
Simon Beattie

Making her mark: Women etchers & engravers

Along with other items
to be exhibited at the
Boston International
Antiquarian Book Fair

Hynes Convention Center,
7–9 November 2025

Booth 218



**'Miranda' (1809) by Caroline Watson,
'the first professional woman engraver'**



01. [KRAUS, Johanna Sibylla, etcher]. PHAEDRUS. *Fabularum Aesopiarum* ... Deß alten berühmten Poeten Phædri ... Aesopische Fabeln, in fünff Büchern verfaßt, sambt einem kleinen Anhang und schönen Moralien, mit neun Emblematischen zierlich

in Kupffer gestochenen Figuren illustirt und ausgeziert. Von J. V. Vianen del. & sculp. in Holland. Anjetzo aber von Johann Ulrich Krausen, Burger und Kupffer-Stechern in Teutscher Sprach herauß gegeben und verlegt. Augspurg, druckts Caspar Brechenmacher, Anno 1707.

Folio (300 × 189 mm), pp. [24], 18; with an additional engraved title and 18 etched and engraved plates by Johanna Sibylla Kraus; some off-setting and spotting throughout, inkblots to a couple of leaves in the prelims, marginal water stains in places, a little heavier to the final few leaves, some staining to the rear endpapers; still a good copy in contemporary half vellum, the sides covered with bronze-varnish paper, worn, cracks to hinges, boards a little bumped/creased, spine partially defective, but sound; early ink inscription ('Collegij Augiens: '[?]', if so, then Au am Inn, Bavaria) at head of title. \$2000

First edition: a German reworking of the rather grand 1701 Amsterdam edition of Phaedrus's versified Latin versions of Aesop's fables, now with the addition of explanatory German text and with the original emblematic medallion illustrations, by Jan van Vianen, etched by Johanna Sibylla Kraus (née Küsel, 1650–1717). She had been taught the craft by her father, the Augsburg printmaker Melchior Küsel. The publisher is her husband, the illustrator-engraver Johann Ulrich Kraus (1655–1719). 'Her work mainly consisted of engravings of mythological subjects and battles' (Benezit).

The sides of the book are covered with bronze-varnish paper. *Bronzefirnispapier*, as it's known in German, was made in Augsburg between about 1690 and the mid 1730s, after it was eclipsed in popularity by brocade paper. The process was the same as for making block-printed paper, except varnish mixed with ground-up metal was used in place of ink, which often results in a slight grainy finish to the 'gold' pattern.

Faber du Four 1850.



HER FIRST BOOKPLATE

02. LE DAULCEUR, Louise, etcher. Bookplate for Marie Angélique Angran d'Alleray, in a copy of: *L'infortuné Philope ou les mémoires et aventures de Mr***. Enrichi de figures en taille-douce. A Rouen, chez Jean-Baptiste Macheul [with a printed slip pasted over: A Paris, chez Jean-Baptiste Bauche] ... 1732.*

12mo (163 × 90 mm), pp. [4], 462, [2]; with an etched and engraved frontispiece and 8 plates by Scotin after Bonnard; title printed in red and black; the occasional mark; contemporary calf, spine gilt in compartments, marbled endpapers; some worming to the boards and head of spine, corners worn. \$1300

First edition. The book was also published the same year in The Hague. Further editions followed, including a German translation in 1734 (*Seltsame Begebenheiten des unglückseligen Philope*). Gay–Lemonnyer II, col. 658; Jones, *A List of French Prose Fiction from 1700 to 1750*, p. 49.

Sister of the geographer Etienne Mignot de Montigny (whose bookplate she also etched), Louise Le Daulceur (1721–1755) produced engravings for books, but is particularly noted for her bookplates. 'Il y aurait de l'injustice à ne pas donner place ici à cette femme du monde, amateur de talent, gracieux intermédiaire entre les artistes ses maîtres et ses amis, auxquels elle demandait des marques de bibliothèque, et ses autres amis savants et lettrés, pour qui elle se plaisait à les graver. M^{me} Louise Le Daulceur, dans sa société, s'était fait de l'ex-libris une spécialité aimable. Bouchardon, Pierre, Gravelot, Eisen, lui ont donné des modèles; les deux premiers n'en ont donné qu'à elle. C'est une patronne toute trouvée pour les collectionneurs, et du bons temps' (Auguste Poulet-Malassis, *Les ex-libris français*, second ed., 1875, pp. 67–8). For another of her bookplates, for the experimental chemist Geneviève Thiroux d'Arconville, see my list *French Books*, July 2024, item 7.

The *Inventaire du fonds français* lists five bookplates ('Elle est surtout connue par ses Ex-Libris') by Le Daulceur, this one (after Durand) being her first. Its owner, Marie Angélique Darlus (1724–1802), married the



judge Denis-François Angran d'Alleray, comte des Maillis, in 1742 so it must have been created after that date.

Inventaire du fonds français XIII, 38.



‘ONE OF THE MOST IMPORTANT FIGURES IN MUSIC ENGRAVING
OF THE EIGHTEENTH-CENTURY’

03. VENDÔME, Marie-Charlotte, engraver. [LA BORDE, Jean-Baptiste de]. **Recueil de chansons** avec un accompagnement de Violon et la Basse Continue. A Paris chez M^r Moria ... Gravée par M^{lle} Vendôme, avec Privilege du Roi [1757]. [Bound with:]

Deuxième recueil [– Troisième recûeil; Quatrième recueil (*sic*)] de chansons ... A Paris chez M^r Moria ... Gravée par M^{lle} Vendôme ... [1757].

4 vols in one, oblong 4to (249 × 327 mm), pp. [2], 29, [1]; repair to final leaf; [2], 27, [1]; [2], 29, [1]; [2], 27, [1]; some insignificant marginal

browning or finger-soiling, the occasional light marginal water stain; contemporary full calf, marbled endpapers, smooth spine gilt in compartments, gilt morocco lettering-piece; sides a little marked, spine and corners sympathetically restored; withal a very nice copy. \$4000

First editions, rare, elegantly engraved by Marie-Charlotte Vendôme (c.1732–after 1795), one of the ‘leading engravers of the period’ (*New Grove*, sub ‘Printing and Publishing of Music. II. Publishing: 3. The age of engraving, 1700–1860’). Mark Ledbury notes that Vendôme—collaborator, business partner, and briefly the wife of the music engraver–publisher François Moria—is ‘of particular interest, both because of the length of her career and pre-eminence, and because she was in the eyes of many scholars, first among equals in a speciality that over the course of the century became the province of several very skilled women engravers.’

Moria brought out two further volumes, but presumably the first four were all that had appeared at the time of binding. *New Grove* gives the dates of the collection as 1757–60. La Borde published another *Recueil de chansons*, 1763–4, but scored for voice, harp, violin, and harpsichord, in two volumes; this was also engraved by Vendôme. ‘The circumstances of Marie-Charlotte Vendôme’s partnership with Moria remain unique and indeed, to an extent mysterious. Moria was a musician and *maître de musique* before he became a music engraver and publisher, but his marriage to M^{lle} Vendôme happened only after she had become a pre-eminent engraver and had already enjoyed a long career ... [She is] one of the most important figures in music engraving of the eighteenth-century’ (Ledbury).

La Borde (1734–1794) studied composition with Rameau ‘and made a successful début as a stage composer at the age of 14. He entered Louis XV’s service in 1762 and during the next 12 years acquired the title of *premier valet du chambre* and worked primarily as a composer. The majority of his stage works are *opéras comiques*, but he also wrote pastoral operas, such as *Annette et Lubin*, *La meunière de Gentilly* and *La cinquantaine*’ (*New Grove*). His chansons were ‘published separately in collections with great success’ (*ibid.*).

BUCEM, p. 182 (BL only, giving the date as ‘c.1775’); RISM L 85, 88, 89, and 91. See Mark Ledbury, ‘Marie-Charlotte Vendôme, François Moria and Music Engraving ...’ (section 5 of ‘Choix de chansons’, a digital critical edition of La Borde’s 1773 illustrated songbook of that title, <https://choixdechansons.cdhr.anu.edu.au/>, 2022).



‘SHE ETCHES IN VERY GREAT STYLE & TASTE’ (HORACE WALPOLE)

04. [GREVILLE, *Lady Louisa Augusta*]. Landscape after Cittadini. [Presumably London,] 1759.

Etching (280 × 378 mm), signed ‘LAG fecit’; a fine impression, with generous margins; one corner creased, some light browning/offsetting, but sound. \$600

Lady Louisa Greville (1743–1779), the daughter of Francis Greville, 1st Earl of Warwick, was ‘known for her skill as an etcher’ (Alexander, *sub* the Hon. Charles Greville, her brother). This is an early etching by her, done when she was sixteen. Horace Walpole, who owned four of her prints, commented: ‘she etches in very great style & taste’ (see Cynthia E. Roman, ‘Etchings by Ladies, “Not Artists”’, *Female Printmakers*,

Printsellers, and Print Publishers in the Eighteenth Century (2024), pp. 146–8).

The British Museum describes this print as ‘landscape with figures in rustic dress in the left foreground, a man kneeling to lift a bundle, a woman handing another to a second man, with a donkey lying waiting with a saddle-cloth nearby, trees behind and a river flowing behind to right, rocks and bushes in the foreground and a man on horseback disappearing on a zig-zagging path in the background to left’. Its example is also annotated: ‘J: B / This Print was etch’d by the Right Hon: Lady Louisa Anne Greville Daughter to the Earl Brooke, from a Drawing of Pietro Francesco Cittadini, who was a Disciple of Guido Rheni, which I lent to Her for that Purpose’.

ALMOST HER ENTIRE OEUVRE

05. GAILLARD, Louise. Two complete suites of prints, ‘à Paris, chés Gaillard’, c.1770.

Two suites, each comprising 6 etched and engraved prints (332 × 245 mm) after Schenau (9) and Wille (3); a couple of small holes in the upper margin (from an earlier binding?), some marginal dust-soiling or other insignificant mark, but very good overall; bound with a further print (‘La poupée’ by Demarteau after Courtois, printed in sanguine) in nineteenth-century polished quarter roan, rubbed, upper board lettered ‘G. W’.

\$5500

Almost the entire engraved oeuvre of Louise Gaillard. ‘Born Louise Borin, she became the wife of the engraver René Gaillard [1722–1790; the title print in the second suite here is by him]. She worked as both an etcher and engraver, usually after works by Schenau and Wille. The IFF lists 13 prints by her’ (BM catalogue). The present volume preserves eleven of them. Benezit records that she later ‘exhibited miniature portraits under her maiden name, from 1798 to 1827, and in 1823 under the name of Mme Gaillard.’

The subject matter of the two suites is female fashion (each plate in the first suite shows a young woman standing ‘en costume au goût du jour’, IFF) and courting couples, at various stages of their relationship, from initial attraction, via lovers’ tiffs and making up, to marriage day.

Inventaire du fonds français IX, 373–4.



J. Anstee Pinx.

La Dissimulée.

L. Goussier Sculp.



C É C I L E ,
D R A M E ,
E N T R O I S A C T E S
E T E N P R O S E .



A L O N D R E S ,
&
A P A R I S ,
Chez C O S T A R D , Libraire , rue Saint Jean-de-Beauvais ,
la première porte cochère au-dessus du Collège.
— — — — —
M . D C C . L X X V I .
Avec Approbation & Permission.

