



EIGHTEENTH-CENTURY 'BEAUTY'
A CATALOGUE OF FEMALE PORTRAITURE

From courtesans to comédiennes, the female portrait was rife in the latter half of the eighteenth-century. Subject to a budding cult of aristocratic celebrity, London was also exposed to the rise of the *demi-monde*; a group consisting of actresses, socialites, and concubines. Made up of beautiful women from the upper strands of society, the *demi-monde* frequently defied conventions of politeness with their brazen sexual behavior. A trend occurred in which artists and engravers made a conscious attempt to associate their portraiture with women of this faction. Whilst this commitment may have segregated portraitists from conservative patrons and audiences, it ensured notoriety amongst fashionable male society. Though portraits of such women had been commissioned for centuries, the consequent images were reserved for the enjoyment of an elite consumer, often the mistress's regal liaison. In the eighteenth-century however, a revolution takes place.

In an essay on Sir Joshua Reynolds' portrait of Elizabeth Gunning, Robert W. Jones explains that the eighteenth-century definition of a 'beauty' incorporated the concept of public status and display. Beauty and publicity were symbiotic. The people of London were in turn captivated and scandalised by the exploits of women who were trumpeted in ballads and newspapers. In high society, portraits contributed to, and traded upon, the accounts of women purveyed in the press. Female fame depended upon the continual display of themselves and of their images, a feat achievable through the print.

Mezzotints could be produced relatively quickly and inexpensively, thus making them an ideal vehicle for reproducing images of topical individuals. Not only would paintings of harlots and habitués tussle for exhibition space at the Royal Society of Arts, but mezzotints of them would hang in coffee shops and taverns, enticing a male public that could only dream of relationships with such females.

In this catalogue we provide a brief survey of the variety of female portraiture produced during the 18th Century, depicting not only famous '*glamour girls*' of the day and controversial Erotica, but also more tradition renderings of British Royalty and Nobility.

British Nobility Portraits



1. Lady Sarah Bunbury (*Sacrificing to the Graces*)

Mezzotint

Edward Fisher after Sir Joshua Reynolds

Published by E. Fisher, London, 1766

Image & Plate 590 x 368 mm,

Sheet 385 x 615 mm

framed

Before all Letters.

Lady Sarah Napier (1745 - 1826) Great-granddaughter of Charles II, and daughter of Charles Lennox, 2nd Duke of Richmond and Lennox, and Sarah Cadogan. She Married (Thomas) Charles Bunbury in 1762 whom she divorced in 1776, and remarried the Hon. George Napier in 1781. Her first child, Emily, was by her cousin Lord William Gordon.

Chaloner Smith 6 i/ii, Russell 6. After floor lightened and redefined area at base. Russell describes unlettered proofs both before and after the floor was lightened; Chaloner Smith does not specify.

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Light creases to centre and top right of image. [27002]

£700



2. Countess of Carlisle

Mezzotint

James Walker after George Romney

Published as the Act directs Jany 10th 1781 by J. Walker, No. 51 Great Portland Street

Image 452 x 352 mm, Plate 500 x 353 mm, Sheet

515 x 369 mm

unmounted

Scratched proof.

Margaret Caroline (Leveson-Gower), Countess of Carlisle (1753-1824), was the wife of Frederick Howard, 5th Earl of Carlisle.

Chaloner Smith 2 i, Russell 2, Horne - George Romney 16 ii, O'Donoghue 343/4, Lennox-Boyd ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd [26776]
£400



3. Maria, Countess of Coventry

Mezzotint

Jean Liotard

Robert Sayer
Image 137 x 113 mm, Sheet 147 x 113 mm
Unmounted

Maria, Countess of Coventry (British; Female; 1733 - 1760) One of the two Gunning sisters, both famous beauties who made splendid marriages. They were daughters of John Gunning (qq.v.) in Ireland. Maria became first wife of George William Coventry, 6th Earl of Coventry. Her sister became Elizabeth Campbell, Duchess of Hamilton and Argyll.

Copy of O'Donoghue 11, Lennox - Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: trimmed to image to top and sides, to just below title to bottom. Laid to album page. [21278]
£120



4. Maria, Countess of Coventry

Mezzotint
Michael Ford after Francis Cotes
Printed for John Bowles c.1750
Image 259 x 222 mm, Plate 325 x 222 mm, Sheet 338 x 228 mm
Mounted

Maria Coventry, Countess of Coventry (1733 – 1760) was a famous London beauty and society hostess during the reign of King George II. Born Maria Gunning, she became the first wife of George William Coventry, 6th Earl of Coventry. Her sister, also famed for her beauty, became Elizabeth Campbell, Duchess of Hamilton and Argyll. Maria died aged just 27 from blood poisoning as a result of wearing lead based make up.

Chaloner Smith 5, O'Donoghue 503/3, CS i/ii,
Lennox-Boyd ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to just outside of plate, impression slightly worn. [16286]
£200



5. The Hon.ble Mrs. Barrington

Mezzotint
Richard Houston after Joshua Reynolds
Sold by R. Houston near Drummaond's, Charing Cross. c. 1758
Image 274 x 225 mm, Plate 326 x 225 mm, Sheet 346 x 269 mm
Unmounted

Elizabeth Barrington (née Vassal) (died 1764),
Wife of John Barrington

Chaloner Smith 6, Russell 6.iii, Hamilton p.80. ii
[3543]
£180



6. *Lady Carpenter*

Mezzotint

Robert Laurie

Publish'd 9th. Novr 1790, by Robt. Sayer, No. 53, Fleet Street, London.

Image 107 x 89 mm, Plate 118 x 90 mm, Sheet

222 x 148 mm

Unmounted

Lady Almeria Carpenter (1752 - 1809) Daughter of Georg, Lord Carpenter, later Earl of Tyrconnel; mistress of Prince William Henry, Duke of Gloucester and Edinburgh, and bore him a daughter - Louisa Maria La Coast - in 1782

O'Donoghue 4, Lennox - Boyd ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd. [21286]

£180



7. *Lady Carpenter*

Mezzotint

Robert Laurie after Robert Dighton

London, Published for R. Sayer & J. Bennett No. 53 Fleet Street as the Act directs, 29, Oct 1782.

Image 107 x 89 mm, Plate 118 x 90 mm, Sheet

213 x 165 mm

Unmounted

Lady Almeria Carpenter (1752 - 1809) Daughter of Georg, Lord Carpenter, later Earl of Tyrconnel; mistress of Prince William Henry, Duke of Gloucester and Edinburgh, and bore him a daughter - Louisa Maria La Coast - in 1782

O'Donoghue 4, Lennox - Boyd i/ii

Ex. Col.: Hon. Christopher Lennox-Boyd [21285]

£180



8. [*Elizabeth Dutchess of Hamelton, Chatelerault, Brandon, & Dutchess of Argyle*]

Mezzotint

Robert Laurie after Catherine Read

Published as the act directs 25 March, 1771

Image 462 x 352 mm, Plate 508 x 352 mm, Sheet

534 x 385 mm

Unmounted

Elizabeth Campbell, Duchess of Argyll and Baroness Hamilton of Hameldon (1733 - 1790) was the daughter of John Gunning of Castle Coote. Campbell was a celebrated Irish belle and society hostess. Urged into acting by her mother, it is believed that Elizabeth Campbell acted as a courtesan to wealthy benefactors. Her beauty led to her celebrity as Elizabeth was immortalized in portraits by, amongst others, Sir Joshua Reynolds and Gavin Hamilton.

Chaloner Smith 3 i/ii, Lennox-Boyd i/ii

Ex. Col.: Hon.: Christopher Lennox-Boyd [26795]

£450



9. The Right Honble Lady Charlotte Bertie

Mezzotint

William Dickinson after Reverend Matthew William Peters

London, Publish'd March 1st. 1778, by W. Dickinson No. 20, Henrietta Street, Covent Garden, & T: Watson No. 142, New Bond Street.

Image 334 x 279 mm, Plate 380 x 297 mm, Sheet 385 x 305 mm

Mounted

Lady Charlotte Elizabeth Guest, (née Bertie) (1812 – 1895), later Lady Charlotte Schreiber, was an English businesswoman and translator. An important figure in the study of Welsh literature and the Welsh language, she is best known for her pioneering English translation of the major medieval work, the Mabinogion.

Chaloner Smith 8 ii/ii, O'Donoghue 2, Lennox - Boyd ii/ii.

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate at bottom edge. [21935]

£600



10. Diana Viscountess Crosbie

Mezzotint
 William Dickinson after Sir Joshua Reynolds
 London Publish'd Sepr. 20th, 1779, by Dickinson
 and Watson No. 158, New Bond Street.
 Image 597 x 378 mm, Plate 634 x 377, Sheet 639
 x 382 mm
 Unmounted

Diana (Sackville), Viscountess Crosbie (1756 -
 1814) was the wife of 2nd Earl of Glandore and
 daughter of 1st Viscount Sackville. Diana attracted
 a fair share of criticism as a young woman and had
 a reputation for gambling and debt, one which was
 shared by the similarly controversial Duchess of
 Devonshire.

In Diana's portrait Reynolds has conveyed her in
 motion, rather than in the conventional static pose
 adopted by much of Reynolds' other sitters. The
 casual air of this portrait engenders a sense of
 intimacy and immediacy that distinguishes it from
 much previous grand-manner portraiture.

Chaloner Smith 14.ii, Hamilton p.93.ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate, slight loss to bottom
 left of sheet.
 [26968]

11. Lady Charlotte Fitz-William

Mezzotint
 after Sir Joshua Reynolds
 London Printed for Robt. Sayer No. 53 in Fleet
 Street. c.1770
 Image 136 x 114 mm, Plate 150 x 114 mm, Sheet
 209 x 136 mm
 Unmounted



Lady Charlotte Dundas (1746 - 1833) was the wife
 of Thomas Dundas, 1st Baron Dundas; daughter of
 the 3rd Earl Fitzwilliam.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Tipped to album page. [26765]
£110



12. Lady Grammont

Mezzotint
 James McArdell after Sir Peter Lely

c.1742-1765

Image 440 x 354 mm, Plate 504 x 354 mm, Sheet 506 x 360 mm
Unmounted

Elizabeth Hamilton, Comtesse de Gramont, as St Catherine wife of Philibert, comte de Gramont (1621 - January 10, 1707)

O'Donoghue 1, CS 91 ii

Condition: Trimmed within plate to top and right hand side, trimmed to plate at bottom and thread margin to left hand side. [16257]

£120



13. Mrs Mary Anne Granville

Mezzotint

John Faber Junior after Richard Phillips
London: Printed & Sold by C. Bowles in St.Pauls Church yard. c.1740

Image 309 x 245 mm, Plate 345 x 245 mm, Sheet 360 x 268 mm
unmounted

The Honble Mrs Anne Granville (died 1767) was the youngest daughter of Lord Lansdowne and the cousin to Mary Granville, afterwards Delany.

