JOHN COLLET (CA. 1725-1780)
A COMMERCIAL COMIC ARTIST
TWO VOLUMES
VOLUME II

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PhD
University of York
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December 2013
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(top left) **Fig. 4.31** After John Collet, Carrington Bowles, publisher. *The Proverb Revers’d, or, a Bird in the Bush worth Two in the Hand*, ca. 1778, British Museum, London. Mezzotint, 36 x 25 cms.

(top right) **Fig. 4.32** After John Collet, Carrington Bowles, publisher. *The Victim*, mezzotint, ca. 1780, British Museum, London. Mezzotint, 36 x 25 cms.

(left) **Fig. 4.33** After John Collet, Carrington Bowles, publisher. *The Pretty Waterwoman, or Admiral Purblind just run-a-ground by Peggy Pullaway*, 1780, British Museum, London. Mezzotint, 36 x 25 cms.
Fig. 4.34 Philip Dawe after Henry Morland, Carington Bowles, publisher. The Oyster Woman, 1769, British Museum, London. Mezzotint, 57 x 43 cms.

Fig. 4.35 Attributed to John Raphael Smith, Carington Bowles, publisher. The Bird of Paradise, 1781, British Museum, London. 36 x 25 cms.
(left) **Fig. 4.36** After John Collet, Carington Bowles, publisher. *The Pretty Bar Maid*, 1778, British Museum, London. Mezzotint, 36 x 25 cms.

(lower left) **Fig. 4.37** After John Collet, Carington Bowles, publisher. *Tight Lacing, or Fashion Before Ease*, ca. 1777, British Museum, London. Mezzotint, 36 x 25 cms.

(lower right) **Fig. 4.38** After John Collet, Carington Bowles, publisher. *The Amorous Thief, or Lover’s Larceny*, ca. 1777, British Museum, London. Mezzotint, 36 x 25 cms.
Fig. 4.39 Carington Bowles, publisher. *Lady Betty Bustle and her Maid Lucy Preparing for the Masquerade at the Pantheon*, ca. 1772, Lewis Walpole Library, Farmington. Mezzotint, 36 x 25 cms.

Fig. 4.40 Carington Bowles, publisher. *Miss Rattle Preparing for the Pantheon*, ca. 1772, Lewis Walpole Library, Farmington. Mezzotint, 36 x 25 cms.
(left) Fig. 4.41 John Linnell.
Design for a pier table, pier-glass and pedestals, ca. 1765, Victoria and Albert Museum, London. Pen and ink and sepia wash.

(lower left) Fig. 4.42 Matthew Darly after Thomas Chippendale. Design for *The Gentleman and Cabinet-Maker’s Director…*, 1772, British Library. Line-engraving.

(lower right) Fig. 4.43 Matthew Darly after Thomas Chippendale. Design for *The Gentleman and Cabinet-Maker’s Director…*, 1772, British Library. Line-engraving.
(top left) Fig. 4.44 After John Collet, Carington Bowles, publisher. Bachelor’s Fare, or, Bread and Cheese with Kisses, 1777, British Museum, London. Mezzotint, 36 x 25 cms.

(below) Fig. 4.45 After John Collet, Carington Bowles, publisher. Fielding’s Myrmidons spoiling Bob Booty’s Morning Draught, 1781, British Museum, London. Mezzotint, 26 x 36 cms.
(top left) **Fig. 4.46** After George van der Mijn, Carington Bowles, publisher. *The English Coachman*, 1769, British Museum, London. Mezzotint, 36 x 25 cms.

(top right) **Fig. 4.47** Philip Dawe after Adriaen van Ostade, Carington Bowles, publisher. *The Waggoner and the Fisherman*, 1769, British Museum, London. Mezzotint, 35 x 25 cms.

(lower left) **Fig. 4.48** After Adriaen Brouwer, Carington Bowles, publisher. *Dutch Amusement*, ca. 1760s, British Museum, London. Mezzotint, 35 x 25 cms.

Fig. 4.51 Fashion Plate. Date unknown.

Fig. 4.52 Joshua Reynolds. *Lady Worsley*, ca. 1776, Harewood House, Yorkshire. Oil, 236 x 144.
Fig. 4.53 John Collet. *Corporal Cartouche Instructing Miss Camplove in her Martial Exercises*, 1778, Guards Museum, London. Oil.
Fig. 4.54 Attributed to John Raphael Smith, Carington Bowles, publisher. Spectators at a Print Shop in St. Paul’s Church Yard, 1774, British Museum, London. Mezzotint, 36 x 25 cms.
Fig. 4.54a Carington Bowles, publisher. *The Paintress of Macaroni’s*, 1772, Lewis Walpole Library, Farmington. Mezzotint, 36 x 25 cms.