06. [PONCE, Marguerite, engraver]. [BRUIX, Pierre de].

Cécile, drame, en trois actes et en prose. A Londres, & à Paris,
chez Costard ... 1776.

8vo (232 × 147 mm), pp. viii, 69, [1]; with an engraved frontispiece by Marguerite Ponce after Desrais (old water stain to lower margin, else fine); uncut in contemporary curl-marbled wrappers, spine largely perished, lined with printer's waste (a contemporary bookseller's catalogue). \$1250

First edition of a mature work by the Chevalier de Bruix (1728–1780), 'littérateur estimable' (Quérard). The frontispiece here is the work of Marguerite Ponce (née Hémery, 1745–1800), wife of the engraver and writer Nicolas Ponce and elder sister of the printmaker François-Antoine Hémery, who is largely known for her vignettes etc. for books.

Cioranescu 14286; Quérard I, 536.



C. Ross fecit.

Miss Beatson.

Chas. Johnson fecit.

London, Printed for Robt. Sayer, N^o 53, in Fleet Street, Published as the Act directs, July 1770.

"Ideal" State

07. JUDKINS, Elizabeth. Miss Beatson. London, Printed for Rob^t Sayer ... 1 July 1770.

Mezzotint (465 × 290 mm) by Judkins after Catherine Read; the leaf untrimmed; a little dusty, old pencil note ("Ideal" State') at foot. \$1000

A fine, early portrait of Helena Beatson (Lady Helena Oakeley as she became, 1762–1836), when she was only eight years old by her aunt, the Scottish artist Catherine Read (1723–1778). A child prodigy, the following year Helena submitted a set of sketches, anonymously, to the Society of Artists where they were singled out for praise by Horace Walpole. Fanny Burney later called her 'a most astonishing genius, though never taught ... a very wonderful girl'.

This is also early as a print by Elizabeth Judkins (fl.1770–1815), 'the unmarried sister-in-law of the mezzotint engraver James Watson [and thus the aunt of Caroline Watson; see item 15], who presumably instructed her. She engraved nine mezzotint plates between 1770 and 1775. What may have been her first plates, *Miss Beatson* after a picture by the girl's aunt Catherine Read and *Frances, Lady Bridges* after Francis Cotes, were published by R. Sayer on 1 July 1770' (Alexander).

Chaloner Smith 2, i.

08. STELLA-BOUZONNET, Antoinette. L'Entrée de l'Empereur Sigismond à Mantouë; gravé en Vingt cinq feuilles, d'après une longue Frise exécutée en Stuc dans le Palais du T. de la même Ville, sur un dessin de Jules Romain ... A Paris au Galleries du Louvre ... 1675 et chez Chereau et Joubert ... [1787 or soon after].

Oblong folio (202 × 438 mm), 24 engraved plates (c.160 × 400 mm, including title), all mounted on thick *carta rustica* leaves, original imprint line erased; lightly browned, the paper leaves quite thumbbed; early green half vellum with green paper boards, remnants of original ties; rubbed, corners worn, spine largely absent, but the volume secure.

\$1900

Printed from the original plates engraved by the prodigiously talented Antoinette [or Antonia] Stella-Bauzonnet (1641–1676), 'the youngest daughter of a successful French goldsmith. Despite the restrictions placed on women in art academies at the time, her family's prominent social status allowed her and her sisters, Françoise and Claudine, to

receive private training. Her uncle Jacques Stella, a painter and close friend of Nicolas Poussin, assisted his nieces and nephew in their artwork, inviting them to live in his prestigious lodgings at the Louvre. As the youngest of the children, Antoinette was additionally trained by her older siblings. The family frequently collaborated in painting, engraving, and publishing prints. Remembered for her masterfully executed aquatints and engravings, Stella suffered a tragic fall and died in Paris at the age of 35. One of Stella's most notable works, *The Entrance of the Emperor Sigismond into Mantua*, 1675, consists of 33 relief-style engravings on paper depicting crowds of men, women, children, and horses traveling alongside the emperor' (National Museum of Women in the Arts website).

Stella-Bouzonnet's plates were prepared after drawings by her father Antoine Stella at Mantua. They were printed first in 1675 and were later purchased and reprinted by Joubert and Chereau in 1787 (and probably for some time after). In this copy, the imprint line giving the date of the reprint has been erased. Each of the plates has been closely cut and mounted in a large album c.1800.

Both the 1675 and 1787 editions are rare.



HUGELY INFLUENTIAL: 'A LANDMARK IN THE HISTORY OF MUSICOLOGY'
ENGRAVED BY A WOMAN

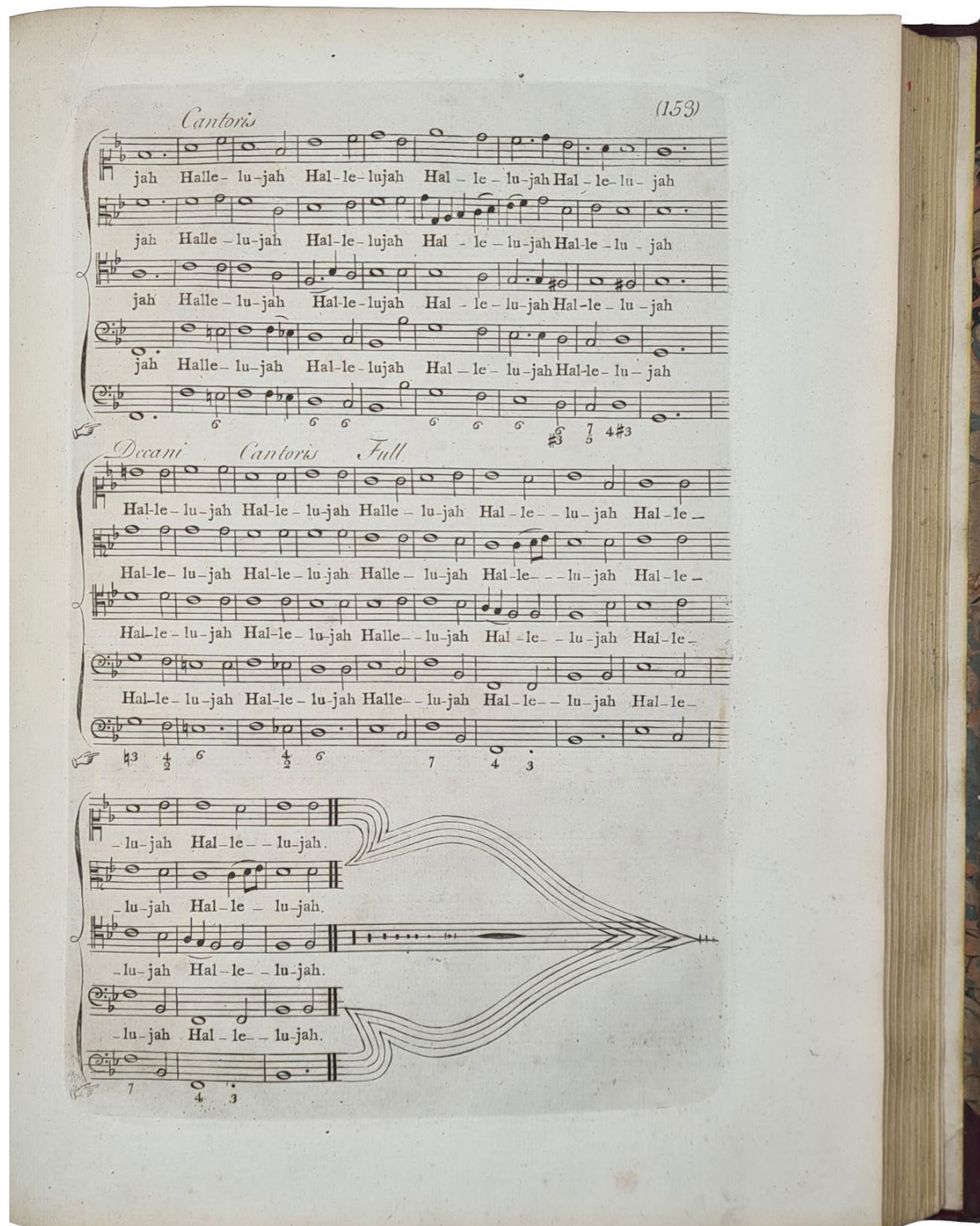
09. [PHILLIPS, Sarah, engraver]. BOYCE, William. Cathedral Music: being a Collection in Score of the most valuable and useful Compositions for that Service, by the several English Masters of the last Two Hundred Years ... London: Printed for John Ashley, 1788. Second Edition.

3 vols, folio (398 × 311 mm), pp. [4], iii–iv, xi ('Memoirs of Dr. William Boyce. Now first published.'), [1], vii–xii, [4] 'The Subscribers to the Second Edition', 290, plus an etched and engraved portrait frontispiece 'Drawn from the Life & Engraved by I. K. Sherwin Engraver to His Majesty and His Royal Highness the Prince of Wales', the preliminaries printed in letterpress, the title, dedication (to the King, engraved by John Ryland), and the music engraved; [4], vii–xii, 306; vi, ix–xii, 300; some plate tone; near-contemporary red half morocco, marbled paper sides, rubbed, some wear to the fore-edges; private inkstamp of Charles Hatchett (sold Puttick & Simpson, 12 April 1848, lot 55, 'very fine copy') to blank title verso in each volume. \$3000

Second edition: a reprint of the first (1760; 1768; 1773) with a splendid new portrait by John Keyse Sherwin ('No engraver cuts so bold and beautiful a stroke as Sherwin ... He is all fire', William Carey, quoted in Alexander, p. 821) and a new biographical memoir of Boyce by 'J. H.', i.e. Sir John Hawkins (1719–1789; a friend of Boyce), executor, editor, and biographer of Samuel Johnson and the author of *A General History of the Science and Practice of Music* (1776). For this edition, the original subscribers' lists were removed and new ones inserted, which accounts for the jumps in pagination in the prelims.

Boyce's *Cathedral Music* is the collection which 'established a canon of English church music ranging from Tallis and Tye to Boyce's immediate predecessors Croft and Weldon. The preface identifies its primary purpose to preserve the music of past masters "in its original purity", at the same time to make such music available in score as a replacement for the often faulty manuscript partbooks then generally in use. *Cathedral Music* retained its place in cathedral usage into the 20th century, and has been justly described as "a landmark in the history of musicology, and a fitting monument to his industry and scholarly enterprise" (*New Grove*).

The second volume is signed, on the final page, as being 'engraved by Phillips'. John Phillips, 'the last and greatest improver of the art of stamping music in England' (quoted in Alexander, p. 696), had died in



1765, but 'his widow Sarah, who was also a music engraver, continued the business from c.1766-75. She had a music shop in Bedford Court, and printed and sold some music in Great Earl Street, Seven Dials' (Humphries & Smith, p. 257). There are certainly a number of wonderful artistic flourishes. Vol. III is signed 'T[homas]. Bennett'.

Provenance: Charles Hatchett (1765–1847) was a leading chemist and a Fellow of the Royal Society but ‘had wide cultural interests apart from science. He was a good organist and owned a large collection of rare books, musical scores, pictures, and curios ... and his distinguished appearance, good humour, and lively conversation made him a popular member of London society’ (*Oxford DNB*). The set was later in the collections of St Michael’s College, Tenbury, and bears the usual ms. pencil shelfmarks to the front pastedowns. The College had been founded in 1856 as a model for the performance of Anglican music by the great collector and composer Sir Frederick Ouseley (1825–1889), whose own ‘magnificent assemblage of music and musical literature’ (Hyatt King, *Some British Collectors of Music*, Sandars Lectures for 1961, p. 67) passed to the College on his death, where it remained until its dispersal at Sotheby’s in 1990.

