

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

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PhD

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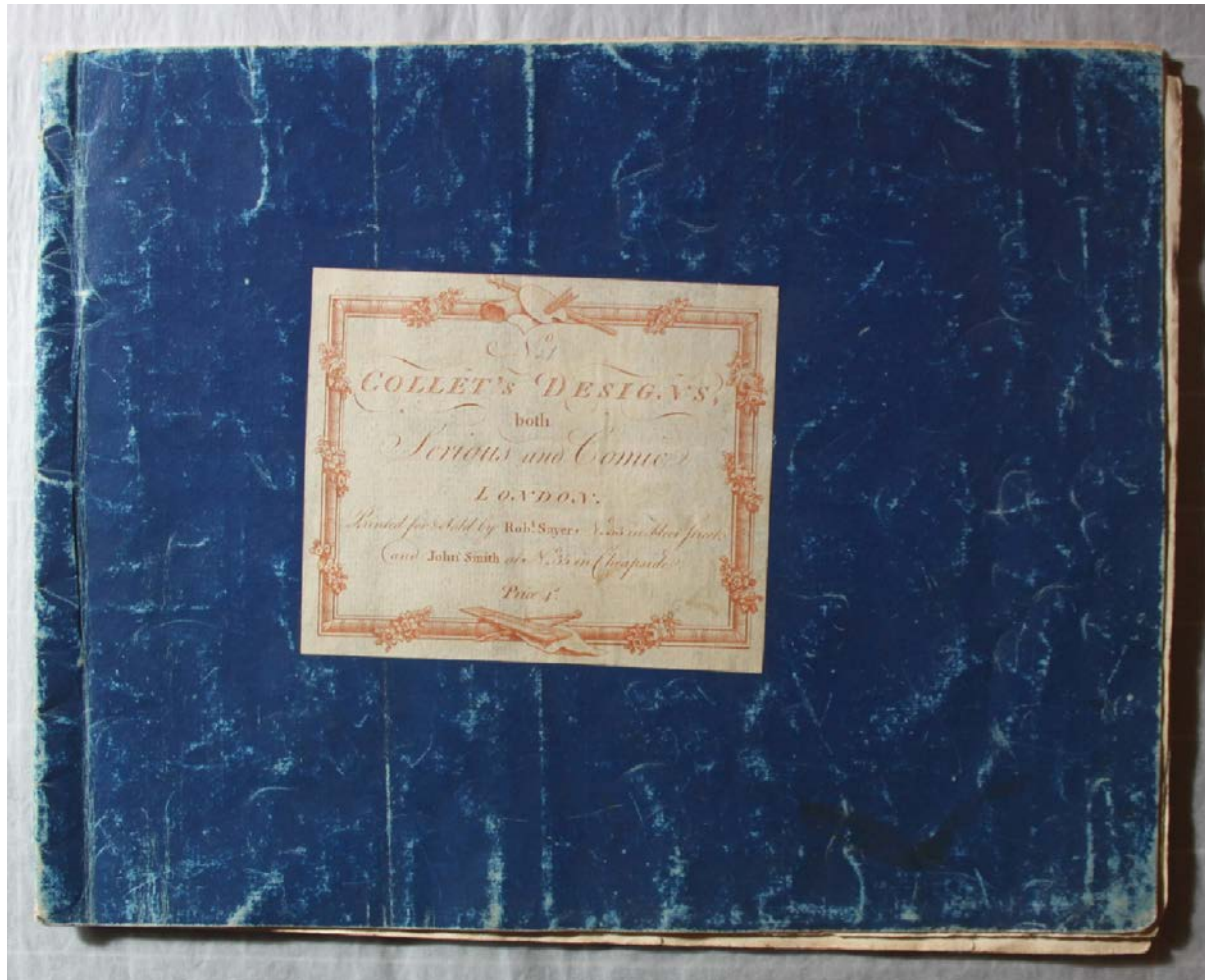


