

GEORGE BAXTER

COLOUR PRINTER

HIS LIFE AND WORK

A MANUAL FOR COLLECTORS

BY

C. T. COURTNEY LEWIS

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**GEORGE BAXTER**  
(COLOUR PRINTER)  
**HIS LIFE AND WORK**  
**A MANUAL FOR COLLECTORS**







Print No. 127.

THE CORONATION OF QUEEN VICTORIA.  
Baxter's Masterpiece.

# GEORGE BAXTER

(COLOUR PRINTER)

HIS LIFE AND WORK .

A MANUAL FOR COLLECTORS

By

C. T. COURTNEY LEWIS

LONDON

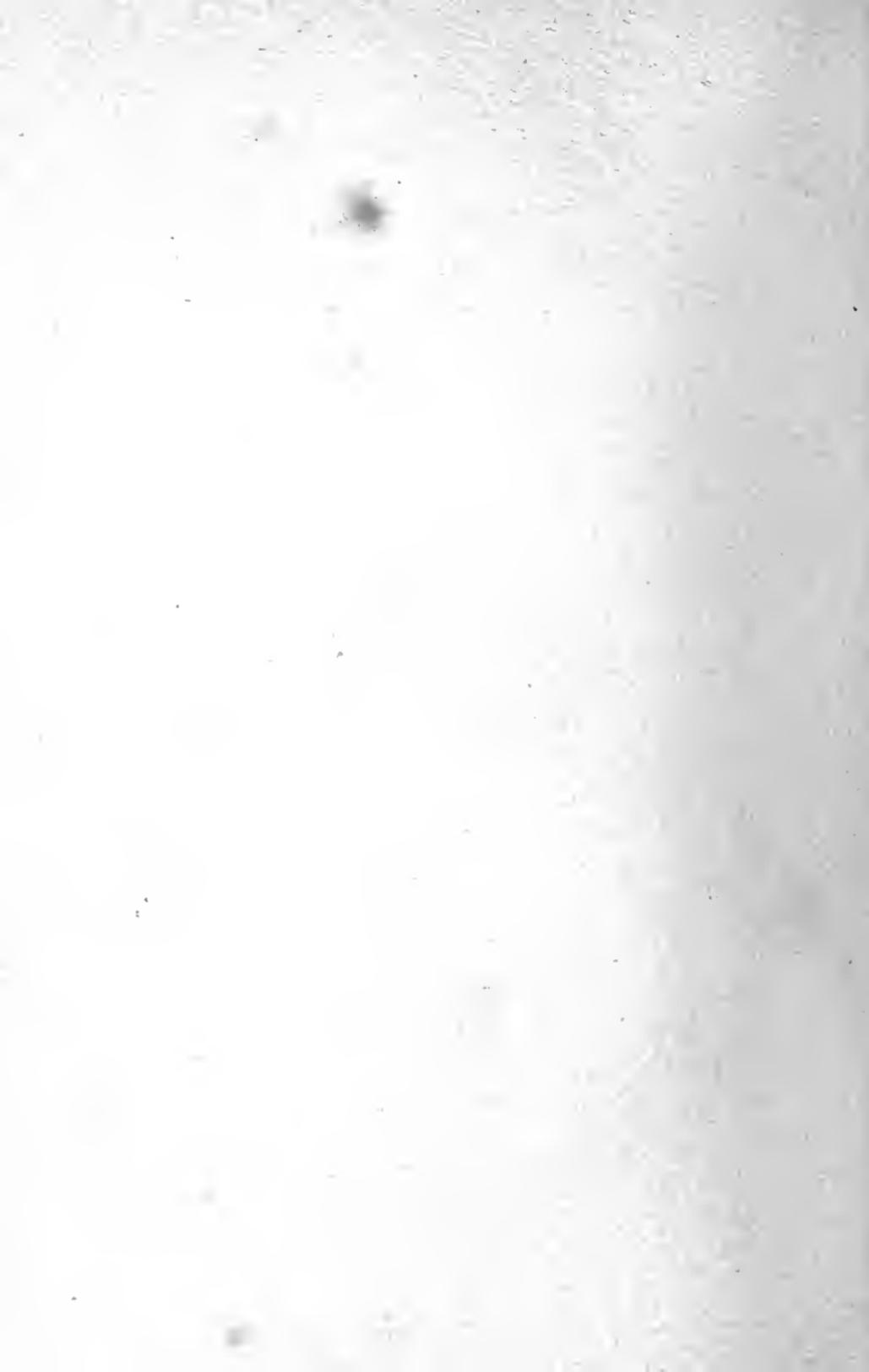
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1908

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PRINTED BY  
HAZELL, WATSON AND VINEY, LD.,  
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Dedicated  
TO  
THE MEMORY OF MY BEST FRIEND,  
WHO WAS AN ADMIRER  
OF  
BAXTER, AND WHO WAS ALSO  
MY FATHER



## P R E F A C E

Some said, "John, print it"; others said,  
"Not so":  
Some said, "It might do good"; others said,  
"No."  
JOHN BUNYAN.

THIS volume, the product of some years' pleasant labour and intercourse with many whose friendship, courtesy, and willingness to help are prized, is with great diffidence given to the public; and it now appears only because of the hope the author has that it may not only assist in however slight a degree that large and daily increasing number of Baxter lovers and collectors to pursue their hobby with additional zeal, but that it may also add to the list others willing to understand and appreciate the unique and beautiful art that has been described in these pages.

Acknowledgments are due, for kindly help, to the late lamented Miss C. W. Baxter; to Mr. F. W. Baxter, who has for a considerable period given his unceasing aid, and provided some of the illustrations, for all of which he cannot be sufficiently

thanked ; to Mr. G. Holman, of Lewes, who has supplied many newspaper cuttings, and other material of great interest ; to Mr. C. F. Bullock, of Birmingham, who has, with the utmost generosity, always placed his great knowledge at the author's disposal ; and to Messrs. Meachem and Rudland, of the same city ; to that thoughtful collector, the Rev. H. McKeag, of Rathmines ; to Messrs. Peters, of Peckham ; Oliver, of Edinburgh (Baxter's grandson) ; A. Mitchell, of St. Andrew's Street, London ; P. Ellis, of Holborn ; W. Gerson ; and to many others, including the versatile writer and legislator, Mr. Yoxall, M.P., whose assistance and advice as to the compilation have been of great advantage. Much useful information has been gathered from the articles and letters in the *Bazaar*, from 1894 ; the able articles in the *British and Colonial Stationer and Printer*, in 1904 and 1908 ; the various articles in *London Opinion* ; from Mr. Martin Hardie's "English Coloured Books" ; the three numbers of the *Baxter Society Journal* ; from the catalogue of Baxter's sale in 1860 ; Mr. Mockler's catalogue of his sale in 1896, and his reprints from Baxter's plates ; and from the information gathered from the Reading, Print, and Newspaper Rooms at the British Museum.

Owing to the exigencies of space, much has been condensed, and very many references and other

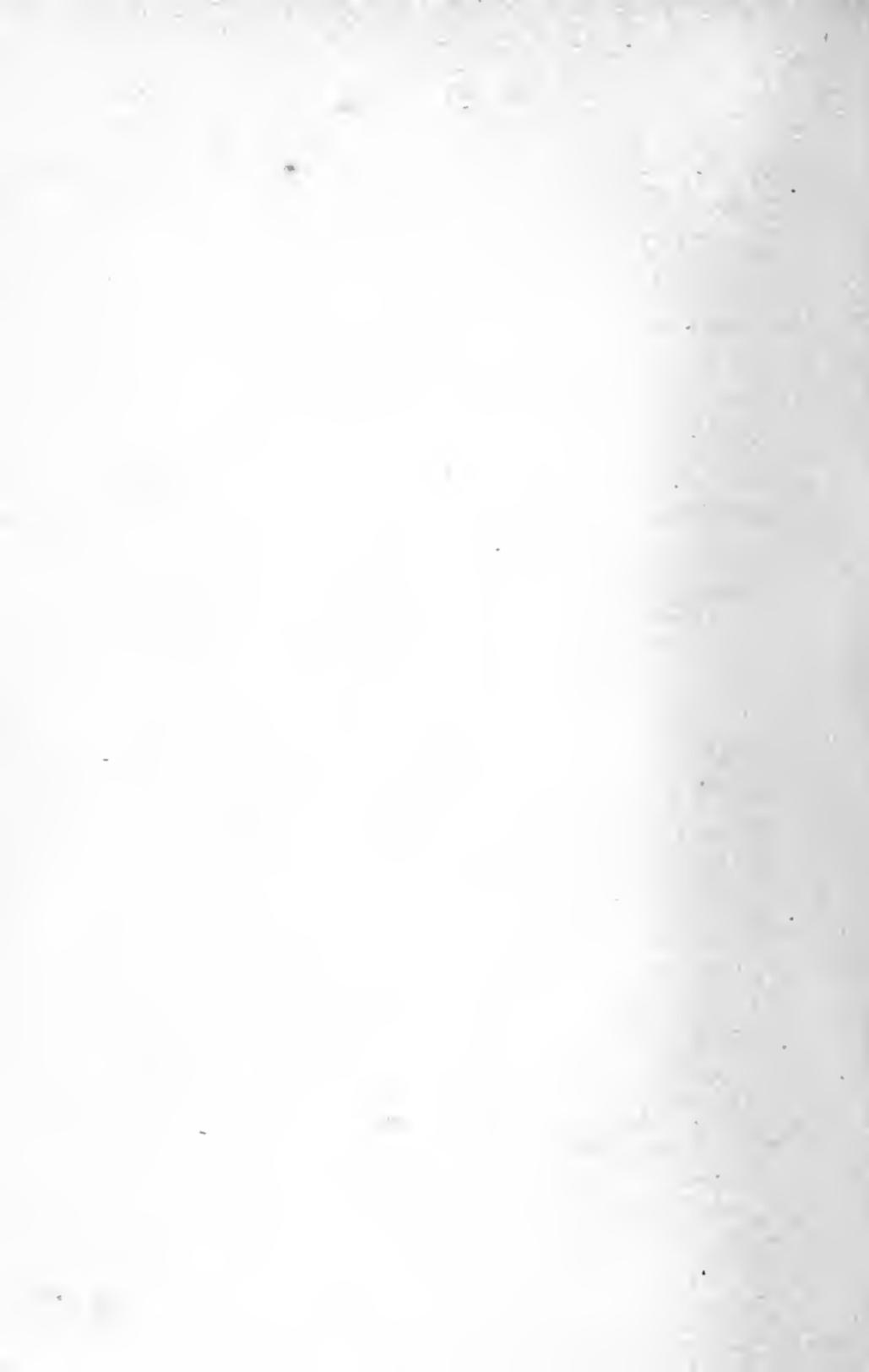
interesting material is omitted : these may be produced on some other occasion.

Great care has been taken to be accurate in every statement made, and in all the details given ; but in a work of so much complexity and uncertainty, if errors have anywhere crept in, the kindly indulgence of every one is asked, and the sympathy of all collectors is sought in this the first effort to place on an historical basis the work of George Baxter, colour printer.

C. T. COURTNEY LEWIS.

EPSOM, SURREY,  
*April, 1908.*





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GEORGE BAXTER, COLOUR PRINTER.

Born at Lewes, July 31, 1804. Died at Sydenham, January 11, 1867.

1804 - 1864

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# GEORGE BAXTER

## CHAPTER I

### A GENERAL VIEW

IT is a tribute to George Baxter's work, and a sure indication that his achievements will have permanent interest, that his prints have emerged from their temporary eclipse just at the very time when so many other and more recent methods of colour printing are in the full tide of their success. His genius was not unrecognised in his own day ; yet it seems that it is only now that the hour of his complete triumph has sounded. It was inevitable that sooner or later Baxter should be acclaimed as a man who had earned lasting fame, for he was not a printer merely : he was an artist, a pioneer, and a man of many and versatile talents. Often good work fails to attract attention at the time it is accomplished ; sometimes it is perceived and then forgotten, for not seldom does a generation arise "that knew not Joseph" ; but in the end it is, in either case, quite sure of its crown.

To-day Baxter's work is receiving a generous meed of recognition. His art being full of good

qualities, conscientious in execution, novel, and pure, it has come about that the discerning student or collector of his prints, instead of growing tired of the quest, pursues it with added zeal as his knowledge accumulates, and as new beauties or points of interest are revealed to him. "Increase of appetite grows by what it feeds on."

Not only for their artistic qualities—numerous and alluring as these are—is it worth while to collect Baxter prints; but these works have also a value for the historian, throwing much light upon early Victorian times. In his own world Baxter was an embodiment of the idea of Autolycus that "here is more matter for a hot brain; every lane's end, every shop, church, session, hanging, yields a careful man work"; for during the quarter of a century that he was actively producing colour prints there were few prominent persons, noteworthy events, or memorable places, that were not perpetuated for us by his art. His plates include King Edward the Seventh as he appeared when he was a boy of seven, in his sailor's suit at Osborne, and at the age of seventeen, in his military uniform at Windsor; Queen Victoria and Prince Consort, in their early days; Jenny Lind, of whom there are excellent representations, one being in the character of "The Daughter of the Regiment"; the Rev. W. Knibb, the Baptist teacher and abolitionist in Jamaica; Robert Moffat, the African missionary; the Emperor and Empress Frederick, at the time of their marriage; Napoleon the Third and his beautiful consort, when they were at the height of their power;

Wellington, whose funeral is excellently presented ; Peel ; and many another notable man or woman was portrayed with equal impartiality and with equal skill.

As a pictorial chronicler of events, too, George Baxter was unsurpassed. Take, for instance, the coronation of the late Queen Victoria, with its array of nearly two hundred portraits, or the opening by her Majesty of her first Parliament. Then we have the scenes connected with the Great Exhibition in London in 1851, and in New York in 1853, and a number of prints illustrative of the stirring days of early missionary enterprise, including memorials of the first endeavours made to reach the natives of New Zealand by the Wesleyan Missionary Society ; the baptism of some hundreds of natives in Jamaica, according to the tenets of the Baptists ; and the annexation of Otaheite by the French. In this series, which brings before us so vividly to-day the exciting events of that era of pioneer work, we see the departure from Gravesend in 1838 of the distinguished emissary of the London Missionary Society, the Rev. John Williams ; his reception at Tanna in the South Seas ; his first interview with the natives of Erromanga, another island of the New Hebrides ; and then we witness his murder there, with his companion, Mr. Harris, in 1839.

If these prints did no more than interest us in this, "The First Christian Martyr in the South Seas," and so send us to his "Narrative of Missionary Enterprises," published in 1837, or to the

"Memoir of Williams," by Ebenezer Prout, published in 1843, there are collectors who would be deeply grateful for these new outlooks on the moving world. Then the scene shifts to the Crimean War; and its incidents, as depicted by Baxter, include a review of the British Fleet as it then was, and the military camp at Chobham, with the troops formed "in square," and the bombardment of Sebastopol; and in addition to these interesting prints we have the Mutiny, and portraits of the "Heroes of India." Other prints carry us away to Australia in 1853, when the gold fever was at its height; to the Arctic regions, in the search for Franklin; to Switzerland, during the period of the early ascents of Mont Blanc, made popular at the time by the lectures of Albert Smith. We are able to witness also the royal visit to Ireland in 1849, and return again to the palmy days of Louis Philippe at Eu, and to the ballet at the opera, with Taglioni, Grisi, and Lucille Grahn.

So do we pass from clime to clime and from one memorable happening to another, and thus in the collection of Baxter prints do we increase our knowledge of history as well as exercise any critical and artistic insight that we may happen to possess.

Not only does the historian look through a set of Baxter prints with enjoyment and profit, but the antiquary and the topographer also, for many of the places faithfully depicted by Baxter have been changed utterly in the revolution wrought by industrial operations, and by other mutations since the artist made his drawings. Baxter has given

us the old Brighton Chain Pier, as it was seen in 1847; Stolzenfels, on the Rhine, at the time that it was visited by Queen Victoria; the Temples of Philæ, now submerged; the Lake of Lucerne; Balmoral Castle, at the time that Queen Victoria acquired it; Southsea, before the construction of the Clarence Pier; Claremont, the home and place of death of Louis Philippe; the Dripping Well and Lovers' Seat, Hastings, as they were in Baxter's day; the Crystal Palace in 1854, before it had the towers that are familiar objects now; Dover; the view from Richmond Hill; the then new Royal Exchange and Houses of Parliament; and copies of many pictures by early Victorian artists.

Efficient as we may think Baxter upon a consideration of the merits of his work alone, he looms still more so when we take into account the period in which he lived and the position he occupies with relation to the evolution of colour printing in this country. As we look at his book illustrations and separate prints it is difficult to believe that he was able in such a short space of time, with little to guide him, to carry colour printing so far beyond the point at which he found it; but in a subsequent chapter we shall show in what state it was when Baxter produced his first prints, and to what perfection he brought it.

The intelligent appreciation of this part of the subject involves a consideration of the history of the art of colour printing generally, and a knowledge of Baxter's process particularly. We must understand the operations by which his predecessors

produced their prints ; whether they worked with wood blocks or with metal, or with a combination of the two. We cannot comprehend Baxter's position unless we know something of the productions of J. C. Le Blon and his great followers, of J. B. Jackson, Kirkall, and Savage, as well as of Ackermann, Orme, and others.

At present the collector of Baxter's work need not be a rich man. If he is a man of moderate means he will be able to spare from time to time the comparatively small amounts that are needed for the accumulation of these prints, and in a few years he will have acquired many excellent examples. Moreover, he will then have the satisfaction of knowing that he has not been gathering puerile things that have no value or attraction in themselves—merely the craze of an hour—but things of beauty, which Keats assures us are joys for ever. Even viewed from the lower aspect of money value it need not be forgotten that Baxter prints must become scarcer and dearer, and that, especially with the number of collectors increasing by leaps and bounds, a set may be sold for more than it has cost, if at any time circumstances should compel the *connoisseur* to relinquish his treasures.

Furthermore, not only can Baxter's complete works be collected, but often different stages of the prints may be obtained. These range from the "first pull" from the plate, when the print is, as a rule, an excellent engraving in aquatint or mezzotint, and on through all the different states of the print to the finished impression. Such a set

of progressive states is extremely interesting as showing the development of Baxter's unique art.

Pursuing this point we may remark that "Me warm now," in its first state, is sometimes printed in Bartolozzi red, and the complete print then, when unfaded, shows a red tone. "So nice!" on the other hand, is in various shades, sometimes including blue; and, most curious of all, in order to obtain the death pallor upon the body of Christ in "The Descent from the Cross," Baxter made the first tint pink. Other prints are in various colours, and very often one print, in its first stage, will be for some reason in a number of tints.

In addition it is very interesting to collect, and to place side by side in the collection, the prints prepared from Baxter's plates by his licensee, A. Le Blond, and so to prove the superiority of the master over the follower.

Again, for those fond of research there is a considerable field open. Our present scanty knowledge might be much increased by a thorough inspection of the newspapers and other journals of Baxter's day, since these sources might furnish much information that is still wanting. Indeed, there are several prints he advertised his intention to publish of which no specimen has been found yet, so that it is uncertain if they were actually produced.

Then there is the question of his signature to be elucidated. Why did he sign one print only in all the years up to 1848? Why did he then sign some and not others? Was he merely erratic when he

produced a pair of prints, and signed one and not the other? or had he a motive? What does he mean when he calls himself "proprietor and patentee"? Does he mean of the original picture, of the patent, or of what?

Altogether there are many enigmas affecting Baxter and his work not yet solved; and possibly some hitherto unknown book illustrations lurking in obscure works await the coming of the patient investigator, to say nothing of the numerous varieties of the same print, differing only in many cases in some very small particulars, which are continually being discovered.

In this quest the collector will obtain valuable guidance from the catalogue included in this book, and from a number of our chapters that bear upon the riddles which still call for elucidation. The catalogue is believed to be complete, as far as known examples of Baxter's prints are concerned, and thus its comprehensiveness can be assailed only if hitherto undiscovered examples of his work are revealed.

The dates of Baxter's early prints are accurate in our catalogue, but those of the later ones are more difficult to fix, except where Baxter has recorded them for us upon the prints; and upon these and other points the author would give a cordial welcome to any information that readers may be able to afford. Indeed, he feels he will have with him all lovers of Baxter and of his art, when he expresses a hope that yet more light may be thrown upon the work and career of a man who in the

development of colour printing from its crude origins, rendered much the same service that Bewick had already bestowed upon the art of wood engraving, and who seems likely now to receive an equal meed of honour and of intelligent appreciation.

## CHAPTER II

### BAXTER'S CAREER AND CHARACTER

ALTHOUGH the art of George Baxter is held now in such high esteem, and although innumerable collectors are engaged in seeking examples of his work in every old scrap-book, and in the murky corners of old curiosity shops, or wherever prints are likely to be found, yet of the man himself, though he died no longer ago than the year 1867, we know singularly little. When we come to gather up the loose straws of his life history, we find how few there are, even to the most diligent gleaner. All Baxter's intimates have died without leaving any satisfying account of the impression he made upon them. Evidently no one had the insight to see that Baxter was a man of whom future generations would be glad to know much ; and thus, while our shelves groan, or the fourpenny boxes burst their sides with the ponderous biographies of dull divines or other unalluring bores of early Victorian times, we have no life of George Baxter ; and, if biographers do not help us, Baxter himself, probably assuming that his affairs would be of no account to those who should come hereafter, has left no diary, no list of his works, not much more,





LEWES—WHERE BAXTER WAS BORN.

indeed, than his prints themselves, and his business advertisements in the newspapers. Not even his account books, or other office books, have survived, nor those instructions to his licensees—if, indeed, they ever were more than verbal—that would have thrown such light upon his methods. When we turn to the missionary and other religious societies for whom he worked in his early days, they too have no story to tell. However, by long searching, and by the kindly aid of his descendants and others able to obtain information, we have gathered together such scanty materials as are now available for the purposes of this chapter.

George Baxter was the second son of John Baxter, and, according to the family Bible, he was born at Lewes, at 2.30 p.m. on July 31, 1804. He was baptized at All Saints' Church in his native town. In early life Baxter's father had been employed in the Strand, in London, at the publishing office of Mr. Mathews, the father of Charles Mathews, the famous comedian. Here, however, his health began to fail, and he went to Brighton; but, staying there a short time only, we hear of him soon afterwards as having settled in Lewes. This was early in the nineteenth century. At Lewes he established a printing and publishing business, which thrived so well that he was able to retire from the cares of commercial life some time about the year 1850. John Baxter was, according to the "Dictionary of National Biography," the first printer to use the inking roller. He had one made by a saddler in Lewes; and Robert Harrild, who

helped him in these experiments, afterwards obtained a patent for it.

This settlement at Lewes of the elder Baxter explains how it was that George Baxter came to be born in the Sussex town. His earliest school days were spent at the Cliffe House Academy, Lewes, kept by Mr. William Button; and afterwards he went to the high-school at St. Anns, where probably he was under Mr. Cator Rand, but certainly not under Mark Anthony Lower, the learned antiquary and philologist, as has been stated incorrectly sometimes.

When Baxter left school he spent some time in a book-shop in North Street, Brighton. Later he must have been apprenticed to a wood engraver, or must have acquired the art in some other way; and we hear of him in these early years, not only as making drawings for his father, as an engraver on wood, but also, occasionally, as a lithographer. Then we lose sight of him, and are left wondering whether he went to London to gain greater proficiency in the arts he had begun to practise, or whether he remained in Lewes to assist in the paternal business.

We find him, however, in the year 1827, helping with the illustrations to Horsfield's "History of Lewes," and to Baxter's "Select Sketches in Brighton," both published by his father. In the Brighton book an advertisement was inserted by George Baxter, in which he describes himself as a designer and engraver on wood, and gives his address as 37, High Street, Lewes. In this year he married

his cousin, and the following is the notice in the *Sussex Advertiser* :

"Aug. 23, 1827, at Lewisham, by the Revd. R. T. Lancaster, Mr. Geo. Baxter, engraver, eldest surviving son of Mr. Baxter, printer, Lewes, to Mary, eldest daughter of Mr. Harrild, of Round Hill Cottage, Sydenham, and of Friday Street, London."

The young couple in this year went to the metropolis to live, and the first London address that appears upon any of Baxter's prints is 11, Great Distaff Lane, Cheapside. Probably this was the address of Messrs. Harrild, and it is likely that, until Baxter was established in some permanent home, he used their address, and at the same time, for the purposes of their advertisements, engraved representations of their printing machines; for we find wood-cuts about this date, and the address on them of the makers of the presses is stated to be 11, Great Distaff Lane, Friday Street, London. On each wood-cut, G. Baxter appears as the engraver, but only on very few do we find he has affixed any address, and, when he does, it is 29, King Square; so we may perhaps conclude, before he had completed the work, he had found his first London home, and established himself at 29, King Square, Goswell Road, which was undoubtedly his address when he produced his first colour print in London.

Not much is known about Baxter's work at this period; but, from what he says in his advertisement in the *Agricultural Gleaner* in 1836, and elsewhere,

it seems that much of his time had gone in experiments. However, in 1833, he executed some excellent wood-cuts for "Redding on Wines," "Ellis' Missionary Annual," and for other books. We have been told that he produced a small print in colours in 1827, for a book published by his father; but we have been unable to verify this statement. Apart from this, we think his first print in colours was the first known colour print that issued from this King Square address, and that it may be assigned to the year 1829. There are a number of reasons for this opinion. In the first place, there is an undated document in the handwriting of Baxter's brother William, in the possession of Mr. Holman, of Lewes, who has already mentioned the manuscript in "Some Lewes Men of Note." The document sets forth that "Before Mr. Baxter had secured to himself the name of being one of the first wood-engravers of the present time, his attention was directed to printing in colours, and he selected for himself a simple subject as that of 2 butterflies; in this he succeeded. The art lied [*sic*] dormant for a time till within the last 2 months, when, being engaged with some embellishments to Mudie's work on British birds, he was induced to attempt the printing of coloured vignettes to that excellent work. With these he has succeeded to admiration, a perfect picture has been printed, and Mr. Baxter has therefore succeeded in effecting what was so ardent a wish of the late Bewick, and, what must be considered remarkable, it has been completed in a work of similar character to that from which

Bewick owes the greatest portion of his celebrity. We understand Mr. Baxter is engaged in producing several more specimens, and we have little doubt but what a revolution in the style of printing will follow."

It is not clear why this document was prepared ; but it appears plain on its face that it was written about, and not later than, 1834, and five years backwards from that date would bring us to the year 1829. Secondly, in the catalogue of the sale of Baxter's stock in 1860—a catalogue inspired no doubt, if not written, by Baxter—the collection of prints then sold is described as " the result of the artistic labours of upwards of thirty years." This also would bring us to 1829. Between 1829 and 1834 we know of no colour work ; but in this latter year began the collaboration between Baxter and Mudie, which ended only with the death of Mudie in 1840. During this period Baxter embellished fifteen volumes for Mudie.

Baxter moved to Charterhouse Square in 1835, and obtained his patent. In the year 1837 the well-known Harrison Weir, who also was born at Lewes, was apprenticed to him. His art now improved rapidly, and, by the year of Queen Victoria's accession, he had reached a very high level of achievement, as we may see by a reference to the illustrations in the " Cabinet of Paintings," than which perhaps he never did anything finer ; but commercially the book was a failure. Commenting upon this work two years later, in his treatise on wood engraving, John Jackson affirms

that, "so far as regards the landscapes, nothing of the same kind previously done will bear to be compared with them."

In the year 1837 began the collaboration between Baxter and Snow, the latter having been just appointed publisher for the London Missionary Society. A succession of illustrations of missionary works followed, beginning with the first of Baxter's portraits in colours—that of the smaller print of the Rev. John Williams. Now, although this portrait was prepared for the illustration of a book, Snow found there was a market for it apart from the volume in which it had been placed, and it was this discovery that suggested the sale of separate prints. In the next year was issued the first of the pictures designed with no idea of book illustration, "The Departure of the *Camden*." Baxter began now to take a share in the publication of his pictures, instead of leaving this part of the business entirely to others; and his two prints, "Williams at Tanna" and "The Massacre of Williams at Erromanga in 1841," were published jointly by Baxter and Snow.

Meanwhile Baxter had been employed upon his two greatest works, "The Coronation of Queen Victoria," and "The Opening by Queen Victoria of Her First Parliament," and the preparation of these prints had brought him into close contact with a number of exalted and influential people. He was admitted to Buckingham Palace on two occasions at least, that he might complete his portrait of Queen Victoria in her robes, and afterwards he was permitted to submit the prints personally



Print No. 80.

DEPARTURE OF THE *CAMDEN* (1838), A MISSIONARY SHIP OF THE LONDON MISSIONARY SOCIETY, WITH THE REV. J. WILLIAMS AND OTHER MISSIONARIES ON BOARD, FOR THE SOUTH SEAS.

The first print produced by Baxter not intended as a book illustration.



to the Queen and to Prince Albert at Buckingham Palace, and to the Queen-Dowager at Marlborough House; and after an introduction by the Ambassador, the Chevalier Bunsen, he had a long interview with the King of Prussia, who desired to have the process explained to him. He drew from life the portraits of the Dukes of Sussex and Cambridge, and he was present at the coronation, and also at the opening of the first Parliament. Both these prints were dedicated, by command, to the Royal Family, and they were published by subscription. Moreover, Baxter was one of the two artists who alone were admitted to see the baptism of the little Prince of Wales, whom we know now as Edward the Seventh; and at each of these three functions he was not merely admitted, but special arrangements were made for him that he might make his drawings in comfort.

About this time too Baxter illustrated Sir N. H. Nicolas's book on "The Orders of Knighthood," and for this and other work he received the patronage of very high personages, including the Emperor of Austria and the Kings of Denmark and of the French; so that altogether one might imagine he was on the high road to fortune. The artistic temperament, however, is not found often in association with acquisitiveness; and somehow Baxter does not seem to have taken his tide at the flood, nor to have availed himself of the advantages for worldly profit that were apparently within his reach.

During the early part of the year 1843 there was a disagreement between Baxter and Snow, and an

angry controversy followed in the *Patriot*. In that year Baxter's portraits of Moffat and Williams appeared ; and, Snow having issued similar portraits by another process, Baxter announced in an advertisement that he, as "inventor and patentee of oil-colour printing, wishes to caution the public against ordering a common litho' in lieu of his oil-colour mezzotint, and strongly recommended by the publisher [Snow], and called by him a full-length portrait." In another issue he advertised that "he was happy in assuring the public he had no connection with that mere litho'," and, further, "the public should be cautioned in ordering Baxter's portraits . . . as there was a common litho' published in opposition to his." Although the animosity thus exhibited seems to have been appeased—for we see in 1845 a laudatory article in the *Juvenile Missionary Magazine*, with which Snow was connected, on Baxter's two portraits of Pomare and Pritchard, published by Baxter—yet Baxter never again embellished any of Snow's publications—not even in 1844, the Jubilee of the London Missionary Society ; nor did Snow publish any more of Baxter's prints. He afterwards employed Baxter's rivals, Gregory, Collins & Reynolds.

Meanwhile, however, Baxter was busy in other directions. For the Baptist Missionary Society, in 1843, he published at his new address in Northampton Square his excellent print of "The Ordinance of Baptism," and in 1844, for the Wesleyan Missionary Society, he issued "The Rev. Mr. Waterhouse superintending the Landing of



Print, No. 93.

THE ORDINANCE OF BAPTISM IN JAMAICA.  
Produced by Baxter for the Baptist Missionary Society.







Print No. 87.

THE REV. J. WATERHOUSE SUPERINTENDING THE LANDING OF THE MISSIONARIES  
IN NEW ZEALAND IN 1843.

Produced by Baxter for the Wesleyan Missionary Society.

the Missionaries," and other plates; and he was also executing orders for America.

In 1846 Baxter was engaged by the *Patriot* to prepare portraits of some of the most celebrated British missionaries, together with historical pictures connected with remarkable events in missionary enterprise. These were to be issued at intervals of six months, but the artist had much on hand, for he was engaged to produce also, for the pocket-books of that period, some series of small prints for different firms, including Messrs. Suttaby & Co. and the Religious Tract Society. Baxter was working also for the *Child's Companion*; he suffered a severe illness; and so, in one way or another, he fell into arrears with his work for the *Patriot*, and, when but three portraits had been completed, the series came to an end, and with it Baxter's labours in connection with missionary work, except the small print of Vah-ta-Ah in 1857, and even this was produced probably some years prior to that date.

Since 1843 Baxter had been beset with an annoyance which comes to most men who achieve distinction. In or about that year there was established at his former address, 3, Charterhouse Square, the firm of Messrs. Gregory, Collins & Reynolds, who were pupils of Baxter, and these men produced prints more or less on Baxter's lines, availing themselves of the loose phraseology of his specification to evade such infringement of his patent as would make an action at law successful; and yet—especially as they were in premises associated with his

name, and of course knew his methods—encroaching so far upon his rights as to constitute a continual mortification.

A specimen of the work of this firm appeared in the *Art Journal* in 1846, together with a high eulogy of Cundall's books, for which this rival process was mostly used. The article contained also an historical account setting forth that many attempts had been made from time to time to bring to practical perfection such a method of printing in colours as would be available for cheap publications like Cundall's ; but that no experiments that had ever come under their notice gave so fair a promise of success as those of that firm ; nor had they ever before heard of so many as seven blocks being used.

In 1849 the patent granted to Baxter on October 23, 1835, for fourteen years, expired, and he applied for renewal. The application came before the Judicial Committee of the Privy Council, presided over by Lord Brougham (the other judges being Lord Langdale and the Judge of the Admiralty Court and the Chancellor of the Duchy of Cornwall), on June 21, 1849, and it was opposed by Leighton. The main ground of opposition was that, although he had been apprenticed to Baxter to learn wood engraving, he had learnt only colour printing ; and he urged further—and several pupils gave evidence—that if the patent were renewed they would be deprived of their means of living. However, the evidence they furnished did not convince the Committee they were not able to earn a livelihood ; and when many of Baxter's prints had been produced, and eminent

artists like David Roberts, R.A., had given their testimony in Baxter's favour, not only was the patent renewed for five years unconditionally, but Lord Brougham used this opportunity to speak in praise of Baxter's work. He said the prints were of "public utility," of "great ingenuity," and "original past all doubt." (See Appendix.)

It was not as President of the Judicial Committee of the Privy Council that Lord Brougham had first come into touch with Baxter and his work, for he had presided at the annual meeting of the Anti-Slavery Society in 1844, when Baxter received subscribers' names for his proposed print of Haydon's celebrated picture of the great meeting of delegates held in London in June, 1840, for the abolition of slavery and the slave trade throughout the world, presided over by the venerable Thomas Clarkson, and which picture was to have been produced with the approval of Mr. Clarkson, and was to contain one hundred and thirty portraits of distinguished friends of the negro.

Many of Baxter's prints of Raphael's "Holy Family" also bear upon them an intimation that they have been reproduced from the tapestry in Lord Brougham's possession, and have been published with the sanction of the owner. The precise year in which this print was published is not perhaps known, but it was in preparation in 1848; for, in a letter from Lord Brougham to Baxter, dated Grafton Street, May, 1848, he says: "I want to show the Madonna to the Duke of Wellington and others, and therefore wish you could send half a

dozen to-day." In another letter, dated Cannes, October, 1849, he says: "I'll thank you to put up a few specimens of your process, because I wish to let it be known, as it so well deserves. If the Madonna is done, pray send it."

As a further indication of the interest that was manifested in high places in the work of Baxter, we may draw attention to a statement in the *Sussex Express* of May 18, 1850, that Baxter had received the commands of his Royal Highness to attend at Buckingham Palace to explain to the Prince Consort the process of oil-colour printing as employed in the production of a beautiful cabinet picture of the Madonna, taken from a splendid tapestry belonging to Lord Brougham. The newspaper states further that the art was practised in no other country than England; and thus we may infer that at this date no foreign patents were in existence. It is most probable that, as a direct result of this interview, and on the suggestion of the Prince Consort, the portrait of the Prince, first published in 1848, was altered so far as to represent him wearing buckskin and not blue breeches.

It was in the year 1849 that Mr. Reynolds, of the firm of Gregory, Collins & Reynolds, left London to enter Minton's well-known pottery works at Stoke-upon-Trent; and Leighton, another of Baxter's rivals, as well as pupils, acquired the business of that firm. Their productions were still championed by the *Art Journal*, and an article that belongs to the year 1851 extols Leighton's work, and explains elaborately that the print of "The Hawking Party,"

which accompanies the article, was produced by a process quite opposite to that employed by Baxter. A protest was made by Baxter against this article, and a few months later the *Art Journal* contained an account of his process, together with a vindication of his methods ; but the article, no doubt inspired, is very interesting, and states, amongst other things, that Baxter had expended in his various experiments upwards of £8,000, and it expresses a hope that the circulation of his pictures, so elaborate and beautiful in their character, might supersede the tasteless daubs so constantly found in the cottages, and that thus the taste of the people might be cultivated thereby, and the minds of all classes refined ; for, beautiful as were these productions, they might be purchased at so low a rate as to be within the means of the working classes.

Baxter's activities in 1847, and during the four years that followed, were concentrated principally upon small commercial and ephemeral prints ; and he followed up the advantage he had gained in the renewal of his patent by obtaining similar rights in Belgium, France, and Austria, and probably in America, and in other countries. That he estimated at considerable value some of his foreign patents is attested by the fact that he advertised for sale his French rights in 1850 for £2,000. About this time too, having devised the Baxter mounts, he began to announce on them that he was willing to grant licenses to those who wished to learn his process, and to instruct them too in his methods. In some of his advertisements he states that he takes this

course because the demand for Baxter prints has become greater than the inventor can himself supply.

Like many other colour printers of his time he took a stand at the Great Exhibition, in the fine arts section, and exhibited upwards of sixty of his different prints ; but these, for some reason, did not, it is thought, include " The Opening of Parliament," " The Coronation," " The Wreck of the *Reliance*," nor any of his missionary subjects. The official catalogue containing the reports of the juries says of his exhibited prints : " Nothing can be more beautiful and more perfect in execution than these charming plates printed in colours ; but, the articles having been placed in the class more especially relating to the Fine Arts, it is in that class that all account of their merit must be sought for " ; and under that heading we find : " G. Baxter, London. The view of the exterior of the Great Exhibition Buildings, and a female portrait [probably " The Bride " ] show very great skill in a process which so seldom yields a successful result. *Hon. Mention.*"

Baxter received also medals from the Emperor of Austria, 1852 (which was a great compliment, as the Austrians at the Great Exhibition exhibited the best specimens of chromo-lithography) ; New York Exhibition, 1853 ; Paris Exhibition, 1855 ; and from the King of Sweden, 1857.

The years 1850 and 1851 seem to have been specially busy ones with Baxter ; and in the latter part of the later year he enlarged his premises by absorbing No. 12, Northampton Square.

Leighton about this time had become associated with the *Illustrated London News*, established in 1842. This journal, judging from the tone of its comments published in the week after the opening of the Great Exhibition, does not appear to have been very friendly towards Baxter, and in an article it sought to "damn with faint praise" his exhibits at the Exhibition by saying they were "meritorious in execution, pretty, and pleasing"; but added that most of his prints were "inartistic," and some contained "very bad drawing." The critic, whose opinion was quite opposite to that of the jury of the Great Exhibition, as we have before shown, singled out as being the best of Baxter's collection a reproduction of the Raphael's Madonna of Lord Brougham we have before mentioned, and observed that this had "a very finished look"—which this print never had—and then he went on to argue that Leighton's productions ranked much higher as works of art, and concluded with a scarcely veiled piece of sarcasm and personal feeling that Baxter's patent had been renewed, "thanks to Lord Brougham."

To-day, separated by many years from the acrimony which characterised the controversy of that period, we are able to look upon the matter more dispassionately; and, with Baxter's best and Leighton's best side by side, have no hesitation in awarding the palm to Baxter.

In 1854, or, as some make it, 1855, Baxter's patent finally expired, and thus it became permissible for anyone to produce prints by his methods.

Leighton then began, in 1855, in the *Illustrated London News*, to produce coloured illustrations, some of them drawn by Harrison Weir ; and this journal deserves the credit for being the first English newspaper to produce coloured work, though in its earliest appearance this work was poor indeed. Baxter clearly retained his pre-eminence, and no one could approach him in general excellence. He continued to call himself the patentee.

In 1853 he showed his work at the Exhibition in New York, and enhanced his reputation in America by his print of the Exhibition there, and of the negro boy in "Me warm now" and other prints. In this country in this year he produced most of his series of admirable and popular miniature portraits. In 1854 his complete series of "Gems of the Great Exhibition" appeared, and arrangements with him were made by the directors for the production of a series of "Gems of the Crystal Palace," opened at Sydenham in this year. For some reason, however, this series was never completed.

From this time he seems to have discarded book illustration and original design, and to have devoted himself, as had been his ambition from the beginning, to the reproduction of coloured pictures, with or without variations, for in this respect he does not seem to have been very particular. After producing his Baxterotypes about 1854, as a kind of effort to stop the progress of photography for illustrative purposes, he dabbled a little himself in the actual process of that art, and produced a series of photographs ; but these, except for their rarity,



BAXTER'S STAND AT THE CRYSTAL PALACE.



are of no importance, and demand no more than this passing allusion. In the year 1858, however, he contemplated making a more serious use of photography, for he invented a plan for colouring photographic pictures in oil colour by wood blocks. After he had duly filed his specification the letters patent were sealed on April 12, 1859; but this scheme was either not really practicable, or not profitable, for he never seems to have made any use of it, and, as far as is known, no prints in this process by him exist.

There is no doubt that chromo-lithography, which had run side by side with his colour process from the beginning, and the demand for cheap coloured illustration, were serious menaces to him, and especially the introduction of the German coloured lithograph. Whatever may be the merits of Baxter's process for the production of artistic effects, it was hardly equal to the growing demands for expedition, economy, and number.

In 1860, Baxter, for one cause or another, retired from business; and in May of that year Messrs. Southgate & Barrett, the auctioneers, announced a sale of his "oil pictures, the valuable engravings, plates, and blocks, and the patent plant, lease, machinery, and fixtures"; and the purchaser of the lease was to have permission to use Baxter's name as his successor.

Altogether one hundred and nine plates, with their blocks, the latter being "drawn, engraved, and highly finished, by the patentee himself," "whose artistic talent and perfect mastery of the graver

had supplied everything with regard to the blocks to a certainty," and over three thousand lots of prints, more than one hundred thousand in all, were catalogued, the sale lasting a fortnight. This catalogue is extremely rare; and it affords useful information.

The sale in London was followed by others in the provinces during the next two years. Most of the plates were bought in; and eventually these found their way, through Baxter's son George, to Messrs. Vincent Brooks, Day & Son, whose service the son entered.

Before giving up business Baxter had erected a house at Sydenham called "The Retreat," and he and Mrs. Baxter, who before his retirement lived there only during the week-ends, now resided at Sydenham altogether; but he did not, by any means, give up his interesting art, and even at his death some unpublished designs were found in his pocket.

George Baxter was of medium height, his hair dark and curling, his complexion florid. He had that instinctive way of evading intrusion so often to be noted in artists, men of letters, or men of affairs, who, painfully conscious of the work they have to accomplish, and of the small aid they are likely to gain from mere purposeless gossip, display impatience or downright irascibility as a kind of protection from intruders. Much in this way Baxter came to be accounted retiring and exclusive. He was devoted completely to his art, contemplating his plates, even at meal times, in search of opportunities for those minor emendations which different



“THE RETREAT,” SYDENHAM—WHERE BAXTER LIVED AND DIED.



states of his plates reveal ; and, not having the gift of suffering fools gladly, was frequently abrupt in manner, tactless, somewhat vain and impetuous, even to eccentricity, and often he was quite choleric. Many events in Baxter's career tend to show that his want of tact was a drawback to his material welfare. However that may be, from one cause or another, after a life of honourable toil, he died in anything but affluence. On oath he stated, in 1849, that his colour process had not been profitable up to that time, and it was not to the end. Possibly this was because his business ability was in inverse ratio to his talent as an artist, and because his devotion to his art overwhelmed his care to superintend the business details of his office ; and so he was robbed by dishonest people in his employ, both here and in America.

Baxter was a good husband and father, and of a kindly and charitable nature. He gave readily part of the profits of some of his prints to help Williams's family, to assist the Missionary Schools at Walthamstow, and to aid other good causes. Neither he nor his family received any Government grant or pension, although such a proposition was strongly supported ; and we were assured most positively by a daughter of Baxter who has died recently, that he never engaged in speculation, though a statement has been made that he did.

After his retirement Baxter was often in London ; and in 1866 he was entering an omnibus at the Mansion House as another omnibus drew up, when either the pole or the horses struck him with violence

on the back of his head. He was assisted into the omnibus, where he appeared to lose the use of his hands and power of thought. Apoplexy supervened, and he died at "The Retreat" on January 11, 1867, and was buried at Christ Church, Forest Hill, where a polished red granite obelisk marks his resting-place. The inscription on the monument says, among other things, that this is "The Family Grave of George and Mary Baxter." The certificate of his death ascribes his end to "apoplexy and paralysis from an accident."

Lithographer, engraver in wood, in mezzotint, stipple, aquatint, and occasional line, publisher, inventor, colour printer, and accomplished artist—and how accomplished, only those who have been privileged to see some of his wonderfully minute miniature water-colour drawings fully know—George Baxter was no ordinary man. Judged from the standpoint of his print of the coronation, with its numerous portraits, one feels that, while as a colour printer he is unsurpassed, he was prevented by the circumstances of his life from attaining his full development, either as a printer, an artist, or an inventor, and that under more favourable auspices he would have left us evidences that he was capable of even yet greater achievements.

## CHAPTER III

### BAXTER'S PLACE IN COLOUR PRINTING IN ENGLAND

LET us say at once that we do not claim for Baxter's methods that they were entirely new or original ; for before the period of his patent his means were very similar to those of J. B. Jackson and of Savage. All three produced *chiaros*—that is, prints from wood blocks only.

They built up a picture, stage by stage, by imposing colour on colour from wood blocks. When Baxter had obtained his patent his methods approximated more closely to those of Kirkall, Knapton, and Pond, who used as a basis for the picture an engraved "key," or foundation plate ; and it was upon the impression they obtained from this plate that they imposed afterwards the colours from the wooden blocks.

In order to show more clearly what were Baxter's real merits, and in what respects he was a pioneer, standing apart from other colour printers, it will be interesting now to trace the history of colour printing in our own country from its earliest manifestations to the time when Baxter began to show what strength and beauty lay hidden within these complex processes.

From the era of "The Book of St. Albans,"

a volume that belongs to the fifteenth century, and contains the first, though isolated, example of colour printing in this country, down to Baxter's time, the only coloured illustrations were :

(a) Some prints from wood blocks only—that is, *chiaros* ; but these consisted principally of those in John Baptist Jackson's book called " Essay on the Invention of Engraving and Printing in Chiaro-oscuro, as Practised by Albert Dürer, Hugo di Carpi, etc.," published in 1754, and in Savage's book, " Practical Hints on Decorative Printing," published in two parts, 1819-1822.

(b) Some prints from a combination of metal plate and wood blocks, beginning with Kirkall in 1721, continued by Knapton and Pond, and ending with Skippe in 1781.

(c) Prints or impressions from a metal plate only, produced by etching, mezzotint, or stipple. These methods began in 1722, with James Christopher Le Blon, a Frenchman resident in England, whose " Colorito," printed in anticipation of and on the principle of the three-colour process, was probably the first book with printed coloured illustrations that had been published in this country since " The Book of St. Albans." Le Blon was followed by Ryland, Bartolozzi, and the school of stipplers in colours, and by J. R. Smith, the Wards, Green, and the school of mezzotinters in colours. Blake was unique. His was a system of etching in relief.

There had appeared, however, at intervals, from a very early time, a number of illustrations either from metal or from wood, coloured by hand ; but

sometimes in the later years two or three tints would be printed. This method continued to Baxter's day, except that before the end of the eighteenth century the prints were usually in line, mezzotint, or stipple ; but after that period they were mainly in aquatint, and included those interesting series in that style published by Ackermann and others.

In his book, J. B. Jackson claims to have recovered the lost art of the early chiaroscurists, Ugo da Carpi in Italy, Dürer in Germany, and the others ; and he argues that to recover a lost art is scarcely less creditable than to invent a new one.

Savage had given a large share of his attention to printing in chiaro, and the prints in this method in his book raised the art to a higher level than before had been thought practicable ; but the work was expensive, and it never had a very wide circulation. It cannot be said that Savage was successful ; but he deserves an honourable place amongst those who helped to develop the art.