Chaloner Smith 167 iii/iii, O'Donoghue 1, Lennox-Boyd iii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Margins trimmed near to plate-mark to bottom of sheet. Laid to card. [26972]

£250

14. Lucy Countes of Carlisle, Daughter of Jocelin Earle of Northumberland.

Engraving

Pieter van Gunst after Anthony van Dyck
c. 1715

Image 450 x 307 mm, Sheet 508 x 326 mm
unmounted

Full-length portrait of the English courtier Lucy Hay, Countess of Carlisle (1599 – 5 November 1660). Born Lucy Percy, the second daughter of the 9th Earl of Northumberland, she married James Hay, the 1st Earl of Carlisle in 1617. Hay's beauty and wit was widely celebrated by contemporary poets and writers including Thomas Carew, William Cartwright, John Suckling and Sir Toby Matthew. Alexandre Dumas is also believed to have based the character of Milady in *The Three Musketeers* on her. A conspicuous figure at the court of King Charles I, she was rumoured to have been the mistress of both Thomas Wentworth, 1st Earl of Strafford, and of John Pym, his parliamentary opponent. Strafford valued her highly, but after his death, she devoted herself to Pym and to the interests of the parliamentary leaders, to whom she communicated the king's most secret plans and counsels.



Walpole III 971, Vertue III 82

Ex.Col.: Earl de Grey

Condition: All margins trimmed to plate mark. Sheet tipped to album page. Horizontal crease to centre of sheet and image.

[26788]

£200



15. Lady Dorothy Boyle

Mezzotint printed in sepia ink.

John Faber Junior after Dorothy Burlington

1744

Image 330 x 226 mm, Sheet 332 x 228 mm

Unmounted

Below title reads the inscription: 'Once the Comfort, the Joy, the Pride of her Parents The Admiration of all who Saw her The Delight of all who knew her. Born May the 14th 1724. Married, Alas! October the 10th. 1741 & Deliver'd from Extream Misery May the 2d. 1742. this was taken from a Picture drawn seven weeks after her Death from Memory By her most Afflicted Mother Dorothy Burlington.'

Dorothy Fitzroy, Countess of Euston (1724 - 1742) was the wife of George Fitzroy, Earl of Euston, son of 2nd Duke of Grafton (married in 1741), who treated her scandalously. The daughter of 3rd Earl of Burlington and Dorothy Boyle, Countess of Burlington. She died just 7 months after her marriage, and was commemorated in this portrait by her mother, drawn from memory and engraved by John Faber, with an epitaph lamenting her marriage.

Chaloner Smith 38, O'Donoghue 1, Lennox-Boyd ii/ii

Ex. Col.: Hon Christopher Lennox-Boyd

Condition: Trimmed to plate and tipped to album page. [26790]

£250

16. Jane Duchess of Gordon

Mezzotint

William Dickinson after Sir Joshua Reynolds

Published Feb 28th, 1775, by W.Dickinson.

Image, 278 x 325 mm, Plate, 278 x 379 mm, Sheet

278 x 379 mm

Mounted



Jane Duchess of Gordon (1746-1812) was the 2nd daughter of Sir William Maxwell, 3rd baronet of Monreith, Wigtownshire, and Magdalen Blair of Blair. A political hostess and agricultural reformer, Jane married Alexander, 4th Duke of Gordon in 1767. She was a supporter of Pitt and a close friend of Henry Dundas, Lord Melville, such that some believed they were lovers. Dundas is said to have managed her affairs for her in London while she did the same for him in Scotland.

Chaloner Smith 28 i/ii, Russell 28 i/iii, Hamilton p102, O'Donoghue 2, Le Blanc 19, Lennox - Boyd ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate.

[21889]

£400

17. Miss Smith

Mezzotint

Charles Spooner after Francis Cotes

c. 1765

Image 267 x 216 mm, Plate 353 x 248 mm, Sheet

438 x 272 mm

Mounted



Miss Smith Ellis, daughter of James Smith, of Tinney Park, Co. Wicklow, married Francis Mathew (created Lord Llandaff). Died of dropsy in 1781, and was buried with great pomp at Thomastown, Co. Tipperary.

Chaloner Smith 34, O' Donoghue 1, Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Manuscript '40' to top right of image outside the plate. [16283]

£250



18. The Right Honorable Selina, Countess Dowager of Huntingdon

Mezzotint

after John Russell
Printed for Carrington Bowles at his Map & Print
Warehouse . No.69 in St Pauls Churchyard,
London. Thursday 10th June 1773
Image 463 x 350 mm, Plate 500 x 350 mm, Sheet
509 x 360 mm
Unmounted

Selina Hastings, Countess of Huntingdon (1707-
1791), Friend and benefactor of the Methodist
movement. The wife of the ninth Earl of
Huntingdon, she was a convert to Methodism and
a member of the first Methodist society in Fetter
Lane, 1739. A supporter and friend of George
Whitefield, she established chapels in London,
Bath, Brighton and Tunbridge Wells in an attempt
to convert members of the aristocracy to
Methodism.

CS, ENA III 90 O' Donoghue 2, Carrington Bowles
Catalogue, 1784 96/9, Carrington Bowles
Catalogue, 1790 88/9

Ex. Col. Queen Victoria, collectors mark in
inscription space

Condition: Repaired tear in the lower right affecting
the image and upper publication line. [19525]
£300



19. Elizabeth Countess of Berkley

Mezzotint
James McArdell after Sir Joshua Reynolds
c. 1757
Image 278 x 225 mm
Unmounted

Elizabeth (Drax) Nugent Countess of Berkley
(1720-1792) third wife of Robert Nugent Earl
Nugent.

CS 18, Russell 18, Goodwin - McArdell 61,
Hamilton p. 82, O'Donoghue 1

Condition: Trimmed to plate top and sides and
trimmed above publication line on bottom [17928]
£130



20. Miss Harriet Powell

Mezzotint
John Raphael Smith after Reverend Matthew
William Peters
Publish'd October 23, 1776 by J. Boydell, Engraver
in Cheapside London
Image 224 x 194 mm, Plate 260 x 195 mm, Sheet
275 x 208 mm
Unmounted

First state, with scratched letters and second 'l' of
'Powell' barely visible.

Inscription below title reads: Engraved from a
Painting of Mr. Peters in the Collection of John
Tayor Esq. by J. R. Smith.

A half-length portrait of the eighteenth-century
musician and actress Harriet Powell (d.1779), who
later became Mrs Harriet Mackenzie, Countess of
Seaforth.

Chaloner Smith 137 i/ii, Frankau 281.i/iii, D'Oench
81, Russell 137 i/iii, O'Donoghue 1, Lennox-Boyd
i/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Small margins on all sides. Laid to
album page. [26974]
£200



21. [Miss Davidson]

Mezzotint

John Dixon after Sir Joshua Reynolds

c.1765

Image 325 x 252 mm, Sheet 354 x 255 mm

mounted

Artists names written in ink in inscription space. With Mrs E. Hamilton's collection stamp on verso.

Susannah Jane Davidson (1747 - 1767) was the daughter of William Davidson of Muirhouse, a merchant in Rotterdam. According to Chaloner Smith, she died suddenly at the age of 20, and her grief-struck parents are said to have destroyed the plate and as many impressions as they could find. It was certainly a private plate, as there never was any publication line.

Chaloner Smith S 13 ii/ii; Hamilton p 95 ii/ii, Lennox-Boyd i/ii, O'Donoghue 2

Ex. Col.: Lady Emma Hamilton

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate and laid to album page. [16268]

£600



22. Elizabeth Countess of Northumberland

Mezzotint

Thomas Watson after Sir Peter Lely

Published January 1st. 1779, for W. Shropshire
No. 158, & T. Watson, No. 142, New Bond Street,
London.

Image 418 x 333 mm, Plate 460 x 333 mm, Sheet
470 x 342 mm

Unmounted

Elizabeth (née Wriothesley), Duchess of Montagu
when Countess of Northumberland

Chaloner Smith 5, O'Donoghue 5

Condition: Strong, clean impression. Thread
margins on all sides. Laid to album page.

[16722]

£150



23. Griselda Countess Stanhope

Mezzotint

James Macardell after Allan Ramsay

c.1750

Image 270 x 225 mm, Plate 327 x 227 mm, Sheet
368 x 266 mm

Unmounted

Griselda, Countess Stanhope (1719-1811), was
the daughter of Charles Hamilton, Lord Binning,
and Rachel Baillie. In 1745 she married Philip
Stanhope, 2nd Earl Stanhope.

Chaloner Smith 169 i/ii, Goodwin - McArdeall 195,
O'Donoghue 1,
Lennox - Boyd iv/v.

Ex. Col.: Hon. Christopher Lennox-Boyd
[26794]

£130



**24. Elizabeth, Countess of Pembroke, and the
Rt. Honble. George, Lord Herbert**

Mezzotint

John Dixon after Sir Joshua Reynolds

Published according to Act of Parliament, July 10th
1771 by John Dixon, Kems Row, Chelsea.

Image 424 x 329 mm, Plate 457 x 329 mm, Sheet
462 x 334 mm

mounted

Scratch lettered proof, before title.

Elizabeth (Spencer), Countess of Pembroke
(1738-1831), was the wife of Henry Herbert, 10th
Earl of Pembroke. She was admired by George III
in the early 1760s, becoming a Lady of the

Bedchamber to his wife, Queen Charlotte. She is pictured her with her son, George Augustus Herbert, 11th Earl of Pembroke (1759-1827), who later became a soldier and politician.

Chaloner Smith 27 i/iii, Russell 27 i/iii, Hamilton 125 i/iii, O' Donoghue i/iii, Lennox-Boyd i/iii

Ex. Col. Hon.: Christopher Lennox-Boyd [16706]

£750



25. [Amelia Rigg]

Mezzotint

John Greenwood after Nathaniel Hone
London, Printed for Robt. Sayer No 53 in Fleet Street, Published as the Act directs 1 May 1771
Image 320 x 252 mm, Plate 356 x 252 mm, Sheet 386 x 287 mm

mounted

Amelia Rigg (18thC) Daughter of Nathaniel Hone, the painter. Wife of Dr Rigg.

Chaloner Smith 2 i/i, Russell 2.ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Good strong impression, light creases across image and sheet. [27005]

£300



26. Margaret Smith, Married to Sr: Thomas Carye one of the Bedchamber, and Brother of Philadelphia Lady Wharton.

Engraving

Pieter van Gunst after Anthony van Dyck
c.1715

Image 447 x 300 mm, Sheet 510 x 330 mm
Unmounted

Full-length portrait of Margaret Smith (c.1608 - 1663), the daughter of Sir Thomas Smith, Master of Requests, wife of the English politician Sir Thomas Carey (died 9 April 1634); and later the Attorney General Sir Edward Herbert (c. 1591-1658).

Walpole III 971, Vertue III 82

Ex.Col.: Earl de Grey

Condition: All margins trimmed to plate mark, not affecting image. Tipped to album page. Horizontal fold to image.

