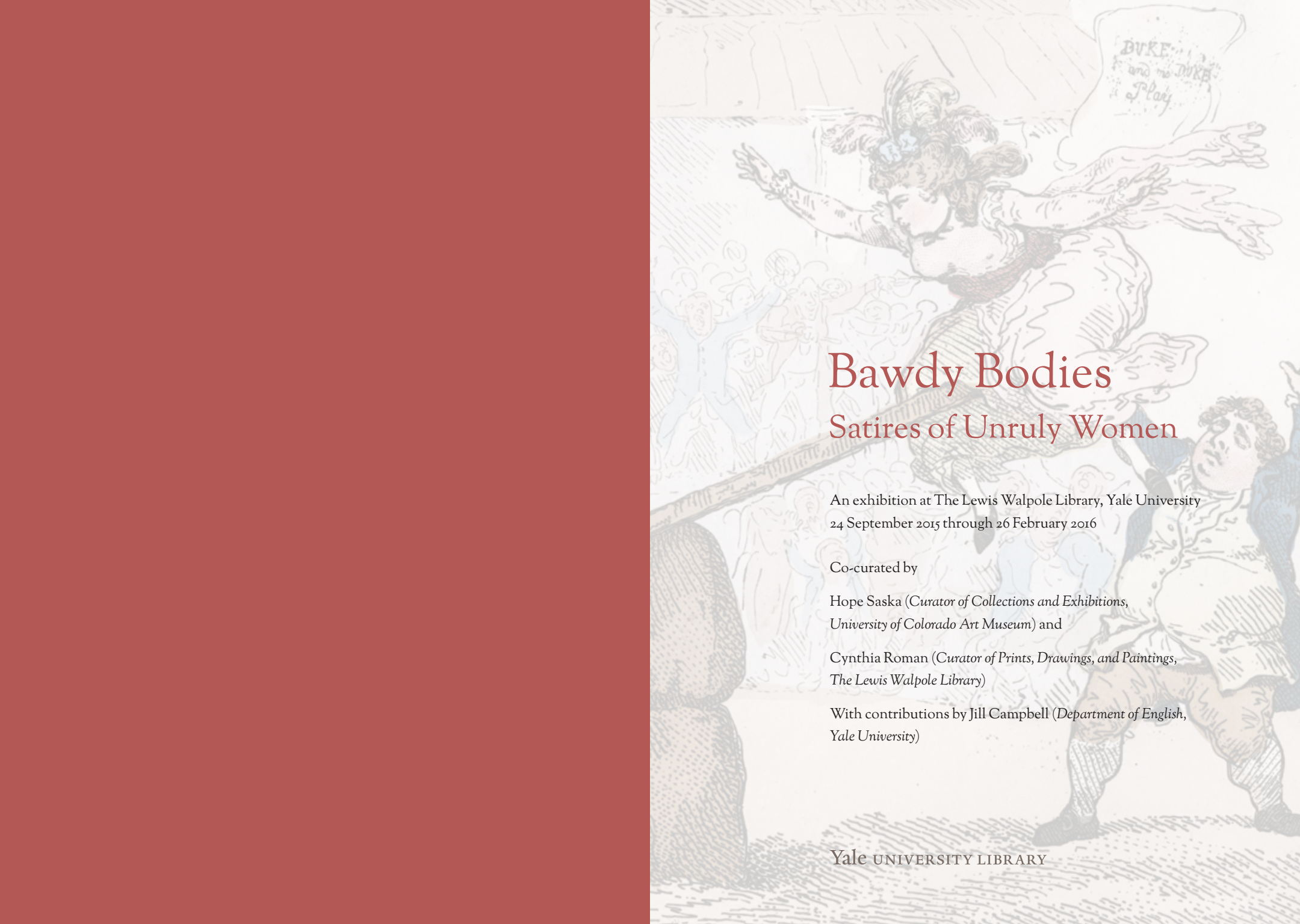




DUKE
and no DUKE
Play



Bawdy Bodies

Satires of Unruly Women

An exhibition at The Lewis Walpole Library, Yale University
24 September 2015 through 26 February 2016