He says he had been wandering on a road so long disused that his path was scarcely discernible ; and, although he had made great improvement in his own knowledge by his experiments, he had discovered also that the utmost he knew was little compared with what he believed the art was capable of performing. His book contains many valuable hints ; and he remarks that in his opinion the old practice of printing in chiaro might be restored, and the imitation of coloured drawings be accomplished with so much success as to provide facsimiles of the best work of the great artists at a small expense for the

decoration of rooms, where, if framed and glazed, it would not be possible to distinguish between the print and the original painting. Savage points out further that such an art would enable the press to decorate its own productions with an elegance and splendour well suited to the art which bestows so many blessings on man; but the inventor of such a process would need to provide that the ink should not smear on being slightly rubbed, and that the print should retain its colour and general appearance permanently. Moreover, the inventor must remember that these properties had never been obtained in ink where oil only had been used.

Bewick too, in his "Memoirs," written about 1828, but not published until 1862, is of the same opinion; and he tells us that in his judgment prints might with good effect be made from wood blocks, printed in colours like paper-hangings, of subjects fit to embellish almost every house throughout the country, and that, although he felt much difficulty in any attempts to produce such impressions, yet the principle would shine out under the skill and management of some eminent engraver in wood who was gifted with the painter's eye.

Mudie, in the preface to the first book illustrated in colours by Baxter, "The History of British Birds," published in 1834, says: "The vignettes [the only part Baxter illustrated] are novelties, being the first successful specimens of what may be called Polychromatic printing, or printing in many colours from wood blocks. . . . In carrying this very beautiful branch of the typo-

graphical art successfully into effect, Baxter has, I believe, completed what was the last project of the great Bewick, but which that truly original and admirable genius did not live to accomplish."

For some reason all these authorities ignore the results that had been obtained by printers from metal plates. It may be that they thought this method, although it might continue to play its part in the production of a coloured engraving, could never come into extensive use for books. Yet all foresaw the advent of some general, popular, and inexpensive system of colour printing, and of the imitation of paintings; but until Baxter's time no one had been found capable of carrying out these ideas.

A great impulse had been given to colour printing by the State lotteries, the organisers of which struggled to render their schemes attractive by means of their tickets and advertisements, many of which were printed in two or three colours. Branston, Vizetelly, Congreve and others were experimenting; and Congreve, in 1820, obtained a patent for a system of printing from metal plates. From the time of the abolition of the lotteries progress in colour printing declined; and in the year 1827, when Baxter came to London, it was at its lowest ebb, lotteries having been finally abolished during the previous year. De la Rue, however, obtained patents for improvements in printing-inks, so necessary for successful colour printing, and also, in 1832, for a process of printing playing-cards; but the exact process that would supply the wants

of publishers for coloured book and other illustrations at a cheap rate, and for mercantile purposes, still remained to be devised.

There is no evidence that Baxter had commenced to experiment before he came to London ; but he was at a later period in touch with Mudie, who, in his turn, was most probably in close association with Bewick when the eminent wood engraver was in London in 1827. So that it is perhaps not an unreasonable supposition that Baxter may have derived inspiration, if not direct encouragement, from the great Newcastle artist, whose ideas on colour printing we now know.

In the specification for his patent in 1836 Baxter says : " The process of printing landscapes, architectural, animal, and other decorative impressions by means of wooden blocks being well-known and in common use, it will not be necessary to enter very extensively into a description of that art " ; and in a letter he wrote to the *Daily News* in December, 1856, speaking of block printing, and referring to Savage's book and the prints it contained, Baxter says : " I deny that in the work there was shown any evidence that it consisted of any improvements upon a long known and practised process, any revival of it, or any combinations calculated to add to previous experiences." Notwithstanding these statements, we have been quite unable to find that in the years immediately preceding Baxter's time there was in fact any illustrative colour printing ; but, quite on the contrary, we find that, from the publication of Savage's

book to Baxter's day, this branch of printing remained entirely neglected; and this is borne out by the repeated contemporary references, which describe Baxter's first colour work as novel. Even such a journal as the *Athenæum*, referring in 1834 to "The Feathered Tribes of the British Isles," says: "We note as a curiosity a small vignette on the title-page of each volume engraved on wood and printed in colours"; and book after book that Baxter embellished prior to his patent contains statements to the like effect.

Baxter, however, no doubt felt, and rightly, that he could not claim a patent for block printing, and he distinctly disclaimed that it formed any part of his invention. Baxter's specification shows conclusively that he knew nothing of the colour printers of the eighteenth century; and if we may conclude from this letter to the *Daily News* that he learnt nothing from Savage's book, which deals with the technical side of colour printing very fully, one is left wondering where it was he did learn the art. It is perfectly plain, however, that he was no copyist, but an inventor of genius. He had to do as Jackson had done, and recover a lost art, and to wander, as Savage had wandered, on a long disused road. He had to choose his metals, ink, and paper; and his choice of each of these materials involved exceedingly complex considerations. Then he had to decide the broad question of whether he should use metal or wood, or both; and it is a great tribute to his enterprise and skill that in so short a time he was able to overcome all the difficulties

of his predecessors, fulfil their prophecies, and satisfy his own ambitions. His invention was a revelation to the printer, for, as Mudie says, in his preface to "The British Birds," he showed the way whereby 50,000 facsimiles of a painting might be produced with perfect uniformity, and at a moderate expense; and the advantages to publishers of books of which a large number was to be sold would be very great, especially as Baxter's method eliminated the cost of tinting by hand, which was the same for the last thousand as for the first. Moreover, the copies would be more alike and more durable.

Baxter gave to colour printing the stimulus printing gave to letters; and from his day there could be taken into the homes of the masses, for the first time, for their education and other advantage, imitations of coloured pictures that were artistic and reasonably cheap. Again, the process could be used by the commercial man with effect and economy; so that in these respects Baxter was a pioneer, and conferred upon mankind a number of benefits we enjoy to this day. With justice the preface to the "Cabinet of Paintings" in 1837 says: "Through his own unaided talent and his indefatigable perseverance—for he is both the engraver and printer—its boundaries [*i.e.* chiaroscuro] have been so far extended that the name cannot with propriety be applied to his copies in colours of paintings and drawings. To the art as improved by Mr. Baxter, which he almost may be said to have invented, and which he has certainly been the first to practise with success, a distinctive

name is wanting, and none appears to be more appropriate than that of ' picture printing.' ”

Judging by what Baxter on many occasions says, his great ambition from the outset was to reproduce mechanically, but artistically and economically, the painter's art. In the preface to his " Guide to the Great Exhibition," published in 1851, he says, after referring to the " extraordinary success " which has attended his exertions to improve the hitherto imperfect style and effect of colour printing, that his prints have a prominent feature, of which he is pre-eminently proud, and this is that while their artistic beauty may procure for them a place in the royal palaces throughout Europe, the prices at which they are retailed introduces them to the humblest cottages. He also goes on to say that he has ever been convinced that cheap artistic pictorial representations are calculated to prove a great benefit to the million, as a highly important addition to the means of youthful instruction. He also says, on another occasion, of his process, that the most useful application of it is to make the public familiar at a cheap rate with facsimiles of the first masters, whereby admirers of fine art, whatever be their means, are enabled to possess themselves of copies of the most valuable works of art, as perfect in form, colour, and expression as the original, and immeasurably superior in finish and tone to the loosely executed chromo-lithographic pictures, or the coarse and stiff prints on wood issued by a few weekly publications.

Posterity seems to have endorsed these estimates

of his work, for the *Morning Post*, in an article on March 21, 1859, says : " Baxter's process of printing pictures in oil colours is really one of the most beautiful and ingenious inventions of our time, and it has certainly done more than any other modern discovery to make the great mass of people fond of good pictures, and familiar with them." The *Daily News*, in December, 1856, and January, 1857, and other journals also express the same opinions. It was probably owing to this ambition of his to produce copies of pictures, that Baxter has left us so few prints of subjects of his own design ; and this is to be regretted, as he was without doubt a capable artist.

Baxter's first efforts were chiaros in water colour ; they were rude and elementary, and are now more distinguished as memorials of difficulties overcome than as possessing any great beauty of their own. They contained tints rather than colours, were deficient in tone, and had more the appearance of coloured prints than of examples of printing in colours. Soon, however, he used oil, speedily realised its advantages, and the colours became more definite, the lights more artistic, and the tone nearer to complete perfection.

Up to the time of his patent, Baxter continued the Savage tradition, and produced several really good chiaros ; but from 1836 he employed a foundation plate, which at first was little more than a dotted outline, but it very soon after became a finished engraving. He employed a large number of various kinds of materials, steel, wood, copper,

zinc, and other substances, as he found each best adapted to produce the peculiar effect he desired ; but his foundation plates were generally steel, and, of the 109 included in the 1860 sale catalogue, not one is made of any other substance. His later prints are distinguished for their conscientious and elaborate detail, their perfect register, their brilliancy and depth of colour, their life, and the softness and delicacy of their finish. Here too he is quite original, for no one has ever equalled him in these qualities. By using a steel plate and aquatint, he continued the two processes then in use for illustration, except that where, before, the impression from the plate had been tinted by hand, he printed the colours too ; but he used also stipple and mezzotint, and in using oil colour, and thereby obtaining the finer effects it produces, he had overcome a difficulty Savage had found insurmountable. In his early prints, like Kirkall and others before him, he printed on tinted paper, and obtained his high lights by the use of white.

Until the advent of Baxter there had been no prints coloured in oil colour over an aquatint, for Kirkall and the others used mezzotint ; yet, in the specification for his patent, Baxter does not claim either this use of aquatint or oil colour as a novelty, but he does claim a patent for colouring impressions of engravings from metal by means of block printing, though this process was not novel. Indeed, there are some who contend he should not have been granted a patent ; but the same arguments and others were used then, and a

patent was not only granted, but was renewed by the unanimous judgment of four distinguished judges.

At the commencement of Baxter's career there was a great field open for coloured lithographic printing, and its employment ran side by side with Baxter's art, and finally supplanted it; yet, though Baxter mentions lithographic printing in the specification of his patent, he employed it but little; still it is worthy of note that the firm of Day & Haghe, who had done perhaps more than any other persons in England to develop chromo-lithography which supplanted Baxter's process, were the first under their altered style of Vincent Brooks, Day & Son, to continue Baxter's process on his retirement.

In an advertisement in the *Morning Advertiser* in 1851, Baxter gives his reasons for not using chromo-lithography. He says it is quite unequal to "fine productions," owing to its utter impossibility to enter into the minutiae of any subject. Baxter's work was essentially minute and painstaking—he coloured every detail: and when we consider that the blocks had to be cut so as to fit exactly the engraved outline, without the deviation of a hair's breadth; that a separate block was necessary for each colour, and for every shade of each colour, so that for some of his prints twenty or more blocks had to be prepared; that each block demanded a separate printing—twenty blocks, twenty printings; and that Baxter's presses were not elaborate machines working with un-deviating exactness, but were all hand presses,

as a perusal of the catalogue of his plant sold, in 1860 will show, we may then marvel at his wonderful register, and at the many other excellent qualities of his prints; indeed, so great is the minuteness of detail in many, that they will bear inspection with the magnifying glass without suffering in the least from that severe ordeal. How he obtained all his effects no one knows; but it seems certain that he used the very best colours and the very best refined burnt oil, and mixed them himself. The quality of his paper was so fine it could not be obtained to-day; he engraved his own colour plates and blocks, he rolled his prints, and he personally superintended all the details of his establishment; but beyond all this there must have been many secrets which perhaps we shall never discover.

His licensees and others, although they could not obtain his effects completely, continued his methods for about twenty years. Then his process died, and has never been revived.

Perhaps the reason for Baxter's method being unique is not far to seek. Chromo-lithography, as we have said, ran side by side with it almost from the commencement; the fact that the patent gave Baxter a monopoly prevented others from working on the same lines; and when, after nineteen years, the patent expired, chromo-lithography had so far advanced as almost to have taken the place of block and metal printing, and there was no prospect of material advantage in others using Baxter's or any similar processes.

When chromo-lithography was making such

headway Baxter entertained the idea of changing his own process, and in 1857 he secured temporary protection for an improved method of obtaining gradations of colour by ruling a series of fine lines on the surface of the block in those places where a lighter tint was required. He never proceeded to complete the scheme, and the required notice not being given the provisional patent lapsed.

Cheap as it was, Baxter's system succumbed to methods that were cheaper. The price that would pay for the production of German and other chromolithographs was no sufficient recompense for the slow and laborious process of Baxter; but it may be that some day, when people desire artistic colour prints more than they desire very cheap ones, we shall yet witness a revival of Baxter's delightful art.

From what we have stated it will be seen that the years immediately preceding Baxter's first colour print were critical ones for the future of English book illustration. The grand epoch of the eighteenth century, with its mezzotinters and stipplers in colours, whose works to-day realise such high prices, had artistically come to an end; and those processes, because of the slowness with which the illustrations were produced, and because of their high price, were very little used by the publishers of books; and the interesting hand-coloured aquatints of Ackermann, which took their place, had now nearly ceased. Chromo-lithography and photography were not yet in being; Bewick, Rowlandson, Congreve, Branston, Debucourt, the great French colour printer, and others of note, all were dead; Savage had made

no advance ; and book illustration, and the lesser pictorial delineations were almost completely confined now to hand-coloured prints, illustrations in black and white, either from wood or stone, or from steel plates, then recently invented.

Thus do we see that Baxter was the harbinger of a new era in book illustration, and in the production of cheap prints in colours ; and from his day to our own these arts have never decayed.

## CHAPTER IV

### LICENSES GRANTED BY BAXTER

THE word licensee is applied frequently in a sense that is far too wide. It should be remembered that Baxter granted no licenses in this or any other country until after his patent had been renewed in 1849; consequently, before that date no one except Baxter produced any prints by his patent process, although, in and about the year 1838, Charles Knight, following Baxter's lead, and afterwards the Chiswick Press, and a few others in the forties, produced prints in colour and in chiaro, by other, but very similar, methods. The renewal of Baxter's patent was for five years only, so that it would end in 1854. Then it would be permissible for any one to use the process, and no license would be needful.

Thus it is not accurate to refer to any printer as a licensee of Baxter for any other work than that done between 1849 and 1854. All the same, the term is more often used to denote anyone who worked on Baxter's methods at any period. The difference is material, because presumably those who took out a license would receive instruction from Baxter as to how they were to work the process; but others would produce the prints as

best they could without any guidance. According to the announcement that Baxter made on his mounts, "Licenses granted to work the process in Great Britain, 200 guineas each; France, Belgium, Germany, etc., 1,260 francs. Instructions to Licensees, 252 francs," we see that he charged very much more for a license here than for one abroad. In the advertisement of the sale of his French patent right in May, 1850, he says he would be willing in the alternative to grant licenses for 250 guineas per license, a difference of about £200.

There were very few in England who took up licenses; for Baxter himself implies so. In a letter to the *Daily News*, in December, 1856, he says: "As a further proof of the totally opposite combinations in my process, compared with the ordinary method of block printing, allow me to say that several eminent printing firms have each thought it necessary to pay me the sum of £50 per annum for several years as licensees for the privilege of using my invention."

Thus we see that, although he says on the mounts £200, without naming any length of time, in this letter he refers to £50 per annum as the fee paid. We leave our readers to puzzle it out; but our point is that "several" cannot mean "many."

Le Blond, Bradshaw & Blacklock, Dickes, Kronheim and Myers were almost certainly licensees, and there may have been others, such as Mansell and Grant; but it seems equally certain that Vincent Brooks, Leighton, and Gregory, Collins & Reynolds never were. Upon the merits of those we

have mentioned opinions may differ—all have their merits and their defects. Le Blond was associated with Baxter in two capacities. From 1850 he printed under his license until the expiry of the patent, and afterwards by the same process for some years, at least up to the time of the 1862 Exhibition, of which he published a print or prints, and subsequently, about 1868, when Baxter's plates and blocks came into his hands, and he reprinted from them. Thus we have Le Blond's own prints and also what are known as Le Blond Baxters. In Le Blond's early period we have some very good work. His set of thirty-two, or, as some say, more ovals are excellent, and a complete set is rare. Then there are many most interesting prints of the Royal Family, and a very excellent picture of a Highland lake. Others are: "In the North of Scotland," "Galway Peasants," "Forget-me-nots," "Virginia Water," "On the Watch," and "The Heather," all of large size. There are also many small ones, most of them published on mounts, with gold border and embossed lettering, like Baxter's.

His Le Blond Baxters, excellent as some are when complete, were not a success, and many unfinished ones remained in stock; but they were ultimately placed on the market by other hands.

Bradshaw & Blacklock's prints also were on mounts, like Baxter's. These printers published a book entitled, "The Pictorial Casket of Coloured Gems" (1854), containing some thirty or more prints. Their best is, however, "Truth Distributing the Scriptures to all Nations"; and

there is also a pair of "The Queen" and "Prince Consort."

Dickes was a fine colourist. He produced a book called "Studies from the Great Masters," containing fifteen prints, some of which are very good, though some are weak. A highly prized set by Dickes is a sheet of twelve small prints containing, "The Fiddler," "The Piper," "The Gypsy," and others. A print on a large scale by Dickes is "The Queen Reviewing the Troops in Hyde Park, before the Crimean War."

Kronheim & Co. were excellent printers, illustrated many books, and sold also some separate prints, and produced much small work. Two rare prints on a large scale are "The Village School Master" and "The Wine Tasters."

Mansell's work is known principally for its florid colouring. This house published a large number of prints; some of them are interesting, such as the "Cries of London."

"The Tired Soldier" is a well-known and excellent print by Vincent Brooks; but Baxter is said to have engraved the plate. Most of Leighton's plates are decadent.

The demand for licensee work is rapidly increasing; and, as Baxter prints become increasingly difficult to obtain, so will prints by his imitators be more sought after.

## CHAPTER V

### SINCE BAXTER'S DEATH

WHEN Mr. Mockler, in 1888, acquired Baxter's plates and blocks from Le Blond, he set himself to arrange and study them; and much credit is due to him for what he has done. He published an interesting folio of prints in black from the plates, and about 1893 he compiled the first list of Baxter prints.

Although this list, as might be expected, contains many inaccuracies, and is not so complete as those which recent discoveries have made possible to-day, yet it has formed the basis for all subsequent lists.

In 1895 a Baxter Society was formed, in which Mr. Mockler was a moving spirit; and, although it soon died, three monthly publications were issued of what was called the *Journal of the Baxter Society*. These are very interesting, and, had they continued, this book would never have been written; but after three numbers the journal became extinct.

In 1894 began that instructive series of articles and letters in the *Bazaar*, which has continued from time to time to this day; and in 1895 was held at the Masonic Hall, Birmingham, under the presidency of the late Lord (then Sir Frederick) Leighton, an exhibition of Baxter prints. In the same city, in 1896,

Mr. Mockler's collection was sold by auction ; and his sale catalogue affords much information. During the same year Mr. Bullock, of Birmingham, issued his first catalogue of Baxter's prints. This gentleman well deserves to be held in high repute by all Baxter collectors and admirers for the energy, the intelligence, and the time he has devoted to the subject. Other names may be mentioned of those who have from time to time thrown light upon this matter, such as Messrs. Cowlshaw, Manton, and Smith, of Sheffield ; Messrs. T. S. Rhodes, T. Priest, and Usher Clarke, of Birmingham ; Mr. H. H. Peters, of Peckham ; Mr. S. H. Eachus, of Wolverhampton ; Messrs. G. Holman, and W. Conlan, of Lewes ; Mr. Lumley, of London ; Mr. J. H. Slater, of Crouch End ; and others.

In quite recent times articles and letters, some good, some bad, have appeared in many journals by various writers. Probably the most learned was one in the *British and Colonial Printer and Stationer*, in 1904 ; and the most earnest, enthusiastic, and popular writer upon the subject of recent years is Mr. Yoxall, M.P., whose contributions have appeared in *London Opinion*. Mr. F. W. Baxter, the generous donor to the nation of that collection of prints which is now in the British Museum, has been ever ready to help those interested in the life and labours of his talented relative. For these and other reasons the collection of Baxter's prints and the study of his art are now very widespread, and each of the three capitals, London, Edinburgh, and Dublin, vies with the others in the

interest it displays in the subject. Our knowledge is becoming more definite and accurate ; but there is yet much to be done before it can be said that all that is knowable upon the subject has become known. Indications are not wanting that investigation will be pushed still further, and there are many signs of the growing curiosity in everything connected with George Baxter and his work. One of these signs was the gathering, in March, 1908, of the members of the Printers' Managers and Overseers Association to take part in a discussion initiated by Mr. Seeley (of Messrs. Kronheim & Co.) who gave a lecture on " How Baxter Colour Prints were Produced."

## CHAPTER VI

### HINTS TO COLLECTORS

**B**AXTER prints, as they are valuable and beautiful, are not to be obtained without some sacrifice of time and attention upon the part of the collector. As we have indicated before, this is not necessarily a rich man's hobby. Here the collector does not find himself pitted against those who compete in the sale-rooms for Raeburns and Romneys; but, on the other hand, Baxter prints are not as common as picture postcards, and they are not to be bought in packets like foreign postage stamps; for a good specimen of any of the rare varieties he will find even now very keen competition. Moreover, although some prints are more plentiful than others, all tend to become rare; and thus the collector is likely to have more and more difficulty in adding to his treasures.

Having found one of these charming prints, a number of questions await the collector's decision. If this is not a first-rate impression, shall he buy it? He can retain it until he finds a perfect print of this subject, and then sell or exchange the inferior example. On the other hand, shall he set his face resolutely against anything lower than the best? In the present state of the market we think he will

choose the better part if he buys the print, for he is not likely to lose by the transaction.

Again, the collector will find frequently an excellent impression; but the owner, knowing its value, will ask a price that seems excessive. Shall the collector pay, or wait? Well, if the price is not utterly prohibitive, for the reason we have given already concerning the increasing value of Baxter's works, he will probably regret his decision afterwards if he does not purchase the print.

For the convenience of the collector we will set forth the questions he should consider when, having found a print that he is convinced is a genuine print in colours from the press of George Baxter, he is deciding whether or not he shall buy it.

1. Is the print faded, or is it in a brilliant state?
2. Is it in any way out of register—that is, has each of the various blocks used in obtaining the complete effect been imposed exactly in its right place upon the print, so that none of the earlier printings can be seen protruding beyond the edges of the later ones, or *vice versa*?
3. Has it been taken from a worn plate?
4. Has it been cut, or is it entire?
5. Is it on a stamped mount, and in every respect as it was issued?
6. If it is a book illustration, a design on a sheet of music, on a needle-box, or otherwise, is it complete?
7. Has it been under all its blocks?

8. Is it in all respects undamaged, and free from any "touching up" by hand?

### CONSIDERATIONS OF GENUINENESS

**Are there any Forgeries?**—At the time of writing it is probable that there are no prints nor tints in colours that are actual forgeries—that is, there are no prints nor tints in colours other than from Baxter plates and blocks; and all prints from these plates and blocks are either by Baxter, Vincent Brooks, Le Blond, or George Baxter, Junr.

**Baxter's Signature a Test.**—If the print, or tint in colours is of one of those subjects that Baxter signed—that is, if he had *engraved* his name in the *body* of the plate—and this particular print does not bear that signature, it is not the work of Baxter.

**Le Blond's Erasure of Baxter's Signature.**—Subject to what is presently stated, all Baxter's plates which bore his signature in the body, that came into Le Blond's hands, had the signature erased when Le Blond printed from them; but it is quite possible he printed some before he erased the signature. Still, the number would not be large.

**Vincent Brooks and Baxter's Signature.**—It is generally supposed, as already stated, and it may be the fact, that Baxter's signatures were erased from the plates by Le Blond. If this is established, then it follows as a necessary consequence that the prints produced by Vincent Brooks between 1860 and 1867, from Baxter's plates, must have reproduced the signatures. In this way we may have

on the market prints by two printers, which, although purporting to be signed by Baxter, are not Baxter prints. This fact does not materially decrease the value of signed Baxter prints, because, although only an expert can tell the difference between a real Baxter print and one bearing his signature produced by Vincent Brooks, or by Le Blond, as regards those produced by Vincent Brooks, it is said that in consequence of the arrangement he made with Baxter, to superintend the production of the prints he produced, they are to all intents and purposes Baxter prints. In any case only very few were issued. As regards Le Blond, the prints produced by him which have Baxter's signature were so few as to be almost a negligible quantity. At present little is known of the style in which the Vincent Brooks prints appeared—whether they were on stamped mounts, or in what other form; the strong presumption is that neither Vincent Brooks nor Le Blond published any prints on Baxter mounts. Frequently, signed prints will be found on mounts obviously those on which the print was issued, but without Baxter's stamp; some of these may be prints by Vincent Brooks.

**Le Blond's Prints.**—A complete finished Le Blond print generally has his signature in the body, low down; but, in by far the larger number of the Le Blond prints that have been found, these signatures have been cut off at some time by unscrupulous persons wishing to palm them off as Baxter's. Consequently these prints will be found to be slightly smaller than Baxter's. Some few prints do not,

however, bear Le Blond's signature ; and some, like " 'The Third Day He Rose Again' " and " Little Red Riding Hood," have it so high up that it would be impossible to cut it off without destroying the print ; but often it will be found hidden by being coloured over by hand.

**Internal Evidence of Genuineness.**—If the print or tint is one from a plate Baxter did not sign, then a greater difficulty arises, as its genuineness cannot be tested by the signature. In that case the following observations may be found useful : Baxter prints have a great depth of artistic colour, excellent register, and much attention has been paid to all the details. The surfaces are of a beautiful, delicate, glossy character—the gloss comes off with moisture—as though the prints were on marble or ivory ; and they have the appearance, especially the portraits, that we notice in miniatures. The flesh-tints are always natural, and the eyes and lips are separately coloured. The whole print is invariably refined.

**How to Detect Le Blond's Work.**—If we compare Le Blond's work with Baxter's we shall find generally that it lacks all those excellent qualities which are the characteristics of the greater man. Le Blond's prints have less depth of colour ; often the various printings are out of register ; there is manifest inattention to details, crudeness, harsh surfaces, eyes and lips without colour, unnatural and unpleasing flesh-tints, and altogether a great want of refinement. However, it is only fair to say that when we find a print by Le Blond complete it is

almost as beautiful as a print by Baxter. Le Blond has been judged unfairly by his unfinished work.

There are only about thirty of Baxter's unsigned plates from which Le Blond printed, so the difficulty is reduced; and indeed only a few of these at the most present any real difficulty—"The Fruit Girl of the Alps," "The Reconciliation," and "Slaves" perhaps being the three most difficult. Le Blond was never so conscientious as Baxter, and he would not use all the blocks if less than all would do; from some of the plates that came into his hands he probably never printed.

**Baxter's Name and Le Blond's on One Plate.**—In many cases Baxter's name was left by Le Blond on the plate margin though it does not appear in the body of the print, the assumption being of course that the print would be mounted and the plate margin then cut off; and so it sometimes happens that Le Blond's name appears in the body and Baxter's in the margin.

**The Baxterotypes.**—The Baxterotypes were never printed by Baxter in colours; the "Raphael Cartoons" and "Infant Samuel," sometimes found in colours, were produced by other printers.

**Prints by Other Printers using Baxter's Blocks.**—The prints issued by Vincent Brooks and Le Blond have been explained. Baxter's son George produced some signed prints also from a few of his father's plates which he retained—for they did not go to Le Blond—but not from his blocks. He used chromo-lithography instead; and his prints are usually so bad they can hardly be mistaken by any-

one. His work may be looked for in "The Holy Family," "Harvest Time," and in a few others. It should be mentioned, however, that Le Blond's "Hollyhocks" and "The Gardener's Shed" are also pure chromo-lithographs, and also one variety of his "Lucerne," though another is an excellent print from a plate and blocks.

**The Dates of Prints.**—It is useful to be able to discover the approximate date of a print, and it is often a means of detecting fraud. This can be gathered from the address upon it. The first known address of Baxter is 11, Great Distaff Lane, Cheap-side; and prints (probably there would be none in colours) bearing this address would be between 1827, when Baxter married and came to London, and 1829, the date when "Butterflies" was produced, which has the address 29, King Square; but he was there only a very short time. The address 29, King Square, Goswell Road, would be from 1829 to 1835. The address 3, Charterhouse Square would be from 1835 to 1843, when Baxter moved to Northampton Square. The address 11, Northampton Square would be from 1843 to 1851, when he took in another house; and the address 11 and 12, Northampton Square would be from 1851 to his retirement in 1860.

**Miscellaneous Considerations of Genuineness.**—There are a few prints in Bartolozzi red, or in monochrome, which bear Baxter's signature somewhere on them; they are possibly from plates engraved by him, but from which he never printed. The prints are: "The Moorish Bride," "The Trysting Place,"

the large "Little Gardeners," and "A Lake Scene," and there are others; but, as they have all been printed since his death, it is needless to include these in any collection of Baxter prints. Many of them are distinct frauds. It is probable that most of the large prints during the missionary period were sold plain as well as coloured. When they are plain they bear a close resemblance to what in after years were known as "Baxterotypes." Fraudulent persons have discovered many ways of deceiving. Sometimes a Le Blond print is placed on a Baxter mount; there are also some fraudulent mounts; but the embossed stamp in these cases has generally a spongy appearance. Baxter's are clear cut. Often, too, prints are touched up, or, indeed, wholly coloured by hand. In case of doubt a magnifying glass should be used. Mr. Mockler produced a book of reprints in black. These occasionally are coloured by hand and passed as Baxter's; but a little moisture and a clean handkerchief applied to a small portion will soon reveal the fraud. Occasionally, too, licensee work is palmed off as Baxter's, on the statement that it is "like Baxter's," or "by Baxter's licensees," or "from his plates"; and the fact that some of the prints by licensees have on them "Baxter's patent" helps this deception.

It is necessary to remember too that Baxter's seal is in existence somewhere; so the collector must see that the name of the subject, or label, is below the seal on the mount. Some one also has a stamp "Baxter's patent oil printing, 11, Northampton Square," which is frequently used, even upon

prints from plates which had their origin at other addresses. Nearly all the prints, when they are used for music, have Baxter's name in type, in gold letters, beneath the print, on the music. Baxter dealers, as a whole, are a very courteous, honest, and obliging set of men ; and there is far more danger of being sold a wrong print by some collector or small dealer, honestly perhaps, but ignorantly, than maliciously, by any experienced dealer.

### **CLASSIFICATION OF BAXTER PRINTS**

The collector should make up his mind at the outset whether he will be satisfied with the complete prints, that number about four hundred, or whether he will seek to possess other states of each print. If he decides in favour of the more heroic view of his hobby he may look forward to a search that will extend over a number of years, and that will not cease until many hundreds of prints have been acquired. In this case, however, the collector would be rewarded for his diligence by the pleasure he would feel as the owner of a collection so unique ; and the complete set of prints would be valuable inasmuch as it would increase his knowledge and enable him to trace stage by stage the development of a most fascinating art. He would find too that many prints which appear upon the first sight to be identical have yet a number of minor modifications. For the collector of the different states of Baxter's prints the classification that follows will form a necessary guide.

**Tints.**—These are prints that range from the very “first pull” from the plate and then through all the various stages of colouring from the blocks almost to the complete print. Usually the “first pull” has been made in bluish purple, grey, or in neutral tint, although other tints are found, and the impressions are such as any printer could secure if he had the plate. Thus, though not valuable as colour prints, they reveal, if genuine, the varying first stages that led to the perfect print, and in many cases are most excellent as aquatints or mezzotints. Some “first pulls” found are quite modern, having been made by persons who happened to have the plates. Tints of some prints are very rare.

The question of tints is a too complicated, technical, difficult, and extensive subject to deal with fully, because in dealing with this complex matter weight has to be given to so many questions, such as signed tints and unsigned; plates that Le Blond printed from, and those he did not; Vincent Brooks tints; Baxter, Le Blond, or Vincent Brooks proofs, before letters and after; the quality of the paper; the date of the print; tints in colours; and “first pulls”; and other matters. It should be borne in mind that on the retirement of Baxter in 1860 the plates passed to Vincent Brooks. He held them until 1868, when Le Blond obtained them; and he held them until 1888, when Mr. Mockler became possessed of them; and all these three took pulls from the plates. There were some plates Vincent Brooks never had; and some, again, Le Blond did

not get from Vincent Brooks : and all these points have to be considered.

**Uncut Prints.**—In this class we have prints as they came from the press before they have been trimmed. They may be in any condition as regards colour ; but are interesting as showing the plate marks, the lettering, if any, the plate holes, and whether or not other prints were on the same plate, and in several cases they show that the plate was broken and mended ; and the fact of the plate afterwards becoming unusable may account for there being two varieties of prints slightly differing, as in the case of the portrait of the Duke of Wellington, and others.

**Book Illustrations.**—Prints as they appeared in the book they illustrated. These should be uncut. Many prints, especially the small pocket-book illustrations, were produced both as book illustrations and on mounts ; and it is interesting to obtain these in both conditions. The lettering which the pocket-book illustrations have nearly always under the print, and rarely or never on it, contains the name of the subject, and the artist from whose picture the print was taken, as well as Baxter's name and address. Occasionally the lettering, especially in his very early productions, is in type ; but generally it is part of the plate. When the print is on a mount none of this lettering appears.

**On Mount.**—About the time that Baxter obtained the renewal of his patent, he began also to mount his prints on what are now called " Baxter mounts." The mounts prior to about 1849 have no embossed or other seal or stamp ; but during the missionary

period—that is, from 1838 to about 1848—prints were produced on a cardboard mount, usually tinted, and having sometimes printed on it, and sometimes engraved, a description of the subject, and Baxter's name and address; but prints in this state are now rare. Before 1838 Baxter sold no prints on mounts.

After the expiration of his patent, Baxter issued some prints on mounts without his stamp or seal. A print having on its mount Baxter's coloured stamp or embossed seal, surmounted by a crown, and giving his name and Northampton Square address, with a label below stating the name of the subject, is—apart from any fraud—undoubtedly true Baxter work, and so more valuable than an unmounted and unstamped print, though in itself it may not be a better impression. The collector should bear in mind the importance of the label with the name of the subject in the case of prints on mounts bearing the embossed seal.

Some of Baxter's pocket-book prints are now very rare on mounts, and probably some that were issued for the outsides of playing-cards, or for other special purposes, never were on mounts. A few of the missionary prints—that is, those produced by the *Patriot*—are sometimes found varnished, and sometimes on a stretcher mount, with letterpress description: these would be Williams's portrait, with a background of Rarotonga (the earlier print having an interior background), and the portraits of Moffat and Knibb. Sometimes prints are found on stout tinted paper, with a fine blue line ruled round the

print. There were at one time portfolios issued with a certain number of small prints in each—generally twenty-five—either on stamped mounts, plain mounts, or ruled as above. These were probably issued by Baxter or his agent. No print on a Baxter mount has any address other than Northampton Square. Prints also are sometimes found with embossed mounts; these were probably issued by Baxter. They may have been valentines.

**How to Arrange Baxter Prints.**—No Baxter prints should be exposed to the light, as they fade, the cochineal reds being particularly fugitive. Hanging in frames is not therefore recommended. The best way to keep them is to follow the example of those who have arranged part of the collection in the British Museum, and mount the prints (with the corners of envelopes) on large sheets of brown or "Elephant" cartridge paper; but, unlike those who arranged that collection as it now is, to put sheets of thin paper between each print to prevent friction. This method enables the collector to interpose fresh sheets as he acquires new prints; or to remove others easily for better ones. As to the order, it is better to classify in some such way as we have indicated in the following chapter rather than to follow the order of date merely.

## CHAPTER VII

### THE CATALOGUE EXPLAINED

HAVING given in the previous chapters the reasons we have for thinking the collection of Baxter's prints, and the study of his art to be interesting ; and having rendered all the information we have been able to gather concerning his life, and his position in this country as a colour printer ; and, further, having given the best advice we can to collectors, we propose in the ensuing chapters to set forth a catalogue of all the prints he produced, and all books, music, and pocket-books he illustrated, with such information as to each and all of them as is available.

The catalogue of prints, it will be seen, is divided into chapters, and each chapter has reference to the work of some well-defined period, or class of subject. This, it is thought, is a more interesting arrangement than the one that would result if we were merely to make a list of the prints alphabetically or chronologically. This system will be found also more convenient for those who desire to arrange collections of prints.

The prices we have given are about those a collector wishful to buy would give to a seller willing to sell ; and it is assumed that the print is unfaded,

clean, of good register, and in all respects in perfect condition. It must be remembered that the market value fluctuates ; and the tendency of late years has been upwards. No attempt has been made to give the prices in any other state than that of perfect and complete prints ; but in most cases tints may be taken at one-third of the value of the perfect print.

In the case of prints produced after 1846 the price given assumes, unless otherwise stated, that the impression is on a "Baxter mount" ; but, where there is a considerable divergence between the value of the print on and off the mount, the value in the two states is given.

The value of the prints produced before 1846 is also in most cases given for two states ; and, where it is not, it must be assumed the print only appeared as a book illustration. Where a print not a book illustration only is thought never to have been on a mount it is so stated.

There are a few prints reputed to be Baxter prints about which there is a doubt ; and also there have been a few prints prepared by Baxter whose present existence is open to question. All these cases are indicated by the use of the letter "D" in the margin of the catalogue.

Where the correct title of the print and the date of publication are known, they are given.

In every case in which the information is available the catalogue differentiates between original designs and prints copied from pictures ; and in the case of copies, whenever the artist's name is known, it is supplied.

Where the print is not lettered in the body of the picture it is described as "Unsigned"; where it is, the details of signature are set forth.

In all cases in which it is known, the plate marks, and the other prints, if any, engraved on the same plate are stated.

A short description of each print is given, so that collectors may identify the examples they find.

A description of the Le Blond print has been appended in all those cases in which it is well established that Le Blond printed from Baxter's plate, and in which the Baxter print is unsigned; but the comparison is made with those prints of Le Blond usually seen, and not with his finished ones which are as rare as Baxter's, and often nearly as good. Where the Baxter print is signed, no description is given, as the absence of signature is sufficient.

The sizes are as near as possible exact; but the prints are not always cut for a mount of precisely the same size. In many cases the number of blocks needed for the complete print will be found.

Where original published prices are given they are taken, in the case of the missionary prints, from contemporary documents, and in the case of the later prints from the list in Baxter's "Great Exhibition, and Visitors' Guide to London," and from the Vincent Brooks list, published in the *Bazaar*, in January, 1898.

The following abbreviations have been used in the catalogue:

- C. . . . . Comparatively common.
- M.R. . . . . Moderately rare.
- R. . . . . Rare,
- V.R. . . . . Very rare.
- P. . . . . Plate was included in the sale catalogue of Baxter's prints and stock in 1860.
- D. . . . . For the reasons given, doubtful.
- Le Blond . . . . . Printed by Le Blond from Baxter's plate.
- Signed . . . . . Baxter's print was signed in the body of the plate.
- Unsigned . . . . . Baxter's print was not signed in the body of the plate.
- On Mount . . . . . On a mount with Baxter's printed, engraved, stamped, or embossed, impress.
- Music, No. . . . . An illustration on the cover of a piece of music. Described, at the number given, in the catalogue of music (Chapter 21, p. 253).
- Books, No. . . . . A book illustration. Described, at the number given, in the catalogue of books (Chapter 21, p. 236).
- Pocket Books,  
No. . . . . A pocket-book illustration. Described, at the number given, in the catalogue of pocket-books (Chapter 21, p. 250).

## CHAPTER VIII

### EARLY PRINTS

1829-1840

THE particular section of the whole catalogue that is contained in this chapter has reference to the colour prints produced in the early period of Baxter's career ; but it should be noted that the missionary subjects belonging to this period have been extracted, and have been placed with the missionary prints in Chapter IX. (p. 93).

It is interesting to note the various styles, and to trace the rapid development of the art to the fine prints in the "Cabinet of Paintings." Some are from wood blocks only—i.e. chiaroscuros ; in others the foundation plate is very little developed. The two or three very early prints are not produced in oil colours.

Every print set forth in this chapter during this period is a book illustration. None are signed ; but the great majority have Baxter's name somewhere in the margin. None have been reproduced, nor have they been sold otherwise than in books as illustrations, except No. 43, which was reprinted.

At Baxter's sale by auction in London in 1860, none of these plates nor prints were offered.

Sometimes the lettering is printed. This is

generally the case in the very early prints; but usually it is engraved on the plate.

Note the "white," in many cases printed in. Little of this early work is original design. Time has shown that in some of it the colours were defective, or the mixing imperfect, and they now appear in some editions blurred and almost un-decipherable; but all these early impressions are of very great interest.

The important difference between producing lights and shades by the use of colour only, as in *chiaro*, the style in use by Baxter before his patent, and the method of producing lights and shades by first using an engraving, the mode he adopted after his patent, should be borne in mind.

Prints from 1 to 13 inclusive were dated from King Square; and probably none of these have foundation plates. All the rest during this period are from Charterhouse Square.

## CATALOGUE OF EARLY PRINTS

1829

**1. Butterflies.**—One rests on a blade of grass, and there are two on the wing. Except for an alleged small print in 1827, in a book published by Baxter's father, this is the first colour work of Baxter, but not an oil-colour print. Under this interesting print, in type, in one line, is "(1) Peacock, (2) Marmoress, (3) White Admirable" (*sic.*); and below that, in one line, is "Engraved on wood and printed in colours by G. Baxter, 29, King Square, Goswell Road." Probably a book illustration. We know of no other colour work by Baxter until five years after this date.

SIZE OF PAGE, 11 × 9.

PRINT, ABOUT 7 × 5.

Unsigned. V.R. £1 10s.

## 1834 AND 1835

- 2. Dippers and Nest.**—Books, No. 58. Under the print, in type, in the centre, in one line, is the above title; and below that, in one line, is “Engraved on wood and printed in colours by G. Baxter.” The print was drawn and coloured from nature by Baxter. It is not stated to be, and is not, in oil colour. Only the vignette in the book is by Baxter. These remarks apply to both volumes. Except as stated in No. 1, this and No. 3 are the first colour prints by Baxter.

SIZE OF PAGE,  $7\frac{3}{4} \times 4\frac{3}{4}$ .

PRINT, ABOUT  $3\frac{1}{2} \times 3$ .

*Published 1834.*

Unsigned R. { First edition, prints lettered. 10s.  
 { Second edition (1835) and later editions,  
 { prints unlettered except for the title. 5s.

- 3. Little Grebes and Nest.**—Books, No. 58. Under the print, in type, in the centre, in one line, is the above title; and below that, in one line, is “Engraved on wood and printed in colours by G. Baxter.”

SIZE, SAME AS NO. 2, WHICH SEE.

Unsigned. Price as No. 2.

- 4. Eagle and Vulture.**—Books, No. 59. The eagle is on a ledge of rock; the vulture is flying above. Under the print, in type, in the centre, in one line, is the above title; and below that in the 1834 edition is “Engraved and printed in oil colours by G. Baxter, 29, King Square, from a painting by T. Landseer,” in two lines, and in the 1836 edition it is “Baxter’s oil colour printing, 3 Charter-house Square, from a painting by T. Landseer.” This is probably the first print in oil colour by Baxter.

SIZE OF PAGE,  $6\frac{1}{2} \times 3\frac{7}{8}$ .

PRINT, ABOUT  $4 \times 3$ .

*Published 1834.*

*Later Edition, 1836.*

Unsigned. M.R. 10s.

**5. Hindoo and Mohamedan Buildings.**—Books, Nos. 27, 63, and 71. Somewhat crude productions, but some prints are very much superior to others. Portico of a Guzerat temple, so colossal that the natives ascribed its origin to a deity. The lettering under the 1835 print is, in the centre, in type, in one line, the above title; and on the left, “Eng. by permission from Capt. Grindlay’s work, 8vo, coloured,” in one line; and on the right, in one line, “Engraved and printed in oil colours by G. Baxter, 3, Charter House Square”; and at the bottom is “Fisher & Co., London, 1835.” Higher up, on the left, is “Edifices Indiens et Mahometans,” in one line; and on the right, “Hindoostanische und Mahometanische Gebaude.” Under the 1834 print, in type, in the centre, in one line, is the above title; and below that, “Fisher & Co., London, 1834”; and on the left, in one line, is “Drawn by D. Roberts from a sketch by Capt. Grindlay”; and on the right, in one line, is “Engraved and printed in colours by G. Baxter, 29, King Square.” The 1834 variety is not stated to be in oil colours.

SIZE OF PAGE, 11 × 8.

PRINT, 8 $\frac{5}{8}$  × 6 $\frac{1}{4}$ .

Unsigned. { 1834. R. 15s.  
1835. M.R. 12s. 6d.

**6. The Welsh Harper.**—See No. 319

**7. Cattle Drinking.**—Books, No. 29. A good chiaro. A stream and cattle; and on the left, the bank, trees, rocks, and figures. From Gainsborough’s picture in the National Gallery. Under the print, in the centre, in one line, in type, is “Engraved and printed in oil colours by G. Baxter, 29, King Square.” The print was produced from twelve blocks.

SIZE OF PAGE, 6 $\frac{3}{8}$  × 4 $\frac{1}{8}$ .

PRINT, 4 $\frac{1}{2}$  × 2 $\frac{7}{8}$ .

*Published 1835.*

Unsigned. M.R. 12s. 6d.

**8. Convolvulus Scroll or Wreath.**—Books, No. 29. A scroll or wreath surrounding the title of the book.

Unsigned. M.R. 3s. 6d.

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**9. Modification of the Clouds.**—Books, Nos. 43 and 66.

A folding print of the sea, showing, above, the various states of the clouds. Under the print, in type, is the above title ; and below that is “(1) Linear Cirrus, (2) Mare’s Tail Cirrus, (3) Cymoid Cirrus, (4) Cirro Cumulus, (5) Cirro Stratus, (6) Mottled Cirro Stratus, (7) Cumulus, (8) Cumulo Stratus, (9) Nimbus” ; and below that is “Engraved and printed in oil colours by G. Baxter, 29, King Square, London,” in one line.

SIZE OF PAGE, AND PRINT, 7 × 4.

*Published 1835.*

Unsigned. V.R. 15s.

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**10. Norfolk Bridge, New Shoreham.**—Books, No. 33.

In light sepia. Under the print, in type, in two lines, in the centre, are the above title, and “This plate is presented by His Grace the Duke of Norfolk” ; and below that, in one line, is “Engraved and printed in oil colours by G. Baxter, 29, King Square, London, from a drawing by T. Henwood.”

SIZE OF PAGE,  $12\frac{3}{8} \times 10$ .

*Published 1835.*

PRINT,  $4\frac{5}{8} \times 6\frac{1}{8}$ .

Unsigned. V.R. £1 1s.

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**11. The End of Time.**—Books, No. 65. The Mighty

Angel striding over sea and land (REVELATIONS X.).

Under the print, in type, are the above title, and “Baxter’s oil colour printing, 29, King Square.”

SIZE OF PAGE,  $4\frac{3}{4} \times 3$ .

*Published 1835.*

PRINT,  $3\frac{1}{4} \times 2\frac{1}{8}$ .

Unsigned. M.R. 7s. 6d.

**12. Polar Sky.**—Books, No. 56. Rocks in the sea ; and, on those in the left foreground, are Polar bears. In the starlit sky an aurora and a comet appear. This and the vignette were among the specimen works inrolled by Baxter, upon April 23, 1836, on the granting of his patent. Under the print, in the centre, in one line, is the above title ; and below that is, according to the edition, either “Baxter’s oil colour printing, 29, King Square,” in one line ; “Printed in oil colours by G. Baxter (Patentee), 3, Charterhouse Square, from a painting by W. Westall, A.R.A.,” in two lines ; or “Baxter’s patent oil colour printing, 3, Charter-house Square. From a painting by W. Westall, A.R.A.,” in two lines. One edition has the lettering in type. The colouring of the early edition is defective. The later ones are blue in tone ; the early one grey. One of the bears is also slightly different in later editions. The frontispiece and vignettes of the later editions were on the same plate. These prints, as some have the address at King Square, and others at Charter-house Square, fix the year when Baxter moved from King Square.

SIZE OF PAGE,  $6\frac{5}{8} \times 4\frac{1}{4}$ .

*Published 1835.*

PRINT, ABOUT  $3\frac{3}{4} \times 3$ .

*Later Editions, 1836 and 1838.*

Unsigned. M.R. 7s. 6d.

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**13. The Seasons.**—Books, No. 56. Under the print, in one line, is the above title ; and on the right, in the early edition, in one line, in type, is “Baxter’s oil colour printing.” Depicting the radiation of light round the sun.

SIZE OF PRINT, ABOUT  $1\frac{3}{4} \times 2\frac{1}{4}$ .

Unsigned. M.R. 2s.

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**14. Tropical Scenery.**—Books, No. 54. Conical mountain in the background ; on the left, tall palms ; and in the foreground, tropical vegetation, birds, and a panther. One variety and the vignette were among the specimen works inrolled by Baxter, upon April 23, 1836, on the

granting of his patent. Under the print, in the centre, in one line, is the above title ; and below that is either "Baxter's oil colour printing, 3, Charter-house Square," in one line ; the same lettering, with the addition of the words, "(from original paintings by W. Fowler)," in two lines ; or "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square," in one line. The colouring of the early edition is very defective. The lettering differs with the editions, and is in type in the earlier one. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PAGE,  $6\frac{5}{8} \times 4\frac{1}{4}$ .

