

A STUDY OF GEORGE WILSON'S EIGHTEENTH-CENTURY NARRATIVE FANS AS PRINTS AND MOBILE CONDUCT INSTRUCTORS

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by

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Dedication

This thesis is dedicated to my parents, sister and Teddy.

Abstract

This thesis focuses on the engraved narrative fans made by the English fan maker George Wilson (active before 1795 to after 1801). Wilson's fans form part of the extensive collection belonging to Lady Charlotte Elizabeth Schreiber (1812-1895) held at the British Museum. The thesis challenges the hitherto overlooked status of printed fans in art history and fan history by revealing the ways in which their study enriches current understanding of eighteenth-century print culture. It does so by establishing the fan shop as an important contributor to the range of visual material circulating in London. It demonstrates how closely Wilson's fans were aligned with popular print narratives. Besides prints, it further shows how closely fans were linked to conduct literature through their pictorial engagement with virtuous and satirical tropes and motifs. It argues that Wilson's fans provide an innovative form of spectatorship and readership on which textual and visual sources relating to behaviours were experienced in the public sphere, aiding different sensory ways in which a female owner could learn about, and understand, conduct. Thus, it concludes that Wilson's fans reveal insights into eighteenth-century print processes, the function and circulation of artworks, and themselves created novel forms of social conduct.

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Illustrations



Fig. 1. George Wilson, *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX (1)* (1795), unmounted hand-coloured stipple-engraved fan leaf on paper, 14.40 x 46.80 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Title text, held up by a winged cupid, reads: 'The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX'. A scroll placed at the top of the fan leaf reads: 'MIRTH and INNOCENCE'. Below the figure of the cupid reads the lines: 'To plague and please all womankind/ Here's Gallants' sure a plenty! - Choose then a Beau to suit your mind, or change, to content ye'. Above the image of the cupid appear twelve scenarios illustrating different beaus in varying states of emotion with corresponding thoughts in the text underneath. These read, from left to right: 'No. 1- The Merry Lover- I live, love and laugh/ No.2- The Melancholy- I die alas! Poor me/ No. 3- The Impetuous- Lend me Wings!/ No. 4- The Considerate- Consider well first/ No. 5- The Platonic- Tender to me Thy divine Soul!/ No. 6- A Lover of the Flesh- Give me thy good jolly person/ No. 7- The Constant Lover- Fix'd on thee alone/ No. 8- The Capricious- Bin Constancy -give me Variety/ No. 9- The Coquette- Take a good aim you rogue-and wound a lot/ No. 10- Lover of the Cash- Come ladies who bills most- A Fine fellow for a trifle/ No. 11- Lover of Himself- Faith lad, thou art a killing dog/ No. 12- The Lover of Nobody- get out wretch-devil take ye all- the World's full of plagues'. The production line reads: 'Published as the Act directed by G Wilson 14 Feb 1795, 108 St Martin's Lane'. Published by Joseph Read.

Title text reads: 'The Good Swain'. Each scene reads from left to right: 'The Morning of Youth', 'Mid-day of Life' and 'Cheerful Evening of Old Age'. Lines underneath each illustration, corresponding to each scene title, read from left to right: '1. Unless with my Amanda blest, In Vain the Woodbine Blower, Unless to death her sweeter breast, In Vain I rear the breathing flower, - Thomson/ 2. What is the world to them, It's Pomp and Pleasure- it's nonsense all!, Which in each other's arms we'll face whatever fear forms, and lavish our hearts last wish, - Conjugal Love. Thomson/ 3. Together they totter about, or sit in the sun at the Door, And at night when old Darby's pipe's out, Old Joan will not smoke one whiff more'. Production line reads: 'London. Published Feb. 20. 1795. by J. Read. 133 Pall Mall and Geo. Wilson, delt'.

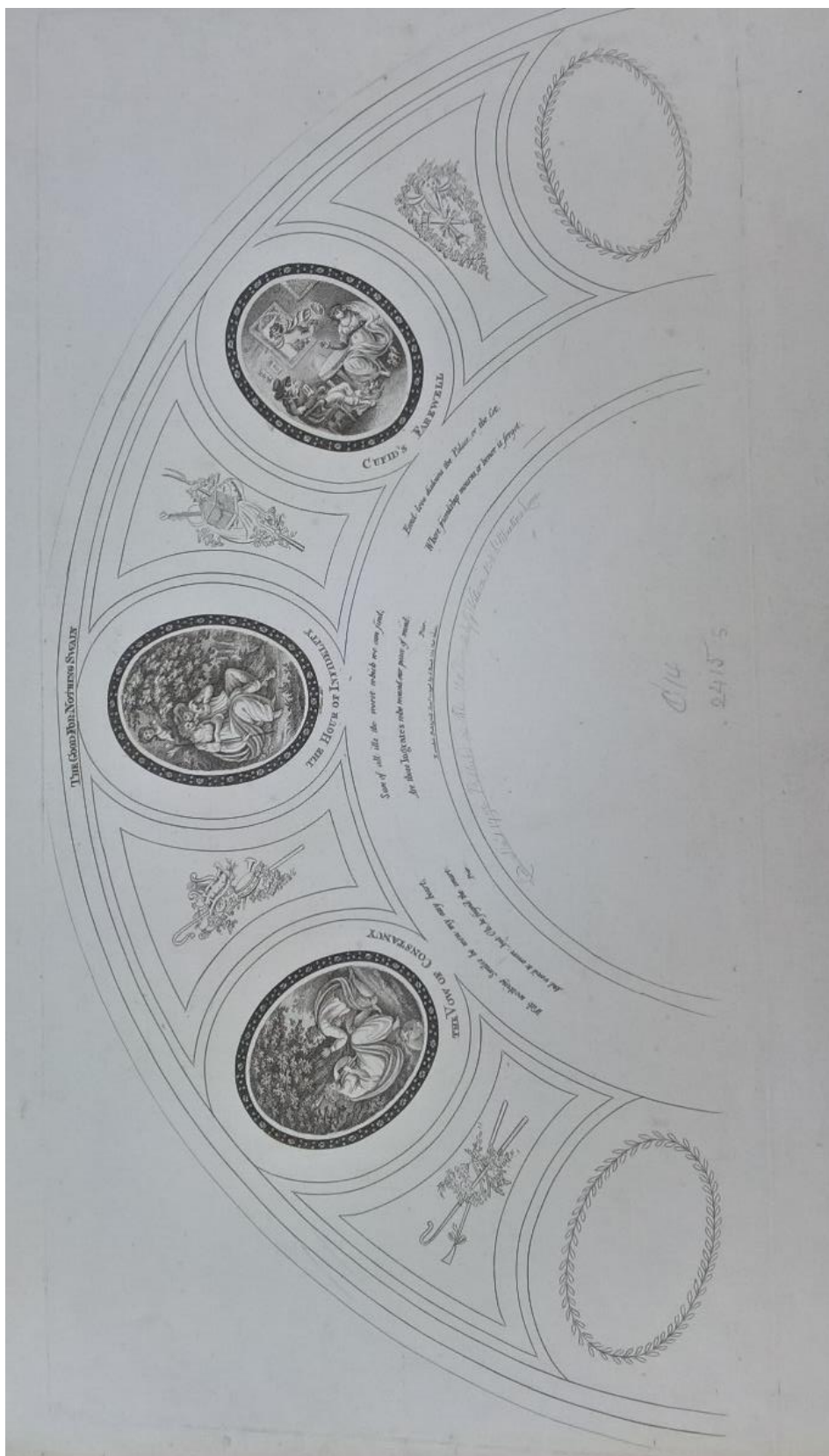


Fig. 3. George Wilson, *The Good-for-Nothing Swain* (1796), unmounted stipple-engraved fan leaf on paper, 14.50 x 47.60 cm, platemark, 23.70 x 47.80 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Title text reads: 'The Good-for-Nothing Swain'. Each verse underneath each scene has its own title and read from left to right: 'The Vow of Constancy', 'The Hour of Infidelity' and 'Cupid's Farewell'. Lines underneath each illustration, corresponding to each scene title, read from left to right: '1. With Soothing Smile he won my easy heart, And vow'd— but oh, he feign'd the part/ 2. Sure of all ills the worst which we can find, And those Ingrates who would wound our peace of mind/ 3. Fond Love distains the palace, or the Cot, true friendship mourns, and Romance is Forgot'. The production line reads: 'Geo. Wilson, delt. and London, Published Jany. 1. 1796 by J. Read, 133, Pall Mall'. Stretched below the fan leaf image reads the production line: 'London. Pub. No 1 1796 Published. As the Act Directs by GWilson 108 St. Martins Lane'.