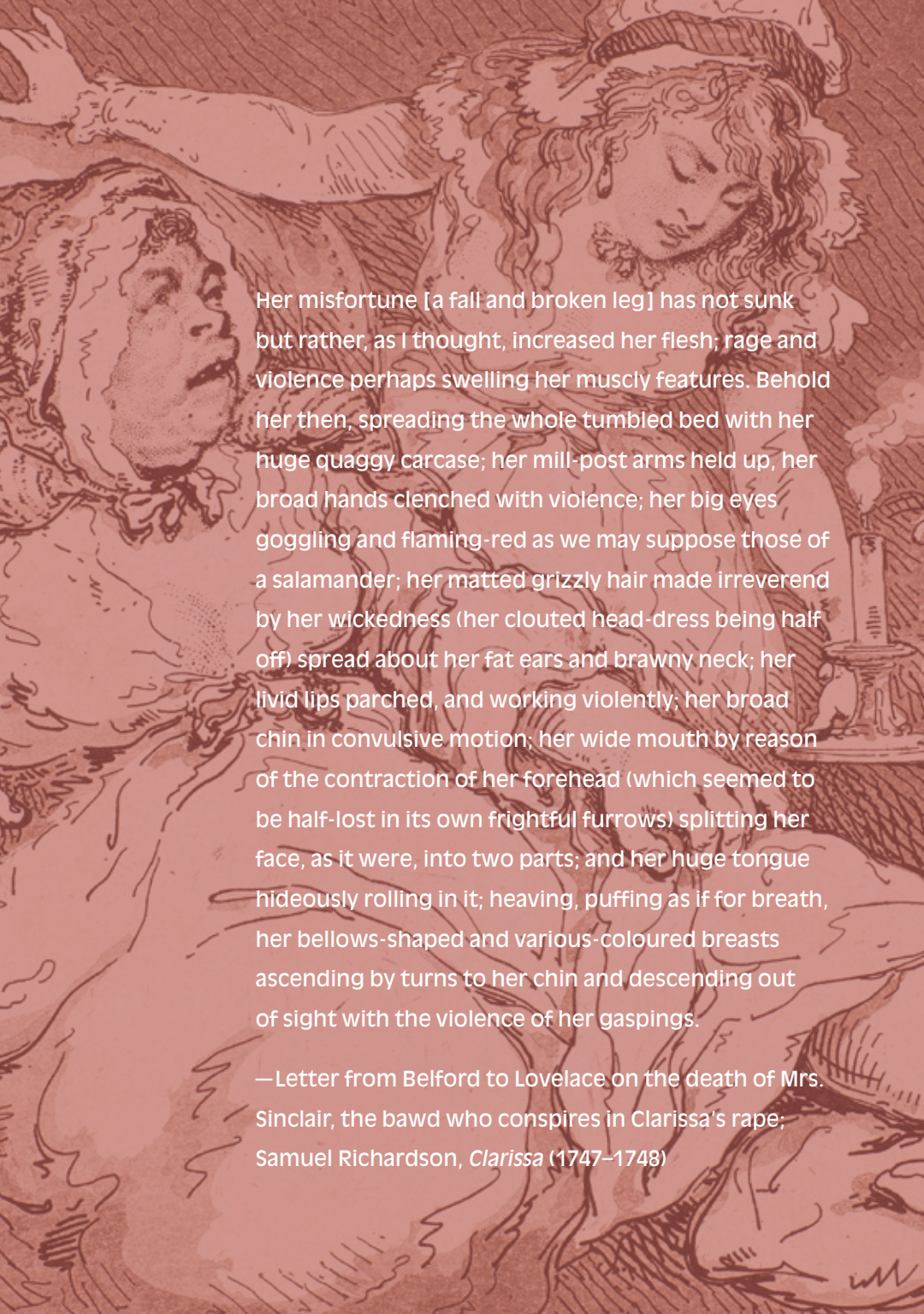
Co-curated by

Hope Saska (*Curator of Collections and Exhibitions,
University of Colorado Art Museum*) and

Cynthia Roman (*Curator of Prints, Drawings, and Paintings,
The Lewis Walpole Library*)

With contributions by Jill Campbell (*Department of English,
Yale University*)

Yale UNIVERSITY LIBRARY



Her misfortune [a fall and broken leg] has not sunk but rather, as I thought, increased her flesh; rage and violence perhaps swelling her muscly features. Behold her then, spreading the whole tumbled bed with her huge quaggy carcase; her mill-post arms held up, her broad hands clenched with violence; her big eyes goggling and flaming-red as we may suppose those of a salamander; her matted grizzly hair made irreverend by her wickedness (her clouted head-dress being half off) spread about her fat ears and brawny neck; her livid lips parched, and working violently; her broad chin in convulsive motion; her wide mouth by reason of the contraction of her forehead (which seemed to be half-lost in its own frightful furrows) splitting her face, as it were, into two parts; and her huge tongue hideously rolling in it; heaving, puffing as if for breath, her bellows-shaped and various-coloured breasts ascending by turns to her chin and descending out of sight with the violence of her gaspings.

—Letter from Belford to Lovelace on the death of Mrs. Sinclair, the bawd who conspires in Clarissa's rape; Samuel Richardson, *Clarissa* (1747–1748)

Bawdy Bodies: Satires of Unruly Women

Late eighteenth-century commentators often cited the florescence of graphic caricature and satire during the Georgian era as evidence of the personal liberty and freedom enjoyed by the British citizen. The openness with which satirists ridiculed political figures—including the royal family—and their overt rejection or dismantling of high art conventions broadcast the notion that one of the privileges of free-born Britons was the expression of independent thought. Yet, while the florid grotesqueries and humorous satires that were displayed and sold in British print shops appear to challenge convention, many of these satires expressed trenchantly conservative views, especially concerning social roles and manners.

The works in this exhibition represent a sampling of the thousands of satiric prints depicting women that were created in the late eighteenth century. As the majority of these works demonstrate, the satires and caricatures mobilized against women are loath to celebrate their newly gained visibility in Georgian society. Women who dared transgress or test the boundaries of propriety that circumscribed their gender were ridiculed harshly, and many reputations were slandered. This is a sharp contrast to the experience of their male counterparts, high-profile men (including politicians, writers, aristocrats, and performers) who competed for the spotlight and proudly collected satiric images of themselves and their peers. For those women unlucky enough to be targeted by the satirist's barbs, the experience could be disastrous, as they had few resources to fight back or correct the damaging imagery that could eclipse their carefully constructed reputations.

Characterized by comically grotesque figures performing lewd and vulgar actions, bawdy humor provided an especially poignant vehicle to target and regulate female behavior. This rude humor evokes the negative image of the “bawd,” most commonly imagined as a woman, in the service of demeaning and condemning ridicule. Samuel Johnson's *Dictionary* (1755) defined a bawd as

Thomas Rowlandson
(1756–1827). *A Bawd
on her Last Legs*, 1792.
Medical Historical
Library, 10028 (cat. 6.2)

a procurer or procuress engaged in “the promotion of debauchery.” “Bawdy,” applied first to language, accordingly is “obscene and unchaste.” The repulsive physical condition of the fat old procuress with running sores on her leg, in Thomas Rowlandson’s *A Bawd on her Last Legs*, suggests an equivalency between her diseased body and her moral corruption with imagery that recalls Samuel Richardson’s account of the death of Mrs. Sinclair, the bawd who conspires in Clarissa’s confinement and rape.

Caricatured female bodies replete with bawdy innuendos of explicit sexual content, or conversely of sexual deficiency and blatant scatology, become highly effective outward expressions of compromised character and deviant moral value for a wide constituency of women—anonymous, celebrity, high society, and even royal. Many of the women whose satirical images are featured in this exhibition were in fact highly accomplished and creative women who attracted satiric attention for crossing political, intellectual, and social boundaries.

