
Simon Beattie

Art:

Making, marketing, collecting



The Origin of Painting, from item 02

June 2026

01. [ABC.] Large hand-painted alphabet. Possibly France, second half of the twentieth century?

Poster (1490 × 1000 mm), some marks or discoloration, a couple of repairs to verso, but in very good condition overall. £850*

A large, striking alphabet, unfortunately unsigned, although there is a signature on the reverse (Jaafa, Jaapen?), which may provide a clue.





THE ORIGIN OF PAINTING

02. [BARTOLOZZI.] Fan leaf depicting the Origin of Painting after Francesco Bartolozzi. [Presumably London, c.1786?]

Stipple-engraved fan leaf (298 × 533 mm), the engraving itself measuring 90 × 115 mm; 'N° 69' and '10/6' at foot in early ms. ink; a little creased and dust-soiled at extremities, sometime laid down. £100*

Both the British Museum and the V&A online databases record slightly larger versions of this fan leaf, from 1786.



03. BEACH, M. J. Moudon, near Lausanne. 1865.

Lithograph (217 × 306 mm), some spotting, a trifle dusty. £60*

Possibly Mary Jane Beach (1828–1903), daughter of William Hicks Beach, former MP for Malmesbury.



AMATEUR ETCHING

04. CHAMBERLAINE, E. A. Booklet of five etchings. England, c.1795.

Small 4to (245 × 177 mm), 5 etchings of varying sizes, interleaved, some tissue guards; contemporary blue paper wrappers, a bit marked, spine perished, stitching sometime renewed. £600

The first of the etchings included here is signed in the plate 'E. A. Chamberlaine scratcht it 1795'. Another is a copy, in reverse, of Mrs Paddock's 'Mamma's Muff & Tippet' (after Georgiana Keate, which had been published 1 May 1795; see item 23).

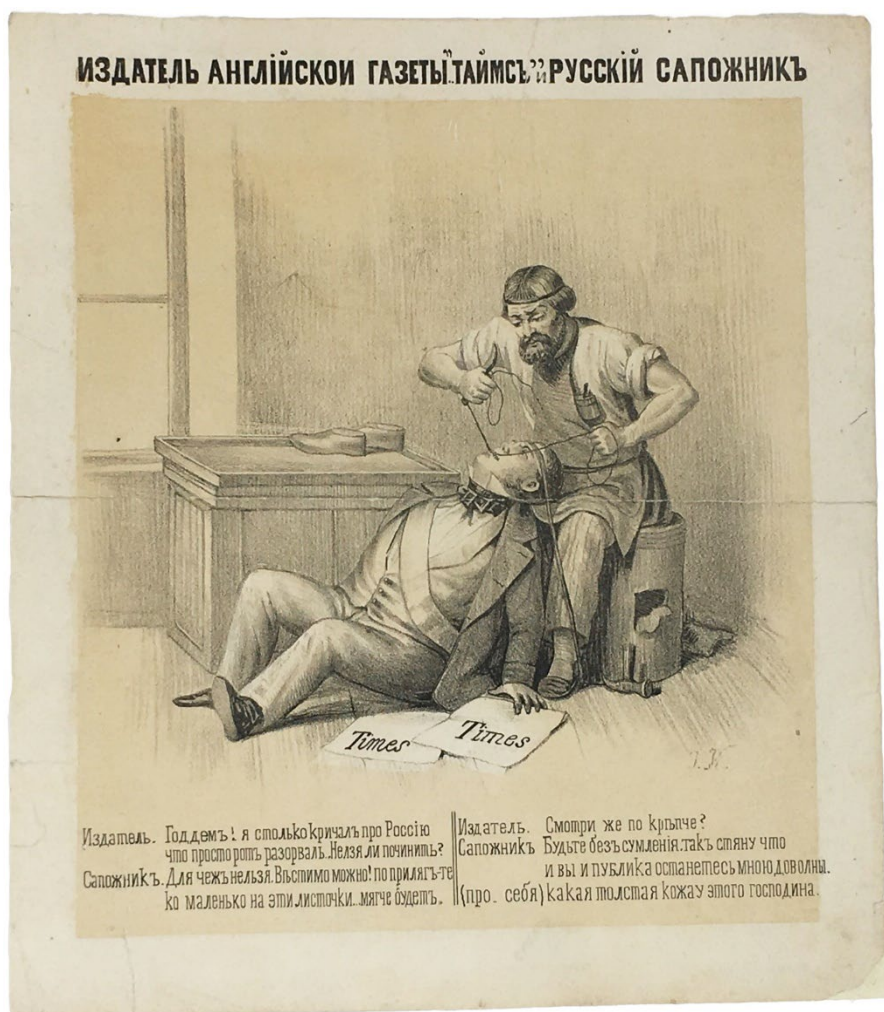
'During the eighteenth century the habit of etching became acceptable as an adult pastime, akin to making drawings and watercolours. Such prints by well-trained aristocrats and gentry, male and female, were

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Rare books, manuscripts, music, ephemera

made in large numbers in France, Britain and Germany, and were sometimes shown in the exhibitions at the Royal Academy. They were presented to fellow amateurs and friends and relations, and were never sold on the secondary market, where, however bad, they were of interest to snobs mesmerized by title or rank' (Antony Griffiths, *The Print before Photography*, p. 332).





RUSSIAN LITHOGRAPHY

05. [CRIMEAN WAR.] Izdatel' angliiskoi gazety "Taims" i russkii sapozhnik [*The editor of the English newspaper "The Times" and the Russian bootmaker*]. [Russia, 1850s.]

Tinted lithograph (268 × 234 mm), creased where previously folded, sometime torn along the central fold and repaired, other paper repairs in places (affecting one character only), but in very good condition overall.

£450*

An unusual image, published during the time of the Crimean War, highlighting *The Times'* position during the hostilities. The editor complains to the bootmaker that he has torn his mouth through shouting on behalf of Russia, which the bootmaker has set about to repair, remarking (to himself) 'what thick skin this man has'.

John Thadeus Delane (1817–1879) was editor of *The Times* for thirty-six years, 1841–77. ‘Under Delane’s editorship *The Times* was loosely identified with Liberalism ... [and] the power of *The Times* in opposition to government was seen very clearly during the Crimean War, when Delane felt it was his duty to condemn those directing the war ... In his lifetime Delane was widely regarded as the unquestioned head of the journalistic profession, who had done much to raise the tone of journalism. Some of his innovative methods of reporting news, which included the use of interviews, and his Crimean and other “crusades”, foreshadowed the “new journalism” of the later nineteenth century’ (*Oxford DNB*).

A COMPOSER AS ARTIST

06. CROTCH, William. Six Etchings ... from Sketches by Mr. O’Neill, of the Ruins of the late Fire at Christ Church, Oxford. To which is prefixed some Account of the Fire, and the Buildings injured by it ... Published and sold by Robert Bliss, Bookseller, Oxford. Printed by N. Bliss. 1809.

Small folio (384 × 275 mm), pp. 6, [2], plus an engraved plan by Girtin and 6 etchings by Crotch, one in two states, all prepared by Girtin, numbered 1–4, ‘4’, 5–6; the odd mark, some corners a little dusty; stitched as issued in the original wrappers, chipped, hole to rear cover affecting the preceding plates, spine perished, printed label to front cover. £275

First edition: Crotch’s first published set of etchings, ‘made with the help of the London engraver John Girtin and published by Crotch’s brother-in-law Robert Bliss, jr, in Oxford; the topicality of the event gave interest to the set, which was widely advertised at 12s., or 26s. on India paper, and was sold in London’ (Alexander, *Biographical Dictionary of British and Irish Engravers*, p. 253).

Crotch the composer was also remarkable as an artist, exhibiting a number of times at the Royal Academy. He had drawn since childhood, and in Oxford became acquainted with the drawing master John Malchair (c.1730–1812), a fellow musician, and it has been argued that ‘Malchair’s teachings found their most influential advocate ... in Oxford’s Professor of Music, William Crotch, who passed on the old man’s theories to someone who could put them to best advantage—John Constable. Because of their mutual interest in both music and art, Malchair and Crotch became firm friends, and they discussed every possible aspect of Malchair’s theories. When Crotch arrived in London,



Drawn by H. C. Wall

U. Goussier & Associates, G. L. Paris

Engraved by H. C. Wall

he met Constable (around 1806), and this friendship, too, soon developed ... [They] both came from the eastern counties, and although Crotch had not been brought up in the country, as Constable had, he was nevertheless strongly attracted to the small cottages and village churches, the cornfields and the oak trees, and the infinitely variable aspects of the sky, which formed the ever-recurring themes of both men's artistic work' (Rennert, *William Crotch: Composer, Artist, Teacher*, p. 94).