BUCEM, p. 129; RISM *Recueils*, p. 124.

DEDICATED TO THE LADIES OF LLANGOLLEN

10. 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.

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: \$1250

‘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, 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*

Simon Beattie
Rare books, manuscripts, music, ephemera

Honorable Lady Eleanor Butler & Miss Ponsonby, published by the artist
in 1793.

Abbey, Scenery 534: 3-4.



THE VILLAGE of LLANGOLLEN from CRAIG Y GATH.

Published by J. B. Wood, N° 22, New Bond Street, Oct. 1793.



11. PADDOCK, Mrs. Mamma's Muff & Tippet. London,
Published May 1, 1795 by J. & J. Boydell Shakspear Gallery Pall
Mall & N°. 90, Cheapside.

Coloured stipple engraving (352 × 239 mm) by Paddock after Georgiana Keate; a few marks in the margins, some browning to verso. \$400

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. '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*).



Printed by M. G. Gouge

When the bright Sun displays its early ray
And tells the glories of the rising day

A. Persian

The Persian to the rising splendour bow
And hails the sacred object of her love

Printed by M. G. Gouge, at R. ACKERMAN'S Repository of the Arts No. 101, Strand.

p14957

oxl
cun

‘DONE WHEN SHE WAS 17’

12. SMITH, Emma. A Persian ... [London:] Pub^d Feb^y 15, 1801,
at R. Ackermann’s Repository of the Arts N^o. 101, Strand.

Mezzotint (574 × 437 mm) by Smith after Maria Cosway; the lead
untrimmed, edges a little dust-soiled. \$1250

A fine large print by Smith (1783–1853), who Alexander describes as an
‘artist, who engraved several mezzotints in her late teens’. She was the
daughter of the engraver and portraitist John Raphael Smith (c.1746–
1812), ‘who produced some of the outstanding mezzotints of his time’.
‘As a girl she was taught to engrave by her father. She engraved
several mezzotints; two of the earliest, done when she was 17, were *A
Persian* and its pendant, *Clytie*, after Maria Cosway, pub. Ackermann 15
Feb. 1801, which were admired’ (*ibid.*).

‘The most important woman artist to work in England after Angelica
Kauffman returned to Italy in 1781’ (Alexander, p. 70), Maria Cosway
(1759–1838) ‘exhibited her ambitious history paintings and “in character”
portraits at the Royal Academy exhibitions from 1781 to 1789 (as well as
in 1796, 1800, and 1801). They were greatly influenced by the work
of Angelica Kauffman, Sir Joshua Reynolds, and Henry Fuseli in terms
of style, handling, and range of subject matter. Her interest in spiritual
iconography was part of an increasing trend during the 1780s that was
dominated by Fuseli and that received a mixed critical response.
Cosway’s subject pictures, based on mythological, literary, and biblical
themes, were drawn from a variety of sources, including Homer, Virgil,
Diodorus Siculus, Petrarch, Spenser, Shakespeare, Pope, Gray,
Rogers, Macpherson (*Works of Ossian*), and Hannah Cowley, as well as
from the *Old Testament* ... Many of Cosway’s prints were published by
Rudolph Ackermann through his highly influential printselling business,
The Repository of Arts’ (*Oxford DNB*).

See David Alexander, *Caroline Watson & Female Printmaking in Late
Georgian England* (Fitzwilliam Museum exhibition catalogue, 2015) and
Paris A. Spies-Gans, ‘Maria Hadfield Cosway’s “genius” for print’,
*Female Printmakers, Printsellers, and Print Publishers in the Eighteenth
Century* (2024), pp. 25–39, esp. p. 28 which references the print.



13. [KNIGHT, Ellis Cornelia]. Description of Latium; or, La Campagna di Roma ... London: Printed for Longman, Hurst, Rees, and Orme ... 1805.

4to (259 × 200 mm), pp. xi, [1], 268; with an engraved map by Clerkenwell after Bye (foxed, offset onto title, water stain in the margin) and 20 etchings by Knight, tinted by hand; stain to upper margin of B3–4, some spotting and offsetting throughout, more so from the plates; nineteenth-century half calf, rather rubbed in places, spine darkened, joints cracking at head and foot, but sound; ms. notes, of various dates, to front endpapers, letters and notes, including to A. B. Cook (1868–1952, Cambridge Classical archaeologist), loosely inserted. \$1250

First edition. Alexander notes Knight (1757–1837) as a 'gentlewoman, courtier, accomplished artist and writer, who etched illustrations for one

of her books'. This is that book. 'The daughter of Adm. Sir Joseph Knight, she was brought up in London. Her mother was a friend of Frances Reynolds, the sister of Joshua Reynolds, and she grew up knowing many of the leading artistic and literary figures of the day. She received an extremely good education and became a very proficient linguist. Her father died in 1775, and to economise they went abroad and eventually settled in Rome in 1791. Knight was an industrious artist, and her mother recorded that by 1790 she had executed 1,800 drawings and watercolours, most of which were topographical ... She wrote *A Description of Latium; or, La Campagna di Roma*, which was published by Longman in 1805, illustrated with 20 of her own etchings (advertised in *The Times*, e.g. 13 Apr. 1806, quoting a review in *The Anti-Jacobin Review*, Feb. 1806, praising the plates); the book was dedicated to Queen Charlotte, whose companion she was appointed in the same year' (*ibid.*).

Lowndes, p. 1078 ('An interesting work, illustrated with plates').

14. [FANSHAWE, Catherine Maria]. To the President & Fellows of the Society of Antiquaries and to all the other Lovers of the Antique. Elizabeth Alexander, Widow, aged 104, humbly dedicates this Portrait of Herself ... Pray remember the Poor. Published as the Act directs May 8, 1806, for Eliz^h. Alexander & Eliz^h. Atkins, No. 11, Hanway Yard.

Etching with aquatint (400 × 305 mm), a little creased and dusty in the margins, annotated in pencil: 'Drawn & Etched by Miss Catherine Fanshawe'.

\$475

'Physically disabled and very delicate' (*Oxford DNB*) yet 'admirable as a letter-writer, as a reader of Shakespeare, and as a designer in almost every style' (Mary Mitford) and 'a woman of rare wit and genius, in whose society Scott greatly delighted' (Lockhart, both quoted in *Oxford DNB*), Fanshawe (1765–1834) was a poet—her 'poems sparkle with irony' (*Feminist Companion to Literature in English*)—and accomplished artist 'who made a number of drawings that were engraved, e.g. by Robert Pollard, 1791, and by Caroline Watson [see next item], 1793. In addition to making many private etchings, she executed some prints that circulated more widely, notably a plate of the aged Ann [*sic*] Alexander, which was sold in 1806 for 5s. for the benefit of the old lady and her daughter' (Alexander).



To the PRESIDENT & FELLOWS of the SOCIETY of ANTIQUARIES
and to all other Lovers of the Antique.
Elizabeth Alexander, Widow, aged 104, humbly dedicates this Portrait of herself. Price 5s.
Published as the Act directs, by J. and A. Smith, Stationers, at the Hammer Yard. Pray remember the Poor.

Drawn & Etched by Miss Catherine Janeway



Miranda

Engraved by Caroline Watson (engraver to Her Majesty) from the original Picture.

Published April 18th 1836 by Thomas Agnew, Pall Mall

‘THE FIRST PROFESSIONAL WOMAN ENGRAVER’

15. WATSON, Caroline. Miranda. Engraved by Caroline Watson, (engraver to Her Majesty) from the original Picture. [London:] Published April 14th, 1809, by Thomas Payne, Pall Mall.

Stipple engraving (433 × 303 mm) by Watson after Romney, the leaf untrimmed; some marginal spotting etc, but a fine dark impression.

\$600

A portrait of Lady Hamilton in character in *The Tempest*, used as an illustration in Hayley’s *Life of George Romney* (1809), Watson’s last major engraving commission. ‘Her work was well received; at the end of a long notice of the book the Monthly Review commented that the plates were “charmingly engraved by Caroline Watson”. The composer John Marsh wrote to Hayley that “Watson’s engravings are beautiful in the extreme; and you never made a happier exchange when you employed her instead of Blake” (David Alexander, *Caroline Watson & Female Printmaking in Late Georgian England*, Fitzwilliam Museum exhibition catalogue, 2015, p. 25).

‘Caroline Watson (1760/61–1814) has been singled out by David Alexander as “the first professional woman engraver” with an extended independent career. In terms of her well-documented oeuvre, lifetime fame, and professional and financial success as a stipple engraver, she is an outlier. Women printmakers rarely signed their prints so their work often went unacknowledged. Watson signed her prints and even published a number under her own name ...

‘Examining the arc of her career, Watson rapidly gained a stellar professional reputation and arguably reached her apogee in the 1780s to mid-1790s, when she created her largest most ambitious individual prints of theatrical subjects ... After 1800, she made fewer single prints sold through print shops and worked primarily for the book trade and private patrons, creating smaller literary portraits, notably for Richard Phillips. Despite declining health, she remained active and even mastered a new technique – aquatint – for the illustrations for *The Winter’s Day* (1803), after drawings by Maria Cosway. Watson’s last major undertaking was the plates she engraved after Romney for William Haley’s *Life of Romney* (1809), replacing William Blake. The only substantive information we have about Watson beyond her prints is her correspondence with Haley (1805–1810), at the end of her career. Although her letters are mostly about personal matters including her health, they also include a technical discussion about the challenges of joining copperplates, which attests to her professional expertise and

passion for printmaking. Despite his high regard for her talent, Haley was a difficult, demanding patron, who paid her only 25 guineas per plate. Based on estimates of her earnings, Watson was able to support herself comfortably through her printmaking. She died well off and left a £70 annuity to her aunt, who survived her. That Watson earned her living primarily from engraving portraits is not surprising in light of the preponderance of portrait painting in England and the popularity and marketability of prints. She eschewed the conventional decorative production that many female printmakers depended on. Watson's large theatrical prints, her most ambitious printmaking endeavour, challenge the perceived limits of the stipple technique and gender hierarchies' (Heather McPherson, 'Caroline Watson and the theatre of printmaking', *Female Printmakers, Printsellers, and Print Publishers in the Eighteenth Century* (2024), pp. 40, 53–4).

16. [BYRNE, Elizabeth and Letitia, etchers]. Cantabrigia depicta, a Series of Engravings, representing the most Picturesque and Interesting Edifices in the University of Cambridge with an Historical and Descriptive account of each. From Drawings by R. B. Harraden. Published by Harraden & Son, Cambridge, 1809, R. Cribb and Son ... T. Cadell and W. Davies ... London [1811].

4to (293 × 225 mm), pp. [6], 226, [6]; with an engraved map, dated 1810, and 34 etched and engraved plates; engraved title by Smart, the plates by Elizabeth Byrne (25), Joseph Skelton (6), and Letitia Byrne (2), one unsigned, in strong, dark impressions; finger-soiling to corner of title, light stain and small hole to upper margin of O4, the odd mark, light offsetting or spotting elsewhere; withal a very nice copy, with generous margins, in contemporary half calf, spine gilt in compartments, rubbed, corners worn, upper joint cracked but firm; etched armorial bookplate of Walter Blunt, later private inkstamp (A. H. Wilkie, Inverness) to front pastedown. \$950

First edition, originally issued in six parts for half a guinea each, the first on 1 January 1809 (hence the date on the title here). The dedication, to Prince Adolphus, Duke of Cambridge, is dated 1811.