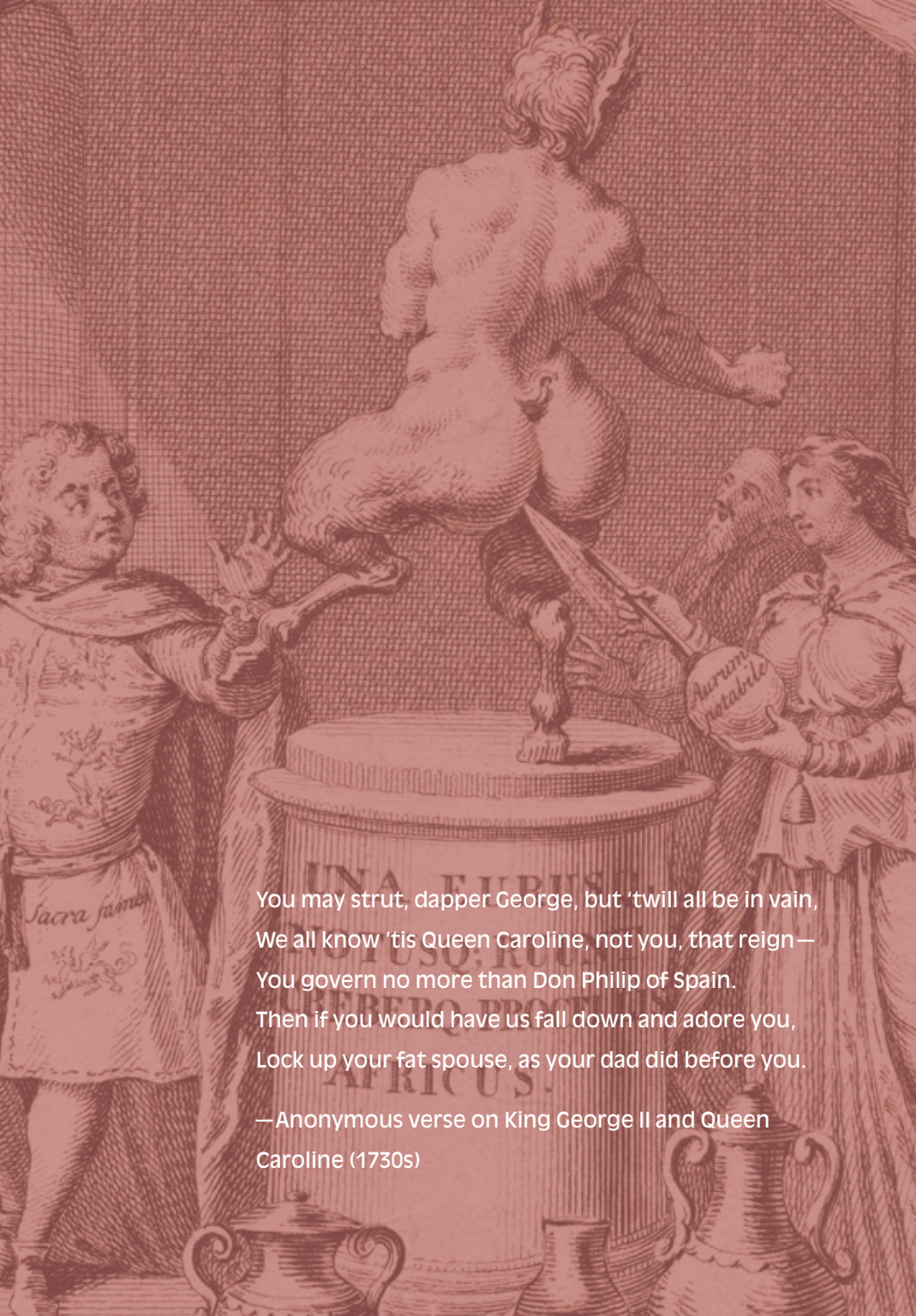


Anonymous [designed
by the author of
Common Sense], *The
Festival of the Golden
Rump*: *rumpatur quisquis
rumpitur invidia*, 1737.
The Lewis Walpole
Library, Yale University,
737.05.07.01

Royals

Despite the constraining protocols of monarchy, graphic satire increasingly targeted the celebrity or notoriety of royals, especially in response to the accession of the Hanoverian kings to the English throne. The royal consorts too fell victim to the satirists in their own right and in deflected attacks on male kings and princes. *The Festival of the Golden Rump* by an anonymous print-maker is an obscenely scatological representation of the English court in which the perceived power and influence of Queen Caroline (1683–1737) and her political alliance with Prime Minister Robert Walpole play a pivotal role in manipulating King George II, here portrayed as a flatulent satyr. Nor was Queen Charlotte (1744–1818), wife of George III, immune by her royal status from even more venomous attacks by the caricaturists. To the contrary, she was a favorite target of the often very rude James Gillray. *Sin, Death and the Devil: Vide Milton* is an especially brutal, even vulgar





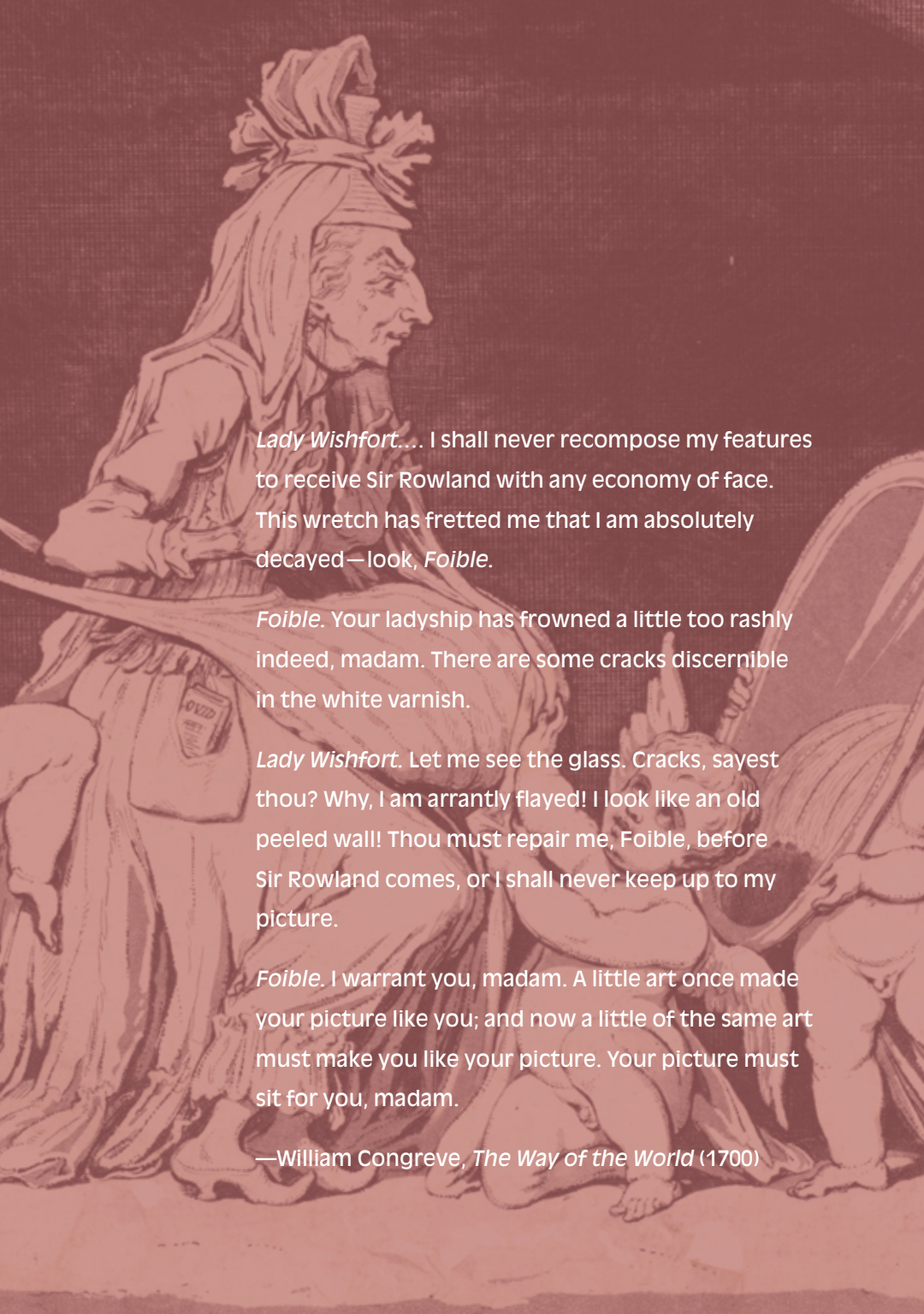
James Gillray (1756–1815).
Sin, Death and the Devil: Vide Milton, 1792.
 The Lewis Walpole
 Library, Yale University,
 792.06.09.01+
 Impression 1

portrayal of her as a half-serpent, an aging hag with withered breasts and Medusa-like locks of writhing snakes. The queen is placed in the middle of a bitter conflict between Pitt and Lord Thurlow rendered here as a Miltonic struggle based on a scene from *Paradise Lost*. Pitt is cast as Death, Thurlow as the Devil, and the queen as Sin. Pitt's influence on Charlotte and her protection of him are indicated by the bawdy gesture of her outstretched hand concealing, or perhaps grasping, the minister's groin.