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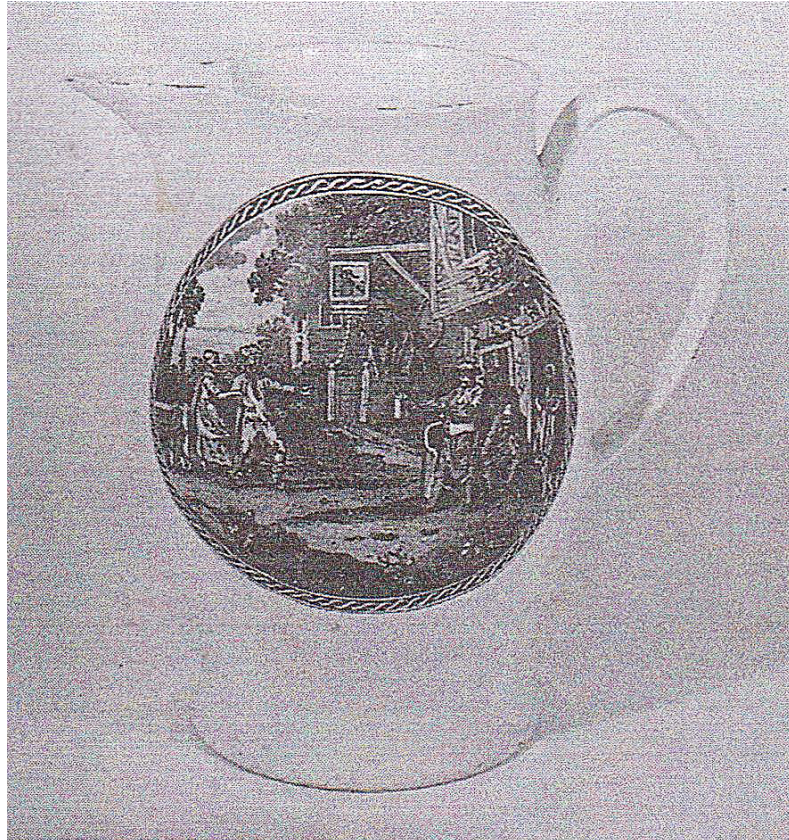


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Figure 1.47 Transfer-printed ceramic jug, ca. 1770s



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CHAPTER 2



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Fig. 2.18 James Gillray, Hannah Humphrey, publisher. *Harmony before Matrimony*, 1805, British Museum, London. Etching, 27 x 37 cms.



Fig. 2.19 James Gillray, Hannah Humphrey, publisher. *Matrimonial Harmonics*, 1805, British Museum, London. Etching, 27 x 37 cms.



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Fig. 2.30 Attributed to Robert Dighton, Carington Bowles publisher, “Father Paul Disturb'd or the Lay-Bother Reprov'd,” scene from *The Duenna*, ca. 1777, British Museum. Mezzotint, 25 x 25 cms.



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Fig. 2.37 Jean-Honoré Fragonard. *The Shepherdess*, ca. 1750-1752, Milwaukee Art Museum, Milwaukee. Oil, 118 x 161 cms.



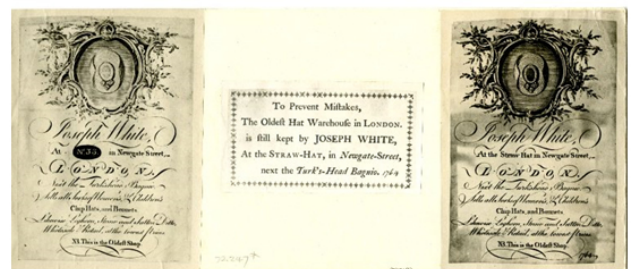
(left) **Fig. 2.38** Thomas Gainsborough. *Mary, Countess Howe*, ca.1763-1764, Kenwood House, London. Oil, 243 x 154 cms.



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(right) **Fig. 2.41** Photograph of lost trade-card for Joseph White, ca. 1764, British Museum, London. Line- engraving.



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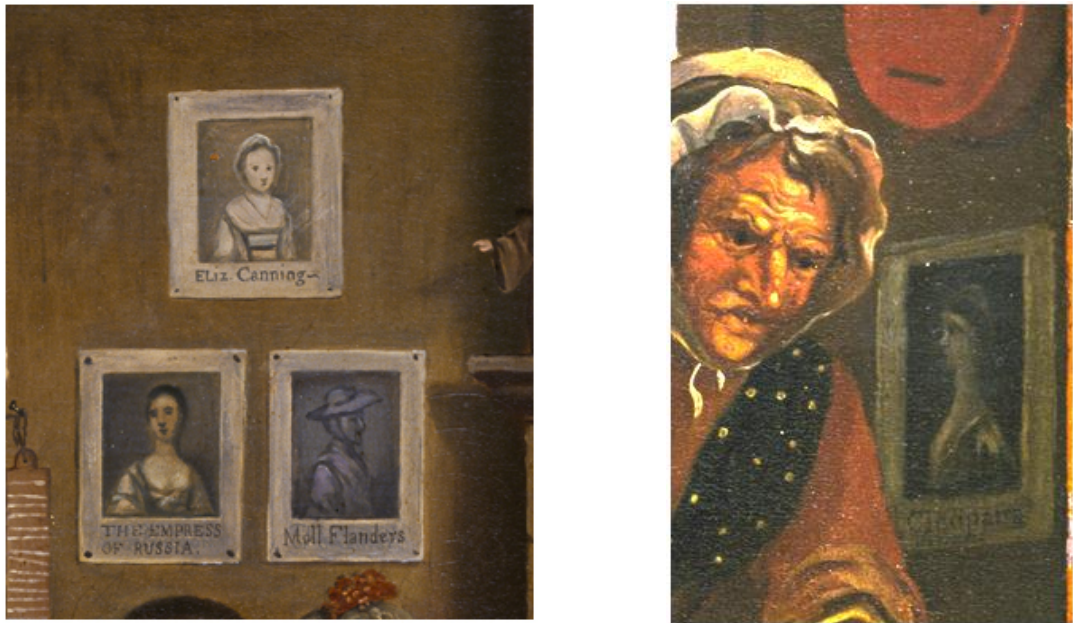
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Fig. 2.44 George James. *The Three Miss Walpoles as Children*, ca. 1768, private collection. Oil.