The fire had broken out in buildings on Christ Church's Tom Quad on the night of 3–4 March 1809; so fierce was the blaze that there were fears for both the Hall and Tom Tower. 'The whole property ... was consumed with the exception of some books and manuscripts, which, being kept in a room on the ground floor, were rescued from the flames, (as it was reported,) through the exertions of a person acquainted with their value and situation' (p. [3]).

07. DAWE, George. [Miss O'Neill as Juliet. London, Published May 20 1816, by M^r Dawe.]

Engraving (479 × 364 mm), one short tear to right-hand edge. £375*

An image by George Dawe of O'Neill as Juliet, engraved by Frederick Christian Lewis Sr (1779–1856), and here before lettering.

The Irish actress Eliza O'Neill (1791–1872) made her Covent Garden debut, as Juliet, in 1814 'and had an immediate triumph. She was hailed as Sarah Siddons's successor as a tragedienne, and stories were told of men borne fainting from the theatre after witnessing her performances. W. C. Macready considered her Juliet to be definitive and praised her for the "artlessness" of her "look, voice and manner". The musicality of her voice was widely admired, as was her "classical" beauty. Hazlitt commented that her acting was "smooth, round, polished, and classical, like a marble statue"' (*Oxford DNB*). Her final appearance on the stage was in 1819, after which she married William Wrixon-Becher, MP for Mallow, Co. Cork.

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Miss Hill as Juliet



Князь Валериан Григорьевич
МАДАТОВЪ
Темпалъ Лицтенантъ
Lieutenant General
PRINCE MADATOFF.

08. DAWE, George. [In Cyrillic:] Kniaz' Valerian Grigor'evich Madatov ... Lieutenant Général Prince Madatoff. Painted by order of H.I.M. Alexander 1st. by G. Dawe. [Sankt-Peterburg:] lit. Gel'bakha [between 1827 and 1835].

Lithograph portrait (505 × 409 mm), some spotting, one larger stain, but the image itself still very good. £500*

A dashing portrait of the Russian–Armenian prince Valerian Madatov (1782–1829), after the famous painting by George Dawe (1781–1829), one of over 300 portraits of Russian military men who had distinguished themselves against Napoleon which Dawe painted for Alexander I's Military Gallery in the Winter Palace (now part of the Hermitage Museum), which opened in 1826.

'Staying in Russia for about ten years (from spring 1819 to May 1828, and again briefly in spring 1829) Dawe founded a "portrait factory", confirming his reputation as an international painter who was prolific and rapid in production. For five years, until the completion of most of the *Military Gallery* ... Dawe's studio, including his brother Henry [1790–1848] and brother-in-law Thomas Wright [1792–1849] (who married Mary Margaret Dawe in St Petersburg in 1825), issued many engravings after the originals which were painted by Dawe himself with the assistance of two Russian apprentices, A. Polyakov and V.-A. Golicke. The engravings were protected by copyright, granted to Dawe by the emperor ... The artist had an unparalleled success in Russia: in the winter of 1826 he held a solo exhibition in Moscow; Nicholas I chose him as court painter for the coronation ceremony of the same year; in 1820 Dawe was elected an honorary member of the Academy of Fine Arts in St Petersburg, where in 1827 he was allowed to exhibit 150 portraits. The next year he was appointed the first portrait painter at court and in 1829 accompanied Grand Duke Constantine to Warsaw. Among his admirers was the poet Aleksandr Pushkin, who wrote a poem entitled "*To Dawe Esq.*" (*Oxford DNB*).

Aleksandr Gelbakh (1800–1835) was active as a lithographic printer in St Petersburg between 1827 and his death in 1835. What strikes me as interesting here is the English caption, where one would have expected one in French or Russian (as in the title). Does this show Dawe himself at work? Or perhaps his brother or brother-in-law, both of whom engraved for him in St Petersburg? Did they also turn their hand to lithography?



09. DIGHTON, Den[n]is. [Cover title:] Progressive Studies in Cattle ... Dedicated by Permission to the Right Honour^{le} The Earl of Glengal ... London. Printed & Published at Rowney & Forster's Lithographic Press ... 1820.

Oblong 4to (240 × 295 mm), 4 plates stitched in the original illustrated wrappers, a little creased, a couple of short tears. £300

First edition of the first number in the series 'Rowney and Forster's Lithographic Drawing-Book', still in the original publishers' illustrated wrappers, and which dates from the firm's first year in business.

Not found in Abbey. Not listed in Library Hub Discover.

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10. [ENGLISH WALLPAPER.] A piece of eighteenth-century English ceiling paper. Presumably London, c.1769.

A portion of wallpaper, over 800 mm in length (width: 575 mm), made up of three sections of paper (one large, two smaller) pasted together, block-printed in sepia, black, and white on a grey distemper ground, duty stamps to verso; in very good condition. £3000*

A wonderful survival: an eighteenth-century English ceiling paper in celebration of the Arts (painting, sculpture, music, literature).

‘Several circumstances combined to make the 18th century a period that saw wallpaper take its assured place in domestic interior decoration. The progress made in the manufacture of paper during the reigns of the Stuarts, the rapid spread of material wealth among the trading, as well as the land-owning classes, the national instinct towards a mode of living removed alike from the austerities of the Puritan period and from the libertinism of the Courts of Charles II and James II, and the stimulus given to artistic taste by contact with the treasures of the Far East, all played their part in bringing wallpaper into common use. And yet not too common for the famous diarists and letter-writers of the period to ignore it. Indeed, it is from some of these entertaining gossips, such as Horace Walpole, the poet Gray, Mrs. Delany, Mrs. Montagu, and Mrs. Powys, that we draw on most vivid impressions of the importance wallpapers attained in the domestic amenities of the time’ (Alan Victor Sugden & John Ludlam Edmondson, *A History of English Wallpaper 1509–1914*, p. 41).

This fine example, with its subdued colour palate and *trompe l’œil* effect, can be identified as a ceiling paper. ‘The design, with its angel-trumpeter and attendant cherubim, surrounded by an enrichment in imitation high relief, forms a series of “repeating” squares, and was no doubt very effective’ (*op. cit.*, p. 69).

Oman & Hamilton, *Wallpapers: a History and Illustrated Catalogue of the Collection of the Victoria and Albert Museum*, entry no. 101
(‘Chiaroscuro print from wood blocks ... Left over from the decoration in 1769 of the Old Manor, Bourton-on-the-Water, Gloucestershire’).



11. [GIBBON, Benjamin Phelps.] [Cover title:] **Subscribers to the Portrait of Her Most Excellent Majesty The Queen** painted by M^r William Fowler and Engraving in the First Style of Mezzotinto by M^r Benjⁿ P. Gibbon. [London:] Welch & Gwynne, Printsellers to the Royal Family ... [1839].

Small 4to (233 × 185 mm), pp. [8], plus 9 blank leaves; light finger-soiling only; contemporary green roan, rubbed, corners worn, spine slightly chipped at extremities, upper board lettered gilt. £700

The original manuscript subscribers list for a new mezzotint of the young Queen by Gibbon (1802–1851), a Welsh engraver whose ‘plates, some of which are engraved in line and others in a mixed style, are distinguished by a delicacy of touch and an economy of line ... [He] took more interest in portraits than in subject pictures, although he did not engrave many. Some of his portraits appear in the 1827 edition of Horace Walpole’s *Anecdotes on Painting*, and he also produced a half-length portrait of Queen Victoria, after William Fowler (1840)’ (*Oxford DNB*), ‘a more correct likeness than any that has yet been painted’ (*The Times*, 22 Nov. 1838).