The scandals, dalliances, and affairs of the royals tempted the satirists and delighted their audiences. *Fashionable Contrasts, or the Duchess's Little Shoe Yeilding [sic] to the Magnitude of the Duke's Foot* is a disarmingly simple yet devastating commentary on the royal marriage of Frederick, Duke of York, the second son of George III, to Frederica, eldest daughter to the King of Prussia, in 1791. Gillray's amusing allusion to royal intercourse is depicted as a pair of reclining feet: the large masculine buckled shoes of the duke,

You may strut, dapper George, but 'twill all be in vain,
 We all know 'tis Queen Caroline, not you, that reign—
 You govern no more than Don Philip of Spain.
 Then if you would have us fall down and adore you,
 Lock up your fat spouse, as your dad did before you.
 —Anonymous verse on King George II and Queen
 Caroline (1730s)





Lady Wishfort.... I shall never recompose my features to receive Sir Rowland with any economy of face. This wretch has fretted me that I am absolutely decayed—look, *Foible*.

Foible. Your ladyship has frowned a little too rashly indeed, madam. There are some cracks discernible in the white varnish.

Lady Wishfort. Let me see the glass. Cracks, sayest thou? Why, I am arrantly flayed! I look like an old peeled wall! Thou must repair me, *Foible*, before Sir Rowland comes, or I shall never keep up to my picture.

Foible. I warrant you, madam. A little art once made your picture like you; and now a little of the same art must make you like your picture. Your picture must sit for you, madam.

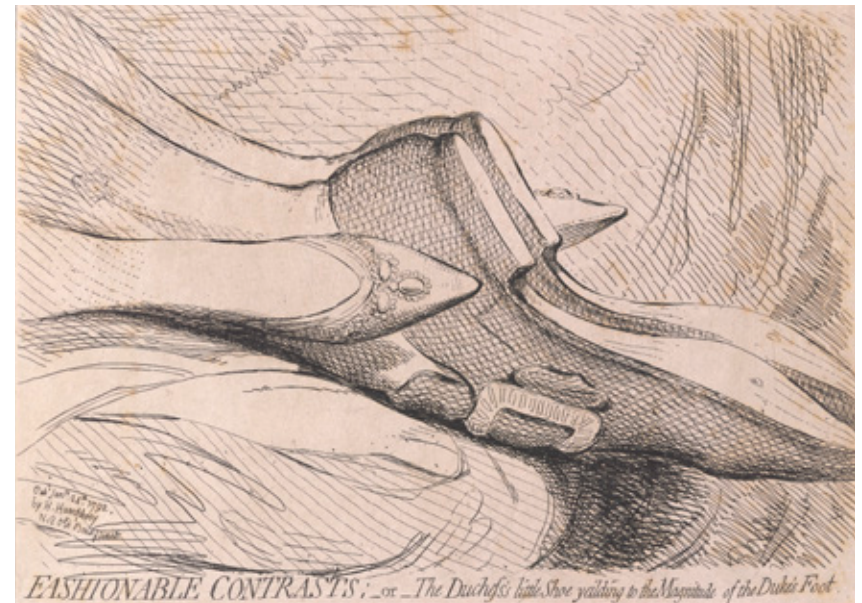
—William Congreve, *The Way of the World* (1700)

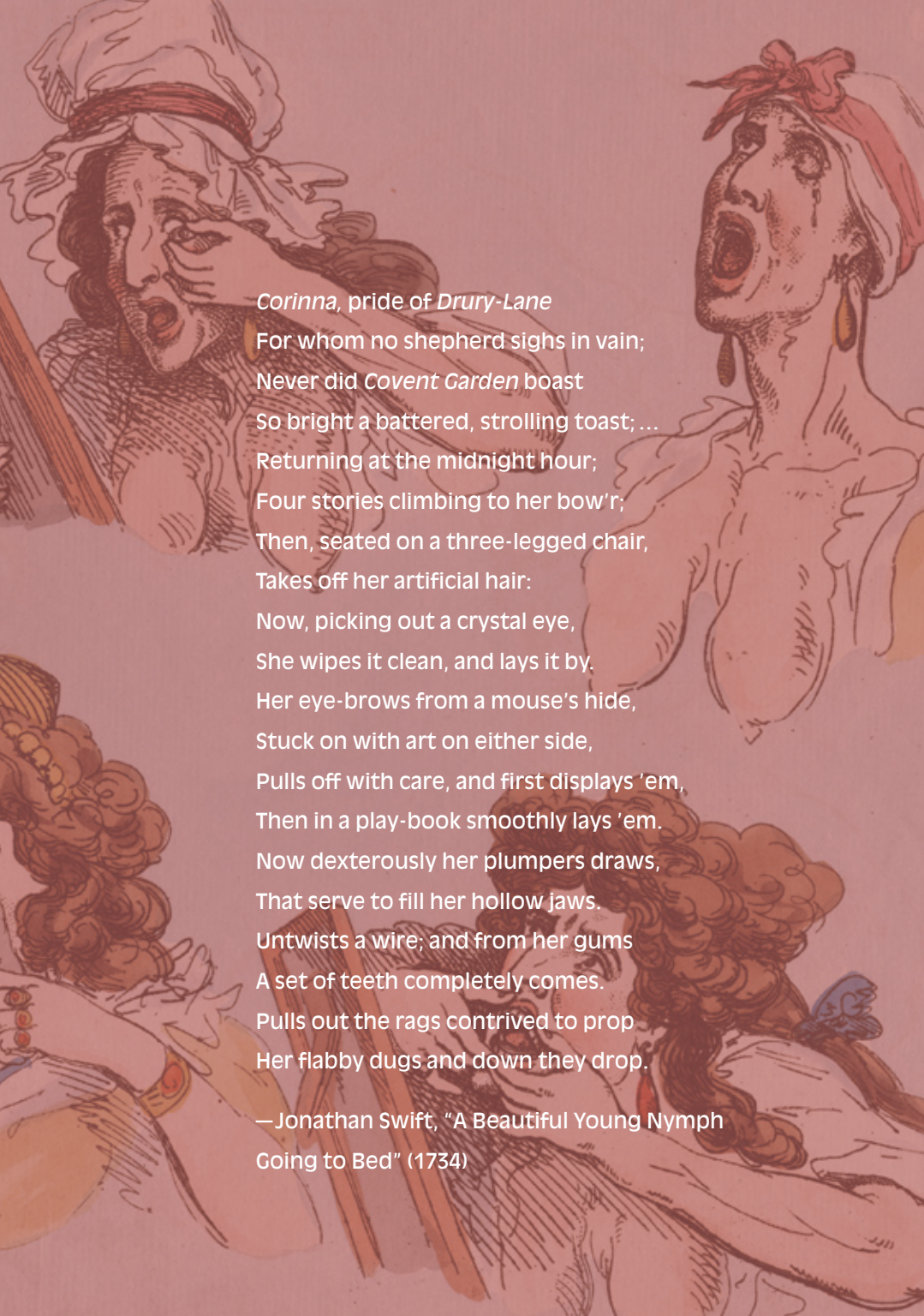
James Gillray (1756–1815).
Fashionable Contrasts,
1792. Beinecke Rare
Book and Manuscript
Library, Yale University