[26787]

£190

27. The Right Hon.ble Lady Nuneham

Mezzotint

Valentine Green after Pierre Etienne Falconet
Dec 30 1769

Image 612 x 383 mm Plate 617 x 383 mm
unmounted

Scratched within the image "P. Falconet pinxit / Val. Green fecit 1769" at the base of the pillar on the left, and "The Right Honble. Lady Nuneham. W.W. Ryland execut." at the base of the pillar on the right.

Elizabeth Venables-Vernon, Countess of Harcourt, when Lady Nuneham (died 1826), Wife of George Simon Harcourt, 2nd Earl Harcourt.



Chalnoer Smith 92, Russell 92, Whitman - V. Green 8, O'Donoghue 437

Condition: Light rubbing to sheet. Thread margins on all sides. Tipped to album page [17959]
£195



28. [Agneta Yorke]

Mezzotint
Valentine Green after Francis Cotes
Excudit John Boydell, c.1768.
Image 435 x 353 mm, Plate 503 x 304 mm, Sheet 515 x 362 mm
unmounted
Scratched letter proof before title, uncleaned plate.

Agneta Yorke (née Johnson) (1740-1820), was the second wife of Charles Yorke, Lord Chancellor.

Chaloner Smith 143. i/ii, O'Donoghue 1, Whitman - V. Green 3 i/iii, Lennox-Boyd i/iii

Ex. Col.: Hon.: Christopher Lennox-Boyd

Condition: Three small worm holes to lower half of image, trimmed to just outside plate, lower corners of sheet creased.

[26800]
£240



29. [Lady Philadelphia Wharton]

Mezzotint
Robert Dunkarton after Sir Anthony Van Dyke
Published Jan 1st, 1781 by John Boydell, Engraver in Cheapside, London.
Image 387 x 304 mm, Plate 415 x 306, Sheet 447 x 328 mm
Mounted

Lady Philadelphia Wharton (1594-1654) was the daughter of 1st Earl of Monmouth and the mother of Philip Wharton

Chaloner Smith 40 iii/vi, Russell 40, O'Donoghue 1, Lennox-Boyd iii/vi

Ex. Col.: Hon. Christopher Lennox-Boyd
[16236]
£250

Foreign Nobility



30. Carolina Matilda, Queen of Denmark

Mezzotint

James Watson after Francis Cotes

Sold by Ryland & Bryer at Kings arms Cornhill.

Image 325 x 253 mm, Plate, 355 x 250 mm, Sheet 487 x 385 mm.

mounted

Caroline Matilda (1751 – 1775) was the youngest child of Frederick, Prince of Wales and Princess Augusta of Saxe-Gotha. At the age of fifteen, Caroline Mathilde, as she was known in Denmark, left her family behind in Britain in order to travel to Denmark and marry her cousin, Christian VII of Denmark.

Chaloner Smith 25 ii/ii, O'Donoghue 2, Russell 25, Goodwin - James Watson, Lennox-Boyd ii/ii

Ex. Col.: Floor's Castle

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Laid to album page backed with canvas.

[21864]

£500



31. [Portrait of Susanna Fourment]

Copper engraving
 William Elliot after Peter Paul Rubens
 London Published by R.Sayer & J.Bennett at
 No.53, Fleet Street, as the Act directs 20 May
 1774.
 Image 190 x 164 mm, Plate 244 x 180 mm, Sheet
 407 x 277 mm
 Unmounted

This work was initially misattributed as a portrait of his second wife Helena Fourment. The actual model was Susanna Fourment; (1599 - 1628) sister of Helena, third daughter of Daniel Fourment and in 1622 she became the wife of Arnold Lunden.

Ex. Col.: Hon. Christopher Lennox-Boyd [26769]
£95

Foreign Political



32. Charles, Genovesa, Louisa, Augusta, Andrew, Timothy, D'Eon de Beaumont.

Mezzotint
 Anonymous
 Published March 20. 1773, by S. Hooper on
 Ludgate-Hill.
 Image 347 x 277 mm, Plate 381 x 278 mm, Sheet
 382 x 282 mm
 Unmounted

Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont (1728 - 1810), usually known as the Chevalier d'Éon, was a French diplomat, spy, soldier and Freemason who lived the first half of his life as a man and the second half as a woman.

This print shows D'Eon, as a woman dressed as Minerva, standing outside a tent. In her right hand is a spear, in her left. the shield with the Medusa head inscribed "At nunc dura dedit vobis discrimina Pallas". She is directed to the left. and looks over her shoulder to the right. She wears the cross of St. Louis.

Russell ENA III 50 a, O'Donoghue 18, Lennox - Boyd i/ii

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Trimmed to just outside plate.
 [17148]
£550

British Royalty Portraits



33. Her Highness Princess Carolina, Third Daughter to his Majesty King George 2d

Mezzotint
 John Faber Junior after Hans Hysing
 c.1750
 Image 320 x 251 mm, Plate 355 x 251 mm, Sheet
 371 x 259 mm
 Unmounted

Princess Caroline Elizabeth (1713-1757) was a member of the British royal family, the fourth child and third daughter of George II. She was born at Hanover, Germany, and moved to Britain with her sisters in 1714 when her grandfather succeeded to the throne as George I. After the death of Queen Caroline in 1737 she took some responsibility for the upbringing of her younger sisters Mary and Louisa. Princess Caroline remained unmarried. Her health deteriorated in the 1750s and she died at the age of forty-four.

Chaloner Smith 66, O'Donoghue 2, Lennox-Boyd i/i

Ex. Col.: Hon.: Christopher Lennox-Boyd

Condition: Trimmed to just outside plate. [26793]
£250

Literary and Poetic



Artists Portraits



34. [Catherine Winstanley]

Mezzotint

John Faber the Younger after Hamlet Winstanley
Sold by Faber at ye Golden Head in Bloomsbury
Square. c.1740

Image 325 x 250 mm, Sheet 355 x 250 mm
mounted

Catherine Winstanley (1756 after) Wife of the
painter Hamlet Winstanley.

Chaloner Smith 389

Condition: Trimmed within the plate, laid to album
page. Light rubbing to image. [27004]
£120

35. Mrs Laetitia Pilkington

Mezzotint

Richard Purcell after Nathaniel Hone

1760

Image 196 x 165 mm, Plate 263 x 194 mm, Sheet
266 x 201 mm
mounted

Frontis to Story of John Carteret Pilkington, her
son's memoirs

Laetitia Pilkington (born Laetitia van Lewen) (c.
1709 -1750) was a celebrated Anglo-Irish poet and
important source of information on the early 18th
century. Her Memoirs are the source of much of
what is known of the personalities and habits of
Jonathan Swift and others. She married Rev.
Matthew Pilkington, another author, and also a
friend of Swift. She lived in London for some time
where she wrote plays and kept a small shop for
prints and pamphlets. She took to drinking and
died in Dublin in 1750.

Chaloner Smith 61 i/i, O' Donoghue 1, Lennox-
Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate to the lower margin,
approx 3mm margins to the top and sides, crease
to centre of image.

[16269]

£200

Performing Arts



36. *Sophia*

Mezzotint

after Edward Fisher

London, Printed for R.Sayer and J.Bennett, No. 53 Fleet Street, as the Act directs 20 Dec. 1776.

Image 251 x 190 mm, Plate 254 x 192 mm, Sheet 306 x 238 mm

unmounted

Proof before letters, title inscribed in pencil below image.

From a series of ten plates illustrating heads from Goldsmith's *Vicar of Wakefield*.

The *Vicar of Wakefield* is a novel by Irish author Oliver Goldsmith. It was written in 1761 and 1762, and published in 1766, and was one of the most popular and widely read 18th-century novels among Victorians. This plate illustrates the character Sophia Primrose.

Chaloner Smith 64 b i/ii, Lennox-Boyd ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Laid to album page.

[26973]

£280

37. *Mrs Margaret Woffington*

Mezzotint

James McArdell after Arthur Pond

c. 1750

Image 270 x 223 mm, Plate 323 x 223 mm, Sheet 324 x 224 mm

Unmounted



Margaret ('Peg') Woffington (c.1720-1760) was an Irish actress, known as 'Peg' Woffington, who took leading roles in Dublin and London, circa 1737-57. 'Peg' was supreme in comic parts but was also celebrated for her Shakespearean roles. She was known for her bitter rivalries with other actresses (she stabbed Mrs Bellamy during a performance) and for her supposed love affairs, most notably with David Garrick who wrote 'My Lovely Peggy' and other songs for her.

Chaloner Smith 188, Goodwin-McArdell 160, O'Donoghue 9, Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Tipped to album page, trimmed to the plate, crease in top right corner.

[26965]

£220



38. Signora Baccelli

Mezzotint

John Jones after Thomas Gainsborough

London Pubd. According to Act Feb 15, 1784 by J. Jones, No. 63 Great Portland Street Marylebone

Image 531 x 354 mm, Plate 539 x 356 mm

Unmounted

This portrait shows the famous dancer and mistress of 3rd Duke of Dorset, Giovanna Baccelli (c.1753-1801). Her costume, make-up and pose come from *Les Amans*, a ballet she performed in London during the 1780–1 season. A contemporary newspaper critic said the Gainsborough portrait was ‘as the original, light airy and elegant’.

Chaloner Smith 3 ii/iii, Russell 3 ii/iii, Horne Thomas Gainsborough 7, O’Donoghue 1, Lennox-Boyd ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

[19849]

£2,000



39. Mademoiselle Parisot

Mezzotint

John Raphael Smith after Arthur William Devis

London Published as the Act direct March 11, 1797 by A.W. Devis

Image 586 x 375 mm, Plate 607 x 379 mm

Mounted

Rose Parisot (fl. 1796) French dancer; in London, 1796.

Chaloner Smith 131 ii/ii, Frankau - J.R. Smith 269 ii/iii, D'Oench 335, O'Donoghue 1, Russell 131, Lennox-Boyd iii/iv

Ex. Col.: Hon. Christopher Lennox-Boyd

[1985]

£2,500

40. La Signora [Anna] Zamperini in the Character of Cecchina, La Buona Figliuola, Act 2,, Scene 3,,.

Mezzotint

John Finlayson after Nathaniel Hone

Sold by Mr. Finlayson, Feb 1st, 1769.

Image 340 x 275. Plate: 375 x 275 mm. Sheet: 460 x 332 mm

mounted

Proof.



Anna Zamperini (fl.1769 - 1771) in La Buons Figliuola, an opera buffa by Niccolo Piccini. The libretto was by Carlo Goldoni based on Samuel Richardson's Pamela. Zamperini sang in England and was popular in London. As with most opera stars few of her other roles were known.

