



# Thanksgiving Catalogue

of 18<sup>th</sup>-century English genre prints



DONALD A. HEALD | RARE BOOKS



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This holiday season, we would like to express our appreciation for your patronage, and to present a delightful catalogue of 18<sup>th</sup>-century English prints that serve as testaments to the enduring spirit of togetherness, simplicity, and the beauty of the everyday moments spent at home.



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## COVER ILLUSTRATION

A beautiful image of '*Children Bird-nesting*' after George Morland, one of the most successful genre painters of his time.





**NORTHCOTE, After James, R.A. (1746-1831).  
*A Visit to the Grandmother.***

London: published by J.R. Smith, 14 May 1785.  
Mezzotint and roulette, printed in colours and  
finished by hand, by John Raphael Smith. Image  
size (including text): 20 3/8 x 15 3/4 inches. Sheet  
size: 23 x 17 1/2 inches approx. Gold leaf frame.

*A charming image of a family duty and pleasure,  
ably engraved by one of the greatest mezzotinters  
of his day.*

(description continues on the next page)



Northcote, who worked as pupil and assistant to Sir Joshua Reynolds for five years from 1771, produced works in a number of genres: portraits, historical and subject pictures, animal painting and morally instructive scenes. The present image shows two young fashionably-dressed young ladies sitting with their grandmother. One completes some sewing that her grandmother's fingers are no longer nibble enough to complete, while her sister reads aloud. Their grandmother, content to have her granddaughters near, sits and quietly knits, listening to the reading. Her cat looks watchfully out at the viewer from the arm of her mistress' chair, an emblem of the peacefulness of the group

John Raphael Smith (1752-1812) came to London in about 1767, "and, while still serving as a shopman, devoted his leisure to the practice of miniature-painting. He also attempted engraving, and his earliest plate, a portrait of Pascal Paoli, after Henry Bembridge, is dated 1769. He made rapid progress in this art, and soon gained a high position. Many of his plates from the works of Reynolds, Romney, and others, as well as from his own designs, are among the masterpieces of mezzotint engraving... Smith likewise carried on an extensive business as a publisher of engravings, and employed Girtin and Turner to colour prints. Desirous of himself becoming a painter, he neglected engraving when at the zenith of his fame, and turned his attention to drawing crayon portraits, which he executed with great rapidity and success... He also painted some fancy subjects in a style resembling those of Morland and of Wheatley. His works appeared at the exhibitions of the Incorporated Society of Artists, the Free Society of Artists, and the Royal Academy between 1773 and 1805... He possessed great artistic talent, combined with a humorous and convivial temperament..." (*DNB*).

Le Blanc III, p.546, no.227  
(#6587)

\$ 1,500.



**WARD, William after James WARD. Industrious Cottagers, Les habitants industrieuses de la Chaumière.** London: Published by Messrs. Wards & Co, 1 March 1801. Colour printed mezzotint with added hand colour. In good condition with the exception of being trimmed within the plate mark. Image size (including text): 17 1/2 x 23 1/4 inches. Sheet size: 18 7/8 x 23 5/8 inches.

*A fine mezzotint that celebrates resourcefulness and hard work, and a visual record of lace-making tradition in the home before the process became industrialized.*

(description continues on the next page)