Three versions of the print were available, at three different prices: standard prints for 15s.; proofs for £1 11s. 6d.; and proofs before letters for £2 2s. The list records 77 subscribers overall, beginning with Her Majesty The Queen Dowager (i.e. Adelaide, the wife of William IV) and HRH The Duchess of Kent (Victoria of Saxe-Coburg-Saalfeld, the Queen’s mother).

Offered together with a copy of the print (platemark 402 × 300 mm, on a leaf measuring 675 × 495 mm; some spotting, a couple of tears, light browning along lower margin, slightly creased). The two examples in the Royal Collection (RCIN 605654 and 605655) are lettered quite differently: the first ‘W. Fowler. Pinx^t’, ‘B. P. Gibbon. Sculp^t’, and ‘London Feb^y 10th 1840. Published by Welch & Gwynne, 24 S^t James’s Street’ in small, neat script along the bottom edge of the image, the second as the first but the addition of the following title beneath: ‘Her Gracious Majesty The Queen. To Her Royal Highness the Duchess of Kent This Engraving, from the original Picture in the possession of Lt. Col. Sir R^t Gardiner KCB Painted by W. Fowler at Buckingham Palace is by special permission most respectfully dedicated by Her Royal Highnesses [*sic*] devoted & humble servants Welch & Gwynne’ and marked ‘Proof’. The present print is captioned, in elegant larger lettering, ‘Painted by W^m Fowler’, ‘Engraved by Benjⁿ Phelps Gibbon’, ‘London Published Jun 1st 1840 by Welch and Gwynne S^{nt} James’s S^t’. I have been unable to locate another copy in this state.

Grenville. This Print after an Original Drawing by H. Bunbury Esq^r is with the greatest respect Dedicated by Her most obedient servant W. Dickinson. London, Published August 21st 1783 by W. Dickinson Engraver & Printseller N^o. 158 New Bond Street. [With:]

Sorrows of Werter. To day I was sitting by Charlotte; she was playing on her harpsichord with an expression it is impossible for me to discribe [*sic*] to you ... London Pub^d April, 21, 1785 by la^s Birchall N^o. 473 Strand. [And:]

Sorrows of Werter. They had passed an hour in this irksome situation, when the arrival of Werter's servant completed Charlotte's distress ... London Pub^d April, 21, 1785 by la^s Birchall N^o. 473 Strand.

3 etchings with stipple (the first 400 × 360 mm, on a folio sheet, 565 × 405 mm, perhaps sometime disbound; the others 255 × 203 mm, trimmed to platemark) by Bartolozzi, the first after Bunbury, the others after Ramberg, printed in sanguine; some spotting to the Rambergs, but in very good condition. £1200*

With the publication of *Götz von Berlichingen* (1773) and *Die Leiden des jungen Werthers* (1774), 'in one brief year Goethe made the transition from promising young poet, to standard-bearer of a new literary movement, to rising international literary star' (Bareikis 92).

Goethe's influential novel first appeared in English, via a French translation, in 1779, and soon grabbed the attention of the British public. It is fitting that two of the prints here are after work by Johann Heinrich Ramberg (1763–1840), a young German artist who had come to England in 1781, where he was immediately 'introduced to George III, for whom he made many humorous sketches and caricatures. He is said to have been a pupil of Sir Joshua Reynolds and Francesco Bartolozzi, and in November 1781 he entered the Royal Academy Schools, where he studied with Benjamin West under the special protection of George III' (*Oxford DNB*).

Calabi & De Vesme 1415–7; Carré, *Goethe en Angleterre*, pp. 21–3; see also Speck 1348 for the third print.



13. GOULDSMITH, Harriot. The Concert Cottage, in Claremont Park. London: published 10 June 1819, by Harriot Gouldsmith 43, Alpha Road.

Etching (277 × 383 mm); some light dust-soiling, vertical crease where previously folded. £250*

'Painted from Nature, & Etched by Harriot Gouldsmith', for her *Four Views of Claremont, the Residence of His Royal Highness Prince Leopold of Saxe-Coburg* (1819).

'Harriot Gouldsmith [1787–1863] was the only professional female artist to achieve fame in her lifetime for producing naturalistic landscape paintings and prints in the Romantic tradition. Although virtually unknown today, she exhibited over 200 paintings at the most prestigious sites in London: the Royal Academy, the British Institution, the Society of Painters in Oil and Watercolour, and the Society of British Artists. The latter two venues were particularly renowned for their commercial activity (the buying and selling of art). They serve as a reminder the Gouldsmith was a professional painter who was willing to compete in the masculine

marketplace, unlike the many “lady” amateur artists of the era who were essentially confined to the domestic sphere ...’

As well as selling paintings, ‘Gouldsmith turned to the more socially acceptable art of print-making as another means of earning income. In 1819, she produced four soft-ground etchings based upon her sketches of Claremont, the Surrey country home of Prince Leopold of Saxe-Coburg and his wife, the much loved and recently deceased Princess Charlotte, daughter and only child of the Prince Regent, the future King George IV. Charlotte died in childbirth at Claremont in 1817, along with her stillborn son, the hoped for future heir to the British throne, much to the great distress of the nation. A flurry of publications appeared soon after her death describing Princess Charlotte, her marriage, and her favourite home, Claremont House and its extensive grounds, where before her unfortunate death “the heiress of the greatest throne in the world might be daily seen watering her flowers in her green lanes, without any other society than her illustrious husband”. Gouldsmith sketched the area in October 1818 when Prince Leopold briefly opened Claremont Park to the public. Though each picture was conventionally composed, she attached the notation “painted from nature” to her Claremont prints, thereby assuring prospective collectors that they were seeing authentic views of this meaningful landscape. Clearly, Gouldsmith’s etchings (and the related paintings on the subject exhibited in the same period at the Society of Painters in Oil and Watercolours and at the British Institution) were meant to capitalize on the public’s current interest in and deep affection for the deceased Princess. In chivalrous language oozing with condescension they were praised by James Elmes in the *Monthly Magazine* (1 January 1821):

“The pleasing landscapes of Miss Gouldsmith, who has reached a celebrity in this line of art, equalled by few of her sex, are well known to the connoisseurs of this metropolis. The prints which decorate the present faithful little work, are etched by the fair artist from pictures by herself, recently exhibited at Spring Gardens; and exhibit correct and happily chosen views of the most beautiful scenes in Claremount [*sic*] Park, the favourite and happy, yet fatal residence of our late beloved Princess Charlotte” (Heleniak, p. 26, 30).

Abbey, *Scenery* 413: 3. See Kathryn Moore Heleniak, ‘Money and marketing problems: the plight of Harriot Gouldsmith (1786–1863) a professional female landscape painter’, *The British Art Journal*, Vol. 6, No. 3 (Winter 2005), pp. 25–36.



CHELSEA BUNS 'IMPROVED'

14. ['HOGARTH'.] Richard Hand the Oldest Original Chelsey Bunn Baker at the Kings Arms, at Chelsey remov'd from y^e Old Original Chelsey Bunn-house ... [Originally 1718, but printed early 1920s?]

Etched trade card (219 × 156 mm); traces of earlier mounting and old tape repairs to verso. £650*

An example of an 'improved' eighteenth-century print, with the addition of Hogarth's name to the plate made around two hundred years later. 'Hogarth's name appears to have been added to a later state of the print; the attribution is not accepted ... On Heal mount in black ink: "Compare another (?earlier) impression of this plate in A.H. coll without the name of Wm. Hogarth. Mr J. H. Quinn, librarian at Chelsea, says that this name was added to the plate "within the last few years" [see Mr Quinn's letter 13.X.1923]' (BM catalogue).