Harvard Catalogue 1. Companion print to 'Mr Garrick in the character of Kitley'
Chaloner Smith 20 ii/ii, O'Donoghue 1, Recte iii/iii,
Lennox - Boyd iii/iii
[21904]
£500

41. Leonora [Harriet Powell]

Mezzotint

Richard Houston after Sir Joshua Reynolds
London, Printed as the Act directs, for Robt. Sayer,
Printseller, No 53 Fleet Street. 1771

Image 453 x 354 mm, Plate 505 x 354 mm, Sheet
517 x 366 mm

mounted

Lettered below the image with nine lines of verse
'Say, little foolish flutt'ring thing, ... Where, you
wanton, could you be, Half so happy as with me?



Portrait of Harriet Powel as Leonora in The Padlock a part she sang fifty three times in 1768 - 9. This portrait is a good example of a portrait in the guise of a history painting.

Harriet Mackenzie (Powel), Countess of Seaforth (fl. 1769 - 1779) was an Actress and singer, second wife of Kenneth Mackenzie, 2nd Earl of Seaforth.

Chaloner Smith 100.ii, Hamilton p.126.ii

Ex. Col.: Hon. Chrisopher Lennox-Boyd
[27003]
£500

42. The Honble Mrs Tollemache, in the Character of Miranda

Mezzotint

John Jones after Sir Joshua Reynolds
London Published as the Act Directs, March 4,
1786 by J.Johns No.63 Great Portland Street
Marylebone

Image and Plate 613 x 378 mm,

Sheet 624 x 390 mm

Unmounted

Anna Maria Tollemache, or the Countess of Dysart (1746 - 1804) is here represented in Shakespearean guise. Portrayed as Miranda in Shakespeare's 'The Tempest', she stands whole-length. Caliban emerges from a hole in the ground at her right with a bundle of sticks, whilst Prospero peers through some foliage on her left.



Published 23rd. July 1787. by Robert Sayer 53 Fleet Street London
 Image 140 x 113 mm, Plate 152 x 114 mm, Sheet 210 x 135 mm
 Unmounted
 A young woman shown full-length sitting against a tree in the left foreground, chin on her hand and gazing meditatively at a puppy at her feet, while holding its lead in her lap; a carriage driving along the path in the background.

Russell undescribed, Chaloner Smith undescribed [12942]
£70



Chaloner Smith 73 ii/iii, Hamilton p 136 ii/iii, O'Donoghue 1, Lennox-Boyd iii/iv

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Good clean impression with small margins with very minor tears to margins just affecting image.
 [26773]
£600

44. Miss Jones.

Mezzotint
 after Catherine Read
 Printed for John Bowlws No. 13 in Cornhill. c.1775
 Image 135 x 114 mm, Plate 152 x 115 mm, Sheet 230 x 141 mm
 Unmounted
 Polly Kennedy (alais Jones) (died 1781) was a courtesan and the mistress of Sir Charles Bunbury.

O'Donoghue 7, Chaloner Smith ENA III 1769, Lennox - Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd [21239]
£100

Mistresses, Courtiers and Socialites



43. Maria.
 Mezzotint
 Anonymous



45. Miss Eyebright

Mezzotint

after George Willison

Printed for John bowles, at No13 in Cornhill.

c.1770

Image 129 x 112 mm, Plate 150 x 113 mm, Sheet

241 x 146 mm

Unmounted

A young woman, half-length almost in profile to right, turning head to smile towards the viewer, hair tied at the nape, wearing a hat with ribbons hanging down the left side of her face, dark, hooded shawl trimmed with lace, a bow at the bodice of her gown.

Russell undescribed, Chaloner Smith undescribed.

Condition: Good clean impression, surface dirt and staining to top margin not affecting image. [12948]

£75



46. Miss Oliver

Mezzotint

Giuseppe Marchi after Sir Joshua Reynolds

1767

Image 300 x 251 mm, Plate 310+ x 252 mm, Sheet

310 x 256 mm

framed

Proof before letters.

Miss Oliver (fl. 1767) Painted by Joshua Reynolds in 1767, possibly the daughter of Alderman Oliver.

Chaloner Smith 12.i/ii, Hamilton p.124.i/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Strong proof impression. Thread margins on three sides, trimmed inside the plate mark at base removing inscription space. [27016]

£375



47. Elizabeth Sandby (née Venables)

Mezzotint

James McArdell after Francis Cotes

Published by J.McArdell according to Act of Pailliament 1756, and Sold at the Golden Head in Covent Garden

Image 278 x 224 mm, Plate 324 x 230 mm, Sheet

331 x 239mm

Unmounted

Elizabeth Sandby (née Venables) (c.1733-1782) was a sempstress and launderess to the Duke of Cumberland and the second wife of the artist Thomas Sandby.

Chaloner Smith 162 ii/ii, Russell 162m, Goodwin - McArdell 51 ii/ii, O'Donoghue 1, Lennox-Boyd ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition Light foxing to inscription space, crease to top right corner. Trimmed to plate to lower margin.

[26966]

£200

48. [Mrs. Sandby]

Mezzotint

James McArdell after Francis Cotes

c. 1756

Image 278 x 224 mm, Plate 327 x 226 mm

unmounted

Proof before letters. Title and artists names inscribed in pencil below image.

Elizabeth Sandby (née Venables) (c.1733-1782) was a sempstress and launderess to the Duke of Cumberland and the second wife of the artist Thomas Sandby.



Chaloner Smith 162 i/ii, Russell 162 i/iii, Goodwin-McArdell 51, O'Donoghue 1, Lennox-Boyd i/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate. [26970]

£250



49. [Miss Crowther]

Mezzotint

James McArdell after Gerhardt Vander Myn
Sold by J. Boydell Engraver, at the Unicorn the
Corner of Queen Street Cheapside. c.1750
Image 280 x 250 mm, Plate 350 x 253 mm, Sheet
371 x 275 mm
unmounted

Miss Crowther (fl. mid 18thC) was a daughter of
the author Samuel Richardson. She was married
to R. Crowther.

Chaloner Smith 199, Goodwin - McArdell 162,
Lennox-Boyd ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: printers blemished to right hand side of
image. [26775]

£200



50. [Nell Gwyn] [Lady with Lamb]

Mezzotint

James McArdell after Sir Peter Lely
Sold by Jas. M.c Ardell at the Golden-head,
Covent Garden. c.1750

Image 312 x 246 mm, Plate 349 x 248 mm, Sheet
358 x 258 mm
unmounted

Eleanor Gwynn (1650-1687) was an actress and
mistress of King Charles II. The love affair between
the King and Gwyn allegedly began in April of
1668. She continued to act at the King's House,
her new notoriety drawing larger crowds and
encouraging the playwrights to craft more roles
specifically for her. June 1668 found her in
Dryden's *An Evening's Love, or The Mock
Astrologer*, and in July she played in Lacy's *The
Old Troop*.

Chaloner Smith 191, Goodwin - McArdell 126,
Lennox-Boyd ii/ii

Ex. Col.: Hon Christopher Lennox-Boyd

Condition: Strong, clean impression. Thread
margins on all sides. [26791]

£300

51. Miss Kitty Fischer

Mezzotint

James Watson after Sir Joshua Reynolds
Printed for John Bowles at the Black Horse in
Cornhill. c.1760

Image 131 x 111 mm, Plate 150 x 112 mm, Sheet
165 x 125 mm
unmounted



Kitty Fisher (died 1767) was a prominent British courtesan. Born Catherine Marie Fischer, she was originally a designer of hats, and was introduced to London high life by the Lieutenant-General (then Ensign) Anthony George Martin.

With a flair for publicity, she became known for her affairs with men of wealth. Her appearance and dress were scrutinized and copied and scurrilous broadsheets and satires upon her were printed and circulated.

Among others she was painted by Nathaniel Hone, Philip Mercier, James Northcote, and Richard Purcell. She sat multiple times for Joshua Reynolds and this print depicts her in the role of Cleopatra Dissolving the Pearl.

Kitty Fischer died only four months after her marriage to John Norris, some sources say from the effects of lead-based cosmetics, some from smallpox.

She is immortalized in the nursery rhyme, Lucy Locket:

"Lucy Locket lost her pocket, Kitty Fisher found it;
But ne'er a penny was there in't Except the binding
round it."

Chaloner Smith 53 a, Hamilton p 98, Goodwin - James Watson 10, Lennox-Boyd ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd [26764]
£150



52. Miss Jones

Mezzotint
James Wilson after Catherine Read
c. 1770
Image 135 x 114 mm, Plate 152 x 115 mm, Sheet
162 x 142 mm
Unmounted

Polly Kennedy (alais Jones), courtesan; mistress of Sir Charles Bunbury.

Not in O'Donoghue although similar described,
Chaloner Smith 8
Lennox - Boyd i/iii

Ex. Col.: Hon. Christopher Lennox-Boyd
[21118]
£100



53. Miss Montague

Mezzotint
John Raphael Smith
Pub.d 24 June 1777, by Wm Humphrey, No .70,
St. Martins Lane.
Image 233 x 200 mm, Plate 266 x 202 mm, Sheet
269 x 205 mm
unmounted
Mrs E. Hamilton's collection stamp on verso.

Harriet Montague (fl.c. 1770s) Courtesan.

Chaloner Smith 113, Frankau - J. R. Smith 247,
D'Oench 99, O'Donoghue 1, Lennox-Boyd iii/iv

Ex. Col.: Lady Emma Hamilton
Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Good clean impression. Trimmed to just
outside platemark. [26774]
£120



54. [Mrs Jordan in the Character of Hypolita]

Mezzotint

John Jones after John Hoppner

Published as the Art Directs, March 1st, 1791 by J.Jones, No.75 Great Portland Street

Image 344 x 274 mm, Plate 377 x 274 mm, Sheet 442 x 320 mm

unmounted

Proof state.

Dorothea Jordan (1761–1816) was an Irish actress, courtesan, and the mistress and companion of the future King William IV of the United Kingdom, for 20 years while he was Duke of Clarence. Together they had ten illegitimate children, all of whom took the surname FitzClarence. Born Dorothea (sometimes called Dorothy or Dora) Bland she assumed the name 'Mrs. Jordan', because it was slightly more respectable for a married woman to be on the stage. In fact, there was no 'Mr. Jordan' and Dorothea Bland never married. Dorothea Jordan had several affairs with wealthy gentleman and mothered four illegitimate children with two different men prior to the ten she bore with King William IV.

In John Hoppner's portrait she is represented as the character of Hypolita. The guise was taken from Colley Cibber's *She Would and She Would Not*; a play originally exhibited in 1702.

Chaloner Smith 41 i/ii, Russell 41 ii/iv, O'Donoghue 2, Lennox-Boyd ii/v

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Good impression, overall light toning and foxing to sheet and image, printers crease to bottom left corner of image. [26770]

£420

55. Flora

Mezzotint

Richard Brookshaw after Robert Pyle

Sold by Ryland, Bryer & Co. in Cornhill. c.1767.