The book, 'evidently a success' (*Oxford DNB*), was the brainchild of the Cambridge artist and printseller, Richard Harraden (1756–1838). His son, Richard Bankes Harraden (1778–1862), provided the drawings for the plates, the vast majority of which were executed by Elizabeth Byrne (1777–1849) and her sister Letitia (1779–1849), daughters of the distinguished landscape engraver and publisher, William Byrne. See *Oxford DNB*, sub 'Byrne family'.

Lowndes I, 874.



Drawn by R.D. Harrison, Junr.

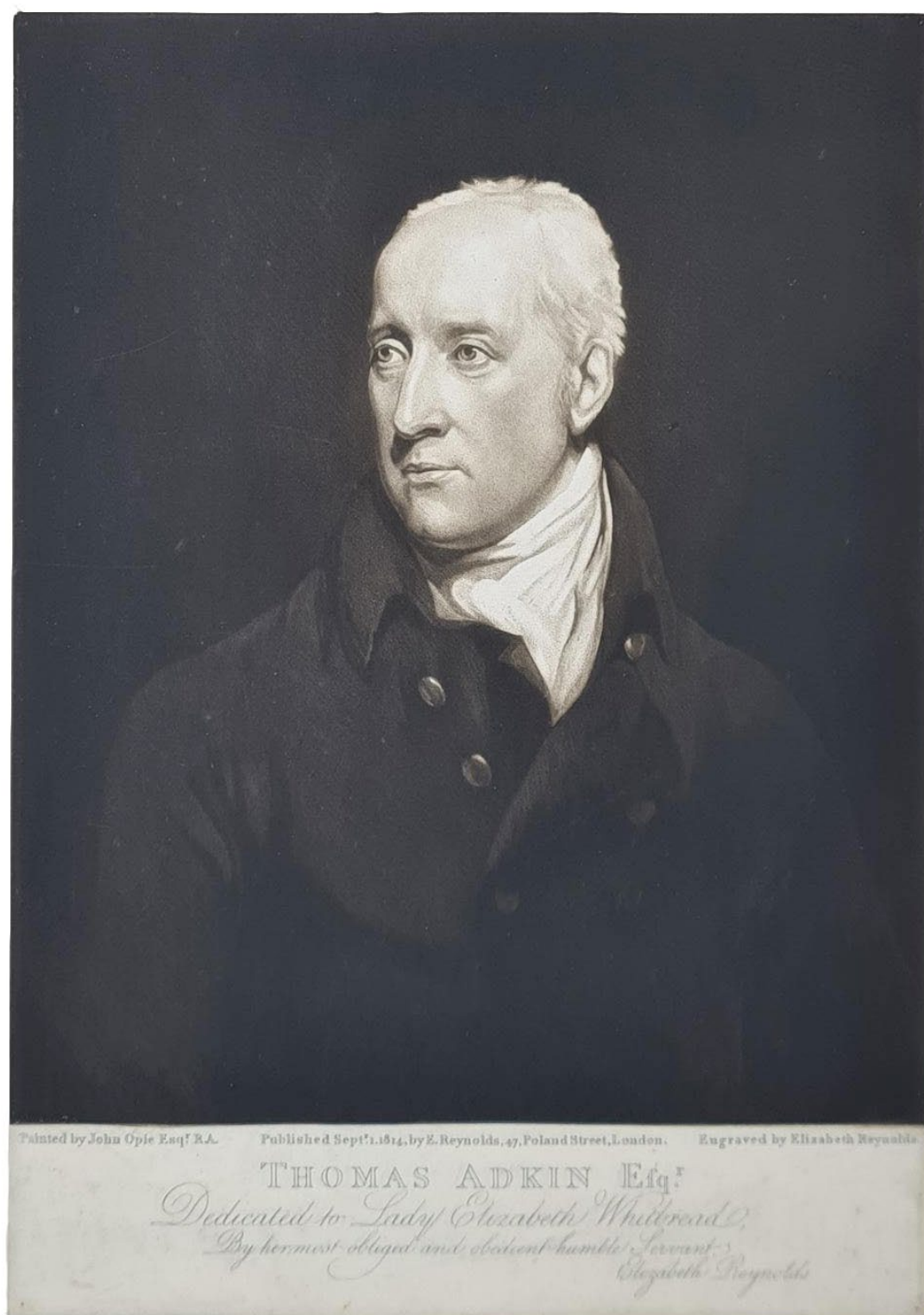
Etched by Elizabeth Pyrie.

ST. JOHN'S COLLEGE.
from the Walks.

Published: Nov. 1. 1809, by R. Harrison & Son, Cambridge & by R. Orbell & Son, 268, Holborn, London.

Simon Beattie

Rare books, manuscripts, music, ephemera



ENGRAVED AND PUBLISHED WHEN SHE WAS ONLY 14

17. REYNOLDS, Elizabeth. Thomas Adkin Esq^r. Dedicated to Lady Elizabeth Whitbread, by her most obliged and obedient humble Servant, Elizabeth Reynolds. Published Sept^r 1 1814, by E. Reynolds, 47, Poland Street, London.

Mezzotint (345 × 240 mm) by Reynolds after John Opie; a little dusty at foot; sometime window-mounted to a larger leave. \$675

A rare print, and a fine impression, executed and published by the teenage Elizabeth Reynolds (1800–1876), daughter of the ‘outstanding mezzotint engraver’ (Alexander), Samuel William Reynolds. ‘One of her earliest plates is that of *Thomas Adkin, Esq.*, the first of several plates she engraved after John Opie, which she published from 47 Poland St and dedicated to [the wife of] her father’s patron Samuel Whitbread. In the 1820s, when her father spent time in Paris, he left Elizabeth and his apprentice David Lucas in charge of his London studio. She then studied miniature painting and exhibited at the RA. She married the engraver William Walker on 22 Dec. 1830 ... but continued her artistic work. According to Redgrave, “she afforded her husband much assistance in his profession, while not ceasing to work at her own branch”. She was appointed miniature painter to William IV’ (*op. cit.*).

18. 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. \$325

‘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,

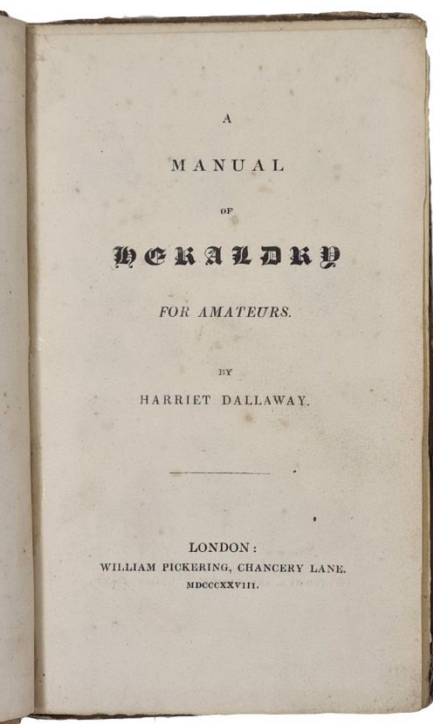
Gouldsmith's etchings (and the related paintings on the subject exhibited in the same period at the Society of Painters in Oil and Watercolours and at the British Institution) were meant to capitalize on the public's current interest in and deep affection for the deceased Princess. In chivalrous language 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.

ILLUSTRATED BY THE AUTHOR HERSELF

19. DALLAWAY, Harriet. A Manual of Heraldry for Amateurs ...
London: William Pickering ... 1828.



12mo (174 × 104 mm), pp. viii, 169, [3]; numerous wood-engraved illustrations in the text; uncut in the original boards, worn, spine chipped at extremities, joints cracked, front board skilfully reattached.

\$475

First edition, compiled at the request of the author's friend, Henrietta Howard Molyneux (1804–1876; later Lady Carnarvon), 'and intended to facilitate the study of heraldry, in its invention, history, and practice' (dedication). The book was also privately printed for the author the same year.

David Alexander notes Harriet Dallaway (1778–1867) as an etcher who, in 1800, 'married the antiquary James Dallaway, the vicar of Leatherhead from 1805 [who had written his own *Inquiries into the Origin and Progress of the Science of Heraldry in England* in 1793]. She was also the

author and illustrator of *A Manual of Heraldry for Amateurs*, although one illustration here is signed 'Murrell'.

The Gentleman's Magazine recorded the book as 'privately printed by Mrs. Dallaway, wife to the accomplished Secretary of the Heralds' College' and describing it as 'elegantly embellished, and particularly adapted for those of the fair sex' (1828, p. 159).

Lowndes II, 535 ('A useful work, the descriptions are concise and simple').

AIMED AT 'SOCIALLY CONSCIOUS' AMERICAN WOMEN BOOK BUYERS

20. [BOSTON IMPRINT.] BYRON, George Gordon Byron, Baron. The Works of Lord Byron: embracing his suppressed Poems, and a Sketch of his Life. Illustrated. New Edition, complete in one Volume. Boston: Phillips, Sampson, and Company. New York: J. C. Derby. 1855.

Large 8vo (240 × 154 mm) in fours, pp. vi, vii, [2], viii–xiv, [15]–1071, [1]; with an engraved frontispiece and additional title (*Byron's Complete Works. Illustrated*), spotted, 6 engraved plates by A. H. Ritchie (3), R. Wallis (1), Addison (1), A. L. Dick (1), tissue guards, and a lithograph facsimile of Byron's last letter to Murray, printed by Sharp, Boston; the text printed in double columns; light offsetting throughout; original publisher's gilt-stamped red roan, all edges gilt, rubbed at extremities, a little surface wear in places, but very good; with the inscription 'Presented to Gertrude M. Howe By her aunt Mary A. Mason' on the front flyleaf.