*Published 1835.*

PRINT, ABOUT  $4 \times 3$ .

*Later Editions, 1836 and 1838.*

Unsigned. M.R. 7s. 6d.

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**15. Temperate.**—Books, No. 54. A landscape, with cows and figures. Under the print is the above title. The 1835 prints are very defective ; the lettering in them is in type. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PRINT, ABOUT  $2 \times 1\frac{1}{2}$ .

Unsigned. M.R. 2s.

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**16. Scene on the Mountain Tops.**—Books, No. 55. This and the vignette were amongst the specimen works inrolled by Baxter, upon April 23, 1836, on the granting of his patent. Under the print, in the centre, is the above title, in one line ; and below that is "Baxter's oil colour printing, 3, Charter-house Square. (From original paintings by W. Fowler)," in two lines. The lettering on some other editions may be different. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PAGE,  $6\frac{5}{8} \times 4\frac{1}{4}$ .

*Published 1835.*

PRINT, ABOUT  $4 \times 3$ .

*Later Editions, 1836 and 1838.*

Unsigned. M.R. 5s.

- 17. Air Bird.**—Books, No. 55. A bird on the wing. Under the print is the above title—in type in the early edition. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PRINT, ABOUT  $2\frac{1}{2} \times 1\frac{1}{2}$ .

Unsigned. M.R. 2s.

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- 18. Evening on the Sea.**—Books, No. 57. The setting sun at sea, and a ship on the crest of the waves. This and the vignette to one edition were specimen works inrolled by Baxter, upon April 23, 1836, on the granting of his patent. Under the print, in the early edition, is the above title only; and in another the above title is in the centre; and below that is “Baxter’s patent oil colour printing, 3, Charter-house Square, from original paintings by W. Fowler,” in two lines; and there may be different lettering in other editions. Somewhat similar to No. 58. The lettering in the early edition is in type. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PAGE,  $6\frac{3}{8} \times 4\frac{1}{4}$ .

*Published 1835.*

PRINT, ABOUT  $4 \times 4$ .

*Later Editions, 1836 and 1838.*

Unsigned. M.R. 7s. 6d.

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- 19. The Shore.**—Books, No. 57. Under the print is the above title. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PRINT, ABOUT  $2 \times 1\frac{1}{4}$ .

Unsigned. M.R. 2s.

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- 20. Caroline Mordaunt.**—Books, No. 74. An excellent chiaro, showing the governess arriving at the mansion in the coach. Under the print, in the centre, in type, is the above title; and below that, in one line, is “Baxter’s oil colour printing, 3, Charter House Square.”

SIZE OF PAGE,  $6\frac{3}{8} \times 4\frac{1}{8}$ .

*Published 1835.*

PRINT,  $4\frac{3}{8} \times 2\frac{3}{8}$ .

Unsigned. R. 10s.

1836

21. **Virginia Water.**—Books, Nos. 61 and 75. A full-rigged ship on the left. Under the print, in the centre, in type, is the above title; and on the left, in one line, is “J. Brown pinxt.”; and on the right, in one line, is “Baxter’s oil colour printing, 3, Charter House Square.” Some of the early prints are very defective. A curious chiaroscuro print.

SIZE OF PAGE,  $6\frac{1}{4} \times 4$ .

PRINT,  $5 \times 3$ .

Unsigned. R. £1 10s.

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22. **Boy with a Bird’s Nest.**—Books, Nos. 61 and 75. Under the print, on the right, is “Baxter’s oil colour printing.”

SIZE OF PRINT, ABOUT  $2 \times 1\frac{1}{4}$ .

Unsigned. R. 5s.

---

23. **Bohemian Peasants, near Toplitz, celebrating the Festival of their Patron, St. John of Nepomac.**

—Books, No. 78. Peasants dancing in front of a large statue. One of the specimen works inrolled by Baxter, upon April 23, 1836, on the granting of his patent. Probably the first print from a plate, and the first in which Baxter described himself as “patentee.” Under the print, in two lines, is the above title; and below that is “Printed in oil colours by G. Baxter (patentee), from a painting by J. C. Zeitter.” This and No. 24 were probably on the same plate.

SIZE OF PAGE,  $8 \times 5\frac{1}{2}$ .

PRINT, ABOUT  $4\frac{3}{4} \times 4\frac{1}{2}$ .

Unsigned. M.R. 10s.

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24. **Hungarian Peasants descending the Drave, in Carinthia, on a Raft of Barrels.**—Books, No. 78.

See No. 23. Peasants in merriment, having sold their wine, convert the barrels into a raft, and return home by

river. Under the print is the above title, in two lines ; and below that, in one line, is "Printed in oil colours by G. Baxter (patentee), from a painting by J. C. Zeitter." It is said some prints have Baxter's initials on one of the barrels. The print was produced from ten blocks.

SIZE OF PAGE, 8 × 5½.

PRINT, ABOUT 4¾ × 4.  
Unsigned. M.R. 10s.

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- 25. Southdown Sheep. From the Flock belonging to the late John Ellman, Esq.**—Books, No. 3. A landscape ; the sheep in the foreground. One of the specimen works inrolled by Baxter, upon April 23, 1836, on the granting of his patent. Under the print, in two lines, is the above title ; and on the right is "Baxter's colour printing, 3, Charter House Square, London," in one line. The word "oil" is omitted ; but the vignette No. 26 has it. Published about the time the patent was granted, and about the time Baxter moved, which may account for the omission in some prints of the lettering on the right.

SIZE OF PAGE, 8¼ × 5½.

PRINT, ABOUT 6 × 4.  
Unsigned. M.R. 10s.

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- 26. Convolvulus Leaves, Flower, and Bud.**—Books, No. 3. On the right is "Baxter's oil colour printing, 3, Charter House Square, London," in two lines.

SIZE OF PRINT, ABOUT 3¾ × 3.

Unsigned. M.R. 5s.

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- 27. The Mosaic Pavement at Pitney.**—Books, No. 67. A Roman pavement. Under the print, in some cases, on the left, in one line, in type, is "Discovered by S. Hasell" ; and on the right is "Baxter's oil colour printing, 3, Charter-house Square" ; and in the centre is

“At Pitney, Co. Somt., 1829”; and in others, on the left, is “Baxter’s patent oil colour printing.” In the centre is “The Roman Pavement at Pitney”; and below that is “To Samuel Hasell, Esq., the indefatigable and intelligent investigator of British and Roman antiquities this plate (literally contributed by him to this work) is inscribed by his obliged and faithful friend William Phelps.”

SIZE OF PAGE, 11 × 8½.

PRINT, ABOUT 7½ × 5½.

Unsigned. V.R. £1 5s.

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**28. Boys with a Kite in a Tree.**—Books, No. 20. Owing to the absence of any lettering on the print indicating it is Baxter’s work, it has sometimes been questioned if this print is by him; but we are able to say it is undoubtedly his. Two boys are playing in a park, and the kite is entangled in the top branches of a tall tree. The only lettering under the print is “Tales of Truth.”

SIZE OF PAGE, 6¼ × 4.

PRINT, 4¾ × 3.

Unsigned. V.R. 15s.

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1837

**29. Turn of the Monsoon.**—Books, No. 46. The beginning of the north-west monsoon in Southern Africa. On the left, a herd of deer running; on the right, a cavern and a lion. Under the print, in the centre, in one line, is the above title; and under that is “Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square,” in one line; and below that is “From a painting by W. Westall, A.R.A.,” in one line. This and the vignette are on the same plate, and are probably the first prints lettered from the plate.

SIZE OF PAGE, 6½ × 4¼.

PRINT, ABOUT 4 × 3.

Unsigned. M.R. 10s.



Print No. 28.

An early and rare Print.



- 30. A Bird of Spring.**—Books, No. 46. A missel-thrush, perched on a leafless tree, is giving the first song of the year. Under the print is the above title. The frontispiece and title-page were engraved on one plate, as were probably the rest of this series.

SIZE OF PRINT, ABOUT  $1\frac{1}{2} \times 2$ .

Unsigned. M.R. 2s.

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- 31. Isola Bella, Lago Maggiore, Italy.**—Books, No. 47. A beautiful print, showing this isle and lake under a sunny sky. On the left, trees, part of a classic building, and a boat. Below the print, in the centre, is the above title, in one line; and under that is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by George Barnard," in two lines. On the same plate as the vignette.

SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .

PRINT, ABOUT  $4 \times 3$ .

Unsigned. M.R. 15s.

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- 32. Summer Fly.**—Books, No. 47. A butterfly, below which is the above title.

SIZE OF PRINT, ABOUT  $2 \times 2$ .

Unsigned. M.R. 2s.

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- 33. Vineyard near Mt. St. Bernard.**—Books, No. 48. Vintage in Lombardy, in the vale of Aosta. Two peasants dancing; others looking on. Under the print, in the centre, in one line, is the above title; and below that is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by George Barnard," in two lines. Same plate as the vignette.

SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .

PRINT, ABOUT  $4 \times 3\frac{1}{2}$ .

Unsigned. M.R. 15s.

**34. Autumnal Artist.**—Books, No. 48. A garden spider in its web, below which is the above title.

SIZE OF PRINT, ABOUT  $2\frac{1}{2} \times 3$ .

Unsigned. M.R. 2s.

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**35. Avalanche at Lewes.**—Books, No. 49. An avalanche which occurred at Baxter's native town in the winter of 1836-7, from a drawing made on the spot at the time. Under the print, in the centre, is the above title, in one line; and below that is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by W. Westall, A.R.A.," in two lines. On the same plate as the vignette.

SIZE OF PAGE,  $6\frac{5}{8} \times 4\frac{1}{4}$ .

PRINT,  $4 \times 3\frac{1}{2}$ .

Unsigned. M.R. 7s. 6d.

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**36. Winter Bird.**—Books, No. 49. Two robins on a snow-covered window-sill. Under the print is the above title.

SIZE OF PRINT, ABOUT  $2 \times 2\frac{1}{2}$ .

Unsigned. M.R. 2s.

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**37. Cluster of Passion Flowers and Roses.**—Books, No. 87. There is no lettering of any kind. The print is different in tone compared with most of Baxter's. Possibly it was intended to be, or was used as, an illustration to some book similar to the "Cabinet of Paintings"; and there is in existence a print on which appears, written in pencil, in what looks like Baxter's writing, "Gems of the Fine Arts, being facsimiles of the originals. Printed in oil colours by G. Baxter, patentee, with illustrations in verse, London, 1837." The publishers' name is illegible.

SIZE OF PAGE,  $8 \times 6\frac{1}{2}$ .

PRINT, ABOUT  $8 \times 7$

Unsigned. V.R. £5 5s.

- 38. Advice on the Care of the Teeth.**—Books, No. 72.  
Female head, with an uplifting piece showing the teeth and jaws. Under the print is “Printed in oil colours by G. Baxter, Patentee, 3, Charterhouse Square,” in one line.

SIZE OF PAGE, AND PRINT,  $6\frac{1}{2} \times 4$ .

Unsigned. M.R. 10s.

The eleven prints following are the illustrations to the “Pictorial Album, or Cabinet of Paintings,” and are on tinted paper, usually a creamy yellow or buff. Books, No. 68.

- 39. No. 1. The Vignette on Title-page. Burns and his Highland Mary.**—Signed on the right “Printed by Baxter, patentee, from a painting by R. Westall, R.A.,” in two lines. Burns, coatless, and with a red waistcoat, amidst the corn, is bending down to Mary, who is in a green skirt and yellow bodice. Printed on the title-page, in black and gold letters, is “The Pictorial Album or Cabinet of Paintings for the year 1837, containing eleven designs, executed in oil colours, by G. Baxter, from the original pictures, with illustrations in verse and prose”; and also, “London: Chapman & Hall, Strand.” The book was produced as a New Year’s book, 1837. This date is sometimes found erased and the book is either left undated or another date is inserted, evidently being part of the original issue used again.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT, ABOUT  $5 \times 5$ .

R. £1.

- 40. No. 2. Cape Wilberforce, Australia.**—This dangerous promontory, and a ship rounding it, are seen. Under the print, in the centre, in three lines, are the above title, and “discovered by Capt. Flinders, in H.M.S. *Investigator*, 1802. Printed in oil colours by G. Baxter (Patentee), from a painting by W. Westall, A.R.A.” The tone of

this print, like others, varies ; and in some the rock is coloured brown ; in others it is a blue tint.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $5\frac{1}{2} \times 3\frac{5}{8}$ .

Unsigned. M.R. 12s. 6d.

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**41. No. 3. The Carrier Pigeon.**—A piece of brilliant colouring, and the favourite print in the book. An Eastern beauty holds the pigeon. Below the print, in the centre, is the above title ; and under that is "Printed in oil colours by G. Baxter (patentee), from a painting by Miss F. Corbaux," in two lines.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $5\frac{1}{8} \times 4\frac{1}{8}$ .

Unsigned. V.R. £1 10s.

---

**42. No. 4. Verona.**—A favourite print ; but must not be confused with the other prints of the same name, in which the whole gondola appears. In this, only a small portion is seen. Under the print, in the centre, is the above title ; and below that is "Printed in oil colours by G. Baxter, (patentee), from a painting by S. Prout," in one line.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $5\frac{1}{4} \times 4$ .

Unsigned. R. £1.

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**43. No. 5. Cleopatra.**—The Egyptian Queen holds the asp  
 P. to her bosom. Under the print, in the centre, in three lines, is "Cleopatra (Guido). Printed in oil colours by G. Baxter (patentee), from a miniature by Miss E. Sharpe." One of the specimen works inrolled by Baxter, upon April 23, 1836, on the granting of his patent. Also occasionally found on a Baxter mount, and then called "Cleopatra, Queen of Egypt," the title mentioned in the 1860 catalogue, in which many copies were included. It is probable there was a second and later plate. One was offered at the sale in 1860 ; but no other of the "Cabinet

of Paintings" plates or prints. Uncoloured, or partly coloured aquatints, are often found of this subject; but are very rare of any of the others included in this book, except "Cape Wilberforce," which are sometimes seen. The second variety of this print was produced from twelve blocks.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $5\frac{3}{4} \times 4\frac{1}{8}$ .

Unsigned. } M.R. 10s.  
 } On Baxter mount. V.R. £1 5s.

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**44. No. 6. Lugano.**—A tasteful view of the lake and town. Under the print, in the centre, is the above title; and below that is "Printed in oil colours by G. Baxter (patentee), from a painting by G. Barnard," in one line.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $5\frac{7}{8} \times 4\frac{1}{8}$ .

Unsigned. M.R. 15s.

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**45. No. 7. Interior of the Lady Chapel, Warwick.**  
 —On her knees, in the chapel, mourning her daughter, who died of a broken heart, is a lady. The stained-glass windows are effective. The print has a dome top. Below the print, in the centre, is the above title; and below that in two lines, is "Printed in colours by G. Baxter (patentee), from a painting by J. Holland in the possession of Richard Hollier, Esq."

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $6 \times 4\frac{1}{4}$ .

Unsigned. M.R. 17s. 6d.

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**46. No. 8. The Boa Ghaut.**—A view of this ghaut, or gate, in Central India. There are two prints, one more artistic than the other, and the colouring is different. In the commoner print there are additional figures on the right, and also a beam of light across the falls; but the other print is more pleasing. Under the less rare, in the

centre, in one line, in type, is the above title ; and on the left is, "W. Westall, A.R.A., pinxt.;" and on the right is "Baxter's oil colour printing, Charter House Square." In the other, in addition to the title in the centre, there is, under it, in one line, "Printed in oil colours, by G. Baxter (patentee), from a painting by W. Westall, A.R.A."

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ . PRINT,  $5\frac{1}{4} \times 4\frac{1}{8}$  (the rarer variety).  
 ,,  $5\frac{7}{8} \times 4\frac{1}{8}$  (commoner ,, ).

Unsigned. { With extra figures. M.R. 12s. 6d.  
 { Without extra figures. R. £1.

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**47. No. 9. Zenobia.**—This love-sick Eastern maiden, in red cap, is seated at a window overlooking the moonlit sea. Under the print, in the centre, is the above title ; and below that, in one line, is "Printed in oil colours by G. Baxter (patentee), from a painting by W. Pickersgill R.A."

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ . PRINT,  $5\frac{3}{8} \times 4\frac{1}{4}$ .  
 Unsigned. M.R. 15s.

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**48. No. 10. Destruction of Sodom** (Gen. XIX. 24).—The cities of the plain in the distance. On the left a rock, under which are reposing Lot and his daughters. A poor and ineffective print. Under the print, in the centre, is the above title ; and below that, in one line, is "Printed in oil colours by G. Baxter, from a sketch by G. Jones, R.A."

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ . PRINT,  $5\frac{1}{2} \times 3\frac{7}{8}$ .  
 Unsigned. C. 7s. 6d.

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**49. No. 11. Jenny Deans' Interview with the Queen.**  
 —In this memorable scene from Scott's "Heart of Midlothian," Jeannie is on her knees before the Queen (with whom is Argyle) in the park. A favourite print. Below the print, in the centre, is the above title ; and under that is "Printed in oil colours by G. Baxter

(patentee), from a painting by Mrs. Seyffarth," in one line.

SIZE OF PAGE,  $9\frac{3}{4} \times 7\frac{5}{8}$ .

PRINT,  $5\frac{5}{16} \times 4\frac{1}{4}$ .  
 . Unsigned. R. £1 5s.

NOTE.—All the prints in the "Cabinet of Paintings" are without that ivory-like surface that Baxter prints generally possess. None of the plates (except the vignette) have any lettering. Separate plates were used to tint the paper, which is either grey or buff. There were two editions or varieties of the work, and the "Boa Ghaut" was altered; hence the two different prints. The price of the book on publication was £1 8s. 6d. "London: Chapman & Hall, Strand," is on most of the prints. The book now sells for between £6 and £7.

1838

ILLUSTRATIONS TO McINTOSH'S "THE GREENHOUSE, HOT-HOUSE, AND STOVE"

Books Nos. 37 and 38. Some of the 1838 editions have no prints by Baxter; the number in others varies, but does not exceed three. The other prints in the book are hand-coloured. The prints by Baxter are:

**50. Greenhouse Perennials.**—Opposite p. 78; but the position may vary. Under the print is "Boronia Pinnata," "Geranium," "Epacris Grandiflora," "Kennedia Prostrata, v. Rubicunda"; and under that, in one line, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Sq." Over the print is the above title.

SIZE OF PAGE,  $7 \times 4\frac{1}{2}$ .

PRINT, ABOUT  $3\frac{1}{2} \times 3$ .  
 Unsigned. R. 10s.

**51. Greenhouse Shrubs.**—Opposite page 134; but the position may vary. Under the print is "Euphorbia fulgens," "Hovea Celsi," "Tacsonia," "Pinnatistipula," "Erythrina Christi-galli"; and under that, in one line, is "Printed

in oil colours by G. Baxter, Patentee, 3 Charterhouse Square." Over the print is the above title.

SIZE OF PAGE,  $7 \times 4\frac{1}{2}$ .

PRINT, ABOUT  $4 \times 3\frac{1}{2}$ .

Unsigned. R. 10s.

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**52. Orchidæ.**—Opposite p. 342; but the position may vary. Under the print is "Cypripedium Calceolus," "Dendrobium fimbriatum," "Dendrobium Moniliforme"; and under that, in one line, is "Printed in oil colours by G. Baxter, Patentee, 3, Charterhouse Square." Over the print is the above title.

SIZE OF PAGE,  $7 \times 4\frac{1}{2}$ .

PRINT, ABOUT  $4\frac{1}{2} \times 3\frac{1}{2}$ .

Unsigned. R. 10s.

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#### ILLUSTRATIONS TO McINTOSH'S "THE FLOWER GARDEN"

Some of the 1838 editions have two prints. It is possible others have more; but probably Baxter did not produce more than four illustrations for these books altogether.

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**52a. Orchidæ.**—Same as No. 52. Opposite p. 96; but the position may vary.

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**53. Annuals.**—Opposite p. 98; but the position may vary. Under the print is "Convolvulus Major," "Oxyura Chrysanthemoides," "Zinnia Elegans," "Heliophila Araboides," "Sweet Pea," "Schyzanthus retusus"; and under that, in one line, is "Printed in oil colours by G. Baxter (Patentee), 3, Charterhouse Sq." Over the print is the above title.

SIZE OF PAGE,  $7 \times 4\frac{1}{2}$ .

PRINT, ABOUT  $3\frac{1}{2} \times 3$ .

Unsigned. R. 10s.





An early and rare Print.

Print No. 54.

- 54. Sunshine and Cloudy Sky.**—Books, Nos. 2 and 60. A lake with mountains, a cloudy sky, and a rainbow. Under the print, in type, is “Oil colours by G. Baxter, patentee,” in one line.

SIZE OF PAGE, 5 × 3.

PRINT, ABOUT  $2\frac{1}{2} \times 2$ .  
Unsigned. V.R. 15s.

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- 55. View of the Park at Gehol.**—Books, No. 1. We have been informed of this print ; but have not seen it.

SIZE OF PRINT, ABOUT 4 × 3.

V.R. 15s.

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- 56. “Yes, I am come of High Degree, For I am the Heir of Bold Buccleuch.”**—Books, No. 79. A boy in a plaid suit, reading on a table. Castle seen through the window. Under the print, in type, is the above title, in two lines ; and below that is “Printed in oil colours by G. Baxter, patentee, Charterhouse Square,” in one line.

SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .

PRINT, ABOUT  $3\frac{1}{2} \times 3$ .  
Unsigned. R. 15s.

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- 57. The Old Water Mill.**—Books, No. 17. A pretty little scene showing the mill, and a man resting, on the right, and figures and cottage on the left. Under the print is the above title and “Printed in oil colours by G. Baxter, 3, Charterhouse Square, from a painting by W. Burgess,” in two lines.

SIZE OF PAGE, 6 ×  $3\frac{7}{8}$ .

PRINT,  $4\frac{1}{2} \times 3\frac{1}{2}$ .  
Unsigned. V.R. £1.

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- 58. Moonlight at Sea by Night.**—Books, No. 17. Somewhat similar to No. 18 ; but this has a bluish tint. A

castle on a rock is shewn, and there is a full moon. A ship is on the left. There is no lettering under the print.

SIZE OF PAGE,  $6 \times 3\frac{7}{8}$ .

PRINT, ABOUT  $3 \times 2\frac{1}{2}$ .

Unsigned. V.R. 10s.

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**59. Milo of Crotona Rending the Oak.**—Books, No. 52.

Milo, in vividly blue and red garments, is rending the tree. Under the print, in the centre, is the above title; and below that, in two lines, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by G. F. Sargeant" (spelled Sargent in many prints).

SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .

PRINT, ABOUT  $4 \times 4$ .

Unsigned. C. 10s.

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**60. The Dying Gladiator.**—Books, No. 52. In neutral tint monochrome. Under the print is the above title.

SIZE OF PRINT, ABOUT  $2 \times 2$ .

Unsigned. C. 2s.

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1839

**61. Lo Studio.**—Books, No. 51. An artist stands at his easel, and Dante looks on contemplatively. Under the print, in the centre, is the above title; and below that, in two lines, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by G. F. Sargeant" (spelled Sargent in many prints).

SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .

PRINT, ABOUT  $4 \times 4$ .

Unsigned. C. 10s.

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**62. Michael Angelo's Moses.**—Books, No. 51. In monochrome neutral tint. Under the print is the above title.

SIZE OF PRINT, ABOUT  $2\frac{1}{2} \times 1\frac{3}{4}$ .

Unsigned. C. 2s.

1840

**63. Husband, Wife, Children, and the Domestic Cat.**

—Books, No. 50. No lettering on the print.

SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .PRINT, ABOUT  $4\frac{1}{2} \times 4$ .

Unsigned. C. 7s. 6d.

**64. Child on a Bed.**—Books, No. 50. In monochrome neutral tint; no lettering.SIZE OF PRINT, ABOUT  $2\frac{1}{2} \times 1\frac{3}{4}$ .

Unsigned. C. 2s.

**65. The Judgment of Brutus.**—Books, No. 53. Brutus delivering judgment. Under the print, in the centre, in type, is the above title; and below that, in two lines, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by G. F. Sargeant" (spelled Sargent in many prints).SIZE OF PAGE,  $6\frac{1}{2} \times 4\frac{1}{4}$ .PRINT, ABOUT  $4\frac{1}{2} \times 4$ .

Unsigned. C. 10s.

**66. Socrates.**—Books, No. 50. In monochrome neutral tint. Under the print is the above title.SIZE OF PRINT, ABOUT  $2 \times 1\frac{3}{4}$ .

Unsigned. C. 2s.

1839

**67. Boy throwing Stones at Ducks.**—Books, No. 18.

Below the print, in the centre, is "Tales for Boys"; and under that is "Baxter's oil colour printing, 3, Charter House Square (from a painting by J. Browne)," in two lines.

SIZE OF PAGE,  $5\frac{5}{8} \times 3\frac{3}{4}$ .PRINT,  $4 \times 2\frac{5}{8}$ .

Unsigned. M.R. 12s. 6d.

- 68. Children outside Gates of a Mansion.**—Books, Nos. 19 and 23. On the ground, a battledore and shuttlecock. Under the print, in the centre, is “Tales for Girls”; and under that, in two lines, is “Baxter’s oil colour printing, 3, Charter House Square (from a painting by J. Browne).”

SIZE OF PAGE,  $5\frac{3}{8} \times 3\frac{3}{4}$ .

PRINT,  $4 \times 2\frac{3}{8}$ .

Unsigned. V.R. £1.

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- 69. Two Lovers standing under a Tree.**—Books, Nos. 24 and 30. In sepia. Under the print, in type, is “Printed in sepia by Baxter, from a design by Harvey.”

SIZE OF PAGE,  $6 \times 3\frac{1}{2}$ .

PRINT, ABOUT  $4 \times 3$ .

Unsigned. M.R. 7s. 6d.

*Possibly first published before 1839.*

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- 70. Parsonage at Ovingham.**—Books, Nos. 21 and 35. Where Bewick was educated and buried. In monochrome; stated in Jackson’s book to be entirely from wood-blocks, from a drawing by Edward Swinbourne. The gable end of the parsonage is shown on the left of the trees; while, between them, Prudhoe Castle is visible on the opposite side of the Tyne. The road to the right, where an angler is seen, is that which leads to the ferry between Ovingham and Prudhoe. Under the print, in the centre, is the above title. Although not so stated on the print, Jackson’s book states it is Baxter’s production.

SIZE OF PAGE,  $6\frac{1}{2} \times 7\frac{1}{2}$ .

PRINT,  $3\frac{1}{2} \times 4\frac{3}{8}$ .

Unsigned. R. £1.



An early and rare Print.

Print No. 68.



## CHAPTER IX

### MISSIONARY PRINTS PERIOD

1838-9 TO 1846-7

THIS period includes Baxter's best and most original work. During these years he produced his first, and some of his finest, portraits; and it was in this era too that he began to issue prints for purposes other than for book illustration. Except for the few plates mentioned in Part II. of our catalogue of this period, which commences on p. 114, these years were devoted entirely to the production of prints connected with missionary enterprise; and not one of the purely missionary prints in Part I., and only one of the other prints in Part II., was reproduced by any other printer.

We find very few pictures of missionary enterprise included in the catalogue of the sale of Baxter's stock in 1860; and a note was appended to the few lots of No. 82 which were included, as follows: "These beautiful prints have been for some years out of print; the few copies discovered in stock are included in the sale." We have no entries at all of prints Nos. 80, 84, 87, 93, or 103 in that catalogue. Most of the larger prints published about this time are found occasionally in sepia some-

what resembling what was afterwards known as Baxterotype; and were it not for the fact that they have generally Baxter's glossy surface, thereby indicating that they were finished prints, one might assume they were in an incomplete condition, and nothing more than prints in the first state of the plate; but, judging from the beautiful surface, it seems more than probable that Baxter, following the eighteenth-century practice, sold his prints plain as well as coloured. Sepia with him seems to have been a favourite colour.

All Baxter's portraits of Williams have been placed together; but some are uncoloured.

## CATALOGUE FOR MISSIONARY PRINTS PERIOD

1838-9 TO 1846-7

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### PART I

#### *PRINTS CONFINED TO MISSIONARY SUBJECTS*

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#### MISSIONS TO THE SOUTH SEAS

71. **The Rev. John Williams.**—Books, No. 84. The first portrait in colours by Baxter, and drawn from life when this well-known missionary, "The first Christian Martyr in the South Seas," was last in England. The portrait was sold also as a separate print by J. Snow; but exactly in what form is not known. Williams is seated in an arm-chair, which is covered with red material. He is shown three-quarter length, facing left, near a window, through which are seen the sea and a missionary ship.



Print No. 71.

THE REV. JOHN WILLIAMS, THE SOUTH SEA MARTYR.  
Baxter's First Portrait in Colours.



Under the print is "Yours affy., J. Williams," in imitation of his signature ; and below that is " Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square," in one line ; and farther below is " Published by J. Snow, 26, Paternoster Row." Williams's opinion of Baxter's art, as stated in the preface to his "Enterprises," was that it was "exceedingly beautiful." Original published price when sold separately, *1s. 6d.*

SIZE OF PAGE,  $8\frac{3}{4} \times 6$ .

PRINT,  $4\frac{1}{4} \times 5\frac{1}{4}$ .

*Published 1837.*

Unsigned. { As published separately. V.R. £1 10s.  
As in book. R. £1 5s.

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**72. The Rev. John Williams** (uncoloured aquatint).— Books, No. 84. An aquatint ; uncoloured variety of No. 71. The signature is the same, and on the extreme right, just under the print, is "Baxter sc., 3, Charterhouse Square." Also sold as a separate print by Snow ; but in what form exactly is not known. Original published price when sold separately, *6d.*

SIZE OF PRINT,  $4\frac{1}{4} \times 5\frac{1}{4}$

Unsigned. { As published separately (form un-  
known). V.R. 10s. 6d.  
As in book. R. 5s.

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**73. The Rev. John Williams** (small portrait, uncoloured).— Similar to No. 72, but smaller. Under the print is Williams's signature ; on the right is "G. Baxter, Sculp.;" and, low down, there is "London. John Snow, Paternoster Row," in two lines. An illustration to one of the biographies of Williams.

SIZE OF PAGE,  $6\frac{3}{4} \times 4\frac{1}{4}$ .

PRINT,  $2\frac{3}{4} \times 2\frac{1}{4}$ .

Unsigned. R. 5s.

**74. The Rev. John Williams** (a large portrait).—Companion to Nos. 76, 89, and 92. The missionary is seated in a red-backed arm-chair, three-quarter length, face inclined to the right. The manuscript of his book, and a letter from his biographer Prout, etc., lie on a table by his side. The background is the wall book-case and curtain of his study. Published at the same time as No. 89, on a tinted cardboard mount, on which is engraved, below the print, "The Lamented Missionary the Revd. John Williams, who was cruelly massacred at Erromanga, seated in his study, composing his celebrated Missionary Enterprises, which have been aptly designated as a supplement to the Acts of the Apostles. Designed and printed in oil colours by the patentee, George Baxter. London Published by G. Baxter, 3, Charterhouse Square, April 1st, 1843, and sold by Messrs. Hamilton & Co., Ward & Co., Simkin & Co., Whittaker & Co., and by the country agents." There is a line round the print. This is most likely (as Baxter speaks of it in his advertisements as his portrait of Williams in oil and mezz.) No. 75 coloured. It is the print presented by Baxter to the missionary ship *John Williams*, the successor to the *Camden*, and was shown to the native who killed Williams, so as to explain to him whom he had murdered. The print was produced from twenty-two blocks. Original published price to subscribers, 10s. 6d. ; proofs, 15s. : to non-subscribers, 12s. ; proofs, £1 1s.

SIZE OF PRINT, 10 $\frac{1}{2}$  × 8 $\frac{1}{2}$ .

SIZE OF MOUNT, 15 × 12 $\frac{1}{2}$ .

Unsigned. { On original mount. V.R. £2 10s.  
 { Without mount. M.R. £1 5s.

**75. The Rev. John Williams** (mezzotint ; uncoloured variety of No. 74).—Companion to No. 90. Except for the absence of colour, same as No. 74 ; and below the print, in the centre, in seven lines, is precisely the same lettering as upon that print, except that, instead of the words "Designed and printed in oil colours by the patentee," etc., is "Designed and engraved by G. Baxter," etc.

This print and No. 90 show that Baxter was also a skilful mezzotinter. We know of no further print wholly in this style until No. 216. Original published price, 4s. 6d.; proofs, 6s. 6d.

SIZE OF PRINT,  $10\frac{5}{8} \times 8\frac{7}{8}$ .

" " " WITH MARGINS,  $13\frac{1}{4} \times 11$ .

Unsigned. R. £1.

**76. The Rev. John Williams** (another large portrait in colours).—Companion to Nos. 74, 89, and 92. Like No. 74, except that the background, which is full of minute work, is as stated below, and that Williams is seated on a verandah. This and Nos. 89 and 92, the other two prints published by the *Patriot*, are often found on a canvas stretcher, and highly varnished, for which the publishers charged 1s. extra. Below this print, on the mount, in the centre, in type, in five lines, is "The Rev. J. Williams, the Martyr of Erromanga, with a landscape of the Mission House and grounds at Rarotonga. Designed, engraved, and printed by G. Baxter, patentee of oil colour printing, Patriot Office, London. No. 1 of the Missionary Portrait Gallery." Probably the plate is that for Nos. 74 and 75 altered. Original published price, 10s. 6d.; or free to subscribers to the paper.

SIZE OF PRINT,  $10\frac{5}{8} \times 8\frac{7}{8}$ . WHEN ON STRETCHER,  $13\frac{7}{8} \times 11\frac{1}{4}$ .

*Published 1846.*

Unsigned. { On original stretcher. £1 5s.  
                  { Without stretcher. 15s.

**77. The Rev. John Williams** (another variety).—Uncoloured, bareheaded, full-length portrait of Williams on board ship. Under the print, on left, in one line, is "Drawn & engraved by G. Baxter, 3, Charter House Square"; lower down is "For my own part I cannot content myself within the narrow limits of a single reef," followed by an imitation of Williams's signature; and

below that is "London: John Snow, Paternoster Row."  
A book illustration, probably to Ellis's "Missionary Farewell."

SIZE OF PAGE,  $9\frac{1}{8} \times 6$ .

PRINT,  $5\frac{3}{4} \times 4\frac{1}{8}$ .

Unsigned. M.R. 7s. 6d.

- 78. The Rev. John Williams** (another variety).—In the  
D. *Patriot*, on May 29, 1843, and other dates, is an advertisement as follows:

"Now publishing, at the subscription price of £1 1s. A splendid full length portrait of the Revd. J. Williams, as represented in the picture of his reception by the natives of Tanna the day before he was massacred, and acknowledged by the friends of Missions as a faithful likeness of this lamented Missionary. Beautifully printed in oil colours by the patentee and publisher, G. Baxter, London."

Probably the print was never published, and no further details can be given. It was intended as a rival to Snow's similar portrait, then being published.

V.R. Price a matter of arrangement, if the print exists.

- 79. Tē Po, a Chief of Rarotonga.**—Books, No. 84. Full-length portrait of this nude tattooed chief. He has a spear in one hand, and a leaf fan in the other. Rarotonga was the home of the Rev. John Williams in the South Seas for some years. Under the print, in the centre, is the above title, in one line; and below that, in two lines, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by J. Williams, Junr. "; and below that, in one line, on many prints, is "Published by John Snow, 26, Paternoster Row, London." There are two varieties; and in one the Chief is coarser and more stalwart-looking than in the other, and his hair and spearhead, as well as the ground, are slightly different.

SIZE OF PAGE,  $8\frac{5}{8} \times 6$ .

PRINT,  $5\frac{5}{8} \times 3\frac{1}{2}$ .

Published 1837.

Unsigned. C. 10s.

**80. The Departure of the *Camden*.**—The first coloured print by Baxter that was not produced as a book illustration. The ship is flying missionary flags. The tug, *City of Canterbury*, is crowded with friends who have come in her from London Bridge to Gravesend to see the missionaries off. Note the meat hanging in the rigging. Published on a tinted cardboard mount. Below the print, on the mount, in the centre, in type, in six lines, is “Dedicated to the London Missionary Society. The departure of the *Camden* Missionary Ship, April 11, 1838 [this date is omitted in some prints], with the Rev. J. Williams and Missionaries, for the South Seas, from the River Thames; Sketched on the spot, and Printed in oil colours by G. Baxter, Patentee, 3, Charterhouse Square. London, published by John Snow, 35, Paternoster Row.” Williams’s mission was to investigate the isles between the Navigators and New Guinea, to ascertain the disposition of the inhabitants. Probably Snow retained the plate, and the print was never republished; hence its rarity. It is not included in the list of his missionary prints Baxter advertised in the *Patriot*, on October 9, 1845, nor is any copy mentioned in the 1860 catalogue. Original published price, 4s.

SIZE OF PRINT,  $9\frac{3}{8} \times 5\frac{3}{4}$ .  
Published 1838.

MOUNT, 14 × 10.

Unsigned. } On original mount. V.R. £2 10s.  
                  } Without mount. V.R. £1 10s.

**81. The *Camden* passing the Isle of Wight.**—The following advertisement appeared in several books, and elsewhere, in 1838 :

“Dedicated to the London Missionary Society. A splendid coloured print of the *Camden* Missionary Ship leaving Gravesend on the 11 April. Taken on the spot. Printed in oil colours by Mr. G. Baxter. Size, including tinted paper, 14 × 10. Price, 4s. Also on a larger scale, representing the *Camden* passing the Isle of Wight. Beautifully coloured, with a facsimile of the handwriting of the Revd. J. Williams. Price 7s.”

It is very doubtful if any copy of this print is extant. Snow probably kept the plate, and few copies only were produced, and all of them may be now lost ; or it may have been advertised in advance, but never actually printed.

82. (a) **The Reception of the Rev. J. Williams at Tanna, in the South Seas, the day before he was Massacred.** (b) **The Massacre of the lamented Missionary, the Rev. J. Williams, and Mr. Harris.**—Books, No. 6. Companion pictures. The lettering on the bottom margin of the plates is—in the centre, in one line—the above respective titles ; but added to that of print (b) is “At Erromanga, South Seas” ; and on the left bottom margin of each plate is “Designed, engraved, and published on the 1st day of January, 1841, by the patentee of oil colour printing, George Baxter, 3, Charterhouse Square, London.” The book was presented to purchasers of the pair of prints, the two being illustrations for the volume. They are mounted, both when sold in the book and separately, on tinted cardboard (usually buff), on which, below the print, in type, in four lines, in the centre, on the mounts, is one of the above respective titles ; and below that, in two lines, on each, is “Printed in oil colours and published by the patentee, G. Baxter, 3, Charterhouse Square, London 1841.” Although contemporary advertisements say “the prints can be had of Mr. Snow,” his name does not appear on them. The *Camden* arrived at Tanna on November 13, 1839. The following are extracts from the letterpress published with the prints :

THE LAST TWO DAYS OF THE REV.  
J. WILLIAMS AND MR. HARRIS

These prints have been executed by Mr. Baxter, for whose new art of printing in oil colours Mr. Williams, when in England, showed great partiality, having engaged him to illustrate his work on “Missionary Enterprises.” A friendship sprung up from their daily intercourse, and when Mr. Williams left the Thames in the *Camden*, Mr. Baxter was one of the last persons with whom he

bade adieu, with reciprocal assurances of the warmest friendship. Upon the arrival in England of the fatal intelligence of his death, Mr. Baxter thought he could not better evince the sincerity of his regret for the loss of his friend than by dedicating his art and his labours to perpetuate the memory of so estimable a man. The result was the production of the pictures now submitted to the public.

#### DESCRIPTION OF THE PICTURES

The first subject represents the incident at the moment when the boat has touched the shore at Tanna. The native has landed, and, standing midway between the little vessel and a crowd of natives, is addressing his countrymen with persuasions to receive the strangers peaceably, on account of the great benefits they are likely to derive from their presence. The dubious savages listen for awhile to his exhortations, the lamented Missionary meantime standing at the head of the boat, with his hat in hand, waiting for permission to land. Mr. Cunningham, anxious to further the effect of his friend's silent appeal, and the urgency of the native, is displaying some coloured stuff and a looking-glass to the eyes of the sable inhabitants. They, on their part, appear to be awakening to the effect of these several inducements, and almost already declare their welcome to the messenger of truth. The foreground is formed by the bright blue waters of the bay. The middle distance displays a rich variety of bold scenery, coloured with the gorgeous drapery of luxurious foliage, and varied by every tint of those meridian latitudes; whilst beyond, from one of the two lofty peaks towering to the skies, the volcano is seen emitting its sulphureous fire and smoke. To the right, and at the vanishing point, is the shadowy figure of the Camden, lying to in the offing beneath the shelter of a mass of lofty rocks.

The other picture has a subject of a more startling and appalling character, in melancholy contrast with that of which we have just spoken. The moment which Mr. Baxter has chosen, and most judiciously, is that when the revered Missionary fell, like Stephen, beneath the various weapons of his murderous assassins. The ship is again distinguished by its vapoury sails and darker hull in the distance. The boat, the natives, and the Missionary are there; but alas! in how changed a position. The scene is taken and put down from the representations of Mr. Leary, who was in the boat at the time. The natives are in wild commotion, every countenance expressive of the most diabolical malice and rage. Armed with spears, massive and murderous clubs, made of the hard wood of the island, slings, and bows and arrows, they all seem intent on the work of death. In the middle distance, by the side of the nook, the figure of Mr. Harris is seen, as he has just fallen beneath the blows of his assailants. Lying upon his back he is endeavouring to raise himself on his hands and elbows; while a number of natives stand over him, two of whom have already pierced his body with their spears, two are striking him with their deadly clubs, and others are running to share in the deed of destruction. In the foreground is the principal incident. Mr. Williams, alarmed by the exclamation of Mr. Cunningham, is hastening from the fatal shore, has just got within the spray of the flowing tide when he is brought to the ground by a blow from

the club of one of the natives. His hat has fallen off and is swimming on the spray. Over him, ready to repeat the blow, stand two of the natives with their clubs upraised, while another by their side is ready to pierce the heart of the unhappy Missionary with his spear. Behind are others hastening to the assault, brandishing their clubs, and among them is one with his arrow already fitted to the string, and another with the war shell at his lips blowing the fatal whoop. In the interval of space between the martyrdoms of Mr. Williams and Mr. Harris there is a multitude of the armed savages crowding in violent haste to seize the boat. One has already approached and poised his dart for a cast, another whirling his club is still nearer, and a third with his weapon already on the strike. One of the seamen has levelled a boat-hook at the savage, another is pushing off from the beach, while two others are pulling lustily at their oars. Mr. Cunningham stands in the stern of the boat appearing to ward off the blow about to be given him; while Captain Morgan, in horrified amazement, stands a little farther forward, apparently quite forgetful of his own safety while viewing the murder of his friends.

The subject is one of sublime and dreadful interest, and the treatment of it worthy to commemorate the momentous occurrence it represents.

The club with which Williams was killed is now in the London Missionary Society Museum. Baxter gave the profits on these prints to the fund raised for Williams's family. Original published price to subscribers, £2 2s. the pair; to non-subscribers, £2 12s. 6d.; or in gold frames (on which is a description), £4 2s. Proofs, £1 11s. 6d. each.

SIZE OF PRINTS,  $8\frac{3}{4} \times 13\frac{1}{2}$ .

„ „ PICTURES ON MOUNTS, AS IN THE BOOK,  $14\frac{1}{4} \times 10\frac{1}{8}$ .

Unsigned.	{	Book complete. V.R. A copy recently sold at auction for £5 7s. 6d.
		The pair on original mounts. V.R. £5 5s.
		„ „ without original mounts. M.R. £4 4s.
		„ „ in sepia. £2.

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- 83. The Revd. J. Williams' first interview with the Natives of Erromanga.**—Books, No. 9. The boat, with Williams and party, is on its way from the *Camden* to the shore. Williams is offering presents to some natives in a canoe. Under the print, in the centre, is the above title, in two lines; and below that, in two lines, is "Printed in oil colours by G. Baxter (patentee),

3, Charterhouse Square. London: J. Snow, 35, Paternoster Row." A beautiful little print. The boat contained Williams, the Rev. Mr. Harris (who joined at Tahiti), Mr. Cunningham (Vice-Consul for South Seas), Captain Morgan of the *Camden*, and four sailors.

SIZE OF PAGE, 7 × 5.

PRINT, 4 $\frac{1}{4}$  × 2 $\frac{7}{8}$ .

*Published 1842.*

Unsigned. R. £1 10s.

**84. Pomare, Queen of Tahiti.**—Companion to No. 85. An interesting picture of an event which nearly brought England and France to war in the 'forties. The colouring is beautiful. Part of the profit was given by Baxter to the Rev. J. J. Freeman, for the School for the Sons of Missionaries, at Walthamstow. Published at the same time as No. 85, on a tinted cardboard mount, with a thin gold border, on which, under the print, is a facsimile of the queen's signature. Then follows the description:

"The persecuted Christian, surrounded by her family at the afflictive moment when the French Forces were landing. Designed, printed in oil, & published by G. Baxter, patentee, 11, Northampton Square, London."

The London Missionary Society's Mission was at Tahiti (or Otaheite). On November 2, 1843, the French Admiral, in the name of Louis Philippe, demanded the removal of the emblem of her sovereignty from the national colours. The queen refused; and he then declared she had ceased to reign. Pomare's daughter was named Victoria, in honour of our Queen Victoria. The print is from original drawings taken by a naval officer, and lent to Baxter. The background is replete with detail. Original published price, 10s. 6d.; proofs, 15s.

SIZE, 10 $\frac{1}{2}$  × 9.

*Published 1845.*

Unsigned. { On original mount. V.R. £2 10s.  
Without mount. V.R. £2.  
In sepia. V.R. £1 10s.

- 85. George Pritchard, Her Britannic Majesty's Consul.**—Companion to No. 84 (which see). The Consul is shown in dark-blue costume and sword. Similar mount to No. 84, and published at the same time. Under the print is a facsimile of the captain's signature. Then follows the description :

“The scenery represents the Bay of Papeete, Queen Pomare's Palace, the Chapel, & Natives returning from a week-day service. Designed, printed in oil, & published by G. Baxter, patentee, 11, Northampton Square, London.”

Captain Pritchard, formerly a missionary of the London Missionary Society, and one of the most respected men in the Islands, did all he could to protect Pomare. Also from drawings as stated in No. 83. The print contains a beautiful background. Original published price, 10s. 6d. ; proofs, 15s.

SIZE,  $10\frac{1}{2} \times 9$ .

*Published 1845.*

Unsigned.	{	On original mount. V.R. £2 10s.
		Without mount. V.R. £2.
		In sepia. V.R. £1 10s.

- 86. Wesleyan Mission Station at Waingaroa, New Zealand. Natives assembling for worship.**—

Books, No. 81. The Mission is shown, and the natives are assembling in their canoes. In the book is sometimes found a somewhat similar coloured print by Banister. Under the print, in the centre, in two lines, in type, is the above title ; and on the right, in two lines, is “Baxter's patent oil printing, 11, Northampton Square.”

SIZE OF PRINT AND PAGE,  $6\frac{1}{2} \times 3\frac{3}{4}$ .

*Published 1845.*

Unsigned. V.R. 10s.

- 87. The Rev. J. Waterhouse superintending the Landing of the Missionaries at Taranaki, New Zealand.**—A scene connected with the Wesleyan

Missionary Society and the Maories. Mr. Waterhouse, general superintendent of that Society's Missions in Australia and Polynesia, is seen introducing to the natives Mr. Creed (their new missionary) and his wife. The detail is wonderful, and the colouring beautiful. Under the print, in the plate margin, in two lines, on the left, is the above title, and "Designed, engraved, and published by G. Baxter, Patentee of oil colour printing, 11, Northampton Square, London, Nov. 1st, 1844." Published on a tinted cardboard mount. The missionary-ship in the bay is the *Triton*. Mr. Waterhouse died at Hobart in 1842. Original published price, £1 1s.; proofs, £1 11s. 6d.

SIZE,  $16\frac{1}{2} \times 11\frac{7}{8}$ .

Unsigned. { On original mount. V.R. £5.  
Without mount. R. £3 10s.  
In purple sepia. V.R. £1 10s.

**88. Yah-ta-ah, the Fejeean Princess.**—Books, No. 80. Half-length oval portrait. The last known missionary illustration by Baxter. Under the print is the above title; and below that, in four lines, is "From a miniature by J. D. MacDonald, of H.M.S. *Herald*. Printed in oil colours by Baxter, inventor & patentee, London." Book published, 1857; but print probably produced some years before. The subject of this print was a cruel, vicious cannibal. She was civilised, and baptized as Lydia. The print was never on a mount.