Image 313 x 250 mm, Plate 354 x 250 mm, Sheet

467 x 298 mm

Unmounted



Elizabeth Chudleigh, Duchess of Kingston (1720 – 1788) and sometimes referred to as the Countess of Bristol, was a reputed eighteenth-century bigamist. Though married to Augustus John Herve, 3rd Earl of Bristol, she is said to have become the mistress of the 2nd Duke of Kingston-upon-Hull whilst simultaneously receiving the attentions of Frederick The Great. Contemporary reports state that the Duchess was a coarse and licentious woman, and was ridiculed as Kitty Crocodile by the comedian Samuel Foote in his play *A Trip to Calais*. She is also reputed to have been the original of William Makepeace Thackeray's characters, Beatrice and Baroness Bernstein.

Chaloner Smith 5, O'Donoghue 1, Russell 5,
Lennox-Boyd ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd
[26796]
£275

56. *The Full of the Honey-Moon, The Wane of the Honey-Moon*

Mezzotint

Robert Laurie after Francis Wheatley

Published 1st Sept. 1789 by Robt. Sayer 53 Fleet

Street London

Image 548 x 450, Sheet 602 x 452 mm

Framed

Inscription below *The Full of the Honey-Moon* reads: The Honey moon scarce full, the Bridegroom cloy, And seek's a Wanton's Arms to prove new joys; The Bride discovers all, and in vexation, Resolves to punish by retaliation.



Inscription below title *The Wane of the Honey-Moon* reads: Fair opportunity loves constant friend, Soon offers to accomplish Madam's end; At masque she meets a Spark _they both retire Unmask _My Wife!_My Spouse!_Hell! Flames & Fire!

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Both sheets trimmed to plate.
[27017]
£1,200



57. [*Frances Countess of Jersey*]

Mezzotint

Thomas Watson after Daniel Gardner

Published Feb.y 14th, for W.Shropshire, No 158, &

T.Watson, No 142, New Bond Street

Image 216 x 195 mm, Plate 255 x 196 mm, Sheet

266 x 201 mm

framed

Proof before title. Lady Jersey inscribed in pencil

Frances Villiers, Countess of Jersey (1753 - 1821)
wife of George Bussy Villiers, 4th Earl and
mistress of the Prince of Wales

Thomas Watson (1743 - 1781) was a Mezzotinter,
who died at the young age of 38. His father of the
same name was a printseller at 33 Strand, and
survived his son. From 1771-9 the son was in
partnership with Walter Shropshire and he then
took over the business in partnership with William
Dickinson. In 1786 Strutt stated that the father had
his son's copper plates and sold the greater part of
his son's work through sales in 1784 (Christie's 29
March and 7 May 1784) and 1792 (25 January, of
the copper plates.)

Daniel Gardner (c.1750 - 1805) Portrait painter in
crayons and gouache, he had a few lessons with
Romney before 1762 in Kendal and moved to
London in 1767/8. By 1770 he had entered the RA
Schools, studying under West and Zoffany. He
briefly assisted in Reynolds' studio c. 1773.
Gardner exhibited drawings at the RA in 1771, but
not again and turned to using oils by 1779. He
acquainted with Constable.

Goodwin 17, Chaloner Smith 20, O'Donoghue 1

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Laid to album page, framed in 19th
Century frame. [27015]
£300



58. Madame de Barré

Mezzotint

Thomas Watson after Francois Hubert Drouais
Published as the Act directs May 25th 1771 for W.
Shropshire in the New Bond Street S.Hooper
No.25 Ludgate Hill and H.Paker No.82 in Cornhill

Image 340 x 280 mm, Plate 387 x 280 mm, Sheet
390 x 284 mm
Unmounted

Jeanne Bécu, Comtesse du Barry (1743 - 1793)
was a French courtesan who became the mistress
of Louis XV of France and is one of the most
famous victims of the Reign of Terror during the
French Revolution.

Chaloner Smith 13 ii/ii, Goodwin - Thomas Watson
9 ii/ii, Lennox-Boyd ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate, crease to bottom left
corner of sheet and tipped to backing card.
[10687]
£150



59. Miss Cabben

Mezzotint

Valentine Green after George Willison
London, Printed for Robert Sayer No. 53 in Fleet
Street, Published as the Act directs, 1st. Jany.
1771

Image 326 x 275 mm, Plate 378 x 275 mm, Sheet
380 x 277 mm
unmounted

No. 175 in Valentine Green's catalogue of 1st
January, 1780. The original price, 5s.

Chaloner Smith 18, Whitman - V.Green 17, O'
Donoghue 1, Lennox -Boyd ii/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Good strong impression. Trimmed to
plate. [26766]
£180

Image 282 x 336 mm, Plate 306 x 336 mm
Unmounted

60. Eleanor Gwynn

Mezzotint

Valentine Green after Sir Peter Lely

Published Nov 17th, 1777, by w.Shropshire, New Bond Street

Image 210 x 187 mm, Plate 252 x 187 mm, Sheet 470 x 305 mm

Unmounted



Eleanor Gwynn (1650-1687) was an actress and mistress of King Charles II. The love affair between the King and Gwyn allegedly began in April of 1668. She continued to act at the King's House, her new notoriety drawing larger crowds and encouraging the playwrights to craft more roles specifically for her. June 1668 found her in Dryden's *An Evening's Love, or The Mock Astrologer*, and in July she played in Lacy's *The Old Troop*.

Chaloner Smith 60 ii/ii, Whitman V. Green 66 iii/iii, O'Donoghue 16, Hall 169/25, Russell 60 iii/iii, Lennox-Boyd iii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Large water stain to the left and lower margins affecting lower half of plate. Numerous tears and creases to sheet not affecting image or plate. Vertical crease to right of image.

[26772]

£150

61. Lydia

Mezzotint

William Dickinson after Reverend Matthew William Peters

London, Published Dec. 1st, 1776 by William Dickinson



By the time that Matthew William Peters (1742-1814) exhibited 'A Woman in Bed' at the Royal Academy in 1777, the picture was already familiar to the public through this mezzotint engraving made in December 1776, entitled 'Lydia', and inscribed with lines from John Dryden's comic play *Amphitryon*: 'This is the Mould of which I made the Sex; / I gave them but one Tongue, to say as nay, / And two kind Eyes to grant'. Though contemporary critics appreciated the work, they were concerned that it was unsuitable for public display. Presumably urged on by 1st Earl Grosvenor (1731-1802) and other like-minded patrons, Peters began to paint a series of quasi-erotic character studies of courtesans, including *Lydia*. These pictures, quite unusual in eighteenth-century British art, are reminiscent of Greuze's sexually charged portrayals of swooning young women, and underline their essentially cosmopolitan appeal.

Chaloner Smith 95 a i/iii, Lennox-Boyd i/iv

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Light foxing to image, vertical crease to the lower centre of image and plate.

[26771]

£500

62. The Pledge of Love

Mezzotint
William Ward after George Morland
London Published June 1, 1788 by William
Dickinson, Engraver & Printseller No.158 New
Bond Street.
Image 309 x 274 mm, Plate 379 x 275 mm, Sheet
458 x 357 mm
Unmounted



A young woman holds a letter in her right hand whilst looking at a token suspended on a ribbon around her neck. She wears a plumed hat, a light gown with a fichu, and dark shawl. The verse below title reads: The lovely Fair with rapture views, This token of their love: Then all her promises renews, And hopes he'll constant prove.

Frankau - William Ward 222, Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Very light discolouration to sheet.

[26767]

£300




63. Jane Shore

Stipple and etching
Francesco Bartolozzi
London Pub.d as the Act directs Feb.y 1.1790 by
E. Harding No.132 Fleet Street.
Image 132 x 106 mm, Plate 186 x 138 mm, Sheet
345 x 255 mm
unmounted
Inscription below title reads: Give gentle mistress
Shore one gentle kiss the more/ King Rich.d III, Act
3, Sc.I.

Elizabeth "Jane" Shore (c.1445-c.1527) was one of the many mistresses of King Edward IV, the first of the three whom he described respectively as "the merriest, the wiliest, and the holiest harlots in his realm." She also became a courtesan to other noblemen, including Edward's stepson, Thomas Grey, 1st Marquess of Dorset, and William Hastings, 1st Baron Hastings, his close friend and advisor. Shore was described in Thomas More's History of King Richard III, and is known in popular legend for her wit and fortitude when forced by Richard III to do penance as a harlot. "Mistress Shore" is frequently mentioned in William Shakespeare's Richard III (c.1591) and is the subject of Nicholas Rowe's play The Tragedy of Jane Shore (1714).

[8822]

£25

A photograph of a bedroom. In the foreground, a bed is partially visible with a white sheet and a patterned orange and gold duvet cover. A large red tassel hangs from the left side of the bed. In the background, a doorway is framed by heavy red curtains with gold-colored valances and tassels. Through the doorway, a white door is visible, and a small framed picture hangs on the wall above it. The room is lit with warm, golden light.

Please note, the following items in the catalogue are of an explicit nature.



64. Fanny Hill, Louisa, and the Nosegay Boy.

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image & Sheet 245 x 320 mm

unmounted

Woman of Pleasure inscribed to the bottom right of inscription space.

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels. In this case illustrating a scene from *Memoirs of a Woman of Pleasure* (popularly known as *Fanny Hill*), an erotic novel by John Cleland first published in England in 1748. Written while the author was in debtor's prison in London, it is considered the first original English prose pornography, and the first pornography to use the form of the novel. One of the most prosecuted and banned books in history, it has become a synonym for obscenity.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to album page, inscription space and image, worn impression.

[27013]

£600



65. *Fanny Hill and Phoebe Women of Pleasure*

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image & Sheet 245 x 320 mm

unmounted

Title written in pencil below image and also scratched at the base of image

Very scarce 18th Century erotica print from from a series of erotic illustrations of scenes from popular novels. In this case illustrating another scene from *Memoirs of a Woman of Pleasure* (popularly known as *Fanny Hill*).
Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to inscription space and album page, worn impression.

[27007]

£580



66. Harriet ravish'd in the Summer House.

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image & Sheet 255 x 294 mm

unmounted

Woman of Pleasure inscribed to the bottom right of inscription space.

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels. In this case another illustrating a scene from *Memoirs of a Woman of Pleasure* (popularly known as *Fanny Hill*).

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to album page and image, worn impression.

[27012]

£550



67. Lady Bellaston & Tom Jones after their return from the Masquerade

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image 304 x 258 mm, Sheet 325 x 258 mm

unmounted

With the literary reference Tom Jones book 13 Chap,t 7

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels. In this case illustrating a scene from Henry Fielding's *The History of Tom Jones, a Foundling*. First published in 1749 *Tom Jones* is among the earliest English prose works describable as a novel. The inclusion of prostitution and sexual promiscuity in the plot was also original for its time and as such the book attracted much criticism.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to inscription space and album page, worn impression.

[27008]

£580



68. Mrs Homespun and Sedley.

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image 310 x x 260 mm, Sheet 331 x 260 mm

Unmounted

Touched impression with highlights added in pencil and ink. Pupil of Pleasure inscribed to the bottom right of inscription space.

