pikes no such thing—Buried under ground—Pistols!—be quiet—Four thousand—Thirty Thousand?—not half the number! Don't strike so hard—Corresponding Society* [see No. 9189, &c.]?—*Virtuous set of Gentlemen!—Delegates* [see No. 9021, &c.]—*False Alarm—Be easy—I'll tell you all—not a word of truth—Carbines—Bullets Oh dear—oh dear, he'll tell you the Rest.* He refers to Sheridan, who stands apprehensively on the extreme r., in profile to the l., stripped to the waist and with bound hands. Pitt, with a fierce expression, raises his scourge with knotted lashes, l. hand on his hip. His uniform resembles that of the St. James's Volunteers, see No. 9239.

Fox moved a resolution on 22 June against the rigours of coercion in Ireland, 'and particularly that scourges and other tortures have been used for the purpose of extorting confession, a practice justly held in abhorrence in every civilized part of the world'. *Parl. Hist.* xxxiii. 1516. See No. 9244; for the Rebellion, No. 9228, &c.

13 $\frac{1}{4}$  × 10 in.

## 9243 A PEEP INTO THE CAVE OF JACOBINISM.

*J<sup>s</sup> Gillray inv<sup>d</sup> & fec<sup>t</sup>—*

*London. Pub<sup>d</sup> Sep<sup>r</sup> 1<sup>st</sup> 1798. by J. Wright 169, Piccadilly. for the*  
*Anti Jacobin Review*

Engraving. Frontispiece from vol. i of the 'Review'. *Truth*, fully draped, her name on her belt, hurries forward, holding up an irradiated torch

which directs darts of lightning at creatures in the mouth of a cave (l.). This is formed by an arch of rocks, from which *The Lethean Stream* emerges. Jacobinism, a creature with scaly legs and long serpent-like tail (like 'Sin' in No. 8105), naked except for bonnet-rouge and a belt inscribed *Egalit[é]* in which is a dagger, kneels terror-struck, shrinking from the darts of Truth; he drops his pen and a mask falls from his face. His ink-bottle, inscribed *Gall*, is overturned. Beside him is a heap of pamphlets, which the lightning from Truth's torch has set on fire. They are *Libels, Defamation, Sedition, Ignorance, Anarchy, Atheism, Abuse*. Toads crawl from under them and drop into the adjacent *Lethean Stream*. Owls and bats fly off into the recesses of the cave. On Truth's forehead is an irradiated star; she points up with her l. hand at an open book resting upon clouds: *Anti-Jacobin Review & Mag[azine]*. Above her head fly two winged infants holding up between them a crown; one holds the cross of Religion, the other the scales of Justice. After the title is etched "*Magna est Veritas et prævalebit*" [the motto of the review].

John Gifford (J. R. Green) started the *Review* when the *Anti-Jacobin* ended. The latter, in a footnote to its last number, said: ' . . . we have no knowledge of the Undertaking, but from report, which speaks favourably of it; but we heartily wish this, and every Work of a similar kind, a full and happy Success.' See Nos. 9240, 9345. Coloured impressions of the plates are in B.M.L., P.P. 3596, uncoloured in B.M.L. 261. i. 1, &c.  $7\frac{1}{8} \times 9\frac{3}{4}$  in.

**9244** NIGHTLY VISITORS, AT ST ANN'S HILL;—

*7s G<sup>v</sup> inv<sup>t</sup> & f<sup>t</sup>*

*Pub<sup>d</sup> Sep<sup>r</sup> 21, 1798, by H. Humphrey 27. St James's Street*

Aquatint (coloured impression). Ghosts (r.) stand in a row at the foot of Fox's bed; he sits up, staring in terror, hands raised, large tears on his cheeks. The ghosts emerge from clouds; they are headless, with blood-stained necks round which are nooses, except for Lord Edward Fitzgerald, who stands above the others, in profile to the l., with blood-stained hair and shirt. His r. hand is on his breast and he says:

"Who first seduc'd my youthful Mind from Virtue?—

"Who plann'd my Treasons, & who caus'd my Death?—

"Remember poor Lord Edward, and despair!!!—

Fox says:

"Why do'st thou shake thy, Goary Locks at me?

"Dear, bravest, worthiest, noblest, best of Men!

"Thou can'st not say, I did it!—

The body on Lord Edward's r. and on the extreme r. is that of *Grogan*, a leader of rebels in Wexford, it was said under compulsion, hanged from Wexford Bridge, his head fixed on a pike. Lecky, *Hist. of England*, 1890, viii. 95, 166-7. On Lord Edward's l. is a body, the label from the neck inscribed *Remember Hervay*. (Bagenal Harvey, commander-in-chief in Wexford (ibid. viii. 91), executed with Grogan.) Next is *Quigley* (or O'Coigley), see No. 9189, executed 7 June 1798 at Maidstone. Next, a label, *Shears's*, rises from clouds in which the bodies are concealed. (John and Henry Sheares, elected to the Directory in Dublin on the arrest of Bond and others, were arrested 21 May and executed on 14 July 1798.

Lord Edward died of the wounds received when he resisted arrest, see *Auckland Corr.* iv. 414 ff., 442-4.)

Above Fox's head fly two naked creatures with infantine bodies, webbed wings, and the serpents of faction or discord springing from their heads and writhing round their bodies. They hold up between them a paper inscribed *Confessions | of O'Conner | Ol Bond*. The bed is framed in heavy curtains. Mrs. Fox lies asleep with her back to Fox. On the ground at his side is an open book partly hidden by the bed-draperies: . . . *Head Quarters London. Plan of the Irish Rebellion*.

For Fox and Lord Edward see No. 9227. Fox attacked the Government's Irish policy, see No. 9242, and had given evidence in favour of O'Connor, see No. 9245, &c. Oliver Bond was sentenced to death, July 1798, but his life was saved by his (forty-five) fellow prisoners, who offered to give full information and consent to voluntary exile if their lives were spared; *Auckland Corr.* iv. 37-9. Bond died in prison in Sept. 1798. O'Connor, Emmet, and McNevin gave evidence on the Irish conspiracy to secret committees of the Irish House of Commons and House of Lords, reported to the former, 21 Aug. 1798, see No. 9245. The French landed at Killala Bay on 22 Aug.; on 27 Aug. the three published an advertisement in the papers invalidating the report, which on 6 Sept., with some qualifications, they retracted. *Lond. Chron.*, 27 Aug., 3, 4, and 12 Sept. For the Rebellion see No. 9228, &c. For St. Ann's Hill (with its implication of secession from Parliament, see No. 9018, &c.), cf. No. 9217. Cf. also No. 9371. For Fox as Macbeth, cf. No. 8705.

Grego, *Gillray*, pp. 243-4. Wright and Evans, No. 207. Reprinted, G.W.G., 1830.  
13 $\frac{7}{16}$  × 9 $\frac{1}{4}$  in.

## 9245 EVIDENCE TO CHARACTER;—BEING A PORTRAIT OF A TRAITOR, BY HIS FRIENDS & BY HIMSELF.

ƒs *Gillray inv* & *fec*—

*Pub<sup>d</sup> Oct<sup>r</sup> 1<sup>st</sup> 1798*, by ƒ. Wright, 169 *Piccadilly*

Engraving (coloured and uncoloured impressions). Folding pl. (also issued separately) to *Anti-Jacobin Review*, i. 285, illustrating extracts from a pamphlet published by Wright, price 3d.<sup>1</sup> A burlesque of the trial of O'Connor at Maidstone (22 May), parts of the court being hidden by the large labels which issue from the mouths of prisoner and witnesses. The presiding judge (Buller) looks down with horror at the witnesses, the other judges are hidden. O'Connor (not caricatured), wearing leg-irons, stands at the bar; his hands are clasped, and he bends forward in profile to the l., making a confession which, though condensed, does not differ substantially from that made by him, McNevin, and Emmet, and published in the Report of the Secret Committee made to the Irish House of Commons on 21 Aug. (*Lond. Chron.*, 27 Aug.), see No. 9244, &c.: *I confess, that I became an United Irishman in 1796 & a Member of the National Executive, from 1796, to 1798. I knew the offer of French assistance was accepted at a meeting of the Executive in Summer 1796: I accompanied the Agent of the Executive (the late Lord Edward Fitzgerald) through Hamburgh to Switzerland, had an interview with General Hoche (who afterwards had the command*

<sup>1</sup> 'Considerable allowance to those who purchase/Thousands and Tens of Thousands for distribution.'

of the expedition against Ireland) on which occasion every thing was settled between the parties with a view to the descent [see No. 8979]. *I knew that in 1797 a Fleet lay in y<sup>e</sup> Texel with 15000 Troops destined for Ireland I knew of the loan negotiating with France for Half a Million for the new Irish Government.* From O'Connor's pocket hangs a paper: *The Press by O'Connor* [inflammatory organ of the United Irishmen, see No. 9186]. Round his neck is a noose of rope held by the hand emerging from clouds of the (invisible) Justice; in her r. hand are equally balanced scales.

The witnesses to O'Connor's character are speaking simultaneously. Four stand in the foreground in profile to the r., behind a barrier, looking towards the judge across a table. Fox (r.), nearest O'Connor and the spectator, holds the book to his lips, his raised l. arm thrust forward in a rhetorical gesture: *I swear that he is perfectly well affected to his Country,—a Man totally without dissimulation—I know his principles are the principles of the Constitution.* (Fox said: 'I always thought M<sup>r</sup> O'Connor to be perfectly well affected to his country . . . attached to the principles and the constitution of this country, upon which the present family sit upon the throne, and to which we owe all our liberties.' *State Trials*, xxvii. 41.) From his pocket projects a book: *Letters to Lord E<sup>d</sup> F. M<sup>r</sup> O'Connor &c &c.* (cf. No. 9244). Next stands Sheridan, with a sly expression, holding the book, *Four Evangelists*, his hat in his l. hand; he testifies: *I know him intimately;—I treated him, & he treated me, with Confidence!—& I Swear, that, I never met with any man, so determined against encouraging French Assistance.* The last words resemble those of Sheridan, with the significant omission 'in this country'. *Ibid.*, p. 48. Next is Erskine, kissing the book, with l. arm raised oratorically: *His friends, are all MY friends! and I therefore, feel MYSELF intitled upon MY Oath, to say, that he is incapable, in MY judgement, of acting with treachery, & upon MY oath, I never had any reason to think that his principles differed from MY own so help ME god* [cf. No. 9246]. Though abbreviated, this is only very slightly burlesqued. *Ibid.*, pp. 38-41. Next (l.) is the Duke of Norfolk, kissing the book, his expression and attitude suggesting embarrassment, saying: *I consider him attached to constitutional principles, in the Same way as myself* [cf. No. 9168, &c.]. His evidence ended 'I consider him as a gentleman acting warmly in the political line and attached to . . . [*ut supra*]. *Ibid.*, p. 49. On the extreme l. and behind Norfolk is Grattan, saying: *He favour an Invasion of his Country by the French?—no! no!—quite the contrary!—I know his Character.* This is the substance of his evidence, except that for 'quite' read 'rather'. *Ibid.*, p. 50. An undifferentiated head in the background says: *He has the Same sentiments as every one of the Opposition.* Lord Thanet said this. *Ibid.*, p. 52. Another witness in the background says: *I have always told Lady Suffolk of his extraordinary abilities.* Lord Suffolk said: 'I have always told Lady Suffolk, and the rest of my friends . . . [&c. &c.]' *Ibid.*, p. 44.<sup>1</sup> Among a crowd of other heads, chiefly hidden by labels, is one resembling Tierney. Above this phalanx of Opposition witnesses is a crowded gallery. Three counsel (the Attorney-General (Scott), Solicitor-General (Mitford), and (?) Garrow), who sit beneath the judges, are divided from the witnesses by a table covered with papers, &c., one being conspicuous: *Charges of High Treason against Arthur O'Connor, Oliver Bond Dr M<sup>e</sup>Nevin.*

<sup>1</sup> Lord Holland notes that he 'frequently mentioned trifling domestic circumstances in his speeches in the House of Lords'.

The trial of O'Connor, with O'Coigley (see No. 9189) and others, at Maidstone is combined with the proceedings in Dublin after the Irish Rebellion, see No. 9228, &c. For the confessions see *Report from the Committee of Secrecy of the House of Commons in Ireland*, 21 Aug. 1798, Appendix xxxi. Extracts from the Maidstone Trial and O'Connor's confession were published in damaging juxtaposition in Wright's pamphlet, *Evidence to Character; or, the Innocent Imposture: being . . . [ut supra]*. The introduction concludes: 'It is not often that such Information as this can be obtained for the Public, *from the Parties themselves on Oath.*' (B.M.L. 8132. df. 2/6.) See Holland, *Memoirs of the Whig Party*, 1852, i. 121-8. For Tierney's discomfiture see *Lady Holland's Journal*, 1908, i. 203. Farington notes, 29 Aug. 1798: 'Opposition knocked up by the confession. . . . In fact too much power thrown into the hands of Government owing to the vile and foolish conduct of Opposition.' *Diary*, i. 235. Lord Carlisle wrote (30 Aug.): 'If there is a lower political hell than any we before have witnessed, I think the opposition have found it out for themselves, by their connection with O'Connor and such worthies.' *Auckland Corr.* iv. 52. The contemptuous dislike shown by Fox to O'Connor in Paris in 1802 is significant. See *Private Corr. of Lord G. Leveson Gower*, i. 360, 365. See also Nos. 9189, 9217, 9227, 9240, 9244, 9249, 9254, 9258, 9262, 9263, 9266, 9341, 9343, 9345, 9369, 9402, 9416, 9434, 9515, 9549. Grego, *Gillray*, p. 224.  
7¼ × 10½ in.

**9245<sub>A</sub>** A copy (coloured), reversed, is pl. N<sup>o</sup> XXI to *London und Paris*, ii, 1798. Explanatory text, pp. 185-91.  
6¾ × 8½ in. B.M.L., P.P. 4689.

**9245<sub>B</sub>** A copy (coloured), *J<sup>s</sup> Gillray Inv<sup>t</sup>*, and *Oct<sup>r</sup> I 1798*, faces p. 17 in *Caricatures of Gillray*. (B.M.L. 745. a. 6.)  
7¼ × 10¼ in. 'Caricatures', v. 34.

**9246 COUNCELLOR EGO.—I:E: LITTLE I, MYSELF I.**

*J<sup>s</sup> Gillray. d & f*  
*Publshd Oct<sup>r</sup> 1<sup>st</sup> 1798. by J. Wright, N<sup>o</sup> 169 Piccadilly London*

Engraving (coloured and uncoloured impressions). Pl. from the *Anti-Jacobin Review*, i. 355.<sup>1</sup> Erskine stands directed to the l., gazing straight before him; in his r. hand is a sheet of MS. (or perhaps of legal black-letter) covered with repetitions of *i* and *me*, and ending *iiiiii me me me*. He wears counsellor's wig and gown, and bands. Above his head is a cap of Liberty with tricolour cockade. There is a background of low clouds.

The plate faces a soliloquy by Erskine (written by J. Gifford) beginning: 'Who is the first lawyer at the British bar? Ego?' His egotistic speeches were brilliantly burlesqued in the *Anti-Jacobin*, 4 Dec. 1797. See G. E. C., *Complete Peerage*, v, 1926, p. 108. Cf. F. Burney, *Diary*, 18 June 1792: 'The eminence of Mr. Erskine seems all for public life, his excessive egotisms undo him.' See also Nos. 9227, 9245, 9248, 9255, 9263, 9279, 9345.  
6½ × 4 in.

<sup>1</sup> Missing from B.M.L., P.P. 3596.

## 9247 IT IS NOT ALL GOLD THAT GLITTERS. OR VOLUNTEERS SETTling ABOUT PEDIGREE AND PRECEDENCE.

[? Ansell.]

*Pub<sup>d</sup> Octob<sup>r</sup> 1<sup>st</sup> 1798 by SW Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Two designs side by side: [1] a volunteer in uniform sits in a latrine, bending forward, his l. foot on a paper: *Sale Custom House [Portsm]outh*. He holds a paper: *M<sup>r</sup> Hick—I dont love fighting [signed] James*. He says: *There's a Wipe for him, if he Pockets this, he'll Pocket any-thing*. On the wall behind him is a broadside: *The Porter and Carter a New Song adapted for rough Music*, and a placard: *Question to be debated at the sign of the Loggerheads during the War—Has not every Private of a Volunteer Corps a right to be an Officer*. He wears a gorget and large epaulettes. His plumed helmet hangs on the wall in profile, inscribed *Volunteer*. His sword leans against the wall.

[2] The interior of a brewer's counting-house. Two strapping volunteers read the insulting letter in [1], regardless of a clerk behind the counter, shovelling guineas, who says, *if you don't mind your buisness I think our Master will Cash-ear You that's my Opinion*. One volunteer without a helmet and with a pen behind his ear, holding a paper in both hands, turns his head towards his companion, and says: *Pho! Why this smells worse than a musty Beer Barrel don't it whats to be done now? I can't Pocket this Affront decently*. The other (l.), who puts his hands on his friend's shoulders, answers: *why Femmy not without smelling a little. pluck up Courage my Boy and have a pop at him if you could but pop him off, I might pop in*. Beneath this are the words (perhaps of a song pasted on the wall) *for my charming Betty yet*. He wears a helmet, seen in profile, inscribed *Portsmouth*. The uniform closely resembles that of the officer in the other design, but with smaller epaulettes and crossed belts instead of single sword-belt. All wear the badge *PLV* [? Portsmouth Loyal Volunteers] with a crown. Through the open door are seen two gables of a brew-house with tall chimney and a brewer's dray. Beneath each design is a couplet:

"O Say British Youths is it Valor you boast

"Why then fly unanimity's charms,

"Pray tell us contenders, were foes on our Coast,

"Would your enmity strengthen our Arms.

A satire on the volunteers, with a local and personal application. Of three Portsmouth Volunteer Corps listed in the *Hampshire Chronicle*, i. 63-5 (1798), the most probable is the Portsmouth Loyal Garrison Volunteers, of which J. A. Hickley was Ensign. The self-importance and incompetence of the Volunteers was a favourite subject of satire. For the chaotic individualism of the corps of Volunteers and Associations for Defence raised from 1794, and more especially in 1798, cf. Fortescue, *Hist. of the British Army*, iv. 218, 892-5.

9 × 13½ in.

Copy of a French print, *Cafe d'orange a plymouth*, on the supposed dismay caused in England by Bonaparte's capture of Malta. *Grosswenor major anglais venant d'irlande*, an officer seated at a café table, holds an open book: *Malte Est pris par les francais le petit Bonaparte ne nous a rien laissé notre Escadre occupe toujours le portugal les francais nous En delogeront*. Another officer stands on the r., vomiting oranges, he is *Barbaro* [sic]



*heros fameux de retour de l'expédition d'ostende* (see No. 9232). A Gallic cock directs a syringe towards his bared posteriors, saying: *tu n'en tateras plus*. Barbaro says: *Goddein quelle indigestion je ne mangerai plus des oranges de Malte*. On the l. sits *John Bull le rieur*, holding a paper: *malte est pris Bonaparte n'en restera pas la*. He says, smiling, *pour conserver sa petite santé les Français Empecheront bien qu'il en mange*. (Capture of Malta, June 1798.)  
Jaime, ii, *PL.* 57 1. Broadley, ii. 35.

## 9248 NELSON'S VICTORY;—OR—GOOD-NEWS OPERATING UPON LOYAL-FEELINGS.

*J<sup>s</sup> G<sup>y</sup> inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Oct<sup>r</sup> 3<sup>d</sup> 1798. by H. Humphrey, 27, St<sup>e</sup> James s Street*

Engraving (coloured impression). Members of the Opposition, arranged in two horizontal rows, receive the news of Aboukir. [1] In the upper l. corner Burdett sits, directed to the r., intently reading the *Extraordinary Gazette* on *Nelson's Victory*; his shock of hair covers his eyes, and he says, l. hand raised in alarm: *sure I cannot see clear?* On the wall (l.) is a print, a profile head of *Buonaparte*. [2] Jekyll stands beside Lansdowne, who reclines in an arm-chair in dressing-gown and bonnet-rouge, a gouty leg resting on a cushion. He holds out a paper headed *Captured IX French Ships of War*; under his arm is a paper: *2 Burnt*; he holds up two fingers. Lansdowne puts his hands over his ears, saying, *I can't hear! I can't hear*. (For Jekyll and Lansdowne cf. No. 9179, &c.) [3] Bedford, sitting on a large treasure-chest, sourly tears in half a paper: *complete Destruction of Buonaparte's Fleet*—, saying, *It's all a damn'd Lye*. Behind his chest are padlocked sacks inscribed £, indicating his wealth; on the wall hang jockey-cap, boots, and riding-whip. [4] Erskine lies back in his chair holding a smelling-bottle to his nose, from his dangling r. hand have dropped papers: *Capture of Buonaparte's Dispatches*. He says *I shall Faint, I.I.I.* He sits by a table on which are writing-materials and *Republican Briefs*. (For Erskine's fainting in court, and egotism, see Nos. 7956, 9246, &c.) [5] Norfolk sits in an arm-chair beside a table on which are signs of a debauch: overturned decanters and a candle guttering in its socket. Wine pours from his mouth and from a glass in his r. hand. At his feet is a broken tobacco-pipe, in his l. hand a paper: *Nelson & the British Fleet*. He says *what a sickening Toast!* (cf. No. 9168, &c.). [6 and 7] Tierney and Sheridan sit looking at each other across a table, Tierney (l.) clutching his knee, on which lies a paper: *End of the French Navy—Britannia Rules the Waves*. From his pocket issues a paper: *End of the Irish Rebellion*. He says: *ah! our hopes are all lost*. Sheridan, elbows on the table, his chin in his hands, says *I must lock up my Jaw!* Before him are papers: *List of the Republican Ships Taken and Destroy*[ed]. [8] Fox, in the lower r. corner, hangs by a noose, having just kicked a stool from under his feet; his crisped fingers have dropped a paper: *Farewell to the Whig Club*. He says: *and I,—end with Eclat!* He wears a bonnet-rouge.

News of the Battle of the Nile (1 Aug.) reached England on 26 Sept., confirming a report in the French *Rédacteur*. It ended a period of conflicting reports and extreme anxiety during Nelson's chase of the French fleet, see No. 9241. St. Vincent calls it (28 Sept.) 'the almost incredible and stupendous victory'. *Navy Records Society, Spencer Papers*, ii. 473. See *ibid.*, pp. 425 ff. Lady Holland (Nov. 1798) describes the 'lamentable

plight' of the Opposition owing to successes in Egypt and Ireland, 'so contrary to their predictions'. *Journal*, i. 203. See Nos. 9241, 9251, 9257, 9258, 9259, 9262, 9263, 9266, 9267, 9273, 9279, 9411, and cf. Nos. 8518, 8683, 8992. For the battle see No. 9250, &c.

Grego, *Gillray*, p. 247. Wright and Evans, No. 209. Broadley, i. 120. Reprinted, *G.W.G.*, 1830.  
9 $\frac{5}{8}$  × 14 $\frac{1}{4}$  in.

**9248** A A copy, pl. N<sup>o</sup> XXV to *London und Paris*, ii, 1798. Explanatory text, pp. 292-3.  
6 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in. B.M.L., P.P. 4689.

**9249** AN IRISH HUG ALIAS A FRATERNAL EMBRACE.

[? Ansell.]

*Pub<sup>d</sup> Oct<sup>r</sup> 4<sup>th</sup> 1798 by S W Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). Fox and O'Connor embrace, both shedding large tears. Fox (l.) stands on tiptoe to put his arms round the shoulders of his taller friend, who says: *Och my dear Honey take care of yourself, Erin go Bragh*. From Fox's pocket hangs a bonnet-rouge with tricolour cockade. O'Connor wears leg-irons, and the scene is a stone-paved prison cell, with overthrown stool and pitcher (r.) and small table (l.), on which lies a paper: *To A OConnor London We would advise you to go to Botany Bay where you will find many of our old friends and probably we shall have the pleasure of meeting you again*

*Yours one & | Indivisible | Opposition*

Fox says: *My Own Ideas— | My own Sentiments,—My own Wishes,—My own Words—My own Soul—The Man after my Own Heart for he entertains the same Political sentiments as every one of the Opposition*. On the wall is a placard: *O Connor's Confession. | one of the Executive— | An United Irishman— | An agent to treat with Hoche | about his decent in Ireland. | A Rebel—A Traitor— | A Transport | An Outlaw!!!* Beneath the title: *The Dearest Friends must Part*.

See No. 9245. The arrangement for the banishment of the Irish prisoners was overthrown by the withdrawal of their confessions, and also, it is said, by the refusal of Rufus King, the U.S. Minister, to allow them to go to America. They were sent to Fort Augustus in Scotland on 26 Mar. 1799, but not strictly confined; in 1802 they were sent to Holland. For the Rebellion see No. 9228, &c.

13 $\frac{3}{8}$  × 9 $\frac{5}{8}$  in.

**9250** EXTIRPATION OF THE PLAGUES OF EGYPT;—DESTRUCTION OF REVOLUTIONARY CROCODILES;—OR—THE BRITISH HERO CLEANSING Y<sup>E</sup> MOUTH OF Y<sup>E</sup> NILE.

*f<sup>s</sup> G<sup>v</sup> inv & fec<sup>t</sup>*

*Pub<sup>d</sup> Oct<sup>r</sup> 6<sup>th</sup> 1798, by H. Humphrey. 27 S<sup>t</sup> James s Street*

Engraving (coloured impression). Nelson, in naval uniform, stands knee-deep in water, among a swarm of crocodiles which he is dispatching with a club of *British Oak*, raised in his l. hand. In the hook which replaces

his r. hand are cords attached to barbed hooks which transfix the jaws of nine (tricolour) crocodiles. In the foreground crocodiles are contorted in death-agony, one emits tiny crocodiles in a gush of water from its jaws. Two swim off (l.). One disappears with tail erect. Behind (r.) the jaws of a monster larger than the others gape from the water, emitting a fiery explosion. The crocodiles are tricolour, most shed tears. In the background the Nile winds inland, tiny crocodiles are indicated swimming in its mouth. Behind are pyramids, and on the shore the buildings and columns of Alexandria.

The events of the battle of the Nile, 1 Aug., are followed: the French flag-ship, *L'Orient*, blew up; nine ships of war were taken, two only escaped, another was burnt. Of the frigates two escaped, one was burnt, one sunk. Nelson's dispatch, giving the particulars, reached London on 2 Oct., and was published in an *Extraordinary Gazette* the same night. There is in the Print Room a poster: *Sadler's Wells. Every Evening. Battle of the Nile on Real Water*, with a forcible wood-cut ( $7\frac{5}{8} \times 12\frac{5}{8}$  in.) of ships exploding. A circular panorama of the battle was exhibited in Leicester Square. *London und Paris*, iii. 309-13 (diagram, p. 336). See Nos. 9248, 9251, 9252, 9253, 9256, 9257, 9258, 9259, 9260, 9262, 9264, 9268, 9269, 9273, 9278, 9336, 9400.

Grego, *Gilray*, pp. 247-8 (reproduction). Wright and Evans, No. 207\*. Broadley, i. 120. Reprinted, *G.W.G.*, 1830. Reproduced, Maurice and Cooper, p. 4.  
 $9\frac{5}{8} \times 14\frac{1}{4}$  in.

**9250** A A copy (coloured), *f<sup>s</sup> G<sup>v</sup> inv.*, is pl. *N<sup>o</sup> XXIII* to *London und Paris*, ii, 1798. Explanatory text, pp. 279-85.  
 $6\frac{3}{8} \times 8\frac{1}{2}$  in. B.M.L., P.P. 4689.

**9251 THE GALLANT NELLSON BRINGING HOME TWO UNCOMMON FIERCE FRENCH CROCADILES FROM THE NILE AS A PRESENT TO THE KING**

[I. Cruikshank.]

*London Pub: by S W Fores, N<sup>o</sup> 50 Piccadilly Oct 7. 1798*

Engraving (coloured impression). Nelson (l.) leads two weeping crocodiles, one with the head of Fox, the other that of Sheridan. Their long jaws (projecting from the neck) are closed with metal bands connected by a chain held by Nelson, who wears naval uniform with a cocked hat, and the ribbon and star of the Bath. A patch over the eye indicates his recent wound. In Fox's crocodile-jaw is a padlock: *A mouth Piece for Hypocrites*. Nelson says: *Come along you Hypocritical dogs, I dare say you'r Dam'd sorry now for what you've done. no, no, I shall bring yo to my Master.* John Bull (r.), behind the crocodiles (whose tails are cut off by the r. margin), gapes at them, saying, *Aye, Aye, what Horatio has got un at last, why these be the Old Cock Deviles I thought as how he would not go so far for nothing.* He wears a smock and raises his hat to scratch his head. A scroll above the design: *Nelsons Victory at the Mouth of the Nile.*

An indication of the unpopularity of the Opposition in relation to Nelson's victory (see No. 9248, &c.); for the battle see No. 9250, &c.  
 $9\frac{1}{4} \times 13\frac{3}{4}$  in.

**9252** A MESSENGER FROM THE NILE—AGREABLE NEWS FOR THE DIRECTORY—OR—THE RUNAWAY ADMIRALS UNEXPECTED ARRIVAL

[? Ansell.]

*Pub<sup>d</sup> Oct<sup>r</sup> 8<sup>th</sup> 1798 by S W Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving. Four Directors, wearing the elaborate dress and feathered hats shown in No. 9199, sit or stand round a small rectangular table covered with a heavy fringed cloth; they receive with consternation a naval officer, Villeneuve, in ragged uniform, who enters (r.) screaming and terror-struck. A fragment of broken scabbard hangs from his belt, his scanty (singd) hair stands on end. He says: *O by Gar Messieurs les Directeurs I have run away as fast as possible, to tell you dat we be all loss, dat Nelson be de Devil. dare vas Le Conquerant vas taken, Le Souverain Peuple by Gar vas Oblige to submit and Oh ma foi such a blow up in de East and if dat Diable d'Anglois had had tother Eye and tother Arm, by gar you vas never see poor Villeneuve any more. Oh I was singe from head to foot, or else I would have play de Devil vid dat D——d Nelson Got dam he vas singe even my Nose.* All are much caricatured, with coarse features, and Villeneuve's nose is damaged. The mouth of (?) Barras, the centre figure, is arrogantly closed, he says *B\*\*\*\*e*, taking snuff from a box inscribed *Rome* and decorated with the head of *Buonaparte*. The other Directors are frankly terrified; they say (l. to r.): *Diable; Peste; o by Gar dat is not Villeneuve; he be all singe indeed.* On the table are: *Map of England, Map of Ireland*, and a bundle of papers: *Instructions for Admiral Bruyes on his leaving Egypt.*

At this date the Directors were Barras, Larevellière, Merlin of Douai, Rewbell, Treillard. After the battle (see No. 9250, &c.). Rear-Admiral Villeneuve, whose inaction in support of Bruveys has been much criticized, escaped, reaching Malta with three ships only. See Mahan, *Influence of Sea Power, 1793-1812*, 1892, i. 263 ff.

10 × 16½ in.

**9253** FRATERNIZATION IN GRAND CAIRO OR THE MAD GENERAL & HIS BONNY-PARTY LIKELY TO BECOME TAME MUSSELMEN

*Rowlandson Delin*

*London Pub Oct 9 1798 at Ackermanns Gallery 101 Strand*

Engraving (coloured impression). Bonaparte stands despairingly between two Turks; one is about to put a bow-string round his neck, the other drags off his coat. A third, wearing a huge sabre (r.), points with a gesture of menacing command to the *Temple of Eunuch's* (r.). Terrified Frenchmen are being pushed through the doorway by Turks, while a scowling Moslem priest stands by the door, a knife in his teeth. In the background a Frenchman is being strangled; the bodies of four others are bound to high posts, while serried ranks of Turkish soldiers stand on guard. Behind (l.) is a massive Turkish fort with other buildings.

A satire on the results of the Battle of the Nile (see No. 9250, &c.), and on the efforts of Bonaparte (cooped up in Egypt) to pose as a Moslem. Bonaparte's Arabic proclamation on landing in Egypt was published in the English newspapers, e.g. *Lond. Chron.*, 27 Sept., containing the passage: 'The French are true Mussulmen. Not long since they marched to Rome,

and overthrew the Throne of the Pope, who excited the Christians against the Professors of Islamism.' See Charles-Roux, *Bonaparte Gouverneur d'Égypte*, 1936; for the proclamation pp. 26-9, for Bonaparte and Islam pp. 75 ff. See Nos. 9255, 9278, 9349, 9359, 9534, 9544.

Broadley, i. 120-1.

$9\frac{3}{4} \times 12\frac{5}{8}$  in.

## 9254 THE ALLIED REPUBLICS OF FRANCE AND IRELAND LIBERTY AND EQUALITY

[? Sansom.<sup>1</sup>]

*Pub. Oct 17. 1798 by S W Fores N<sup>o</sup> 50 Piccadilly*

Engraving. Design in a circle inset in a square. Illustration to verses etched below: *Erin go bray*. A ragged French soldier rides an ass in profile to the l., a drawn sabre inscribed *Fraternite* in his hand. The ass tramples over a crown, sceptre, and mitre. It is laden with plunder: barrels of *Usquebaugh* and of *Beef and Pork*, *Linen*, a sack of *Potatoes*. On its flank is an Irish harp with the staff and cap of Liberty. The head and shoulders of the Devil appear on the extreme r.; he holds a spear which goads the ass, beneath whose feet is inscribed *Erin go bray*. In the background (l.) is a bridge over a river leading to a castle and to buildings in flames. Two bodies hang from a high gibbet (r.), and a ragged French soldier tries to ravish a woman. Thirty-six lines of verse begin:

*From Brest in de Bay of Biskey  
me come for de very fine Whiskey  
to make de Jacobin friskey  
While Erin may go bray*

*De linen I get in de Scuffle  
Will make de fine Shirt to my ruffle  
While Pat may go starve in his Hovel*

*Fitzgerald & Artur o Conner  
To Erin have done de great Honor  
To put me astride upon her. . . .*

For the Irish Rebellion see No. 9228, &c.; for the subsequent French landing see under No. 9244; for Hoche's attempted invasion see No. 9262, &c. It was an old gibe (often illustrated, cf. No. 9268) that Frenchmen wore ruffles but no shirts.

Diam. 9 in. Pl.  $12\frac{3}{4} \times 9\frac{1}{8}$  in.

## 9255 BUONAPARTE IN EGYPT—A TERRIBLE TASK PREPARING A MUMMY FOR A PRESENT—TO THE GREAT NATION

[? Ansell.]

*Pub<sup>d</sup> Oct<sup>r</sup> 20 1798 by S W Fores. 50 Piccadilly. Folios of Caracatures  
lent out for the Evening*

Engraving. A fierce Turk with a drawn sabre siezes the neck-cloth of the terrified Bonaparte, who raises his hat abjectly; he says: *as for you, you Dog of no Religeon I'll sacrifice you at the tomb of the Prophet whose name You have prophaned for the purpose of Murder, Rapine, and plunder*. Bonaparte's empty scabbard is broken; he says: *now mild and gentle Sir*

<sup>1</sup> So attributed by E. Hawkins.

*dont be so rough do you think I would cut your throat, ravish your Wives, or plunder your house, no by Mahomet, I would not, Sacré Dieu I would not Ah Diable You'll choak me!!* Behind him kneel in supplication four terrified leaders of the Opposition: Fox, the foremost, says: *pray dont hurt our dear friend, he would not hurt man, Woman or Child, he cant bear the sight of blood, as for plunder or deception, he is the determined enemy to both, by — he is and we are ready to Swear it.* Sheridan says: *d—n me if he aynt and we are ready to Swear it.* Erskine adds *I'll Swear it III* (see No. 9246, &c.). Norfolk, more faint-hearted, echoes *swear it.* On the extreme r., behind the suppliants and unnoticed by them, stands a Turk about to place a bow-string round all their necks; he says: *you agree so well I think I'll fix you together for Life.* In the background (l.), outside some Turkish tents, two Mamelukes are strangling a bunch of French soldiers; one screams: *ah my General was tell me he make my fortune.*

The print is inspired by Nelson's victory, and does not relate to events in Egypt except in satirizing Bonaparte's attitude to Moslem rites, see No. 9253, &c. It also satirizes the sworn testimony of the Opposition at O'Connor's trial, see No. 9245, &c. The rebellion in Cairo, when many French were massacred, occurred on 21 Oct. and was ferociously subdued, cf. No. 9336.

Broadley, i. 121-2; reproduction, p. 119.

9 $\frac{3}{4}$  × 16 $\frac{5}{8}$  in.

**9256** ADMIRAL NELSON RECREATING WITH HIS BRAVE TARS AFTER THE GLORIOUS BATTLE OF THE NILE

*Rowlandson Delin & Sculp*

*London Pub Oct' 20 1798 at Ackermann's Gallery 101 Strand*

Engraving (coloured impression). An imaginary scene on the deck of the *Vanguard*. The sailors are crowded round an improvised table, drinking and huzza-ing. Nelson and his officers sit abovet hem in the stern; a wounded officer is wrapped in a blanket. An officer takes a glass held up to him by a sailor. One man plays a fiddle. A Turk sits on the deck (l.) smoking a long pipe. Beneath the title two verses of a song are engraved, the *Chorus*:

*Put the Bumpers about & be gay  
To hear how our Doxies will smile  
Here's to Nelson for ever Huzza  
And King George on the Banks of the Nile.*

See No. 9250, &c.

Grego, *Rowlandson*, i. 350-1. Reproduced, Grego, *Illustrated Souvenir, Royal Naval Exhibition*, 1891, p. 56.

10 × 12 $\frac{7}{8}$  in.

**9257** JOHN BULL TAKING A LUNCHEON:—OR—BRITISH COOKS, CRAMMING OLD GRUMBLE-GIZZARD, WITH BONNE-CHÉRE.

*J<sup>s</sup> Gillray inv<sup>t</sup> & fec<sup>t</sup>*

*Publishd Oct' 24<sup>th</sup> 1798. by H. Humphrey S<sup>t</sup> James's Street.*

Engraving (coloured impression). John Bull, gross and obese, seated at a table covered with the emblems of naval victory, looks towards British admirals, who advance towards him wearing aprons over their uniforms, but with stern expressions, holding out dishes containing captured French

ships. John, knife in his r. hand, about to swallow a French ship speared on his fork, says: *What! more Frigasees?—why you sons o' bitches, you, where do ye think I shall find room to stow all you bring in?*— In the foreground is Nelson, in profile to the l., his face bearing scars; from his pocket hangs a *List of French Ships Taken Burnt & destroy[ed]*. His dish is *Fricassée à la Nelson*. Howe, full-face, is the centre of the group with *Fricando à la Howe*. Warren holds up *Desert à la Warren*. Behind Nelson (r.) is Duncan, whose dish contains *Dutch Cheese [bis] à la Duncan*. The other three are less characterized, their dishes are: *a la Gardiner*, *à la Bridport*, and *à la Vincent*. Behind appears the head of an eighth officer.

On the wall behind John Bull hangs a hat with a ribbon inscribed *Nelson*; it obscures a print of *Buonaparte in Egypt*. On the floor stands a large frothing jug of *True British Stout*, decorated with the Royal Arms. The table is laid with crossed cannons, a dish of battered ships: *Soup and Bouilli*; and side-dishes containing small gunboats. Through an open window leaders of the Opposition are seen in flight, with upraised arms: Fox says, *Oh, Curse his Guis! he'll take a Chop at Us, next*. Next him is Sheridan.

One of many prints illustrating the exultation at Nelson's victory, see No. 9250, &c. Cf. a passage on 'Nelson's New Art of Cookery', *The Times*, 13 Mar. 1797, quoted J. Ashton, *English Caricature on Napoleon I*, 1888, p. 40. For the attitude of the Opposition cf. No. 9248, &c. For the other victories and captures here indicated see Nos. 9046, 9160, 9167, 9262, 9264, 9412, and Index of Persons. The grossness of John Bull, the severity of the admirals, add an element of irony. No. 9259 is an imitation of this print.

Grego, *Gillray*, p. 248 (reproduction). Wright and Evans, No. 208. Van Stolk, No. 5416. Reprinted, *G.W.G.*, 1830. Reproduced, Ashbee, p. 38; Maurice and Cooper, p. 9.  
9½ × 14 in.

**9257** A A copy (coloured), pl. N<sup>o</sup> XXIV to *London und Paris*, ii, 1798. Explanatory text, pp. 286–93. (John Bull is compared to Gargantua.)  
6¼ × 8½ in. B.M.L., P.P. 4689.

## 9258 THE FUNERAL OF THE PARTY.

[? Ansell.<sup>1</sup>]

*Pub<sup>d</sup> Oct<sup>r</sup> 30<sup>th</sup> 1798 by S W Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). The coffin, its pall inscribed *The | Party | Supported by Corresponding Citizens*, is the centre of a procession, preceded (r.) by four ragged Citizens each playing a marrow-bone and cleaver: *Marrowbones and Cleavers by Corresponding Citizens*. Behind them walks the Duke of Norfolk, holding up a standard: *Majesty of the People*; on its summit perches a bird: *The Standard Bearer in Half Mourning with the Chicken* [M. A. Taylor, see No. 6777] *chaunting the Elegy*. His Earl-Marshall's baton projects from his coat-pocket. Next, in a surplice, holding an open book, *Right of Man* [see No. 7867, &c.] walks *Parson H—e T—e* [Horne Tooke] *reading the Service*. The coffin is supported by three plebeian pall-bearers wearing long gowns edged with tricolour, and mourning noisily, who walk beside the coffin; the legs of three others are

<sup>1</sup> Attributed to Gillray by Grego, p. 251.

seen beneath it. Behind it are the *Chief Mourners*: Fox (weeping) and Sheridan are the first pair; next is Derby, very short, beside the tall Bedford. Erskine and Lauderdale walk together, followed by Stanhope on the extreme l. All the mourners wear bonnets-rouges with mourning-scarves.

The coffin is surmounted by a pile of emblems, *Regalia of the Deceased*, in the form of an animal *couchant*, on a large book: *Kentish-Oath's*. On this is a smaller book, *Toasts and Sentiments*. A pile of *Old Wigs* forms the creature's shoulders and fore-paws; the hind-quarters are a bundle of *worn out Liberty Caps*. The head is a skull inscribed *Boney-parte*; under its jaw is thrust a long dagger; it wears a cap of *Libert[y]*. The pall, bordered with tricolour, has three side-panels, and one, *Injusti[ce]*, partly visible, in front; each of the three has a bonnet-rouge; beneath it, representing [1] *Plunder* are crossed muskets, [2] *Murder* with crossed daggers, and [3] [*P*]erjury with spears.

A satire on the plight of the Opposition, see No. 9248, &c., after the Battle of the Nile, see No. 9250, &c. For Norfolk's standard and the book of toasts see No. 9168, &c. 'Kentish-Oaths' is an allusion to O'Connor's trial at Maidstone, see No. 9245, &c. For the London Corresponding Society see No. 9189, &c. Perhaps an imitation of No. 7526, but the striking similarity may derive from the resemblance of both to an actual funeral procession. Cf. No. 9411.

$10\frac{1}{2} \times 20\frac{7}{8}$  in.

**9259** JOHN BULL TAKING A LUNCH—OR JOHNNY'S PURVEYORS PAMPERING HIS APPETITE WITH DAINTIES FROM ALL PARTS OF THE WORLD.

[? Ansell.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1798* by *S W Fores* 50 *Piccadilly*—*Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). A close imitation but not a copy of No. 9257, reversed. John Bull says: *Od Zooks why I shall never be able to lay up all these in my wet Dock, Dang it the Mounseers must never talk of cooking after this, I say Measter Nelson why you have done that with the gravy in it.* Nelson proffers *Ragout from Aboukir*, with *L'Orient* in flames; suspended from the hook which replaces his r. hand is a large pot of *Hash Crocodiles*, from which a crocodile's jaws emerge. From his pocket hangs a paper: *Ships escaped None.* He says: *this is only a whet for you we will serve up Dinner bye and bye.* He wears the diamond aigrette presented by the Sultan, see No. 9269, and a plaster over his (wounded) eye. The other officers bring: *Puff Paste from Brest* | *Howe*; *Bridport mince meat*; *Dutch Pudding from Camperdown* [Duncan]; *An Irish Stew Wares*; *Fricassee from Cadix* | *S<sup>t</sup> Vincent*; *Gardners Fricando.* On the table is a dish of *Solomon Gundy.* On the wall is a broadside headed: *The Chapter of Admirals a favorite Song*, followed by a list: *Howe, Bridport, Gardner, Vincent, Duncan, Nelson, Warren.* On the ground (r.) is a huge tankard of *Best Home Brewd*, decorated with the Royal Arms, the British Lion saying *hurra.* Three heads look through the open window (r.): *Whitbread*, holding a bottle of *Arsenic* (an imputation on his beer), says *I wish I could season it for him.* *Sheridan* says *Curse his Guts I say*; *Fox*, *I say curse the Cooks.* The irony of Gillray's design is absent: John Bull is less gross, the admirals less stern.

$10 \times 16\frac{3}{4}$  in.



## 9260 DESTRUCTION OF THE FRENCH COLLOSSUS.

J<sup>s</sup> Gillray inv<sup>t</sup> & f<sup>t</sup>Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1798. by H. Humphrey. 27 St James's Street London

Engraving (coloured impression). The Colossus, emblem of French revolutionary bloodshed and aggression (and perhaps intended for Bonaparte), strides from Egypt (r.), where the l. foot rests on Pyramids, to France, where the r. foot tramples on the *Holy Bible* and a cross. Beneath the Bible lie the dismantled scales of justice. Above, an arm and the shield of Britannia emerge from dark clouds; in the hand is a sheaf of thunderbolts which smites the Colossus, striking off its head, a skull in which serpents twine; from this drops a bonnet-rouge in the form of a fool's cap. The arms and legs of the Colossus have also been broken, so that the figure is on the point of collapse. The severed r. hand rests on a guillotine, inscribed *Fraternité*. The decollated head of Louis XVI [see No. 8297, &c.] hangs by the hair from the figure's neck. From the l. hand drops an open book: *Religion de la Nature* [cf. Nos. 8350, 9240] *Injustice Oppression Murder Destruction*. The figure wears only a tricolour sash and belt in which are a pistol and a bloody dagger. Its hands and feet are dyed with blood above the wrists and ankles.

Tricolour flags inscribed with names decorate the landscape, showing the extent of French depredations: *Malta* in the channel immediately under the Colossus; *Spain* (l.) behind *France*; *Holland*, with windmills; *Switzerland* backed by rocky mountains; *Rome* with the dome of St. Peter's. Beneath the title: "*Shall the Works of a wicked Nation remain?—shall the Monuments of Oppression not be destroyed?—shall the | "Light'ning not blast the Image, which the Destroyers have set up against the God of Heaven, & against his Laws?" Tertullian.*"<sup>1</sup>

One of many prints illustrating the exultation at the Battle of the Nile, see No. 9250, &c. It illustrates the over-estimation of the results of the battle, great as these were. See F. Charles-Roux, *L'Angleterre et l'Expédition française en Égypte*, Cairo, 1925, i. 58 ff.

Grego, Gillray, pp. 248–9. Wright and Evans, No. 213. De Vinck, No. 4992. Reprinted, G.W.G., 1830.

13½ × 9¼ in.

## 9261 DOUBLÛRES OF CHARACTERS;—OR—STRIKING RESEMBLANCES IN PHISIOGNOMY.—

J<sup>s</sup> Gillray inv<sup>t</sup> & fec<sup>t</sup>Publish'd Nov<sup>r</sup> 1<sup>st</sup> 1798, by J. Wright, Piccadilly,—for the *Anti-Jacobin Review*.

Engraving (coloured impression). Pl. to *Anti-Jacobin Review*, i. 612, where it has no relation to the text, and is placed at random. Also issued separately. Bust portraits of seven leaders of the Opposition, each with his almost identical double, arranged in two rows, with numbers referring to notes below the title. The first pair are Fox, directed slightly to the l., and Satan, a snake round his neck, his agonized scowl a slight exaggeration of Fox's expression; behind them are flames. They are *I. The Patron of Liberty, Doublûre, the Arch-Fiend* (cf. Nos. 6383, 9263, &c.). Next is

<sup>1</sup> The quotation is not from the authentic works of Tertullian. Information from Mr. E. H. Blakeney.

Sheridan, with bloated face, and staring intently with an expression of sly greed; his double clasps a money-bag: *II. A Friend to his Country, Doubt Judas selling his Master*. The Duke of Norfolk, looking to the r., scarcely caricatured, but older than in contemporary prints. His double, older still, crowned with vines, holds a brimming glass to his lips, which drip with wine: *III. Character of High Birth, Doubt Silenus debauching* (cf. No. 8159). (Below) Tierney, directed to the r., but looking sideways to the l.: *IV. A Finish'd Patriot, Doubt The lowest Spirit of Hell*. Burdett, in profile to the r., with his characteristic shock of forward-falling hair, trace of whisker, and high neck-cloth, has a raffish-looking double with similar but unkempt hair: *V. Arbiter Elegantiarum, Doubt Sixteen-string Jack* [a noted highwayman]. Lord Derby, caricatured, in *profil perdu*, very like his simian double, who wears a bonnet-rouge terminating in the bell of a fool's cap: *VI. Strong Sense, Doubt A Baboon*. The Duke of Bedford, not caricatured, and wearing a top-hat, has a double wearing a jockey cap and striped coat (see No. 9380): *VII. A Pillar of the State, Doubt A Newmarket Jockey*. After the title: "*If you would know Mens Hearts, look in their Faces*" *Lavater*.

Lavater actually analysed (1788) Fox's physiognomy in flattering terms.

Grego, *Gillray*, p. 251 (small copy).

9¼ × 12⅞ in.

**9261** <sup>A</sup> A copy, *Ja's Gillray del.*, faces p. 82 in *The Caricatures of Gillray* (B.M.L. 745. a. 6).

6¾ × 9¾ in.

'Caricatures', v. 40.

**9261** <sup>B</sup> A copy etched by G. Cruikshank, see No. 9184 A. Signature and imprint as No. 9261. Reid, No. 712.

3⅞ × 4½ in.

**9262** A SLEEPY DOSE TO THE JACOBINES—OR THE EFFECTS OF NELSON'S VICTORY

[I. Cruikshank.]

*Lond Pub by J Aikin Castle Street Nov 3 1798*

Engraving. Foxites sit at an oblong table, in deep sleep, with night-caps (bonnets-rouges with cockades) drawn over their eyes, as if at a meeting of the Whig Club (cf. *Jacobine Wigs, or Good Night to the Party*, No. 8140, and No. 9258). Before them on the table are papers. Norfolk presides (r.), holding a staff, *Birth right*, indicating his hereditary Earl-Marshalship. His paper is *Nelson's Victory*. On his r. sits Bedford, on his l. Burdett, beside whom is a paper: *Let us all be Unhappy Together*. Fox, full-face, is the centre figure, his head in both hands, holding a lighted pipe which spills its ashes. Before him are two papers: *Ireland and French Defeated by Warren*. Next, Sheridan, with a letter beginning *Dear Citizen* and signed *A O'Conner* (see No. 9245, &c.). On the table is a bottle of *Sherry*. Next and on the extreme l. is Erskine, his head drooping characteristically (cf. No. 9248). Facing him is Derby with *Buonopartes Total Defeat*. Another paper: *Defeat of the French Fleet of the Nile by Admiral Nelson*.

On the wall is a row of portraits (l. to r.): *Counciler Muir*, who had given advice to the French on the projected invasion, see No. 8360; *Napper*

*Tandy* (see No. 9424); *Holt*, W.L. and carrying a spear ('General' Joseph Holt, a leader in the Irish rebellion, see his *Memoirs*, ed. T. C. Croker, 1838); *T Paine* (see No. 8287); *L E Fitz Gerald* (see No. 9227, &c.).

For the plight of the Opposition, owing to Nelson's victory (see No. 9250) and events in Ireland, see No. 9248, &c. Warren defeated Hoche's force off Ireland, 11 and 12 Oct., and thereby acquired much popularity, see Nos. 9257, 9259; cf. No. 9254.

$8\frac{5}{8} \times 13\frac{9}{16}$  in.

## 9263 STEALING OFF;—OR—PRUDENT SECESSION;

ƒs *Gillray inv<sup>t</sup> & fec<sup>t</sup>*

Pub<sup>d</sup> Nov<sup>r</sup> 6<sup>th</sup> 1798, by H. Humphrey. 27 St James's Street

Aquatint (coloured impression). Fox flees in terror through the doorway of the House of Commons, taking an enormous stride. Beside him runs a thin demoniac greyhound, Grey, wearing a collar: *Opposition Grey-Hound*. A small animal runs behind with the head of M. A. Taylor. Through the doorway are seen half the Speaker's chair and the Opposition benches, while the hands of Pitt, who is speaking, project from the l., holding two scrolls: *O'Conner's list of Secret Traitors* and *Destruction of Buonaparte—Capture of the French Navy—End of the Irish Rebellion—Voluntary Associations—Europe Arming—Britannia Ruling the Waves*. His words float towards the dismayed Opposition: *Read o'er This!—And after this!—And then to Breakfast, with what appetite you may!!!* The Opposition are furtively eating papers: Sheridan eats *Loyalty of the Irish Nation*; Tierney, *Homage to the French Con[?stitution]*. Between them is squeezed the hat of *C. Fox*, indicating that between them they have left little room for their leader. Erskine, the egotist [see No. 9246, &c.], eats *my own Loyalty*; Shuckburgh, *French lib[erty]*; Nicholls, a *Letter to W Pitt*; Burdett, *Egalité*; an unidentified member eats *Peace or Ruin*. All wear hats except Burdett and Erskine. The House is lit by candles burnt to the socket, suggesting an all-night sitting. After the title:

“— courageous Chief!  
“The first in Flight!”

{ *N.B. The back-ground contains, a corner of the House next Session; with the Reasons for Secession; —also, a democratic Déjeuné;—i.e. Opposition Eating up their Words.*

For the secession see No. 9018, &c. For the speedy dissatisfaction at the secession felt by the Opposition see *Lady Holland's Journal*, i. 164–5 (Dec. 1797), 215 (Dec. 1798); Fox, *Memorials and Corr.* iii. 144 (Mar. 1798). One of many prints illustrating the effects of the Battle of the Nile on the Opposition, see No. 9248, &c. For O'Connor's revelations see No. 9245, &c. The first allusion to the diplomatic consequences of the victory, see No. 9273. The quotation from *Paradise Lost* (iv. 920–1) compares Fox with Satan, cf. No. 9261, &c.

Grego, *Gillray*, p. 251. Wright and Evans, No. 210. Reprinted, G.W.G., 1830.

$9\frac{9}{16} \times 14$  in.

9263<sup>A</sup> A copy is pl. N<sup>o</sup> 1 to *England und Paris*, iii, 1799. ƒ *Gillray Inv.* 1799 S<sup>t</sup> [Starcke] f<sup>t</sup>. Explanatory text, pp. 65–73.

$6\frac{1}{8} \times 8\frac{5}{8}$  in.

B.M.L., P.P. 4689.

**9264 HIGH FUN FOR JOHN BULL OR THE REPUBLICANS  
PUT TO THEIR LAST SHIFT.**N<sup>o</sup> 19*Rowlandson inv<sup>t</sup> & sculp<sup>t</sup>**Published Nov<sup>r</sup> 12. 1798 by R. Ackermann N 101 Strand*

Aquatint (coloured impression). John Bull stands with a whip, jovially watching the baking of ships for France in a *Dutch Oven* (r.). A fat Dutchman, an empty pipe in his mouth, pushes into the oven on a shovel a batch of ships, saying, *Donder & Blaxan to Dis Fraternization instead of smoaking mine Pipes & sacking De Gold, Dis french Broders make me build Ships Dat Mynheer Jan Bull may have De Fun to take dem.* A ragged Frenchman kneels behind him holding out another batch of ships on a tray, saying, *Sacredieu Citoyens make a Haste wit one autre Fleet, den we will shew you how to make one grande Invasion.* Beside the oven (r.) a French peasant, more ragged and abject, approaches with a heavy receptacle inscribed: *Ruination, Botheration, Confiscation, Requisition, Plunderation, Limitation, Execution, Constitution, Fraternization, Naturalization, Expedition, Abolition, Cutthroatation & Damnation.* Behind the Dutchman a Spaniard supports on his head a tray of cannon, saying, *How! That Nelson wit one Arm & Eye, can take our Ships by Dozens then vat shall we do against the autres, wid two Arms and Eyes, dey will have two dozen at a Time.* John Bull answers, a hand on his fat paunch, *What? you could not find that out before you stupid Dupes, but since you began the fun you shall keep on—So work away Damn ye else Jack Tar will soon be idle.* Behind (l.) a grinning Jack Tar capers, with a large tray of ships on his head, saying, *Push on keep moving* [cf. No. 9010] *I'll soon come for another Cargo for Old England for ever Huzza.*

One of many prints exulting at Nelson's victory, see No. 9250, &c. Losses of the Dutch at Camperdown, of Spain at St. Vincent, are also represented, as in No. 9257, &c., as well as the sacrifices of France to revolution and aggression. For French exactions from Holland see No. 8608, &c. Cf. Gillray's *Tiddy Doll*, 23 Jan. 1806, where Napoleon bakes kings in a 'French Oven'.

Grego, *Rowlandson*, i. 352. Van Stolk, No. 5417. Reproduced, Wheeler and Broadley, i. 250.

10 $\frac{5}{16}$  × 13 $\frac{3}{4}$  in.

**9265 CONCILIATION—RECONCILIATION—OR JOHN BULL  
AND HIS BROTHER PADDY**

[? Ansell.]

*Pub<sup>d</sup> Nov<sup>r</sup> 12 1798 by S W Fores 50 Piccadilly*

Engraving (coloured impression). John Bull, a soldier in full uniform wearing an enormous busby, offers to take the hand of a frightened Irishman, whose hair rises on his head, pushing up his hat. John, a pair of pistols in his belt, holds a drawn sword resting against his l. shoulder, his musket is slung to his back; he is whiskered, and a long moustache gives him a Prussian appearance. He says: *give me your hand Pat, forget and forgive is a good old Motto.* Pat answers, his hand tentatively put forward: *Bless your heart! I'm one of the best fellows breathing!—but you frighten'd one so with your great Fur Cap and Whiskers. By S<sup>t</sup> Patrick I did not know what you'd be at.* Behind is a mountainous landscape with a town in flames.

Perhaps a satire on military coercion in Ireland after the rebellion (see No. 9228, &c.). A very good harvest in 1798 did something to appease the

country. Lecky, *Hist. of England*, 1890, viii. 255. Cornwallis was blamed for leniency. *Ibid.*, p. 252 f.

13 $\frac{5}{8}$  × 9 $\frac{5}{8}$  in.

**9266 THE FALL OF PHAETON—THE BLOW UP OF THE WHIG CLUB—OR THE MAJESTY OF THE PEOPLE.**

*Pub. Nov<sup>r</sup> 17 1798, by S.W. Fores, N<sup>o</sup> 50, Piccadilly corner of Sachville St. Folio's of Caricatures lent out for the Evening*

Engraving (coloured impression). Fox as Phaeton falls head first from his chariot, smitten by thunderbolts issuing from the mouth of George III (l.), whose head is surrounded by the rays of the sun. The chariot is drawn by three animals and by a winged dragon inscribed *Ambition*, from whose mouth issues a barbed fang and the words *Aut Cæzar aut Nullus* (cf. No. 6380, &c.). The animals are (1) *Duplicity*, with a wolf's head concealed by a mask with human features; it says: *Whats Duplicity, Why, Coalesing with the Man that 'deserved a Halier'* (North, see No. 6187, &c.). (2) *Patriotism*, a similar beast holding in its mouth a staff supporting a cap of Liberty from which drop coins; it says: *Whats Patriotism? a Pension to oppose the Government* (cf. No. 8331, &c.). (3) *Whiggism* with two human profiles, one scowling, the other saying, with a cynical smile: *Whats Whiggism? why, that the Prince of Wales has a right to be regent without the consent of the People* (see No. 7381, &c.). Behind the chariot stand three footmen with tags on their shoulders, who are being dislodged by the King's thunderbolts. They are the Duke of Norfolk, Erskine, and Sheridan. The thunderbolts are inscribed (four times) *Maidstone Oaths* (see No. 9245, &c.) and *Majesty of the People* (see Nos. 9168, 9205, &c.).

Below the clouds (r.) and on a small scale is a view of the *Shakespeare Tavern*, on fire; members escape from a ground-floor window. Above, the interior of a room on the first floor is seen, a dinner of the *Whig Club* interrupted by the conflagration, the members fleeing in confusion. Among them is a stout parson, probably Dr. Parr.

One of many prints on the discomfiture of the Opposition, see No. 9248, &c. An indication of the lasting opprobrium resulting from the Coalition, cf. No. 8099 and W. A. Miles, *Corr. on the French Revolution*, ii. 342 (letter of 26 Jan. 1806).

12 $\frac{5}{8}$  × 15 $\frac{1}{2}$  in.

**9267 CECEDERS IN LIMBO—IE—VAGABOND'S MADE USE-FULL**

[? Ansell.]

*Pub<sup>d</sup> Nov<sup>r</sup> 20<sup>th</sup> 1798 by S W Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). The interior of a prison, a stone wall and small barred window forming a background. Three prisoners, wearing bonnets-rouges, beat hemp with mallets or blocks. Fox, very hairy and unkempt, turns to scowl at Pitt, who stands on the extreme l., holding up a many-lashed whip, and saying: *Mind your business ye Vagabonds—no idling—I'll teach ye a new Trade now you have left your Old Calling—there is a good deal of rope wanted—there must be no neglect of Duty here.* Sheridan, in profile to the r., looks behind him out of the corners of his eyes with sulky apprehension. Norfolk (r.) looks towards Pitt with alarm. Below the title:

<sup>1</sup> See No. 9687, of this date.

*Poor Pilgrims blithe and jolly,"  
In Penance for past Folly."*

For the secession see No. 9018, &c.; for the plight of the Opposition,  
No. 9248, &c.  
 $13\frac{5}{8} \times 10\frac{15}{16}$  in.

**9268 FIGHTING FOR THE DUNGHILL:—OR—JACK TAR  
SETTLING BUONAPARTE.<sup>1</sup>**

*J<sup>s</sup> Gillray inv<sup>t</sup> & f<sup>t</sup>  
Pub<sup>d</sup> Nov<sup>r</sup> 20<sup>th</sup> 1798. by H Humphrey S<sup>t</sup> James's Street*

Aquatint (coloured impression). A British sailor, firmly planted astride the globe, is severely punishing Bonaparte, who, with one knee precariously on *Turk[ey]* (Egypt), is about to fall backwards into space. Bonaparte wears a huge cocked hat, is naked from the waist, but wears sleeve-ruffles, according to the old gibe on the beggarly French fop. He is much emaciated, and gashed with wounds; *Nelson* is inscribed on his solar plexus. Blood gushes from his nose. Jack Tar's r. leg stretches across central Europe, the toe supported on *Malta*. Clouds form a background.

One of many prints illustrating the elation at Nelson's victory, see No. 9250, &c. Malta broke into open rebellion against the French on 2 Sept. 1798; the revolt was supported by a British blockade, but the French garrison at Valetta did not capitulate till 5 Sept. 1800.

Grego, *Gillray*, p. 248. Wright and Evans, No. 212. Broadley, *Napoleon*, i. 122-3. Reprinted, *G.W.G.*, 1830. Often reproduced, e.g. Wheeler and Broadley, ii. 178; Grand-Carteret, *Napoléon en images*, 1905, p. 55; Fuchs, p. 161 (small copy).  
 $9\frac{1}{2} \times 13\frac{1}{2}$  in.

**9269 THE HERO OF THE NILE.**

*J<sup>s</sup> Gillray del. & fec<sup>t</sup>  
Pub<sup>d</sup> Dec<sup>r</sup> 1<sup>st</sup> 1798. by H. Humphrey N<sup>o</sup> 27 S James's Street.*

Engraving (coloured impression). Nelson stands directed slightly to the l., wearing a peer's robe over his uniform and the jewel and star of the Bath. In his cocked hat is the diamond aigrette (chelengk, or plume of triumph) presented to him by the Sultan, and now in the Maritime Museum, Greenwich. His l. hand rests on the hilt of a cutlass, *L'Epee de l'Amiral de la Grande Nation*. He stands on a boarded floor (or deck) with a background of clouds. In a vignette beneath the design is an adaptation of the augmentation of arms granted to him in November when he was created Baron Nelson of the Nile and Burnham-Thorpe with a pension of £2,000 a year. The supporters (granted after St. Vincent) are: dexter, a sailor (unarmed instead of armed) holding up a palm (added 1798), and sinister, a lion also holding up a palm (added 1798) and with a tricolour flag in its teeth. Both are burlesqued. Below the (correct) disabled ship, palm-tree, and ruinous battery, Gillray has added, in place of the correct arms, a full purse with a scroll: £2000 *p<sup>r</sup> Ann.* The motto (*Palmam qui meruit ferat*) and crest, a naval crown with the chelengk, are correct.

Grego, *Gillray*, p. 249. Wright and Evans, No. 211. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{4} \times 7\frac{1}{2}$  in. With border,  $10\frac{15}{16} \times 8\frac{11}{16}$  in.

<sup>1</sup> This pl. is described in *Caricatures of Gillray* [1818], p. 147, with the title *Battle for the Globe*. The pl. is missing from the B.M. copy.

## 9270 "TWO PAIR OF PORTRAITS;"—

J<sup>s</sup> Gillray, inv<sup>t</sup> & fec<sup>t</sup>

Published December 1<sup>s</sup> 1798. by J. Wright, Piccadilly. for y<sup>e</sup> Anti-Jacobin Review

Engraving (coloured and uncoloured impressions). Pl. facing p. 574; vol. i, where a transcript of Horne Tooke's pamphlet, published for the Westminster Election of 1788, is styled 'Description of the Print'. The title continues: *presented to all the unbiassed Electors of Great Britain,*<sup>1</sup> by John Horne Tooke. Horne Tooke, not caricatured, sits at an easel on which are juxtaposed two canvases, T.Q.L.<sup>2</sup> portraits of Fox (l.) and Pitt (r.); he holds palette and brushes, but looks over his r. shoulder at the spectator, saying: "Which two of them will you chuse | "to hang up in your Cabinets; | "the Pitts, or the Foxes?— | "Where, on your Conscience, | "should the other two be hanged? [Op. cit., final words.] Fox's l. hand rests on a pedestal inscribed *Deceit*, on which the head of a fox holding a mask is just discernible. Pitt's r. hand rests on a similar but rather higher pedestal inscribed *Truth*; Truth's head and a hand holding a mirror are just discernible. Their expressions support the two inscriptions. From the painter's pocket projects a pamphlet: *Sketches of Patriotic Views—a Pension, a Mouth Stopper a Place.*

On the ground, resting against a table, is the other pair of portraits, juxtaposed, Lord Holland (l.) and Chatham (r.), bust portraits, in peer's robes, the family likenesses to their sons, especially in the case of the Foxes, being stressed. Each holds a document: Holland, '*Unaccounted Millions*' (he had been styled the public defaulter of unaccounted millions in the City petition of 1769, see No. 4296, &c., and cf. No. 8622); Chatham, *Rewards of a Grateful Nation*. On the table is a portfolio of *Studies from French Masters* from which protrude sketches inscribed *From Robertspierre, from Tallien, from Marat*. (Cf. No. 8437, &c.)

The wall, which forms a background, is covered with prints, &c. (l. to r.): [1] (partly visible) a dagger about to be plunged into a prostrate figure, inscribed 3<sup>d</sup> Sept [1792], see No. 8122. [2] *A Sketch for an English Directory*, four members of the London Corresponding Society (see No. 9189, &c.) seated at a table, the chairman a butcher holding a frothing tankard. (The figures are not quite the grotesque denizens of the underworld represented in No. 9202.) [3] A framed H.L. portrait of Wilkes, squinting violently and clasping two large money-bags: *M<sup>r</sup> Chamberlain Wilkes ci-devant, Wilkes & Liberty* (see No. 6568); it is labelled: *The Effect in this Picture to be copied as exact as possible.* [4] A profile in silhouette: *Shadow of the Abbe Seyes* (see No. 9509). [5] A framed picture: *view of the Windmill at Wimbleton* (from Horne Tooke's house, near Caesar's Camp). The two upper sails are *Divinity* and *Politicks*, the lower *Treason* and *Atheism*. [6] A placard: *just publish'd The Art of Political Painting, extracted from the works of the most celebrated Jacobin Professors—Pro bono publico.* [7] A bust of *Machiavel*, looking reflectively towards Horne Tooke. [8] Part of a landscape with a small house: *Parsonage of Brentford* (cf. No. 4866, &c.).

<sup>1</sup> The original title, reprinted on p. 574, continued: 'and especially to the Electors of Westminster.' The whole text of the pamphlet is reprinted in the *Review*, pp. 574-9, 702-9, but not in parallel columns as in 1788.

<sup>2</sup> Horne Tooke described his portraits as 'not whole lengths, and left for some younger hand hereafter to finish . . .', p. 7.

Fox and Horne Tooke, equally the subjects of attack, had become reconciled, cf. No. 8813, and the latter, a violent opponent of Pitt, is exhibited as a renegade by a literal illustration of his own pamphlet. Cf. No. 7371.

Grego, *Gillray*, p. 253. Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 305.

$7\frac{1}{8} \times 10\frac{1}{4}$  in.

**9270** <sup>A</sup> A copy, *J. Gillray inv., C. Starck sculp.* 1799, is pl. N<sup>o</sup> IV to *London und Paris*, iii, 1799. The profile of Sieyès is omitted. Explanatory text, pp. 157-77.

$6\frac{3}{8} \times 8\frac{1}{8}$  in.

B.M.L., P.P. 4689.

**9270** <sup>B</sup> A copy, *Jas Gillray Inv<sup>t</sup>*, faces p. 65 in *The Caricatures of Gillray*.  $7\frac{1}{4} \times 10\frac{1}{4}$  in. With border,  $7\frac{3}{4} \times 10\frac{5}{8}$  in.

B.M.L. 745. a. 6.

**9271** "IMPROVEMENT IN WEIGHTS AND MEASURES".—OR—SIR JOHN SEECLEAR DISCOVERING Y<sup>E</sup> BALLANCE OF Y<sup>E</sup> BRITISH FLAG.

*J<sup>s</sup> Gillray inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Dec<sup>r</sup> 1<sup>st</sup> 1798.* by *H. Humphrey 27 St James's Street*

Engraving (coloured impression). Sinclair, tall and thin, stands full-face, holding up in his r. hand a balance (steelyard, or stilliard) inscribed *Vive le Egalité*. A large British flag at the r. end of the beam much outweighs a bunch of objects at the other; three documents: [1] *Navy of England to be retained viz: 50 000 Seamen & half a Dozen Ships of War—500 000 Sailors to be sent to plant Potatoes.* [2] *10 000 heavy reasons for giving the Enemy a fair chance of getting out of their Ports.* [3] *Advantages of cold æconomy.* Below these are bunches of turnips, carrots, a cabbage, the whole terminating in a pendent bonnet-rouge. Sinclair is fashionably dressed, wearing a hat, half-boots, ill-fitting coat, and overcoat almost to the ankles.

On a heavily draped writing-table (r.) are three large volumes: *Improvements in the Art of Political Dunning and Pursuits of Agriculture*. A paper: *The Apostate Laird—a Parliamentary Romance—together with Loss of the Agricultural Arm Chair*. On the wall (r.) is a picture of three pigs feeding at a trough of *Democratic Verbosity*; this is *Pigs Meat: or new method of feeding the Swinish Multitude* [see No. 8500, &c.]. Beside it is a placard: *Table of Weights & Measures laid down upon the true democratic Principle of the Stilliards of Egalité*. A patterned carpet completes the design.

Sinclair the agriculturist, having attacked Pitt in two pamphlets in 1798, lost by one vote the presidency of the Board of Agriculture, owing to the opposition of the official members. On 20 Nov. he opposed the Address on the King's Speech, blaming the Ministry for not giving Nelson sufficient support to make his victory more complete. On 27 Nov. he opposed the Naval Estimates, urging a reduction of the Navy on the grounds of the French defeat, but was not supported by the remnant of the Opposition, see Nos. 9277, 9282, 9416; *Parl. Hist.* xxxiii. 1552-5, 1562 (more fully reported in the *London Chronicle*, 27 Nov.). Like Moira (see No. 9184), Sinclair proposed (1798) an administration excluding both Pitt and Fox. J. Sinclair, *Memoirs of Sir John Sinclair*, 1838, i. 304-8.

Grego, *Gillray*, p. 252. Wright and Evans, No. 214. J. Sinclair, op. cit. i. 312. Reprinted, *G.W.G.*, 1830.

$13\frac{1}{2} \times 9\frac{5}{8}$  in.



**9271** A A copy is pl. N<sup>o</sup> II to *London und Paris*, iii, 1799. Explanatory text, pp. 74-91.

8¼ × 6½ in.

B.M.L., P.P. 4689.

**9272** SUPPOSED TO BE, A CORRECT REPRESENTATION OF A MAMELUKE CHIEF;

*Pub<sup>d</sup> Dec<sup>r</sup> 1<sup>st</sup> 1798. by H. Humphrey 27, St James's Street*

Engraving (coloured and uncoloured impressions). The Mameluke rides (r. to l.) an ill-drawn galloping horse, holding the rein in his teeth. In his r. hand is a sabre, with the l. he fires a pistol; at his back is a quiver of arrows. Another pistol is thrust through his sash, from which hangs a sheath holding a battle-axe. The horse is curiously flecked in a manner which resembles a leopard-skin under the saddle. The title continues: *from a Sketch by a French Officer by whom he was taken Prisoner. Cf. No. 9360.*

Wright and Evans, No. 228. Reprinted, G.W.G., 1830.

Pl. 7⅞ × 11¼ in.

**9273** ST GEORGE AND THE DRAGON OR THE GLORIOUS ÆRA OF 1798.

*Pub. Dec<sup>r</sup> 5. 1798, by S.W. Fores, N<sup>o</sup> 50, Piccadilly corner of Sackville St Folio's of Caracatures lent out for the Evening*

Engraving (coloured impression). Pitt as St. George, riding a bull (John Bull), with a long spear inscribed *United strength of the people* pierces a dragon with three heads. One head, that of Fox, has been already slashed off; the others are Sheridan and Tierney. The snorting bull tramples on five cocks (l.), inscribed *The Directory*. Beside them a dying dog, *Spain*, lies on its back. Pitt wears quasi-classical armour, his cloak floats behind him. Broad beams of light converge upon him from the three points in the arc of a circle, where are figures placed as if signs of the Zodiac; these are: a crescent, its beam inscribed *Turkey*, a double-headed eagle, for *Austria*, holding in one beak the paw of a pug-dog representing *Holland*. A bear represents *Russia*. Heavy clouds on the r. are dispersing under the influence of these beams.

The victory of the Nile, see No. 9250, &c., leaving the best generals and troops of France shut up in Egypt, incited the Emperor Paul to hostility against France, encouraged Austria, and brought on immediate war between France and Turkey. Grenville had suggested (27 Aug. 1798) an Anglo-Russian expedition to free the Dutch Republic. *Camb. Hist. of British Foreign Policy*, i. 285 ff. For the effect of the victory on the Opposition see No. 9248, &c. Cf. No. 6405 (1784).

10 × 13¼ in.

**9274** PLUNDERER BEATING DUPLICITY—OR AMUSEMENTS AT CAIRO

[I. Cruikshank.]

*London. Published by S W Fores N<sup>o</sup> 50, Piccadilly Dec<sup>r</sup> 6, 1798,—Folios of Caricatures Lent out for the Evening*

Engraving. An ass-race past the Pyramids: two Turks riding with both hands on their reins, distance two French officers who use cudgels to urge on their mounts. A French officer of rank (? Bonaparte) bestrides an ass (l.)

with drawn sword, and acts as judge. A high feather decorates his cocked hat and the head-band of his ass. Beside him are a Turk and a mounted French officer. Two Turks smoking long pipes squat in the foreground, talking. For the French in Egypt see No. 9355, &c.

Listed by Broadley (Latta Coll.).

8 $\frac{9}{16}$  × 15 $\frac{5}{16}$  in.

**9275** PROSPERO AND CALIBAN IN THE ENCHANTED ISLAND

IC [Cruikshank.]

Published Dec<sup>r</sup> 6, 1798, by M—Allen Paternoster row,

Engraving (coloured impression). Pitt, as Prospero, in his usual dress, but with flowing hair, and with a long wand in his r. hand, turns to Fox (r.) with an imperious gesture, saying (quoting incorrectly):

*“Hence!—fetch us fewel, & be quick  
Thou wert best—shrugst thou malice?  
If thou dost unwillingly what I command  
I’ll rack thee with old cramps—*

Fox as Caliban, hairy, bearded, and ragged, wearing a tricolour scarf, stands full-face; he has a thick tail resting on the ground. He shrugs with savage disgust, saying:

*I must obey! his art is of such power  
It would control a Setebos,  
And make a vassal of him. [Tempest, I. ii.]*

See No. 9276.

8 $\frac{3}{8}$  × 12 $\frac{5}{8}$  in.

**9276** A SCENE IN THE ENCHANTED ISLAND

IC [Cruikshank.]

Published by M Allen, 15, Paternoster-row Dec<sup>r</sup> 6, 1798,

Engraving. Sheridan and Fox walk arm-in-arm as Trinculo the jester and Caliban; beside them walks (?) Grattan (cf. No. 9343) as Stephano, the drunken butler, holding a small cask of *Irish whiskey* to his lips. Sheridan holds a bottle of *Sherry*, and says: *The folly of this Island! They say there’s but five upon this Isle—we are three of them; if the other two be brain’d like us the state totters.* Fox is ragged, hairy, and unshorn, with talons for nails. Both wear bonnets-rouges. Pitt (r.), as the invisible Ariel, flies off, saying, *This will I tell my Master [George III]. [Tempest, III. ii.]*

A satire on the discredit of the Opposition after the Irish Rebellion, confession of O’Connor, and Battle of the Nile, cf. Nos. 9228, 9245, 9248, &c. For satirical adaptations of *The Tempest*, cf. Nos. 6535, 8618, 9275.

8 $\frac{1}{2}$  × 12 $\frac{3}{4}$  in.

**9277** A SINGULAR SITUATION, OR I BY-MYSELF I IN THE DUMPS!!

[I. Cruikshank.]

Published by M Allen 15 Paternoster Row, Dec<sup>r</sup> 7, 1798,

Engraving. A sturdy sailor, smoking a pipe, spokesman for three others (l.), addresses Sir John Sinclair with contempt, a cudgel under his l. arm: *I say Messmate.—you seem to know more about Ploughing a field, than*

*Ploughing the Ocean.* Sinclair, fashionably dressed, stands in profile to the l., with downcast eyes and interlaced fingers, saying, *I was Planet struck—certainly!* One of the sailors, looking contemptuously over his shoulder, says: *Let him alone Jack, he can't see Clear* [cf. title of No. 9271]. A third says: *Reduce the Navy! come that's a pretty Rig! however.*

In the background (r.) Fox, with upraised hands, addresses a band of his scandalized supporters: *I am quite Shock'd—we never went so far as that, did we?* Sheridan answers, *No never—never.* Erskine adds *Never,* and Lord Derby: *oh Dear! never, never!* See No. 9271.

8 $\frac{3}{8}$  × 12 $\frac{13}{16}$  in.