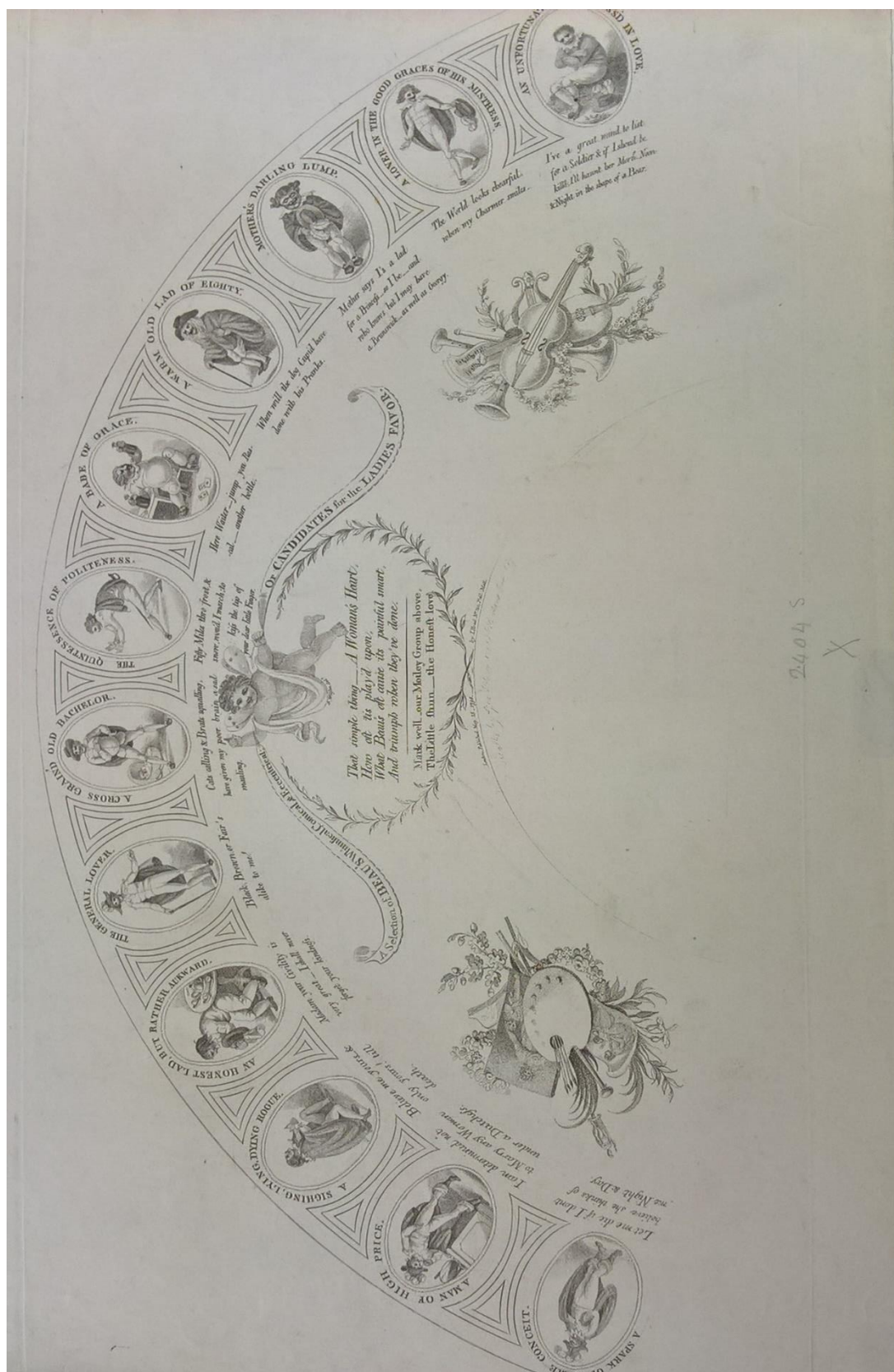


Fig. 4. George Wilson, *A Selection of BEAU'S Whimsical, Comical & Eccentric; Or CANDIDATES for the LADIES FAVOR*, (1795), unmounted stipple-engraved fan leaf on paper, 14 x 46.50 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Title text, held up by a winged cupid across the centre of the fan leaf, reads: 'A Selection of BEAU'S Whimsical, Comical & Eccentric; Or CANDIDATES for the LADIES FAVOR'. Centre text on the cupid's scroll reads: 'That Simple Thing- A Woman's Heart;/ How Oft tis Playd upon/ What Beau's oft cause its painful smart,/ And triumph when they're done [underneath] Mark well- our Motley Group above,/ The Liars Shun- the Honest love'. Above the image of the cupid are placed a series of twelve images of different types of beau, with each characterisation titled above the image and a satirical opinion of each placed below. These read: 'No.1- A Spark of some Conceit- Let me die if I don't believe she thinks of me Day & Night/ No.2- A Man of High Price- I am adamant not to Marry any Woman under a Duchess/ No.3- A Sighing, Lying, Dying Rogue- Believe I am yours- Only Yours' till death/ No.4- An Honest Lad, But Rather Aukward- Madam your Conviviality is very great- I shall never forget your kindness/ No.5- The General Lover- black, brown or fair's alike to me!/ No.6- A Cross Grain'd Old Bachelor- Cats calling & Brats squalling, have given my poor brain a Sound Mauling/ No.7- The Quintessence of Politeness- Fifty Miles thro frost & snow, wou'd I march, to kiss the tip of your dear little finger/ No.8- A Babe of Grace- Hear waiter-jump you Rascal-another bottle/ No.9- A Warm Old Lad of Eighty- When will the dog Cupid have done with his Pranks/ No.10- Mother's Darling Lump- Mother says I's a lad for a Princess- So I be- and who knows but I may have a Brunswick- as well as Gregory/ No.11- A Lover in the Good Graces of his Mistress- The World looks Cheerful when my charmer smiles/ No.12- An Unfortunate Dog cross'd in Love- I've a good mind to enlist for a Soldier & if I should be kill'd, I'll haunt her Morn, Noon & Night in the shape of a bear'. The production line below the figure of cupid reads: 'G. Wilson, delt' and, on either side: 'London, Published May 25, 1795, by I. Read No. 135 Pall Mall'.



Fig. 6. Detail of the etching process used to engrave the surface of *Unmounted Fan Leaf*. © The Trustees of the British Museum.



Fig. 7. George Wilson, *The Folly of Man or The World Grown Odd & Crazy* (1797), unmounted aquatint, etching and engraved fan leaf on paper, 15.50 x 47.90 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

The central roundel reads: 'The World Grown Odd and Crazy: Mirth's the solace of our day/Let us love her waggish way/ With her laugh till life shall end/ And by jesting learn to mend'. The calligraphic titles of each of the medley narratives read, from left to right on the left-hand side of the fan: '1. Pigs playing at cards/ 2. A Frenchman kicking the world before him for a football/ 3. An Englishman learning to dance and turning his back on roast beef and the deeds of his ancestors/ 4. A Good Husband teaching morality by example/ 5. Jupiter bestowing Good Sense and Candour on a critic/ 6. Cobblers turned Kings and Kings turned Cobblers/ 7. Monkeys lecturing on Innocence and Affection/ 8. A lawyer refusing a fee from Indigence/ 9. A Poet sans shirt and small cloths holding high converse with the great lord Apollo/ 10. Impudence instructing Ignorance/ 11. Scandal doing penance for abusing the world/ 12. A moll teaching tenderness and forbearance to lambs/ 13. A wit holding up in a strongbox a trifle against old age. Carrying on from this image, towards the right-hand side of the fan, the titles read: 14. A Beaux turned butterfly/ 15. A lover who has resorted to drown himself altering his mind/ 16. A tender lover turned careless husband/ 17. An old bachelor looking to the entreaties of Cupid/ 18. A Clown beating his wife to be revenged on his enemies/ 19. A Miser dispersing of his all to the poor/ 20. A lovely Duchess bribing Time to spare her charms/ 21. A lady persuading Death to take her useless husband and spare her faithful dog/ 22. Flattery turned out of court and turned out of town shutting their doors against him/ 23. Venus and Cupid grown old and carrying their Turtle Doves to market to subsist on/ 24. Vice grown quite out of date and Virtue become quite the Ton/ 25. Lucifer seeing mankind bent on reformation determines to hang himself'. Text accompanying this image reads: 'In the year 1797 Pride and Iniquity died- the World grew good, and my Trade was ruind, Forlorn, depressed and abandoned, I seek comfort from Hemp, Reader pray for my Soul!' Published by Ashton and Hadwen.



Fig. 8. George Wilson, *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!* (1797), unmounted stipple-engraved fan leaf on paper, 15 x 47

cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Title text placed in the fan leaf held up by a winged cherub in the centre of the fan leaf reads: 'THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!'. The title of each narrative reads, from left-hand side to the right-hand side: 'No. 1- 'How to Catch the Spleen/ No. 2- How to Wind it/ No. 3- How to Fall Very Deeply in Love/ No. 4- A Gentle Cure for it/ No. 5- How to Plague Everybody/ No. 6- How to Please Most Folks', underneath reading: 'With an account of the diseases of the Mind-Their growth-Mode of engendering a radical Cure for each by which any person not regularly admitted of the Physicians College, may become useful in the Art of Healing and dispensing happiness'. The text below each narrative reads, from left-hand side to the right-hand side: '1. If you wish to be unhappy look at the unpleasant side of every object-then reject the society of human beings, & believe only amongst animals & Brutes dwells dear Sincerity/ 2. If you wish to be happy disdain not the agreeable scenes but encourage a virtuous aspiration to partake of them with honour & Moderation/ 3. look upon or listen to an object which is agreeable to your mind & if you have the least sensibility you will most probably be completely overheard & ears in pickles/ 4. look upon the changeableness & natural in-consistency of Mankind and you will find a certain remedy for the cure of your delusion/ 5. Be dissatisfied with everything, and everybody & declare war against the whole world, N.B A dangerous & disagreeable experiment, not recommended/ 6. Be just to your Enemy, Sincere to your friend, constant to your Mistress-To please everyone is a task too great for a mortal-to please those deserving attention, nothing more is required than to follow the above rules. N.B. An Old and Approved Recipe'. Published by Ashton & Hadwen.



Fig. 9. Detail of the stipple-engraving process used to engrave the surface of *THE LADY'S, ADVISER PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*. © The Trustees of the British Museum.

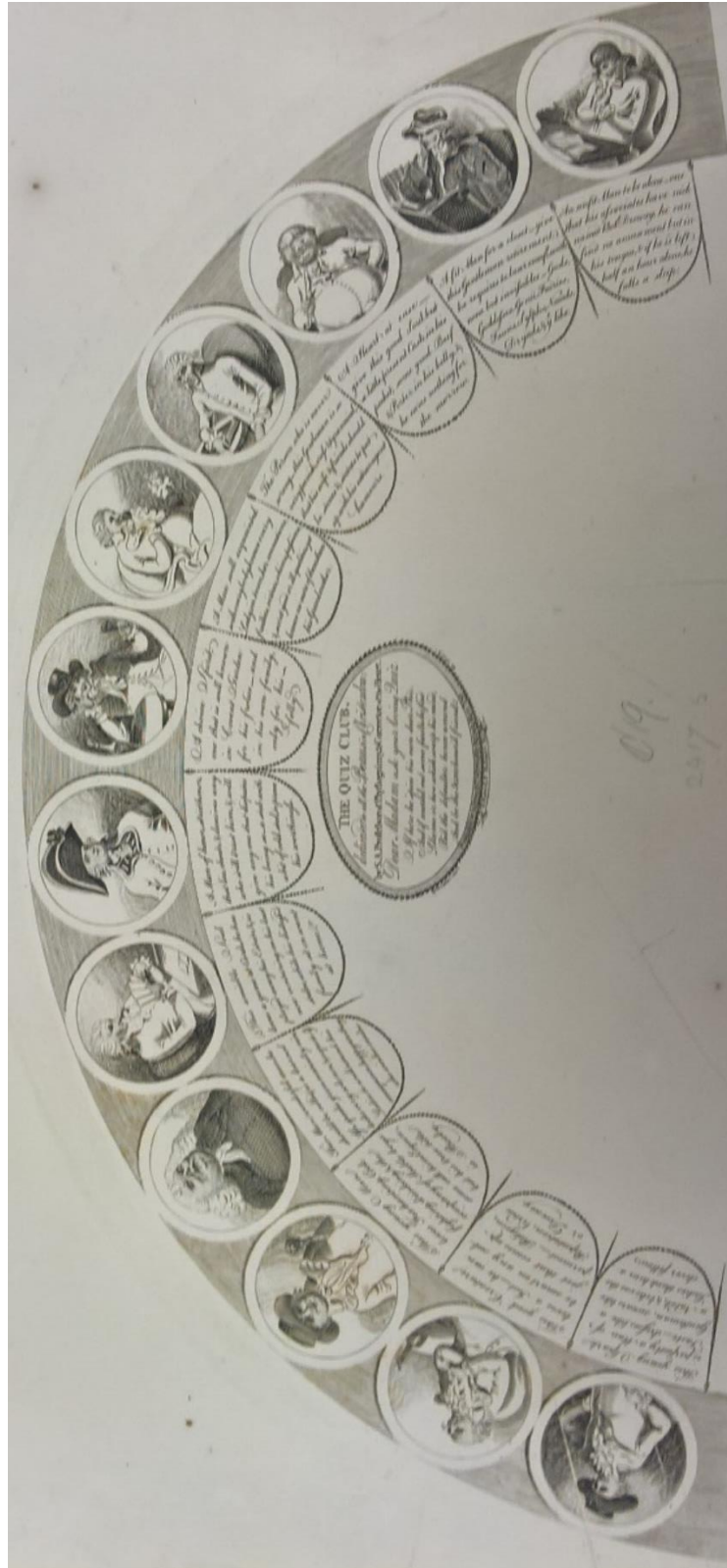


Fig. 10. George Wilson, *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart* (untitled) (1797), unmounted line-engraved fan leaf on paper, 35.70 x 57.60 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Text in the central roundel reads: 'THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart. Dear Madam ask your loving Quiz If here he "spies his own dear Phiz, And if mark'd out some faults he find Like one or two which warp his mind, Bid the defaulter hence amend And be the Sexes honor'd friend"'. The twelve lines of text under each portrait roundel read from left to right: '1. This Young Spark is perfectly a man of Taste-dresses like a Gentlemen, swears like a Noble and believes the Ladies think him a Clever Fellow/ 2. This good Creature loves a Jest,- he can be smart on any subject that comes up- foremost Religion... Virtue or Decency/ 3. This young Man loves fox hunting, Cock fighting, fishing, & the company of Stable boys, some call him Esquire, but his true title is Booby/ 4. This man (wonderful Man he should be called) is a learned Ass, speaks grammatically nice, looks very solemn, & expects of ye Ladies to understand his consequence, happy are they who win his smile/ 5. This amiable soul loves a game at Cards, he has played away his Estate, & is now venturing on his last stake, while his distress'd family sit in wait at home!/ 6. A man of strict honor, that lies, cheats & deceives all who trust him & will give anyone that disputes his being so- a stab with a bit of cold steel to prove his worthiness/ 7. A choice Spirit, one that is well known in Covent Garden for his frolics-and in his own family, looking for his folly/ 8. A man well acquainted with everyone, knows every Lady in town, her connections, fragilities, virtues, whims, passions, & secret good or ill qualities yet knows no more of them than his Grandmother/ 9. This gentleman is so very peevish, cross & tyrannical, that his wife & friends should be stones & statues to put up with his extravagant humours/ 10. A heart at ease-give this Good Soul but a little retirement, present of Cash in his pocket, some good beef & Port in his belly & he cares nothing for the morro/ 11. A fit man for Closet-give this Gentleman retirement, he requires to ear companion with none but immortals,- Gods, Goddesses, Genii, Fairies, Fawns, Sylphs, Naiads, Dryads, & ye like/ 12. An unfit Man to be alone-one that his associates nick named boy Drowsy- he can find no amusement but on his own, & if he is left to half an hour alone he falls asleep'. The production line reads: 'Publish'd by Ashton & Co. No. 28 Little Britain, May 1. 1797 & Enter'd at Stationer's Hall and G. Wilson int. et sculp'.



Fig. 11. Detail of the line-engraving process used to engrave the surface of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart* (untitled). © The Trustees of the British Museum.



Fig. 13. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX*'s central image. © The Trustees of the British Museum.



Fig. 14. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX*'s first roundel image, 'The Merry Lover'. © The Trustees of the British Museum.



Fig. 15. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* second roundel image, 'The Melancholy'. © The Trustees of the British Museum.



Fig. 16. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* fourth roundel image, 'The Considerate'. © The Trustees of the British Museum.