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to album page, worn impression. [27011]

£600



69. St. Preux and Eloisa

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image 307 x 262 mm, Sheet 331 x 362 mm

unmounted

Below title reads the inscription: I feel-I feel you are a thousand times more dear to me than ever - O my charming Misstress! My Wife! My Sister! My Friend! By what name shall I express what I feel.

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels. In this case illustrating a scene from *Julie, or the New Héloïse* by Jean-Jacques Rousseau, published in 1761. The title references the story of Héloïse d'Argenteuil, the French nun most famous for a forbidden lover affair with Peter Abélard, and as a result the book was prohibited by the Catholic Church.

Although written as a novel the book was permeated with philosophical theory relating to authenticity and autonomy as moral values. In the novel Rousseau suggests that being true to ones self and the feelings which constitute your core identity should take precedence over rational moral principles imposed by society.

The book was immensely popular during its time, with at least 70 editions in print before 1800. Rousseau became something of a celebrity author, with readers writing to him in droves expressing their empathy with both the characters he had created and also the underlying principles outlined by the narrative.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to inscription space and album page, slightly worn impression.

[27006]

£600



70. Tom Jones and Molly Seagrim in the Grove.

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image 297 x 244 mm, Sheet 318 x 244 mm

Unmounted

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels. In this case illustrating another scene from Henry Fielding's *The History of Tom Jones, a Foundling*

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Foxing to image, inscription space and album page.

[27010]

£600



71. Tom Jones, Molly Seagrim, and Square

Mezzotint

attributed to William Ward probably after George Morland

c.1787

Image 300 x 246 mm, Sheet 318 x 246 mm

unmounted

Touched impression with highlights added in pencil and ink.

Very scarce 18th Century erotica print from a series of erotic illustrations of scenes from popular novels. In this case illustrating another scene from Henry Fielding's *The History of Tom Jones, a Foundling*.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate and laid to album page. Minor foxing to inscription space and album page, slightly worn impression.

[27009]

£550

Genre Portraits

72. February

Mezzotint

Anonymous

Printed for Carington Bowles, at No.69 in St. Paul's Church Yard, and Robert Sayer, at No.53 in Fleet Street, London. Published according to Act of Parliament. January. 2. 1767.

Image 314 x 252 mm, Plate 355 x 253 mm

Unmounted



A fashionably dressed young woman, shown three-quarters length directed to left, wearing a muff, leaning against the plinth of a classical urn and looking towards the viewer; barren trees and two men guiding a horse-drawn plough through a field in the background to right.

Russell undescribed, Chaloner Smith undescribed, Chaloner Smith p.1761

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Trimmed to plate mark and several repairs to edges [17089]

£400



73. June

Mezzotint

Anonymous

Published according to Act of Parliament. January. 2. 1767. London, Printed for Robert Sayer, at No 53 in Fleet Street, and Carington Bowles, at No69 in St.Pauls Church Yard.

Image 315 x 249 mm, Plate 354 x 250 mm unmounted

From a set of the months

A fashionably dressed young woman, shown three-quarters length standing to right, lifting a flower to smell it, resting her left arm on a grass ledge, with her gauzy apron looped under the elbow; a tree behind to right, haymakers and a thatched house in the background to left.

Russell undescribed, Chaloner Smith undescribed, Chaloner Smith p.1761

Ex. Col.: Hon. Christopher Lennox-Boyd. [17092]

£450

74. July

Mezzotint

Anonymous

Published according to Act of Parliament. January. 2. 1767. London, Printed for Robert Sayer, at No 53 in Fleet Street, and Carington Bowles, at No69 in St.Pauls Church Yard.

Image 315 x 252 mm, Plate 353 x 252 mm Unmounted



A fashionably dressed young woman in a gown with frilled elbow-length sleeves, shown three-quarters length standing to right, dangling a small game bird in front of a dog and resting her elbow on a stone ledge; a tree-trunk to right and a man with a dog, shooting birds in the background to left.

Russell undescribed, Chaloner Smith undescribed, Chaloner Smith p.1761

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Tear and repaired worm damage bottom left, lined with Japanese tissue [17091]
£400



75. September

Mezzotint

Anonymous

Printed for Carington Bowles, at No.69 in St. Paul's Church Yard, and Robert Sayer, at No.53 in Fleet Street, London. Published according to Act of Parliament. January. 2. 1767.

Image 315 x 252 mm, Plate 353 x 252 mm unmounted

From a set of the months.

A fashionably dressed young woman in a gown with frilled elbow-length sleeves, sitting to left on a bank, holding a staff twined with vine in her right hand, a bunch of grapes in the other, with a basket of fruit on the stone ledge beside her; rock-face and field in the background.

Russell undescribed, Chaloner Smith undescribed, Chaloner Smith p.1761

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Tear at bottom left and some thinning to back where it has been lifted from a support, lined with Japanese tissue [17090]

£400



76. Shepherdess

Mezzotint

John Faber Junior after Henry Pickering

c.1750

Image 310 x 245 mm, Plate 350 x 248 mm, Sheet 363 x 266 mm

unmounted

Finished proof before letters.

One of two plates. These were copied by Houston, as 'Shepherdess', and 'Chloe in the Country'. The scored lines visible on the print, even on the

unlettered state, suggest that a cancelled plate was re-used.

Chaloner Smith 417a i/ii, Lennox-Boyd i/iv

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed inside plate to lower margin, light foxing to margins, minor crease to bottom right hand corner of image. [26978]

£375



77. *Shepherdess*

Mezzotint

John Faber after Henry Pickering

Price 2 shills, Sold by Faber at the Golden Head in Bloomsbury Square. c.1750

Image 310 x 249 mm, Plate 355 x 250mm, Sheet

355 x 250mm

unmounted

One of two plates. These were copied by Houston, as 'Shepherdess', and 'Chloe in the Country'. The scored lines visible on the print, even on the unlettered state, suggest that a cancelled plate was re-used.

Chaloner Smith 417a i/ii, Lennox-Boyd ii/iv

Ex. Col.: Lady Emma Hamilton

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to plate. [26964]

£325



78. *The Private Correspondence or Betty in the Secret.*

Mezzotint with hand colouring

Anonymous

London, Printed for R.Sayer and J.Bennett, Chart & Printsellers, No 53, Fleet Street, as the Act directs, 5, Sep, 1782.

Image 325 x 249, Plate 350 x 250, Sheet 360 x 262 mm.

Unmounted

A young woman sitting at a table with a work basket at her feet, reading a letter with another, who stands by her chair on the right, one hand on her hip and the other on the back of the chair; a window to right, bird-cage hanging from the ceiling, fireplace behind and patterned wall-paper and carpet.

Russell undescribed, Chaloner Smith undescribed, BM Satires undescribed

Ex. Col.: Hon. Christopher Lennox - Boyd.

Condition: Repaired worm hole damage bottom left corner. [24424]

£375

79. *Winter, L'Hiver*

Mezzotint with early hand colour

Anonymous

Printed for & Sold by Carington Bowles, No.69 in St. Paul's Church Yard. London. Published as the act directs. 4. June. 1783

Image 328 x 251 mm, Plate 355 x 254 mm unmounted



From a set of the seasons

Russell undescribed, Chaloner Smith undescribed, Lennox-Boyd state ii/ii, with a new publication line.

Ex. Col: Hon Christopher Lennox-Boyd

Condition: some scuffs and repaired tears in image, lined with Japanese tissue [17044]
£300



80. The Female Fox Hunter

Mezzotint
 after John Collet

Printed for & Sold by Carington Bowles, No.69 in St. Paul's Church Yard. London. Published as the act directs. 1. September. 1796
 Image 325 x 250 mm, Plate 351 x 250 mm unmounted

BM Satires 4561, Carington Bowles Catalogue, 1784 116/417, Carington Bowles Catalogue, 1790 106/434.

Ex Col.: Hon. Christopher Lennox-Boyd

Condition: Foxing in areas. [17037]
£475



81. The Rising Woman and the Falling Man

Mezzotint with original hand colour
 after John Collet

London: Published as the Act directs, by Carrington Bowle, No. 69 in St. Pauls Church Yard.

Image 246 x 357 mm, Plate 258 x 357 mm unmounted

Russell undescribed, Chaloner Smith undescribed, BM Satires undescribed, Lennox-Boyd state i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed just within the plate, date erased, laid to album page. [17717]
£475



82. The Ladies Shooting Poney.

Mezzotint with Original Hand Colouring

After John Collet

Printed for & Sold by Carrington Bowles, at his Map & Print Warehouse, No. 69 in St. Pauls Church Yard, London. Published as the Act directs, 25 Mar. 1780

Image 330 x 250 mm, Plate 354 x 251 mm, Sheet 361 x 262 mm

framed

A lady, in profile to the right, is firing a gun which she supports on the neck of a pony which is quietly grazing. She wears a feathered hat, a coat of masculine cut over a narrow skirt, with high-heeled shoes. A powder-horn is slung across her shoulder. A man dressed as groom or postilion crouches down behind her. A second lady stands behind him putting a ramrod down the barrel of her gun. Trees and water form a background.

In his catalogue, Bowles listed this work and **81.** after Collet as a separate category under Posture Mezzotintos with the following description:

The following 34 new and elegant humorous Prints, are finely executed from the capital Paintings of that eminent Artist the late John Collet, Esq. in the Possession of Carrington Bowles. Each print is 10 inches wide and 14 inches deep. When framed and glazed they make a handsome Appearance and Fashionable Furniture, and are always kept ready finished. Price 2s. plain, or finely coloured from the paintings, 3s. each.

The print was listed again in Bowles' 1790 catalogue at the same price

BM Satires 5817, Chaloner Smith undescribed

Condition: Good impression with strong original hand colouring, light foxing to inscriptions space, framed in Original 18th Century Frame.

[27014]

£580



83. Domestick Employment. Winding of Cotton.

Mezzotint

James Watson after Johann Kaspar Heillmann
 Printed for John Bowles at the Black Horse in
 Cornhill, and Carington Bowles in St. Paul's
 Church Yard. London. c.1750
 Image 315 x 250 mm, Plate 351 x 250 mm, Sheet
 375 x 274 mm
 unmounted

Russell undescribed, Goodwin undescribed,
 Chaloner Smith undescribed

Ex. Col.: Hon. Christopher Lennox-Boyd [17114]
£400



84. Feeling Le Toucher

Mezzotint with hand colour
 Richard Houston after Francis Hayman
 London Printed for Thomas Bowles in St. Paul's
 Church Yard, and John Bowles & Son at the Black
 Horse in Cornhill. Published to Act of parliament.
 August. 1. 1753.
 Image 335 x 250mm, Plate 351 x 251 mm
 unmounted
 From a series of prints known as The Senses.

Chaloner Smith 129 i/i

Ex. Col.: Hon Christopher Lennox-Boyd.