between the tiny ankles and feet of the duchess in jeweled slippers. William Dent too found ample material in the escapades of the royal dukes. Several maidservants gather to examine a cracked chamber pot in Dent's *A Jord-n for the Duke's Chamber*, which alludes to a liaison between the Duke of Clarence, the third son of George III, and Dorothy Jordan (1761–1816), a celebrated stage actress. As is often the case with satire, visual verbal puns carry much of the meaning. A “jordan” was a slang word for a chamber pot, lending scatological humor.

Aging

The vanity and humiliation of older women inspired some of the more cruel productions of graphic satirists, who reveled in portraying aging or generally dissolute female bodies. William Hogarth invented a number of iconic mocking images. In his print *Morning* (from *The Four Times of Day*), an old woman walking through Covent Garden on her way to church foolishly clings





Corinna, pride of *Drury-Lane*
For whom no shepherd sighs in vain;
Never did *Covent Garden* boast
So bright a battered, strolling toast; ...
Returning at the midnight hour;
Four stories climbing to her bow'r;
Then, seated on a three-legged chair,
Takes off her artificial hair:
Now, picking out a crystal eye,
She wipes it clean, and lays it by.
Her eye-brows from a mouse's hide,
Stuck on with art on either side,
Pulls off with care, and first displays 'em,
Then in a play-book smoothly lays 'em.
Now dexterously her plumpers draws,
That serve to fill her hollow jaws.
Untwists a wire; and from her gums
A set of teeth completely comes.
Pulls out the rags contrived to prop
Her flabby dugs and down they drop.

— Jonathan Swift, "A Beautiful Young Nymph
Going to Bed" (1734)



William Dent (active
1783–1793). A *Jord-n* for
the Duke's Chamber, 1791.
The Lewis Walpole
Library, Yale University,
791.11.01.01

William Hogarth
(1697–1764). *Morning*
(from *The Four Times*
of Day), State 1, 1738.
The Lewis Walpole
Library, Yale University,
Kinnaird 10k Box 300

William Hogarth
(1697–1764). *A Rake's Progress*, Plate 5, State 2,
1763. The Lewis Walpole
Library, Yale University,
Kinnaird 10k (b) Box 205

James Gillray (1756–1815).
A Vestal at '93, State 2,
1793. The Lewis Walpole
Library, Yale University,
793.04.29.01.2+



Thomas Rowlandson
(1756–1827). *Six Stages of
Mending a Face*, 1792.
The Lewis Walpole
Library, Yale University,
792.05.29.02+

to fashion though clearly past her prime. Likewise, the bride in a wintry marriage to a much younger man in Hogarth's *A Rake's Progress*, Plate 5 is rendered as ridiculously enthusiastic and lustful despite her decrepit physical condition. The brilliant James Gillray was particularly caustic in his ridicule of older women whose vanity tempted them to extreme but futile attempts to embrace fashionable clothing and recapture youthful beauty. In *A Vestal at '93*, *Trying on the Cestus of Venus*, an old hag at her toilet admires herself in a mirror as putti fit her with the stomach pads that became popular in 1793. Thomas Rowlandson's *Six Stages of Mending a Face*, mockingly "dedicated with respect to the Right Honble Lady Archer," charts the progress of Lady Archer (1741–1801) at different stages of her toilet from nightcap, sagging breasts, and an empty eye socket through extensive cosmetic repairs that deceptively transform her into a young, pretty woman.





Thomas Rowlandson (1756–1827). *Political Affection*, 1784. The Lewis Walpole Library, Yale University, Drawings R79 no. 3

Political Action

The active participation of the Duchess of Devonshire (1757–1806) in the Westminster elections of 1784 prompted a rash of satirical production. Rowlandson's *Political Affection* lewdly lampoons the duchess for canvassing on behalf of Charles James Fox. Attacking her motherhood, the artist portrays her suckling a fox at her breast while her child sits neglected. Especially bawdy attacks on the duchess's canvassing efforts include Rowlandson's sexually explicit print *The Poll*, which lampoons the state of the poll between rivals Charles James Fox and Sir Cecil Wray as a contest between two bare-breasted female canvassers, the duchess and her rival, Mrs. Hobart (1738–1816), who sit astride a seesaw constructed of a plank resting on a phallic-shaped fulcrum. William Dent chimed in with prints like *Her Grace Carrying a Plumper for Charly*. The duchess, wearing a large hat trimmed with a "fox," carries on her shoulder a fat butcher and exclaims with lewd innuendo, "I'll try all measures to bring the matter to a proper issue."



Thomas Rowlandson (1756–1827). *The Poll*, ca. 1784. The Lewis Walpole Library, Yale University, 784.04.27.01.2+ Impression 1



William Dent (active 1783–1793). *Her Grace Carrying a Plumper for Charly*, 1784. The Lewis Walpole Library, Yale University, 784.04.30.03

I had sat some time, leaning on my hand, though—God knows!—paying very little attention... when, some of the superfluous ornaments of my headdress, coming rather too near the candle, caught fire, and the whole farrago of ribbons, lace, and gew-gaws was instantly in flames. I shrieked out in the utmost terror and should have been a very great sufferer—perhaps been burnt to death—had not the baron had the presence of mind to roll my head, flames and all, up in my shawl.... How ridiculous are the fashions, which render us liable to such accidents! My fright, however, proved more than the damage sustained. When the flames were extinguished, I thought Lady Anne would have expired with mirth, owing to the disastrous figure I made with my singed feathers, &c. The whimsical distress of the heroine of the Election Ball presented itself to her imagination....

... such is the construction nowadays that a head might burn for an hour without damaging the genuine part of it. A lucky circumstance!

—Lady Georgiana, Duchess of Devonshire, from *The Sylph: A Novel* (1779)

R. Rushworth (fl. 1785–1786). *The Bum Shop*, 1785. The Lewis Walpole Library, Yale University, 785.07.11.01+

Fashion

The Duchess of Devonshire was a woman of literary and musical accomplishment whose book *The Sylph: A Novel* (1779) mirrors many features of her own biography. She was equally in the spotlight for her flamboyant fashion, including exaggerated hair styles and enormous headdresses.