**9278** BUONAPARTE, HEARING OF NELSON'S VICTORY, SWEARS BY HIS SWORD, TO EXTIRPATE THE ENGLISH FROM OFF THE EARTH.

*J<sup>s</sup> Gillray inv<sup>t</sup> & f<sup>t</sup>*

*Pub<sup>d</sup> Dec<sup>r</sup> 8<sup>th</sup> 1798. by H Humphrey 27 S<sup>t</sup> James Street*

Engraving (coloured impression). Bonaparte, burlesqued, stands, swaggering, with legs astride, head in profile to the l. In his r. hand is a sabre, dripping blood, inscribed *Egalité*; he holds out the scabbard (chained to his waist) in his l. hand. Under his r. foot is a torn paper headed *Nelsons Victory over the Fleet of the Republic.* He wears an enormous cocked hat decorated with feathers, aigrette, tricolour cockade, and crescent. The skirts of his double-breasted military coat fly back, reaching to the ground behind; round his waist is a voluminous fringed sash, in which are thrust a pistol and a jewelled dagger. He declaims, the words in a large label which floats up to the upper margin: “*What? our Fleet captur'd & destroy'd by the Slaves of Britain? | —“by my Sword & by holy Mahomet I swear eternal Vengeance!—yes, | —“when I have subjected Egypt, subdued the Arabs, the Druses & the Maronites; | “become master of Syria,—turn'd the great River Euphrates, & saild upon it through | “the sandy Desarts; compel'd to my assistance [sic], the Bedouins, Tuscomans [sic], Kurds, | “Armenians, & Persians; form'd a Million of Cavalry, & pass'd them upon Rafts | “six or Seven Hundred Miles over the Bosphorus, I shall enter Constantinople— | —“Now I enter the Theatre of Europe, I establish the Republic of Greece, | “I raise Poland from its ruins, I make Prussia bend y<sup>e</sup> knee to France;— | “I chain up the Russian Bear, I cut the Head from y<sup>e</sup> Imperial Eagle; | “I drive the ferocious English from the Archipelago—I hunt them | “from the Mediterranean,—& blot them out from the catalogue of | “Nations!—Then shall the conquer'd Earth sue for Peace, | “& an Obelisk be erected at Constantinople, inscribed | “To Buonoparte [sic] Conqueror of the World, | & extirpater of the | English Nation.”* A French dispatch rider, dismounted from a camel whose head is on the l., stands full-face, gaping at the general, hat in hand and with a bundle, *les Dépêches*, under his arm. Behind Bonaparte (r.) is part of a tent, of oriental type but decorated with tricolour. Beneath the title: *See, Buonaparte's Speech to the French Army at Cairo; published by authority of the Directory, in Volney's Letters.*

One of many satires on the effects of Nelson's victory, see No. 9250, &c., and on Bonaparte's Moslem pose, see No. 9253, &c. His words are a parody of a flamboyant article by Volney (cf. No. 9352) in the form of a speech by his friend Bonaparte on his intentions, which was probably inspired by the latter (Gaston-Martin, introd. to Volney's *La Loi naturelle*, 1934, p. 33). This was printed in the *Moniteur*, translations appeared in

the English papers (*Lond. Chron.*, 1 Dec. 1798): the inscription on the obelisk in Constantinople (capital of 'the new empire of Bizantium'): 'To the French Army, the Conquerors of Italy, of Africa and of Asia.—To Buonaparte, Member of the National Institute, the Pacificator of Europe!' Cf. A. Fournier, *Napoleon I*, 1911, i. 164, and No. 9403.

Grego, *Gillray*, p. 249. Wright and Evans, No. 218. Broadley, i. 123-4. Reprinted, *G.W.G.*, 1830. Reproduced, Grand-Carteret, *Napoléon en Images*, 1895, p. 56.  
13 $\frac{1}{8}$  × 9 $\frac{3}{4}$  in.

**9279** SHADES OF OPPOSITION; OR, MORE GHOSTS!!

*London Pub<sup>d</sup> by W. Holland Oxford St Dec. 10. 1798*

Aquatint (coloured impression). Members of the Opposition wearing long white robes converse in Hades, a cave of irregular shape; its mouth is the Styx (l.), on which Pitt as Charon ferries Burdett towards his companions. Burdett is in his ordinary dress, Pitt wears only a bag-wig and a loin-cloth. On the extreme l. Erskine sits (egotistically) apart, with folded hands, saying: *I sigh and lament me in vain* [cf. No. 9246]. Norfolk, a wine-glass in his hand, asks Tierney *How the deuce came I here, can you tell?* Tierney answers: *You may have forgot you were drunk when you died!* Behind him little Lord Derby looks through his eye-glass at Pitt and Burdett. Fox and Sheridan, on the extreme r., face each other in profile, much disconcerted. Sheridan asks *How goes on affairs in the political world, how did You leave the remainder of our friends.* Fox answers, *All done up! the whole of Opposition are now dead and buried!* (Cf. No. 9258.) Bedford, in profile to the l., behind Fox, says, *O that I had staid quietly in Bedfordshire, instead of wandering about here a poor forlorn Ghost!* In front stand M. A. Taylor, a tiny creature, his handkerchief to his head, saying: *Now I sob and I sigh Oh what a lost chicken am I!* (See No. 6777.) Behind is a man resembling Nicholls, in profile to the l., with a closed eye. In the distance are two lank figures wearing bonnets-rouges, perhaps two United Irishmen (see No. 9228).

One of many prints on the effect on the Opposition of Nelson's victory and Irish affairs; see No. 9248, &c.  
11 $\frac{1}{2}$  × 18 $\frac{3}{4}$  in.

**9280** A VISITOR TO JOHN BULL FOR THE YEAR 1799. OR.  
THE ASSESS'D TAXES TAKING THEIR LEAVE!!

*London Pub<sup>d</sup> by W. Holland N 30 Oxford St December 13<sup>th</sup> 1798.*

Aquatint (coloured impression). A sequel to No. 9043. John Bull turns in terror towards a large demon (r.) who clutches him by the coat-tail and leans towards him with an insinuating grin. Four smaller demons of the same species (l.) depart, their spokesman, who holds a book, bowing with a sardonic grin. All five are nude, satyr-like monsters, with small horns, webbed wings, and splayed toes. The 'Visitor', who holds a large book, says *Please your Honor I am a Tax upon Income!* John cries: *Mercy on us! —am I never to be at Peace—this from his size—must be the commanding Officer of the Squad!* The departing imps say: *Good bye—Mr Bull—we are very much obliged to you for the Services of last year—very much obliged to you indeed!!* John, a 'cit', wears the ill-fitting wig of the artisan.

On 3 Dec. Pitt expounded his scheme for an income tax (a tenth of income) in place of the tripling of the Assessed Taxes, see No. 9043, &c., which had been shamelessly evaded. *Parl. Hist.* xxxiv. 1 ff. For the income tax see No. 9363, &c.

$9\frac{1}{16} \times 13\frac{1}{4}$  in.

## 9281 JOHN BULL—SWEARING TO HIS PROPERTY!!

*London Pub<sup>d</sup> by W Holland N 50 Oxford St. December 12<sup>th</sup> 1798*

Engraving (coloured impression). Pitt and John Bull, a distracted yokel, face each other in profile. Pitt (l.) bends forward admonishingly, giving *The [Ho]ly Bible* to John; he says: *Mind, Sir, what you are about, you are on your Oath—If you swear falsely I'll have you indited for perjury! You have more money than you know what to do with and it is my duty every year to put you in the best way of disposing of it. None of your paltry tricks of the last year to evade this tax—Don't I know your affairs better than you do yourself.* John, his knees flexing in alarm, exclaims, *Indeed. I tell you the truth Measter Billy, I have only got a few tiny Zeven shilling spangles, and zome little soft bits of One Pound peaper; I ha na indeed now.*

The income tax, see No. 9363, &c., was much opposed as inquisitorial on account of the (inadequate) regulations to prevent such evasions as had wrecked the Assessed Taxes (see No. 9043). Seven-shilling pieces or third-guineas were issued in 1797 to supply the great lack of silver money. Grueber, *Handbook of Coins*, 1899, pp. xlv, 148. See Nos. 9287, 9460. For £1 notes see No. 8990, &c.

$11\frac{3}{4} \times 8\frac{1}{2}$  in.

## 9282 MEETING OF THE MONIED INTEREST;—

*fr Gillray inv<sup>d</sup> & fec<sup>d</sup>*

*Pub<sup>d</sup> Dec<sup>r</sup> 13<sup>th</sup> 1798 by H Humphrey 27 St James's Street*

Aquatint (coloured impression). Fox stands, declaiming violently to his supporters, who surround him. He holds out a paper: *Ruinat<sup>i</sup>on—New Tax one Tenth of Income & Property, to Support the accursed War, of the Infamous Minister.* His clenched right fist is raised, and he says: *Gentlemen;—we are all ruin'd we sha'n't have Five Guineas left to make a Bett with!—one Tenth dead, without a single throw of the Dice!—why its worse than the French Game of Requisition;—for in that there would be some chance of coming in for Snacks!* He is dishevelled and ragged, with a padlocked *Begging Box* slung round his shoulder (see No. 8331, &c.). Erskine stands beside him in profile to the l. as in No. 9246, holding a brief-bag: *Republican Causes.* He says: *I wish it was to come on in the Kings-Bench for I would take up a Brief against him there, gratis;—but I dont like to say any thing to him in t'other place* [see No. 8502]. M. A. Taylor, like a small fat boy, wearing a tricolour suit and a bonnet-rouge in the form of a fool's cap, says, looking up at Fox: *One Tenth?—why he takes us for Boys or Chicks!* [see No. 6777] *zounds what a funk I am in.* Tierney, wearing a ragged coat, stands in profile to the r., saying, *10 per Cent?—why it will make Bankrupts of all my Friends in in [sic] the Borough* [see No. 9045]; *ah the Villainous Cutthroat he wants to bring us to St Georges's Fields at last.* Next Tierney stands Horne Tooke, saying, *One Tenth?—mum!—get it of me if you can tell how to get blood from a Post—or from one of the Gibbets at Wimbleton!—why its a better Subject to Halloo about than the Brentford Election.* (He

lived largely on the bounty of his friends.) On the r., behind Erskine, are the Duke of Bedford, dressed as a jockey (cf. No. 9380), saying, *Damn their 10 per Cents, I'll warrant I'll jockey 'em as I did with the Servants Tax* [see No. 9167], and Norfolk, a bottle of *Port* in each waistcoat pocket, saying: *Why it will ruin us all!—One whole Tenth taken away from the Majesty of the People?—good heavens!—I must give up my Constitutional Toasts, & be contented with 4 Bottles a day* [see No. 9168, &c.]. Derby, in hunting-dress, says: *I must sell my Hounds, & hang up my Hunting Cap, upon my Horns!* [cf. No. 6668]. Nicholls peers through a glass, saying, *I see clearly he wants to keep us out of place, & fill his own pockets*. On the extreme r. stands Burdett, saying, *Dam' me! if my Lady Ox—d* [see No. 9240] *must not leave off wearing Trousers & take care of her little 10 p<sup>r</sup> Cent*.

On the l., outside the Foxite circle, stand four others: Sinclair, bare-footed and wearing a kilt and plaid, scratches his arm (cf. No. 5940), saying *De'el tak me, but it gees me the Itch all o'er, to be prime Minister mysell;—out o' the 10 p<sup>r</sup> Cents I could mak up for y<sup>e</sup> loss of my place at the Board* (see No. 9271). George Walpole<sup>1</sup> (see No. 9376), very thin, and wearing his enormous cocked hat, says with clenched fists: *Pistols!—I say,—Pistols! for the Villain!—zounds, I wish I had my Long-Sword here, & a few Moroons, I'd teach him how to humbug us out of our Property*. (He had been Tierney's second, see No. 9218, and had taken a leading part in suppressing an insurrection of maroons in Jamaica in 1795.) Moira stands stiffly erect, saying: *An upright Man can see things at a distance;—yes!* [See No. 9184.] *I can plainly perceive, he would cut us down One Tenth, that he may be above us all*. Pulteney, on the extreme l., peers through an eye-glass, saying, *10 per Cent? mercy upon me! where am I to get 10 per Cent?—ay I see I shall die a Beggar at last* [see No. 9212]. Behind Fox are two silent supporters: (l.) Stanhope (or perhaps Grafton) saying *Mum*, and (r.) Sir George Shuckburgh, full-face.

Fox, in secession, see No. 9018, &c., took no part in the opposition to the Income Tax, which was led by Tierney. Others in the minority of nineteen on 14 Dec. were M. A. Taylor, Burdett, Grey, Jekyll, Nicholls, and Sinclair, who actually brought forward his grievances over the Board of Agriculture (see No. 9271) in his speech against the Bill. *Parl. Hist.* xxxiv. 79. Pulteney spoke against it on 27 Dec. (pp. 134 ff.). Sheridan is said to have been amused at his omission from the print (to indicate his insolvency), but was exasperated that Tierney had led the opposition to the tax. *Lady Holland's Journal*, i. 220. For the debates see pp. 1 ff., 73 ff., 131 ff. For the tax see No. 9363, &c. For Tooke and the Brentford Election see No. 4225 (1768), &c.

Grego, *Gillray*, pp. 252–3. Wright and Evans, No. 216. Reprinted, *G.W.G.*, 1830.  
9 $\frac{3}{8}$  × 14 $\frac{1}{4}$  in.

**9282 A** A copy is pl. No. VII to *London und Paris*, iii, 1798. Explanatory text, pp. 253–67.  
6 $\frac{3}{16}$  × 8 $\frac{3}{8}$  in. B.M.L., P.P. 4689.

**9282 B** A copy: *f Gillray Inv<sup>t</sup> Dec<sup>r</sup> 1798*, faces p. 40 in *The Caricatures of Gillray*.  
7 $\frac{1}{16}$  × 10 $\frac{3}{8}$  in. With border, 7 $\frac{1}{2}$  × 10 $\frac{7}{8}$  in. B.M.L. 745. a. 6.

<sup>1</sup> Identified by Wright and Evans as Tarleton.

## 9283 A COAT OF ARMS FOR A STAMP ON INCOME

[? Cruikshank.]

*Pub by S W Fores, Dec. 20. 1798, N<sup>o</sup> 50, Piccadilly Folio's of  
Caracatures lent out for the Evening*

Engraving (coloured impression). A lion with the head of Pitt and a unicorn with that of Dundas are the supporters of an escutcheon which frames a design of a family seated at dinner but interrupted by a tax-collector (l.). He carries off a large pudding, saying, *Tax on Income*, a small slice only being left on the dish, to the dismay of husband, wife, and three children. Pitt says: *Give all thou cans't | And let me dream the rest;*<sup>1</sup> Dundas: *Man wants but little here below, | Nor wants that little long!*<sup>2</sup> The crest is *Fortunatus's Purse* (very lean) and *Wishing Cap*; these rest on a cushion inscribed *Value | Above what you are Worth | Nothing*. The supporters stand on a scroll: *Blessed is he that expecteth nothing.—for he shall not be disappointed*. See No. 9363, &c.

8½ × 12½ in.

## 9284 HORRORS OF THE IRISH-UNION;—BOTHERATION OF POOR PAT—OR—A WHISPER ACROSS THE CHANNEL

† *Gillray—inv & fec<sup>t</sup>*

*Pub<sup>d</sup> Dec<sup>r</sup> 24<sup>th</sup> 1798. by H. Humphrey 27 St James St*

Engraving (coloured impression). Britannia, buxom and beneficent, sits on one side of the *Irish Channel*; on a smaller piece of ground stands Pat, his hands deep in his coat pockets, looking sideways towards Britannia. She sits with her shield and spear beside a pile of bales of goods and a cornucopia from which pour coins and jewels; she holds out a scroll: *Union of Security Trade & Liberty*. She looks appealingly towards Pat, her r. hand on her breast, one foot trampling on a book inscribed *Discord* and a venomous snake. Tierney, Fox, and M. A. Taylor look out from behind bushes, gazing fixedly at Pat: Fox says, his hand before his mouth: *Hip! my old Friend Pat!—hip!—a word in your Ear! take care of yourself Pat!—or you'll be ruin'd past Redemption—dont you see that this damn'd Union is only meant to make a Slave of you!—do but look how that cursed Hag is forging Fetters to bind you, & preparing her knapsack to carry off your Property, & to Ravish your whole Country, Man, Woman & Child!—why you are blind sure!—rouse yourself Man! raise all the Lawyers & spur up the Corporations, Fight to the last drop of blood, & part with the last Potatoe to preserve your Property & Independence—* Tierney says *beware Pat*, Taylor echoes *beware*.

Pat is a sturdy fellow with bare legs; his clothes are ragged, his broken spear lies beside him. Behind (r.) is a building in flames. He says: *Plunder & Knapsacks! & Ravishments, & ruin of little Ireland!—why—by St Patrick, its very odd, now! for the old Girl seems to me, to be offering me her Heart & her Hand, & her Trade & the use of her Shelalee to defend me into the bargain!—by J<sup>asus</sup>! if you was not my old friend, Charley, I should think you meant to boiher me with your Whisperings to put the old Lady in a passion, that we may not buss one another, or be Friends any more.*

The idea of a Union (long in Pitt's mind) took shape in June 1798, during the Rebellion (see No. 9228), as essential to the preservation of the Empire. It appeared in *The Times* of 22 Nov. The opposition to it in Ireland was

<sup>1</sup> Pope's *Eloisa to Abelard*, cf. No. 8809.

<sup>2</sup> Young's *Night Thoughts*.

at once apparent. Rose, *Pitt and the Great War*, pp. 389 ff.; Lecky, *Hist. of England*, viii. 287 ff. It was not brought before the English Parliament till 22 Jan.; Fox announced his 'decided disapprobation' in a letter to Lord Holland on 19 Jan. *Memorials and Corr. of C. J. Fox*, 1854, iii. 150 f. For his attitude to Ireland cf. Nos. 6659, 6785, 6795. His opposition to the Union was expressed in private and in Whig Club speeches, but not in Parliament (cf. No. 9018). For 'bothered', an Irish term meaning talked to at both ears by different persons, cf. No. 8141. For the Union see Nos. 9344, 9346, 9347, 9348, 9351, 9364, 9365, 9366, 9368, 9372, 9394, 9395, 9507, 9511, 9514, 9515, 9517, 9529, 9531, 9532, 9535, 9543. Cf. Nos. 9363, 9434.

Grego, *Gillray*, p. 244. Wright and Evans, No. 215. Reprinted, *G.W.G.*, 1830.

8 $\frac{1}{8}$  × 13 $\frac{1}{16}$  in.

**9285** A DILEMMA OR THE GERMAN-MACHEATH

[? Ansell.]

*Pub<sup>d</sup> Dec<sup>r</sup> 27<sup>th</sup> 1798 by S W Fores N<sup>o</sup> 50 Piccadilly. Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). Francis II sits full-face between a French officer (l.) and Pitt, who stand proffering bounties. He looks at neither, but takes a pinch from the snuff-box *Presented by the Directory*, while his l. hand is extended greedily towards the money-bags which Pitt offers. The Frenchman, a grotesque officer wearing a large cocked hat, enormous sabre, jack-boots with tattered breeches, says: *Listen to our proposals Mounseer, Peace shall be at your Command and our Troops shall be With-drawn.* Pitt holds a bag (inscribed 100-000) in each hand, and another (labelled *more if required*) under each arm. He says: *Pray do not be blind to your own Interest—Consider the Delivery of Europe—let us once more rank you with the number of the Glorious Allies.* Francis, who wears military dress, repeats four lines of the song from *The Beggar's Opera*: *How Happy could I be with either,*

*Where the other dear Charmer away,  
But while you thus tease me together  
To neither a word will I say  
But Tol-lol-lol-lol-loldera &c.*

The British Ministry were trying to form a coalition with Russia, Austria, and (if possible) Prussia. Austria was vacillating, and was believed to be tempted by the Directory's offer of a joint partition of Turkey (dispatch from Vienna, Dec.); England was prepared to subsidize Russia to cooperate with Austria (see No. 9338). *Camb. Mod. Hist.* viii. 647-9. Tierney spoke against continental alliances and in favour of peace on 11 Dec., maintaining that no confidence could be placed in Austria and Prussia after their previous desertion. *Parl. Hist.* xxxiv. 28. Cf. Nos. 8821, 9057.

9 $\frac{1}{2}$  × 13 $\frac{9}{16}$  in.

**9286** [FRONTISPIECE FROM AN UNIDENTIFIED PAMPHLET.]

[? 1798]

Engraving. A circle enclosing emblems of liberty and reform is surrounded by symbols of oppression. Liberty, holding her cap on a staff, points to



a column inscribed 561 *Free and unbought Votes*. She stands under a tree whose fruits are: *Religious Liberty, Universal Suffrage, and Annual Parliam[ents]*. Large volumes at her feet are: *Rights of Man* (see No. 7867, &c.), *Godwins Political Justice* (see No. 9240), and *Thelwals Lectures* (see No. 8685, &c.). The sun is rising. Beneath the circle are four lines signed *P. Pindar*, beginning:

*Wide was the sphere of Ignorance, alas!  
And faint, too faint, of Truth's young Sun the ray;*

The King's head, in profile to the l., emerges from behind the upper rim of the circle; his crown covers his eyes, and chains are attached to it which, after encircling the neck of a bishop (l.) and Pitt (r.), hang down on the l. and r. margins of the design. The bishop (l.) says *From Plague, Pestilence & Famine from Battle & Murder & Sudden Death*; Pitt (r.) adds *Good Lord deliver us*. Documents are attached to the chain (l. to r.): *Spies & Informers*; *National Debt 400 000 000*; *Trea[son] & Sedition Bills* (see No. 8687, &c.); *America 100 000 000* (presumably losses due to the American war, see vol. vi); *Slave Trade* (see No. 7848, &c.); *Ock[za]kow* (see No. 7841, &c.); *Nootka Sound* (see No. 7645, &c.); *Barracks*; *rainian [sic] & Prussian Subsidies* (see No. 8821, &c.); *Just & Necessary War 100 000 000* (see No. 8599); *Secret Se[rvice]*. Two piles of books form, with the chains, a border to the design and a support for the Bishop and Pitt. The former pile is headed by the [*H*]oly Bible, below which are: *Book of Mart[yr]s*, *Fast Sermon*, *France A Warning*, *Breslaw Deception*, *Divin[e] Rig[ht] of Kings*. Pitt supports his elbows on *Burkes Refl[ections]* (see No. 7675, &c.), beneath which are *Sublime & Beau[tiful]*, *Reaves & C<sup>o</sup>*, (see No. 8699), *Works*, *A' Youngs Works*, *Fast Service*, *Divine Right of Kings*, *On Just & Nec[essary] War*. Two youths (H.L.) gaze upwards; one (l.) says: *Ah! Billy when thou hast fanish'd us thou dost right to lock up our mouths* (see No. 8693, &c.); the other (r.): *Poor George thou'rt as much enslav'd as thy People*.

Beneath is an oval design of a mob standing on the edge of water in which two men are being ducked. One asks *What's amiss*; two men who mishandle their victim answer: [1] *Amiss why the Rascal presumes to think for himself*; [2] *Killing not Murder*. One of the crowd shouts: *Church & King for ever*; another: *More good news*. In the background are (l.) a large church flying a flag, and burning buildings. Beneath:

*And they offered burnt Offerings & heave Offerings to their Gods, the Gods of Slavery, & many fell a Sacrifice.*

*And the Burden was heavy on the People.*

The views expressed are those of the Corresponding Society (see No. 9189, &c.) and similar bodies. The position of the Bible suggests an irreligious attitude which is exceptional (though widespread according to W. H. Reid, *Rise and Dissolution of the Infidel Societies . . .*, 1800; cf. No. 8697), and whose expression was vetoed by Place and the leaders of the movement. For Reeves's activities see No. 8699, &c. Breslaw was a conjuror who published books on 'deceptions'; his *Last Legacy . . .* was 1784. Arthur Young wrote *Example of France a Warning to Britain*, 1793, and similar but less important works in 1795 and 1797. For Fasts ordered by Proclamation see No. 8428, &c. Pitt is (ignorantly or factiously) pilloried for the Nootka Sound Convention, see No. 7687. For 'Barracks' see No. 8805.

$5\frac{1}{2} \times 3\frac{3}{4}$  in.

**9287** DAYS OF PROSPERITY; OR, CONGRATULATIONS. FOR  
JOHON BULL!!! [1798]<sup>1</sup>

Engraving. Copy of an English print, Pl. N<sup>o</sup> III to *London und Paris*, iii, 1799. Pitt (r.), debonair and *chapeau-bras*, meets John Bull face to face. John is very corpulent, his waistcoat is made of diagonal strips each inscribed *Voluntary Contributions*; his cravat and ruffles are composed of bank-notes, inscribed alternately *Two* and *one*; the cockade in his cocked hat is made of *one* pound notes. On his old-fashioned coat are enormous buttons inscribed *Two Pence*. Pitt, with extended arms, bends insinuatingly, saying: *Bless me, Master Bull, why I scarcely know you, you look so well and so prosperous! I told you times would mend—What a fine new Coat! smart Cockade! light Ruffles! beautiful Buttons! and such a rotundity! positively you must be bled a little, or youll get too corpulent!* Bull, gaping in bewildered alarm, answers: *Why look ie, Measter Billy, I some how conceit it beant real whoalsome fat—I feel as if it were puff'd up with Copper, little Spangles* [seven-shilling pieces, see No. 9281], *Peaper and Promises!*

For paper money see No. 8990, &c.; for the Voluntary Contribution, No. 9157, &c. The text (p. 93) explains the large copper buttons as two-penny pieces struck by Bolton in Birmingham; their weight was the subject of many complaints. In 1798 trade recovered from the severe depression of 1797, imports and exports soared, and there was a bountiful harvest. Rose, *Pitt and the Great War*, 1911, p. 330.  
8×6¼ in. B.M.L., P.P. 4689.

<sup>1</sup> Placed with Nos. 9263, 9271.

1798

PERSONAL AND SOCIAL SATIRES

9288 "— GENTLE MANNERS, WITH AFFECTIONS MILD,  
"IN WIT A MAN, SIMPLICITY A CHILD —"

[Gillray.]

*Pub<sup>d</sup> Nov. 4<sup>th</sup> 1798. by H. Humphrey St James's Street.*

Engraving (coloured impression). General Manners walks in profile to the l., with knees flexed, bending forward, his hands clasped behind his back, a cane under his arm. He wears a round hat, small pigtail, and plain, old-fashioned dress.

Probably Robert Manners (1758–1832), grandson of the 2nd Duke of Rutland, gazetted Major-General 3 May 1796, in the 30th (Cambridge-shire) Foot,<sup>1</sup> of Bloxham, Lincolnshire, M.P. for Cambridge, equerry to the King. There was also Russell Manners, of the 26th Dragoon Guards, gazetted General 3 May 1799. Title from Pope's *Epitaph on John Gay*.

The original water-colour, by an amateur (closely followed by Gillray), is in the Print Room. Traces only of a pencil inscription remain. (201. c. 6/30.)

Wright and Evans, No. 465. Reprinted, G.W.G., 1830.

8¾ × 5<sup>9</sup>/<sub>16</sub> in. With border, 9¼ × 6<sup>5</sup>/<sub>8</sub> in.

9289 THE CASTLE SPECTRE AND HER ERNEST ADMIRER!

*London, Pub. by Will<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street, March 14. 1798.*

Aquatint. A woman in white draperies stands in profile to the l., her r. arm raised in a commanding gesture above a young man in regimentals who kneels opposite her, looking at her through an eye-glass in a manner both appraising and deferential.

Mrs. Powell took the name-part in M. G. Lewis's popular *Castle Spectre*, first played at Drury Lane on 14 Dec. 1797. Genest, vii. 332. Her admirer is evidently Prince Ernest. See No. 9439.

Reproduced, Paston, pl. lxxvii.

13½ × 15<sup>3</sup>/<sub>8</sub> in.

9290 NIBBLING AT A THIN SLICE OF SINGLE GLOUCESTER!!

*Pub<sup>d</sup> by W. Holland N 50 Oxford St March the 6<sup>th</sup> 1798*

Aquatint (coloured impression). Prince William of Gloucester (l.), grotesquely thin, flinches in dismay from a very fat and ugly woman who puts her arms round his neck and kisses him on the mouth. He wears regimentals with a sword and top-boots. Both are much caricatured. See No. 8716.

8<sup>9</sup>/<sub>16</sub> × 8½ in. (cropped).

<sup>1</sup> *Army List*. According to the *Royal Kalendar* in the 3rd Foot Guards.

## 9291 HELIOGABALUS.

[? 1798]

[Gillray.]

Engraving. Louis Weltje walks in profile to the l., smoking an enormously long pipe. He is tall, with a large paunch, and is fashionably dressed, wearing half-boots and a hat. Beneath the title:

*“Talk not to me ’bout Nelson ’pon de Nile  
Vat!!! can he Roast, Fry, or Boil?  
And tho’ all de French he put in von Stew  
Vat is dat, to vat mid my Calves-head I do?”*

Weltje, formerly Comptroller and Clerk of the Kitchen and Cellars to the Prince of Wales,<sup>1</sup> had been much ridiculed as a factotum of the Prince and his friends. See vol. vi, p. xii and index.

11 $\frac{9}{16}$  × 8 $\frac{1}{4}$  in.9292 THE CELEBRATED MR J<sup>NO</sup> CUSSANS,

[? 1798]

*Drawn from Life By R, Newton*

Engraving (coloured impression). A waiter stands directed to the r., head in profile, holding out a full punch-bowl in his l. hand. In his r. hand is an empty tankard, and under his arm a napkin. He wears a fashionable wig of short hair with a small whisker, and a gold-laced coat, striped waist-coat, and high stock.

Perhaps William Cussans, an eccentric, well known in the neighbourhood of Covent Garden, who won a wager that he ‘would serve as waiter for three months without being at any time out of humour’. *Nollekens and his Times*, 1920, ii. 215 n.

13 × 7 $\frac{1}{2}$  in.

## 9293 SAECULI · LUMEN

*d’après la découpeure de Mr Hubert [Huber].*

*Pub<sup>d</sup> June 10<sup>th</sup> 1798. by A. Arrowsmith, N<sup>o</sup> 5, Charles-Street, Soho Square.*

Engraving. A silhouette of Voltaire, old and stooping, in profile to the l. He holds a lantern (? dark-lantern) which emits a powerful horizontal beam. Above his head: *ŷ’éclairer*.

Huber of Geneva, called Huber-Voltaire (d. 1786), the friend and ‘caricaturiste attitré’ of Voltaire, cut many silhouettes of him which were competed for in Paris, London, and St. Petersburg. Brun, *Schweizerisches Künstler-Lexikon*. See Desnoiresterres, *Iconographie Voltairienne*, 1879, pp. 22 ff.

31 $\frac{15}{16}$  × 2 $\frac{5}{8}$  in.

## 9294 A SOLDIER AT DRILL

[? c. 1798]

*London Pub<sup>d</sup> by W Holland N<sup>o</sup> 50 Oxford St*

Engraving. A foppish military officer [? a volunteer], very thin, stands in profile to the r., saying *No femmy the acre for me*. He wears a sword and spurred top-boots. In the background (l.) are cathedral buildings inscribed *Chichester*, and (r.) two tiny figures, riding in hilly country, inscribed *Light Troops*. Probably etched by an amateur. Cf. No. 9295.

9 $\frac{1}{4}$  × 6 $\frac{3}{4}$  in.

<sup>1</sup> He has the post in the *Royal Kalendar* for 1791. In 1793 the post is vacant, but C. Beckt is Comptroller of the Kitchen.

**9295 JEMMY GRIPE | DISTRICT DUTY, OR CHEAP HAYMAK-  
ING.** [*? c. 1798*]

Engraving. A tall, foppishly dressed officer stands in profile to the l. on a large book, *Articles of War*, which covers many lines of mown hay. He holds a tall pitchfork and points with the r. forefinger. In the hay-field tiny figures, all soldiers in uniform, are working—turning, raking, and carting. One, who is directing, is *Moses*. In the background (l.) is a small town with a church or cathedral.

Prince William of Gloucester, writing on military affairs to Windham, 31 Oct. 1798, said: 'Many Farmers did not make use of the permission given to have Soldiers to gather in the Harvest.' *Windham Papers*, 1913, ii. 83. Cf. No. 9294.

8 × 7 in.

**9296 ANTIQUEERONES PEEPING INTO THE P\*\*S POT OF  
HELIOGABLUS**

*Invented & Eched [sic] by J Cawse  
Publish'd by J Cawse July 11-17 [? 98]*

Engraving. Three elderly men in old-fashioned dress, all wearing spectacles, stand close together, inspecting a cracked chamber-pot. They are *Three Well Known Characters*, inscribed respectively (l. to r.) *STL*, *MW*, *MW*.

An old theme, see No. 4772 (1773). Probably one of Cawse's early sketches.

4 $\frac{3}{4}$  × 4 $\frac{1}{8}$  in.

**9297 A M(eye<sup>n</sup>)NUTE REGULATION OF THE OPERA STEP—OR  
AN EPISCOPAL EXAMINATION.**

*Woodward del<sup>t</sup>*

*Pub<sup>d</sup> March 9 1798 by SW Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). An opera dancer (l.) (? M<sup>me</sup> Hilligsburg, though resembling Parisot, see No. 8893) dances with the l. leg raised high, displaying herself to the inspection of Salisbury, the Lord Chamberlain, and Barrington, Bishop of Durham, who stand together (r.), stooping to peer under her petticoats. The stiff and awkward Salisbury (cf. No. 8649) supports himself by his staff, his gold key dangles from his coat; he says: *My Dear Madam if you raise your foot one quarter of an Inch higher it will be impossible for me to grant you a Licence*. The bishop, who wears a mitre and looks through a glass, exclaims: *No! No! No! Not a hair's breadth higher for the World; such sights as these is the cause of so many Divorces*. The danseuse, who holds a garland of roses, says: *Vat! you see enof*. On the wall are three pictures: *Thais*, flourishing two fire-brands; *Temptation of S<sup>t</sup> Anthony*, by a courtesan, to whom he says *go along do*, and *Durham Cathedral*.

On 2 Mar. a divorce bill<sup>2</sup> was rejected by the Lords after a debate in which Auckland said the case was better suited to Paris. Bishop Barrington then made a violent protest against French opera dancers, as emissaries from France to undermine morality, 'who by the allurements of the most

<sup>1</sup> Depicted.

<sup>2</sup> On behalf of the husband of Harriet Esten, the actress, who as a widow became the third wife of John Scott-Waring (see vol. vi, s.v. Major John Scott).

indecent attitudes, and most wanton theatrical exhibitions, corrupted the people'. He attributed the increase of divorce (cf. No. 9305, &c.) to such displays, and appealed for an address to the King for a prohibition of 'these indecent spectacles', the performers to be sent out of the country. *Parl. Hist.* xxxiii. 1306-8. See Nos. 9298, 9299, 9300, 9301, 9302, 9303, and cf. Nos. 8893, 9528.  
9 $\frac{7}{8}$  × 14 $\frac{1}{4}$  in.

**9298 OPERATIONAL REFORM;—OR—LA DANCE A L'EVEQUE.**

[Gillray.]

*Pub<sup>d</sup> March 14<sup>th</sup> 1798. by H. Humphrey St<sup>e</sup> James s Street*

Engraving (coloured and uncoloured impressions). Three opera dancers, holding a garland of roses, are dressed alike in short transparent petticoats partly covered by a shorter apron. The centre dancer holds out her l. leg horizontally (cf. No. 8894). Mme Rose is in back view, her sharp features in profile to the r. On each side of the stage is a column on the plinth of which stands a figure: (l.) a satyr holding a mask; (r.) a woman wearing a clumsy undergarment, in the attitude of the Venus dei Medici. In front of the stage are the musical instruments of the orchestra, including a violin on which is a cap perhaps intended for a bonnet-rouge. Beneath:

'Tis hard for such new fangled orthodox rules,  
That our Opera-Troop, should be blam'd,  
"Since like our first parents, they only, poor fools,  
"Danc'd Naked, & were not asham'd!—*Morning Herald.*

See No. 9297, &c. Probably from the design of an amateur, cf. No. 8892.

Grego, *Gillray*, p. 254 (small copy). Wright and Evans, No. 448.  
Reprinted, *G.W.G.*, 1830.  
9 $\frac{7}{8}$  × 13 $\frac{3}{4}$  in.

**9299 ECCLESIASTICAL SCRUTINY—OR THE DURHAM IN-QUEST ON DUTY.**

[? Ansell.]

*Pub<sup>d</sup> March 19<sup>th</sup> 1798 by SW Fores 50 Piccadilly Folios of Caricatures lent out for the Evening*

Engraving (coloured and uncoloured impressions). Barrington of Durham and two other bishops superintend the dress of four young women. Barrington, seated (l.) in profile to the r., stares through a glass at a danseuse who wears long rigid stays and on one leg a clumsy buckled shoe and striped stocking; her other foot, in tiny shoe and trim stocking, she displays on a stool, beside which lies the other clumsy shoe and stocking labelled for *Bacchus and Ariadne*. She says: *I really now think it a shame to disguise such a leg as this why my fortune will be ruin'd*. He says: *Aye the upper part will do very well, many a husband will bless me for introducing these Stays*. He holds a paper: *Petticoat Reform to be observed by all good . . .* A document hangs from his chair: *The Lords will take away thier tinkling Ornaments from about thier feet, The bonnet and the ornaments of the legs The changeable suits of Apparel and the flesh colour pantaloons the Mantles and the Wimples and the Crispin Pins*. Behind Barrington, a bishop pulls up the short-waisted bodice of a pretty young girl to cover her breast; she says *Pa Pa dont tell me these things must not be shewn but to private parties*. (Perhaps Manners-Sutton of Norwich, who had several young

daughters.) Porteus of London holds a yard-stick to measure the petticoat which a woman, clad in shift and stockings, holds up. Beside her lie long, rigid stays. She says: *come come thats long enough for an under one I'm sure.* He answers, staring pruriently, *What! I suppose you'd like to have nothing but a fig leaf on.* On the extreme r. a danseuse, holding a garland of roses, one leg slightly raised as if dancing, looks with disgust in a pier-glass. She wears high rigid bodice with long sleeves, long, full skirts, clumsy shoes and stockings. She says: *Oh Vat fright! I vonder vat figure dey will make of Bacchus, dis is vat dey Call a Divine dress, eh?*

See No. 9297, &c. Porteus began in Feb. 1798 to lecture in London on 'the growing relaxation of public manners'. See R. Hodgson, *Life of Bishop Porteus*, 1811, pp. 130 f. *Bacchus and Ariadne* was a new ballet, composed by the Ballet Master Gallet, with which the season 1797-8 opened (on 25 Nov.). Ariadne was Mme Laboire. Principal danseuses: Mme Rose, Mme Hilligsburg, and Mlle J. Hilligsburg. *Morning Chronicle*, 15 and 27 Nov. 1797.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, after p. 432.  
9 × 17 in.

### 9300 DURHAM MUSTARD TOO POWERFULL FOR ITALIAN CAPERS, OR THE OPERA IN AN UPROAR

[I. Cruikshank.]

*London by J. M<sup>c</sup> Quire Burr St Leicester Square* [? March 1798]

Engraving (coloured impression). The Bishop of Durham strides across the footlights on to the stage, his l. foot on the shoulder of one of the orchestra below. He wears a mitre and holds his crosier in both hands, as if to attack four danseuses holding garlands of roses who pirouette derisively. He says: *Avaunt the Satan, I fear the not assume whatever shape or form thou wilt I am determined to lay the thou black Fiend.* The heads of some of the orchestra appear behind his l. leg. A profile head on the extreme l. says *Thats right down with them.* Against the wall (l.) are a carved satyr and a play-bill: *The Divil of a Lover—Hes much ilame [to blame] and Peeping Tom* (by O'Keefe, 1784). The first was a musical farce played once only on 17 Mar. 1798, the second was first played on 13 Feb. 1798. Genest, vii. 360, 361.

For Barrington and opera dancers see No. 9297, &c. Reissued by Tegg in 1807.

8½ × 13½ in.

### 9301 MODERN MODESTY CLERICAL IMPROVEMENTS RO [sic] WIGS A L'EVEQUE.

[? I. Cruikshank.]

*Pub April 2. 1798. by I Dow Durham-Yard* [Fores' imprint has been erased.]

Engraving (coloured impression). A danseuse leaps in a pirouette; she holds (to screen her person) the wig of Bishop Barrington, who strides off the stage (l.) with upturned eyes, saying, *There now you may go on. I would not have had my Wife seen you so, for the World, why you should be as choice of your charms as I am of my Claret.* She wears a flesh-coloured garment which moulds her figure, giving the effect of nudity, with a short kilt round the hips, and roses in her hair, which swirls behind her. One arm is held out towards the bishop, her rose garland is on the ground. She says with

a mocking smile, *Oh, this was transplanting of de wig indeed, I suppose I shall not be allowed to shew my face next.* Landscape scenery forms a background. See No. 9297, &c.  
 $8\frac{3}{8} \times 13\frac{3}{16}$  in.

**9302 MORE SHORT PETTICOATS OR HIGHLAND ASSOCIATION UNDER EPISCOPAL EXAMINATION**

[? Sansom.]

*pub<sup>d</sup> July 10<sup>th</sup> 1798 by S W Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Three Highlanders in uniform stand together (l.); Barrington of Durham, kneeling on one knee, measures with a foot-rule the length of the kilt of the most prominent. The soldier says, *You'll find them exactly according to the rules of the Highland Association.* The bishop answers, *Dont tell me of rules, I say it is abominable it is worse than Figure Dancers, it is above half a yard too short according to the Opera Standard bring the large breeches directly, why the Figurantes would be ashamed of it.* Salisbury stands stiffly (r.) in court dress, his staff of office in his l. hand, holding out a large pair of clumsy breeches. The Highlanders wear feathered bonnets, with tartan plaids, kilts, socks, and dirks, swords, and sporrans. See No. 9297, &c.

$9\frac{1}{8} \times 14\frac{1}{8}$  in.

**9303 SPY'S TAKEN AT GREENWICH ON EASTER-MONDAY.**

*Woodward del<sup>t</sup>*

*T.S Scult [Sansom.]*

*Pub<sup>d</sup> April 19 1798 by S W Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Mother Windsor, with four of her courtesans, orders her girls to arrest the Bishop of Durham and the Duke of Queensberry, who have been spying at the young women rolling down Greenwich Hill, a holiday custom. She stands (r.) in profile to the l., holding a staff surmounted by a cock, saying, *I dont say their crime is Treasonable—but it is sinning against the Virtue of the Times and I command you girls under sanction of my Staff of Office—to take them both into close custody Immediately.* Old Q faces her with clasped hands, saying, *Indeed M<sup>rs</sup> Win—r I am a very harmless Young Man—I would not do such a thing for the World—I live in Piccadilly—and lead a very steady regular life!—every body knows me.* His spy-glass lies at his feet. Two young women, holding him by the shoulders, say: *I move for having him put into the Black Hole and Why I've seen him a thousand times at Richmond.* Two women are seated on the hill above him.

Barrington stands in back view, holding his glass and turning his head to say *Indeed Good Woman You are Mistaken—I was only looking for the Durham stage.* The girl (l.) points up the hill towards a romping couple, saying: *Its in vain to deny the fact, I have watch'd you SPYING throug your glass at the bottom of the hill this half hour—besides I've seen you before at the Opera.*

An attack on Barrington for his protest against opera dancers, see No. 9297, &c. It was the custom for young men and women to run or roll down Greenwich Hill on Easter Monday and Whit Monday, cf. Nos. 3111, 9329. Cf. No. 9304.

$11\frac{3}{8} \times 13\frac{1}{8}$  in.



**9304 THE OLD GOAT AND YOUNG KID—OR THE QUEEN-BOROUGH-NOVELIST**TBL del<sup>t</sup>TS Scul<sup>t</sup> [? Sansom.]*Pub<sup>d</sup> March 1<sup>st</sup> 1798 by S W Fores 50 Piccadilly—Folios of Caracatures lent out for the Evening*

Engraving. Queensberry (l.) leans from the steps of his Piccadilly house, to leer through a double spy-glass (as in No. 9082) at a buxom young woman who has just descended from a country wagon (r.). She stands on the pavement next her father, a yokel in a smock-frock who is addressed by a fat bawd. The woman puts her hand on his shoulder, saying, *Its very lucky I met with you my honest Man if she behaves well she shall be promoted to the service of a Duke*. He answers, *Very lucky indeed I se Woundily Obliged to your Ladyship. My Dame always said as how Bet was cut out for Zarvice of your great Volkes*. The wagoner is depositing in the road the corded box of *Elizabeth Maybush*; he looks up at Old Q, saying, *ah! I knew he'd dart out like an Old Spider at a Fly*. A fashionably dressed young woman walks past the railings of 15 Piccadilly, the lower part of the house forming a background.

The country girl coming to London to find a place was the traditional prey of the bawd, as in Hogarth's *Harlot's Progress*, No. 2031; cf. No. 5808.  $9\frac{7}{16} \times 10\frac{1}{2}$  in.

**9305 A NEW PROP FOR A RICKETY STOOL**

I C [Cruikshank.]

*Lond<sup>n</sup> Pub by S W Fores 50 Piccadilly Feb: 28, 1798*

Engraving (coloured and uncoloured impressions). Two lovers embrace within a small shed inscribed *Strong Box* supported on a pole; a tailor with huge shears is about to cut the pole, saying, *I'll upset the basket*. The open doors of the shed are *Modesty* and *Chastity*. Behind is sketched an equestrian statue with a railing, indicating a London square.

On the r. is a room, flanked on the l. by a high folding screen on which are bills with the titles of chap-books or songs relating to tailors, the uppermost being *The Brighton Taylor* (see No. 6942, &c.). In the room five men with horns sprouting from their heads approach a (?) lawyer sitting at a writing-table, who says, *Say & seal, I say said & sealed*. One stands on a three-legged stool, two legs of which have been replaced by money-bags, each inscribed £2,500. He says: *Joys that none but a married man can know—would that there was a Taylor here to measure them, but it would cost five thousand*—<sup>1</sup> An old man with a crutch looks round the screen at the lovers, saying, *D——d good Trade Ill go & get married too*.

A satire on the frequency of divorce and the heavy damages given in suits of crim. con. Cf. Nos. 8925, 8928, 9297.

 $8\frac{1}{2} \times 13$  in.**9306 A COUNTRY CONCERT;—OR—AN EVENINGS ENTERTAINMENT IN SUSSEX.**

[Gillray.]

*Pub<sup>d</sup> Sep<sup>r</sup> 1<sup>st</sup> 1798. by H. Humphrey. 27 St James's Street*

Engraving (coloured and uncoloured impressions). A lady (l.) sits at a piano, in back view, playing and singing. Beside her is a man playing the cello. Both sing: *Beviamo tutti tie* [sic]. Two men sit side by side, in

<sup>1</sup> Other inscriptions have not been transcribed.

profile to the l., one playing the violin, the other the flute. A little girl lying on the floor tilts dangerously the chair of the violinist, who watches intently the couple at the piano. A loutish youth in top-boots (r.) plays with a dog whose collar is inscribed *Anne Jon*.

The lady is identified by Wright and Evans as Mrs. Billington, who lived with the Duke of Sussex during her (second) husband's absence: the husband, on surprising her with Sussex and others, took her to Italy. This incident, if authentic, must belong to 1817 or 1818. In 1798 Mrs. Billington was in Italy, a widow, not yet remarried. She left England in 1794, returning in 1801. Nor can 'Sussex' refer to the Duke: Prince Augustus Frederick was not given a peerage till 27 Nov. 1801.

Grego, *Gillray*, p. 254. Wright and Evans, No. 449. Reprinted, G.W.G., 1830. Reproduced, Angelo, *Reminiscences*, 1904, ii. 9.  $9\frac{1}{2} \times 14\frac{1}{8}$  in.

**9307** LULLABY!—SOOTH HIM WITH A LULLABY!—*Scene Kegworth.*

*E Blunt del.* [Gillray f.]

*Pub<sup>d</sup> July 12<sup>th</sup> 1798, by H Humphrey 27 St James' St*

Engraving (coloured and uncoloured impressions). A lady, ugly and elderly, sits at a piano in profile to the l., playing and singing. Her open music-book shows her *Song: would you hurt a harm less maid maid I am young and sore afraid afraid*. Beside her in an arm-chair a fat man with short clumsy legs sits impassively. A patterned carpet completes the design. Kegworth is a Leicestershire village near Loughborough. Similar in manner to No. 8381.

$7\frac{1}{8} \times 7\frac{3}{4}$  in.

**9308** HIGHLAND REEL.

(North) *Fecit*

*Pub<sup>d</sup> Nov<sup>r</sup> 20. 1798 by J. Baldry Cambridge.*

Engraving. Two elderly couples dance with agility; one man (l.), probably a volunteer officer, dressed in regimentals. A dog, erect on its fore-legs, joins the dance. A candle chandelier lights the bare room, a broken candle sheds grease on the head of one of the men (r.). The window is draped with curtains, which are not drawn.

The signature of Brownlow North is indicated by the points of the compass, fleur-de-lis marking the north.

$5\frac{3}{8} \times 8\frac{1}{8}$  in.

**9309** A ROW AT A COCK AND HEN CLUB

*Drawn & etch'd by R<sup>d</sup> Newton 1798*

*London Pub. March. 1. 1798 by R. Newton N<sup>o</sup> 13 Brydges Street Covent Garden.*

Photograph of an aquatint. Figures in violent action are grouped round an oval table which forms the centre of the design. Thieves and young prostitutes are raided by a body of aged watchmen who advance from the l. with staves and lanterns. On the extreme l. are the arms of a constable with a crowned staff, who seizes the neck-cloth of a ruffian with a bludgeon. The table is dominated by the chairwoman, a comely girl, who sits with glass held high, one arm across the shoulder of a sleeping Bill Sykes with a bludgeon, one foot on the table, her leg across the shoulders of a sleeping

foot-pad with a pistol. The men threaten the invaders with pistols, a blunderbuss, a chair, a tankard, &c. One, who uses his pistol as a bludgeon, has on the back of his coat the device of a man hanging from a gibbet.<sup>1</sup> There are two other pretty young women, drunk, an older woman, and three fat viragoes standing (l.) absorbed in a violent quarrel. There is a low raftered roof.

Francis Place (b. 1771) describes the cock-and-hen clubs (which he frequented as an apprentice), e.g. a famous one in a public house in the Savoy. Upon one end of a long table was 'a chair filled by a youth, upon the other end another chair filled by a Girl. The amusements were drinking, smoaking—swearing—and singing flash songs . . .'. He writes in 1824: 'There are still in some parts of the town Cock and Hen Clubs, but these are in the lowest and most disreputable neighbourhoods and are attended by none but disreputable people mostly young thieves.' Autobiography, B.M. Add. MSS. 35142, ff. 140, 140 b. For 'row', cf. No. 8011. Size of original  $13\frac{1}{2} \times 18\frac{1}{4}$  in.

### 9310 PUPILS OF NATURE.

*Maria Carolina Temple Del<sup>t</sup>*

*TS. [Sansom] Scul<sup>p</sup>*

*Pub<sup>a</sup> April 30. 1798, by S.W. Fores, N<sup>o</sup> 50, Piccadilly corner of Sackville St<sup>e</sup> Where Prints and Drawings are lent on the Plan of a Library*

Engraving (coloured impression). A tall handsome young woman walks, l. to r., looking to the l. with a coquettish smile. An ugly man (l.), small and deformed, one leg heightened by an iron, looks up at her, saying, *Queer my Sconce but thats a D—d fine Woman, now if she has got any Shiners, I've a great mind to Noose, and tip her the go by when I'm tired of her.* Both are fashionably dressed and wear spencers (see No. 8192). The lady wears a long fur boa, with a large muff. A pavement of large flagstones completes the design.

$9\frac{5}{8} \times 9\frac{1}{2}$  in.

### 9311 WHITHER MY LOVE!—AH!—WHITHER ART THOU GONE

*Woodward del*

*Cruikshank sc<sup>p</sup>*

*London Pub<sup>d</sup> by SW Fores N<sup>o</sup> 3 Piccadilly April 28 1798—Folios of Caricatures Lent for the Evening*

Engraving (coloured impression). A street scene. An artisan staggers forward, dismayed at the disappearance of a woman who has fallen head first down a cellar whose flap has been left open. Her legs and petticoats issue from the small aperture. Behind is a window in which are bottles inscribed *Cordials & Compounds*. A placard of clasped hands suggests a brothel. In the man's hat is thrust a pipe from which smoke issues.

$10\frac{3}{8} \times 7\frac{3}{4}$  in.

'Caricatures', vii. 5.

### 9311A WITHER MY LOVE, AH! WITHER ART THOU GONE.

[n.d.]<sup>2</sup>

A close copy, inscription over window with *and* in place of '∞'.

$4\frac{3}{16} \times 3\frac{1}{8}$  in.

<sup>1</sup> The same device is on the back of a carter in a pl. (by J. T. Smith) to *The Scum Uppermost* . . ., 1802, see vol. viii.

<sup>2</sup> A similarly reduced version of No. 8211 is dated 1806 ('Caricatures', ix. 1). They appear, like 9312 A, to belong to a numbered series published by Fores in 1806.

**9312** YOUNG GENTLEMEN IN THE DRESS OF THE YEAR 1798.

*Woodward del*

*Cruikshank. S*

*London Pub<sup>d</sup> by SW Fores No. 50, Piccadilly Jan<sup>y</sup> 6 1798.*

Engraving (coloured impression). A companion print to No. 8749. Three men whose fashionable dress is unsuitable to their age and ugliness are grouped under a tree. Two inspect the third, who wears a spencer and stands in profile to the l., holding his round hat. One stands (c.) holding *Chesterfields advice to his son*, the other (l.) sits on a garden seat looking through a glass. A dog lies at his feet.

12 $\frac{3}{8}$  × 8 $\frac{7}{8}$  in.

**9312** A, a close copy (coloured), *Woodward del*, same title (?1806). Cf. No. 9311 A.

4 $\frac{1}{8}$  × 3 $\frac{1}{16}$  in.

'Caricatures', x. 220.

**9313** LADIES WIGS!

*Woodward del.*

*Cruikshanks sculp.*

*Pub. June 12. 1798, by S.W. Fores N<sup>o</sup> 50 Piccadilly, corner of Sackville St<sup>e</sup> Folio's of Caracatures lent out for the Evening*

Engraving (coloured impression). Eight T.Q.L. figures of women in ovals, arranged in two rows on a dark background. Each has put on a new wig, ranging from heavy ringlets in confused profusion to a shock of lank hair. Some are old and ugly, others passable. Their words are engraved beneath the oval; some are horrified, others complacent.

Wigs for men and women were a Paris fashion (cf. *Private Corr. of Lord G. Leveson Gower*, 1916, i. 135, 138 (Nov. 1796)); many simulated natural short hair and required shaved heads. The fashion was sometimes said in Paris to come from London. It was also said to be a result of the revival of republican fashions after the *coup d'état* of 18 Fructidor (4 Sept. 1797). Cf. French songs on 'Têtes Tondues' in *London und Paris*, i, 1798, pp. 281 ff. See No. 9325, and cf. No. 8988. Perhaps one of a series, see No. 8541.

12 $\frac{1}{4}$  × 17 $\frac{3}{4}$  in. Ovals, c. 5 $\frac{5}{8}$  × 4 $\frac{1}{4}$  in.

**9314** [FEMALE OPINIONS ON MILITARY TACTICS.

[? Woodward del.]

*I C* [Cruikshank]

*Pub. Sep 30. 1790 [? 1798 or 1799] N<sup>o</sup> 50 Piccadilly, corner of Sackville St<sup>e</sup> Folio's of Caracatures lent out for the Evening.]<sup>1</sup>*

Engraving (coloured impression). Eight volunteers or militiamen, each in conversation with a woman on points of arms, equipment, or dress. They are arranged in two rows, the words etched above the head of the speaker. Probably one of a series, see No. 8541.

12 $\frac{1}{2}$  × 18 $\frac{1}{4}$  in.

'Caricatures', viii. 36.

**9315** SHE WILL BE A SOLDIER

N<sup>o</sup> 1

*Rowlandson Delin*

*Schutz sculp*

*London Pub May 1 1798 at Ackermann's Gallery N<sup>o</sup> 101 Strand*

Aquatint (coloured impression). Scene at the door of a rustic inn. Two soldiers (seated) and a handsome girl drink punch together. She stands,

<sup>1</sup> Title and imprint from A. de R. vi. 20-1.

wearing the cocked hat and sword-belt of an officer who holds her hand; a child plays with the sword. An old woman chalks up the score. A bugler (l.) rides off with a led horse. The sign is the *King's Head*, a profile portrait of George III.

One of a series, see No. 9316, p. 515. There is a companion plate, *He won't be a Soldier*.

Grego, *Rowlandson*, i. 349.

$9\frac{3}{8} \times 11\frac{3}{4}$  in. With border,  $13\frac{1}{8} \times 15\frac{3}{8}$  in.

### 9316 SOLDIERS RECRUTING

N<sup>o</sup> 4

*Rowlandson Delin*

*Schutz sculp*

*London Pub Aug<sup>t</sup> 1 1798 at Ackermanns Gallery N<sup>o</sup> 101 Strand*

Aquatint (coloured impression). Scene at the door of a rustic inn, a large Union Jack floating over the doorway. An officer puts a cocked hat on the head of an ungainly yokel; another flirts with a pretty girl; they sit together on a bench (r.), a dog gazing up at them. A smart drummer-boy beats his drum; behind, a peasant in a smock wears a cocked hat. In the doorway the fat host pours out wine; the sign is *The Old Flask*. In the background (r.) a sergeant drills a very awkward squad of four. See No. 9315.

Grego, *Rowlandson*, i. 349.

$9\frac{1}{2} \times 11\frac{3}{4}$  in. With border,  $13\frac{1}{4} \times 15\frac{1}{2}$  in.

*PRIVATE DRILLING*, by Rowlandson and Schutz, pub. 1 Aug. 1798, is No. 5 in this series, see No. 9315. A fat 'cit' is being drilled by an officer in his shop, to the admiration of his household. A drummer beats his drum. In the background are large jars of snuff. Photogravure reproduction (coloured) in *Memoirs of Angelo*, 1904, ii. 404. (B.M.L., K.T.C. 105. a. 8.)

A copy (coloured) is pl. N<sup>o</sup> XIV to *London und Paris*, xvi, 1806 [1807]. Explanatory text, pp. 288-98. ( $6\frac{3}{8} \times 8\frac{1}{2}$  in.) (B.M.L., P.P. 4689.)

### 9317 VIEWS OF LONDON. N<sup>o</sup> 3

ENTRANCE OF TOTTENHAM COURT TURNPIKE, WITH A VIEW OF ST JAMES'S CHAPEL

*Rowlandson Delin*

*Schutz sculp<sup>t</sup>*

[Pub. Ackermann, 1 April 1798]<sup>1</sup>

Aquatint (coloured impression). A topographical view of the turnpike, showing the chapel (l.) and houses in the distance. In the foreground are figures, humorously drawn (l. to r.): a man and woman, 'cits', in a gig, with kicking horse; a boy galloping on an ass with panniers; a couple riding, and in difficulties; two pretty milk-maids are ogled by a decrepit man; an elderly man draws three children in a go-cart; beside him are two fat women and a little boy. A (?) blind fiddler plays, while a woman beside him begs. A stage-coach in back view has just passed through the gate. A fat man finds difficulty in squeezing through the posts for pedestrians.

One of a series; the first, by Dugaty, is purely realistic. (Hyde Park Corner Turnpike with St. George's Hospital, 1 Aug. 1797, Crowle, v, No. 130.)

A reissue dated 1 Mar. 1813 in Crace Collection, xxxi, No. 11.

Grego, *Rowlandson*, i. 349.

$12\frac{3}{8} \times 16$  in.

Crowle, ix, No. 5.

<sup>1</sup> Date from Grego; Ackermann advertised 'Entries of London' in the *Morning Chronicle*, 27 Nov. 1798.

**9318** VIEWS OF LONDON. N<sup>o</sup> 4  
ENTRANCE OF OXFORD STREET OR TYBURN TURNPIKE  
WITH A VIEW OF PARK LANE

*Rowlandson Delin*

*Schutz sculp*

[1 Apr. 1798]

Aquatint (coloured impression). On the r. is the wall of Hyde Park, above which appear a few houses in Park Lane. Oxford Street recedes diagonally to the l. beyond the turnpike. A coroneted travelling chaise with four galloping horses and two postilions advances towards the spectator. Beside it is a two-wheeled cart in which three country people are crowded. Beggars (l.) limp towards the gate, one on crutches. A young woman on the arm of an elderly man looks over her shoulder at a handsome officer in regimentals. In the shadow of the wall (r.) a recruiting sergeant marches at the head of three shambling recruits.

A reissue dated 1 Mar. 1813 in Crace Collection, xxix, No. 118.

Grego, *Rowlandson*, i. 349.

12 × 16 $\frac{1}{8}$  in.

Crowle, vi, No. 1.

**9319** VIEW'S OF LONDON. N<sup>o</sup> 5.  
ENTRANCE FROM MILE END OR WHITE CHAPLE TURNPIKE

*Rowlandson Delin*

*Schutz sculp*

*London Pub June 1 1798 at Ackermann's Gallery N<sup>o</sup> 101 Strand*

Aquatint (coloured impression). The turnpike is in the background, the wide foreground is bordered by houses. Mounted soldiers (r.) ride towards the gate behind a baggage-wagon drawn by two horses, on which sit two soldiers, each with a wife and infant. This is preceded by a gun-carriage escorted by five foot-soldiers marching with fixed bayonets. Advancing towards the spectator (l.) is a gig drawn by a pair of ponies in which a fat gouty 'cit' is driven by a flighty woman. Beside them rides a vulgar and jaunty 'cit'. A Jew with a basket chaffers with three boys, one a chimney-sweep. There are other figures.

A reissue dated 1 Mar. 1813 in Crace Collection, xxxiii, No. 103.

Grego, *Rowlandson*, i. 344.

11 $\frac{7}{8}$  × 16 $\frac{1}{8}$  in.

Crowle, ix, No. 6.

**9320** VIEW'S OF LONDON. N<sup>o</sup> 6  
ENTRANCE FROM HACKNEY OR CAMBRIDGE HEATH TURN-  
PIKE WITH A DISTANT VIEW OF ST PAULS.

*Rowlandson Delin*

*Schutz sculp*

*London Pub June 1 1798 at Ackermann's Gallery N<sup>o</sup> 101 Strand*

Aquatint (coloured impression). The turnpike is in the middle distance, with St. Paul's in the background, across fields. The chief interest is in the foreground figures. A 'cit', resembling John Gilpin, gallops over a sow and pigs, losing his hat and wig. A horse rears, upsetting a fat couple from a two-wheeled gig. A group of 'cits' is approached by a crippled beggar supported on short crutches. A man, woman, and child (? Irish hay-makers) walk towards the gate. Behind (r.) is a house in front of which is a Punch and Judy show, with spectators and a fat barrow-woman crying her wares.

A reissue dated 1 Mar. 1813 in Crace Collection, xxxiii, No. 55.

Grego, *Rowlandson*, i. 349.

11 $\frac{7}{8}$  × 15 $\frac{7}{8}$  in.

Crowle, ix, No. 7.

A set of prints by Rowlandson, slightly aquatinted, reissued with an additional imprint in 1857, from the (unworn) plates. The title and imprint are the same on each, but the plates are numbered. There is also a bound set of the prints, B.M.L. 1267. f. 21, with appropriate quotations from Anstey's *New Bath Guide* printed below the plates. This has a title-page and 'Prefatory Remarks' by the publisher, explaining the plates. The Print Room set has been issued without printed matter.

## 9321 COMFORTS OF BATH.

Pl. 1

Rowlandson fecit.

*Pub<sup>d</sup> Jan<sup>y</sup> 6<sup>th</sup> 1798 by S.W. Fores N<sup>o</sup> 50 Piccadilly corner of Sackville Street—*

*Repub<sup>d</sup> 16<sup>th</sup> June 1857 by Rob<sup>t</sup> Walker Harley Street. Bath*

A consultation of doctors in a gouty patient's bedroom. Three doctors inspect the patient, two others in the background take refreshment attended by a servant. The nurse sleeps in a chair.

$4\frac{7}{8} \times 7\frac{5}{8}$  in. With border,  $6\frac{11}{16} \times 9\frac{5}{16}$  in.

*Pl 2* A concert.

*Pl 3* The Pump Room.

*Pl 4* A fish-stall; the gouty patient, in a Bath chair, makes purchases.

*Pl 5* Riding.

*Pl 6* A portrait-painter.

*Pl 7* In the bath; men and women fully dressed and half immersed.

*Pl 8* An assembly with card-players. Reproduced, Paston, pl. xlv.

*Pl 9* Gouty gourmands at dinner.

*Pl 10* A ball.

*Pl 11* A (?) breakfast-party.

*Pl 12* Gouty persons falling down or toiling up a steep, rough hill below the Crescent.

Grego, Rowlandson, i. 333-48 (reproductions of all plates).

## 9322-9331

Series of 'Drolls'

## 9322 LODGINGS TO LET. 206

*Published 1<sup>st</sup> January 1798 by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. In a bedroom a man, fashionably dressed and wearing a hat, ogles a pretty young woman whose r. hand he takes. The floor is carpeted; on the l. is a curtained double bed; a dressing-table is placed across the single window (r.). Beneath the title: *A Quiz of a Fellow Seeing a Bill on a Window announcing Lodgings to Let, Knock't at the Door from mere curiosity, and was conducted thro' the Apartments by a Beautiful Young Woman—Struck with her Charms, Said "Pray my Dear are you to be Let with these Lodgings",—"No Sir answer'd the Captivating Female,—I am to be Let alone"*.

$6\frac{3}{4} \times 9\frac{1}{8}$  in.

**9323** RINGING THE CHANGES—OR QUIZZING MY UNCLE.

213

Published 20<sup>th</sup> March 1798 by Laurie & Whittle, 53 Fleet Street, London.

Engraving. An elderly man (l.) reading the *Courier*, cf. No. 9194, and a young blood wearing a hat and holding a cane, sit on opposite sides of a small rectangular table on which are a decanter and glasses. Above the design: *Old Nunke and his Hopeful Nephew*. Beneath the title: *Old Gentleman (Reading) Last Monday A Society of College Youths Rang a Peal of 4000, 500 Changes in the Space of two Hours and twenty-Minutes, upon a Set of Treble-bob Majors, being the Shortest time ever known, what do you think of that Jack.* Nephew—*Mere nothing Uncle—I ring the Changes to the Tune of more than double that Sum in Half the time, on two Generals, and one Simple-Colonel—will you lend me a Hundred Pound for two or three days Uncle?*

6 $\frac{5}{8}$  × 9 in.**9324** CAPTAIN WATTLE AND MISS ROE. 214

Published 4<sup>th</sup> April 1798, by Laurie & Whittle, 53 Fleet Street, London.

Engraving. An encounter between a naval officer with one leg and a one-eyed woman holding a decanter in her hand. They have risen from a dining-table laid for dessert: four guests watch with amused surprise. A man stands in a doorway, a cat climbs up the door. A dog barks at the pair. Illustration to verses engraved in the columns, describing the marital life of the pair: *'sometimes a kissing, and sometimes a kicking.*

A song by T. Dibdin in his entertainment, *The Sphinx*, performed 1797-8. Printed, *Professional Life of Mr. Dibdin*, 1803, iv. 70-1.

6 × 8 $\frac{7}{8}$  in.**9325** WIGS ALL THE RAGE, OR A DEBATE ON THE BALDNESS OF THE TIMES. 217

Design'd by R. Newton.

Published 24<sup>th</sup> May 1798, by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A man leans from a rostrum (r.), holding up his wig, addressing an audience of men and women, seated and standing, most of whom hold up their wigs, disclosing bald or cropped heads. In his l. hand is a wig of luxuriant curls which he has taken from the head of a protesting old woman. Most of the wigs simulate natural hair, either short or in ringlets. On the wall is a placard: *For Debate, | Opinions | on | Baldness. | It is the sincere wish of the | proprietors of this Institution, | that Gentlemen and Ladies will be Uncover'd on this important Occasion.* See No. 9313.

6 $\frac{1}{8}$  × 9 $\frac{9}{16}$  in.**9326** THE NATURALIST'S VISIT TO THE FLORIST. 218

Published 24<sup>th</sup> May 1798, by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A garden scene. A manservant pushes his master in a roughly made bath-chair (r.). The latter is dismayed at the antics of his stout friend, who chases a butterfly, trampling on closely planted tulips. Behind: a garden wall with a recessed seat on which a man is sitting (l.), a cube-like house, and a greenhouse (r.). Beneath the title: *A Gentleman who was*



remarkably fond of raising fine Tulips, shewing his Collection to a Friend who was equally curious in Butterflies, a scarce Fly called the Emperor of Morocco presenting itself to our Naturalist . . . He without any hesitation made his way over the whole Bed to seize the prize. . . .

The 'Emperor of Morocco', see No. 9107, appears to be a humorous name for the Purple Emperor (*Apatura Iris*) described by Moses Harris in the *Aurelian*, see No. 5156, and by other entomologists; also called in the eighteenth century 'Emperor of the Woods' and 'Purple High-flyer'. See C. W. Dale, *British Butterflies*, 1890, pp. 119-27. Peter Pindar, in *Sir Joseph Banks and the Emperor of Morocco*, 1788, describes him as clumsily chasing this butterfly.

6 $\frac{3}{8}$  × 9 $\frac{1}{4}$  in.

### 9327 BILLING AND COOING AT THE JELLY SHOP. 219

Published 4<sup>th</sup> June 1798, by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A man and woman sit facing each other beside the counter, which stretches across the design; he holds a jelly-glass and puts a spoonful to her mouth; she sits with open mouth and folded arms, a closed fan in one hand. A third customer leans on the counter, holding a jelly-glass and inspecting the pair through a lorgnette. He is reflected in an oval mirror which is the centre of the wall behind the counter, dividing two sets of shelves on which are neatly ranged canisters, glasses, packets, &c. A shop-girl (r.) also gazes at the pair. All are fashionably dressed.

6 $\frac{3}{4}$  × 8 $\frac{3}{4}$  in.

### 9328 THE GRACES COMPARING SANDALS. 220

Published 4<sup>th</sup> July, 1798 by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A young woman (l.) sits beside a dressing-table inspecting the cothurnes of two others who stand before her, raising their limp draperies to show legs decorated with complicated cross-gartering. The theme is repeated in a picture (r.) of a partly draped and seated figure inspecting two nude women. Similar cross-gartering is shown in Heidehoff's *Gallery of Fashion*, iv, 1797, 1 Apr. 1797. Cf. No. 8757.

8 $\frac{5}{8}$  × 7 in.

### 9329 HELTER SKELTER—OR A SHOWER ON GREENWICH HILL. 221

Publish'd 20<sup>th</sup> August 1798. by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.

Engraving. Holiday-makers hurry down hill and to the r. under heavy slanting rain. A young man shelters a young woman under his umbrella; both are fashionably dressed. A fat 'cit' has fallen on his back. For Greenwich Hill cf. No. 9303.

6 $\frac{1}{2}$  × 9 in.

### 9330 ENJOYING A FRIEND 222

Published August 21<sup>st</sup> 1798. by Laurie & Whittle N<sup>o</sup> 53 Fleet Street.

Engraving. Two men sit in silent gloom smoking long pipes. On a small square table between them are a huge frothing tankard and a paper. Sixteen lines of verse are engraved beneath the design.

6 $\frac{3}{4}$  × 8 $\frac{3}{8}$  in.

**9331 A NEW WAY OF CURING A QUINSEY.**

*R. Newton delin<sup>t</sup>.*

[Pub: Laurie & Whittle. ? c. 1798.]

Engraving (coloured impression). A fat 'cit' sits in an arm-chair laughing and holding his sides, while a footman and doctor seated on opposite sides of a small round table bombard each other with fragments of pudding, the doctor using a spoon.

The text engraved below the title explains that this was a facetious doctor's plan for curing a patient who would not gargle, by making him laugh.

6¼ × 9½ in.

'Caricatures', ii. 128.

**9332 THE OLD CHEESE;**

*Published 1<sup>st</sup> February 1798, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. Heading to verses printed in two columns. After the title: *An Original Tale, recited by Mr. Fawcett, at Covent-Garden Theatre.* A farmer in top-boots stands at the head of his dinner-table, about to hurl a large cheese; other cheeses fly about the room, and have broken plates and a window-pane. Six alarmed guests sit at the table. The farmer's wife sits opposite him. The verses relate the tale of a loutish and hen-pecked husband who gives an exhibition of his domestic authority to impress his guests, but is finally quelled by his wife.

6⅞ × 9 in. Broadside, 18 × 11¼ in.

**9333 FRANK HAYMAN; A TALE;**

*Published 20<sup>th</sup> February 1798, by Laurie & Whittle, 53 Fleet Street, London.*

Engraving. Heading to verses printed in three columns: *Written by John Taylor, Esquire, Author of Monsieur Tonson, and originally intended for recitation at the Haymarket Theatre, during the Lent season.* A street scene showing a door inscribed *Hayman*, the lower part of three sash-windows, area railings, and pavement. A porter offers a mangled hare to a maid-servant who holds up her hands in horror; the porter drops a paper inscribed *Hayman Esq.* Hayman himself, a well-dressed man, stands behind the porter (r.), on the pavement. The verses describe, first, Hayman's paintings at Vauxhall, then his following with much amusement a drunken porter with a hare, followed by an alert dog, which during the porter's drunken doze had eaten part of the hare. He pleasurably anticipated the delivery of the hare, but, arriving at his own house, found that he was the victim of his own sense of humour. The subject of pl. No. 34 to *The Humourist*, by G. Cruikshank, 1819. Reid, No. 823.

6¾ × 9¼ in. Broadside, 18¼ × 11½ in.

**9334 DOCTOR JEREMY SNOB.**

*Written by J. G. Maxwell.*

*Published 4<sup>th</sup> October 1798. By Laurie & Whittle, 53 Fleet Street London. 48*

Engraving. Illustration to engraved verses set with music: *Jeremy Snob, cobbler and quack, loquitur.* The cobbler sits at his last, in a work-

room in which are phials, a skull, &c.; a sword-fish and a small alligator are suspended from the roof. He speaks to a pregnant woman standing on the r., relating his cures by death or recovery. Snob = shoemaker or cobbler.

7 × 9½ in. Pl. 13⅞ × 9⅞ in.

**9335 PATIENCE; OR, A BAD JOB:**

*An original tale. Written by the Author of Speculation.*<sup>1</sup>

*Published 20<sup>th</sup> November 1798, by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street London.*

Engraving. Illustration to verses printed in two columns. An elderly parson, holding his pipe, his back to the fire, makes gestures of rage towards his servant (r.), who hurries terrified from the room. His wife (l.) holds his coat to restrain him. The verses relate that after a sermon on the misfortunes of Job, the parson told his wife that his 'patience and strength of mind' were equal to Job's, though she (like other women) was incapable of such restraint. His servant enters to tell him that the contents of a cask of ale had been spilt. His wife reproaches him for his violent abuse: "Job was not half so vext . . ."; he says: "Answer me this, I say—Did Job e'er lose A Barrel of such Ale?"

6⅞ × 8⅞ in. Broadside, 18 × 11½ in.

<sup>1</sup> *Speculation; or a Defence of Mankind* is by C. Anstey; the verses illustrated are not printed in his son's edition of his *Poetical Works* (1808).

1799

## POLITICAL SATIRES

### 9336 THE GHOST OF BUONAPARTE APPEARING TO THE DIRECTORY!!!

I C<sup>k</sup> [Cruikshank.]

Published by SW Fores N<sup>o</sup> 50 Piccadilly Jan: 1. 1799. Folios of Caricatures Lent—

Engraving (coloured impression). Bonaparte (l.), standing among clouds, threatens the five Directors with a large jagged sword. He wears a shirt, sash, and spurred boots only, and has a bleeding wound. He declaims angrily: *Regicides, Parricides, Fratricides, & Patricides, this is the Effects of your Insatiable thirst for Conquest, this is Your reward for my Glorious Achievements in Italy, Germany, &c—to die by the Hand of an Assassin,—a D—d Musselman; & all my Brave Legions Destroyed by Water Melons & the Arabs. Go Murderers in Cold Blood; may your Conscious Guilt ever prey upon your Vitals; & may the Name of Nelson ever haunt you Sleeping & waking.* The Directors, wearing their plumed hats (except one whose hair rises) and elaborate cloaks (see No. 9199), shrink in terror. They are seated at an oblong table on which is a paper: *Item to send Buonaparte to Egypt to prevent his organizing the Directory.*

A report of Bonaparte's assassination in Cairo was received in London on 14 Dec. *Lond. Chron.*, 15 Dec. 1798, cf. p. 576. At this date the Directors were Barras, Larevellière-Lépeaux, Merlin of Douai, Rewbell, and Treilhard. For Bonaparte, the Directory, and Egypt, see J. H. Rose, *Napoleon*, 1934, pp. 174–82. For the battle of the Nile see No. 9250, &c.

Broadley, i. 125 (reproduction, p. 122).

8 $\frac{5}{8}$  × 13 in.

### 9337 THE STRATAGEM ALIAS THE FRENCH BUG-A-BO OR JOHN BULL TURN'D SCRUB

[? Ansell.]

Pub by S. W Fores, Jan. 1<sup>st</sup> 1799, N<sup>o</sup> 50, Piccadilly. Folios of Caracatures lent out for the Evening

Engraving (coloured impression). Pitt (l.), supporting with his r. arm a wolf-like monster, points arrogantly at the money-bags held out by John Bull (l.), whose knees flex with terror. He says: *If you dont come down with your Income, I'll let him loose!!!* Round the monster's thick neck is a collar: *La Grande Nation*; from its jaws issue flames and an army of skeletons, brandishing weapons; flames dart from its nostrils. John says *Oh spare my life and take all I have*; he holds out a large bag inscribed *10 P' Cent on Income*, and a smaller one containing *Remaining fruits of Industry*. Behind his head is a placard:

POLITICAL SATIRES 1799

*A Schedule | of Farmer John's | Income and Expences*

L		L
<i>P<sup>r</sup> Annum</i> 200	<i>Rent</i>	40
<u>176</u>	<i>Servants Wages</i>	60
24	<i>Carts &amp; Horses</i>	30
<i>To support</i>	<i>Tythes</i>	10
<i>John his Wife</i>	<i>Land Tax</i>	4
<i>&amp; 7 Children</i>	<i>Commutation &amp;c</i>	6
	<i>Duty on Horses</i> }	6
	<i>Carts &amp;c</i> }	6
	<i>Tax on Income</i>	<u>20</u>
		176

For the Income Tax see No. 9363, &c. Incomes of £200 a year and upwards paid at the highest rate, those under £60 being exempt. This was denounced by Pulteney (see No. 9212) as ruinous to the 'middling class'. *Parl. Hist.* xxxiv. 137 (27 Dec. 1798). It had been an Opposition theme that unfounded fears of a French invasion were exploited by the Ministry, cf. No. 8836. For Commutation, or tax on windows instead of tea, see Nos. 6630, 6634, &c.

Broadley, *Napoleon*, i. 125-6.  
 $9\frac{1}{16} \times 15\frac{1}{4}$  in.

**9337** A A copy (coloured) is pl. N<sup>o</sup> V to *London und Paris*, iii, 1799. Explanatory text, pp. 177-81.  
 $6\frac{1}{2} \times 8\frac{5}{8}$  in. B.M.L., P.P. 4689.

**9338** JOHN BULL IN TRAINING FOR THE YEAR 1799!!

IC [Cruikshank.]