Condition: Trimmed within plate.
 [17008]
£475



85. Hearing L'Ouie

Mezzotint

Richard Houston after Francis Hayman
 Published according to Act of Parliament
 Aug.1.1753
 Image 338 x 246 mm, Plate 353 x 248 mm, Sheet
 370 x 275 mm
 unmounted
 From a series of prints known as The Senses.

Chanoner Smith 129 i/i, Allen 73, Lennox-Boyd i/i

Ex. Col.: Hon. Chrisopher Lennox-Boyd

Condition: Over all time toning and general build
 up of surface dirt. Trimmed to plate to lower
 margin
 [26969]
£300



Richard Houston after Francis Hayman
 London Printed for Thomas Bowles in St. Paul's
 church yard, & John Bowles & Son at the Black
 Horse in Cornhill. Published according to Act of
 Parliament. August. 1. 1753
 Image 333 x 247 mm, Plate 350 x 248 mm
 unmounted
 From a series of prints known as The Senses.

Chaloner Smith 129

Ex. Col.: Hon Christopher Lennox-Boyd.
 [17007]
£475

86. Seeing, La Vue

Mezzotint with handcolour
 Richard Houston after Francis Hayman
 London Printed for Thomas Bowles in St. Paul's
 Church Yard & John Bowles & Son at the Black
 Horse in Cornhill. Published according to Act of
 Parliament. August. 1. 1753.
 Image 331 x 249 mm, Plate 345 x 249 mm
 unmounted
 From a series of prints known as The Senses.

Chaloner Smith 129
 Ex Col The Hon Christopher Lennox-Boyd.
 Condition; Trimmed within plate.
 [17009]
£475



88. Domestick Employment, Knitting

Mezzotint
 Richard Houston after Philip Mercier
 Printed for Robert Sayer, at the Golden Buck in
 Fleet Street, London. c.1766
 Image 309 x 250 mm, Plate 351 x 250 mm
 unmounted
 Chaloner Smith 141, Lennox-Boyd state ii/ii
 reworked

Ex Col: Hon Christopher Lennox-Boyd

Condition: Trimmed within plate.
 [17014]
£450



87. Smelling L'Adorat

Mezzotint with handcolor



89. Innocence.

Mezzotint
Richard Houston after Philip Mercier
Printed for Robert Sayer.
Image 314 x 254 mm, Plate 356 x 254 mm
unmounted
Proof before all letters, uncleaned plate.

Chaloner Smith 135 i/ii, Lennox-Boyd state i/ii

Ex. Col.: Hon. Christopher Lennox-Boyd.
[17682]
£500



90. Noon or [Times of the Day]

Mezzotint
Richard Houston after Philip Mercier

Published for Robert Sayer & John Bennett Map & Printers No. 53 Fleet Street, as the Act directs 25th April 1778.
Image 319 x 253 mm, Plate 354 x 254 mm
unmounted
Proof before letters.

From a set of the four times of day, for which Chaloner Smith lists only Night.

Chaloner Smith 139 or 140a?, Lennox-Boyd state i/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: slight foxing overall, very small tear to left.
[17747]
£400



91. Summer

Mezzotint
Richard Houston after Samuel Wale.
London, Printed for John Bowles at the Black Horse in Cornhill. c.1762
Image 310 x 249 mm, Plate 351 x 249 mm
unmounted
Chaloner Smith 152, Lennox-Boyd state ii/ii
previously issued by Bowles & Son

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Trimmed to plate.
[17086]
£475

92. Danger

Mezzotint

Unknown

Bowles & Carver, Map & Printsellers, No. 69, St. Paul's Church Yard. London.

Image 314 x 250 mm, Plate 351 x 250 mm

Unmounted



Lettered below the image with the title, four lines of verse in two columns 'Ah Betsey if you did but think ... And strait from Billy flee away.'

Satire of a youth attempting to thread a needle held up by a young woman, who is seated by her sewing basket on the right; curtain and pillar behind.

BM Satires 4504, Russell undescribed, Chaloner Smith undescribed Carington Bowles Catalogue 1784 112/286, Carington Bowles Catalogue 1790 102/301, Lennox-Boyd state ii/ii previously issued by Carington Bowles.

Ex Col.: Hon.Christopher Lennox-Boyd.

Condition: Laid to album page. [17027]

£450



93. Female Florist's

Mezzotint

Unknown

London, Printed for Robert Sayer, No.53, Fleet Street, Published as the Act directs. 10. January. 1773.

Image 327 x 251 mm, Plate 352 x 252 mm unmounted

Lennox-Boyd state ii/ii reworked & with series title.

Ex.Col: Hon.Christopher Lennox-Boyd

Condition: Repaired tear to bottom right corner of image, repair to bottom right margin.

[17024]

£450

Biographies

Artists, Engravers & Printmakers

Francesco Bartolozzi (1727-1815) was an Italian engraver. The son of a goldsmith, Bartolozzi studied painting in Florence, trained as an engraver in Venice and began his career in Rome. In 1763 Richard Dalton, art dealer and librarian to George III, met him and invited him to London, promising him a post as engraver to the king. Bartolozzi moved to London the following year, and remained for thirty-five years. He executed numerous engravings for the king. He also made many engravings of paintings by Italian masters and by his friend, the painter Giovanni Cipriani. In 1768 Bartolozzi was the only engraver to become a founder member of the Royal Academy of Arts. He moved to Lisbon in 1802 as director of the National Academy.

John Collet (c. 1725 - 1780) was a Painter of genre low-life subjects, he studied St. Martin's Lane Academy and was pupil of Lambert and exhibited at the FS 1761-80 and posthumously in 1783. His work was popularized by engravings by John Goldar. Prints after his work were jointly published by Robert Sayer and John Smith, and from 1774-76 by Sayer and Bennett. 1777-81 mezzotints after his designs were published by Carington Bowles.

Francis Cotes (1726 – 1770) was an English painter, one of the pioneers of English pastel painting, and a founder member of the Royal Academy in 1768. One of the most fashionable portrait painters of his day, Cotes helped found the Society of Artists and became its director in 1765. At the peak of his powers, Cotes was invited to become one of the first members of the Royal Academy, but died just two years later, aged 44.

Arthur William Devis (1762-1822) was the son of Arthur Devis, a successful portrait painter. Arthur William Devis enrolled at the Royal Academy Schools at the age of twelve and exhibited at the Royal Academy from 1775. In 1782, he embarked aboard the Antelope for a voyage to the East Indies, in the capacity of draughtsman. The ship was wrecked and Devis and the crew were stranded for a year on an uninhabited island in the Pacific Ocean. After a series of extraordinary adventures, Devis arrived in India, where he settled for ten years, establishing a modestly successful practice as a painter of portraits and local scenes. He returned to England in 1795; he concentrated mainly on painting portraits, but also landscapes, animal paintings and theatrical subjects.

William Dickinson (1746 - 1823). Mezzotinter, began his career with Bowles and was awarded premium of Society of Arts in 1767. In 1773 he set up as his own publisher and from 1779-81 in partnership with Thomas Watson, in 1797 went bankrupt, and emigrated to Paris where he died in 1823.

John Dixon (1740 c. - 1811) trained as painter and engraver in the Dublin Society School. He moved to London in 1765 and worked as a mezzotinter. In 1775 he married a rich widow, and henceforth only engraved for amusement.

Robert Dunkarton (c.1744-1811) initially produced portraits in oils and crayons. He exhibited these at the Royal Academy and the Society of Artists from 1774 until 1779, after which he concentrated on printmaking. One of his last commissions was from J.M.W. Turner, for whom he provided the mezzotint ground for five of the plates for his *Liber Studiorum*, published in 1811-12.

John Faber Junior (c.1695-1756) the son of John Faber, also an engraver, was born in Amsterdam. His family settled in England and he learned drawing and mezzotint engraving from his father before enrolling at the academy in St Martin's Lane founded by Louis Cheron and John Vanderbank. A prolific portraitist, Faber became a well-respected engraver of portraits. Sir Godfrey Kneller and Peter Lely had him make prints after their works. He is best remembered for his forty-seven plates of members of the Kit-Kat Club after Kneller and a series of twelve portraits entitled *Beauties of Hampton Court*.

Pierre Etienne Falconet (1741 - 1791) Portrait painter and draughtsman, born in Paris 1741. He was the son of the sculptor, Etienne Maurice Falconet and trained in Paris. He had moved to London by 1766, possibly to study under Reynolds. He became SA member almost immediately, exhibiting SA 1767-72 and RA 1773. He entered the Royal Academy Schools in 1769 and executed in 1768-9 a series of portraits of members of RA, later engraved by D P Pariset. He joined his father in St Petersburg in 1773, returning to Paris in 1778 to marry Marie Anne Collot, the sculptress, pupil and former mistress of his father.

John Finlayson (c. 1730 - c.1776) was a British mezzotinter, draughtsman and painter. Plates acquired after his death by Boydell.

Edward Fisher (1722- c. 1782) was born in Dublin, moving to London in 1758 where he worked in the studio of engraver James McArdell. The following year he was selected by Sir Joshua Reynolds to produce a mezzotint engraving of his portrait of Augustus Keppel. Fisher went on to engrave nearly thirty more of Reynold's paintings. A member of the Society of Artists, throughout the 1760s and 1770s Fisher regularly exhibited engraved portraits after a number of painters.

Michael Ford was an Irish printmaker, specialising in mezzotint and also a restorer. He was active in Dublin during the mid 18th century.

Thomas Gainsborough (1727-1788) was a landscape and portrait painter. Gainsborough worked in his native Sudbury and then Ipswich until 1759 when he moved to Bath and established a fashionable portrait practice. Settling in London in 1774, he was Joshua Reynolds's only real rival as a portrait painter. Gainsborough quarrelled with the Royal Academy over the exhibition of his pictures; he was highly-strung in personality, a lively letter writer and devoted to music; Garrick said 'his cranium is so crammed with genius of every kind that it is in danger of bursting on you like a steam engine overcharged'.

Valentine Green (1739-1813) trained under Robert Hancock, a Worcester engraver, after which he moved to London and began working as a mezzotint engraver. He began to exhibit with the Incorporated Society of Artists from 1766, became a fellow a year later and a director in 1771. He was appointed mezzotint engraver to the king in 1773, and the following year was elected an associate engraver with the Royal Academy. Throughout the 1770s and 1780s, Green's engraving practice flourished. In the 1790s, however, several of his international speculations failed and in 1798 he was declared bankrupt. In 1805 he accepted the role of keeper of the British Institution, a post he held until his death.

John Greenwood (1727 - 1792) was a Portrait and landscape painter, mezzotinter and auctioneer. He was born in Boston (America) in 1727, died in Margate in 1792. He apprenticed to Surinam in 1752-7, and moved to Amsterdam 1758 where trained as mezzotinter under Elgersma. He travelled to London via Paris in 1763 and remained in England until his death. Greenwood exhibited at the SA 1764-76 and from c. 1773 he worked primarily as an auctioneer rather than printmaker, becoming one of the principal London dealers in old master paintings.