Fig. 17. George Wilson, *THE FEMALE SEVEN AGES* (11) (1797), unmounted stipple-engraved fan leaf with gold-leaf lining on board, 13.80 x 46.40 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

The title text reads: 'THE FEMALE SEVEN AGES'. The pictures and accompanying text read as follows: '1. See first the mother and Babe, with cherub dimpled face,/ Smiling & toying in its Mother's Arms/ 2. Then the neat Seamstress, pent in School, To learn the useful arts-to mend and make/ 3. And Then alas poor girl, unskill'd in life, The drooping victim of Love's painful wharfs, Sighing in secret, & in secret/ 4. Then comes a good wife with her growing cares, Adventurer- little dreaming of the woes of Sicking Babe, Widows painful lot/ 5. And now a matron grave, severe, & just, Teasing with prudence...many a lesson from experience gain'd/ 6. The sixth age gives the widow relic, musing on the past with pain. Yet trusting Heaven to renew her bliss/ 7. Last scene brings patient resignation. A mind supported by upholding faith to One Unchangeable & Good'. The production line reads: 'London. Pub. Ashton & Co. No. 28, Little Britain' towards the bottom left-hand corner and 'Entered at Stationer's Hall 1st Jany. 1797', placed on the bottom right-hand side. Beneath the centre medallion, a separate production line reads: 'Geo. Wilson, invent, et del'.



Fig. 18. George Wilson, *THE UNITED SISTERS* (1801), colour engraved fan leaf on silk, 45 x 35 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Below the image read two lines of corresponding verse from left to right: 'Fair Sisters, Isles of ancient fame!/ Commerce, Arms, & Arts ye same/ Long may sweet Union bind you three,/ Each blessing each, and blest as free'. The production line reads: 'London. Publish'd by Ashton and Hadwen No. 28 Little Britain Jan. 1. 1801. Enter'd at Stationers Hall'. Underneath the image across the centre of the fan leaf, the lettered inscription reads: 'Design'd and Engrav'd by George Wilson'.



Fig. 19. George Wilson, *SHAKESPEARE'S SEVEN AGES* (1796), unmounted stipple-engraved fan leaf on paper, 28.50 x 53 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

The title text reads: 'SHAKESPEARE'S, SEVEN AGES'. The lines under each image read, from left to right: 'First, the infant, Mewling and puking in the nurse's arms/ Then the whining schoolboy, with his satchel, And shining morning face to school/ and then, the lover, Sighing like a furnace, with a woeful ballad, Made to his mistress's eyebrow/ Then, a soldier, Full of strange oaths and bearded like a bard, Jealous in honour, sudden and quick in quarrel, Seeking the bubble reputation, Even in the cannon's mouth/ and then, the justice/ In fair round belly, with good capon lin'd, With eyes we vere, and beard of formal cut, Full of wise saws and modern instances, And so he plays his part/ The sixth age shifts, Into the lean and slipper'd pantaloon, With spectacles on nose, and pouch on side, His youthful hose well sav'd, a world too wide, For his shrunk sank; and his big manly voice, Turning again to childish treble, pipes/ And whistles in his sound/ Last scene of all, That ends this strange eventful history, Is second childishness, and mere oblivion; Sans tenth, sans eyes, sans taste, sans everything'. The production line reads: 'Publish'd 1st. Jany. By Sarah Ashton. No. 28, Little Britain' on the left-hand side, and on the right-hand side, 'Entered at Stationer's Hall'. Underneath the central roundel the lettered inscription reads: 'G. Wilson, delt'.

Fig. 20. Anonymous, *Cabriolet Fan (untitled)* (1755-1760), mounted hand-painted fan on paper with carved and painted ivory sticks and guards. Victoria and Albert Museum, London.

Fig. 21. William Hogarth, *Some of the Principal Inhabitants of ye Moon: Royalty, Episcopacy and Law* (1724), etching and engraving on paper, 26.03 x 20.32 cm. Dallas Museum of Art, Dallas.

Fig. 22. Camille Silvy, *Lady Charlotte Schreiber*, 15 July (1861), albumen print on paper, 8.60 x 5.70 cm.
National Portrait Gallery, London.

Fig. 23. Detail of St. Martin's Court and St. Martin's Lane. Richard Horwood, *MAP OF LONDON, WESTMINSTER AND SOUTHWARK SHEWING EVERY HOUSE* (1792-1799), engraving on paper, 53.30 x 50.16 cm. London Metropolitan Archives, London.

Fig. 24. Anonymous, 'Looking East: Plate 103: St. Martin's Court in 1881', *Survey of London: Vol. 20: St Martin-in-the-Fields* (1940), 103. London Metropolitan Archives, London.

Fig. 25. Anonymous, 'Looking West: Plate 103: St. Martin's Court in 1881', *Survey of London: Vol. 20: St Martin-in-the-Fields* (1940), 103. London Metropolitan Archives, London.



Fig. 26. No. 108 St. Martin's Lane, the site of George Wilson's fan shop (the building on the right-hand side of the image), as it stands today with a modern brick exterior (2017), colour photograph.



Fig. 27. The bottom half of St. Martin's Lane with the spire of the church of St Martin-in-the-Fields visible in the central background (2017), colour photograph. No. 108 St. Martin's Lane is located at the far end of the line of buildings on its right-hand side in very close proximity to the church and cross-roads.

Fig. 28. Anonymous, *St. Martin's Lane, Central London in 1820* (1820), engraved book illustration taken from Philip Carr's *First Historic Collection*.

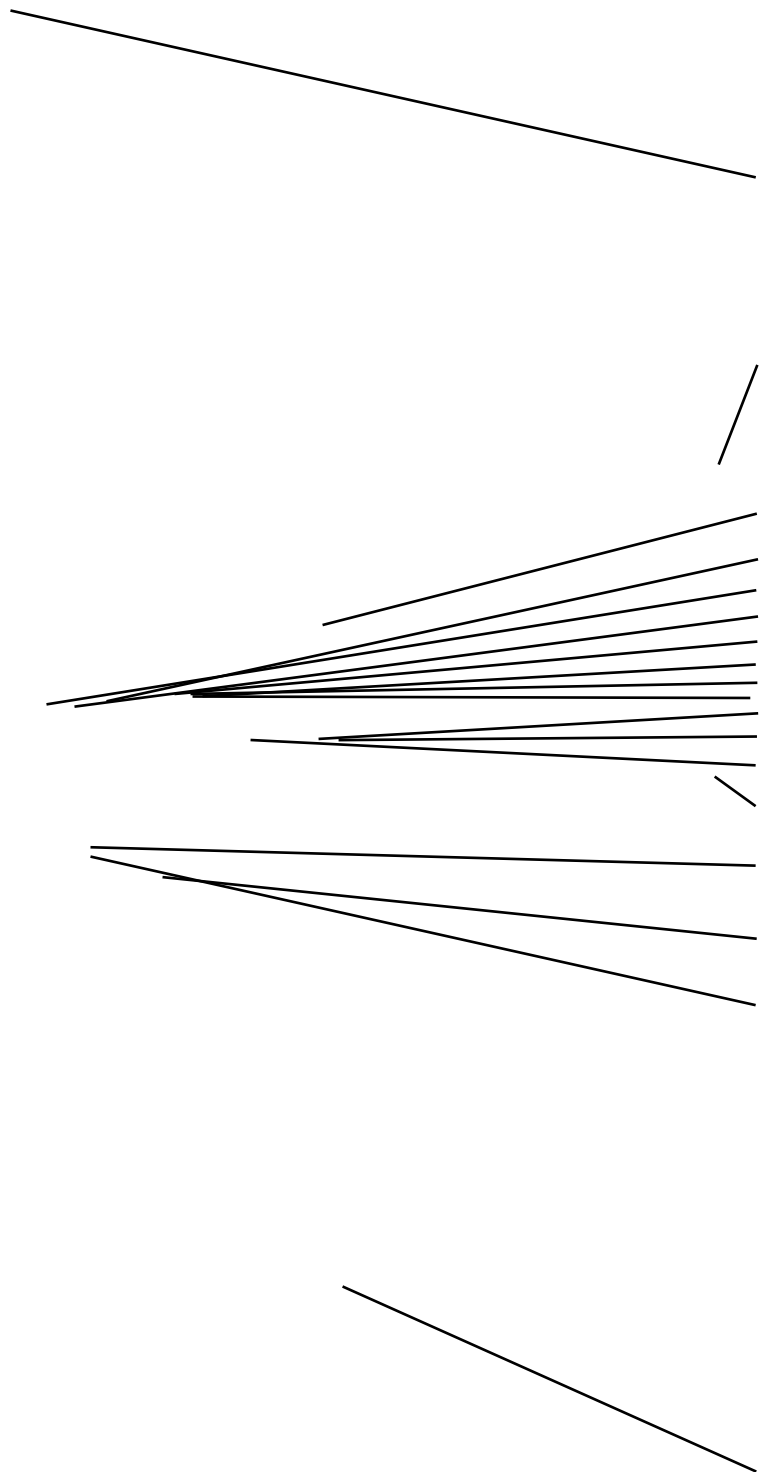


Fig. 29. Detail of St. Martin's Lane and the wider Pall Mall area. Richard Horwood, MAP OF LONDON, WESTMINSTER AND SOUTHWARK SHEWING EVERY HOUSE (1792-1799), engraving on paper, 53.30 x 50.16 cm. London Metropolitan Archives, London. etching on paper, 21.70 x 29.50 cm. The map has been marked to indicate where some of the most prominent shops and entertainment sites in the Pall Mall area of London were in relation to George Wilson's fan shop during its known period of trading.

1. George Wilson's fan shop, No. 108 St. Martin's Lane. 2. Joshua Reynolds' previous artist studio in the 1750s, No. 104 St. Martin's Lane. 3. Flight and Robson's organ studio and shop, No. 100 St. Martin's Lane. 4. James Christie Senior and Junior's Auction House (the Great Rooms), Nos. 83-84 Pall Mall (between 1766 and 1831) (formerly the print warehouse of Richard Dalton). 5. New Slaughter's Coffee House, No. 82 St. Martin Lane. 6. John Middleton's colour and paper hanging shop, No. 81 St. Martin's Lane (next to New Slaughter's Coffee House). 7. The print seller William Humphrey's (Hannah Humphrey's brother) trading establishment, located at the Shell warehouse, opp. Cecil Court on St. Martin's Lane in the 1770s, and at No. 70 St. Martin's Lane in the 1780s and 1790s. 8. Old Slaughter's Coffee House, Nos. 74-75 St. Martin Lane. 9. Alexander Copland's book shop, No. 67 St. Martin's Lane (recorded as operating from this address in 1797). 10. Thomas Chippendale's and Sons. work studio and sales room, Nos. 60-61 St. Martin's Lane. 11. Francis Benedict's book shop, No. 4 Great May's Building, St Martin's Lane. 12. Richard Dartnall's book shop, No. 26 St Martin's Court, St Martin's Lane. 13. China shop, St. Martin's Court, St. Martin's Lane. 14. Jewellery shop, St. Martin's Court, St. Martin's Lane. 15. Circulating library, St. Martin's Court, St. Martin's Lane. 16. Martha Gamble's old fan shop, St. Martin's Court, St. Martin's Lane. 17. The Society of Artists, Spring Gardens, located at the end of Pall Mall. 18. The Old Royal Academy of Arts, No. 125 Pall Mall. 19. Henry Fuseli's Milton Gallery, No. 118 Pall Mall. 20. The artist Thomas Gainsborough's studio in the West Wing of Schomberg House, Nos. 80-82 Pall Mall (between 1774 and 1788). The artist Richard Cosway also lived at No. 81 Pall Mall for a period. 21. John Boydell's Shakespeare Gallery, No. 52 Pall Mall. 22. The Old Imperial Museum, King's St, Pall Mall. 23. James Barker's panorama, Leicester Square. 24. Theatre Royal, Drury Lane, Covent Garden. 25. Sarah Ashton's fan warehouse, No. 28 Little Britain St.

Fig. 30. Anonymous, engraved illustrative diagram taken from Johann Zahn's *Oculus Artificialis Teledioptricus Sive Telescopium* (1685).

Fig. 31. Anonymous, engraved advertisement for Paul de Philipsthal's *PHANTASMAGORIA*, enacted at the Lyceum Theatre, opened in 1801.



Fig. 32. Philip James, *A View of Philip James de Loutherbourg's Eidophusikon* (1782), Grey ink and grey wash with watercolour on paper, 21.20 x 29.20 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 33. Henry Aston Barker after Robert Barker, *Panoramic View of London, from the top of Albion Mills which was by the south end of Blackfriars Bridge* (1792), coloured aquatint mounted on linen. UK Government Art Collection, London.