\$1150

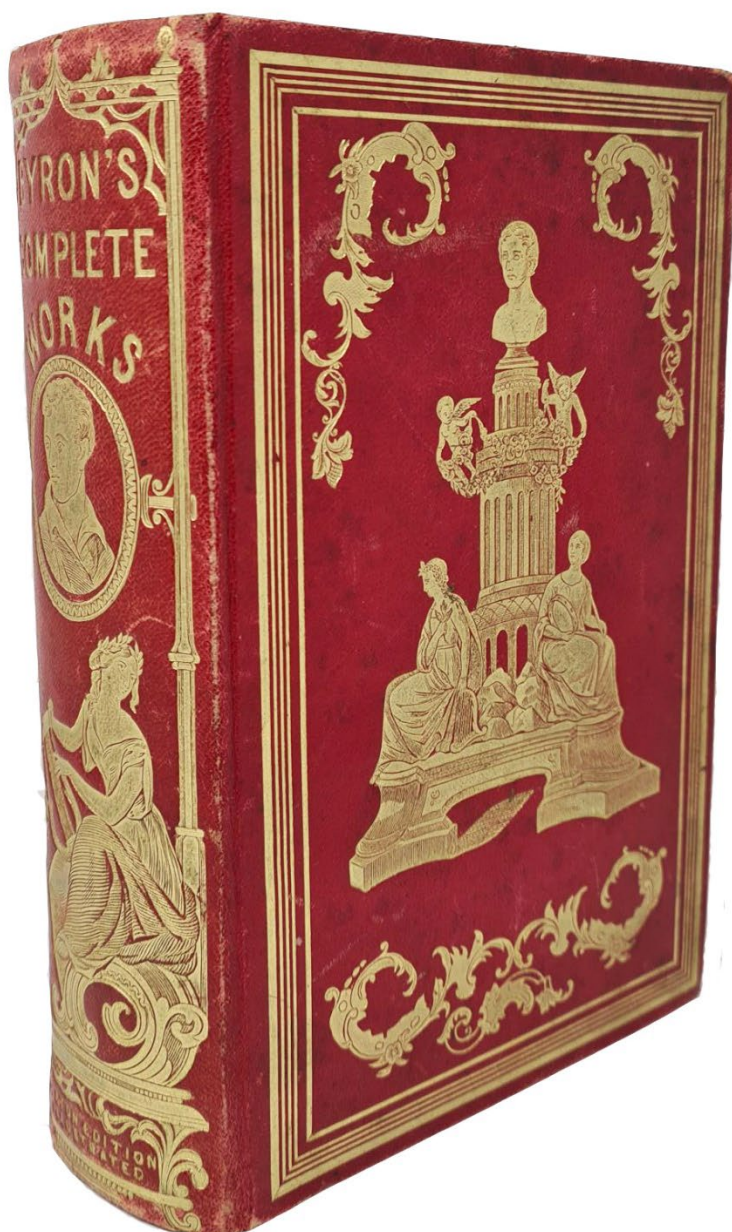
A sumptuous American gift-book edition of Byron's works, in the preparation of which 'the publishers have spared no expense or delay in making it entirely complete. In its progress through the press, it has undergone the careful supervision of a distinguished literary gentleman; and its proprietors feel that they can claim for this edition what no other publisher can in this country, — that it contains, unabridged line for line, and word for word, the complete works of Lord Byron, and, in this respect, the only one ever issued from the American press' (Advertisement).

'Well-bound books in elegant leather covers had long been manifestations of culture and taste. In the second quarter of the 19th century volumes in ornate bindings intended as gifts became "messengers of love, tokens of friendship, signs and symbols of affection, and luxury and

Simon Beattie

Rare books, manuscripts, music, ephemera

refinement,” commented Samuel Goodrich [in 1856], the author of the multitudinous “Peter Parley” school books and editor of several literary annuals. Almost without exception, the presentation inscriptions to and ownership evidence in these books pointed to women as the initial recipients or purchasers. In producing such fancy volumes to appeal to socially conscious middle-class women, publishers paid a tribute to their culture or cultural aspirations. The books occupied places of honor on hundreds of parlor tables.



‘From the mid-1820s for over thirty years publishers tailored books intended as gifts to meet an apparently insatiable market. But this was not a popular, in the sense of a folk, market. The volumes were too expensive for that. As Eleanor Jamieson noted, “The gift books were intended to attract a large but well-to-do clientele who wished to be seen to be engaged in literary or pious pursuits” (Edwin Wolf 2nd, *From Gothic Windows to Peacocks: American Embossed Leather Bindings 1825–1855*, p. 3).

The present example can be seen as something of a final flourish. As Faxon notes, ‘by 1860 the American literary gift-book was practically a thing of the past’ (*Literary Annuals and Gift-Books*, 1912, p. xii).

Phillips, Sampson had used some of the blocks before, on an edition of Felicia Hemans’ *Poetical Works*, in 1853.

COMMISSIONED FOR THE THEATRE

21. [BOSTON IMPRINT.] SARDOU, Victorien. Boston Theatre
... Third Week of the Romantic Drama. The Scenic Embellishments for the Drama exhibit a grandeur and beauty surpassing any ever shown on the American stage; and the Realistic Effects are marvels of ingenuity, in which the most intricate and elaborate Mechanism is employed. Monday, March 24, 1879, every night until further notice, and on Saturday Afternoons, will be presented for the first times on any stage, the Powerful Romantic Drama, in 4 acts and tableaux, written by Victorien Sardou, expressly for the Boston Theatre, entitled Andre Fortier the Hero of the Calaveras ... F. A. Searle, Printer ... Boston [1879].

Playbill (467 × 156 mm), in very good condition. \$200

‘Stimulated by the success of Sardou’s play, “The Exiles,” Messrs. Tompkins and Hall [the Theatre’s proprietors] commissioned M. Sardou to write a play expressly for the Boston Theatre. He did so, the result being “André Fortier, the Hero of the Calaveras,” which was produced with great attention to detail and a fine cast on March 11, 1879. It ran for four weeks, but without success’ (Eugene Tompkins, *The History of the Boston Theatre 1854–1901*, p. 262).

BOSTON THEATRE

TOMPKINS & HILL..... PROPRIETORS

THIRD WEEK OF THE ROMANTIC DRAMA.

THE SCENIC EMBELLISHMENTS

For the Drama exhibit a grandeur and beauty surpassing any ever shown on the American stage;
and
THE REALISTIC EFFECTS
Are marvels of ingenuity, in which the most intricate and elaborate Mechanism is employed.

MONDAY, March 24, 1879,

EVERY NIGHT TILL FURTHER NOTICE.

AND ON
Saturday Afternoons,

Will be presented for the first time on any stage, the Powerful Romantic Drama, in 4 acts and 6 tableaux, written by Victorien Sardou, expressly for the Boston Theatre, entitled

ANDRE FORTIER

THE HERO OF THE CALAVERAS.

ENTIRELY NEW AND ORIGINAL SCENERY by..... Mr. CHAS. S. GETZ
Assisted by Mr. JOHN SOMMERS.
MARVELLOUS STAGE ARCHITECTURE by..... Mr. W. P. PRESCOTT
APPOINTMENTS AND PROPERTIES by..... Mr. J. B. SULLIVAN
CHARACTERISTIC COSTUMES by..... Miss A. ENDESS
CALCULUM EFFECTS by..... Mr. GEO. SEVEY
ORIGINAL MUSIC by..... Mr. N. LOTHAN

THE WHOLE PRODUCED UNDER THE IMMEDIATE DIRECTION OF
MR. EUGENE TOMPKINS.

The Publishers and is the 3d of our numbered series by C. W. Root & Co. expressly for this production.

CHARACTERS IN THE DRAMA.

Andre Fortier, a young Frenchman—Naturalist, Surgeon and Savant. Mr. Louis James
Zepherin Pongnassee, a Thief..... Mr. D. J. Maguiniss
Yannos, a Mexican Ladron..... Mr. M. M. Price
Don Alvarado Carvajal, a Mexican Refugee; President of La Trentaine
Company of Miners..... Mr. Harry Edwards
Simon Fortier, Andre's Father, Cashier of La Trentaine..... Mr. C. Leslie Allen
St. Lubin, a young French Prodigal, fond of adventure..... Mr. A. Z. Chipman
Lebastide, an Inn-keeper, with great expectations..... Mr. J. W. Hague
Copeau..... Mr. S. E. Springer
Oliver..... Mr. H. E. Chase
Jean Marie..... Mr. Geo. Parks
The Alcalde..... Mr. Horace Lewis
Marius, a Volunteer..... Mr. S. E. Spencer
Pierre..... Mr. E. H. Young
Antoine..... Mr. Chas. Addison
Guillaume..... Mr. E. Y. Backus
Esquero..... Mr. H. Gardner
Pacheco..... Mr. C. Davis
Marianna, Daughter of Carvajal..... Mrs. Thos. Barry
Eva, a Coquettish Tobaccoist..... Miss Rachel Noah
Carmelita, Marianna's Attendant..... Miss Clara Boll
Citizens, Soldiers, Miners, Police, etc., by an Army of Auxiliaries.

SCENES AND INCIDENTS.

ACT I.—CALIFORNIA.

THE FRENCH QUARTERS IN SAN FRANCISCO.

The Prodigal's repast; arrivals from the Calaveras; a Fandango; the pretty Tobaccoist; Conception of a villainous scheme; departure for the mines; the French Son and Mexican Daughter; the expedition to Sonora; sudden Conflagration and general Tumult.

ACT II.—TABLEAU I.

GOLD-DIGGERS ON THE BANKS OF THE CALAVERAS.

The evening mess; Sunset at the Camp, and return of the Officials; the Ladron and his terrible Lesson.

RANCHE OF LA TRENTAINE.

Anxious Fathers; the Sonnamolulist; Bulbbery and attempted Murder; Escape of the Thieves; rising of the Miners; the law of Judge Lynch invoked, and an innocent man doomed.

ACT III.—MEXICO.

THE HACIENDA OF DON CARVAJAL.

Near the Capital. The convalescing Father and anxious Daughter; a ray of hope; a threatened storm brings old faces to new places; the long lost appears; moral ascantation; terrors of guilty consciences; the chase which separates an affectionate son and his daughter.

ACT IV.—TABLEAU I.

IN THE CHAPARRAL

Lying in wait; interview of lovers; the villains fire the couples; appalling situation; a circle of hell flames develops the lovers; and a terrible death seems imminent; a Miracle; an explosion which destroys and saves; the shattered Aqueduct and flood of water; Rescue. TABLEAU 2.

IN THE PATIO OF THE HACIENDA.

The villains at bay; Retribution and Revirement; attestation of the honor of the dead and innocence of the living. "FINIS CORONAT OPUS."

FAST DAY, THURSDAY, APRIL 3 TWO PERFORMANCES.

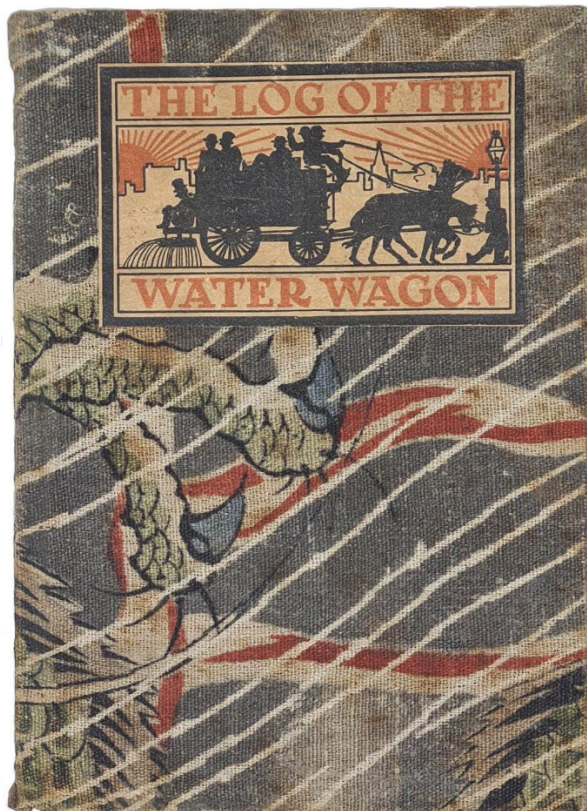
TREASURER..... Mr. JOHN M. WARD | COMPTROLLER..... Mr. HENRY MORRISON
MUSICAL DIRECTOR..... Mr. N. LOTHAN | DUBINER AGENT..... Mr. H. A. MULLEN

Doors open at 1.30 and 7.15..... Begins at 8 and 7.45.

The Performance terminates each evening at 10.35.