*Published by M. Allen N<sup>o</sup> 15 Paternoster-Row Jan. 1. 1799*

Engraving (coloured impression). John Bull, with almost horizontal back, is ridden by four Powers, while Pitt (l.) leads him by a rein attached to a bit and bridle. He wears a collar to which is attached a weight: *Tax upon Income*. The Sultan, wearing a large jewelled turban, sits on John's shoulders, clutching his ear. Next is the Tsar holding the Sultan round the waist; clasping him is the King of Prussia, who is held by the Emperor precariously poised and using a heavy spear against John's thigh. John Bull supports himself with a heavy club, *Staff of Perseverance*, held in both hands. He says to Pitt: "*What! more Cock-Horseing, an be Da—'d to you—I thought they would ha let I alone this time. Do shove that great big Turk, & The Russian a little lower, or I shall certainly be upset;—the other two ride snug enough, they be used to it!—what be I to do now?—I donna much like my new collar—I wish you would ease un a little.*" Pitt, tripping lightly, turns his head in profile to say: "*This is only a little training—should you now be wanted, you shall astonish the World! your collar is very handsome & becoming, I assure you.*"

A satire on the Income Tax and on the subsidies demanded by the Powers of the Second Coalition. Turkey and Russia had combined against France after Bonaparte's seizure of Malta; Frederick William III was bargaining for a subsidy; Whitworth had been empowered to sign a Subsidy Convention for the support of a Russian Army to co-operate with Austria, Pitt and Grenville having agreed that not more than £2,000,000 could be

spared for the three States. *Camb. Hist. of British Foreign Policy*, i. 285-7. See No. 9285. For previous subsidies see Nos. 8821, 9013. Dundas wrote to Pitt, Dec. 1798: 'The aversion of this country to renew any more subsidiary treaties is greatly increased by the unfaithful execution of those already past. . . .' *Dropmore Papers*, v. 433. For the tax see No. 9363, &c.  $8\frac{1}{2} \times 12\frac{7}{8}$  in.

**9339** A VISIT TO THE IRISH PIG!! WITH REFLECTIONS PHYSICAL & MORAL

[I. Cruikshank.]

*Published by S W Fores, N<sup>o</sup> 50 Piccadilly. Jan 7 1799 Folios of Caricatures Lent*

Engraving (coloured impression). George III stoops to inspect through a glass a gigantic pig standing in a stable, but facing the King, and projecting beyond the partition of his stall. Behind the King (l.) stands a courtier in Light Horse regimentals, but wearing a gold key which indicates the Lord Chamberlain (Salisbury). He holds up a lantern, saying: *That Pig is the Tallest Fittest Properest Pig to stand before the K the most wonderful I ever had the honor to shew—it is arrived from Ireland—truly worthy the Inspection of the curious, an amazing animal!* The King answers *True—true—very fat Ireland!—hae? hae?—hope he did not eat any of the Rebels!—shant like the Pork if he has—stick to Fetter Lane—clean and wholesome that—Pretty sausages—hae—hae—What does he say?!! talks French hae? hae.* The pig, whose snout is close to the King's face, says *We—We—We—*. Beneath it is inscribed *This Pig measures 5 feet high & 10 feet long.*

Evidently the Enniscorthy boar, a gigantic and well-formed animal, sent as 'an olive branch' by ex-rebels to be presented to the King and placed in the Tower menagerie as a curiosity. The pig was first shown to the public by its keepers. According to Sir Jonah Barrington, an Irishman from Wexford recognized the animal and announced, to amuse the company, that the Irish attributed its bulk to its having eaten the Protestant clergyman of Enniscorthy after the battle. The King, hearing of this, ordered the animal to be shot at once. Barrington, *Sketches of his own Times*, 1832, iii. 427-36.

Mary Leadbeater writes: 'For several months [after the Rebellion, see No. 9228, &c.] there was no sale for bacon cured in Ireland, from the well-founded dread of the hogs having fed upon the flesh of men.' *Leadbeater Papers*, 1862, i. 247.

$8\frac{3}{4} \times 13$  in.

**9340** DRAWING FOR TWELFTH-CAKE AT ST ANNES HILL!!

[I. Cruikshank.]

*Pub<sup>d</sup> by SW Fores. 50 Piccadilly. Jan<sup>r</sup> 16. 1799 Folios of Caricatures Let out*

Engraving (coloured impression). Fox, as host, stands behind a table on which is a large Twelfth-cake decorated with trees of Liberty and crowned by a bonnet-rouge. He and all his guests are inspecting the tickets they have drawn from a bonnet-rouge full of papers which lies on the corner of the table opposite Sheridan (r.). Fox delightedly holds out his ticket, *Perpetual Dictator*. The others (l. to r.) are: first *Tierney*, his ticket *A Nabob*; then Lord Moira, stiffly in profile to the l., *The Irish Hoaxter*

(cf. No. 9184); the Duke of Bedford, seated, *Collector of Taxes* (see No. 9167), Norfolk, on Fox's r., *Perpetual Toast Master* (see No. 9168, &c.); M. A. Taylor, very small and wearing a bonnet-rouge, his ticket inscribed *Go to Roost* (he was 'the Chick of Law', see No. 6777); Erskine, on Fox's r., *Solicitor General* (cf. No. 8502), Burdett, *Keeper of the Prison in Cold Bath Fields* (see No. 9341), Sheridan (the impecunious), seated, *First Lord of the Treasury*, and (?) Byng,<sup>1</sup> M.P. for Middlesex, looking nearsightedly at *Bastille Jervise*. On the wall is a placard: *Rules to be observed at this Meeting*  
 1 *That the Cake be decorate with appropriate insignia* 2 *That the tickets be deposited in a Bonnet Rouge and drawn in Rotation* 3 *That the Old Fashioned Game of King and Queen be exploded & Catch as Catch can Substituted in its stead.*

One of many satires on the supposed Jacobin sentiments of the Opposition. Fox was accused of making himself Perpetual Dictator by his India Bill, cf. No. 6380, &c. Tierney, a holder of E. India stock, made his mark in 1783 by opposing Fox's India Bill; he was President of the Board of Control from Sept. 1806 to Mar. 1807; cf. No. 9416. The title implies that the activities of Opposition are transferred from Parliament to Fox's house (see No. 9217, &c.) by the Secession, see No. 9018, &c. Cf. Nos. 6464, 7509, similar applications of the twelfth-cake to political aspirations.  
 9½ × 15½ in.

**9340** A A copy (coloured) is pl. N<sup>o</sup> X to *London und Paris*, v, 1800. Explanatory text, pp. 316–27.  
 6½ × 8½ in.

**9341** CITIZENS VISITING THE BASTILLE,—*Vide. Democratic Charities*—

*J<sup>s</sup> G<sup>v</sup> inv<sup>t</sup> & fec—*

*Pub<sup>d</sup> Jan<sup>v</sup> 16<sup>th</sup> 1799. by H. Humphrey 27 S<sup>t</sup> James s Street*

Engraving (coloured and uncoloured<sup>2</sup> impressions). Sir Francis Burdett, one hand on the knocker of the large iron-studded door, addresses the gaoler, a burly ruffian with large keys, who stands just inside, holding open one leaf of the door. He says, one finger raised: *Hush!—Harkee!—open the door!—I want only to see if my Brother Citizens have Candles & Fires, & good Beds, & clean Girls, for their accomodation,—that all!!! Hush! open the Door! quick!!* The gaoler answers: *Hay?—what?—let You in, hay?—no! no!—we're bad enough here, already!—let you in! no!—no!—that would be too bad;—You're enough to corrupt the whole College.* From Burdett's pocket hangs a paper: *Secret Correspondence with O'Conner Evans Quigley Despard* (see No. 9189).

In the background a hackney coach is driving under the high prison wall towards the gate. The profile of Courtenay (on the extreme l.) looks from the window to say: *Drive me to the Bastille you dog.* The driver answers: *To Cold Bath College, you mean I suppose!—to take up your Degrees Master.* Above the massive gateway is inscribed: *The House of | Correction for the | County of Middlesex. | 1794 |.*

A satire on the debate of 21 Dec. 1798 on the Habeas Corpus Suspension Act, when Courtenay described his visit to the prison with Burdett to see the State prisoners (Despard and others) imprisoned there under the Act. He said that he took a coach and after ordering the man to drive 'to the

<sup>1</sup> Perhaps Grey.

<sup>2</sup> In 'Caricatures', v. 65.

Bastile' elicited the answer ' . . . every body knows the Bastile in Cold-Bath Fields'. Burdett also spoke on the ill-usage of prisoners. *Parl. Hist.* xxxiv. 111 ff. Burdett made himself the champion of the prisoners and the Middlesex election of 1802 was fought on this issue, see vol. viii. See Nos. 9340, 9345, 9416. 'College' was slang for prison. Grose, *Dict. Vulgar Tongue*, 1796. For Burdett and O'Connor see Nos. 9213, 9245, &c.

Grego, *Gilray*, p. 255; Wright and Evans, No. 217. Reproduced, M. W. Patterson, *Sir Francis Burdett and his Times*, 1931, i. 70.  $13\frac{1}{8} \times 10$  in.

### 9342 GENERAL MACK: SCAMPERING BACK!

[I. Cruikshank.]

*Published by S W Fores 50 Piccadilly Jan: 29. 1799 NB Folios of Caricatures lent out for the Evening*

Engraving. Mack gallops, surrounded by cannon-balls, and with French soldiers with bayonets and a cannon at his heels (r.). He wears a tall cap ornamented with skull and cross-bones and an enormous ostrich feather; his cape, queue, and many orders attached to ribbons stream behind him; he looks back with a terrified grimace. A double-headed Habsburg eagle flies off (l.) holding two ribbons with orders attached: *Rewards for eminent services*. The pursuing Frenchmen say: *Holloa—Monsieur le Grand General, vat are you off already* and *Aye, Aye he will live to fight more battles than any General ever known* "For he that fights & runs away, May live to fight another day".

A satire on the rout of Mack, in command of the Neapolitan forces, who fled from Rome in Dec. 1798, pursued by Championnet, 'la baïonette dans les reins'. Sorel, *L'Europe et la Rév. fr.*, v, 1910, p. 374. He surrendered to Championnet, and lived to make the Capitulation of Ulm (1805). Cf. No. 8472.

$8\frac{1}{16} \times 13\frac{3}{16}$  in.

### 9343 THE MAIDSTONE WHITEWASHER

[? Sansom.]

*Pub Jan<sup>y</sup> 30. 1799, by S.W. Fores, N<sup>o</sup> 50, Piccadilly corner of Sackville St Folio's of Caracatures lent out for the Evening*

Engraving. Fox (r.) whitewashes two Irishmen, while Sheridan, Erskine, and Norfolk prepare the whitewash (l.). Sheridan, on the extreme l., flings from a basket lumps of whitewash into a large tub of *Real Maidstone White-wash prepar'd & Sold dy* [sic] *Fox & C<sup>o</sup>*. He says: *If any Man can make black white I can*. Erskine, bare-legged and pulling up his gown, treads on the mixture like a Scottish washerwoman; he says: *I think if any man knows how to mix white-wash for Characters it is I* (cf. Nos. 8502 and (for his egotism) 9246). Norfolk (r.) flings in a pailful of water, saying, *Sooner than not prevail, I'll swear Truth out of all England*. (He was supposed to have conformed to the Anglican Church for political reasons, remaining a Catholic.)

Fox (r.) stands in back view, a brush in each hand, applying whitewash to Grattan (l.) and O'Connor (r.). Grattan holds a paper inscribed *United Oaths*, O'Connor stands with clasped hands, wearing leg-irons and with a halter round his neck, *My own Confession* being placarded on the wall beside him. Two lists of names inscribed *Privy Council* are on the wall;



beside Grattan is that of Ireland, the only legible name, *Gratton*, being scored through. Above Fox's head is that of England, the only legible name, *C ʒ Fox*, scored through. Engraved in three columns beneath the title:

*Mr Fox at the Whig Club, a second time rose  
 "Sir, the Gentleman's health I intend to propose;  
 But first, let me tell you, what all must believe  
 For you know I've no motive, no wish to deceive,  
 That till lately, a rumour ne'er came to my ear,  
 Which I'm told has been current, at least half a year,  
 That my witness at Maidstone disgusted the nation—  
 This is owing I'm clear, to misrepresentation;  
 For all that I swore, I declare on my honour,  
 I'd respect o'er and o'er in defence of O Conner.  
 Of deception O Conner I cannot accuse,  
 As he never thought proper to mention his views;  
 I never could ask what he chose to conceal*

*This was all that I said—this was all that I knew  
 Sherry, Norfolk and Erskine, will swear it is true,  
 Mr Grattons my toast, we're extremely alike,  
 The resemblance, I'm sure, your discernment must strike,  
 He, in Ireland, America labour'd to serve;  
 In the same cause, in England, I strain'd every nerve;  
 With compleatest success our endeavours was bless'd  
 And America lost, and our Country distrss'd.  
 We both live upon charity, feeling no qualms,  
 Parliamentary he, and I private alms;  
 Both our names from the Council by Pitt are eras'd  
 We are honoured by censure, while Pitt is disgrac'd  
 Both have fled from the senate, while each of us vapours  
 I hoare at the Whig club, he course in the papers.*

A burlesque of Fox's speech at the Whig Club on 4 Dec. 1798 (which is closely followed in places), when he justified his secession from Parliament (see No. 9018, &c.), and his evidence for O'Connor, see No. 9245, &c. He proposed a toast to Grattan, saying that during the American war he was acting on the same principles as himself and the Opposition. He compared Grattan's grant from the Irish Parliament (see No. 6003) with his own from 'my country', and the fate of both in having received 'the most substantial marks of public approbation' (see No. 8331, &c.) and also of ministerial displeasure in having been removed from the Privy Council (see No. 9205, &c.). *Lond. Chron.*, 5 Dec. 1798. Two further similarities he significantly omitted: both had given evidence for O'Connor, both had seceded from Parliament. The speech is satirized in G. Huddesford's Hudibrastic satire, *Crambe Repetita*, 1799, pp. 69–70. Lady Holland writes, the speech 'has, if possible, added to his unpopularity'. He was called upon to defend his evidence at Maidstone: 'What he said . . . was liberal and manly, but he unnecessarily added some sentences [not in *Lond. Chron.*] upon the application of those principles of liberty (which he professed maintaining in common with O'Connor) against the Govern. in Ireland.' *Journal*, 1908, i. 214. See p. 460, Nos. 9370, 9416.  $8\frac{7}{8} \times 15\frac{3}{8}$  in.

## 9344 AN IRISH UNION!

I C [Cruikshank.]

*Published by S W Fores 50 Piccadilly Jan 30 1799 Folios of Caricatures Lent out for the Evening*

Engraving. Dundas (l.) reads from a folio *History of Scotland*, while Pitt (r.) joins the reluctant hands of Paddy (l.) and John Bull (r.). Dundas, who wears a Scots cap, plaid, and tartan stockings, with a flask protruding from his coat pocket, stands in profile to the r., saying, *I'll read ye a little about the same Business in my ain country—you will find how many made the siller frae that time to this—depend upon it Paddy ye will be much happier—and mair independent than ever.* Paddy, an Irish farmer, looks round at him with a suspicious scowl, saying, *Now is it Blareying you are at?* Pitt says with a primly complacent expression: *Depend upon it—what that Gentleman says is right—thus I join your hands in Friendship. & one Interest—and whom I put together—let no man put asunder.* John Bull stares to the r., saying, *This may be Nation good Fun.—but dang my buttons, if I know what it is about! & Cousin Paddy dont seem quite clear in the Case neither.* On the extreme l. stands a man with blankets over his arm inscribed *Tax on Income.* He says: *When you want the Wet Blankets—I have them ready.* He is perhaps Joseph Smith, (Treasury) private secretary to Pitt. Below the title: *“If there be no great love in the beginning.—“Yet heaven may decrease it upon betier acquaintance, vide Shakespeare.*

On 22 Jan. the King's Message recommending Parliament to provide for a Union with Ireland was read; Dundas then moved the Address, but made no comparison between Ireland and Scotland, though he did so on 7 Feb. *Parl. Hist.* xxxiv. 208–9, 345–6. For the Union see No. 9284, &c.; for the Income Tax, No. 9363, &c.

8¾ × 13⅛ in.

9344 A A copy is pl. N<sup>o</sup> VI to *London und Paris*, v, 1800. Explanatory text, pp. 160–6.

6 × 8¼ in.

B.M.L., P.P. 4889.

9345 A CHARM FOR A DEMOCRACY, REVIEWED, ANALYSED, & DESTROYED JAN<sup>y</sup> 1<sup>ST</sup> 1799 TO THE CONFUSION OF ITS AFFILIATED FRIENDS.

[Rowlandson.]

*Publish'd February 1<sup>st</sup> 1799 by [Wright's name erased] for the Anti Jacobin Review. by J Whittle Peterborough Court Fleet Street*

Engraving.<sup>1</sup> From the *Anti-Jacobin Review*, ii, frontispiece.<sup>1</sup> The interior of the *Cave of Despair*, with demons put to flight by a ray of divine light from the letters *I A H* in a triangle in the upper l. corner of the design. Three wizards (r.) in monkish robes tend a boiling cauldron inscribed:

*Eye of Straw & toe of Cade  
Tylers bow & Kosiuskos blade  
Russels liver tongue of cur  
Norfolks boldness Foxs fur  
Add thereto a tygers chauldron  
For the ingredients of our cauldron*

<sup>1</sup> A coloured impression in B.M.L., P.P. 3596, where the plate is bound facing p. 113, reversing the places of it and No. 9350.

Facing them (r.) sits the Devil enthroned, holding a trident, with a three-headed scaly monster beside him; he says:

*Pour in Streams of Regal Blood  
Then the Charm is firm & good.*

Burning pamphlets feed the fire under the cauldron; they are being heaped up by Horne Tooke, from whose mouth issues a label: *H—T. This time tis time tis time*. The next, stirring the contents, says *Thrice! and Twice King's Heads have fallen*. The third (? Dr. Towers),<sup>1</sup> flourishing a broom-stick, says, *Thrice the Gallic Wolves have bayed*; he holds an open book: *Lying Whore | False Swearing*. Behind the wizards is a procession of the Opposition. The first three (abreast) are Bedford, Norfolk, and Lord Derby. They say respectively: *Where are they!—gone Pocketed the Church and Poorlands The Tythes next* [alluding to the basis of the Russell fortunes, see No. 8788, &c.]; *Oh fallen Sovereignty degraded Counsellor* [see No. 9168, &c.]; *Poor Joe is done No test or Corporation Acts* [cf. No. 7628, &c.]. The next three are Fox, Erskine, and Tierney; they say respectively: *Where can I hide my secluded Head* [see No. 9205, &c.]; *Ah woe is me—poor I* [see No. 9246, &c.]; *Would I had never spoke of the Licentiousness of the Press*. Behind them is Burdett, saying, *What can I report to my Friends at the Bastile* [see No. 9341, &c.]. Behind there is an undifferentiated crowd entering the cave and headed by Thelwall holding a volume of *Thewalls Lectures* [see No. 8685], exclaiming, *I'm off to Monmouthshire*. The procession is watched by a snaky monster (l.). Above their heads and resting on clouds are small figures: the King, allegorically depicted, holding a serpent in each hand. Behind him are Pitt, saying, *Suspend their Bodies*, (?) Grenville, (?) Windham, saying *Almighty God has been pleased to grant us a great Victory*, and Kenyon, saying *Take them to the Kings Bench & Cold Bath fields* [see No. 9341]. The divine ray is inscribed: *Afflavit Deus et dissipantur | Your Destruction cometh as a Whirlwind | Vengeance is ripe*.

Four winged demons fly off (r.) in the smoke of the cauldron, three have collars on which their names are engraved: *Robesp[ierre]*, *Voltaire*, and *Price*. An ape dressed as a newsboy, with *Courier* on his cap (see No. 9194, &c.), blows his horn towards the cauldron. Behind him, in the extreme r. corner, is an open book: *Analytical Review | Fallen never to rise again*. The seditious papers which feed the fire are: *Equal[ity]*; *Blasphemy Seditious*; *Sophisms* [sic]; *Heresy*; *Atheism*; *Resistance is Prudence*; *Belshams History*; *Whig Club*; *The Vipers of Monarchy and Aristocracy will soon be strangled by the Infant Democracy* [cf. No. 8310, &c.]; *Fraud*; *Third of September* [see No. 8122]; *Rights of Nature* [by Thelwall, attacking Burke, 1796]; *21<sup>st</sup> of January* [see No. 8297, &c.]; *Friends Atheism*; *Quigleys Dying Speech* [see No. 9189]; *O'Connors Manifesto* [see No. 9245, &c.]; *Oakleys Pyrology*; *Deism*; *Kings can do good Joel Barlow*; *Uritarianism* [sic]; *Sedition*; *France is free*; *Duty of Insurrection*; *Darwins topsy turvy Plants and Animals Destruction* [cf. No. 9240]; *Kings are S—TS* [serpents, as in Barlow's *Conspiracy of Kings*, pub. J. Johnson, 1792]; *Political Liberty*.

The particular application of this attack on the radical press and the Opposition may be the publication of *An Oblique View of the Grand Conspiracy against Social Order*; or a *Candid Inquiry, tending to shew what Part the Analytical, the Monthly, the Critical Reviews, and the New Annual*

<sup>1</sup> Perhaps Dr. Parr; Towers died 20 May 1799.

*Register*, have taken in that *Conspiracy*, a shilling pamphlet published by Wright and hailed with enthusiasm by the *Anti-Jacobin Review*, see Nos. 9240, 9243, in three articles by Gifford (Dec. 1798, Jan. and Feb. 1799), i. 691-2, ii. 75-7, 203-9. Tierney complained, 27 Dec. 1798, of the misrepresentation of a speech of his (on 22 Dec.) in *The Times*. *Parl. Hist.* xxxiv. 148 ff. Belsham's *History of Great Britain from the Revolution to the Accession of the House of Hanover* was reviewed in the *Anti-Jacobin Review*, ii. 32-7, and denounced as ignorant and Jacobinical. Friend, a unitarian and radical, had been banished from Cambridge University for a supposedly seditious pamphlet. About 1798 Thelwall retired to a small farm in Wales. For Barlow see No. 8365 n. William Okeley's *Pyrology, or the connexion between natural and moral philosophy: with a short disquisition on the origin of Christianity*, was published in 1797 by J. Johnson. The attitude to the Polish Revolt (see No. 8607), implied in the association of Kosciusko with Cade, &c., is exceptional.  
10½ × 17 in.

**9345** A A copy by G. Cruikshank: Title as above, *Rowlandson fecit G Cruikshank sculp Pubd Feb<sup>y</sup> 1<sup>st</sup> 1799* . . . [ut supra].

Reid 717.  
4½ × 8¾ in.

**9346** THE UNION OLIO.

[1 Feb. 1799]

Engraving. Frontispiece to *Hibernian Magazine*. A design in six compartments arranged in two rows, each with a title:

[1] WHO'S THE DUPE? OR THE BLESSINGS OF A UNION. A stout man, seated beside a table laden with money-bags, points derisively to an emaciated and almost naked Irishman (r.) who approaches him with a bundle on his back inscribed *Budget*, and filled with rolled documents. One foot rests on the Irish harp, and a sheet of music is inscribed *down down Erin go down*. Papers on the table include *Plan for promoting the Irish Negro Trade; Essay on Cat gelding* (three cats seated beside it); *Plan for peopling the W. Indies with Wild Irish*. On the r. are sacks of *Fruit*, casks, and sheaves brought from Ireland, on the l. stacks of muskets inscribed *for Ireland*. On the wall are three pictures: a bear hugging a woman is *Success—all—Happiness | Nothing but pure Love*. A bull and lion tied together by their tails, called *Quis separabit | Union*. A cannon is *Big Bow Wow | The Grinder*.

[2] A TURN COAT. A soldier (? Cornwallis), seated by a table on which is a bottle of *Spirits* and papers, holds a glass in one hand, a spear in the other; he says, *Here's Damnation Seize you all*. Among the papers on wall, table, and floor are a placard: *Cornwallis dissolve Court Martial Sat on Wolloghan* . . . and *No fees for Whipping Salting Picketting Burning Hanging. No fees for all our anxious Days and restless Nights*. Cf. Cornwallis, *Corr.* iii. 89-90.

[3] YOUNG PADDY. Pitt, in regimentals, while controlling a British lion, shackled, saddled, and bridled, fires at a prancing bull wreathed with shamrock. Behind him are soldiers with bayonets; behind the bull (cf. Nos. 9348, 9365) a cheering mob. In the background is the Irish Parliament. On the ground is a paper: *Union a Farce not Acted these 40 years*. Beneath the design are eighteen lines of verse:

*A milk white Bull on soft Potatoes fed*

*Astonish'd heard the King of Beasts declare  
 Ierne's freedom he'd attempt to tear;  
 Nor longer would this Albion Tyrant see  
 Such Paddies fatten even on Frugality,  
 But England's taxes must they henceforth carry*

[4] NOW OR NEVER. A British soldier and an Irish rebel fraternize. The latter holds a spear and wears a ribbon inscribed *Cornwallis and Mr* [? Pitt]. Beneath are four verses of a song, the second:

*Cornwallis gave us Peace and bade our burthens Cease,  
 Our blood no more shall flow, to glad our Tyrant foe,  
 But United now we'll stand, with Enlands happy land,  
 All amongst the Boys so Green O'  
 Then John let us Combine, to Mar their foul design,  
 All amongst [&c.].*

[5] BILLY THE DRIVER. Pitt (r.) runs after a fleeing Irish peasant; he holds out a heavy harness with a padlock hanging from the bit, and blinkers inscribed *GR*. His coat pocket hangs out inscribed *MT* (empty). Behind (r.) is a coach surmounted with an enormous crown, it is drawn by a Scot; the place of the other horse is to be taken by the Irishman.

[6] THE RT HON. J. FOSTER SPEAKER of the House of Commons Drawn in Triumph by the People. The Speaker's coach is drawn (l. to r.) from the House of Commons across College Green, which is filled with a huzzaing crowd. In the background are the House (l.) and the west front of Trinity College (r.). Above flies Fame blowing a trumpet and holding a scroll: *No Union*. For the Union see No. 9284, &c.

After the debate on 22 Jan., when an amendment (against the Union) to the Address was defeated by one vote only, Dublin was illuminated. Clare wrote of the Speaker: 'His partiality was gross and glaring in the chair and certainly he has left nothing untried to inflame the populace.' *Auckland Corr.* iv. 80. See also *Cornwallis Corr.* iii. 34, 35. See No. 9368.

An indication of the character of the opposition to the Union in Dublin; at this time (except in Dublin) the Catholics were expected to be favourable or neutral, cf. *Auckland Corr.* iv. 77. Both United Irishmen and Orangemen combined in dislike of Cornwallis, cf. *Corr. of Castlereagh*, ii. 169.

7¼ × 14 in.

B.M.L., P.P. 6154 ka.

### 9347 A TRIAL FOR A RAPE!!!

*London Published by William Holland, 50, Oxford Street Feby 8,  
 1799.*

Aquatint (coloured impression). A much burlesqued court scene, in which Pitt is tried by Fox for the rape of Erin. Fox (l.) as judge sits on a platform and under a canopy surmounted by a trophy of bonnet-rouge, sword, palm branch with a scroll: *Libertas*. Sheridan, his face much disfigured by drink, sits beside him with the rod of an usher. Pitt stands in a box, facing the judge, a paper inscribed *Union* beside him. Burdett as gaoler (cf. No. 9341) stands beside him holding keys. Erin stands below Pitt at the end of a table round which sit members of the Opposition. She is a young girl dressed in white, with shamrock in her hair, her l. arm resting on her harp; she declaims: *I appeal to the Court! notwithstanding his violence he*

*declares he will dedicate his life to the accomplishment of his wicked purpose!!!*  
 On her r. sit Norfolk and Horne Tooke, both wearing bonnets-rouges. On the near side of the table, their heads turned in profile to the r., are Erskine, Nicholls, his glass held up, one eye closed, Derby, and Bedford. Next the last is a judge (? Thurlow) and at the corner of the table on Erin's l. are M. A. Taylor, wearing a bonnet-rouge, and Tierney. Behind the heads of Norfolk and Horne Tooke are rows of massed spectators, and above them is a gallery, filled with fashionably-dressed women, holding muffs, who make remarks expressive of their condemnation of Pitt, satirizing the interest taken in rape trials.

For the Union see No. 9284, &c. Of those depicted only Sheridan and Tierney opposed the Union in the debates. Fox was at St. Ann's Hill. Burdett, Nicholls, and the others did not speak.

11 × 17½ in.

**9348** A NEW IRISH JAUNTING CARR.  
 THE TANDEM—OR BILLY IN HIS SULKY.

IC [Cruikshank.]

*Pub by S W Fores 50 Piccadilly Feb. 20. 1799. Folios of Caricatures Lent*

Engraving. Pitt, in the open two-wheeled carriage for one person called a sulky, drives (r. to l.) two bulls tandem; the leader is branded *I.B* (John Bull), the wheeler, who snorts and paws the ground, is *PB* (Paddy Bull, cf. No. 9346). John Bull plods along, saying, *This is cursed hard Work to get this Irish Brother of mine along. I dont much relish this close connection.* Pitt, leaning forward, but not using his whip, says: *Whoo—hoo—Paddy gently my lad, dont be so refractory. cant you follow your Brother John? see how Quietly he takes cholard—n these stones they'll upset me.* His wheel is against a boulder: *Irish Resolutions*; two others lie ahead: *Irish Objections* and *Voice of the People*. On his carriage is a large crown, and a sign-post (r.) points l. to *Windsor*. On the horizon (l.) Windsor Castle is faintly indicated. For the Union see No. 9284, &c.

8⅜ × 14⅜ in.

**9348** A A copy (coloured) is pl. N<sup>o</sup> IX. to *England und Paris*, iii, 1799. Explanatory text, pp. 274-6.

6¼ × 8⅝ in.

B.M.L., P.P. 4689.

**9349** REPRESANTANT D'UNE GRANDE NATION.

[J. Cooke Sculp<sup>t</sup> 50 Holland Street

*Published as the Act directs, by Obadiah Prim, for the Increase of Voluntary Contributions,<sup>1</sup> and sold at all Print, &c Booksellers, in Great Britain, and on the Continent, Feby 23<sup>rd</sup> 1799]<sup>2</sup>*

Aquatint (coloured impression) with small applications of gold leaf. A grotesque monster, nude and hairy, representing the Constitution of the Year III, stands against the trunk of *L'Arbre de Liberté* (r.) with upraised hands. The tree, *Émblème de l'Arbre de Connoissance*, has withered branches in which fantastic serpents are twined. One of these, having a human head and arms, holds out a *Pomme d'or*; he is in profile to the l., his wig is inscribed *Politique Rusée d'une Grande Nation*. (Other apples on the

<sup>1</sup> See No. 9157, &c.

<sup>2</sup> Mutilated. From A. de R. vi. 102-3.

tree are *Subornation, Anarchie Universelle, Intrigue, Corruption.*) He wears clerical bands and is evidently Talleyrand. From his mouth issue the words: *A L'Empereur. | Si Votre Majesté, se jettant dans nos Bras. — Repousse l'or Anglais, et les Secours des Russes, | Nous l'en consolerons, en lui jurant Tout Bas; D'ecraser avec lui — le Grand Turc et les Prusses! | Au Roi de Prusse. | Le fils de Notre Ami — de nous auvoit il peur? Les Directeurs français ne veulent que Son Bien, | Un jour, n'en doutez pas — Vous serez Empereur! Oui — Vous serez Cesar! peut-être plus; ou (tout bas) Plus Rien! | A L'Angleterre. | Ennemie de la France — implacable Albion! Ton Or sera la Proie, de la Grande Nation. | A la sublime Porte. | Nous sommes Musulmans, a Mahomet fidels; Et du Nom de Chrétiens, — ennemis éternels! | Aux Autres Souverains et Peuples de la Terre. | Nous pensons à vous tous! Chacun aura son Tour! | Oui! chaque Etat, doit sentir — Le Prix de notre Amour!*

Another serpentine monster has the body of a scaly bird, with webbed wings and five heads, each wearing a bonnet-rouge; it presumably represents the five Directors. A five-pointed crown encircles all the heads, the points inscribed: [1] *Sardinia Neaples Rome*, [2] *Venise Modene Savoye*, [3] *Flandres Hollande Allemagne*, [4] *Corsica Malte Egypte*, [5] *Milan Genes Suisse*. They say: *Haine éternell! contre tous les Rois!!!* and are inscribed *Le Quintuple Auto-democratisme, ou Demo-Autocratisme!* Their body stands on another snake from whose fanged mouth issue the words: *Qu'est ce qu'un Roi, compare a un Citoyen Français? Vide le Discours de S<sup>r</sup> Just à la Convention, Avril 1794.* Twined round the serpentine body of the Directory is another serpent whose seven heads on the extreme l. are in profile to the r., facing the Directory. The four lower heads are those of Fox, Norfolk, Bedford, and Horne Tooke. Above these are Sheridan, Erskine, and Derby. They say: *Bravo Citoyens Bravo!* These serpents and the branches of the tree fill the upper part of the design.

The burly monster stands below, shouting *Guerre! Guerre! Guerre*. He wears a biretta-shaped cap inscribed *L'Universalité de l'Anarchie | Majeste Suprême ou | Souveraineté du Peuple | Vive la Republique | Vivent les Revolutions*. On his forehead are gilt circles surrounded by words. A 5 is enclosed by *Roi de Paris*, the others are *Ministre de la Marine, Ministre de l'Enterieur, Ministre de l'Exterieur, Ministre de Finance, Ministre de Police*. The glaring eyeballs are inscribed 200 (presumably an error for 250) and 500, the numbers of the two Councils. His satyr's ears are inscribed: *Passage à l'ordre du jour sur la misere du Peuple sur les Reclamations des Opprimés, and Audience Publique à tous les Vagabonds Revolutionnaires*. On his hairy (blue) jowl: *Conspirations Complots Marseillois Carmagnoles*. On the palm of his r. hand are crossed cannon: *Grosse Artillery*; on the l. a tiny *Guilotine*. To his r. hand is attached by a string a sabre: *Devein [sic] Droit Sacré de l'homme! Eloquence! Persuasion Conviction*. He has a barbed tail inscribed *Propaganda — Universalité de l'Anarchie*. The hairy body is covered with inscriptions, the most prominent: *Jacobinisme, Terreurisme*. Among the others are: *Agents-Secrets Agioteurs, Anarchistes, Assassins honorés, Atheistes, Brigands Couronnes, Colporteurs, Commissaires, Citoyens Actifs, Conspirateurs, Coupetetes, Defenseurs, Democratés Egorgeurs-brevetés, Factionnaires, Fourrageurs, Fournisseurs, Girondistes, Intriguans, Juges Jureurs, La Lanterne, Marseillois, Montagnards, Muscadins, Orleanistes*. The legs are covered with repetitions of *Assignats, Mandats, Emprunts-Forcés, Contributions, &c.*

On the l. a grinning Devil emerges from water and flames, surrounded

by nine heads, decapitated or emerging from the water. They are not characterized, but words issue from the mouths of five; these include: *Oh mon Cousin Louis, pardonnez mes Forfaits* [Orléans, see No. 8292]; *Je suis Mort le 1<sup>r</sup> Avril je descendis dans l'Enfer où l'Eloquence ne fait rien* [? Danton, executed 6 Apr.]; *En Renonçant a mon Dieu, je suis devenu Monstre!* — . . . [? Condorcet]. Robespierre is presumably one of the nine. Three labels issue from the mouth of the Devil: [1] *Onze Licurgus de Paris; Firent un Ouvrage Metaphysique, | Ils saccoucherent d'une Souris; Qui rongera la Republique: | Les Assignats déjà mangés, | Elle ronge encore pour badiner, | L'Archives des Milliards des Décrets!* Round his neck is looped a tricolour cord, which ascends to encircle the necks of the five Directors, and from which a loop branches to the r. to surround the neck of the monster, inscribed *Raoul Barbe-Bleu*. The cord is *Coalition des grandes Hommes Contre les petits Princes Touiours Deunis*. The design is flanked on the l. by an obelisk inscribed *Monument*; its pendant appears to have been cut off. Above the title stretches a ribbon inscribed *Dedicated to Posterity*.

The words issuing from Talleyrand's mouth have a prominent and central place in the design, and the attack on the foreign policy of the Republic (after *Fructidor*, cf. No. 9031) stands out among the complicated and repetitive invective of the other inscriptions. For the profession of Islamism see No. 9253, &c. The design is unlike that of English satires and is probably French.  
25 $\frac{3}{8}$  × 20 $\frac{1}{8}$  in. (cropped).

### 9350 AN IRISH HOWL.

[Rowlandson.]

*Pub<sup>d</sup> March 1<sup>st</sup> 1799* by J. Whittle, Peterborough Court Fleet S<sup>t</sup> for the *Anti Jacobin Review*.

Engraving. Pl. from the *Anti-Jacobin Review*, ii. 233.<sup>1</sup> On the extreme r. the Devil holds up a canvas, *le Tableau Parlant*, which terrifies twelve Irishmen grouped round an oblong table. In their alarm the heavy table has been overturned, some are on the ground, others (l.) flee in terror. The Devil, who looks round the edge of his picture, wears a bonnet-rouge inscribed *Anarchy*; labels hang from his horn: *Blasph[emy]* and *Parricide*. He says *Stew it well—It cannot be Overdone for you and me*. In the picture, *Irish Stew | A Favourite Dish for French Palates*, two French soldiers superintend the boiling of a *Revolutionary Pot*, in which stand three naked Irishmen shrieking for mercy; one says: *Liberty of being Stewed*; the other, *Equality—all to be stewed en Masse*.

Above the table five harpies fly off with a tattered cloth inscribed *Map of Ireland*. They are intended for the Directors, three having belts inscribed *Tallien* (not a Director), *Barras*, and *Le Paux*. On the table is a paper, *United Irishmen*. The Irishmen make gestures of terror or despair. Most look at the picture, one looks upwards, saying: *Poor Erin How thourt torn to pieces by these five Harpies*. A fugitive looks round to say *What your own A. O Connor too! A lawyer (? Curran): So much for Republicanism[sm] and glorious Independence! No Money! No Lawyer*. A monk: *By S<sup>t</sup> Patrick a complete Catholic Emancipation*. Three others say: *I now howl in Vain—We are all gone to Pot; Brother John [Bull] would not have treated us so—; "My Merits with the Republic should have saved me, but I find we*

<sup>1</sup> Frontispiece (coloured) in B.M.L., P.P. 3596, where the binder has reversed the places of it and No. 9345.



*must all stew together* [he is perhaps Grattan]; *A Radical Reform by J. J. J.* Beside the last speaker, a ragged peasant, lies a bundle of pikes, &c.

For France and Ireland see Nos. 9245, 9369, &c.

Grego, *Rowlandson*, i. 362-3 (reproduction).

$9\frac{1}{16} \times 11\frac{7}{8}$  in.

**9350** A A copy (coloured), signed *C St—ke* is pl. N<sup>o</sup> XIV to *London und Paris*, iii, 1799. Below the design: *for the Antijacobin Review*. Explanatory text, pp. 80-5.

$6\frac{1}{4} \times 8\frac{1}{4}$  in.

B.M.L., P.P. 4689.

**9351** PEEP OF DAY BOY'S PREVENTING AN UNION BY ADDING FIRE TO THE SUN!!! AN IRISH METHOD OF THROWING COLD WATER ON A SUBJECT.

[I Cruikshank.]

*Pub: by S W Fores. 50 Piccadilly March 2 1799 Folios of Caricatures Lent*

Engraving (coloured impression). A mob of Irishmen runs off with a large sun; they hold the spiky rays which radiate, together with flames, from a disk containing the features of Pitt. One man (l.), flourishing a hatchet, holds a firebrand to a pile of logs; he says: *Huzza Erin go brach now we have made bon fires for something aye, aye we'll put out their rush light*. The mob, with pikes, axes, &c., bear the sun towards the bonfire. Three of the men say: *By the Holy Proker they are all in Darkshine now; By Shaint Patrick when we have Put out this jontlemans we shall bring the Moon into general Use; Arrah my boys down with their Day lights & then we shall have Night all Day long*. In the background is the Irish Channel bordered by a cliff inscribed *Holy Head*. On this stands Fox, cheering on the mob.

The Peep of Day Boys, Ulster Protestants, had been in conflict with Catholics for many years before 1796, when the contest became political and acute. Lecky, *Hist. of England*, 1890, vii. 191; G. C. Lewis, *Local Disturbances in Ireland*, 1836, pp. 36 f. For the Union see No. 9284, &c.  $8\frac{7}{16} \times 13\frac{1}{8}$  in.

**9352** SIEGE DE LA COLONNE DE POMPÉE—SCIENCE IN THE PILLORY.

*Etched by J<sup>s</sup> Gillray, from the Original Intercepted Drawing.*

*London, Publish'd March 6<sup>th</sup> 1799. by H. Humphrey, 27 St James's Street.*

Engraving (coloured and uncoloured impressions). Turks and Bedouins besiege the base of a tall Corinthian column, on which is a group of terrified French savants. They have lit a fire at the base of the column whose smoke ascends in an expanding cloud; other Arabs advance with sheaves of reeds to feed the flames. On the small platform eight Frenchmen are crowded together; one, with wings attached to his shoulders and arms, steps into the void, stretching out his arms to a balloon, already wrecked by musket-fire. Their commander (probably Bonaparte), who wears a large plumed cocked hat and an order, shouts to the besiegers, holding up a placard *Vive Mahomet Qui protegoit les Sciences*. A man kneeling beside him clasps him in terror; from his pocket issues a paper: *Projet pour Bruler la Mecque*. A stout man (l.) is about to hurl down a

(? celestial) globe and a scientific instrument; another prepares to fling a large book: *Le Ciel Revolutionné ou les Constellations Sans-culottisés*. A lean fanatic is about to commit suicide: he holds up a bottle labelled *Tone*, and clasps another labelled *Louvet Opium*; in his belt are weapons inscribed *Romme* and *Roland* (all of whom but (?) Louvet killed themselves). A terrified face bites a book inscribed *Savary*. A thin scholar (r.) wearing a skull-cap is perhaps Monge. A ninth man falls from the summit (l.); from his pocket issues a paper: *Projet pour rendre les Hommes Immortels*. A stork (l.) flies upwards from the column. Two scientific instruments (one electric) and six books fall from the column: *Ebauche d'un Systeme de Législation pour une Colonie d'Anthropophages* [cf. No. 9356]; *Traité sur la Guillotine par un Théophilanthrope*; *Sur le Reedification de la Tour de Babel*; *Encyclopédie Edit: de Paris Vol: LX.*; *Tableau de Logarithms*. The lowest, *Projet de Fraternisation avec les Bedouins*, hits a Bedouin and strikes him to the ground. On the ground is *Le Contrat Social*. The besiegers fire at the Frenchmen or hold up their spears waiting for them to fall. One fires at an exploding balloon (r.), *La Diligence d'Abissynie* (cf. No. 9403), from which the (tricolour) boat has already fallen. One of the occupants falls head first towards the spears below; another descends by a parachute which has been traversed by the shot at the balloon; he is about to be transfixed by an arrow. Falling books are *Les Ruines par le Cit: Volney*; *Traité sur la Velocité des Corps Descendans*; and *Theorie de l'Aerostation*.

In the foreground r. two fat Turks sit impassively back to back on a camel which gazes upwards; they are confident and incurious; one smokes reflectively. Arabs and Africans are in violent motion, some firing, others with spears. Behind (l.) men gallop up on asses. A man (l.) looks up through the wrong end of a telescope. In the background are pyramids. Below the title, in four columns:

*It appears by an Intercepted Letter from General Kleber, dated "Alexandria, 5 Frimaire, 7<sup>th</sup> Year of the Republic" [27 Nov. 1798], that, when his Garrison was obliged to retire into the New-Town at the approach of the Turkish Army under the Pasha of Rhodes, a party of the Scavans, who had ascended Pompey's Pillar for Scientific Purposes were cut off by a Band of Bedouin Arabs, who having made a large Pile of Straw and dry Reeds at the foot of the Pillar, set Fire to it, and rendered unavailing the gallant Defence of the learned Garrison, of whose Catastrophe the above Design is intended to convey an idea.—*

*To study Alexandria's store  
Of Science, Amru deem'd a bore;  
And, briefly, set it burning.  
The Man was Ignorant, 'tis true,  
So sought one comprehensive view  
Of the Light shed by Learning,  
Your modern Arabs, grown more wise,  
French vagrant Science duly prize;  
They've fairly bit the biters.  
They've learnt the style of Hebert's Jokes;  
Amru to Books confin'd his Hoax;  
These Bedouins roast the Writers.*

For the 'intercepted letters' see No. 9355, &c. The burlesque character of the print is stressed by the dating of the 'letter': the authentic ones were from July to Sept. Nevertheless, considerable knowledge of the

'Commission des Arts et des Sciences' is suggested. The savants presumably include Monge (indicated by the *Logarithms*) and Berthollet, see Charles-Roux, *Bonaparte, Gouverneur d'Égypte*, Paris, 1935, *passim*. One (Jollois) actually described the savants measuring Pompey's Column and suffering from thirst and hunger as 'un beau sujet de caricature'. *Ibid.*, p. 131. One of the two companies of 'aerostatiers' went with the expedition to Egypt, but the equipment was lost at the Battle of the Nile. It cannot have been known to Gillray that of its two officers, Conté and Contelle, the latter went to explore Ethiopia and Abyssinia (Bruel, *Hist. aéronautique*, 1909, p. 28), or that Bonaparte had (cynically) proposed to Lépéaux, as an inducement to favour the expedition, the spreading of *Théophilanthropie* (see No. 9240) in Egypt (Rose, *Napoleon*, 1934, pp. 178-9). Equally apt is the allusion to Volney's *Ruines*, which contained the theory that France ought to acquire Egypt (see A. Fournier, *Napoleon I*, 1911, i. 132 (cf. No. 9278)). Volney and (later) Monge are believed to have aroused Bonaparte's desire for the Eastern expedition. Rose, *op. cit.*, p. 182. There was a complaint that Savary [in his *Lettres sur l'Égypte . . .*, 1785] 'a trompé sur l'Égypte'. *Copies of Original Letters . . .*, ii. 32. The allusion to Hébert's jokes is to the gross and savage jests of his *Père Duchesne*.

Grego, *Gillray*, p. 256 (reproduction). Wright and Evans, No. 220. Broadley, i. 126. Reprinted, *G.W.G.*, 1830.  $19\frac{3}{4} \times 16\frac{1}{4}$  in.

### 9353 POOR CHARLEY AND THE INCOME TAX GATHERER.

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street March 10<sup>th</sup> 1799*

Engraving (coloured impression). A companion print to No. 9354. Fox stands, his shoulders shrugged, fingers spread deprecatingly, looking sideways at Pitt (r.), who stands in profile to the l., holding out a book to Fox. Under Pitt's l. arm is a larger book; he says: *Come, Sir, give a particular account of your property! I know you have plenty of money—Kiss the book.* Fox, who has a Jewish appearance, answers: *Indeed I am as poor a man as any in England. I was set upon my legs by Subscription, Heaven bless the Donors! My principal food has been Norfolk Dumplings the last five years! A few sticks at S<sup>t</sup> Anne's Hill is all I possess.—Dont make me swear, I will not swear.*

For the Income Tax see No. 9363, &c. For the subscription for Fox see No. 8331, &c.; the bounty of the Duke of Norfolk appears to be alluded to.

$11\frac{5}{8} \times 8\frac{5}{8}$  in.

### 9354 MORE EXPERIMENTS ON JOHN BULL!!!

*London Pub<sup>d</sup> by Holland N 50 Oxford Street March 10<sup>th</sup> 1799.*

Engraving (coloured impression). A companion print to No. 9353. John Bull, large and stout, stands between Pitt (r.) and Dundas (l.), who are much slighter and rather shorter. Pitt, his hands plunged in John's pockets, looks at him, saying, with an anxious expression: *By my new scheme I shall be able to ascertain every farthing in your pockets.* John looks angrily at Pitt, saying: *Lord Love your heart, I have only the price of a pint of beer my Wife gave me leaving home: she keeps my little stock. I'll tell you what if you grope her in this manner she'll give you a nice douce in the chops*

for your pains. Dundas, dressed in tartan, quietly takes a purse from John's breeches pocket, saying, *Be quiet mon, it will make you as light and airy as the down of a Scotch Thistle!* For the Income Tax see No. 9363, &c. 11½ × 8½ in.

### 9355 EGYPTIAN | SKETCHES,

ƒs Gillray fec'

London Publish'd March 12<sup>th</sup> 1799 by H. Humphrey N<sup>o</sup> 27 S<sup>t</sup> James s Street

Engraving (coloured impression). Emblematical frontispiece to a set of six prints on the Expedition to Egypt, see Nos. 9356–61. Two sphinxes, back to back on a stone slab (on which are the signature and imprint), support a stone ornament inscribed with the title, followed by: *extracted from the Portfolio of an ingenious young Artist, attached to the Institut National at Cairo, which was found on board a Tartane intercepted on its Voyage to Marseilles*—*The Situations in which the Artist occasionally represents his Countrymen are a sufficient proof of an Impartiality and Fidelity, which cannot be too much commended;—indeed, we must suspect that his view of the flagitious absurdities of his Countrymen in Egypt, is nearly similar to ours, and that he took this method of pourtraying them, under the seal of confidence to his Correspondent at Paris.*

The sphinxes wear cocked hats with tricolour cockades, and have rapacious claws. Behind the inscription is a pyramid up which climbs an ape dressed as a (ragged) French officer holding up a large bonnet-rouge (such as was then carried on the masts of French men-of-war) in order to place it on the apex. In his sash is a blood-stained dagger. A nude man, symbolizing Folly, wearing a fool's cap, clutches his coat-tail, holding up a cap and bells, the cap on an ass's head. Large clouds, and a line of desert with pyramids on the horizon, form a background.

*Copies of original letters from the Army of General Bonapart in Egypt intercepted by the Fleet*, showing the discontent of the officers, were published in 1798, a second set in 1799, a third in 1800. See *Journal of Lady Holland*, 1908, i. 200. They had a wide circulation, French and German editions were published, and they are still an important authority for the Egyptian campaigns. Whitbread complained, 13 Feb. 1800, of the publication as intended to prejudice the country against Bonaparte and against peace. *Parl. Hist.* xxxiv. 1256. See also Nos. 9352, 9362. For the third series see No. 9523.

Grego, *Gillray*, p. 256. Wright and Evans, No. 221. Reprinted, G.W.G., 1830. Listed by Broadley. 9½ × 13½ in.

### 9356 "L'INSURRECTION DE L'INSTITUT AMPHIBIE."—THE PURSUIT OF KNOWLEDGE.

Etched by ƒs Gillray, from the Original Intercepted Drawing.

Pub<sup>a</sup> March 12<sup>th</sup> 1799. by H. Humphrey S<sup>t</sup> James s Street

Engraving (coloured impression). Two Frenchmen, who have been attempting to domesticate the crocodile, are seized by the angry beasts. A monster seizes in its jaws the leg of the man who has attempted to ride it; the man clasps halter and whip, his saddle lies on the ground together with a large book, *Sur l'Education du Crocodile*, beside which are three

plates: *Planche 1<sup>re</sup>*, a Frenchman rides a crocodile; *Pl: 2<sup>de</sup>*, a Frenchman drives a high phaeton drawn by a pair of crocodiles; *Pl: 3<sup>me</sup>*, a small boat is drawn through the water by a crocodile. In the middle distance (r.) a crocodile seizes the coat of a terrified man, who drops a book: *Les Droits du Crocodile* (cf. No. 9352). A third crocodile (l.) with hungry jaws climbs from the reeds fringing the river.

See No. 9355, &c. A satire on Bonaparte's *Institut d'Égypte* (installed in Cairo 23 Aug. 1798).

Grego, *Gillray*, p. 256. Wright and Evans, No. 222. Reprinted, *G.W.G.*, 1830. Reproduced, Charles-Roux, *Bonaparte, Gouverneur d'Égypte*, Paris, 1935, p. 176. Listed by Broadley.  
9½ × 13¾ in.

**9356** A A copy: *Etched by F<sup>s</sup> Gillray from the Original Intercepted Drawing*, is pl. N<sup>o</sup> XI to *London und Paris*, iii, 1799. Explanatory text, pp. 350–8.  
6⅞ × 8⅞ in. B.M.L., P.P. 4689.

**9357** "L'INFANTERIE FRANCAISE EN EGYPTTE."—LE GÉNÉRAL L'ASNE CONVERTED TO IBRAHIM BEY<sup>1</sup>

Engraving (coloured impression). Rows of French soldiers (l.) do infantry drill with muskets seated on the backs of sorry asses (cf. No. 9361), with no harness but rope halters. The man in the foreground (the others being concealed by the closeness of the ranks), though smart, is ragged, his foot projecting through the boot. Their officer (r.), with raised sword, gives the word of command seated on an ass which brays with outstretched neck at the other asses. He has a saddle and his ass is in slightly better condition. Clouds form a background. See No. 9355, &c.

Grego, *Gillray*, p. 256. Wright and Evans, No. 223. Reprinted, *G.W.G.*, 1830. Listed by Broadley.  
9⅞ × 14 in.

**9358** "PRAETOR-URBANUS;"—INAUGURATION OF THE COPTIC MAYOR OF CAIRO, PRECEDED BY THE PROCUREUR DE LA COMMUNE.<sup>1</sup>

Engraving (coloured impression). A grotesque, obese, and negroid Copt, holding a mace or staff, rides (r. to l.) an ass which, though led processionally by a Copt, proceeds on account of the bayonet with which a grinning French soldier stabs its hind quarters. The 'Mayor' wears a French military coat and breeches, with a tricolour scarf and cocked hat with large tricolour plumes. He is otherwise naked, and a heavy chain of beads hangs from his ear. The 'Procureur' is naked except for a cocked hat and tricolour scarf; he carries a (?) goad as a staff of office. Behind his ear is a pen.

See No. 9355, &c. The print seems to illustrate a passage in the Introduction (p. x) to the second series of *Letters*: Bonaparte (in Cairo) 'selects a few poor wretches from the dregs of the populace, cloaths them in tricoloured scarfs, dignifies them with the name of Cheiks and Agas . . .', although such 'Coptic scribes and Jew pedlars have been for ages in Egypt objects of contempt and odium'. Bonaparte established Egyptian notables as a 'Divan général de l'Égypte' (with local 'Divans' at Cairo and elsewhere), with president, secretary, &c. Charles-Roux, *Bonaparte*,

<sup>1</sup> Signature and imprint as No. 9356.

*Gouverneur d'Égypte*, 1935, pp. 188-90. Cf. a print (reproduced *ibid.*, p. 112) of Napoleon giving the tricolour scarf to a Bey of Egypt. See also No. 9362, a copy.

Grego, *Gillray*, pp. 256-7. Wright and Evans, No. 224. Reprinted, *G.W.G.*, 1830. Reproduced, Charles-Roux, *op. cit.*, p. 96.  
9½ × 14¾ in.

**9359** THÉOLOGIE À LA TURQUE.—THE PALE OF THE CHURCH OF MAHOMET.<sup>1</sup>

Engraving (coloured impression). A terrified French civilian is about to be impaled on a spike planted in the desert. He is carried by two Turks, in a sitting posture, one supporting his legs, and clasps in the l. hand a paper: *Le Prophete demasqué*, while in the r. is raised a large volume: *L'Imposture de Mahomet*. A Mohammedan priest follows the group, declaiming from his open *ALKORAN*. A stout Turk with a long spear stands (l.) facing the victim and directing operations. In the background is a Frenchman holding on his head a large turban, his discarded hat lying on the ground. He looks over his shoulder with a grin at the impending execution.

See No. 9355, &c. A satire on Bonaparte's proclamation to the Egyptians (see No. 9253, &c.), a copy of which was appended to the *Intercepted Letters*. The atrocities of the 'barbares' on their prisoners are related in *Copies of Original Letters* . . . , ii. 45-6. See also No. 9362, a copy.

Grego, *Gillray*, p. 257. Wright and Evans, No. 225. Reprinted, *G.W.G.*, 1830. Reproduced, Charles-Roux, *Bonaparte, Gouverneur d'Égypte*, 1931, p. 96.  
9¾ × 13¾ in.

**9360** "MAMLOUK, ET HUSSARD REPUBLICAIN."—GENERAL RESULT OF BUONAPARTES ATTACK UPON IBRAHIM BEY'S REAR GUARD.<sup>1</sup>

Engraving (coloured impression). A French hussar on a sorry horse flees before a well-mounted Mameluke (cf. No. 9272), with a sabre in each hand, who rides him down. The Frenchman (l.) turns in his saddle to hold out defensively a sabre whose blade is inscribed *Vaincre ou Cowrir*; he spurs his horse viciously. His enemy rides in heel-less slippers, one rein in his teeth, the other on the horse's neck, two pistols on cords fly out behind him. The expressions of the horses reflect those of their masters: abject terror and fierce confidence.

See No. 9355, &c. The print probably satirizes a passage from a letter on the retreat of Ibrahim Bey from Cairo to Syria: 'on l'a poursuivi inutilement; on a néanmoins atteint son arrière-garde, qui s'est supérieurement battu, et qui ne s'est pas laissé entamer, de sorte qu'on l'a laissé continuer tranquillement sa route.' *Copies of Original Letters* . . . , Part ii, p. 180.

Grego, *Gillray*, p. 257. Wright and Evans, No. 226. Reprinted, *G.W.G.*, 1830. Listed by Broadley.  
9¼ × 14¾ in.

**9361** "TIRAILLEUR FRANCAIS, ET CHEVAU LEGER DE L'ARMÉE DU PACHA DE RHODES."—EVOLUTIONS OF FRENCH MOUNTED RIFLEMEN.<sup>1</sup>

Engraving (coloured impression). A magnificently mounted Turk (r.) raises his spear to transfix a ragged French soldier who is about to be

<sup>1</sup> Signature and imprint as No. 9356.

thrown by the donkey (cf. No. 9357) whose ear he clutches. The Frenchman's musket is awkwardly held and goes off innocuously; defence is impossible. See No. 9355, &c.

Grego, *Gillray*, p. 258. Wright and Evans, No. 227. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{2} \times 13\frac{7}{8}$  in.

**9362** THEOLOGIE À LA TURQUE AND A PEEP OF THE COPTIC MAYOR OF CAIRO, PRECEDED BY THE PROCUREUR DE LA COMMUNE. N° XII

*Etched from the Original intercepted Drawing*

Engraving. Pl. to *London und Paris*, iii, 1799. Explanatory text, pp. 359–61. A copy of Nos. 9358 and 9359, with alterations, the latter relegated to the middle distance. The soldier with the bayonet in No. 9358 is omitted, and a massive Roman archway with a Corinthian pillar, set in a ruinous wall, has been added, to represent the gate of Cairo. From this the ass is emerging.

The figures on the l. in No. 9359, the Turk with the spear and the victim, are closer together, and the French convert has been moved to the extreme l. For the combination of two plates cf. (e.g.) No. 8996 A.

$6\frac{1}{4} \times 8\frac{1}{2}$  in.

B.M.L., P.P. 4689.

**9363** JOHN BULL AT HIS STUDIES. ATTENDED BY HIS GUARDIAN ANGELL.<sup>1</sup>

*Pub<sup>d</sup> March 13<sup>th</sup> [1799] by S W Fores 50 Piccadilly Folios of Carracatures lent out for the Evening*

Engraving (coloured and uncoloured impressions). John Bull, obese and gaitered, sits beside a table gaping at an enormous document, the bulky rolled end of which rests on the floor. He scratches his head, saying: *I have read many crabbed things in the course of my time—but this for an easy piece of Business is the toughest to understand I ever met with.* Pitt (r.), with wings and playing an Irish harp (see No. 9284, &c.), leans towards him from clouds, saying:

*"Cease rude Boreas blustering railer,  
Trust your Fortunes care to me.*

The document is headed: *Tax upon Income a Plain Short and easy description of the Different Clauses in the Income Tax so as to Render it familiar to the Meanest Capacity.* Clause 1<sup>st</sup>, Clause 2<sup>d</sup>, &c., follow; the text is indicated only, except for the notes: *NB for a further explanation see Clause 701; NB this Clause will be better understood by reading clause 2053; NB this clause has no connection with clause 9075; see Clause 999.*

On John's table (r.) are bulky volumes: *Journal*, *Day Book*, and *Ledger*, with a paper: *The sweet little Cherub that sits up aloft to keep watch for the Life* [erased and replaced by] *Purse of poor Jack.* (Cf. No. 7677.)

The Act, 39 Geo. III, c. 13, with three unimportant amending acts in Mar., May, and July, was very elaborate; each increment of £5 above £60 a year involved a different rate, varying from  $\frac{1}{120}$ th to the full rate of  $\frac{1}{10}$ th, which was paid on £200 a year and upwards. The clauses relating to deductions (for debts, children, life insurance, repairs) were also complicated. It was denounced as inquisitorial. The famous budget speech, 3 Dec. 1798, summarized the scheme, a result of the failure of the tripling

<sup>1</sup> Attributed to Gillray by Grego (p. 255).

of the assessed taxes (see No. 9043) and of a desire to meet the year's expenses without loans and to inspire other nations to similar exertions. It became law on 9 Jan., to come into operation on 5 Apr. See *Parl. Hist.* xxxiv. 1 ff.; *Ann. Reg.*, 1799, pp. 184 ff.; Dowell, *Hist. of Taxation*, 1888, iii. 92 ff.; Seligman, *The Income Tax*, 1914, pp. 72-89. See Nos. 8620 A (1800), 9280, 9281, 9282, 9283, 9337, 9338, 9344, 9353, 9354, 9366, 9367, 9391, 9400, 9518, 9520, 9544.

The print is described by Dowell, *op. cit.* ii. 326, and Seligman, *op. cit.*, p. 78.  
12 $\frac{5}{8}$  × 9 $\frac{3}{8}$  in.

**9363** A A copy (coloured) is pl. N<sup>o</sup> XIII to *London und Paris*, vi, 1800. Explanatory text, pp. 74-80.  
8 $\frac{3}{16}$  × 6 $\frac{3}{8}$  in. B.M.L., P.P. 4689.

**9364** JOHN BULL LEARNING A NEW MOVEMENT AGAINST THE NEXT CAMPAIGN.

[? Sansom]

*Pub March 21. 1799 by S.W. Fores N<sup>o</sup> 50 Piccadilly Folio's of Caracatures lent out for the Evening*

Engraving (coloured impression). John Bull (l.) capers clumsily to a tune played by Pitt, Dundas, and two others. He has a drink-bloated profile, wears a round hat and old-fashioned buckled shoes. He says: *Lord love ye my good Masters—do give us something new—I be tired of all the old figs—I knows the March to Paris by heart,—and as for Indemnity for the Past, and Security for the future, they are as easy to me as my A-B-C—I want something stilish, and grand.* Pitt, seated, plays a large 'cello incorrectly drawn and having a rose under the strings which suggests the viol da gamba. He looks up at John Bull jauntily, saying, *I will endeavour to please you if I can, what do you think of this—it is a grand serious-movement called the Deliverance of Europe or Union with Ireland.* Dundas (r.), wearing kilt and feathered bonnet with legal wig and bands, stands in profile to the l., impassively playing the bagpipes. Two background figures dejectedly play wind-instruments; one is probably Grenville.

For the Union see No. 9284, &c. The march to Paris is a gibe at a speech by Hawkesbury in 1794, cf. No. 8826, &c. For 'indemnity and security' see No. 9195.  
8 $\frac{1}{8}$  × 13 $\frac{5}{8}$  in.

**9364** A A copy (coloured) is pl. N<sup>o</sup> V to *London und Paris*, v, 1800. Explanatory text, pp. 157-60.  
6 $\frac{1}{4}$  × 8 $\frac{1}{2}$  in. B.M.L., P.P. 4689.

**9365** THE IRISH BULL BROKE LOOSE.

[? I. Cruikshank.]

*Pub<sup>d</sup> March 26 1799 by J Aitken Castle S<sup>t</sup> Leicester Sq<sup>r</sup>*

Engraving. A snorting bull, having tossed Pitt, who drops his UNION BILL, is charging Dundas, who runs off. Pitt says: *I do not like thees Irish butts [sic] If I can Get them once in my Clutches I'll Teach Erin go Brach.* Dundas says: *Oh Billy Oh Billy this is mad work there is no Governing these wild [word erased] but Pat shall pay for this Irish Howle is he coming I am all of a tremble & wish he would not give me so mulch [sic] of his Irish Brogue.*



Both wear top-boots, suggesting they have been riding the bull. The words *No Union Erin go brach* issue from the animal. In the background (r.) members of the Opposition, a small group, cheer on the bull, shouting, *Go it my Boy*. Fox is the most prominent, Sheridan holds a spear, a third may be Grey, others are indicated.

Sheridan led the Opposition to the Union in the Commons. Grey left his retirement to speak against it. Fox, who opposed it privately and in the Whig Club, remained at St. Ann's Hill. Tierney spoke, but not effectively. See *Parl. Hist.* xxxiv. 208 ff. (22 Jan.); Rose, *Pitt and the Great War*, 1911, p. 413. For Ireland as a bull cf. No. 9346. For the Union see No. 9284, &c.  
9 × 13 $\frac{3}{8}$  in.

### 9366 A WEEKS AMUSEMENT FOR IOHN BULL.

[? Ansell.]

*Pub<sup>d</sup> March 27<sup>th</sup> 1799 by S W Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Pitt (l.), tall and thin, holds out a large scroll to John Bull, a countryman in top-boots. He says: *There Master John, we'll endeavour to furnish you with a fresh Bill of fare next week*. The scroll, the rolled end of which rests on the floor, is inscribed: *Hamburgh Mails. | News from Paris. | German Gazzettes. | Report | of secret Committe. | Income Tax | Race | between | Diamond, & | Hambletonian, | at | Newmarket. | Deliverance of Europe. | News from Egypt. | bitto [sic] | from Ireland. | Important | Intelligence, | from | The East Indies*. John points to 'Diamond', saying, *Dang it Measter—let times go how they will—I must have a bet on one of them Horses*.

A satire on the intense interest, at a time of national crisis, in a match for £3,000 on 25 Mar. at Newmarket between Hambletonian (b. 1792, Highflyer Mare by King Fergus) and Diamond (b. 1792, Matcham Mare by Highflyer), owners Sir H. Vane Tempest and Mr. Cookson. This was expected 'to form a new era on the turf'. Hambletonian won by half a neck. *Lond. Chron.*, 25 and 26 Mar.; *Stud Book*, 1802. The chief public sources of Continental news were the Hamburg Mails and the French newspapers; the news eagerly awaited was of the war between Austria and France, Francis II having made his long-awaited declaration of war on 12 Mar.; after some success on the Upper Inn the French were defeated at Stockach (25 Mar.). *Lond. Chron.*, Mar., *passim*. The news from India was that open hostilities with Tipu Sahib were inevitable. *Ibid.*, 9 Mar. For the Income Tax see No. 9363, &c.; for the Report of the Secret Committee, No. 9369. Besides the anxieties over the Union (see No. 9284, &c.) another Irish rising with French support was feared. *Ibid.*, 16th Mar.; *Cornwallis Corr.* iii. 76, 77, 81. Movements at Brest were anxiously watched. *Corr. of Lord Castlereagh*, ii, *passim*.

9 $\frac{1}{2}$  × 10 $\frac{5}{8}$  in.

### 9367 MUTUAL CONFIDENCE IN THE YEAR 1799.

[? Ansell.]

[Fores, 1 Apr. 1799.<sup>1</sup>] *Folios of Carricatures lent out for the Evening*

Engraving. A jovial citizen leaning on his tall cane in profile to the r. addresses another, who walks off to the r., turning his head to scowl at his

<sup>1</sup> Imprint obliterated. Supplied from A. de R. vi. 136.

interlocutor. The former says: *How do you do my Old Friend—pretty warm by this time I suppose,—a long time in business.—how much might you clear now in the course of last Year?* The other answers: *Whats that to you—shant tell—keep no books, what you want to come the Inquisition rig I suppose, an be d—d to you!* He is obese and is stuffing a *Banke[rs] Book 17[98]* into his coat-pocket. His dog *Surly* looks round with contempt at the first speaker, and befouls his cane.

A satire on the income tax, see No. 9363, &c.; its inquisitorial character was much objected to.

10 $\frac{13}{16}$  × 9 $\frac{5}{8}$  in.

**9368** THE CHILDREN OF ERIN SEEKING PROTECTION FROM THEIR FOSTER FATHER [1 Apr. 1799]

Engraving. Pl. to *Hibernian Magazine*, 1799, i. 137. Foster, in his Speaker's robes, tall and handsome, stands (r.) gazing benignly into space, a hand on the heads of two kneeling youths. Behind (l.) stands Erin, in classical draperies with plumed helmet, spear, and harp, at the head of files of children receding in perspective.

Foster was the chief opponent of the Union (see No. 9284, &c.) in the Irish House of Commons, see No. 9346. His great speech was made on 11th Apr. He was an opponent of Catholic Emancipation, and had previously supported the Government. Pitt said in 1801 that 'Foster had broken faith with him upon the Union; not by opposing it (for he had always professed his objections to it), but by taking a lead against it, which he had distinctly promised not to do'. *Diary of Lord Colchester*, 1861, i. 269. See also No. 9531.

6 $\frac{1}{4}$  × 7 $\frac{5}{8}$  in.

B.M.L., P.P. 6154 ka.

**9369** EXHIBITION OF A DEMOCRATIC-TRANSPARENCY,—WITH ITS EFFECT UPON PATRIOTIC FEELINGS:

*J<sup>s</sup> Gillray inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> April 15<sup>th</sup> 1799. by H. Humphrey 27 S<sup>t</sup> James Street London*

Aquatint (coloured impression). The members of the Secret Committee of the Commons are seated round a table examining the documents relating to the United Irishmen and other revolutionary societies. A lamp on the table illuminates a large framed transparency<sup>1</sup> divided into four equal sections which hangs from the ceiling and conceals the heads of the Committee; the four scenes depict the supposed intentions of the revolutionaries. The transparency is irradiated, throwing into deep shadow members of the Opposition in the foreground (r.), who flee from the room in a body, terror-struck. The nearest (T.Q.L.) are Erskine, clutching a brief-bag, Fox, M. A. Taylor, and Norfolk. Behind these are Tierney, Sheridan, and Nicholls; in the last row are Sir J. Sinclair, Burdett, Moira, Bedford.

The two most prominent members, though in back view with heads obscured, suggest Pitt (l.) and Dundas (r.); they read papers inscribed *Scheme to Overthrow the British Constitution*, & *to seize on all public Property* and *Invitation to the French Republic*. Over the edge of the table hang the bulky *Reports of the Secret Committee of the House of Commons*.

<sup>1</sup> The transparency, a large pictorial design lit from behind, was a popular form of street illumination. On 5 Nov. 1813 (for the battle of Leipzig) Ackermann displayed on the façade of his 'Repository' Rowlandson's 'The Two Kings of Terror', afterwards published as a print. Broadley, i. 338.

On the floor are four papers: *Names of Traitors now suffered to remain at large*; *Oath of the Members of the Society of the United Irishmen in London*; *Account of y<sup>e</sup> Lodge of United Englishmen, & of the Monks of St Ann's Shrine* [see No. 9217]; *Proceedings of the London Corresponding Society with a list of all the Members*. [See No. 9189, &c.]

The transparency is suspended on tricolour ribbons. Titles are engraved on the frame:

[1] *Plundering the Bank*. A scene in the Rotunda; tiny figures hasten off with sacks of gold, the most prominent being Tierney with £10000. Sir William Pulteney (identified from his resemblance to No. 9212) staggers off to the l. with two sacks; the poker-like Moira has a sack on his head; two men dispute over a sack, one being Walpole with his huge cocked hat, the other resembling Jekyll; Sheridan (r.) slouches off with two sacks. Proletarians exult over small money-bags.

[2] *Assassinating the Parliament*. The interior of the House of Commons is realistically depicted; the Opposition violently attack the occupants of the Government benches, daggers being the chief weapon. Erskine (l.) is about to murder Dundas; Fox strikes at Pitt, holding him by the throat, while Sheridan is about to stab Pitt in the back. The puny Walpole tries to drag the Speaker from his chair, while Burdett raises the mace to smite him. Sir John Sinclair raises a broadsword to smite a man held down by little M. A. Taylor. Volumes of *Acts* and *Statutes* fall to the floor.

[3] *Seizing the Crown*. | *Scene the Tower*. Exulting plunderers emerge from the gate of the Tower on to the drawbridge. Bedford, dressed as a jockey (cf. No. 9380), walks ahead with two sacks: *New Coinage* and *New Guineas*; Fox,<sup>1</sup> smiling, holds the crown; Lauderdale, wearing a kilt, carries the sceptre. Just behind is Sir George Shuckburgh. Stanhope (or Grattan) carries a sack, *Regalia of E[ngland]*. On the r. a chimney-sweep and others dance round a bonfire in which *Records* are burning. Cf. No. 7354, where Fox carries off the crown from the Tower.

[4] *Establishing the French Government*. | *St James's Palace*. French troops march with arrogant goose-step and fixed bayonets into the gateway of the palace; their large tricolour flag is inscribed *Vive la Republique Française*. In the foreground is planted a tall spear surmounted by a bonnet-rouge (a tree of Liberty, cf. No. 9214, &c.); at its base are decollated heads wearing coronets and a mitre. They are cheered by spectators (r.): Grattan holding *Grattans Address*, Norfolk holding his staff, Lord Derby in hunting-dress standing on an overturned sentry-box, Moira standing like a ramrod.

Below the title: *Representing, the Secret-Committee throwing a Light upon the Dark Sketches of a Revolution found among the Papers of the Jacobin-Societies lately apprehended*. NB. *The Truth of the Picture is referred to the Consciences of the Swearers to the Innocence of O'Connor: And is Dedicated to the bosom-Friends of Fitzgerald; Quigley, Shears, Tone, Holt, and all other well wishers to their Country*—

The Report of the Secret Committee (cf. Nos. 9366, 9515) on persons and societies in England and Ireland engaged in a treasonable conspiracy was made by Dundas on 15 Mar. 1799. *Parl. Hist.* xxxiv. 579 ff. For the Foxites and O'Connor see No. 9245, &c.; for Fitzgerald see No. 9227, &c., for Quigley, No. 9189. John and Henry Sheares were members of the Irish Directory: the rising fixed for 23 May 1798 was forestalled by their arrest on 10 May. They were executed for treason on 14 July 1798.

<sup>1</sup> Identified by Grego as Lansdowne.

Tone was taken prisoner in Sept. 1798, when the *Hoche* surrendered to Warren off Lough Swilly, and killed himself to avoid execution. Joseph Holt was a leader in the Irish Rebellion (see No. 9228, &c.) who surrendered on 10 Nov. 1798 and was sentenced to transportation, see No. 9262.

Grego, *Gillray*, p. 257 (small copy). Wright and Evans, No. 229. Reprinted, *G.W.G.*, 1830. Reproduced, Wheeler and Broadley, i. 22.  $13\frac{3}{8} \times 16\frac{1}{2}$  in. With border,  $13\frac{3}{4} \times 17\frac{3}{8}$  in.

### 9370 A PEEP INTO THE RETREAT AT TINNEHINCH.

[Rowlandson.]

*Pub<sup>a</sup> May 1<sup>st</sup> 1799 by T. Whittle Peterbro' Court Fleet Street For the Anti Jacobin Review*

Engraving (coloured impression<sup>1</sup>). Pl. to the *Anti-Jacobin Review* (issued separately). Grattan (r.) has risen from his arm-chair to greet with outstretched hands two young men whom a servant (l.), with a knowing gesture, has just shown into his library. One introduces the other: *M<sup>r</sup> Grattan give me leave to introduce M<sup>r</sup> J<sup>n</sup> H—gh—'s*; Grattan says: *I suppose Sir you are an United Irishman*; Hughes answers: *I am*. A bust of *Le Paus* (see No. 9240) on a high pedestal on the extreme r. looks down cynically at Grattan. On the wall behind him are portraits of *Lord Fitzgerald* (see No. 9227), *Tom Paine* (a mere scrawl), and *Robespier[re]*, with a placard: *New Irish Government Liberty and Equality to be introduced by our worthy & disinterested Allies the French*. The other two walls are lined with bulky volumes: *Towers Tracts* (see No. 7890); *Republic*; *Wakefield* (see No. 9371); *Parr* (see No. 9430); *The Press* (see No. 9186, &c.); *The Courier* (see No. 9194, &c.); *Christie*; *Molineux*; *Pain's Works* (see No. 8137, &c.); *Critical Review* (see No. 9240); *M<sup>c</sup> Niven*; *Priestly Works* (see No. 7887); *O'Connor* (see No. 9245, &c.)

On the writing-table are documents: *Constitution of United Irishmen and Copy of the [illegible word] of y<sup>e</sup> Test of Oath*. On the floor at Grattan's feet is a sheaf of pikes with papers: *Contract for Pikes*; *Plan for the destruction of both Houses of Parlaiment Bank & . . by Tone*; *Dispatches from the French Conventi[on]*; *List of united Irishmen in London Hamburg . . .*; a portfolio: *Charts of the Irish Coast with remarks where foreign troops may be landed with great safety*; two large books: *Art of Assassination and Rise and Progress of Jacobinism*.

Grattan had been groundlessly accused by an informer of being a sworn member of the United Irishmen (see No. 9228, &c.) and was consequently removed from the Irish Privy Council on 6 Oct. 1798 (see No. 9343). Tinnehinch was his estate in Wicklow. The book-titles are allegations of Jacobinism and republicanism. 'Molineux' probably connotes *The Case of Ireland's being bound by Acts of Parliament in England stated*, 1698, by William Molyneux, incorrectly believed to have been condemned to be burnt by the hangman. Thomas Christie (1761–96), friend of Price and Priestley, was one of those who had attacked Burke's 'Reflections' (see No. 7675, &c.). He was named with Horne Tooke and others as suitable for admission to French citizenship. *Le Patriote François*, 24 Sept. 1792 (quoted V. C. Miller, *Joel Barlow*, Hamburg, 1932, p. 26). MacNeven was one of the chief leaders of the United Irishmen, arrested Mar. 1798.

<sup>1</sup> An uncoloured impression faces the *Review*, ii. 353 (B.M.L. 261. i. 2). There is no allusion in the text to the subject of the print. It is placed facing p. 465 in B.M.L. 3596.

He had communicated with France from Hamburg, a centre of Franco-Irish intrigue. For Wolf Tone see No. 9369.

$7\frac{1}{4} \times 9\frac{15}{16}$  in.

### 9371 THE NIGHT MARE.

R S 1799

J. Chapman, Aq. for fe  
Publish'd May 1. 1799, by T. Whittle, Peterboro' Court Fleet Street  
—for the *Anti Jacobin Review*

Stipple. Pl. to the *Anti-Jacobin Review*, iii. 99. Fox, asleep in a half-tester bed, is beset by the phantoms of his dream. A fiery horse, ridden by a sans-culotte, lies on his chest, kicking a hind hoof in his mouth. The rider plants on Fox's breast the staff of a flag inscribed *Vive la Liberté* on which a heart (on an inverted crown) is transfixed by a dagger. The foot of the low bedstead has collapsed and the whole bed slides downwards on a tilted floor. A fierce creature (Bonaparte), almost naked except for cocked hat, jack-boots, and enormous sabre, wrenches at the fingers of Fox's out-thrown l. hand. A demon with webbed wings, naked except for an arsenal of daggers and a bonnet-rouge, clings to the top of the tester, and clutches at the bed-coverings which he has dragged from Fox. Under Fox's pillow is a dagger, a winged dagger flies towards him from the window. By the foot of the bed (l.) are Fox's boots and coat, from the pocket projects *Godwin's Political Justice*. A chamber-pot is inscribed *Le Paux* (see No. 9240). On the floor, with a single die, are pamphlets and papers: *Ancient Republics*, the words facing a black man standing on his head; [*Wa*]kefield *Answer*; *Morn*[ing Chronicle].