Fig. 34. Giles King [?], *A Harlot's Progress* (1732) (obscured by a Chinese landscape with figures printed on top of this image), unmounted etched fan leaf on chicken skin, 12.20 x 44.50 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 35. John Flude, *Pawnbroker and Silversmith* [1700s], engraved trade card on paper. British Museum, London. © The Trustees of the British Museum.

Fig. 36. Rudolph Ackermann, *The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics* (1809), hand-coloured etching, aquatint and engraving on paper, 13.90 x 22.90 cm. British Library, London.



Fig. 37. James Wheelley, *Paper Hanging Warehouse* [1700s], engraved trade card on paper, British Museum, London. © The Trustees of the British Museum.

Fig. 38. Anonymous, *A London Fan Shop* (1745), mounted painted fan leaf on paper with pierced ivory sticks. L.C.R. Messel Fan Leaf Collection.



Fig. 39. Carington Bowles, *SPECTATORS at a PRINT-SHOP in St. PAUL'S CHURCH YARD* (1774), hand-coloured mezzotint on paper, 35 x 24.90 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 40. Elizabeth Molyneux, *Elizabeth Molyneux, at the Golden-Fan and Dove, within 3 doors of Beauforts-Buildings, in the Strand, London* [1700s], etched and engraved trade card on paper. Yale University, New Haven.

Fig. 43. William Hogarth, 'Plate 1. The Fellow 'Prentices at their Looms', *Industry and Idleness* 30 September (1747), etching and engraving on paper, 26.50 x 34.50 cm. Tate Britain, London.

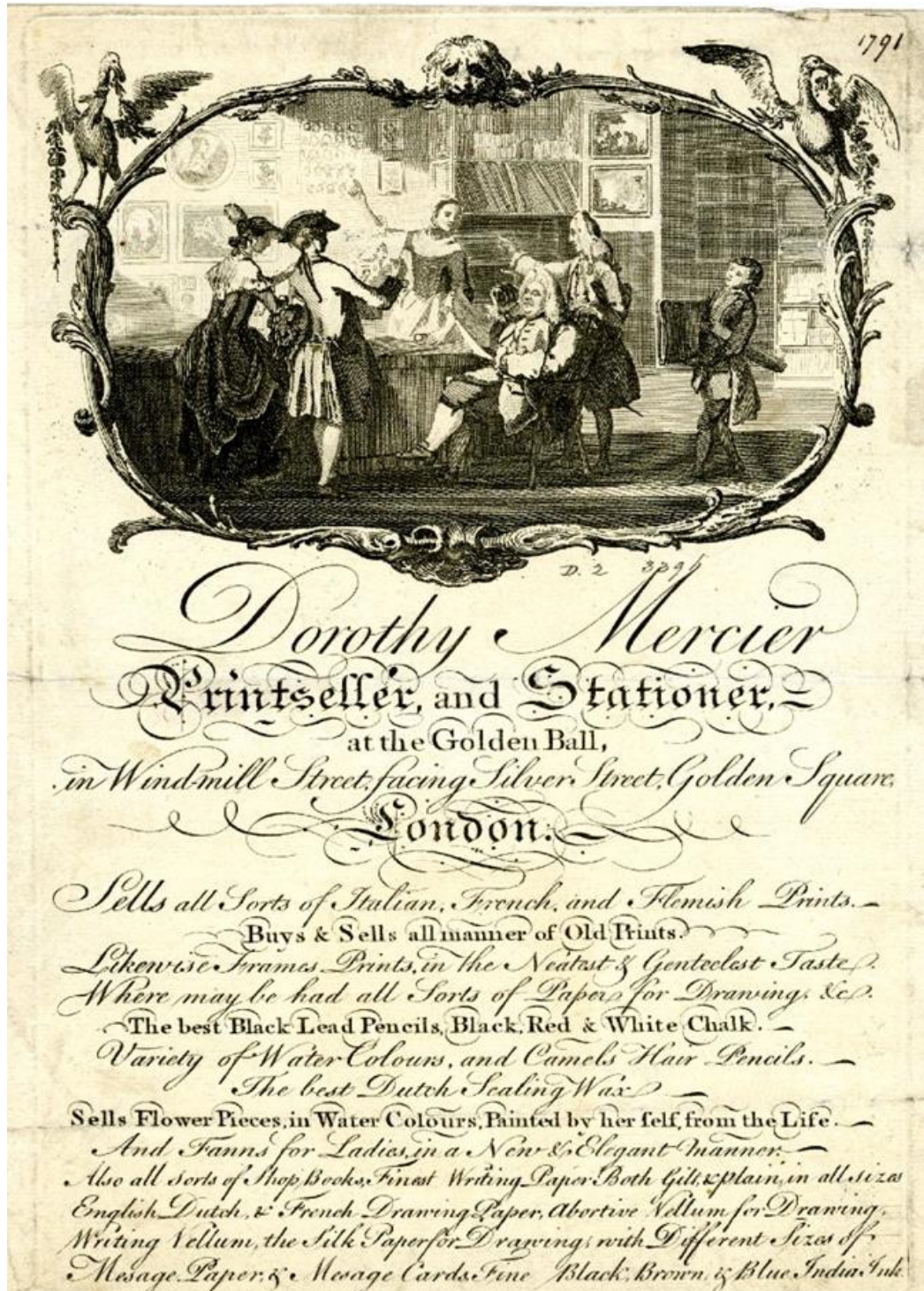


Fig. 44. Dorothy Mercier, *Print Seller and Stationer* (1770), etching and engraving on paper, 10.70 x 14.70 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 45. George Wilson, *THE FEMALE SEVEN AGES (I)* (1797), unmounted stipple-engraved fan leaf on paper, 13.80 x 46.40 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

The title text reads: 'THE FEMALE SEVEN AGES'. The pictures and accompanying text read from left to right as follows: '1. See first the mother and Babe, with cherub dimpled face,/ Smiling & toying in its Mother's Arms/ 2. Then the neat Seamstress, pent in School, To learn the useful arts-to mend and make/ 3. And Then alas poor girl, unskill'd in life, The drooping victim of Love's painful whafts, Sighing in secret, & in secret/ 4. Then comes a good wife with her growing cares, Adventurer- little dreaming of the woes of Sicking Babe, Widows painful lot/ 5. And now a matron grave, severe, & just, Teasing with prudence...many a lesson from experience gain'd/ 6. The sixth age gives the widow relic, musing on the past with pain. Yet trusting Heaven to renew her bliss/ 7. Last scene brings patient resignation. A mind supported by upholding faith to One Unchangeable & Good'. The production line reads: 'London. Pub. Ashton & Co. No. 28, Little Britain' towards the bottom left-hand corner and 'Entered at Stationer's Hall 1st Jany. 1797', placed on the bottom right-hand side. Beneath the centre medallion, a separate production line reads: 'Geo. Wilson, invent, et del'.

Fig. 46. George Wilson, *THE PROGRESS OF INFANTINE KNOWLEDGE* (1796), Stipple-engraved print on paper, 16.40 x 20 cm. Victoria and Albert Museum's Blythe House Archives and Library Repository, London.

Fig. 47. Detail of *THE PROGRESS OF INFANTINE KNOWLEDGE*'s first roundel image, 'Learning to Walk'.

Fig. 48. Detail of *THE PROGRESS OF INFANTINE KNOWLEDGE*'s second roundel image, 'Getting into Mischief'.

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Fig. 49. Detail of *THE PROGRESS OF INFANTINE KNOWLEDGE*'s third roundel image, 'Growing Wise by Experience'.

Fig. 50. Francis Haward after Joshua Reynolds, *The Infant Academy* (1775-1800), mounted stipple-engraving on paper. Victoria and Albert Museum, London.

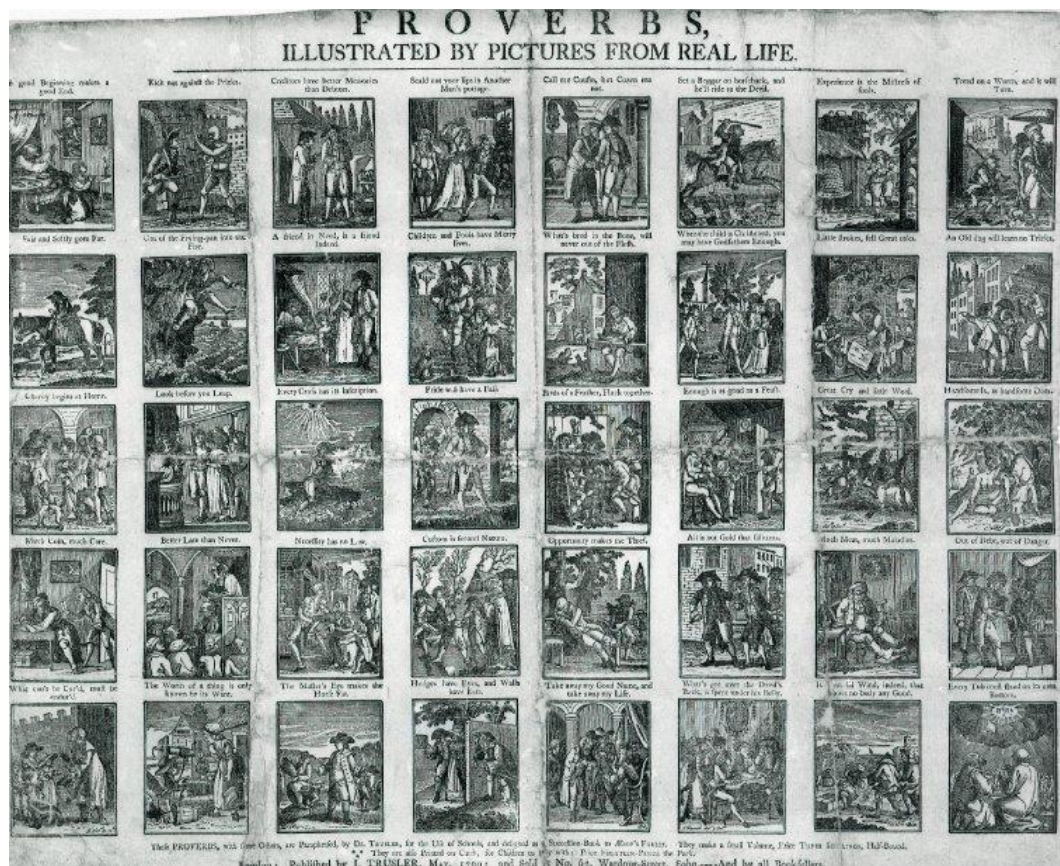


Fig. 51. John Bewick, *PROVERBS, ILLUSTRATED BY PICTURES FROM REAL LIFE* (1790), broadside letterpress and wood-engraving on paper, 43.50 x 54 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 52. J. Young after a painting by George Morland, *RUSTIC EASE* (1800), mezzotint on paper, 36.80 (trimmed) x 45 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 53. Detail of *The Good Swain*'s first roundel scene, 'The Morning of Youth'. © The Trustees of the British Museum.



Fig. 54. Detail of *The Good Swain*'s second roundel scene, 'Mid-day of Life'. © The Trustees of the British Museum.

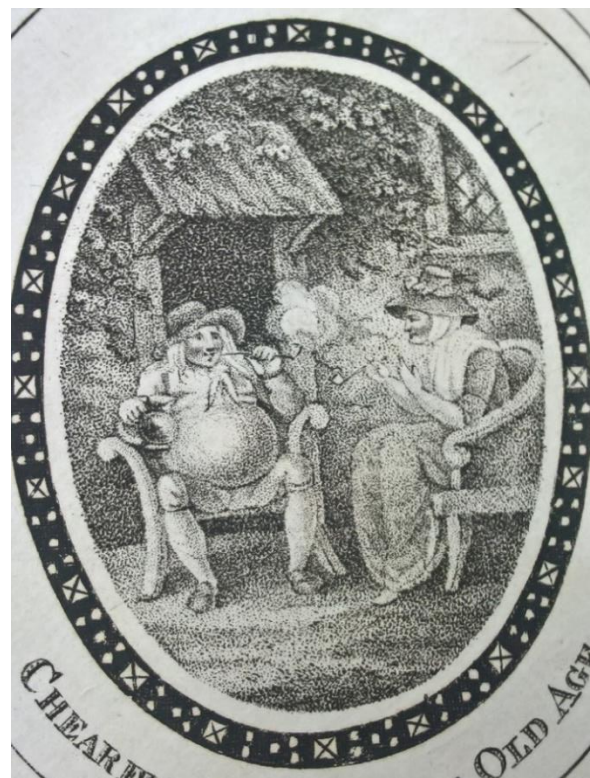


Fig. 55. Detail of *The Good Swain*'s third roundel scene, 'Cheerful Evening of Old Age'. © The Trustees of the British Museum.