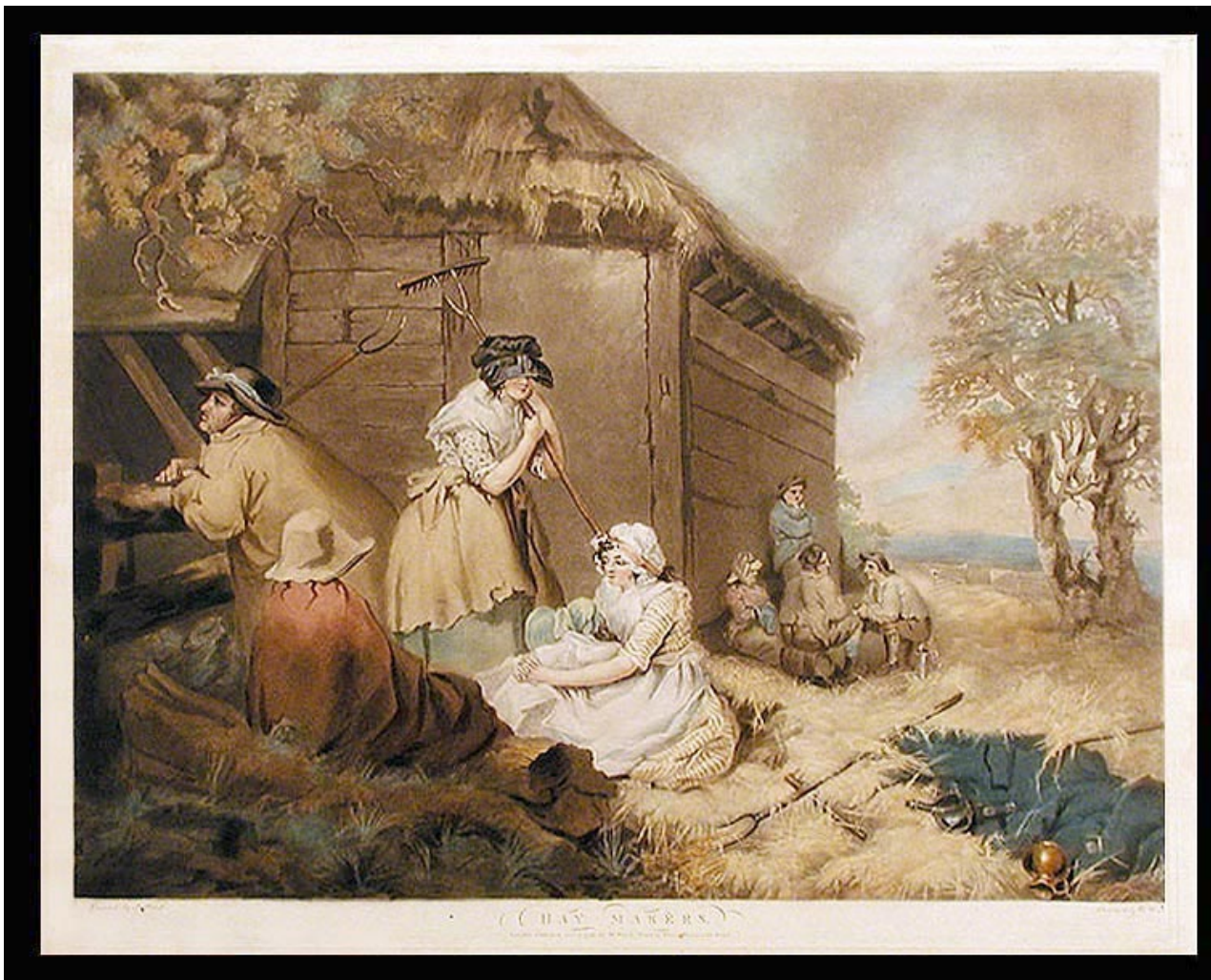
James Ward was one of the most noted artists of his day, his individual style and superior skill distinguished him from his contemporaries, and his outstanding work influenced the development of British art. Considered to be one of the most important animal painters of his generation, Ward also produced portraits, landscapes, genre and history paintings. He began his career as an engraver, studying under his brother William, who later went on to engrave many of his paintings.

"Industrious Cottagers" is an instance of art in the service of virtue, in this case the virtue of resourcefulness and hard work. The cottagers are engaged in making lace: one woman makes the thread on her spinning wheel while others make lace with their bobbins and pillows in the room in the back. Oddly enough, several years later, in 1806, the first lace-making machine was invented, and slowly but surely this form of rural self-sufficiency and "industry" was undercut by industrialisation.

C.R. Grundy *James Ward* p.72, no.83  
(#6619)

\$ 950.





**WARD, William after James WARD. Hay Makers.** London: Published by William Ward, 1 January, 1793. Colour printed mezzotint with additional hand-colouring. In good condition with the exception of some small skillfully mended tears in the margins. Image size (including text): 18 x 23 5/8 inches. Sheet size: 19 1/2 x 24 1/2 inches.

*An early Romantic view of rural life in England after a painting by 18th and 19th century master, James Ward.*

(description continues on the next page)



William Ward (1766-1826) colour mezzotint rendition of his brother James' painting, "Haymakers at Rest" is a superb example of the late 18th century, British genre print, which frequently depicted the lives of "ordinary" rural folk. The subjects in these images tend to be generic types, rather than individuals, and the activities frequently commonplace. There is no moral and barely a story: after having worked hard in the hot sun, the workers relax in the shade, so stunned by their fatigue they hardly speak or interact.

The purpose and justification of the image is that it is a picture of "us", of life in the common, (for them) British identity, and the great human commonality we all share.