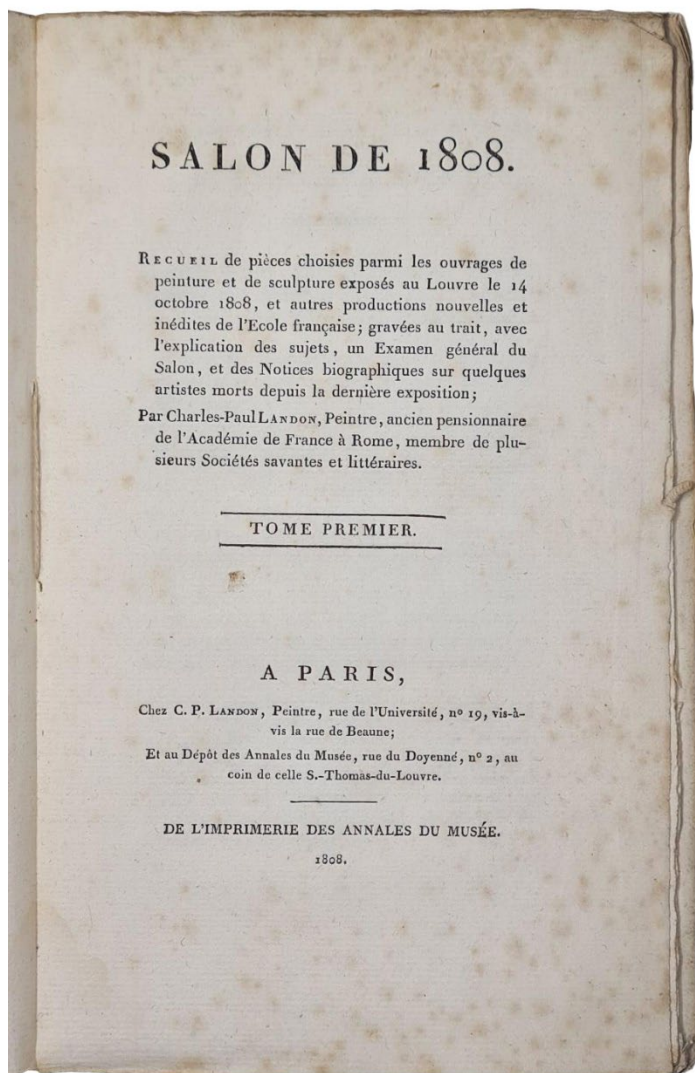


15. HUMPHREY, Marianne, publisher. Old Rapid. [London:]
Pub^d by Marianne Humphrey ... [early 1830s].

Lithograph (276 × 379 mm), signed 'KOC'; some foxing, a few old water stains, corners slightly creased; ms. note 'given to W. D. Fane by M^r & M^{rs} G. Nevile Stubton 9 Nov. 1894. £100*

Marianne Humphrey (fl. 1831–5) was a 'publisher of satires, the widow of George Humphrey [1770–1831, the nephew of Hannah Humphrey, Gillray's publisher] whose business she continued until her death' (BM Catalogue). After her death, the entire stock, including Gillray's original drawings, was put up for sale (June 1835).

Provenance: George Nevile, former High Sheriff of Lincolnshire, had inherited Stubton Hall, near Newark, from Sir Robert and Amelia Heron. I presume W. D. Fane to be William Dashwood Fane (1816–1902), of Fulbeck Hall, not seven miles away from Stubton.



UNCUT

16. LANDON, Charles-Paul. Salon de 1808. Recueil de pièces choisies parmi les ouvrages de peinture et de sculpture exposés au Louvre le 14 octobre 1808, et autres productions nouvelles et inédites de l'Ecole française; gravées au trait, avec l'explication des sujets, un Examen général du Salon, et des Notices biographiques sur quelques artistes morts depuis la dernière exposition ... Tome premier [– second]. A Paris, chez C. P. Landon, Peintre ... et au Dépôt des Annales du Musée ... De l'imprimerie des Annales du Musée. 1808.

2 vols, 8vo (220 × 135 mm) in half-sheets, pp. viii, 110, [2], plus 54 plates (of which eleven folding); 143, [1], plus 62 plates (of which seven

folding); complete with half-titles (*Annales du Musée et de l'école moderne des beaux-arts*); uncut in the original blue paper wrappers, short tears at head of spines, stain to front cover and initial few leaves of vol. II, hole in the gutter towards the end; Cortachy Castle book label.

£200

First edition. A talented artist, Landon (1760–1826) 'was best known, however, for his writing ... His monumental work *Annales du musée et de l'école moderne des beaux-arts* (1800–22), which finally amounted to 42 volumes, covered painting, sculpture and architecture from all periods, including contemporary art that had received critical acclaim. It mostly consisted of engravings of works of art together with a short commentary and was intended to be used by both the connoisseur and those uninitiated in art. The series also included several volumes devoted to the Salons between 1808 and 1822. These books reveal him to be an intelligent yet conservative critic whose opinions provide interesting insights into contemporary aesthetic attitudes' (Oxford Art).

McWilliam, *Bibliography of Salon Criticism in Paris from the Ancien Régime to the Restoration, 1699–1827*, 0993.

17. LAY, Eleanor, publisher. To M^{rs} Fitzherbert these 4 Views of the Steine at Brighthelmstone are with Permission Dedicated by her most obedient & devoted humble Servant, Eleo^r Lay. Pub^d by E. Lay on the Steine Brighton Aug^t 1st 1788.

4 large aquatint etchings (427 × 587 mm), coloured by hand; numbered 7–10 in the lower corner in early ms. ink; the odd mark, some finger-soiling, but very good overall.

£2500*

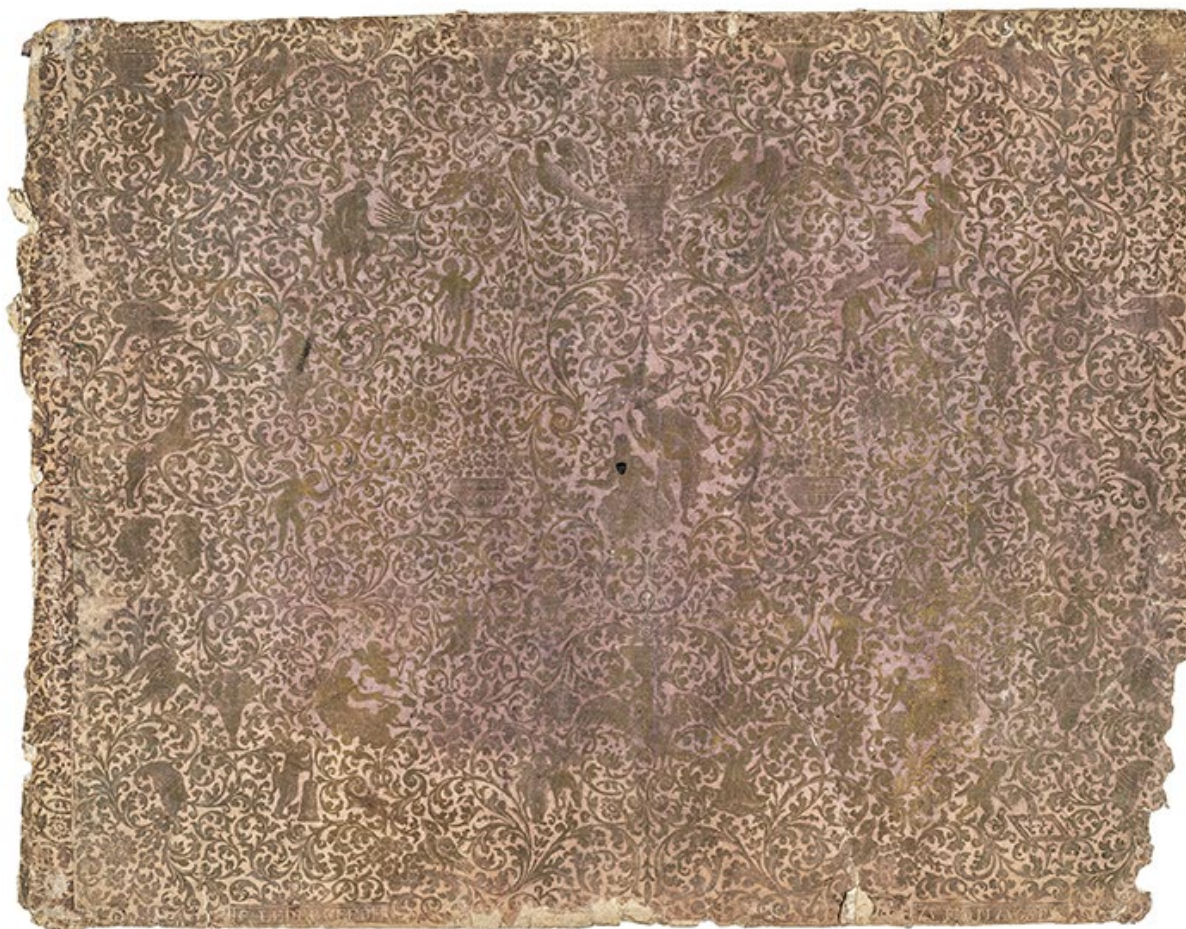
Dedicated to Maria Fitzherbert (1756–1837), companion of George, Prince of Wales (they secretly married in 1785, but it was not allowed by the King, as she was a Catholic), who lived at Brighton. 'The views give a panoramic view around the Steine, showing (1) The "Castle", the Pavilion, Marlborough House, etc. (2) Mr. "Single Speech" Hamilton's house, Mr. Scrase's, the Manor House, etc. (3) Russell House, etc. (4) East side of Steine with the Blue and Buffs, the original Library, etc. Six views in all were published, the other two, completing the panoramic survey, being added at a later date, probably about 1790' (Abbey).