Illustration to verses on Fox, 'the Arch-Seceder' (see No. 9018, &c.), which (*inter alia*) show the identity of the Frenchman:

War's phantom, too, horrific shape assumes,  
The Ægyptian hero's form, hell's fit viceroy,  
With Murder's sword, and Death's awe-moving plumes,  
Salutes the patriot in rude frantic joy.

One of many satires on Fox as a Jacobin. The design probably derives from Fuseli's 'Nightmare', travestied in a satire on Fox in 1784 (No. 6543, cf. also Nos. 8555, 8671). For Wakefield's *Reply* to Bishop Watson see No. 9240; he was convicted of seditious libel, 21 Feb. 1799; while in the King's Bench awaiting sentence he was visited by Fox and others. Godwin's book (1793) represents the philosophic expression of English revolutionary radicalism; he was not associated with Fox. Cf. No. 9244, also of Fox and a nightmare.

An unfolded impression showing that copies were issued separately.  
 $7\frac{15}{16} \times 10$  in.

### 9372 A GRAND BATTLE BETWEEN THE IRISH HEN AND THE ENGLISH BANTAM

[1 May 1799]

Engraving. *Hibernian Magazine*, 1799, p. 209. A pugilistic encounter between Erin (l.), sturdy and confident, and Pitt, who looks anxious. They face each other with clenched fists, each has a bottle-holder and a backer. Erin, her harp beside her, says: *You stand up to me, no, no, I know a thing or two better than that!* Behind her, a man with drink-blotched face, holding a lemon and bottle of *Whiskey*, says: *Hit him in the bread basket close his other peeper! that's my tight lass! Hibernia and Shillalee for ever!* Above

his head is St. Patrick emerging from clouds and holding his crosier and a wreath of shamrock over Erin; he says: *Thats my honey! give her another glass of whiskey and she'll do his business.* On the extreme l. is Grattan, eagerly bending forward, as if confident of victory.

Pitt's bottle-holder, with a bottle labelled *cherry Bounc*, says: *This Union will never take place without hard blows Billy give it in give it in!* Dundas (r.), grotesque in turban, feathered cap, and legal wig, says: *What an obstinate Cheeld o'th' Deel she is. I thought it would be only come and kiss me and the Lassie would do it.* See No. 9284, &c.

9 × 12 $\frac{5}{8}$  in.

B.M.L., P.P. 6154. ka.

**9373** THE SNUG PARTY'S EXIT. OR THE FAREWELL TO BATH

*Pub: 6 May 1799 by J Macerius London Sold by J Brown Bath*

Engraving (coloured impression). Three young women and the Duke of York (in back view) play cards at a round table. The Prince of Wales stands behind one lady (l.), putting his hand on her breast, and leaning behind her neighbour to hand a note for 500 to her *vis-à-vis*. The whole party is enclosed in a net which is about to be drawn off to the r. by the Devil, who holds its strings. All are unconscious of this except the Duke, who looks to the r. On the wall (l.) is a bust profile portrait, the elderly woman of No. 9382. Beneath the design:

*Skill'd in all Arts that grace the Modish Fair  
The bloom parisian sporting to ensnare,  
the black Deity of Honor Lust & Wine  
In netting close the Family entwine,  
Then with light steps he bears the group away  
To make their Exit till some future day*

These verses, see No. 8372, indicate the Misses Gubbins of Bath, Mary and Honor. A satire on their association with the Prince and his brother. One, probably Honor (the prettier), was reputed the Prince's mistress, see Nos. 9382-5. Glenbervie wrote (1810): The sisters 'were frequented, *fêtée* [sic] and admired by the Prince and his brothers, and had become quite the fashion in a certain style. . . .' *Journals*, ed. Bickley, ii. 48-9.

8 $\frac{3}{8}$  × 13 $\frac{1}{8}$  in.

**9374** THE NEW PANTHEON OF DEMOCRATIC MYTHOLOGY.

*J<sup>s</sup> Gillray inv. & f<sup>t</sup>*

*Pub<sup>d</sup> May 7<sup>th</sup> 1799, by H. Humphrey S<sup>t</sup> James s Street*

Engraving (coloured and uncoloured impressions). Emblematical title-page to a set of prints on the Opposition. A fire burns on an altar of quasi-classical shape, on which is the title; apes' heads take the place of rams' heads, and a garland of laurel is bound with tricolour ribbon. At the base of the altar lies a cornucopia in the form of a bonnet-rouge transformed into a fool's cap terminating in a bell (cf. No. 8644). From it pour emblems of gods and goddesses: Thunderbolts tied with tricolour, an owl, grapes, caduceus, bow and arrows, hammer and pincers, trident, lyre, club, two doves on a shield with the head of Medusa. The arc of a pilastered wall forms a background. See Nos. 9375-80.

Grego, *Gillray*, p. 258. Wright and Evans, No. 230. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{4}$  × 7 $\frac{11}{16}$  in.

**9375** HERCULES REPOSING. *New Pantheon. N<sup>o</sup> 1.*

ƒ Gillray d. & f

Pub<sup>d</sup> May 7<sup>th</sup> 1799, by H. Humphrey. 27. St James's Street

Engraving (coloured and uncoloured impressions). See No. 9374, &c. Fox, naked and hairy, sits despondently at the foot of a willow tree, from which a lyre hangs by a tricolour ribbon. His eyes are closed, his head is supported on the hand which holds a large book: *The Beauties of St Ann's Hill*. He sits on the skin of an ass masquerading as a lion (with a lion's tail); before him are the apples of the Hesperides, rotten. His club, inscribed *Whig Club*, lies across a (blunted) arrow and a bow with a broken string. In the background Fame staggers from the temple which crowns Parnassus.

A satire on the retirement of Fox at St. Ann's Hill (see No. 9217, &c.) which he could with difficulty be induced to leave after the Whig secession (see No. 9018, &c.). For Fox as Hercules cf. No. 8987.

Grego, *Gillray*, p. 259. Wright and Evans, No. 231. Reprinted, *G.W.G.*, 1830.

9 $\frac{5}{8}$  × 7 $\frac{1}{16}$  in.

**9376** MARS. *New Pantheon, N<sup>o</sup> 2.<sup>1</sup>*

Engraving (coloured and uncoloured impressions). See No. 9374, &c. George Walpole stands defiantly, head in profile to the r., feet splayed awkwardly. He wears Roman armour with medieval greaves and a huge sabre; in his l. hand is a large oval shield, in his r. he supports a vertical tilting-lance, the head of which is cut off by the upper margin. His fantastic helmet is partly a cocked hat with a tricolour cockade; on it crouches a simian demon with webbed wings and long barbed tail, wearing a cap like the cornucopia of No. 9374, and spitting fire. Behind him (l.) is a gobbling turkey-cock. Clouds form a background.

Col. Walpole (temp. Major-General in the Maroon war in Jamaica) was M.P. for Derby 1797-1806, and a strong Foxite, though apparently a silent member. See No. 9218.

Grego, *Gillray*, p. 259. Wright and Evans, No. 232. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{8}$  × 7 $\frac{1}{8}$  in.

**9377** HARPYES DEFILING THE FEAST. *New Pantheon N<sup>o</sup> 3<sup>1</sup>*

Engraving (coloured and uncoloured impressions). See No. 9374, &c. 'The Feast' is a steaming sirloin in a dish inscribed *John Bull's Comfort*, flanked by (l.) a frothing tankard decorated with the Royal Arms and (r.) a plum-pudding. The three harpies, Tierney (l.), Shuckburgh, and Jekyll (r.), malignantly vomit and excrete on the feast. Tierney hovers over the tankard, Shuckburgh over the beef; Jekyll, with webbed wings and barrister's wig and bands, is planted on the pudding. All do their worst to the beef, against the dish of which lies a carving-knife and fork.

Grego, *Gillray*, p. 259. Wright and Evans, No. 233. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{4}$  × 7 $\frac{3}{4}$  in.

**9378** CUPID. *New Pantheon, N<sup>o</sup> 4.<sup>1</sup>*

Engraving (coloured and uncoloured impressions). See No. 9374, &c. The ugly and ungainly Nicholls, naked except for floating drapery, and

<sup>1</sup> Signature and imprint as No. 9375.

with heavy, feathered wings, stands directed to the r., drawing the string of his bow. He stands on clouds which form a background.

Grego, *Gilray*, p. 259. Wright and Evans, No. 234. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 250.  
9 × 7½ in.

**9379 THE TWIN STARS, CASTOR & POLLUX.** *New Pantheon* N<sup>o</sup> 5.<sup>1</sup>

Engraving (coloured and uncoloured impressions). See No. 9374, &c. Two corpulent men, with arms interlaced, trip through space, their heads turned in profile to the r., naked except for a piece of floating drapery. One (l.) holds up a frothing tankard of *Berkley Ale*, the other a foaming goblet, tankard and goblet being the centre of a pointed star. The heads are well characterized, and alike only in fatness, short hair, and side-whisker.

Identified by Wright and Evans as 'Berkly and Sturt, brewers [*sic*] of Ale'. George Barclay, the brewer, and Charles Sturt (1763–1812) of Crichel, Dorset, were members for Bridport, and their twinship seems to consist in this fact and in their contour.

Grego, *Gilray*, p. 259. Wright and Evans, No. 235. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 256.  
9½ × 7¾ in.

**9380 THE AFFRIGHTED CENTAUR, & LION BRITANIQUE.**

*New Pantheon* N<sup>o</sup> 6.<sup>1</sup>

Engraving (coloured and uncoloured impressions). See No. 9374, &c. A centaur with the body of the Duke of Bedford flees in terror from the angry British lion, whose head and fore-paws appear on the l. He is dressed as a jockey, with tricolour jacket and tricolour ribbons in his cap (as in other prints, e.g. No. 9261).

Grego, *Gilray*, p. 259. Wright and Evans, No. 235. Reprinted, *G.W.G.*, 1830.  
9½ × 7¾ in.

**9381 DUKE WILLIAM'S GHOST.**

*J<sup>s</sup> Gillray inv. & f<sup>t</sup>*

*Pub<sup>d</sup> May 7<sup>th</sup> 1799. by H. Humphrey 27, St James's Street.*

Engraving (coloured impression). The Prince of Wales lies on his bed, partly dressed, in a drunken stupor, head downwards, r. arm hanging to the ground, where are broken bottles and spilt wine. The ghost of his great-uncle, William Augustus, Duke of Cumberland (1721–65), immensely fat, and naked except for cocked hat and sabre, emerging from clouds, stands at the bed-side (r.), holding up an hour-glass whose sands have nearly run out; in his r. hand he raises the bed-curtains which frame the design. He warns the Prince of the effects of drink and corpulence. See Nos. 9383, 9384, 9385, where the warning is extended.

Grego, *Gilray*, p. 263 (where the Duke is confused with Henry Frederick of Cumberland (d. 1790), the Prince's uncle). Reprinted, *G.W.G.*, 1830.  
9½ × 13½ in.

<sup>1</sup> Signature and imprint as No. 9375.



## 9382 THE FAMILY PARTY OR PRINCE BLADDUDS MAN TRAPS!!

[I. Cruikshank.]

*Pub: May. II. 1799. by SW Fores 50 Piccadilly Folios of Caricatures Lent*

Engraving (coloured impression). Three young women and the Duke of York play cards at a round table on which is a single lighted candle. The Prince of Wales stands behind one of the ladies (r.), Miss Gubbins, his hand on her breast; he is about to extinguish the candle by cutting it in half with snuffers. Another, probably her sister, surreptitiously passes her a card. The Duke (l.) leans from the table to ogle an ugly and elderly woman (see No. 9373) who sits in profile to the r. Candle-sconces on the wall in the form of feathers show that the house belongs to the Prince. Beneath the design are etched six lines of verse as in No. 9373, a similar scene. 'Bladdud' connects the affair with Bath.

 $8\frac{7}{16} \times 13\frac{5}{16}$  in.

## 9383 THE GHOST OR THE CLOSET SCENE IN HAMLET

I C [Cruikshank.]

*Pub by SW Fores N 50 Piccadilly May 14 1799 Folios of Caricatures Lent*

Engraving (coloured impression). The Prince of Wales, dressed as Hamlet (cf. No. 8527), staggers back in terror at the sight of the Duke of Cumberland (l.), wearing uniform with cocked hat and spurred boots and holding his staff. The Prince asks: *What would your Gracious figure?* The Duke, very solid, but with clouds behind him, says, extending a forefinger: *Dont be frightened George, dont be frightened but next Monday fortnight must come & take a Glass of Burgundy along with us dont be frightened I just slip'd of to tell you I heard the Governor tell some of his runners to fetch you!! glad to see you dont be frightened.* A pretty young woman (r.) puts her r. hand on the shoulder of the Prince, who grasps her l. hand as if for protection; she says: *What mean you my Love? throw off these nervous fears, hast to the Crescent, their shall Love & Harmony delight soul to such an Extacy that Bladduds streams shall never Quench.* She is evidently a Miss Gubbins, see No. 9373, &c. The King's profile extends into the design from the extreme r., saying: *What—what. what is he going at now who's who's that William? Send him to Ireland send him to Ireland.* See No. 9381.  $9\frac{1}{16} \times 13\frac{1}{2}$  in.

## 9384 THE GHOST OR SECOND WARNING

[May 1799]

[I. Cruikshank.]

Engraving (coloured impression). The Prince and a companion lie in a bed with fringed curtains; he starts up in terror, a goblet in each hand, at the sight of the Duke of Cumberland (l.), in full regimentals, parting the curtains at the foot of the bed. The Duke, who wears gauntlet gloves and holds his Marshal's staff, says: *well George! I'm once more come from the Governor to tell thee, that unless thou shakest off this Lustfull crew & cleave to Virtuous Love no reckoning can be made & thou must render up thy self with all thy imperfections on thy Head.* The lady, one of the Misses Gubbins, says: *Oh Dear Dear what can the matter be, these Amusements*

of *High Life dont suit me,—Ill away to the Crescent*. The Prince says: *Dont be frightened Gub, the Old Fellow has only call'd to take a Glass of Burgundy with us*. Billowing clouds envelop the Duke's legs and rise behind him, small blue devils (cf. No. 8745) frolic in them. The bed-coverings are in wild turmoil, a chamber-pot has been upset. On a table by the bed are bottles of *Burgundy*, a lighted candle; other bottles are on the floor. A bed-post (l.) is decorated with the Prince's feathers. See No. 9373, &c., and No. 9381, &c.

Either the original version, or an imitation of No. 9385.  
10 × 15¼ in.

**9385 THE GHOST.**

[? Ansell.]

*Pub<sup>d</sup> May 15 1799 by SW Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). An imitation or the original of No. 9384. The design is substantially the same, but the Duke wears a shirt (tied with a sash) and shorter boots, leaving his enormously fat legs bare. He wears gauntlet gloves and a cocked hat of different shape. There are no clouds or demons. The feathers on the bed are altered to a conventional ornament. The arrangement of bed-table, bottles, &c., is altered. Miss Gubbins says: *Oh' Dear what's the Matter if this is the Amusements of high Life I wish I was in the Crescent again*. The Prince says: *Hush Gub dont be alarmed the Old Boy is only come for some more Burgundy*. The Duke says: *most noble youth, I am thy Uncles Ghost, Doom'd for a certain time to walk at night, and win the Fates; shake off the Traitorous Crew that lurk around thy Table; expose thier treacherous schemes, inform the ruling powers what plots and treasons deep they meditate [sic] against the State; and thus by one bold patriotic deed restore Brittania's darling Son; then shall the sentence be revers'd and — shall live again*. See No. 9373, &c.; for Miss Gubbins, No. 9373, &c.

11 × 15½ in.

**9386 A MAN OF IMPORTANCE.**

ƒs Gillray, *ad vivam fec<sup>t</sup>*

*Pub<sup>d</sup> May 16<sup>th</sup> 1799. by H Humphrey 27 St James's Street—London*

Engraving (coloured impression). Lord Moira, rigid and impassive, stands in profile to the l., r. hand on his tasselled stick, l. hand on hip, wearing quasi-military dress with looped cocked hat and high boots. Clouds, so coloured as to suggest a distant conflagration, and a low horizon, curved as if to indicate the edge of the globe, form a background. Beneath the design:

“Ne'er may his Whiskers loose their hue,  
“Chang'd (like Moll Coggin's tail) to blue!  
“But still—  
“New Grace adorn his figure;  
“More stiff his boots, more black his stock,  
“His hat assume a prouder cock,  
“Like Pistol's, (would 'twere bigger!)

*Vide Anti Jacobin.*

An adaptation of lines from the *Ode to Lord Moira* by Ellis, see No. 9184; his self-importance appeared in his letter proposing a third-party Ministry.

The pencil sketch (H.L.) for this is in the Print Room. The notes are: 'Green coat, G<sup>d</sup> [gold] button & loop, Leather breeches, Military boots, stick with tassels'. The coat is green in the impression described.

Grego, *Gillray*, p. 263. Wright and Evans, No. 239. Reprinted, *G.W.G.*, 1830.

12 $\frac{5}{8}$  × 8 $\frac{3}{4}$  in. With border, 13 $\frac{1}{8}$  × 10 in.

**9386** A A reduced copy without imprint, numbered 99.  
7 $\frac{1}{2}$  × 5 in.

**9387** GENERAL SWARROW, TOWING THE FRENCH DIRECTORY INTO RUSSIA!!

[I. Cruikshank.]

*Pub by S W Fores N. 50 Piccadilly May 16, 1799. Folios of Caricatures Lent out*

Engraving (coloured impression). A burlesque design of Suvóroff leading the five Directors by ropes round their necks. He marches (l.) smoking a pipe; his fur cap is decorated with a skull and cross-bones, similar emblems are on his uniform. On his arm is a medallion inscribed *Warsaw*: a bird of prey tears at an infant. Many pistols are thrust through his belt. The Directors walk in a row, shoulder to shoulder, hands clasped in despair; they wear the official costume of red cloak and feathered hat (see No. 9199). They are not portraits. The Directors were Barras, Rewbell (succeeded by Sieyès on 11 May, probably unknown to the artist), Merlin, Larevellière-Lépeaux, and Treilhard (cf. No. 9408).

A satire on the French defeats in Italy in Apr. Suvóroff entered Milan on 28 Apr., having defeated Moreau (but news of this had not reached London). See Sorel, *L'Europe et la Rév. française*, v, 1910, pp. 406 ff.; W. L. Bleas, *Suvorof*, 1920, pp. 217 ff. He is represented as an ogre-like creature, on account of the storm of Praga and occupation of Warsaw, see No. 8607, &c. For his Italian campaign, see No. 9408, &c.  
8 $\frac{3}{4}$  × 13 $\frac{1}{2}$  in.

**9388** THE STATE OF THE WAR—OR—THE MONKEY-RACE IN DANGER.

*J<sup>s</sup> Gillray inv & fec*

*Pub<sup>d</sup> May 20<sup>th</sup> 1799. by H. Humphrey N<sup>o</sup> 27 S<sup>t</sup> James's Street*

Engraving (coloured impression). French soldiers, puny simian creatures, are being destroyed or put to flight by the powers of the Second Coalition. In the foreground (r.) the British Lion devours a heap of the little creatures; others flee. An ogre in Turkish costume (l.), his profile set in a crescent, grips Bonaparte in his l. hand, raising a blood-stained scimitar. Bonaparte attempts to strike with a dagger; he drops a paper: *Organization of Egypt, & Triumph of Buonaparte*. The Russian bear sits grasping and crushing struggling French apes. On the r. the Habsburg eagle, clasping a sheaf of thunderbolts, flies off to the r., tearing a bonnet-rouge in beak and claws. A French army is in flight with a tricolour flag inscribed *Egalite*. Behind Turkey are Frenchmen impaled on spears.

A satire on the French reverses of Apr.—May 1799. These included the

losses before Acre (unknown as yet in England), from which Bonaparte withdrew (to Egypt) on May 20-1, appearing in Cairo (14 June) in the guise of a conqueror. Jourdan had been defeated by the Archduke Charles at Stockach (25 Mar., *Gazette*, 27 Apr.). For the Russian successes see No. 9408, &c.

Grego, *Gillray*, p. 259. Wright and Evans, No. 241. Broadley, i. 126-7. Reprinted, *G.W.G.*, 1830.

$9\frac{13}{16} \times 14$  in.

**9389 THE HIGH GERMAN METHOD OF DESTROYING VERMIN AT RAT-STADT.**

*Gillray f*, [? after Townshend.]

*Pub<sup>d</sup> May 22<sup>d</sup> 1799. by H Humphrey N<sup>o</sup> 27 St James s Street*

Engraving (coloured impression). Two ferocious Austrian hussars have decapitated the two French envoys. One (l.) holds his victim feet in air, the head between the feet. The other stands still, blood spouting from his neck, while the soldier displays to the victim the head spiked on his sabre. The third (De Bry), slashed with sabre-cuts and dropping a dispatch-box, flees before a mob of soldiers. On the l. is the back of the travelling carriage, with three trunks inscribed respectively: *Roberjot*, *Bonnier*, *Jean Debry*. An open dispatch-box with papers is on the ground. After the title: "*Now you shall see! how the cruel Austrians turn'd the Heads of | 'two French Gentlemen, whose brains were deraigned.*"

The outrage on the three French plenipotentiaries at the Congress of Rastadt occurred on 28 Apr.: the affair is still mysterious but Barbaczy, in command of Szekler hussars, was responsible. Debry was left for dead but escaped. *Camb. Mod. Hist.* viii. 654-5; Sorel, *L'Europe et la Rév. fr.* v, 1910, pp. 394-401.

A sketch in pen for this is in the Print Room. Only the four principal figures and the back of the coach are drawn. The manner has some resemblance to that of pen drawings by Marquis Townshend. Size *c.*  $12\frac{3}{8} \times 18\frac{1}{4}$  in. (201. c. 6/15.)

Grego, *Gillray*, p. 260. Wright and Evans, No. 242. Reprinted, *G.W.G.*, 1830.

$10\frac{1}{8} \times 14\frac{1}{8}$  in.

**9390 FIELD-MARSHALL COUNT SUWARROW-ROMNISKOY.**

*Etch'd by J<sup>s</sup> Gillray, from the Original Drawing taken from Life by Lieut<sup>n</sup> Swarts, of the Imperial Regiment of Barco Hussars*

*Pub<sup>d</sup> May 23<sup>d</sup> 1799 by H Humphrey S<sup>t</sup> James s Street*

Engraving (coloured impression). W.L. caricature portrait. Suvoroff stands gazing into space with fierce melancholy, r. hand on the hilt of a sabre dripping with blood, l. hand on his hip. He has Kalmuck features, a bald head with a sabre-cut, moustaches. He wears a fur-bordered tunic and fur-topped boots with heavy spurs; a fur-lined cloak hangs from his shoulders. A miniature is suspended from a button. The smoke from a burning town on the horizon (r.) slants across the background. Beneath the title: "*This extraordinary Man is now in the prime of life,—Six Feet, Ten Inches in height;—never | 'tastes either Wine or Spirits; takes but one Meal a day; & every Morning plunges into an Ice Bath;— | 'his Wardrobe consists of a plain Shirt, a White Waistcoat & Breeches, short Boots, & a*"

*Russian Cloak*; | "he wears no covering on his head either by day or night—when tired, he wraps himself up in | "a Blanket & sleeps in the open air;—he has fought 29 pitched Battles, & been in 75 Engagements"— See *Vienna Gazette*.

The caricature has no resemblance to engraved portraits of Suvóroff, but depicts the villain of Praga: the 'Original Drawing' is clearly fictitious. In appearance he was the opposite of the barbarian war monster of this and other caricatures, being short, stooping, clean-shaven, and wearing small boots without spurs, a green leather cap with cock's feathers. See Sorel, *L'Europe et la Rév. fr.* v, 1910, pp. 409-10. He was responsible for the sack of Praga in 1794, see No. 8607, &c., but has been more blamed for the sack of Ismail, cf. No. 9422. For his Italian campaign see No. 9408, &c. Cf. No. 9415.

Grego, *Gilbray*, p. 259. Wright and Evans, No. 240. Reprinted, G.W.G., 1830.

11 $\frac{3}{8}$  × 9 in. With border, 12 × 9 $\frac{3}{4}$  in.

### 9391 JOHN BULL TROUBLED WITH THE BLUE DEVILS.

Woodward del.

Cruikshank sc<sup>d</sup>

London Published by SW Fores N 50. Piccadilly May 23. 1799.

Folios of Caricatures Lent

Engraving. John Bull (l.), elderly and shrunken, sits before his fire, in shirt-sleeves, night-cap, and slippers, gazing terror-stricken at the swarm of demons which advance upon him in a cloud of smoke from the fire. The largest, with bull's horns and a dagger in each hand, is *Tax on Income*. The *Additional House Tax* threatens him with its claws; the *Hair Powder Tax* is a virago, the *Tax on Windows* an owl; the *Tax on Tea* has a tea-pot for body, the *Tax on Salt* is a bird, the *Wine Tax* has the head of an ass and the body of a bottle. These are accompanied by smaller fantastic winged creatures. A cat sleeps by the fire (r.).

For the Income Tax see No. 9363, &c., for tea and windows No. 6634, &c., for hair-powder No. 8629, &c., the wine tax No. 8798, &c. The tax on salt was raised in 1798 from 5s. to 10s. a bushel. Cf. Nos. 8745, 9553 (a sequel).

Probably the basis of G. Cruikshank's more elaborate *The Blue Devils—!!*, 10 Jan. 1823. Reid, No. 1162.

10 $\frac{1}{4}$  × 8 $\frac{1}{4}$  in.

### 9392 GENL SWALLOW DESTROYING THE FRENCH ARMY

IC [Cruikshank.]

London Pub: by SW Fores 50 Piccadilly June. 1. 1799. Folios of Caricatures Lent

Engraving (coloured impression). The title continues: *talk of Gullivers carrying off fifty ships at once, why it was nothing to him!* A military ogre with a gigantic head devours French soldiers: five and a horse are between his teeth, others are impaled on his two forks, yet others are crushed under his feet as he strides to the l., after the fleeing army. He wears a fur cap with skull and cross-bones as in No. 9387. Above the fleeing soldiers: *O Begar if he once get to Paris the Directory will scarce serve him for a Breakfast.*

For Suvóroff's victories in Italy see No. 9408, &c. See also No. 9422. 8 $\frac{1}{8}$  × 13 $\frac{1}{8}$  in.

**9393** SUWARROW GIVING THE FRENCH DIRECTORY A TASTE OF THE KNOUT!!*London Pub<sup>d</sup> by W. Holland, Oxford St<sup>e</sup> June 1799.*

Aquatint (coloured impression). One of the Directory, stripped to the waist, is chained by the wrists to a post inscribed *Tree of Liberty* and surmounted by a bonnet-rouge (cf. No. 9214, &c.). Suvóroff holds him by the hair and ferociously raises a whip to strike. He wears a fur-bordered cap (with skull and cross-bones as in No. 9387), tunic, cloak, and boots, and says: *This is the new Dance a la Carmagnole!* The other four Directors (see No. 9387), full-face, but looking sideways in horror at the Russian, wait their turn; one (l.) kneels in supplication. They wear their official dress (see No. 9199); the cloak and hat of the victim are on the ground.

See No. 9408, &c. Suvóroff's successes in Lombardy were followed by his march on Piedmont, where he was treated as a liberator; on 26 May he entered Turin.

10½ × 15 in.

**9394** THE UNION COACH*I Cruikshank**Published by SW Fores 50 Piccadilly June 4 1799—Folios of Caricatures Lent*

Engraving. Pitt drives the coach and four, the two wheelers only being within the design. On the door are the Royal Arms and *The Union Coach*. The inside is crowded with *Scotch Members*; five lean and hungry heads are seen through the narrow window. One, taking snuff, asks: *Hoot mon is this the way to the Treasury*. Another shouts to a crowd of *Irish Members* who (ignominiously) fill the basket at the back of the coach: *Why This is quit warm & Cosey canna ye haud yere tongues ye Bullocking Bulls!!* Dundas, as the guard with a blunderbuss, sits cross-legged on the roof with a bag of *Nuts*. He says (answering his compatriot) *I ken the way well enough*, and to the Irishmen, to whom he flings nut-shells: *Theres the shells for you, ye Quarrelsome Crew*. Three of the Irishmen say: *I dont much relish this Union Coach the Guard told us the back seats were the best, by Shaint Patrick the front ones must be bad enough then!* Pitt, flicking the horses, says: *These Paddys in the Basket are the most troublesome People I ever Drove—aye—aye it's a sign they're not used to such Good Travelling—come up there—e up—e up ss—go along—thats your sort* [see No. 8073] *Hey—Hey—If they grumble so now what will they say when I tip them the Long Trot over the Hard Flints in Parliament Street*.

For the Union see No. 9284, &c. The Act of Union came into effect on 1 Jan. 1801. The first imperial parliament met 22 Jan. 1801, the Irish parliament met for the last time in Jan. 1800. Also a satire on the subservience of Scottish M.P.s and their management by Dundas. Pastor Moritz describes (1782) the agonizing discomfort of travelling in the basket of a coach. See No. 9395, an Irish copy.

8½ × 15½ in.

**9394** A. A copy (coloured) is pl. N<sup>o</sup> XVI to *London und Paris*, iv, 1799. Explanatory text, pp. 156–65.

6½ × 8½ in.

B.M.L., P.P. 4689.

## 9395 THE UNION COACH

*Pub<sup>d</sup> by M<sup>c</sup> Cleary N 21 Nassau St*

[? 1799]

Engraving (coloured impression). A copy, reversed, of No. 9394, with alterations. A stout Irishman stands beside the basket with a cudgel; he shakes his fist at the occupants, saying: *The Devil Relieve you all I wish I had the Beting of ye I'd make ye remember y<sup>r</sup> Native Country*. The Irishmen are differently drawn; two at least are portraits, and the others are less plebeian than those of Cruikshank, and their speeches are omitted: The Lord Chancellor (Clare), holding the mace, looks up at Dundas, saying: *Guard, this is a troublesome fellow he wants to stop us*. John Beresford says: *I wish I was in Beresford Place*. The other speeches are literally, though not quite accurately, transcribed, and, except for the alterations, the copy is a close one.

Clare and Beresford were the two Irishmen who took the leading part in bringing about the Union.

9 $\frac{1}{8}$  × 14 $\frac{3}{4}$  in.

## 9396 PIZARRO CONTEMPLATING OVER THE PRODUCT OF HIS NEW PERUVIAN MINE—

*J<sup>s</sup> Gillray, inv: S f<sup>t</sup>**Pub<sup>d</sup> June 4<sup>th</sup> 1799, by H. Humphrey. 27 St James's Street*

Engraving (coloured impression). Sheridan stands on the stage dressed as Pizarro (played by Barrymore), gloating over guineas with which his helmet is filled. On the r. is a flat consisting of a palm-tree with golden fruit, on the l. columns wreathed with roses and decorated with theatrical emblems: tragic masks and spirals of cupids who blow Fame's trumpet, each holding a placard: *Oracle Puff p . . ; Morning Chronicle Puff Puff Puff ; Morning Herald Puff [ &c., &c. ] ; Courier [ &c., &c., cf. No. 9194 ] ; Times [ &c., &c. ]*. In the background is mountain scenery with the mouth of the cave. Below the title: "*Honor? Reputation? a mere Bubble!—will the praises of posterity charm my bones in the Grave?—'psha!—my present | 'purpose is all!—O, Gold! Gold! for thee, I would sell my native Spain, as freely as I would plunder Peru.*"

A satire on the success of *Pizarro*, Sheridan's melodramatic adaptation of Kotzebue's drama, first played 24 May 1799. This was largely due to the patriotic speech by Rolla, see No. 9397. There were many imitations and adaptations of the play, see Baker, *Biog. Dram.* iii. 157–9, 216, 290. For Gillray's attitude to the newspaper puff, cf. Nos. 7584, 9085, 9240 (the papers are of both parties). See also Nos. 9397, 9398, 9399, 9401, 9402, 9406, 9407, 9409, 9416, 9417, 9436, 9437, 9508.

Grego, *Gillray*, pp. 263–4. Wright and Evans, No. 244. Reprinted, *G.W.G.*, 1830.

13 $\frac{1}{4}$  × 9 $\frac{7}{8}$  in.

## 9397 PIZARRO RETURNING FROM THE GOLD MINES OF PERU!

*London Pub<sup>d</sup> by W Holland N 50 Oxford St June 1799*

Aquatint (coloured impression). Sheridan (l.), dressed as a Spanish don, in feathered hat, slashed tunic, and trunk hose, runs off to the l., his back bending under an enormous sack of guineas, which Fox (r.) slashes furiously, catching the guineas in his bonnet-rouge. Behind (r.) is a building

with a colonnade, intended for Drury Lane Theatre, but simplified; before one side is a hoarding. Above Sheridan's head: *I must hurry home or I shall be way laid by the Jacobin Banditti! My heart sinks and my sack seems lighter every step I go Pizarro, Pizarro, what a fortunate General thou hast been, with the aid of a single officer, the great Rolla, to have work'd such wonders!!*

Sheridan's very profitable *Pizarro*, see No. 9396, &c., owed much of its popularity to the patriotic speech of Rolla, II. 11; this was reprinted during the threat of invasion (1803) as *Sheridan's Address to the People*, headed 'Our King! Our Country! And our God!' (price 1d. or 6s. the 100). See No. 9407.

$9\frac{1}{4} \times 12\frac{1}{8}$  in.

### 9398 RETURNING FROM PIZARRO!!

*London Pub<sup>d</sup> by W: Holland N 50 Oxford St: June 1799.*

Aquatint (coloured impression). Sheridan, a candle in each hand, shambling before the royal party, ushering them through the theatre and looking over his shoulder with an expression of exasperated anxiety. The King, in back view, turns to the Queen, saying, *I like the Author very much—took him for a Jacobin—no such thing—quite a different man—brim full of loyalty—I'll certainly come again!!* Behind the pair Salisbury, the Lord Chamberlain, walks stiffly, holding his staff and wearing his gold key. He is followed by one of the Princesses (Augusta Sophia), walking with the Prince of Orange, whose portly contour and sulky profile with closed eye appear on the extreme l. Through the door (probably that from the box lobby) Fox is seen holding a constable's staff and saying to the crowd, anxious to see the arrival: *Stand away there, don't stop up the passage you pack of Jacobin Rascals.*

See No. 9396, &c. The command performance on 5 June was the first at Drury Lane for four years. Sheridan (with two others) met the King and Queen and escorted them with lighted tapers to their box, giving rise to the witticism that he 'has lately appeared to his Sovereign in a *new Light*'. *Morning Herald*, 6 and 8 June. See Nos. 9399, 9402.

$10\frac{3}{8} \times 14\frac{1}{2}$  in.

### 9399 THE RETURN FROM PIZARRO

[I. Cruikshank.]

*Pub by J Atkin Castle St Liecebter [sic] square June 5 1799*

Engraving (coloured impression). Sheridan (l.) in Court dress, wearing a long sword and enormous black bag to his wig, marches stiffly erect (in contrast with his usual stooping shamble) before the King and Queen, holding a lighted candle in each hand; he says: *Behold me ye Jacobines and Weep.* The King turns to the Queen to say: *Yes. Yes we'll come again Very Loyal no Jacobin—not believe it.* Behind walks Salisbury, one gouty leg swathed, with his Chamberlain's staff and gold key; he says: *Oh he is the Wisest Wiliest best of Men to Walk before the K.* The head of Fox, weeping, looks down through a small window at the royal pair; he says: *I wish I was a Manager!*

For *Pizarro* see No. 9396, &c.; for the command performance No. 9398. Fox called *Pizarro* 'the worst thing possible'. Rogers, *Table Talk*, 1887, p. 96.

$8\frac{7}{16} \times 12\frac{5}{8}$  in. (cropped).



**9400 SUPPLY FOR THE ALLIES BILLYS WONDERFUL GOOSE  
LAYING GOLDEN EGGS**

WOK [O'Keefe.]

*Pub<sup>d</sup> by J: Aitken Castle St Leicester Square June 6<sup>th</sup> 1799*

Engraving. Pitt (l.) supports a large sack from which issue pieces of food (or dope) with which he feeds *The Goose J<sup>no</sup> Bull*. This animal, a goose with a human head, stands on a rectangular platform and deposits eggs composed of guineas together with a shower of guineas into a shallow coffer inscribed *Treasury* which stands on the r. portion of the platform. The golden shower is partly intercepted by Dundas, whose head and arms only are visible. The King, whose arms only appear, holds out a *Hoard Bag*. Pitt says: *It's a surprizing Precious Bird I'll feed it well that it may Yeild Enough to Supply all my good friends & Connections, I see he's laying them all in the Right place*. His sack is *New Budget, or Continential Relish for John Bull*, and is covered with the word *Taxes* at regular intervals. Its contents are: *Defeat of the French* [cf. No. 9403]; *New Loan 20 Millions*; *New Taxes*; *General Swal[low's] Conque[sts]*; *Income Dose & Loan for Allies*; *French Fleet Destroyd* [see No. 9250, &c.]; *Repeated Success of the Allies*. The goose says: *This is a Devil of a Composition, he's now giving me—It's something like a German Mess, by its griping & Working & I suppose, he means it as a purging Dose—by way of Emtying my Budget to fill his Own*. The (invisible) King says: *Aye Aye, What, What, Gold Pipins Gold Pipins, they are a Coming—come good Goosey do a little in my Bag & good Goosey shall be fed as long as it can Cack—*. Dundas says: *The De'il take e'en I nea Saw the like in all the Heighlands, I can na get to Catch a Baubee, they come out in such great force they nock one Doone*.

Perhaps dated to coincide with the King's Message on a subsidy to Russia (6 June), debated 7 June. *Parl. Hist.* xxxiv. 1042 ff. The budget (also 7 June) was unopposed. Large subsidies had been granted to Russia and Austria. Rose, *Pitt and the Great War*, p. 373. For the Income Tax see No. 9363, &c.; for Suvóroff, No. 9408, &c. For former subsidies cf. No. 8821, &c. Cf. Nos. 8654, 8998, 9025, where Pitt and Dundas, encouraged by George III, corruptly exploit John Bull.

8½ × 12¾ in.

**9401 INDEPENDENCE.**

*J<sup>s</sup> Gillray ad vivum fecit*

*Pub<sup>d</sup> June 9<sup>th</sup> 1799. by H. Humphrey 27 St James's Street*

Engraving (coloured impression). Jones stands in the House of Commons, directed to the l., staring fixedly, r. arm raised, snapping his fingers, l. hand in the pocket of his long waistcoat, legs apart. He is corpulent, bald except for his queue, but with bushy whiskers. Behind him are three tiers of empty benches; his large round hat is on the bench beside him. His plain long coat with half-boots denotes the country gentleman. His speech is etched across the upper part of the design: *Im an Independent Man, Sir, —& I don't care That! who hears me say so!—I dont like Wooden Shoes! no Sir, neither French Wooden Shoes, no nor English Wooden shoes, neither!—and as to the tall Gentleman over the way [Sheridan], I can tell him, that I'm no Pizarro! [see No. 9396, &c.]—I'll not hold up the Devil's Tail to fish for a Place, or a Pension!!—I'm no skulker!—no, nor no Seceder neither! [see No. 9018, &c.] I'll not keep out of the way, for fear of being told my own!—Here's my Place, & Here I ought to speak!—I warrant I'll not sneak into*

*Taverns to drink humbug—Toasts that I am afraid to explain, not I!* [see Nos. 9168, 9205, &c.]—*my motto is, "Independence & Old England"—and That! for all the rest of the World! there; That!—That!—That!—That!—That!*

Thomas Tyrwhitt Jones of Carrighova, Denbighshire, was M.P. for Denbigh (1796–1802). His words burlesque the general tenor of his speeches, which were in the part of the blunt, patriotic, non-party, and eccentric John Bull. He spoke against a motion for peace with France (1797), for the country gentlemen against the moneyed interest, on Nelson's victory, and denounced the Union as 'possessed of all the characteristics of French fraternity'. *Parl. Hist.* xxxiii. 424, 1373, 1561; xxxiv. 241, 500, &c. Cf. Nos. 9404, 9464. He was to become more conspicuous by his motions on 8 May (against continuance of the war) and 4 Dec. 1800 (for the dismissal of the Ministry).

Grego, *Gillray*, p. 264. Wright and Evans, No. 243. Reprinted, *G.W.G.*, 1830,  
12½ × 8¾ in.

**9402** PIZZARO A NEW PLAY OR THE DRURY-LANE MASQUE-RADE.

[? Ansell.]

*Pub<sup>d</sup> June 11<sup>th</sup> 1799 by SW Fores 50 Piccadilly*

Engraving (coloured impression). Sheridan, fat and grotesque, dressed as Pizarro, strides to the front of the royal box, followed by the King and Queen in Court dress. He holds out a guttering candle in each hand and shouts towards the stage: *Stand by there, move that Stone out of the Way hollo Music there play God Save the King d'ye hear take care Sire mind that Step, louder there Music make room for the best of Kings & wisest of Sovereigns! Encore.* The King says to the bejewelled Queen: *No! no! no Jacobins here all Loyal all Loyal, Charming Man the Author eh! charming Man, never saw him in such a good light before.* Three princesses follow; one says: *bless me I never saw that General at Court.* Behind are two princes in uniform with gorgets, evidently the Dukes of York and Cumberland. On the floor by Sheridan are two papers: *Maidstone Loyalty* [see No. 9245, &c.], and [Tomorr]ow Evening performed a new play called the *Loyal Author to which will be added a Peep behind the Curtain Vivan[t] Rex et Regina.* The curtain is down; on the proscenium, replacing the usual *Veluti in Speculum*, is *Anti Jacobin House.* Two men stand in the pit, waving their hats towards the royal box; one is Fox.

For Pizarro see No. 9396, &c., and for the command performance No. 9398. All the principal Drury Lane singers sang 'God Save the King' before the performance, with the Duke of York's (Coldstream) band on the stage. 'Rule Britannia' was sung between Pizarro and the farce ('The Apprentice') and 'God Save the King' was again sung while the King and Queen were leaving the theatre (it was then sung as an occasional loyal demonstration, cf. No. 7736, *A Peep behind the Curtain at Drury Lane*, 1789, and No. 9536, &c.). *Morning Herald*, 6 June 1799.  
9 × 15½ in.

**9402** A A copy is pl. N<sup>o</sup> XVII to *London und Paris*, iv, 1799. Explanatory text, pp. 166–76.  
6½ × 8½ in.

B.M.L., P.P. 4689.

**9403 FRENCH GENERALS RETIRING, ON ACCOUNT OF THEIR HEALTH:—WITH LEPAUX PRESIDING IN THE DIRECTORIAL DISPENSARY.**

[Gillray.]

Pub<sup>d</sup> June 20<sup>th</sup> 1799, by H Humphrey St James's Street

Engraving (coloured impression). A crowded design: the room of a quack doctor or astrologer; Larevellière-Lépeaux sits at his table in a gothic chair; five generals approach him from the r., two others are seated (l.) behind his chair. The doctor wears his official (Director's) dress (see No. 9199) with feathered hat; a bonnet-rouge crowns the back of his chair, against which leans a book: *Hortus Siccus* (Larevellière was a botanist). He is hunchbacked, with deformed legs ('The holy Hunchback . . .', cf. No. 9240). He holds up a retort in which a liquid explodes, so that tiny decollated heads fly upwards. On his table are jars, bottles, and an open book: *Mal de Naples sive Morbus Gallicus*. (The blockade of Naples by the British fleet was followed by its evacuation by the French (8 May) and risings against the republicans.) A mortar is inscribed *Arch-Duke Boluses* (the Arch-duke Charles had beaten the French decisively at Stockach, 25 Mar.). A jar is *Preparation of Lead*, a box is *Lake's Pills* (a pun on Leake's quack remedy; Lake had defeated the Irish rising in 1798). A large jar of *Esprit de Robespierre* contains a guillotine; a smaller one, a dagger. The five generals are in advanced stages of disease or decay. The foremost holds his hat; from his pocket issues a paper: *Case of Diabetes*. The next hobbles, contorted with pain, his shambling puny legs swollen below the knee, his boot slashed; he has a paper: *l'ennemi inquietait mes derrieres*. A lean man has one eye and holds an ear-trumpet to his ear.

On the l. a general, his face distorted, sits painfully on a close-stool decorated with a bonnet-rouge and motto: *Vive la grande Nation*. He clutches a paper: *Ordres, les Ordres*. Beside him is a torn paper, *Plans de Campagne*. Jourdan, facing him, vomits into a chamber-pot punningly inscribed *Jourdan* (cf. No. 7908, &c.). On the ground are clyster-pipe and syringe, books, and papers: *French Conquêtes* (torn); *Régime de Terreur* with *alo Septembre* (No. 8122), *Russian Régimen* (see No. 9408, &c.), *Hosologie* [sic] *Francoise*, and *Catalogue of new French Diseases*.

A large crocodile, emblem of the quack and of Egypt (see No. 9250), is suspended (as in No. 7735) from the roof by tricolour bands. Against the wall are many emblematical objects: on the extreme l. an ape (Liberty) seated on a bracket holds a bonnet-rouge on a staff. Above is a terrestrial globe suspended upside down. Next are two mummies swathed with tricolour bandages; the larger is *Buonaparte*; the smaller *Kleber* (both confined to Egypt by the British fleet). Glass jars containing specimens of abortion are ranged on a long shelf inscribed *Projets Avortés* [sic]. Some of the labels are illegible, others are: *Ireland*, *Commune de Pekin*, *Venise*, *Department du Mont Caucase*, *Directoire d'Abissinie* [see No. 9352], *Armée du Gange*.

A satire on the French defeats of 1799, cf. Nos. 9408, 9412, and on the grandiose schemes of Bonaparte in the East. Jourdan's *vis-à-vis* is probably Bernadotte: after Stockach both generals gave rise to scandal by leaving their retreating armies to go to Paris for recriminations. Schérer, in command of the Army of Italy, retreated before the Austrians and, after negotiations with the Directory, resigned his command, being replaced by Moreau (26 Apr.). Pariset, *Histoire de France contemporaine*, ii. 1920, pp.

399-400. The others may include Macdonald, Championnet, and Joubert, all defeated in Italy.

The original water-colour drawing by Gillray is in the Print Room. There are many slight differences in the five officers on the r., and in the accessories. The second mummy is absent, its place supplied by large bottles. The other bottles are merely indicated and are differently placed. One row is replaced by a sword inscribed 'Robespierre'. The inscriptions below the design are fewer than in the print, but include some that have not been used. Jourdan says 'jai été forcé d'évacuer'. Bernadotte says 'Caira Fructidor' (cf. No. 9031) and 'Citoyen je profite de la Commodité'. The inscription for L'épeaux's book (not depicted) is given in full. An object on the table is 'Regime de Terreur'.  $10\frac{1}{2} \times 15\frac{1}{2}$  in.

Grego, *Gillray*, p. 260. Wright and Evans, No. 245. Reprinted, *G.W.G.*, 1830. Reproduced Weber, p. 102. Listed by Broadley.  $9\frac{9}{16} \times 14$  in.

#### 9404 THE ENRAGED POLITICIAN OR THE SUNDAY REFORMER OR A NOBLE BELMAN CRYING STINKING FISH

*Cruikshank Del*

*Pub June 25, 1799 by SW Fores 50 Piccadilly*

Engraving (coloured impression). A street scene. Lord Belgrave leans from a window, a large Bible in one hand, the other resting on the sill and on an *Act to Prevent Sabbath Breaking among the Poor*. He glares down at a noisy crowd which fills the space between his house and a house where through two wide-open sash-windows are visible the performers in a private and fashionable concert: two vocalists scream, accompanied by a lady pianist and by two violins, a 'cello, and flute. *Milbank*, on the street corner, indicates Grosvenor House.

The crowd chiefly consists of newsboys who scream and blow their horns. A boy with the [*Sunda*]y *Observer* screams *Bloody Great News*, looking up at Belgrave. A man with *Ninth Edition* displayed on his hat shouts *Bloody News—Great News from General S'warro* [see No. 9408, &c.], but holds up the *Sunday Reformer*, inscribed *The Trial of L. G. [Lady Grosvenor] for Adultry* [for the sensational suit of *crim. con.* brought in 1770 by Belgrave's father against the Duke of Cumberland, see Nos. 4400, 4845, &c.]. There are six others, with the inscribed caps worn by newsboys (cf. No. 5200): the *Volunter* [sic], *Informer*, *Sun[day] Moniter* blow horns; two *Sunday Review* boys scream *Bloody News*, as does *Bells weekly Messenger*. A milkmaid with her pails screams *Milk below*; a man with milk-pails: *Milk, pretty Maids*. Two fish-wives shout *New Mackarel* and *Mackarel*; one of these wears a military coat.

A satire on the motion (27 May) by Lord Belgrave for a Bill to suppress Sunday newspapers, debated 30 May and 11 June, when it was defeated. He wished to increase the ineffective penalties for Sunday trading and to make the sale of newspapers on Sunday a breach of the peace. He was supported by Wilberforce and Windham and opposed by Sheridan and others. Jones (see No. 9401) 'thought it cruel to ruin men by this morality bill, while routs, concerts, &c. were permitted to be kept at the houses of the opulent on the Sunday'. *Parl. Hist.* xxxiv. 1006-14. See also *Lady Holland's Journal*, 1908, i. 258. Milk and mackerel were excepted from the Sunday Observance Act.

$8\frac{3}{4} \times 14\frac{1}{4}$  in.

**9404** A A copy (coloured) is pl. N<sup>o</sup> XIX to *London und Paris*, iv, 1799. 'Enraged' is mis-spelt *Enraget*. Explanatory text, pp. 246-54.  
 $6\frac{5}{16} \times 8\frac{1}{2}$  in. B.M.L., P.P. 4689.

**9405** LIBERTY, EQUALITY, FRATERNITY.

*Published July 4<sup>th</sup> 1799, by J. Stockdale, Piccadilly.*

Engraving. Liberty (l.) is represented by an aged man in a tattered coat, dragging painfully after him a large weight which is attached by a heavy chain to a ring round his neck. Two asses, noses touching, symbolize equality. A nude man (r.) attacks with a club his brother, who is prostrate and defenceless. Fires burn on two identical rough stone altars; the smoke ascends from one, not from the other, causing the fratricidal contest, reminiscent of Cain and Abel.

One of many attacks on the French Revolution, differing from others in its quasi-classical and allegorical character.

$7\frac{1}{2} \times 12$  in.

**9406** DOCTOR PIZARRO ADMINISTRING TO HIS PATIENTS!

*London Pub<sup>d</sup> by William Holland, N<sup>o</sup> 50, Oxford Street, July 8, 1799.*

Aquatint (coloured impression). Sheridan, dressed as Pizarro (as in No. 9396), stands over his patient Fox, who leans back in an arm-chair holding to his nose a bottle labelled *Essence of Loyalty*. Fox says: *The ingredients are amazingly strong Doctor!* Sheridan answers: *Don't be afraid, Sir, snuff it up freely, it will soon cure you—I know your case perfectly well, it's only a few Jacobin Qualms that is the occasion of it. I was once troubled with them myself, but the essence soon cured me. I have a number of Gentlemen in the same way waiting for me in the other room.*

Through a doorway (l.) are seen, in close conference, Derby, Burdett, and Erskine, who says: *Sure to cure, was never known to fail yet, particularly among my Friends in the Law.* In the foreground (l.) is a large medicine-chest, of *Patent Medecines*, decorated with the Royal Arms, and containing: *Essence of Loyalty*, | *Court Sticking Plaister*, | *Pizarro Pills*. | *Anti-Jacobin Drops*. Norfolk (r.), in profile to the l., stands behind Sheridan, saying, *Doctor, when you have done with that Gentleman I wish to have another Box of your Pizarro Pills; I found great benefit from the last dose.* On the extreme r. the profile of George III looks into the room through a window; he says: *Wonderful great man this Doctor Pizarro—Kills or Cures I'm told—those gentlemen were Patients of mine once but could not cure them, so refractory!* For Pizarro see No. 9396, &c.

$10\frac{7}{8} \times 14\frac{3}{4}$  in.

**9407** ROLLA'S ADDRESS TO THE PERUVIAN ARMY.

*London Pub<sup>d</sup> by W. Holland N 50 Oxford Street, July 12<sup>th</sup> 1799.*

Aquatint (coloured impression). Pitt (caricatured), dressed as Rolla, addresses a group of chieftains (l.); the ranks of the Peruvian army with erect spears watch from the background. Below the (printed) title is printed Rolla's patriotic speech from *Pizarro*, II. ii, beginning 'My brave Associates', 'and . . . we serve a Monarch whom we love . . .' (see No. 9436). He stands with both arms outstretched, head turned in profile to the l., pointing rhetorically across the sea to the Spaniards, whom Sheridan (in this speech) equates with French republicans, and who are here

represented by the Foxites. The Peruvians wear feathered head-dresses and feather kilts in the manner of Red Indians, except Dundas, who wears tartan and feathered head-dress. Dundas (caricatured) sits on the ground holding bow and shield, and looking with cunning scepticism at Pitt; he is the only one of the ministerial group of five who can be identified, though others may be presumed to be Grenville, Portland, and Windham.

The Foxites, who 'fight for power, for plunder and extended rule', and follow 'an Adventurer whom they fear', all wear or carry bonnets-rouges and have tricolour flags, one inscribed *Libertas*. They are small comic figures headed by Fox, who urges them towards the water. The others (l. to r.) are Lauderdale with a flag, Derby with a shield, Bedford wearing a jockey cap, Erskine in wig and gown, Norfolk holding his Earl Marshal's staff, Tierney holding pistols (see No. 9218, &c.), Burdett, and two unidentified figures.

For Pizarro see No. 9396, &c. The scene is burlesqued and altered from the play, where it takes place in the Temple of the Sun. The patriotic speech of Rolla (cf. No. 9436) made the fortune of the play and was reprinted as a broadside or placard in 1803, see No. 9397.

$9\frac{13}{16} \times 17\frac{1}{4}$  in.

#### 9408 THE RUSSIAN COLOSSUS

[I. Cruikshank.]

[*Pub.*] July 15, 1799 by S W Fores 50 Piccadilly Folios of [*Caricatures Lent*]

Engraving (coloured impression, mutilated). Suvóroff, holding a French army in each crooked elbow, his r. foot planted on Paris (l.), a fortified town, is about to put his l. foot on *Peters[burg]*. His appearance and dress, though caricatured, are less grotesquely untrue to life than in earlier prints. In his cartouche box, inscribed *Les Directoire*, are the five Directors; he removes a long pipe from his mouth to emit a blast of smoke at them, saying, *There now, be quiet will you*. They say: *This Monster will be the Destruction of us all*. In his r. arm is *Moreau's Army*; in his l., *Macdonalds Army* (men, horses, flags, cannon, and bayonets). Through his legs is seen *Turin*. On the extreme l. *Spain*, at which he emits a blast from his posteriors. From Petersburg issue the words: *here he comes—here he comes got them all in his knapsack*.

Moreau, having been defeated by Suvóroff at Cassano (27 Apr.), retreated through Piedmont to join Macdonald, who was marching north with the Army of Naples. But Suvóroff defeated Macdonald at Trebbia (17–19 June), completing the defeat of the French in Italy. He had entered Turin in May. See Sorel, *L'Europe et la Rév. fr.* v, 1910, 407–15; W. L. Blease, *Suvóroff*, 1920, pp. 217 ff., and Nos. 9387, 9388, 9390, 9392, 9393, 9400, 9412. Cf. No. 9403. The five Directors (cf. No. 9387) were Barras, Sieyès (from 11 May), and (from 18 June) Ducos, Gohier, Moulins.

c.  $14\frac{1}{2} \times 10\frac{3}{4}$  in.

#### 9409 TRYING ON A TURN'D COAT!!

*London Pub<sup>d</sup> by W. Holland Oxford Street. August 1 1799.*

Aquatint (coloured impression). In a tailor's work-room, Pitt, in profile to the l., adjusts Sheridan's l. sleeve. Sheridan stands very erect and spruce, in court dress, *chapeau-bras*, and wearing a sword; his scarlet coat

is lined with blue and has blue facings, like the Windsor uniform. He says: *By turning it may be Blue or Scarlet at pleasure—the very thing I wanted.* Pitt answers: *Exactly so Sir—I never saw you look so graceful you bear your blushing honours thick upon you! You are absolutely fit to go to Court—A little tight about the sleeve, but that is owing to the scouring—Should be happy of your recommendation to any of your Friends—We turn Coats at a few hours notice—always employ the best of workmen.* Two tailors sit cross-legged on the shop-board: Dundas (r.), in tartan, legal wig, and Scots bonnet, looks askance at Sheridan as if scenting a rival. Grenville sews with unconcern. Through a closed window (l.) Norfolk and Fox look into the room with expressions of alarm. Fox (r.) says: *Why surely it cant be him he used to wear Blue and Buff!* Norfolk answers: *I tell you I saw him go in—the Coat's only turned—it may be Blue to morrow should occasion require I am told that this is a famous shop in that way* [see No. 9508].

A satire on the patriotic speech in *Pizarro*, see No. 9396, &c., which had caused the King to attend the play, see No. 9398. Sheridan's apparent change of front was made at a time when the fortunes of the Opposition were at their lowest point owing to the successes of the Second Coalition against the Directory, cf. No. 9411. Cf. his attitude to the naval mutinies.  $10\frac{3}{8} \times 13\frac{3}{8}$  in.

#### 9410 A FRENCH GENTLEMAN OF THE COURT OF LOUIS XVI<sup>TH</sup>

A FRENCH GENTLEMAN OF THE COURT OF ÉGALITÉ, 1799.

*J<sup>s</sup> Gillray, inv & fec*

*Pub<sup>d</sup> August 15<sup>th</sup> 1799. by H. Humphrey 27 St James's Street*

Engraving (coloured impression). An elderly courtier of the *ancien régime* (l.) bows low, in profile to the r., grimacing: *Je suis votre tres humble Serviteur.* His features are aquiline; he wears a high toupet wig and a large black bag (which flies into the air as he bows) with a solitaire ribbon round the neck. His small tricorne hat is in his r. hand, his l. hand is on his breast; his fingers are extravagantly pointed. His successor (r.) stands in back view, legs astride, hands thrust deep into his coat-pockets, a bludgeon projecting vertically from the l. pocket. His head, with blunt, coarse features, is turned in profile to the l., to say: *Baiser mon Cu* [sic]. He has shaggy hair with a long pigtail queue, and wears a large cocked hat, one peak on his neck, round which is a clumsy neck-cloth. His coat is loose with broad collar and projecting revers. His breeches are tied beneath the knee, showing striped stockings above very wrinkled boots with grotesquely pointed toes.

A reduced copy was issued without imprint. A. de R. xv. 131.

Grego, *Gillray*, p. 165. Wright and Evans, No. 455. Reprinted, *G.W.G.*, 1830.

$10 \times 13\frac{3}{4}$  in.

9410 A A copy: *J<sup>s</sup> Gillray del<sup>t</sup>*, second title *A French Gentleman* [sic], faces p. 91 of *The Caricatures of Gillray*.

$6 \times 8\frac{3}{8}$  in. With border,  $7\frac{1}{8} \times 9\frac{3}{8}$  in.

B.M.L. 745. a. 6.

#### 9411 THE FUNERAL OF THE REMAINS OF OPPOSITION!

*London Pub<sup>d</sup> by W. Holland, Oxford Street. Septem<sup>r</sup> 1799.*

Aquatint (coloured impression). John Bull, a carter, tips the contents of a rough two-wheeled cart, *John Bull's Rubbish Cart*, into a circular pit.

The contents are the Opposition: Fox (T.Q.L.), the largest figure, is sliding in; he clutches the long forelock of Burdett, who with Tierney is just behind him, and still in the cart. He looks despairingly at Pitt, who stands (r.) in profile to the l., in surplice and bands, and pointing down the pit. Pitt reads from his open book: *With a sincere hope that none of you will ever rise again, I commit you all to the Pit-hole!* Sheridan is about to fall in head first. Behind, and towering above Burdett and Tierney (who are comparatively self-controlled), is Erskine in wig and gown, holding a *Brief*, his arms raised in terrified supplication. On his l. is the profile of Bedford (r.) wearing a jockey-cap. The large head of the tiny Lord Derby is in the back l. corner of the cart. Two small feet are disappearing into the pit, perhaps belonging to M. A. Taylor. The carter, raising the back of the cart, says: *Good bye to you, my Masters, Parson Billy will soon settle the business.* His horse, unharnessed, stands with its head behind the cart.

The fortunes of the Opposition, owing to the successes of the Allies, were at this time at the lowest point reached during the war of 1793-1801. For their extreme unpopularity cf. *Journal of Lady Holland*, 1908, i. 203 (Nov. 1798), ii. 21 (Sept. 1799). See No. 9248, &c., and cf. No. 9258. 8 $\frac{7}{8}$  × 13 in.

#### 9412 ALLIED-POWERS, UN-BOOTING EGALITÉ.

ƒs Gillray f

Pub<sup>d</sup> Sep<sup>r</sup> 1<sup>st</sup> 1799. by H Humphrey N<sup>o</sup> 27 St James's Street

Engraving (coloured impression). Bonaparte (much caricatured), standing precariously on a *Dutch Cheese*, is attacked by the allies. Austria and Russia pull from his thin leg a large clumsy boot, consisting of a map of *Italy*; coins (French plunder) pour from the boot, on which *Naples*, *Rome*, *Florence*, and other geographical divisions are indicated. Austria is a fierce hussar, smoking a pipe, on his cap is the Habsburg eagle; he tugs at the boot, the Russian bear (on the extreme l.) assists him, its paws clasping his waist. A ferocious Turk holds Bonaparte by the nose and raises a scimitar whose blade, inscribed *S<sup>t</sup> Jean d'Acre*, drips blood; across his shoulders are strung bleeding ears and noses to which Bonaparte's is to be added. A sailor (r.), representing the British Navy, seizes Bonaparte from behind; in his hat are ribbons inscribed *Nelson*, *Duncan*, *Bridport*. A fat Dutchman on the extreme r., with the blunt profile of the Prince of Orange, tugs at the cheese in order to dislodge Bonaparte; he kneels on a paper, *Secret Expedition*. Bonaparte's uniform is ragged, his l. foot is bare, but in each hand is a blood-stained dagger. In the background (r.) tiny figures (probably Dutch) dance hand-in-hand round a bonfire in which burns a 'Tree of Liberty', a bonnet-rouge on a pole, cf. No. 9214.

The ill-judged 'secret expedition' to North Holland (the Helder) under Abercromby and Admiral Mitchell sailed on 13 Aug. and landed on 27 Aug., relying on the support of Orangists and the co-operation of Russia. On the 30th the Dutch fleet surrendered and hoisted the Orange flag. (*Gazette*, 3 Sept.) See Fortescue, *Hist. of the British Army*, iv. 2, pp. 641-59; Aubrey-Fletcher, *Hist. of the Foot Guards*, 1927, pp. 162-73, and Nos. 9413, 9414, 9419, 9420, 9421, p. 574, 9447, 9520. The Turkish fleet assisted at the defence of Acre, where Bonaparte's eastern plans were decisively checked. The French were defeated in Italy by the Russians under Suvóroff (see No. 9408, &c.), co-operating with the Austrians under Melas. Cf. No. 9403. For the share of the British Navy, cf. No. 9257, &c.



Grego, *Gillray*, p. 260. Wright and Evans, No. 246. Broadley, i. 126-7. Van Stolk, No. 5468. Muller, No. 5539 A. Reprinted, *G.W.G.*, 1830. 10½ × 14 in.

### 9413 FORGET & FORGIVE OR HONEST JACK SHAKING HANDS WITH AN OLD ACQUAINTANCE.

[Rowlandson.]

*Pub<sup>a</sup> Sept<sup>r</sup> 3. 1799 by R. Akerman N 101. Strand*

Engraving (coloured impression). An English sailor (l.), just landed in Holland, addresses a ragged Dutchman: *Well Mynheer you seem heartily sick of Fraternity, had you stuck to your Old Friends, instead instead [sic] of embracing your new Tagged relations, you might have kept your Gilders, saved your breeches, and preserved both States and Stateholder [see No. 8613].* Mynheer, grasping Jack's r. hand in both his, answers: *Ah Mynheer Bull these cursed french Rats have gnawed us to the bone, they have barely left us a Pipe a drop of Hollands or a Red Herring. Oh what a pretty pickle have we brought ourselves into.* Behind Jack, who smokes a long pipe, is a stout Dutchwoman (l.), her bust much exposed, who holds a bottle of *Holland's Gin* and offers him a glass: *I have had great trouble Mynheer to smuggle this Bottle for you those french Raggamuffins search me so close.* She stands on a paper: *By Order of the French Convention—If any Dutch Woman be detected in concealing any part of her Husband's private property she shall be Guillotined.*

Behind, a British soldier, who has just landed, pursues French soldiers with a bayonet, they drop money-bags in their frenzied flight, inscribed *Ducats and Gilders for the use of y<sup>e</sup> Municipality.* One cries: *Sacre B—gre here be dese English Bull Dog—dey be such stupid Brute dat we cannot make them comprehend the joys of Fraternization.* In the background are ships in full sail close to shore; on a mast, from which streams a pennant inscribed *View of the Texel*, is a little figure wearing a hat.

One of several prints on the so-called secret expedition to Holland, see No. 9412, &c. The Dutch fleet surrendered, but the rising on which Grenville had counted did not occur, though it would doubtless have followed military success. (Cf. No. 8299, &c.)

Grego, *Rowlandson*, i. 168.

8½ × 11½ in.

### 9414 THE RECEPTION IN HOLLAND.

*J<sup>s</sup> Gillray. inv & fec<sup>t</sup>*

*Pub<sup>a</sup> Sept<sup>r</sup> 8<sup>th</sup> 1799 by H. Humphrey S<sup>t</sup> James's Street*

Engraving (coloured impression). The fat Prince of Orange, just landed, stands impassively, surrounded by exuberantly loyal Hollanders. Two fat Dutchwomen throw their arms round him and kiss his cheeks, a third (r.) kisses his l. hand. Three Dutchmen kneel at his feet, one of whom prostrates himself, clasping the Prince's r. leg; another, still smoking, raises his eyes and clasped hands in thanks to Heaven. Frogs (cf. No. 7181) clamber up the Prince's boots or imitate the attitude of the Hollanders. In the middle distance are Dutch soldiers with fixed bayonets who have come to join the Prince; their flag, a stork swallowing a serpent, travesties the arms of The Hague. On the r. is the sea with boats rowing ashore from English men-of-war. On the sloping horizon are rejoicing crowds (tiny figures) and two windmills.

The landing of the British troops on the sand-dunes on 27 Aug. was opposed by General Brune with French and Batavian troops; the French retreated after confused fighting, the Dutch fleet obeyed without resistance a summons to hoist the Orange flag and surrender. The Prince of Orange issued a proclamation to the Hollanders, dated Hampton Court, 8 July 1799 (Van Stolk, No. 5439), urging the support of the invaders, but the Dutch failed to rise. See No. 9412, &c. Fortescue, *Hist. of the British Army*, iv. 2, pp. 641 ff. [Legrand], *La Rév. fr. en Hollande*, Paris, 1894, pp. 213 ff. *Navy Records Soc., Spencer Papers*, iii, 1923, pp. 125-6, 133-212.

Grego, *Gillray*, p. 260. Wright and Evans, No. 247. Van Stolk, No. 5470. Muller, No. 5540.  
10½ × 14 in.

**9415** THE MAGNANIMOUS ALLY.—*Painted at Petersbourg. 1799*

[Gillray.]

*Publish'd—September 17<sup>th</sup> 1799—by H. Humphrey N<sup>o</sup> 27 St James's Street London*

Engraving (coloured and uncoloured impressions). Paul I, caricatured, stands full-face, his head turned in profile to the l., and looking up, arrogant and mean. He wears uniform with a star, two Crosses of the Order of the Knights of St. John, and a ribbon. (He had been elected Grand Master in Oct. 1798 by the Knights, exiled from Malta, who had sought refuge in Russia.) He wears a sash over his coat, the tails of which reach, beetle-like, to his heels. Under his r. arm is a huge fringed cocked hat, in his gauntleted l. hand he holds a walking-stick. He tramples on a tattered flag inscribed *Vive l'Egalité*. A low horizon and clouds form a background. Near the upper margin is a Russian P enclosing 1: П, symbol for Paul I.

A print, like No. 9390, eloquent of dislike of the Russian alliance. Paul, erratic and ungovernable, abandoned the Coalition in Dec. 1799, becoming openly hostile in the following summer. Pitt said, answering Tierney (7 June 1799): 'There is no ground to fear that that magnanimous prince will act with infidelity in a cause in which he is so sincerely engaged. . . .' *Parl. Hist.* xxxiv. 1046. Lady Holland calls him 'our magnanimous ally' on 14 Feb. 1800. *Journal*, 1908, i. 47. See No. 9526. The print (unless ante-dated) does not reflect the misconduct of the Russian troops in Holland (19 Sept. 1799).

Reissued with additions, 20 Jan. 1801, see vol. viii. (Wright and Evans, No. 256.)

10½ × 7½ in. With border, 12¾ × 9¾ in.

**9416** POLITICAL HOAXING!!

*Woodward delin.*

*Pub. Oct. 1. 1799 by S.W. Fores, N<sup>o</sup> 50, Piccadilly, corner of Sackville St Folio's of Caracatures lent out for the Evening*

Engraving (coloured impression). Politicians, isolated figures in two rows, stand declaiming, their words etched above their heads. [1] Pitt, head turned in profile to the r., says: *Gentlemen may perhaps fancy I am Hoaxing, —when I inform them there is not a person in the Kingdom,—but what rejoices at the continuation of the present Necessary—Glorious—Popular—Successful—& Magnanimous* [cf. No. 9415] *War—the more the people pay for it*

the better they are satisfied—I will maintain it—Hoax? [2] Fox, full-face and melancholy: *That poor persecuted Gentleman Mr Gratton—so like myself—and that other worthy Dear Gentleman Mr O Conner* [see No. 9245, &c.]—*principles so like my own—except one little Faux Pas, which I protest I knew no more about—I assure you Hoax! Hoax! Hoax!*—[3] Courteney, in profile to the r.: *You may think it a Hoax Gentlemen—but I assure you I only told the Coachman to drive me to the Bastile and he took me there directly miserable doings, shocking dreadful—Hoax!* [4] Burdett, in profile to the l.: *I second that Honorable Gentleman Hoax!*—*I was with him in the same Coach—we both commiserated the poor suffering Patriots—innocent persecuted—seven foot square—two foot broad—grating—Hoax!* [See No. 9341, &c.] [5] Dundas, in tartan, his pose reflecting that of Pitt: *We hae nae Hoaxing in Scotland—what we do there is aw for your goods—we never consider our-sels Hoax!* [cf. No. 9052, &c.]. [6] The stiff Moira, in profile to the l.: *You may probably think I am Hoaxing when I tell you what I saw—I saw the little farthing rush light—I saw thatch'd Cottages on fire—I saw men women & children tied up to the halbert—I saw [sic] Hanging—Drowning—Shooting Burning Hoax—Hoax—Hoax.* [See No. 9184.] [7] Lonsdale, in court dress with ribbon and star (he had no order), says: *I suppose Gentlemen you begin to think my building a Ship, for the service of my Country—was nothing but an Hoax—but be assured it was not—I am now ready—sails—hulk—rigging—Hoax!* [For this incident of 1782 see Nos. 6246, 8156.] [8] Bedford, turning deprecatingly to the r.: *I had no design whatever in evading my Taxes—I assure you Gentlemen,—at that time,—I had only three Servants—and two Horses—I very well remember—Hoax.* [See No. 9167.] [9] Sinclair, in profile to the r., gesticulating violently: *I again say Gentlemen, it would be National Economy to reduce the Navy!—and I declare I would not change my opinio [sic], to be President of the Board of Agriculture Hoax!* [See No. 9271.] [10] Sheridan, shrugging deprecatingly to the l.: *I am very poor indeed A distress'd Poet and Patriot—never touch the cole—every body indebted to me—nobody will pay me—Hoax.* (An allusion to Sheridan's debts and the profits of Pizarro, see No. 9396, &c.) [11] Tierney, looking to the l.: *They say I have an appointment in India, I assure you it is merely a Political Hoax—me! I declare I would not on any account accept place—pension perquisite—Hoax!—Hoax!* [An indication of the distrust felt by the Whigs for his refusal to join their Secession. See Olphin, *George Tierney*, 1934, pp. 42 ff. For the Indian rumour cf. No. 9340.] [12] One of the Directory, perhaps Barras, in official dress (see No. 9199), says: *Citizens—I am one of your Directeurs—& I assure you—the English fleet was totally destroyed, on the first of June—I always speak truth—Lord Howe's expected in Paris in a few days, it is very true I assure you—now that is the Grande Hoax A La-Francois.* For the battle, claimed by the French as a victory, see No. 8469, &c.; the Directory was installed seventeen months later.

Below the title:

"All the Worlds an Hoax

"And all the Men, and Women merely Hoaxers!

For Pitt and the war cf. No. 8599. For Fox and Grattan see No. 9343. 'Cole' is money, see *The Cole Heavers*, No. 6213. Uniform with, and probably belonging to, a series, see No. 8541.

Described and explained, *London und Paris*, v, 1800, pp. 321-3, where 'hoax' is called one of the newest English vogue-words; cf. No. 9527.

11 $\frac{3}{4}$  × 17 $\frac{5}{8}$  in.

9417 PIZZARRO

R.S. Esq<sup>r</sup> 99

Etch'd by J, Chapman

Publish'd Oct, 1, 1799 by J Whittle, Peterboro' Court, for the Anti Jacobin Review.

Engraving. From the *Anti-Jacobin Review*, iv. 318. Sheridan, dressed as Pizarro (as in No. 9396), bestrides the neck of Kemble, whose large head, irradiated, flies through space diagonally towards the spectator. He is directed to the l., his cloak flies out behind him. Under his l. arm are money-bags, in his r. hand he holds out a document: *Spoken before a select party of Friend's*—

*This season true my Principles I've sold,  
To fool the world & pocket George's gold,  
Prolific mine! anglo-peruvian food  
Provok'd my taste—and Candidate I stood,—  
While Kemble my support with LOYAL face  
Declares The PEOPLES CHOICE with stage-trick grace.*

Below the design:

*In Pizzarra's plans observe the Statesman's wisdom guides the poor mans  
Heart*

*Taken from Sheridans Pizzarro and adapted to the English taste*

The most extreme of the attacks on Sheridan for the supposed time-serving duplicity of the loyal speech of Rolla (played by Kemble), see No. 9396, &c. It faces a review of a pamphlet: *A Critique on the Tragedy of Pizarro . . .*, where the play is attacked on literary grounds only, and is ridiculed by quotations from *The Critic*.

Attributed to Gillray by Grego (p. 264, small copy).

$7\frac{1}{16} \times 9\frac{1}{16}$  in.

9418 THE BEAUTIES OF WAR!!

Woodward delin.

[? I. Cruikshank f.]

Pub Oct<sup>r</sup> 12. 1799. by S.W. Fores, N<sup>o</sup> 50, Piccadilly—Folio's of  
*Caracatures lent out for the Evening*

Photograph of an etching. Design in two rows, three groups above, four below. [1] A stout 'cit' addresses a seated man in respectable but tattered dress, whose wife and two children weep behind him: *What makes you sit idle Fellow there is plenty of work if you will but set about it.* The answer: *I wish master I could find it—the looms has stood still this fortnight.* [2] Two sailors, each with a bludgeon, drag along a despairing man: *No grumbling Sarrah—you are very hardly used to be sure—with a little harmless pressing on board of a seventy four.* [3] German soldiers, mustachioed Death's Head Hussars, engaged in rape and massacre. One, trampling on a man's body, teases a woman, another spikes an infant on a bayonet, a third (l.) holds out a firebrand. They say: *Fire!—Plunder—no Quarter—Bravo! Bravissimo!* [4] A naval officer with a drawn sabre asks a trembling sailor: *Why is not Tom Halyard at his post.* Answer: *Please your honor—his head is shot off.* [5] A fierce elderly officer, mustachioed, but apparently a French émigré, points to a trench mortar: *Dare it is my own invention—de grande emigrant mortar—kill twenty men at one puff.* [5] One sailor says to another, who is armless and stands on two wooden legs: *Ah—Jack how are you.* The other, who is smoking a short pipe, answers fiercely: *tolerable hearty thank you,*

*all that is left of me.* [6] Two old women sit under a tree smoking pipes, a dead body (stripped) at their feet, a sack beside them. They say: *a tolerable good booty—after the battle—we'll now smoke our pipes in comfort.*

This may reflect the bad news from Holland, cf. Lady Bessborough's letter of 30 Sept. 1799, *Private Correspondence of Lord G. Leveson Gower*, i. 265–6. See No. 9419. For other prints on the horrors of war see No. 8328, &c. Probably one of a series, see No. 8541. Original (A. de R. vi. 142) 11  $\frac{7}{8}$  × 17  $\frac{3}{4}$  in.

## 9419 DUTCH POLICY OR THE FRUITS OF THE EXPEDITION!!!

[Cawse.]

*Publis by SW Fores Oct' 20 1799*

Engraving (coloured impression). A design in two compartments.

[1, circa 1795] A fat Dutchman, his hands behind his back, looks with a friendly grin at a ragged but foppish French soldier who puts his arm round his shoulder while he picks his pocket. The Frenchman says: *Ah Mynheer,—you be de jolly dog you ave de L'argent we give you de hug Fraternal what care you for Jeanny Bull we Protect you Ma foi.* Mynheer answers: *Thank you Mounseer thank you you say right whats Johnny Bull to me I dont care for Johnny Bull he drubs me a little now & then but I dont care for that.* See No. 8613, &c.

[2, 1799] The Dutchman, in profile to the r., takes the l. hand of an English sailor, who stands squarely, his r. hand on a cudgel. His own l. hand is in John Bull's jacket pocket. He says: *ah! Johnny Bull I am so glad to see you. no more French Mounseers for me! do you know Johnny that the fellow Pickt my Pocket.* John answers, looking with wary distrust at the Dutchman, *Now that was d—d unhandsome to be Sure.* In both designs flags and tiny figures on the horizon indicate military (or naval) action. John Bull wears long striped trousers, in his hat is a ribbon inscribed *Duncan Huzza.* (For Camperdown see No. 9034.)

For the expedition to Holland see No. 9412, &c. The Dutch rising, on which Grenville had counted, failed to occur, though the fleet surrendered and 4,000 Hollanders, under the son of William V, were with the Duke of York. The Anglo-Russian forces were checked at Bergen on 19 Sept. by French and Batavians under Brune, with great moral advantage to the French. Fortescue, *Hist. of the British Army*, iv. 2, pp. 670–81; [Legrand], *La Rév. fr. en Hollande*, 1894, pp. 235 ff.

Van Stolk, No. 5472. Muller, No. 5565.  
8  $\frac{7}{8}$  × 13  $\frac{1}{2}$  in.