Fig. 56. Anonymous, *THE GYPSIE FORTUNE-TELLER* (1783), hand-coloured mezzotint and etching on paper, 35.20 x 25 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 57. John Whessell after George Morland, 'Sheet from a Drawing Book' (1796), crayon-manner on paper, 31 (sheet, trimmed) x 44.10 (sheet, trimmed) cm. British Museum, London. © The Trustees of the British Museum.

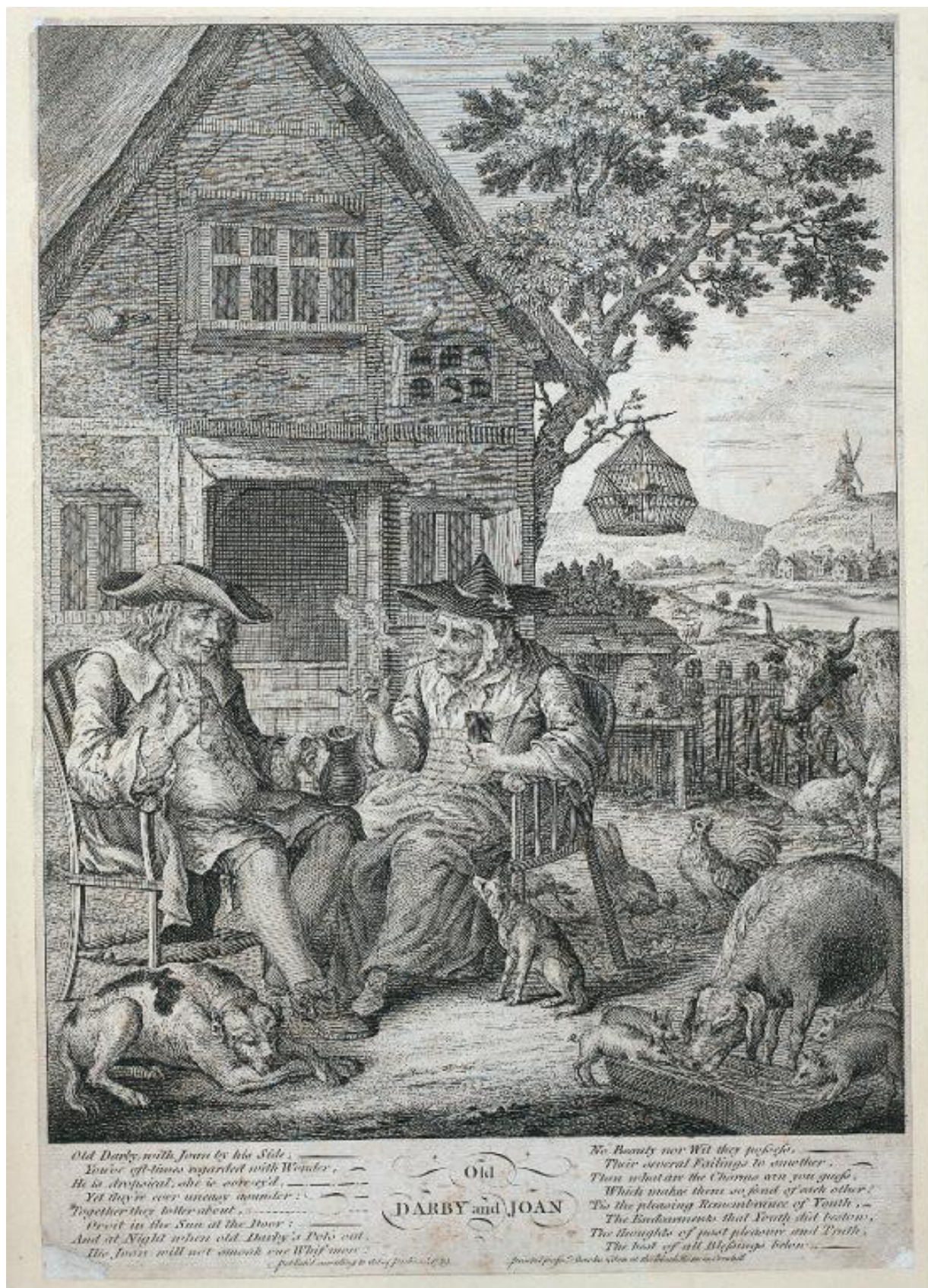


Fig. 58. Attributed to John June, *Old DARBY and JOAN* (1750), etching on paper, 34.10 x 23.80 cm.
 British Museum, London. © The Trustees of the British Museum.



Fig. 59. Anonymous, *OLD DARBY and JOAN* [1780s-1790s], mezzotint and engraving on paper, 15.20 x 11.30 cm. British Museum, London. © The Trustees of the British Museum.

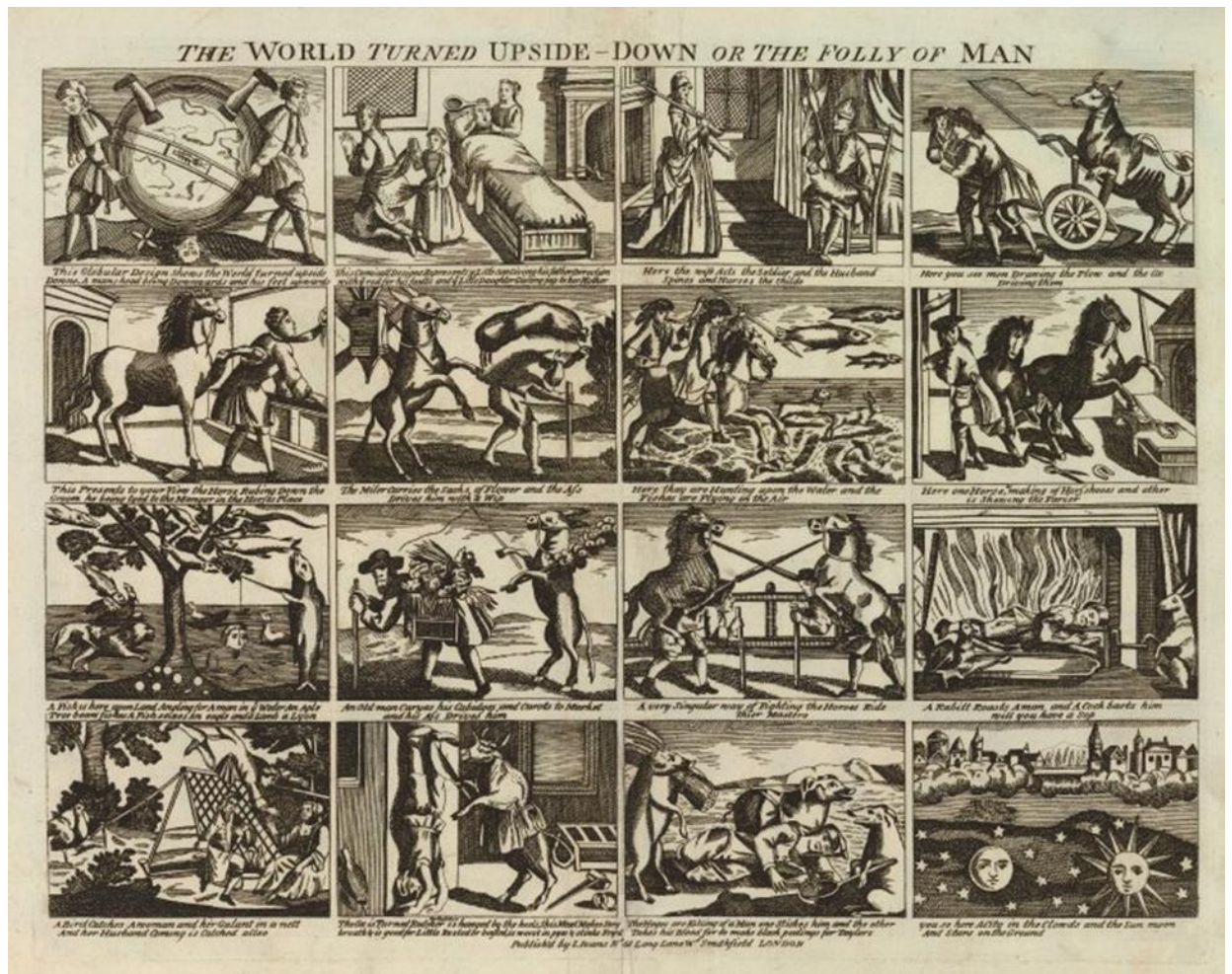


Fig. 60. John Evans, *THE WORLD TURNED UPSIDE-DOWN OR THE FOLLY OF MAN* (1790), engraving on paper, 37.10 x 46.10 cm. British Museum, London. © The Trustees of the British Museum.

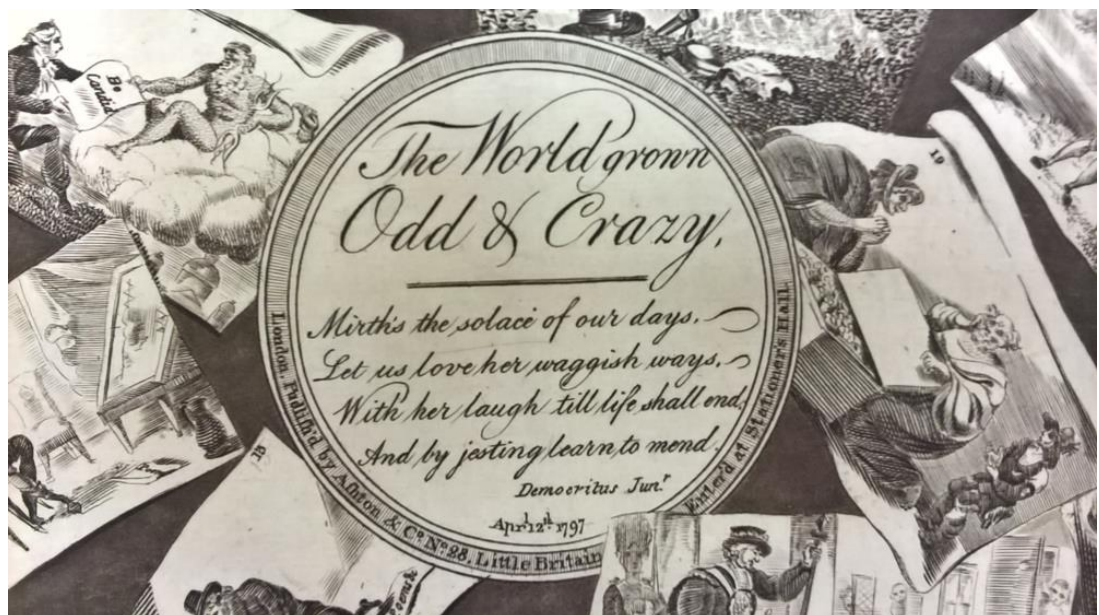


Fig. 61. Detail of *The Folly of Man or The World Grown Odd & Crazy's* central image. © The Trustees of the British Museum.



Fig. 62. Giuseppe Maria Mitelli, *Così va il Mondo* (1685), etching on paper, 27 x 20 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 63. Anonymous, *The Cat's Castle* (1655), etching on paper, 21.70 x 29.50 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 64. Anonymous, *A Map Made Like a Fool's Head* [1590?], hand-coloured print on paper, 48 x 36 cm. Bodleian Libraries, University of Oxford, Oxford.

Fig. 65. Hieronymus Bosch, *The Ship of Fools* (fragment of the left wing of the triptych) (1494-1510), oil painting on oak panel, 58 x 33 cm. The Louvre, Paris.



Fig. 66. Anonymous, *We Three or We are Seven* (1770), engraving on paper, 27x 26 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 67. William Dicey, *The FOLLY of MAN or The WORLD turn'd upside-down* (1720), engraving on paper, 40 x 50 cm. Museum of London, London. © The Trustees of the British Museum.



Fig. 68. J. Cobb, *THE FOLLY'S OF MAN EXPOS'D OR THE WORLD TURNED UPSIDE DOWN* (originally published in the 1690s) (1793-1832) (this impression), engraving on paper, 42 x 51 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 69. George Wilson, *THE UNITED SISTERS* (1801), mounted stipple-engraved and gold leaf lined fan leaf on paper with wooden sticks. Sold at Dominic Winter Auctions on 16 December 2015, Gloucestershire (Lot. 478).

Fig. 70. Various, *The Bon Ton Magazine; or, Microscope of Fashion and Folly* (1791-1796), published by W. Locke, London, Numbers I-LXI in 5 volumes, 21.20 x 13 cm (containing 119 engraved plates altogether). Sold at Christie's Auction House at the 'Fine Printed Books and Manuscripts' sale in July 2002, South Kensington, London (Lot 223).