Fig. 2.45 William Hogarth. Plate 3 from *The Harlot's Progress*, 1732, British Museum, London. Line-engraving, 32 x 38 cms.



(left) **Fig 2.46** (right) **Fig 2.47** Details from *High Taste in Low Life*. See fig. 2.5.



Fig. 2.48 James McArdell after William Smith of Chichester. *Elizabeth Canning*, 1754, British Museum, London. Mezzotint, 33 x 23 cms



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Fig. 2.50 Robert Laurie after John Collet, Robert Sayer, publisher. *The Jealous Maids*, 1772, British Museum, London. Mezzotint, 26 x 34 cms.



Fig. 2.51 Robert Laurie after John Collet, Robert Sayer, publisher. *The Rival Milleners*, 1772 (reissued state ca. 1778), British Museum, London. Mezzotint, 25 x 37 cms.

CHAPTER 3



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Fig. 3.3 John Goldar after John Collet, Thomas Bradford, publisher. *The Female Bruisers*, 1770, British Museum, London. Line-engraving, 37 x 50 cms.



Fig. 3.4 John Collet. *Covent Garden Piazza and Market*, ca. 1770, Museum of London. Oil, 134 x 190 cms.



Fig. 3.5 Samuel Scott. *Covent Garden on a Market Day*, 1758,
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Fig. 3.11 Pieter Angellis. *Covent Garden*, 1726. Yale Center for British Art, New Haven. Oil, 48 x 63 cms.



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Fig. 3.14 Paul Sandby. *Rare Mackerel* from *Twelve London Cries Done from the Life, Part 1st*, 1760, British Museum. Etching, 22 x 16 cms.



Fig. 3.15 William Hogarth. *Beer Street*, 1751, British Museum, London. Line-engraving, 38 x 32 cms.



Fig. 3.16 William Hogarth. *Gin Lane*, 1751, British Museum, London. Line-engraving, 38 x 32 cms.



Fig. 3.17 Anthony Walker. *The Beaux Disaster*, ca. 1747,
British Museum. Line-engraving, 23 x 31 cms