Eleanor Lay's fashionable Brighton print shop was on the Steine, perhaps in a building on one of the etchings here. She sold prints from London, as well as publishing her own. The year after these views appeared, she published Rowlandson's *A Sufferer for Decency* (BM Satires 7604).

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Abbey 53; John & Jill Ford, *Images of Brighton* (1981), nos. 337–340
(‘the original watercolours are in BAG [Brighton Museum & Art Gallery]’).

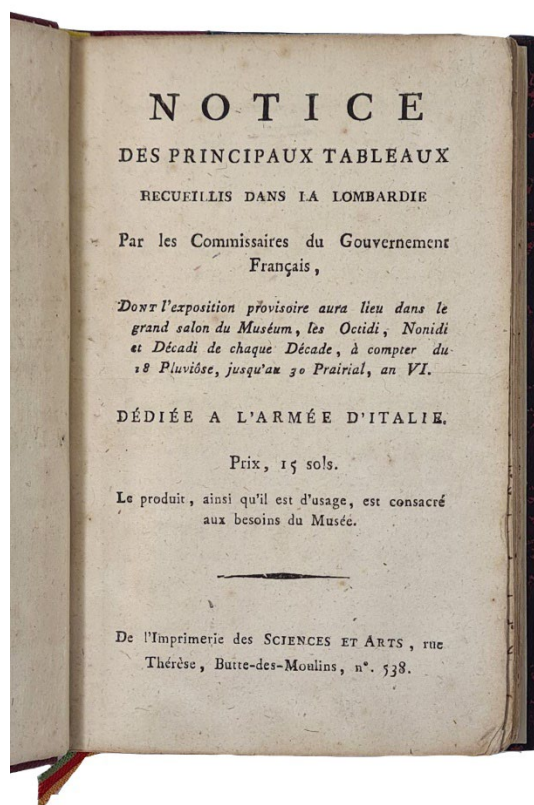


18. LEDERGERBER, Johann Christoph. Large section of a full sheet of brocade paper. Augsburg, between c.1700 and 1718.

Single sheet (305 × 385 mm), sometime laid down (from when used as a wrapper?), a little ragged, a few marks, one tear neatly repaired, the backing paper rather stained. £500*

A gold-coloured embossed design cut in positive relief, featuring putti engaged in various activities (e.g. with a bow, a butter-churn, watering a flowerbed), Venus and Cupid, a stag, birds, vases of flowers etc., on a single-colour brushed paper, by J. C. Ledergerber (*fl.*1700–18), an Augsburg maker whose 'brocade papers rank among the most beautiful productions of their type' (Haemmerle, p. 123, my translation).

Haemmerle 102; Schönborn & Rothe 12 (the block altered: various figures having been cut out of the block and replaced).



WAR LOOT IN THE LOUVRE

19. [LOUVRE.] Notice des principaux tableaux recueillis dans la Lombardie par les Commissaires du Gouvernement Français, dont l'exposition provisoire aura lieu dans le grand salon du Muséum, les Octidi, Nonidi et Décadi de chaque Décade, à compter du 18 Pluviôse, jusqu'au 30 Prairial, an VI ... Dédiée à l'Armée d'Italie. [Paris:] De l'Imprimerie des Sciences et Arts ... [1798].

12mo (151 × 95 mm), pp. [4], viii, 118, plus final blank; some light browning and finger-soiling; early ms. ink annotations in the margins; quarter morocco by Didier Montécot. £950

First edition: an early catalogue of art exhibited during the infancy of the Louvre (as it was later called), privately printed for the museum and sold to raise money for it.

Opened in 1793, the Louvre's core collection was comprised of artwork brought from the Musée du Luxembourg, Versailles, and the Académie royale de peinture et de sculpture, along with property confiscated from churches or left behind by aristocrats fleeing the Revolution. The French policy of looting art from other countries began in 1794, 'when Belgium

was immediately picked clean of all its most celebrated works—at that time mostly paintings by Rubens and van Dyck. While, therefore, Napoleon did not invent the looting policy, he continued to implement it with passionate enthusiasm during his Italian campaign beginning in 1796 [the present catalogue is duly dedicated to the Armée d'Italie] ... By 1802 the Louvre's Grande Galerie (then 30% longer than now) contained a high proportion of the most celebrated 16th- and 17th-century paintings from north and central Italy, Belgium, and Munich, as well as the masterpieces of the French royal collection' (*Oxford Companion to Western Art*).

Marquet de Vasselot, *Répertoire des catalogues du Musée du Louvre* (1793–1926), no. 107.



20. MEYER, Hendrik. A New Book of Landscapes drawn by H^r Meyer ... London, Published as the Act directs jan^y 12, 1790, by P. Cornman Great Newport St, Long Acre.

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Oblong 4to (230 × 280 mm), 6 aquatints with etching by Rosenberg after Meijer, printed in sepia; light marginal water-staining in places, but still very good; contemporary marbled wrappers. £1100

Apparently unrecorded. 'Rosenberg [c.1756–1844] was of Austrian origin and was initially based in Bath ... [where] he married Elizabeth Woolley in Bath Abbey on 4 Feb. 1790' (Alexander, p. 767). Alexander goes on to state that 'the record of a Rosenberg as an aquatint engraver was when "Rosenberg" added aquatint to Thomas Rowlandson's print of *Mr H. Angelo's Fencing Academy*, pub. Angelo, 20 Dec. 1791'. The present suite of plates precedes this by almost two years.

Not found in Library Hub Discover or WorldCat.



21. [NICHOLSON, Francis]. Robin Hood's Bay. [London, Rowney & Forster's Lithographic Press,] 1820.

Lithograph (318 × 420 mm), signed 'F N 1820' in the print; small holes in the left-hand margin, presumably from earlier stitching; corners slightly creased. £100*

One of Nicholson's *Six lithographic Impressions of Sketches from Nature* (1820). Michael Twyman writes: 'One artist who was attracted to lithography at this early stage was the well-known water-colour painter Francis Nicholson (1753–1844). He began working as a painter in oils, but became a frequent exhibitor with the Society of Painters in Water-Colour and was elected its president in 1813. Coming from Yorkshire, he specialised in a type of picturesque landscape readily found around him, and was particularly known for this kind of work. Though not amongst the greatest of the English water-colour school he was very successful in a commercial sense and also made important contributions to the technique of water-colour painting ...

'No established artist had yet turned to lithography in England, and certainly no one had let it interfere with the more important occupation to painting; but ... Nicholson virtually gave up "the practice of his own art" and devoted "much time to the advancement of lithography". The earliest prints of his that can be traced were published in 1820 were printed either by Hullmandel or by Rowney and Forster, a firm whose first productions also date from that year. These two firms were responsible for printing most of Nicholson's early drawings ... They are views of English scenery, particularly of his native Yorkshire ... Nicholson made lithographs for no major publication but he must have been about the most prolific lithographer of the period; one contemporary writer estimates his output of drawings on the stone as not much under 800' (pp. 189–190).

Cf. Abbey, *Life* 161 (for another part in the series). According to Library Hub Discover, there were 36 'plates' in all.