Pieter van Gunst (1658/ 59 - c.1731) worked in Amsterdam as a reproductive engraver in the manner of Houbraken. A prolific printmaker, he is best-known for his portrait prints and book illustrations. He was linked with Britain in 1713-5 when he engraved a set of ten plates after whole-lengths by van Dyck from the Wharton collection (before they went to Houghton and thence to the Hermitage). These were proposed to subscribers by a syndicate of dealers - Cock, Comyns and McSwiny - who employed Houbraken to come from Holland in 1713 to make the drawings and van Gunst to engrave them in Amsterdam. The set of ten was advertised in the London Gazette on 13 December 1715.

Edward Harding (1755 - 1840) was a London-based engraver and the brother of Sylvester Harding with whom he jointly published prints (c.1792-96) and traded as a bookseller. In 1803 he was appointed librarian to Queen Charlotte and later to the Duke of Cumberland.

Francis Hayman was the painter of numerous conversation pieces, theatrical scenes and decorations, especially those for Vauxhall Gardens in the 1740s. He was influential in the introduction of the French rococo element into English painting during the first half of the eighteenth century.

Johann Casper Heilmann (1718 - 1760) Painter of domestic genre. He was a Pupil of Deggeler in Schaffhausen, then worked in Basle where he was awarded a stipendium to Rome. The French ambassador Cardinal de Tencin took him back to Paris in 1742, where he was part of the Wille circle and remained till his death.

Nathaniel Hone (1718 - 1784) was Portrait painter, miniaturist and mezzotinter. He was born in Dublin 1718 into a Presbyterian family of Dutch origin. He died in London 1784. It is believed he started as miniaturist in enamel, with his first documented oil in 1741. He married at York in 1742, then settling in London. Hone was involved in establishing the Incorporated Society of Artists, becoming its Director in 1766. He was exhibited at the SA 1760-68 and at the RA 1769-84. Following a dispute with RA President in 1775, he put on his first 'one-man show' in England. His signature usually reads 'NH'. His sons are John Camillus, and miniaturists Horace (1754-1825) and Samuel (b. 1726), collector of contemporary and Old Master prints and drawings.

John Hoppner (1758-1810) was a portrait painter to the Prince of Wales. His early success made him appear the natural successor to Sir Joshua Reynolds until the arrival in London in 1787 of Thomas Lawrence. While Hoppner was made portrait painter to the Prince of Wales in 1789, ensuring him extensive patronage in Whig political circles, it was Lawrence who became painter to the King.

Dublin-born **Richard Houston** was apprenticed to John Brooks as a draughtsman and mezzotint-engraver and he studied drawing at the Dublin Society Schools. He moved with Brooks to London in 1746 and established himself as an independent printmaker and publisher.

Hans Hysing (1678-1752 or 1753) was a Swedish painter, active in England. He was apprenticed in Sweden to a goldsmith, before studying portrait painting under David von Krafft. In 1700 he joined his compatriot Michael Dahl in London and lived with him for some years as pupil and studio assistant. By 1715, he was working independently. Unlike Dahl, whose chief patrons were Tories, Hysing was favoured by both the Hanoverian royal family and the Whig ascendancy. He painted full-length portraits of Princess Anne, Princess Amelia and Princess Caroline, as well as portraits of Sir Robert Walpole and Richard Onslow, Speaker of the House of Commons.

John Jones (c. 1745 - 1797) was an engraver in mezzotint and stipple as well as a publisher.

Robert Laurie (c.1755 - 1836) was a British mezzotinter and inventor of colour printing in mezzotint in 1776 he later turned print publisher. Robert apprenticed to Robert Sayer, and later became manager. In 1794, when Sayer died Laurie and James Whittle took over the business, trading as Laurie and Whittle. Both families lived at 53 Fleet Street, as well as domestic staff, warehouseman, assistant and two printers. Laurie retired in 1812, moving to Broxbourne, Hertfordshire, where he died in 1836.

Sir Peter Lely (1618-1680) was a portrait painter and Principal Painter to Charles II. Born of Dutch parents, he trained in Haarlem; came to London in the 1640s and quickly established a reputation as a portraitist.

Jean Étienne Liotard (1702 - 1789) was a Painter, pastellist, and occasional miniaturist. He was born in Geneva 1702 and trained in Paris under Massé. He left Paris 1735 in suite of the French ambassador to Naples and went on to Rome where he met Sir William Ponsonby (later Earl of Bessborough) and Lord Sandwich, with whom he went via Malta, Chios and Smyrna to Constantinople, where he remained from 1738 to 1742. He returned via Moldavia, Austria, Germany and Italy to Switzerland. In 1746 he was based in Paris as a portraitist, but made many voyages around Europe over next 10 years, including a period in London from 1753 to 1755 where he was commissioned to paint all of the children of the Prince of Wales. He married in 1756, and henceforth based in was based Geneva. Upon his return to London he arranged a personal exhibition in 1773 and a sale of his work at Christie's in 1774, he also exhibited at the Royal Academy 1773-74.

Giuseppe Marchi (c.1722 - 1808) was a Painter and printmaker, his date of birth is usually given as c.1735, but the artist told Farington on 12 January 1795 that he was then "73 or 74". In 1752 he was brought by Reynolds from Rome and was his chief studio assistant until 1792, apart from 1768-9 when he worked independently. Reynolds paid him a salary of £100 p.a. and was responsible for many copies of Reynolds's portraits, and for keeping his sitter books. He died London on 2 April 1808.

James McArdell (c.1728-1765) was a mezzotint engraver; famous for his prints after paintings by Reynolds, who said of him: 'by this man i shall be immortalised'.

Philip Mercier (c. 1689 - 1760) painter of portraits and a pioneer in England of conversation piece and 'fancy pictures'; an important figure in the introduction of French taste into England.

George van der Mijl (c.1727 - 1763) was a Dutch painter. The son of Heroman (q.v.) he was active in Amsterdam and was acquainted with Cornelis Ploos van Amstel (q.v.).

Matthew William Peters (1742-1814) was a painter and, later, Chaplain to the Prince Regent. He has shown himself at the age of 16 having his portrait painted by Robert West, his master at the Royal Dublin Society Schools. Peters became known for his portraits and his somewhat salacious images of women but he eventually gave up painting and entered the Church.

Richard Phillips (1681-1741) was a British portrait painter.

Arthur Pond (1701 - 1758) was a painter, publisher, dealer, restorer, printmaker and collector, especially of Rembrandt's etchings. He also joined Knapton in print publishing in the 1730s. Restored wall paintings for the trustees of the new British Museum at Montagu House in the years immediately before his death in 1758.

Richard Purcell (Charles or Philip Corbutt) (fl:1746-1766) started his career working for a number of printsellers in his native Dublin. He moved to London in around 1755 to join his Dublin master John Brooks and a number of other Irish engravers. Purcell worked for various printsellers, never establishing himself as an independent engraver.

Allan Ramsay (1713-1784) completed his training in Rome and Naples. On his return to London in 1738 his only serious competitor was Thomas Hudson, with whom he shared a drapery painter, Joseph van Aken. In 1761 it was Ramsay, not Reynolds, who was appointed Painter to the King. His later portraits are characterised by their soft colours and French elegance. He gave up painting in about 1770 to follow literary pursuits.

John Raphael Smith (1752-1812) was a portrait-painter, mezzotint engraver and print publisher. He was known especially for his small-scale pastel portraits.

Catherine Read (1723 - 1778) was a Scottish portrait painter who worked in crayons and on occasion, in oils and as a miniaturist.

Sir Joshua Reynolds (1723-1792) led the eighteenth-century art world as first President of the Royal Academy as a Britain's leading portrait painter. In his attempt to raise the status of portraiture, he created the Grand Manner which borrowed from classical antiquity and the Old Masters to fill his portraits with moral and heroic symbolism. An incredible socialite, social climber and self-promoter, Reynolds used his contacts to advance himself. Appointed President of the newly established Royal Academy in 1768, his annual lectures - or Discourses on Art - had a lasting impact on the contemporary theory of art and practice

George Romney (1734-1802) was a prolific and successful artist who moved to London from Lancashire in 1762. Confident in painting portraits as well as history paintings, he was a rival of Sir Joshua Reynolds.

Charles Spooner (died 1767) was born in County Wexford, Ireland. He moved to London and studied under J. Brookes, after which he engraved portraits after, among others, Rembrandt, Teniers and his own models.

Sir Anthony Van Dyck (1599-1641) was a Flemish artist who became the leading court painter in England. He is most famous for his portraits of Charles I of England and his family and court. Appointed court painter by Charles I of England in 1632, he was knighted later the same year.

James Walker (1748 - 1822) was an engraver in mezzotint and stipple and a pupil of Valentine Green. He worked in London between 1780-4 and then in Russia from 1785-1802, returning to London in 1802 having lost his copper plates at sea. He continued to work to his death in 1822.

William Ward (1766 - 1826) was an engraver and mezzotinter and the brother of James Ward. He also published prints with his brother, as 'Messrs Ward & Co', April 1800 - April 1804, from James' address, 6 Newman Street.

James Watson (c. 1740-1790) was an engraver who was born in Ireland. As a young man he moved to London, where he studied mezzotint engraving. He became one of the leading mezzotint engravers of the day, including fifty-six plates after the paintings of Joshua Reynolds. The majority of Watson's work was produced for Sayer, Boydell and other printsellers but he published some plates himself. Watson exhibited at the Society of Artists from 1762 to 1775, during which time he was regarded as a master in his field.

Thomas Watson (1743 - 1781) was a Mezzotinter, who died at the young age of 38. His father of the same name was a printseller at 33 Strand, and survived his son. From 1771-9 the son was in partnership with Walter Shropshire and he then took over the business in partnership with William Dickinson. In 1786 Strutt stated that the father had his son's copper plates and sold the greater part of his son's work through sales in 1784 (Christie's 29 March and 7 May 1784) and 1792 (25 January, of the copper plates.)

Francis Wheatley 1747 - June 28, 1801, a genre and portrait painter, was born at Wild Court, Covent Garden, London. He studied at William Shipley's drawing school and the Royal Academy, and won several prizes from the Society of Arts. He assisted in the decoration of Vauxhall, and aided John Hamilton Mortimer in painting a ceiling for Lord Melbourne at Bocket Hall in Hertfordshire.

George Willison (1741-1797) was a Scottish portrait painter and publisher of prints after his paintings.

James Wilson (fl:1760 - 1780) was a mezzotinter active in London in the 1760s-70s. Nothing known of his life; most of his works are copies, half being portraits, half genre figures.

Hamlet Winstanley (1698 - 1756) Painter and etcher. A distant relation of Henry Winstanley. Winstanley made a series of large etchings after old master paintings at Knowsley (the collection of the 19th Earl of Derby) in c.1728