

*Collection  
Highlights*

Prints, Drawings, and  
Illustrated Books



*The Lewis Walpole Library*



*Collection  
Highlights*

FARMINGTON, CONNECTICUT  
*The Lewis Walpole Library*

Yale



# introduction

The Lewis Walpole Library's collection of eighteenth-century British prints and drawings was initiated by W.S. Lewis (1895-1979) and Annie Burr Auchincloss Lewis (1902-1959) in order to provide "evidence" and historical context for the life and times of Horace Walpole (1717-1797). In his autobiography *One Man's Education* (1967), Lewis explained that "the print room was the closest the Lewises could come to the train that would take them to London in the eighteenth century." Accordingly, they conceived the print room as a means to improve the *Yale Edition of the Walpole Correspondence* "with pictures — portraits and caricatures." In the 1950s, the Lewises earnestly began to collect prints, initially

with the assistance of London dealer George Suckling. Their early efforts were soon boosted by two major gifts: Hugh D. Auchincloss's collection of 3000 English caricatures and Augustus P. Loring's gift of 1500 caricatures from the collection formed by his grandfather, Alfred Bowditch.

The Lewises amassed one of the largest and most significant collections of eighteenth-century British satirical prints and drawings outside Britain, including many outstanding examples by the most celebrated artists of the genre such as James Gillray (1756-1815) and Thomas Rowlandson (1756-1827) as well as many other important



Dixon after Reynolds. Portrait of Miss Emma.

printmakers who may be less well known today. In addition, the Library's collection includes thousands of portraits of prominent eighteenth-century figures and many English topographical views. Single sheet prints and drawings are augmented by extensive material found in illustrated books and periodicals, and in many copiously extra-illustrated volumes. These materials continue to be collected by the Library and provide valuable resource materials for studies of all aspects of eighteenth-century culture. Scholars of the history of satirical prints will find opportunities to compare preparatory drawings with impressions of a related print, or rare varying states, for example, of Gillray's work.

Perhaps most notably, the Lewises accumulated an impressive collection of prints by William Hogarth (1697-1764), which is said to be second only to that of



Robins, Scarlet-berryed Larkspur...

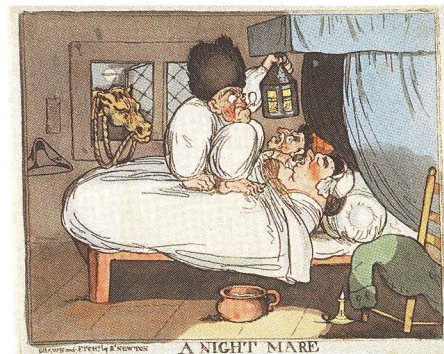


the British Museum. W.S. Lewis's interest in Hogarth probably stemmed from Horace Walpole's avid championship of the artist. The Library's outstanding collection of several hundred Hogarth prints, often represented in multiple states and impressions, includes three elephant folio volumes originally compiled by George Steevens (1736-1800), who, according to Horace Walpole, 'ransacked' Mrs. Hogarth's collection after the artist's death. The Steevens collection of 469 prints with 236 additional satires of Hogarth's prints by others was acquired in honor of Annie Burr Lewis, and joined other early collections of Hogarth formed by Queen Charlotte (1744-1818) and Charles, eighth Lord Kinnaird of Inchture (1780-1826). Ronald Paulson used the Lewis Hogarth collection in the research for his catalogue raisonnée, *Hogarth's*

*Graphic Works* (1965). The far-reaching influence of Hogarth's prints is also amply represented in the Library's collections, which include examples of contemporary pirated copies, reproductions such as those by Samuel Ireland (1744-1800), and many prints which exhibit more general homage or looser borrowings.

In 1980 Yale accepted the Lewises' generous bequest of their collections and the buildings and gardens that house and surround them. This exhibition marks the thirtieth anniversary of their gift.