## 9420 THE FROGS REJECTING THEIR KING

[Cawse]

*Pub<sup>d</sup> by SW Fores Piccadilly Oct' 42 [sic] 1799*

Engraving (coloured impression). William V retreats sleepily before five Hollanders towards the shore; a man (H.L.) stands below him in a boat, saying: *Run d—n ye run why dont ye run you l have a Breach made in your Stern Else.* The centre figure is a fat debauched-looking woman who kicks the Stadholder, saying: *Get out you sleepy Headed dolt who wants you here? we are learning the Carmagnole Parler Francy.* *No more Large Breeches Sans Culottes for Ever.* A Dutchman on the extreme l., holding his pipe, wears tight but tattered breeches, a sabre, tasselled boots with pointed

toes, and a bonnet-rouge; he says: *Curse these tight Breeches I cant run at all now.* A third Hollander spits viciously at the back of the Stadholder's head. Two others, a woman and a man, grin derisively. Frogs fawn on the Hollanders or spit at the Stadholder. In the background the sea is indicated, with the British flag flying below a French flag. Beneath the design: *At first they regarded their Monarch with great reverence, but perceiving his tame and peacable disposition they at length treated him with the Utmost Contempt. Esops Fables.*

For the expedition to Holland see No. 9412, &c. The title reflects the mistake in the proclamations calling upon the Dutch to rise against the French, in which the Stadholder, the hereditary head of the republic, was referred to as a sovereign. [Legrand], *La Rév. fr. en Hollande*, 1894, pp. 226-7.

Van Stolk, No. 5471. Muller, No. 5541.  
9¼ × 13¾ in.

**9421** OPENING THE SLUICES OR THE SECRET EXPEDITION.

[Cawse.]

*Publis<sup>d</sup> by S W Fores Piccadilly Octob<sup>r</sup> 1799*

Engraving. Three fat Dutch fishwives, wearing broad-brimmed straw hats, fill the upper and greater part of the design; one, smoking a pipe, is in back view. They urinate contemptuously, as do frogs at their feet, forming a flood in which, in the foreground, British soldiers are drowning. Four of these say, respectively: *Egad this is Giving us a devilish cool reception; Curse these stinking Dykes We shall all be Suffocated; What a Smell of Stale Fish; Its like all thier mad schemes. Come to nothing at last.*

On 18 Oct. a capitulation was agreed to for the cessation of hostilities, the evacuation of Holland by the British by 30 Nov., the return of 8,000 prisoners from England, and the retention of the Dutch fleet. The expedition was ill conceived and dogged by bad luck. Fortescue, *Hist. of the British Army*, iv. 2, pp. 700 ff. For the cabinet's decision to recall the expedition, see Portland to Cornwallis, 14 Oct. *Cornwallis Corr.* iii. 136 f. For the term 'secret' cf. Sheridan: 'Secret, indeed, it was called, till the term became absolutely ridiculous. Never was an undertaking conducted with such ostentatious mystery—never did the object of a secret expedition obtain such universal notoriety.' *Parl. Hist.* xxxiv. 1398 (10 Feb. 1800). See No. 9412, &c. Cf. No. 8493.

14¼ × 9½ in.

**9422** THE GREAT SWALLOW ALL!!! DISGORING OR FRENCH BULLIE [BOUILLI] TOO HOT FOR THE BEARS STOMACH

[Cawse.]

*Publish by S W Fores Oct<sup>r</sup> 29. 1799*

Engraving (coloured impression). Suvóroff (r.), an ogre with an enormous head, disgorges through a cavernous mouth French soldiers followed by a tangle of ribbons and orders including a miniature portrait as in No. 9390. Four ribbons are inscribed respectively *Warsaw, Praga, Ismael, Malta*. On the ground before him (l.) two ranks of soldiers kneel in mock obeisance; others gallop off to the l. waving their bonnets-rouges (not coloured red) in derision. Beside Suvóroff stands Masséna (not caricatured but a giant in relation to the French troops), his l. hand resting on the ogre's forehead (on which is a sabre-cut), a sabre in his r. hand. He says: *Why General*

this French Ragout does not agree with your Stomach Throw Up a little more Aye—pay him the same respect you would to the Emperor himself. Suvóroff says: Curse this Masséna he has Given me such a Dose that I shall throw up all that I have Taken these Gewgaws are so loath to come up that I verily think they will Choak me!!! Damn your Reverence. In the background tiny figures inscribed Austria dance round a Tree of Liberty, a Bonnet-rouge (irradiated) on a pole (cf. No. 9214, &c.). Nearer Suvóroff is the word *Switzerland*.

Masséna decisively defeated the Austro-Russian forces in Switzerland (25–6 Sept.), but not Suvóroff, who crossed the St. Gothard, fighting desperately, and forced his way into the Grisons and thence to Lake Constance and winter quarters. The print is remarkable in depicting the French as liberators, but is one of several showing hostility to Suvóroff and the Russian alliance. The atrocities of the sack of Ismail in Bessarabia (22 Dec. 1790; cf. Byron, *Don Juan*) were even greater than at Warsaw (see No. 8607). See also No. 9392.  
10 $\frac{3}{8}$  × 14 $\frac{1}{2}$  in.

**9423** [TOMB OF SIR GEORGE SAVILE.]

[? Nov. 1799]

[Gillray.]

Aquatint. A sculptured monument to Sir George Savile against a stone wall. A life-like H.L. figure of Savile looking to the r. is set in an alcove with inscriptions above and below. Above: *The Guardian Genius of that Good Man and Upright Senator | Sir George Saville Bar<sup>t</sup> | Hovers with anxiety over The Tomb; not without Hopes, that his Countrymen | may e're it be too late, see the Necessity of Peace,—the Improbability of | the Present Ministers making it,—& the Benefit which would result, from a Temperate | Reformation of those Abuses, "from which (to use his own memorable words) | it was notorious, that all our Calamities Sprung."!!!*

Below: *Fuimus Troes, fuet [sic] Ilium et ingens Gloria Teucrorum.*

*Virgil*

*Here lie the Remains of the | —Requisition,— | The last Hopes of the Independent Gentlemen of Yorkshire; | in full Confidence | that when Corruption shall have ceased to prey upon the | Human Frame, that it will rise again to | —Immortal Glory.— | Reader, | You will no longer doubt the just Cause or upright | Intention of this Requisition, when you learn, that | the Merchants of Leeds, its greatest Enemies, have | Thought that an Elegant Monument should be dedicated | to it's | Memory. | "Your Cause of Sorrow must not be measured by his | "Worth, for then it hath no End." Shakespere Mackbeth | "Quis Desiderio sit Pudor aut Modus | "Tam chari Capitis." Horace.*

The print was commissioned and paid for (£5 5s. od. to Gillray for etching it) and probably designed by F. Hawkesworth of Hickleton Hall near Doncaster (himself an amateur etcher), the payment being sent in a letter dated 18 Nov. 1799. B.M. Add. MSS. 27337, fo. 53. Its spirit is that of a pamphlet by Wyvill, leader of the Yorkshire Reform movement, *The Secession vindicated*, 1799, in which Savile is quoted and peace is urged in the interests of the Constitution: to reduce corruption and avert 'the near approach of a Military Despotism'. The pamphlet was written before the successes of 1799 and the print may have been issued some months before it was paid for. Similar in manner to No. 9056, also a Yorkshire print.

9 $\frac{3}{16}$  × 6 $\frac{3}{4}$  in.

Van Stolk, No. 5473; A. de R. vi. 127,

## MONEY IN MINE POCKETS | A DUTCH SENTIMENT | LET WHO WILL BE GOVERNOR.

[Cawse.]

*Publish'd Nov' 4<sup>th</sup> 1799 by SW Fores Piccaddilly*

Engraving. Two fat Dutchmen drink and smoke contentedly. On the wall of their hut are prints of *his Serene Highness* and of *General Brune*, and broadsides: *Verses in Praise of the Stadholder*; *La Guillotine*; *O the Roast Beef of Old England*. Under the prints hang two pistols: *De Alvas Pistols*, inscribed *Requesat [sic] in Pace*. In the foreground are three papers: *Health & Fraternity*; *Proclamation [see No. 9414]*; *to rise in a Mass*.

A satire on the failure of the Orangist Dutch to support the Anglo-Russian expedition, see No. 9412, &c.

**9424** NAPPER TANDY.—*Taken from Life in Newgate, Novemb 2<sup>d</sup> 1799.**By Gillray del & fec'**London—Publish'd Nov' 8<sup>th</sup> 1799. by H. Humphrey. N<sup>o</sup> 27. St James's Street*

Engraving (coloured and uncoloured impressions). A bust portrait of Tandy (1740–1803) looking to the l. He wears the double-breasted, high-collared coat of a French officer, with epaulettes. He looks a sick man, his (white) hair is short and unkempt, his face deeply seamed; his drooping, bulbous nose and look of melancholy wariness give an impression of caricature, but the characterization appears to be excellent, cf. a portrait engraved by Heath after J. Petrie, published 1815.

Tandy (cf. No. 7664) had made an abortive landing in Ireland from a French corvette in 1798, the peasantry fleeing at his approach, and he escaped to Hamburg, whence he was eventually extradited to England. His arrival in London (27 Oct.) en route for Ireland aroused considerable interest. (*Lond. Chron.* 28 Oct., &c.)

7 $\frac{1}{2}$  × 6 $\frac{3}{8}$  in.**9425** FRENCH-TAYLOR, FITTING JOHN BULL—WITH A "JEAN DE BRY".

[Gillray.]

*Publish'd Nov' 18<sup>th</sup> 1799. by H. Humphrey. 27 St James's Street London*

Engraving (coloured impression). The corner of a tailor's fitting-room. A hideous and plebeian Englishman, fat and short-legged, and wearing a curled Brutus wig, looks at his reflection in an elaborately framed wall-mirror crowned with a bonnet-rouge (l.). The tailor, a simian monstrosity standing behind him (r.), adjusts the sleeve of the coat. The coat (so styled after de Bry, see No. 9389) has a high collar, is heavily padded, with full sleeves gathered at the shoulders, and is cut back into narrow tails. The boots have long pointed toes, the tops, with high tasselled peaks, projecting in front of the leg far above the knee. He stands on a large volume: *Nouveaux Costumes*. The tailor is foppish, though wearing a bonnet-rouge with a long peak, long queue, ungartered stockings, and slippers. A tricolour



measuring-tape is draped about him. He says: *A ha!—dere my Friend, I fit you to de Life!—dere is Libertè—no tight Aristocrat Sleeve, to keep from you do, vat you like!—aha! begar, dere be only want von leetel National Cockade to make look quite a la mode de Paris!!* John Bull answers: *Liberty!—quoth'a!—why zound I can't move my Arms at all! for all it looks woundy big!—ah! damn your French Alamodes, they give a man the same Liberty as if he was in the Stocks!—give me my Old Coat again, say I, if it is a little out at the Elbows.*

On the wall (r.) is visible the l. portion of a framed plate of the official costumes of the Directory (see No. 9196, &c.): in six compartments are tiny simian creatures inscribed respectively: *Membre du Directoire*, *Conseil des Anciens*, *Ministre*, *Conseil des 5 Cents*, *Juge*—, *Administrat . . . .* Beneath is a framed oval containing *Les Regles pour les Modes*; these end: *Vive la Libertè*. A patterned carpet completes the design.

A satire on the ugliness of French fashions (cf. No. 9454), combined with ridicule of the 'liberty' under which dress is the subject of legislation, see No. 9196, &c. The satire is extended to Jacobinical francophils as in No. 8287.

Grego, *Gillray*, pp. 265–6. Wright and Evans, No. 456. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 677.  $11\frac{1}{8} \times 9$  in. With border,  $13\frac{1}{4} \times 10$  in.

**9426** EXIT LIBERTÈ A LA FRANCOIS!—OR—BUONAPARTE  
CLOSING THE FARCE OF EGALITÈ, AT S<sup>T</sup> CLOUD NEAR  
PARIS, NOV<sup>R</sup> 10<sup>TH</sup> 1799.

ƒs *Gillray. inv<sup>t</sup> & f<sup>t</sup>*

*London Publishd Nov<sup>r</sup> 21<sup>st</sup> 1799. by H. Humphrey. 27 S<sup>t</sup> James's Street*

Engraving (coloured impression). Bonaparte (r.) stands in profile to the l., directing with outstretched r. arm the Grenadiers who, at the point of the bayonet, are ejecting the Council of Five Hundred from the Orangery. The members, in their official costume (see No. 9198), flee in wild confusion. Officers (r.) stand behind Bonaparte; a little drummer fiercely beats a drum inscribed *Vive la Liberte*. A tricolour flag is inscribed *Vive le Triumverate Buonaparte Seyes-Ducos*. All are caricatured except Bonaparte, who is calm and dignified, though with (dagger) wounds on face and arms. He tramples on *Un liste de Membres du Conseil des Cinque Cents* which lies beside a paper: *Resignation des Directoires*.

Full accounts of the *coup d'état* of 19 Brumaire (10 Nov.) were in the London newspapers on 18 Nov., preliminary accounts having been received by telegraph (cf. No. 9232). Farges had been sent in to the *Anciens* to stir them to action by a fable of daggers drawn against Bonaparte in the Five Hundred, and Lucien Bonaparte, as President of the Five Hundred, declared to the troops that the Assembly was dominated by armed brigands doubtless inspired by the English Government. See *Camb. Mod. Hist.* viii. 682 ff.; Dayot, *Rév. fr.*, pp. 471–7; and Nos. 9427, 9428, 9431, 9433, 9534.

Grego, *Gillray*, p. 262. Wright and Evans, No. 248. Van Stolk, No. 5455. Broadley, i. 130–1. Reprinted, *G.W.G.*, 1830. Reproduced, Dayot, *Rév. fr.*, p. 477; Grand-Carteret, *Napoléon en images*, 1895, p. 58.  $9\frac{1}{4} \times 13\frac{1}{2}$  in.

**9427 THE CORSICAN CROCODILE DISSOLVING THE COUNCIL OF FROGS!!!***London Pub<sup>d</sup> by W. Holland Oxford Street Nov. 1799.*

Engraving (coloured impression). Bonaparte, as a crocodile, in the Orangery of St. Cloud on 19 Brumaire (10 Nov.); the Council of Five Hundred are depicted as frogs, some wearing bonnets-rouges and red cloaks. He wears a sabre and military boots, and, prophetically, an imperial crown. On each side is a helpless frog, one frog advances towards him with a dagger, clearly useless against the scaly giant. Others sit in terror, or skim through a gothic window. In the president's canopied seat sits a gaping spectacled frog (though the president was Lucien Bonaparte, to whom the *coup* owed its success). Behind the general and on the extreme l. crocodile soldiers with bayonets and pikes stand stiffly at attention.

The two incursions of Bonaparte into the Council are combined, the first when the alleged dagger attack occurred and he retired discomfited, the second when he returned in force and the members fled through the windows. See No. 9426, &c. The crocodile indicates Bonaparte's return from Egypt, see No. 9523, probably also hypocrisy, besides showing the helplessness of the group before military force. For Bonaparte's crown cf. No. 9433, &c.

Broadley, i. 131.

9 × 13 in.

**9428 JOHN BULL'S NEW CAKES AND GINGERBREAD***London Pub<sup>d</sup> by W. Holland, Oxford Street Nov. 1799.*

Aquatint (coloured impression). John Bull as a gingerbread-seller sits (l.) on an upturned basket beside his smoking street-oven, on the top of which cakes are laid out. The front of the oven is inscribed *Consular Cakes and Triumvirate Gingerbread Smoking hot from Paris 1799* and decorated with three fleurs-de-lis (? indicating a return of monarchy). Bull is smoking, as is a little begging dog, shaved in the French manner. He wears over-sleeves and an apron; in his hat is a tricolour cockade, and he has a twisted, quizzical smile.

A provisional government, with Bonaparte, Sieyès, and Ducos as Consuls, was established on 19 Brumaire, see No. 9426, &c.

8 $\frac{3}{4}$  × 7 $\frac{5}{8}$  in.

Van Stolk, No. 5474,

**BUONAPARTE'S DANCE OF DEATH!**

[Pub. I. C. Ziegler, Broad Street, Soho, Nov. 1799.]

Engraving. Design in six compartments arranged in two rows. Above: *Stab'd at Malta!*; *Drown'd at Alexandria!*; *Strangled at Cairo!* (cf. No. 9336). Below: *Shot by a Tripoline Gentleman!*; *Devoured by Wild Beasts in the Desert!*; *Alive in Paris!!!* Cf. also No. 9241.

Broadley, i. 131.

**9429 GRUMBLERS!!***Woodward del.**London. Pub<sup>d</sup> by W. Holland, Oxford St Nov<sup>r</sup> 1799.*

Aquatint (coloured impression). Two stout 'cits' sit at a small round dinner-table on which is a steaming joint of beef. One (l.), holding a loaf,

cuts a large slice, saying: *Bread raised again a penny in the quartern! and a bad harvest!—What is to become of the poor?* The other (r.), knife and fork held erect, puts an enormous chunk to a mouth gaping to capacity; he answers: *We shall all be starved—that's inevitable!* An ungainly servant in livery (l.), standing stiffly with his hand in his coat-pocket, looks at him with surprise. A decanter is on the table, a basket of wine-bottles on the floor (l.).

A bad harvest and the rising price of bread were causing great anxiety; bread substitutes (potatoes and rice) and household bread were advocated, soup kitchens opened. The quartern loaf was raised in London on 5 Dec. to the record price of 15½d. *Lond. Chron.*, 4 Dec. For the 'cit' who gorges and grumbles cf. No. 8145 (1792). The first of many prints on the dearth of 1799-1800, see No. 9545, &c. 8¼ × 11⅝ in.

### 9430 EFFUSIONS OF A POT OF PORTER,—OR—MINISTERIAL CONJURATIONS FOR SUPPORTING THE WAR,

ʒs Gillray inv<sup>t</sup> & fec<sup>t</sup>

London. Publish'd Nov<sup>r</sup> 29<sup>th</sup> 1799. by H. Humphrey. 27. S<sup>t</sup> James's Street

Aquatint (coloured impression). A large frothing tankard stands on a cask whose head forms the base of the design. From the froth Pitt emerges as Death on the White Horse (of Hanover, cf. No. 8691), giving the effect of a fantastic equestrian statue on a high pedestal. Pitt is in back view; in his r. hand is a flaming sword, his l. arm is raised, he turns his head slightly to the r., his r. leg is extended; he wears his ordinary dress with heavily spurred top-boots. His head is the centre of rays on which his orders are inscribed, above it: *Bella! | Horrida | Bella!* On the l. are heavy clouds about to cover the sun, whose features indicate profound sleep; rays to the l. are inscribed: *Sun get thee to Bed! Myself will Light y<sup>e</sup> World and Ho Rains!—Deluges!—Drown the Harvest!* Slanting rain descends in torrents from the clouds, battering down heads of wheat and obscuring a cottage in the background.

On the r. are the winds: four cherubs' heads blowing violent blasts in every direction, two of which are filled with swarms of insects. Rays to the r. are inscribed: *Pestiferous Winds! blast the fruits of the Earth! and Ho! Flies! Grubs, Caterpillars! destroy the Hops!* The blasts strike hops twined round poles on the r. of the design.

On the tankard is a large <sup>d</sup>4 within a circle inscribed *Pro-Bono-Ministero*, and a small WP with the Pitt crest of stork and anchor. On the cask a long lighted pipe inscribed *Bellendenus* lies across a paper of tobacco inscribed: *Ruin upon Ruin, or an Essay on the Ways & Means for supporting the cursed War.* The title continues: *as lately discover'd by D<sup>r</sup> P—r, in the Froth & Fumes of his favorite Beverage—* | *“Four Pence a Pot for Porter!—mercy upon us!—ah! its all owing to the War & the cursed Ministry!—have not | “They ruind the Harvest?—have not They Blighted all the Hops?—Have not They brought on the destructive Rains, | “that we might be Ruin'd in order to support the War?—& brib'd the Sun not to Shine, that they may Plunder us in the dark?”—*

*Vide, the Doctor's Reveries, every Day after Dinner.*

The abnormally bad weather of 1799 had had a great effect on prices (also affected by war, cf. Nos. 9432, 9434). The grumbles (cf. No. 9429) of those who attributed high prices entirely to Pitt and the war are voiced by Dr. Parr, whose smoking (cf. No. 9533) and porter-drinking were then (except among artisans) an eccentricity, and whose *Preface to Bellendenus* had been a Foxite manifesto (see No. 9533). For dearth and high corn prices see No. 9545, &c.

Grego, *Gillray*, p. 262. Wright and Evans, No. 249. Reprinted, G.W.G., 1830.  
12½ × 9½ in.

**9430** A A copy (coloured) is pl. N<sup>o</sup> 1. to *London und Paris*, v, 1800. Explanatory text, pp. 71-84.  
8½ × 6½ in. B.M.L., P.P. 4689.

**9431** SATANS, RETURN FROM EARTH.<sup>1</sup> DISCOVERED IN COUNCIL—WITH BELZEBUB & BELIAL—A SKETCH AFTER FUSELI—!!!

[Cawse] *fecit* [a name has been obliterated]  
*Publish<sup>d</sup> Nov<sup>r</sup> 30 1799 by SW Fores Piccadilly where f[olios] of Caricatures may be had for the Evening*

Engraving (coloured impression). Bonaparte sits enthroned, among clouds, his brooding face supported by both hands, his r. leg drawn up to rest upon a skull, l. outstretched and trampling on papers: *Hymn Marselos* [sic] and *Council of Cinq Cents*. Under the skull are other papers: *Liste of the Judges*; *Myself in Egypt an Oratorio*; *Ca ira ira*. He wears uniform and a plumed cocked hat framed in a triangle of daggers and irradiated. The three sides are inscribed respectively *Seyes* (l.), *Buonaparte* (r.), and *Ducos*. Within it is the word *Abbaye* (the prison at which the September Massacres began). Behind and on each side of 'Satan' stands an attendant demon (T.Q.L.) emerging from clouds, with webbed wings and wearing a long straight gown with bands; one (r.) wears a bonnet-rouge; beside him is inscribed: *Constitutions Ready for all Occasions*, indicating Sieyès, the other being Ducos; both look with sour apprehension at their master. In the air fly four little demons with barbed tails, with the heads of English Jacobins, but one, Sheridan (l.), spits fire at his master (cf. No. 9397, &c.). Fox is on the r., the others are smaller and less characterized: (?) M. A. Taylor (l.) and Stanhope (r.).

Along the lower margin are the heads of ruffianly Frenchmen who applaud their new master; they wave bonnets-rouges or daggers. One shouts *Down with the Councils up w<sup>th</sup> the Committees*, another *Vive La Babouf Ca ira*.

For Brumaire see No. 9426, &c. The conspiracy of Babeuf (1796) was exaggerated and suppressed for political reasons to give an impression of danger from red extremists. On 19 Brumaire a subservient committee proposed the abolition of the Directory and the entrusting of the provisional government to Bonaparte, Sieyès, and Ducos. For Fuseli cf. No. 7585, n.

Broadley, i. 131.  
11¾ × 9½ in.

<sup>1</sup> 'Egypt' is scored through and followed by 'Earth'.

**9432 A NEW HEAD TO A POT OF PORTER***London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street Dec<sup>r</sup> 3 1799*

Engraving, slightly aquatinted (coloured impression). John Bull, a shock-headed yokel in a smock, stands directed to the l., holding a tankard, at whose surprising contents he peers. A tiny figure of Pitt, inscribed *Four Pence per Quart*, emerges from the pot, saying: *Indeed Johnny, it is no fault of mine—I only stept in to see if they had given you good liquor for your money.*

See No. 9430; apparently a satire on the exoneration of Pitt in that print.

For the dearth see No. 9545, &c.

10 $\frac{5}{8}$  × 8 in.

**9433 FRENCH LIBERTY AT THE CLOSE OF THE EIGHTEENTH CENTURY***London Pub<sup>d</sup> by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street Dec<sup>r</sup> 4<sup>th</sup> 1799*

Engraving (coloured impression). Bonaparte, at the head of a file of soldiers, a sabre in his hand, receives an imperial crown offered to him on a cushion by a kneeling ragamuffin, behind whom are four other kneeling and alarmed sansculottes. He appears about to take the crown and place it on his bare head; under his foot is a bonnet-rouge. His soldiers look with wary contempt at the deputation, at which those who have muskets point their bayonets; others hold pikes.

For Brumaire see No. 9426, &c. For the anticipation of the Empire see also Nos. 9427, 9509, 9522, 9523.

Broadley, i. 131-2.

9 $\frac{1}{2}$  × 14 $\frac{3}{8}$  in.

**9434 A PROPHECIC SKETCH OF THE (WIG<sup>1</sup>) CLUB AS DESCRIBED IN THE 1<sup>ST</sup> BOOK OF SAMUEL . . .***Pub. Dec. 20<sup>th</sup> 1799. by S.W. Fores, N<sup>o</sup> 50, Piccadilly.*

Engraving (coloured impression). The title continues: *22 Ch. 2 Ve. And every one that was in distress, and every one that was in debt, and every one that was discontented, gathered themselves unto him, and he became a great Captain over them, and there were with him about four hundred men.*

The Whigs gather round a small table, with tankards of porter inscribed 4<sup>d</sup> (see No. 9430, &c.). Fox (T.Q.L.) stands with r. arm raised, fist clenched, addressing the company. He wears a bonnet-rouge and his (bandaged) l. arm is in a sling. From his pocket issues *O Connors Confession*, see No. 9245, &c. All listen with dejected intentness. They are (l. to r.): Derby, his *profil perdu* on the extreme l., Bedford, dressed as a jockey (see No. 9380), raising his tankard to Fox; his stool is *Tax'd* (see No. 9167). Opposite him, and on Fox's r., are Erskine, Tierney, and (more prominent) Sheridan. Opposite Fox (and on Bedford's r.) is Norfolk. On Fox's l., but in the background, is Nicholls, then (?) Lauderdale (or Jekyll), next Burdett, and, in prominence on the extreme r., George Hanger. Fox declaims: *Here Citizens, here—an infamous attack upon the Club the only Liquor allowed to be raised upon us, I say Citizens it is the Ministers doings he knows our distress, he knows our Situations, he has privately done it to annihilate entirely. Rouse yourselves, raise your spirits against the Porter, let off the whole artillery of your mallevolence against that*

<sup>1</sup> A wig is depicted.

*fellow who so maliciously keeps us out of Place* [cf. No. 8981]—*le me hear next Club night the Harangues you have made in the different Alehouses & Slap-Bang Shops* [cheap eating-houses], *against Placemen & Pensioners.*—*Citizens I would meet him myself, but for my lame hand.* On the r. are inscribed the *Rules & Orders* 1 *That the Majesty of the People be the standing Toast* [see Nos. 9168, 9205, &c.]. 2 *That what can't be said in the House is to be said here* [cf. No. 9343]. 3 *That if any member be detected in an unlawfull Act: all the Club do voluntarily Swear to his good Character, and that he is as pure as themselves;—(Maidstone to wit)* [see No. 9245, &c.]. 4 *That the word Poverty never be mentioned in the Club, on forfeit of the persons expectations.* 5 *That Cheating Tradesmen of their property; under privelege of Parliament be allowed & sanctioned.* 6 *That every member do exert himself to the utmost, to damp the spirits of the People; & particularly by holding out the Country to be in a dreadful State.* 7 *That every information be conveyed over the water, that will keep up the present War* [see No. 9194], *& then charge it on the Administration.* 8 *That all duties be neglected to attend this Club & its private concerns* [see No. 9018, &c.].

Fox denounced the Union, see No. 9284, &c., in the Whig Club and in private, but did not speak on it in Parliament. Holland, *Memoirs of the Whig Party*, i. 143. See No. 9343. He had recently injured his hand by the bursting of a gun. *Private Corr. of Lord G. Leveson Gower*, 1916, i. 250. The Whig Club is represented as a plebeian tavern club, cf. No. 8220. For the Foxite attitude to war news, cf. No. 9248.  $9\frac{1}{2} \times 12\frac{3}{4}$  in.

#### 9435 MODERN MODERATION STRIKINGLY DISPLAYED OR A MINISTERIAL VISITATION OF A SABBATH EVENING SCHOOL

f. Kay 1799

Engraving. The interior of a school-room, dominated by the figure of a minister (l.) wearing hat and bands; he stands with upraised stick. His l. hand holds that of a young woman; both are in profile to the r. Tiny boys (r.) sit on a form facing one side of a long sloping desk. Opposite them a crowd of children in odd perspective form a pyramid; boys flee towards an open door (l.). The minister says: *Dismiss! I order every one of you! go home and desire your Parents to teach you I have a right to be heard I say go Home*— Two schoolmasters stand at the farther end of the long desk and on the extreme r.; one says: *Sir! some of them have no Parents.*

The General Assembly in Scotland had condemned Sunday schools as hot-beds of disaffection and in their 'Pastoral Admonition' of 1799 described their teachers as 'persons notoriously disaffected to the civil constitution of the country'. In several places schools were accordingly suppressed. Dr. William Moodie of St. Andrew's Church, Edinburgh, Professor of Hebrew in the University, having been asked by the teachers to inspect (and approve), instantly ordered the pupils to disperse. Cf. No. 8361.

'Collection', No. 262. Kay, No. cxliii. Reproduced, S. C. Roberts, *Picture Book of British Hist.* iii, 1932, p. 29.  $6\frac{1}{16} \times 5$  in.

1799

PERSONAL AND SOCIAL SATIRES

9436 WE SERVE A KING WHOM WE LOVE—A GOD WHOM WE ADORE

*Pizarro*

*Drawn. Etch'd & Pub'd by Dighton. Char<sup>s</sup> Cross June. 1799*

Engraving (coloured impression). Kemble (scarcely caricatured), as Rolla (the noble Peruvian), stands with his l. hand pointing upwards, his r. arm thrown back, his head in profile to the r. He wears quasi-classical dress, with barbarian adornments, feathered head-dress, heavy gold belt, and ornaments. The costume appears substantially correct, with some exaggeration of the gold chains and ornaments. Cf. the mezzotint by S. W. Reynolds, after Lawrence, and a more realistic frontispiece to the play. (B.M.L. 164. h. 24.) The title is from the patriotic speech which made the fortune of the play, see No. 9407. A companion print to No. 9437. 8¼ × 6½ in.

9437 HOLD!—PIZARRO—HEAR ME!—IF NOT ALWAYS JUSTLY,  
AT LEAST ACT ALWAYS GREATLY.

*Pizarro.*

*Drawn Etch'd & Pub'd by Dighton. Char<sup>s</sup> Cross. Dec<sup>r</sup> 14<sup>th</sup> 1799.*

Engraving (coloured impression). Mrs. Siddons as Elvira in *Pizarro*. Her words are from Act III. iii (in Pizarro's tent). She stands with her head turned in profile to the l., r. arm extended in a commanding gesture. She wears a high-waisted, quasi-classical dress, with a long cloak bordered with gold, folds of which are twisted round her l. arm. A companion print to No. 9436. For the play see No. 9396, &c.

Reproduced, Paston, pl. lxxx; H. M. Hake, *Print Collectors Quarterly*, xiii. 139; Rhodes, *Harlequin Sheridan*, 1933, p. 176. 8 × 6½ in.

9438 "ELEGANCE DEMOCRATIQUE." A SKETCH FOUND  
NEAR HIGH-WYCOMBE

*J<sup>s</sup> Gillray inv<sup>t</sup> & fec<sup>t</sup>*

*Pub'd July 8<sup>th</sup> 1799. by H. Humphrey, 27 St James's Street*

Engraving (coloured impression). Lord Wycombe, scarcely caricatured, walks to the l., his head in profile, l. hand on hip, r. on a club-like walking-stick. His coat is curiously cut, his (striped) waistcoat longer and breeches shorter than the contemporary fashion. He wears a neck-cloth and shoes. His gait is slouching and his dress rather slovenly. Clouds form a background. Below the title: "*—whenever I wish to form a proper estimate of a mans Mind, I observe his Manners & his Dress*".

Wycombe (1765–1809), elder son of Lord Lansdowne, M.P. for his father's borough of High Wycombe, was eccentric, shunned a political career, and had quarrelled with his father. He was called by the ladies of Lansdowne's household 'a Lovelace without his polish'. *Journal of Lady Holland*, 1908, i. 127, 140, 176, ii. 209–10. At this time he was pursuing Lady Bessborough, see *Private Corr. of Lord G. Leveson Gower*, 1916, i. 261, 264.

Grego, *Gillray*, p. 266. Wright and Evans, No. 504. Reprinted, *G.W.G.*, 1830.  
 $12\frac{1}{2} \times 9\frac{3}{16}$  in. With border,  $13 \times 10\frac{1}{8}$  in.

**9439** A PORTRAIT —

*J<sup>s</sup> Gillray del<sup>t</sup> & fec<sup>t</sup> ad viv<sup>m</sup>*

*Publish'd July 30<sup>th</sup> 1799. by H. Humphrey N<sup>o</sup> 27, S<sup>t</sup> James's Street, London,*

Engraving (coloured impression). A H.L. portrait in an oval of the Duke of Cumberland in profile to the l., scarcely caricatured, but with a half-closed eye which gives an expression of arrogance. He wears a hat whose curving brim shades his eyes and rests on his high coat-collar. His chin is swathed in a stock, and an eye-glass hangs from a ribbon.

Prince Ernest was made a peer on 4 Apr. 1799, and was then granted an establishment. He had lost his l. eye at the battle of Tournay, 1794. See No. 9289.

Reprinted, *G.W.G.*, 1830.

$6\frac{13}{16} \times 5\frac{3}{4}$  in.

**9440** HALF NATURAL.

[*Gillray.*]

*Pub<sup>d</sup> Aug<sup>st</sup> 1<sup>st</sup> 1799. by H. Humphrey N<sup>o</sup> 27 S<sup>t</sup> James's Street*

Engraving (coloured impression). Skeffington, in back view, stands squarely, but looks smiling to the r., his sharp features in profile. He wears a round hat, powdered hair, with a dark whisker, a much-wrinkled Jean de Bry coat (see No. 9425), breeches, and top-boots with spike toes. His coat-collar and shoulders are thickly coated with hair-powder (cf. No. 8190). His attitude is that of one displaying his ungainly costume. He faces a path which leads to a distant gibbet.

For Skeffington (1771-1850), fop and playwright, see Nos. 9447, 9557, and *D.N.B.* A caricature portrait was published by Fores, 19 Mar. 1823, as *A Sketch of what, was once a Dandy.*

Grego, *Gillray*, p. 266. Wright and Evans, No. 471.

$9\frac{3}{4} \times 7\frac{1}{2}$  in.

**9441** PEN-ETRATION.

*J<sup>s</sup> Gillray des & f<sup>t</sup>*

*Pub<sup>d</sup> Aug<sup>t</sup> 6<sup>th</sup> 1799 by H. Humphrey N 27 S<sup>t</sup> James's Street—*

Engraving (coloured impression). Caricature portrait of John Penn (1760-1834), miscellaneous writer and grandson of the founder of Pennsylvania. He stands in profile to the l., his feet splayed out, wearing a round hat, gloves, wrinkled Jean de Bry coat (see No. 9425), pantaloons tied above the ankles, and heelless slippers with spike toes. In his l. hand is a cane. He has a vacant expression with gaping, fish-like mouth and receding chin. A flagged pavement, brick wall, and cast shadows form a background. The title continues: —*NB; This Title has no affinity to Pen, as connected with the Goose-Quill; nor has it any allusion to Penguin, a stupid creature between a Fish & a Fowl;—the word is simply derived from Pen, as the Instrument used to express the deep researches of the mind; see the S<sup>t</sup> James's Street chit-*



chat—respecting a Keen Pen;—a Witty Pen;—& a Pen, often Cut, but never mended. See No. 9447.

Grego, *Gillray*, p. 266. Wright and Evans, No. 470. Reprinted, *G.W.G.*, 1830.  
10¼ × 7½ in.

#### 9442 THE MILITARY CARICATURIST.

[Gillray.]

Pub<sup>d</sup> Dec<sup>r</sup> 6<sup>th</sup> 1799. by H. Humphrey N<sup>o</sup> 27 St James's Street—  
London—

Engraving (coloured impression). An officer wearing boots, plumed cocked hat, and an enormous sabre, stands full-face, with shoulders hunched, a porte-crayon in his mouth. Under his r. arm is a portfolio of *Caricatures*, while crude caricature prints are pinned to the wall: *Wit* is a squatting woman looking over her shoulder to say *Baiser!*. *Character* is a quasi-lion with an ass's head inscribed *This is a Red Lion*. A print of a Jean-de-Bry coat and a boot is inscribed *Classick Studies*. A clumsy Hottentot inscribed *Venus de Medicis is Grace*. A goat painting a recumbent nude on a canvas inscribed *Leith Harbour is Refined Sentiment*.

On a table against the wall (r.) is a bottle of *Velno* (a quack remedy, see No. 7592), and two books: *Aretine's Postures* and *La Pucelle*. Under the table is a large portfolio: *Hints from Bunbury*; *Mat . . Darly—Lord Townshend &c &c*. A patterned carpet covers the floor. Beneath the title: “—his *Satires* are as keen as the *Back of a Razor*;—and having but *Three Ideas in the World*, “*Two of them borrow'd*,—& the *Third, nobody else would own*.”—

These accusations of plagiarism and indecency are said to be against General Davies, a well-known amateur reputed to have spoken slightly of Gillray; the same officer appears in Nos. 9037, 9069. Thomas Davies, of the Artillery, was a Major-General (1796). For Darly see Vol. v, pp. xxxiv, xxxviii. For Bunbury and Townshend see *D.N.B.*

Grego, *Gillray*, p. 267. Wright and Evans, No. 447. Reprinted, *G.W.G.*, 1830.

11 × 8¼ in. With border, 12½ × 9½ in.

#### 9443 M<sup>RS</sup> GIBBS THE NOTORIOUS STREET-WALKER, & EXTORTER—

[Gillray.]

Publisd Sept<sup>r</sup> 23<sup>d</sup> 1799 & Sold by all y<sup>e</sup> Book & Print Sellers in  
London Price 6<sup>d</sup>

Engraving (coloured impression). T.Q.L. portrait, directed to the r., of a sour-looking and squinting woman, wearing a bonnet and a patterned dress. She holds a book, *The Four Evangelists*. Beneath the title: *Swearing at the Old Bailey to Mr J. Beck having Robbed her in Kensington Garden of which charge he was honorably acquitted—multitudes of Witnesses appearing to prove her having made similar Charges against them, in order to extort Money*. On the design: *Caution to the Unwary!—This Pest of Society is rather of a Tall & Thin form . . .* [&c., &c.].

This woman, who was hissed out of the Old Bailey and protected from the angry mob by constables on 21 Sept. when she falsely charged Beck, on 5 Oct. attempted the same trick, and was at once recognized at the

watch-house where she gave the man in charge 'from the caricature in the print shops'. *Lond. Chron.*, 23 Sept., 8 Oct. After making many similar attempts, being recognized, assaulted by the mob, and protected by constables, she was at last found to be insane. *Ibid.*, 16 Dec. See No. 9444.

Grego, *Gillray*, p. 266. Wright and Evans, No. 485. Reprinted, *G.W.G.*, 1830.  
10½ × 7⅞ in. (pl.).

**9444** A CORRECT LIKENESS OF THE NOTORIOUS JANE GIBBS.

*Pub. by Fores Piccadilly*

[c. Sept. 1799]

Engraving. A T.Q.L. portrait of Gibbs, directed to the l. and holding a long glove. Beneath the title: *She addresses herself to decent dressed men as a Servant out of Place, or a Quaker, pretends a deal of Modesty, and if she cannot prevail by these means, she then accuses them of having robbed her . . . and with such boldness, that has induced many respectable men to give her sums of money to prevent unpleasant consequences . . .* [&c.]. See No. 9443.  
8½ × 6¼ in.

**9445** AN ARTIST TRAVELLING IN WALES.

*Rowlandson delin*

*Merke sculp*

*London Pub<sup>d</sup> Feb<sup>y</sup> 10 1799 at R Ackermann's 101 Strand*

Aquatint (coloured impression). A tall and gaunt elderly man, spectacles on dripping nose, and heavily laden with painting-materials, rides down a steep grassy hill, meeting a slanting deluge of rain. A long tobacco-pipe is thrust through the brim of his hat. In his r. hand is an open umbrella, under the l. arm an easel, to which are attached palette, &c., and a coffee-pot and tea-kettle. A large sketch-book is strapped to his back; a box is on the pony's back. A peasant woman with three children stands behind him (r.), watching the descent. In the valley bottom is a church among trees. A high bare hill and heavy clouds form a background.

In Aug. 1797 Wigstead and Rowlandson went on a sketching tour in Wales. An *Account* of the tour by Wigstead (d. 1800) was published by W. Wigstead in 1800 with plates, aquatinted by J. Hill, after Rowlandson, Wigstead, Pugh, and Howitt (B.M.L. 792. i. 7). It is suggested by Grego that this is a self-portrait; it does not resemble other portraits of Rowlandson, and the subject is an older and leaner man, perhaps Wigstead.

Grego, *Rowlandson*, i. 360-2.

10½ × 12½ in. With border, 13 × 15¼ in.

**9446** THE COURTEOUS BARONET OR THE WINDSOR ADVERTISER

*Pub<sup>d</sup> Feb<sup>y</sup> 16 1799 by C Knight Windsor.*

Engraving: Engraving inset within a printed letter on the r. and l. margins, signed *John Dinely*, the whole surrounded by an ornamental border in wood-cut, with small emblematical wood-cuts at the four corners. A portrait of Dinely standing in profile to the r., a letter in his r. hand, l. forefinger raised. He wears old-fashioned dress and oddly shaped boots with pattens. Beneath the title is etched:

*How happy will a Lady be*

*To have a little Baronet, to dandle on her Knee*

Printed: 'I do hereby declare this New Edition of my last Address to

the Ladies, to be a true Copy, and that Mr. C. Knight hath my Authority to publish the same as an Embellishment to my Portrait

*John Dinely*

Sir John Dinely (1739–1808 or 1809) succeeded his twin brother, who died a lunatic in 1761. He was well known for his eccentricities, notably his matrimonial advertisements; he lived in extreme poverty, and was a Poor Knight of Windsor. G. E. C., *Complete Baronetage*, v. 6; Burke's *Romance of the Aristocracy*, 1855, ii. 19–35; *D.N.B.*

11 × 6 $\frac{15}{16}$  in. Printed sheet, 17 $\frac{1}{8}$  × 11 $\frac{1}{2}$  in.

**9446 A** An impression with the same imprint, without printed matter.

**9446 B** A coloured impression, without printed matter, *Pub<sup>d</sup> Feb<sup>y</sup> 16. 1799. by SW Fores N<sup>o</sup> 50 Piccadilly.*

'Caricatures', vi. 1.

**9447 THE BOND STREET BATTALION—OR THE HOSPITAL STAFF FROM HOLLAND!!!**

[Cawse.]

*Publi<sup>d</sup> Nov<sup>r</sup> 18<sup>th</sup> 1799 by S W Fores No 50 Piccadilly where folios of Caricat[ures are] lent for the E[vening]*

Engraving (coloured impression). Fashionable town loungers (cf. No. 8377, &c.), badly damaged in dress and limb, walk on a broad pavement. In the foreground are five figures, three in back view; all have one arm in a sling, two have a leg supported at the knee, two have bandaged eyes. Their coats and hats are riddled with holes and rents. The man on the extreme r. is Skeffington, copied in reverse from No. 9440, but wearing a large cocked hat. He looks round at Penn, copied in reverse from No. 9441. From Penn's pocket issues a paper: [word illegible] for *Boxing*. Under the foot of the man on the extreme l., who is gazing at a lady through an eye-glass, is a paper: *Leakes Pills* (absent in No. 9447 A). Next him is Lord Kirkcudbright. Behind are other members of the 'Battalion', freely sketched and similarly damaged.

Town fops are accused of feigning wounds, which had become fashionable by the return of the Guards from Holland, see No. 9412.

9 × 14 $\frac{1}{4}$  in.

**9447 A** A copy (coloured) is pl. N<sup>o</sup> XXII. to *London und Paris*, iv, 1799. Explanatory text, pp. 340–5.

6 $\frac{1}{4}$  × 8 $\frac{1}{2}$  in.

B.M.L., P.P. 4689.

**9448 THE GOUT.**

[Gillray.]

*Pub<sup>d</sup> May 14<sup>th</sup> 1799, by H. Humphrey 27 S<sup>t</sup> James's Street.*

Engraving (coloured impression). A bare foot, inflamed and hideously swollen, rests on a cushion. The demon of gout, snorting fire, spreads himself over the affected part, digging in barbed fangs and sharp teeth. His barbed and serrated tail waves above him.

Grego, *Gillray*, p. 264 (small copy). Wright and Evans, No. 454. Reprinted, *G.W.G.*, 1830. Often reproduced, e.g. Fuchs, p. 444; Weber, p. 72.

9 $\frac{1}{4}$  × 12 $\frac{7}{8}$  in. With border, 10 $\frac{1}{4}$  × 10 in.

**9449 PUNCH CURES THE GOUT,—THE COLIC,—AND THE "TISICK.**

[Gillray.]

*Pub<sup>d</sup> July 13<sup>th</sup> 1799. by H. Humphrey, 27, St James's Street*

Engraving (coloured impression). Three revellers sit at a small round table on which is a large punch-bowl, each holding a full glass. A fat man in an arm-chair (r.), full-face, each gouty bandaged leg supported on a stool, his l. hand bandaged, and wearing a dressing-gown, with jovially contorted features, declaims the first part of the title. His neighbour, a young woman with her hand clasping her waist, declaims the second part. A wretched invalid (l.), with stick-like limbs, looking on the verge of the grave, repeats the last part. The words, inscribed in scrolls, form the only title. They are the words of an old catch which continues: 'And is by all agreed the very best of physic.' A patterned carpet, and cast shadows on a plain wall, complete the design.

Grego, *Gillray*, p. 265. Wright and Evans, No. 453. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{8} \times 12\frac{1}{2}$  in. With border,  $10 \times 13\frac{1}{4}$  in.

**9450 —"OH! LISTEN TO THE VOICE OF LOVE."**

[Gillray.]

*Publish'd Nov<sup>r</sup> 14<sup>th</sup> 1799. by H. Humphrey N<sup>o</sup> 27 St James's Street London—*

Engraving (coloured impression). An ugly man (l.) kneels (on a spotted handkerchief) at the feet of a plain old maid seated on an upright chair; he holds her l. hand, his r. is on his breast. She holds up her fan in a way more encouraging than coy. Both grin broadly. A patterned carpet and plain wall complete the design.

Grego, *Gillray*, p. 267. Wright and Evans, No. 458. Reprinted, *G.W.G.*, 1830.

$7 \times 6\frac{3}{16}$  in. With border,  $8\frac{1}{2} \times 7\frac{1}{2}$  in.

**9450 A** A copy: *J<sup>as</sup> Gillray del<sup>t</sup>*, the title, without final quotation-marks, faces p. 62 in *The Caricatures of Gillray*. Impression in Print Room.

$7\frac{1}{16} \times 6\frac{1}{4}$  in. With border,  $8\frac{1}{2} \times 7\frac{3}{8}$  in.

**9451 SYMPTOMS OF A THAW.**

4

*B. North Esq<sup>r</sup> del<sup>t</sup>**Etch'd & Pub<sup>d</sup> by J Baldrey May 27: 1799.*

Engraving.<sup>1</sup> Skaters, on a lake, all men. Two have fallen through the ice; two skate with agility, two lie prone, others are falling headlong in their anxiety to escape. Slanting lines suggest rain.

$5\frac{7}{16} \times 8\frac{1}{8}$  in.

**9452 TAKING POT LUCK.**

10

*B: N<sup>2</sup> [Brownlow North] Esq<sup>r</sup> del<sup>t</sup>. Etch<sup>d</sup> & Pub<sup>d</sup> July 12: 1799 by J: Baldrey Cambridge*

Engraving (coloured impression). A sequence of disasters: a servant (l.), entering with a joint of meat, is tripped up by a dog, falls forward, bring-

<sup>1</sup> Also a coloured impression, Cannan Coll., No. 223.

<sup>2</sup> The letters after 'N' appear to have been scraped out.

ing his dish down heavily on the head of one diner. The latter falls backwards, grabbing the table, which tilts and, together with a plate of soup, strikes his *vis-à-vis* under the chin. The contents of a large tureen deluge the falling man. A second servant (r.) runs forward with uplifted arms. Two lighted candles fall with the table.

$5\frac{1}{2} \times 8\frac{1}{8}$  in.

**9453** A FETE AT CUM\*\*\*\*\*D [CUMBERLAND] HOUSE; OR THE COMFORTS OF AN UNINHABITED MANSION!!!

[? Newton.]

*London Pub<sup>d</sup> by W. Holland Oxford S<sup>t</sup> Aug<sup>t</sup> 1799.*

Aquatint (coloured impression). Seven ghosts wearing long white robes and tall conical caps sit at a bare table, an eighth stands holding a dish and guttering candle. Two hold goblets. They are grotesque, some with long pointed ears. They sing:

*Since here we are met,  
Of Ghosts a set,  
Of Ether we'll drink galore;  
We'll rant and revel,  
And play the devil,  
While grass grows green at the door! [&c.]*

In the background five ghosts, naked except for their caps, dance in a ring, one holding up a broom.

$9 \times 14\frac{5}{8}$  in.

**9454** \*"MONSTROSITIES" OF 1799,—SCENE, KENSINGTON GARDENS

\*for the *Origin of the Word* consult the *Johnnesonian Dictionary Edition of 1799*—

[Gillray.]

*Pub<sup>d</sup> June 25<sup>th</sup> 1799 by H Humphrey N<sup>o</sup> 27 S<sup>t</sup> James's Street*

Engraving (coloured and uncoloured impressions). Two ladies (l.) walk arm-in-arm to the l.; a good-looking man, extravagantly dressed, stands (r.) legs apart, head turned to inspect them as if they were strange specimens. One, short and fat, wears a round straw cap over a shock of hair which covers her eyes, she holds up a small jointed parasol to shield her face. The other, taller, wears a shovel-shaped scoop of straw tied to her head and projecting far beyond her face. Both have bare arms with long gloves, and transparent draperies which define the figure. The man wears an exaggerated Jean de Bry coat with high inflated sleeves, cut above the waist in front, with tails which show between his legs. A high swathed neck-cloth covers his chin and sets off bushy whiskers. His boots have high tasselled fronts above the knee and elongated toes. There is a background of trees with three other figures similarly dressed, one wears striped trousers of nautical cut instead of boots and pantaloons.

The note suggests a personal satire, possibly on Thomas Johnes, M.P. (see *D.N.B.*); except for the whiskers, it is not inconsistent with his portraits, though the dress does not suggest a Welsh country gentleman. For the costume cf. Nos. 9425, 9440, 9455, 9457, &c.

Grego, *Gillray*, p. 265. Wright and Evans, No. 452. Reprinted, *G.W.G.*, 1830.

$10\frac{1}{16} \times 14\frac{1}{16}$  in.

**9455** ECCENTRICITIES, MONSTROSITIES, OR BELL'S AND BEAU'S OF 1799.

[? Ansell.]

*Pub<sup>d</sup> July 1<sup>st</sup> 1799 by S W Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). An imitation of No. 9454, with the same figures, differently arranged and posed, and with variations in dress, though the same fashions are ridiculed. The principal man (l.) looks away from the two ladies who are on the r.; the tassels on his high-fronted boots are replaced by bells. A seat on which sit a beau and a belle has been added in the background.

9½ × 15 in.

'Caricatures', vii. 39.

Two water-colours by an amateur are satires on costume, intended to be engraved. In both the Jean de Bry sleeve, see No. 9454, &c., is exaggerated, but the coat does not wrinkle across the shoulders.

[1] Two fashionably dressed men stand, one in back view, the other in front view, shaking hands, one about to enter a house (r.). The coat is cut above the waist in front, showing a striped waistcoat, and divides into two narrow tails at the back. Both wear round hats, but these are domed and resemble a high-crowned bowler. One (l.) wears riding-breeches and top-boots, the other tasselled Hessians rising high above the knee in front. The man on the l. has a long pigtail queue reaching far below his waist. (Size 10<sup>5</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub> in.)

[2] The same two men stand differently posed, but in back and front view as before. Their coats are much the same, but their hats are shaped like inverted flower-pots with narrow brims. One (r.) still wears Hessians, rather less exaggerated; the other wears knee-breeches and low shoes, his pigtail reaches only to the waist.

201. c. b/71, 72.

**9456** THE VIRGIN SHAPE WAREHOUSE

[? Ansell.]

*Publish'd July 22, 1799, by S.W. Fores N<sup>o</sup> 50, Piccadilly. Folio's of Caracatures lent out for the Evening.*

Engraving (coloured impression). A show-room in which ladies are being fitted with various types of underclothing, specimens of which hang from the walls. An elderly man of quasi-clerical appearance fits a very fat lady with knickerbockers and braces; he looks over his shoulder at the spectator; from his pocket issues a roll of *Compileations*. She is the central figure and regards herself with admiration in an ornate wall-mirror which reflects her face. Her stockings are held up by cords issuing from a disk on each hip. A lady and little girl (l.) walk eagerly into the room. A shopman offers two false breasts to a wizened knock-kneed hag wearing knickerbockers. On the r. a complacent lady in knickerbockers is having her suspenders fastened by a kneeling shopman. Another, seated on a chair, pulls on knickerbockers; other bulky garments to tie at the knee hang on the wall (l.). On a shelf are wigs on stands (see No. 9313, &c.), and from it hang garments having some resemblance to the modern brassière (or *soutien-gorge*) to which braces are attached. There are also suspenders. Beneath the design: *D<sup>r</sup> Trussup takes the liberty to acquaint the Ladies, that*

he has by dint of intense Study, Astronomical . . . [Etc. Etc] Calculations, Discovered an immense variety, of Convenient, Comfortable, and Captivating Articles for the Ladies, first, his warm & well contrived Drawers, which will in all weathers, keep warm . . . in spite of the rage for thin covering, they are made of flannell, Cotton, fleecy hose & various other commodities . . . Dr Trussupp has from much observation and reflection, prepared commodious Spring Garters [? suspenders] . . . without that banefull ligatue above the Knee, which makes the Ancle so inelligantly thick & Clumsy, also his wonderfull Wigs . . . but above all, his favourite & accommodating Circassian Vests, alias Bosom Friends, which permits free respiration, prevents all pressure on the chest, raises the languid Breast to the appearance of a Juvenile heaving Bosom. . . NB resolves all sorts of lawful & unlawful Questions . . . Casts Nativeties, and in short is the only Man in existance, caperble [sic] of treating on all Subjects in the Habitable World.

Dr. Trussup is identified as Dr. Trussler (A. de R. vi. 150), i.e. John Trusler (1735–1820), eccentric divine, literary compiler, and medical empiric (cf. No. 6337), see *D.N.B.* These new underclothing developments were the outcome of a cold winter (see No. 9608) and the fashion for transparent dress, see No. 9457. Drawers soon became ornamental, but took some time to establish themselves as a normal undergarment: in 1812 they were worn by the Princess Charlotte 'and most young women'. See *Glenbervie Journals*, ed. W. Sichel, 1910, p. 153. For the spring garter cf. Nos. 7930, 7974.

12½ × 18¼ in.

'Caricatures', viii. 26.

**9457** PARISIAN LADIES IN THEIR WINTER DRESS FOR 1800  
*Pub<sup>d</sup> 24<sup>th</sup> Nov<sup>r</sup> 1799. by S.W. Fores, N<sup>o</sup> 50 Piccadilly. Folio's of Caracatures lent out for the Evening*

Engraving. A group of women standing close together display their persons, which are decorated rather than veiled by transparent figured draperies; one is in back view. Curls dangle over their eyes and on their necks, issuing from beneath close-fitting caps crowned with erect bunches of realistic flowers; one wears a broader cap, and two wear chin-straps. The breasts are generally uncovered. To each lady's wrist is attached by a long ribbon a pouch inscribed *Ridicule*. Above the ankle is a band of ribbon or fringe tied with a large bow, probably marking the limit of the (invisible) maillot. A patterned carpet covers the floor. Across the upper part of the design is etched *Full Dress*.

The high season for *nudités gazées* appears to have been 1797–8. E. et J. de Goncourt, *Hist. de la Société française pendant le Directoire*, 1855, pp. 420–3. Developments, since 1793, of the dress which defined the figure instead of concealing it, can be traced in these caricatures. See Nos. 8896, &c., and Nos. 9454, 9458, 9582.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, after p. 296.

13½ × 8¾ in.

**9458** [TRANSPARENCIES.<sup>1</sup>]

*Pub<sup>d</sup> April 17<sup>th</sup> 1799 by S W Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Aquatint. Two pretty young women walk (l. to r.) in high-waisted dresses, beneath which their legs are defined. Apart from this, their dress is simple

<sup>1</sup> Title cropped, added in pen.

and becoming: close-fitting turban or cap, with loose curls, framing the face, large fur muff, and low-cut shoes. A stout woman in back view wears voluminous draperies through which her contour is defined below the high waist. The figures are light on a dark background. See No. 9457, &c.  $9\frac{7}{8} \times 9\frac{1}{2}$  in.

**9459 SAVOYARDS OF FASHION—OR THE MUSICAL MANIA OF 1799**

*Woodward del<sup>t</sup>*

*Pub<sup>d</sup> April 24<sup>th</sup> 1799 by S W Fores 50 Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). Five ladies play musical instruments; all stand, except a performer on the triangle who is seated (r.) in profile to the l. Next her a vast lady, perhaps Lady Buckinghamshire, raises a massive fist to thump a tambourine. The centre figure, who plays the cymbals with graceful energy, her head turned to the l. to show a classic profile, may be Lady Charlotte Campbell, see No. 8719. A fat performer on the French horn inflates her cheeks grotesquely. On the extreme l. a thin woman, of gipsy-like appearance, plays the true hurdy-gurdy or vielle.

The cymbals and tambourine (with other instruments) were played in good society from about this time. Cf. Burney's *Pandean Minstrels* (1806).

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 353.

$11\frac{7}{16} \times 15\frac{5}{8}$  in.

**9460 CHANGE OF A GUINEA OR THREE SEVEN SHILLING PIECES!!!** [1 July 1799]

Engraving. *Hibernian Magazine*, 1799, p. 361. Three courtesans: one lying on a settee says *I De Clare for All Men*; one, leaning against it, says: *I care for Some Man*; the third, *I Deny no Man*. Cf. No. 9469. For the seven-shilling piece see No. 9281.

$4 \times 6\frac{1}{2}$  in.

B.M.L., P.P. 6154. ka.

**9461 THE DISCOVERY.**

[1 Dec. 1799]

Engraving. *Hibernian Magazine*, 1799, p. 289. An adaptation of No. 8178 (by Rowlandson, 1792). A lady and a military officer embrace on a sofa. A man with horns sprouting from his head looks over a screen (l.), behind which crouches a grinning servant in livery. They are said to be 'well known Characters in Modern High Life'.

$5 \times 7\frac{1}{4}$  in.

B.M.L., P.P. 6154 ka.

**9462 UNION BETWEEN ENGLAND & IRELAND.** [1799]

[Rowlandson, ? after Woodward.]

Engraving (coloured impression). A burly and ragged Irishman with a wooden leg sits on the knee of a fat and grotesque Englishwoman; they kiss, his r. arm round her neck, both her arms round his shoulders. A poverty-stricken room is indicated by a low casement window with broken panes, bricks showing through broken plaster, and a rough plank door (l.). On a table is an enormous tankard and a small measure of gin. For the title see No. 9284, &c.

$10\frac{1}{4} \times 8$  in.



**9462** A UNION BETWEEN ENGLAND & IRELAND!!

[? Woodward del.]

*London Publ<sup>d</sup> by W. Holland N. 50 Oxford St. Februar<sup>y</sup> 20<sup>th</sup> 1799.*

Aquatint (coloured impression). A (?) copy, reversed, of No. 9462.

9½ × 9 in.

'Caricatures', ix. 173.

**9463** CONNOISSEURS.*Rowlandson 1799**Pub: June 20, 1799, by S.W. Fores N<sup>o</sup> 50 Piccadilly.<sup>1</sup> Folios of Caracatures lent out for the Evening*Engraving. Four elderly men peer pruriently at a picture on an easel (r.) of a reclining Venus. One sits, *chapeau-bras*, in an arm-chair, looking through a lorgnette, the others, behind, crane eagerly forward. Other pictures of similar subjects (one of Susannah and the Elders) are on the wall, one is on the ground behind the easel; all are heavily framed. All the men wear old-fashioned dress.Grego, *Rowlandson*, i. 364-6.

9⅝ × 7⅞ in.

'Caricatures', ix. 17.

**9464** A FRESH-WATER SALUTE

[? 1799]

*Rowlandson Del<sup>t</sup>*

Aquatint (coloured impression). A Thames pair-oar wherry, with two passengers, a man and woman, is about to collide with a sturdier boat in which are three men and a stout trollop, whose shouts and gesture shock the passengers in the wherry. The river is wide, with trees on the opposite shore and a sailing-barge in the middle distance.

Grego, *Rowlandson*, i. 371.

5¼ × 8 in.

'Caricatures', ix. 124.

**9465** RIDE TO RUMFORD

[? 1799]

*Rowlandson inv<sup>t</sup>*Engraving (coloured impression). The interior of the shop of an apothecary with a veterinary practice. A stout and agonized lady, whose horse looks through the door, raises her riding-habit to expose a bare posterior on which the kneeling apothecary is about to place a plaster; a jar of *Diaculam* [sic] is beside him. The operation is watched by an assistant grinding his pestle in a mortar, by a woman, and by a cat seated on a stool. Coloured jars are in the window, canisters and druggist's china pots with spouts are ranged on shelves, with placards: *Pills Rec tr drops &c* and *Patent Horse Balls Ointment for the Itch*. A stuffed fish hangs from the roof. Below the title: "Let the Gall'd Jade winch [sic]."Grego, *Rowlandson*, i. 371.

6¼ × 8½ in.

'Caricatures', ix. 125.

**9465** A An enlarged copy, imprint cropped or lacking. Placard: *Pills Restorit . . .* [&c., *ut supra*].

7⅝ × 10¾ in.

'Caricatures', x. 72.

<sup>1</sup> Grego gives T. Rowlandson, 1 James Street, Adelphi, as publisher (same date).

**9466** A BANKRUPT CART—OR THE ROAD TO RUIN IN THE EAST!

*Woodward Del<sup>t</sup>*

*Etched by Rowlandson*

*Published by R Ackermann N 101 Strand November 5. 1799*

Engraving (coloured impression). A plebeian family of 'cits' drive in a rough two-wheeled cart (aping a fashionable gig) drawn by a clumsy cart-horse. The man drives, wearing cocked hat and top-boots; his wife, wearing large feathers in her small straw cap, holds up a fan. Both are absurdly complacent. A boy and girl are crammed in. Behind rides a fat and grinning footman, with plodding dog. On the extreme r. a newsboy with the *London Gazette* blows his horn. Behind (l.) is an open doorway inscribed *Mash Brewer*; within are casks. The wall is inscribed *Puddle Dock*, and on it are two bills: *Theatre Royal Covent Garden the Comedy of the Bankrupt with High Life Below Stairs* and *A House to be let in Grosvenor Square Suitable for a Genteel Family* (they appear to be bound for this house). Houses form a background.

A companion plate to *A Dasher, or the Road to Ruin in the West* (not in B.M.).

Grego, *Rowlandson*, i. 370. (Small copy.)

7 $\frac{3}{4}$  × 12 $\frac{3}{8}$  in.

'Caricatures', ix. 42.

**9467** GOOD NIGHT.

*Woodward Del.*

*Etched by Rowlandson.*

*Pub<sup>d</sup> Nov<sup>r</sup> 1. 1799 by R. Ackermann. N<sup>o</sup> 101 Strand.*

Engraving (coloured impression). Design in a circle. A man (T.Q.L.) wearing a night-cap and holding a candle in a flat candlestick yawns cavernously, his l. arm outstretched, the hand cut off by the upper margin. Cf. No. 9652.

Grego, *Rowlandson*, i. 370.

Diam. 7 $\frac{1}{4}$  in.

'Caricatures', ix. 184.

**9468** UNE BONNE BOUCHEE

[? 1799

[Rowlandson.]

Engraving (coloured impression). A fat 'cit' (H.L.), directed to the l., sits at table, stuffing into his mouth a sucking-pig impaled on his fork. His face is hideously carbuncled.

Grego, *Rowlandson*, i. 371.

10 $\frac{1}{2}$  × 8 in. With border, 11 $\frac{1}{2}$  × 10 in.

'Caricatures', vii. 4.

**9469** [A BRACE OF ABRAHAM NEWLANDS.]<sup>1</sup>

[Rowlandson.]

[Pub. Hixon. 1799]

Engraving (coloured impression). A pretty young courtesan lies on her back on a low couch; another (r.) sits beside her. Not a caricature. Heavy fringed drapery completes the design. The signature of Newland, chief clerk of the Bank of England, on bank-notes caused them to be known as Abraham Newlands (cf. No. 7839). Cf. No. 9460.

8 × 10 $\frac{7}{8}$  in.

<sup>1</sup> Endorsed in pen.

## 9470 GHOST OF A VILLAGE LAWYER.

Woodward del

Cruikshank Sculp

[Pub Fores 4 June 1799]

Engraving (coloured impression), No. 1 of a series, called *Familiar Ghosts*, see No. 9471. A well-dressed man (l.) with large grotesque head, wearing a cocked hat, stands in profile to the r., saying with an insinuating grin: "*Ah Tom! how are you.*" The other, a yokel in a smock, keeps him off with a levelled pitchfork, saying, *If the dost not keep off the Farm—rabbit me if I donna stick thee—thee canst not fetch a La Warrant now.* No. 3 (not in B.M.) is *Ghost of the Village Doctor*.

11  $\frac{3}{4}$  × 8  $\frac{3}{4}$  in.

'Caricatures', viii. 7.

## 9471 GHOST OF THE VICAR!!!

Woodward del

Cruikshank [sic] sculp

Engraving (coloured impression). No. 2 of a series. A fat parson (l.), with a large grotesque head, and grog-blossom nose, stands in profile to the r., hands raised, addressing a countryman seated at a small table smoking, holding a tankard of ale. He says *O thou abominable Sot! alway tippling from Morning till night.* The man answers: *Ah—thee mayst preach away Measter Parson—but I shanna forget the Tythe pig for all that! D—I beant affraid of thee now.* Cf. No. 9681.

11  $\frac{5}{8}$  × 8  $\frac{7}{8}$  in.

'Caricatures', viii. 6.

## 9472 A SUDDEN CALL, OR ONE OF THE CORPORATION, SUMMONED FROM HIS FAVORITE AMUSEMENT.

*Pub Oct 21. 1799, by S.W. Fores, N<sup>o</sup> 50, Piccadilly Folio's of Caracatures lent for the Ev<sup>s</sup>*

Engraving (coloured impression). A 'cit' at table leans back, soup-spoon in hand, with an agonized expression, as Death, a skeleton (r.), seizes him by the throat. Death says: *Come Old boy you have play'd an excellent knife & fork,—you cannot grumble,—for you have devoured as much in your time, as would have fed half the Parish poor.* The man's death-rattle is: *Lit-t-le-m-o-re T-ur-t-l-e.* His gouty r. leg is supported on a stool. The table-cloth is tucked under his chin, before him is a large tureen, and beside it a plate with (?) extra pieces of turtle. Behind him (l.) stands a trembling footman spilling the wine he has just uncorked, looking with dismay at his master: *Bless us what's the matter with the Alderman—I never knew Turtle disagree with him so before—why he has got the Rattles in his Throat!!*

For the guzzling alderman cf. No. 6711. See also No. 9614, &c.

12  $\frac{1}{2}$  × 9  $\frac{5}{8}$  in.

'Caricatures', viii. 17.

## 9473 A GRINNING MATCH.

[? 1799]

[Bunbury del. Rowlandson f.]

Engraving (coloured impression). A countryman standing on a cask grins through a horse-collar. A crowd of yokels, those in the foreground T.Q.L., look up at him, amused and applauding. A notice-board rises above the crowd: *A gold Ring to be Grinned for The frightfullest Grinner To be the Winner.* A man holds up a ring on the end of his stick, waving applause

<sup>1</sup> Imprint as No. 9470. Date, &c., from A. de R. vi. 137. No. 9470, *ibid.* 134.

to the grinning man. A distant alehouse among trees is on the horizon. Said to be a companion print to No. 4759.

Grego, *Rowlandson*, i. 372.  
c.  $4 \times 5\frac{5}{8}$  in. (vignetted). 'Caricatures', ix. 191.

**9474** CRIES OF LONDON. N<sup>o</sup> 1

*Buy a Trap, a Rat Trap, buy my Trap.*

*Rowlandson Delin.*

*Merke Sculp.*

*London Pub: Jan 1<sup>st</sup> 1799. at R: Ackermann's 101 Strand.*

Aquatint (coloured impression). One of a set of eight plates, No. 7 (not mentioned by Grego) being missing, all having the same signatures. They may have been intended to burlesque Wheatley's *Cries* (1793-7), from which they appear to derive.<sup>1</sup> A ragged man, with traps of various patterns slung round him, and a trap in each hand, offers his wares to an old man (l.) who looks from his bulk or stall, on which are a bird in a wicker cage and a rabbit in a hutch. A little boy and girl, hand in hand, stare intently at the rabbit. A dog snarls at two rats in one of the traps. A woman looks down from a casement window over the pent-house roof of the stall. In the background are a church spire and the old gabled houses characteristic of the slums of St. Giles and Westminster. See Nos. 9475-9480.

Grego, *Rowlandson*, i. 354 (reproduction).  
 $10\frac{7}{8} \times 8\frac{3}{16}$  in. With border,  $13\frac{1}{8} \times 10\frac{1}{2}$  in. 'Caricatures', x. 128.

**9475** CRIES OF LONDON. No. 2.<sup>2</sup>

*Buy my Goose, my fat Goose.*

Aquatint (coloured impression). A fat man stands at the door of a house chaffering with an elderly couple (l.). In each hand he holds a goose by the neck. The woman holds up a third goose to her nose, with an expression of suspicious anger; her husband sniffs at it and holds out both hands in protest. The goose-vendor resembles a countryman, and wears a white apron and short gaiters. On the ground is his large basket covered with a white cloth. The house is a corner one, with a carved doorway over which is a pestle and mortar to show that it belongs to an apothecary. Behind are handsome Queen Anne or early Georgian houses; a hackney coach drives off (r.). See No. 9474.

Grego, *Rowlandson*, i. 354.  
 $10\frac{7}{8} \times 8\frac{1}{4}$  in. With border,  $13 \times 10\frac{1}{2}$  in. 'Caricatures', x. 129.

**9476** CRIES OF LONDON N<sup>o</sup> 3.

*Last Dying speech & Confession*

*London Pub. Feb. 20. at R Ackermann's, Gallery 101 Strand*

Aquatint (coloured impression). A stout and ragged woman, typical of St. Giles, bawls her broadsides inscribed: *Last Dying Speech and Confession of the unfortunate Malefactors who were executed this Morning*. She stands full-face, one hand to her cheek, a pouch suspended from her neck

<sup>1</sup> The subjects are different from those of Wheatley, and there is no element of copying, but the group, with sentimental or humorous incident and architectural background, was Wheatley's innovation on the traditional single figure representing the 'Cries of London'. Cf. W. Roberts, *The Cries of London*, 1924, p. 12.

<sup>2</sup> Imprint as No. 9474.

hangs over her apron. She wears a cloak, and one foot is bare. Behind her is the corner of a house; in the doorway stands a young woman holding an infant; a little boy beside her looks up at the bawling woman, as does a dog. In the middle distance a little boy takes a handkerchief from a pedestrian's pocket. Behind (r.) are houses. A burlesque of Wheatley's *A New Love Song* . . . (1 Mar. 1796) may be intended. See No. 9474.

Grego, *Rowlandson*, i. 354.

$10\frac{11}{16} \times 8$  in. With border,  $13\frac{1}{4} \times 10\frac{1}{2}$  in.

'Caricatures', x. 130.

#### 9477 CRIES OF LONDON N<sup>o</sup> 4.

*Do you want any brick-dust?*<sup>1</sup>

Aquatint (coloured impression). A pretty young maidservant stands on a doorstep (r.) while a man, Irish in appearance, gazes insinuatingly into her face as he fills her bowl with brick-dust from a jar. He has an ass which stands patiently, a double sack pannier-wise across his back and a second jar or measure standing on the sack. The profile of a shrewish old woman looks through the door at the couple, who are intent on each other. A dog barks at the girl. Behind is a street, the nearer houses tall the farther ones lower and gabled. At the doorway opposite a woman appears to be giving food to a poor woman and child. A man and woman lean from the attic windows of adjacent houses to converse. A little chimney-sweep emerges from a chimney, waving his brush. See No. 9474.

Grego, *Rowlandson*, i. 354.

$10\frac{5}{8} \times 8$  in. With border,  $13\frac{1}{2} \times 10\frac{1}{2}$  in.

'Caricatures', x. 131.

#### 9478 CRIES OF LONDON N<sup>o</sup> 5.

*Water Cresses, come buy my Water Cresses*

*London Pub: Mar: 1. 1799. at R. Ackermann's 101 Strand.*

Aquatint (coloured impression). A decrepit old man stands at the door of a house of ill fame at the corner of *Portland Street*; *M<sup>rs</sup> Burke* is on the door-plate. One hand is on the knocker; he turns to scowl at a woman (r.) who holds out a bunch of water-cress from a large shallow basket slung from the hip. A child clings to her shoulders; a little girl (l.) with a small basket also offers him a bunch. Two young courtesans lean from a first-floor window. In the background (r.), behind a spiked gate, are trees and a large house (or houses).

Grego, *Rowlandson*, i. 354.

$10\frac{1}{2} \times 8\frac{3}{8}$  in. With border,  $12\frac{7}{8} \times 10\frac{3}{4}$  in.

'Caricatures', x. 132.

#### 9479 CRIES OF LONDON N<sup>o</sup> 6<sup>2</sup>

*All a growing, a growing, heres Flowers for your Gardens.*

Aquatint (coloured impression). A handsome young man sells pot-plants to a pretty young woman who stands on a door-step (l.); a little girl beside her points eagerly to the flowers. He has a two-wheeled cart drawn by an ass; in it are small shrubs in large pots; two pots of flowering plants are on the ground. The background is formed by part of a palatial house having a portico raised on an arcade. See No. 9474.

Grego, *Rowlandson*, i. 354.

$10\frac{1}{2} \times 8\frac{1}{4}$  in. With border,  $12\frac{15}{16} \times 10\frac{5}{8}$  in.

'Caricatures', x. 133.

<sup>1</sup> Imprint as No. 9476.

<sup>2</sup> Imprint as No. 9478.

**9480** CRIES OF LONDON. N<sup>o</sup> 8.

*Hot cross Buns two a penny Buns*

*London Pub<sup>d</sup> May 4. 1799. at Ackermann's Gallery. 101 Strand.*

Aquatint (coloured impression). A stout and burly woman stands at a street-door with a large basket of buns. A young woman and three children buy; the children help themselves, the woman holds a plate which she fills with buns. In the background (l.) is a Georgian church with pediment and cupola; a fat parson in his surplice hurries along to escape from a woman and two children, who beg from him. See No. 9474.

Grego, *Rowlandson*, i. 354.

10½ × 8 in. With border, 13¼ × 10½ in.

'Caricatures', x. 134.

**9481** THE VICAR'S VISIT RETURNED!

*Pleasures of the Country.*

*Sketch 5*

*Woodward del.*

*London Pub. by W. Holland, N<sup>o</sup> 50, Oxford Street, Dec<sup>r</sup>. 4. 1799*

Engraving (coloured impression). The vicar (l.) sits at ease in his arm-chair emitting clouds of smoke from a long pipe. His visitor regards him quizzically across a small table on which are a decanter and two glasses. The visitor's wife (? or her hostess) seated at a piano, sings loudly, as do (apparently) a little boy and girl beside her. The (?) vicar's lady stands behind; she holds up a fan, looking sour and bored.

7¾ × 10¾ in.

9482-9487

Prints from a set of twelve COUNTRY CHARACTERS, all having this general title. Grego, *Rowlandson*, ii. 13-14. Two others are reproduced, A. Simon, *Bottlescrew Days*, 1926: *Vicar*, p. 68, *Exciseman*, p. 94.

**9482** PUBLICAN

N<sup>o</sup> 1

*Woodward Del<sup>t</sup>*

*Etch'd by Rowlandson*

*Pub<sup>d</sup> by R Ackermann 101 Strand*

[1799]

Engraving (coloured impression). A fat publican and a rustic young squire sit drinking and smoking in the former's parlour. The publican says: *Come Squire that wont do that's a joe Miller I'm sure page 490*. On the wall are four prints of horses and their riders from the series of *Horse Accomplishments*, by Rowlandson after Woodward, published 1 Aug. 1799 (Grego, i. 366): *An Astronomer*, *A Land [Measurer]*, *An Arethmatician*, *A Loiterer*.

Reproduced A. Simon, op. cit., p. 82.

8¾ × 6¾ in.

'Caricatures', ix. 24.

**9483** BARBER

N<sup>o</sup> 3

*Woodward Del*

*Etch'd by Rowlandson*

*Pub<sup>d</sup> by R. Akerman N<sup>o</sup> 101 Strand.*

[1799]

Engraving (coloured impression). A lank barber, holding his customer by the nose and negligently slicing at it with his razor, reads from *The London Gazette* which his victim holds: *They write from Amsterdam* (cf. No. 9412). The enraged customer shouts *Halloh! you Sir—what are you about? are you going to cut my nose off.*

8¾ × 7 in.

'Caricatures', ix. 25.

**9483** A A copy, *Woodward del.*, is part of *Taf. XII to London und Paris*, xxii, 1808. The other part (l.) is *Vicar*, No. 7 of the same series.  
 $6\frac{1}{8} \times 4\frac{5}{16}$  in. B.M.L., P.P. 4689.

**9484** FOOTMAN

N<sup>o</sup> 4

*Woodward Del.*

*Etched by Rowlandson.*

*Pub<sup>d</sup> Aug<sup>t</sup> 30. 1799 by R. Akermann N 101 Strand.*

Engraving (coloured impression). A foppish footman (l.) wearing a cut-away livery coat with pantaloons, bunch of seals, and other fashionable trappings, holds a nosegay, admiring himself in a wall-mirror: *This I think will strike the Female Villager, the dear smiling rogues will never be able to resist the little Jenny Seequy of my dress and manners.* An ape on a chain (r.) seems to imitate his pose. Two country servants (r.) gaze angrily at him: a footman (r.) says: *Nan did'st ever see such a conceited Monkey! old Jack the Baboon is a fool to um!!* She says: *The house will be turned topsy turvy by these Lunners.*

$8\frac{3}{8} \times 6\frac{13}{16}$  in.

**9484** A A copy (coloured), is part (r.) of *Taf. XVII to London und Paris*, xxii, 1808. See No. 9485 A.

$6\frac{3}{16} \times 4\frac{1}{4}$  in.

B.M.L., P.P. 4689.

**9485** STEWARD

N<sup>o</sup> 10

*Woodward Del.*

*Etched by Rowlandson.*

*Pub<sup>d</sup> Sept<sup>r</sup> 10. 1799. by R Akermann N 101 Strand*

Engraving (coloured impression). The steward, in night-cap and slippers, sits (l.) in his office, looking up with stern suspicion at a yokel in a long smock who scratches his head, saying, *Donna look so Glum your Honor—I would pay my Rent un I could but consider what a Nation bad hay time it has been.* A *Survey of the Estate*, books (List of *Tenan[ts]*) are on the wall; writing-materials on a small table, on which is a *Rental*.

$8\frac{3}{8} \times 6\frac{5}{8}$  in.

**9485** A A copy (coloured), *Woodward del.*, is part (l.) of *Taf. XVII to London und Paris*, xxii, 1808.

$6\frac{3}{16} \times 4\frac{1}{4}$  in.

B.M.L., P.P. 4689.

**9486** ATTORNEY

N<sup>o</sup> 11

*Woodward Del.*

*Etched by Rowlandson*

*Pub<sup>d</sup> Sept. 10 1799 by R. Akerman N<sup>o</sup> 101 Strand*

Engraving (coloured impression). A pert lawyer (l.), pen in hand, eagerly greets a stout John Bull, saying, *Ah my old Friend I am very happy to see you.* The other, from whose pocket issues a *law suit*, answers: *Thee mayst say that I have got a job for thee in my Pocket here.* A clerk in the background grins delightedly behind the victim's back.