22. [NICHOLSON, Francis]. **Corie Lin**, a fall of the Clyde near Lanerk [sic]. [London:] Printed by C. Hullmandel [1821]. [With:]

[—————]. **Ruins of Corie Castle**, on the Clyde: a seat of William Wallace. [London:] Printed by C. Hullmandel [1822].

2 lithographs (345 × 492 mm), the second signed 'F N 1822' in the print; a little creased and torn in the margins. £120*

'Nicholson's technique of drawing on the stone was quite different from Hullmandel's. Whereas the latter usually built up his tones with chalk hatchings Nicholson often made use of Engelmann's *lavis lithographique*, the process that Hullmandel adopted and called the dabbling style. This method was ideally suited to a water-colour painter who was used to building up his tones stage by stage, and it was especially suited to Nicholson because the method of reserving lights which Engelmann advocated was very similar to the process he had been using in his water-colours to preserve the light areas from dark washes. The dabbling style was a much surer way of obtaining tonal unity than Hullmandel's chalk shading ... It was also a more successful method for producing softer greys in skies and distances, but it lacked the crispness of good chalk work. Nicholson often employed the two

together, combining the advantages of both methods, but he rarely employed a rigid shading technique, preferring the chalk to caress the stone as if it were paper' (Twyman, p. 191).

These two Scottish scenes come from one of the volumes of *Lithographic Impressions of Sketches from Nature* which Nicholson did for Rodwell & Martin (some printed by Hullmandel, some by Rowney & Forster), 1820–2. Cf. Abbey, *Life* 161 (for another part in the series). According to Library Hub Discover, there were 36 'plates' in all.



23. PADDOCK, Mrs. Mamma's Muff & Tippet. London,
Published May 1, 1795 by J. & J. Boydell Shakspeare Gallery Pall
Mall & N^o. 90, Cheapside.

Coloured stipple engraving (352 × 239 mm) by Paddock after Georgiana Keate; a few marks in the margins, some browning to verso. £300*

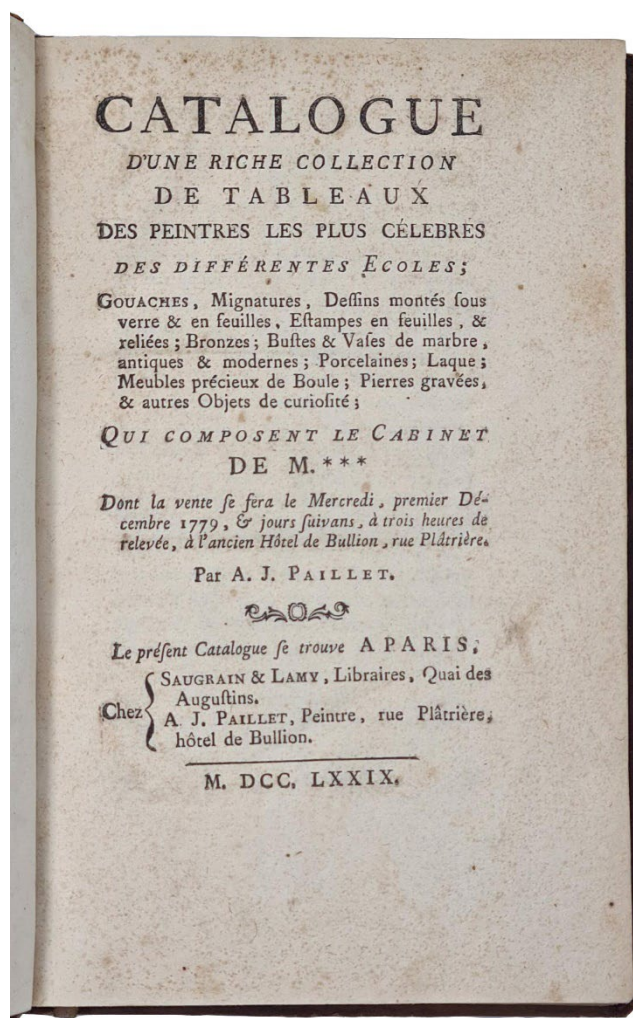
The elusive Mrs Paddock (a pseudonym?) is only known for two engravings, this and its companion piece 'Papa's Hat & Stick'. The artist responsible for the original illustration, Georgiana Keate (1771–1850), was the daughter of the writer and friend of Voltaire, George Keate.

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'She exhibited four pictures at the Society of Artists in 1791. She married on 9 June 1796 John Henderson BCL (1764–1843), also an amateur artist and a patron of J. M. W. Turner' (*Oxford DNB*).

Here is the copy of the print as found in item 04, above:





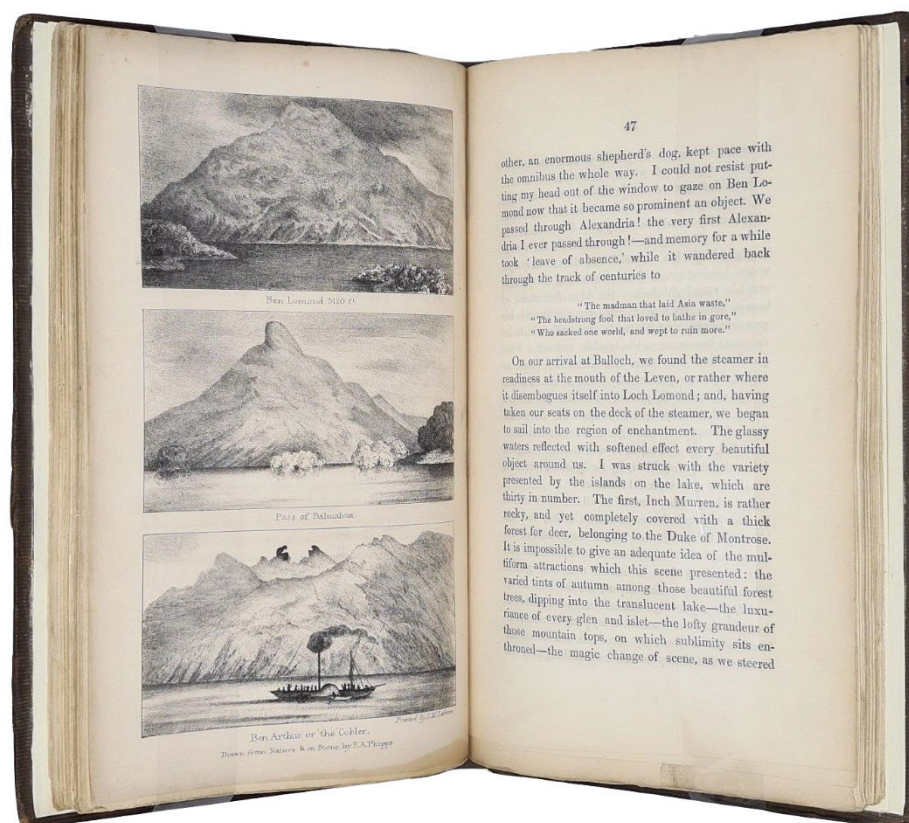
24. PAILLET, Alexandre-Joseph. Catalogue d'une riche collection de tableaux des peintres les plus célèbres des différentes Ecoles; gouaches, miniatures, dessins montrés sous verres & en feuilles, & reliées; bronzes; bustes & vases de marbre, antiques & modernes; porcelaines; laque; meubles précieux de Boule; pierres gravées, & autres objets de curiosité; qui composent le Cabinet de M.*** dont la vente se fera le Mercredi, premier Décembre 1779, & jours suivans, à trois heures de relevée, à l'ancien Hôtel de Bullion, rue Plâtrière ... Le présent Catalogue se trouve à Paris, chez Saugrain & Lamy, libraires ... A. J. Paillet, peintre ... 1779.

8vo (197 × 121 mm), pp. [4], 235, [1]; *Supplément au Catalogue*: pp. 237–248; without the 7-page *Distribution des numéros* found in some copies; some spotting to the title; contemporary tree sheep, smooth spine gilt in compartments; corners worn. £950

Marked catalogue for the 22-day sale of art belonging to Jean-Baptiste Guillaume de Gévigney (1729–1802), 'Garde des titres et généalogies de la Bibliothèque du Roi'.