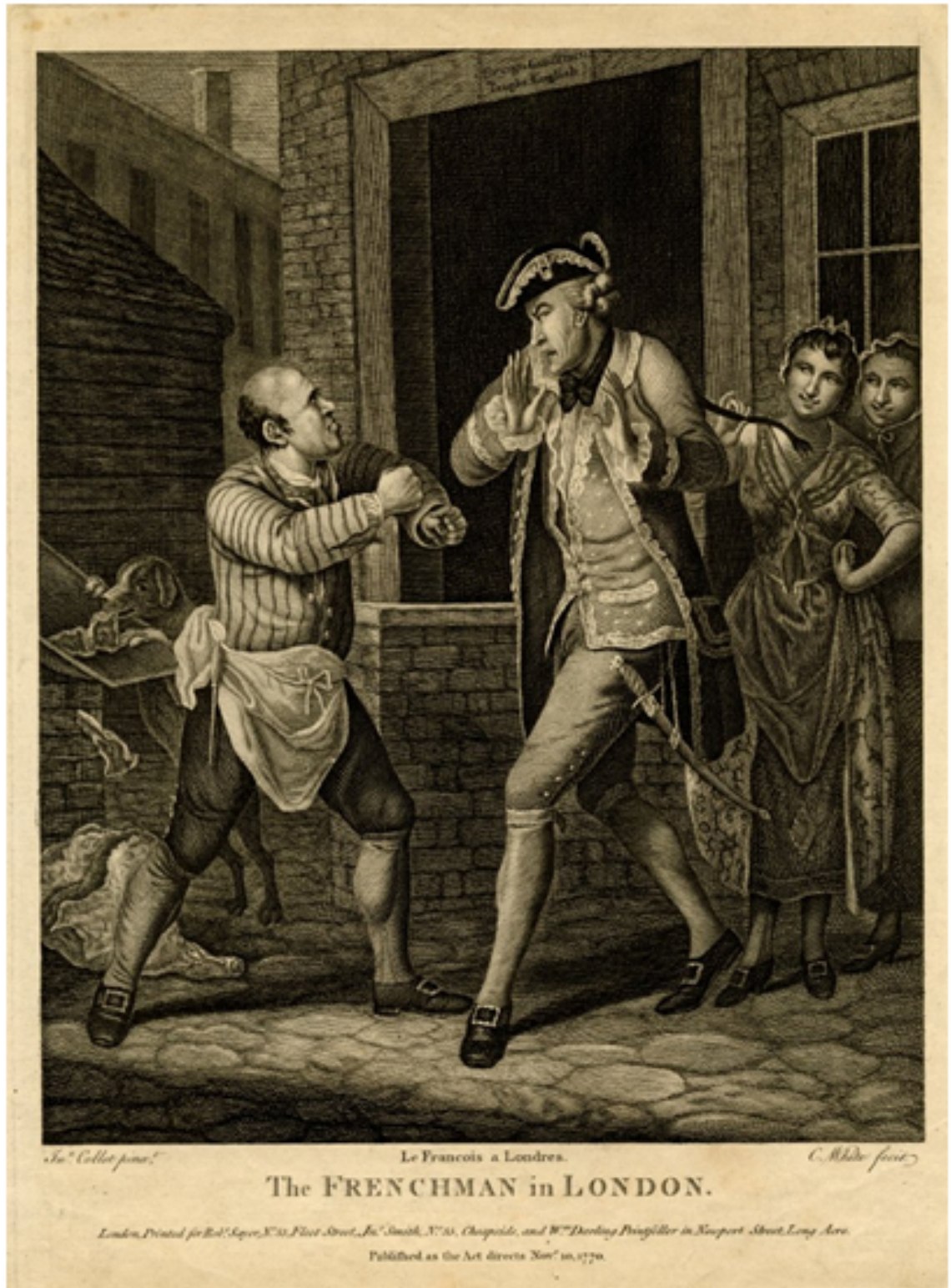


Fig. 3.18 Charles White after John Collet, Robert Sayer and John Smith, publishers. *The Frenchman in London* (or *Le Francois a Londres*), 1770, British Museum, London. Line-engraving, 36 x 26 cms.



Fig. 3.19, Carington Bowles, publisher. *Billingsgate Triumphant, or – Poll Dab a Match for the Frenchman*, 1775, British Museum, London. Hand-painted mezzotint, 40 x 25 cms.



Fig. 3.20 After Adriaen van der Venne. *The Battle for the Breeches*, 1635, British Museum, London. Line-engraving, 10 x 13 cms.