Box Office open daily from 8 A. M. till 10 P. M. SEATS SOLD SIX DAYS IN ADVANCE.

F. A. Searle, Printer, 303 Washington Street, Boston.



22. [BOSTON IMPRINT.] TAYLOR, Bert Leston, and W[illiam]. C[urtis]. GIBSON. **The Log of the Water Wagon** or the Cruise of the Good Ship "Lithia" ... Illustrations by L[ouis]. M. Glackens. Published by H. M. Caldwell Co. Boston [1905].

Small 8vo (148 × 107 mm), pp. 128; printed in brown and black; the newspaper cutting to p. [15] offset onto facing page; original publisher's cloth, printed paper label. \$125

First edition. The binding looks like it was made using a piece of Oriental fabric.

BOUND IN A HANDKERCHIEF

23. [BOSTON IMPRINT.] [DAVIS, Albert Milton]. **Some Sad Stories** collected by Bert Milton [*pseud.*] ... The A. M. Davis Company Publishers Boston—Notton Church Green, New York—No. 39624 Bowling Green, Paris—No. 1 Paris Green [1913].

Simon Beattie
Rare books, manuscripts, music, ephemera

Slim 8vo (214 × 100 mm), pp. [24]; printed in red and black; bound in a woven cotton handkerchief printed in red; pencil inscription, dated 1914, to initial blank page; in a cloth box. \$330

First edition: a collection of 'humorous' short stories, in a novelty binding.

Not found in WorldCat.



PRINCESS'S THEATRE
Mr J. M. MADDOX, Sole Lessee and Manager, Dukes Street, Portland Place.

THE CELEBRATED ACTRESS,
Miss CUSHMAN
AND HER SISTER,
MISS SUSAN CUSHMAN
WILL PERFORM THIS EVENING IN
ROMEO AND JULIET.
For the First Time at this Theatre.

Third Night of a New Piece, called
A ROMANCE of the RHINE
Which has met with decided approbation, will be repeated
EVERY EVENING.

This Evening, **THURSDAY, October 7th, 1847,**
Will be presented **SHAKSPEARE'S** Tragedy of
ROMEO AND JULIET.

Prinos Escalus, .. Mr. HOWARD.	Montague, Mr. PALMER,	Capulet, Mr. NEVILLE,
Romeo, Miss CUSHMAN,	Paris, Mr. A. HARRIS,	Benvolio, Mr. C. FISHER.
Mercutio, .. Tybalt, Mr. JAMES VINING.	Friar Lawrence, .. Mr. RYDER,	Apothecary, .. Mr. S. COWELL.
Samson, Mr. R. HUGHES,	Friar John, Mr. PAULO,	Abram, Mr. T. HILL.
Peter, .. Mr. BOLOGNA.	Gregory, .. Mr. COMPTON,	Miss TAYLOR.
Juliet, Miss SUSAN CUSHMAN,	Lady Capulet, Mrs. FOSBROKE,	Lady Montague, Miss ROURKE,
Nurse, .. Mrs. SELBY.		

After which, (Third Time) a New Piece, entitled
A ROMANCE OF THE RHINE
Hector Dumarteau, (as Ensign in the French Commisariat) Mr JAMES VINING,
Schafscopf, .. (the Village Mayor) .. Mr. PALMER,
Rossekraut, .. (Uncle to Constance) .. Mr. NEVILLE,
Fritz, .. (his Son) .. Mr. COMPTON,
Constance, .. (her Cousin) .. Miss EMMA STANLEY,
Lucille, .. Miss VILLARS.

To conclude with the best New and Revivited Comic Drama, entitled
"LADIES, BEWARE!"
Colonel Vavasour, .. Mr. NEVILLE,
Sir Charles Vavasour, .. Mr. JAMES VINING.
Matilda, .. (Wife to Sir Charles) .. Mrs. R. GORDON.
Lady Beauchamp, .. Mrs. SELBY.
Grace Fenbody, .. Miss EMMA STANLEY.

The FOLLOWING ENGAGEMENTS have been CONCLUDED
THE EMINENT TRAGEDIAN,
Mr. MACREADY
THE CELEBRATED ACTRESS,
Miss CUSHMAN
THE DISTINGUISHED VOCALIST AND ACTRESS, MADAME
ANNA THILLON

Mr. COOPER.
Mr. RYDER. Mr. CONWAY.
Mr. COMPTON.
Mr. HODDA. Mr. S. COWELL.
Mr. JAMES VINING.
Mr. C. FISHER. Mr. BARKER.
Mr. GILBERT. Mr. NEVILLE.
Mr. HOWARD. Mr. A. HARRIS.
Mr. WYNNE. Mr. COURTNEY.
Mr. FLEXMORE. Mr. PALMER.
Mr. R. HUGHES. Mr. T. HILL. Mr. PAULO. Mr. BOLOGNA. Mr. STACY.
Mr. YOUNG. Mr. KNIGHT. Mr. HENRY. Mr. FRANKS. Mr. BOWTALL.

Miss EMMELINE MONTAGUE.
Miss SUSAN CUSHMAN.
Mrs. R. GORDON.
Madame FERON. Mrs. SELBY.
Miss E. STANLEY. Miss VILLARS.
Mrs. FOSBROKE. Miss ROMER.
Miss CAPEL. Miss ROURKE. Miss SOMERS.
Miss PAWCETT. Mr. NOTT. Mr. SMITHES. Mr. BURRIDGE. Mr. DE VERE.
HODSON. BOWEN. VERNON. GUTHRIE. Mr. REARD.
BRADY. LACY. BARTON. TAYLOR. WEBBER.
BRADY. LACY. BALDWIN. HILDEBRAND. STEWART.

And OTHER CELEBRATED ARTISTEN,
Whose names will forthwith appear.

Musical Director & Composer, Mr. LODGE. Leader of the Orchestra, Mr. F. EAMES.
The Scenery by Mr. BRUNING & Assistant. The Machinery by Mr. BRIDGEMAN.
Decorations & Properties by Mr. TAPSELL. Costumes by Miss IRELAND & Mr. SMITHES.
Stage Director, Mr. HEDEN.

Tomorrow, Shakspeare's Tragedy of **MACBETH**. Macbeth, Mr. MACREADY. Lady Macbeth,
Miss CUSHMAN. With (this time) **A ROMANCE OF THE RHINE**. And
the Successful Comic Drama, **LADIES, BEWARE.**

THE EMINENT TRAGEDIAN
Mr. MACREADY
(Who is engaged for a limited period) appeared again last Evening to a
House crowded to the ceiling: He
will perform **MACBETH**, To-morrow
Miss CUSHMAN
will appear as **LADY MACBETH.**
Mr. MACREADY's Nights are **MONDAYS, WEDNESDAYS & FRIDAYS.**
The Distinguished Vocalist and Actress,
Mad^e. ANNA THILLON
Will appear early in the Season.
Miss EMMELINE MONTAGUE
Was, on her First Appearance, received with the highest favour.
Dress Gown by Messrs. F. & S. Taylor & Co. Hair and Dress by Misses. F. & S. Taylor & Co.
Fur Cloak by Messrs. F. & S. Taylor & Co. Hat by Misses. F. & S. Taylor & Co.
Orchestra Stalls, which may be retained the entire evening: 6s.
Boxes to be opened at half-past Six and the Performance to commence at 7. Half Price at the End of the Third Day.
Private Boxes, Balcony and Dress, may be had at the Box Office, of Mr. W. MANNINGHAM, of Messrs. MANNINGHAM,
ANDREWS, LEBER, and OLIVER, 21, Strand: or at the Theatre, or at the various Lodges, Regent Street.
All applications respecting the Box Office, to be addressed (from post) to Mr. H. Barker, Regent Street, Strand.
(S. G. Fairbrother, Printer, 21, New Street, Cornhill Market.)

CUSHMAN IN BRITAIN

24. [CUSHMAN, Charlotte.] Princess's Theatre ... The celebrated Actress Miss Cushman and her sister, Miss Susan Cushman will perform this evening in Romeo and Juliet. For the First Time at this Theatre ... Thursday, October 7th, 1847 ... [London:] S. G. Fairbrother, Printer ... [1847]. [With:]

Princess's Theatre ... The eminent Tragedian Mr. Macready who is engaged for a limited period only, will perform Macbeth, for the Last Time, This Evening ... The celebrated Actress Miss Cushman will enact Lady Macbeth ... Monday, Nov. 15th, 1847 ... [London:] G. Fairbrother, Printer ... [1847]. [And:]

Princess's Theatre ... The celebrated Actress Miss Cushman will enact Meg Merrilees This Evening ... Tuesday, Nov. 16th, 1847 ... [in] the Opera of Guy Mannering ... [London:] G. Fairbrother, Printer ... [1847]. [And:]

Princess's Theatre ... Last Night but One of the Engagement of the Eminent Tragedian, Mr. Macready who will appear in the New Historical Play, Philip van Artevelde. The celebrated Actress, Miss Cushman will perform To-Night ... Wednesday, Dec. 1st, 1847 ... [in] the Petite Comedy of Simpson & Co. ... Mrs. Simpson, Miss Cushman ... [London:] G. Fairbrother, Printer ... [1847].

4 playbills (each c.500 × 465 mm); some browning and chips to margins, repairs to versos, the playbills for *Romeo and Juliet* and *Philip van Artevelde* in two parts (sometime disbound). \$1000

Four double bills advertising London performances in 1847 by the American actress Charlotte Cushman (1816–1876), including as Romeo (alongside her sister, Susan, as Juliet) and Lady Macbeth.

Cushman had arrived in Britain in late 1844, after which 'she mailed letters of application to the major theater managers and then accepted the most attractive offer—from J. M. Maddox at the Princess Theatre' (*American National Biography*). Her first performance in London was in Henry Millman's *Fazio*, on 14 February 1845. 'Next morning a knock on her door brought all the London papers and a grateful note from Maddox: her success had been "splendid." To the *Herald*, she had proved herself "a great artist." To the *Sun*, she was "the greatest of actresses." Not since the debut of Edmund Kean in 1814, it continued, had there been such a debut on "the boards of an English theatre."

'After her run at the Princess, Cushman's tour through the provinces brought further acclaim. Only in Edinburgh did she encounter surprise. Her Romeo, while "splendidly acted," left many in her audience strangely disturbed: how could an honorable actress display herself so questionably, playing a man?

'In spite of such doubts, by August 1849 Cushman's English career had brought her financial and artistic acclaim and a devoted circle of society friends, among them Jane and Thomas Carlyle. On that note, she sailed for the United States, savoring the chance to enjoy the fruits of her English victory' (*ibid.*).

Cushman later became known for her tempestuous private life. On her retirement from the stage in 1852, she moved to Rome with her then partner, the English writer Matilda Hays, living in an expat American community made up of a number of lesbian artists and sculptors such as Harriet Hosmer and Emma Stebbins, with both of whom Cushman was at times intimately involved.

ANOTHER AMERICAN ACTRESS IN BRITAIN

25. [FORBES, Fanny Marie.] Theatre Bradford ... Mr. Mosley has the honor to announce an Engagement with the Eminent American Tragedienne & Comedienne, Mrs. W. C. Forbes for Five Nights. On Tuesday Evening, March 22nd, 1859, will be performed Sheridan Knowles' popular Play of The Hunchback! ... To conclude with a laughable Irish Farce, called More Blunders than One! ... White, Printer, Theatre Royal Press, Bradford [1859]. [With:]

Theatre Bradford ... Second Night of the celebrated American Actress, Mrs. W. C. Forbes late of the Theatre Royal, Haymarket, and Royal Standard Theatre, London, who will appear in her great character of Lucretia Borgia! Recently played by her with great Success, throughout the United States of America, in London, and all the principle [*sic*] Towns in England ... On Wednesday Evening, March 23rd, 1859 ... White, Printer, Theatre Royal Press, Bradford [1859].