SIZE OF PRINT AND PAGE,  $5\frac{7}{8} \times 3\frac{3}{4}$ .

Unsigned. C. 5s.

#### MISSIONS IN SOUTH AFRICA

**89. The Revd. R. Moffat** (first variety). Companion to Nos. 74, 76, and 92. This well-known missionary is shown standing, straw hat in hand, nearly full face and full length. Published first by Baxter in 1843, at the same time as No. 74, and afterwards by the *Patriot*, in 1848,

being No. 3 of their Missionary Portrait Gallery. The first was on a tinted cardboard mount, on which, under the print, is the above title, and "The scene represents the Country on the banks of the Kuruman River, South Africa, with a Chief of Bechuana addressing his Parliament respecting the arrival of this laborious Missionary. Designed and printed in oil colours by the Patentee, George Baxter. London Published by G. Baxter, 3, Charterhouse Square, April 1st, 1843, and sold by Messrs. Hamilton & Co., Ward & Co., Simkin & Co., Whittaker & Co., and by the Country Agents." The print has a line round it. The second was published in the same way as No. 76; and below these prints, on the mount, in type, is "The Revd. Robert Moffat, The Apostle of Bechuana. Designed, engraved, and printed by G. Baxter, patentee of oil colour printing, Patriot Office, London," in three lines. This is most likely No. 90 coloured. This print was produced from twenty-two blocks. This celebrated London Missionary Society missionary, and father-in-law of Livingstone, was ordained at the same time as the Rev. John Williams, but they never met again. He was in Africa from 1816 to 1870, and when invited to speak in Westminster Abbey he explained that for fifty years he had spoken only the Bechuana tongue. Original published price, see Nos. 74 and 76.

SIZE,  $10\frac{1}{2} \times 8\frac{3}{4}$ . FIRST PRINT WITH MOUNT,  $15 \times 12\frac{3}{4}$ .  
WHEN ON STRETCHER,  $14 \times 11$ .

Unsigned.	{	1st variety. On original mount. V.R. £2 10s.
		" " Without mount. M.R. £1.
		2nd variety. On stretcher. R. £2.
		" " Without stretcher. M.R. £1.

**90. The Rev. Robert Moffat** (mezzotint uncoloured variety).

Companion to No. 75. Except for absence of colour, the same as No. 89. Below the print, in the centre, in six lines, is the same lettering as in No. 89, except that instead of the words "Designed and printed in oil

colours by the Patentee," etc., is "Designed and engraved by G. Baxter," etc., Published at the same time as No. 89. This print and No. 75 show that Baxter was also a skilled mezzotinter. Original published price, 4s. 6d. ; proofs 6s. 6d.

SIZE, SAME AS NO. 89.

Unsigned. R. £1.

**91. The Mission premises at the Kuruman Station.—**

Books, No. 44. Two figures in blue coats are in the foreground ; in the middle distance, the Mission. Under the print, in the centre, is the above title ; and under that is, "London : Published by J. Snow, Paternoster Row," in one line ; and on the right, in one line, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square." The station built by Moffat was long considered the advance post of Missions.

SIZE OF PAGE AND PRINT,  $8\frac{1}{2} \times 5\frac{1}{2}$ .

*Published 1842.*

C. 10s.

MISSIONS IN JAMAICA

**92. The Rev. William Knibb.—**Companion to Nos. 74, 76, and 89. From a portrait lent by the Baptist Missionary Society. The missionary is shown seated in an arm-chair. On the table is the proclamation abolishing slavery ; and in his hand he holds a book of the Scriptures, which he translated into the vernacular of the natives of Jamaica. In design very similar to No. 76 (which see). Once thought to be a portrait of George Catlin, and so indexed in the British Museum collection. Under the print, on the stretcher mount, in type, is "The Rev. William Knibb, with a landscape of the Mission Chapel and grounds, Jamaica. Designed, engraved, and printed by G. Baxter, patentee of oil colour printing, Patriot Office, London. No. 2 of the Missionary Portrait Gallery." Brilliant impressions are somewhat rare. There is no lettering on the plate. Knibb, educated as a printer, was afterwards a missionary

of the Baptist Missionary Society, and was instrumental in the abolition of slavery in the West Indies, and died there of yellow fever in 1845. Original published price, see Nos. 76 and 89.

SIZE,  $10\frac{1}{2} \times 8\frac{1}{2}$ .

WHEN ON STRETCHER,  $14 \times 11$ .

*Published 1847.*

Unsigned. { On stretcher mount. M.R. £1 5s.  
Without stretcher mount. M.R. 15s.  
In sepia. R. £1.

**93. The Ordinance of Baptism.**—The appearance of heat is excellent. From a drawing sent over by friends of the Baptist Missionary Society in Jamaica. Published on a tinted cardboard mount, the print being surrounded by a coloured line. Under the print, engraved on the mount, is “The ordinance of Baptism, as administered by Missionaries connected with the Baptist Missionary Society to 135 persons, near Browns Town, Jamaica, in 1842. At the express wish of many eminent Christian Philanthropists, this picture is printed in oil colours and dedicated to the friends of Missions by their obedient servant, G. Baxter (Inventor & Patentee of oil colour printing)” ; and below that, in one line, is “London : Published by G. Baxter, 3, Charter House Square, October 1st, 1843.” There is no lettering on the plate. Original published price, 10s. 6d. ; proofs, 15s.

SIZE,  $15\frac{1}{4} \times 10\frac{1}{2}$ .

MOUNT,  $20\frac{1}{2} \times 16\frac{1}{4}$ .

Unsigned. { On original mount. V.R. £4 10s.  
Without mount. R. £3 10s.  
In purple sepia. R. £2.

#### MISSIONS IN INDIA

**94. View from the Mission House, Bangalore.**—

Books No. 10. Indian temples, and natives fetching water from a stream near a tall palm. Under the print, on the right, in three lines, is “View from the Mission

House, Bangalore. Printed in oil colours by G. Baxter, patentee, 3, Charterhouse Square. London Published by J. Snow, Paternoster Row." A good companion to No. 102. Bangalore, a London Missionary Society station, was where William Campbell was located.

SIZE OF PAGE,  $8\frac{1}{2} \times 5\frac{1}{4}$ .

*Published 1839.*

PRINT,  $5\frac{1}{2} \times 4\frac{1}{4}$ .

Unsigned. M.R. 15s.

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**95. The Wesleyan Chapel, Pophams Broadway, Madras.**—Books, No. 83. Natives are in the street, in front of the chapel. Under the print, in the centre, is the above title ; and below that, in two lines, is "Printed in oil colours by George Baxter, Patentee, 11, Northampton Square." Sometimes found only partially coloured, or wholly uncoloured. The chapel was built about 1845, and the services were conducted in English, Tamil, and Portuguese.

SIZE OF PAGE,  $6\frac{1}{2} \times 4$ .

*Published 1846.*

PRINT,  $5 \times 3$ .

Unsigned. C. 5s.

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**96. Destruction of the "Tanjore" by Lightning, off Ceylon.**—Books, Nos. 32 and 42. The passengers, amongst whom were Dr. Hoole and other missionaries for India, are seen escaping in the boats from the burning ship. Under the print, in the centre, is the above title ; and on the right, in two lines, is "Printed in oil colours by G. Baxter (patentee), 11, Northampton Square." Dr. Hoole, the author of the book, was connected with the Wesleyan Missionary Society. He is seen standing in the boat. The passengers landed ultimately at Trincomalee.

SIZE OF PAGE,  $8 \times 5$ .

*Published 1844.*

PRINT,  $5\frac{1}{8} \times 3\frac{1}{8}$ .

Unsigned. M.R. £1 10s.

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**97. Hindoo Temple at Gyah Behar.**—Books, No. 82. Foliage on left and right, and two figures getting water. The temple is in the centre. Under the print, in the

centre, is the above title, in one line ; and on the right, in two lines, is "Baxter's patent oil printing, 11, Northampton Square." There is some line engraving in the print, an element rare in Baxter's work. Compare it with No. 355, which, in some varieties, also contains line work. The two were printed about the same time.

SIZE OF PAGE,  $6\frac{1}{4} \times 4$ .  
*Published 1847.*

PRINT,  $4\frac{1}{2} \times 3\frac{1}{2}$ .  
Unsigned. C. 10s.

### MISSIONS IN CHINA

- 98. Mr. Medhurst in conversation with Choo-tih-Lang, attended by a Malay boy.**—Books, No. 40. Under the print, in the centre, in two lines, is the above title ; and below that is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square"; and below that is "Published by John Snow, 26, Paternoster Row, London." Mr. Medhurst was a London Missionary Society missionary in China for twenty years. Choo-tih-Lang came over with him, assisted him in translating the Scriptures, was baptized in 1838, and ultimately returned to China.

SIZE OF PAGE,  $9 \times 5\frac{1}{2}$ .  
*Published 1838.*

PRINT,  $5\frac{1}{8} \times 4\frac{1}{16}$ .  
Unsigned. C. 10s.

- 99. Miss Aldersey's School at Ningpo.**—Books, No. 31. A folding print. The first school of the Society for Promoting Female Education in the East. Miss Aldersey, in Chinese costume, is nursing the baby. At the head of the class is the teacher, and on each side are Ati and Kit, two girls Miss Aldersey brought from Java. Ningpo was one of the five commercial ports open to foreigners. Under the print, in the centre, in one line, is "Fac-simile of a painting of Miss Aldersey's School at Ningpo, by a Chinese Artist"; and below that, in one line, is "Printed in colours for the Society for Promoting

Female Education in the East"; and on the right, in two lines, is "Baxter's patent colour printing, 11, Northampton Square"; and on the left, in two lines, is "Published by Edward Suter, 32, Cheapside."

SIZE OF PAGE,  $7\frac{3}{8} \times 6\frac{3}{8}$ .

*Published 1847.*

PRINT,  $4\frac{1}{2} \times 6\frac{1}{4}$ .

Unsigned. V.R. 15s.

### MISSIONS IN MADAGASCAR

#### 100. **The Six Malagasy Christians (now in England) waiting at Tamatave to embark for Mauritius.**

—Books No. 28. The six, in gay colours, are on the shore. Copied from a painting, done for the purpose, by a lady whose heart was long in the missionary field. The likenesses were said to be good. Under the print, in one line, is the above title; and on the right, in one line, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square." Christianity was penal in Madagascar in 1838; these six escaped and appeared at Exeter Hall at a meeting of the London Missionary Society in 1839.

SIZE OF PAGE,  $7\frac{3}{8} \times 4\frac{1}{4}$ .

*Published 1840.*

PRINT,  $5\frac{1}{2} \times 3\frac{5}{8}$ .

Unsigned. C. 10s.

#### 101. **Rafaralahy, Governor of Foule Point, Madagascar.**

—Books, No. 26. In full native costume, with shield and spear. Under the print, in two lines, in the centre, is the above title; and under that is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square"; and below that is "Fisher, Son, & Co., London and Paris." Prince Rafaralahy came under English influence at Mauritius, and did much to help to civilise Madagascar.

SIZE OF PAGE,  $8\frac{3}{8} \times 5\frac{1}{2}$ .

*Published 1838.*

PRINT,  $5\frac{1}{2} \times 4\frac{1}{4}$ .

Unsigned. M.R. £1.

## MISSIONS IN GREECE

- 102. A Greek Monastery.**—Books, No. 86. The monastery is in the middle distance, and beyond are the mountains and the sea. A good companion to No. 94. Under the print, on the right-hand corner, is the above title, in one line; and below that, in three lines, is “Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square, from a painting by W. Westall, A.R.A. London Published by J. Snow, Paternoster Row.”

SIZE OF PAGE,  $8\frac{7}{8} \times 5\frac{5}{8}$ .  
Published 1839.

PRINT,  $5\frac{1}{2} \times 4\frac{1}{4}$ .  
Unsigned. M.R. 15s.

## MISCELLANEOUS MISSIONARY PRINTS

- 103. The Missionary Vine.**—The following advertisement D. appeared in several contemporary books and other literature:

“Dedicated to the London Missionary Society. To the friends of Missions. Just published, beautifully printed in oil colours, price 5s.

“The Missionary Vine, from a drawing by Miss Rahmn, shewing at one view the whole of the stations of the London Missionary Society, geographically arranged, the period when, and the person or persons by whom, they were commenced, and likewise by whom they are occupied at the present. It hence appears that the elements of Missionary geography, chronology, history, and biology are all beautifully blended in this production. London: J. Snow.

“The profits to be given to the London Missionary Society.”

It is possible no print exists. The plate would be retained by Snow. No print from it was included either in Baxter’s list of missionary prints published in the *Patriot*, on October 9, 1845, nor in the 1860 catalogue. Prints from the plate only, it is thought, may have appeared in some contemporary book. Published, if at all, 1839. Advertised price of publication: at first, 5s. (*Patriot*, May 13, 1839); but afterwards, 7s. 6d. (*Patriot*, June, 1839).

SIZE UNKNOWN.

V.R. Price a matter of arrangement.





THE LANDING OF COLUMBUS.

Print No. 104.

- 104. The Landing of Columbus.**—Books, No. 8. An excellent print, showing Columbus landing from his galleons. Under the print is the above title, in one line; and below that, in two lines, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square. London: John Snow, Paternoster Row, 1840." Of special interest for Americans.

SIZE OF PAGE,  $7\frac{1}{4} \times 5$ .

PRINT,  $5\frac{1}{2} \times 4\frac{1}{2}$ .

Unsigned. R. £1 10s.

- 105. The Abolition of Slavery. From Haydon's**

**D. Picture.**—The following advertisement appeared in the *Patriot*, on August 31, 1843, and elsewhere:

"Intended for publication. Haydon's celebrated picture of the great meeting of delegates held in London, in June, 1840, for the abolition of slavery and the slave trade throughout the world. Thomas Clarkson, President.

"To be printed in oil colours by G. Baxter, patentee, 3, Charterhouse Square, as soon as a sufficient number of subscribers' names can be obtained. No money to be paid until completed and delivered. Price to subscribers, £2 2s. Size,  $21\frac{1}{2} \times 17$ . This picture is about to be published under the approval of the venerable Thomas Clarkson, who, with some of the leading abolitionists, have already put down their names as subscribers. It will be executed in the very best style; and contains upwards of 130 portraits of distinguished friends of the negro, including some of the leading ministers of different denominations, who attended the convention as delegates. An early application is requested, as the work will be commenced as soon as 150 names are obtained. Subscribers' names received at the office of the British and Foreign Anti-Slavery Society, 27, New Broad Street, and by many others (who are named), friends of the society."

Notwithstanding that Baxter attended the annual meeting at Exeter Hall, on May 17, 1844, when Lord Brougham was in the chair, and received subscribers' names, it is probable the print was never produced, as it is hardly possible so important a print could be entirely lost.

**V.R.** Price a matter of arrangement, if the print exists.

## CATALOGUE FOR MISSIONARY PERIOD

1838-9 TO 1846-7

## PART II

*PRINTS OF OTHER THAN MISSIONARY  
SUBJECTS*

106. **Wreck of the *Reliance*.**—This print originally appeared in 1843, on a tinted cardboard mount, on which is engraved below the print, "The Wreck of the *Reliance* (East Indiaman), off the French Coast, near Boulogne, Novr. 12, 1842. Designed and printed in oil colours by G. Baxter (Patentee), from the description by R. Dickson, the only English survivor. London: Published by G. Baxter, 3, Charterhouse Square, Novr. 1st, 1843." This variety is a most excellent print, and is distinguished by the descent of the rain being shown in so marked a manner. It is not improbable, however, there was a reprint or republication after 1848, as it is said prints are sometimes seen on Baxter mounts. There are, however, prints said to be Baxters, but of which there may be some doubt, which are cut half an inch smaller all round than the 1843 issue, and have not the usual glossy surface of Baxters. These may be unfinished cut Baxters; but it is more likely they are Le Blonds. A letterpress description was issued with the original print. The 1860 catalogue, which included a few copies only of this print, suggests this for the centre, with Nos. 275 and 346 as a trio; and it states: "This highly finished production has commanded a large sale, and at present orders are unexecuted, there not being a single print in stock." It is often said to be after a picture by Turner, but the lettering shows the contrary. The ship was bound from China to London, and was lost off Merlemont, only seven out

of the 116 on board being saved. The print shows the wreck, and many in the water, amongst those in the foreground clinging to wreckage being R. Dickson, who was the ship's carpenter, and who supplied Baxter with the details. There are also many Chinese, who composed a large part of the crew. Under the print, in the plate margin, is "The Wreck of the *Reliance* (East Indiaman) off the French coast, near Boulogne, November 12th, 1842," in one line, on the left; and on the right is "Designed and engraved by G. Baxter, from the description of R. Dickson, the only English survivor. London: Published by G. Baxter, 3, Charterhouse Square, November 1st, 1843," in two lines. The print was produced from eight blocks. Original published price not known.

SIZE OF UNFINISHED PRINT,  $15\frac{1}{2} \times 11\frac{1}{4}$ .

" " FINISHED PRINT,  $16\frac{1}{4} \times 12$ .

Unsigned.	{	On original mount. V.R. £7 7s.
		Without mount. R. £4.
		Later print. On Baxter mount. V.R. £5 5s.
		" " Without mount. R. £2 10s.

**Le Blond.**—A good print; but generally found highly varnished. The second above-mentioned Baxter prints may be unvarnished Le Blond prints.

**106a. The *Reliance* in full sail off Hong Kong.**—Com-

D. panion to No. 106. Robert Dickson, the survivor, writing to the *Sussex Express* in October, 1843, concerning the wreck, mentions Baxter's print (No. 106), and states:

"A companion picture will also be published, representing the *Reliance* in full sail off Hong Kong. She was the most beautiful modelled ship that ever left the Thames, and the largest in the Merchant service. An interesting account of her voyage and awful shipwreck will accompany the pictures."

It is very doubtful if this print was published. There was no such plate or print in the 1860 catalogue.

V.R. If it exists, price a matter of arrangement.

The following prints, up to and including No. 127, are the illustrations drawn from the originals by Baxter, in oil colours, for Sir H. N. Nicolas's work of the "History of the Orders of Knighthood." There are a few lithographs in the book, obviously not by him.

**Queen Victoria (Frontispiece).**—See No. 201 and Books, No. 62.

- 
- 107. A Garter Stall.**—Similar to No. 201 (see also same book), but without any figure, and with different banners and escutcheons. In gilt letters, in the centre, on the print, is "History of the orders of Knighthood of the British Empire, by Sir Harris Nicolas, K.C.M.G., K.H. The illustrations by G. Baxter, patentee. London: John Hunter, Maddox Street, Robe Maker to Her Majesty." This print forms the title-page.

SIZE OF PRINT, 12 × 9.

*Published 1842.*

PAGE, 14 $\frac{1}{4}$  × 10 $\frac{1}{4}$ .

Unsigned. R. £2.

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### The Order of the Garter

- 108.** Ribband, lesser George, and Garter.  
**109.** Badge on the mantle, collar, and great George.  
**110.** Star, collar (as worn), and great George.  
**111.** Banner, helmet, and crest, as suspended over the stall of a K.G. in St. George's Chapel.

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### The Order of the Thistle

- 112.** Ribband and badge.  
**113.** Star, collar, and jewel.

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### The Order of the Bath

- 114.** Collar, badge, and star of a Civil Knight Grand Cross.  
**115.** Ditto of a Military Knight Grand Cross; and the ribband, badge, and star of a Knight Commander.  
**116.** Ribband and badge of a Companion.

### The Order of St. Patrick

- 117. Collar, badge, and star.
  - 118. Ribband and badge of Grand Master.
- 

### The Order of St. Michael and St. George

- 119. Collar, badge (showing the obverse), and star of a Knight Grand Cross.
  - 120. Ribband, badge (showing the reverse), and star of a Knight Commander.
  - 121. Ribband and badge (showing the obverse) of a Companion and a Cavaliere.
- 

### Medals, Crosses, and Clasps

- 122. Medal and ribband granted for naval battles ; and the medal, ribband, and clasp granted for military battles.
  - 123. Cross and clasps granted for military battles.
- 

### The Order of the Guelphs

- 124. Collar, badge (showing the reverse), and star of a Military Knight Grand Cross.
- 125. Collar, badge (showing the obverse), and star of a Civil Knight Grand Cross.
- 126. Ribband, badge (showing the obverse), and star of a Military Knight Commander ; and the ribband, badge (showing the reverse), and star of a Civil Knight Commander.
- 127. Ribband and badge of a Military and Civil Knight.

NOTE.—No print from 108 to 127 inclusive has any lettering ; but they are undoubtedly by Baxter. The preface to the book and contemporary advertisements both say so. Some of them are very beautiful.

R. 10s. each.

128. **Baptism of the Prince of Wales.**—See No. 202.

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129. **Her Most Gracious Majesty Queen Victoria receiving the sacrament at her Coronation.**—

Companion to No. 131. Sketched by Baxter at the ceremony on June 28, 1838, from the gallery occupied by the Foreign Ambassadors in the Abbey, special facilities being given him. As stated in one of the contemporary journals :

“ It is emblematic of one of the most impressive moments in the sacred ceremony. About two hundred portraits are here introduced. All seem to enter into the feeling of solemn responsibility which our beloved Queen has taken upon herself. Each august person present seems offering up a fervent prayer, at the crisis that our picture is taken, to the Supreme Being (before whom the Queen is kneeling) to bestow lasting and eternal blessings on her youthful head. The beauty of the architectural work adds greatly to the charming scene, while the thousands of spectators present make an impression on the mind not easily erased.”

This print, usually called “The Coronation,” is accurate down to the smallest detail, and is undoubtedly Baxter's greatest effort, and denotes him as not only a great printer but a fine artist. A good impression resembles the most exquisite miniature on ivory, and when unfaded the colouring is most brilliant and beautiful. It took some years to produce. The Queen, on whom a ray of light is thrown, is kneeling at the altar, receiving the Sacrament from the Archbishop of Canterbury, with whom are the Archbishops of York and Armagh, and the Bishops of London and Bath and Wells. Among the other distinguished persons shown are Lords John Russell, Cottenham, Palmerston, Willoughby d'Eresby (holding the Crown), and Melbourne (the Prime Minister), also the Duchess of Kent, the Dukes of Sussex, Nemours, Cambridge, and Wellington. On the right is the Coronation chair, on the left the altar (its gold plate being a triumph of colour work), and on all sides distinguished persons in gorgeous dresses, jewels, and uniforms. With the print was issued a key, and subscribers were invited by a prospectus. Numerous well-known and influential





Print No. 131.

OPENING BY QUEEN VICTORIA OF HER FIRST PARLIAMENT.

persons became patrons, including Queen Victoria herself, Prince Albert, the Duchess of Kent, the Duke of Cambridge, several foreign potentates, and many noblemen. Probably not many of the prints in colours were circulated, and perhaps it was sold later uncoloured. Very rarely does a perfect copy come into the market. The exact appearance of the print when issued to the public, and not in a frame, is very uncertain. Whether it was on any species of mount, and whether it appeared with its margins, does not seem to be known. Sometimes the top portion was cut off, and the print made dome shape, and thus reduced in size. It appears in this shape in the needle-box print No. 133. The colouring, the register, and the artistic finish are marvels of printing. Below the print, in the plate margin, in three lines, in the centre, is the above title; and below that is "Dedicated by command to the Royal Family." See also No. 131. Published at £5 5s. to subscribers; proofs, £8 8s.; and highly finished proofs, £10 10s.

SIZE OF PRINT EXCLUSIVE OF PLATE MARGIN,  $21\frac{3}{4} \times 17\frac{1}{4}$ .

WHEN CUT DOME SHAPE THE SIZE IS  $17\frac{1}{4} \times 13\frac{1}{2}$ .

SIZE OF PRINT INCLUSIVE OF PLATE MARGIN,  $26 \times 21$ .

*Published 1842.*

Unsigned. { V.R. About £35.  
 { In sepia. V.R. £10 to £15.  
 { An impression on coarse paper. R. £5.

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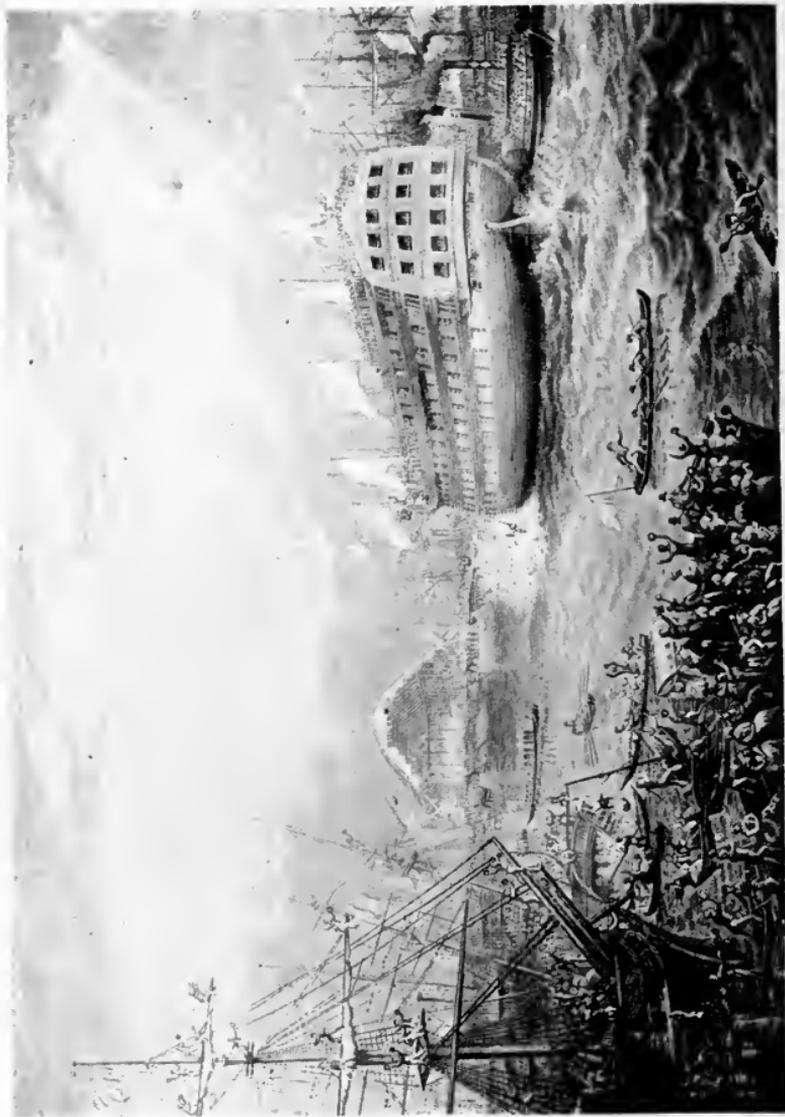
**130. The Royal Arms.**—In the centre of Baxter's two prospectuses for Nos. 129 and 131; but they are not exactly alike.

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**131. The arrival of Her Most Gracious Majesty Queen Victoria at the House of Lords, to open the First Parliament of Her Reign.**—Companion to No. 129. Commonly called "The Openin

of Parliament." Signed on the left, low down, with Baxter's signature, "G. Baxter"; and the only print signed in this way, or at all, until 1848; and it is worthy of observation that this is signed, and the companion (No. 129) is not. The first Parliament was opened November 30, 1837, but the *locus in quo* is not familiar to us now, most of the old Parliament buildings having been destroyed in 1834, and the present ones not yet erected. The Lord Chancellor, carrying the purse, and accompanied by his mace-bearer, heads the procession, which is seen approaching through the Royal gallery of the House of Lords, into which a November fog seems to have penetrated. Queen Victoria is in the centre, round her are the ladies in attendance and the great officers of State, and on either side are the Life Guards, in their then uniform, the two officers of which are saluting left hand. All are accurate portraits, and representations of the dresses and jewels actually worn, special facilities having been given Baxter to produce the print, which, like the companion print, is in aquatint. Many notable persons, in reply to Baxter's prospectus, became patrons. With the print was presented to each subscriber an historical account of the ceremony, together with a description of the art of oil colour printing, and a list of the noble patrons and subscribers. Below the print, in the plate margin, in the centre, in three lines, is the above title; and below that is "Dedicated by command to the Royal Family." Although it does not quite equal No. 129, it shares with it the merit of being one of Baxter's two finest productions; but, like that print, no large number in colours was circulated, and a print very seldom comes into the market. The style in which it appeared when issued to the public is uncertain. Baxter at first intended the print should be smaller, and this is stated in his early prospectus. No print of this nor of No. 129 was included in the catalogue of sale of Baxter's prints in 1860, nor were the plates, and apparently also no print of either was exhibited or sold at his stall in the Great Exhibition. The present whereabouts of the plates is unknown. See also No. 129. It has often





Print No. 132.

THE LAUNCH OF THE *TRAFALGAR*,  
The last wooden Man-of-War.

been a question in what way he produced the appearance of fog in the building. Published at same prices as No. 129.

SIZE OF PRINT EXCLUSIVE OF PLATE MARGIN,  $21\frac{1}{2} \times 16\frac{7}{8}$ .

" " INCLUSIVE OF PLATE MARGIN,  $21\frac{1}{2} \times 26$ .

*Published 1842.*

V.R. Prices same as No. 129.

**132. The Launch of the *Trafalgar*.**—This ship was the last wooden British man-of-war, and was launched in 1841 by Lady Bridport, Nelson's niece, who used wine for the purpose taken from the *Victory* after the great sea fight in honour of which the ship was named, and generally the event was one of considerable interest. Of the five hundred guests who sat down, over one hundred had fought in that battle. The print is full of minute work and beautiful colouring. It was, as were most of Baxter's prints at this time, published by subscription, and was described as "A picture in commemoration of, and representing, The Launch of the *Trafalgar* at Her Majesty's dock-yard, Woolwich (at the time she cast anchor), printed in oil colours, in the highest state of the art, by G. Baxter, inventor and patentee. Price to subscribers: £1 1 0 each print; proofs, £1 11 6. Subscribers, names received by Mr. Baxter, Inventor and patentee of oil colour printing, 3, Charterhouse Square, and by his Agents." Probably the print was published on a tinted engraved mount, and with it a letterpress description. No print was in the 1860 catalogue, nor was the plate.

SIZE,  $12\frac{1}{2} \times 8\frac{1}{2}$ .

*Published 1842.*

Unsigned. V.R. From £10 to £15.

The few other prints during the missionary period are of no great importance, and they are all book illustrations. They will be found elsewhere in this catalogue they consist of Nos. 241, 297, 319, 355, 361, and 370: the best is *Parhelia*, No. 361.

## CHAPTER X

POCKET-BOOK, SCRAP-BOOK, AND NEEDLE-BOX PERIOD,  
1847-1850

### *Pocket-Book and Scrap-Book Prints*

IN this chapter we have to describe very different work from that upon which we have commented in the foregoing pages. The years 1847, 1848, and 1849 were almost exclusively occupied by Baxter in pocket-book and scrap-book illustration, both of which were then popular, and he produced no large prints whatever during this time, nor for several years. His labours heretofore had not been a financial success. He had to meet the growing demand for cheaper work, and he was forced to change his methods. Very beautiful and interesting are the prints he now produced; but for some years they assumed a distinctly smaller, cheaper, and more popular character. He began to mount them on what we know as "Baxter mounts." The pocket-book prints (also used for scrap-books) were mostly for the pocket-books issued by the Religious Tract Society, and by Messrs. Suttaby & Co., and this kind of work began in 1847. For convenience all of these prints

are placed under appropriate headings. None of them have been at any time reproduced by any other printers. The only prints of this class that have been signed are three on one plate, printed in 1850—viz. Nos. 302, 303, and 320. For some of the pocket-books Baxter engraved charming little scrolls upon the title-pages. Each pocket-book contains a number of illustrations varying from one to five, "Le Souvenir" being in this respect the richest; but it is possible that each book may not contain quite the same prints. The size of the page in the case of pocket-book prints is generally about  $4\frac{3}{4} \times 3$ .

### *Needle-Box Prints*

In 1850 Baxter began to ornament needle-boxes—*i.e.* ornamental boxes holding packets of needles, which were popular in the forties and fifties. Those for which Baxter supplied colour prints were usually  $6\frac{1}{4} \times 4\frac{1}{4}$  in size, and outside, dome-shape, with gold border, was one of his larger prints. Inside were some ten packets of needles, each having a small or "needle-box print" outside. These, in many cases, were printed for the purpose; but often cuttings from larger prints were used, such as "The Lady and Greyhound" in No. 301, figures from Nos. 324 and 303, and others. Some of the enlarged prints mentioned in the next chapter, and a few others, were probably produced for the outside of the larger boxes, but were frequently used for other purposes also. Fancy names were given to

these small prints, whether cut from others or specially printed for the purpose. Inside the lid of the needle-box is often found :

“ The illustrations to this case of needle boxes are printed in oil colours by Baxter the Inventor and patentee, 11, Northampton Square, being fac-similes of original paintings.” Then follows a description of the illustrations, on the small boxes ; and on some of the boxes is found also a notification of Baxter’s extension of patent.

Many of the small prints were enclosed in a gold scroll, and used for the headings of letter-paper, a larger print being placed outside the packet. Nos. 158, 322, and 153, and some others were very probably produced for this purpose. For Sunday-school cards the small religious subjects were used, and were probably designed for that use, but were employed afterwards for numerous other purposes. So also these needle-box prints were adapted for other ends.

The 1860 sale catalogue included a large number of these small prints ; and in its pages we are told, as to the larger ones : “ A large number of unmounted prints for Manufacturers are included in the sale.”

The “ Gems of the Great Exhibition ” needle-boxes had, on the outside, with a dome top and gold border, one of the single statue prints ; the inside had mostly one of the small prints from the “ Fairies ” set.

Le Blond produced some excellent needle prints ; but neither he, nor any one else, printed from any

of Baxter's plates of these subjects. Probably all the sets were original designs; but some of them are copies of Baxter's larger prints.

### CATALOGUE OF NEEDLE-BOX PRINTS

- 133. The Regal Set.**—Originally twelve in a strip, and on the  
**P.** same plate as Nos. 302, 303, and 320; but later detached from the plate and made into a separate plate of ten only, in two strips of five each; and in this form the plate was included in the 1860 catalogue. When the prints are on the plates, and we read from left to right, the subjects are: (1) "Windsor Castle" [showing river]; (2) "H.R.H. Prince Albert" [a miniature of No. 205]; (3) "Queen Victoria on Horseback"; (4) "Queen Victoria on balcony" [miniature of No. 203]; (5) "Her Majesty leaving the Isle of Wight"; (6) "Balmoral"; (7) "The Coronation" [miniature of part of No. 129]; (8) "The Duchess of Sutherland" [a figure from No. 129]; (9) "Her Majesty delivering her speech"; (10) "Buckingham Palace"; (11) "Deer-Stalking"; (12) "The Royal Fleet in Kilkenny Bay." On the top margin of the plates, twice repeated, is "Designed, engraved, printed, and published by G. Baxter, patentee, 11, Northampton Square, 1850 (entered at Stationers' Hall)"; and the name of the subject is over each print. In the second plate the last-mentioned two prints are the two omitted. Printed from ten blocks and sold at 1s. a strip. Probably never on a mount.

SIZE OF EACH PRINT,  $1\frac{7}{8} \times 1$ .

Unsigned. { The set. M.R. £1 1s.  
 { Each needle print. 1s. (except Nos. 7,  
 { 9, and 10; and these 2s.).

- 134. Queen's Floral Needle-Box Set.**—Each small print is  
**P.** signed "G. Baxter, patentee, 11, Northampton Square," some in one line, and others in two. There are ten small groups of flowers on each sheet, five to a row, and each represents a different group. Baxter called

- them "10 bouquets." They were printed with backgrounds of white, cream, pale blue, mauve, dark blue, and other colours. Larger prints, also with different coloured backgrounds to match, were produced for the covers of the boxes, and were called by Baxter,
135. "Flowers—one group" (this is the larger) and "Flowers—  
136. 3 bouquets" (somewhat smaller). The former is composed of nasturtium, convolvulus, roses, and other flowers; the latter of three separate groups of various flowers—two groups on the top, and one larger one sideways underneath. Below each of the three groups is lettering, which varies somewhat, and may be in small type. On the largest outside print, on the right, rather high up, is, in two lines, very small, "G. Baxter, patentee, 11, Northampton Square." These outside prints are also found with a lace-like background of different patterns. Printed, in many cases, on the largest, in gold, or other coloured inks, is, on the top, "The Queen's Floral needle boxes"; and below the group, also in type, is "Illustrated by G. Baxter, patentee of oil colour printing." Originally sold: largest outside, at 6*d.*; "3 bouquets," 6*d.*; "10 bouquets," 6*d.* Probably never on a mount. The plate consists of the above one, three, and ten groups, the whole being printed from nine blocks.

SIZE OF SHEET OF NEEDLE PRINT,  $5\frac{1}{8} \times 3\frac{3}{4}$ .

" " EACH PRINT,  $1\frac{7}{8} \times 1$ .

" " LARGEST SINGLE OUTSIDE PRINT,  $6 \times 4$ .

" " OF THE 3 GROUPS,  $3\frac{3}{4} \times 2\frac{1}{2}$ .

" " THE OTHER 2 OF THE 3 GROUPS,  $2\frac{7}{8} \times 1\frac{7}{8}$ .

*Published 1850.*

The set. R. £1.

Outside single print. M.R. 12s. 6*d.*

" 3 groups. M.R. 12s. 6*d.*

" small print. M.R. 5s.

Each needle print. M.R. 9*d.*

137. **The Tarantella Set.**—Ten oblong prints on one sheet.

P Reading from left to right they are: On top row: "(1)

The Tarantella ; (2) The Escaped bird ; (3) Madeira ; (4) Figures at a window ; (5) The Wreck." On bottom row : " (6) Fortune Telling ; (7) The torrent ; (8) Girl by side of stream ; (9) Chinese scene ; (10) Eastern Temples." The 1st, 5th, 6th, and 10th are printed sideways ; the 1st, 3rd, 7th, and 10th are signed only "Baxter, patentee"—the 3rd and 7th in two lines, and the 1st and 10th in one line ; the 2nd, 4th, 5th, 6th, 8th, and 9th are signed, "Baxter, patentee, 11, Northampton Square"—the 2nd, 6th, 8th, and 9th in one line, and the 4th and 5th in two lines. The plate has no other lettering. Unsigned sets are sometimes found. The set was printed from eight blocks. Originally sold at 1s. a sheet. Probably never on a mount.

SIZE OF SHEET,  $5 \times 3\frac{3}{4}$ .

EACH PRINT,  $2 \times 1$ .

*Published 1850.*

The set. R. £1 1s.

Each needle print. M.R. 9d.

- 138. The Greek Dance and Harem Set.**—This set, unlike P. the previous three, is in two strips, each marked to be cut into five needle-box prints, both being on one plate—"The Greek Dance" forming the top row, and "The Harem" the bottom ; but each strip was also sold on a mount, and frequently with a gold border. The plate has no lettering. Baxter directed that when the strips were cut for needle-box prints they were to have the following names for the top set : "(1) Jealousy, or Love and Jealousy ; (2) The Wreath dance, or The Bridal Wreath ; (3) The Greek dance, or The dance : (4) The Guitar ; (5) The Playful child, or The Infant" : and, as to the bottom set, "(6) The harem dance, or Dance in the Harem ; (7) Ladies of the harem, or Favourite in the Harem ; (8) The Circassian slave, or A captive slave ; (9) The Circassian slave, or The captive slave ; (10) The captive jewels, or Captured prize." And he also directed that the larger prints to accompany this set were to be Nos. 147, 151, and 155. The two sets of five are on the same plate,

and were printed from twelve blocks. Originally sold at *9d.* a strip.

SIZE OF 2 STRIPS COMPLETE, 5 × 4.

” ” EACH STRIP, 5 × 1 $\frac{7}{8}$ .

” ” ” PRINT AS A NEEDLE-BOX PRINT, 1 $\frac{7}{8}$  × 1.

*Published 1850.*

Unsigned.	{	Harem strip. C. 10s.
		Greek dance strip. R. 15s.
		Either strip on mount. V.R. £1 10s.
		Each needle print. C. 9d.

**139. Scriptural Subjects.**—Also printed on one plate, in

P. two strips, in the same way as No. 138; and each can be cut to form five needle-box prints. The top strip is called “Religious subjects, No. 1,” and the bottom “No. 2”; and each is often found on a Baxter mount. The subjects are: Top strip, left to right: “(1) Boaz and Ruth; (2) Joseph sold; (3) Caleb and his daughter; (4) The finding of Moses; (5) Hagar and Ishmael”: and, bottom strip, “(6) The salutation; (7) Christ blessing bread; (8) The Saviour; (9) David; (10) King Saul.” There is no lettering on the plate. These prints were much used in Sunday schools, and in similar institutions, and were often mounted on a large card, with scrolls in gold, each small print being separately mounted in one of the scrolls. They could be cut, if desired, into small cards, which also had the name of the subject printed underneath in gold letters; and under that, in three lines, “G. Baxter, patentee, London, etc.” The 1860 catalogue states: “Manufacturers and others would find that these delicately got up pictures were demanded in thousands.” The two sets are on the same plate, and were printed from eight blocks.

SIZE OF 2 STRIPS COMPLETE, 5 × 4.

” ” EACH STRIP, 5 × 1 $\frac{7}{8}$ .

” ” ” NEEDLE-BOX PRINT, 1 $\frac{7}{8}$  × 1.

*Published about 1852.*

Unsigned.	{	Each strip. R. £1.
		” ” on mount. V.R. £1 10s.
		” needle print. M.R. 1s.





Print No. 140.

THE FAIRIES.  
Full Plate showing both Prints.

**140. "Fairies" Set.**—Also printed in two strips, on one plate, P. one above the other, the "Pas des Trois" being the top strip; and each strip can be cut to form five needle-box prints. On the one are, on the left, cupids dancing round a flaming torch; in the centre are three dancers in short skirts; and on the right a fountain; and further, cupids. The background is a landscape and water. This strip is called "Pas des Trois," inspired no doubt by the celebrated dance then at the opera, in which Taglioni, Grisi, and Lucille Grahn appeared. In the other strip are seen fairies flying and leaping, and two men pursuing them. This strip is called "Fairies." Both strips, when on Baxter mounts, have a gold border. Only one plate was included in the 1860 catalogue, and there is no lettering on it. When cut for needle-boxes the titles of the prints are (for the "Pas des Trois"): "(1) The dance of Cupids; (2) Mdle. Cerito; (3) Mdle. Taglioni; (4) Mdle. Lucille Grahn; (5) Cupids bathing"; and (for the "Fairies"), "(6) The surprise; (7) Love sleeping; (8) The fairy tempter; (9) The enchantress; (10) The fairy flight."

**140a.** The plate of "Pas des Trois" was altered. The flaming torch was changed to a floral standard, trees were added to the background, and the drapery of the dancers was changed. The plate of "Fairies" was also slightly altered, the extreme top part of the cupola on the right being omitted. The two sets are on the same plate, and were printed from eight blocks.

SIZE OF 2 STRIPS COMPLETE, 5 × 4.

" " EACH STRIP, 5 × 1 $\frac{7}{8}$ .

" " NEEDLE-BOX PRINTS, 1 $\frac{7}{8}$  × 1.

*Published probably 1851.*

Unsigned.	{	Each strip. R. £1.
		" " on mount. V.R. £1 10s.
		" " needle print. R. 1s.

**141. The Allied Sovereigns and the Commanders of their forces** (first variety).—On a card are ten oval

portraits of distinguished persons connected with the Crimean War. Reading from left to right they are, on the top, "(1) Lord Raglan ; (2) Queen Victoria ; (3) The Sultan ; (4) Napoleon III. ; (5) Genl. Canrobert" ; and on the bottom row they are, "(6) Sir Charles Napier ; (7) Duke of Cambridge ; (8) Marshal St. Arnaud ; (9) Prince Napoleon ; (10) Omar Pasha." The names are under the subjects, in type, on the body of the mount. Under the print, in type, is the above title, in one line ; and below that is "In oil colours, by Baxter, patentee." Published about the time of the Crimean War. Care should be taken to secure good prints ; they vary.

SIZE OF CARD,  $4 \times 5\frac{1}{2}$ .

EACH PORTRAIT,  $1\frac{1}{8} \times 1\frac{7}{8}$ .

*Published about 1855.*

Unsigned. } On card. £2 12s. 6d.  
 } Each print. 2s.

**142. The Allied Sovereigns and the Commanders of their forces** (second variety).—Same as No. 141, except that the Empress Eugénie has been substituted for Marshal St. Arnaud. This is the second plate, and was no doubt altered for No. 143.

Unsigned. } V.R. £2 12s. 6d.  
 } Each print. R. 2s.

**143. The Queen and the Heroes of India.**—On a small  
 P. card, similar to Nos. 141 and 142, are ten oval portraits of Mutiny heroes. It is obviously the plate of No. 142 altered. The names are in type, in the body of the mount, Nos. 2, 4, 7, 8, and 9 being below the subject ; and Nos. 1, 3, 5, 6, and 10 partly above and partly below. Reading from left to right, on the top row they are, "(1) General Havelock ; (2) Queen Victoria ; (3) General Sir C. Campbell ; (4) Napoleon III. ; (5) General Sir J. Outram" ; and on the bottom row they are, "(6) Sir J.

GENERAL



MAVELOCK

GENERAL



QUEEN VICTORIA

SIR C CAMERON



NAPOLION III.



GENERAL



SIR J DUFF

SIR J. INGLES



OF LUCKNOW



DUKE OF CAMBRIDGE



THE EMPRESS EUGENIE.



PRINCE NAPOLEON

COLONEL



CREATHED

THE INDIAN MUTINY—THE QUEEN [VICTORIA] AND THE HEROES OF INDIA.



Inglis of Lucknow ; (7) Duke of Cambridge ; (8) The Empress Eugenie ; (9) Prince Napoleon ; (10) Colonel Greathed." Under the print, in type, is the above title, in the centre, in one line ; and under that is "The Emperor and Empress of the French, the Duke of Cambridge, and the Prince Napoleon" ; and under that is "In oil colours, by Baxter, patentee." The set was printed from eight blocks, and published about the time of the Mutiny.

SIZE OF CARD,  $4\frac{1}{2} \times 5\frac{1}{2}$ .

*Published about 1857.*

EACH PRINT,  $1\frac{1}{8} \times 1\frac{7}{8}$ .

Unsigned { V.R. £3 3s.  
          { Each print. R. 2s.

**144. The May Queen Set.**—Also all on a card, ten on one P. sheet—six oblong, and four oval. Reading from left to right they are : On top row : " (1) The May Queen ; (2) The Greek bride [oval] ; (3) Sunset ; (4) Affection [oval] ; (5) The Albanian Lovers." On bottom row : " (6) The Persian lovers ; (7) The Princess Royal (Princess Frederick William of Prussia)[oval] ; (8) View on the Rhine ; (9) Prince Frederick William of Prussia [oval] ; (10) Rustic felicity." Each of the subjects is named above the subject in the top row, and below in the bottom row, except those of Prince and Princess Frederick William of Prussia, which are partly over and partly under. On the left-hand margin of the print, in one line, is "Baxter, inventor & patentee" ; and on the right-hand margin, in one line, is "11 & 12, Northampton Square, London." All the lettering is engraved. The set was printed from eight blocks. Originally sold at 1s. a sheet. Probably never on a mount.

SIZE OF CARD,  $5\frac{1}{2} \times 4\frac{1}{2}$ .

*Published 1858.*

EACH PRINT, OVAL,  $2 \times 1$ .

Unsigned. { V.R. £2 10s.  
          { Each print. R. 2s.

- 145. Figures and Landscapes Set.**—Ten on one sheet, all P. being oval. Reading from left to right they are : On top row : “(1) Figures [Cupid and his victim]; (2) Landscape [drinking fountain]; (3) Lady with a bird; (4) Landscape; (5) Lady with a guitar.” On bottom row : “(6) Landscape; (7) Lady with a rose; (8) Mountain scene; (9) Two ladies; (10) Castle scene.” On the right-hand plate margin, below the print, is “Figures and landscapes (10 designs). Baxter, Inventor and Patentee,” in two lines. These prints vary considerably in quality. The set was printed from eight blocks. Originally sold at 1s. a sheet. Probably never on a mount.

SIZE OF CARD,  $4\frac{3}{4} \times 6$ .

EACH PRINT,  $2 \times 1$ .

*Published about 1858.*

Unsigned. } V.R. £2 2s.  
 } Each print. V.R. 2s.





Print No. 146.

THE BRIDE.

Commonly known as the "small Bride."

## CHAPTER XI

### ENLARGEMENTS

WHEN, in 1850, Baxter found he needed prints somewhat larger than those he produced for his pocket-books, for the outside of his needle-boxes, and for other purposes, he selected several he had already published, altered them slightly, and enlarged them to the size he required.

