Guide to the James Gillray Engraving MS.P.058

Finding aid prepared by Zoe MacLeod
Special Collections and Archives, University of California, Irvine Libraries
The UCI Libraries
P.O. Box 19557
University of California, Irvine
Irvine, California, 92623-9557
949-824-3947
spcoll@uci.edu
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Title: James Gillray engraving
Identifier/Call Number: MS.P.058
Contributing Institution: Special Collections and Archives, University of California, Irvine Libraries
Language of Material: English
Physical Description: 0.1 linear feet (1 box)
Date: 1849
Language of Collection Materials: Collection materials are in English.
Abstract: This collection comprises a single 1849 engraving by James Gillray, entitled "Modern grace, or the operatical finale to the ballet of Alonzo e caro," with contemporary coloring (London: Bohl) made with original plates from the 1796 printing.
Creator: Gillray, James, 1756-1815
Access
The collection is open for research.
Publication Rights
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Preferred Citation
For the benefit of current and future researchers, please cite any additional information about sources consulted in this collection, including permanent URLs, item or folder descriptions, and box/folder locations.
Acquisition Information
Purchased in 2003.
Processing History
Processed by Zoe MacLeod, 2012.
Historical Background
James Gillray, born in 1757, was an English caricaturist artist known for his satirical political and social etchings. His political satires feature such figures as George III and Napoleon and many of his caricatures commented on the French Revolution. He is thought to be one of the greatest English satirical artists and his style continues to influence political caricatures today. He died in 1815.
Bibliography
For further information, see
Robert Harding Evans and Thomas Wright. Historical and descriptive account of the caricatures of James Gillray: comprising a political and humorous history of the latter part of the reign of George the Third. (London: G. H. Bohn, 1815).
Collection Scope and Content Summary
This collection comprises a single 1849 engraving by James Gillray, titled "Modern grace, or the operatical finale to the ballet of Alonzo e caro," with contemporary coloring (London: Bohl) made with original plates from the 1796 printing. The Bohm 1849 edition, from which this engraving is taken, collects and reprints all of Gillray's prints from original plates. The print shows Charles Didelot dancing between two women, both lightly clad in quasi-classical costumes. One of the women, Mademoiselle Parisot, dances with a breast bare -- this appears to be the reason for the satirical print to have been published. The ballet was by Onorati from "Les Incas" by Marmontel, and it went through six performances at the Royal Opera House beginning on 6 April 1796. The dancing of Didelot and his wife caused a sensation both for its brilliance and for its risque costuming. The verso of this engraving contains another engraving, also by Gillray, entitled A Peep at Christies, or Tally-ho & his Nimeney-Pimmeney taking the Morning Lounge. This engraving is not colored.
Subjects and Indexing Terms
Ballet -- History -- Sources.
Ballet dancers.
Dance -- France
Engravings -- Color.