Two playbills (503 × 251 mm), a few creases, some light offsetting.

\$275

Fanny Marie Forbes (d.1865), 'an actress of unusual merit and purity of character' (*New York Times*, 23 July 1865), was the wife of W. C. Forbes (1807?–1868), erstwhile manager of the Providence, Charleston, and Savannah Theatres. She is known to have played various male Shakespearean roles (Romeo, Hamlet) during her career, which took her all over the US, and to Britain, but here, at Bradford's (first) Theatre Royal, takes on Julia in Sheridan Knowles' 1832 comedy *The Hunchback* and the title role in *Lucretia Borgia*.

The second bill provides much information on her previous performances, taken from the press.

THEATRE

BRADFORD,

LICENSED ACCORDING TO ACT OF PARLIAMENT.
Proprietor and Manager, J. MOSLEY.
 Authorized to perform the Pieces of the **DRAMATIC AUTHORS' SOCIETY.**

Mr. MOSLEY has the honor to announce his Engagement with the

Eminent American Tragedienne & Comedienne,

MRS.

W.C. FORBES

FOR

FIVE NIGHTS.

On **TUESDAY Evening, MARCH 22nd, 1850.**
 Will be performed Sheridan Knowles' popular Play of THE

HUNCHBACK!

Mr Thomas Clifford	Mr MOORHOUSE
Master Walter, the Hunchback	Mr H HAROLD
Master Wilford	Mr QUARELL
Moses	Mr HUNTLEY
Lord Tinsel	Mr Eugene O'REILLY
Fathom	Mr JAMES
Heartwell	Mr MACKAY
Thomas	Mr ROBINSON
Stephen	Mr TANKARD
Julia	Mrs W. C. FORBES
Eden	Miss FORESTER

To conclude with a laughable Irish Farce, called

MORE BLUNDERS THAN ONE!

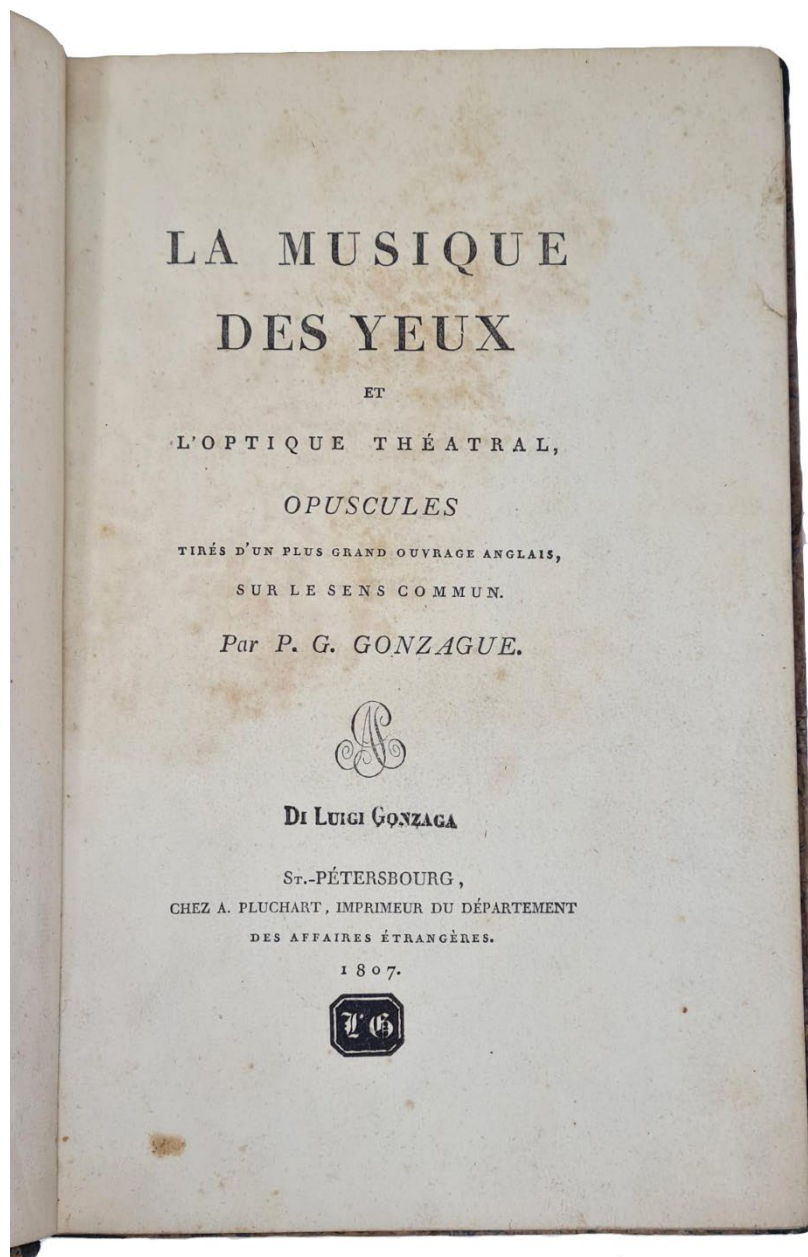
Lary O'Hurloghan	Mr Eugene O'REILLY
Old Mahonnan	Mr MACKAY
Young Mahonnan	Mr HUNTLEY
Trap	Mr ROBINSON
Louisa Lacharme	Miss GRAY
Betsy	Mrs. Florrie CANNILL
Sage	Mrs HUNTLEY

Doors open at Seven, to commence at Half-past Seven o'Clock.

PRICES OF ADMISSION:
Front Boxes, 2s.; Side Boxes, 1s. 6d.; Balconies, 1s.; Gallery, 6d.
 Half Price (at 9 o'clock) Boxes, 1s. No Half Price to Balconies or Gallery.
 Puss-out Checks are not transactable.

WHITE, PRINTER, THEATRE ROYAL, BRADFORD.

[illegible]



AN IMPORTANT WORK IN THE HISTORY OF STAGECRAFT
A FAMILY COPY

26. GONZAGA, Pietro di Gottardo. *La musique des yeux et l'optique théâtral*, opuscules tirés d'un plus grand ouvrage anglais, sur le sens commun. St.-Pétersbourg, chez A. Pluchart ... 1807.

Large 8vo (242 × 159 mm) in half-sheets, pp. viii, 102; printed on thick paper, with generous margins; pp. 13/14 a cancel, as in the British Library copy; lower corner of pp. 31/32 torn away (perhaps from natural paper flaw); some scattered browning, more so to the title, but still very

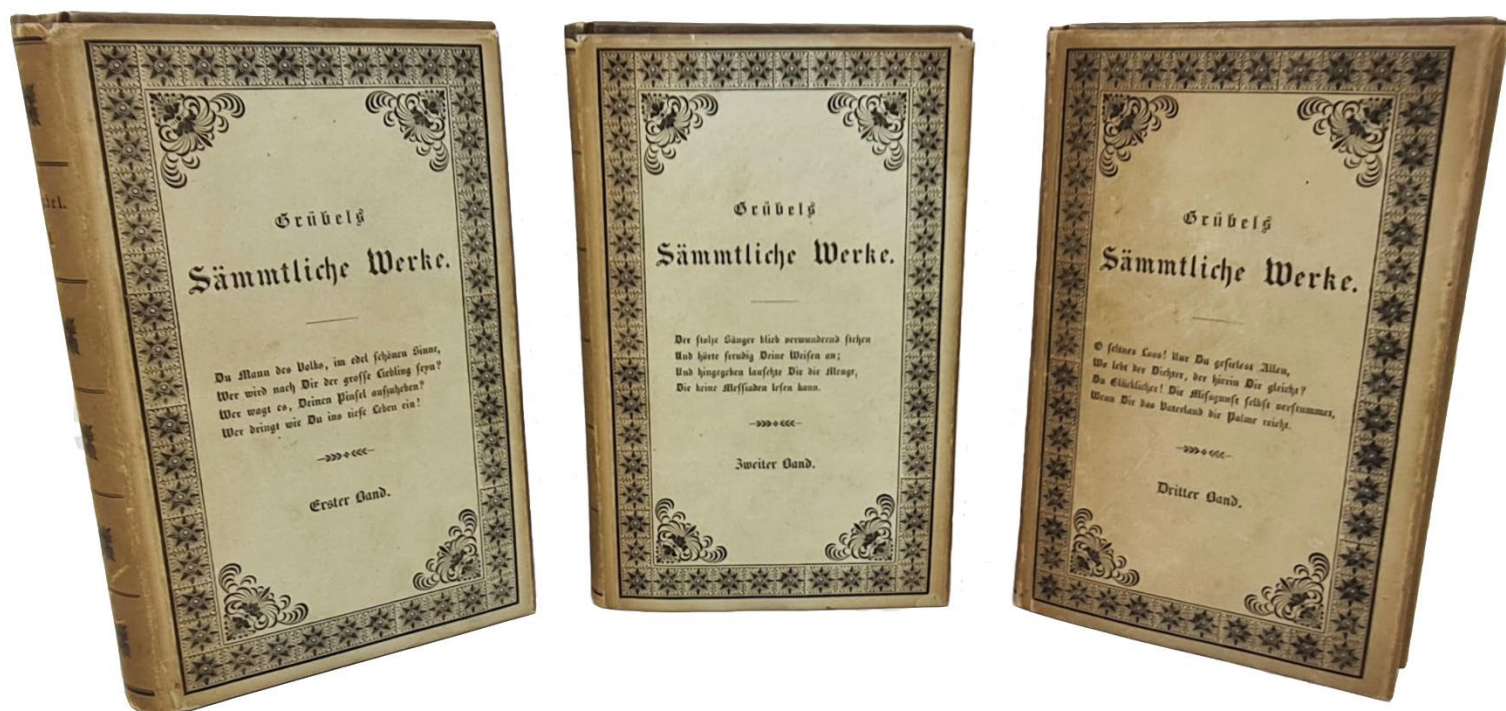
good; contemporary green half morocco, corners worn, spine lettered gilt; private ownership stamps of Luigi Gonzaga, 'figlio dell' Autore' (ms. ink note to front pastedown), to title. \$3000

Unacknowledged second edition (large-paper copy?) of the author's first book, a summary of his theories in stagecraft, originally published in 1800. The title of the first edition, which appeared anonymously, stated that the 'plus grand ouvrage anglais' was by Sir Thomas Witth (presumably a pseudonym, or fictitious).

Famous for his *trompe l'œil* effects, the celebrated set designer Pietro Gonzaga (1751–1831) had moved from Italy to Russia in 1792, where he was appointed painter-in-chief of the St Petersburg royal theatres by Catherine the Great. 'During his successful career in Russia he designed many operas and ballets, including Cimarosa's *Il matrimonio segreto* (1794), Sarti's *Andromeda* (1798), Spontini's *La vestale* (1811) and Cimarosa's *Gli Orazi ed i Curiazi* (1815); he also designed interiors, and was commissioned by Prince Yusupov to plan and provide scenery for the theatre in Arkhangelskoye. He published important theoretical works on the problems of scenography (which he understood as an art concerned with expressing states of mind and dramatic situations). His books include *La musique des yeux et l'optique théâtrale* (St Petersburg, 1800) and *Remarques sur la construction des théâtres* (St Petersburg, 1817)' (*New Grove*).