In the catalogue in this chapter we have inserted, in each case, the first print, before enlargement, and the second, or enlarged, print. It will be found that the first prints are taken in each case from a painting, and are unsigned; the second print is in every instance signed, but is necessarily neither a copy of a picture, nor an entirely original design. Nos. 158 and 159 do not properly fall within this category; but, omitting those two, all the other enlarged prints will be found to have been produced from two plates only.

### CATALOGUE OF ENLARGEMENTS

- 146. The Bride** (first plate).—Pocket Books, No. 107. This beautiful little print is generally called "The small Bride." Under the print, in the centre of the plate margin, is the above title; and under that is "Printed in

oil colours by George Baxter, patentee, 11, Northampton Square, from a painting by Miss F. Corbeaux," in three lines. Very similar, except for size, to No. 147; but in this print the sky is dark, there is a landscape background in place of the sea, there is no balcony, no vase, and no growing roses, and in place of the light-red dress there is a dark-coloured one, and the figure is half length. It is dome-shape, and is sometimes found mounted in a gold and velvet frame, in a morocco case, like a miniature. It has been stated by Mr. Mockler that only 100 copies were printed; but Mr. Sidney Wright, writing to the *Bazaar*, in November, 1897, says he had a share in printing it, and he believes about 250 copies were struck.

SIZE OF PAGE, ABOUT  $4\frac{3}{4} \times 3$ .

PRINT,  $3\frac{1}{4} \times 2\frac{1}{4}$ .

*Published 1848.*

Unsigned. { On mount, or in gold and velvet frame  
as issued. V.R. £10 10s.  
As in pocket-book. V.R. £7 7s. to £10 10s.

**147. The Bride** (second plate).—Signed on the extreme P. right, on the stone of the balcony, "Baxter's patent oil printing, 11, Northampton Square," in three lines. Music No. 14. A popular and much used print. For this and No. 162 Baxter was awarded Hon. Mention at the Great Exhibition. Generally called "The large Bride." It is often said he designed it from an engraving of Queen Victoria; but the face and figure are the same as the first plate, which is from a picture. The figure is three-quarter length, in low bodice, red dress, and bare arms, and stands on a balcony overlooking the sea, holding a rose. There is a light sky. On the right are growing roses and a large vase. It was directed by Baxter to be used with No. 138 for needle-boxes. Originally on the same plate as Nos. 151 and 155; but at the 1860 sale this plate was separate, and the other two were not included. Under the print, in one line, in plate margin, very small, is "The Bride. Engraved,

printed, and published by G. Baxter, patentee, 11, Northampton Square (entered at Stationers' Hall), 1850." It will thus be seen Baxter does not claim it as his design. Usually when on a mount, on music, or on a needle-box, it has a dome top with gold border; and when on music, printed in gold letters, under it, is "Printed in oil colours by G. Baxter, the inventor and patentee": and when on a needle-box, in large gold letters, beneath, in type, is "The Bride"; and on the left is "Baxter's patent"; and on the right, "oil printing." "The Bride" was printed from twelve blocks, and was originally sold at 1s. 6d.

SIZE,  $5 \times 3\frac{3}{8}$ .

Unsigned. { On music complete. M.R. 12s. 6d.  
 „ mount. M.R. 15s.  
 Without mount. C. 10s.

Le Blond.—Signed.

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**148. The Conchologists** (first plate).—Pocket Books, No. 107. Generally called "The small Conchologists." The same as No. 149, except that the lower portion of that print is absent, and the two ladies are here three-quarters and not full length, and this print is oval. Under the print, in the plate margin, is the above title, in the centre; and below that is "Printed in oil colours by G. Baxter, patentee, 11, Northampton Square," in two lines. Probably from a painting. It is not claimed by Baxter as an original design.

SIZE OF PAGE, ABOUT  $4\frac{3}{4} \times 3$ .

PRINT,  $3 \times 2\frac{3}{8}$ .

*Published 1848.*

Unsigned. { On mount. V.R. £3 3s.  
 As in pocket-book. £1. 1s.

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**149. The Conchologists** (second plate).—Signed on the shore, low down on the left, "Printed in oil colours & published by G. Baxter, patentee, 11, Northampton

Square," in three lines. Two ladies, in low-cut bodices, walking on the shore. One is holding to her ear a shell, from which fact the print derives its title. The print is oblong. It is usually called "The large Conchologists." On the same plate as Nos. 153 and 157, which has no lettering except the signatures. Originally sold at 6*d.*

SIZE,  $4\frac{3}{8} \times 3$ .

*Published 1850.*

M.R. £1.

**150. Paul and Virginia** (first plate).—Usually called "The small Paul and Virginia." An exquisite little print. Very similar to No. 151, except that it is nearly square instead of oblong, and the other is by day, and this shows a beautiful starlit night. An illustration to one of the pocket-books. Under the print, in the centre of the plate margin, is "Paul and Virginia"; and below that is "Printed in oil colours by George Baxter, patentee, 11, Northampton Square. From a painting by A. Rankley," in four lines.

SIZE,  $3 \times 2\frac{3}{8}$ .

*Published about 1847.*

Unsigned. { On mount. V.R. £3 3*s.*  
 { As in pocket-book. V.R. £2 2*s.*

**151. Paul and Virginia** (second plate).—Signed on the left, low down in the ground, "Baxter's patent oil printing, 11, Northampton Square," in three lines (curved). Music, No. 6. The couple are seated on the rocks. It is usually called "The large Paul and Virginia." It was directed by Baxter to be used as the outside print for No. 138. For plate see No. 155. Often has a dome top, with gold border. When on the "Paul et Virginie Valse," it is oval, with gold border and scroll; and printed in gold letters, under the print, in one line, is "Printed in oil colours by G. Baxter, the inventor and



Print No. 157.

PAUL AND VIRGINIA.

The rare variety.



patentee." Under the print, in the plate margin, in very small letters, is the above title, and "Engraved, printed & published by G. Baxter, patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850." Originally sold at 1s.

SIZE, 5 × 3.

C. 15s.

On music complete. M.R. 15s.

**152. La Tarantella** (first plate).—Pocket Books, No. 105.

P. Very similar to No. 153, except as to size. Usually called "The small Tarantella." For plate see No. 309. Under the print, in the centre of the plate margin, is the above title; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines. From an original drawing. The three prints on this plate were produced from eight blocks.

SIZE OF PRINT,  $3\frac{3}{4} \times 2\frac{1}{4}$ .

*Published 1847.*

Unsigned. { On mount. V.R. £3 3s.  
                  { As in pocket-book. R. 15s.

**153. La Tarantella** (called, on Baxter's stamp, "The Tarantella Dance") (second plate).—Signed on the left, in the grass, "Printed in oil colours & published by G. Baxter, patentee, 11, Northampton Square," in three lines. Peasants are dancing this dance. On the same plate as Nos. 149 and 157, but there is no other lettering on it except the signatures. Usually called "The large Tarantella." Originally sold at 6d.

SIZE, 4 × 4, BUT GENERALLY CUT ABOUT 4 × 3.

*Published 1850.*

On mount. R. £1 5s.

Without mount. M.R. 12s. 6d.

**154. The Chalees Satoon** (first plate).—Pocket Books, Nos. 100 and 107. Under the print, in the centre of the

plate margin, is the above title ; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines ; and on the right is "from a painting by W. Daniel, R.A.," in two lines. Very similar to No. 155, except that there are no broken columns in the foreground, no figures on the right, and two instead of five palms in the right distance ; the foliage right and left is rather different, and there are other small variations. Usually called "The small Chalees Satoon."

SIZE,  $3\frac{3}{4} \times 2\frac{1}{4}$ .

*Published 1848.*

Unsigned. } On mount. V.R. £3 3s.  
 } As in pocket-book. R. £1 1s.

**155. The Chalees Satoon, East India** (second plate).

—Signed in one of the broken columns in the foreground, "Baxter's patent oil printing," in three lines. It represents the "Chalees Satoon," or "forty pillars," a pavilion attached to the Emperor Akbar's Palace on the Jumna side of the Fort of Allahabad. Foliage and four figures on the left ; ox-wagon and camels in the centre ; and five figures and foliage on the right ; five palms in the right distance. Usually, when on mount, it has a dome top, with gold border. It was originally on the same plate as Nos. 147 and 151 ; but in the catalogue of the 1860 sale the plate of No. 147 was separate, and the plate of neither this nor No. 151 was included. The three prints on this plate were specially directed by Baxter to be used on the outside for No. 138. On the left margin of the plate, in very small letters, is "Chalees Satoon, East India. Engraved, printed, & published by G. Baxter, patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850." Usually called "The large Chalees Satoon." Originally sold at 1s.

SIZE,  $4\frac{3}{4} \times 3\frac{3}{8}$ .

C. 15s.

**156. Indian Settlement** (first plate).—Pocket Books, Nos. 99 and 106. An oblong print. Water and canoe in the foreground; in the background, the settlement. It represents a scene in British Guiana, where the London Missionary Society had a station. Under the print, in the centre of the plate margin, is the above title; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines; and on the right is "from a painting by E. A. Goodall, Esq.," in two lines. For plate see No. 309.

SIZE,  $3\frac{1}{4} \times 2\frac{1}{4}$ .

*Published 1847.*

Unsigned. } On mount. V.R. £1 11s. 6d.  
 As in pocket-book. R. 15s.

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**157. Indian Settlement** (second plate).—Signed on the left in the water, "Printed in oil colours & published by G. Baxter, patentee, 11, Northampton Square," in three lines. A slightly enlarged print, but otherwise similar to No. 156. It is on the same plate as Nos. 149 and 153; there is no lettering on it except the signatures. Originally sold at 6*d.*

SIZE,  $4 \times 2\frac{1}{4}$ .

*Published 1850.*

On mount. M.R. 15s.  
 Without mount. 7s. 6d.

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**158. The First Impression, or First Impressions**  
**P.** (first plate).—From a painting. Pocket Books, No. 110; but the print is cut smaller when a book illustration. Usually called "The small First Impression," but sometimes "Sterne and the Grisette." Exactly the same, except size, as No. 159. When on a mount it has a dome top, with gold border. Used and, with the other three on this plate, probably designed for the outside of Baxter's notepaper packets. The four prints on this

plate were produced from eleven blocks. For plate see No. 322. Originally sold at 9*d*.

SIZE,  $3\frac{3}{4} \times 2\frac{3}{4}$ .

*Published 1850.*

Unsigned. } M.R. 15s.  
                   } On mount. R. £1 1s.

Le Blond.—See Arctic Expedition, No. 342.

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**159. The First Impression, or First Impressions** (second plate).—A damsel, in a low-cut dress of the period, rests against a wall. Both she, and the gallant with cocked hat, sword, and knee breeches, who approaches, receive their "first impressions." It has been doubted whether this was really Baxter's work. On the one hand, the plate has no lettering, is not very like his style, and no print—nor the plate—was included in the 1860 catalogue; but, on the other hand, although we have never seen a print on a Baxter mount, we have been told by those whose word deserves respect that some do exist. Prints in black, which may or may not be later impressions, are not uncommon. It is usually called "The large First Impression." It is from a painting. Original price, 10*s.* 6*d*.

SIZE,  $13\frac{7}{8} \times 11\frac{3}{4}$ .

*Published about 1860.*

Unsigned. { On Baxter mount. V.R. Price a matter  
                   of arrangement—say £7 7*s.* to £10 10*s.*  
                   } Without mount. £7 7*s.*  
                   } In black. £1 1*s.*

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There are also prints in two sizes of the exterior of the Great Exhibition, and Wellington. These will be found under other headings—the first on pages 142 and 143, and the second on pages 167 and 168.

## CHAPTER XII

### CATALOGUE OF THE EXHIBITION SERIES

#### THE GREAT EXHIBITION OF 1851

**160. Opening of the Exhibition of 1851. Her Majesty the Queen in her carriage** (first variety).—Queen Victoria opened the Great Exhibition on May 1, 1851, in semi-state. She was accompanied by Prince Albert and the then Prince of Wales and Princess Royal. Her coach is shown arriving at the centre-transept entrance, with plumes, and drawn by eight horses, and attended by trumpeters and cavalry. Baxter included some inaccuracies in this plate, for the carriage had no plumes, and only two horses; moreover, the footmen have in this print no wands, and the coachman no whip. On the same plate as Nos. 164 and 294. There is no lettering on this, which is probably the first plate. Published soon after the opening, and sold at 1s.

SIZE, 4 × 3.

*Published 1851.*

Unsigned. } On mount. V.R. £2.  
                  } Without mount. R. £1.

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**161. Opening of the Exhibition of 1851** (second P. variety).—The same as last print; but the coach is here shown without plumes, and with only two horses, and the coachman has a whip, the footmen have wands, and there are some other slight alterations. This is probably

a second, and not an altered, plate. Sometimes found in a small frame, and possibly sold in that state. The print, with the other two on the same plate, was produced from ten blocks. There is said to be a large variety of this print.

SIZE, 4 × 3.

*Published 1851.*

Unsigned. } On mount. V.R. £1 10s.  
 } Without mount. R. £1.

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**162. The Great Exhibition (Exterior).**—Companion to P. No. 163. Sometimes stated to be from a picture by C. Buckley. The main idea probably was taken from an engraving; but Baxter claims the print as his own design. Advertised to be ready on May 5, 1851, it was sold at an early period at Baxter's stall at the Great Exhibition, and shows the south side and east end. The glass work is skilfully managed. The detail is so great, the print should be looked at through a lens. Note the boats on the Serpentine, the people in the carriages, and the variety of vehicles and persons. For this print and a "female portrait" (probably "The Bride") Baxter was awarded by the jury of the Great Exhibition "Honorable mention." On the bottom margin of the plate is "The Great Exhibition. Designed, engraved, printed, and published by G. Baxter, patentee, 11 & 12, Northampton Square, May 27th, 1851 (entered at Stationers' Hall)," in one line. Generally, when on a Baxter mount, it has a dome top and a gold border. It is included as one of the "Gems of the Great Exhibition." The print was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE, 12 $\frac{3}{4}$  × 6.

Unsigned. C. £1 10s.

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**163. The Great Exhibition (Interior).**—Companion to P. No. 162. View from the transept, looking east. Messrs.

Osler's great glass fountain is playing in the foreground. On the right are Queen Victoria, Prince Albert, the then Prince of Wales, and Princess Royal, the Duke of Wellington, and others. It was advertised to be ready on the day of the closing of the Exhibition. On the bottom margin of the plate, in one line, is "The interior of the Great Exhibition. Designed, engraved, printed, and published by G. Baxter, patentee, 11 & 12, Northampton Square, October 15, 1851. (Entered at Stationers' Hall.)" Two ladies in the gallery on the extreme left do not appear in some prints. Generally, when on a mount, it has a dome top and a gold border. It was included as one of the "Gems of the Great Exhibition." The print was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE, 13 × 6.

Unsigned. C. £1 5s.

BAXTER'S "PICTORIAL KEY TO THE GREAT EXHIBITION AND VISITORS' GUIDE TO LONDON"

About the time of the Exhibition, Baxter published a book with this title, which contained the following two prints. The value of the book is about £2 10s.

**164. (Small) Exterior of the Great Exhibition.**—Books,

- P. No. 5. On the same plate as Nos. 294 and 161, but there is no lettering. Almost identical, except for size, with No. 162. When on a mount, and in the book, it has a dome top and gold border. The print was, with the other two on the same plate, produced from ten blocks. Originally sold at 1s.

SIZE, 6 × 4.

*Published 1851.*

Unsigned. } On mount. R. £1.  
 } Without mount. M.R. 15s.

- 165. The Houses of Parliament.**—Books, No. 5. Shewing  
**P.** the river and state barges. When in the book, printed in gold letters, below the print, is the above title, in one line, and “Printed in oil colours by G. Baxter, the inventor and patentee.” The plate has no lettering, it is usually somewhat faint, but it is a delicate little print. Both in the book and on the mount it has a dome top, with gold border. The print was produced from eight blocks. Originally sold at 1s.

SIZE,  $4\frac{3}{4} \times 3\frac{1}{2}$ .

*Published 1851.*

Unsigned. R. £1 10s.

### BAXTER'S “GEMS OF THE GREAT EXHIBITION”

Baxter also issued a publication with this title. Books No. 4. Advertised to contain ten gems, it ultimately contained only nine. Issued from Baxter's offices (no date is given; but 1854) at the price of £1 11s. 6d. There is reason to suppose Baxter intended to dedicate each of the five three-statue gems to a distinguished person; but, this proving impracticable, he dedicated the whole to the Emperor of Austria. Each of the nine, except “The Veiled Vestal,” was sold separately, on stamped mounts, with dome tops and gold borders. Baxter was aided by daguerreotype. It is probable Nos. 169, 170, 171, and 172 were not published before they appeared in this book. In the first five gems, Baxter has been led by his love of detail to insert figures which, as artistic productions, the prints would have been better without. His idea was that each of these could be cut (like some of the needle-box prints) so as to make fifteen separate, but small, statuary pictures. The value of the book complete is about £6. The names of the statues are as given in this book.

- 166. Gem No. 1.**—Books, No. 4. French department.  
**P.** “Sabrina” in the centre; on the left, “Psyche”; and on the right, “A nymph.” Under the print, in the plate margin, is “Gems of the Great Exhibition. No. 1 of the series. Designed, engraved, printed, and published by G. Baxter, patentee, 11 & 12, Northampton Square,

March 18th, 1852 (Entered at Stationers' Hall)," in one line, in the centre. The 1860 catalogue says: "No expense as to artists or daguerreotypists was spared to render the subjects the most perfect in drawing." The print was produced from ten blocks. There are some prints without the lettering.

SIZE,  $9\frac{1}{2} \times 4\frac{3}{4}$ .

Unsigned. C. 15s.

**167. Gem No. 2.**—Books, No. 4. Belgian department. "The P. unhappy Child" is in the centre; on the left is "The faithful Messenger"; and on the right is "The Lion in Love." Under the print, in the plate margin, in one line, is "Gems of the Great Exhibition. No. 2 of the series. Designed, engraved, printed, and published by G. Baxter, Patentee, 11 & 12, Northampton Square, April 26th, 1852 (entered at Stationers' Hall)." The print was produced from ten blocks.

SIZE,  $9\frac{1}{2} \times 4\frac{3}{4}$ .

Unsigned. C. 15s.

**168. Gem No. 3.**—Books, No. 4. Russian department. "The P. Greek Slave" is in the centre; on the left is "Rinaldi and Armida"; and on the right is "Alfred the Great receiving from his mother the book of Saxon poetry." There is no lettering on the plate, except possibly, on some prints, "No. 3," in the bottom plate margin. The print was produced from ten blocks.

SIZE,  $9\frac{1}{2} \times 4\frac{3}{4}$ .

*Published August 1852.*

Unsigned. M.R. £1.

**169. Gem No. 4.**—Books, No. 4. Foreign department. "A P. dead mother" is in the centre; on the left is "A child, dog, and serpent"; and, on the right, the companion statue. There is no lettering on the plate, except possibly, on some prints, "No. 4," in the bottom plate margin. The print was produced from ten blocks.

SIZE,  $9\frac{1}{2} \times 4\frac{3}{4}$ .

*Published 1852.*

Unsigned. M.R. £1.

- 170. Gem No. 5.**—Books, No. 4. Austrian department. In P. the centre is “Mazeppa”; on the left is “Girls Fishing”; and on the right is “Hagar and Ishmael.” Under the print, in plate margin, is “Gems of the Great Exhibition. No. 5 of the series. Designed, engraved, printed, and published by G. Baxter, patentee, 11 & 12, Northampton Square, Septr. 4, 1854 (Entered at Stationers’ Hall”), all in one line. The print was produced from ten blocks. It is the rarest of the series.

SIZE,  $9\frac{5}{8} \times 4\frac{3}{4}$ .

Unsigned. R. £1 10s.

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- 171. Gem No. 6.**—Books, No. 4. “The Amazon” (from Kiss P. statue). She is on horseback, spearing a tiger. There is no lettering on the plate. The print was produced from four blocks. Published probably with the book (1854).

SIZE,  $8\frac{3}{8} \times 6$ .

Unsigned. M.R. £1.

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- 172. Gem No. 7.**—Books, No. 4. “The Veiled Vestal.” A statue of a young girl, kneeling and veiled. It was on the title-page. Dome top in the book; but often found with a square top. There is no lettering on the plate. There are three varieties: in some the pedestal is said to be green; in others it is red. The background of the print on the title-page approaches to dark blue, but in others it is deep red. These latter may, however, be unfinished prints. Published probably with the book (1854).

SIZE,  $5\frac{1}{8} \times 4$ .

Unsigned. {  
 Green pedestal. V.R. £1 10s.  
 Red pedestal. R. 15s.  
 Blue background. R. £1.  
 Dark red background. R. 15s.

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**Gem No. 8.** { The large exterior and interior, Nos. 162  
**Gem No. 9.** { and 163.



Print No. 170.

"GEMS OF THE GREAT EXHIBITION," NO. 5—AUSTRIAN DEPARTMENT.  
The rarest of the Series.



Gems. Nos. 1, 2, 3, 4, and 5 were divided and sold as fifteen single statue prints, on small stamped mounts, with dome tops and gold borders. Their names as given by Baxter's imbossed labels on the mounts are as follows. A whole set of sixteen, including "The Veiled Vestal," is valuable and a rarity.

173. Sabrina. No. 85.\* C. 10s.
174. Cupid and Psyche. No. 84.\* C. 10s.
175. A nymph. By Wyatt. No. 86.\* C. 10s.
176. The Lion in Love. No. 89.\* M.R. 10s.
177. The faithful Messenger. M.R. 12s. 6d.
178. The unhappy Child. M.R. 10s.
179. The Greek Slave. V.R. £1.
180. Rinaldi and Armida. M.R. 10s.
181. A mother presenting her son with the Bible. M.R. 12s. 6d.
182. The dog and the serpent. The attack. M.R. 12s. 6d.
183. The dog and the serpent. The defence. M.R. 12s. 6d.
184. The attack of the eagle. R. 12s. 6d.
185. Girls Fishing. R. 12s. 6d.
186. Mazeppa. R. 12s. 6d.
187. Hagar and Ishmael. R. 12s. 6d.
188. The Veiled Vestal, as set out in No. 172, but it is possible it may never be found on a mount.

\* The numbers are those of Baxter's prints.

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#### GEMS OF THE CRYSTAL PALACE, NEW YORK

189. **The Crystal Palace, New York.**—Signed on the P. right-hand corner, "Published, September 1st, 1853, by George Baxter, proprietor and patentee, London," in four lines. Under the print, in plate margin, is the above title. When on a mount it has a dome top and gold border, but it is often found without, and folded in the centre; so it may have been an illustration to some American or other edition of a guide-book of the Exhibition. Shows the exterior of the building (which was opened in 1853) in the background, and carriages

and spectators in the foreground. A sandwich-man is seen, and on the board he carries is inscribed "Baxter's gems of the Exhibition, now exhibiting in the Crystal Palace"; some few prints are without this inscription. A dishonest agent robbed Baxter of his profits at this Exhibition. Usually on the mount, in type, on the right-hand side, are the words, "From a drawing by Mr. Carstensen and Mr. Gildemeister, the architects of the Building." The print was produced from eleven blocks.

SIZE,  $12\frac{3}{4} \times 5\frac{3}{4}$ .

On mount. V.R. £2 12s. 6d.

Without mount. M.R. £1 5s.

**190. The Crystal Palace, New York.**—A series of five  
D. different views of the Exhibition, a little larger than needle-box prints, on one strip, upright. They are often sold as Baxter's. The workmanship is, however, unlike his, and the views are not of the New York Exhibition, but of the London Exhibition of 1862; so they could not be by him. They are probably by Le Blond, as he published a larger single print of the same subject. Baxter had no such plate in his 1860 catalogue.

SIZE OF THE 5 PRINTS,  $6 \times 2$ .

„ „ EACH PRINT,  $2 \times 1\frac{1}{4}$ .

*Published probably 1862.*

R. 7s. 6d.

“GEMS OF THE CRYSTAL PALACE, SYDENHAM”

**191. No. 1. The Exterior.**—Signed on the left centre, in  
P. the roadway, "Published, June 10th, 1854 [the date of the opening], by G. Baxter, London, Proprietor & patentee," in three lines. On the Baxter stamp it is stated to be "Published and sold by special desire of the directors by George Baxter at the Crystal Palace."

The view is taken from the Dulwich Road. A soft and beautiful view of a difficult subject. The Palace is slightly in the background, and its whole length as it then existed (without towers) is shown. According to the *Daily News* of May, 1854, the directors arranged for Baxter to make a series of pictorial records of the Palace. This print is No. 1, but apparently he never finished or even continued the series. Under the print, in the plate margin, in one line, is "Gems of the Crystal Palace. No. 1. The Exterior. Engraved, printed, and published, June 10, 1854, by the proprietor, George Baxter, the Inventor and patentee of oil colour picture printing, 11 & 12, Northampton Square, London (Entered at Stationers' Hall)." The print was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE,  $5\frac{1}{2} \times 11\frac{1}{2}$ .

M.R. £1 5s.

Le Blond.—See Arctic Expedition, No. 342.

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**192. The Pompeian Court of the Crystal Palace.**

P. Digby Wyatt, Esq., architect.—A fine piece of colouring, and said by the catalogue of 1860 to be "perfect in every point of detail and perspective." The print was produced from eleven blocks.

SIZE,  $11\frac{1}{2} \times 7\frac{3}{4}$ .

*Published probably 1854.*

Unsigned. V.R. £2 10s.

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**193. Crystal Palace and Gardens.**—Signed very low

P. down, in the centre, "Published Oct. 30th, 1854, by G. Baxter, Proprietor and patentee, London." It shows the Crystal Palace (as it then was, without its towers), with its fountains and grounds in the background, and in the foreground the antediluvian animals of Mr. Waterhouse Hawkins, which were set up in 1854. Under the

print, in the plate margin, in one line, is "The Crystal Palace, drawn by W. Hawkins, and engraved, printed, and published, October 30th, 1854, by Geo. Baxter, the inventor and patentee of oil colour picture printing, 11 & 12 Northampton Square (entered at Stationers' Hall)." The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE,  $6\frac{1}{4} \times 4\frac{1}{2}$ .

On mount. R. £1 10s.

Without mount. M.R. 15s.

Le Blond.—Signed.

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194. **The Assyrian Court.**—A plate of this exists; but  
 D. probably Baxter never printed from it. It has no lettering. It is about the same size as the Pompeian Court.

## CHAPTER XIII

### CATALOGUE OF AUSTRALIAN GOLD DIGGINGS AND CRIMEAN WAR PRINTS

#### AUSTRALIAN GOLD DIGGINGS

**195. Australia. News from home.**—Music, No. 13.

**P.** Companion to No. 196. Settlers at the gold-fields, in their hut. One is reading an account of the Great Exhibition. A native has just brought a letter from home. There were great gold discoveries in Australia in 1853. When on music the print has, in gold letters, under it, "Printed in oil colours by G. Baxter, the Inventor and patentee." Although the companion print is signed, this is not, and the circumstance has been pointed to as another instance of Baxter's erratic methods; but it must be recollected that, in this case, more than fifteen months elapsed between the publication of the two. Under the print, in the plate margin, in one line, is "Australia. News from home. Designed by H. S. Melville, and engraved, printed, and published by G. Baxter, patentee, 11 & 12, Northampton Square, January 31st, 1853 (Entered at Stationers' Hall)." The print was produced from twelve blocks. This and the companion are two of Baxter's most popular prints. Sometimes said to be from a painting by Freeman. Originally sold at 1s. 6d.

SIZE, 6 × 4½.

Unsigned. C. £1 5s.

**Le Blond.**—Crude colouring; no bloom on faces; print chalky and out of register, and no depth of colour.

**196. News from Australia.**—Companion to No. 195.

- P. Signed on the hearth-stone, on left, "Published May 10th 1854, by G. Baxter, proprietor and patentee, London," in four lines. An old cobbler and his wife listen whilst their daughter reads the ship letter, which has enclosed them a £100 note. On the bottom margin of the plate is "News from Australia. Engraved, printed, and published May 10th, 1854, by the proprietor, George Baxter, the inventor and patentee of oil colour picture printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)." From a painting. A most popular print. The print was produced from twelve blocks. Originally sold at 1s. 6*d.*

SIZE, 6 × 4 $\frac{1}{4}$ .

M.R. £1 10s.

Le Blond.—Signed.

### THE CRIMEAN WAR

**197. Review of the British Fleet at Portsmouth.**—

- P. Companion to No. 198. Signed on the extreme right, in one of the stones of the battery, "Published May 31st, 1854, by G. Baxter, patentee and proprietor, London," in four lines. The review was held in August, 1853. In the immediate foreground a salute is being fired from the old saluting battery, before the erection of the Clarence Pier, apparently with ball; and yet, in the 1860 catalogue, this print is described as a "Guide to the coast Volunteers." In the bottom plate margin is "Review of the British Fleet, &c. Engraved, printed, & published May 31st, 1854, by the proprietor, George Baxter, the inventor and patentee of oil colour picture printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)," in one line. The print was produced from twelve blocks. Originally sold at 3s. 6*d.*

SIZE, 10 × 5.

M.R. £1 15s.

Le Blond.—See Arctic Expedition, No. 342.

**198. Charge of the British Troops on the road to**

**P. Windlesham.**—Companion to No. 197. Signed on the extreme left, in the foreground, "Published April 24th, 1854, by G. Baxter, Proprietor and patentee," in five lines. Some well-known regiments of that day may be distinguished in the print. On the hill are the guns; on the left distance, the camp, then at Chobham; and in the centre is a "British square." In the bottom plate margin of the print is the above title, and "Engraved, printed, and published, April 24, 1854, by the proprietor, George Baxter, the Inventor and patentee of oil colour picture printing, 11 & 12, Northampton Square (Entd. at Stationers' Hall)," in one line. The print was produced from ten blocks. Originally sold at 3s. 6d.

SIZE, 10 × 5.

M.R. £1 15s.

**Le Blond.**—See Arctic Expedition, No. 342.

**199. The Siege of Sebastopol.**—The allied fleets are

**P.** shown bombarding the Russian stronghold. There is here some very minute work, such as the troops on the heights in the distance. The smoke and distant hills are capitally arranged. The plate has no lettering. The print was produced from eight blocks. Published about the time of the siege.

SIZE, 6 × 4½.

*Published about 1855.*

Unsigned. R. £2 2s.

**200. The Soldier's Farewell, or Parent's Gift.**—Signed

**P.** on the left, under the broom, "Published, Sept. 24th, 1855, by G. Baxter, proprietor and patentee, London," in seven lines. The parent is presenting a Bible to his son, a departing Guardsman. The landscape is buried in snow, emblematic of what the troops went through.

In the bottom plate margin is the above title. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4½.

M.R. £1 10s.

**Le Blond.**—Signed.

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See also needle-box prints Nos. 141 and 142 for further reminders of this war.

## CHAPTER XIV

### PORTRAITS

**B**AXTER loved to depict the human features, and, apart from the numerous likenesses in his large prints of the "Coronation" and "Opening of Parliament," he produced about forty, which are avowed portraits; but there is reason to suppose that some other prints are also portraits, although they are not described as such. These include "Flora," "'So Tired!'" "Little Red Riding Hood," and others. Baxter's first portrait appeared in 1837; his last in 1859; but in and about 1853 that charming series was issued which are so much sought after to-day, on account of their delicacy of colour, minuteness of detail, and general resemblance to miniatures.

In the catalogue in this chapter we set forth all known portraits, except those that are given in Chapter VIII.

### CATALOGUE OF PORTRAITS (EXCEPT THOSE IN CHAPTER VIII)

#### PORTRAITS OF THE ROYAL FAMILY

- 201. Her Majesty Queen Victoria.**—Books, No. 62.  
Baxter's first portrait of Her Majesty. The Queen stands in a stall of the Garter, in her robes and jewels

as Sovereign of the Order. The sword hilt and some other parts are gilt. There is no name or description on or under the print.

SIZE, 12 × 9.

*Published 1842.*

Unsigned. R. £2 10s.

**202. The Royal Christening. Baptism of His Royal**

**D. Highness the Prince of Wales.**—Advertisements by Baxter appeared, immediately after the event, of his intention to produce a print; but it is almost certain that no colour print of this ceremony by him actually appeared. There is, in the Baxter family, a very beautiful water-colour which is probably the original from which the print was to be taken, and in it Baxter's own portrait is visible amongst the assembled company on the royal platform on this January 25, 1842. Mr. Holman states in his "Some Lewes Men of Note," referring to this picture: "The King of Prussia was in treaty for purchasing it at the time of his death." It was exhibited by Baxter in the Royal Academy miniature-room in the 'forties. The print was to be a companion to the "Coronation." The water-colour is about the same size and is the same shape as the "Coronation" when cut with an oval top. Published, if at all, about 1842 or 1843.

**V.R.** Price, if the print exists, a matter of arrangement.

**203. England's Queen, or Her Most Gracious Majesty**

**P. the Queen.**—Companion to No. 204. Books, No. 85. Excluding No. 131, this and Nos. 204 and 234 are the first three prints signed by Baxter. The signature is in four lines, transversely, on one of the squares of the tessellated pavement, as follows, "Baxter's patent oil colour printing"; and under that, in one straight line, is "11, Northampton Sq." Her Majesty is full length, and stands on a balcony near Windsor, the Castle and

river being seen in the distance. She is wearing Garter robes and jewels. She wears lace also, and this is very excellently managed. It was a very popular print, and some hundreds of thousands were sold. We have been unable to procure a print showing the plate lettering, but we think, like the companion print, it is an original design. In the book it is on a plain mount, with a blue-lined edge and square top, but no stamp on mount; when on a mount it usually has a dome top, with gold border. The print was produced from thirteen blocks. Probably not on a Baxter mount until 1850, and then sold at 2s. See No. 204.

SIZE, 6 × 4.

*Published 1848.*

C. £1 10s.

**204. His Royal Highness Prince Albert.**—Companion to No. 203. Books No. 85. See Nos. 203 and 205. The signature is on the right, upon the marble floor, "Baxter's patent oil printing, XI., Northampton Square," in three lines. The Prince is full length, in military costume, with Garter riband, and stands on a balcony near Windsor; he is wearing Prussian "blue breeches"; hence the print is known by that characteristic. Above the print, in plate margin, is the above title, in one line; and under the print, in plate margin, is "Designed, engraved, printed, and published by G. Baxter, patentee, 11, Northampton Square, Octr. 2nd, 1848," in one line. In the book the print is on a plain mount, with a blue-lined edge and square top, but no stamp on mount. Baxter saw the Prince Consort in 1850, who then pointed out that alterations were desirable, and the print was modified. This and the companion print were amongst those produced to the Privy Council on the application by Baxter to renew his patent in 1849; and Lord Brougham was so struck with them, he at once desired to purchase them. Probably never on a mount.

SIZE, 6 × 4.

R. £2.

**205. His Royal Highness Prince Albert.**—An original P. design. Companion to No. 203. Similar to No. 204, but the signature is on the left of the marble floor, "Printed in oil colours by G. Baxter, patentee, XI., Northampton Square," in three lines; and in this print the Prince wears cream buckskin breeches, and top boots, and an order suspended from his neck. Notwithstanding these alterations, the print is from the same plate as No. 204 altered. When on a mount the print usually has a dome top, with gold border. Upwards of 500,000 copies of the print were sold. In some prints it is said the charger at the foot of the steps is darker in colour. This is the print after Baxter had seen the Prince, as stated in No. 204. The print was produced from twelve blocks. Originally sold at 2s.

SIZE, 6 × 4.

*Published 1850.*

C. £1 10s.

With dark charger. V.R. £2 2s.

**206. Her Majesty Queen Victoria.**—Signed in one of the squares of the tessellated pavement, transversely, "Baxter's patent oil printing," in four lines; and under that, in one straight line, is "11, Northampton Square"; and in another square is "Pub. by De la Rue & Co." Except for size, nearly the same as No. 203; but there are a few other slight differences. It was printed for De la Rue, who did much to improve playing-cards, and this print was used and probably designed for the outside cover of their packs of cards, as also were, possibly, Nos. 207, 211, and 281, all three being on one plate; but on another plate this print appears in lieu of No. 207 with the other two prints. There is no other lettering on the plate for this print, and it will probably never be found on a Baxter mount.

SIZE, 3½ × 2½.

*Published about 1850.*

M.R. £1 1s.





Print No. 207.

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA.  
Commonly known as "The Queen on dais."

- 207. Her Most Gracious Majesty the Queen.**—Usually called “The small Queen,” or “Queen on daïs.” Full-length portrait of Her Majesty, who is seated on the throne, clad in scarlet and ermine robes, at the back being the Royal Arms and other elaborate ornaments. A splendid piece of minute work. For plate see No. 206. There is no lettering on this print; but there is sometimes found, printed under the picture, when on the wrapper, the above title, in two lines; and below that is “Printed in oil colours by G. Baxter, the Inventor and Patentee,” in two lines. It will probably never be found on a Baxter mount. The print, with the two others on the same plate, was produced from twelve blocks. Mr. Mockler reproduced it in sepia, which is sometimes coloured by hand and passed as Baxter’s.

SIZE,  $4\frac{1}{2} \times 3$ .

*Published about 1850.*

Unsigned. V.R. £6 to £8.

- 208. Victoria, Queen of Great Britain.**—Her Majesty is depicted three-quarter length, dressed in black, with diamond tiara, Garter riband and star, and large necklace; and she stands against a table, which has a dispatch-box on it. In her hand she holds a lace handkerchief and fan. A most excellent and refined print. Originally sold at 1s.

SIZE,  $4\frac{1}{2} \times 3$ .

*Published probably 1853.*

Unsigned. V.R. £3.

**Le Blond.**—As a rule, no bloom on the cheeks, or colour on the lips, and devoid of glaze, or finish; but there are other prints that can hardly be distinguished from Baxter’s, and so every effort should be made to get a print on a mount. Baxter’s prints are extremely delicate and refined.

**209. Victoria, Queen of Great Britain.**—Companion to

- P. No. 210. Similar to No. 208, with the following exceptions. Her Majesty wears a simple band of diamonds instead of the tiara, and also a peculiar black head-dress, trimmed with lace, which hangs on each side of the face; the necklace is absent, and in its place is a simple one, with a diamond heart-shaped pendant. On the table, in lieu of the dispatch-box, is the crown. On the right-hand side of the mount is often found, "Printed in oil colours from the original picture by Partridge, (published by permission)." The original pictures of this and No. 210 were painted in 1840, and exhibited in the Royal Academy in the 'forties, and are now in Buckingham Palace. The print was produced from nine blocks.

SIZE,  $4\frac{1}{4} \times 3$ .

*Published about 1853.*

Unsigned. V.R. £3.

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**210. His Royal Highness Prince Albert.**—Companion to

- P. No. 209. Not quite a full-length portrait of the Prince, who, in the elaborate uniform of the 11th Hussars (Prince Albert's own), stands at Windsor. He wears the star and riband of the Garter. On the mount is often found the same as on No. 209. A most beautiful piece of work. The print was produced from nine blocks. Originally sold at 1s.

SIZE,  $4\frac{1}{2} \times 3\frac{1}{8}$ .

*Published about 1853.*

Unsigned. R. £3.

**Le Blond.**—See Arctic Expedition, No. 342.

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**211. His Royal Highness the Prince of Wales.**—Signed

- P. on the right, in the ground, "Printed in oil colours & published by G. Baxter, patentee, 11, Northampton Square," in three lines. A charming little print of King Edward VII. when he was a boy of about eight, dressed

in sailor costume, landing at Osborne. The ribbon on his hat denotes his ship as the *Prince of Wales*. For plate, etc., see No. 206. No other lettering on the plate, except the signatures on this print and No. 281, which are in identical terms. The print, with the other two on the same plate, was produced from twelve blocks. Originally sold at 1s.

SIZE,  $3\frac{1}{2} \times 2\frac{3}{8}$ .

*Published about 1850.*

M.R. £1 1s.

**Le Blond.**—See Arctic Expedition, No. 342.

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**212. His Royal Highness the Prince of Wales.**—

Music No. 15. The prints on the music have no signature; but other prints have in the bottom right-hand corner, "Baxter, patentee," very low down. When on the music the print is shorter, which may account for the absence of the signature. A half-length portrait of King Edward when about eighteen, in military uniform, with Garter riband and star. The idea was borrowed by Baxter from an engraving, which was taken from a photograph which, however, is full length and taken at Windsor by Mayall. Under the print, on the music, in gold letters, is "Printed by G. Baxter, the inventor and patentee of oil colour printing." The print has a dome top, with a gold border; but seems slightly unfinished, the hands being uncoloured. The plate has no other lettering. Probably never found on a mount.

SIZE,  $4\frac{1}{2} \times 3$ .

WHEN ON MUSIC,  $4\frac{1}{4} \times 3$ .

*Published about 1859.*

R. £3.

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**213. The Princess Royal.**—Music, No. 19. Full-length

P. portrait before her marriage. The Princess is represented standing by the side of a table, on which is a crown. A tasteful print, and, with some slight alterations, is the same as No. 217, that plate being altered. When on music it has, under the print, in one line, in

gold letters, in type, "Printed by G. Baxter, the Inventor & patentee of oil colour printing." There is no lettering on the plate. The print was produced from eight blocks.

SIZE, 6 × 4.

*Published 1858.*

Unsigned. { On mount. V.R. £3.  
Without mount. M.R. £1 10s.

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**214. The Princess Royal, Princess of Prussia.**—Com-

P. panion to No. 215. The Princess is full face, three-quarter length, in a white, low-cut dress, red sash, and lace, and wears a diamond tiara and other jewels. From a miniature executed prior to her leaving England. Sometimes erroneously called the "Princess of Wales." The plate has no lettering. The print was produced from eight blocks. Originally sold at 1s.

SIZE,  $4\frac{1}{2} \times 3\frac{1}{4}$ .

*Published probably 1858.*

Unsigned. { On mount. V.R. £4.  
Without mount. V.R. £2 10s.

**Le Blond.**—Prints are very numerous. Face without bloom, lips uncoloured, and all the flesh-tints are the colour of brick-dust. In Baxter's prints the jewels to pendants and earrings are not coloured; but in Le Blond's they are tinted red. A very bad print, and entirely unglazed, and often out of register. A novice can tell the difference.

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**215. Prince Frederick Wm. of Prussia.**—Companion

P. to No. 214. A full-face, half-length portrait. The Prince is shown in blue military costume, white epaulettes, and red cloak, and wears a riband and orders. Taken from a miniature, and was produced from nine blocks.

SIZE,  $4\frac{1}{2} \times 3\frac{1}{4}$ .

*Published probably 1858.*

Unsigned. { On mount. V.R. £3 10s.  
Without mount. £2.

**216. Victoria, Queen of Great Britain, India, etc.—**

P. The largest and last of Baxter's portraits, and it is usually called "The large Queen." Her Majesty is shown full length, seated in a state chair, wearing robes of scarlet and ermine. On the table, on a scarlet cushion, is the Crown of India. The foundation of the print is for the most part mezzotint, like the portraits of Williams and Moffat in 1843, and in this respect differs from most of Baxter's other prints. The colouring is rich and deep as a whole, and, in certain details in particular the print is effective; in others, especially the foot, floor, and cushion, it has an unfinished appearance. Taken from the painting by Jas. Stewart, R.A.; but the two ladies-in-waiting, the Duchess of Sutherland and the Marchioness of Normanby, who appeared in the background in the painting, are not produced in the print, although there are said to be, and there may be, certain prints (which probably were only trial prints) in existence which have them, but they are extremely rare. The print appeared about the time that India was added to the British Crown, and was produced from twelve blocks. The plate has no lettering.

SIZE,  $15\frac{1}{2} \times 11\frac{1}{2}$ .

*Published about 1859.*

Unsigned. R. From £8 to £10.

VOCALISTS

**217. Jetty Treffz, Madelle.—**Companion to No. 218.

Music, No. 8. Signed on the carpet, on the right, "Baxter's patent oil colour printing," in one line. Full-length portrait of this famous songstress, who is standing, holding a piece of music. The colouring is delicate, and the workmanship admirable. The print is the same, with slight alterations, as No. 213, and from the same plate. Under the print, in the plate margin, is "Jetty Treffz. Engraved, printed, & published by G. Baxter (patentee), 11, Northampton Square, from a painting by H. Gubbins (entered at Stationers' Hall), November 15th, 1850," in two lines; but in some prints the "November

15th" is omitted, and "entered at Stationers' Hall" is contracted, so as to get the lettering in one line. Both on music and mount, it is dome-shape, with gold border. On the music, under the print, in gold letters, in type, in one line, is "Printed in oil colours by G. Baxter, patentee"; and under that is "Madelle. Jetty Treffz," in one line, in large letters; but some music omits this, Originally sold at 2s.

SIZE,  $6\frac{1}{2} \times 4$ .

M.R. £1 10s.

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**218. Jenny Lind, Madelle.**—Companion to No. 217.

P. Music, Nos. 8 and 12. Signed on the left, in the ground, "Baxter's patent oil colour printing, 11, Northampton Square," in four lines. Full-length portrait of the great songstress, who is shown standing in a cornfield. or "comin' thro' the rye," in a white low-cut dress and pink sash. The colouring is very refined and delicate. Under the print, in plate margin, is "Jenny Lind. Engraved, printed, & published by G. Baxter, patentee, XI., Northampton Square, from a painting by H. Gubbins. Entered at Stationers' Hall, November 15th, 1850," in two lines; but in some prints it appears in one line, slightly abbreviated. Jenny Lind went to America in 1850. Both on music and some mounts the print has a dome top, with gold border; on other mounts it has a square top. When on music it has "Printed in oil colours by G. Baxter, patentee," in one line, in type, under the print; and below that is "Madelle Jenny Lind," in one line. It is curious to note the effect of light on this and other prints. The reds disappear, and blue appears in their place. The print was produced from eleven blocks. Originally sold at 2s.

SIZE,  $6\frac{1}{2} \times 4$ .

M.R. £1 10s.

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**219. The Daughter of the Regiment.**—Signed on the

right-hand corner, in the ground, "Published July 19th, 1856, by G. Baxter, Proprietor and Patentee, London," in four lines. Full-length portrait of Jenny Lind in this character. She is wearing a bright-red skirt and blue jacket, and is marching, hat in hand, at the head of the troops. The plate had on it at one time also No. 267, and a complete print or tint showing the two subjects on one plate would be a rarity; but print No. 267 was produced four years earlier than this. Designed from a print of Grisi. Under the print, in the plate margin, is the above title, in the centre. Although not produced until 1856, it was announced in the list attached to Baxter's "Pictorial Key," published in 1851, as "about to be published." Jenny Lind left the stage and re-appeared in 1855. Originally sold at 1s. 6d.

SIZE, 6½ × 4.

M.R. £1 10s.

Le Blond.—Signed.

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STATESMEN, SOLDIERS, SAILORS, AND OTHERS

- 220. Sir Robert Peel.**—Signed on the extreme right, under P. the arm, "Baxter, patentee." The statesman is shown in black coat and white stock, facing slightly to right. The left hand, with all the fingers closed, holds the lapel of his coat. On the same plate as No. 222, which was altered by erasing the extended finger, as shown in the next print. See No. 221. Under the print, in plate margin, is "Sir Robert Peel. Engraved, printed, and published, April 20th, 1853, by the proprietor, George Baxter, the Inventor and patentee of oil colour picture printing, 11 and 12, Northampton Square (entered at Stationers' Hall)," in two lines. On the right-hand side of the mount, in some prints, is "Published by permission of Messrs Colnaghi & Co., from the picture by Sir Thomas Lawrence." The painting is full length, but the print is three-quarter only. In the 1860 catalogue two of the

blocks were said to be out of chase. Originally sold at 1s.

SIZE,  $4\frac{1}{4} \times 3$ .

M.R. £1 15s.

**Le Blond.**—See Arctic Expedition, No. 342.

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**221. Sir Robert Peel** (another variety).—The same as last, except that one finger of the left hand is extended, which is not according to Sir T. Lawrence's picture. This is the plate before alteration.

On mount. In colours. V.R. £2 10s.

In sepia. Without mount. M.R. £1.

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**222. Lord Nelson.**—Signed on the right, between the arm and the body, "Baxter, patentee," but the signature is often invisible. Half-length portrait, in uniform, of the great Admiral. He is bareheaded and facing to left. The *Victory* is in the left distance. From the painting by Lemuel Abbot. Under the print, in the plate margin, is "Lord Nelson." Otherwise the same lettering, and on the same plate, as No. 220. Originally sold at 1s. about the time of the Nelson Memorial Fund.

SIZE,  $4\frac{1}{4} \times 3$ .