Paillet (1743–1814) was 'responsible for many of the spectacular sales of the final decades of the *ancien régime* in France. During the 1770s he held auctions at his own Hôtel d'Aligre, Rue St-Honoré, Paris. In 1779 he bought the Hôtel de Bullion, Rue Platrière, and transformed its rooms into the most elegant and modern auction house and gallery in the city ... According to Lugt, Paillet conducted 145 sales between 1774 and 1793' (Oxford Art).

Lugt 3063.



25. PHIPPS, Elvira Anna. Memorials of Clutha: or Pencilings on the Clyde; illustrated with twelve highly finished lithographic Views ... London: Smith, Elder and Co. ... 1842.

8vo (224 × 135 mm) in half-sheets, pp. [4], ix, [10]–107, [1]; with 12 lithographed views on eight plates, printed by Lefevre; some marginal dust-soiling/browning, small chips to the upper margin of [A]3–4; uncut in the original publisher's blind-stamped brown cloth, some light wear,

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upper board lettered gilt, rebacked with part of the original spine laid down, endpapers renewed; with the inscription 'Presented to Miss Batstone on her Birth day the 20th Aug^t 1845 with M^{rs} Coopers kind love' on the half-title. £450

First edition, trade issue: an account of a journey by steamer from Liverpool to Greenock, and visits to Gourock, Fairlie, Dumbarton, Glasgow, Loch Lomond, Eglintoun, and Arran, with many quotations from the poets, as well as three poems by the author. The book was initially privately printed and 'published for the author' by C. Armand (1841; Glasgow only in Library Hub Discover), before being taken up by Smith, Elder.

The author was the daughter of Colonel Pownall Phipps, who had inherited from his father, a slave owner, valuable estates on St Kitts. Elvira was born in 1815 at Agra, Uttar Pradesh, in British India, but was settled with a family outside Brighton where she started her education. On Col. Phipps' return to England, the family took up residence in the floors above Hatchard's Library in Piccadilly. Elvira married Joshua Wilson, a barrister in the court of chancery, and they had five children before her death in 1850.

Of the trade edition, WorldCat records the New York Public Library copy only outside the British Isles.

A TEENAGE LITHOGRAPHER

26. PITT, Thomas. An attractive view of a lake, dated 15 May, 1844.

Lithograph (160 × 280 mm), a few spots. £120*

According to the signature on the print itself, Pitt was only sixteen years old.



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DEDICATED TO THE LADIES OF LLANGOLLEN

27. PRESTEL, Maria Catharine. The Village of Llangollen from Craig y Gath. [London:] Published by J. G. Wood ... Oct^r 1793. [With:]

—————. **View of Llangollen Vale** from Nant y Bellan. [London:] Published by J. G. Wood ... Oct^r 1793.



The VILLAGE of LLANGOLLEN from CRAIG Y GATH.

Engraved by J. G. Wood, sculp. from a drawing by M. C. Prestel.

Two aquatints (425 × 518 and 286 × 349 mm) by Prestel after Wood;
The Village: the odd spot, edges a little creased and dust-soiled, a few chips; *View*: trimmed within platemark, laid down, slight abrasion in upper margin. Together: £950*

'Prestel [1747–1794] (née Hoell) was born in Nuremberg. She was the pupil and assistant of the Nuremberg engraver Johann Gottlieb Prestel (1739–1808), whom she married ... They later moved to Frankfurt,

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where they signed some aquatint views in 1784. She then left her husband and moved to London [where] by 1787 she was signing aquatints for London publishers ... Her services were soon in demand by the printsellers ...' (Alexander).

Prestel also 'engraved some plates directly for artists' (*ibid.*), among them the two offered here, which were for the watercolourist John George Wood's *Six Views in the Neighbourhood of Llangollen and Bala from Original Drawings ... Dedicated by Permission to the Right Honorable Lady Eleanor Butler & Miss Ponsonby*, published by the artist in 1793.

Abbey, Scenery 534: 3-4.



VIEW of LLANGOLLEN VALE from NANT Y BELLAN.

Published by J. G. Wood, 1793, Price One Shilling, Col. 1793.



28. RAJON, Paul-Adolphe. A striking image of the Scottish portrait and landscape painter, George Paul Chalmers (1836–1878). [Paris, 1872?]

Etching (plate: 150 × 110 mm; paper: 270 × 200 mm), unsigned, printed on Japanese paper, a few creases and spots, but still good; mounted.

£350*

Rajon (1842/3–1888) 'first exhibited at the Paris Salon of 1868 and received medals in 1869, 1870, 1873 and 1878. His widowed mother placed him with her brother-in-law, a photographer, and there Rajon learned how to touch up negatives. When he was older he went to Paris, and after leading a rather Bohemian existence colouring photographs and drawing portraits, he joined the École des Beaux-Arts and studied under Pils. He remained there only a month. It was his acquaintance with Léopold Flameng and Gaucherel that determined his future career – he became a successful etcher and was a supplier to the print firm Maison Goupil. During the war of 1870 he enrolled in a battalion of francs-tireurs. After the war he went to London where he made some interesting connections. He also made the acquaintance of the eminent New York art publisher Frederick Keppel, who brought his work to the attention of the American public. In 1880 he went to live with his friend Daubigny and remained with him until the end of his life' (Benezit).

Chalmers visited Paris in 1872, though it is possible the two met on one of Rajon's visits to London.

Béraldi, *Les graveurs du XIX^e siècle*, vol. XI, no. 151: 'de trois quarts à droite, cheveux rares et longs, moustaches, favoris longs, in-8.'

29. RIDER, William. Stoneleigh Abbey [and] Kenilworth Castle. Printed by Rowney & Forster [London]. Published for the Author by John Merridew, Warwick [1824].

2 lithographs (250 × 385 mm), 'Drawn on Stone by W. Rider, Leamington'; untrimmed; some spotting and marginal dust-soiling, slightly creased, lower corner of one print torn away.

£100*

These two prints were done for Rider's (1795–1841) *Six Views of Warwick and Kenilworth Castles* (1824). See *Abbey, Scenery* 335, which gives a different imprint ('Pubd for the Artist June 1. 1824') and describes them as coloured.





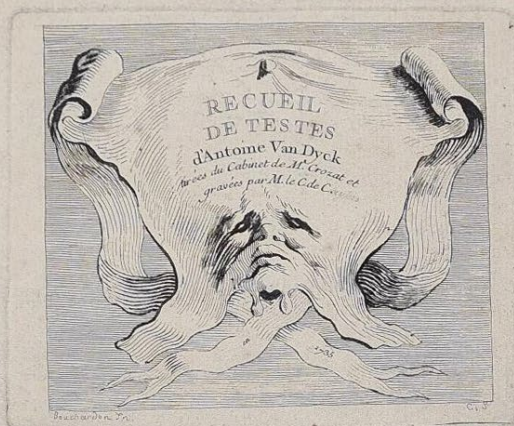
30. [ROUSSEAU.] Recueil d'estampes pour La nouvelle Héloïse, avec les sujets des mêmes Estampes, tels qu'ils ont été donnés par l'Éditeur. A Paris, chez Duchesne ... 1761.

12mo (185 × 107 mm), pp. 47, [1]; with 12 engraved plates after Gravelot; entirely uncut, stitching no longer present; first and last pages dusty; still a good, unsophisticated copy in a custom-made quarter morocco box. £600

First edition: the first illustrations to *La nouvelle Héloïse*, the descriptive text attributed to Rousseau. There was another edition the same year in Amsterdam, for Rey, which Cohen-de Ricci (col. 904) states was earlier, but both Dufour and McEachern give precedence to the present version.

'The relationship between authors and publishers was always unstable, shifting according to changes in book-buying fashion. Novels were a special case. The illustrations could powerfully affect the way that the text was read and many authors went so far as to specify the subjects of the plates they wanted as illustrations, as did Jean Jacques Rousseau for *La nouvelle Héloïse* in 1761' (Antony Griffiths, *The Print before Photography*, p. 191). Dufour 89; McEachern R1. Library Hub Discover locates the Cambridge copy only.

Cahier de 28-lypts



Ces tests a l'exception de 22 autres, ont été gravés par M. le Cils Crozat.