James Ward was one of the most noted artists of his day, his individual style and superior skill distinguished him from his contemporaries, and his outstanding work influenced the development of British art. Considered to be one of the most important animal painters of his generation, Ward also produced portraits, landscapes, genre and history paintings. He began his career as an engraver, studying under his brother William, who later went on to engrave many of his paintings. The images produced from the pairing of William and James Ward epitomize the best of English art, their fine technical skill and inspired artistic imagination combine to create enduring pictures that speak of the taste and beauty of the age. The work of James Ward is worthy of history's praise; it influenced the art of Delacroix and Géricault, and changed the face of British painting. This magnificent work is reminiscent of the genre paintings of George Morland who greatly influenced the work of James and William.

Grundy *James Ward* p.71, no.59; Beckett, *The Life and Work of James Ward* p. 11, 22  
(#6618)

\$ 1,500.



**GROZER, J. after George MORLAND (1763-1804).**

**Youth Diverting Age.** London: circa 1789-1794. Colour-Printed mezzotint. Title space has rocker work on it. In good condition with the exception of being trimmed on the plate mark on the lower margin. Laid onto supportive backing sheet. Surface soiling in margins. Image size: 18 x 13 9/16 inches. Sheet size: 19 5/8 x 14 3/8 inches.

*A richly-coloured, sharp impression of Morland's pleasant image of very old and very young people.*

George Morland was one of the most successful genre painters of his time, creating, during his industrious career, some of England's most cherished paintings. At an early age Morland displayed his artistic genius, he learned to paint at three and exhibited his first work at the Royal Academy at the mere age of ten. He was a prodigious painter, producing more than 4000 paintings during the entirety of his career, and sometimes painting two or three works in a day. His beautiful idealistic scenes were a favorite source of inspiration for contemporary engravers, and as many as 250 separate engravings were done of his paintings during his lifetime. His brother-in-law, William Ward, engraved a great number of his paintings reproducing in print his endearing paintings of English country life. Ward's engravings after Morland are some of the most beautiful prints of the period; they combine fine technical skill and inspired artistic imagination to create enduring images that speak of the taste and beauty of the age.

Here Morland manages to suggest the distance between old age and childhood, making at the same time a cozy group. The staid old man smiles reflectively toward his grandson, who is looking at his sister harrass the dog with her little blow toy, while the other sister tries on a mask and funny hat.

Dawe, G. Morland p. 157  
(#9951)

\$ 1,250.



**WHEATLEY, Francis engraved by W. ANNIS. Coming from Market Revenant du Marché Pl.[ate the] 3rd; Returned from Market De Retour du Marché Pl.[ate the] 4th.** London: Morgan & Pierce and C. Josi of Amsterdam, April 1803. A pair of colour printed mezzotints with additional hand-colouring. In good condition apart from some spotting and browning in margins. Image size (including text): 21 1/4 x 17 3/4 inches approx. Sheet size: 25 3/8 x 20 5/8 inches approx.

*A handsome pair of Wheatley rural scenes.*

Wheatley was born and trained in London, and in 1769 was one of the first students admitted to the newly founded Royal Academy. Although he initially practiced as a landscape painter, by the mid 1770s he had become a popular painter of small-scale portraits and informal 'conversation-pieces'. From the 1780s onwards, Wheatley turned increasingly to sentimental domestic scenes that were perfectly attuned to the genteel sensibilities of the period. Today he is generally remembered for his Cries of London, which depicted street vendor such as milkmaids, and fruit sellers engaged in their trade on the street sides. This series was a great success, and inspired a myriad of different engravings and copies by celebrated artists such as Johan Zoffany and J. G. Huck. Wheatley's pretty genre paintings of rural and domestic life were a great source of inspiration for contemporary engravers who reproduced his work with industrious vigor.

(description continues on the next page)



RETURNED FROM MARKET

DE RETOUR DU MARCHÉ

PL. 4



The popularity of these engravings greatly enhanced Wheatley's reputation, and made him one of the most celebrated painters of his day. Francis Wheatley produced four images for the '..Market' series, all of which were mezzotinted by Annis and published in April 1803.

Wheatley was perhaps the most sensitive of the genre painters to the compositional qualities of his pictures as opposed to their social significance or moral content. In both of these scenes, the enjoyment is derived purely from the balance of colours and the perfect placement of the handsome figures in space. The feelings of the participants are matters of indifference, they are only, as 20th century artists would later assert, forms and colours. And these he brings to life in a highly enjoyable way. His attachment to a purely visual aesthetic is hinted at by the horse's eye more or less in the center of "Return from Market" that looks straight at the viewer in a bold and unexpected way.

Roberts, *F. Wheatley, R.A. His Life and Work* p.45 (the first incorrectly titled 'Going to Market')

(#6632)

\$ 1,750.