$8\frac{1}{2} \times 6\frac{13}{16}$  in.

**9486** A A copy (coloured) is part (r.) of *Taf. XIV to London und Paris*, xxii, 1808. The other part is *Justice, Woodward del.*, No. 2 in the same series.

$6\frac{1}{4} \times 4\frac{7}{16}$  in.

B.M.L., P.P. 4689.

**9487** LONDON OUTFRIDER OR BROTHER SADDLE BAG N<sup>o</sup> 12  
*Woodward Del* *Etched by Rowlandson*  
*Sept 10, 1799 Pub<sup>d</sup> by R. Ackerman N<sup>o</sup> 101 Strand—*

Engraving (coloured impression). A bagman or commercial traveller, a foppish 'cit' in riding-dress, holds out his book of patterns with a flourish to a stolid country draper (l.), saying: *Fine Choice of Patterns Sir all the Rage in Town I hope you will give me an Order.* The shopkeeper answers: *Yes I'll give thee an Order and that is to March out of my Shop for I dont like the looks O'thee.* A counter with a shopman (r.) rolling up material, bales of cloth on shelves, and two dogs, complete the design.  
 $8\frac{7}{16} \times 6\frac{3}{4}$  in.

**9488** BORDERS FOR ROOMS & SCREENS N<sup>o</sup> 7  
*Woodward Delin* *Etched by Rowlandson*  
*London Pub 10 May 1799 at R Ackermann's 101 Strand<sup>1</sup>*

Engraving (coloured impression). Three strips arranged horizontally, intended to be cut and arranged as a border. One of 24 sheets according to Grego. A succession of little scenes, with the words of the speakers etched above. The figures are grotesque, with large heads. The subjects depicted are: driving (two would-be fashionables), encounter with a high-wayman, ploughing, billiards, fishing, rowing, a bargee, a mail-coach, a mounted post-boy, riding, and (again) driving. See Nos. 9489-9492, 9689-9692, and cf. No. 9635, &c.

Grego, *Rowlandson*, i. 364.  
 $12\frac{3}{4} \times 18\frac{3}{8}$  in. Width of strip (with plain quarter-inch borders),  $4\frac{3}{16}$  in.  
 'Caricatures', ix. 166.

**9489** BORDERS FOR ROOMS & HALLS. N<sup>o</sup> 8  
*Woodward inv* *Etched by Rowlandson*  
*Pub<sup>d</sup> June 20<sup>th</sup> 1799 by Ackermann N 101 Strand*

Engraving (coloured impression). Three strips arranged horizontally as in No. 9488. The subjects (with inscriptions) are a 'round-about' or primitive merry-go-round, a couple in a *Tax'd Cart*, a newsboy crying *The Second Edition*, street musicians with hurdy-gurdy, tambourine, and triangle, a Punch and Judy show, parson and clerk, a couple on a horse, a man selling garters, *Long, and strong Scarlet Garters a penny a pair*, a man with a performing bear and dancing dogs, a town crier, a pugilistic encounter.

$12\frac{3}{4} \times 18\frac{3}{8}$  in. Width of strip (with plain quarter-inch border),  $4\frac{3}{16}$  in.  
 'Caricatures', ix. 168.

**9490** [BORDERS.]

*Woodward del.]* *Etch'd by Rowlandson*  
*Pub Aug 1 1799 by R. Ackermann 101 Strand<sup>2</sup>*

Engraving (coloured impression). Two strips vertically arranged (the third having been cut off to accommodate the page). On each are four scenes vertically placed, similar in character to No. 9488, &c., but not all the groups have grotesque figures, four being realistically drawn. Inscrip-

<sup>1</sup> Republished 20 May and 1 Aug. Grego, op. et loc. cit.

<sup>2</sup> Signature and imprint on each strip.



tions above the figures. The subjects are ladies disputing for precedence, an introduction at a dance, a woman bullying a man, a foppish clerk followed by two girls, a cobbler, a lady playing the harp to a military admirer, a grotesque pair of lovers, a ballad-singer in the rain.  
 $17\frac{5}{8} \times 8\frac{5}{8}$  in. Width of strip *c.*  $4\frac{1}{4}$  in. (with plain quarter-inch border).

'Caricatures', ix. 167.

### 9491 [BORDERS.]

Woodward del.

Etch'd by Rowlandson

Pub Aug 1. 1799 by R. Ackermann 101 Strand

Engraving (coloured impression). Two strips arranged vertically as in No. 9490. Each has four scenes, three being realistically drawn, the others grotesque. Subjects include: *Hence Loathed Melancholy* (man addressing a weeping woman); a naval officer following a woman; *Shepherds I have lost my waist . . .* (see No. 8569); Othello and Desdemona.

Two strips (cut)  $17\frac{1}{2} \times 4\frac{1}{8}$  in. (with border).

'Caricatures', ix. 169.

### 9492 [? PORTIONS OF A BORDER]

[? 1799]

[Woodward del. Rowlandson f.]

Two designs (coloured), similar in character to parts of No. 9488, &c., perhaps cut from a border:

A night watchman shouting: *Master your House is on Fire*. A man puts his night-capped head from the window of a blazing house to say: *Dont make such a bawling fellow—I am only a Lodger*.

A Lilliputian pair (see No. 9635, &c.): a woman leads a man, holding his cloak. Inscribed: *Tis Woman that seduces all mankind*.

$4\frac{1}{8} \times 3\frac{3}{8}$  in.;  $3\frac{7}{8} \times 3\frac{5}{8}$  in.

'Caricatures', ix. 24, 25.

### 9493 THE SLAVE MERCHANT.

ƒ *Cause inv<sup>t</sup> et fecit*

Pub<sup>d</sup> Nov<sup>r</sup> 24. 1799. by S.W. Fores *Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). An ugly Oriental displays to a fat and hideous Turk (r.) a naked and beautiful white woman who stands in profile to the r., looking down. Two turbaned men stand with downcast eyes in the background. Heavy drapery fills the upper part of the design.

$11 \times 8\frac{3}{8}$  in.

'Caricatures', viii. 202.

## 9494-9502

From series of 'Drolls'

### 9494 DRINK TO ME ONLY WITH THINE EYES. 224

[? I. Cruikshank.]

Published 4<sup>th</sup> Jan<sup>r</sup> 1799, by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A middle-aged couple sit with their backs to the wall, a small table between them on which is a decanter. Each holds a glass; he grins at her; she grimaces over a fan. Eight lines of the song by Ben Jonson are engraved beneath the design.

$6\frac{7}{8} \times 9\frac{1}{8}$  in.

**9495 THE ROAD TO RUIN.** 226.

[Published 1<sup>st</sup> Feb<sup>y</sup> 1799, by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street London.]<sup>1</sup>

Engraving (coloured impression). A scene at Bagnigge Wells tea-garden. A young man, probably an apprentice, in fashionable but ill-fitting dress, stands smoking between two prostitutes, who berate him, arms akimbo. In the background is the fountain, water spouting from a swan as in No. 4545 (1776), but the high clipped hedge has given place to a lawn and trees. Behind is an alcove with two men. A waiter walks off (l.) carrying a tea-kettle.

For London tea-gardens see No. 8934. For Bagnigge Wells see Nos.

5090, 5955.

9 × 7½ in.

'Caricatures', ii. 136.

**9496 A COLD SEASON.** 227

*I. Cruikshanks delin<sup>t</sup>*

[Pub: Laurie & Whittle 1799]

Engraving (coloured impression). A street scene in snow. A cook's boy has fallen, and the dishes from the tray on his head (a sucking-pig, &c.) slide to the ground. A man with skates muffled in great-coat and two ladies holding muffs to their faces hasten towards the spectator; others hurry along in back view. The nearest house is a *Lottery office*, a man comes out holding a ticket 5000 . . . *Blank*. In the background two men shovel snow from the roof of a high house onto passers by; one flees, another is prostrate.

7 × 9⅜ in.

'Caricatures', ii. 140.

**9497 TRUE BLUE.** 228

[? I. Cruikshank.]

Published 4<sup>th</sup> April 1799, by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street, London.

Engraving. Beneath the title: *The Jolly Tars of Old England or all alive at Portsmouth*. A coach, *True Blue*, crowded outside and inside with jovial sailors and pretty young women, is driven by a negligent sailor, who sits between two women. The horses gallop (l. to r.); a sailor holding up a bottle and Union Jack sits on the off horse, facing the tail. A sailor stands on the roof playing a fiddle.

7½ × 9½ in.

**9498 NEHEMIAH'S DISASTER—A TALE.** 229

Published 9<sup>th</sup> April 1799, by Laurie & Whittle, 53 Fleet Street, London.

Engraving. A woman sits up in bed, holding up a crying infant. Her lank husband stands stiffly beside her holding an infant's commode and lighted taper. Beneath, the incident is related in biblical language: *And behold about the ninth hour Tabitha the Wife of my Bosom awoke, . . .* [&c., &c.].

6¾ × 9 in.

**9499 FELLOW SUFFERERS.** 233.

Published 12<sup>th</sup> July, 1799, by Laurie & Whittle N<sup>o</sup> 53, Fleet Street

Engraving. Two elderly men ('cits') stand submissively, while young wives hold large antlers to their foreheads. One (l.) flourishes her husband's wig.

<sup>1</sup> Imprint from uncoloured plate in grangerized copy of *A Sunday Ramble* (B.M.L., 578. i. 10).

Beneath the title: "*Very unhappy, but it can't be help't*—"*We were rather too old Brother, before we married.*—*Vide the Progress of an old Bachelor.*  
7×9½ in.

**9500 RETIRED FROM BUSINESS** 234

[Pub: Laurie & Whittle. 1799]

Engraving (coloured impression). A stout citizen wearing hat and gloves, stands just outside the door (r.) of his country house. On one arm is his wife, on the other a pretty daughter; neither is caricatured. In the background a man is pushing a coach towards a coach-house. Beneath the title: *Not visit me—got Money enough, don't care a F——t for any body.*  
8⅜×7¼ in. 'Caricatures', ii. 126.

**9501 THE DEAF MOORLANDER.—AN ORIGINAL TALE.** N<sup>o</sup> 235.

*Published 24 Aug<sup>st</sup> 1799 by Laurie & Whittle, 53 Fleet Street London.*

Engraving. A man on horseback raises his whip to strike a frightened old man who kneels beside a post (a windmill stock) on which he has been working. A moorland landscape forms a background.

The printed 'tale' beneath the design relates the inept answers of the deaf man which provoke the traveller, who had asked the way: *Vide Monthly Mirror for January 1799.*  
6½×9 in.

**9502 THE DEVIL REPROVING SIN.**

[? c. 1799]

[? Pub. Laurie and Whittle.]

Engraving (coloured impression). Three men, fashionably dressed, to indicate the City blood, sit smoking and drinking in one of the boxes of a London tea-garden (? White Conduit House). A waiter (r.) draws a cork. The back of the box is decorated with British soldiers with a Union Jack chasing French soldiers at the point of the bayonet; in the background are ships in action. The uniforms are those of the French wars (1793–1815). In the background, across a lawn, are two other boxes containing tiny figures. Beneath the title:

*Quoth George to John, "tis said your private life  
"Is bad, you don't cohabit with your Wife":  
"Thats true" says John, "the fact I'll not disown;  
"But don't you live with one that's not your own?"*

In grangerized copy of *A Sunday Ramble.*  
6½×9¼ in.

B.M.L., 578. i. 10.

**9503 A PARODY UPON THE POEM OF ALONZO THE BRAVE AND THE FAIR IMOGENE.**<sup>1</sup>

*Eckstein.*

*Published 4 June 1799, by, Laurie & Whittle, N<sup>o</sup> 53, Fleet Street, London.*

Engraving. Illustration to verses, 'a juvenile attempt at poetry, by Charles Few', printed in three columns. A party at dinner is terrified by the appearance of a ghost appearing through the split wainscot, accompanied by flashes of light. A young couple stand together. The verses relate that the

<sup>1</sup> A ballad by M. G. Lewis in *The Monk* (also published separately), equally blood-curdling, but with a medieval setting.

girl had been false to her betrothed, who had gone to India, and had married in his absence. He returns to curse and destroy her. There are other blood-curdling incidents.

6½ × 9½ in. Broadside, 18¼ × 11¼ in.

**9504** THE SWEATING SICKNESS; OR, THE IMAGINARY MALADY. (*A bona fide fact.*)

[? After Nixon.]

Published 2<sup>d</sup> Dec<sup>r</sup> 1799 by Laurie & Whittle, N<sup>o</sup> 53, Fleet Street, London.

Engraving. Illustration to verses printed below in four columns. Six grinning 'cits' stand round one of their number who is in night-cap and waist-coat. Behind is a curtained bed. The verses relate a trick at a Sunday 'dining country jaunt' for which lavish provisions were sent to the Roe Buck in 'the Forest'. The Club went on horseback, butter was hidden in the lining of one member's hat; he was induced to believe that he had 'sweating sickness', and was put to bed instead of sharing the feast. The subject of pl. No. 10 to *The Humourist*, by G. Cruikshank, 1819. Reid, No. 799.

6½ × 8¾ in. Broadside, 18⅞ × 12 in.

**9505** AN HIEROGLYPHIC EPISTLE FROM A (sailor) ON BOARD A (ship) (toe) HIS SWEET(heart)

Printed 21<sup>st</sup> October, 1799, by Laurie & Whittle, N<sup>o</sup> 53 Fleet Street, London.

Engraved letter in verse, some words and letters, here enclosed in brackets, represented by engraved objects. It begins:

*D*(ear) *Sally*

*Tho' ioss'd* (bee)*y the* (wind) *on the Ma*(eye)*n* (Eye) (*Hope*) *I sh*(awl)  
*See thy D*(ear) (face) *once aga*(eye)*n*

and ends:

*And* (bee)*l*(eye)*eve me S*(eye)*nc*(ear)*ly* (eye)'*m* (ewer)*s*

*Tr*(yew)*e* (bee)*l*(yew)*e*

For other hieroglyphic letters see (e.g.) No. 1551, &c., attributed to the year 1710, and No. 5079 (1772). See also Vol. iv, p. lxx. 14 × c. 9 in. (pl.).

**9506** AN HIEROGLYPHIC ANSWER (toe) THE (sailor)S (letter)

A similar letter, with the same imprint, beginning:

(Deer) (bee)*illy*

14 × c. 9 in. (pl.).

1800

POLITICAL SATIRES

9507 THE MODERN GULLIVER REMOVING THE P—RL—T OF LILLIPUT

[? I. Cruikshank.]

*London Pub by J Aitkin Castle Street Jan<sup>v</sup> 1800*

Engraving (coloured impression). Pitt, in profile to the r. and stripped to the waist, carries on a porter's knot a solid block with the façade of two adjacent town houses: *House of Lords House of Commons*. He steps across the sea from *Dublin* (l.) to the English coast, where the tiny figure of Dundas capers encouragingly and says: *That's your Sort Billy* [cf. No. 8073] *Push on Keep Moving* [cf. No. 9010]. On the extreme r. is *London*, St. Paul's being indicated. Pitt, his shoulders bowed, says: *This Load begins to feel very heavy I am affraid I cannot get to Westminster at the time I expected—Egad it makes me Sweat—However I am too far gone to retrack so D me here Goes thro thick & Thin slap Dash—Stand to no Repairs.*

For the Union see No. 9284, &c. The last session of the Irish Parliament met in January 1800, with the majority for the Union secured, but with Dublin and the Orange lodges hostile.

12  $\frac{3}{8}$  × 8  $\frac{7}{8}$  in.

9508 JOHN BULLS WATCHMAN NEGLECTING HIS DUTY!!!

[Cawse.]

*Publish<sup>d</sup> by S W Fores Piccad Jan<sup>v</sup> 1<sup>st</sup> 1800*

Engraving (coloured impression). Pitt and his friends, laden with moneybags, emerge from an arched doorway, indicating the Treasury; they look furtively at a watchman's box (r.) adjacent to the arch, in which sits Fox, fast asleep. Pitt has a sack under each arm, one full of guineas and labelled 1000, the other labelled *Notes* (cf. No. 8990); next him (r.) is Dundas in a kilt, with a similar sack. On Pitt's l. is a small man with lank hair, wearing a (? highwayman's) mask inscribed *RT*, probably to indicate Rose of the Treasury<sup>1</sup>; an inscription at his feet has been erased. Between Pitt and Dundas is the head of Grenville, not furtive like the others. A label, inscribed *Thives, Thives, M<sup>r</sup> Bull*, floats under a window (l.) from which leans John Bull in a nightcap, saying, *Thank you my Friend there's no danger I have Chosen an Excellent Watchman to guard my House & Property.*

Fox (imitated from No. 9687) holds his staff in muffled hands; he wears a bonnet-rouge with tricolour cockade. Beside him is his lantern, the candle broken and guttering. Against his door (which closes the lower part of his box) lies a mastiff with the bloated face of Sheridan, muzzled; his collar is *Pizarro* (see No. 9396, &c.), his muzzle *Court Plaister*. Beside him are papers: *Thoughts on Secesion; Dick Turncoat* [Sheridan, see No. 9409] *a New Song; Lacey's Narrative!!!* On the door are placards: *The Patriot*

<sup>1</sup> So identified in *London und Paris*, v. 247, where, however, he is incorrectly said to be Master of the Rolls and the subject of No. 8868. He does not resemble earlier caricatures of Rose.

*an Old Paper NB a new Edition Wanted; Hints to Country Members respecting their Duty.* On the door is scrawled *State of y<sup>e</sup> Poll | Fox 9799 | Gardner 2073 | Tooke 1799.*

For the Government as plunderers, cf. No. 8654, &c. Fox is attacked for his secession, see No. 9018, &c., Sheridan for his supposed bid for Court favour in *Pizarro*, see No. 9396, &c. The votes are intended for those of the Westminster Election, see No. 8813, &c., but are incorrect, Fox's majority being grossly exaggerated, see No. 8815.  
10 $\frac{1}{8}$  × 14 $\frac{5}{16}$  in.

**9508** A A copy (coloured) is pl. N<sup>o</sup> VIII to *London und Paris*, v, 1800. Explanatory text, pp. 242-50.  
6 $\frac{1}{4}$  × 8 $\frac{3}{8}$  in. B.M.L., P.P. 4689.

**9509** THE FRENCH CONSULAR-TRIUMVERATE, SETTTL'ING THE NEW CONSTITUTION,

*J<sup>s</sup> Gillray fec<sup>t</sup>*

*Publish'd Jan<sup>y</sup> 1<sup>st</sup> 1800, by H Humphrey 27. S<sup>t</sup> James's Street*

Engraving (coloured impression). The title continues: *with a Peep at the Constitutional-Pigeon-Holes of the Abbe Sieyes—in the Back Ground.* Bonaparte (r.) sits at a small table writing with fierce decision; the second and third consuls sit facing him, biting their pens in pompous indecision, their papers are blank. The latter wear the flamboyant dress of the Directors (see No. 9199), Cambacérés (l.) has thick gouty legs. Bonaparte wears similar dress, but with a more fantastic cocked hat, in which, besides enormous feathers, is a large sheaf of olive-branches tied with tricolour (symbol of his overture to George III, see No. 9512); he wears jack-boots and a large sabre inscribed *Liberté*. He writes the *Nouvelle | Constitution | Grand Consul Buonaparte | Tout en Tout Buonaparte | Bu . . .* Beside him are papers docketed: *Constitution pour l'Avenir: Buonaparte Grande Monarque and Confiscations.* On the ground are torn papers: *Vielles Constitutions; Droit [de] l'Homme*; his foot rests on *Constitution of 1793.*

Behind, Sieyès, a lean grotesque savant, holds apart with both hands, with a violence that suggests impotence, a curtain which stretches across the design, revealing papers in pigeon-holes inscribed: *Constitution de Parade, Constitution du Sang, Constitution de Foutre, Constitution de Despotism, Constitution de Vol[eur?]*. Above them is a model of a guillotine. Above the curtain is a festoon of tricolour, inscribed *Vive le Constitution Une et Invisible*, centred by crossed blunderbusses. The tablecloth is looped up to show a group of tiny fire-lit demons forging fetters. Beneath the design: *The above are true Likenesses of Cambaceres,—Le-Brun—the Abbé Sieyes, and Buonaparte, drawn at Paris Nov<sup>r</sup> 1799.* All are caricatured, but Bonaparte less than the others.

After chafing at delays of constitution-making after Brumaire (see No. 9426, &c.) Bonaparte on 13 Dec., by a drawing-room *coup d'état*, secured the signatures of the Commissions to articles selected by himself as First Consul, Cambacérés and Lebrun being nominated Second and Third Consuls, over-riding the tentative proposals of Sieyès, who was relegated to the background as the first on the list of future senators. *Camb. Mod. Hist.* ix. 3 ff.; Rose, *Napoleon*, 1934, i. 228 ff. A passage from Burke's *Letter to a Noble Lord* (see No. 8788) is illustrated: 'Abbé Sieyès has whole nests of pigeon-holes full of constitutions ready made, ticketed, sorted,

and numbered; suited to every season and every fancy.' The second and third consuls, by their heavy clumsiness and awkward manners, were excellent foils to Bonaparte; see Trotter, *Memoirs of Fox*, 1811, p. 266. See No. 9534. For other anticipations of the Empire see No. 9433, &c.

Grego, *Gillray*, pp. 266, 267 (reproduction). Wright and Evans, No. 250. Broadley, *Napoleon*, i. 132. Reprinted, *G.W.G.*, 1830. Reproduced, Maurice and Cooper, p. 10; Grand-Carteret, *Napoléon en images*, 1895, p. 59.  
13 × 9½ in.

### 9510 GERMAN LUXURY,—OR—REPOS A L'ALLEMANDE.

[Gillray.]

*Publish'd Jan<sup>y</sup> 22<sup>th</sup> 1800. by H. Humphrey, 27, St James's Street.*

Engraving (coloured impression). A German officer lies on his back on a truckle bed in a poverty-stricken room. He smokes a long curved pipe, emitting clouds of smoke. His bare feet project from the striped duvet which is his only covering; on his nightcap is an insect. The plaster has fallen from the wall leaving large patches of brick; on it hang his sword, cloak, cocked hat, and a bust portrait of Frederick the Great inscribed *F. I. I.* The only objects on the boarded floor are a close-stool (l.) with a torn *Brussels Gazette*, a chamber-pot, and pair of jack-boots (r.).

The print is said to relate to the arrival of the German Legion in England—perhaps the corps of cavalry called the York Hussars, composed of German deserters from all countries. W. H. Fremantle wrote to Buckingham, 15 July 1800: 'They are fine men, but ill-mounted, and in my opinion a bad description. . . . It is the fashion, however, to admire them much.' *Courts and Cabinets of George III*, iii. 88. The subject of the enlisting and hiring of foreign troops is obscure. Cf. Fortescue, *History of the British Army*, iv. 2, p. 895. The King's German Legion originated in the King's German Regiment, not formed till Dec. 1803. *Ibid.* v. 279.

Grego, *Gillray*, pp. 271–2. Wright and Evans, No. 444. Reprinted, *G.W.G.*, 1830.  
7½ × 10½ in. With border, 9⅙ × 12⅙ in.

### 9511 THE GHOST OF ST STEPHEN'S OR THE STRANGER AT HOME!

*Woodward del. Cawse [in reversed characters].*

*Pub<sup>d</sup> Jan 27, 1800, by Hixon, 355 Strand, near Exeter-change.*

Engraving (coloured impression). A scene in the House of Commons, the two front benches in close proximity. Fox (r.) sits stolidly on one, clutching a bulky document inscribed *Perseverance*. He looks sternly at Pitt, who stands opposite him, his hair rising in terror; he drops a document, *Union*, and exclaims *Angels and Ministers of Grace defend us!!* Behind Pitt are three persons, only one, Dundas in tartan, being characterized; they are dismayed. Burdett and Sheridan sit behind Fox, the former pleased, the latter less so, an indication of Sheridan's supposed jealousy of Fox (cf. No. 7497). In the background the astonished Speaker and other members are freely indicated.

Fox did not return to Parliament (see No. 9018, &c.) during January,

nor was there a debate on the Union (see No. 9284, &c.). For his attitude to it see No. 9434. He did, however, return for the debate (3 Feb.) on the peace overtures from France.

9 × 13½ in.

**9511** A A copy (coloured) is pl. *N<sup>o</sup> VII.* to *London und Paris*, v, 1800. Explanatory text, pp. 235-41. It is pointed out that Pitt is in the pose of Garrick as Hamlet, when seeing the ghost, familiar from prints in London print-shops.

6½ × 8½ in.

B.M.L., P.P. 4689.

**9512** THE GRAND-CONSUL OF THE GREAT NATION!!! PERUS-  
ING JOHN BULLS DISPATCHES!!!

*ſ<sup>no</sup> Cawse fecit*

*Publish<sup>d</sup> Jan<sup>y</sup> 30<sup>th</sup>—1800 by S W Fores Piccaddilly*

Engraving (coloured impression). Bonaparte stands, legs apart, reading with concern a paper which a ragged French post-boy (l.) has just handed to him. His large cocked hat is surmounted by many ostrich feathers; the second and third consuls (see No. 9509) try to read over his shoulder, with expressions of dismay. The 'Dispatches': *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,—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.* Bonaparte, alarmed, has dropped a paper: *The Conquest of y<sup>e</sup> Chouans an Old Song to a New tune.*

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. Rose, *Pitt and the Great War*, 1911, p. 568. 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. *Ann. Reg.*, 1800, pp. 54 ff. Rose, *Napoleon*, 1934, i. 240 ff. See Nos. 9509, 9522, and cf. No. 9556; articles by Coleridge in the *Morning Post*, 3 and 30 Jan., 6, 28 Feb., reprinted in *Essays on his own Times*, 1850, ii. 348, &c.; H. C. Deutsch, *Genesis of Napoleonic Imperialism*, 1938, p. 6.

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.

Broadley, *Napoleon*, i. 133 (reproduction).

12½ × 9¼ in.

**9513** DESIGN FOR THE NAVAL PILLAR.

*ſ<sup>s</sup> Gillray, inv<sup>t</sup> & fecit:*

*Pub<sup>d</sup> Feb<sup>y</sup> 1<sup>st</sup> 1800, by H. Humphrey, 27, St. James's Street.*

Aquatint (coloured impression). A tall pillar, supporting an allegorical design of Britannia and covered with figures and objects in high relief, stands upon a rock in a stormy sea, waves dashing against it. The square base is supported by figures of *Fortitude*, with a lion, her l. hand on a broken pillar, and *Justice*, with an ostrich, her scales not balanced. Between them is inscribed: *To Perpetuate the Destruction of the Regicide Navy of France,*



and the *Triumph of the British Flag*. It rests on two slabs of stones inscribed with the names of admirals: (below) *Howe, Parker, Nelson, St Vincent, Bridport*; (above) *Duncan, Gardiner, Keith, Hood*.

On the summit tritons blowing horns support a shell in which stands Britannia with shield and trident. In her r. hand stands a tiny figure of Victory. Beside her an angry lion grasps a globe showing the British Isles and *le Mer*. The capital of the pillar is formed by the feathers in the hats of republican soldiers who dangle from it, still holding blood-stained daggers. Other objects on the pillar are a sailor wearing wooden shoes, broken weapons and nautical instruments, a tricolour flag inscribed *Egalité* with a broken shaft, a small decapitated figure of *Libertas*, holding up a bonnet-rouge. On the horizon (l.) is a fort; above are dark clouds from which issue many flashes of lightning. Above the design:

*Britannia Victorious.*

“Nought shall Her Columns stately pride deface;  
 “The Storm plays harmless round the marble base,  
 “In vain the Tempest, and in vain the blast,  
 “The Trident is confirmed:—

*Adapted, from “The Pursuits of Literature”, see, Dia<sup>e</sup> 4<sup>th</sup> & the Note.<sup>1</sup>*

A committee was formed in 1799, headed by the Duke of Clarence, for raising a ‘naval pillar or monument’, and artists were invited to send in plans. Controversy raged between Flaxman, who proposed in a pamphlet a colossal statue of Britannia on Richmond Hill, and Dufour, an architect who pleaded for ‘a Monument of Architecture’ (B.M.L., 559\*. c. 23/4, 4\*). A musical entertainment by the younger Dibdin, *The Naval Pillar, or Britannia Triumphant*, was performed at Covent Garden on 7 Oct.; a pillar was displayed, with the names of admirals, and Britannia was enthroned under an irradiated representation of Howe. *Lond. Chron.*, 8 Oct. 1799. Gillray’s design suggests satire on the grandiose and self-interested schemes of rival artists, and though its general character is patriotic, there is irony in the attributes of Justice. For the admirals and their victories cf. No. 9257, &c.

Grego, *Gillray*, p. 269. Wright and Evans, No. 251. Reprinted, *G.W.G.*, 1830.  
 19½ × 11¼ in.

**9514 WAYS & MEANS OR VOX POPULI!!** [1 Feb. 1800]  
*WS. 1800*

Engraving. Pl. to the *Hibernian Magazine*, 1800, p. 4. Cornwallis, the Viceroy, in uniform, stands hat in hand, while signatures are sought to an address in favour of the Union. On the extreme l. a town-crier rings his bell, shouting: *Hear ye! Hear ye! Wanted immediately, a few Hundred persons of any Description. to sign for a Union 2<sup>s</sup>. 2<sup>d</sup> a head for those who can write & 1<sup>s</sup>. 1<sup>d</sup> for those who can Scratch their mark—God save the King & his Majesty’s subjects of west Britain. that is to be—!!!* Cornwallis says:

1

—the passing God,  
 That shook old Ocean’s empire? from beneath  
 Strange threat’ning notes in hollow murmurs breathe  
 Hoarse through the deafen’d shrouds! But hush’d the blast,  
 The Trident is confirm’d: the dream is past.

Lines written (prophetically) in May 1797 during the naval mutiny (note by author, T. J. Mathias).

*this great object accomplished by any means, I shall then retire from Public Business!!* A dapper parson says *my Lord I've been long troying the due Weight of the Clergy in this Diocese.* Beside him is a man who says *For Loyalty they now almost equal Killarney my Lord!!*—The addressers (r.) are vagabonds. A tatterdemalion says: *We hope that as the Grass will be growing in the Streets, your Lordship Will make the Fodder Cheap—For past protections we are thankfull, heartily convinced of your policy we now approach you,!* On the r. is a prison. Castlereagh, with a paper headed *Union between*, faces it, saying *I, my Lord Marquis's Chief Steward am anxious to Collect the sense of such respectable persons!* A man in leg-irons takes the paper, saying, *I cant write, my Lord, but i'll put my mark.* Behind him stands the turnkey, and at his feet sits a crippled beggar in a bowl, saying, *Wont you let me sign my Lord.*

See No. 9284, &c. In Oct. 1799 Cornwallis made a state progress in the north of Ireland during which he received many addresses in favour of Union. The Irish parliament met on 5 Feb., the debate lasted till the following day, the Resolutions for Union were accepted by 158 to 115. The opposition to the Union by the *Hibernian Magazine* was almost confined to its plates, see Nos. 9346, 9368, 9531.

6 $\frac{11}{16}$  × 8 $\frac{3}{4}$  in.

B.M.L., P.P. 6154. ka.

### 9515 THE INSIDE OF A SCHOOL—OR THE FIRST MEETING —AFTER THE HOLIDAYS;!!!

*Cawse*

*Publish<sup>d</sup> Feb<sup>ry</sup> 7<sup>th</sup> 1800 by S W Fores Piccadilly*

Engraving (coloured and uncoloured impressions). A school-room represents the House of Commons. On one side (l.) sits Dundas with a cane, at the other Pitt suavely receiving a new scholar. In the centre Fox, wearing a fool's cap inscribed *Truant*, stands on a pile of papers weeping; he holds a birch-rod in his l. hand. The papers: *Lists of Traitors, Reports of the Secret Committee, Reports, Quiglys Life, L<sup>d</sup> E. Fitzgerald, O Connors Confession, Death & Caract[er]*. Pitt says to the boy in Court dress who faces him: *You are a New Scholar. I Perceive, be a Good Boy & you shall be rewarded. Say after me, P-E-N-Pen SI-si-Pensi-ON-on—Pension—thats a Good Boy!!!* The answer is: *P-E-N-Pen . . .* [&c.]. Pitt holds a paper *Aye No Place Pension.*; on his desk is a paper: *Plan for an Union.* From his pocket issues *A List of Secret Traitors.* Two bags are under his stool: *Old Wigs for Bad Boys* and (disgorging guineas) *Candle Ends Cheese Parings & Sugar Plumbs for Good Boys.*

Dundas, in tartan, turns threateningly to a row of desks inscribed *Forms for Sulky Boys*, where Sheridan and Burdett look at each other apprehensively. He says: *Haud yere Tongues, Young Gentlemen—or Ye'll never Thrive i the World, Good Boys Should never Say any thing but Aye, or NO!*

A satire on the return of Fox, the truant (see No. 9018, &c.), to Parliament for the debate of 3 Feb., but without application to the debate itself (cf. No. 9511). For Fox's relations, real or alleged, with Irish rebels see Nos. 9244, 9245, &c.; for the Secret Committee, No. 9369. Pitt's words probably relate to the measures taken in Ireland for passing the Union, see No. 9284, &c. 'Candle ends and cheese parings' is a phrase alleged to have been used by Windham, for which he was pilloried. See *Windham Papers*, 1913, ii. 178, and No. 9038, &c.

9 $\frac{11}{16}$  × 15 $\frac{3}{8}$  in.

**9516 LOW COMEDIANS AMUSING THE WISE MEN OF THE EAST!!**

*Pub<sup>d</sup> Feb 9. 1800, by W. Hixon, 13, Bridges Str<sup>t</sup> Cov<sup>t</sup> Garden.*

Engraving (coloured impression). Pitt (r.), seated on a sack in profile to the l., plays the fiddle while Dundas in a kilt, holding a paper inscribed *Loans*, dances a Highland fling. Pitt has a gouty leg and an anxious expression; Dundas looks down complacently. Behind are rows of amused *Directors* ranged in front of the recently completed pediment of the East India House in Leadenhall Street. On one of the columns is a placard: *Death of Tippoo*. Two figures in the pediment are freely sketched: a man making a murderous attack on a prostrate woman: in the actual pediment the central figure was a man standing protectively above a woman with an infant (see Malton's aquatint).

The allegations of 1791-2 that reports of victories over Tipu were false, and made to influence the price of stock, see No. 7928, &c., are revived. But the triumph of Mornington was so complete and well established that the motive of the print is obscure. Seringapatam was taken by assault on 4 Apr. 1799, Tipu being killed and the war ended. On 4 Oct. 1799 votes of thanks from both Houses to Mornington and other officers were unanimous.

11 $\frac{9}{16}$  × 9 $\frac{1}{8}$  in.

**9517 SLENDER BILLY & HOPPING HARRY TRYING TO BRING A WILD IRISH BULL TO WESTMINSTER TO BE BAITED BY ENGLISH BULL DOGS.**

*Pub<sup>d</sup> Feb. 12. 1800 by W. Hixon N<sup>o</sup> 13 Bridges Str<sup>t</sup> Cov<sup>t</sup> Garden.*

Engraving (coloured impression). A snorting bull (l.) stands firmly on the edge of a narrow channel; Pitt on the opposite side holds out a heavy noose inscribed *Union* which he is about to throw over the beast's head. The other end of the rope is held by Dundas, who wears a Scots bonnet and plaid. The rope is inscribed *Tax on Potatoes—Tax on Whisky—on Brogs—Tax—Ta-Tax-Tax*. The bull snorts from both nostrils *Eran go Brah*. Pitt says: "*Gently-Paddy-Gently, dont look so furious, it's all for your good depend upon it—only let me throw this small cord over your Horns that I may lead you to your Brother Johnny, where you & he will live in Clover.*"—*Aside* "*yes faith & you shall get as fat as a whipping Post—if once I lay my Clutches on you I'll bring that high spirit of yours down till you kneel on your marrow Bones*. Dundas says: *Take care, Billy Take care—for he look D——d sulky—I ha' been a drover this mony a year but the Deel swell me Gif e'er I saw sic a stirk as this, a' my scots Beasts are as tame as Lam's I can either lead or drive them just at Pleasure.*

The debate on 5 Feb. and the division on the following day in the Irish parliament were decisive in the matter of the Union. Reports reached London on 12 Feb. Rose, *Pitt and the Great War*, p. 425. *Lond. Chron.*, 13 and 14 Feb. See No. 9284, &c.

8 $\frac{1}{8}$  × 12 in.

**9518 THE MINISTERS.**

*Engrav'd & Publish'd Feb<sup>y</sup> 14. 1800. by J. Luffman Inner Sweetings Alley, Royal Exchange. Price Six Pence Plain, One Shilling Colour'd. Ent<sup>d</sup> at Stationers Hall.*

Engraved song by John Luffman (tune, *Ally Croker*), with a small emblematical heading: a crown, *Corona triumphalis*, enclosed in an (inscribed)

Garter. Across it is a scroll: *Liberty and Loyalty* surmounted by a torn bonnet-rouge inscribed *Defloccatus*. Windham, Spencer, Dundas, Grenville, and, 'chief of all', Pitt are praised, with 'just one verse for Johnny Bull, whom some have call'd a Nincum, Because he did not growl and roar, about the Tax on Income (see No. 9363, &c.). The refrain is:

*No Ministers e'er took such pains, from despot rule to save ye  
Charles Fox & North were barley broth, but these are richest gravy.*

6 $\frac{1}{8}$  × 4 $\frac{1}{2}$  in. (pl.).

**9519 THE NEW SPEAKER, (I.E. :—THE LAW-CHICK,) BETWEEN THE HAWKS & BUZZARDS.**

*J<sup>s</sup> Gillray, inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 15<sup>th</sup> 1800—by H. Humphrey 27 S<sup>t</sup> James Street*

Engraving (coloured impression). Michael Angelo Taylor, wearing the Speaker's gown, about to step up to the empty Speaker's Chair, staggers back in alarm, the long wig falling from his head. From nozzles at the ends of twisting tubes directed against him from both sides issue jets inscribed *Hiss*. A phalanx of hawks on the Government benches threatens him from the l., while on r. and nearer bench three buzzards do the same from the Opposition side. The nearest bird has the bloated and inflamed features of Sheridan. Below the title: *poor little Michee!—just Mounting!—& then Funk'd & Frighten'd out of all his Hopes*'.

The explanation of Wright and Evans (accepted by W. P. Courtney in the *D.N.B.*) is that the print relates to the universal expectation (*sic*) that Taylor would have been Speaker in 1788 (i.e. 1789) if the Whigs had taken office under the Regency. The Opposition candidate for the Speakership was Elliot, not Taylor, see *Life and Letters of Sir G. Elliot*, i. 255 ff., 321. In 1800 the removal of Addington seemed unlikely. The print clearly relates to a squabble between Taylor and Sheridan (not in *Parl. Hist.*) during the debate of 10 Feb. on the latter's motion for an inquiry into the Helder Expedition (see No. 9412, &c.). Sheridan, offended by Taylor's speech on his motion, said that if Ministers should be removed on account of the failure of the expedition they would carry Taylor with them, '—or perhaps his Hon. Friend would stop half way, and stick in the middle, should any alteration take place in the Chair (a laugh) which he (Mr. Sheridan) would not wish to see, when he considered the talents, experience and candour with which that important situation was filled'. *Lond. Chron.*, 12 Feb. 1800. The acrimony is lessened in Sheridan's *Speeches*, 1816, v. 126. The point was the unsuitability of Taylor for the Chair.

Grego, *Gillray*, p. 269. Wright and Evans, No. 253. Reprinted, *G.W.G.*, 1830.

12 $\frac{7}{8}$  × 9 $\frac{1}{2}$  in.

**9520 JOHN BULL INTERRUPTED AT HIS MOMENTS OF REFRESHING MEDITATION.**

*Publish'd Feb. 17. 1800 by W. Hixon N<sup>o</sup> 13, Bridges Str<sup>t</sup> Cov<sup>t</sup> Garden.*

Engraving (coloured impression). Bull stands in his study warming his coat-tails at a blazing fire, his wig awry, his spectacles on his forehead; he looks irritably at Pitt, who enters deferentially from the r. Under Pitt's arm is a large roll: *Taxes for the Year 1800 Continued*; he holds the end of another long roll, the bulk of which lies coiled on the floor: *A Short Plan of the manner of Taxation for 1800 or an Abridgment of the different*

*Articles containd in the Budget.* Behind, Dundas approaches carrying on his head a pile inscribed *Taxes | Taxes | Taxes*. Pitt says: *Just took the liberty of calling to request a little small trifle more which you cannot Grudge when you consider our late successes and our happy Expedition.* Bull says: *Zounds! what not a moments rest why what the Devil do you want now have you no Conscience Why you're quite a Bore—* His dog, the collar inscribed *John Bull*, snarls at Pitt; two cats miaow.

The budget was moved on 24 Feb., the debate was uncontroversial, except for some expressions of concern at proposed measures (not stated) for improving the collection of the income tax, and fears that the tax would be 'next to perpetual'. *Parl. Hist.* xxxiv. 1516–19. The 'failure of the Expedition to Holland' had been debated in the Commons on 10 Feb. (see No. 9519), and in the Lords on 12 Feb. *Ibid.*, pp. 1397 ff. See No. 9412, &c. For the Income Tax see No. 9363, &c.  
10½ × 16¼ in.

### 9521 THE BEDFORDSHIRE FARMER UNLOADING HIS—PRESENTS!!!

[Cawse.]

*Publish'd Feb<sup>y</sup> 27 1800 by S W Fores Piccadilly*

Engraving (coloured impression). The Duke of Bedford (r.), dressed as a wagoner in a smock, lifts a deer out of a wagon, just inside a gate of a royal park, indicated by a crown on the gate-post. One of his deer, marked with a tricolour cockade, stands facing one of the King's deer, branded with a crown. The head of a third (republican) deer is seen under the tilt of the wagon. The King looks from a window (l.) through a spy-glass, saying, *John—John—run & Shut the Gates that fellow is unloading all his Deer in the Park! Jacobins to a man Ill be bound for them. What—Tri Coloured ribbands. & Cockades—Pretty Work—Got talking to one of mine already—it wont do—turn them all out—one brazen Bald-faced fellow like that would Corrupt a whole Herd!!!* Beneath the King's window is a closed door, the knocker in the form of a head, perhaps intended for that of Pitt.  
9¾ × 15½ in.

### 9522 THE APPLES AND THE HORSE-TURDS;—OR—BUONA-PARTE AMONG THE GOLDEN PIPPINS.

*J<sup>s</sup> Gillray inv: & fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 24<sup>th</sup> 1808 by H. Humphrey 27 S<sup>t</sup> James's Street*

Engraving (coloured impression). A winding river flows (l. to r.) towards a hill in the background surmounted by a temple of Fame. In the foreground (l.) is a *Dunghill of Republican Horse Turds*; in the stream float turds from the dunghill, while farther up are golden apples, crowned and inscribed. The foremost is *English-Pippin*, close behind are *Imperial-Pippin* and *Russian-Pippin*; they are followed by a (turbaned) *Turkish-Pippin* and a small *Neapolitan* [Pippin]. From a mass of floating dung emerges the profile head of Bonaparte, wearing a feathered cocked hat inscribed *First Horse Turd*; this is the central and dominating object in the river; from his mouth issues a large label: *A ha! par ma foi—how We Apples Swim!* Lumps of dung close behind him are inscribed *Second Horse Turd* [Cambacères], *Third Horse Turd* [Lebrun], and *Seyes* [sic]. They are followed by *Massena*, *Jourdan*, *Talleyrand*. Bonaparte swims between *Spanish-Pippin* and *Prussian-Pippin*, both in proximity to dung. Behind

him float *Papal Pippin*, a triple crown, and *Sardinian Pippin*, both half submerged. Under water are submerged (or dead) turds: *Robespierre*, *Marat*, *Condorcet*, *Roland*.

A spreading column of thick smoke arises from the dunghill, which is composed of inscribed fragments, from which in the l. foreground tiny heads emerge, the dominant one being Fox, who says: *Caira! Caira!—chacun à son tour! We shall all Swim in our turns*; next him is *Envy*. Tierney, the second head, says: *Yes! Yes!—none of Us was born to be Drowned*. The others are Sheridan, Nicholls, Erskine, and (slightly smaller) Burdett, Derby, Taylor. Those indicated by names only are: *Voltaire*, *Rosseau* [sic], *d'Alembert*, *Godwin*, *Price*, *Priestley*, *Holcroft*, (?) *Darwin*, close to (scarcely legible) *Mo[ring] Po[st]*, *Morn. Chronicle*, *Courier* [see No. 9194]. Larger turds are: *Atheism*, *Falshood*, *Regicide*, *Egalité*, *Disappointment*, *Beggary*, *Poverty*, *Plunder*, *Paines Rights of Man* [see No. 7867, &c.], *Republican Faith*, *Theophilanthropy* [see No. 9240], *Deceit* [twice], *Lies*, *Licentiousness*, *Hypocrisy*. Beneath the title: *Explanation.—Some Horse-Turds being washed by the Current from a neighbouring Dunghill, espied a number of fair Apples swimming up the Stream, when, wishing to be thought of consequence, the Horse Turds would every Moment be bawling out,—“Lack a day, how We Apples swim!—See Buonaparte’s Letter to his Majesty: and M<sup>r</sup> W—b—ds remarks upon the Correspondence “between Crowned Heads”—viz. Kings & Horse Turds.*

A comprehensive satire on the European situation, the foremost apples being the powers of the Second Coalition, and on revolutionary doctrines (and Opposition) in the spirit of No. 9240, but with special application to Bonaparte’s position as First Consul and his letter to George III proposing peace, see No. 9512. This personal approach, apart from the question of Bonaparte’s status, was contrary to diplomatic practice. In the debate on the peace overtures Whitbread denounced attacks on the character of the First Consul: ‘This person thinks proper to make overtures to his majesty; and this he does in a manner agreeable to the rights of civilized nations, and in no way incompatible with that respect which is due from one crowned head to another. . . . His power, however attained, if once consolidated, must be respected, as well as the most legitimate.’ *Parl. Hist.* xxxiv. 1255 (3 Feb.). Cf. No. 9433, &c.

Grego, *Gillray*, pp. 267–8. Wright and Evans, No. 296. Broadley, i. 133–4. Reprinted, *G.W.G.*, 1830. Reproduced, Grand-Carteret, *Napoléon en images*, 1895, p. 60.  
9½ × 14 in.

### 9523 BUONAPARTÉ LEAVING EGYPT.

[Gillray.]

*Publish’d March 8<sup>th</sup> 1800—by H. Humphrey, N<sup>o</sup> 27, S<sup>t</sup> James’s Street London*

Engraving (coloured impression). Bonaparte stands on the sea-shore, about to embark (on 23 Aug. 1799) in a boat (l.) which will take him to a ship in full sail (the *Muiron*). He looks with a sly leer to the r., where a little band of ragged and emaciated French soldiers hurry towards him making gestures of dismay. He wears the embrodered fastened coat or tunic with a sash of authentic portraits, without a hat; he points up towards a vision in the sky surrounded by massive clouds of a sceptre and imperial crown superimposed on the revolutionary fasces and axe. Above the

general flies a figure of Fame, smiling sardonically and pointing down derisively. Two soldiers in cocked hats who stand in the boat waiting for Bonaparte to embark greedily hug large money-bags. A plank slants from the boat to the shore. The boat has a figure-head composed of two heads facing opposite ways wearing a single coronet. Behind the French troops is a small encampment with tricolour tents and flags. Behind this stretches a vast Turkish camp with crescent flags. Beneath the title: *For an illustration of the above, see, the Intercepted Letters from the Republican General Kléber, to the French Directory, respecting the Courage, Honor & Patriotic Views, of—"the Deserter of the Army of Egypt"*.

Another batch of letters (the third) from Egypt (see No. 9355) was intercepted in the Mediterranean and published by order of the Government (B.M.L., B. 502/2). They contained Bonaparte's instructions to Kléber on his departure, and official dispatches from Kléber and others to the Directory, and covered the period from 23 Aug. to 17 Sept. 1799. Kléber 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!' (pp. 38-9). 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 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!' (pp. 158-9). The publication of the letters caused a great sensation (*Lond. Chron.*, 17 Jan.). The introduction was supposed to be by Canning, the notes by William Gifford. *Lady Holland's Journal*, ii. 42, 44. For the desertion of the army see No. 9534. For Bonaparte and the crown, cf. No. 9433, &c.

Wright and Evans, No. 254. Broadley, i. 134. Reprinted, *G.W.G.*, 1830. Reproduced, Grand-Carteret, *Napoléon en images*, 1895, p. 61.  $13\frac{3}{8} \times 10\frac{1}{8}$  in.

### 9523 A BUONAPARTE LEAVING EGYPT.

ƒ. *Gillray inv<sup>d</sup>*

A copy (coloured) faces p. 34 in *The Caricatures of Gillray* (B.M.L., 745-a. 6.). 'Caricatures', v. 51.  $9\frac{1}{16} \times 7$  in. With border,  $9\frac{3}{8} \times 7\frac{1}{2}$  in.

### 9524 A GAME AT SKITTLES!

*London Pub<sup>d</sup> by W. Holland 50 Oxford Street March 16 1800*

Aquatint. The Ministry are represented by nine skittles on a board (r.), with heads, only those of Pitt, who is taller than the others, and Dundas being characterized. Fox stands in the foreground taking aim; he says: *I shall never be able to knock down that King Pin*. Behind him stand Burdett and Sheridan; the latter says: *Knock down, the Scotch corner pin, and you'll tip all nine*. Behind and on the extreme l. Bedford stands pensively.

Perhaps intended to suggest the weakness of the Ministry, with the exception of Pitt, and its vulnerability through the unpopularity and growing discredit of Dundas. Grenville, Portland, Windham, Spencer, Canning are probably among the other pins.

$8\frac{1}{2} \times 13\frac{5}{16}$  in.

**9525 SMUGGLING CORN FROM EGYPT!!!**

[? Cawse.]

*Publis'd March 18<sup>th</sup> 1800 by W & J Hixon N 13 Bridges Street*

Engraving (coloured impression). Pitt and Dundas stand together on the sea-shore with their backs to the sea, addressing John Bull. Pitt holds behind his back long strings attached to ships in full sail, which are also impelled towards him by a blast from the head of (?) Bonaparte<sup>1</sup> in the clouds. Bull, a countryman in a smock and broad hat, clutching a heavy staff in both hands, says with a dismayed expression: *I Zomehow think my Masters if we were to ax for a Little Corn they would Let us have it.* Dundas answers: *Why Johnny you might as well Expect to find Corn on the Summit of the Mountains of Scotland.* Pitt says: *They have Corn how Do you think they Should Come by it!—they have not had a Good harvest these Eight Years—Corn indeed—why all the People are at this moment Starving because you have Plenty of Every thing you Fancy every Body must have the Same.*

A satire on the serious shortage of corn due to a bad harvest. On 6 March the Committee of the Commons on the scarcity recommended a bounty to encourage the importation from the Mediterranean and America (where prices were low compared with those in Great Britain). *Parl. Hist.* xxxiv. 1544–5. See No. 9545, &c.

8 $\frac{1}{16}$  × 15 $\frac{5}{8}$  in.**9526 THE THREE ORDERS OF ST PETERSBURGH**

[? I. Cruikshank.]

*Pub. Mar. 18. 1800. by S. W Fores, N<sup>o</sup> 50, Piccadilly Folio's of Caracatures lent out for the Eve<sup>s</sup>*

Engraving (coloured impression). The Tsar, tall and well-made, very different from No. 9415, hurries forward, his ribbon and coat-tails fluttering. He wears a crown inscribed *Disorder*; in his r. hand is a paper: *Order*, in his l. one inscribed *Counter Order*.

A satire on the uncertainty as to the intentions of Paul I in relation to the Coalition and military operations. In December, exasperated by the failure of the Anglo-Russian attack on Holland (after the miscarriage of Suvóroff's campaign), he wrote to Vorontzoff in London that he intended to abandon the Coalition and recall his troops, which were, however, to be left in their present quarters for possible use against France in the spring. *Camb. Hist. of Foreign Policy*, i. 299. The movements of the Russian army under Suvóroff, and uncertainties as to the orders given to it, were reported in the English press, e.g. *Lond. Chron.*, 11 March. See No. 9415. Cf. No. 9640.

Reproduced, Fuchs, p. 252.

12 $\frac{5}{8}$  × 8 $\frac{1}{2}$  in.**9527 OLD HAT OR A SERIOUS DIVERTISMENT AS PERFORMD AT THE CHAPPEL ROYAL!!!**

[Cawse.]

*Publish'd by S W Fores N<sup>o</sup> 50 Piccadilly March 25 1800*

Engraving (coloured impression). The interior, indicated only, of the Chapel Royal. Two constables with crowned staves stand in the fore-

<sup>1</sup> This seems curiously to anticipate Napoleon's permission of the export of corn to England during the dearth of 1810 (believing that England would be ruined by the export of bullion).



ground (l.); one, who resembles Townsend, the Bow Street officer, shows the other a tattered hat saying, *Dish<sup>d</sup> by Jupiter not worth twopence*; the other answers: *a very Bad Commodity indeed*. A smartly dressed man (r.), his finger to his nose, walks off to the r. with a large hat, saying, *a Fair Hoax* [cf. No. 9416]—*however—I'm off*. In a recess or pew is the King watching the constables through a spy-glass and saying: *Hae—Hae what? What Stole his Hat—Good Joke that—Bran new I suppose—Left Old Hat in Exchange—no bad thing that—Like Old Hat he he he!!!* Next him on the l. is (?) Lord Salisbury grinning, and on the r. the Queen. There are other figures and in the background (l.) a parson in a high desk and two choir-boys singing.  
9 × 13 $\frac{3}{8}$  in.

### 9528 A BOO AT COURT OR THE HIGHLAND SALUTE FRONT & REAR!

*Publish'd by J. Le Petit 20 Capel Street Dublin [25 Mar. 1800<sup>1</sup>]*

Engraving (coloured impression). A Highland officer wearing a kilt much curtailed at the back bows low before the throne; Queen Charlotte is seated next George III, beside the dais stands Salisbury, with his Chamberlain's gold key and wand, stooping stiffly forward, his forefinger on the officer's head, to regulate his bow. The King says: *Charley Charley keep the Girls in front Aye Aye. Salcy Salcy tell him when he comes again to put his Breeches on*. Salisbury says: *Not quite so low Col! you are worse than the Opera Dancers* [see No. 9297, &c.]. Pitt (l.) peeps over the back of the throne. Two young Princesses stand next Queen Charlotte, who peers through her fan (as in No. 8356). The other courtiers stand (r.) beside or behind the Highlander; the women gaze at him pruriently, through fingers, fan, or spy-glass, making coarse remarks.

Though published in Dublin, and, if correctly dated, during the heats of the Union, the print appears to have no political significance beyond ridicule of the Court and of Pitt.

9 $\frac{1}{2}$  × 13 $\frac{1}{2}$  in.

### 9529 CARRYING THE UNION

*London Pub<sup>d</sup> by William Holland 50 Oxford Street March 1800*

Engraving (coloured impression). Pitt and Lord Clare carry off Erin from Ireland to England seated on the British lion which leaps the *Irish Sea* and is about to land on a grassy cliff inscribed *Holyhead*. Pitt, dishevelled, has the reins and triumphantly holds out his sword. Behind him sits Erin, making a gesture of despair; Clare, wearing his Chancellor's wig and gown, holds her round the waist, saying, *Push on my dear Boy, here's St Patrick and all his wild Irish Pat-riots at our heels*—The three are linked by a ribbon inscribed *Union Belt*. Erin has dropped in the sea her harp, a crown, and a wreath of shamrock. On the Irish side of the Channel men riding galloping Irish bulls are in hot pursuit. St. Patrick, wearing a mitre and holding out a crown, has reached the coast. Behind are five men, the foremost, with a club or shillelah, shouts *O you terrible Thief with the sword to run away with our Beauty from the Lads of Shillelee! A fellow without any bottom too! Oh murder! murder! ten times murder*. Next is the Speaker,

<sup>1</sup> So dated by E. Hawkins.

Foster, in wig and gown, holding the mace; he says: *Poor Girl She'll be nicely* [sic] *Foster'd in his bosom Och hone oh*. Grattan follows, holding a club. Two others appear, like the first, to be undifferentiated Irishmen.

For the Union see No. 9284, &c. At this time opponents of the Union were engaged in a war of propaganda in newspapers and pamphlets. *Life and Times of Grattan*, 1846, v. 72-3. The Orangemen threatened to use force, but the Catholics, except in County Dublin, were believed to be favourable. The division in the Irish Parliament on 5-6 Feb. was decisive. Rose, *Pitt and the Great War*, p. 425. For Irishmen riding bulls and led by St. Patrick cf. No. 7518 (1789).

10 $\frac{1}{8}$  × 27 $\frac{3}{4}$  in.

**9530** A COOL PIPE IN PALL MALL! SYMTOMS OF EQUALITY  
*Pub<sup>d</sup> April 1, 1800, by S W Fores—50 Piccadilly*

Engraving (coloured impression). The Prince of Wales (l.), very stout, and a servant in livery and powdered hair, but wearing boots, sit facing each other in profile, smoking very long pipes. Between them is a small table with a paper of tobacco and a frothing tankard inscribed 4<sup>d</sup> (see No. 9430, &c.). Beside each is a spittoon. On the wall is a framed picture of a horse, inscribed *The Royal Present*. The servant, who is handsome, says reflectively: *Och ye Powers!!—Murtoch Delany Murtoch Delany!!—did you ever think you would arrive at this Honor!* Beside him is a box of long tobacco-pipes inscribed *From Liverpool*.

Murtoch Delany, the Irish servant in Macready's *The Irishman in London* (1793), was a part of 'Irish Johnstone'. The scene depicted has no connexion with the play.<sup>1</sup> Perhaps the Irishman is MacMahon, said to have been a servant before he entered the Prince's service. The identification is not unlikely, judging from Lawrence's (full-face) portrait, though in later caricatures MacMahon is wizened and ugly.

8 $\frac{1}{2}$  × 13 $\frac{3}{8}$  in.

**9531** MARRIAGE AGAINST INCLINATION, A STEP TO SEPARATION.  
[1 Apr. 1800]

Engraving. Pl. to the *Hibernian Magazine*, 1800, p. 140. The marriage takes place in a rotunda, evidently the Irish House of Commons. John Bull, hideous, bloated, and out at elbows, holds a hand towards Erin, a tall helmeted figure resembling Britannia. He says: *Stop Dame Erin foolish prude Prithee be not quite so rude be quick—consent—Independence fling or else more troops—there hungry sing*. A bishop says *If any know just cause . . . [&c.] let them hold their tongue*. Erin, with a gesture of disgust, asks: *is this the return merited for the constant loyalty of my children* [cf. No. 9228, &c.]—*by thus forcing my hand, you forfeit all claim to my heart*. She stands between Castlereagh and Clare (r.) in his Chancellor's wig and gown. The former says *I give her away by distributing the loaves & fishes at the Cas—tell was not much [?] relished—I have however secured a birth in the fresh batch now to be sent to the Upper Imperial Oven*. Clare says: *Look at the Map! you must be Connected here by rivalling your affection in time, you are secured from the wooing of the Corsican Adventurer*. Cornwallis stands behind Clare threatening with his sabre a group of opponents (r.); he asks *Is an Eastern*

<sup>1</sup> An identification of 'Delany' with Johnstone (in A. de R. vi. 168) seems unlikely.

*Warrior to be eternally harassed by the factious orators of a potatoe Garden.* Foster in his Speaker's wig and gown and holding the mace declaims: *Desist on behalf of her distressed Children* [see No. 9368]; *forbid the banns in time—it may alas! Lead to an eternal divorce.* Behind him stands Grattan, holding a pistol; he says: *A gross violation of a pledge in 1782* [cf. No. 6003]. On the extreme r. is a burly man with a bludgeon who says to Cornwallis: *potatoe garden, you Cyclops! by J—s you left us neither bread nor potatoes—as brogue leather is Scarce at Kilmainham what if we Corry a few English hides—eh Harry? Bagatrot business for that.*

On the extreme l. stands George III (unrecognizable), saying, *What—What—What—More More interruption after our will & pleasure. Expressed so often even thro the Stewart Cook & Butler* [Castlereagh]. Between the King and John Bull stands Pitt, trampling on Erin's crown. He says, with a grotesque grin, *This is not the first of my plans of Reform—remember the Thatched House Scheme.*

For the Union see No. 9284, &c. A long debate took place on 17 Feb., when Corry, Chancellor of the Exchequer, violently attacked Grattan, alleging complicity with the United Irishmen (cf. No. 9228, &c.); a duel followed in which Corry was slightly wounded. For Castlereagh and the Union see Hyde, *Rise of Castlereagh*, 1933. For the Union as a marriage cf. No. 9532. The notion may derive from Lord Clare's anonymous tract: *No Union! But Unite and Fall*, 1799, in which Paddy Whack advises his mother Sheelah to marry John Bull. For Pitt's abortive Reform cf. No. 8635, &c.

$7\frac{3}{8} \times 9\frac{3}{16}$  in.

B.M.L., P.P. 6154 ka.

### 9532 JOHN BULL ASK'D AT SAINT STEPHENS!!!

[Cawse.]

*Publisd April 20<sup>th</sup> 1800 by S W Fores No 50 Piccadilly*

Engraving (coloured impression). The House of Commons is altered into a church by the transformation of the Speaker's Chair into a high pulpit, in which Pitt preaches in gown and bands, holding an open *Red Book* [or Royal Kalendar]. On the front Opposition bench sit side by side John Bull grinning slyly, and Hibernia looking down demurely; next her sits an Irishman (r.), near him an Englishman. Heads of the congregation in the gallery are freely sketched. Pitt, in profile to the r., says: *I Publish the Banns of Union Between — J<sup>no</sup> Bull of this Parish & Miss Hibernia Spinster if any of you Know cause or Just impediment why these two Persons should not be joind together in Holy Union ye are to Declare it (this is the first time of asking).* Below Pitt, in the place of the clerk, sits Dundas (wearing the Speaker's hat, wig, and gown), in front of him is the table, with mace, &c. He says *Aye Men*— See No. 9531.

$8\frac{3}{4} \times 12\frac{3}{4}$  in.

PREPARATIONS FOR THE SPRING CAMPAIGN! a satire on volunteers, their inefficiency, vanity, domesticities, and absurdities (lightly touched on), after Woodward (a design in two rows), was published by Holland, 20 Apr. 1800. Probably one of a series, see No. 8541. Reproduction, Wheeler and Broadley, i. 118.

**9533** FRONTISPIECE TO DR BELLENDENUS'S SERMON  
PREACHED BEFORE THE RIGHT HONBLE &C<sup>A</sup> &C<sup>A</sup>

J S f [Sayers.]

Publ<sup>d</sup> by H Humphrey 11<sup>th</sup> May 1800<sup>1</sup>

Engraving. Dr. Parr stands in a pulpit, preaching, immediately under the sounding-board which is against the upper edge of the design. In his l. hand is a pipe from which rises a cloud of smoke inscribed *Exit in Fumo*; in his r. hand is a pipe-stopper. From his mouth descends a billowing cloud of smoke inscribed *Ex Fumo non dare Lucem*. Below him are the heads of men asleep, or yawning, or disgusted. In the lower r. corner a woman puts up an umbrella as protection from the smoke, a man angrily inspects his watch. From a gallery heads, with the lank hair of zealots, look down with angry dismay. In the corner of a pew is the City Sword and mace, indicating the presence of the Lord Mayor. Below the title: "*Faucibus ingentem Fumum mirabile dictu | "Evomit.*"

Parr, noted for smoking when this was not done in good company (see No. 9430), was appointed by Combe, the Lord Mayor, to preach the Spital Sermon on Easter Tuesday (15 April) 1800. It was very long, but its chief point was an attack on Godwin's *Political Justice*. This involved him in an angry correspondence with his former friend, in which he attacked Godwin almost in the vein of *The New Morality* (see No. 9240). See Kegan Paul, *Life of Godwin*, 1876, i. 374 ff. The sermon was published as a pamphlet in 1801, evoking a pamphlet from Godwin. For 'Bellendenus' see Sayers's *Pre-face to Bellendenus*, No. 7185. Combe, Lord Mayor 1799-1800, was a strong whig who was kept out of the mayoralty for 1798-9 by the Court of Aldermen. *City Biography*, 1800, p. 159. 13½ × 10½ in.

**9534** DEMOCRACY;—OR—A SKETCH OF THE LIFE OF BUONAPARTE.J<sup>s</sup> Gillray, inv<sup>t</sup> & fec<sup>t</sup>Publish<sup>d</sup> May 12<sup>th</sup> 1800, by H. Humphrey, N<sup>o</sup> 27, St James's Street London.

Engraving (coloured impression). A sequence of eight designs, arranged in two rows.

[1] *DEMOCRATIC INNOCENCE.* *The young Buonaparte, & his wretched Relatives, in their native Poverty, while Free Booters in the Island of Corsica.* The interior of a wretched hut, a fire burning on an open hearth, a tattered cloth hanging from a line. On a heap of straw sits a fat ragged woman, nursing an infant who pulls her nose. Five ragged children fight round an empty dish (on an upturned tub) for a large bare bone which one (Napoleon) has seized and is gnawing. The father enters, carrying on his back a lean chamois; his dog barks at an angry cat who has caught a rat. An axe and sword hang from the rough stone wall. A grotesque travesty of the household of Carlo and Letizia Buonaparte.

[2] *DEMOCRATIC HUMILITY.* *Buonaparte, when a boy, receiv'd thro' the King's bounty into the Ecole Militaire at Paris.* A stiff Court Chamberlain, like Lord Salisbury in caricature, leads by the hand the barefooted and ragged little Bonaparte, who advances trembling towards the chair at which

<sup>1</sup> According to a note by Miss Banks (who dates the print May 24) this was not published. Banks Memoranda in Print Room.

sits the officer in command of the school, holding out his hand to the child in a friendly manner. On the table before him are plans of forts, books: *Sur la Guerre* and *Vauban*; an open book: *Principe Militaire*. Three small cadets in uniform stand beside him, one holding *Sur l'Exercice Manuel*. Crossed foils are on the floor. In the background beneath a portrait of Louis XVI (decapitated by the upper margin) are two rows of boys. There are a small cannon, a globe, a diagram of sword exercises, &c.

Bonaparte, in 1779, aged nine, was admitted to the military school at Brienne, his expenses defrayed by Louis XVI.

[3] *DEMOCRATIC GRATITUDE.* *Bonaparte, heading the Regicide Banditti which had dethron'd & Murder'd the Monarch, whose bounty had foster'd him.* Bonaparte stands in back-view directing with outstretched sword the demolition and plundering of a stone building, already on fire. A man with an axe on a ladder smashes a royal escutcheon. Plunderers issue (r.) carrying off bags, chests, &c. Plate, coins, jewels, and orders are heaped at Bonaparte's feet and an obsequious soldier empties a sack. On the l. is a band of ragged soldiers with a tricolour flag inscribed *Vive le Egalité*; they have firebrands, a pick-axe, pikes, &c.

On 13th Vendémiaire (5 Oct. 1795) Bonaparte commanded the troops by which the Convention was defended from an insurrection which was partly royalist.

[4] *DEMOCRATIC RELIGION.* *Bonaparte turning Turk at Cairo for Interest; after swearing on the Sacrament to support y<sup>e</sup> Catholic Faith.* Bonaparte sits cross-legged on a sofa, smoking a hookah, while a Turkish priest puts a turban on his head. A fat Turk (l.) reads from a book: *Alcoran*; another whets a knife. On the r. is a group of dismayed French officers; behind are impassive Turkish priests with folded arms. An arc of an ornate tent forms a background. See No. 9253, &c.

Reproduced, *Propyläen-Weltgeschichte*, ed. W. Goetz, vii, 1929, p. 108.

[5] *DEMOCRATIC COURAGE.* *Bonaparte, deserting his Army in Egypt, for fear of y<sup>e</sup> Turks; after boasting that he would extirpate them all.* A moonlight scene. Bonaparte, making furtive gestures of flight, stands in a boat which is rowed from the shore towards a ship. By the shore is a row of tents with tricolour flags, in which ragged French soldiers are asleep. Behind is an advancing army of Turkish soldiers. See No. 9523.

[6] *DEMOCRATIC HONOR.* *Bonaparte, overturning the French Republic which had employ'd him, & intrusted him with the chief Command.* Bonaparte, sabre in hand, directs files of Grenadiers who put to flight the members of the Council of Five Hundred, who are wearing their official dress (see No. 9198). The president on his raised seat under a canopy inscribed *Vive la Convention Une & Indivisible*, screams in terror. (He was actually Lucien Bonaparte, whose assistance to his brother had been decisive.) Bonaparte tramples on the torn *Constitution de l'Ann: 3*. On the floor are *Arrêts* and *ordres*. The soldiers have a tricolour flag inscribed *Liberté*. See No. 9426, &c.

[7] *DEMOCRATIC GLORY.* *Bonaparte, as Grand Consul of France, receiving the adulations of Jacobin Sycophants & Parasites.* He sits enthroned, wearing the dress and plumed hat of a Director (see No. 9199); in his l. hand is a sceptre on which is poised a figure of Fame. The high back of the throne is framed by two palm-trees, above it an eagle clutches a sheaf of thunderbolts and a terrestrial globe, indicating world domination. On his r. kneel members of the Legislative Body; one, kneeling at the steps of the throne, holds out an *Adresse du Corps Legislatif*. Opposite them (r.)

three men prostrate themselves, in grovelling servility, one holds a paper: *Homage du Senat Conservatif*. Beside them are men standing with bowed heads; one holds out an *Adresse de Tribune*. At the back of the throne ranks of grenadiers stand at attention with fixed bayonets. A censer burns before Bonaparte. Sieyès peeps furtively from behind the throne, a finger to his nose; he holds an *Ad[resse de] l'Abbe Seyes*.

The satire shows knowledge of the new French Constitution (1799). See *Camb. Mod. Hist.* ix. 5 ff. Sieyès, however, was relegated to the conservative Senate, he and Ducos being the two first Senators. See No. 9509.

[8] *DEMOCRATIC CONSOLATIONS*. *Bonaparte on his Couch, surrounded by the Ghosts of the Murder'd,—y<sup>e</sup> Dangers which threaten his Usurpation, and all the Horrors of Final Retribution*. He lies asleep on a trundle-bed whose head is a guillotine, through which looks a grinning demon, his hand on its cord. From under the bed Death with a spear looks up at Bonaparte, a hissing serpent beside him. Clouds and the flames of Hell, filled with minute demons, billow towards him from the l.; from the clouds issue a hand holding out a pistol and a woman's hand with a cup of *Poison*. In the background are close ranks of tiny ghosts; these include a bishop pierced by a dagger, a headless man holding his skull and wearing the order of St. Louis (? Louis XVI), a headless woman, a woman with an infant, a monk, a Turk. For the ill repute of 'Democracy' cf. No. 8310.

Cf. Rowlandson's *The Progress of the Emperor Napoleon* pub. Tegg, 19 Nov. 1808.

Grego, *Gillray*, p. 268. Wright and Evans, No. 252. Broadley, *Napoleon*, i. 134-5. Reproduced, Grand-Carteret, *Napoléon en images*, 1895, p. 63.  $10\frac{1}{2} \times 17\frac{3}{4}$  in.

**9534** A Copies of [1] and [2], as *Pl. 1* and *Pl. 2*, face p. 128, of [3] and [4], as *Plate. 3.*<sup>1</sup> and *Plate. 4.*<sup>1</sup> are after p. 164, of [5] and [6], as *N<sup>o</sup> 5* and *N<sup>o</sup> 6*, face p. 160 of *The Caricatures of Gillray*.

Each design, c.  $4\frac{1}{8} \times 4\frac{1}{4}$  in. With border c.  $5\frac{1}{4} \times 5$  in. B.M.L., 745. a. 6.

**9535** PARTY'S NOT AGREED.

[? I. Cruikshank.]

*Pub<sup>d</sup> May 14 1800 by J Aitken N<sup>o</sup> 14 Caslt [sic] St Leicester Square*

Engraving. A sturdy Irishman (l.) sits with his back to Pitt, who is care-worn and emaciated, but says, extending his r. arm with a propitiatory gesture, *My Dear Pat let us be friends, you know what happiness it will be to me to have an Union with you: I will make you Rich & give you plenty of money & provide for your Children. I have got the Treasury at my Command do not look so unpleasent, let us drink a pot of Wisky together*. In his l. hand is a large *Union Bill*. Pat is plainly dressed with patched clothes, in his r. hand is a mug of *Irish Wisky*, in his l. a large shillelah. Beside him (l.), and looking menacingly towards Pitt, lies a fierce mastiff, the collar inscribed *Eron Go Bra*. He says: *You be D——d; No Union by fasmus what do you want of me: are you not after starving your own Country & Bringing them to Beggary, none of your palarver for by the Holy God I will be after tipping you my Shalany*. For the Union see No. 9284, &c.; for the dearth in England, No. 9545, &c.

$8\frac{7}{8} \times 13\frac{1}{4}$  in.

<sup>1</sup> In Print Room.

**9536 THE HORRID ASSASSIN IS HATFIELD, ATTEMPTING TO SHOOT THE KING IN DRURY LANE THEATRE—ON THE 15<sup>TH</sup> OF MAY, 1800.**

[? I. Cruikshank]

*Published by J Garbaneti 4, Great Russel S<sup>t</sup> Bedford Square*

Engraving (coloured impression). Hadfield stands up in the pit and fires a pistol point-blank at the King, who turns reassuringly to a group of alarmed Princesses (l.), while the Queen enters the box (r.). He is seized by three men, one being Sheridan (r.). On the extreme r. is a corner of the orchestra, with three musicians, their music, *God Save the King*. On the curtain which drapes the royal box and frames the design:

*From every latent foe  
From the Assassins blow  
God Save the King  
Ov'r him thine Arms extend  
For Britains sake defend,  
Our Father Prince & Friend, [&c.].*

Hadfield, a discharged private of dragoons, and a silversmith, was dragged on to the stage across the orchestra and taken to a room in the theatre where he was examined by Sheridan and Wigstead (the artist, a Bow Street magistrate), and afterwards by Addington. The royal party sat out the comedy, after which *God Save the King* was thrice sung followed by *Rule Britannia*. After the farce *God Save the King* was repeated with the (above) additional verses by Sheridan. This manifestation of loyalty followed that of *Pizarro*, see No. 9396, &c. Hadfield had been terribly wounded and was insane. *Lond. Chron.*, 16 and 17 May 1800; *Lady Holland's Journal*, 1908, ii. 83, 88-9. See Nos. 9537-9540, 9542. 8½ × 12¼ in.

**9537 STRONG SYMPTOMS OF LOYALTY.**

[? I. Cruikshank.]

*Pub by S W Fores N 50 Piccadilly*

[May 1800]

Engraving. Hadfield stands in profile to the r., pistol in hand, on the stage, the spikes dividing it from the orchestra appearing in the lower l. corner of the design. Sheridan (r.) seizes him by the neck-cloth. Fox (a poor portrait) grasps the back of his coat-collar. The former says: *you D——d Jacobin Scoundrel, you Democate Villian, you Republican Rascal You Regicide you Traitor you you. Oh Heaven I fail for lack of words to Express my rage—to attemp—Oh Devil, Fiend—A Monarch whom we Love, A King whom we adore* [quoting Rolla's words, see No. 9407, &c.]. Fox says: *Shoot him. Kill him. Hang Him D——n him Assassin.—Oh. words where are you fled.* Tierney stands aloof on the r., slyly taking snuff; he says: *Why D——n me you are as bad a Shot as me* (an allusion to his duel with Pitt, see No. 9218, &c.). See No. 9536, &c. A hasty sketch, probably the original of No. 9538.

8½ × 13½ in.

**9538 STRONG SYMPTOMS OF LOYALTY!!**

*Published by S W Fores 50 Piccadilly Folios of Caricatures Lent*

[May 1800]

Engraving (coloured impression). Probably an imitation of No. 9537, and a more effective rendering of the scene. Fox (l.) and Sheridan (r.) standing

on the edge of the stage drag Hadfield, who holds out his pistol, by the shoulders across the spikes which divide the stage from the orchestra. Tierney stands (r.) in profile to the l. taking snuff. The words of all three are as in No. 9537. The background (absent in No. 9537) is formed of the curtain (r.), through which peeps a face, and leafy scenery (l.) from which an alarmed man advances. In the lower l. corner is the music-book of one of the orchestra, open at *God save the King*. See No. 9536, &c.  
8½ × 13¼ in.

**9539 JAMES—HADFIELD!!!**

[Cawse.]

*Publish'd May 19<sup>th</sup> 1800 by S W Fores Piccadilly*

Engraving (coloured impression). T.Q.L. portrait of Hadfield, arms folded, looking down and to the l. Beneath the title: *Who made an Attempt on the Life of his Majesty at Drury Lane Theatre on Thursday May 15<sup>th</sup> 1800*. See No. 9536, &c.  
6 × 6½ in.

**9540 AN EXACT LIKENESS OF JAMES HADFIELD . . .**

[May 1800]

Engraving (coloured impression). Hadfield (T.Q.L.) stands (r.) in profile to the l., looking down but firing upwards. The descriptive title (not transcribed in full) is etched across the centre of the design, and is followed by Sheridan's additional verses to *God save the King*, see No. 9536, &c.  
8½ × 8½ in.

**9541 A DIALOGUE BETWEEN A BRITISH TAR AND A FRENCH CITIZEN. A LOYAL SKETCH, IN VERSE.<sup>1</sup>**

*Woodward del*

*Cruikshank. Sc<sup>d</sup>*

*Publish'd 21<sup>st</sup> May, 1800. by M. Allen, Paternoster Row.*

Engraving, slightly aquatinted (coloured impression), between two printed columns of dialogue in verse by Woodward.<sup>2</sup> A London street scene. A thin foppish Frenchman (l.) bows, hat in hand, with a propitiatory grin to a fierce and burly sailor with a cudgel. Beneath the design: *The English Sailor, and French Citizen. | — Ah—ah Monsieur. | Je suis très humblement votre serviteur. Page 5 line 5.* The Frenchman has come: 'To teach the English freedom.' 'Jack Oakum' answers:

'A lath like you—teach Britons to be free!

Damme—we learn it with our A.B.C.'

Cf. No. 8296.

8¾ × 7 in. Whole sheet, 10¾ × 15 in.

**9542 BRITANNIAS PROTECTION OR LOYALTY TRIUMPHANT.**

[Rowlandson.]

*Pub'd June 4<sup>th</sup> 1800 by R. Akermann N<sup>o</sup> 101 Strand*

Engraving. George III (r.), in court dress, stands majestically, his l. elbow resting on a column inscribed *Fortitude*; his head is turned in profile to

<sup>1</sup> Printed title.

<sup>2</sup> Two other illustrated dialogues are advertised on the print, 'written and designed by G. M. Woodward': '*A Parish Meeting* on the subject of Invasion—*John Bull* in the Chair . . .' and '*A Dialogue between Mrs. Bull and Madame Bonaparté*', price 1s. plain, 1s. 6d. coloured; 'Handsome Allowance to those who buy Quantities to give away'. Both were reissued with the date July 18, 1803, and are described in Vol. viii (from B.M.L. 650. a. 12).



the l.; Britannia, beside him, raises her spear to threaten Hadfield, who drops his pistol and is dragged off by a winged demon by means of a halter. The demon says: *Hadfield for thy diabolical attempt, thou shall meet with thy reward.* A festooned curtain is inscribed (r.) *God Save the King.* See No. 9536, &c. Published on the King's birthday.