31. [RUBENS.] Recueil de testes d'Antoine Van Dyck tirées du Cabinet de M. Crozat et gravées par M. le C. de Caylus.
[Presumably Paris,] 1735.

Small folio (355 × 265 mm), ff. [9] (of 10?); uncut, the leaves stab-stitched, as issued, at head; a little chipped in places, first and last pages dust-soiled. £500

First edition, very rare. Although the title here states the drawings are by Van Dyck, most are in fact by Rubens. “Des têtes, gravées par M. de Caylus, le plus grand nombre est mal à propos donné à Van Dyck. J’ai les dessins originaux, qui sont de Rubens pour la plus grande partie.” (Mariette, *Abecedario*, II, p. 197). Ces dessins passèrent à la vente Mariette en 1775 (parmi les dessins de Rubens), n° 1024 du catalogue rédigé par F. Basan: “Vingt-sept têtes de différents caractères de Vieillards et autres, très bien distribuées sur quatre feuilles; elles sont d’une plume savante et pleine d’esprit; on les connaît gravées par le C. de Caylus, sous le nom de V. Dyck; mais c’est une erreur.” Ces têtes furent vendues en deux lots. Douze furent achetées par Hall (peut-être le peintre) pour 240 livres 1 sol; les quinze autres furent payées 299 livres 19 sols par Boileau’ (*Inventaire du fonds français*).

Pierre Crozat (1665–1740), banker, patron, and collector, amassed a huge collection of drawings of nearly 19,000 items. ‘Seeking quality and historical interest, he acquired part of Everard Jabach’s second collection, which included 100 drawings by Dürer and a similar number by Poussin, and bought from the collections of the Abbé Desneaux de La Noue and from the Abbé Quesnel, whose cabinet yielded drawings by Michelangelo once owned by Vasari’ (Oxford Art).

Inventaire du fonds français IV, 125 (Caylus 424), calling for ‘31 petites pièces, plus le titre gr. d’apr. Bouchardon’. The present copy consists of the title followed by 28 numbered etchings on eight unnumbered leaves. Not found in WorldCat.



32. SHCHUKIN, Stepan Semenovich. A fine mezzotint of Paul, Emperor of Russia. [London, 1803?]

Mezzotint (356 × 278 mm) by Dunkarton after Shchukin; proof before letters; traces of mounting to verso. £800*

A fine portrait of the former Tsar by Stepan Shchukin (1754–1828), one of the greatest portrait painters of the Russian classical school, done in 1797 and engraved here by Robert Dunkarton, the Dublin-born William Nelson Gardiner acting as intermediary draftsman. The original hangs in the Tretyakov Gallery in Moscow.

Chaloner Smith only lists an 1803 printing, for the Rev. William Coxe (1747–1828), author of the well-known *Travels into Poland, Russia, Sweden, and Denmark* (1784 and later editions). Russell identifies an earlier version, 'Before publication line and date, and with autograph and date 1791 [*sic*, perhaps a mistranscription by the engraver for 1797] engraved to right towards bottom of subject', although 1797 is the date of the portrait, rather than necessarily when it was turned into a print. Whatever the date, the present example would appear to be an even earlier, unrecorded state, before any lettering.

Chaloner Smith 31; Russell 31.

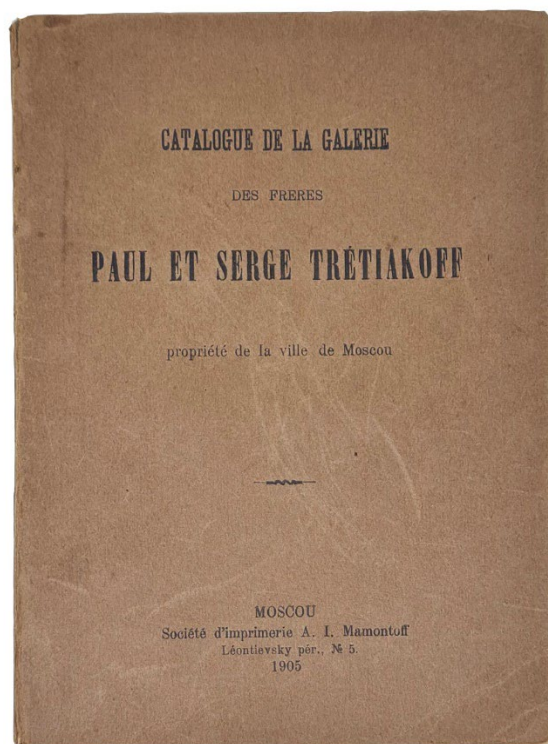


33. SIMONAU, G. The celebrated Hack, Crab. [London:] Drawn & Printed by G^e Simonau, 24 Maiden Lane [c.1826–7?].

Lithograph (210 × 274 mm), a few marks, traces of mounting to rear.

£100*

Peter Simonau was active as a lithographic printer in the 1820s, and specifically at 24 Maiden Lane, Covent Garden 1826–7 (Twyman, p. 47). Could this lithograph have been done by a family member?



34. [TRETYAKOV GALLERY.] Catalogue de la galerie des frères Paul et Serge Trétiakoff propriété de la ville de Moscou. Moscou Société d'imprimerie A. I. Mamontoff ... 1905.

8vo (177 × 130 mm), pp. [4], 161, [1]; with 29 photographic plates; light browning to the title and to the margins in places; original printed wrappers, slightly marked. £50

Presumably a translation of the *Katalog khudozhestvennykh proizvedenii gorodskoi gallerei Pavla i Sergeia Tretiakovykh* which was first published in 1897, five years after Pavel Tretyakov (1832–1898) presented his collection to the nation. It went through at least eighteen editions before 1905, when an illustrated version appeared.



35. VIVARES, Thomas. Six Views from Nature ... Publish'd 1st Sep^r 1800, by Laurie & Whittle, 53, Fleet Street, Strand.

Oblong 8vo (200 × 260 mm), 6 etchings, stitched as issued; a few spots, first plate dusty, some soiling to one corner and verso of final plate.

£600

Apparently unrecorded: a suite of six soft ground etchings by Thomas Vivares (c.1750–1830), son of Francis Vivares (1709–1780; 'the leading landscape engraver in England for 40 years', Alexander).

Not in Library Hub Discover or WorldCat.



36. WATSON, James. Lady Henrietta Mordaunt, only Daughter of Charles, Earl of Peterborough & Monmouth, afterwards Dutchess of Gordon. From the Original Picture, in the Possession of Lord Adam Gordon. [Presumably London, c.1760?]

Copper printing plate and printed mezzotint, both 390 × 285 mm, the mezzotint backed. £3000*

The original copper printing plate, and the fine print it produced, by the Dublin-born James Watson (c.1740–1790), an ‘accomplished and reliable mezzotint engraver, primarily of portraits issued by publishers, who was closely associated with Joshua Reynolds’ (Alexander). ‘His style is excellently finished and delicate; and he seems to have been in the habit, when not completely satisfied with a plate, of working an entirely new one, instead of retouching and altering as would be done by a less scrupulous artist’ (Chaloner Smith IV, 1488).

The original painting is attributed to Sir Peter Lely. Lady Henrietta's dates are generally given as c.1688–1760 but if Lely is the artist, she must have been born earlier, as Lely died in 1680 (or, of course, it was not by Lely). She later married the Jacobite peer, Alexander Gordon (c.1678–1728). Their son was Lord Adam Gordon (c.1726–1801), British Army officer, Commander in Chief, Scotland (1789), governor of Edinburgh Castle (1796), etc.

'Mezzotint and drypoint gave the smallest number of good impressions ... With mezzotint the toothed tool used to roughen the entire surface of the plate before it is scraped down to create the design is responsible for the feature that appeals to print connoisseurs – the rich black tone of the ink that is held by the innumerable pits in the surface. This tone is the same as is found in the burr of drypoint and the two techniques wear equally quickly ... Joachim Sandart in 1675 said that mezzotint gave 50–60 good impressions. Prince Rupert in 1661 gave the figure of 100 good impressions before retouching, while William Sharp in 1810 suggested 200. A writer in 1832 said that the number of good impressions that could be printed from a mezzotint plate was always uncertain' (Antony Griffiths, *The Print before Photography*, pp. 56–7).

Chaloner Smith 105.

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