**WARD, William after James WARD. *Selling Rabbits.***

London: Published by William Ward, 1 January 1796.

Colour printed mezzotint with added hand colour. In good condition with the exception of some expert repairs to plate mark. Image size (including text): 17 3/4 x 23 7/8 inches. Sheet size: 20 7/8 x 26 3/8 inches.

*A beautiful colour mezzotint by William Ward after his brother James's painting*

James Ward was one of the most noted artists of his day, his individual style and superior skill distinguished him from his contemporaries, and his outstanding work influenced the development of British art. Considered to be one of the most important animal painters of his generation, Ward also produced portraits, landscapes, genre and history paintings. He began his career as an engraver, studying under his brother William, who later went on to engrave many of his paintings. The images produced from the pairing of William and James Ward epitomize the best of English art, their fine technical skill and inspired artistic imagination combine to create enduring pictures that speak of the taste and beauty of the age. The work of James Ward is worthy of history's praise; it influenced the art of Delacroix and Géricault, and changed the face of British painting.

C.R. Grundy James Ward p.72, no.108; Beckett, The Life and Work of James Ward p. 211

(#6617)

\$ 1,750.



**WARD, William & DAYES, Edward after George MORLAND. *Children Bird-nesting [and] Children Nutting.*** London: Published by John Raphael Smith, 27 February 1789, and 1 July 1788. A pair of mezzotints with added hand colour. Both in good condition (Child Bird-nesting) has some worm damage in the margins, and (Children Nutting) has a few tears in margins one of which extends into the image. Image size: 17 1/4 x 21 5/8 inches. Sheet size: 18 3/8 x 22 1/2 and 20 3/8 x 24 1/2 inches.

*A pair of beautiful images after Morland, the master of English genre painting.*

(description continues on the next page)



CHILDREN NUTTING.

George Morland was one of the most successful genre painters of his time, creating, during his industrious career, some of England's most cherished paintings. At an early age Morland displayed his artistic genius, he learned to paint at three and exhibited his first work at the Royal Academy at the mere age of ten. He was a prodigious painter, producing more than 4000 paintings during the entirety of his career, and sometimes painting two or three works in a day. His beautiful idealistic scenes were a favorite source of inspiration for contemporary engravers, and as many as 250 separate engravings were done of his paintings during his lifetime. His brother-in-law, William Ward, engraved a great number of his paintings reproducing in print his endearing paintings of English country life. Ward's engravings after Morland are some of the most beautiful prints of the period; they combine fine technical skill and inspired artistic imagination to create enduring images that speak of the taste and beauty of the age.

(#6590)

\$ 4,500.



**DAWE, Philip (c. 1740-1832) after Geoge MORLAND (1763-1804).**  
**Children Gathering Black-Berries.** London: Published by William Dickinson, 20 December 1788. Mezzotint with added hand colour. In excellent condition with the exception of some repairs in the margins. Image size: 18 1/4 x 13 3/4 inches. Sheet size: 22 1/8 x 16 1/2 inches.

*A lovely impression of this beautiful print after George Morland, a master of English genre painting.*

George Morland was one of the most successful genre painters of his time, creating, during his industrious career, some of England's most cherished paintings. At an early age Morland displayed his artistic genius, he learned to paint at three and exhibited his first work at the Royal Academy at the mere age of ten. Morland was a prodigious painter, producing more than 4000 paintings during the entirety of his career, and sometimes painting two or three works in a day. His beautiful idealistic scenes were a favorite source of inspiration for contemporary engravers, and as many as 250 separate engravings were done of his paintings during his lifetime. Morland is considered a master of genre, his beautiful paintings depict with insightful subtlety the tender side of English country life.

This nicely composed scene derives in part from the discovery of children as suitable subjects for art that occurred during the Romantic Era. Prior to that time, children had been shown, generally unconvincingly, as small adults. Direct observations by Reynolds and others revealed that children had different proportions as well as different preoccupations from adults. George Morland in particular was especially interested in the seriousness of children's play and the importance of make-believe.

Dawe, *G. Morland* p.139  
(#6592)

\$ 1,100.



**BELL, E[dward]** after **George MORLAND** (1763-1804). **Selling Peas**. London: Published by T. Ladd, 12 July 1801. A pair of colour printed mezzotints with added hand colour. In excellent condition with the exception of being laid down and cut to the edge of the plate mark. A few skillfully mended tears in the margins. Image size: 18 3/8 x 24 inches. Sheet size: 19 3/4 x 24 3/4 inches approx.