*Published 1853.*

R. £3 10s.

**Le Blond.**—See Arctic Expedition, No. 342.

---

**223. Edmund Burke.**—As a boy, with long brown hair. Half-length portrait of this statesman, who is shown facing left, with a lace collar, and red cloak. There is a green curtain at the back. Lord Brougham was much interested in this print, and it is possible it is from a picture in his possession. Writing to Baxter, in August, 1856, he says: "The Burke which we have is much admired"; but probably very few were printed. A print exists—and there may be others—mounted in a gold margin (not having, however, any Baxter stamp), and under it is, either written or engraved in coloured ink,



Print No. 221.

SIR ROBERT PEEL.  
The rare variety.



"From a sketch taken when young by his bosom friend, Sir J. Reynolds. Presented to me by Dr. Wolcot. (Signed) John Opie, 1791." Neither the plate nor apparently any print was in the 1860 catalogue.

SIZE,  $3\frac{1}{2} \times 2\frac{1}{2}$ .

*Published probably 1853.*

Unsigned. V.R. From £5 to £8.

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**224. The Emperor Napoleon I.**—Half-length portrait. He is represented in military uniform, and red riband and orders; he stands in front of a tricolour, which has on it the large "N." The "Invalides" is seen in right distance. The print is from a miniature. The plate had originally another subject on it, probably Napoleon III., but it was sold in 1860 as a separate plate. It has no lettering. Sometimes found in an oval metal frame similar to Nos. 227 and 228. The print was produced from twelve blocks. Originally sold at 1s.

SIZE,  $4\frac{1}{2} \times 3$ .

*Published about 1853.*

Unsigned. M.R. £3.

**Le Blond.**—See Arctic Expedition, No. 342.

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**225. The late Duke of Wellington.**—Half-length portrait. The "Iron Duke," who died in 1852, is shown in uniform, and wearing the riband and star of the Garter, and other orders. Neither arm is shown in this print, so it is usually called "Wellington without arm." From its comparative rarity, from the fact that Le Blond never printed it, that some prints show rivet marks, and that only one plate was included in the 1860 catalogue, it is probable this plate was broken, and that No. 226 is from a second plate. It has no lettering. Originally sold at 1s.

SIZE,  $4 \times 2\frac{3}{4}$ .

*Published 1853.*

Unsigned. R. £1 15s.

**226. The late Duke of Wellington** (another variety).—

P. Same as last, but half an inch longer. The right arm is shown folded across the left breast; the blue riband suspended from the neck in No. 225 is replaced in this by a yellow riband; there are slight differences in colouring; and the hair is whiter. This print is usually called "Wellington with arm." The plate is without lettering. The sale reached many thousands. The print was produced from eight blocks. Originally sold at 1s.

SIZE,  $4\frac{1}{2} \times 3\frac{1}{4}$ .

*Published 1853.*

Unsigned. M.R. £1 10s.

**Le Blond.**—Lips uncoloured; without glaze; generally unfinished. The Garter riband is no decided colour. Complexion poor.

---

**227. "Vive L'Empereur!" Napoleon III.**—Companion to No. 228. Half-length, full-face portrait turning to right. The Emperor is in military costume, with red riband and orders, and has a long pointed moustache and Imperial. The white-gloved left hand is drawn too large. The plate has no lettering. The print is taken from a miniature. Sometimes found in an oval metal frame, in which case, under the print, in gold letters, is "Napoleon III." Probably this and No. 229 are from the same plate; but, if not, this would be the first, and originally it had on it another, possibly Napoleon I.; but at the time of the 1860 sale they were divided. Only one plate of this subject was included in that sale. Published about the time of his marriage, and originally sold at 1s.

SIZE,  $4\frac{1}{4} \times 3$ .

*Published 1853.*

Unsigned. M.R. £1 5s.

**Le Blond.**—A bad print; complexion brick-dust colour; no glaze; and a kind of transverse shading on the white glove.





Print No. 229

NAPOLEON III.  
The rare variety.

**228. Eugénie, Empress of the French.**—Companion to

**P.** No. 227. Music, No. 7. Nearly full length, face turning slightly to right. The Empress is shown wearing a white lace-trimmed low-cut dress, showing her renowned neck. On the table is the Imperial crown. The plate has no lettering. Under the print, when on music, in one line, in gold letters, is "Printed in oil colours by Baxter, Inventor and Patentee." Sometimes found in an oval metal frame ; and in that case, under the print, in gold letters, is "The Empress of the French." On the music it has a dome top with a thin gold line round the print. The print was produced from nine blocks. Published probably about the time of her marriage, and originally sold at 1s.

SIZE,  $4\frac{1}{4} \times 3$ .

*Published 1853.*

Unsigned. M.R. £1 10s.

**Le Blond.**—A bad print. Out of register ; complexion like brick-dust. The background is a different shade to Baxter's.

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**229. "Vive L'Empereur!"**—Music, No. 17. Similar to

**P.** No. 227, except that the Emperor has a short moustache and Imperial, and looks older. Under the print, on the music, in type, in gold letters, is "Printed in oil colours by Baxter, Inventor and Patentee." This and No. 227 are probably from the same plate ; but, if not, this would be the second. Published about the time they were in England. The print was produced from twelve blocks.

SIZE,  $4\frac{1}{4} \times 3$ .

*Published about 1855.*

Unsigned. } On mount. V.R. £2 10s.  
 ,, music. V.R. £2.

---

**230. Rev. John Wesley.**—An excellent oval print, showing

**P.** this divine in wig, gown, and bands, taken from a miniature on ivory now in the Wesleyan Missionary Society Museum. Baxter obtained permission to copy

it from the then Secretary (the Rev. Dr. Hoole, who married one of Mr. Chubb's daughters). The plate has no lettering. In the 1860 catalogue it is stated, "This portrait is the only one which has been produced from the last miniature ever painted of this celebrated divine. The original is in the possession of the Wesleyan Missionary Society, and highly prized by that body." The print was produced from nine blocks. Published about the 150th anniversary of his birth, and originally sold at 1s.

SIZE,  $3\frac{1}{2} \times 2\frac{3}{4}$ .

*Published 1853.*

Unsigned. R. £2 15s.

**Le Blond.**—See Arctic Expedition, No. 342.

**231. Charles Chubb and Maria his Wife.**—A collector may go many years and not see a specimen of either of these beautiful prints, which are separate portraits of the founder of the well-known lock manufacturing firm and his wife. The worthy couple had eight children, who all desired a portrait of their parents. Photography not being then practicable, and sixteen paintings not being desirable, Baxter's art supplied what was wanted, and through the intermediary of Dr. Elijah Hoole, Secretary (and previously missionary in India) of the Wesleyan Missionary Society, at least eight, and not more than ten pairs of prints were produced. Dr. Hoole married one of the daughters. Mrs. Chubb, in the portrait, wears a black dress and brooch, and a large blue cap with a bow; she faces to the left. Her husband, in the other print, faces to the right; and he is shown in a black coat, with white stock and frilled shirt. The portraits are very similar in size, style, and design to the early portraits of Williams and Moffat, and were probably produced in the same year. Mr. and Mrs. Chubb both died in 1846. See also Nos. 96 and 230.

SIZE,  $10\frac{3}{4} \times 8\frac{3}{4}$ .

*Produced about 1843 or 1844.*

Unsigned. V.R. Price a matter of arrangement.

## CHAPTER XV

### RELIGIOUS PRINTS OTHER THAN BAXTEROTYPES AND MISSIONARY PICTURES

**B**AXTER was at no time a very faithful copyist of other men's pictures. He generally deviated in some respects from the originals, and sometimes he would, while retaining the main idea, entirely alter the design. "The large Queen" and "The Parting Look" are two instances of this. There is little doubt but that all the prints catalogued in this chapter are from pictures; but here, as in many other cases, Baxter does not state the name of the painter.

### CATALOGUE OF RELIGIOUS PRINTS (EX- CEPT BAXTEROTYPES AND MISSION- ARY PICTURES)

- 232. The Saviour blessing the bread.**—No artist is stated, but possibly Baxter deviated somewhat from the picture by Carlo Dolci. A white cloth, the chalice, a dish, and a napkin are on the table, at which the Saviour sits alone, with uplifted right hand; in the other hand is the bread. In this, the commoner print, the head is surrounded with a nimbus. The colouring

is excellent, refined, and inspiring. The plate has no lettering. It makes a capital centre to Nos. 236 and 238. This print is probably from the plate of No. 232 altered, and was produced from twelve blocks. Originally sold at 3s 6d.

SIZE,  $8\frac{1}{4} \times 6$ .

*Published about 1857.*

Unsigned. M.R. £1 10s.

**Le Blond.**—The nimbus is more defined ; the tablecloth is not so white ; the print is generally shorter, because Le Blond's signature is cut off ; and the face, lips, and eyes are without colour—those in Baxter's prints constitute a marked characteristic. The beautiful, warm flesh-tints of Baxter are absent.

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- 233. The Saviour blessing the bread** (another variety).—Probably this is from the plate as it was originally, before altered for No. 232. There is no nimbus ; but otherwise this print is precisely the same as the last. Only one plate was in the 1860 catalogue.

Unsigned. V.R. £2.

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- 234. The Holy Family.**—Music, No. 4. Signed on the left  
**P.** centre, on the floor, "Printed in oil colours by G. Baxter, patentee," in two lines. It is one of the first prints signed by Baxter on the print itself ; was used in many illustrative ways ; and it was cut circular, and placed on the outside of the 1860 catalogue. At least 700,000 prints are stated to have been sold. On some prints there is engraved on the mount, "This picture, taken from the ancient Gobelin tapestry after Raphael, in the possession of the Rt. Hon. Lord Brougham, at Brougham Hall, is by permission most respectfully dedicated and published,





THE NINTH HOUR.

Print No. 235.

under the sanction of His Lordship, by his obliged and obedient servant, George Baxter." The plate has no lettering but the signature. Both on music and when on the Brougham mount it is usually dome-shape, with gold border; the top is square when on a Baxter mount, but a really good print is rare; bad ones—and some of them are very bad—are common, but always the Madonna's dress has a somewhat unfinished look. Lord Brougham was much interested in its production, and wrote to Baxter several times about it. When on the music, there is, in gold letters, in one line, under the print, "Printed by George Baxter, the Inventor and patentee of oil colour printing." George Baxter, Junr., also effected this print, which was used on music; but it is a very bad production, and mostly like a lithograph. Later music had a litho of the same subject not by Baxter. When by G. Baxter, Junr., it has, in gold, under it, "Printed in oil colours by G. Baxter, patentee, Birmingham." Baxter attended by command at Buckingham Palace, in 1850, to show the print to the Prince Consort. It is an interesting print, and was produced from fourteen blocks. Originally sold at 2s.

SIZE, 6 × 4.

*Published 1848 or 1849.*

C. 10s.

With Brougham lettering. M.R. £1.

235. **The ninth hour.** "And Jesus cried with a loud voice and gave up the ghost."—Christ is shown on the cross, and there are no other figures. Jerusalem on the left background, surrounded with a lurid light. Darkness otherwise over the world. No artist is named, but generally, and in the 1860 catalogue, it is stated to be after Dürer; but the copy is not exact. The effect of the print is striking, the dark background throwing up the solitary figure. The plate has no lettering. This in the centre and Nos. 236 and 238

make a capital trio. The print was produced from five blocks. Originally sold at 3s. 6d. .

SIZE,  $8\frac{1}{4} \times 6\frac{1}{2}$ .

*Published about 1857.*

Unsigned. M.R. £1 10s.

**Le Blond.**—An effective print ; and, except that Le Blond's are generally without glaze and have less depth of colour, they are difficult to distinguish, owing to the warm flesh-tints being absent in both.

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**236. The Descent from the Cross.**—Companion to No.

P. 238. Evidently from Rubens's celebrated work at Antwerp. The colouring is brilliant, and the warm flesh-tints of the living, beside the dead, are most noticeable. The plate has no lettering. Bryan, in his dictionary, says this is Baxter's greatest success. Mr. Lumley also expressed this opinion in the *Printseller* in 1903. The first stages of this print are interesting ; and Christ's body was, for the first tint, coloured pink. This gives some idea of how the variations in shade and tone were produced ; for it was by imposing one colour on another, and thus the apparent absurdity of colouring a dead body pink is explained. The print was produced from fourteen blocks. Originally sold at 3s. 6d.

SIZE,  $8 \times 6\frac{1}{2}$ .

*Published about 1857.*

Unsigned. C. £1 10s.

**Le Blond.**—The flesh-tints are distinctly bad. The sky on the left, low down, is streaky, and has much less depth of colour.

---

**237. The Descent from the Cross** (another variety).—

Same as last, except that for some reason there is a small circular, somewhat indistinct star-like mark on the left shoulder of the man half way up the ladder, on the right.

It is difficult to give the reason for this, but the mark often appears on those prints which are on mounts, which have the description in French. Although in most prints this mark does not appear, most of them show plainly where it has been. It may even be a defect in the plate. Only one plate was in the 1860 catalogue.

Unsigned. V.R. £3 10s.

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- 238. "The third day He rose again."**—Companion to  
**P.** No. 236. A brilliant print, the red and blue of the soldiers' cloaks, in the foreground, contrasting vividly with the subdued colouring of the risen figure, in the background. This also is obviously from Rubens's painting at Antwerp, though Baxter gives no artist. There is no lettering on the plate. It is usually called "The Ascension," and was produced from twelve blocks. Originally sold at 3s. 6d.

SIZE, 8 × 6½.

*Published about 1857.*

Unsigned. M.R. £1 15s.

**Le Blond.**—Generally bears his signature, because he signed it so high up on the subject, it would have spoilt the print to cut it, and so it can generally be recognised.

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- 239. The Birth of the Saviour (The Nativity).**—Music,  
**P.** No. 1. Usually, when on music, it is dome-shape, with gold border; but on mount it is square. The music has, in gold letters, in one line, in type, under the print, "Printed by G. Baxter, the Inventor and patentee of oil colour printing." The Virgin mother is kneeling in adoration, the Infant Saviour is in a wicker cot, a lamb is on the ground, around are shepherds, and cherubs overhead. The colouring is brilliant. There is no lettering on the plate, and no artist is mentioned. The later prints on music are

cromo-lithographs. They are printed on the sheet, not stuck on like Baxter's. The print was produced from fourteen blocks. Originally sold at 1s. 6d.

SIZE,  $6 \times 4\frac{3}{8}$ .

*Published about 1858.*

Unsigned. } On mount. R. £1 10s.  
 „ music. M.R. £1.

**Le Blond.**—An abomination. Without finish ; no colour on the cheeks ; and the tints are brick colour. In every detail Baxter's is a beautiful production, and Le Blond's the reverse.

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**240. Bethlehem.**—Books, No. 16. The town is shown in the middle distance ; in the foreground are camels and figures. Under the print, in the centre, is the above title ; and on the left is "Baxter's patent oil printing," in one line ; and on the right is "XI, Northampton Square," in some prints (in others, "Northampton"). See No. 242. On the same plate as No. 282. Never on a mount.

SIZE,  $2\frac{3}{4} \times 3\frac{3}{4}$ , AND OF PAGE,  $5\frac{1}{2} \times 3\frac{1}{2}$ .

*Published 1851.*

M.R. 10s.

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**241. Proposed communist settlement of the Christian Commonwealth.**—Books, Nos. 7 and 45. The settlement is shown in the distance ; the church is on the right ; and figures and trees are in the foreground. It is in a species of frame, on which there are numerous texts ; and on a pedestal, on the right, is St. John ; and on the left, the Saviour. Below the print, on the right, is "Printed in oil colours by G. Baxter, patentee, 11, Northampton Square, London," in two lines.

SIZE,  $9 \times 6$ .

*Published 1845.*

Unsigned. R. 15s.

- 242. Jerusalem, from the Mount of Olives.**—Books, No. 14. On the left, a large tree ; in the foreground, Arabs and camels ; Jerusalem in the distance. The *Child's Companion* came out in monthly parts, at one penny, one of which during the year, for six years, beginning in 1846, had a Baxter print, so that at this price the prints would not be finished productions. For the five other prints, see Nos. 240, 280, 282, 291, and 297. Under the print, in centre, in two lines, is the above title, and under that is "Printed in oil colours by George Baxter, Patentee, 11, Northampton Square," in two lines. A well-finished print of any of these six is rare. Probably on the same plate as No. 291. There was a panorama of Jerusalem in London in 1850. Never on a mount.

SIZE,  $4\frac{1}{2} \times 3\frac{1}{2}$ , AND OF PAGE,  $3\frac{1}{2} \times 5\frac{1}{2}$ .

*Published 1849.*

**M.R. 10s.**

## CHAPTER XVI

### BAXTEROTYPES

**B**ETWEEN 1853 and 1857 photography was making headway, and the class of work described in this chapter was no doubt intended by Baxter as a substitute for it; and as photographs were then called "Daguerreotypes" after Daguerre, so Baxter called these prints "Baxterotypes" after himself. No print that he produced in this way he ever printed in colours. It appears to have been somewhat of a revival of his similar work in the forties. These prints are not so popular to-day as his prints in colours. At this time photographs on paper were very little in vogue, and he may have desired to anticipate them by these prints.

### CATALOGUE OF BAXTEROTYPES

- 243. The Crucifixion.**—Companion to No. 244. Generally called "The large Crucifixion." Signed, on the left-hand bottom corner, in large capitals, "G. Baxter," just above the marginal frame in which the print is enclosed. No name of the artist is given. In the 1860 catalogue this print is described as "Finished with the greatest care, and much sought after through England, the continent of Europe, and the Americas, as a perfect illustration of this great event in the history of Christianity"; and it

suggests this, in the centre, with Nos. 244 and 258, as a trio. The three figures are shown; Mary is prostrate at the foot of the central cross; Jerusalem and the setting sun are in the distance. There are a good many unmounted prints, and these are sometimes in an unfinished state. The plate has no other lettering. The appearance of strong relief is clever—the figures seem to stand out of the picture. The print was produced from one block. Originally sold at 10s. 6d., but cheaper later.

SIZE, 14 × 12½.

*Published about 1853.*

M.R. £1 5s.

Le Blond.—Signed.

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**244. The Holy Family.**—Companion to No. 243, or with P. No. 258 as a trio. Also enclosed in a marginal frame. After the picture by Murillo in the National Gallery. The Infant Saviour stands on a stone pedestal, Joseph and Mary being on either side, each holding a hand. The plate has no lettering. The unmounted prints generally have an unfinished look. Usually called "The large Holy Family." The print was produced from one block.

SIZE, 14 × 12.

*Published about 1854.*

Unsigned. R. £1 10s.

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**245. The Crucifixion.**—Signed in the same way and place as the large variety, of which, except for size, it is an exact copy. The plate has no lettering except the signature "G. Baxter." Usually called "The small Crucifixion." The print was produced from one block. Originally sold at 1s. 6d.

SIZE, 5¾ × 5.

*Published about 1854.*

M.R. 17s. 6d.

**246. The Holy Family.**—It is doubtful whether any genuine

**D.** print of this exists ; and neither plate nor any print was included in the 1860 catalogue. Baxter, however, it is thought, engraved a plate, which, except for size, is an exact copy of No. 244 ; and some prints in black have been taken from it by Mr. Mockler since Baxter's death. The plate has no lettering on it. Published, if at all, between 1853 and 1857.

SIZE,  $6\frac{3}{4} \times 4\frac{1}{4}$ .

Unsigned. V.R. £2.

**P. The Raphael Cartoons.**—From the well-known cartoons. Most of the colour printers of the day executed prints of these, and we find them also by Dickes, Le Blond, and Bradshaw & Blacklock ; but, while theirs are in colours, Baxter's never were. In the catalogue of 1860 it is stated that these prints "were most carefully drawn from the great originals." As is well known, there are seven in all, and they are now at Kensington. These prints were produced from seven plates and eight blocks. The subjects are :

- 247. 1. St. Paul preaching at Athens.
- 248. 2. Elymas the Sorcerer struck blind.
- 249. 3. St. Peter and St. John healing the sick.
- 250. 4. Christ's charge to Peter—"Feed My Sheep."
- 251. 5. The death of Ananias.
- 252. 6. The miraculous draft of fishes.
- 253. 7. St. Paul and Barnabas at Lystra.

There is no lettering on the plates.

SIZE OF EACH,  $8\frac{1}{2} \times 6$ , BUT THEY VARY A LITTLE.

*Published about 1854.*

Unsigned. } M.R. 15s. each (except Nos. 250  
and 252; and these £1 each).

**254. Dover Coast.**—Showing Shakespeare's Cliff in the distance, and the beach in the foreground. The plate has

no lettering, but in type on the right hand side of the body of some prints is "Published Sept. 1st, 1853, by George Baxter, proprietor and patentee, London." Said, in the catalogue of 1860, to be "the most perfect representation of this most famous cliff that has ever been produced." The print was produced from one block. Originally sold at 3s. 6d.

SIZE,  $10\frac{1}{2} \times 8$ .

Unsigned. } On mount. R. £1 10s.  
 } Without mount. M.R. 15s

**Le Blond.**—See Arctic Expedition, No. 342.

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**255. "It is finished."**—The Crucifixion ; but only the central cross is shown. After the picture by Van Dyck. Roman soldiers near. One is offering the sponge. Originally sold at 1s. 6d.

SIZE,  $6 \times 4$ .

*Published about 1854.*

Unsigned. M.R. £1.

**Le Blond.**—Less depth of colour ; but only an experienced eye can distinguish one from the other when apart.

---

**256. Prayer.**—After the picture by Sir Joshua Reynolds in P. the National Gallery. The child Samuel is on his knees in prayer. A beam of light is on him. The print was produced from one block.

SIZE,  $6 \times 4\frac{1}{4}$ .

*Published about 1854.*

Unsigned. R. £1 5s.

---

**257. The Saviour.**—Sometimes called "Ecce Homo!"  
 P. Christ, with the crown of thorns, nimbus, and bare chest, holds a broken reed. The print is oval in shape, with a

square border. There is no lettering on the plate. No name of artist is given. The print was produced from two blocks. Originally sold at 1s. 6d.

SIZE,  $6 \times 4\frac{1}{4}$ .

*Published about 1854.*

Unsigned. R. £1 5s.

**Le Blond.**—Less depth of colour. The high lights are somewhat chalky. Le Blond left out one of the blocks. Not many of his are in existence.

**258. The Slaves.**—This print makes a capital trio with P. Nos. 243 and 244. An oval print, in a square border, of two negro boys in chains. From a picture by Fitzgerald. Slavery in America was agitating the minds of England and America about this time; petitions were sent from the English to the American churches, and from other bodies; and this print helped on the movement, and became popular both here and in the United States, where Baxter's reputation was enhanced by his prints of the New York Exhibition of 1853. "Uncle Tom's Cabin" was published in 1852. The print was produced from two blocks. Originally sold at 10s. 6d.

SIZE,  $14\frac{1}{2} \times 12$ .

*Published about 1853.*

Unsigned. M.R. £2.

**Le Blond.**—Less finish, and less depth of colour. Baxter's has an ivory-like, delicate surface, wanting in Le Blond's, which is much coarser.

NOTE :—There may have been other Baxterotypes published. It has been said there were large prints of "The Descent from the Cross" in that process.





Print No. 259

THE FISHERMAN'S HOME.

## CHAPTER XVII

### CATALOGUE OF PRINTS OF INTERIORS

- 259. The Fisherman's Home.**—The expectant wife, with  
P. her child on her lap, waiting the return of her husband, sits at the open cottage door, looking out on the moonlit sea. Probably an illustration to one of Suttaby's pocket-books. Under the print, in the centre, when used as a book illustration, is the above title; and below that is "Printed in oil colours by George Baxter, Patentee, 11, Northampton Square, from a painting by F. J. Wyburd," in three lines. On the same plate as No. 331. A charming little print. This and the other print on the same plate were produced from twelve blocks.

SIZE,  $2\frac{3}{4} \times 2\frac{1}{4}$ .

*Published about 1847.*

Unsigned. } On mount. V.R. £3 3s.  
                  } As book illustration. R. £2 2s.

- 
- 260. The Bridesmaid.**—The catalogue of 1860 recommends  
P. this and Nos. 333 and 362 (in centre) as a trio. Signed between the dress and the door, on the left, low down (the background being dark, it is not always easy to see the signature), "Published May 19th, 1855, by G. Baxter, Proprietor & patentee, London," in three lines. A lady in curls and figured costume of the period stands facing left, holding in her right hand a small bouquet. It is said she is a member of Lord Londesborough's family. The light from the door is thrown on the face.

Under the print, in the plate margin, is the above title. It is taken from a painting by Brooks. The print was produced from nine blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10½.

C. £2.

Le Blond.—Signed.

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**261. Christmas Time.**—A lad calling at a suburban villa  
 P. to sell his Christmas holly receives a present of cake and wine; his gratification is evinced by the merry twinkle in his eye. The purpose of this and Nos. 269 and 271, and some other prints may have been in the nature of Christmas cards. After a painting by Fitzgerald. Under the print, in the plate margin, in the centre, is the above title, and “by Baxter, patentee,” all in one line. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4½.

*Published about 1859.*

Unsigned. R. £1 15s.

**Le Blond.**—Not much difference, but there is the usual absence of colour in face, eyes, and lips; and the scarf round the boy's neck in *Le Blond's* is a more distinct scarlet.

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**262. The first lesson.**—Signed on the extreme right corner,  
 P. “Published March 28th, 1855, by G. Baxter, proprietor and patentee, London,” in three lines. From a painting by S. B. Hallé (a French artist). A lady in a lace cap, bodice, sleeves, and collar, yellow dress, and blue bow, is seated in a chair, and holds in her lap a little girl, to whom she is teaching the A. B. C. This print was produced from thirteen blocks. Originally sold at 3s. 6d.

SIZE, 8½ × 6½.

R. £3 3s.

**Le Blond.**—Signed.

- 263. "I don't like it!"**—Companion to No. 267. Often  
 P. erroneously called "'So Nasty!'" Signed low down, on  
 the left-hand side, in the floor, "Published Novr. 11th,  
 1854, by George Baxter, proprietor & patentee," in two  
 lines. A youngster, battledore in hand, and tears in  
 eyes, stands beside a table, on which is his black  
 draught. The face does not show much colour—perhaps  
 by design, as the black draught is necessary. Probably  
 from a picture. The print was produced from eight  
 blocks. Originally sold at 1s. 6d.

SIZE,  $6\frac{1}{8} \times 4\frac{1}{8}$ .

M. R. £1 5s.

Le Blond.—Signed.

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- 264. Infantile Jealousy.**—Signed on the right, under the  
 P. chair, "G. Baxter, patentee." A lady on a sofa, giving  
 herself up to luxurious ease, with her children. The  
 elder child is jealous of the attention paid to the  
 younger. After a painting by Kenny Meadows. In  
 the bottom plate margin is "Infantile Jealousy. London :  
 Published Octr. 24th, 1857," in one line. The print was  
 produced from ten blocks. Originally sold at 1s. 6d.

SIZE,  $6 \times 4\frac{1}{4}$ .

V. R. £2 10s.

Le Blond.—Signed.

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- 265. "Me warm now."**—Signed on the right-hand corner,  
 P. "Published Decr. 9th, 1853, by G. Baxter, proprietor  
 & patentee, London," in three lines. After a painting  
 by Hunt, and is the same design as "Master Crow" in  
 his "Comic Sketches." A negro boy is seated on a barrel,  
 blowing the fire. Under the print, in the centre of the  
 plate margin, is the above title. Printed for the American  
 market about the time Baxter was popular there, after  
 exhibiting at the New York Exhibition, in the same year.  
 This and No. 258 have reference to the Slavery question.

Harriet Beecher Stowe wrote "Uncle Tom's Cabin" in 1852. The first impression from the plate is sometimes a Bartolozzi red, but there are first impressions in other tints. The print was produced from eight blocks.

SIZE,  $6 \times 4\frac{1}{4}$ .

M.R. £1 10s.

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**6. Puss Napping.**—Signed on the extreme right, "Published Jany. 21st, 1856, by George Baxter, proprietor & patentee, London," in four lines. An unmistakable portrait of favourite "Tom," who sleeps while the mice run about. Stated in the 1860 catalogue to be drawn from life. Under the print, in the plate margin, is the above title. The print was produced from four blocks. Originally sold at 1s. 6d.

SIZE,  $6\frac{1}{4} \times 4\frac{3}{8}$ .

M.R. £1.

**Le Blond.**—Signed.

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**267. "So Nice!"**—Companion to No. 263. This is one of P. Baxter's best-known prints, and depicts one of the "hopes of the family" enjoying his morning meal. At one time it was on the same plate as No. 219. Under the print, in the plate margin, is the above title, and "Designed by F. J. Baynes. Engraved, printed, & published by G. Baxter, patentee, 11 & 12 Northampton Square, June 18th, 1852 (entered at Stationers' Hall)," all in one line. It was announced, in the list attached to Baxter's "Great Exhibition and Visitors' Guide" as "shortly to be published." Some prints are without the lettering; these would probably be proofs, but this is not certain. There may have been two plates—this in 1852, and another at the same time as No. 219, in 1856. Only this plate was in the 1860 catalogue. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE,  $6\frac{1}{4} \times 4$ .

Unsigned. C. £1 5s.

**Le Blond.**—Face and eyes without colour or expression; the jug a more decided red.

- 268. "See Saw, Margery Daw."**—Sometimes called "Miss P. Mischief," or "Little Miss Mischief." Signed on the left-hand side, low down, "Published March 3rd, 1858, by G. Baxter, proprietor & patentee," in three lines. A child swinging across a chair, playing with a raven. The comic expression of the child's face and its utter abandon make the subject amusing. In the bottom plate margin, in the centre, is the above title. Probably from a picture. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4½.

On mount. V.R. £3 10s.

Without mount. R. £2 2s.

**Le Blond.**—Signed.

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- 269. Short change.**—After a picture, "J. Collinson, Esq., P. Pinx.," being on the left side of the body of the print. A rough-looking lad has returned to his widowed mother from marketing. She does not appear at all satisfied with his account of the expenditure. The stern countenance of the mother, and the half-frightened, half-cunning expression of "young hopeful" make the picture pleasing. The hardly concealed whistle tells its own tale. The holly in the window denotes it is Christmas. Under the print, in the centre of the plate margin, is the above title. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, 4½ × 6.

*Published about Christmas 1856.*

Unsigned. R. £1 15s.

**Le Blond.**—No colour on faces or lips. The berries on the holly are not coloured. The artist's name is generally cut off in order to conceal Le Blond's signature.

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- 270. "Shall I succeed?"**—Pocket Books, No. 109. Sometimes called "The Coquette." A damsel in "Dolly

Varden" costume stands before a glass, arranging her toilette. An oval print. In the bottom plate margin of the oval, in the centre, in one line, is the above title; and high up near the print, on the left, is "Baxter's patent oil printing," in one line; and in a similar position on the right is "11 Northampton Square," in one line. For plate see No. 314. Originally sold at 6*d*.

SIZE,  $3\frac{1}{2} \times 2\frac{1}{2}$ .

*Published about 1847.*

Unsigned. } On mount. R. £1 10s.  
 } As in pocket-book. M.R. £1 5s.

271. "So Tired!"—Said to be a portrait of the then Princess

P. Royal, when a child, and, being by Winterhalter, there may be some truth in the idea; but stated in the catalogue of 1860 to be "a female infant, easily recognised as the pet of the household." A little girl in her party frock is seated on a red settee, ready for bed. On the bottom margin of the plate is the above title, and "Designed by Winterhalter, and engraved, printed, and published by G. Baxter, patentee, 11 & 12 Northampton Sq., April 5th, 1853 (entered at Stationers' Hall)," all in one line. There are some prints, probably proofs, without the marginal lettering. The print was produced from eight blocks. Originally sold at 1*s*. 6*d*.

SIZE,  $6 \times 4\frac{1}{4}$ .

Unsigned. C. £1 5*s*.

**Le Blond.**—No colour on eyes, cheeks, or lips; the settee is a more brilliant red; the cheeks are patchy and brick-dust colour.

272. **Stolen Pleasures.**—The old village dame, having fallen

P. asleep, the country lad whom she essays to instruct, hiding his face with his book, takes the opportunity to eat an apple. After a painting by Burgess, and said, in the 1860 catalogue, to be a perfect copy of the original.

Under the print in the plate margin in one line is "Stolen pleasures by Baxter's patent, 11 and 12 Northampton Square, London, Feby. vii., 1859." Prints vary somewhat in the colouring, and the plate got worn. The print was produced from ten blocks. Originally sold at 1s. 6*d.*

SIZE, 6 × 4 $\frac{1}{4}$ .

Unsigned. M.R. £1 10s.

**Le Blond.**—Faces and lips devoid of colour. The general tone more gaudy. The boy's cheeks, in Baxter, are decidedly rosy.

## CHAPTER XVIII

### CATALOGUE OF PRINTS OF FLOWERS AND FRUIT

- 273. Fruit No. 1.**—Companion to No. 274. After a painting  
**P.** by Lance, but taken by Baxter from a lithograph. On a table is a basket with grapes and other fruit. On the table-cloth, on the right, is "C." On the same plate as No. 274. This and the other print on the same plate were produced from twelve blocks. Originally sold at 1s. 6d.

SIZE,  $4\frac{3}{4} \times 6\frac{1}{4}$ .

*Published about 1856.*

Unsigned. R. £1 10s.

**Le Blond.**—See note to No. 274.

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- 274. Fruit No. 2.**—Companion to No. 273. Also after  
**P.** Lance, and taken from a lithograph. On a shelf are grapes, pine, and other fruit. On the same plate as No. 273, and the two were produced from twelve blocks. Originally sold at 1s. 6d.

SIZE,  $4\frac{3}{4} \times 6\frac{1}{4}$ .

*Published about 1856.*

Unsigned. R. £1 10s.

**Le Blond.**—Very similar to Baxter's, but without glaze. The ladybird on the shelf, in Baxter's print, is coloured; in Le Blond's it is not.

**275. The Gardener's shed.**—Companion to No. 276.

**P.** Signed on the left, "Published April 16th, 1856, by George Baxter, proprietor & patentee, 11 & 12, Northampton Square, London," in five lines. From a painting by V. Bartholomew. A bunch of flowers stands in an earthenware pot, on a shelf, in the shed; a bird's nest and eggs are on the right; and to the left are a pineapple and other fruit. In the bottom plate margin, in the centre, is the above title. The 1860 catalogue recommends it as a trio with Nos. 346 and 106, the last-named being in the centre. The print was produced from thirteen blocks. Originally sold at 10s. 6*d.*

SIZE, 15 × 11.

**M.R. £1 15s.**

**Le Blond.**—Signed. A lithograph.

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**276. Hollyhocks.**—Companion to No. 275. Signed on the

**P.** left, "Published March 10th, 1857, by G. Baxter, proprietor and patentee, London," in four lines. A group of these flowers is shown. In the bottom plate margin, in the centre, is the above title. From a painting by V. Bartholomew. The print was produced from eleven blocks. Originally sold at 10s. 6*d.*

SIZE, 15 × 11.

**M.R. £2 10s.**

**Le Blond.**—Signed. A lithograph.

## CHAPTER XIX

### LANDSCAPES

THE prints set out in this chapter are not limited to any period, nor are they exclusively confined to pure landscape; but include all work that does not strictly fall under the heading of any other chapter. There is good reason to think that many of them are original designs, but there being no evidence of this, we refrain from so describing them. In order to show the different parts of the world that Baxter depicted, the prints will be found geographically arranged. All those relating to the Royal Family are also placed together.

### CATALOGUE OF LANDSCAPES AND EXTERIORS OTHER THAN RELIGIOUS AND MISSIONARY PRINTS, BAXTEROTYPES, AND EARLY WORK

#### PRINTS SPECIALLY RELATING TO THE ROYAL FAMILY

##### ROYAL VISIT TO IRELAND, 1849

- 277. The landing of Her Majesty and His Royal P. Highness Prince Albert in Ireland.**—Companion to No. 278. Music, No. 16. Signed on the right corner, in the water "Baxter's patent oil printing," in two lines. The bay is crowded with shipping. The print contains much detail, and illustrates the visit to Ireland in 1849.

The royal yacht is seen approaching the town. The print is usually mounted dome-shape, with gold border. When on music it has, printed in gold letters, under the print, in one line, "Landing of Her Majesty in Ireland. Printed in oil colours by G. Baxter, the Inventor and patentee." The Baxter stamp gives the title as above; but the lettering in the top plate margin is "The landing of Her Majesty at Cove [now Queenstown], Ireland, 1849;" and in the bottom plate margin is "Designed, engraved, printed, and published by G. Baxter, patentee 11, Northampton Square, 1850." The print was produced from ten blocks. Originally sold at 2s.

SIZE, 7 × 4½.

On mount. M.R. £1 5s.

Without mount. M.R. £1.

**278. Her Majesty, H.R.H. Prince Albert, & family leaving Kingston Harbour, Ireland.**—Companion to No. 277. Signed on the left, "Baxter's patent oil printing, 11, Northampton Square," in four lines. The Queen and Prince Consort and the then Prince of Wales are standing on the paddle-box waving adieux; some officers and others, and three of the royal children are below on deck. There is much excellent detail. In the bottom plate margin is the above title, and "Designed, engraved, printed, and published by G. Baxter, patentee, 11, Northampton Square (Entd. at Stationers' Hall) 1850," in one line.

SIZE, 6 × 4.

On mount. V.R. £2 10s.

Without mount. R. £1 10s.

#### ROYAL RESIDENCES

**279. Balmoral Castle.**—Pocket Books, No. 94. The Castle is in the background; Queen Victoria, Prince Albert, three royal children, and a dog are shown in the park in the

foreground. In the bottom plate margin, in the centre, is the above title ; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines. On the same plate as No. 316. Originally sold at 6*d*.

SIZE,  $3\frac{7}{8} \times 2\frac{3}{8}$ .

*Published 1850.*

Unsigned. C. 10*s*.

**280. Her Majesty's Marine Residence, Isle of Wight.**—

Books, No. 12. An upright oblong print. The mansion is shown in the background'; and in the foreground are Queen Victoria, Prince Albert, four royal children, and some servants. For other information see No. 242. Under the print, in the centre, in two lines, is the above title ; and on the right, in two lines, is "Baxter's patent oil printing, 11, Northampton Square." Probably on the same plate as No. 297. Never found on a mount.

SIZE, ABOUT  $4 \times 3$ , AND OF PAGE,  $3\frac{1}{2} \times 5\frac{1}{2}$

*Published 1847.*

Unsigned. R. 12*s*. 6*d*.

**281. Windsor Castle.**—Often called "Returning from stag-hunting." Signed in the water, near the bottom centre of the print, "Printed in oil colours & published by G. Baxter, patentee, 11, Northampton Square," in three lines. The Castle is shown in the distance ; and on the left are huntsmen bringing home the dead stag. For plate and other information, see Nos. 206 and 211. There is no other lettering for this print, which, with the two others on the same plate, was produced from twelve blocks.

SIZE,  $3\frac{1}{2} \times 2\frac{3}{8}$ .

*Published about 1850.*

M.R. 15*s*.

**282. Windsor Castle from the Long Walk.**—Books, No. 15. An oval print. The Long Walk is seen, and in the distance is the Castle. On the bottom plate margin,

in the centre, is the above title ; and lower down, on the right, is "Baxter's patent oil printing, 11, Northampton Square," in two lines. On the same plate as No. 240. See also No. 242 for further information. Never found on a mount.

SIZE,  $3\frac{1}{2} \times 2\frac{5}{8}$ , AND OF PAGE,  $3\frac{1}{2} \times 5\frac{1}{2}$ .

*Published 1850.*

Unsigned. M.R. 10s.

**283. View from Windsor Forest.**—In the extreme distance is the Castle, and between is a long view of the Forest. On the same plate as Nos. 295, 298, and 300. There is no lettering on the plate. The four prints on the same plate were produced from eleven blocks.

SIZE,  $2\frac{7}{8} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. } On mount. R. 15s.  
 } Without mount. M.R. 10s.

**284. Claremont.**—Pocket Books, Nos. 102 and 107. The mansion is seen surrounded by trees ; there are deer in the foreground. In the bottom plate margin, in the centre, is the above title ; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines ; and on the right is "from a painting by S. Fisher," in two lines. Louis Philippe lived, and was buried from, here. Similar in colouring to No. 296.

SIZE,  $3\frac{5}{8} \times 2\frac{1}{4}$ .

*Published 1848.*

Unsigned. } On mount. V.R. £4 4s.  
 } As pocket-book illustration. V.R. £2 2s.

## VIEWS IN ENGLAND

### CORNWALL

**285. River Camel, Cornwall.**—Pocket Books, No. 98. On the left is the river ; in the centre is a man on horseback ;

and on the right is a man asleep in a tent. In the bottom plate margin, in the centre, is the above title ; on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines ; and on the right is "from a painting by T. Dingle," in two lines. See No. 314 for plate. Originally sold at 6*d.*

SIZE,  $2\frac{3}{8} \times 3\frac{3}{4}$ .

*Published about 1847.*

Unsigned. C. 10s.

CUMBERLAND

**286. Derwent Water, Cumberland.**—Books, No. 36, and

P. Pocket Books, No. 93. There is a beautiful view of the lake on the right ; and on the left is a picnicing party. In the bottom plate margin, in the centre, is the above title ; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines. The print was produced from eight blocks. It is probably an original design.

SIZE OF PAGE,  $5\frac{1}{4} \times 4$ .

PRINT,  $3\frac{3}{4} \times 2\frac{3}{8}$ .

*Published 1849.*

Unsigned. } On mount. R. 15s.  
 } As in pocket-book. M.R. 10s.

DERBYSHIRE

**287. Dove Dale.**—Pocket Books, No. 101. A charming little print. The river runs down the centre and right ; on the left are trees, foliage, eight figures, and a dog. In the bottom plate margin, in the centre, is the above title ; on the right is "from a painting by S. Fisher Esq.," in two lines ; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines. For plate see No. 323.

SIZE,  $3\frac{5}{8} \times 2\frac{1}{4}$ .

*Published 1847.*

Unsigned. } On mount. V.R. £4 4s.  
 } As in pocket-book. V.R. £2 2s.



DOVEDALE.

Print No. 287.



## HAMPSHIRE

**288. Netley Abbey.**—Pocket Books, No. 110. The ruins **P.** are shown from the interior. The print has a dome top when on a mount. There is no lettering, and no division of subject on the plate, which has on it also Nos. 306, 313, and 324. Probably printed for the outside of needle or handkerchief boxes and scrap-books, but cut smaller it was used also for pocket-books; the lettering then is the above title, in type, below the print, in the centre; on the left is “Baxter’s patent oil printing,” in two lines; and on the right, in two lines, is “11, Northampton Square.” This and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d.*

SIZE,  $2\frac{3}{4} \times 4\frac{1}{2}$ .

*Published about 1850.*

Unsigned. C. 7s. 6*d.*

## KENT

**289. Near Folkestone, Mid-day.**—Pocket Books, Nos. 89 and 96. Described as “A part of the British Channel and of the rocky rampart which girdle our Native Isle in the S.E. coast.” In the bottom plate margin, in the centre, is the above title; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines; and on the right is “from a painting by A. Clint, Esq.,” in two lines. For plate see No. 309. Sometimes prints are found of No. 305 bearing this lettering, showing clearly that that print is from an alteration of this plate, as is obvious by comparing them; and sometimes prints are found with an extra boat on the shore in the foreground.

SIZE,  $2\frac{1}{2} \times 3\frac{3}{4}$ .

*Published 1847.*

Unsigned. } On mount. R. £1 1s.  
 } As in pocket-book. M.R. 15s.

- 290. The Hop Garden.**—Signed in the bottom centre,  
 P. “Published July 19th, 1856, by G. Baxter, proprietor & patentee, London,” in four lines. An interesting and pretty scene in a Kentish hop-garden. It is difficult to believe it is not a painting. The print was produced from twelve blocks. Originally sold at 1s. 6d.

SIZE,  $6 \times 4\frac{1}{4}$ .

On mount. V.R. £2 10s.

Without mount. R. £1 10s.

Le Blond.—Signed.

LONDON

- 291. London, from Greenwich Observatory.**—Books, No. 13. On the left is the Observatory; and on the right is a distant view of London. The print is oval oblong. For further information see No. 242. In the bottom plate margin, in the centre, is the above title; and below that is “Printed in oil colours by George Baxter, patentee, 11, Northampton Square,” in two lines. Probably on the same plate as No. 242. Never found on a mount.

SIZE,  $3\frac{1}{2} \times 2\frac{1}{2}$ , AND OF PAGE,  $3\frac{1}{2} \times 5\frac{1}{2}$ .

*Published 1848.*

Unsigned. M.R. 10s.

- 292. Funeral of the late Duke of Wellington.**—  
 P. Sketched from No. 1. St. Paul's during the funeral. The *cortège* is drawing up to St. Paul's Cathedral, at 12.10 by the clock (November 18, 1852). Every detail is complete; and each figure in itself forms a complete miniature. There is no lettering on the plate. The print was much bought by strangers for its view of the Cathedral. The print was produced from eight blocks.

SIZE,  $6 \times 4\frac{1}{4}$ .

*Published 1853.*

Unsigned. } M.R. £1.  
 } Without mount. 15s.

**293. London, Nine small views in.**—This print is

- D.** inserted, as it has been stated to be by Baxter. As the centre view is the Great Exhibition, it could not therefore have been printed before 1851. In 1850 Bradshaw & Blacklock took up a license from Baxter, and published an exact copy of this print. No plate of the subject, nor any print, was included in the 1860 catalogue of the sale of Baxter's plates and prints; possibly some confusion has arisen with Bradshaw & Blacklock's print. The other views are: Royal Exchange, Mansion House, St. Paul's, The Tower, Buckingham Palace, London Bridge, Nelson Monument, and London Monument.

Unsigned. R. 10s.

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**294. The Royal Exchange, London.**—The Exchange, the

- P.** Wellington Statue, and the traffic are seen. The last-named, as showing the style of vehicles then, is interesting. On the same plate as Nos. 160 and 164. It has no lettering. This and the other two prints on the same plate were produced from ten blocks. Originally sold at 1s.

SIZE, 4 × 3.

*Published 1851.*

Unsigned. C. 10s.

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## MIDDLESEX

**295. Harrow on the Hill.**—Showing Harrow Church, half

- P.** hidden by trees. The plate has no lettering; but sometimes prints are found on which, in type, below the print, is the above title; and on the left is "Baxter's patent oil printing"; and on the right is "11, Northampton Square." This shows it was used as a pocket-book illustration. It is on the same plate as Nos. 283, 298,

and 300. This and the three others on the same plate were produced from eleven blocks.

SIZE,  $2\frac{3}{4} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. C. 10s.

### SURREY

**296. Duke of Buccleuch's residence, Richmond.**—The residence is shown; and there are boats and swans on the river. It is a pocket-book illustration, and very similar in style and colouring to No. 284, and dissimilar to most of Baxter's other small prints. In the bottom plate margin, on the left, in two lines, is "Baxter's patent oil printing, 11, Northampton Square"; and in the centre, in one line, is the above title; and on the right is "from a painting by S. Fisher," in two lines.

SIZE,  $2\frac{3}{8} \times 3\frac{5}{8}$ .

*Published about 1848.*

Unsigned. { On mount. V.R. £4 4s.  
 { As in pocket-book. V.R. £2 2s.

**297. Surrey Zoological gardens, Exhibiting a view of Edinburgh.**—Books, No. 11. An upright oblong print. In the background is a view of Edinburgh (a portion of a panorama then in the gardens); and in the foreground are animals. Probably on the same plate as No. 280. Under the print is the above title, in two lines; and below that, on the right, is "Baxter's patent oil printing, 11, Northampton Square," in two lines. For further information see No. 242. In these gardens Jullien's concerts were held. Never found on a mount.

SIZE, ABOUT  $4 \times 3$ , AND OF PAGE,  $3\frac{1}{2} \times 5\frac{1}{2}$ .

*Published about 1846.*

Unsigned. R. 15s.

- 298. Richmond Bridge.**—A charming little print. The P. river is shown running from left to right, and in the distance is the bridge. The old City state barge, *Maria Wood*, is seen. The plate has no lettering, and has on it also Nos. 283, 295, and 300. This and the three others on the same plate were produced from eleven blocks.

SIZE,  $2\frac{7}{8} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. { On mount. R. £1.  
Without mount. M.R. 10s.

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- 299. View from Richmond Hill, Morning.**—Books, Nos. 22 and 25. This well-known view is shown in the distance; and donkeys and figures in the foreground. The design is somewhat similar to No. 300, but the colouring is quite different from any other of Baxter's prints, except perhaps Nos. 284 and 296. In the bottom plate margin, in the centre, is the above title; and on the right, in two lines, is "Baxter's patent oil printing, 11, Northampton Square." On the print, on the right, is "H. Warren," which is the artist's name. Never on a mount.

SIZE,  $5 \times 3$ .

*Published 1845.*

Unsigned. C. 10s.

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- 300. View from Richmond Hill.**—This well-known view P. is in the distance; on the river are seen boats. There is no lettering on the plate, which also has on it Nos. 283, 295, and 298. This and the three others on the same plate were produced from eleven blocks.