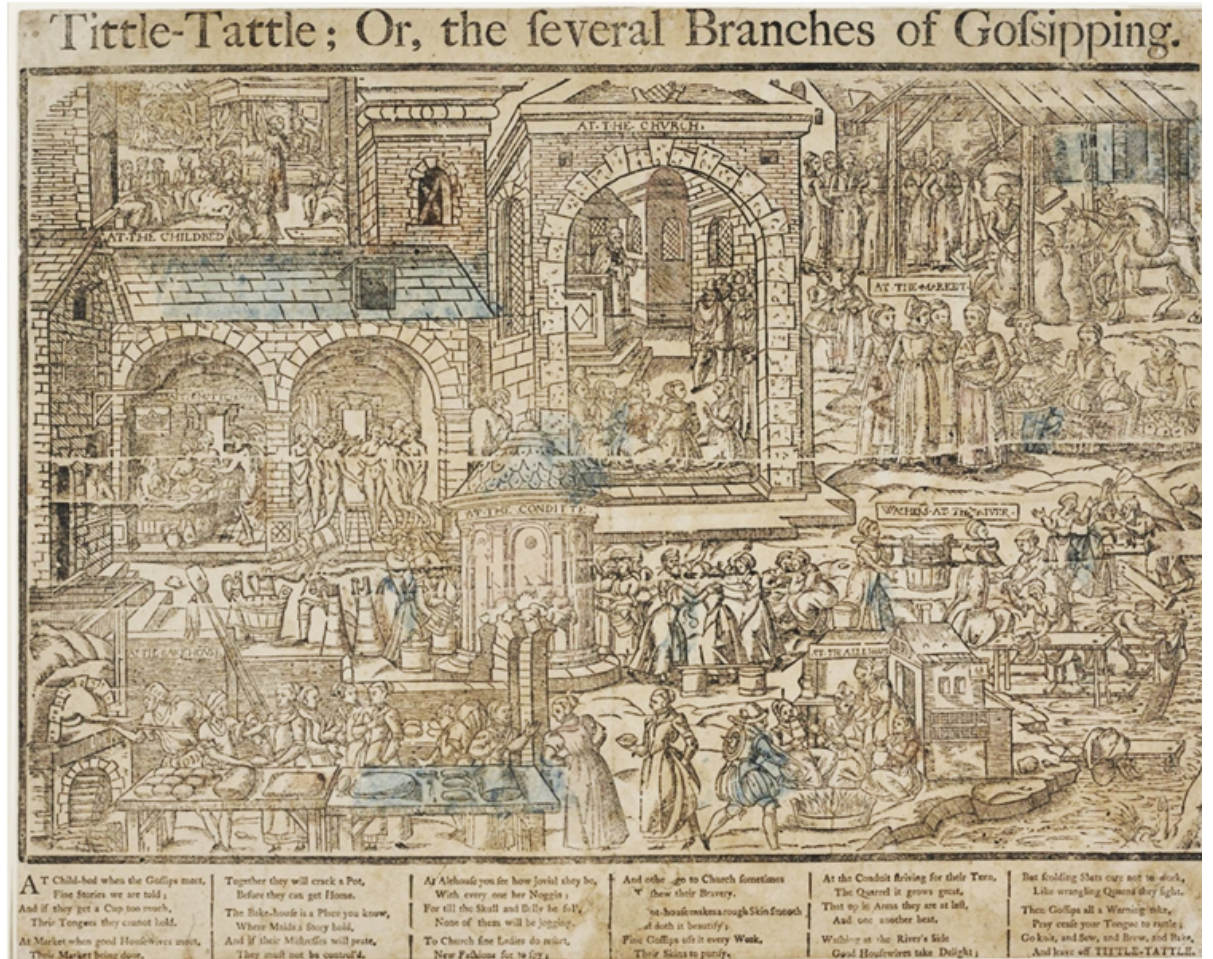


Fig. 3.21 Anonymous. *Tittle-Tattle ; Or, the Several Branches of Gossipping*, image ca. 1600, impression ca. 1750, British Museum, London. Wood-cut, 33 x 50 cms.



Fig. 3.22 Wenceslaus Hollar. *Satire on Gossip*, ca. 1622-1677, British Museum, London. Etching, 23 x 36 cms.



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Fig. 3.25 John Collet. *A Rescue, or the Tars Triumphant*, 1767, private collection. Oil, 70 x 90 cms.



Fig. 3.26 Butler Clowes after John Collet, Robert Sayer, publisher. *A Rescue or the Tars Triumphant*, 1768, British Museum, London. Mezzotint, 44 x 51 cms.



Fig. 3.27 Anonymous. *Greenwich Hill or Holyday Gambols*, ca. 1740-1760, British Museum, London. Line-engraving, 25 x 35 cms.



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Fig. 3.30 William Tringham after Egbert van Heemskerck. *The Midnight Magistrate or the Humours of a Watch House*, 1734, British Museum, London. Line-engraving, 27 x 35 cms.



Fig. 3.31 Charles Mosley. *The Tar's Triumph or Bawdy House Battery*, 1749, British Museum, London. Line-engraving, 25 x 33 cms.

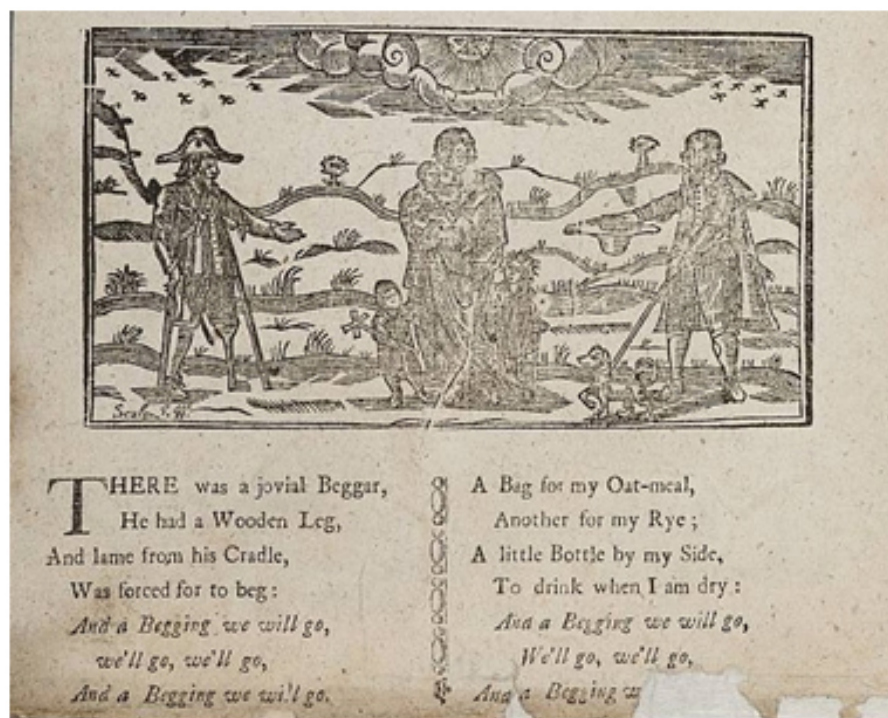


Fig. 3.32 Anonymous. *The Beggar's Chorus or Jovial Crew*, ca. 1750, Huntington Library, San Marino. Wood cut.