Satires and caricatures that generally targeted fashion mavens address anxieties surrounding physical transformation and shape shifting. The transformative nature of costume or dress, which shapes the contours of the body and impacts the wearer's ability to move freely, is a theme explored in R. Rushforth's caricature *The Bum Shop*. Rushforth shows a group of women whose figures are ridiculously proportioned. The women crowd a dress shop and clamor to adopt the faddish enhanced silhouettes by padding their hips and posteriors. In their vanity the shoppers conceal their deficiencies by humorously exaggerating their figures while devoting time and expense to chasing the current ideal.





James Gillray (1756–1815).
The Injured Count
S[trathmore], 1786 or
ca. May 1788. Beinecke
Rare Book and
Manuscript Library,
Yale University

Thomas Rowlandson
(1756–1827). *Breaking*
up of the Blue Stocking
Club, ca. 1815. The Lewis
Walpole Library, Yale
University, 815.03.01.04+



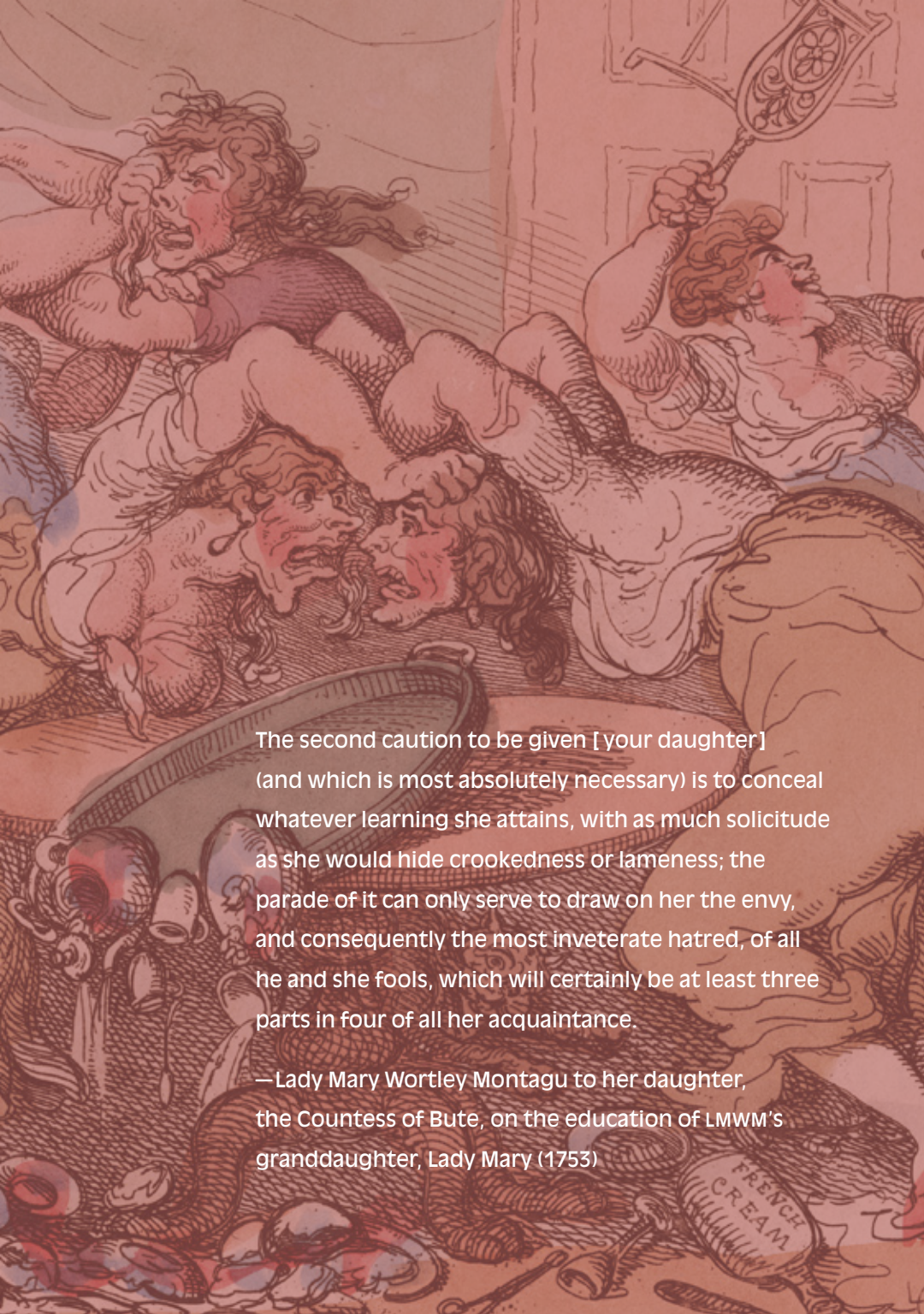
Scandalous Women and Domestic Transgression: Adultery, Divorce and Motherhood, Gamblers

An especially effective type of female ridicule took the form of attacks on breaches of domestic propriety and the obligations of motherhood. The tumultuous marriages and family life of Lady Strathmore were the subject of much gossip, intensified by a trial against her second husband, Andrew Robinson Stoney-Bowes. Gillray's *The Injured Count S[trathmore]* depicts the lady drunk while her young son, whom she reputedly disliked, is neglected in favor of her well-publicized fondness for cats. The imagery of this scene recalls Rowlandson's attack on the Duchess of Devonshire. Those who squandered time and money at gambling were equally condemned, such as in Gillray's amusing satire of Lady Archer and Lady Buckinghamshire (1738–1816) in the pillory for their excesses at faro.

Artists, Performers, and Intellectuals

Women who sought recognition for their abilities in arenas that extended beyond the domestic sphere were treated with particular scorn. Whether pursuing an independent intellectual life, devoting themselves to music, or performing on stage, these women who transgressed the gender roles prescribed by their social status were targeted by caricaturists. Thomas Rowlandson's depiction of members of the Blue Stocking Club expresses particular bile toward women who gathered in intellectual conversation. In Rowlandson's caricature *Breaking up the Blue Stocking Club*, a measured discussion becomes a brawl that overturns the tea table and transforms a genteel drawing room, the heart of the domestic sphere, into a boxing ring. The women are harridans who in their rage rend their fashionable dress, exposing brawny, muscular bodies, demonstrating that in their intellectual investigations they have assumed the mental and physical characteristics of men.