SIZE,  $2\frac{7}{8} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. { On mount. R. 15s.  
Without mount. M.R. 10s.

## SUSSEX

**301. Dripping Well, Hastings.**—Signed in the ground, on the left, “Baxter’s patent oil printing,” in two lines. Three figures are shown at the well; there is a lady on the right, with a dog (this, cut out, was a favourite needle-box print); on the left are four seated figures; and in the centre is a lady in a red cloak. The stream (with stones in it) runs down the centre of the print. On the same plate as Nos. 133, 303, and 320. In the bottom plate margin, in the centre, is the above title, in one line; and under that is “Designed, engraved, printed, & published by G. Baxter, patentee, 11, Northampton Square”; and on the right is “(Entered at Stationers’ Hall)”; and above that is “Jany. 15th, 1850.” For further information see No. 320. Originally sold at *6d.*

SIZE,  $2\frac{3}{4} \times 4\frac{1}{8}$ .

M.R. 15s.

**302. Dripping Well, Hastings** (another variety).—Similar to No. 301, except that this print is without signature, the three figures at the well, the four on the left, and the stones in the water are missing, the well is different, and there is additional foliage. For further information see Nos. 320 and 321.

SIZE,  $2\frac{3}{4} \times 4\frac{1}{8}$ .

Unsigned. { R. 15s.  
On mount. V.R. £1 11s. 6d.

**303. Lovers’ Seat, Hastings.**—Signed on the left, in the ground, “Baxter’s patent oil printing,” in two lines. On the same plate as Nos. 133, 301, and 320. In the left distance are shown the setting sun, the sea, ships, and the shore. In the centre are figures picnicing, beyond whom is the well-known fortune-teller. In the bottom plate margin, in the centre, is the above title, and otherwise there is the same lettering as on Nos. 301 and 320. See Nos. 320 and 321 for plate and other details. Originally sold at *6d.*

SIZE,  $2\frac{5}{8} \times 4\frac{1}{8}$ .

M.R. 15s.

- 304. Lovers' Seat, Hastings** (another variety).—Same as No. 303, but without signature; and there is no setting sun. The ships and "Lovers' Seat" are slightly varied; there is no shore, or distant figures; the two central persons in the foreground are absent; and more vegetation is added. See No. 320 for plate and other details.

SIZE,  $2\frac{3}{4} \times 4\frac{1}{2}$ .

Unsigned. } R. 15s.  
 On mount. V.R. £1 11s. 6d.

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- 305. Brighton Chain Pier.**—The same print practically as No. 289, but with the pier and some detail added. There are no plate marks applicable to this print, the lettering to this and No. 289 being the same. In most prints, however, the "Folkestone, Mid-day" does not appear, so that perhaps it was at some time obliterated. For plate see No. 309. It was probably used for one of Suttaby's pocket-books.

SIZE,  $2\frac{1}{4} \times 3\frac{3}{4}$ .

*Published about 1850.*

Unsigned. } On mount. R. £1.  
 Without mount. M.R. 15s.

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#### WARWICKSHIRE

- 306. Warwick Castle.**—Pocket Books, No. 110. The river P. Avon is seen running down the centre of the print; the castle is in the distance. There is no lettering and no division of subjects on the plate, which has on it also Nos. 288, 313, and 324. Usually, when on a mount, the print is dome-shape. Cut smaller, it was used, with lettering in type, for the 1851 "Le Souvenir" pocket-book. Originally sold at 6*d.* This and the three others on the same plate were produced from eleven blocks.

SIZE,  $2\frac{3}{4} \times 3\frac{3}{4}$ .

*Published about 1850.*

Unsigned. } On mount. M.R. 10s.  
 Without mount. C.7s. 6d.

## WESTMORELAND

- 307. Brougham Castle.**—Pocket Books, Nos. 104 and 109. The castle is seen high up on the left ; the river runs down the centre of the print. In the bottom plate margin, in the centre, is the above title ; on the right is “from a painting by J. Varley,” in two lines ; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. For plate see No. 314. Originally sold at 6*d*.

SIZE,  $2\frac{3}{8} \times 3\frac{3}{4}$ .

*Published about 1847.*

Unsigned. M.R. 10s.

## YORKSHIRE

- 308. Bolton Abbey.**—Pocket Books, Nos. 106 and 111. The P. abbey is seen in the distance ; the river runs from right to left ; two recumbent figures on the bank are on the right. In the bottom plate margin, in the centre, is the above title ; on the right is “from a painting by C. F. Buckley, Esq.,” in two lines ; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. This print, with the other two on the same plate, was produced from eight blocks. For plate and other details see No. 309.

SIZE,  $2\frac{5}{8} \times 3\frac{5}{8}$ .

*Published 1847.*

Unsigned. M.R. 15s.

- 309. View near Ilkley.**—Pocket Books, No. 105. The river P. runs down the centre of the print, and cattle are seen standing in the water. In the bottom plate margin, in the centre, is the above title ; on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines ; and on the right is “from a painting by C. F. Buckley, Esq.,” in two lines. Originally on the same plate as Nos. 152, 156, 289, 308, and 325, but some were detached ; and

at the sale of 1860 there were only three on one plate—viz. No. 308, and probably No. 325, and this. This print, with the other two on the same plate, was produced from eight blocks. Originally sold at 6*d.*

SIZE,  $3\frac{1}{2} \times 2\frac{1}{4}$ .

*Published 1847.*

Unsigned. } On mount. V.R. £3 3s.  
 } As in pocket-book. V.R. £1 10s.

### VIEWS IN WALES, INCLUDING THE WYE

**310. Bala Lake, N. Wales.**—Pocket Books, No. 109. The lake is shown in the distance; and on a prominence in the foreground are a sailor nursing a child, and other figures. In the bottom plate margin, in the centre, is the above title; on the right is “from a painting by W. S. Lacey,” in two lines; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. For plate and details see No. 314. Prints vary in quality. Originally sold at 6*d.*

SIZE,  $3\frac{3}{4} \times 2\frac{3}{8}$ .

*Published about 1848.*

Unsigned. M.R. 10s.

**311. Llangollen.**—This and No. 312 may be original designs. Mountain shown in the distance; the river runs down the centre of the print; two men are fishing on the left. For plate see No. 322. Usually dome-shape when on mount. The plate has no division for the prints, which run into one another. This and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d.*

SIZE,  $2\frac{3}{4} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. C. 7s. 6*d.*

- 312. Cader Idris.**—The mountain in the distance ; and on  
 P. the right, a rustic bridge, and two figures crossing. For  
 plate see No. 322. Usually dome-shape on mount. The  
 plate has no divisions for the prints, which run into one  
 another. This and the three others on the same plate  
 were produced from eleven blocks. Originally sold at 6*d.*

SIZE,  $2\frac{3}{4} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. C. 7s. 6*d.*

- 313. River Tiefy, Cardiganshire.**—Pocket Books, No. 110.

P. Mountains are seen in the distance ; a man is driving  
 four cows into the water, in the centre. There is no  
 lettering on any part of the plate, and no division of  
 subject, the prints running into one another. There  
 are also on it Nos. 306, 288, and 324. Prints are  
 usually dome-shape when on mount, and, when used  
 for pocket-books, were cut smaller, and had lettering  
 in type. This and the three others on the same plate  
 were produced from eleven blocks. Originally sold  
 at 6*d.*

SIZE,  $4 \times 3$ .

*Published about 1850.*

Unsigned. C. 10s.

- 314. Welsh Drovers.**—View in Wales. The River Wye  
 runs down the centre of the print, and cattle are seen  
 crossing, with two men on horses, and one walking. In  
 the bottom plate margin, in the centre, is the above title ;  
 and on the right is "from a painting by J. Tennant,"  
 in two lines ; and on the left is "Baxter's patent oil  
 printing, 11, Northampton Square," in two lines.  
 Probably an illustration to a pocket-book. A beauti-  
 ful little print. On the same plate as Nos. 270, 285, 307,  
 310, 315, 318, and 338. Originally sold at 6*d.*

SIZE,  $2\frac{3}{8} \times 3\frac{1}{4}$ .

*Published about 1848.*

Unsigned. } On mount. R. 15s.  
 } As in pocket-book. M.R. 15s.

**315. Tintern Abbey.**—Pocket Books, No. 109. This abbey, in Monmouthshire, is shown on the right distance ; in the foreground is a man sitting on a rock, patting a dog, and another fishing. In the bottom plate margin, in the centre, is the above title ; and on the right is “from a painting by W. S. Lacey,” in two lines ; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. For plate see No. 314. Originally sold at 6*d.*

SIZE,  $2\frac{3}{8} \times 3\frac{1}{4}$ .

*Published about 1847.*

Unsigned. M.R. 12*s.* 6*d.*

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**316. Crucis Abbey.**—Pocket Books, No. 95. Probably this is the same as Valle Crucis Abbey, Denbighshire, near Llangollen. The abbey is seen in the distance ; the river runs down the centre of the print ; on the right is a ferry boat, and people landing. In the bottom plate margin, in the centre, is the above title ; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. On the same plate as No. 279, one above the other, and probably an original design. Originally sold at 6*d.*

SIZE,  $2\frac{3}{8} \times 3\frac{7}{8}$ .

*Published about 1850.*

Unsigned. C. 10*s.*

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**317. View from a deserted rock-quarry on the Wye.**—Sometimes called by Baxter “View of the Wye from Symond’s Yatt.” On the left are the river and landscape ; on the right, the quarry, and a man with a dog. Probably a pocket-book illustration. In the bottom plate margin, in the centre, is the above title ; on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines ; and on the right is “from

a painting by J. Tennant," in two lines. On the same plate as No. 369.

SIZE,  $2\frac{1}{4} \times 3\frac{1}{2}$ .

*Published about 1849.*

Unsigned. } On mount. R. 15s.  
 } As pocket-book illustration. M.R. 12s. 6d.

**318. Water mill on the Wye.**—Pocket Books, No. 109.

The river runs down the centre of the print, on which is shown the mill, which is upright oblong. Under a tree, on the left, is a man with a dog. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines; and on the right is "from a painting by J. W. Allen," in two lines. For plate see No. 314. Originally sold at 6d.

SIZE,  $3\frac{1}{2} \times 2\frac{1}{4}$ .

*Published about 1847.*

Unsigned. } On mount. R. 12s. 6d.  
 } As in pocket-book illustration. M.R. 10s.

**319. The Welsh Harper.**—Books, Nos. 64 and 76. The

harper is seen sitting on a tombstone, playing to a lady and children. The earliest print is a chiaroscuro, from wood blocks only, and is probably the finest Baxter ever did in that style; the later print has a key plate. Under the print, in type, in the earlier one, in the centre, is the above title; and under that, in one line, is "Engraved and printed in oil colours by G. Baxter, 29, King Square, London." The later one has, in the bottom centre of the plate margin, the above title; on the left, "J. Brown del.," in one line; and on the right, "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square," in two lines.

SIZE OF BOTH,  $4\frac{7}{8} \times 3$ , AND OF PAGE,  $6\frac{1}{4} \times 4$ .

*First print published 1835.*

*Later print published 1844.*

Early print. R. 15s.

Later print. M.R. 12s. 6d.



Print No 310.

**THE WELSH HARPER.**

The early Print; and the finest of Baxter's Chiaroscuro



## VIEWS IN SCOTLAND

**320. Ben Nevis, Scotland.**—Signed on the left, in the ground, “Baxter’s patent oil printing,” in two lines. The mountain and lake are seen in the distance; there are many figures in the foreground, some in Highland costume. Baxter frequently cut from this print for needle-boxes. On the bottom margin of the plate is the above title in the centre; below that is “Designed, engraved, printed, & published by G. Baxter, patentee, 11, Northampton Square”; and on the right is “(Entered at Stationers’ Hall)”; and immediately under the print, on the right, is “Jany. 15, 1850.” On the same plate as Nos. 301, 303, and 133. There were at least two plates: one containing Nos. 301 and 303, and this print; the other, Nos. 302, 304, and 321. All three prints on the one plate are signed in identical terms; and on the other none of them are signed. The prints on the first plate are amongst the very few small prints that were signed. Originally sold at 6*d.*

SIZE,  $2\frac{3}{4} \times 4\frac{3}{8}$ .

On mount. M.R. 10s.  
Without mount. 7s. 6*d.*

**321. Ben Nevis, Scotland** (another variety).—Same as No. 320, except for a few very minute differences; and this print is unsigned. This plate bears evident traces of having been altered, but it is more marked in the other prints on it than on this.

Unsigned. } On mount. V.R. £1 11s. 6*d.*  
                  } Without mount. 15s.

**322. St. Ruth’s Priory.**—It is somewhat doubtful where P. this place is. The view is at night; the Priory is on the right; and in the foreground is a gipsy fire. On the same plate as Nos. 311, 312, and 158. This print is usually, when on a mount, dome-shape, with a gold border. The prints on this plate were all probably used for the outside of packets of “Baxter’s patent

pictorial note paper, containing illustrated sheets printed in oil colour," and may have been printed for that purpose, though used for other purposes also. There is no lettering on any part of the plate. This print is upright oblong. This and the three others on the same plate were produced from eleven blocks. Originally sold at 9*d.*

SIZE,  $4 \times 2\frac{3}{4}$ .

*Published about 1850.*

Unsigned. M.R. 10s.

### VIEW IN IRELAND

- 323. Lake Luggellaw.**—Pocket Books, No. 88. This blue  
**P.** lake in Co. Wicklow, known also as Lough Tay, runs down the centre of the print; and there are mountains in the distance. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines; and on the right is "from a painting by S. Fisher, Esq.," in two lines. On the same plate as Nos. 287, 337, 351, and 358, and a title-page scroll for a Suttaby pocket-book; but, at the sale in 1860, there were only three subjects on the plate, Nos. 287 and 337 and the scroll being probably the three removed. This and the two others on the same plate were produced from eight blocks.

SIZE,  $3\frac{3}{4} \times 2\frac{3}{8}$ .

*Published 1847.*

Unsigned. } On mount. M.R. 15s.  
 } As book illustration. 10s.

### VIEWS ABROAD

#### ITALY

- 324. Lake Como.**—Pocket Books, No. 110. In the middle  
**P.** distance is the lake; in the foreground are figures—

two are dancing; the woman and child sitting on the left are the same (only smaller) as those in the foreground in No. 334. The print is usually mounted dome-shape. On the same plate as this print are Nos. 288, 306, and 313. The plate has no lettering. When the print is used in the pocket-book the lettering is in type. The subjects on the plate are not divided, but run one into the other. This and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d*.

SIZE, 4 × 3.

*Published about 1850.*

Unsigned. M.R. 10s.

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**325. Lake Garda.**—Pocket Books, Nos. 90 and 96. The

P. lake runs from right to left of print; a castle is seen high up on the hill on the left. In the bottom plate margin, in the centre, is the above title; on the right is "from a painting by J. Crouch, Esq.," in two lines; and on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines. For plate see No. 309. This and the three others on the same plate were produced from eight blocks. Originally sold at 6*d*.

SIZE, 2½ × 3½.

*Published 1847.*

Unsigned. M.R. 10s.

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**326. La Biondina in gondoletta.**—Sometimes called by

P. Baxter "La Gondoletta," and sometimes "The Gondola in Venice." Oval print, with square border, of a gondola on the Grand Canal, Venice. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines; and on the right is "from a painting by C. Vacher," in two lines. On the same plate as No. 366. On the mount all the print is cut away but the oval.

This and the other two prints on the same plate were produced from twelve blocks.

SIZE, AS POCKET-BOOK ILLUSTRATION,  $3\frac{1}{2} \times 4\frac{1}{4}$ .

„ ON MOUNT,  $2\frac{1}{4} \times 3\frac{1}{4}$ .

*Published about 1847.*

Unsigned. { On mount. R. £1 1s.  
As in pocket-book. M.R. 15s.

**327. Italy.**—In the immediate foreground is shown a brook ; in the middle distance are houses ; and in the background are mountains. A typical scene of the Val d'Aosta. It was stated in the *Baxter Journal* that "Baxter never printed a coloured impression. Chiaroscuro blocks cut by Le Blond's Manager." Certainly the print is something of a mystery. Neither the plate nor any print was included in the 1860 catalogue ; and Baxter's name nowhere appears on it, the only lettering being very low down, in the centre—"Verres Val D'Aosta, Italy," in one line—in such a way as to give the impression it was a book illustration, which, if so, would account for the print never being found on a Baxter mount. The solution may be that Baxter engraved the plate after his retirement and that the print was produced by Vincent Brooks. Prints in colour, showing the lettering, are rarely seen ; but in sepia they may sometimes be found. The date of publication is uncertain, but probably about the time of the Franco-Italian War.

SIZE, 8 × 6.

Unsigned. V.R. £4 4s.

**Le Blond.**—The plate was altered for the Le Blond prints, bushes being added in the bottom right and left corners, and parts of the buildings slightly changed. Le Blond prints are crude and gaudy.

**328. Verona** (Evening scene).—Music, No. 3. Somewhat similar to, but must not be confused with, the print of the same name in the "Cabinet of Paintings." Typical Italian houses and a bridge in the distance are shown, and



Print No. 327.

ITALY.



there are a canal and gondolas in the foreground. Signed on the gondola, "Baxter, patentee." It is usually mounted dome-shape in a gold border. It was used as the outside illustration for needle and handkerchief boxes. When on music, in gold letters, under the print, in type, is either "Printed in oil colours by Baxter, patentee," or "Printed by G. Baxter, the Inventor and patentee of oil colour printing." In the bottom plate margin is the above title, and "Engraved, printed, & published by G. Baxter, patentee, 11, Northampton Square, from drawings by Prout, etc. (Entd. at Stationers' Hall), 1850," in one line. See No. 329. The print was produced from twelve blocks. Originally sold at 2s.

SIZE, 6 × 4.

C. £1 5s.

**Le Blond.**—Signed.

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**329. Verona** (another variety).—Signed in the water, on the right, and not on the gondola, "Printed in oil colours & published by G. Baxter, patentee, 11, Northampton Square," in three lines. Otherwise the same as No. 328. It is uncertain whether there were two plates. It may be that Baxter altered the plate, or perhaps the first broke, and he then engraved another; if so, No. 328 would be the one included in the 1860 sale, and this would be the first plate.

R. £1 10s.

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#### FRANCE

**330. Abbeville.**—A charming little print of this Normandy town. The print was used for one of the pocket-books. The church is on the left; and there are some picturesque old houses shown; the river Somme is seen down the centre of the print. On the same plate as No. 339. In the bottom plate margin, in the centre, is the above title; and below that, in three lines, is "Printed in oil colours

by George Baxter, patentee, 11, Northampton Square, from a painting by H. Grillen."

SIZE,  $3 \times 2\frac{1}{4}$ .

*Published about 1847.*

Unsigned. { On mount. V.R. £2.  
As pocket-book illustration. R. £1 10s.

**331. The King of the French leaving Eu for Paris,**

**P. Sepr. 12, 1843.**—An illustration to one of the pocket-books. A charming little print full of minute detail. King Louis Philippe's procession, as he leaves Eu after the visit of Queen Victoria, is coming round the east end of the Cathedral by moonlight. It is on the same plate as No. 259. In the bottom plate margin, in the centre, is the above title, in three lines; and below that, in two lines, is "Sketched during the procession by G. Baxter, patentee of oil colour printing, 11, Northampton Square." This indicates that Baxter was in France in September, 1843, the year he produced the "Wreck of the *Reliance* off Boulogne," and the year he moved to Northampton Square. This and the other print on the same plate were produced from twelve blocks.

SIZE,  $3 \times 2\frac{1}{4}$ .

*Published about 1847.*

Unsigned { On mount. R. £2 10s.  
As book illustration. R. £1 10s.

**332. The Reconciliation.**—Music, No. 9. Two lovers, in

**P.** the dress of the period of the "Grand Monarque," are seen in a garden, in which are also a fountain and a peacock. A reconciliation is taking place between them. The plate has no lettering. Prints when on mounts have sometimes, and on music usually, a dome top, with gold border. The music was advertised as "2nd edition, beautifully illustrated with an original subject after Watteau executed in oil colours by Baxter,

patentee." On the music, below the print, in gold letters in type, is "The Reconciliation. Printed in oil colours by G. Baxter, the inventor & patentee." Probably from a painting. A charming print. It was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE,  $8\frac{1}{2} \times 6\frac{1}{4}$ .

*Published about 1852.*

Unsigned. } On mount. V.R. £3 3s.  
 } Without mount. R. £1 10s.

**Le Blond.**—Less depth of colour, and cheeks without colour; but a good print, and difficult, without experience, to distinguish from Baxter's.

**333. The Fruit Girl of the Alps.**—Copied from a picture  
 P. by Huet, a French artist. The damsel has a straw hat hanging down her back, and large black bows at her neck and wrists, and carries a basket of fruit. The 1860 catalogue recommends this and Nos. 359 and 334 as a trio, and also this and Nos. 260 and 362 as another. The print is reminiscent of the Franco-Italian War in 1859. The plate has no lettering. The print was produced from eleven blocks. Published just before Baxter retired, and then sold at 10s. 6d.

SIZE,  $15\frac{1}{4} \times 11$ .

*Published about 1859.*

Unsigned. } On mount. R. £3 3s.  
 } Without mount. M.R. £2.

**Le Blond.**—Very difficult to tell one from the other, and the two require very careful comparison. The most sure way is to obtain a Baxter print on a mount. Baxter's is more refined and delicate.

#### SWITZERLAND

**334. Lake Lucerne, Switzerland.**—Signed on the path, in  
 P. centre, "Published June 20th, 1857, by G. Baxter proprietor & patentee, London," in two lines. The

1860 catalogue recommends this as a trio with Nos. 359 and 333. Probably from the painting by Turner, and so stated in Le Blond's list of Baxter's prints in the *Bazaar* in 1898. The picture was exhibited in the Royal Academy in 1813; but perhaps it is not an exact copy. Taken from the landing-place at Fluelen, looking towards Tell's Chapel. The town is shown in the rays of the setting sun in autumn, and market people are landing. The similarity of the two seated figures in the foreground with those in No. 324 may be noted. Certain tints exist without these two figures, and without other details. In the bottom plate margin, in the centre, is the above title. Notwithstanding the title in the plate margin, Baxter generally called the print "Switzerland"; and under the title of "View in Switzerland" it was announced in the list appended to "Baxter's Pictorial Key to the Great Exhibition," published in 1851. The print was produced from eleven blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10  $\frac{1}{2}$ .

On mount. V.R. £4 4s.

Without mount. M.R. £3 3s.

**Le Blond.**—There is an excellent print by Le Blond, which, except for the absence of signature, approaches Baxter's. There are other prints of later date which are almost pure lithographs.

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**335. Dogs of St. Bernard (The). After Sir E. Land-**

**P. seer, R.A.**—One of Baxter's largest prints. The dogs are seen succouring a traveller. Priests are also hastening to render help. The original picture was painted when Landseer was eighteen, and was later lent to Baxter so that he might make his drawings; and in the 1860 catalogue it is stated to be "the only facsimile which has ever been attempted, no opportunity ever having been afforded for the purpose of copying direct from the great original. This privilege was granted to Mr. Baxter especially by the proprietor, who has expressed himself

as delighted with the extreme faithfulness of the copy. It has lately been published, and received by the public with great enthusiasm." Baxter's print is not, however, a perfectly faithful copy. It should be noted that Baxter, very early in his career, made a wood-cut of this picture, and it is an illustration to an early book. Published about the time of the Franco-Italian War. Afterwards printed by other printers, and given away some years after as a supplement to *Bow Bells*, that print probably being by Dickes. Baxter's print was produced from fourteen blocks.

SIZE,  $17\frac{1}{2} \times 24$ .

*Published about 1859.*

Unsigned. } On mount. V.R. £6 6s.  
 } Without mount. M.R. £5 5s.

**336. The Ascent of Mont Blanc.**—Four interesting P. but not very artistic prints showing as many different parts of the ascent, which are described as: No. 1. The Glacier du Taconnay; No. 2. Leaving the Grands Mulets; No. 3. The Mur de la Cote; No. 4. The summit. From sketches by J. MacGregor. A long, but not a particularly entertaining letterpress description was published with the prints. About this time Albert Smith was lecturing on his well-known ascent, and the subject was popular in London. There is no lettering on the plates. Baxter described the prints in the 1860 catalogue as "from drawings made actually on the spot by a recent traveller." The prints were produced from sixteen blocks and four plates, four blocks to each plate. Originally sold at 1s. 6d.

SIZE OF EACH,  $4\frac{1}{4} \times 6$ .

*Published about 1856.*

Unsigned. } On mount. R. 15s. each.  
 } Without mount. 10s. each.

**Le Blond.**—Chalky, gaudy, and entirely lacking the ivory-like surface of Baxter's; and with no depth of colour.

GERMANY, AUSTRIA, HOLLAND, SPAIN, AND ELSEWHERE IN EUROPE

**337. Nuremberg, Bavaria.**—Pocket Books, No. 106. A delightful little print showing the Cathedral, well, and old buildings. Full of detail. In the bottom plate margin, in the centre, is the above title; on the right is “from a painting by S. Prout, Esq.,” in two lines; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. For plate see No. 323.

SIZE,  $3\frac{1}{4} \times 2\frac{1}{4}$ .

*Published 1847.*

Unsigned. } On mount. V.R. £3 3s.  
 } As in pocket-book. R. £2 2s.

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**338. Stolzenfels on the Rhine.**—Pocket Books, No. 97. On the right is the Rhine; in the centre is a castle; and on the left are soldiers. In the bottom plate margin, in the centre, is the above title; on the right is “from a painting by W. S. Lacey,” in two lines; and on the left is “Baxter’s patent oil printing, 11, Northampton Square,” in two lines. On the same plate with others as No. 314, which see. The Stolzenfels was visited by Queen Victoria in 1845. Originally sold at 6*d*.

SIZE,  $2\frac{3}{8} \times 3\frac{3}{4}$ .

*Published about 1847.*

Unsigned. C. 10s.

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**339. River Scene, Holland.**—A delicate little print of a Dutch river, and is an illustration to one of the pocket-books. On the same plate as No. 330. In the bottom plate margin, in the centre, is the above title; on the left is “Baxter’s patent oil printing, 11, Northampton



Print No. 337

NUREMBERG.







Print No. 341.

THE ANDALUSIANS.

Square," in two lines ; and on the right is "from a painting by H. Lancaster," in two lines.

SIZE,  $2\frac{1}{4} \times 3\frac{1}{2}$ .

*Published about 1847.*

Unsigned. } On mount. V.R. £1 11s. 6d.  
 } As in pocket-book. M.R. 12s. 6d.

**340. Returning from prayer**—Music, Nos. 11 and 18.

P. Signed on the left, "Published Oct. 1st, 1855, by G. Baxter, proprietor & patentee, London," in four lines. When on music it has a gold border ; and under the print, in type, in gold letters, on some is "Printed by G. Baxter, the inventor and patentee of oil colour printing," in one line ; and on others is "G. Baxter, Inventor and patentee, 11 & 12, Northampton Square" ; and under that, in gold fancy letters, is "Vespers." In the bottom plate margin is "Returning from prayer" ; but on the stamp on mount is sometimes added "From a painting by Lee." The print represents a Flemish girl returning from her devotions ; and when on mount is often with a gold border. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE,  $5\frac{3}{8} \times 4\frac{1}{4}$ .

On mount. V.R. £2 2s.  
 Without mount. M.R. £1.

**Le Blond.**—Signed.

**341. The Andalusians.**—Pocket Books, Nos. 107 and 111.

A charming little print of two Spanish ladies seated on the ground, under a vine. In the bottom plate margin, in the centre, is the above title ; and under that is "Printed in oil colours by George Baxter, patentee, 11, Northampton Square, from a painting by Miss F. Corbaux," in three lines.

SIZE,  $3 \times 2\frac{1}{4}$ .

*Published about 1848.*

Unsigned. } On mount. V.R. £5 5s.  
 } As in pocket-book V.R. £4 4s.

## VIEWS OUT OF EUROPE

- 342. The Arctic Expedition in Search of Sir John Franklin.**—An effective and interesting print. Of the three expeditions sent out about this time, this print probably represents that of the *Enterprise* and *Investigator*, under Sir John Ross, which sailed in 1848. In May, 1849, Sir John and party set out on an exploring expedition, and experienced the incident with the bears here depicted. The plate has no lettering. When on a mount, the print has a gold border. It is a matter of dispute whether this print was produced also by Le Blond as well as the following: Nos. 158, 191, 197, 198, 210, 211, 220, 222, 224, 230, 254, and 292. On the one hand, a catalogue has been produced of Le Blond's prints from Baxter's plates (in the *Bazaar*, January 21, 1898), in which they are included; but, on the other hand, it is said that the catalogue was printed in advance, and that these prints were never in fact produced. It would appear, however, that Le Blond did produce some of them, but quite certain his prints are very rare of these subjects. A panorama was exhibited of this event, in Leicester Square, in 1850. Originally sold at 3s. 6d.

SIZE, 8 × 6 $\frac{3}{8}$ .

*Published 1850.*

Unsigned. M.R. £1 5s.

- 343. Chimborazo.**—Books, No. 34. This great snow-capped mountain is shown; and in the plain are figures, animals, and cacti. In the bottom plate margin, engraved in the centre, is the above title; and on the right is "Baxter's patent oil colour printing, XI., Northampton Square," in two lines. The print is taken from a sketch by the author of the book. Some prints have an intense blue sky; and some have a green, others a purple mountain base. Never on a mount.

SIZE, 3 $\frac{5}{8}$  × 5 $\frac{5}{8}$ .

*Published 1850.*

Unsigned. C. 7s. 6d.

- 344. Circassian lady at the bath.**—Signed on the right, P. in the water, "Printed in oil colours by G. Baxter, patentee, XI., Northampton Square," in three lines. The nude was very exceptional with Baxter; it did not suit the age, nor his missionary friends. The lady is seen going through the rushes into the water. In the bottom plate margin is the above title, and "Engraved, printed, & published by G. Baxter, patentee, 11, Northampton Square (Entd. at Stationers' Hall), 1850, from a painting by Wingael," in one line. There are some prints (probably proofs) without the marginal lettering. This print was produced from twelve blocks. Originally sold at 2s.

SIZE,  $6 \times 4\frac{3}{8}$ .

M.R. £1 10s.

Le Blond.—Signed.

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- 345. View in Madeira.**—Pocket Books, No. 91. The stream runs to left; on the right path are figures and trees; and in the background are mountains. In the bottom plate margin, in the centre, is the above title; and on the right, low down, is "Baxter's patent oil printing, 11, Northampton Square," in two lines. The print is oblong, and may be an original design. There were missionary troubles in this island about this time.

SIZE,  $3\frac{1}{2} \times 2\frac{1}{2}$ .

*Published about 1847.*

Unsigned. } On mount. V.R. £4 4s.  
 As in book. V.R. £3 3s.

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- 346. The Mountain Stream. (Indians reposing.)**—P. Signed in the water, on the left, "Published Feby. 25, 1856, by G. Baxter, proprietor & patentee, London," in four lines. A gorgeous scene of Indian vegetation; the stream is shown running along a rocky bed. The 1860 catalogue recommends this and Nos. 365 and 368 as

a trio, and also this and Nos. 275 and 106 as another. Taken from a painting which was from a drawing made on the spot, and is said by the same catalogue to realise "all the sublime effects peculiar to those countries." In the bottom plate margin is the above title. This print was produced from eleven blocks. Originally sold at 10s. 6d.

SIZE,  $14\frac{3}{4} \times 11$ .

On mount. M.R. £2 10s.

Without mount. M.R. £2.

Le Blond.—Signed.

**347. Temples of Philæ, Egypt.**—Pocket Books, No. 92.

The Nile runs across the print, which shows the celebrated temples on the further bank. In the bottom plate margin, in the centre, is the above title; and on the left is "Baxter's patent oil printing," in one line; on the right is "11, Northampton Square," in one line.

SIZE,  $2\frac{2}{3} \times 3\frac{7}{8}$ .

*Published 1848.*

Unsigned. { On mount. V.R. £3 3s.  
As in pocket-book. R. £2 2s'

EXTERIORS AND LANDSCAPES—PLACE NOT  
DEFINED

**348. The Belle of the Village.**—Music, Nos. 2 and 10.

P. Signed on the right centre, "Published Octr. 7th, 1854, by G. Baxter, proprietor & patentee, London." A rustic damsel rests on the ground against a corn stack; she has poppies and corn in one hand and a sickle in the other. From a painting by Louis. In the bottom plate margin, in one line, is "The Belle of the Village. Engraved, printed, and published October 7th, 1854, by George Baxter, the Inventor and patentee of oil colour picture printing, 11 & 12, Northampton Square (Entered



Print No. 347

THE TEMPLES OF PHILÆ, EGYPT, BEFORE THE NILE DAM.



at Stationers' Hall),” in one line; and when on music there is printed on some, in gold letters, under the print, “Printed in oil colours by G. Baxter, the Inventor and patentee;” but on others there is “Belle of the Village,” under the print only, in large type. Mr. Mockler says in the *Baxter Journal* (Part III.) that “unsigned prints, which must be called proofs, are sometimes found.” This, however, is open to some question. The print was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE,  $8\frac{1}{4} \times 6\frac{3}{8}$ .

On mount. R. £2 2s.

Without mount. M.R. £1 5s.

Le Blond.—Signed.

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- 349. Come, pretty Robin.**—Signed in the centre, below the P. window, “Published July 11th, 1857, by G. Baxter, proprietor & patentee, London.” A little damsel leans out of a casement window, and, with a saucer of bread and milk, tries to persuade a robin to be caught. In the bottom plate margin, in the centre, is the above title. The print is probably from a painting, and was produced from nine blocks. Originally sold at 1s. 6d.

SIZE,  $6 \times 4\frac{1}{2}$ .

On mount. M.R. £1 10s.

Without mount. £1.

Le Blond.—Signed.

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- 350. “Copper, your honour.”**—Companion to No. 360. P. Signed on the right-hand side, in the ground, “Published Augst. 10, 1853, by George Baxter, proprietor & patentee, London,” in four lines. A ragged, bareheaded urchin solicits a copper. The 1860 catalogue describes it as “the portrait of a character well known in the London streets.” This and Nos. 360 and 267 may perhaps be considered the three most popular of Baxter’s smaller prints. In the bottom plate margin, in the centre, is

the above title. Probably either a copy of, or adapted from, a picture. It will be seen Baxter does not claim it as his design. This print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4 $\frac{3}{8}$ .

C. £1 10s.

**351. Crossing the Brook.**—Pocket Books, Nos. 96 and 106.

P. A charming little oblong print of a maiden with her dog crossing a stream. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines; and on the right is "from a painting by R. Westall, Esq., R.A.," in two lines. The picture was lent to Baxter by R. Harrild, Esq. For plate and details see No. 323. The prints vary considerably in depth of colour. This print, with the two others on the same plate, was produced from eight blocks.

SIZE, 3 $\frac{1}{4}$  × 2 $\frac{3}{8}$ .

*Published 1847.*

Unsigned. } On mount. R. 17s. 6d.  
 As in pocket-book. M.R. 12s. 6d.

**352. The Cornfield.**—Signed on the extreme right-hand

P. corner, "Published Novr. 29th, 1857, by G. Baxter, proprietor, London," in two lines. From a painting by Shayer. On the left is the cornfield; and in the distance is the church. In the bottom plate margin, in the centre, is the above title. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, 5 $\frac{7}{8}$  × 3 $\frac{7}{8}$ .

On mount. R. £1 15s.

Without mount. R. £1 5s.

Le Blond.—Signed.

- 353. The day before marriage.**—The 1860 catalogue recommends this, No. 359, and No. 362 as a trio. Signed on the right, “London: Published by the proprietor, George Baxter, patentee, 11 & 12, Northampton Square, { March 1st, 1854, }  
 { June 12th, 1853, } in two lines.  
 { July 30th, 1853, }  
 [undated],”

Some prints are undated, and some have the 1853 dates, others the 1854 one. A lady is shown, in the dress of the period, sitting on the trunk of a tree, considering a letter. In the bottom plate margin is the above title, and “Designed by Fanny Corbaux. Engraved, printed, and published, March 1st, 1854, by the proprietor, George Baxter, the Inventor & patentee of oil colour picture printing, 11 & 12, Northampton Square, London (Entered at Stationers’ Hall),” in two lines; but the dates vary, as above. There was probably, from what is stated above, more than one plate; but the signature on the print looks, in many cases, as if it had been altered. If there was only one plate, it shows how possible it was to make material alterations. The print is announced in the key to the “Great Exhibition and Visitors’ Guide to London, 1851,” as “shortly to be published.” The print was produced from fourteen blocks. Originally sold at 10s. 6d.

SIZE, 15 × 11.

1853 prints. R. £4 4s.

Undated and 1854 prints. C. £3 10s.

**Le Blond.**—Signed; and the place where Baxter’s signature should be is covered over with foliage.

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- 354. Flora, or Flora the Gipsy Girl.**—An oval print, in a gold border. A smiling, dark-haired girl—said to be a portrait of the late Miss Baxter—is shown with a circle of flowers twined round her neck and arm. Announced, in the 1851 “Great Exhibition and Visitors’ Guide to

London," as "shortly to be published." It is a charming print, and was produced from eleven blocks.

SIZE,  $7\frac{3}{4} \times 6\frac{1}{4}$ .

*Published about 1852.*

Unsigned. } On mount. V.R. £3.  
 Without mount. V.R. £2.

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**355. Gathering Apples.**—Books, No. 77. A circular print, enclosed in an ornamental scroll, showing a man on a ladder, by the side of a cottage, gathering the fruit; children and baskets below. On the right is "Baxter's patent oil printing, 11, Northampton Square," in two lines. In some prints, instead of the word "printing," it is "printer." Later prints of this subject were by Kronheim. See print No. 97. Never on a mount.

SIZE,  $4 \times 3$ .

*Published 1844.*

Unsigned. 10s.

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**356. Harvest Time (The Gleaners).**—Signed on the left, P. low down, "Published June 16th, 1856, by G. Baxter, proprietor & patentee, London." The gleaners are seen resting against a stile. In the bottom plate margin, in the centre, is the above title, in one line. Probably after a picture by Shayer. Sometimes prints by G. Baxter, Jun., are found. The print was produced from twelve blocks.

SIZE,  $6 \times 4$ .

On mount. R. £1 10s.

Without mount. M.R. £1 1s.

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**357. Little Red Riding Hood.**—She is shown in her red hood and cape, and with hands folded over her basket. It is in reality a portrait of Lady Rachel Eveline Russell

(a daughter of a Duke of Bedford, and afterwards wife of Lord, J. W. Butler), when six years old, and it is probably taken from a painting by Landseer. In the bottom plate margin is the above title, in the centre ; and on the left is "Published Dec. 3rd, 1856, by G. Baxter, Proprietor & patentee, London," in three lines. The hands are drawn obviously too large. The print was produced from eight blocks. Unfaded Baxters are very rare. Originally sold at 1s. 6d.

SIZE,  $6\frac{1}{4} \times 4\frac{1}{4}$ .

Unsigned. } On mount. R. £1 10s.  
 } Without mount. M.R. 15s.

**Le Blond.**—Entire absence of the colours on the lips and face that are very marked in an unfaded Baxter. Le Blond's signature is so high up, the print cannot be cut, but this signature is sometimes painted over.

**358. Little Gardeners.**—Pocket Books, No. 105 and 106.

**P.** Sometimes Baxter called it "Les petits jardiniers." A little boy is held up on a wall by his sister ; he is holding flowers. In the bottom plate margin, in the centre, is the above title ; on the right is "from a painting by E. Magnus, Esq.," in two lines ; and on the left is "Baxter's patent oil printing, 11, Northampton Square." For plate and details see No. 323. The print was produced from eight blocks with the two others on the same plate.

SIZE,  $3 \times 2\frac{1}{4}$ .

*Published 1847.*

Unsigned. } On mount. R. £1.  
 } As in pocket-book. M.R. 15s.

**359. The Lovers' letter box.**—The 1860 catalogue recom-

**P.** mends this and Nos. 333 and 334 as a trio, or this and Nos. 353 and 362. Signed on the wall, on the left, "Published August 30th, 1856, by George Baxter, proprietor & patentee, London," in four lines. From a

painting by Jessie McLeod. A young lady is placing her love-letter in a hole in a tree. The 1860 catalogue describes it as an "interesting love episode." In the bottom plate margin is "Love's letter box," but on the stamp is the above title. The print was produced from twelve blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10 $\frac{3}{4}$ .

M.R. £3 10s.

Le Blond.—Signed.

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**360. The Morning Call.**—Companion to No. 350. Signed  
 P. on the step, "Published Sepr. 1st, 1853, by G. Baxter, proprietor and patentee, London," in six lines. In the bottom plate margin, in the centre, is the above title. The sweep has called, and left his mark on the door of No. 11, on which is a brass plate marked "G. Baxter, Offices, No. 12." This is generally thought to represent Baxter's houses in Northampton Square; but, if so, they were afterwards altered in construction, and the catalogue of 1860 does not say so. It is probably not an original design, nor does Baxter claim that it is. This and Nos. 350 and 267 vie with each as being the public favourites of the smaller prints. The print was produced from eight blocks.

SIZE, 6 × 4 $\frac{1}{4}$ .

C. £1 10s.

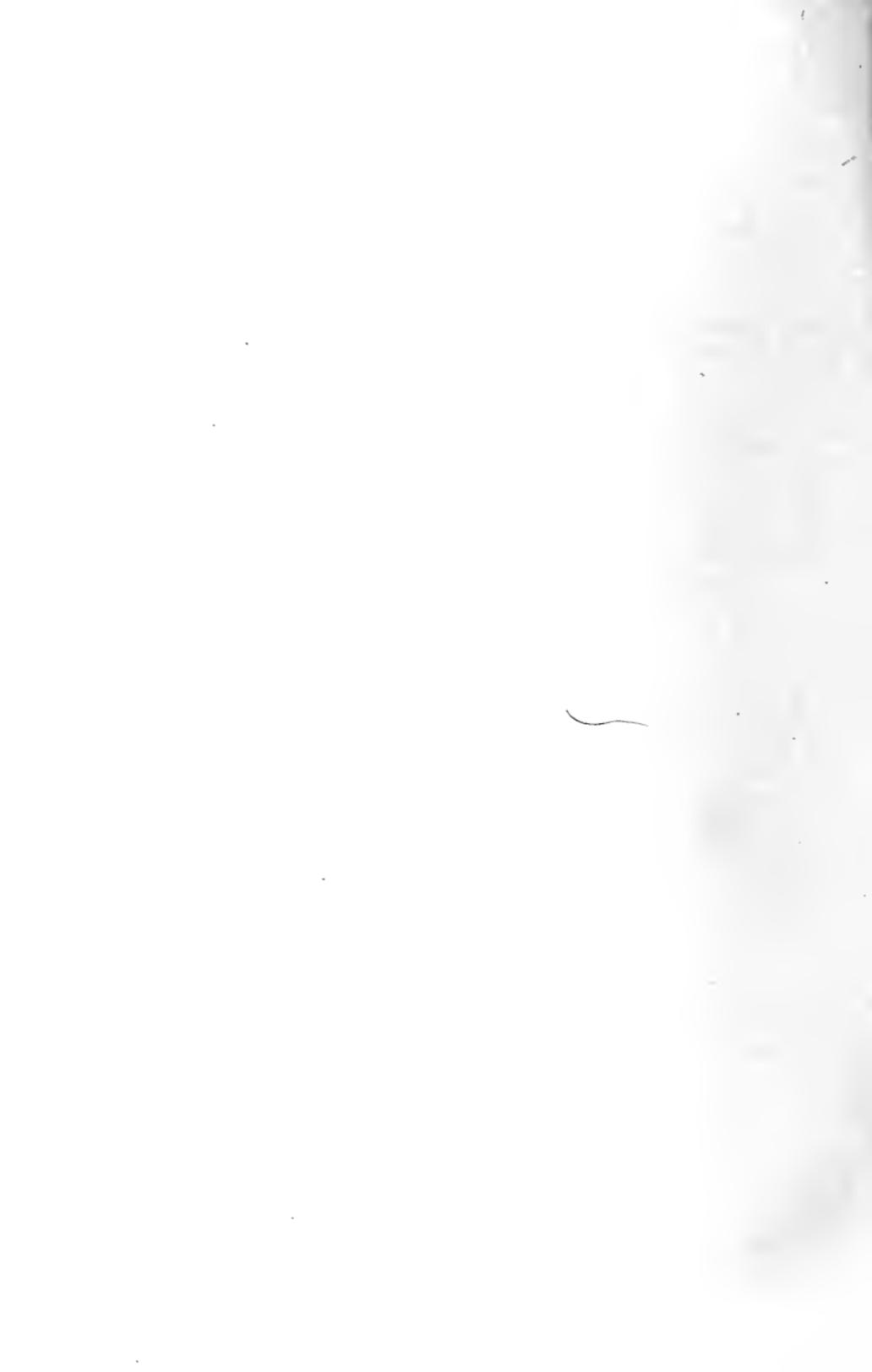
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**361. Parhelia.**—Books, No. 41. An illustration of the natural phenomena of mock suns, as seen in England in 1698. This beautiful little print shows a river and bridge, and a city in the distance; and probably is the last work done by Baxter for Snow. It has not been possible to show the false suns in our illustration. Under the print, in the centre of the plate margin, is the above title; and below that, in one line, is "London: John Snow, Paternoster Row, 1843"; and on the right, in one



Print No. 361.

PARHELIA, OR MOCK SUNS.



line, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square." Never found on a mount.

SIZE,  $4\frac{1}{2} \times 2\frac{3}{4}$ .

Unsigned. V.R. £1 11s. 6d.

- 362. The Parting Look, from a painting by E. H. Corbould, Esq.**—Signed on the right, "Published Feby. 6th, 1858, by G. Baxter, proprietor & patentee, London." From the painting called "The Parting Glance." It has been stated the scene represents Olivia, in "The Vicar of Wakefield," leaving home; but this does not seem to be the fact. The print contains some minute work in the lace and other details. It is also said that Prince Albert took an interest in the production, and that it was at his suggestion the man carrying the portmanteau down the path was inserted or omitted. This may or may not be the fact; but, as the print is avowedly from a painting, and is so stated on Baxter's stamp, it would be a great liberty to take. Prints, however, do exist both with and without this man and box. Writing to Baxter in February, 1857, Mr. E. H. Corbould, the artist, quotes some lines (not from "The Vicar of Wakefield") which he thinks applicable to his picture, and refused his leave to Baxter to copy another of his works then exhibiting in the Crystal Palace, Sydenham; and he says: "I have no sort of idea that the most accurate rendering of a work of art (so close a copy, in fact, that each print shall appear a facsimile of the original) would add to the value of the picture; but, on the contrary, my belief is that no persons could be found who would give the full price for it when perhaps they could purchase fifty copies for the same sum." The letter, by implication, negatives the idea of the picture having any reference to Goldsmith's book. The plate was inserted in the 1860 catalogue, and was described as follows: "A most gorgeous picture, after the original by Corbould; a great favourite with the public; and one of the richest productions ever issued by the patentee." In some prints there is a dark sky

and the appearance of evening. In the bottom plate margin is the above title. The same catalogue also recommends this and Nos. 353 and 359 as a trio, and also this and Nos. 260 and 333 as another. The plate has been printed from (probably only in black) by some one else, and the signature erased, and prints are sometimes found hand-coloured. The print was produced from twelve blocks.

SIZE, 25 × 18½.

With man and box. { On mount. M.R. £7 7s.  
Without mount. M.R. £5 5s.

- 363. Parting Look** (another variety).—Same as last, except  
P. for the absence of the man with the box. He has been erased; and the place where he has been eliminated from the plate is plainly visible.

On mount. V.R. £7 7s.  
Unmounted. M.R. £6 6s.

- 364. Parting Look** (another variety).—The same as last, with the addition of some extra lace round the woman's neck.

On mount. V.R. £7 7s.  
Unmounted. M.R. £6 6s.

- 365. Summer.**—Companion to No. 368. Usually called "The  
P. large Summer." It is after a painting by W. E. Jones. The village inn, with porch and figures, and knife-grinder, is shown. The plate has no lettering. The 1860 catalogue recommends this and Nos. 368 and 346 as a trio. The print was produced from ten blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10½.

*Published Christmas 1859.*

Unsigned. { On mount. V.R. £3 3s.  
Without mount. M.R. £2 2s.

**Le Blond.**—Baxter's print has greater depth of colour and finish, and also the sign of the inn appears to have

an inscription on it ; but not so in Le Blond's. Le Blond's signature is high up, and is often therefore coloured over, as the print could not be cut. Le Blond's prints are rare, and, when complete, very good, and care must be taken to distinguish them from Baxter's.