Fig. 3.33 William Hogarth. Plate 3 from *Hudibras's First Adventure*, 1726, British Museum, London. Line-etching, 27 x 34 cms.



Fig. 3.34 John Goldar after John Collet, Robert Sayer and John Bennett, publishers. *The Mutual Embrace*, 1774, British Museum, London. Line-engraving, 30 x 24 cms.



Fig. 3.35 John Collet. *A Scene in a London Street*, 1770, Yale Center for British Art, New Haven. Oil, 95 x 125 cms.



(left) **Fig. 3.36** Andrea Casali. *Cleopatra (or The Death of Cleopatra)*, ca. 1760s, private collection. Oil, 125 x 89 cms.



(right) **Fig. 3.37** Henry Robert Morland. *A Girl Singing Ballads by a Paper Lanthorn*, ca. 1760s, Tate Britain. Oil, 76 x 62 cms.



Fig. 3.38 George Romney. *A Large Family Piece (or The Leigh Family)*, ca. 1768, National Gallery of Victoria, Melbourne. Oil, 186 x 202 cms.



Fig. 3.39 Butler Clowes after William Dawes, Robert Sayer, publisher. *The Hen-Peckt Husband*, 1768, British Museum, London. Mezzotint, 44 x 51 cms.



Fig. 3.40 William Dawes. *The Hen-Peckt Husband*, ca. 1767, private collection. Oil, 28 x 35 cms.

The Victorious VVife:

OR,
The Hen-pecke Husband.

The Husband here is Subject made, } } But since that she has got this Trade,
and now the Wife bears sway: } } She'll govern every day.
To the Tune of, *The Journey-man Shoemaker*; or, *Billy and Molly*.



God grante they had a while,
and then to my Wife;
I hope thee I will relate
was done in London City;
Of man and Wife, who did contend
and had up various speeches,
But much what fell out in the end,
the fact taught for the Spectator.

One night the man was full of wine,
that he began to chide,
And said to his Wife rebell'd,
why! cruelly didst thou

Now he began to be afraid
lest there should be a dastling;
For as it comes she's not without,
for down she knockt him sprawling.

At this he snore and tott'd ere long
e'er that he was much older,
Different the Wife him out of town,
and then did out the Head-dore;
at which he made a glorious Cry,
as if they had been killing;
And up he got in haste,
but could not stand for crying.

Fig. 3.41 *The Victorious Wife: Or, The Hen-peckt Husband*, ca. 1685-1688, Pepys Library, Magdalene College, Cambridge. Woodcut.

CHAPTER 4



Fig. 4.1 John Collet. *The Hurdy-Gurdy Player*, ca. 1770, private collection. Oil, 42 x 32 cms.



Fig. 4.2 After John Collet, Carington Bowles, publisher. *The Feather'd Fair in a Fright*, ca. 1777, British Museum, London. Mezzotint, 35 x 25 cms.



Fig. 4.3 After John Collet, Carington Bowles, publisher. *The Feather'd Fair in a Fright*, 1779, British Museum, London. Line-engraving, 52 x 36 cms.

Fig 4.4 Detail from *The Feather'd Fair in a Fright*. See fig. 4.2.



Fig. 4.5 "Two Ladies in the Newest Dress," in the *The Lady's Magazine*, 1775, Lewis Walpole Library, Farmington.





(left) **Fig. 4.6** "Fashionable Dresses in the Rooms at Weymouth" in *Lady's Magazine*, 1774, Victoria and Albert Museum, London. Line-engraving.



(right) **Fig. 4.7** "A Lady in the newest full Dress and another in the most fashionable Undress," in unknown pocket book, ca.1778, Barbara Johnson's album, Victoria and Albert Museum, London. Line-engraving.



Fig. 4.8 Unidentified fashion plate, Barbara Johnson's album, Victoria and Albert Museum, London. Line-engraving.



Fig. 4.9 Robert Pranker after John Collet, Robert Sayer, publisher. Fashion Plate, 1770, British Museum London. Line-engraving, 19 x 21 cms.



Fig. 4.10 Robert Pranker after John Collet, Robert Sayer, publisher. Fashion Plate, 1770, British Museum, London. Line-engraving, 19 x 21 cms.



Fig. 4.11 Charles Grignion after John Collet, Robert Sayer, publisher. Fashion Plate, 1770, Kohler Art Library, Madison. Line-engraving, 24 x 29 cms.



Fig. 4.12 Martin Rendolson after John Collet, Robert Sayer, publisher. Fashion plate, 1770, Kohler Art Library, Madison. Line-engraving, 24 x 29 cms.