In Percy Muir's *Talks on Book-collecting* (1952), Ifan Kyrle Fletcher writes that 'it would be easy to mention many other valuable works in this field [i.e., the theatre] but I will content myself with a reference to another unrecorded author. This is Pietro Gonzaga ... He was a Venetian, a student of Canaletto, ... [who] was summoned to Russia to take up an appointment as artist to the Empress, Catherine II. There he designed remarkable scenery for the Imperial theatres and for the Empress's private theatre at Gatchina [and where he also created the landscape gardens at Pavlovsk]. His work, which brought into the theatre or the open-air charm of Canaletto, created a sensation. The only records now left are a few original designs and two delightful little books on the theory of scenic art' ('The Theatre for Collectors', p. 97).

Svodnyi katalog knig na inostrannykh iazykakh 3103n (sub 'Witth'). Both editions are very rare. WorldCat locates copies at the Bibliothèque nationale, Bibliothèque de Genève, and the National Library of Poland only.



ONE OF THE EARLIEST PRINTED FLAP-STYLE DUST-JACKETS

27. GRÜBEL, Johann Konrad. Sämmtliche Werke. Erster Band enthaltend das erste und zweite Bändchen [– Dritter Band enthaltend das fünfte und sechste Bändchen] ... Nürnberg, Druck und Verlag von Friedrich Campe. 1835.

6 parts in three vols, as issued, small 8vo (154 × 94 mm), pp. [2], xxii, [2], 292; vi, [2], 364; vi, [2], 274; with an additional presentation leaf, on tinted paper, in vol. I; engraved portrait frontispiece by Fleischmann; very occasional light spotting; original pink moiré cloth, all edges gilt, green glazed endpapers; edges of boards and spines dusty; in the original printed dust-jackets, a little darkened, but in excellent condition overall; bookplate and small inkstamp of Horst R. W. Vollmer. \$5500

First collected edition of the works of Konrad Grübels (1736–1809), a master tinsmith from Nuremberg who wrote poetry in the local dialect. Goethe praised his work as being 'clear, bright, and pure, like a glass of water' (reprinted here, vol. I, p. xvi, my translation).

This is the deluxe issue, printed on *Velin* and bound in pink moiré cloth, with the addition of a(n unrecorded?) printed presentation leaf from the publisher's daughters bound in at the beginning of the first volume. It is also notable for its dust-jackets, which are extremely early examples and

very rare. They are among the earliest printed flap-style dust-jackets known.

Mark Godburn identifies the earliest dust-jackets as sealed wrappings, 'just a rectangular or square piece of paper without flaps which folded around all sides of a book like gift wrapping paper, completely enclosing it ... Some of them were extensively printed with decoration, promotional slogans for the book inside the wrapping, and advertising for related books and prints' (*Nineteenth-century Dust-jackets*, 2016, p. 29). The earliest surviving sealed wrapping dates from 1829 (*Friendship's Offering for 1830*, London, Smith, Elder & Co.). But it was another design, the flap-style jacket, which became 'the standard all-purpose publishers' jacket that is still in use today' (*op. cit.*, p. 49). Interestingly, the earliest known flap-style jackets are, like the present work, from Nuremberg, and date from 1819 and 1822, on the two-volume *Neues Taschenbuch von Nürnberg*. However, those jackets were plain. Printed jackets came later: 'three titles are recorded in flap-style jackets from the 1830s. All are German' (*op. cit.*, p. 52) and all are printed, but all appeared after Campe's edition of Gröbel's works (Hamburg, 1836; Stuttgart, 1837; Essen, 1839), making the present set the earliest-known printed flap-style dust-jackets as well as possibly the first multi-volume book to be issued in dust-jackets.

The printing on the jackets reproduces that used on the boards of the standard trade issue of the book, a copy of which is provided here together with the deluxe issue for comparison.

Goedeke VII, 558, 9.



28. ŘEZNÍČEK, Ferdinand von. Unter vier Augen. Album ...
Erstes bis zehntes Tausend. Albert Langen Verlag für Litteratur
und Kunst München 1908.

Folio (395 × 293 mm), ff. xxxii; chromolithographed throughout; original
publisher's illustrated cloth, spine lightly sunned, but very well-preserved
overall. \$500

First edition: an arresting collection of 30 large-format illustrations by
Řezníček (1868–1909), who earlier in his career had produced artwork
for magazines such as *Simplicissimus*, capturing various couples 'in
private' and examining different kinds of relationships, wanted or
otherwise.



29. SIGOURNEY, Lydia Huntley. Whisper to a Bride ...
Second Edition. Hartford: Wm. Jas. Hamersley [1851].

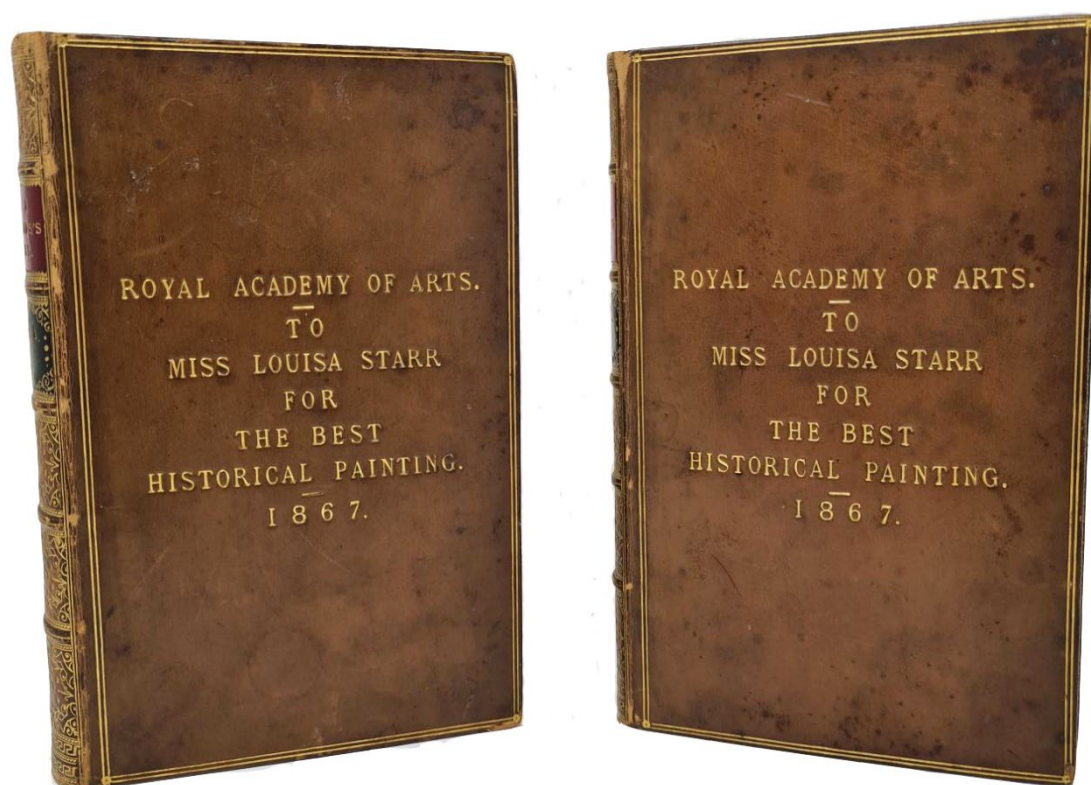
Small 8vo (149 × 98 mm), pp. 80; some light offsetting; original
publisher's moiré silk stamped gilt, all edges gilt, with a silk ribbon

threaded up inside the spine and tied in a bow; early inscription 'To Annie With love from Len' on the front free endpaper. \$325

Second, enlarged edition (first 1850, also Hartford, CT, but by H. S. Parsons & Co.) of this collection of matrimonial poetry and prose by the hugely popular American writer, Lydia Sigourney (1791–1865).

'Two bindings noted; sequence, if any, not established: A: Printed paper wrapper ... B: White watered silk. Pale peach end papers [the ones here are yellow]. Flyleaves. All edges gilt' (BAL 17856).

BAL 17867.



THE FIRST WOMAN TO WIN MEDALS FROM THE ROYAL ACADEMY SCHOOLS

30. [STARR, Louisa.] BEECHEY, Henry William. The Literary Works of Sir Joshua Reynolds, first President of the Royal Academy. To which is prefixed a Memoir of the Author; with Remarks on his professional Character, illustrative of his Prin-

ciples and Practice ... In two Volumes. New and improved Edition ... London: H. G. Bohn ... 1855.

2 vols, 8vo (177 × 113 mm), pp. viii, 463, [1], with an engraved frontispiece by Scriven after Stuart; [4], 495, [1]; contemporary calf by Riviere, all edges gilt, spines gilt in compartments, contrasting gilt lettering-pieces, upper boards lettered gilt, extremities rubbed. \$2000

Presented by the Royal Academy of Arts 'to Miss Louisa Starr for the Best Historical Painting. 1867.'

The daughter of Anglo-American parents of Italian extraction, Louisa Starr (1845–1909) 'holds a historic position as the first woman to gain medals for excellence from the Royal Academy Schools. She bears comparison with her contemporary, the Impressionist painter Mary Cassatt, as a woman who brought an American independence of spirit to a European artistic career' (*Dictionary of Women Artists*).

Starr 'was determined to attend art school, even though opportunities for art training for women were limited in the mid-nineteenth century. She first studied at the Heatherley School of Art in London, a "crammer" for the Royal Academy Schools. Laura Herford, her predecessor at Heatherley's, had won a place at the academy in 1861 by signing her submitted work "A. L. Herford". Once accepted, her sex was revealed, but no rule was found to bar her from attending. Louisa used the same trick the following year, signing her work "L. Starr". Though forbidden from attending the life class, she proved to be an outstanding pupil at the academy, winning a silver medal in 1865 for the best copy of Murillo's *Beggars* in the school of painting. Three years later she won a gold medal and a scholarship of £50 for the best historical painting, *David Bringing the Head of Goliath to Saul*. She used the milkman's head as a model. She was the first woman to gain medals for excellence at the academy, her success noted in *The Times* (24 May 1868), as "one of the first fruits of the wise course of opening the school to ladies" (*Oxford DNB*).

'Although she emerged into the public eye in 1867 as a potential history painter with her prize-winning *David Brought before Saul* [exhibited at the Academy in 1868; perhaps the reason for the confusion over dates in *Oxford DNB*], in her early professional years Starr exhibited a wide variety of figure paintings ... [and] gradually made portraiture her speciality. Although female artists always found it easier to attract commissions for the portrayal of children and women, Starr showed herself capable of male portraiture (*Brian Hodgson*, 1872; National Portrait Gallery, London), and the realism of her likenesses was often commented on ...

Simon Beattie

Rare books, manuscripts, music, ephemera

'Starr's personal sympathies were engaged by middle-class reform movements such as the campaigns for female suffrage and dress reform ... and it can be suspected that, had she been less dependent on painting for a living, social problems might have dominated her subject matter' (*Dictionary of Women Artists*).



From item 10, Prestel

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