Fig. 71. Anonymous, the outer leather case for an eighteenth-century pocket conduct book (1778), colour photograph.

Fig. 72. William Hogarth, 'Scene One-*The Marriage Settlement*', *Marriage A-la-Mode* (1743-1745), oil on canvas, 69.90 x 90.80 cm. National Gallery, London.

Fig. 73. William Hogarth, 'Scene Two-*The Tête à Tête*', *Marriage A-la-Mode* (1743-1745), oil on canvas, 69.90 x 90.80 cm. National Gallery, London.

Fig. 74. William Hogarth, 'Scene Six-*The Lady's Death*', *Marriage A-la-Mode* (1743-1745), oil on canvas, 69.90 x 90.80 cm. National Gallery, London.

Fig. 75. Anonymous, 'Plate XIV Book II', taken from Kellom Tomlinson's *The Art of Dancing, Explained* (1735), engraving on paper.

Fig. 76. William Hogarth, *A Taste in High Life* (1746), etching on paper, 20.50 x 26.30 cm.
Victoria and Albert Museum, London.



Fig. 77. Detail of *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*'s first roundel image, 'How to Catch the Spleen'. © The Trustees of the British Museum.



Fig. 78. Detail of *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*'s second roundel image, 'How to Wind it'. © The Trustees of the British Museum.



Fig. 79. Detail of *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*'s third roundel image, 'How to Fall Very Deeply in Love'. © The Trustees of the British Museum.



Fig. 80. Detail of *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*'s fourth roundel image, 'A Gentle Cure for it'. © The Trustees of the British Museum.



Fig. 81. Detail of *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*'s fifth roundel image, 'How to Plague Everybody'. © The Trustees of the British Museum.



Fig. 82. Detail of *THE LADY'S ADVISER, PHYSICIAN & MORALIST: Or, Half an Hours Entertainment at the expense of Nobody!*'s sixth roundel image, 'How to Please Most Folks'. © The Trustees of the British Museum.



Fig. 83. Detail of *THE FEMALE SEVEN AGES*'s second roundel image, 'Then the neat Seamstress, pent in School'. © The Trustees of the British Museum.



Fig. 84. Detail of *THE FEMALE SEVEN AGES*'s seventh roundel image, 'Last scene brings patient resignation'. © The Trustees of the British Museum.



Fig. 85. A comparison of *The Good Swain*'s first roundel image, 'Cheerful Evening of Old Age' (top image), and *The Good-for-Nothing Swain*'s first roundel scene, 'The Vow of Constancy' (bottom image).
© The Trustees of the British Museum.



Fig. 86. Detail of *The Good-for-Nothing Swain*'s second roundel scene, 'The Hour of Infidelity'. © The Trustees of the British Museum.



Fig. 87. Detail of *The Good-for-Nothing Swain*'s third roundel scene, 'Cupid's Farewell'. © The Trustees of the British Museum.

Fig 88. Philip Dawe, *The Macaroni. A real Character at the late Masquerade* (1773), mezzotint on paper, 35.20 x 25 cm. Lewis Walpole Library, Connecticut.

Fig. 89. Luke Sullivan after William Hogarth, *Frontispiece to Clubbe's Physiognomy (The Weighing House)* [1763?], engraving on paper, 18.10 x 20.60 cm. The Metropolitan Museum of Art, New York.



Fig. 90. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart*'s first roundel image, 'This Young Spark is perfectly a man of Taste'. © The Trustees of the British Museum.



Fig. 91. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart*'s second roundel image, 'This good Creature loves a Jest'. © The Trustees of the British Museum.



Fig. 92. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart's* third roundel image, 'This young Man loves fox hunting'. © The Trustees of the British Museum.



Fig. 93. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart's* fourth roundel image, 'This man (wonderful Man he should be called) is a learned Ass'. © The Trustees of the British Museum.



Fig. 94. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart*'s fifth roundel image, 'This amiable soul loves a game at Cards'.
© The Trustees of the British Museum.



Fig. 95. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart*'s sixth roundel image, 'A man of strict honor, that lies, cheats & deceives all who trust him'. © The Trustees of the British Museum.



Fig. 96. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart*'s seventh roundel image, 'A choice Spirit, one that is well known in Covent Garden for his frolics'. © The Trustees of the British Museum.



Fig. 97. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart*'s eighth roundel image, 'A man well acquainted with everyone'. © The Trustees of the British Museum.



Fig. 98. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart's* ninth roundel image, 'This gentleman is so very peevish, cross & tyrannical'. © The Trustees of the British Museum.



Fig. 99. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart's* tenth roundel image, 'A heart at ease'. © The Trustees of the British Museum.



Fig. 100. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart's* eleventh roundel image, 'A fit man for Closet'. © The Trustees of the British Museum.



Fig. 101. Detail of *THE QUIZ CLUB, Dedicated to all the Beaus in Christendom; by S.A Professor of Physiognomy & Corrector of the Heart's* twelfth roundel image, 'An unfit Man to be alone'. © The Trustees of the British Museum.



Fig. 102. Wenceslaus Hollar, *A Pake of Knaves* (1636-1644), etching on paper, 10.20 x 70 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 103. M. Darly, *A NAMBIE-PAMBIE IN THE TIP OF THE MODE* (1777), etching on paper, 34.60 x 24.60 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 104. Robert Cooper after Thomas Rowlandson, *The School for Scandal* (1796), unmounted etched and stipple-engraved fan leaf on paper, 21.10 x 53.60 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 105. Detail of Thomas Rowlandson's *School for Scandal* (1788), panoramic engraving. Princeton University, New Jersey.



Fig. 106. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* third roundel image, 'The Impetuous'. © The Trustees of the British Museum.



Fig. 107. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* fifth roundel image, 'The Platonic'. © The Trustees of the British Museum.



Fig. 108. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* sixth roundel image, 'A Lover of the Flesh'. © The Trustees of the British Museum.



Fig. 109. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* seventh roundel image, 'The Constant Lover'. © The Trustees of the British Museum.



Fig. 110. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* eighth roundel image, 'The Capricious'. © The Trustees of the British Museum.



Fig. 111. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* ninth roundel image, 'The Coquette'. © The Trustees of the British Museum.



Fig. 112. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* tenth roundel image, 'Lover of the Cash'. © The Trustees of the British Museum.



Fig. 113. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* eleventh roundel image, 'Lover of Himself'. © The Trustees of the British Museum.



Fig. 114. Detail of *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX's* twelfth roundel image, 'The Lover of Nobody'. © The Trustees of the British Museum.



Fig. 115. Detail of *A Selection of BEAU'S Whimsical, Comical & Eccentric; Or CANDIDATES for the LADIES FAVOR's* tenth roundel image, 'Mother's Darling Lump'. © The Trustees of the British Museum.



Fig. 116. Detail of *A Selection of BEAU'S Whimsical, Comical & Eccentric; Or CANDIDATES for the LADIES FAVOR's* third roundel image, 'A Sighing, Lying, Dying Rogue'. © The Trustees of the British Museum.



Fig. 117. Detail of *The Folly of Man or The World Grown Odd & Crazy*'s twenty-fourth rectangular image, 'Vice grown quite out of date and Virtue become quite the Ton'. © The Trustees of the British Museum.



Fig. 118. Detail of *The Folly of Man or The World Grown Odd & Crazy*'s twenty-second rectangular image, 'Flattery turned out of court and turned out of town shutting their doors against him'. © The Trustees of the British Museum.



Fig. 119. Detail of *A Selection of BEAU'S Whimsical, Comical & Eccentric; Or CANDIDATES for the LADIES FAVOR*'s second roundel image, 'A Man of High Price'. © The Trustees of the British Museum.



Fig. 120. Detail of *The Folly of Man or The World Grown Odd & Crazy*'s second rectangular image, 'A Frenchman kicking the world before him for a football'. © The Trustees of the British Museum.



Fig. 121. Detail of *The Folly of Man or The World Grown Odd & Crazy*'s third rectangular image, 'An Englishman learning to dance and turning his back on roast beef and the deeds of his ancestors'. © The Trustees of the British Museum.



Fig. 122. Detail of *The Folly of Man or The World Grown Odd & Crazy*'s first rectangular image, 'Pigs playing at cards'. © The Trustees of the British Museum.



Fig. 123. Anonymous, *The Spendthrift* (1760-1767), hand-coloured mezzotint on paper, 15 x 11 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 124. James Gillray, *A PIG in a POKE .. Whist, whist* (1788), etching on paper, 2.32 x 32.90 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 125. Anonymous, frontispiece engraving taken from Vol. 1 of E.G. Robertson's *Mémoires Récréatifs, Scientifiques et Anecdotiques du Physicien-Aéronaute* (1831). The Caption reads 'Fantasmagorie de Robertson dans la Cour des Capucines en 1797'.

Fig. 126. William Hogarth, *Before* (1730–1731), oil on canvas, 38.70 x 33.70 cm. The J. Paul Getty Museum, Los Angeles.

Fig. 127. William Hogarth, *After* (1730–1731), oil on canvas, 38.70 x 33.70 cm. The J. Paul Getty Museum, Los Angeles.

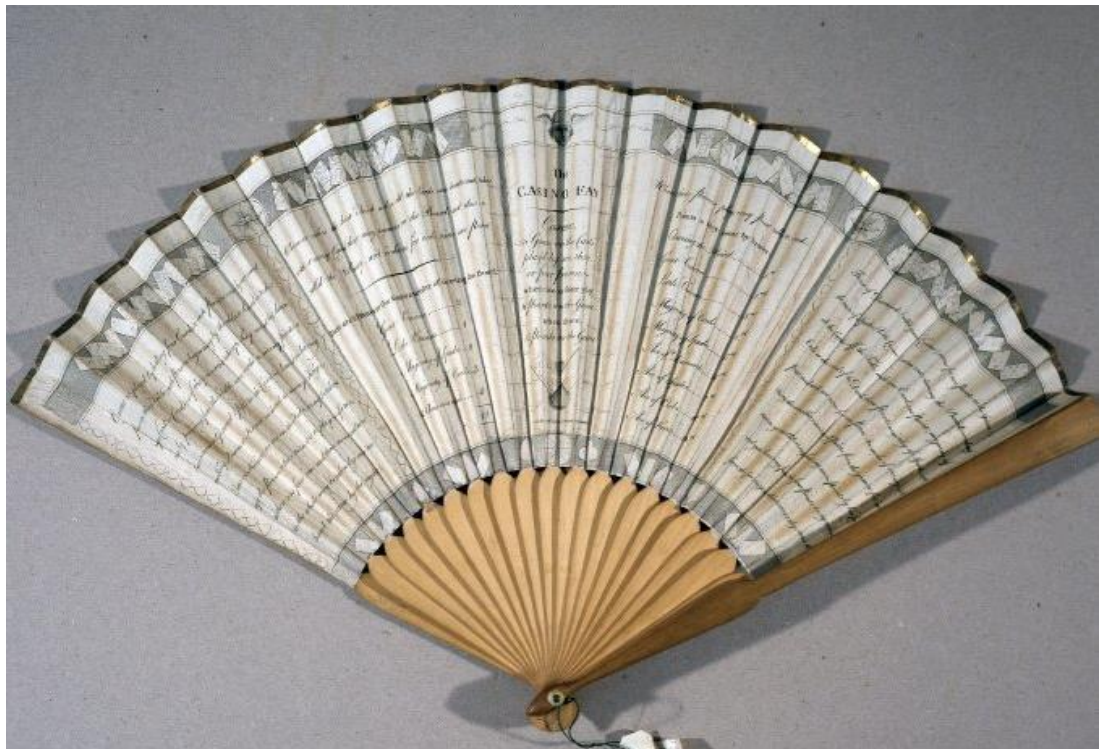


Fig. 128. Sarah Ashton, *The CASINO FAN* (1793), mounted etched fan leaf on paper, 42.50 x 25.50 x 25.50 (guard) cm. British Museum, London. © The Trustees of the British Museum.