In eighteenth-century England, actresses were among the most highly visible women in society. The fame they garnered on the



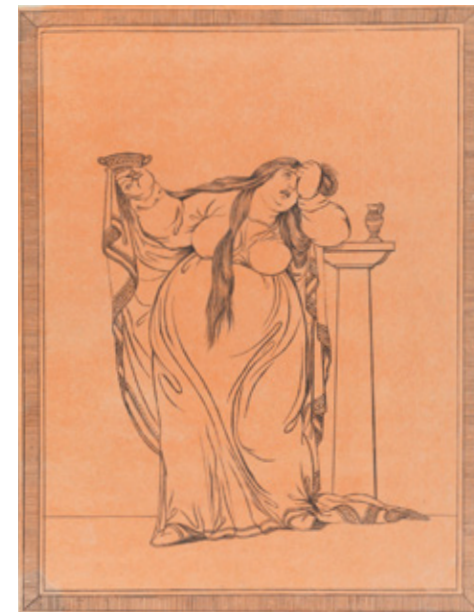
James Gillray (1756–1815)
(attrib. to). *Parody
of Emma Hamilton
Performing an Attitude*,
Plate 4. The Lewis
Walpole Library, Yale
University, Quarto
75 G41 807

The second caution to be given [your daughter]
(and which is most absolutely necessary) is to conceal
whatever learning she attains, with as much solicitude
as she would hide crookedness or lameness; the
parade of it can only serve to draw on her the envy,
and consequently the most inveterate hatred, of all
he and she fools, which will certainly be at least three
parts in four of all her acquaintance.

—Lady Mary Wortley Montagu to her daughter,
the Countess of Bute, on the education of LMWM's
granddaughter, Lady Mary (1753)

stage extended beyond the walls of the theater to other cultural productions including graphic satires and the periodical press, where not only were the stage performances evaluated, but also their private lives were discussed.

The story of Emma Hamilton (1765–1815), the performer depicted in Frederick Rehberg's elegant renderings and in James Gillray's satiric reimagining, exemplifies the narrative of the social-climbing courtesan that so titillated Georgian audiences. Hamilton's biography, as a country girl who came to London as a courtesan and entertainer, reinforces the cultural association of actresses with prostitution, an association underscored in such print productions as William Hogarth's *The Harlot's Progress* (1732). At the time Gillray produced his mocking engravings, Hamilton's fortunes were in decline and his rendering of the sylph-like and captivating woman she was purported to be, now transformed into a slovenly and bloated matron, provides a moralizing tale and makes Hamilton, whose life was marked by tragedy, a comic spectacle.



Thomas Rowlandson
(1756–1827). *Medical
Inspection, or Miracles
Will Never Cease*, 1814.
The Lewis Walpole
Library, Yale University,
Folio 75 W87 808

Visionaries and Outliers

Mary Toft (1701–1763) and Johanna Southcott (1750–1814) were two of the most prominent self-proclaimed visionaries in the eighteenth century. In William Hogarth's satire of Toft, he makes a mockery of the iconography related to the Christian Nativity. Toft, who claimed to give birth to rabbits, is surrounded by quack doctors from London and the shady characters who assisted her in the fraud. The female body is here exposed as the site of fraud



and subjected to a medical inspection, which is shown to be so incompetent that the quack doctors are complicit in the deceit. Thomas Rowlandson's ribald satire of Southcott similarly features the incompetence of doctors, whose voyeuristic probings of the grotesque female body are rendered for comic effect. Like Toft, Southcott claimed a miraculous pregnancy and was subjected to medical examination, here depicted with Southcott brazenly lifting her skirts and inviting the examination. Notably, both Toft and Southcott were from the country and both were members of the lower class; their notoriety demonstrates the cultural unease associated with religious enthusiasm and with the female body as a site of deceit.

Postscript

With the passing of James Gillray in 1815 and Thomas Rowlandson in 1827, bawdy graphic satire lost its most brilliant visual practitioners. So too, the taste for this humor shifted with the rise of Victorian sensibility. In the mid-nineteenth century, publisher Henry George Bohn bought Gillray's etched copper plates from the Humphrey family for the price of scrap copper. When Bohn re-issued Gillray's prints, he reorganized them into distinct albums, separating out the "Suppressed Plates," a series of particularly scandalous and bawdy etchings that Bohn marketed exclusively to gentlemen, and apparently under the counter. Four of Gillray's prints featured in "Bawdy Bodies"—*The Injured Count S[trathmore]*, *Fashionable Contrasts*, *The Siege of Blenheim*, and *Patience on a Monument*—were all among the suppressed prints. In 2009 a rare copy of one of Bohn's volumes of "Suppressed Plates," apparently seized by a Victorian vice squad for its scurrilous and offensive content, was discovered hidden in the offices of the British Ministry of Justice. That volume is now at the Victoria and Albert Museum.

Cynthia Roman and Hope Saska; text passages selected by Jill Campbell



William Hogarth (1697–1764). *Cunicularii, or the Wise Men of Godliman in Consultation, State 1*, 1726. The Lewis Walpole Library, Yale University, Kinnaird 64K(d)

Checklist

ROYALS

1. Anonymous [designed by the author of *Common Sense*]
The Festival of the Golden Rump: rumpatur quisquis rumpitur invidia
Etching and engraving, 20.8 x 26.5 cm (plate)
Published 1737
The Lewis Walpole Library, Yale University, 737.05.07.01
2. James Gillray (1756–1815)
Sin, Death and the Devil: Vide Milton
Etching with hand coloring, 32.1 x 40.4 cm (plate)
Published June 9, 1792 by H. Humphrey
The Lewis Walpole Library, Yale University, 792.06.09.01+ Impression 1

3. James Gillray (1756–1815)
Fashionable Contrasts, or the Duchess's Little Shoe Yeilding [sic] to the Magnitude of the Duke's Foot
Etching, 25.6 x 35.5 cm (plate)
Published January 24, 1792 by H. Humphrey
In "The Caricatures of James Gillray"
[collection compiled by Francis Harvey]
Miscellaneous Series, vol. 2, page 31
Beinecke Rare Book and Manuscript Library, Yale University
4. William Dent (active 1783–1793)
A Jord-n for the Duke's Chamber
Etching & drypoint, 17.3 x 27.7 cm (plate)
Published November 1, 1791 by W. Dent
The Lewis Walpole Library, Yale University, 791.11.01.01

5. John Milton (1608–1674)
Paradise Lost, 1711
Ninth edition
London: Jacob Tonson, 1711
Open to page 30
The Lewis Walpole Library, Yale University, 49.2421