Fig. 4.13 Thomas Gainsborough. *Elizabeth and Mary Linley*, 1771-1772, Dulwich Picture Gallery, London. Oil, 199 x 154 cms.



Fig. 4.14 Joshua Reynolds. *Mrs. Elisha Mathews*, 1777, Museum of Fine Arts, Houston. Oil, 237 x 147 cms.



Fig. 4.15 Joshua Reynolds. *Georgiana, Duchess of Devonshire*, ca. 1774-1775, Huntington Art Gallery, San Marino. Oil, 237 x 145 cms.



Fig. 4.16 Attributed to Richard Brinsley Sheridan, Matthew Darly, publisher. *Miss Shuttle-Cock*, 1776, British Museum, London. Etching, 25 x 35 cms.



Fig. 4.17 Matthew Darly, publisher. *The Vis-à-vis Bisected, or the Ladies Coop*, 1776, British Museum, London. Etching, 25 x 35 cms.



Fig. 4.18 Philip Dawe, Robert Sayer and James Bennett, publishers. *A Hint to the Ladies to Take Care of their Heads*, 1776, British Museum, London. Mezzotint, 35 x 25 cms.



Fig. 4.19 William Sherwin. *The most High, most Excellent, and most Mighty Monarch Charles the Second...*, ca. 1672, British Museum, London. Line-engraving, 32 x 19 cms.



Fig. 4.20 William Hoare. *Christopher Anstey and his Daughter*, ca. 1776-1778, National Portrait Gallery, London. Oil, 127 x 101 cms.



Fig. 4.21 John Collet. Study for *The Feather'd Fair*, ca. 1776, British Museum, London. Pen and watercolour, 18 x 16 cms.



Fig. 4.22 John Raphael Smith, Carington Bowles, publisher. *All Sorts*, ca. 1775-1776, British Museum, London. Mezzotint, 34 x 26 cms.



Fig. 4.23 John Raphael Smith, Carington Bowles, publisher. *A Bagnigge Wells scene, or No Resisting Temptation*, 1776, British Museum, London. Mezzotint, 35 x 25 cms.



Fig. 4.24 John Smith after Jacopo Caraglio and Perino del Vaga. *Apollo and Daphne* from the series *The Loves of the Gods* (*Tabulae novem coelo elaboratae ad totidem Titiani archetypes*), *Nine Prints from the Celebrated Paintings of Titian, in the Duke of Marlboroughs Gallery, at Blenheim*, ca. 1709, British Museum, London. Mezzotint, 23 x 15 cms.



Fig. 4.25 Valentine Green after George Willison, Robert Sayer, publisher. *Leda and the Swan*, 1771, British Museum, London. Mezzotint, 62 x 39 cms.



Fig. 4.26 Cesare da Sesto. *Leda and the Swan*, ca. 1505-1510, Wilton House, Salisbury. Oil on wood, 70 x 74 cms.



Fig. 4.27 Carington Bowles, publisher. *Bob Blunt in Amaze, or Female Fashionable Follies* (also published as *The Fashionable Dresses for the Year 1776*), 1776, British Museum, London. Mezzotint, 35 x 25 cms.



(top left) **Fig. 4.28** After John Collet, Carington Bowles, publisher. *Miss Wicket and Miss Trigger*, 1778, British Museum, London. Mezzotint, 36 x 25 cms.

(top right) **Fig. 4.29** After John Collet, Carington Bowles, publisher. *The Pleasures of Skating, or a View in Winter*, 1780, British Museum, London. Mezzotint, 36 x 25 cms

(left) **Fig. 4.30** After John Collet, Carington Bowles, publisher. *An Actress at her Toilet, or Miss Brazen just Breecht*, 1779, British Museum, London. Mezzotint, 36 x 25 cms.



(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.



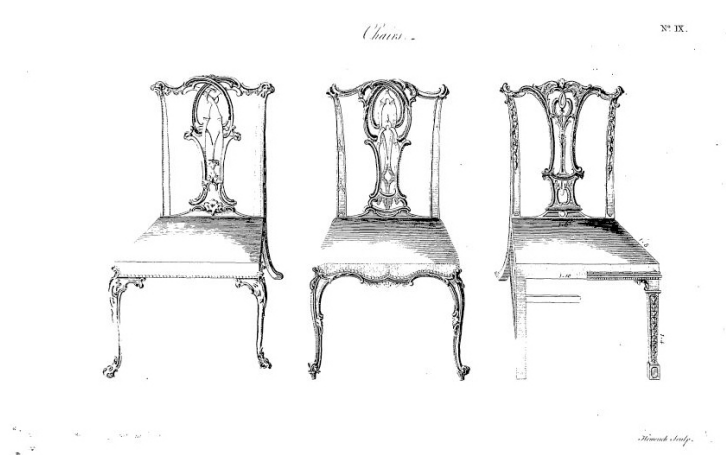
Fig. 4.40 Carington Bowles, publisher. *Miss Rattle Preparing for the Pantheon*, ca. 1772, Lewis Walpole Library, Farmington. Mezzotint, 36 x 25 cms.