Cynthia Roman  
Curator of Prints, Drawings, and Paintings  
Farmington, Connecticut



Newton, A Night Mare



Rowlandson, The French Barracks

# checklist

## PRINTS AND DRAWINGS

Attributed to George Cruikshank (1792-1878)

*The celebrated & Reverend T. Screech Me Dead attacking the devil...*, ca. 1818

Hand-colored lithograph

818.00.00.63+ [BMC 13110]

John Dixon (1740-1811)

after Joshua Reynolds (1723-1792)

*Portrait of Miss Emma and Miss*

*Elizabeth Crewe*

Mezzotint

Published September 30, 1782, by

John Boydell

Chaloner Smith, State IV

782.09.30.01++

James Gillray (1756-1815)

*Sketch of a Robed Man*, ca. 1805

Pen and ink with mss notes by the artist,

sketch on verso

792.00.00.99dr



Gillray, *The Apotheosis of Hoche*



James Gillray (1756-1815)

*A Vestal of – 93, trying on the Cestus of Venus*  
Hand-colored etching and engraving with  
aquatint

Two variant states

Published April 29, 1793, by H. Humphrey  
793.4.29.1.1 and 793.4.29.1.2 [BMC 8389]

James Gillray (1756-1815)

*The Apotheosis of Hoche*

Hand-colored etching

Published January 11, 1798, by  
H. Humphrey  
798.01.11.1++ [BMC 9156]

William Hoare (1707-1792)

*Portrait of Lady Maria Walpole*, ca. 1742

Pastel

742.00.00.17dr

William Hogarth (1697-1764)

*A Harlot's Progress*, Plate 2, 1732

Etching and engraving, touched in sepia ink  
by the artist

State 2

732.04.00.12 [Paulson 122]

William Hogarth (1697-1764)

*A Sleeping Congregation*, 1736

Etching and engraving

States 1 and 4, and copper plate

736.10.26.01.1, 736.10.00.01, and

762.04.21.01+

[Paulson 140.1 and 140.4]

Richard Newton (1777-1798)

*A Night Mare*

Hand-colored etching with  
aquatint

Published October 26, 1794, by  
W. Holland

794.10.26.1 [BMC 8555]

Richard Newton (1777-1798)

*The Devil's Darning Needle*, 1795

Graphite

795.07.02.01dr

Richard Newton (1777-1798)

*The Devil's Darning Needle*

Etching with aquatint

Published July 2, 1795, by

W. Holland. 795.07.02.01





Jacqueline Bouvier Kennedy Onassis (1929-1994)

"Happy Birthday Aunt Abie," 1946

On verso, a sketch of Mrs. & Mr. Lewis sitting in bed

Ink with colored pencil

Thomas Robins (1748-1806)

*Scarlet-berried Larkspur, Hoary Seaside Groudsel, Three-leaved Snapdragon and Heath with Yew-like Leaves*, ca. 1780

Opaque watercolor with glazes  
780.00.00.158dr

Thomas Rowlandson (1756-1827)

*The French Barracks*, 1786

Pen, ink, and watercolor  
786.00.00.83dr

Thomas Rowlandson (1756-1827)

*The Syrens*, 1787

Soft-ground etching, stipple engraving, aquatint, and etching, printed in color à la poupée

Published April 10, 1787, by E. Jackson

787.04.10.03+



## ILLUSTRATED BOOKS

John Faber (ca. 1695-1756) after  
Sir Godfrey Kneller (1646-1723)  
*The Kit-Cat Club, done from the  
original paintings of Sir Godfrey  
Kneller*

London: John Faber and Jacob  
Tonson, 1735  
Folio 49 3501

Mathias Oesterreich (1716-1778)  
after Pier Leone Ghezzi (1674-1755)  
*Raccolta di XXIV caricature disegnat  
colla penna dell celebre Cavalliere Piet:  
Leon: Ghezzi*  
Dresden, 1750  
Folio 75 G33 750

Andrea Palladio (1508-1580)  
*The architecture of A. Palladio ...  
Revis'd by ... Giacomo Leoni. 3<sup>rd</sup>  
edition. With notes and remarks by  
Inigo Jones.*  
Volume 1  
London, 1742  
Folio 49 3593

Thomas Pennant (1726-1798)  
*Some Account of London*  
3rd edition, Volume 1  
London: R. Faulder, 1793  
Folio 724 793 P37 copy 2

L.B. Seeley (1831-1893), editor  
*Horace Walpole and His World*  
Volume 9  
London: Seeley, Jackson, and  
Halliday, 1884  
Folio 225 884S copy 3

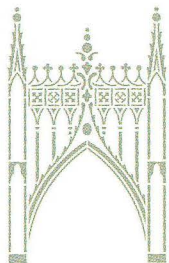
George Vertue (1684-1756)  
*Original Drawings of Heads,  
Antiquities, Monuments, Views &c.*  
Folio 49 3581



Vertue, Original Drawings







FARMINGTON, CONNECTICUT  
*The Lewis Walpole Library*

Yale