AGING

6. Thomas Rowlandson (1756–1827)
A Bawd on her Last Legs
Etching and aquatint, 27 x 37.5 cm (sheet)
Published October 1, 1792 by S.W. Fores
Medical Historical Library, 10028 (cat. 6.2)
7. William Hogarth (1697–1764)
Morning (from *The Four Times of Day*), State 1
Engraving, 48.9 x 39.8 cm (plate)
Published March 25, 1738
The Lewis Walpole Library, Yale University, Kinnaird 19k Box 300
8. William Hogarth (1697–1764)
A Rake's Progress, Plate 5, State 2
Etching and engraving, 32.6 x 40.5 cm (sheet)
The Lewis Walpole Library, Yale University, Kinnaird 10k (b) Box 205
9. James Gillray (1756–1815)
A Vestal at '93, Trying on the Cestus of Venus, State 2
Etching with stipple engraving & aquatint with hand coloring, 31 x 37 cm (sheet)
Published April 29, 1793 by H. Humphrey
The Lewis Walpole Library, Yale University, 793.04.29.01.2+
10. Thomas Rowlandson (1756–1827)
Six Stages of Mending a Face
Etching with hand coloring, 27 x 37 cm (sheet)
Published May 29, 1792 by S.W. Fores
The Lewis Walpole Library, Yale University, 792.05.29.02+
11. Piercy Roberts (active 1795–1824) after George Moutard Woodward (1760–1809)
Delia's Complaint at Sixty (Stanza 4)
Etching with hand coloring, 23.9 x 18.5 cm (sheet)
Published by Piercy Roberts
In *Attempts at Humour, Poetical, and Physiognomical*
Open to print opposite p. 17
The Lewis Walpole Library, Yale University, 75 R25 803
12. James Gillray (1756–1815)
The Power of Beauty: St. Cecilia charming the brute, or the seduction of the Welch-ambassador
Etching, 25.1 x 35.2 cm (plate)
Published February 1792 by H. Humphrey
The Lewis Walpole Library, Yale University, 792.02.00.02+
13. William Congreve (1728–1808)
The Way of the World
In *Bell's Theatre*, vol. ii
London: John Bell, 1777
Open to page 42
The Lewis Walpole Library, Yale University, 767 B41
- POLITICAL ACTION
14. Thomas Rowlandson (1756–1827)
Political Affection, 1784
Pencil, 23.5 x 35 cm (sheet)
The Lewis Walpole Library, Yale University, Drawings R79 no. 3

15. Thomas Rowlandson (1756–1827)
The Poll
Etching with hand coloring, 25 x 35.1 cm (plate)
Published ca. 1784 by Wm. Humphrey
The Lewis Walpole Library, Yale University, 784.04.27.01.2+ Impression 1
16. William Dent (active 1783–1793)
Her Grace Carrying a Plumper for Charly
Etching & drypoint, 24.7 x 17.5 cm (plate)
Published by T. Bun, St. Martins Lane, April 30, 1784
The Lewis Walpole Library, Yale University, 784.04.30.03
17. James Gillray (1756–1815)
Siege of Blenheim or the New System of Gunning Discover'd
Etching with hand coloring, 24.9 x 35.5 cm (plate)
Published March 5, 1791 by H. Humphrey
The Lewis Walpole Library, Yale University, 791.03.05.01+
18. Georgiana Spencer Cavendish, Duchess of Devonshire (1757–1806)
The Passage of the Mountain of Saint Gothard: a poem.
26 cm (4to)
London : Prosper and Co., 1802
Open to page 1
Sterling Memorial Library, Yale University, Im D498 +Eh802
19. Georgiana Spencer Cavendish, Duchess of Devonshire (1757–1806)
Stranger, I Have a Silent Sorrow Here, ca. 1800
Score, 32 cm
London: Longman, Clementi & Co.
Open to page 20
Music Library, Yale University, M1507 E582+

FASHION

20. Anonymous
Inconvenience of Dress
Etching & engraving with hand coloring, 23.6 x 18.5 cm (plate)
Published May 19, 1786 by S.W. Fores
The Lewis Walpole Library, Yale University, 786.05.19.01
21. R. Rushworth (fl. 1785–1786)
The Bum Shop
Etching, with hand coloring, 32.8 x 46 cm (sheet)
Published July 11, 1785 by S.W. Fores
The Lewis Walpole Library, Yale University, 785.07.11.01+

SCANDALOUS WOMEN AND DOMESTIC TRANSGRESSION: ADULTERY, DIVORCE AND MOTHERHOOD, GAMBLERS

22. James Gillray (1756–1815)
The Injured Count S[trathmore].
Etching with hand coloring, 27.5 x 39.6 cm (plate)
Published by C. Morgan, 1786 or ca. May 1788.
In “The Caricatures of James Gillray”
[collection compiled by Francis Harvey]
Auchincloss Collection. Miscellaneous Series, vol. 1, page 25.
Beinecke Rare Book and Manuscript Library, Yale University
23. Anonymous
Cocking the Greeks
Etching with hand coloring, 39 x 30 cm (sheet)
Published May 16, 1796 by S.W. Fores
The Lewis Walpole Library, Yale University, 796.05.16.02+

24. James Gillray (1756–1815)
Lady Godina's Rout
Etching & stipple engraving with hand coloring, 26 x 36 cm (sheet)
Published March 12, 1796 by H. Humphrey
The Lewis Walpole Library, Yale University, 796.03.12.01+

ARTISTS, PERFORMERS, AND INTELLECTUALS

25. Thomas Rowlandson (1756–1827)
Breaking up of the Blue Stocking Club
Etching with hand coloring, 24.7 x 34.4 cm (plate)
Published March 1, 1815 [?] by Thos. Tegg
The Lewis Walpole Library, Yale University, 815.03.01.04+
26. James Gillray (1756–1815)
Patience on a Monument
Etching with hand coloring, 32 x 23 cm (sheet)
Published September 19, 1791 by H. Humphrey
The Lewis Walpole Library, Yale University, 791.09.19.01
27. Anonymous
The Damerian Apollo
Etching with hand coloring, 25 x 30 cm (sheet)
Published July 1, 1789 by William Holland
The Lewis Walpole Library, Yale University, 789.07.01.02
28. Hester Chapone (1727–1801)
Letters on Improvement of the Mind. Addressed to a lady by Mrs. Chapone. A new edition.
London: Scatcherd and Letterman [etc.], 1815
Open to titlepage
The Lewis Walpole Library, Yale University, 485 815 C36

29. James Gillray (1756–1815) (attrib. to)
Parody of Emma Hamilton Performing an Attitude, Plate 4
Etching on tinted paper, 25.8 x 19.6 cm (sheet)
From *A New Edition Considerably Enlarged of Attitudes Faithfully copied from Nature*
London: Hannah Humphrey, 1807
The Lewis Walpole Library, Yale University, Quarto 75 G41 807
30. John Collet (1725?–1780)
An Actress at her Toilet, or Miss Brazen Just Breecht
Mezzotint with hand coloring, 37 x 27 cm (sheet)
Printed for & sold by Carington Bowles ..., published as the act directs, June 24, 1779
The Lewis Walpole Library, Yale University, 779.06.24.01+

VISIONARIES AND OUTLIERS

31. William Hogarth (1697–1764)
Cunicularii, or the Wise Men of Godliman in Consultation
State 1
Etching, 19.8 x 25.1 cm (sheet)
Published December 1726 by William Hogarth
The Lewis Walpole Library, Yale University, Kinnaird 64K(d)
32. Thomas Rowlandson (1756–1827)
Medical Inspection, or Miracles Will Never Cease
Etching with hand coloring, 36.2 x 25 cm (plate)
Published September 8, 1814 by Thomas Tegg
In *Caricature Magazine*, vol. 5
The Lewis Walpole Library, Yale University, Folio 75 W87 808

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Cover

Thomas Rowlandson (1756–1827). *The Poll*, ca. 1784. The Lewis Walpole Library, Yale University, 784.04.27.01.2+ Impression 1

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The Rival
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