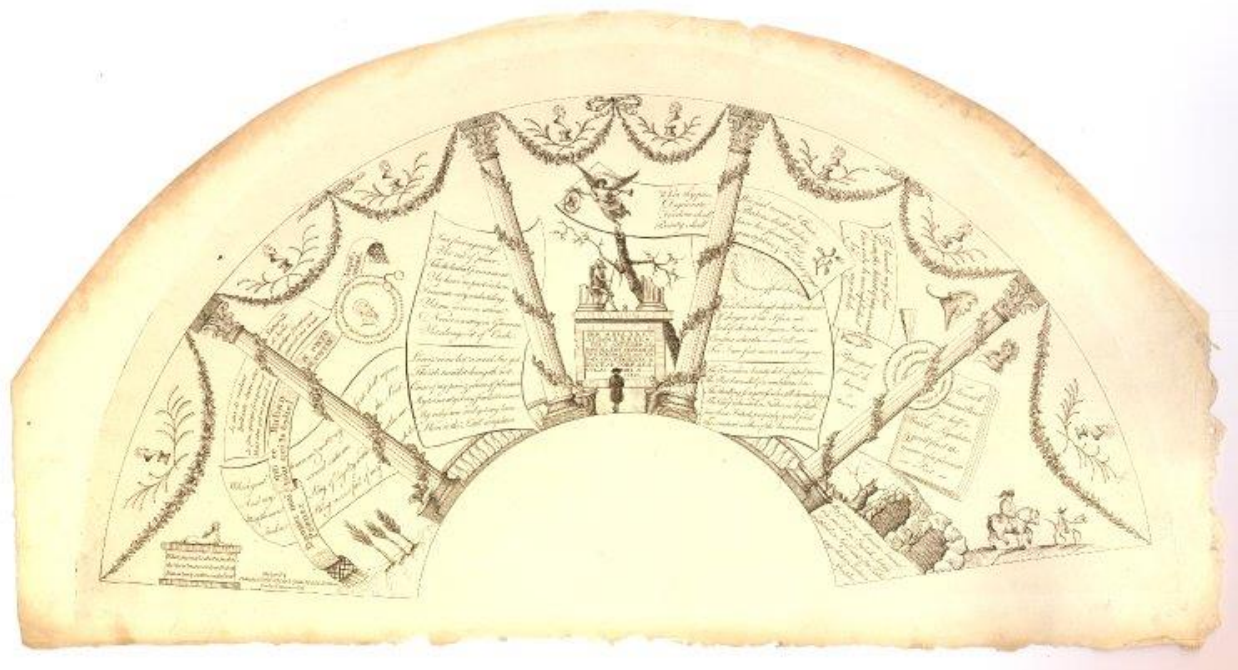


Fig. 129. Anonymous after Sarah Ashton, *Riddle Fan* (1794), unmounted etched fan leaf on paper, 14.10 x 46.50 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 130. John Cock, *Conundrum Fan* (1791), mounted hand-coloured fan leaf on paper with red lacquered wooden sticks, 28.50 (length) cm. Sold at Dominic Winter Auctions on 16 December 2015, Gloucestershire.

Fig. 131. Anonymous, *Necromantick Fan with Spy-Glass* (1800), mounted watercolour French brisé decorated with gilt-silver on silk and glass with pierced horn blades, 17.50 (diameter) x 16.50 (guard) cm. Museum of Fine Arts, Boston.

Fig. 132. Anonymous, *Mask Fan* [1750s], coloured engraved fan leaf on paper with painted and carved ivory sticks. The Fan Museum, South Greenwich, London.



Fig. 133. Detail of *The Folly of Man or The World Grown Odd & Crazy*'s twenty-fifth rectangular image, 'Lucifer seeing mankind bent on reformation determines to hang himself!'. © The Trustees of the British Museum.

Fig. 134. Edward Collier, *Letter Rack* (1698), oil on canvas, 4.85 x 6.15 cm. Art Gallery of New South Wales, Sydney, Australia.

Fig. 135. Anonymous, *Crying Eye Miniature* (1790), watercolour miniature with diamond framed edging on ivory. Victoria and Albert Museum, London.

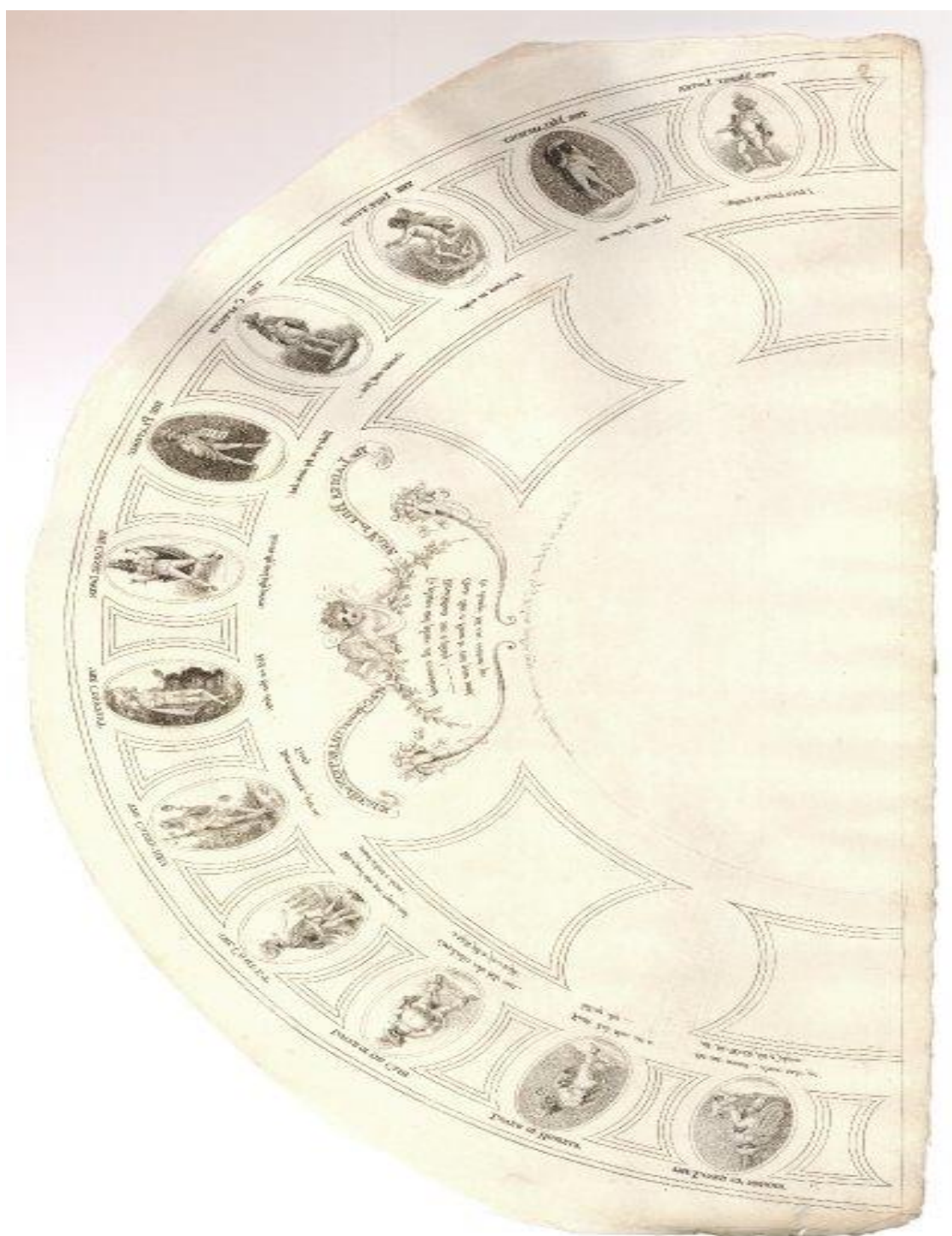


Fig. 136. George Wilson, *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX (11)* (1795), unmounted stipple-engraved fan leaf on paper, 28.50 x 54.50 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

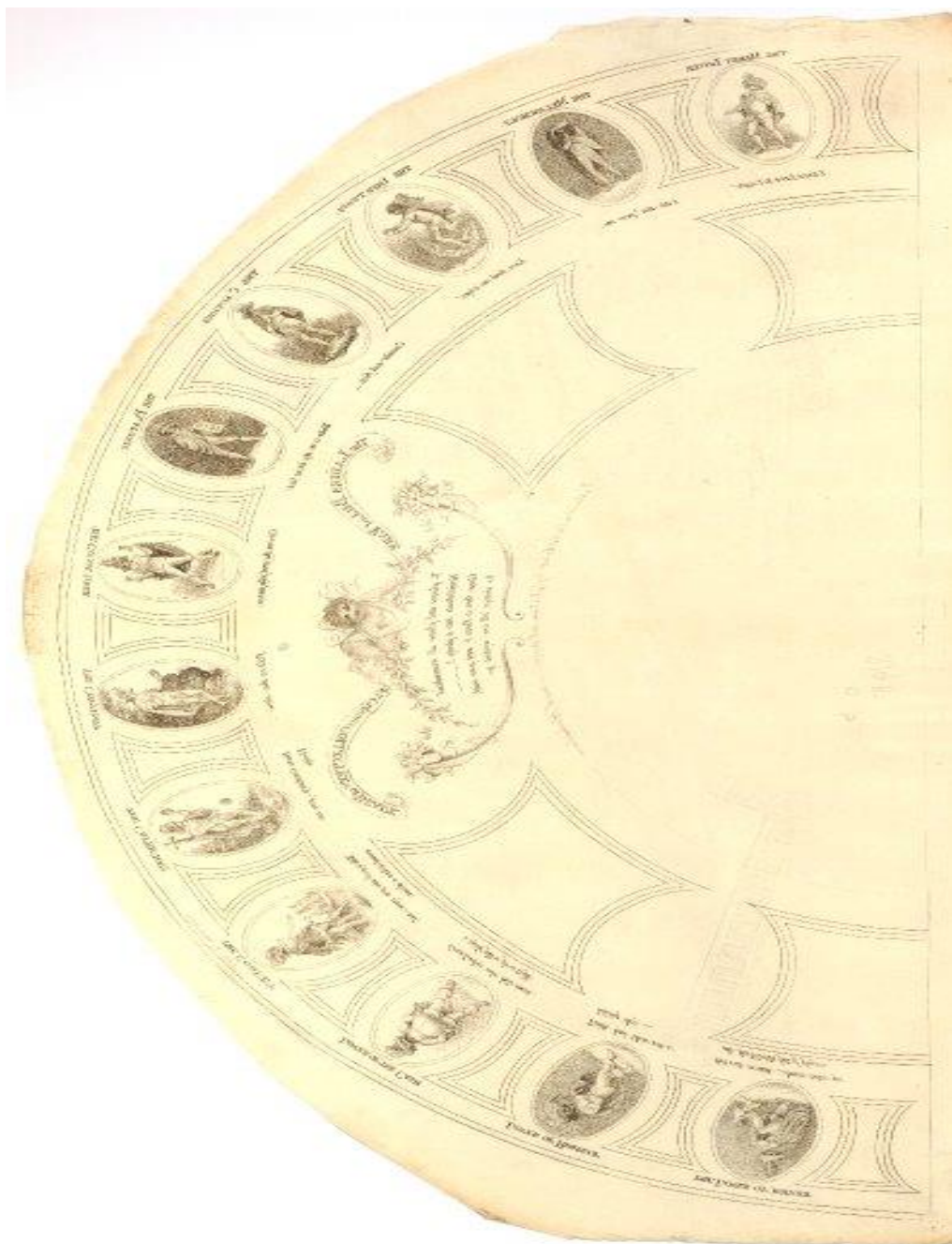


Fig. 137. George Wilson, *The LADIES BILL of FARE, or a Copious COLLECTION of BEAUX (111)* (1795), unmounted stipple-engraved fan leaf on paper, 14.30 x 52.60 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.



Fig. 139. Detail of *Fanology or Speaking Fan*'s 'Signal 5' roundel image, illustrating a woman tapping her forehead with her closed fan to communicate one of the letters V-Z. © The Trustees of the British Museum.

Fig. 140. Robert Rowe, *The Ladies Telegraph, for Corresponding at a Distance* (1798), mounted hand-coloured engraved fan leaf on paper with bone sticks, 25.40 cm (height). Sold at Christie's Auction House at the 'Fine Fans' sale in December 2001, South Kensington, London (Lot 90, Sale 927).

Fig. 141. Thomas Rowlandson, *Vauxhall Gardens* (1784), watercolour and pen and ink on paper, 48.20 x 74.80 cm. Gilt frame, 72.30 x 96.10 cm. Victoria and Albert Museum, London.

Fig. 142. Francis Wheatley, *View of the Interior of the Shakespeare Gallery* (1790), watercolour on paper, 45 x 61.70 cm. Victoria and Albert Museum, London.



Fig. 143. Detail of *SHAKESPEARE'S, SEVEN AGES*'s first roundel image, 'First, the infant'. © The Trustees of the British Museum.



Fig. 144. Detail of *SHAKESPEARE'S, SEVEN AGES*'s second roundel image, 'Then the whining schoolboy'. © The Trustees of the British Museum.