Fig. 4.54b Carington Bowles, publisher. *Beau Mordecai Inspir’d*, ca. 1772-1773, British Museum, London. Mezzotint, 36 x 25 cms.

Fig. 4.54c After Nathaniel Hone, Carington Bowles, publisher. *The Revd Mr John Wesley*, 1770, British Museum, London. Mezzotint, 36 x 25 cms.

Fig. 4.54d After Nathaniel Hone, Carington Bowles, publisher. *The Revd George Whitefield*, 1769, mezzotint, British Museum, London. Mezzotint, 36 x 25 cms.
Fig. 4.55 Edward Topham, Matthew Darly, publisher. *The Macaroni Print Shop*, 1772, British Museum, London. Etching, 17 x 25 cms.

(left) Fig. 4.55a After Richard St. George Mansergh, Matthew Darly, publisher. *The Clerical Macaroni*, 1772, British Museum, London. Etching 17 x 12 cms.

(centre) Fig. 4.55b Matthew Darly. *The Fly-Catching Macaroni*, 1772, British Museum, London. Etching, 17 x 12 cms.

(right) Fig. 4.55c Matthew Darly, *The Unfortunate Macaroni*, 1772, British Museum, London. Etching, 17 x 12 cms.
Fig. 4.56 Carington Bowles, publisher. *Lady Fashion’s Secretary’s Office, or Petticoat Recommendation the Best*, 1772, Victoria and Albert Museum, London. Mezzotint, 36 x 25 cms.

Fig. 4.57 Matthew Darly. *The Macaroni Auctioneer*, 1772, British Museum, London. Etching, 17 x 12 cms.
Fig. 4.58 Carington Bowles, publisher. *The Lilly-White Maccaroni*, 1772, British Museum, London. Mezzotint, 36 x 25 cms.
Fig. 4.59 Matthew Darly. *The Old Maids Morning Visit or the Calash Lady's*, 1777, British Museum, London. Etching, 23 x 31 cms.

Fig. 4.60 Carington Bowles, publisher. *A Morning Visit—or the Fashionable Dresses for the Year 1777, 1778*, British Museum, London. Mezzotint, 36 x 25 cms.
Fig. 4.61 Matthew Darly, publisher. *Tight Lacing or Hold Fast Behind*, 1777, Lewis Walpole Library, Farmington. Etching, 35 x 25 cms.
Fig. 4.62 Butler Clowes after John Collet, Robert Sayer, publisher. *Grown Gentlemen taught to Dance*, 1768, British Museum, London. Mezzotint, 43 x 52 cms.

Fig. 4.63 *Grown Citizens Learning to Dance* in Oxford Magazine, 1769, British Museum, London. Etching, 11 x 16 cms.
Fig. 4.64 Matthew Darly. *The Extravaganza or the Mountain Head Dress of 1776*, 1776, Lewis Walpole Library, Farmington. Etching, 35 x 25 cms.
Fig. 4.65 Carington Bowles, publisher. *Slight of Hand by a Monkey*, 1776, British Museum, London. Mezzotint, 35 x 25 cms.
**Fig. 4.66** After John Collet, Carington Bowles, publisher. “Spring,” from *The Four Seasons of the Year*, ca. 1778, British Museum, London. Mezzotint, 35 x 25 cms.

**Fig. 4.67** After John Collet, Carington Bowles, publisher. “Summer” from *The Four Seasons of the Year*, ca. 1778, British Museum, London. Mezzotint, 35 x 25 cms.
**Fig. 4.68** After John Collet, Carington Bowles, publisher. “Autumn” from *The Four Seasons of the Year*, ca. 1778, British Museum, London. Mezzotint, 35 x 25 cms.

**Fig. 69** After John Collet, Carington Bowles, publisher. “Winter” from *The Four Seasons of the Year*, ca. 1778, British Museum, London. Mezzotint, 35 x 25 cms.
Fig. 4.70 Crispijn de Passe after Martin de Vos. “Summer” from *The Seasons*, ca. 1600, British Museum, London. Line-engraving, 18 x 21 cms.

Fig. 4.71 Wenceslas Hollar. “Summer” from *The Four Seasons*, 1644, British Museum, London. Etching, 26 x 18 cms.
Fig. 4.72 Richard Houston after Philippe Mercier. “Evening” from *The Parts of the Day*, ca. 1750, British Museum, London. Mezzotint, 35 x 26 cms.