Grego, *Rowlandson*, ii. 6.

10 $\frac{3}{4}$  × 14 $\frac{1}{2}$  in.

### 9543 A FLIGHT ACROSS THE HERRING POOL.

IC [Cruikshank.]

Pub. by *S W Fores*—50. Piccadilly June 20<sup>th</sup> 1800. NB *Folios of Caricatures Lent*

Engraving (coloured and uncoloured impressions). Pitt and Dundas on the shore of the Irish Channel encourage the flight of Irish M.P.s across the sea. Pitt holds open a large *Imperial Pouch*, from whose mouth hang ribbons and stars, and within which stand stiff little men in court dress, bedecked with orders, who say to the foremost flying man: *very snug and convenient Brother I assure you.* Pitt says: *Come on my little Fellows—theres plenty of room for you all—the Budget is not half full.* Behind and above him, and on the extreme l., Dundas sits on a large rectangular package divided horizontally between his offices: *Elder Brother of the Trinity House, A Secretary [of State for War], Gov<sup>r</sup> of the Bank in Scotland, A Commissioner for India affair [sic], A Commissioner of Chelsea Hospital, A Governor of Greenwich Hosp<sup>l</sup>, Treasurer of the Navy, Custos Rotulorum for Middlesex, Patent Printer of the Bible in Scotland., Chancellor of the University S<sup>t</sup> Andrew's, Joint Keeper of the Signet in Scotland, Gov<sup>r</sup> of the Charter House.* He wears a Scots bonnet and plaid and says, beckoning: *If you've ony Conscience at a' heres enough to satisfy ye a'.*

On the opposite shore (r.) two men (one ragged) kneel in supplication, a woman stands behind them with outstretched arms, a dog begs beside a naked infant. They say: *Och—Och—do not leave us—Consider your Old House, it will look like a big Walnut shell—without a Kernel.* Behind them is a rotunda, indicating the Irish Parliament; the flight of members starts from its roof.

For the Union see No. 9284, &c. For Dundas as a pluralist cf. No. 9952, &c.

9 $\frac{1}{2}$  × 15 $\frac{5}{8}$  in.

9543 A A copy (coloured) is pl. N<sup>o</sup> XVI. to *London und Paris*, vi, 1800. Explanatory text, pp. 167–76.

6 $\frac{3}{8}$  × 8 $\frac{1}{2}$  in.

B.M.L., P.P. 4689.

### 9544 THE RIVAL ACCOUCHEURS OR WHO SHALL DELIVER EUROPE

[? Ansell.<sup>1</sup>]

Pub<sup>d</sup> July 01<sup>th</sup> [sic] by *S W Fores* 50 Piccadilly *Folios of Caricatures lent out for the Evening*

Engraving (coloured impression). Pitt, tall and very thin, and wearing the old-fashioned dress of a (quack) doctor, addresses Bonaparte (not caricatured), dressed as Consul. He says, hat in hand (pointing to a rent sack of guineas (l.) inscribed *Mint-Seed | T.Y.*), *why I tell you Doctor Buonaparte,*

<sup>1</sup> Broadley attributes it conjecturally to I. Cruikshank.

nothing can effect a complete deliverance but my Prescription of Mint Seed it is the most Efficacious Remedy in the World. Bonaparte stands full-face, turning his head in profile to Pitt; he points with his sword to two pyramids of cannon-balls (r.), in his l. hand are three balls. He says: *I deny that Doctor, my Pills are far more certain in thier operation & much quicker in their effect, for instance you have been months in attempting to deliver Italy & I have delivered her in a Day, but I refer you to D<sup>r</sup> Melas & D<sup>r</sup> Kray, who have both tried my Pills & found them irresistible, therefore D<sup>r</sup> if you do not immediatly acknowledge the superiority of my Pills by Mahomet* [see No. 9253] *I will make You.* From Pitt's pocket issue a forceps inscribed *Income Tax* and a paper: *Consultation on the power of Mint Seed.* Behind him and on the extreme l. stands Dundas dressed as the zany who accompanied the quack doctor, but in tartan and with a Scots cap; he bangs on a salt-box to produce rough music. From his pocket protrudes a bag labelled: *Mint Seed for my own practice.* He says: *Hoot Mon, I never knew a Countryman of mine but would prefer the Mint Seed to aw the Republican Pills i the Warld.*

On the r. a grotesque man, wearing trousers and a short loose shirt (? Desaix), fires a short blunderbuss point-blank in the face of a gaping and terrified Austrian officer, probably Melas (who asked for an armistice after Marengo, 14 June). Kray was defeated by Moreau in the German campaign.

A satire on Pitt's policy of subsidizing continental powers; on June 20th a subsidy convention had been signed at Vienna for £2,000,000; similar belated compacts had been signed with Bavaria, Würtemberg, and Mainz, which scarcely delayed the collapse of resistance to France. *Camb. Hist. of British Foreign Policy*, i. 296-7. See No. 9554. The dignity of Bonaparte is noteworthy in a print where all the other figures are broadly caricatured. Cf. Sheridan (27 June) on the 'heroic honours' of Bonaparte, whom he compared to Hannibal. *Parl. Hist.* xxxv. 396. For other attacks on subsidies see No. 8821, &c.; for the Income Tax, No. 9363, &c.

Broadley, i. 135-6 (reproduction).

$9\frac{5}{8} \times 14\frac{1}{2}$  in.

**9544** A A copy is pl. N<sup>o</sup> XV. to *London und Paris*, vi, 1800. Explanatory text, pp. 90-5.

$6\frac{1}{8} \times 8\frac{5}{8}$  in.

B.M.L., P.P. 4689.

**9545** A LEGAL METHOD OF THRASHING OUT GRAIN OR FORESTALLERS & REGRATERS REAPING THE FRUITS OF THEIR HARVEST

[I. Cruikshank.]

*Pub by S W Fores N 50 Picadilly August 12, 1800*

Engraving (coloured impression). Chief Justice Kenyon in wig and robes, a colossal figure, vigorously plies a flail, to the dismay of profiteers who scatter, disgorging the products they have (supposedly) monopolized. A crowd of fugitives (l.) vomit grain; one says: *I'll sell at 14 instead of 25*; another: *Oh Lord I will find some Grain. I will indeed, I'll bring a Thousand Quarters next market Day.* On the r. cattle and sheep spring from the mouth of a fat monopolizer who says: *Indeed I will find Bullocks & Sheep in Plenty.* Cheeses issue from the mouth of a seated man and bowl across the floor. An artisan (r.) says: *Thank God there is an Upright Judge on*

*Earth who will plead the cause of the Poor. and prevent rich Villians from feeding Luxuriously at the expence of the Lives of the industrious Poor.* A large gothic window indicates the Guildhall.

The laws against forestalling and regrating (designed to eliminate the jobber and to prevent sales except at market) were repealed in 1771. But Kenyon maintained that such operations were still illegal at Common Law and there were many prosecutions at times of dearth. This print probably relates to *R. v. Rusby*, in Guildhall 4 July 1800, with a special jury of merchants. Rusby, a corn-factor, had bought oats by sample at 41s. a quarter and had resold (regrated) a part (30 quarters) at 43s. in the same market. Kenyon made a long speech on the illegality and enormity of the transaction, saying to the jury, 'You have conferred the greatest benefit on the country I believe that any Jury, almost ever did.' *Lond. Chron.*, 7 July 1800. Kenyon's attitude was considered retrograde and dangerous by ministers as tending to increase dearth and provoke disturbances, and in the serious riots in London in September Rusby's house was burnt by the mob. See Sir T. Turton, *Address to the good sense and wisdom of the People on behalf of the Dealers in Corn. 1800*. Portland, the Home Secretary, in a letter to the Lord Lieutenant of Oxfordshire (29 Sept.) arising out of food-riots, deprecated the revival of obsolete laws against forestallers, &c. This was also the tenor of the King's Speech on 11 Nov. Windham wrote, 16 Nov., of Kenyon's 'foolish, intemperate, and highly culpable language. . . . Half the army is employed . . . in suppressing tumults excited by the Judges . . .'. *Windham Papers*, 1913, ii. 161. Kenyon was generally approved by the 'gentry and clergy' (according to Lord Holland) and of course by the populace. Lord Holland (the only Opposition peer in the House) approved Portland's letter in the debate on the Address. See *Hist. MSS. Comm.*, *Kenyon MSS. 1894*, pp. 554-5; *Auckland Corr.* iv. 111-12; *Ann. Reg.*, 1800, 39\*-40\*, 56\*-192\*; 1801, pp. 27 ff.; *Parl. Hist.* xxxv. 496 ff.; Holland, *Memoirs of the Whig Party*, 1852, ii. 166-70. For the dearth of 1799-1800 see Nos. 8620 A (1800), 9429, 9430, 9432, 9525, 9535, 9546, 9547, 9551, 9552, 9553, 9635, 9639. Cf. No. 9549. Cf. the attitude to the dearth of 1795, attributed to the war and to Pitt, see No. 8664, &c. 8 $\frac{3}{8}$  × 13 in.

**9545** A A copy (coloured) is pl. N<sup>o</sup> XIX. to *London und Paris*, vi, 1800. Explanatory text, pp. 231-43. 6 $\frac{3}{8}$  × 8 $\frac{1}{4}$  in.

B.M.L., P.P. 4689.

### 9546 DOWNFAL OF MONOPOLY IN 1800.

[Rowlandson.]

*Pub<sup>d</sup> Aug<sup>st</sup> 14. 1800 by R. Ackermann N 101 Strand.*

Photograph of an etching. Death, the central figure, chases monopolizers who are in headlong flight to the l., shadowed by heavy clouds. Behind him is a statue of Britannia holding spear and cornucopia, the lion beside her dominates the scene. Men and women dance round the pedestal in frantic joy. On the r., in full sunshine, two women and three naked infants rejoice over a loaf inscribed *Quartern Loaf 8<sup>d</sup>*. In the background (r.) is the shore on which are cattle and sacks, while a fleet of merchant ships approaches.

The monopolizers and Death are the most prominent and important part of the design, to which the scenes of prosperity are a foil. Death is

a skeleton flogging with a scourge a grisly white horse whose head and neck are skull and vertebrae. He rides over a prostrate grocer, whose *Sugar loaves* and *scales* are beside him, the latter are inscribed *Short Measure and cheating Weights*. A fat man flees on a galloping pig, riding down a bearded Jew who slinks off with a sack of *Bacon*. Two men on the extreme l. flee with a pocket (large sack) of *Hops* and a sheaf of *Corn* respectively. On the hops crouches a frantic demon with a trident. Disks of *Cheese* roll beside them. Other terrified figures are in deep shadow. A sign-post is inscribed *Road to Hell*. See No. 9545, &c.  
Original (A. de R. vii. 16), 12 $\frac{13}{16}$  × 18 in.

**9547 HINTS TO FORESTALLERS, OR A SURE WAY TO REDUCE THE PRICE OF GRAIN!!**

[? I. Cruikshank.]

*Pub<sup>d</sup> by Hixon Aug. 21. 1800. at 355, Strand.*

Engraving. A fat 'forestaller' is dragged along (l. to r.) by a rope round his neck which is pulled by a chain of countrymen, to the cheers of a crowd. Three on the r. shout: *How much now you rogue in grain* [cf. No. 7070], *How much now Farmer?*, and *Pull him up, D—n him*. He shouts: *Oh! pray let me go, & I'll let you have it, at a Guinea—oh! Eighteen shillings, do have mercy on me! Oh! I'll let you have it at, Fourteen shillings*. A woman (l.) kicks him behind and raises a pair of tongs to strike, saying, *Thats your sort* [cf. No. 8073] *Twelve & two is Fourteen—go along Bob*. An old woman (r.) points out the victim to a small child. Others shout *Go it and Huzza! we'll have 'em all in a Line e're long*. On the l. are open sacks of wheat inscribed 25s. Beneath the title: *A New Farce performed with Universal Applause at Bishop's-Clyst in Devon. Aug<sup>t</sup> 1800. See the Morning Advertiser 6<sup>th</sup> Aug<sup>t</sup>*. [Not in B.M.L.]

Such prints probably contributed to the serious riots in London in September, after inflammatory bills had been posted on the Monument, ('Bread will be six pence per quarter if the people will assemble at the Corn Market on Monday'); corn-dealers, mealmen, and quakers were particularly attacked. *Lond. Chron.*, 16, 17 Sept. Forestalling was the buying of food before it reached the market, e.g. a growing crop, or cattle on the way to market. There were many prosecutions. See No. 9545, &c.

Reproduced, *Social England*, ed. Traill, 1904, v. 671.  
8 $\frac{1}{2}$  × 13 in.

**9548 THE WORN-OUT PATRIOT;—OR—THE LAST DYING SPEECH OF THE WESTMINSTER REPRESENTATIVE, . . .**

ƒs *Gillray inv & fc<sup>t</sup>*

*Published October 13<sup>th</sup> 1800, by H. Humphrey 27 St James's Street*

Engraving (coloured impression). The title continues: *at the Anniversary Meeting on Oct<sup>r</sup> 10<sup>th</sup> 1800. held at the Shakespeare Tavern*. Fox stands on a dais at the head of a rough table, the seat from which he has risen is magnificent, above it is the inscription *Vive la Liberté* surmounted by a bonnet-rouge. He is held up (l.) by Combe, the Lord Mayor, a pompous figure in gown and chain, and (r.) by Erskine. The former holds a *Petition to y<sup>e</sup> Throne;—or a new way to Combe the Ministers Wig*; the latter grasps a bottle of *Brand[y]*. Fox is melancholy, and his swollen legs cannot support unaided his vast bulk. Before him is a frothing pot of *Whitbread's*

*Entire* (cf. No. 8638). Only the guests on Fox's r. and l. are visible; they are Grey (or perhaps Byng),<sup>1</sup> turning to watch his chief, and Tierney, looking gloomily before him. Behind Tierney are the heads of a butcher, with marrow-bone and cleaver, and a chimney-sweep with brush and shovel. All listen intently to Fox, who says: "*Gentlemen, you see I'm grown quite an Old Man in your Service! Twenty Years I've served you, & always upon the same Principles;—I rejoic'd at the Success of our Enemies in the American War!—& the War against the Virtuous French Republic has always met with my most determined opposition!—but the Infamous Ministry will not make Peace with our Enemies, & are determin'd to keep Me out of their Councils & out of Place!—therefore Gentlemen! as their Principles are quite different from mine, & as I am now too Old to form myself according to their Systems, my attendance in Parliament is useless:—& to say the truth, I feel that my season of action is past, & I must leave to younger Men to Act, for alas! my failings & weaknesses will not let me now recognise what is for the best!*"

Fox's speech on 10 Oct. (the anniversary of his first election for Westminster in 1780 (see No. 5699) was reported in full and in the first person (*Lond. Chron.*, 14 Oct.); the parody is close and the only completely interpolated phrase is that on his exclusion from 'Place'. He called the French war, like the American war, 'a war of domination against the cause of Liberty'. He deplored the extinction of the principles of 1688, 'My time of action was over when those principles were extinguished on which I acted'. He asserted his determination to persist in secession, see No. 9018, &c. See No. 9549. Combe's petition is that voted by the Livery in Common Hall (3 Oct.), that Parliament might be convened to consider a remedy for the high price of provisions, involving the constitutional question of the right of the Livery (as distinct from the Corporation) to petition. *Ibid.*, 4, 7, 9 Oct. Cf. No. 5851 (1781). Fox toasted (on 10 Oct.) 'The Lord Mayor and independent Livery of London'.

Grego, *Gilray*, p. 270 (reproduction). Wright and Evans, No. 255. Reprinted, *G.W.G.*, 1830. Copy in Grego, *Hist. of Parliamentary Elections*, 1892, p. 308.  
12 $\frac{7}{8}$  × 9 $\frac{1}{2}$  in.

**9548** A A copy (coloured) is pl. N<sup>o</sup> XII. to *London und Paris*, vi, 1800. Explanatory text, pp. 80–9.  
8 $\frac{1}{8}$  × 6 $\frac{11}{16}$  in. B.M.L., P.P. 4689.

**9549** THE COMMON GARDEN ORATOR—OR AUT CÆSAR AUT NULLUS.

[I. Cruikshank.]

*Pub by S W Fores 50 Piccadilly Oct' 14, 1800—Folios of Caricatures Lent out for the Evening*

Engraving (coloured impression). Fox presides at a dinner of ragamuffins. He stands at the head of the table which recedes towards him in perspective, dominating the seated and standing audience. He says: *My Dear Friends & Constituents, had I not possessed Principles suited to all occasions I never could have sat so long in the House as I have done: of my abilities*

<sup>1</sup> Incorrectly identified in Wright and Evans as Sir J. Sinclair. Identifications of Grey by Lord Holland appear conclusive, but he is identified in *London und Paris* as Byng, M.P. for Middlesex, and he resembles the Byng of No. 8782.

*in this respect, it is scarce necessary to repeat to you the Coalition with that Upright Man Lord North, whose detestation of the American War is well known to you all.—of my assertion of the Unqualified Right of the Prince to the Regency without your consent [see No. 7381, &c.]; & also the exalted character I gave our Beloved Friend O Connor at Maidstone [see No. 9245, &c.], Now is it any wonder Gentlemen that I should leave off Speechifying in the House, when I had the Mortification to hear every one hint, that is an old story,—give us something new—Now Gentlemen this is the Place to be heard!! here I am sure of attention (Why dont you shout,) here I am sure of a majority this is the Place to expatiate on the affairs of the Nation to abuse the Ministers! to dispute the Acts of the Senate & to Spew out Sedition in defiance of all Law Huzza, Huzza Huzza!!! Before him on the table is a paper headed Resolution. There are also pipes, papers of tobacco, measures of Gin, tankards of ale, and one guttering candle. The title continues: “I am ever ready to exert my abilities for my Constituents; but I am the best Judge where!!!” The guests are ruffianly vagabonds. A chimney-sweep waves his brush and shove, shouting: *Huzza, to the Bank to Morrow my lads theres Plenty of Corn there.* A man with a bludgeon says *Aye, Aye, made a good thing of it in the Borough.* Another man says *D—n the Law I say.* A ragged butcher with a mastiff (l.) represents the band of butchers who supported Fox at elections. A bearded Jew is on the extreme l. (indicating his (former) indebtedness to Jews, see No. 6617). A (?) sewer-man, with an axe and a candle-end alight on the peak of his cap, says: *bad luck to Pitt.* A ragged man (r.) fills the pot of a ruffian with a bandaged eye from a tankard inscribed *The Kings Head C.I.F.* (cf. No. 7892); the latter says: *Yes, lost a Daylight in Bishopgate Street.**

A satire on the dinner to Fox on 10 Oct., see No. 9548. The actual tenor of the speech is ignored, except for Fox’s contention that he had always been faithful to the principles of 1688, and his rejoicing at the success of America. Fox’s inconsistency was a favourite topic (chiefly in relation to the Coalition and the Regency), as was the allegation that his supporters in Westminster were the riff-raff of the district (cf. No. 6423); they are here alleged to be corn-rioters, see No. 9545, &c. See No. 9018.  $8\frac{9}{16} \times 14\frac{7}{8}$  in.

**9550** A MANSION HOUSE TREAT. OR SMOKING ATTITUDES!

*I C<sup>hs</sup>*

*Pub Nov 18. 1800 by S W Fores N 50 Piccadilly Folios of Caricatures Lent*

Engraving (coloured impression). The Lord Mayor sits (l.) in profile to the r., looking towards his four guests and smoking an enormous pipe with a looped stem, the bowl inscribed *A Present from Egypt.* Pitt sits haughtily in the centre, saying: *I’ll smoke the Cits again with another Loan very soon.—Very fine Virginia my Lord!* On the r. sit together Lady Hamilton in profile to the r., and Nelson, who watches her intently. She says: *Pho the old mans pipe is allways out, but yours burns with full vigour.* He answers *yes yes . . . [&c.];* he smokes a hookah. A thin elderly man between Pitt and Staines lights his (short) pipe from a guttering candle held by a rough-looking sailor who is also smoking and has a quid in his bulging cheek; the latter says: *Why S<sup>r</sup> Dilbery, your pipe is too short, ’tis quite worn out, it wants a new tip.* The Mayor says: *Yes Sir Dilbery these fighting Tars make a cursed deal more smoke than we do.* The other answers: *Aye my*

*Lord but then they have a cursed deal more fire too—twig the Admiral.* Spittoons are at the feet of the smokers, whose words issue from their mouths in clouds of smoke. In the l. corner by the host are a dog on its hind-legs smoking a pipe and tins inscribed *Orno | Hardham | Tobbaco*.

The newly elected Lord Mayor, Sir William Staines, was noted for his plebeian manners. *City Biography*, 1800, p. 51. Nelson travelled from Italy via Austria with the Hamiltons, his infatuation provoking very adverse comment. See *D.N.B.* and *Letters of the First Earl of Malmesbury*, 1870, ii. 22-4 (letters of 1800 misdated 1806). They reached England on 6 November.

9 $\frac{3}{8}$  × 13 $\frac{3}{4}$  in.

### 9551 THE VISION OF THE THREE CATS, A FABLE.

[? Ansell.]

*Pub<sup>d</sup> Dec<sup>br</sup> 8<sup>th</sup> 1800 by S W Fores 50 Piccadilly, Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). George III dressed as a Turkish sultan, as in No. 5544, &c., reclines asleep on a pile of cushions (r.), supporting his head on his l. hand. In his r. is an open book: *A List of Places and Pensions &c &c &c | This red book will partly shew; How it is Our millions Go.* On the r. three cats sit solidly on clouds, one (l.) is fat, the next thin, the third (r.) is sturdy but has closed eyes. Beneath the title: *Many Years ago a Persian Sultan dream'd he saw three Cats—one of which was very fat—another very lean, and the third blind.—The next day reflecting on the oddity of the Vision—he sent for a certain learned Dervis, who gave the following brief explanation—The fat Cat represents the thriving sate [sic] of your Ministers,—the lean Cat is a Symbol of the People—and the blind Cat, is an emblem of the most magnificent Sultaun himself.*

For the popular view that the King should not be passively led by his Ministers, cf. Nos. 4883, 4957. The old theme of ministerial corruption had been relatively quiescent since 1782, but was always liable to recur at times of death (see No. 9545, &c.) or excitement, and did so in 1795, cf. No. 8654. For the Red Book (Royal Kalendar) cf. No. 5657. 8 $\frac{1}{2}$  × 15 in.

### 9552 TIMES AS THEY WERE! TIMES AS THEY ARE! [1800]

[? Woodward del.]

Engraving. Copy of an English print, pl. N<sup>o</sup> XX to *London und Paris*, vi, 1800 (explanatory text, pp. 244-54). A design in two compartments each with a sub-title: [1] *The dependant Farmer*. A farmer in a smock, with pitchfork, holds a paper: *Take Notice you are hereby ordered to quit the Land and Tenements at Xmas next 1600.* He says despairingly: *Alack I must leave my poor Farm which was Father's & Grand fathers the Squire has sent me notice to Quit as he is going to turn all the small Farms on his Estate into one—Oh there be sad times coming on—Well thank God I've brought up my Children to Industry & always strove to do Justice to my Fellow Creature. Oh! these Cramp Words make my Jaws ache! I must go to Dicky Gossip he's a lawyer as well as a Barber & shaves at the Varsity.* His neat and comely daughter sits facing him, her back to a tree (r.), working at bobbin-lace. She says: *Dont break your Heart Father—my Brothers*

∫ *I will work for you.* In the background a young man is ploughing with oxen, a little boy leads the team.

[2] *The Independant Farmer.* The modern farmer, fashionably dressed and wearing spurred top-boots, stands with folded arms, his face twisted in an ugly scowl. He holds a paper: *Take Notice if you do not bring your corn to Market ∫ sell at the price I shall fix, you quit the—* He says: *D—d Unlucky—lost Five Hundred on Diamond—well never mind—I'll bring it up! Good crop—well rick'd—shall fetch a price—D—n all the World—every man for himself—I say—∫ when I have touch'd the Tickets [bank-notes] the Earl ∫ his Farm May be Hy-Te-Toteled—that is D—d ∫ Bl—d!* In the background two fashionably dressed young women drive in a gig towards a distant race-course (indicated by two tiny riders). One, who drives the pair of spirited horses, says: *curse that Letter I'd sooner have heard Corn was getting cheap—I shall be too late for the Race.* The other says: *Pa pa seems Horryfied*<sup>1</sup> (she uses a modish jargon).

A satire on the fashionable farmer who apes the manners of the gentry, lives extravagantly, and is alleged to be profiteering and withholding corn from the market at a time of dearth, see No. 9545, &c.; he is the result of the policy of consolidating farms (cf. No. 6993), here attributed to c. 1600, and the (supposed) elimination of the small farmer. For 'Diamond' see No. 9366.

6 × 8 $\frac{3}{8}$  in.

B.M.L., P.P. 4689.

**9553 JOHN BULL GETTING THE BETTER OF THE BLUE DEVILS** [? 1800]

Engraving (coloured impression). A sequel to No. 9391. John Bull, a sturdy artisan, is beset by blue demons, small creatures with webbed wings, satyrs' ears, and barbed tails. He swings round on his stool to seize by the tail one who is flying off (r.) with a foaming tankard; his r. hand clasps a loaf of bread at which a demon (l.) tugs fiercely. Before him (r.) three march off carrying respectively a side of bacon, a plum pudding, and a sirloin. Behind John's back a demon on the table walks off with a bottle of *Port* and a platter of cheese, leaving the table bare. A clumsy knife and fork lie on the ground. Beneath the title:

*A fig for Butter Wine and Cheese  
John Bull will never fret for these  
His Bacon Pudding and Roast Beef  
Has been purloin'd by many a thief  
But hold you Hell's forestalling Crew  
Would you take his Bread ∫ Porter too  
To part with these believe me He  
Once Rouse'd full match for you will be*

John Bull vanquishes dearth by measures against forestallers, see No. 9545, &c.

8 $\frac{5}{8}$  × 11 in.

**9554 FRANCOIS II, PARTANT POUR LA GUERRE, REÇOIT DU PEUPLE ANGLAIS, LE PRIX DU SANG DE SES SUJETS.**

*A Paris, chez Martinet, Rue du Coq* [? 1800]

Engraving (coloured impression). A companion print to No. 9555. John Bull (l.), obese, unkempt, and plebeian, dining at a small table, turns in

<sup>1</sup> The *O.E.D.* gives 'horrifying', 1791, 'horrified', 1836.



his chair to hand a money-bag, inscribed *Pour l'Autriche*, to the Emperor, who advances to take it in a mincing manner. He says: *Laisse moi diner et va te battre pour moi, contre ces enragés de français*; in his r. hand is a fork on which is a chunk of food. On the table are money-bags: *Pour la Russie* and *Pour la Suede*. Behind him (l.) is a curtain through which peeps Pitt, his finger to his nose, saying: *Ne pouvant augmenter notre population, diminuons celle du Continent*. The Emperor is in uniform, his elegance and the politeness with which his huge cocked hat sweeps the ground make a striking contrast to John Bull. The scene is the sea-shore; bales of commerce are piled behind Pitt, whose cur snarls at the Emperor.

A subsidy convention for £2,000,000 was signed at Vienna by Lord Minto on 20 June, shortly before news arrived of the disaster of Marengo (14 June); it was too late to affect military operations, but served to pay part of the debt for a Habsburg policy which had been fatal to the Coalition. *Camb. Mod. Hist.* i. 296-7. See No. 9544. Similar in character to No. 9556.

Listed by Broadley (attributed to 1805).<sup>1</sup>

6 $\frac{11}{16}$  × 9 $\frac{7}{8}$  in.

### 9555 FRANÇOIS II. REVENANT DE LA GUERRE DEMANDE SA SOLDE DE RETRAITE AU PEUPLE ANGLAIS.<sup>2</sup> [? 1800]

Engraving (coloured impression). A companion print to No. 9554. John Bull (r.) sits solidly behind his dinner-table, on which he plants his fist aggressively. The Emperor, wounded and ragged, a knapsack and a fragment of a crown at his back, holds out a hand like a begging soldier. One arm is in a sling, a crutch is under his r. arm, and a wooden leg supports his r. knee; his head is bandaged. The dog befouls his crutch. Bull looks up to say: *Que-veux-tu, malheureux? n'as tu pas recu ton salaire vas t'en au diable*. On his table are meat, bottles, and a punch-bowl. Pitt (r.) stands behind the curtain, his back to Bull and the Emperor, his knees flexed, biting his finger in despair.

In September 1800, Francis, as a result of Marengo, accepted an armistice, but was anxious to sign no treaty without the concurrence of England. War was renewed and the disaster of Hohenlinden (2 Dec.) followed, as well as a series of defeats in Italy, which led to the catastrophic Peace of Lunéville (9 Feb. 1801). Alternatively, a satire on Austerlitz.

6 $\frac{1}{4}$  × 10 in.

### 9556 LA GIROUETTE ANGLAISE.

*Déposée à la Biblio. Chez Martinet.*

[? 1800]

Engraving, slightly aquatinted (coloured impression). George III stands between two men who drag him in opposite directions; on his crown is spiked the flag of a weathercock which Pitt (r.), in profile to the l., blows with a pair of bellows. An Englishman (l.) in court dress, wearing a ribbon, perhaps intended for Malmesbury, though not like him, pulls the King by the r. arm; a sturdy sailor (r.) wearing striped trousers pulls him in the opposite direction. Pitt's bellows rest on the sailor's head, directing the weathercock to the l. The four men stand on a narrow strip of sand,

<sup>1</sup> The B.M. impressions of Nos. 9554, 9555 are dated (by F. G. Stephens) 1800, but the allusion to Sweden supports Broadley's date.

<sup>2</sup> Imprint as No. 9554.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

surrounded by the sea. Near the horizon (l.), on a hillock, a sturdy Gallic cock is crowing, as he watches the struggle.

The subject is obscure. It may imply that England is divided between a peace and war policy, and relate to Bonaparte's overture, see No. 9512. It may relate to the peace negotiations of 1796 or 1797, see Nos. 8829, 9031, or to the overture of Jan. 1805. Similar in character to Nos. 9554,

9555.  
6 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

## PERSONAL AND SOCIAL SATIRES

9557 "— SO SKIFFY-SKIPT-ON, WITH HIS WONTED GRACE—"

*Vide Birthday Ball. See. Morning Herald. Jan'y 20<sup>th</sup>*

[Gillray.]

*Pub<sup>d</sup> Feb'y 1<sup>st</sup> 1800—by H. Humphrey 27 St James's Street*

Engraving (coloured impression). Skeffington skips forward (l. to r.); his sharp-featured profile emerges, grinning, from a sharp-pointed collar and swathed cravat. His hair is swept forward in careful disarray, which, with his heavy whisker, goes ill with the black bag which flies outwards. His dress is a curious hybrid of embroidered court dress and knee-breeches, with the recent fashions of gathered sleeves ('Jean de Bry', see No. 9425), bulky neck-cloth, and cut-away tails showing bunches of seals. Below the neck-cloth is a double lace shirt-frill. See No. 9440.

Grego, *Gillray*, p. 270. Wright and Evans, No. 472. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{8} \times 6\frac{5}{8}$  in.

9558 A PRINCE OF THE OLD SCHOOL.

*J<sup>s</sup> Gillray ad viv<sup>o</sup>: fec<sup>t</sup>*

*Pub<sup>d</sup> March 11<sup>th</sup> 1800. by H. Humphrey. 27. St James's Street.*

Engraving (coloured impression). An elderly man walks stiffly in profile to the r. on a flagged pavement. Under his l. arm he carries horizontally a large umbrella. In his (gloved) r. hand is a glove. He wears a round hat, his straight coat is not of modern cut; his straight legs are engulfed in wide boots of Hessian pattern but not of fashionable shape. He wears whiskers with a small and neat side-curl and queue. Beneath the design: "*There is an Easiness of Deportment, and an Elegance of indescribable Debonair, about the Beaus of | "the Old School, which would be ridiculous for the Puppies of the day to think of imitating"*—Lord Chesterfield, *Letters*.

Boothby Clopton, known at White's and Boodle's as Prince Boothby, was an eccentric old beau who shot himself after having wasted a large fortune.

Grego, *Gillray*, pp. 270-1. Wright and Evans, No. 469. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{4} \times 7\frac{1}{2}$  in.

9559 "SYMPTOMS OF DEEP-THINKING."

[Gillray.]

*Pub<sup>d</sup> March 25<sup>th</sup> 1800, by H. Humphrey, St James's Street.*

Engraving (coloured impression). Sir Charles Bunbury, a stout, elderly, plainly dressed man, walks in profile to the l., staring with fierce concentration, one hand on his heart, the other deep in his breeches pocket. He steps on a loose flag-stone from which a fountain of mud splashes over his stockings. The background is a stone wall; down it runs a pipe from which a muddy stream gushes on to the pavement. A sign-post points *To Stephens Chaple*. After the title: —"*Sinking from Thought to Thought, a vast profund*".

Bunbury (1740–1821) (6th Bart.), brother of the artist, M.P. for Suffolk for forty-three years, was a staunch Whig but a silent M.P. He was a prominent member of the Jockey Club, see No. 8071.

Grego, *Gillray*, p. 270. Wright and Evans, No. 266. Reprinted, *G.W.G.*, 1830.

$9\frac{1}{16} \times 7\frac{3}{16}$  in. With border,  $9\frac{7}{8} \times 7\frac{7}{8}$  in.

**9560** HOW TO RIDE WITH ELEGANCE THRO' THE STREETS.

[Gillray.]

*Publish'd April 8<sup>th</sup> 1800. by H Humphrey. 27 St James's Street, London*

Engraving. A handsome and fashionable young man rides a spirited horse in profile to the l. over a pavement of small stones. He is round-shouldered and rides with hands and feet thrust forward, a cane resting on his r. shoulder. Beneath the title:

— “*Tis not in Mortals to command Success,*  
“*Arrah* “*But we'll do more Sempronius,—we'll deserve it*”—

Montagu Mathew, second son of the first earl of Landaff, an Irish peer of Thomastown.<sup>1</sup> He has been identified with his elder brother, but this is corrected by Lord Holland. He died 20 Mar. 1819, a Major-General.

The original water-colour, by an amateur, closely followed by Gillray, is in the Print Room. The inscription lacks the ‘Arrah’, and ‘deserve’ is correctly spelt. The horse’s near fore-leg is severely gashed by the rider’s spur. (201. c. 6/30.)

Grego, *Gillray*, p. 271. Wright and Evans, No. 379\*. Reprinted, *G.W.G.*, 1830.

$11\frac{1}{4} \times 9\frac{3}{8}$  in.

**9561** [CAPTAIN TOWNSEND.]

*ƒs Gillray d: & fec<sup>t</sup>*

*1800. Publish'd May 19<sup>th</sup> by H. Humphrey, St James s Street*

Engraving (coloured and uncoloured impressions). (No title.) A thin officer in profile to the l. stands on a flagged pavement, his feet splayed outwards, r. hand on hip, holding one glove in his (gloved) l. hand. He wears an enormous bushy and sabre.

He is Captain Samuel Irwyn Townsend, of the 1st Grenadier Guards, one of the regular promenaders in St. James’s Street. He died 21 Oct. 1849 aged 74.

Grego, *Gillray*, p. 271. Wright and Evans, No. 476. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{4} \times 7\frac{3}{4}$  in.

**9562** [MR. FRANCO.]

*ƒs Gillray des & f<sup>t</sup>*

*Pub<sup>d</sup> May 25<sup>th</sup> 1800, by H. Humphrey 27 St James's Street—*

Engraving (coloured impression). (No title.) A stout youngish man, fashionably dressed and wearing boots of Hessian pattern, walks in profile to the r., on a flagged pavement. His nose is exaggeratedly Jewish and in the

<sup>1</sup> The family is not to be confused with that of Matthews of Herefordshire, one of whom was cr. Viscount Llandaff, 1895, the peerage becoming extinct on his death. There is believed to be some connexion between the families. G. E. C., *Complete Peerage*.

roadway are pigs (l. and r.) scampering off, only their hind-quarters visible, said to indicate the converted Jew.

This 'Mr. Franco', said to be well known on the turf, is conjecturally identified by Mr. Rubens as Jacob, elder brother of Abraham Franco, and uncle of Ralph Franco, later Sir R. Lopes.

Wright and Evans, No. 467. Rubens, No. 98. Reprinted, *G.W.G.*, 1830.  $9\frac{5}{8} \times 7\frac{1}{8}$  in.

### 9563 A STANDING-DISH AT BOODLES.\*

[Gillray.]

*Pub<sup>d</sup> May 28<sup>th</sup> 1800. by H. Humphrey 27 St. James's Street*

Aquatint (coloured impression). A stout elderly man (T.Q.L.) sits astride across a chair, his arms folded on its back; he wears a hat and holds a cane; his head is turned in profile to the l., and is seen through the wide-open sash of a window in Boodle's, St. James's Street. On the wall behind (l.) is a portrait of a horse: *Yellow Filly*. Beneath the imprint: \* *Vide: a d . . . 'd good Cocoa-Tree Pun.*

Sir Frank Standish of Duxbury, Lancashire, was born *c.* 1746, and died unmarried in 1812, when the baronetcy became extinct.

The original water-colour by an amateur is in the Print Room. The walking-stick is absent and only the r. part of the portrait of the horse is shown. No title. Size  $3\frac{9}{16} \times 2\frac{1}{2}$  in. (201. c. 6/31.)

Grego, *Gillray*, p. 271. Wright and Evans, No. 464. Reprinted, *G.W.G.*, 1830.

$7\frac{13}{16} \times 5\frac{1}{4}$  in. With border,  $8\frac{7}{8} \times 6\frac{1}{16}$  in.

### 9564 A MILITARY SKETCH, OF A GILT STICK, OR POKER EMBLAZONED.

[Gillray.]

*Pub<sup>d</sup> June 11<sup>th</sup> 1800. by H. Humphrey 27 St James's Street*

Engraving. Major-General Lord Cathcart stands stiffly in profile to the l. His features are blunt and ugly. He wears court dress with a military cast, heavily gold laced, and a long pigtail. His r. hand rests on the head of a gold-headed cane. A figured carpet and bare wall complete the design.

Cathcart (1755-1843), a distinguished officer, vice-admiral of Scotland, Colonel of the 2nd Life Guards, succeeded Lord Amherst as Gold Stick in 1797. *D.N.B.* See No. 9019.

The original water-colour, by an amateur, with the same title, is in the Print Room. Gillray has altered the shape of the legs, making them shapeless posts like those he gives Lord Salisbury, and has elongated the shoes. Beneath is written: 'Hint—The Legs a little too short but not to alter the length of the coat.' The figure is on a smaller scale. (201. c. 6/33.)

Grego, *Gillray*, p. 271. Wright and Evans, No. 460. Reprinted, *G.W.G.*, 1830.

$9 \times 7$  in. With border,  $9\frac{3}{4} \times 7\frac{7}{8}$  in.

### 9565 THE COMFORTS OF A RUMFORD STOVE;

*Vide Dr G—m—ts Lectures*

*ſ Gillray des & fec<sup>t</sup> ad vivum*

*Pub<sup>d</sup> June 12<sup>th</sup> 1800. by H. Humphrey. 27 St James's Street*

Engraving (coloured impression). Count Rumford stands in profile to the r., smiling; he pulls aside his coat-tails to warm his back at the fire. The

fire-place has a small rectangular aperture, set low, the grate triangular in shape and resembling a modern fire-place. His shadow falls vertically across the fire (which emits much black smoke) and resembles a cloud of smoke. On the small high chimney-piece are a coffee-pot with a wide base and long handle, and a round cooking-pot. He grins with satisfaction, his profile is drink-blotched, and he wears (inconspicuously) a parti-coloured ribbon. His boots are of the fashionable Hessian pattern. A carpet and bare panelled walls complete the design.

Benjamin Thompson (1753-1816), American loyalist, was cr. Graf von Rumford by the Elector of Bavaria. He was a man of science, and an inventor of practical domestic appliances, being much concerned with the cooking of food, the economical heating of houses, and the curing of smoky chimneys. One of his essays was *On the Art of making Coffee*. The allusion to Garnett's Lectures shows that he is satirized as founder (and dictator) of the Royal Institution, 1799: in Oct. 1799 Thomas Garnett was appointed professor of natural philosophy and chemistry, and was to give lectures to a fashionable audience. He soon got into difficulties with Rumford and the Managers; he printed a summary of the lectures to be delivered which was disowned by the Managers on 2 Feb. 1801. At the Institution Rumford installed a kitchen displaying new cooking-contrivances; he soon fell out with the Managers and left England in May 1801 for Munich. See also Gillray's print of a lecture at the Institution: *Scientific Researches* . . ., 23 May 1802. Both prints are doubtless those mentioned in a letter of Rumford, 19 July 1802, to Sir Joseph Banks; this one is 'certainly . . . not designed to give me pleasure'. Bence Jones, *The Royal Institution*, 1871, pp. 69-205 *passim*.

Grego, *Gillray*, p. 271. Wright and Evans, No. 459. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{8}$  × 7 $\frac{5}{8}$  in.

**9566** GEORGEY IN THE COAL-HOLE.

ƒ *Gillray inv. & fec.*

*Published July 1<sup>st</sup> 1800, by H Humphrey 27 St James's Street*

Engraving (coloured impression). The interior of a small brick shed in which coal is heaped. George Hanger, in profile to the l., thin, and in tattered but fashionable clothes, carries a sack towards the doorway through which a coal-cart is seen.

Hanger was much caricatured in 1786 and later as a disreputable companion of the Prince of Wales. He was a debtor in the King's Bench, June 1798-Apr. 1799, and in 1800 set up as a coal-man. *D.N.B.*

Grego, *Gillray*, p. 271. Wright and Evans, No. 463. Reprinted, *G.W.G.*, 1830. Reproduced, J. Ashton, *Florizel's Folly*, 1899, p. 53.

9 $\frac{3}{8}$  × 7 $\frac{5}{8}$  in.

**9567** ARMED AT BOTH POINTS, (UNLESS YOU KEEP ALOOF,) WITH SWORD OR PENCIL HE CAN TAKE YOU OFF.

*Published by W Brown King St April, 5, 1800.*

Engraving. An officer in uniform, wearing cocked hat and boots, stands in back view, head turned in profile to the r., holding out in his r. hand a pencil, which is pointed at some adversary, in the manner of a duelling-pistol.

Probably General Davies, see No. 9442, to whom there is some resemblance. Sometimes identified as Marquess Townshend.  
6 $\frac{5}{8}$  × 4 in.

**9568** [UNIDENTIFIED MILITARY OFFICER.]

*Pub by M<sup>c</sup> Cleary. Nassau Str<sup>t</sup> [Dublin] Jan<sup>y</sup> 1800.*

Engraving (coloured impression). A military officer, very obese, stands in profile to the r. He wears a small cocked hat, spectacles and boots, and his coat is double-breasted, suggesting that a copyist has treated the waistcoat as the coat.

The stippled head and the design suggest an adaptation from Kay: there is some resemblance to a portrait (1798) of John Rose of Holme, in the uniform of the Grant Fencibles (Kay, No. cccxxvii).

7 × 5 $\frac{1}{8}$  in.

**9569** JAMES GILLRAY. | THE CARICATURIST. [? c. 1800]

[Gillray.]

Engraving (coloured impression). A bust portrait of Gillray directed to the r. and looking (l.) at the spectator. It closely resembles, but is not identical with, the miniature of himself in the National Portrait Gallery, twice engraved and often reproduced. The background is a wall on which are prints by Gillray: behind his head (l.) is No. 7867 (1791), of Paine measuring the Crown; the pendant is No. 8659. Both are reversed. Four other prints, two above and two below, are merely indicated.

The original pencil drawing is in the Print Room. The design is oval, the head is directed to the l., and the prints are not reversed. (5 $\frac{7}{8}$  × 4 $\frac{1}{8}$  in.) c. 5 $\frac{7}{8}$  × 4 $\frac{1}{2}$  in. Pl. 6 $\frac{7}{8}$  × 5 in.

**9570** PUBLIC CHARACTERS [? c. 1800]

[Rowlandson.]

Photograph of an etching. Heads of well-known people, arranged in a medley, placed behind lines intersecting diagonally which simulate crossed tapes forming a rack for cards or letters. With a few exceptions they are hardly caricatured. In the centre Fox (l.) and Pitt (r.) face each other in profile, Pitt slightly above Fox and looking down at him. Between them, Tierney looks out with a sly expression. Next him, and just above Fox, is the profile of Sheridan, looking up to the r. Above these two are a parson, with a distinctive profile, and a lawyer, (?) Loughborough. Above these two and on the upper margin are Lady Archer (l.) and Queensberry (r.) facing each other in profile, the latter peering through his quizzing-glass.

Below Fox is Burdett, below Pitt, Grenville, both in profile to the r. The latter faces a plump lady, possibly Lady Buckinghamshire. Below her in profile to the r. is Mrs. Siddons. In the upper r. portion of the design are five heads: above, his back to Queensberry, is Norfolk, smoking a long pipe. Below him is George Hanger, his bludgeon under his arm. Next him (l.) a lady, perhaps the Duchess of Devonshire. Below them are two men, one unidentified, the other, in profile to the l. and on the extreme r. of the design, is Erskine.

In the upper corner are two men in Spanish dress, with feathered hats, apparently actors; the profile of one (l.) suggests John Kemble; the other may be his brother Charles. Below these are three men in profile to the

l.: Lord Hood, with an exaggerated nose as in No. 7364, Richmond, and Thurlow, the last back to back with Fox (cf. No. 7398). Below, a couple gaze into each other's eyes, one resembles Lord Granville Leveson Gower, the other is not unlike Lady Bessborough. Above the former's head is an unidentified man's profile.

Of eight heads across the lower part of the design three only can be identified with certainty: Van Butchell (see No. 8342) with a thick beard, Derby in *profil perdu*, and Lord Moira in a high cocked hat. A good-looking young man, full-face, may be Bedford. The others are a handsome young man looking through a glass, a sleek parson, an elderly man with an aquiline profile, a younger one with blunt plebeian features, perhaps Wilberforce.

Apparently a satire on the outline portrait heads which form a frontispiece to the earlier volumes of *Public Characters*, published annually by Richard Phillips from 1799 to 1809.

A companion print, *Odd-Characters*, contains grotesque heads, the exaggeration of types with no attempt at portraiture. Original (A. de R. ii. 150), c. 15 $\frac{3}{4}$  × 12 in.

**9571** LADY H\*\*\*\*\* [HAMILTON'S] ATTITUDES. [? c. 1800]  
[Rowlandson.]

Engraving. A good-looking young man (r.) looking through a quizzing-glass, draws in charcoal from a nude model who stands on a low pedestal, one foot resting on a tazza. In her r. hand she holds out a piece of drapery. Her l. arm is thrown across her head; in her l. hand is a satyr's mask. Her figure is drawn on the artist's drawing-board. An old man (? Hamilton), smiling down at the artist, holds aside a curtain. In the background (r.) a satyr embraces a nymph. In the foreground are two heads, fragments of classical sculpture, a man and woman, in close proximity. The only title is the inscription on a portfolio beside the artist.

A set of twelve 'Drawings faithfully copied from Nature at Naples' by F. Rehberg, published by Fores in 1794, represents Lady Hamilton in her famous attitudes, wearing Greek draperies. These were burlesqued in 1807, the subject being altered from a slim young woman to a very fat elderly one; published by Humphrey as 'A New Edition Considerably enlarged, of Attitudes faithfully copied from Nature . . .', presumably the book advertised at Humphrey's sale in 1835 as 'Lady Hamilton's Attitudes' (B.M.L. 1753. b. 3, 4). *Studies of Academic Attitudes*, with a nude reclining figure, is depicted in Gillray's *Dido in Despair!* (1801), see vol. viii.

Reproduced, Fuchs und Kind, *Die Weiberherrschaft*, 1913, i. 153.  
9 $\frac{3}{8}$  × 6 $\frac{3}{4}$  in.

**9572** THE SCULPTOR

[Preparation for the Academy, Old Joseph Nollekens and his Venus.]<sup>1</sup>  
Rowlandson inv. [c. 1800]

Engraving (coloured impression). Nollekens (r.) puts the finishing touches to a small Venus with Cupid on her knee, which stands on a modelling-table. He peers through his glasses at his beautiful nude model (l.). Behind, in a crowded corner of the studio, are three life-size antique statues: Apollo, between two female figures. Roman bas-reliefs are on the walls, and classical fragments are on the ground, on one of which the model

<sup>1</sup> Title in Grego. B.M. impression cropped.



rests her feet. On the extreme r. is a portrait bust of a lady. His tools, plumb-line, &c., lie on the ground.

The eccentric and uncouth Nollekens was a trafficker in antiques, putting fragments together; the models for his Venuses were a cause of jealousy to his wife. The group at which he works is Venus chiding Cupid, exhibited at the R.A. in 1773. See J. T. Smith, *Nollekens and his Times*, ed. W. Whitten, 1920, i. 10-13, 92, 207. Reproduction, *ibid.* i. 189.

Grego, *Rowlandson*, ii. 16-19 (reproduction).

11 × 8 $\frac{3}{4}$  in.

**9573** MEMBER OF THE SCAMP HUNT AND PRESIDENT OF  
THE CLUB | THREE TIMES THREE | STANDING [? c. 1800]

Engraving. Unidentified caricature portrait. An obese man stands in profile to the l., holding out a large goblet of *Hollands*; he says: *and tally ho the Ounds Sir. Cumb—heres Old Renolds*. In his l. hand is a pipe. He wears an elaborately braided short jacket or tunic, with boots to the knee, the lower part of the legs cut off by the lower margin. Objects denoting the room of a hunt-club in a public house fill the background: a cask of *Smuggled Spirits*, a large jar of *Gin*, a dish of nuts with a large nut-cracker in the form of a comic head in profile inscribed *members nut Crackers*. On the wall, besides spurs, &c., are four pictures: two of ill-formed horses: *Karkidge the porperty of the member* and *Black Rubbin*; a fox: *Old Renolds*; a mongrel hound: *Darkwin Property of the Member*. Beside the man are three dogs of uncertain breed: *Moongo, Warmont and Moosick*. Apparently the work of an amateur. Some inscriptions have not been transcribed.

13 × 8 $\frac{3}{4}$  in. (pl.).

**9574** THE NEW BLENHEIM DROP OR PATENT PEGS FOR  
IMPERTINENT PUPPIES

[Ansell.]

*Pub<sup>d</sup> Jan<sup>y</sup> 27 1800 by S W Fores 50 Piccadilly*

Engraving. The interior of a coffee-house or tavern. Two men drink wine at a table on the extreme l. Two stand beside the semicircular bar (r.) behind which stands a buxom woman. On the wall which forms a background are three pegs, inscribed respectively: (l. to r.) *for little puppies, for great puppies, for overgrown puppies*. To the first, which is the lowest, is hitched by the back of his coat, a small man wearing top-boots, who struggles to free himself. A large man at the table points to him, saying: *as you're too small a breed d'ye see to bestow a tharshing [sic] upon, and breaking your bones will not be discarnable, Stand there my little Magpye till you can hold your impertinent Tongue*. All smile; a waiter (r.) is broadly amused.

The victim is Lord Kirkcudbright. He was very small, noted for vanity and foppery, and was caricatured by Gillray in *Lordly Elevation* (6 Jan. 1802). The title suggests that the speaker may be the Marquis of Blandford (or one of his brothers); he does not resemble Gillray's caricature of Blandford (9 Mar. 1803).

8 $\frac{1}{4}$  × 13 $\frac{1}{4}$  in.

**9575** A CHARGE AT ASCOT 1800. CLEAR THE COURSE! OR  
VIRTUE IN DANGER.

*Published by J. Harris July 1 1800 No 29 Gerrard St Soho*

Engraving. Lord Clermont (l.) gallops (r. to l.) on a white pony, closely followed by a tall trooper with a drawn sword on a large horse. A little

chimney-sweep has fallen on his back by the trooper's horse, dropping his brush and shovel. Behind are rails and a green slope.

Clermont (1722-1806) was looked upon as the father of the Turf; he is recognizable from a caricature portrait of 1780, No. 5754.

The imprint has been scored through and replaced by: *Publish'd June 26<sup>th</sup> 1802, by H. Humphrey S<sup>t</sup> James's Street.*

8 $\frac{3}{4}$  × 14 $\frac{3}{4}$  in.

**9576** MODERN MARRIAGE A LA MODE  
SWEET FRUITS OF THE THIRD HONEY MOON!!

[I. Cruikshank.]

*Pub. by S W Fores. 50 Piccadilly May 6—1800 Folios of Caricatures Lent.*

Engraving. A tall, good-looking man, with long horns on his forehead, puts a ring on the finger of a young woman, who turns aside to point up at a high alcove, serving as an altar, in which are the torso of a grinning satyr and two goats. Her dress closely defines her figure. Behind her (l.) is a woman veiled in a shroud. Behind the bridegroom are three weeping young women.

Evidently a satire on the third marriage of Lord Abercorn, 3 Apr. 1800, to Lady Anne Hatton. The other persons must be his first wife Catherine (Copley), who died in 1791, and her three daughters: Harriot Margaret, Katharine Elizabeth, and Maria. His second wife, Cecil Hamilton (his cousin), ran away in 1798 with Joseph Copley, his brother-in-law, and was divorced in 1799. Abercorn was nicknamed Bluebeard. By this marriage to 'one of the greatest matches in the kingdom' Lady Anne was rescued 'from neglect, poverty and discredit'. *Lady Holland's Journal*, ii. 56. In 1807 Abercorn invited 'half the Ladies of the Town' to a masquerade given by his wife. *Corr. of Lord G. Leveson Gower*, ii. 256.

11 $\frac{1}{8}$  × 15 $\frac{3}{8}$  in.

**9577** THE MAN OF FEELING, IN SEARCH OF INDISPENSIBLES;  
—A SCENE AT THE LITTLE FRENCH MILLENERS.

*J<sup>s</sup> Gillray, inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> 12<sup>th</sup> 1800. by. H. Humphrey 27 St James's Street*

Engraving (coloured impression). Beneath the title: *NB. A number of disputes having arisen in the Beau Monde, respecting the Exact Situation of the Ladies Indispensibles (or new Invented Pockets) whether they were placed at the Ankle, or in a more eligible situation,—the above Search took place, in order to determine precisely the Longitude of these inestimable conveniences.* Girls, fashionably dressed, sit sewing round a large table. In the foreground the elephantine Prince of Orange kneels, feeling the leg of two girls on his r. and l.; they throw up their arms and scream. The others look on, amused or astonished. The mistress of the establishment enters by the door (r.), elaborately and indecorously dressed, a feathered bonnet in her hand. On the wall hang cloaks, feathers, a hat, &c., and on a shelf is a bust wearing a feathered hat. A placard: *le Magasin de Lancastre pour Embellir les Dames Angloise [sic]—Indispencibles.* One of these pockets is on the ground, a girl works at another. They are flat trimmed bags on ribbons, with vertical slits.

The fashionable substitute for a pocket, necessary because of transparent dresses moulding the figure, was the reticule or 'ridicule', called also

in Paris the *balantine*, which was carried in the hand and dangled to the ankle. For the Prince of Orange cf. No. 8822.

$9\frac{1}{2} \times 14$  in.

### 9578 A SCENE AT MOTHER OLIVERS.

[Gillray.]

[1800]<sup>1</sup>

Aquatint (coloured and uncoloured impressions). A coarse bedroom scene, Sir F. Standish with a courtesan. On the wall is a framed picture of a horse, *Eagle*, inscribed *Damme there's the Horse that trimm'd these West India Fellows*.

$9\frac{7}{8} \times 13\frac{3}{8}$  in.

### 9579 HE HAS LOCKED UP ALL MY TREASURE

*Cawse*<sup>2</sup>

*Publish'd Feb'y 10<sup>th</sup> 1800 by S W Fores Piccadilly*

Engraving (coloured impression). A small thin man, probably Queensberry, stands between two buxom courtesans, his hands muffled and padlocked, a larger padlock hanging below the waist. A parson walks off (l.) by a sign-post pointing *To Kew*; he looks round triumphantly holding up a key. The words spoken have not been transcribed.

$10 \times 15$  in.

### 9580 OLD MAIDS IN THE NEXT WORLD CHANGED INTO POST HORSES WITH OLD BACHELORS DRIVING THEM.

[G. M. Woodward del.]

*London Pub by W. Holland, N<sup>o</sup> 50 Oxford Street, March 20, 1800.*

Aquatint (coloured impression). Well-known men ride (l. to r.) horses with the heads of old women which they scourge mercilessly. There is a background of craggy mountains silhouetted against flames in which demons fly. The central and most prominent figure is Fox, before him rides Pitt, and on the extreme r. is the Duke of Bedford wearing a star. In the foreground (l.) is George Hanger with his club, whose mount has fallen and looks round at him despairingly. Behind him is the Duke of Queensberry wearing a star; on the extreme l. is the stiff Lord Moira.

Fox's marriage to Mrs. Armistead (1795) was unknown even to his friends until he announced it on going to France in July 1802.

$11\frac{5}{8} \times 17\frac{1}{4}$  in.

A companion plate, not in B.M., is *Old Bachelors in the next World chang'd into post horses with old maids driving them*. Pub: Holland, 7 Nov. 1800. The heads do not appear to be portraits. (A. de R. viii. 104-5.)

### 9581 PRIVATE TUITION | A PAIR OF PORTRAITS

*MC Temple del<sup>s</sup>*

*Published by H Humphrey N<sup>o</sup> 27 St James's Street July 8<sup>th</sup> 1800*

Engraving (coloured impression). A stout elderly 'cit' in old-fashioned dress, mops his forehead despairingly; a damaged foot from which he has removed a tiny shoe rests on a low stool. A dancing-master (l.) plays the fiddle and poses on one toe. On the ground (r.) is a board on which are nailed parallel strips of wood, converging at an obtuse angle; on the l. is

<sup>1</sup> So dated in pencil.

<sup>2</sup> In reversed characters.

an open music-book: *Oh what a Beau my Grany.* Between the two lines of the title:

*Come and trip it as ye go | on your light elastic toe*  
 Beneath the design: *Pupil. Damme M<sup>r</sup> Ketch Scrath what's your Name*  
*(Fritch I believe) if them there Steps asnt more fitter for Monkeys to learn then*  
*Men. Master. Oh lud now my D<sup>r</sup> Sir I protest they are quite the go not a*  
*Week since they arrived from Paris all the fashionable World's running mad*  
*with them come try again Sir only look at me. Pupil Sir I can look at nothing*  
*this Moment but my own Toes Lord Lord who could ever suppose as a Bodys*  
*Feet co<sup>d</sup> be crammed into such dammed bits of Shoes as them*

*Oh what a Simpleton was I &c*

*Cho<sup>s</sup> I could lay me down and cry*

*Some Plague bewitched me thats for sure*

8¼ × 8⅝ in. With border, 9 × 9 in.

**9582** THE LOYAL DUCKING, OR RETURNING FROM THE  
 REVIEW ON THE FOURTH OF JUNE, 1800

*Cruikshank del*

*Pub by SW Fores N<sup>o</sup> 50 Piccadilly June 5 1800—Folios of Caricatures*  
*Lent*

Engraving (coloured<sup>1</sup> and uncoloured impressions). Men and women, in summer dresses, hurry (r. to l.) through drenching rain, mud-spattered almost to the waist. In the centre a young man holds up a large umbrella, a young woman on each arm. He wears tight-fitting pantaloons to the ankle, and says: *Oh Lud my poor Pantaloons quite dish'd.* A stout woman in back view (l.), skirts kilted above the knee, holds up a fan to protect her head, saying, *Bless me I hope I dont shew my Legs.* A 'cit' and his wife walk arm-in-arm, she says: *Why my Dearee I cant carry this load of Rain & dirt and Drag you too.* On the extreme r. a scantily draped young woman tries to protect her head with a small parasol on a jointed stick (cf. No. 8754), saying, *What will my Lord say to this.* A man wearing a star (Queensberry) stares at her back through an eye-glass, saying, *Well this is a review indeed.* A half-drowned dog (l.) drags itself along. In the background are other figures, some with umbrellas. (Some inscriptions have not been transcribed.)

The review in Hyde Park by the King of all the volunteer corps of London and Westminster together with the Surrey Yeomanry was a very grand affair, marred by very bad weather. See *Lond. Chron.*, 31 May, 5 June 1800. It was similar to but more comprehensive than the Birthday Review of 1799 (when there were sixty-six corps), see *A Plan of Hyde Park* [showing] . . . *an Event unequalled in History, Grand and highly gratifying to the Heart of every Briton; at the same time truly formidable to the Enemies of this Country.* Pub. 20 Sept. 1799. (In Print Room.) For ladies' transparent dresses cf. No. 9457, &c.

9¼ × 13½ in.

**9583** WALTZER AU MOUCHOIR.

[Gillray.]

*London. Publish'd Jan<sup>y</sup> 20<sup>th</sup> 1800, by H. Humphrey, 27, St James's Street.*

Engraving (coloured impression). A couple dance in an assembly-room; the man, active and dishevelled, smaller than his immensely fat partner,

<sup>1</sup> Coloured print in 'Caricatures', vii. 27.

holds the ends of a large spotted handkerchief, since it is impossible to grasp her waist. In the background are two other couples. A chandelier and a corner of the musicians' gallery with a man blowing a French horn complete the design.

A contribution to the English history of the waltz, not introduced to English ball-rooms, according to the *Encyclopaedia Britannica* (11th ed.), till 1812. But in 1802 'balls, waltzes and suppers', to be given by 'men and women of fashion' are mentioned. *O.E.D.*

Grego, *Gillray*, p. 271. Wright and Evans, No. 457. Reprinted, *G.W.G.*, 1830.  
8 × 6 $\frac{3}{4}$  in.

#### 9584 TAKING PHYSICK.

[Gillray.]

*Publish'd Feby 6<sup>th</sup> 1800. by H. Humphrey, 27, St James's Street. London.*

Engraving (coloured impression). An unshaven man, wearing only night-cap, shirt, breeches, and slippers, stands by the fireside grimacing with disgust, a medicine-bottle in one hand, full cup in the other. A dying fire, bare boards, and medicine-bottles on the chimney-piece add to the impression of discomfort.

An imitation (? by I. Cruikshank): *Taking Physic*, with a different background, was published by Fores, 20 Mar. 1801, see vol. viii.

Grego, *Gillray*, p. 271. Wright and Evans, No. 481. Reprinted, *G.W.G.*, 1830.  
9 $\frac{1}{2}$  × 6 $\frac{3}{4}$  in. With border, 10 $\frac{1}{2}$  × 7 $\frac{1}{2}$  in.

#### 9584 A A copy faces p. 132 in *The Caricatures of Gillray*.

9 $\frac{5}{16}$  × 6 $\frac{5}{8}$  in. With border, 10 $\frac{3}{16}$  × 7 $\frac{7}{16}$  in.

B.M.L., 745. a. 6.

#### 9585 COMFORT TO THE CORNS.

*J<sup>s</sup> Gillray inv<sup>t</sup> & fec<sup>t</sup>*

*Pub<sup>d</sup> Feby 6<sup>th</sup> 1800. by H. Humphrey, 27, St James's Street.*

Engraving (coloured impression). An old hag sits in a carved chair with a gothic back by a vast open fire-place (r.), with sticks blazing on the hearth. She uses a large knife to slice at one of her distorted toes. Beside her are a tub and scrubbing-brush and a large cat.

Grego, *Gillray*, p. 271. Wright and Evans, No. 486. Reprinted, *G.W.G.*, 1830.  
9 $\frac{3}{8}$  × 7 $\frac{1}{8}$  in. With border, 10 $\frac{1}{8}$  × 7 $\frac{5}{8}$  in.

#### 9585 A A close copy: *J<sup>s</sup> Gillray Inv<sup>t</sup>, 134* on border.

9 $\frac{5}{16}$  × 7 in. With border, 9 $\frac{7}{8}$  × 7 $\frac{7}{16}$  in.

'Caricatures', v. 233.

#### 9585 B A close copy: *J<sup>a</sup> Gillray del<sup>t</sup>* faces p. 81 in *The Caricatures of Gillray*.

9 $\frac{5}{16}$  × 7 $\frac{3}{16}$  in. With border, 10 $\frac{3}{16}$  × 7 $\frac{15}{16}$  in.

B.M.L., 745. a. 6.

**9586 ARS-MUSICA.**

(North)-*Esq' del.*— [Gillray f.]

London. Pub<sup>d</sup> Feb<sup>y</sup> 16<sup>th</sup> 1800. by H. Humphrey. 27 S<sup>t</sup> James's Street—

Engraving, slightly aquatinted (coloured impression). A grinning woman sits full-face behind a square piano, playing with complacent vigour. At her feet is a dog. She accompanies an elderly violinist (l.) and 'cellist (r.), who both regard her with rage; the former has ceased playing. The 'cellist's contorted features are copied in No. 9605.

The original water-colour, closely followed by Gillray and of approximately the same size, is in the Print Room (201\*. b. 2). *Playing in Parts* (1801), by Gillray after North, is based on this design, altered and much elaborated.

Grego, *Gillray*, p. 271. Wright and Evans, No. 500. Reprinted, G.W.G., 1830.

$8\frac{7}{8} \times 12\frac{5}{8}$  in. Border cropped.

**9586 A** A copy faces p. 161 in *The Caricatures of Gillray*.

$5\frac{3}{4} \times 8\frac{1}{16}$  in. With border,  $7\frac{1}{8} \times 9\frac{3}{8}$  in.

B.M.L., 745. a. 6.

**9587 VENUS ATTIRED BY THE GRACES.**

*J: C: Esq' del' J: G: fec'*

*Publish'd Dec' 8<sup>th</sup> 1800 by H. Humphrey, S<sup>t</sup> James's Street*

Engraving, slightly aquatinted (coloured impression). A fat ugly woman sits squarely on a stool, in stays and petticoat with clumsy ungartered stockings. Three women, grotesquely ugly, advance towards her, one with a cap, the other with a petticoat, a third with a chamber-pot. On the ground are combs, hair-tongs, tankard, pin-cushion, fan, and garters, one inscribed *Set thy thoughts on things above*. Said to be a satire on 'some vulgar fashionable'.

Grego, *Gillray*, p. 272. Wright and Evans, No. 496. Reprinted, G.W.G., 1820.

$7\frac{1}{2} \times 12\frac{1}{8}$  in. With border,  $9\frac{1}{4} \times 13\frac{5}{8}$  in.

**9587 A** A copy, from the Original engraved by Gillray—designed by *J, C, Esq'*, faces p. 22 of *The Caricatures of Gillray*.

$4\frac{1}{8} \times 7\frac{3}{8}$  in. With border,  $5\frac{7}{16} \times 8\frac{3}{16}$  in.

B.M.L., 745. a. 6.

**9588 HOUNDS FINDING.**

*B. [North] Esq' del. J: G: fec'*

*Publish'd April 8<sup>th</sup> 1800. by H. Humphrey. N<sup>o</sup> 27 S<sup>t</sup> James's Street London*

Aquatint (coloured impression). One of a set of four hunting-scenes with punning titles, with the same signatures and imprint; they have pleasant landscape backgrounds, with clouds. A rider (l.) has been flung over his horse's head and lies on his face screaming; the horse falls into a deep ditch edged by a fence (r.). From one pocket spout the contents of a bottle of wine, from the other two hounds are tugging a cold chicken, other hounds are making with fierce intentness towards the chicken. A second

rider just behind the fence pulls up his horse in alarm, a third in the background leaps over fence and ditch. See Nos. 9589-91; cf. No. 9592, &c.

Grego, *Gillray*, p. 272. Wright and Evans, No. 488. Reprinted, *G.W.G.*, 1830.

$8\frac{5}{8} \times 12\frac{7}{8}$  in. With border,  $9\frac{3}{4} \times 13\frac{3}{4}$  in.

### 9589 HOUNDS THROWING-OFF.

See No. 9588. Three riders are being violently thrown off their horses, in grotesque attitudes, by the hounds who have caused two horses to fall and the third to rear.

Grego, *Gillray*, p. 272. Wright and Evans, No. 490. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. cxliii.

$8\frac{3}{4} \times 12\frac{5}{16}$  in. With border,  $9\frac{3}{4} \times 13\frac{3}{4}$  in.

### 9590 HOUNDS IN FULL-CRY.

See No. 9588. A rider leans back in the saddle tugging hard at his rein; he is riding over the hounds which are yelping and squealing. Behind (r.) a huntsman gallops up, shouting at the man and the hounds.

Grego, *Gillray*, p. 272. Wright and Evans, No. 489. Reprinted, *G.W.G.*, 1830.

$8\frac{3}{4} \times 12\frac{7}{8}$  in. With border,  $9\frac{3}{4} \times 12\frac{5}{8}$  in.

### 9591 COMING-IN AT THE DEATH.

See No. 9588. A rider flings his arms above his head in terror as his horse plunges head first into a deep pool, making a gigantic splash. A horse immediately behind him (l.) rears, and its rider also throws up his arms terror-struck. On the farther side of the water (r.), and in the background, a huntsman stands holding out the fox by the tail to the hounds.

Grego, *Gillray*, p. 272. Wright and Evans, No. 491. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. cxliv.

$8\frac{3}{4} \times 12\frac{7}{8}$  in. With border,  $9\frac{3}{4} \times 13\frac{3}{4}$  in.

### 9592 FINDING.

[? Ansell.]

*Pub. May 20<sup>th</sup> 1800. by S. W. Fores, N<sup>o</sup> 50, Piccadilly Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). One of a set of four by the same artist, with the same imprint, imitations but not copies of No. 9588, &c. A fat parson is the chief figure throughout. The parson has fallen from his horse, which is jumping a low fence. The hounds are discovering his lunch as in No. 9588, taking possession of two chickens; from his pocket projects a slab of *Hunting Ginger Bread*. In the background two men gallop down a slope. See Nos. 9593-5.

$8\frac{1}{2} \times 12\frac{3}{4}$  in.

'Caricatures', viii. 110.

### 9593 THROWING OFF.

See No. 9592. One man has been thrown; the parson is about to fall from his rearing horse, a huntsman (l.), himself in difficulties, clutches his rein. The accident is due, not to the hounds (as in No. 9589), but to a log over which the first horse (r.) has stumbled.

$8\frac{1}{2} \times 12\frac{3}{4}$  in.

'Caricatures', viii. 111.

**9594 IN FULL CRY.**

See No. 9592. The parson has ridden over the hounds, which yelp in pain. His horse bites one of them and lashes out with its hind-legs at the horse behind. The third rider, in the background, gallops on.  
 $8\frac{3}{8} \times 12\frac{3}{4}$  in. 'Caricatures', viii. 112.

**9595 IN AT THE DEATH.**

See No. 9592. The design follows that of No. 9591, reversed, but the head and shoulders of the parson are submerged, his legs wave in the air, and his hat and wig float away.  
 $8\frac{1}{2} \times 12\frac{3}{4}$  in. 'Caricatures', viii. 113.

**9596 COCKNEY-SPORTSMEN MARKING GAME. Plate 1<sup>st</sup>**

*I.C. Esq<sup>r</sup> del<sup>t</sup> J<sup>s</sup> G<sup>y</sup> fecit*

*London. Publish'd November 12<sup>th</sup> 1800, by—H. Humphrey, 27 St James's Street.*

Engraving, slightly aquatinted (coloured impression). One of a set of four with the same signatures and imprint; the same two 'cits' are depicted throughout, one rather thin and fashionably dressed, wearing Hessian boots with pointed toes, and a cartouche-box which denotes the volunteer; the other is older, a fat John Bull in top-boots. The former has a poodle fantastically clipped, the latter a bulldog. The landscape probably gives a good idea of the NE. surroundings of London. The younger man advances on tiptoe towards the carcass of a horse beset by many crows: he holds his gun reversed, and it goes off peppering the posteriors of his friend who is being overturned by his dog while crossing a stile. An old sign-post points (l.) *To Hornsey Wood*; on it is a bill: *Ball . . Powder & Shot*. The surroundings are rural, but on the extreme r. is the dome of St. Paul's. See Nos. 9597-9, and cf. No. 9600, &c. For the London Volunteer, cf. p. 515.

Grego, *Gillray*, p. 272. Wright and Evans, No. 492. Reprinted, *G.W.G.*, 1820.

$7\frac{3}{4} \times 11\frac{7}{8}$  in. With border,  $9\frac{1}{2} \times 13\frac{1}{2}$  in.

**9596 A** A copy (coloured) is on pl. N<sup>o</sup> XXII to *London und Paris*, vi, 1800. Explanatory text to the four prints, pp. 319-33.

$4 \times 6\frac{9}{16}$  in.

B.M.L., P.P. 4689.

**9597 COCKNEY-SPORTSMEN SHOOTING FLYING. Plate 2<sup>d</sup>**

See No. 9596. The younger man leaps a low paling, firing at a flight of pigeons, but missing every bird. His fat companion, who is checked by a low stile (r.), tries to catch his hat which his friend has knocked off.

Grego, *Gillray*, p. 272. Wright and Evans, No. 493. Reprinted, *G.W.G.*, 1830.

$7\frac{1}{2} \times 11\frac{7}{8}$  in. With border,  $9\frac{1}{4} \times 13\frac{3}{8}$  in.

**9597 A** A copy (coloured) is on pl. N<sup>o</sup> XXII to *London und Paris*, vi, 1800. See No. 9596 A.

$4\frac{1}{8} \times 6\frac{9}{16}$  in.

B.M.L., P.P. 4689.

**9598 COCKNEY-SPORTSMEN RE-CHARGING. Plate 3<sup>d</sup>**

See No. 9596. The younger man stands legs astride negligently using a ramrod. A bleeding cock hangs from his waist. His companion leans



against a fence, voraciously gnawing a cold chicken, a bottle of *Porter* beside him. Near him lies a dead cat. Each dog watches his master, the bulldog's collar is inscribed *John Bull*.

Grego, *Gillray*, p. 272. Wright and Evans, No. 494. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. cxlv.  
 $7\frac{7}{8} \times 11\frac{3}{4}$  in. With border,  $9\frac{3}{8} \times 13\frac{1}{4}$  in.

**9598** A A copy (coloured) is on pl. N<sup>o</sup> XXIII to *London und Paris*, vi, 1800. See No. 9596 A.  
 $3\frac{1}{8} \times 6\frac{9}{16}$  in. B.M.L., P.P. 4689.

**9599 COCKNEY-SPORTSMEN FINDING A HARE.** *Plate 4<sup>th</sup>*

See No. 9596. A hare crouches in long grass beside an old tree. The younger man runs forward dragging his gun, and holds out his hat to throw it on the hare. Both dogs slink furtively behind him. The elder man squats down to watch (r.).

Grego, *Gillray*, p. 272. Wright and Evans, No. 495. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. cxlvi.  
 $7\frac{7}{8} \times 11\frac{3}{4}$  in. With border,  $9\frac{3}{8} \times 13\frac{3}{8}$  in.

**9599** A A copy (coloured) is on pl. N<sup>o</sup> XXIII to *London und Paris*, vi, 1800. See No. 9596 A.  
 $4 \times 6\frac{9}{16}$  in. B.M.L., P.P. 4689.

**9600 COCKNEY SPORTSMEN FINDING, P<sup>r</sup> I. MORNING.**

[? Ansell.]

*Pub<sup>d</sup> Dec<sup>r</sup> 8<sup>th</sup> 1800 by S W Fores Piccadilly, Folios of Caracatures lent out for the Evening*

Engraving (coloured impression). One of a set of four by the same artist, with the same imprint, imitations of No. 9596, &c., but with the addition of a third man, 'Jemmy', who wears fashionable London dress, and has a blunderbuss, his dog is a small mongrel; he carries a luncheon-hamper slung from the shoulder. The fat 'cit's' bulldog has a spiked collar.

They find a hare, crouching by a tree as in No. 9599. The fat 'cit' holds his gun awkwardly, saying, *you may as well let me try*, the next man raises his blunderbuss to smite, saying, *No No I'm sure I can knock him down with the butt end*. The volunteer, 'Watty', says to the dogs: *hey at him there*. See Nos. 9601-3.

$8\frac{1}{2} \times 12\frac{3}{8}$  in.

'Caricatures', viii. 114.

**9601 COCKNEY-SPORTSMEN CHARGING, P<sup>r</sup> II NOON**

See No. 9600. The three sit on the ground at lunch, near a cottage paling on which stands a rooster. The man with the hamper carves a huge round of beef, saying, *cursed hard work this killing Game*. The volunteer looks at the cock, saying, *a cock Pheasant by G—*; he picks up his gun and pours the contents of a bottle of wine on to the ground. The fat man mops his bald head, holding hat and wig; he says: *we have got on the right Scent at last*. In the background a path leads over a field to London; the three dogs are chasing two cows.

$8\frac{1}{2} \times 12\frac{3}{8}$  in.

'Caricatures', viii. 115.

**9602 COCKNEY SPORTSMEN SPYING GAME.** P<sup>r</sup> III EVENING.

See No. 9600. A farm-yard scene. The volunteer holds his gun so that it discharges at the fat 'cit' who is getting over a stile (l.) as in No. 9596. The latter's gun goes off and shoots the third man's dog. The volunteer looks through a glass at an owl and a bat, saying, *I take that to be a Woodcock and the other a Moorhen, shoot Jemmy shoot.* Jemmy, very drunk, his hamper crammed with poultry, fires his blunderbuss at a man thatching a barn, saying, *I'm shure I have shot something Watty.* The victim shouts: *hello! there! why you have me You d——d Cockney.*  
 $8\frac{1}{2} \times 12\frac{3}{8}$  in. 'Caricatures', viii. 116.

**9603 COCKNEY'S CONTEMPLATING ON THE EXPLOITS OF THE DAY.** P<sup>r</sup> IV, NIGHT.

See No. 9600. The three sit by a table with a decanter of *Port* and one candle, exhausted. The volunteer (l.) contemplates a pile of 'game' which includes the third dog as well as cock, goose, sucking-pig, and rats, saying: *come I think pretty well for one day's Sport.* Jemmy, his glass to his eye, *ah my poor ferret is worth all the rest of the Game.* The fat man, who has been smoking, drowzes on two chairs, saying, *Bon Soir Mounseer.*  
 $8\frac{1}{2} \times 12\frac{3}{8}$  in. 'Caricatures', viii. 117.

**9604 A NEW WAY OF PAYING DEBTS OF HONOR!!**

[Ansell.]

*Pub<sup>a</sup> June 23 1800 by S W Fores Piccadilly Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). A billiards room realistically depicted, showing all but the r. end of the table. There is a raised seat on the extreme l., a scoring-board (two dials), a placard of *Odds at Billiards*, and a rack of cues. A fashionably dressed man (l.) bends forward, holding up his coat-tails and presenting his posteriors to the company, five men who stand round the table. He says: *I acknowledge I am indebted to you all, but as I have not a farthing of money to pay you—I also know the consequence, therefore Kick away Gentlemen if you please. the sooner the debt's discharged the better.* His expression is one of calculating melancholy, the others are frankly dismayed. On the near side of the table are two men; one holds a cue, the other a rest. At least two of the other three are spectators, one being an officer wearing a huge cocked hat, the other wearing a round hat and holding a cane.

$9\frac{3}{4} \times 13\frac{1}{8}$  in.

'Caricatures', viii. 124.