Fig. 145. Detail of *SHAKESPEARE'S, SEVEN AGES*'s third roundel image, 'and then, the lover'. © The Trustees of the British Museum.



Fig. 146. Detail of *SHAKESPEARE'S, SEVEN AGES*'s fourth roundel image, 'Then, a soldier'. © The Trustees of the British Museum.



Fig. 147. Detail of *SHAKESPEARE'S, SEVEN AGES*'s fifth roundel image, 'and then, the justice'. © The Trustees of the British Museum.



Fig. 148. Detail of *SHAKESPEARE'S, SEVEN AGES*'s sixth roundel image, 'The sixth age shifts,/ Into the lean and slipper'd pantaloon'. © The Trustees of the British Museum.



Fig. 149. Detail of *SHAKESPEARE'S, SEVEN AGES*'s seventh roundel image, 'Last scene of all,/ That ends this strange eventful history'. © The Trustees of the British Museum.



Fig. 150. Joseph Gear, *SHAKESPEARE'S Beautiful Idea on the SEVEN AGES of MAN* (1792), stipple-engraving on paper, 31.60 x 30.70 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 151. Anonymous, *SHAKESPEAR'S SEVEN AGES* (1770-1800), unmounted hand-coloured and etched fan leaf on paper, 13.20 x 37.30 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 152. Anonymous, *Shakespeare's Seven Ages (untitled)* (1770-1800), unmounted stipple and hand-coloured fan leaf on paper, 15.50 x 48 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 153. Robert Smirke, 'Plate 11: The Soldier', *As You Like It* – 'The Seven Ages of Man' (1798-1801), Oil on panel, 38.10 x 50.50 cm. Yale Centre for British Art, Yale University, Connecticut.

Fig. 154. Edward Degas, *Fan Mount: Ballet Girls* (1879), watercolour, silver and gold fan leaf on silk, 19.10 x 57.80 cm. Metropolitan Museum of Art, New York.

Fig. 155. Anonymous, engraved illustration accompanying the anonymously written review titled 'Fans in the Loan Exhibition in the South Kensington Museum', reported for *The Illustrated London News* (1870).

Fig. 156. Anonymous, sketch of the interior of the Fan Maker's Exhibition at Draper's Hall, illustrated for *The Citizen Magazine* (1890).



Fig. 157. Anonymous, *The Jubilee of Queen Victoria* (1889), mounted watercolour and gouache fan leaf on gauze with gilded cane sticks, 22.20 x 67 x 35.50 (guard) cm. British Museum, London. © The Trustees of the British Museum.



Fig. 158. Detail of *The Jubilee of Queen Victoria*'s central decoration. © The Trustees of the British Museum.



Fig. 159. Detail of the tag produced by the Worshipful Company of Fan Makers, still attached to *The Jubilee of Queen Victoria* fan leaf. © The Trustees of the British Museum.

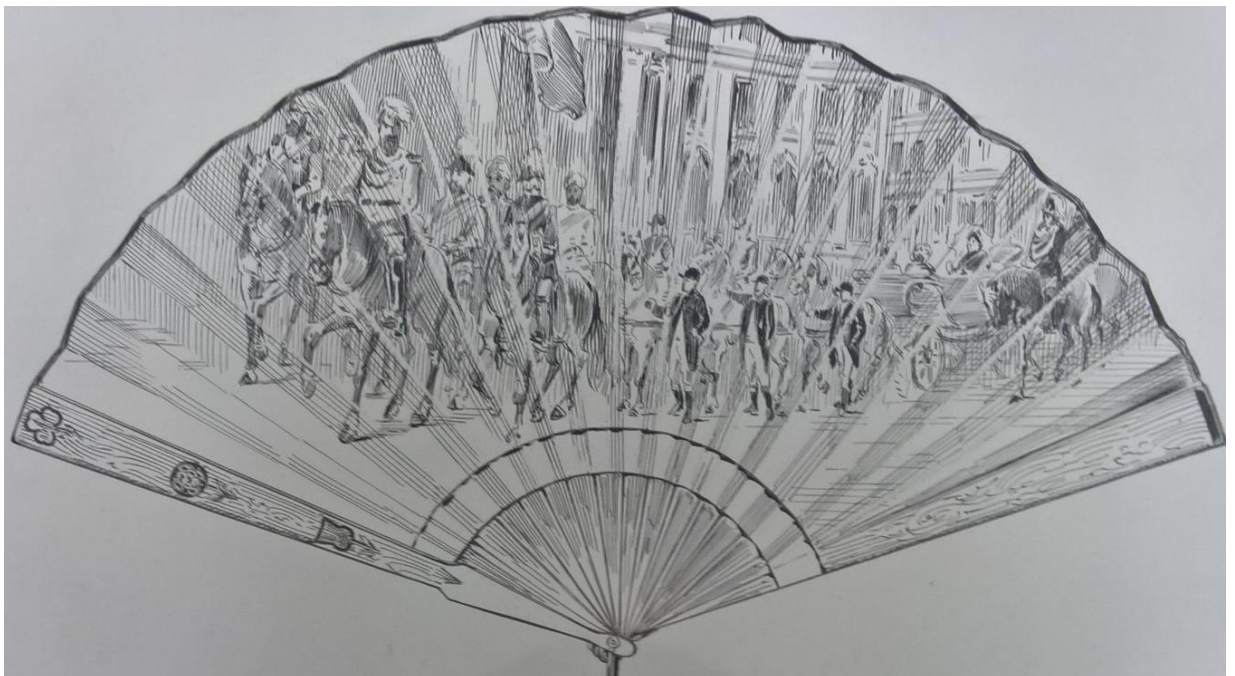


Fig. 160. Miss Churton, design for *The Royal Carriage at the Jubilee of Queen Victoria* fan leaf (1887), mounted pen and ink drawing on card, 17.20 x 24.10 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 161. Sir Matthew Digby Wyatt, *The Triumph of Love* (1869), mounted gouache fan leaf on vellum with gilt ivory sticks and guards, 28.25 (length) cm. Victoria and Albert Museum, London.

Fig. 162. Sir Matthew Digby Wyatt, *The Elizabethan Vestibule* (1840-1877), pen and ink watercolour drawing on paper, 59.97 x 30.58 cm. Victoria and Albert Museum, London.

Fig. 163. Charles Conder, *The Romantic Excursion* (1899), mounted watercolour fan leaf on silk, 20.50 x 42.50 cm. Tate Britain, London.



Fig. 164. George Wilson, *PEACE RESTORED BY THE GENIUS OF HAPPINESS* (1800), unmounted stipple-engraved fan leaf on silk, 14 x 48 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.

Below the image two lines of corresponding verse read from left to right: 'Welcome sweet Peace Man's dearest Friend, May blessings on thy steps attend: War Sheathes the Sword & yields the plain To thee, and thy harmonious train.' Beneath the emblems of Peace and Plenty, the lettered inscription reads: 'Hail! lovely Peace with Plenty crown'd Diffuse thy blessings all around'. The production line reads: 'London Published by Ashton and Hadwen No. 28 Little Britain Oct 28 1801. Enter'd at Stationers Hall'. Underneath the image across the centre of the fan leaf, the lettered inscription reads: 'G. Wilson del et scult.'.

Fig. 165. Illustration Engraving of a fan produced for Lady Charlotte Schreiber's folio *FANS AND FAN LEAVES, ENGLISH*. Pierre Antoine Martini after Johann Heinrich Ramberg, *Portraits of their Majesty's and the Royal Family Viewing the Exhibition of the Royal Academy, 1788* (1788), engraved single-sheet print on paper cut to a fan shape, 27.20 x 49 cm. Victoria and Albert Museum, London.



Fig. 166. George Wilson, *Men in Various Attitudes* (untitled) (1795), unmounted hand-coloured stipple-engraved fan leaf on paper, 14.50 x 47.70 cm. Platemark, 23.70 x 47.80 cm. Department of Prints and Drawings, British Museum, London. © The Trustees of the British Museum.



Fig. 167. Anonymous, *The Countess of Stamford's Fan* (1770-1800), mounted watercolour and ink fan drawing on paper with ivory sticks, 13.50 x 49.30 x 27.30 (guard) cm. British Museum, London. © The Trustees of the British Museum.



Fig. 168. Anonymously Drawn (likely mounted by the Fan Maker Ann Baylie), *Flowers and Fishermen* (1755-1765), mounted bodycolour and grey wash fan drawing on paper with carved ivory sticks, 14.10 x 50.50 x 29.10 (guard) cm. British Museum, London. © The Trustees of the British Museum.



Fig. 169. Detail of *Flowers and Fishermen*'s central image and carved ivory sticks. © The Trustees of the British Museum.

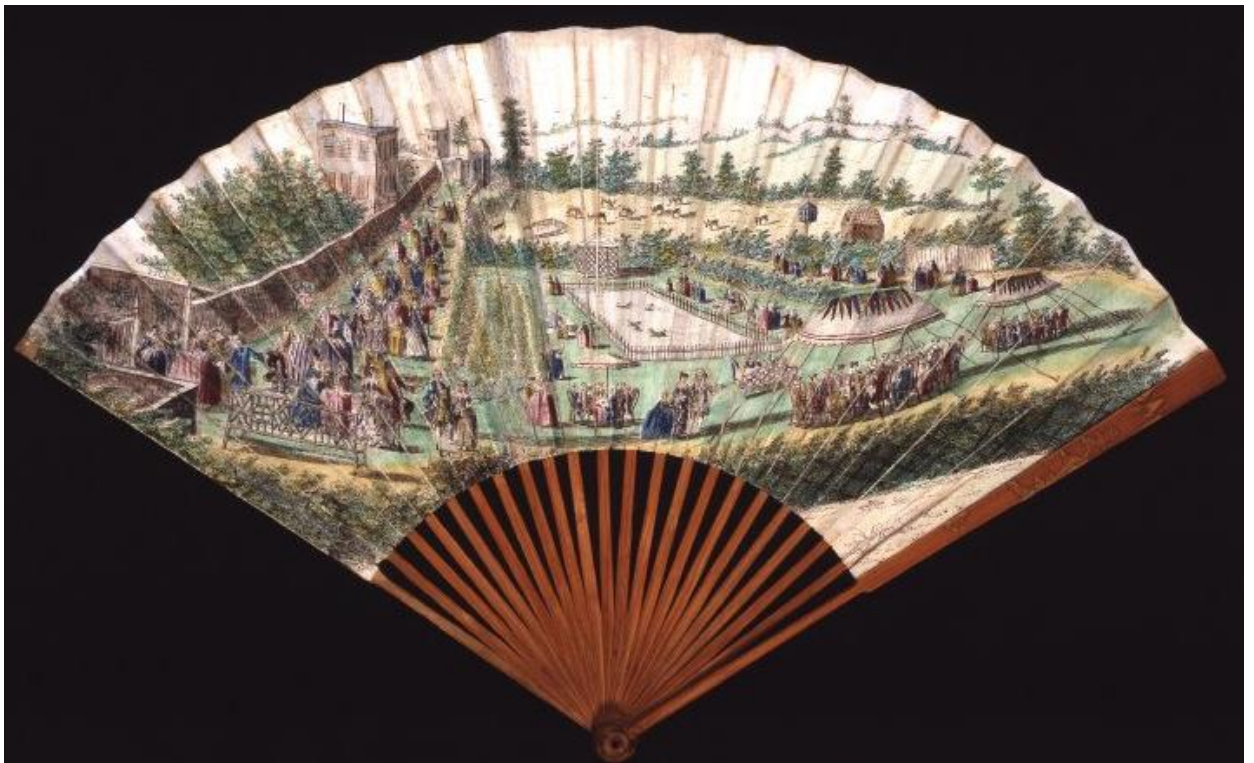


Fig. 170. Anonymous, *Mr Osborne's Duck Hunting* (verso image) (1754), mounted hand-coloured and etched fan leaf with carved wooden sticks, 16 x 46.50 x 25.70 (guard) cm. British Museum, London. © The Trustees of the British Museum.



Fig. 171. Francis Chassereau, *Garden Scene* (1741), unmounted hand-coloured and etched fan leaf on paper, 12.50 x 42 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 172. Anonymous, *Sir Robert Walpole's Excise Bill* (1733), unmounted etched fan leaf on paper, 31 x 54.90 cm. British Museum, London. © The Trustees of the British Museum.



Fig. 173. Robert Cooper, *The School for Scandal* (1796), unmounted hand-coloured and stipple-engraved fan leaf on paper, 23.60 x 47.60 cm. British Museum, London. © The Trustees of the British Museum.

Fig. 174. Illustration engravings of trade cards produced for Lady Charlotte Schreiber's folio *FANS AND FAN LEAVES, ENGLISH* (1888). Victoria and Albert Museum, London.