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**366. Summer.**—Usually called "The small Summer." An

**P.** exquisite little print, nearly square. Two haymakers are resting on a bank, while a damsel is making a nosegay. No doubt an illustration to one of the pocket-books. On the same plate as No. 326. In the bottom plate margin, in the centre, is the above title ; on the left is "Baxter's patent oil printing, 11, Northampton Square," in two lines ; and on the right is "from a painting by J. Noble," in two lines. This and the other on the same plate were produced from twelve blocks.

SIZE,  $2\frac{7}{8} \times 2\frac{3}{8}$ .

*Published about 1847.*

Unsigned. { On mount. R. £1 10s.  
As in pocket-book. R. £1.

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**367. Summer**—"Half light, half shade, she stood."—

**P.** Signed on the ground, on the left, "Published Dec. 1st, 1856, by G. Baxter, proprietor & patentee, London," in two lines. A damsel in a garden, in dainty costume, is reaching to gather roses ; and for this reason the print is often called "Gathering roses." It is after a painting by Edward Corbould, and is a beautiful piece of dainty colouring when unfaded ; but all prints with cochineal colour are very susceptible to light. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE,  $6 \times 4\frac{1}{2}$ .

On mount. V.R. £2 10s.  
Without mount. R. £1 5s.

**Le Blond.**—Signed.

- 368. Winter.**—Companion to No. 365. Usually called “The P. large Winter,” and is after a painting by W. E. Jones. The church and frozen pond are shown on the right; there is a cottage on the left; the path runs up the centre, on which are a woman in a red dress, and men hauling Christmas boughs. The plate has no lettering. The 1860 catalogue recommends this and Nos. 346 and 365 as a trio. The haze round the setting sun generally appears to be hand work. The print was produced from eight blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10½.

*Published Christmas 1859.*

Unsigned. { On mount. V.R. £3 3s.  
                  { Without mount. R. £2 2s.

**Le Blond.**—Usually found highly varnished. The ice looks like water.

- 369. Winter.**—Pocket Books, No. 103. Usually called “The small Winter.” A pretty little oblong print. In the foreground are a frozen pond and water-mill, and three children playing. It is on the same plate as No. 317. In the bottom plate margin, in the centre, is the above title; and below that is “Printed in oil colours by George Baxter, patentee, 11, Northampton Square, from a painting by J. Pettitt,” in three lines.

SIZE, 3¼ × 2¾.

*Published about 1849.*

Unsigned. { On mount. R. 15s.  
                  { As in pocket-book. M.R. 12s. 6d.

## CHAPTER XX

### CATALOGUE OF SOME MISCELLANEOUS PRINTS

- 370. Shells and their inmates.**—Books, No. 73. A group of shells. Under the print, in the centre, in large letters, is "Frontispiece"; and under that, in one line, is "Printed in oil colours by G. Baxter (patentee), 3, Charterhouse Square." Others, in later editions, may have the address of Northampton Square.

SIZE, ABOUT  $3\frac{1}{2} \times 3$ .

*Published 1841.*

Unsigned. C. 5s.

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- 371. Yggdrasill, the Mundane Tree.**—Books, No. 39. An allegorical design from a Scandinavian myth that the earth is in the centre of a vast ocean encircled by a great serpent holding its tail in its mouth. Under the print is "Baxter's patent oil printing, 11, Northampton Square," in one line; and under that the above title, in two lines.

SIZE, ABOUT  $4\frac{1}{2} \times 3\frac{1}{2}$ .

*Published 1847.*

Unsigned. C. 7s. 6d.

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- 372. Designs for Title-pages of Pocket Books.**—Baxter executed several coloured designs for the title-pages of Suttaby's pocket-books. At the commencement of his

pocket-book illustration, in 1847, he engraved six different designs on one plate for the following pocket-books: (1) "Carnan's Ladies' Complete Pocket Book"; (2) "Poole's London Annual Repository"; (3) "The Ladies' Own Memorandum Book, or Daily Pocket Journal"; (4) "Poole's Elegant Pocket Album"; (5) "The Sovereign"; and (6) "Marshall's Cabinet of Fashion." There were also possibly others besides the one for "Le Souvenir." Each one has, in very minute letters, low down on the left, "Baxter"; and on the right, "patentee." In later editions this scroll is generally uncoloured; and there are then, on the left, the words "Baxter Sc."

SIZE,  $4\frac{1}{2} \times 3$ .

M.R. 5s. each.

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**373. Map.**—Sometime about 1859 Baxter effected a map (not in colours), which he called "Baxter's historical map of the victories gained by the French and Sardinian troops in Italy, under the command of the Emperor Napoleon III. Executed by George Baxter, the Inventor and patentee of oil colour printing, 11 & 12, Northampton Square, London." It has on it some beautiful little views of the different battles, in miniature. Some copies are slightly tinted. Published about the time of the Franco-Italian War in 1859.

SIZE,  $21 \times 14\frac{1}{2}$ .

R. £2.

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**374. Diagrams, Plate of.**—In colours. Under the print, on the right, is "Baxter's patent oil printing, 11, Northampton Square"; and, in the centre, is "Taylor and Ashton, Upper Gower Street, 1845."

SIZE,  $7 \times 9$ .

*Published 1845.*

R. 15s.

**375. Book Cover.**—Books, No. 69. Designs for the covers of the book, in red, blue, green, and gold, on one side ; and under this design is “Baxter, Bronze printer, &c., 11, Northampton Square,” in one line ; on the other side is a convolvulus wreath ; there is also a design at the back of the book.

R. 7s. 6d.

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**376. Book Cover.**—Books, No. 70. Designs for the covers of the book, in blue, green, and gold, and floral pattern on one side ; and under this design is “Baxter, Bronze printer, &c., 11, Northampton Square,” in one line ; and on the other side is a design ; and another at the back of the book.

R. 7s. 6d.

## CHAPTER XXI

### ILLUSTRATIONS FOR BOOKS AND MUSIC

**I**N Part I. of this chapter we set forth a catalogue of the books, including pocket-books, illustrated by Baxter in colours; and in Part II., a catalogue of music with embellishments by him. It will be observed that in the very early work the same print frequently appeared in more than one book. We may take this as an indication of the novelty in those days of any printed coloured illustrations, and the consequent desire of the publishers to obtain specimens as aids to the sale of their books; and, as a proof of novelty, we refer those of our readers who care to pursue the subject further, to the prefaces to Books 27, 29, 43, 56, 58, and 61, and to an article, "Printing in Colours," which is in "Records of Science," by D. Thomson and Thomas Thomson, published by John Taylor in 1835. The prices of the books where we have not set them out may be taken as a few shillings in excess of the value of the prints contained in them; but in a few exceptional cases we have appended their value. The value of the music when the sheet containing the print is complete is also about the same value as the same print on a mount. The number set opposite the

books and music refers to the number of the print in the catalogue of prints.

No pocket-book with Baxter illustrations was published before 1847; and all music so illustrated was published between 1850 and 1860. Some of the books, besides the above, contain interesting prefaces or other references to Baxter and his work, especially Nos. 3, 4, 5, 9, and 68.

It is quite likely that there may be other books containing Baxter prints not here catalogued; any information will be warmly welcomed.

## PART I

### CATALOGUE OF BOOKS

1. **Abbott, Jacob.**—"China and the English; or, the Character and Manners of the Chinese, as illustrated in the History of their Intercourse with Foreigners." London. 1837. Some editions have No. 55.
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2. **Barbould, Anna Letitia, Mrs. (née Aikin).**—"Evenings at Home; or, the Juvenile Budget." London: Darton. 1838. Some editions have No. 54. Books No. 60 contains the same print.
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3. **Baxter's Agricultural and Horticultural Gleaner.**—London: Simpkin, Marshall & Co. Sussex Agricultural Press, Baxter & Son, Lewes. 8vo. 1836. Some editions contain an interesting preface; and there is also an advertisement by Baxter at the end. The frontispiece is No. 25. Vignette on the title-page is No. 26.

- 4. Baxter's Gems of the Great Exhibition.**—N.D. Fcp. 8vo. See Nos. 166 to 172, where the book is more fully described. It contains an interesting letterpress. Its value is about £7.
- 5. Baxter's Pictorial Key to the Great Exhibition, and Visitors' Guide to London.**—Forming a companion to the official catalogue. In English, French, and German. London: Published at the Patentee's Offices, 11 & 12, Northampton Square. Thomas Harrild, Printer, Silver Street, Falcon Square, London (price 3s.). Sm. 4to. N.D., but introduction dated July, 1851. Frontispiece is No. 164. On the title-page is No. 165. The book contains an interesting preface and list of Baxter's prints. Its value is about £3 10s.
- 6. Baxter's two specimens of printing in oil colours :** one representing the reception of the Rev. J. Williams at Tanna in the South Seas ; the other, the massacre of that lamented missionary on the Island of Erromanga, where he and his friend Mr. Harris became the proto-martyrs of Christianity in the Australian Seas. Executed by Geo. Baxter, Inventor and patentee ; with a description by J. Leary, one of the survivors of the massacre, and an account of the Islands when visited by Captn. Cook and Captn. Dillon. Published by the patentee, 1841. It has a vignette on the title-page—a wood-cut of "The Missionary ship *Camden* leaving Tanna for Erromanga." The letterpress description is divided into three heads : (1) "The last two days of The Revd. J. Williams and Mr. Harris" ; (2) "Description of the Islands of Tanna and Erromanga, New Hebrides, when visited by Captn. Cook and Captn. Dillon" ; (3) "Description of the pictures." The book contains print No. 81 and an interesting letterpress. Its value is about £6.
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- 7. British and Foreign Institute Transactions of the Christian Commonwealth for 1845.**—London :

Fisher, Son & Co., Angel Street, Newgate Street. 4to. 1845. The illustration (facing p. 414) is No. 241; and Books No. 45 contains the same print.

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8. **Campbell, John, D.D.**—"Maritime Discovery and Christian Missions considered in their Mutual Relation," etc. London: John Snow, 35, Paternoster Row. 1840 and later editions. 8vo. Frontispiece is No. 104.
9. **Campbell, John, D.D.**—"The Martyr of Erromanga; or, the Philosophy of Missions, illustrated from the Labours, Death, and Character of the late Revd. John Williams." London: J. Snow. 1842. 8vo. Frontispiece is No. 83.
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10. **Campbell, Rev. William** (Missionary to India for the L.M.S.). "British India in its Relation to the Decline of Hindooism and the Progress of Christianity," etc. London: J. Snow. 8vo. 1839 and later editions. Frontispiece is No. 94.
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11. **Child's Companion and Juvenile Instructor.**—The New Series. Religious Tract Society. 1846. 16mo. Frontispiece is No. 297.
12. **Child's Companion and Juvenile Instructor.**—1847. 16mo. Frontispiece is No. 280.
13. **Child's Companion and Juvenile Instructor.**—1848. 16mo. Frontispiece is No. 291.
14. **Child's Companion and Juvenile Instructor.**—1849. 16mo. Frontispiece is No. 242.
15. **Child's Companion and Juvenile Instructor.**—1850. 16mo. Frontispiece is No. 282.

16. **Child's Companion and Juvenile Instructor.**—1851. 16mo. Frontispiece is No. 240.
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17. **Cook, Eliza.**—"Melaia, and other Poems." Published by R. J. Wood, *Despatch* Office, Fleet Street, London. 1838. 12mo. Frontispiece is No. 57. Vignette on title-page is No. 58.
- 
18. **Elliott, Mary (née Mary Belson).** **Tales for Boys.**—18mo. Darton. 1839. Frontispiece is No. 67.
19. **Elliott, Mary.** **Tales for Girls.**—18mo. Darton. 1839. Frontispiece is No. 68. Books No. 23 contains the same print.
20. **Elliott, Mary.** **Tales of Truth for Young People.**—London: Darton. 1836. Frontispiece is No. 28.
21. **Elliott, Mary.** **Tales of Truth.**—Darton. 1839. Contains No. 70. Books No. 35 contains the same print.
22. **Elliott, Mary.** **Juvenile Tales.**—Darton. 1845 and later editions. Contains No. 299. Books No. 25 contains the same print.
23. **Elliott, Mary.** **Rural Employments.**—Darton. 1839. Contains No. 68. Books No. 19 contains the same print.
24. **Elliott, Mary.** **The Evergreen.**—A selection of Religious and perceptive poetry. Darton. 1836. Contains probably No. 69. Books No. 30 contains the same print.
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25. **Ellis, Charles.**—"Richmond, and other Poems." London: Madden & Malcolm. 1845. 8vo. Frontispiece is No. 299. Books No. 22 contains the same print.

26. **Ellis, Rev. Wm.**—(London Missionary Society.) "History of Madagascar." 2 vols., 8vo. London: Fisher & Co. N.D. (1838 date of preface). Vol. I. frontispiece is No. 101.
- 
27. **Fisher's Drawing Room Scrap Book.**—By L. E. L. With practical illustrations. Published by H. Fisher, R. Fisher, & H. Jackson. 1834. 4to. The preface contains a reference to this print. Frontispiece is No. 5. Books Nos. 63 and 71 contain the same print.
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28. **Freeman, J. J., and Johns, D.**—"A Narrative of the Persecution of the Christians in Madagascar; with Details of the Escape of the Christian Refugees now in England (formerly Missionaries in the Island)." London: J. Snow. 1840. 12mo. Frontispiece is No. 100.
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29. **Gandee, B. F.**—"The Artist; or, Young Ladies' Instructor in Ornamental Painting, Drawing," etc. London: Chapman & Hall, 186, Strand. 1835. 8vo. The book contains an interesting preface. Frontispiece is No. 7. Title-page is No. 8.
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30. **Garland of Love; or, Wreaths of Pleasant Flowers Gathered in the Field of English Poesy.**—London: Chapman & Hall, Strand, and A. K. Newman & Co., Leadenhall Street. 1836 and other dates. Frontispiece is No. 69. Books No. 24 contains the same print.
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31. **History of the Society for Promoting Female Education in the East.**—London: Ed. Suter, 32, Cheapside. 1847. Folding plate is No. 99.

- 32. Hoole, Elijah.**—"Madras, Mysore, and the South of India ; or, a Personal Narrative of a Mission to those Countries from 1820 to 1828." London: Longman, 1844. 12mo. Frontispiece is No. 96. Books No. 42 contains the same print.
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- 33. Horsfield, Rev. T. W.**—"The History of Sussex." J. Baxter, Lewes. 1835. Contains No. 10.
- 
- 34. Humboldt, Alexander Von.**—"Views of Nature ; or, Contemplations on the Sublime Phenomena of Creation." Scientific illustrations. Translated from the German by E. C. Otté and Henry G. Bohn. With a frontispiece from a sketch by the author, etc. London: Henry G. Bohn, York Street, Covent Garden. 1850 and later editions. 8vo. Frontispiece is No. 343.
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- 35. Jackson, John.**—"A Treatise on Wood Engraving, Historical and Practical." London. 1839. Charles Knight & Co., Ludgate Street. 4to. Contains an interesting account of Baxter's process. Fronting p. 712 is No. 70. Books No. 21 contains the same print.
- 
- 36. Loiterings among the Lakes of Cumberland and Westmoreland.**—By the Author of "Wanderings in the Isle of Wight [Moggridge]." Religious Tract Society. N.D. (1849). Frontispiece is No. 286.
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- 37. McIntosh, Charles.**—"The Flower Garden ; with Selected Lists of Annual, Biennial, and Perennial Flowering Plants." By Charles McIntosh (gardener to the King of the Belgians at Claremont). Orr & Co., London. 1838. 8vo. Illustrations, by Baxter, see prints Nos. 50, 51, 52, 52*a*, and 53.

38. **McIntosh, Charles.**—"The Greenhouse, Hothouse, and Stove." London: Orr & Co. 1838. 8vo. Illustrations, see Nos. 50, 51, 52, 52*a*, and 53. This book is a continuation of No. 37.
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39. **Mallet, M.**—"Northern Antiquities; or, an Historical Account of the Manners, Customs, &c., of the Ancient Scandinavians." Translated from the French of M. Mallet by Bishop Percy. New edition by J. A. Blackwell, Esq. London: Henry G. Bohn, York Street, Covent Garden. 1847. 8vo. Frontispiece is No. 371.
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40. **Medhurst, W. H.**—"China, its State and Prospects; with especial reference to the Spread of the Gospel," etc. By W. H. Medhurst, of the L.M.S., twenty years a Missionary to the Chinese. London: J. Snow. 1838 and later editions. 8vo. Frontispiece is No. 98.
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41. **Milner, Rev. J.**—"Astronomy and Scripture; or, Some Illustrations of that Science." John Snow, London. 1843. 8vo. Frontispiece is No. 361.
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42. **Missionary Memorial.**—Walker, New York. 1846. Frontispiece is No. 96. Books No. 32 contains the same print.
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43. **Moffat, J. M.**—"The Book of Science." Second series. London: Chapman & Hall, Strand. Frontispiece is No. 9. Books No. 66 has the same print. Contains an interesting account of colour printing.

- 44. Moffat, Robert.**—"Missionary Labours and Scenes in Southern Africa." By R. Moffat, twenty-three years an Agent of the L.M.S. in that continent. Published by J. Snow, Paternoster Row. 1842. Frontispiece is No. 91.
- 
- 45. Morgan, John Minter.**—"The Christian Commonwealth." London: Chapman & Hall. 1845. Contains No. 241. Books No. 7 contains the same print.
- 
- 46. Mudie, Robert.**—"Spring; or, the Causes, Appearances, and Effects of the Renovations of Nature in all Climates." The book contains a preface relating to Baxter's illustrations in it. London: Ward & Co., 27, Paternoster Row. 1837. 12mo. Frontispiece is No. 29. Vignette on title-page is No. 30.
- 47. Mudie, Robert.**—"Summer; or, the Causes, Appearances, and Effects of the Grand Nuptials of Nature in all its Departments." London: Ward & Co., 27, Paternoster Row. 1837. 12mo. Frontispiece is No. 31. Vignette on title-page is No. 32.
- 48. Mudie, Robert.**—"Autumn; or, the Causes, Appearances, and Effects of the Seasonal Decay and Decomposition of Nature." London: Ward & Co. 1837. 12mo. Frontispiece is No. 33. Vignette on title-page is No. 34.
- 49. Mudie, Robert.**—"Winter; or, the Causes, Appearances, and Effects of the Great Seasonal Repose of Nature." London: Ward & Co. 1837. 12mo. The book contains a preface referring to Baxter's illustrations. Frontispiece is No. 35. Vignette on title-page is No. 36.
- 50. Mudie, Robert.**—"Man in his Relations to Society." By R. Mudie, Author of "The Heavens," "The Four

Seasons," "The British Naturalist," etc., etc. London: Orr & Co., Amen Corner, Paternoster Row. 1840. 12mo. Frontispiece is No. 63. Vignette on title-page is No. 64.

51. **Mudie, Robert.**—"Man in his Intellectual Faculties and Adaptations." London: Orr & Co. 1839. 12mo. Frontispiece is No. 61. Vignette on title-page is No. 62.
52. **Mudie, Robert.**—"Man in his Physical Structure and Adaptation." Orr & Son, London. 1838. 12mo. Frontispiece is No. 59. Vignette on title-page is No. 60.
53. **Mudie, Robert.**—"Man as a Moral and Accountable Being." Orr & Son, London. 1839. 12mo. Frontispiece is No. 65. Vignette on title-page is No. 66.
54. **Mudie, Robert.**—"The Earth." London: Ward & Co. 1835. 12mo. Frontispiece is No. 14. Vignette on title-page is No. 15. Other editions, 1836 and 1838.
55. **Mudie, Robert.**—"The Air." London: Ward & Co. 1835. 12mo. Other editions, 1836 and 1838. Frontispiece is No. 16. Vignette on title-page is No. 17.
56. **Mudie, Robert.**—"The Heavens." London: Ward & Co. 1835. 12mo. Later editions, 1836 and 1838. Frontispiece is No. 12. Vignette on title-page is No. 13. The book contains an interesting preface.
57. **Mudie, Robert.**—"The Sea." London: Ward & Co. 1835. 12mo. Other editions, 1836 and 1838. Frontispiece is No. 18. Vignette on title-page is No. 19.
58. **Mudie, Robert.**—"The Feathered Tribes of the British Isles." Whittaker & Co., London; Waugh & James, Edinburgh; and John Cumming, Dublin. 1834. The

book contains a most interesting preface. Vol. I. vignette on title-page is No. 2. Vol. II. vignette on title-page is No. 3. Also other editions.

- 59. Mudie, Robert.**—"The Natural History of Birds." London: Orr & Smith, Paternoster Row. 1834 and later editions. Frontispiece is No. 4.
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- 60. Neale, M. A.**—"Smiles and Tears." Published by Davis & Porter, 104, Sloane Street. 1838. Books No. 2 contains the same print. Vignette on title-page, is No. 54.
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- 61. New Year's Token; or, Christmas Present.**—Darton & Son. Printed by Stewart, Old Bailey. 1836. The book contains a most interesting preface. Frontispiece is No. 21. Vignette on title-page is No. 22. Books No. 75 contains the same print.
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- 62. Nicolas, Sir N. Harris, K.C.M.G.**—"History of the Orders of Knighthood of the British Empire, and of the Order of the Guelphs of Hanover; with an Account of the Medals, Clasps, and Crosses conferred for Naval and Military Services." 4 vols. Published by William Pickering, Chancery Lane, London. 1841. The preface is of interest. The book contains Nos. 107 to 127 and No. 201.
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- 63. Parlour Table Book, The; or, Pictorial Miscellany.**—London: 4to. N.D. Books Nos. 27 and 71 contain the same print. Frontispiece is No. 5.

64. **Paxton, Mrs.**—"Life as It is." A second series of original tales by Mrs. Paxton, Author of "The Veil Lifted." London: Darton & Clark. 1844. Books No. 76 contains the same print. Frontispiece is No. 319.
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65. **Perennial, The.**—A collection of moral and religious poetry. London: Darton & Son, Holborn Hill. N.D. (1835). Frontispiece is No. 11.
- 
66. **Peter Parley's Annual.**—One of the early numbers—probably in 1835—contains No. 9. Books No. 43 contains the same print.
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67. **Phelps, William.**—"History and Antiquities of Somersetshire." 4to. London. 1836-9. Contains No. 27.
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68. **Pictorial Album and Cabinet of Paintings.**—Published by Chapman & Hall, London. 1837. See prints Nos. 39 to 49, both inclusive. The book contains a most interesting preface.
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69. **Pike, J. G.**—"Persuasives to Early Piety." Published by the Religious Tract Society. N.D. Print No. 375.
70. **Pike, J. G.**—"Female Excellence; or, Hints to Daughters." Religious Tract Society. N.D. Print No. 376. It is not certain this book is by Pike.
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71. **Roberts, Emma.**—"Views in India, China, etc., and the Shores of the Red Sea." By Emma Roberts. London: H. Fisher, R. Fisher, & H. Jackson. 1835. Some editions have No. 5. Books Nos. 27 and 63 contain the same print.

72. **Saunders, Sir Edwin.**—(Dentist.) “Advice on the Care of the Teeth.” London: Ward & Co. 1837. Also other editions. Frontispiece is No. 38.
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73. **Shells and their Inmates.**—London: Religious Tract Society. 1841. 16mo. Also other editions. Frontispiece is No. 370.
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74. **Sherwood, Mrs. (née M. M. Butt).**—“Caroline Mor-daunt; or, the Governess.” London: Darton & Son. 12mo. N.D. (1835). Frontispiece is No. 20.

NOTE.—Other editions contain an illustration in sepia not by Baxter.

75. **Sherwood, Mrs., Mary Howitt, Mary Elliott, Bourne Hall Draper, etc.**—“A Gift of Friendship.” London: Wm. Darton & Son. N.D. Contains No. 21. Books No. 61 contains the same print.

76. **Sherwood, Mrs.**—“Social Tales for the Young.” London: Darton & Clark, Holborn Hill. N.D. (1840). 12mo. Frontispiece is No. 319. Books No. 64 contains the same print. There is an early edition, about 1835.
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77. **Sights in all Seasons.**—Religious Tract Society. N.D. (about 1844). Frontispiece is No. 355.

NOTE.—The later editions contain an illustration from the same plate by Kronheim & Co.

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78. **Sketches of Germany and the Germans; with a glance at Poland, Hungary, and Switzerland**

in 1834-5-6.—By an Englishman resident in Germany [Edmund Spencer]. 2 vols. London: Whittaker & Co., Ave Maria Lane. 1836. 8vo. Vol. I. frontispiece is No. 23. Vol. II. frontispiece is No. 24.

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79. **Tytler, Margaret Fraser.**—"Tales of the Great and Brave." London: Harvey & Darton, Gracechurch Street. 1838. Frontispiece is No. 56.

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80. **Waterhouse, Rev. J. W.**—"Vah-ta-ah, the Feejeean Princess; with occasional allusions to Feejeean Customs, and illustrations of Feejeean Life." London: Hamilton, Adams & Co. N.D. (1857). Frontispiece is No. 88.

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81. **Wesleyan Juvenile Offering, The.**—A miscellany of Missionary information for young persons. Vol. III. 1846. London: Sold at the Wesleyan Mission House, 66, Paternoster Row. Frontispiece is No. 86.

82. **Wesleyan Juvenile Offering, The.**—Vol. IV. 1847. Frontispiece is No. 97.

83. **Wesleyan Juvenile Offering, The.**—Vol. V. 1848. Frontispiece is No. 95.

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84. **Williams, Rev. John.**—"A Narrative of Missionary Enterprises in the South Sea Islands; with remarks upon the Natural History of the Islands," etc. By the Rev. John Williams, of the L.M.S. Published for the author by J. Snow & J. R. Leifchild, Piccadilly, London. 1837.

Some editions in 1837, 1838, 1839, and 1841 have as frontispiece No. 79; the fourth thousand has as frontispiece No. 71, but does not contain No. 79; the fifth and sixth thousands have as frontispiece No. 72, and No. 79 in the body of the book. The book contains an interesting preface.

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- 85. Wilson, Harrison Corbett.**—"England's Queen and Prince Albert of Saxe-Coburg and Gotha." A poem in two cantos by Harrison Corbett Wilson, Esq., "the Warwickshire poet." London: Longman & Co. and Simpkin, Marshall & Co. N.D. (dedication dated 1849). Frontispiece, Nos. 203 and 204.

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- 86. Wilson, Rev. S. S.**—"A Narrative of the Greek Mission; or, Sixteen Years in Malta and Greece, including Towns in the Peloponesus, in the Ægean and Ionian Islands," etc. By the Rev. S. S. Wilson, member of the Literary Society of Athens. London: J. Snow. 1839. Frontispiece is No. 102.

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- 87. Woodland's Nursery Catalogue of Horticulture.**—Maresfield. 1836. Contains No. 37.

#### POCKET BOOKS

- 88. Suttaby's Carnan's Ladies' Own Memorandum Book, or Daily Pocket Journal, 1847.**—No. 323.
- 89. Suttaby's Poole's London Annual Repository, 1847.**—No. 289.

90. Suttaby's Poole's Elegant Pocket Album, 1847.—  
No. 325.
91. Religious Tract Society's Scripture Pocket Book,  
1847.—No. 345.
92. Religious Tract Society's Scripture Pocket Book,  
1848.—No. 347.
93. Religious Tract Society's Scripture Pocket Book,  
1849.—No. 286.
94. Religious Tract Society's Scripture Pocket Book,  
1850.—No. 279.
95. Religious Tract Society's Scripture Pocket Book,  
1851.—No. 316.
96. Suttaby's The Sovereign Pocket Book, 1847.—  
Nos. 351, 325, and 289
97. Suttaby's The Sovereign Pocket Book, 1858.—  
No. 338.
98. Suttaby's The Sovereign Pocket Book, 1859.—  
No. 285.
99. Suttaby's Marshall's Ladies' Fashionable Re-  
pository, 1847.—No. 156.
100. Suttaby's Marshall's Ladies' Fashionable Re-  
pository, 1848.—No. 154. It is probable, but not  
certain, this book contains this particular print.
101. Suttaby's Carnan's Ladies' Complete Pocket  
Book, 1847.—No. 287.

102. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1848.**—No. 284.
103. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1849.**—No. 369.
104. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1858.**—No. 307.
105. **Suttaby's Marshall's Ladies' Cabinet of Fashion, 1847.**—Nos. 358, 152, and 309.
106. **Suttaby's Le Souvenir, 1847.**—Nos. 308, 156, 351, 358, and 337.
107. **Suttaby's Le Souvenir, 1848.**—Nos. 146, 148, 341, 154, and 284.
108. **Suttaby's Le Souvenir, 1849.**—Possibly contains some of the following: "Welsh Drovers"; "Duke of Buccleuch's residence"; "View from a deserted rock-quarry on the Wye"; "King of the French at Eu"; "small Summer"; "small Winter"; "small Paul and Virginia"; "Fisherman's Home"; "Abbeville"; "View in Holland"; "Brighton Chain Pier"; and "Harrow"—which are all pocket-book illustrations, but unaccounted for as such in this catalogue.
109. **Suttaby's Le Souvenir, 1850.**—Nos. 307, 310, 318, 270, and 315.
110. **Suttaby's Le Souvenir, 1851.**—Nos. 158, 306, 288, 324 and 313.
111. **Suttaby's Poole's Select Pocket Remembrancer, 1848.**—Nos. 308 and 341.

## PART II

CATALOGUE OF MUSIC ILLUSTRATED  
BY BAXTER IN COLOURS

The prints here enumerated may also have been used for other music.

1. **The Adoration**, by W. H. Callcott, published by R. Cocks & Co. in 1859, has on it No. 239.
2. **Belle of the Village Valse**, by Koenig, published by Jullien & Co., has on it No. 348.
3. **Mandolina Valse**, by Karl Buller, published by Jullien & Co., has on it No. 328.
4. **Holy Family Sacred Melodies**, arranged by W. H. Callcott, published by Jullien & Co., has on it No. 234.
5. **Jullien's Keepsake for 1851** (missing from British Museum) has a print.
6. **Jullien's Cadeau for 1853** and **Paul et Virginie Valse** have on them No. 151.
7. **Jullien's Album for 1849** has on it No. 228.
8. **Jullien's Album for 1851** has on it Nos. 217 and 218.
9. **Jullien's Album for 1852** has on it No. 332.
10. **Jullien's Album for 1855** has on it No. 348.

11. **Jullien's Album for 1856** has on it No. 340.
12. **Deutsche Lieder Valse**, by W. H. Callcott, published by Jullien & Co., has on it No. 218.
13. **News from Home Quadrille**, published by Jullien & Co. in 1853, has on it No. 195.
14. **Prima Donna Valse**, published by Jullien & Co. in 1852, has on it No. 147.
15. **Prince of Wales Galop**, by Charles d'Albert, published about 1858 by Chappell & Co., has on it No. 212.
16. **Hibernian Quadrille** and **The Queenstown Galop** have on them No. 277.
17. "**Vive L'Empereur!**" **Galop**, published by Jullien & Co., has on it No. 229.
18. **Vespers**, by Lindahl, published by Jullien & Co., has on it No. 340.
19. **Princess Royal** (full length). No. 213 is on a piece of music published about 1858.

There are probably others.

## APPENDIX

FROM a mass of interesting material bearing on Baxter, his life and work, we propose to give in this appendix a few extracts and references as a guide and help to any students and others whose interest in the matters dealt with in the previous chapters should prompt them to go still deeper into the subject.

### BAXTER'S PATENTS

The following are the references taken from the Patent Office :

(1) "A.D. 23 October, 1835. No. 6916. Steel and copper plate engravings."

(2) "A.D. 30 Augt., 1849. No. 12753. Letters patent to George Baxter, of Northampton Square, Clerkenwell, engraver and printer. An extension for the term of 5 years."

(3) "A.D. 1857. No. 1620. Printing in Colours. Provisional specification left by G. Baxter at the office of the Commissioners of Patents with his petition on 9 June, 1857."

(4) "A.D. 14 Oct., 1858. No. 2295. Colouring photographic pictures,"

BAXTER'S APPLICATION FOR AN EXTENSION OF PATENT  
IN 1849

We append an account, taken from the *Morning Post* of June 22, 1849, of the proceedings before the Judicial Committee of the Privy Council, which sat in the Council Chamber, Whitehall, on June 21, to hear Baxter's application. (For the names of the Judges see p. 20.)

"Mr. Serjeant Shee, with whom was Mr. Montague Smith, conducted the case for the petitioner; the Attorney-General watched the case for the Crown; and an apprentice named Leighton, late in the employ of the petitioner, opposed the application.

"In this case the inventor, Mr. Geo. Baxter, made application for an extension of letters patent, in order that he might carry out more effectually certain improvements in the art of block printing generally. A large number of specimens were produced for the inspection of the Committee. The colours and tints were beautifully preserved in every instance; and the noble and learned Lords present passed the highest eulogiums upon the petitioner's success.

"Two specimens of Her Majesty and Prince Albert having been handed to the Committee,

"Lord Brougham said: I will purchase these two. How much will you take for them?

"Mr. Serjeant Shee was understood to say that the petitioner would feel much satisfaction in presenting the noble and learned Lord with these specimens.

"Lord Brougham: I am reminded by my noble friend [Lord Langdale] that, if I don't pay, I am accepting a present in an official capacity. I should therefore be liable to impeachment. (Laughter.)

"After some further remarks Mr. Leighton, the late apprentice of the petitioner, addressed the Committee, and contended that, if the petitioner were allowed to exercise the exclusive privilege sought for by the extension of the patent, he should [would] be debarred from exercising the art and mystery of

block printing, which he submitted he was clearly entitled to do by the terms of his indentures.

“Several witnesses were called in support of Mr. Leighton’s case.

“Lord Brougham, in delivering the judgment of the Committee, said their Lordships were clearly of opinion that great merit was due to the patentee. It was an invention of great public utility. It had, however, hitherto failed to be profitable to the petitioner. That it was an original invention was shown by the evidence. It was a cheap and innocent resource, and was conducive to the advancement and improvement of the morals of the people. It had been alleged that several persons had served a seven years’ apprenticeship to the petitioner under the impression that at the expiry of that term they would be allowed to print in that particular way. That idea, however, had no foundation; and the patent would be extended for a period of five years without any limitation whatever.”

#### BAXTER’S PROPOSED PRINT OF THE BAPTISM OF KING EDWARD VII

“THE ROYAL ARTISTS.—The only artists who received Her Majesty’s commands to be present at the Royal Baptism at Windsor were Mr. Hayter, and Mr. Geo. Baxter, the son of Mr. Baxter of Lewes, who is about to publish in his new and beautiful art of oil colour printing, a splendid historical painting of this interesting ceremony, to correspond with those of the ‘Coronation’ and the ‘Opening of the first Parliament.’ Several of the London morning journalists mistook Mr. Baxter for Sir. Wm. Newton, the Academician, who was not present. Mr. Baxter took his sketch from the Royal platform.”—*Sussex Express*, January 29, 1842.

#### BAXTER’S MISSIONARY PRINTS

The number of articles and other references to Baxter’s missionary prints in the contemporary Press was very

considerable and instructive. We will not, however, do more than give one interesting example in each case, as follows :

“Landing of the Revd. J. Williams at Tanna, and his Massacre at Erromanga” . . . . .	} <i>Patriot</i> , May 17, 1841.
Large portraits of the Revs. R. Moffat and J. Williams . . . . .	} <i>Congregational Magazine</i> , 1843.
Missionary Portrait Gallery . . . . .	{ <i>Patriot</i> , May 5, 1846.
“Abolition of Slavery” . . . . .	{ <i>Patriot</i> , August 31, 1843.
“Ordinance of Baptism” . . . . .	{ <i>Baptist Reporter</i> , 1844.
“Queen Pomare” and “Captain Pritchard” . . . . .	} <i>Evangelical Magazine</i> , 1845.
“Landing of the Missionaries at Taranaki” . . . . .	} <i>Wesleyan Juvenile Offering</i> , 1845.

#### DISPUTE BETWEEN BAXTER AND SNOW

The dispute between Baxter and Snow, as exemplified in the columns of the *Patriot*, began about January, 1843, and continued to the end of that year.

#### CORRESPONDENCE WITH MISS SAVAGE

The following is the interesting correspondence which took place in the *Daily News* between Baxter and Miss Savage in 1856. The first letter appeared in the issue of December 9, 1856:

“SIR,

“An article appearing in your impression of yesterday, Decr. 5, on Mr. Baxter’s beautiful specimens of the art of printing in colours, induces me to trouble you with a few lines on the subject. It is perfectly right that Mr. Baxter should receive all the praise due to his great merit for the zeal and skill with which he has pursued this interesting branch of art,

and the sincere thanks of the public are his unquestioned right for the many artistic productions he has given to the world; but, though I would willingly accord the highest meed of praise to him for all that he has done, there is a name besides that of Baxter which deserves precedence for the revival, introduction, and improvement of this beautiful art in England, and that name is Savage. I speak of my father, who spent so many years of his life in endeavouring to render it available for the purposes to which it is now applied. It cannot, therefore, be justly said that Mr. Baxter is the inventor, when another had to overcome all the difficulties necessarily belonging to the accomplishment of an unknown art.

"In the year 1822, after many years of unwearied labour and expense, my father brought out his work on 'Decorative Printing'; but, the price of the book being so unavoidably high, and the number of copies so small, its circulation was limited. The price of the large-paper edition was £10 10s., that of the small paper £5 5s. It is, however, to be found in most of the public libraries of the country, as well as those of many noblemen and patrons of art, and its pages will confirm this statement, which I beg to apologise for troubling you with, but which I feel to be due to the memory of a parent who devoted very many years of his life to the subject, and whose most earnest wish it was that this style of printing should be rendered generally available, so that all classes might enjoy such works of art as were formerly beyond their reach, and must ever have remained so as long as the painter's hand and easel were the only means of production.

"I am, &c.,

"H. SAVAGE.

"THURLOE SQ., BROMPTON,  
"December 6."

This was followed by a letter in the issue of December 11, 1856, which ran:

"SIR,

"I see by a letter published in your influential journal of yesterday, that your correspondent Miss H. Savage has thought

fit apparently to impugn my right to be considered as the inventor of the art of picture printing in oil colours, a right which I have proved and maintained before the highest judicial authorities of my country, both upon the occasion of my original patent being granted for the term of fourteen years for my invention, and also upon the occasion of its further extension for a period of five years. I then produced incontestable evidence before the Judicial Committee of the Privy Council of my right and title to the honour of being the sole inventor of the art of picture printing in oil colours. Upon that occasion there were produced many specimens of ordinary block printing of more modern date than referred to by your correspondent, more finished and superior; that art has been long known and practised for the purposes of ornamental block printing, the illustration of children's books, and other general purposes, and is entirely a distinct process from my invention. I admit that it is perfectly right for a daughter to cherish the memory and exertions of her father; but I deny that, in the work spoken of by your correspondent, there was shown any evidence that it consisted of any improvement upon a long known and practised process, any revival of it, or any combinations calculated to add to previous experiences; and I claim, in justice to myself, for the exertions I have used, for the capital I have expended, for the years of labour and study and anxiety I have endured in bringing my process to its present admitted perfection, that it is an invention novel in itself and strictly original, whereby I have acquired the art of reproducing in all their variety of tone, beauty, and richness of colour, the grandest gallery picture or the most delicately finished miniature. In corroboration of the proofs of the originality of my invention, I beg to quote from the judgment of Lord Brougham, as Chairman of the Committee of the Privy Council, upon the occasion of the renewal of my patent (a privilege not often granted, except under peculiar circumstances): 'Their lordships are clearly of opinion there is great merit in this invention, that it has been of very considerable public utility, and therefore we are of opinion that an extension must be given. We consider it a very useful invention to the public, that it has sufficient ingenuity to show great merit in itself,

and that it is original is past all doubt from the evidence of the different persons who have been examined.' As a further proof of the totally opposite combinations on my process, compared with the ordinary method of block printing, allow me to say that several eminent printing firms have each thought it necessary to pay me the sum of £50 per annum for several years, as licensees, for the privilege of using my invention. Surely this would not have occurred if my art had not been totally different from that described by your correspondent. I shall feel obliged for a space for the above in your valuable paper.

"I am, &c.,

"GEORGE BAXTER,

"*Inventor and patentee of oil colour picture printing.*

"11 & 12, NORTHAMPTON SQ.,

"December 10."

And was concluded by a letter in the issue of December 15, 1856:

"COLOUR PRINTING

"SIR,

"I beg to trouble you for a second and last time on the subject of printing in colours. It is only to say that the Society of Arts awarded my father their large silver medal and a sum of money for his improvements, in the year 1825; that his work entitled 'Decorative Printing' may be seen in the library of the Royal Institution, together with the 43rd Vol. of the 'Transactions of the Society of Arts,' in which the act is recorded. Dates must ever remain incontrovertible evidence.

"H. SAVAGE.

"THURLOE SQ.,

"December 12."

COPIES OF TWO EARLY AND INTERESTING LETTERS IN  
BAXTER'S HANDWRITING TO HIS BROTHER WILLIAM  
(THE DATES ARE UNCERTAIN)

"DR. WILLIAM,

"I have enclosed a rough sketch of the improvement to your Machine (it is sketched by Mr. Reynolds, first attempt

in that line), the Graver, &c., is drawn 'backwards and forwards by 2 wheels with string, enclosed is a proof of the first Missionary cut finished, the straight lines in the sky are done with the above and has saved me nearly one day in the first cutting, it will be of great use to me, I shall do all my skies with it.

"I know not anything that could have given me greater pleasure a few months back than to have heard the Brighton work was likely to be finished, but I now hear it with regret in consequence of the publication which I have in view, there remains not a doubt in my mind but the Annual will be the foundation of our future prosperity, indeed I am so far involved I see no possibility of extricating myself. I have already seen some of the Gents at the London Missionary Society, they were delighted with the idea, and have promised me their influence. I have also five engravings in hand for the work besides the view of Benares enclosed, therefore if I now resign I shall be at a considerable loss independent of that, by this time I expect it is in the hands of a Missionary Publisher, as the Revd. J. Arundel said he would mention it and endeavour to get his assistance in writing a few pages. Had you mentioned when in London that the Brighton work was at all likely to have been brought out, I should immediately have abandoned every thought, at least for the present, of the Missionary work, but you gave me no hopes of its being out for years, and advised me by all means to turn my mind from that to something else.

"I have not had the pleasure of seeing Mr. Betts and hope you have. I should feel greatly obliged if you would send me word if he will undertake to commence writing it immediately, as there is no time to lose, and what he will do it for. Enclosed are the numbers, and am very *anxious* to see the work, never mind about binding the book, I should like to see it in any shape. No other means for dependence can I see than the Annual, as I shall always be able to have a yearly stock, it is the same case with Bonner, Branstons, Sears, &c., which are engravers on wood, who cannot find a regular supply of work. (Please to send word which day we shall see Father in town.) Perhaps you will be able to forward me a letter on Sunday with yours and father's opinion.

“We are most obliged to Father and Mother for the kind presents. We are all well, hoping you are the same.

“From your affectionate brother,

“G. BAXTER.

“N.B.—How do you get on with the subscribers to your Agriculture work? Mr. F. Spilling informs me Ann is coming up soon. I hope you will persevere for me in respect to the author of my Annual in seeing that no time may be lost. (When shall we see you in *town again*?) I have some excellent original designs for the Annual.”

“LONDON, *Jany.* 24 [1830 or 1835].

“DEAR WILLIAM,

“Since I wrote, my eye has been very bad and is now much better. The Dr. wished me to have Luchaske again, as before. It is occasioned through the head of the lamp, I am going to use a flat decanter filled with water to prevent the above.

“We hope mother is recovered from her late illness.

“Sorry to hear of Mr. Berney's return in consequence of ill health, he did not look well when we saw him last. We are much surprised at hearing of the death of Mrs. Tugwell. We have not since heard of Mrs. Doling.

“Glad to hear you are getting on well with the subscribers to your new work. About 3 months ago I received orders from Dr. Epps for 3 small cuts to the new work, they are 3 portraits, he wanted them immediately, as he said he had several more to do, but I could not possibly get them done.

“Messrs. Whittaker wished me to do 17 engravings, views in East India, &c., &c., but I have so much in hand I cannot undertake the whole. Mr. Cape of Covent Garden sent me an order for some cuts to Simpson's which he wanted in 3 months' time. I was forced to refuse. I could get work for one dozen hands. I am also engaged on one of the Annuals, for which I must try my best. The wood cuts have not been removed from the corner of the cupboard for some time. I have work in hand for a carriage lady by the name of Williams, quite a don, I assure you. I sent the

last parcel by coach. Mr. Joy's establishment was closed. Please to tell Father and Mother we are much obliged to them for wine, game, sausages, &c.

"I have already said I have plenty of work, but I have yet to say that I am very short of money, in consequence of being forced to give such extreme long credit. You will much oblige by asking father to send me 4 or 5 pounds up as early this week as possible. Mrs. B. is not very well, Elizabeth has got 8 teeth and does great mischief to the cupboard, and nearly as fat as George Drowley. (*Hoping you are all the same.*)

"From your Affe. brother,

"G. BAXTER.

"N.B.—It is a long time since we saw father, please to send word when he expects to be in town.

"MR. WM. BAXTER, Printer, &c., Lewes."

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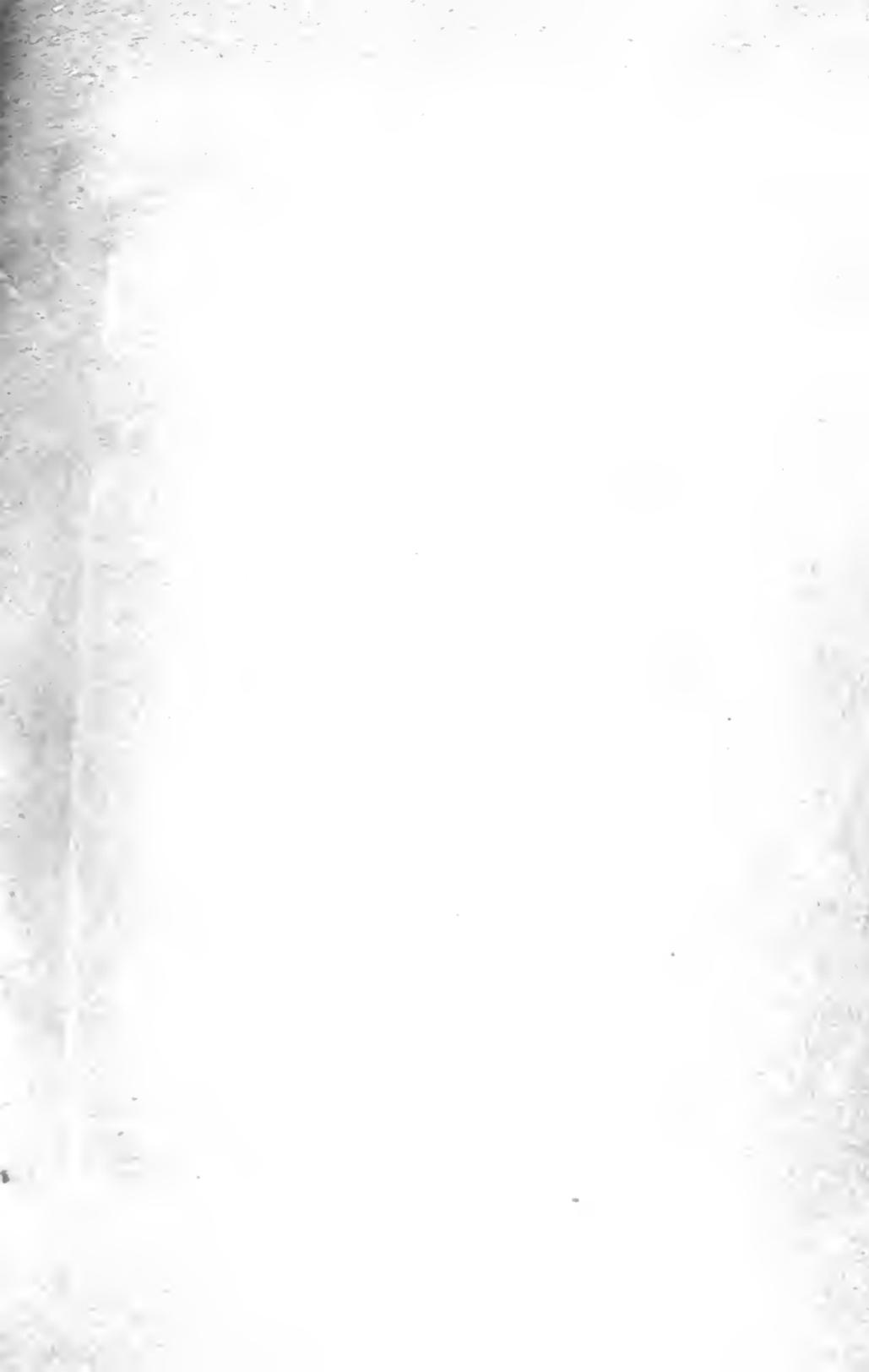
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