**9605 THE TRIUMPH OF SENTIMENT—THE PROSPECT OF HAPPINESS—OR A PICTURE FOR DOTARDS.**

*Pub Nov<sup>r</sup> 1. 1800. by S.W. Fores, N<sup>o</sup> 50 Piccadilly. Folios of Caracatures lent out for the Even<sup>g</sup>*

Engraving (coloured impression). A youngish man leads an elderly woman to semicircular altar-rails, within which (r.) stands a surpliced parson reading the marriage service, from *Matrimony was first ordained . . . to these two persons come now to be joined.* A (?) curate, standing just outside the altar-rails, says: *A remedy against Fornication—eh? I think the remedy will be worse than the disease then.* The bridegroom takes the l. hand of the

bride, looking over his shoulder at two pretty young women behind the bride. Immediately behind her is an elderly man screwing up his face in angry perplexity, the head copied from the 'cellist in No. 9586. The bride hobbles on a stick, one leg is like a stick, the other much swollen; she says: *Now I shall experience the comforts of Matrimony*. The groom, looking over his shoulder at the two girls, answers *yes my dear & so shall I, or these papers deceive me deviously*. The papers project from his pockets: *Money in the Funds; Acc<sup>t</sup> of Jewels; Conveyance of Freehold Estates; D<sup>o</sup> Copy hold; D<sup>o</sup> Securities*. One girl comments on the parson's words: *Yes to help & comfort in a better stile & to enable me to make a splash! . . .* The other says: *You'l let me take a morning Ride with you sometimes*.

9¼ × 13½ in.

'Caricatures', viii. 109.

### 9606 DEVILS—PARSON SHOOTING!!!

*Cawse*

*Publish<sup>d</sup> by S W Fores N<sup>o</sup> 50 Picadilly [sic] March 25<sup>th</sup> 1800*

Engraving (coloured impression). A companion print to No. 9607. Four stout, elderly, and ugly parsons (1.) sit close together drinking out of doors at a small round table; one is smoking. Close by is a rough paling behind which, among bushes, are two devils, one fires a gun at the group, the other inspects his weapon. A dog barks at them. The parsons register alarm, but have not seen the devils.

8½ × 15⅜ in.

### 9607 DEVILS—ANGLING FOR LAWYERS!!!

[Cawse.]

*Publish<sup>d</sup> March 25<sup>th</sup> 1800 by S W Fores Piccadilly*

Engraving. A companion print to No. 9606. A group of lawyers, six seated, two standing, all old, ugly, and caricatured. Above their heads devils with fishing-rods lean over a high barrier or wall, dangling baits inscribed £100 and £500. One lawyer, younger and less ugly than the rest, has swallowed a bait and is being drawn upwards, his wig falling off. The others wait with feigned unconsciousness, or gape for the bait. One man (1.) studies a paper: *Cause of Giles Thickskull [?] Versus Nic<sup>s</sup> Windover begun in 1618 Came to a [?] final Determination in 1800*.

A note on the print by E. Hawkins: 'NB Cawse lost a cause about this time!!!' For lawyers and the Devil cf. No. 8394, &c.

9½ × 15½ in.

9607 A A later copy (coloured impression), imprint: *Pub by Sidebotham L Sackville S<sup>t</sup> [Dublin] Port folios of humourous prints for hire*

9½ × 14 in.

'Caricatures', x. 63.

### 9608 BOREAS EFFECTING WHAT HEALTH & MODESTY COULD NOT!!!

[Cawse.]

*Publish<sup>d</sup> Jany 5<sup>th</sup> 1800 by S W F N<sup>o</sup> 50 Piccadilly*

Engraving (coloured and uncoloured impressions). Four women, three scantily and immodestly clad, are grouped in a room. Boreas, a head emerging from clouds (1.), puffs a blast at them. Below him sits the fourth,

a fat woman whose upturned dress reveals a pair of drawers (resembling masculine breeches). On the wall is a large thermometer. Through a doorway (r.) an elderly rake, wearing a hat and holding a large stick, leaves the room, following a woman who looks back alluringly. Over the door, much tilted, is a portrait (T.Q.L.) of a woman in Elizabethan dress. The women (one old and withered) appear to be courtesans. See No. 9456.  $9\frac{3}{8} \times 15\frac{1}{4}$  in.

**9609 NAUTICAL. OBSERVATIONS ON FEMALE DRESS!!!**

*Cawse*

*Publish'd Janry 1 1800 by S W Fores—Piccadilly*

Engraving (coloured impression). Two women, followed by a third, in transparent dress, and very *décolletées*, walk arm-in-arm, holding closed fans. A clipped poodle walks beside them. They meet two sailors, an officer and a seaman. The former, peering through an eye-glass, says: *Women now a days Pipes!! Women are like Crazy Hulks in a rough Sea, the Port holes are Hardly Secure!!!* The sailor answers: *Or like Great Guns, your honor! Long & Lank— . . . [&c.].* For these fashions see No. 8896, &c.  $9\frac{1}{4} \times 12$  in. 'Caricatures', x. 54.

**9610 WASHING TROTTERS.**

*Rowlandson del*

*Publish'd by, Hixon, 355, near Exeter-change Strand Jan. 20. 1800.*

Engraving (coloured impression). A pretty young woman and a burly man wash their feet in a tub. The room is roughly and poorly furnished, and a (coarse) ballad, *The Black Joke*, is on the wall.

Grego, *Rowlandson*, ii. 1.

$5\frac{13}{16} \times 7\frac{1}{2}$  in. With border,  $6\frac{9}{16} \times 8\frac{1}{4}$  in.

'Caricatures', ix. 33.

**9611 HUMBUGGING. | OR RAISING THE DEVIL**

*Rowlandson 1800*

*Pub'd March 12 1800 by R Ackerman N<sup>o</sup> 101 Strand.*

Aquatint (coloured impression). A bogus wizard stands raising his wand while a grotesque figure, in answer, snorting fire, emerges in clouds of smoke from a rectangular aperture in the floor (l.), dagger in one hand, cup of 'poison' in the other. The dupe, an ugly man in old-fashioned dress, watches terror-struck, while a woman picks his pocket from behind a curtain. A magic circle, with toad, skull, &c., a cat, a book with cabalistic signs, a stuffed crocodile suspended from the ceiling, give the required atmosphere.

Grego, *Rowlandson*, ii. 5.

$10\frac{1}{8} \times 12\frac{5}{8}$  in.

'Caricatures', ix. 55.

**9612 BEEF A LA MODE**

*Etched by Rowlandson*

*Publish'd Febr'y 14 [1800] by R Ackerman N<sup>o</sup> 101. Strand.*

Engraving. An imitation of the celebrated Paris sign-board of the restaurant *Au Bœuf à la mode*, rue de Valois, of which there is a French print. Lacroix, *Directoire, Consulat et Empire*, 1884, p. 86 (reproduction).<sup>1</sup> A cow

<sup>1</sup> By Swagers, engraved Ruotte, pub. Depeuille, Enregistré et Déposé . . . , 8 Floréal, An V (27 Apr. 1797). 'Caricatures', iii. 199 (cropped); date, &c., from A. de R. xiv. 5.

wearing a hat, cravat, and shawl gazes to the r. On the hind-legs (l.) are boots of Hessian type, on the fore-legs cross-gartered slippers; a miniature of a bull hangs from her neck. Rowlandson's design has more resemblance to, and probably derives from, another version of this subject, engraved by Leclerc after Laucon (reproduced Fuchs, *Die Frau in der Karikatur*, 1906, p. 303). See No. 9613.

Grego, *Rowlandson*, ii. 3.

$7\frac{3}{8} \times 9\frac{1}{4}$  in.

### 9613 COLLAR'D PORK.

*Etched by Rowlandson*

*Pub<sup>d</sup> July 25. 1800. by R. Ackermann. N. 101 Strand*

Engraving (coloured impression). A large pig wears fashionable man's dress: coat with high collar and cravat, breeches; fore-legs in Hessian boots, hind-legs in slippers, with spectacles, a wig simulating short hair, an eye-glass hanging from the neck. Farm buildings form a background. A companion print to No. 9612.

Cf. *Das neumodische Schwein*, published by J. M. Will, the animal dressed somewhat like the cow of No. 9612 (reproduced Fuchs, p. 117).

Grego, *Rowlandson*, ii. 3.

$7\frac{3}{4} \times 9\frac{1}{2}$  in.

### 9614 THE LAST DROP.

*Sketched by Rowlandson Printed by C. Hullmandel* [? c. 1800]

*Drawn on Stone & Published by John Harwood, 82, Newman St Jan<sup>y</sup> 1<sup>st</sup> 1829.*

Lithograph. A debauch in a vaulted stone room. At the head of the table, erect and jaunty, sits a skeleton, Death; he ladles punch from a bowl into the glass of a gouty but jovial old man, who half reclines in an arm-chair, his foot on a stool. Three men, clutching glasses, lie on the ground *in extremis*. Another leans on the table, vomiting; a seventh stands, drunk and spilling his punch, gazing at Death. A servant (l.) enters from an archway with a brimming punch-bowl. The scene is brilliantly lit from a flaring hanging-lamp which casts deep shadows.

Another print by Rowlandson with this title, dated 5 Apr. 1811, is an adaptation of No. 5172. Cf. also Nos. 5513, 9472.

8 × 12 in.

### 9615 LOVE IN A BLAZE

[? c. 1800]

[? Rowlandson.]

*Published by J. Murphy in Smoke Alley.*

Engraving (coloured impression). A stout ugly man, partly undressed, stands on tiptoe to embrace a tall chambermaid. She holds a candle in the r. hand, which she puts round his shoulder, setting his hair alight. Behind her (r.) is the bed, smoking violently from a fire lit by a warming-pan negligently left there. On the chimney-piece is a squatting (Chinese) china figure with a long pipe; above it is a picture of Cupid with a torch.

$10\frac{1}{8} \times 9\frac{3}{8}$  in.

9616-9621

Six plates by Rowlandson, each divided vertically into three, of decorative designs perhaps intended to be cut up and used as borders, cf. No. 9488, &c., all with the imprint *London Pub 15 Aug<sup>t</sup> 1800 by R. Ackermann at his Repository of the Arts 101 Strand*. Eighteen designs (coloured impressions) of equal size (10×5 in.). In all a head fills the upper part, emblematical objects the lower.

Grego, *Rowlandson*, ii. 10-13.

N<sup>o</sup> 1

**9616 PHILOSOPHURUM**

The head of an ugly and melancholy old man with downcast eyes and wearing spectacles. Emblematic objects, some suspended from the pierced ears, are a set of bells, thermometer, compasses, magnifying-glass, telescope, sextant, terrestrial globe, mariner's compass.

**FANCYNINA**

The head of a pretty young woman wearing a hat trimmed with flowers. Suspended from her bare shoulders are a hare's foot, pots of *French Rouge*, *Court Sticking Plai[ster]*, *Otter of Roses*, a (masquerade) mask, opera-glass, miniature of a man. Below, a muff, closed fan, and closed parasol.

**EPICURUM**

The head of a grinning old man wearing a night-cap. To his ears is attached a chain of sausages; below are a gridiron or saveall, cf. No. 6965, and spoon, a cucumber, and fruit or potatoes.

'Caricatures', x. 186.

N<sup>o</sup> 2

**9617 PENSEROSA**

A Medusa-like head with a tragic stare, framed in serpents, from which hang bunches of leaves; below are an open book, dagger, and poison-cup.

**TALLY! HO! RUM!**

The head of a huntsman tilted back, distorted by the utterance of a loud yell. Round the neck hangs a hunting-horn to which are attached spurs, horse-shoes, whips, gun, flask; below are fox's mask and brush.

**ALLEGORA**

The head of a burly but handsome Bacchus, looking up and wreathed in vine-branches. From the vine hang a bagpipes, flute, and satyr's mask.

'Caricatures', x. 187.

[N<sup>o</sup> 3]

**9618 PHYSICORUM**

An old man's elongated head, wearing the old-fashioned wig of a doctor. To this is attached a garland of bunches of labelled medicine-bottles and pill-boxes. The *Drafts* are *sleeping, purging, composing, emollient, opening, soporific, strength[ening]*. Below are clyster-pipe, syringe, decanter of *Restorative Drops*, and *Priscription Puffs*.

**NUNINA**

The head of a nun with up-cast eyes. Below are a crowned skull, hour-glass, scourge, crucifix, rosary, and book.

**PUBLICORUM**

The jovial drink-blotched head of a publican. To it are attached pipes, *Tobacco Box*, bottles of *Rum*, *Brandy*, and *Rack*; a tankard; at the base is a punch-bowl filled with lemons.

'Caricatures', x. 188.

N<sup>o</sup> 4

## 9619 FUNERALORUM

The head of a mourner, his hat draped with a mourning-scarf. To the shoulders are attached a key and labels inscribed *Last Will and Testament*, *Titles*, *Burial Fees*, and two papers: *Funeral Sermon* and a paper headed with a hearse: *The Pleasure of your Company is requested to attend the Funeral*. Below is a hatchment inscribed *Resurgam* with pick, shovel, hour-glass, and skull.

## VIRGINIA

The head of a sour old maid, on whose l. shoulder sits a (small) cockatoo. She is draped with *Cats Meat*, a *Cure for the Colic*, spectacles, padlock, a châtelaine with pin-cushion, &c., *Anonymous Letters*, boxes of *Snuff* and *Corn Plaster*, with a large bag of *Winnings at Quadrille Loo &c.* Below, two cats sit on a book: *Scan Mag.*, vol. x. (Mrs. Hardcastle in *She Stoops to Conquer* calls the *Town and Country Magazine* 'the Scandalous Magazine' on account of the *Tête-à-Têtes*, see vols. iv, v, vi.)

## HAZARDORUM

The head of a youngish man with a melancholy expression. Guineas fall from an inverted purse to which are attached *Mortgage deeds* and *Annuity bonds*; other emblems are a tennis-racket and two books: *Hoyle on Chances* and *Betts at Newmar[ket]*. Below, a fighting-cock, crowing loud, stands on a dice-box; grouped with him are a jockey-cap, racket, pistol, cards, dice, saddle, cue-rest, whip, and two books, *Racing Calendar* and *Breslaw* [?'Breslaw's Last Legacy or the Magical Companion'].

'Caricatures', x. 189.

N<sup>o</sup> 5

## 9620 BATTLEORUM

The head of an officer scowling angrily; he wears cocked hat and gorget. From his shoulders are suspended chain-shot, pistols, and bandolier. Below are kettle-drum, cartouche-box, musket, sword, and bayonet.

## BILLINGSGATINA

A buxom and comely fish-wife shouting her wares. A chain of eels, lobster, crab reaches a basket in which are oysters and large fish.

The above two heads were closely copied, c. 1815, as a French caricature (title *Caricature Angloise. N<sup>o</sup> 5*) of Napoleon: *Mons. va de bon-Cœur Caporale*, and *M<sup>me</sup> Esturgion*.

## TRAFFICORUM

The head of a bearded Jew, wearing a hat, calling his wares with a cunning side-glance. These are draped from his shoulders and rest upon an open pedlar's box filled with scissors, spectacles, razors, spoons, purses, knives, rosaries, seals, a watch.

'Caricatures', x. 190.

N<sup>o</sup> 6

## 9621 BARBERORUM.

The head of a vivacious man with a comb thrust in his dishevelled hair. He is draped with curling-tongs, scissors, combs, tooth-brush, boxes of *Rouge*, *Pomade Divine*, *Tooth Powder*, bottles of *Gowland Lotion*, *Eau de Luce*, a packet of *Packwoods Strops*. Below are a small wig-block and a sheaf of wigs.

## FLORA

The head of a pretty young girl. From her shoulders hangs a garland of flowers terminating in a basket filled with fruit.

LAWYERORUM

A face with aquiline features looks at the spectator with a shrewd expression. Sheaves of papers hang from his shoulders: *Writ of Error, Clausum Friget*,<sup>1</sup> *Bill of Costs, Declarat[ion]*, *John Doe and Richard Roe* [cf. No. 8912], *Warrant for an Assault, Habeus copus* [sic], *Suit in Chancery, List of Informations, Quirks, Quibbles, Affidavits, Subpœne, Perjury, Bankruptcy Enlarged, Wills made on the shortest Notice*. A large bag is inscribed *Cash Receiv'd for my Clients*. Below are *Title Deeds* and *Statutes at Large*.  
'Caricatures', x. 191.

9622-9627

Prints from a set of eight, all having above the design the general title MATRIMONIAL COMFORTS and a number. All have the same signatures and imprint.

Grego, Rowlandson, ii. 14-16.

9622 THE DINNER SPOIL'D! *Sketch 1*

*Woodward Del. Etched by Rowlandson*  
*Pubd by R Akerman N 101 Strand [1800]*

Engraving (coloured impression). A small dinner-table, largely covered by a pale leg of mutton behind which sits the irate husband, carving-knife and fork in hand. His wife opposite (r.) glares at him, two youths look anxious. He says: *Its rad! not fit to eat!—these are the blessed effects of boiling Mutton in a clath!!* A dog watches him. On the wall (r.) is a framed picture of *Peace and Concord*, two allegorical figures.

7½ × 6¾ in.

'Caricatures', ix. 26.

9623 A RETURN FROM A WALK! *Sketch 4*

Engraving (coloured impression). A pretty young woman sits on the knee of a military officer. They are unaware of the entry (l.) of the furious husband, stick in hand. He is ugly and elderly and says: *My Wife, as sure as I am a Haberdasher.*

7½ × 6¾ in.

'Caricatures', ix. 27.

9624 KILLING WITH KINDNESS *Sketch 5*

Engraving (coloured impression). A fat elderly citizen, solidly seated, is beset by two pretty young women who offer him fruit. His wife (l.) says: *You must have some Apricots my love*; her sister (r.) adds: *Just taste these Grapes Brother in Law you never eat finer*. He shouts up with angry suspicion to the latter: *wont eat any thing more I tell you—I shall be choaked—got an eye to the Estate I suppose.*

7⅝ × 6⅞ in.

'Caricatures', ix. 28.

9625 A FASHIONABLE SUIT! *Sketch [6]*

Engraving (coloured impression). A tailor (l.) holds out a mirror to an ugly and disgusted customer, who wears a coat of 'Jean de Bry' pattern, see No. 9425, with short bulky breeches and slippers. The customer says: *Why you have put me a hump upon each shoulder—and here's a pair of Dutchman's breeches that would hold provision for a marching regiment—well I tell you what Master Taylor D—in me if I would go to our Club*

<sup>1</sup> Or *Eriget*.



*such a figure for fifty Pounds!* The tailor, alarmed, answers: *Made entirely to your Lady's Orders your Honor I assure you—she said now you was married you should look like the rest of the world.*

$7\frac{9}{16} \times 6\frac{3}{4}$  in.

'Caricatures', ix. 29.

**9626 WASHING DAY** *Sketch 7*

Engraving (coloured impression). A man in-hat, long coat, and boots, grasps his friend's hand with a smile. The host, ugly and angry, says: *Ah! my old Friend I wish you had called at some more convenient time but this is washing day—I have nothing to give you but cold Fish, cold tripe & cold potatoes—you may smell soap suds a mile! Ah Jack—Jack you dont know these Comforts! you are a Bachelor!* Behind (l.), two women stand at a wash-tub.

$7\frac{3}{8} \times 6\frac{3}{4}$  in.

'Caricatures', ix. 31.

**9627 A CURTAIN LECTURE!** *Sketch 8*

Engraving (coloured impression). A man lies on his back in bed, face set in grim endurance. His wife, beside him, sits up to bawl: *Yes you base Man you dont you eat drink and sleep comfortably at home and still you must be jaunting abroad every night—I'll find out all your Intrigues—you may depend upon it.* A small dog sits on the bed yelping at the man, a large one sleeps on the ground.

$7\frac{5}{8} \times 6\frac{3}{4}$  in.

'Caricatures', ix. 30.

9628–9632

Plates from a set of twenty without letterpress entitled *Le Brun Travested, Or Caricatures of the Passions. Design'd by G. M. Woodward and Etch'd by T. Rowlandson.* See *Grolier Club, Catalogue of Books illustrated by Rowlandson*, New York, 1916, pp. 86–8; Grego, *Rowlandson*, ii. 1–3. For 'Le Brun's Passions' see *Expressions des Passions de l'Âme représentées en plusieurs testes gravées d'après les desseins de feu M. le Brun* [Charles Le Brun, 1619–90], Paris, 1727. (Copy in Print Room.)

**9628 RAPTURE.** No 6.

*Woodward Del Etched by Rowlandson*

[Pub. Ackermann, 21 Jan. 1800]<sup>1</sup>

Engraving (coloured impression). One of a set of twenty, Nos. 1–5 pub. Jan. 20, 6–20 pub. Jan. 21. A ballad-singer (T.Q.L.) bawls a ballad; at her back is an infant, another is beside her, both bawling. Her song: *What's Life without Passion, sweet Passion of Love.* An elderly bearded Jew is close beside her, hands clasped, looking up in ecstasy. Beneath the design: *Melody produces Rapture, as exemplified in the Jew Cloathsman's rapturous attention to the Vocal strains of the Ballad-singer & her Family.*

Grego, *Rowlandson*, ii. 1.

$8\frac{7}{16} \times 7$  in.

'Caricatures', v. 54.

**9629 DESIRE** No 7.

*Woodward Del*

*Etched by Rowlandson.*

Engraving (coloured impression). See No. 9628. A young woman (r.) sleeps, head in profile to the l., leaning against the back of a chair. An

<sup>1</sup> From Grego.

elderly man leans towards her, inspecting her avidly through an eye-glass. The figures (T.Q.L.) are cut off by the side margins. Beneath the design: *Female Attraction is frequently the cause of this Passion—as above represented in the delineation of the Old Beau, & the sleeping Lady.*

No. 1 in this series, a hungry boy and a plum-pudding, has the same title.

Grego, Rowlandson, ii. 1-2.  
8 $\frac{17}{16}$  × 6 $\frac{3}{8}$  in.

'Caricatures', v. 56.

**9630 SADNESS** N<sup>o</sup> 12.

Woodward Del.

Etched by Rowlandson

Engraving (coloured impression). See No. 9628. An elderly woman (l.) clasps her head in despair and looks up, away from the body of a tiny dog which a liveried footman holds on a cushion. Both are T.Q.L. Beneath the design: *This Passion is represented by an Old Maid, who is rendered completely miserable by the death of her favorite Lap-dog.*

Grego, Rowlandson, ii. 2.  
8 $\frac{5}{8}$  × 7 in.

'Caricatures', v. 57.

**9631 SCORN** N<sup>o</sup> 15.

Woodward Del.

Etched by Rowlandson

Engraving (coloured impression). See No. 9628. Two profile heads in proximity. A poor woman wearing a plain straw hat (r.) looks with anxious supplication at the hideous face of a woman wearing vulgar finery, her hands in a muff. The latter scowls contemptuously, with closed eyes. Beneath the design: *This Passion is frequently brought forward when a rich old Dowager meets a poor relation.*

Grego, Rowlandson, ii. 2.  
8 $\frac{1}{2}$  × 7 $\frac{1}{16}$  in.

'Caricatures', v. 58.

**9632 DESPAIR.** N<sup>o</sup> 20.

Woodward D

Etch'd by Rowlandson.

Engraving (coloured impression). See No. 9628. Two juxtaposed but unrelated H.L. figures, a man (r.) and woman, with expressions of angry despair, anger prevailing in the woman's face. Beneath the design: *A disappointed Old Maid & Bachelor, are selected as proper Subjects to represent the Passion of Despair.*

Grego, Rowlandson, ii. 2-3.  
8 $\frac{3}{8}$  × 7 in.

'Caricatures', v. 59.

**9633 EVERY BODY IN TOWN.**

Woodward delin.

Barrett sc.

[Pub. Forés 14 Feb. 1800.]<sup>1</sup>

Engraving, with roulette (coloured impression). One of a set of six with the same title and date.<sup>2</sup> An elderly man in old-fashioned dress walks beside his younger and fashionably dressed wife. He says: *Dont be uneasy my dear—we wont stay long,—but soon return to the delights of the country, and the old Family Castle.* She answers *Dont talk to me of your Family*

<sup>1</sup> From À de. R. vii. 18.

<sup>2</sup> Six other plates with this date, *Every Body out of Town*, belong to the same set.

Castle—I tell you I dont like the country—so much so—that I wish from my heart, it was all under ground. See No. 9634.

7¼ × 6½ in.

'Caricatures', viii. 194.

### 9634 EVERY BODY IN TOWN.

Woodward del.

Sansom sculp.

Engraving, with roulette (coloured impression). See No. 9633. Queensberry in riding-dress, a whip under his arm and wearing his star, chucks a pretty country girl under the chin, saying, *O you Beauty—you pretty mountain daisy, I'll take care of you—dont be afraid,—you shall ride my little Horse, and I'll walk by the side of you! you shall be the Queen of Piccadilly!* She answers: *I thank your honor—I heard as how you was in Town and had a great many places to give away!—so I thought it best to come to the fountain head at once.* One of many satires on Queensberry, see Index.

7¾ × 6½ in.

'Caricatures', viii. 195.

### 9635 [PIGMY REVELS OR ALL ALIVE AT LILLIPUT Plate 1.

Woodward delin

Pub Nov 9<sup>th</sup> 1800, by S.W. Fores, N<sup>o</sup> 50, Piccadilly corner of Sackville St<sup>e</sup> Folio's of Caracatures lent out for the Evening]

Engraving (coloured impression). One of a set of eight plates, all with three bordered horizontal strips (catalogued as a, b, c), evidently intended to be cut up to form a border, as No. 9488, &c. The B.M. impressions have been cut, each plate divided into two and arranged haphazard.<sup>1</sup> The figures are grotesque, with large heads, arranged generally in groups, their speeches etched above. The satire (sometimes pointed) is generally social, occasionally political.

The centre group is a forestaller in corn being tossed in a blanket by four men; three spectators applaud. See No. 9545, &c. *Paddy and Johnny Bull* walk arm in arm saying *long life to the Union*. . . . See No. 9284, &c.

Each strip approximately 4⅞ × 19 in.

'Caricatures', viii. 58 (a), 61 (b, c).

### 9636 [PIGMY REVELS Plate 2.]<sup>2</sup>

See No. 9635. The subjects include the long-winded parson, the incompetent barber, the boastful soldier, the lawyer, the 'cit' and dancing-master, the doctor, the board of excise. The lawyer says: *I maintain it Sir—the Law, is equally open to the poor as to the Rich—*, the answer: *So is the London Tavern, if you have the Money to pay for it!* The original remark was by Judge Ashhurst,<sup>3</sup> the repartee is attributed by Rogers to Horne Tooke (*Table Talk*, 1887, p. 125). Another familiar remark here illustrated is that of the negro who answers *One thing at a time Massa if you please,—if you floggee—floggee—if you preachee preachee—but no preachee and floggee too* (illustrated by G. Cruikshank 1819; Reid, No. 926).

'Caricatures', viii. 57 (a, b), 56 (c).

<sup>1</sup> The titles and imprints have been taken from A. de R. vii. 32-47. The last three prints were published in 1801 but have been included to avoid dividing the set.

<sup>2</sup> Signature and imprint as No. 9635.

<sup>3</sup> In his famous Charge to the Grand Jury of Middlesex, 19 Nov. 1792, on the perfection of government where 'no Man is so high as to be above the Reach of the Law, and no Man so low as not to be within its Protection'.

**9637** [PIGMY REVELS *Plate 3*

*Woodward delin*

*Etch'd by F. Sansom.*

*Pub Dec<sup>r</sup> 1<sup>st</sup> 1800 by S W. Fores . . . (ut supra)]*

See No. 9635. The majority of the characters are ridiculed for their 'sensibility', or are stage-struck. The parson refuses to take his tithe pig for fear of dividing a happy family. The butcher, weeping, is *resolved never to kill a bit of Mutton again*.

'Caricatures', viii. 64 (a), 63 (b, c).

**9638** [PIGMY REVELS *Plate 4.*<sup>1</sup>

See No. 9635. The characters are stage-struck or pose as heroes or heroines of romance. A footman is compared to Joseph Andrews. A dissenting parson's wife wishes to be Harriot Byron, her husband Grandison. A 'cit' says to his groom "*Saddle white Surry for the field to-morrow*."

'Caricatures', viii. 58 (a), 59 (b, c).

**9639** [PIGMY REVELS. *Plate 5*

[*Woodward del.*]

*Pub Dec<sup>r</sup> 1<sup>5<sup>th</sup></sup> 1800 by S.W. Fores . . .]*

See No. 9635. The subjects include the law ("*John Doe Richard Roe, cf. No. 8912*"), the master who starves his apprentice, the tailor who is knight and alderman, a commander-in-chief of the Trained Bands, killed by swallowing a bone at the Lord Mayor's feast, who reclines in armour on his tomb, the portrait-painter who paints an ugly woman and her child as Venus and Cupid (cf. No. 5921). A very fat *Master Tripe* explains his recently developed corpulence: *Vestry dinners friend Dip, I've been Church Warden these three weeks; numberless meetings to save the poor from starving*. For the dearth see No. 9545, &c.; for vestry dinners see No. 8770.

'Caricatures', viii. 56 (a), 55 (b, c).

**9640** [PIGMY REVELS *Plate 6.*

[*Woodward del.*]

*Etch'd by F. Sansom.*

*Pub Jan<sup>y</sup> 1 1801 by S.W. Fores . . .]*

See No. 9635. Twenty-four single figures (six being women), each reading a newspaper, which is quoted and followed by a comment. An adjectival caption describes the comment, e.g.: *Cojectural*. A fat 'cit' reads: *It is generally credited that a great Northern power intends no longer to be Neutral. And: Oh! Oh! Puzzling! What is the difference between a Whig and a Tory*; a man in shirt-sleeves scratches his head, saying, *Nay now the News-paper folks have quite up-set me, for dang it if I can tell*. For the attitude of Russia cf. No. 9526.

'Caricatures', viii. 65 (a, b), 64 (c).

**9641** [PIGMY REVELS. *Plate 7.*

[*Woodward del.*]

*Pub<sup>d</sup> Jan<sup>y</sup> 19<sup>th</sup> by SWFores . . .]*

See No. 9635. Satires on the shopkeeper, doctor, parson, &c., as well as sheer grotesque, e.g. two fashionable men rally a bloated parson: *Why Parson you touch'd us up to day about wenching and drinking. . . . Poh! Poh! Gentlemen you know it was only meant for those who can't afford it*.

'Caricatures', viii. 54 (a), 62 (b, c).

<sup>1</sup> Signature and imprint as No. 9637.

9642 [PIGMY REVELS *Plate 8.**Woodward delin.**Pub. Feb. 6. 1801 by S W Fores . . .]*

See No. 9635. Figures arranged in pairs or in groups of three, with one single figure, a muffin-seller who bawls *Lillywhite Muffins Charming white Crumpets Buy my nice Yorkshire Cakes*. The unpopularity of the war is reflected: A quaker says to a drover driving a calf with a large red and blue cockade: *Friend where driveth thou that Calf—& why put a Cockade on his horn*. Answer: *He is a young Recruit & I am driving him to the slaughter house*. See No. 8328, &c.

‘Caricatures’, viii. 54 (a), 60 (b, c).

## 9643 SYMPTOMS OF DIVINITY.

[? Woodward del.]

*J<sup>no</sup> Cause fecit 1799*

[*Pub: Jan 10<sup>th</sup> 1800 by S. W. Fores, N<sup>o</sup> 50, Piccadilly corner of Sackville St Folio’s of Caracatures lent for the Evens*]<sup>1</sup>

Engraving (coloured impression). Sixteen figures arranged in two rows and generally in pairs, representing parsons in eight discreditable occupations or characters. These include the purchase of pornographic literature; the rich parson who engages a poor one to give evening lectures: *but D——m me—if I give above five shillings for the job*; the sporting parson who buys his sermons (cf. No. 6337); two parsons in pursuit of a courtesan; the glutton; the drunkard. Similar in character to No. 8541, &c., and perhaps belonging to the same set.

11½ × 17½ in.

‘Caricatures’, viii. 47.

9644 [SYMPTOMS OF TIPLING.]<sup>2</sup>

[? 1800]

[Woodward del. I. Cruikshank f.]

Engraving (coloured impression). Single figures arranged in two rows, seven women above, six men below; all praise their favourite beverage. An old woman takes *a little Brandy in ones Tea*; another finds *Peppermint . . . a very fine wholesome cordial*. A stout woman takes *rum*, a thin one *a glass of shrub*, a very fat one believes *Aniseed . . . the best Doctor in the world*. An old market woman drinks (?) gin. A stout woman drinks from a clear bottle: *after all there is nothing like a fair pull at the Native!*

A working man drinks, saying, *Porter is so innocent a liquor—it can never hurt one*. A countryman says *I really think a man might live for ever, if he drank nothing but ale*. A thin knock-kneed fellow drinks *warm purl and bitters*. A stout ‘cit’ with a long pipe says *good sound port, is the only beverage fit for the constitution of an Englishman*. A jovial sailor with a tankard shouts *Grog for ever—huzza!!* A (?) tavern-keeper, bloated with drink, lifts a large pitcher from a table on which are two spirit-bottles, saying, *I’m for tear-brain rum and brandy mix’d—and drink it out of a pitcher, that does good to the house*. Similar in character to No. 8541, &c., and perhaps belonging to the same set.

c. 12 × 18 in.

‘Caricatures’, viii. 40.

<sup>1</sup> Title and imprint from A. de R. vii. 28–9.<sup>2</sup> Title from MS. index to volume of ‘Caricatures’.

9645 [PROGRESS OF DRUNKENNESS]<sup>1</sup>

[? 1800]

[Woodward del. I. Cruikshank f.]

Engraving (coloured impression). Twelve men, realistically depicted, arranged in two rows, their words etched above their heads. Above are figures at a tavern dinner, all seated but the first and last. The chairman gives a toast: *Are you all charged Gentlemen*. A guest orders: *A glass of Salt and Water for that Gentleman . . .* A tipsy man says: *A Song Gentlemen if you please*. A military officer flourishes arms and legs, spilling his wine: *Sing Old Rose, and burn the bellows,—the bellows,—The bellows*. An apparently composed man says: *I humbly move to throw the waiter out of the window, and charge him in the bill*. A man holding his coat over his arm says: *I'll burn my coat first for a hundred*.

Below are men in the street, all but the penultimate with bludgeons. One, resembling Hanger, says *Scour the Watch—a—hoy*. The next shouts *Down with em' thats your sort* (cf. No. 8073). The next, tottering, and almost asleep, says, *We are the boys for a riot*. The next two say, respectively, *Where the deuce have we got to now* and *Scudding before the gale by Jupiter*. The last, seated on the ground asleep, leans against a post: *Lodged for the Night*. Similar in character to No. 8541, &c., and perhaps belonging to the same set.

c. 12 × 18 in.

'Caricatures', viii. 42.

9646 [BLUNDERS IN STYLE.]<sup>1</sup>

[? c. 1800]

[Woodward del.]

Engraving (coloured impression). Eight pairs of people, arranged in two rows, misunderstand each other owing to mispronunciation, &c. 1 *Suit*. A master tells a man-servant: . . . *you will not shoot me*. 2 *Heat*. A mistress tells her maid the soup is cold, and desires her to *eat it directly*. 3 *Sue*. A man wearing tattered shoes says he will be *shoed*. 4 *Martyr*. A fat 'cit' tells a grenadier he has been a *Marcher to the cause*. 5 *Air*. A fat man tells a sporting friend he will *take the Hare*. 6 *Rise*. One man says *That it was—which gave Rise to it*. The other answers . . . *Rice is a very good substitute* (i.e. for flour, cf. No. 9545, &c.). 7 *Chart*. A man desires a yokel to bring the *Cart* into the parlour. 8. An elderly courtier tells his loutish footman to say he is *gone to Court*. The man answers . . . *why the girls will laugh at you*. Similar in character to No. 8541, &c., and perhaps belonging to the same set.

c. 12 × 18 in.

'Caricatures', viii. 48.

9647 [PARSONIC PIETY.]<sup>1</sup>

[? 1800]

[Woodward del. I. Cruikshank f.]

Engraving (coloured impression). Twelve figures, arranged in two rows, of parsons in the pulpit, all H.L., with book resting on cushion. Their words and gestures correspond. Some are insinuating and fashionable, others ranting. The last is a dissenting minister who divides his discourse into *sixty three parts*. Similar in character to No. 8541, &c., and perhaps belonging to the same set. The title (from the index) is also that of No. 8524.

c. 12 × 18 in.

'Caricatures', viii. 46.

<sup>1</sup> Title from MS. index to volume of 'Caricatures'.

**9648** [HUNTING PIECE ON A NEW CONSTRUCTION.]<sup>1</sup> [? 1800]  
[Woodward del. I. Cruikshank f.]

Engraving (coloured impression). Eight scenes arranged in two rows. An elderly man riding Pegasus pursues Fame, who beckons to him; he despairs of overtaking her, even *if my Pegasus was as fleet as the wind*. Two cronies concur in *hunting the bottle*. An old military officer pursues a pretty young woman. Two bailiff's men with bludgeons pursue a debtor. A solitary man has been fruitlessly *hunting after money the whole day*. A young and handsome fortune-hunter kneels to an elderly harridan. A hunter after company invites himself *to crack a bottle* with another man. A fat parson, eyes closed, at a table with punch-bowl, glasses, &c., the second chair being empty, says: *My worthy friend the Vicar and myself have just killed old care and I am very happy Doctor, to welcome you in at the death*. Perhaps belongs to a set, see No. 8541, &c.

c. 12 × 18 in.

'Caricatures', viii. 43.

**9649** ARISTOCRACY AND DEMOCRACY.

*G M Woodward del*

*London Pub<sup>d</sup> by W Holland N<sup>o</sup> 50 Oxford St June 9 . . . [? 1800]<sup>2</sup>*

Engraving (coloured impression). A haughty peer (l.), wearing the ribbon (incorrectly coloured red) and star of the Garter, stands in profile to the r. 'making a leg' with r. toe advanced. He is *chapeau-bras* with arms behind his back, head thrown scornfully back, looking under dropped eyelids at a fat John Bull, wearing old-fashioned dress with a cocked hat in which is a large tricolour cockade. The latter, one hand in his coat pocket, the other on his stick, looks up at the 'aristocrat' with quizzical disparagement. He is a 'cit', entirely different from the usual 'democrat' in caricature, cf. No. 8310.

9 $\frac{3}{8}$  × 7 $\frac{1}{2}$  in.

**9650** SALLY OF OUR ALLEY

*Woodward del*

*London Pub [Holland] N<sup>o</sup> 50 Oxford Str<sup>t</sup> April 1800*

Engraving (coloured expression). A grotesquely ugly man standing in profile to the l. chucks under the chin a taller woman, negroid, bandy-legged, and hideous, who looks at him cooly. Above the design:

*Of all the Girls, that are so smart,  
There's none like pretty Sally!*

(From Henry Carey's best-known poem.)

9 $\frac{3}{8}$  × 7 $\frac{1}{2}$  in.

'Caricatures', viii. 189.

**9651** A WELCH JUSTICE.

[? c. 1800]

*Woodward Del [? I. Cruikshank f.]*

Engraving (coloured expression). A fat elderly justice sits at his table (r.) clutching his head. He is drink-blotched and wears old-fashioned dress with slippers. He says to a shrewish countrywoman, who faces him, bawling: *Look you coot woman, all you say may be ferry true.—but hur makes it a rule never to hear put one side of the question;—for if hur hears poth;*

<sup>1</sup> Title from MS. index.

<sup>2</sup> Perhaps earlier.

*it pothers hur poor prains, in such a manner hur does not know what hur is about.* A delighted man (l.) stands behind the woman, grinning broadly.  
8 $\frac{1}{8}$  × 13 in. 'Caricatures', viii. 94.

**9652** YAE—OUGH, CAVE AMICE. | TAKE HEED MY FRIEND.  
*Pub. Feb<sup>y</sup> 11. 1800 by S.W. Fores, N<sup>o</sup> 50. Piccadilly. Folios of Caracatures lent out for the Evening.*

Engraving (coloured impression). An altered and much enlarged copy of No. 4107 (1764), a Dublin print. A man, full-face, yawns violently, the head and part of the shoulders only appearing, with the fingers of the l. hand raised to the head. See No. 9653; cf. No. 9467.  
9 $\frac{7}{8}$  × 7 $\frac{5}{8}$  in.

**9653** A COMPANION TO YAE—OUGH. | GAPING IS CATCHING. |

Engraving. Imprint as No. 9652. An altered and much enlarged copy of No. 4108. A woman's head in profile to the l., yawning.  
9 $\frac{7}{8}$  × 7 $\frac{1}{2}$  in.

**9654** PETTICOAT GOVERNMENT [OR THE SCRIPTURE FUL-FILL'D] [1800]<sup>1</sup>

f Mx

Engraving (coloured impression). A young woman stands on the bowed back of a fat old 'cit', and drives him (l. to r.) with reins (held in his mouth) and whip. She is meretricious-looking, with bare breasts; feathers are in her hair. Horns sprout from the husband's wig, he wears old-fashioned dress and supports himself with a stick. Beneath the title: [*The Husband hath not Power over his Own Body — but the Wife*] | 1<sup>st</sup> of Corinth. 4<sup>th</sup> Verse]

Reproduced, Fuchs und Kind, *Die Weiberherrschaft*, 1913, i. 114.  
8 $\frac{1}{4}$  × 5 $\frac{5}{8}$  in. Cropped.

**9655** BLOOD & BONE!!!

[Cawse.]

*Publish<sup>d</sup> Jan<sup>y</sup> 8<sup>th</sup> 1800 by SW Fores Piccadilly*

Engraving (coloured impression). A thin and grotesquely ugly man gallops (r. to l.) on an equally thin and misshapen horse. He clutches the single rein awkwardly, and his legs are bent back from the knee. A sign-post indicates *Rotten Row*, his dress shows that he aims at fashion. In the background (l.) a rider is freely sketched on what is intended to be a (curiously drawn) well-bred mount.

Cf. No. 7233, a similar subject, and No. 7242 for the 'cit' in Hyde Park.  
9 $\frac{1}{2}$  × 12 in. 'Caricatures', ix. 37.

**9656** COLLEGE INDOLENCE

[? c. 1800]

W G

Engraving. Design in an oval. Two young men sit by a fire, asleep. The principal figure, in profile to the r., puts his feet on the chimney-piece, leaning forward. On the wall hang cap and gown. A wall-mirror and picture are indicated. Etched by an amateur.

3 $\frac{3}{16}$  × 2 $\frac{3}{8}$  in.

<sup>1</sup> So dated by Fuchs, from whom the inscriptions in brackets are taken; perhaps earlier.



## 9656 A COLLEGE INDOLENCE

[? c. 1800]

WG

Another version of No. 9656. There is only one man, who leans back in his chair, feet on the chimney-piece. A dog sleeps by the fire. On the ground are jockey-cap, top-boots, and playing-cards.

$3\frac{3}{16} \times 2\frac{3}{8}$  in.

## 9657 [COLLEGE SCENE]

[? c. 1800]

B

Engraving. No title. A man wearing a long academic gown sits facing a fire in a bare room. On his knee is a closed book: *Euclid*. A cat lies on the floor. Etched by an amateur.

$2\frac{7}{8} \times 2\frac{7}{8}$  in. (pl.).

## 9658 THE OLD WOMAN AND HER DAUGHTER.

Published 12<sup>th</sup> March, 1800, by Laurie & Whittle, 53 Fleet Street, London.<sup>1</sup>

Engraving. The interior of a bakehouse realistically depicted. An angry old woman pushes a broom into the arched aperture of the oven. Her alarmed husband stands behind. A thin baker, much amused, standing (r.) by a sack, points into the oven. In the doorway stands a distressed young woman. The long shovels for the bread are in a rack; on a shelf is a large hour-glass; mixing-table and scales are on the r. Beneath the design: *Historians report, the Old Woman wou'd not have thought of looking for her Daughter in the Oven, if she had never been there herself* [one of the sayings in the collection attributed to George Herbert, first published in *Witt's Recreations*, 1640].

$4\frac{1}{8} \times 6\frac{3}{8}$  in.

## 9659 THE FIVE SENSES.

[? 1800]

Engraving (coloured impression). A young couple embrace on a sofa, the woman holds out a rose in her l. hand which her infant on the extreme r. smells. The elderly husband watches round the door; behind him, on the extreme l., a grinning servant puts his finger to his nose. Under the characters (l. to r.): *Hearing. Seeing. Tasting. Feeling. Smelling*.

$6\frac{3}{4} \times 9\frac{1}{16}$  in.

'Caricatures', ii. 138.

## 9660 GRETNA GREEN.

[? 1800]

Engraving (coloured impression). The blacksmith, wearing a parsonic hat, wig, and gown, stands in the middle of his smithy between two couples. He holds the wrist of an elderly and eager woman (l.), addressing a young one (r.). Beneath the design: *A Lady of Sixty, and a young woman of seventeen, lately presented themselves with their paramours at Gretna Green. "Hold hold (said the Matrimonial Vulcan to the Virgin) you are young and can wait a little, I see your Grandmother is impatient, let me put on her fetters first.*

$7\frac{1}{8} \times 9$  in.

'Caricatures', ii. 144.

<sup>1</sup> Not one of the numbered series of 'Drolls'; prints between 235 (No. 9501) and 253 (8 Jan. 1801) are missing from the Museum collection. Nos. 9559, 9560 appear to belong to the series, but are cropped.

**9661 THE MISTLETOE—A CHRISTMAS TALE.**

*Published 12<sup>th</sup> Sept<sup>r</sup> 1800 by Laurie & Whittle, 53, Fleet Street, London.*

Engraving. Illustration to verses signed *Laura Maria* printed in three columns. The interior of a farmhouse kitchen. The elderly farmer seated by the fire watches with rage his wife being kissed under the mistletoe by a handsome young man. Men and girls stand or sit round the room, watching the scene.

$6\frac{3}{4} \times 9\frac{1}{2}$  in. Whole sheet,  $19\frac{1}{2} \times 12$  in.

**9662 WINTER.**

*London; Publishd Aug<sup>t</sup> 26, 1800, by P. Stampa, N<sup>o</sup> 3 Dorrington Street, Leather Lane.*

Mezzotint (coloured impression). A skating scene. An elderly man (r.) has fallen heavily, losing his wig and starring the ice. Two young men cut figures. Behind are spectators, a man putting on skates, and a tent. Similar in character to the series published by Bowles, cf. Nos. 4567, 5818 (1779, 1780), but cruder in drawing.

$12\frac{1}{2} \times 10$  in.

Cannan Coll., No. 263.

**9663 COLD BROTH AND CALAMITY.**

[? c. 1800]

*Rowlandson inv*

Engraving (coloured impression). Another version, reversed and altered, of No. 8196 (1792). A fat woman on her back has been added to the group of three fleeing men, and beside the three men standing on the bank is a fat woman, horrified at the calamity.

Grego notes that he has seen several drawings on this subject by Rowlandson. *Rowlandson*, i. 313.

c.  $4\frac{1}{8} \times 6\frac{7}{8}$  in.

Cannan Coll., No. 229.

**9664 FREDERIC LE GRAND ROY DE PRUSE.**

*Published Sept<sup>r</sup> 8<sup>th</sup> 1800 by S.W. Fores. at the Caracature Warehouse N 50 Piccadilly<sup>1</sup>*

Engraving. A grotesquely elongated rendering of a burlesqued equestrian statue of Frederick the Great, the horse standing on its hind-legs and in profile to the l. The horse's tail terminates in the fanged head of a serpent. So drawn that if held horizontally, at the level of the eye, the figure has more normal proportions.

$15\frac{7}{8} \times 2\frac{1}{2}$  in.

'Caricatures', x. 1.

<sup>1</sup> The date has been altered in pen, an earlier date being obliterated, and the original '3' altered to 50.

## ADDENDA, c. 1780-c. 1800

### 9665 THE CONTRAST.—A PARK SCENE.

*Deighton del.*

[? c. 1780]

Engraving. Probably from a book. A tall man wearing a star (l.) turns his head in profile to look down at a short lady who walks with her hand in the crook of his elbow. Trees form a background; the towers of Westminster Abbey indicate St. James's Park.

He resembles Lord Sandwich, cf. No. 7421.

$5\frac{9}{16} \times 3\frac{5}{8}$  in.

### 9666 A NORTH-ERN ASS

[W. Hutchinson.]<sup>1</sup>

[1784]

Engraving. A braying ass walks r. to l., excreting on an escutcheon with the motto *Diem Perdidi*. A headless man rides the ass, carrying a man on his shoulders. Each holds a scroll, the former: *The Irish Faction for ever*; the latter: *Coal owners Bill*. The man with a head says: *I serv'd you as long as could stand*; from his pocket issues a scroll: *A command in India*. The ass brays: *Thus I go to Parliament and am not the first Ass that has farted for Preferment, but this is dirty work and hard Labour*. Its collar is inscribed *I speak for my Master*, and is labelled: *Populus me Sibilat et plaudo ipse domi*. Scrolls are tied to the saddle: *Curse all Pitts | But a Coal Pitt*.

On the ground are a mitre, crosier, and sword labelled *At rest*. Behind (l.) are four cards: the ace and knave of clubs and two cards inscribed *Election Speech* and *Turnpike Speech*. On the extreme r. is a mile-stone: *From Durham T : C 7 : E 14. April 1784*.

A satire on the election for County Durham in 1784. The men are evidently Sir Thomas Clavering (1719-94), M.P. Co. Durham 1768-90, and Sir John Eden (1740-1812), eldest brother of Lord Auckland, M.P. Co. Durham 1774-90.

$6\frac{1}{8} \times 7\frac{7}{8}$  in. (pl.).

### 9667 THE LADIES PETITION FOR TWO HUSBANDS

*London, Publish'd 1<sup>st</sup> Jan<sup>y</sup> 1784, by J. Sharpe.*

Engraving. Dr. Madan, wearing bands, seated in an arm-chair, receives a deputation of six women whose leader presents a paper: *Petition | Sir | We humbly Crave | that Two husbands | each may | Have*. A label issues from the mouth of each, containing a single line of verse, the first two:

*For One alone Cannot our want's supply.  
Nor Half our Wishes Gratify.*

Beneath the design: *The humble Petition of Mrs Mary Mouthwater, . . . (&c., &c.) to the Rev<sup>d</sup> Dr Thelyphthora, praying to reverse the doctrine of Polygamy & to prove from deep Antiquity that every Woman ought of right to have two Husbands, instead of permitting each man to take two Wives.*

A satire on Madan's *Thelyphthora* (1780) advocating polygamy, which roused a storm of protest, causing him to resign his chaplaincy of the Lock Hospital. See Nos. 5768, &c., 9671.

$8\frac{1}{2} \times 12\frac{1}{4}$  in.

<sup>1</sup> So endorsed.

## 9668 A SMOCK-RACE AT TOTTENHAM-COURT FAIR.

[1784]<sup>1</sup>

Engraving. A crude print on coarse paper with many figures. On the r. is the corner of a house in the *City Road*, the sign of the *Kings Head*; a pole from which the smock is suspended projects from a first-floor window. Beneath it stands a man holding up a pot of beer, and other spectators cheering on the women who run from the l. One (l.) falls over a sow and her litter. A dog with a saucepan tied to its tail increases the confusion; an old apple-woman has fallen. A chimney-sweep and a small boy bestride an ass; another ass kicks violently and throws its rider, a ragged boy. In the background a woman is being tossed by a bull. There are other incidents. On the l. is a corner house in *Tottenham Court Road*, with spectators looking from the windows. Opposite is the Adam and Eve tea-garden, with its sign over the gateway.

14 $\frac{5}{8}$  × 19 $\frac{5}{8}$  in.

Crace Coll. xxxi, No. 10.

## 9669 RECONCILIATION OR THE RETURN FROM SCOTLAND.

*T. Rowlandson fecit*

*London Printed & Published 17 Dec: 1785 by W. Hinton N<sup>o</sup> 5 Sweetings Alley Royal Exchange.*

Engraving (coloured impression). A sequel to No. 6861. The bride, holding a handkerchief to her eye, and the young husband (l.), wearing regimentals, advance into a well-furnished room; a delighted liveried servant eagerly places a chair for her. By the fire-place (r.) are the middle-aged parents; the mother has risen, the father turns in his chair with gesture and expression of reproachful welcome. Behind (l.) in the doorway two maid-servants register surprised delight. On the wall are two pictures: (?) the prodigal son among swine, and the prodigal's return. There is an ornate chimney-piece in the Adam manner.

*Grego, Rowlandson, i. 171-2 (reproduction).*

9 × 13 in.

## 9670 AN ITALIAN FAMILY.

*Rowlandson, del<sup>t</sup>**S. Alken, fecit.*

*London, Pub<sup>d</sup> Dec<sup>r</sup> 1785, by S. Alken N<sup>o</sup> 3 Dufours Place Broad Street Soho. Sold by W. Hinton N<sup>o</sup> 5 Sweeting Alley Cornhill.*

Aquatint (coloured impression). A companion print to No. 9686. Italians, in a poverty-stricken room, practise for opera. A young man stands full-face, singing; he bends forward, fingers interlaced across his chest. He wears open shirt (ruffled), waistcoat, breeches, and ungartered stockings. Beside him (r.) an old man plays an enormous 'cello. A middle-aged man, seated in profile, singing, plays a low harpsichord; he wears open ruffled shirt and breeches, with bare legs. Beside him on the extreme l. a little boy dressed in a shirt plays the violin. On the extreme r. a pretty young woman sits over the fire with an infant on her knee; she holds out a cloth to dry, looking over her shoulder to sing. Her score (*Affetuoso*) is pinned to the chimney-piece, on which stands a crucifix with a tankard, &c. A lean greyhound howls up the chimney. All but the old man have fashionably dressed hair, and a certain elegance. The room is lit from an open casement window (l.); there are dark cast shadows and the bare room

<sup>1</sup> Cropped. So dated in Crace Collection Catalogue.

has no ceiling. On the wall are a print of *Vestris*<sup>1</sup> dancing, a sword, a play-bill: *L'Avaro Deluso* (opera by Paisiello, libretto by Vulpius), and a bunch of farthing dips; on the window ledge a cracked mirror, cocked hat, bottles, &c. Beneath the harpsichord is a large bowl: *Macaroni*; and in the foreground lie a violin, music-books, earthenware pots, &c.

The water-colour was exhibited at the R.A. 1784 (R.A. Catalogue). See *Memoirs of Angelo*, 1904, i. 181-2.

Grego, *Rowlandson*, i. 58, 170, 314-15 (reproduction).  
13 × 17 $\frac{3}{4}$  in. With border, 15 $\frac{3}{4}$  × 20 $\frac{1}{2}$  in.

## 9671 THE TRIUMPH OF HIPOCRISY.

*S Collings del<sup>t</sup>*

*Etch'd by T Rowlandson*

*Pub by E. Jackson N<sup>o</sup> 14 Mary le bone Street, Golden Square [Jan. 1787<sup>3</sup>]*

Aquatint (coloured impression). A fat woman (l.) sits on the side of her bed, her hand clasped by a lean man wearing clerical bands, who sits beside her, leaning avidly forward. Her breast is immodestly exposed; she throws her eyes up sanctimoniously; on her lap is an open book: *Pilgrim's Progress Knock and it shall be opened unto you*. The man's foot rests on an open *Holy Bible The Spirit is willing but the Flesh is weak*; this lies beside his hat. A cat miaows at the pair. To the bed-curtain is pinned a paper: *Prices at Smithfield Beef . . Veal . . Mutton . . Lamb . . Pork . . .* A paper protrudes from under the pillow: *Thelyphthora* (Madan's work on polygamy, see No. 9667, &c.). Beside the bed (l.) are a bottle, glass, and paper inscribed *On Regeneration*. On the panelled wall are three framed prints, evidently standard publications of Bowles, but larger than their actual size: *Hieroglyphics of the Christian* and *Hieroglyphics of the Natural Man*, freely sketched emblematical trees with figures. These are pious and cautionary prints (impressions in 'Caricatures', iii. 52, 53, cf. Catalogue, vi. 215). Next them is the well-known H.L. print of *Whitefield* preaching, shown in the window of John Bowles's shop in No. 5220. Above the door is a print of the *Foundling Hospital*.

Through a doorway (r.) the unsuspecting fat husband is seen amiably nursing an infant, whom he feeds with pap. Above his head is a H.L. portrait of *Albert*, evidently an allusion to the complacent husband in Goethe's *Sorrows of Werther* (or in Reynolds's play, *Werter*), the subject of a set of prints by Rowlandson after Collings, see No. 7055.

In the companion print (reproduction, Grego, i. 210), *The Triumph of Sentiment*, a fat butcher is overcome by the tragedy of *Werter*; prints of the characters are on the wall of his shop.

Grego, *Rowlandson*, i. 211 (reproduction).  
10 $\frac{3}{8}$  × 14 $\frac{1}{4}$  in. With border, 12 $\frac{7}{16}$  × 16 $\frac{1}{8}$  in.

## 9672 SMITHFIELD SHARPERS

*Painted, by T. Rowlandson*

*Etch'd by I. K. Sherwin [c. 1787]*

Engraving (coloured impression). Seven men (T.Q.L.) are grouped round a card-table in a Smithfield tavern. One (r.), young and innocent, inspects his cards; beside him an older countryman lies back asleep (r.), his dog resting his head on his knee. The other gambler (l.), holding his

<sup>1</sup> Resembling Nos. 5905, 5906.

<sup>2</sup> Partly in water-colour, outside plate-mark.

<sup>3</sup> So dated by Grego.

cards, looks at his victim. Three onlookers have crafty expressions. A fat man, smoking, approaches with a bowl of punch. In the bar (l.) a fat woman chalks up a score. Coins, a watch, and pocket-book are on the table. A broken mirror and a picture of a horse decorate the walls. Beneath the table are twelve lines describing the sleep of 'Old Trusty' while his son is cheated by 'the Harpy-Tribe',

*By forcing liquor, winking, nodding.*

The original was exhibited at the R.A. in 1787, under the title of *Countryman and Sharpers* (R.A. Catalogue). The card-playing sharper is a portrait of Rowlandson, the country lad is reputed to be J. K. Sherwin; though this seems unlikely, since Sherwin was then thirty-six, the identification is supported by the self-portrait of the engraver.

In *The Gamesters*, a mezzotint by Ward, after Peters, 1786, the card-sharper holding an ace behind his back is Rowlandson<sup>1</sup>; the resemblance to the card-player in this plate, and in a mezzotint, *A Game at Cribbage*,<sup>2</sup> is convincing.

Grego, *Rowlandson*, i. 46.

11 $\frac{1}{8}$  × 16 $\frac{1}{4}$  in. (cropped).

### 9673 [THE DOCTOR DISTURBED]<sup>3</sup>

[Rowlandson.]

[? c. 1788]

Engraving. An elderly spectacled doctor sits on a sofa beside a young woman (r.) in hat and cloak. They are taken aback by the entry (l.) of an irate middle-aged man, carrying hat and cane. The wall is covered by jars of specimens, &c., a retort, skeleton torso, and skull, ranged on two shelves. A draped sash-window and carved door-lintel give an impression of prosperity.

7 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

### 9674 [GEORGE III AND STABLE-BOYS]

[? 1788]

[Rowlandson.]

Engraving. George III, wearing a small crown, a ribbon and star, and riding-boots, sits outside a low building (? stable) to which a horse is tied. He turns his head in profile to talk to a stable-boy (l.) with a curry-comb. Two others are much amused. On his l. wrist sits an owl wearing bands. A boy (r.) brings a cup of *Sack*. An amused elderly man stands in the shadow of the stable door. In the background (l.) is Windsor Castle on a steep hill.

Similar in character to plates illustrating verses by Peter Pindar. Perhaps a book illustration on the theme of the King's fondness for foolish jokes, cf. No. 9003. Possibly some reputed incident at the beginning of his illness, cf. No. 7374.

6 $\frac{1}{2}$  × 8 $\frac{7}{8}$  in. (cropped).

### 9675 VELUTI IN SPECULUM.

[Rowlandson.]

[? c. 1788]

Engraving. The Devil crouches behind a magic lantern whose handle he is turning. Its light is thrown on a draped sheet, speared to the wall by a fork. Facing the lantern, life-size and realistic, but apparently displayed

<sup>1</sup> Said to be the Prince of Wales, according to Challoner Smith (iv. 1485).

<sup>2</sup> Photograph in Print Room from A. de R. Coll. (xii. 142).

<sup>3</sup> Cropped; title from a pencil note.

by the lantern, stand (l. to r.) Fox, Sheridan, and Lansdowne. Each stands as if speaking in Parliament: Fox, with r. hand in his breeches pocket, l. fist raised for a downward thrust; Sheridan stooping forward as if expounding, r. forefinger extended, l. fist half raised; Lansdowne smiling blandly. The Devil points at Fox; an angry man at his side (r.) threatens Fox with fist and bludgeon.

Since the date is uncertain, the political interpretation is obscure. The plate is folded and was probably a book illustration.

$8\frac{1}{2} \times 7\frac{3}{8}$  in.

### 9676 THE ENGLISH ADDRESS.

[Feb. 1789]

A water-colour by Rowlandson, intended to be engraved, signed *H. Wigstead inven<sup>t</sup>*. Pitt, grotesquely thin and knock-kneed, stands on a platform with the Duke of Richmond, who holds in chains the Prince of Wales (r.), wearing a feathered coronet as in No. 7474. He addresses a pack of mastiffs (l.), who obsequiously bay their *Thanks*. He says: *Gentlemen I have chaind up your Prince—your Enemies may insult him as they please he cannot resent it. I expect to receive all your thanks for this service I have done your constitution—should a war break out you have now nobody to defend you—look up to me gentlemen as your Saviour—I will only Tax you a little more and quarter a few more of my needy relations on you and will then retire to my new office of Treasurer & Secretary at B—ck—gh—m House.* Richmond, raising a clenched fist, says: *Billy's virtue is bum proof gentlemen—he is well fortified in his own good works.*

A satire on the regency restrictions (see No. 7488, &c.), similar in character and intention to No. 7474. The title probably derives from the Irish Address to the Prince, see No. 7511, &c. For the Addresses to Pitt see Nos. 7392, 7393, 8266. The King's recovery may have prevented the publication of the design.

$6\frac{1}{2} \times 8\frac{1}{2}$  in.

### 9677 THE DULL HUSBAND

*Rowlandson 1789*

Engraving (coloured impression). A charming lady, elegantly dressed, plays the harp and sings close to her unconscious husband, asleep in a stiff arm-chair. Pose and expression are both provoked and provocative. Behind her (r.) is a square piano with an open music-book, at her feet a lute-like instrument and a music-book. An oval fire-screen protects the man's head from a blazing fire in a fire-place of Adam type. A picture of (?) Apollo with a lyre is in an ornate frame.

Grego, *Rowlandson*, i. 266–7 (reproduction).

$5\frac{3}{4} \times 7\frac{9}{16}$  in. With border,  $6\frac{3}{8} \times 8\frac{3}{8}$  in.

### 9678 DRESSING FOR A BIRTHDAY.

*Rowlandson. 1788*

*Design'd & Publish'd as the Act directs, March 3. 1789 by S W Fores<sup>t</sup>  
N 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 9680. A fat and ugly lady (l.) and a young and pretty one (r.) are being dressed for a Birthday at St. James's. A huge wig decked with feathers and roses is

<sup>1</sup> The final 'o' and the publisher's name, &c., have been written in pen over an erased inscription. Dated 1790 in Grego.

being placed by a maid on the bald head of the elder lady, who stands holding a bouquet and looking in a mirror which reflects a delighted grin. A little black page supports the mirror; he turns to a dog which fawns on him. Another maid fastens in front a false 'derrière', which will distend her dress below the waist, see No. 7100, &c. The girl is seated; a friseur dresses her long hair; a man-milliner, *chapeau-bras*, prepares to adjust a 'derrière'; she touches approvingly the dress which an ugly old woman wearing a hat holds out to her. On the floor is a round box containing roses.

For the new dresses which were obligatory on a royal birthday see Mme d'Arblay, *Diary*, 4 June 1787, &c.

The original water-colour (with the title 'Dressing for a Masquerade', see No. 9680) is reproduced, S. Sitwell, *English Narrative Pictures*, 1937, pl. 18.

Grego, *Rowlandson*, i. 272.

11½ × 17¼ in. With border, 13¼ × 19½ in.

**9679 LA PLACE VICTOIRE Á PARIS**

*Rowlandson del<sup>t</sup>*

*S. Alken [Sc<sup>t</sup>]*

*London. Pub<sup>d</sup> Nov<sup>r</sup> 1789 by S. Alken N<sup>o</sup> 2. Francis Street. East. Bedford Square.*

Aquatint (coloured impression). An arc of the symmetrical houses of the Place des Victoires (built by Mansard in 1686) forms a background to an animated scene, the principal group being round the statue (burlesqued) of *Louis le Grand*. A charming lady walks (r. to l.) with her hand on the arm of a grim abbé, whose hands are in a muff. A two-wheeled chair is pulled by one man and pushed by two others; its occupant, a lean Frenchman, looks up ecstatically at the statue. A stout English tourist wearing jack-boots and a lady in a riding-habit watch the scene, amused. Their mastiff looks threateningly at a slim greyhound. Beside them stands a bare-footed monk. In the middle distance (r.) three monks, the leader holding a crucifix, file past a coach at the back of which four footmen stand, one behind the other; the occupants, a lady and gentleman, face each other in animated conversation. In the foreground (l.), beside the overturned stool of a *décrotteur*, a grotesque mannikin fiddles to a dancing dog. The towers and roof of Notre Dame are seen above the houses in the background, a topographical impossibility.

The statue was pulled down by the mob on 11 Aug. 1792, see pl. to *Les Révolutions de Paris*, No. 161, reproduced E. F. Henderson, *Symbol and Satire in the French Revolution*, 1912, p. 263. The two-wheeled chair or *brouette* of Paris was an object of ridicule to the English tourist, see No. 4932; Cole called it 'one of the most whimsical conveyances I ever saw, very little superior to a wheelbarrow', *Journal of my Journey to Paris in 1765*, 1931, p. 49. Cf. No. 4919, after Bunbury, also of the Place des Victoires.

Grego, *Rowlandson*, i. 262-6.

13⅞ × 20¾ in. Border cropped.

**9680 DRESSING FOR A MASQUERADE.**

*Rowlandson 1790—*

*Pub, April 1. 1790 by S W Fores N. 3 Piccadilly.*

Engraving (coloured impression). A companion print to No. 9678. Four pretty young women are in different stages of dress; a fat woman dressed



as (?) a nun, holding a bottle and glass, resembles a bawd. One (l.) is having her lank hair combed by a hair-dresser. One, completely dressed, stands in a chair to see her reflection in the small mirror held by a squalid and elderly woman. She wears a quasi-oriental high-crowned turban with floating draperies; one breast is bare; she holds a mask. A young woman wearing a huge cocked hat, shirt, and breeches, puts on a stocking, her foot supported on an overturned chair. The fourth, wearing mask and large feathered hat, adjusts a 'derrière' over her petticoat, standing before a dressing-table and mirror. On the floor are a make-up box, mask, band-box, &c.

They are clearly courtesans, who were prominent visitors to fashionable masquerades. Cf. *Lond. Chron.*, 17 Feb. 1799 (apropos their recent exclusion by a legal decision from the pit at the Opera): 'They 'added, if not to the *decorum*, at least to the *mirth* of the evening'. For the 'derrière' see No. 6874, &c.

Grego, *Rowlandson*, i. 272.

$12\frac{1}{2} \times 17\frac{3}{16}$  in. With border,  $14\frac{1}{4} \times 18\frac{7}{8}$  in.

## 9681 TITHE PIG.

*Rowlandson.*

*Pub. Jan. 1. 1790. by S W Fores N 3 Piccadilly.*

Aquatint (coloured impression). An obese and gouty parson (l.) reclines in an arm-chair, inspecting through an eye-glass a sucking-pig which a buxom maidservant brings in on a dish. She shows it to the clerk, who sits beside the parson, with a paper: *An Estimate of the Tythes of this Parish*. The latter sniffs at the pig's snout. Two dogs eagerly fawn on the maid. Through the doorway (r.) a lean yokel sourly scratches his head, waiting for the verdict on his pig. The parson's swathed leg is supported on a stool; beside him are a bottle and glass, a crutch and chamber-pot. On the wall is a picture of a group of church spires, suggesting that he is a pluralist, though the room is bare and old-fashioned.

The tithe pig was a favourite subject, indicating clerical gluttony as well as the grievance of tithes, cf. Nos. 4951, 6209, 6737, 6877, 9138.

Grego, *Rowlandson*, i. 268 (reproduction).

$8\frac{1}{16} \times 10\frac{1}{8}$  in.

## 9682 THE DISSECTING ROOM.

*From the original by Rowlandson—In the possession of William Tiffin Heft. Esq<sup>re</sup> — [? c. 1790]<sup>1</sup>  
TC. Wilson lith.*

Lithograph (coloured impression). A realistic study, touched with satire. Two bodies are being dissected. Two men (seated) are at work on the body which forms the centre of the design. Behind the trestle-table the lecturer, wearing dark spectacles, stands, pointing down; round him are grouped students who listen and watch. On the r. a man sits with his back to the room, dissecting. An elderly surgeon stands over him *chapeau-bras*, inspecting the work through an eyeglass. In the foreground (l.) a body lying half in a box is being disembowelled by an elderly man who kneels on the ground. He and anatomists wear aprons and oversleeves. The

<sup>1</sup> Manner and costume suggest this as an approximate date. The lithograph, of course, is much later.

room has a slightly sloping roof, with a skylight running along its l. side. On the r. wall in the foreground hang two skeletons; in the background (r.) a third stands in profile to the l., as if grinning at the scene. The skeleton of a (?) dog hangs from the roof. A bust on a bracket (r.) looks down cynically. Two posters are on the r. wall: *Rules to be observed by those Gentlemen who Dissect in—* and *Prices for Bodys Male Subject—Female D<sup>o</sup>—Infant—*

Probably the dissecting-room at Windmill Street, and perhaps also a satire on body-snatching (cf. No. 5119). A note confidently identifies the lecturer as Dr. W. Hunter (d. 1783), with a number of other well-known doctors and surgeons, including Smollett, who left England finally in 1769. The majority appear to be students. Cf. a fantastic design by Rowlandson: *The Resurrection . . . in Windmill Street*, No. 6127.

10 × 14 $\frac{3}{16}$  in.

**9683 A KNOWING ONE.**

[Dighton.]

*Pub. Aug. 21. 1790. by S W Fores N 3 Piccadilly.*

Photograph of an engraving. Design in an oval. A companion print to No. 7792 (published with the same imprint), and the original of No. 8037. Size of original 7 × 5 $\frac{3}{4}$  in.

**9684 FROM EATON.**

*P.L. de Louthembourg Fecit.*

*London Pub by Will<sup>m</sup> Holland. N<sup>o</sup> 50. Oxford Street. May: 1. 1790*

Engraving (coloured impression). A lean man walks in profile to the r., his hands in his breeches pockets, a long walking-stick under his r. arm. He wears a very small hat, loose dishevelled hair, and top-boots. He has a long straight nose and projecting chin.

Perhaps Richard, 1st Earl Grosvenor (1731–1802), see No. 4400, &c. The profile is not inconsistent with a full-face portrait by Reynolds. For a similar caricature by de Louthembourg, see 'From the Haymarket', No. 5361; this was reissued, 1 May 1790, with others (not in B.M.), forming a set of four: 'From Warwick Lane', 'From Soho', 'From Oxford' (A. de R. ii. 50). See *Memoirs of Angelo*, 1904, i. 334. No. 9684 is perhaps one of a second set of four (originally issued in 1776), including 'From Wales' (A. de R. iii. 27). It was reissued in 1796 (A. de R. vi. 53). 6 $\frac{1}{4}$  × 4 $\frac{5}{8}$  in. (pl.).

**9685 JUSTICE AND HUMANITY AT HOME.**

[Newton.]

*London Pub<sup>d</sup> May 10, 1792 by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford S<sup>t</sup>*

Photograph of an etching.<sup>1</sup> A soldier, lashed to three spears, is being mercilessly flogged. He weeps, saying, *I had rather be a Slave on board of Cap<sup>t</sup> Kimber's ship.* A young officer says to the fierce-looking soldier (l.) who wields a cat-o'-nine-tails: *Shew him no mercy, or you ruin all discipline.* Two doctors (r.) stand by the victim; one, looking through an eye-glass, says: *I dont think he can bear more at this time;* the other, his hand on the man's pulse, says: *Yes, they may venture as far as twenty more.*

<sup>1</sup> In the collection of Mr. Minto Wilson.

On the r. is the corner of a massively built prison. Through a barred window looks a man, saying: *Starving in Prison for a debt of £10*. Against the wall lies a blind, aged, and ragged beggar, with a dog on a string; he says: *Bestow your Charity and save me from perishing with Hunger & Cold*.

On the extreme l. stands a dapper little man in profile to the r., evidently Wilberforce, surveying the whole scene. He says: *I and my tribe must look abroad for acts of cruelty and oppression—This is so near home it is beneath our notice. My Duty to my Maker teaches me thus to act*. See No. 8079, &c.

Probably inspired by the slave-trading interest, rather than by humanitarianism: on 23 April 1792 a motion for gradual abolition (1796) was carried, and opponents were driven to obstruction and delay, cf. No. 8793. Original,  $14\frac{1}{4} \times 19\frac{3}{8}$  in.

### 9686 A FRENCH FAMILY,

*T. Rowlandson. delin.*

*S. Alken. fecit.*

*London Pub<sup>d</sup> Nov<sup>r</sup> 5 1792<sup>1</sup> by S.W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving, with traces of aquatint (coloured impression). A companion print to No. 9670. In a squalid room French dancers practise to a fiddle played by an older man (r.) who dances as he plays. The parents of the four children dance, facing each other. She is elegant, buxom, with an elaborate feathered coiffure. He is lean, wearing a tattered but well-fitting coat over bare legs, with sleeve-ruffles (cf. the old gibe that the Frenchman wore ruffles but no shirt). He wears a toupee wig with a long queue. A boy and girl, both with hair elaborately dressed, dance together more vigorously. A little girl (r.) with bare legs practises the first position, heels together. On the l. a boy plays the pipe and tambourine to two dogs, one wearing cloak and hat, whom he is teaching to dance. His chair is the only furniture except for a truckle-bed (l.) turned up to the wall and a much-tilted wall-mirror (r.). A lean cat has climbed to a small cupboard recessed in the wall near the ceiling and licks a stoppered bottle. The cupboard contains a coffee-pot, a covered jar, &c. A print of two clumsy peasant dancers is pinned to the wall, from which plaster has flaked. All practise with serious concentration.

Grego, *Rowlandson*, i. 58, 170. *Memoirs of Angelo*, 1904, i. 181-2.  $13 \times 17\frac{3}{8}$  in. With border,  $13\frac{3}{4} \times 18$  in.

### 9687 THE WESTMINSTER WATCHMAN GUARDING THE PEOPLE'S PROPERTY.

*R Dighton. fecit.*

*Pub<sup>d</sup> Nov<sup>r</sup> 20. 1798. by Dighton Char<sup>s</sup> Cross*

Engraving (coloured impression). Fox as a watchman (imitated in No. 9508) sleeps in his box with folded arms. He clasps, in place of his staff, a club, the small end of which terminates in a crown and anchor, and inscribed *This Club will protect me Right or Wrong*. His lantern hangs awry from the side of the box, the candle broken and guttering and smoking violently. On the lower (closed) half of the box are bills; one large one, superimposed on others, is *Wanted A Gard'ner and to look after a Fox, he must attend his Duty in the House, or he'll be of no use to his*

<sup>1</sup> First published 1785, see No. 9670.

*Employers, enquire of the Westminster Electors.* This partly covers a torn *Pat[ent]* headed with the Royal Arms. A small bill is *Lost a black Fox dog.*

A satire on the Foxite secession, see No. 9018, &c. The club indicates the Whig Club, whose meetings were often held at the Crown and Anchor Tavern, and where Fox made political speeches during the secession, see No. 9434. For Fox as the Westminster Watchman cf. No. 9024 and No. 6525 (1784). For Sir A. Gardner see No. 8814, &c.  
 $6\frac{3}{4} \times 5\frac{5}{8}$  in.

**9688** ST PATRICK MOUNTED ON THE POPE'S BULL APPEAR-  
 ING TO THE CITY SAGES. [? 1800]

Engraving. An Irish print. Members of the Dublin corporation, wearing gowns, flee up a flight of steps under an archway. They flee from a deputation of well-dressed men headed by St. Patrick mounted on a bull. He says: *Open the Gates for my Children or I'll send you all to Lough Derg with Pease in your Brogues.* The deputation say: *We demand the Rights of Free-born Irishmen, Restored to us by our Gracious King & Parliament.* A paunchy man in armour stands at the foot of the steps saying to St. Patrick *No admission here.* The fugitives say: *This is worse than the taking of Umbrage* (see No. 5488); *Send for the Commons to save us, or we'll be all —;* *Polis! Polis! Polis;* *Dont be afraid he has no horns;* *Are you sure he has no Horns.* A man in robe and civic chain, coming up from the l., says: *Upon my Soul he looks very like an Irish Bull!!!*

The print resembles plates to the *Hibernian Magazine*, but has not been traced. For St. Patrick on a bull cf. No. 9529, &c.  
 $5\frac{3}{4} \times 7\frac{13}{16}$  in.

**9689** GROTESQUE BORDERS FOR ROOMS & HALLS No 17  
*Woodward Del* *Rowlandson sculp*  
*London Publis Oct. 25, 1800 by R Ackermann N. 101 Strand.*

Engraving (coloured impression). Three strips arranged horizontally, belonging to the same set as No. 9488, &c. There are seven groups, five grotesque or 'Lilliputian', with large heads, the others realistic. One strip is covered by *A Lilliputian Vauxhall* showing the entrance with ticket office, a supper-box, and the orchestra. Other scenes include: a *Stilish Muddy*, a coach hung very low, and with three footmen behind; a military band in which the cymbal-player and drummer are negroes.  
 $12\frac{3}{4} \times 18\frac{3}{8}$  in. Width of strip (with plain quarter-inch border),  $4\frac{3}{16}$  in.

'Caricatures', ix. 164.

**9690** GROTESQUE BORDERS FOR ROOMS & HALLS N 21.  
*Woodward del* *Rowlandson sculp*  
*Pub Oct 29 1800 by R Ackermann 101 Strand*

Engraving (coloured impression). See No. 9689. Three strips arranged horizontally. There are eleven scenes, six being grotesque or 'Lilliputian'; these include a *City Barge* (the aldermen seated under a central canopy, musicians in front (r.), rowers behind) and a game at chess.  
 $12\frac{3}{4} \times 19$  in. Width of strips (as above)  $4\frac{3}{16}$  in.

'Caricatures', ix. 162.

9691 [BORDERS] [c. 1800]

[Woodward del.] *Etched by Rowlandson*

Engraving (coloured impression). Two strips arranged vertically as in No. 9490. Each has four scenes, two grotesque, two realistic, all have two figures.

$17\frac{5}{8} \times 8\frac{1}{2}$  in. (width of strip, with plain quarter-inch border, c.  $4\frac{1}{8}$  in.).  
 'Caricatures', ix. 165.

9692 [BORDERS] [c. 1800]

[Woodward del. Rowlandson f.]

Engraving (coloured impression). Two strips arranged vertically. Similar to No. 9691.

$17\frac{1}{4} \times 8\frac{1}{2}$  in. (width of strip, with plain quarter-inch border, c.  $4\frac{1}{4}$  in.).  
 'Caricatures', ix. 163.



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<sup>2</sup> Perhaps Lord William Russell (1639-83).

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<sup>2</sup> See Index of Artists. <sup>3</sup> John Sneyd was Rector of Elford from 1792 to 1835.

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<sup>2</sup> *See* Index of Printsellers.

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<sup>3</sup> Brother and partner of Edward Harding, at 102 Pall Mall. See Index of Printsellers.

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<sup>2</sup> His signature is generally indicated by a compass pointing to the north.

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<sup>4</sup> See Index of Persons.

<sup>5</sup> Starck is believed to have etched all the plates (copies) catalogued from London und Paris, some being signed.

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