(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.



An OFFICER in the LIGHT INFANTRY, driven by his LADY to COX HEATH.
 From the Original Picture by John Collet, in the possession of Carington Bowles

Printed and Sold by C. LACEYMAN, Bookseller, at the Sign of the Three Crowns, in Pall Mall, London. Published at the Sign of the

Fig 4.49 After John Collet, Carington Bowles, publisher. *An Officer in the Light Infantry Driven by His Lady to Cox-Heath*, 1778, British Museum, London. Mezzotint, 36 x 25 cms.



THE FEMALE FOX HUNTER
 From the Original Picture by John Collet, in the possession of the Proprietors.

Printed and Sold by C. LACEYMAN, Bookseller, at the Sign of the Three Crowns, in Pall Mall, London. Published at the Sign of the

Fig. 4.50 After John Collet, Carington Bowles, publisher. *The Female Fox Hunter*, 1778, British Museum, London. Mezzotint, 36 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.



(left) **Fig. 4.54a** Carington Bowles, publisher. *The Paintress of Macaroni's*, 1772, Lewis Walpole Library, Farmington. Mezzotint, 36 x 25 cms.



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



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



(right) **Fig. 4.53d** After Nathaniel Hone, Carington Bowles, publisher. *The Revd George Whitefield*, 1769, mezzotint, British Museum, London. Mezzotint, 36 x 25 cms.

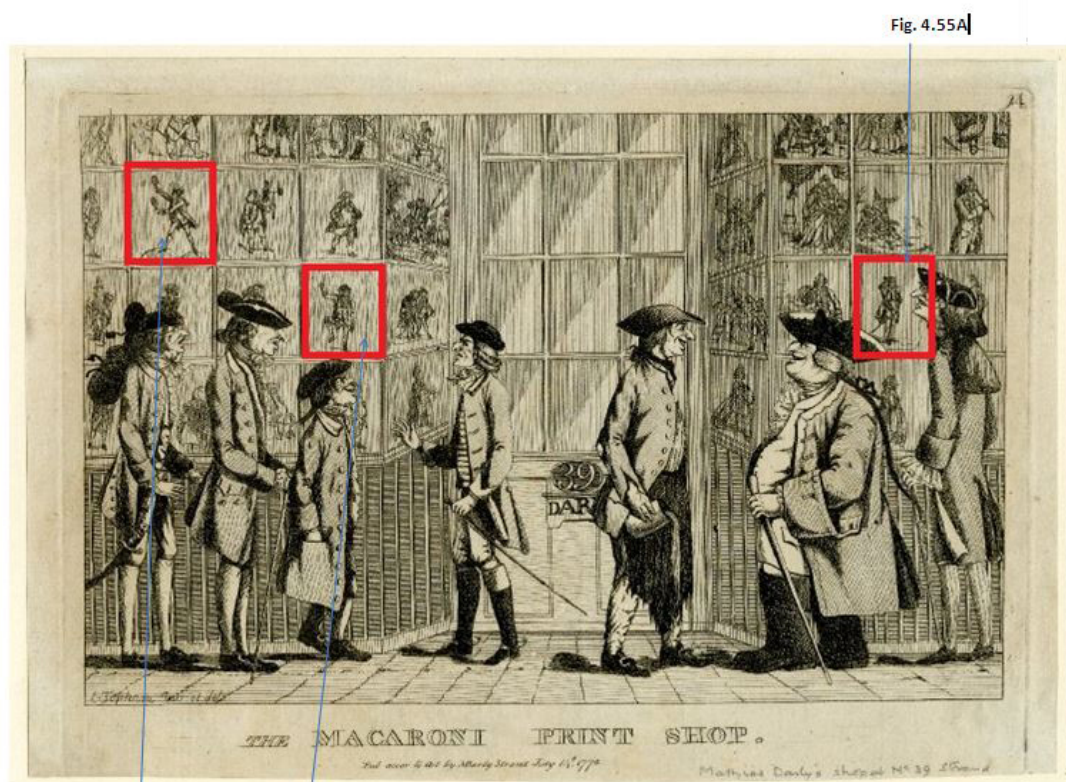


Fig. 4.55B

Fig. 4.55C

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.

EPILOGUE



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. 5.14 Simon Gribelin after Paolo di Matthais. *The Judgment of Hercules*, illustration in Anthony Ashley Cooper, third earl of Shaftesbury, *Characteristicks of Men, Manners, Opinions, Times*, Vol. 3, 1714, British Library, London. Line-engraving.



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.