Fig. 4.73 Bernard Baron after William Hogarth. “Evening,” from *The Four Times of the Day*, 1738, British Museum, London. Line-engraving, 50 x 40 cms.
Fig. 5.1 After Robert Dighton, Carington Bowles, publisher. *An English Man of War, taking a French Privateer*, 1781, British Museum, London. Mezzotint, 36 x 26 cms.
Fig. 5.2 After Robert Dighton, Carington Bowles, publisher. *An English Sloop Engaging a Dutch Man of War*, 1781, British Museum, London. Mezzotint, 35 x 25 cms.

Fig. 5.3 After Robert Dighton, Carington Bowles, publisher. *Men of War, Bound for the Port of Pleasure*, 1791, British Museum, London. Mezzotint, 35 x 25 cms.
Fig. 5.4 After Robert Dighton, Bowles and Carver, publishers. “The Lads of the Village,” from Twelve Elegant and Humorous Prints of Rural Scenes, adorned with Comic Figures, ca. 1784, Grosvenor Prints, London. Line-engraving, 17 x 26 cms (later imprint).

Fig. 5.5 After Robert Dighton, Bowles and Carver, publishers. “The Gypsey’s Prophecy,” from Twelve Elegant and Humorous Prints of Rural Scenes, adorned with Comic Figures, ca. 1784, Grosvenor Prints, London. Line-engraving, 17 x 26 cms (later imprint).
Fig. 5.6 George Morland. *Gypsies in a Landscape*, ca. 1790, Bristol Museum and Art Gallery, Bristol. Oil, 50 x 66 cms.

Fig. 5.7 George Morland. *Interior of a Stable*, 1791, Tate Britain, London. Oil, 149 x 204 cms.
Fig. 5.8 William Ward after George Morland. *The Ass Race*, 1789, British Museum, London. Mezzotint, 35 x 43 cms.
Fig. 5.9 John Raphael Smith after George Morland. “The Fair Penitent,” Plate 6 from Laetitia, or a Harlot’s Progress, British Museum, London. Mezzotint, 47 x 35 cms.
Fig. 5.10 David Wilkie. *Village Politicians*, 1806, Private Collection. Oil, 57 x 75 cms.

Fig. 5.11 David Wilkie. *The Village Holiday*, 1811, Tate, London. Oil, 94 x 128 cms.
Fig. 5.12 Detail from *The Village Holiday*. See fig. 5.10.

Fig. 5.13 Joshua Reynolds. *Garrick between Tragedy and Comedy*, 1761, Private Collection. Oil, 148 x 183 cms.
Fig. 5.15 Thomas Heaphy. *The Fish Market*, 1809, private collection. Watercolour, 70 x 90 cms.

Fig 5.16 Detail from *The Fish Market*. 
Fig. 5.17 Thomas Rowlandson. *Vauxhall Gardens*, ca. 1784, Victoria and Albert Museum, London. Watercolour, pen, and ink, 42 x 75 cms.

Fig. 5.18 Thomas Rowlandson, S.W. Fores, publisher. *A Little Tighter*, 1791, Berkley Art Museum, Berkley. Etching, 30 x 28 cms.
Fig. 5.19 Thomas Rowlandson, Rudolph Ackermann, publisher. Plate from Miseries of London, 1807, British Museum, London. Etching. 14 x 18 cms.

Fig. 5.20 Thomas Rowlandson. A Smock Race at a Country Fair, ca 1790-1810, British Museum, London. Watercolour, 24 x 48 cms.
Fig. 5.21 James Gillray, Hannah Humphrey, publisher. *Political-Dreamings! – Visions of Peace! – Perspective Horrors!*, 1801, British Museum, London. Etching, 26 x 37 cms.

Fig. 5.22 James Gillray, Hannah Humphrey, publisher. *Following the Fashion*, 1794, British Museum, London. Etching, 33 x 36 cms.
Fig. 5.23 James Gillray after George Moutard Woodward (?), Hannah Humphrey, publisher. *Fashion before Ease, or, A Good Constitution Sacrificed for a Fantastick Form*, 1793, British Museum, London. Etching, 34 x 25 cms.
Fig. 5.24 James Bretherton after William Henry Bunbury. *Pot Fair, Cambridge*, 1777, British Museum, London. Etching, 39 x 49 cms.

Fig. 5.25 After William Henry Bunbury, John Harris, publisher. *The Kitchen of a French Post House/ La Cuisine de la Poste*, 1771, British Museum, London. Etching, 41 x 40 cms.