*A beautiful image after Morland: 'a master of genre and animal painting, an artist worthy to be placed in the same rank as the best of those Dutch masters whom he studied as a boy' (DNB).*

(description continues on the next page)



A wonderful example of the manner in which Morland perfectly conveys the beauty of country life. George Morland was one of the most successful genre painters of his time, creating, during his industrious career. At an early age Morland displayed his artistic genius, he learned to paint at three and exhibited his first work at the Royal Academy at the mere age of ten. Morland was a prodigious painter, producing more than 4000 paintings during his career, and sometimes painting two or three works in a day. His beautiful idealistic scenes were a favorite source of inspiration for contemporary engravers, and as many as 250 separate engravings were done of his paintings during his lifetime.

Morland endowed the commonplace activities of country life with a well-disposed and friendly vitality. Having spent his youth entirely in London, he had an urbanite's appreciation for rural ways that was straightforward and unpatronising. He loved the world he depicted, particularly, children and animals.

"Selling Peas" is a wonderful example of the manner in which Morland perfectly conveys the beauty of English country life, and by representing the gentler side of commerce, Morland depicts his vision of the rural ideal.

(#27719)

\$ 1,000.





**AUDUBON, John James (1785-1851). Wild Turkey, Female and Young. From "The Birds of America" (Amsterdam Edition).** Amsterdam and New York: Johnson Reprint Corporation and Theatrum Orbis Terrarum, 1971-72. Colour-printed lithograph, on fine hand-made paper. Excellent condition. Image size: 25 1/4 x 38 inches. Sheet size: 26 3/4 x 39 7/8 inches (approx). [Pl. 6].  
(description continues on the next page)



In October 1971, employing the most faithful printing method available, the best materials and the ablest craftsmen of their age, the Amsterdam firm of Theatrum Orbis Terrarum Ltd., in conjunction with the Johnson Reprint Corporation of New York, set out to produce the finest possible limited edition facsimile of the greatest bird book ever printed: the Havell edition of John James Audubon's well-loved "Birds of America".

The Curators of the Teyler's Museum in Haarlem, Holland made their copy of the original work available for use as a model. The Museum, founded in 1778, bought their copy through Audubon's son as part of the original subscription in 1839. After long deliberation, the extremely complex but highly accurate process of colour photo-lithography was chosen as the appropriate printing method.

The original Havell edition was published on hand-made rag paper and the publishers were determined that the paper of their edition should match the original. Unhappy with the commercially available papers, they turned to the traditional paper manufacturers G. Schut & Zonen (founded in 1625), who, using 100% unbleached cotton rags, were able to produce a wove paper of the highest quality, with each sheet bearing a watermark unique to the edition: G. Schut & Zonen [JR monogram] Audubon [OT monogram].

The publishers and their dedicated team completed their task late in 1972 and the results of these labours were affectionately known as the "Amsterdam Audubon." 250 copies were published and sold by subscription, with the plates available bound or unbound. Given all this careful preparation, it is not surprising that the prints have the look and feel of the original Havell edition.

John James Audubon was born in Les Cayes, Haiti on 26 April 1785. From 1788 to 1803 he lived in France until he was sent to the United States to manage an estate that his father had bought in Pennsylvania. He returned to France in 1805, but his fascination with the United States had taken root and he returned again in May 1806. He married Lucy Bakewell in 1808 and together they embarked on a difficult period financially that was only to be resolved, through Audubon's unshakable and justified belief in his own abilities, with the publication of his masterpiece in 1827-1838.

"The Birds of America" is the single greatest ornithological work ever produced and is the realization of Audubon's dream of traveling throughout the United States recording, natural size, every native bird then known. The 435 double-elephant folio sized plates, printed by the Havells of London, depict some 1,065 different species, the majority drawn from specimens that Audubon himself had captured.

The Havell edition was expensive at the time of publication and this has not changed. A complete copy sold for a staggering \$11,400,000 in a sale in London in December 2010. Currently, the increasingly rare individual plates from the Havell edition, when they do appear, generally sell for between \$5,000 and \$350,000 depending on the image. The quality of the Amsterdam Audubon plates is apparent to any discerning collector and it is becoming ever clearer that they offer the most attractive alternative to the Havell edition plates, given the latter's spiraling prices.

Cf. Zimmer, p. 22; cf. Bennett, p. 5; cf. Fries, Appendix A; cf. Wood, p. 208; cf. Nissen *IVB* 51; cf. Sabin 2364; cf. Ripley 13; cf. Tyler, *Audubon's Great National Work*, 1993, Appendix I.



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