

# W. H. BARTLETT, OF "BARTLETT PRINTS"

ELEANOR BARTEAUX

IN 1838, an English topographical artist came to Canada, and, journeying from Halifax to Niagara, sketched with photographic accuracy the rivers, forests, mountains and pioneer life of the settlements along the frontier. These drawings were issued as engravings to illustrate an important picture book of the time; the two volumes of *Canadian Scenery*, by William Henry Bartlett, with text by Nathaniel P. Willis. The work was published by George Virtue of London in 1842, who employed Bartlett as artist, author and editor for over two decades.

These engravings now form one of our main sources for the Canadian scene of a hundred years ago. They are found in gallery and private collections, and are for sale in rare book and print shops from the Maritimes inland. The interest in "Bartlett prints" is keen in Canada, but knowledge of the man as artist and important visitor is vague. As one searcher into Bartlett's personal history has remarked, "It is easier to come by a Bartlett print than to come upon a Bartlett biographical fact."

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To learn of his boyhood and early art training, we turn to the one principal source of information extant, Dr. William Beattie's *Brief Memoir of William Henry Bartlett*, London, (1855), a study so scarce it is difficult to find a copy in Canada.<sup>1</sup> Born in Kentish Town, London, in 1806, Bartlett attended a neighborhood boarding school, which appears to have been the typical educational institution of the nineteenth century. The unsympathetic teaching and unjust floggings produced no love of study, and tended to create in the shy, quiet child a sensitiveness and desire for solitude. His school days were over when his parents, seeking for some vocation for their son, finally articulated him as a boy of twelve to John Britton (1771-1857) the architect, famous for his studies of national architectural antiquities. An account of this seven years' fruitful apprenticeship is given fully in Mr. Britton's obituary of his pupil appearing shortly after his death.<sup>2</sup> Mr. Britton was an exceptional man, now recognized as one who gave impetus to the study and revival of English antiquities, and who assisted young artists with talent

1. Mr. Harry Shaw Newman, The Old Print Shop, 150 Lexington Ave., New York, kindly lent me his copy which he says he found after some years of search.

2. *Art Journal*, January, 1855, p. 24-26.

both wisely and tactfully. In his studio, where he provided pleasant quarters in the midst of a garden, and all the necessary materials for study, some of the most successful artists of the day received tuition. Mr. Britton states that Bartlett "in the course of one year surpassed his associates and rivals in accuracy, style and rapidity."

During this training period, he was entrusted with making sketches from nature in Essex, Kent, and other parts of England. Later, he was to realize that his early association with Britton gave him not only technical skill and perfection in draughtsmanship, but an enjoyment of nature, a partiality for travel and an aptitude for hard work which were to be necessary adjuncts to his future career.

At twenty-one, Bartlett became a journeyman in his profession. Seeking employment in his highly specialized art, he must have wished at times that he had taken up some steady trade which would have better fitted him to struggle with the world. Despite his introspective nature, his love of solitude, his study of art in decay—all of which must have contributed to his silence and melancholy—he wooed and won Miss Susanna Moon, a young lady of good connections, whose uncle was Lord Mayor of London. Returning to Kentish Town, after a month's honeymoon spent in Holland in 1831, he became connected with the publishing firm of George Virtue, an association he maintained for over a period of twenty years.

At this time, Bartlett made the acquaintance of the man who was to be a great influence on his career and a life-time friend, Dr. William Beattie (1793-1873). He was court physician to the Duke of Clarence (afterwards William IV), and travelled with the Duke and Duchess to Italy, Switzerland, Germany. He carried on an extensive private practice, and as a hobby wrote poetry and accounts of his journeys to minor courts. In 1832 Bartlett assisted him with sketches for a work he was publishing, and so impressed was he with the young artist that plans were made for him to journey through Switzerland to make drawings for a book to be written by Beattie. *Switzerland* (1836) was a decided hit, reaching the large sale of twenty thousand copies. Translations into French and German were printed and circulated on the continent.

Cheered by the popularity of this successful venture, Bartlett now saw what his life work was to be, and made plans for further travels which were to bring him fame and independ-

ence. Continuing the partnership of Beattie as author and Bartlett as illustrator, Virtue brought out two volumes *Scotland* (1838), *Waldenses* (1837), *Ports, Harbours, Coast Scenery and Watering Places of Great Britain and the Danube* (1844).

Everything Bartlett produced about the British Isles, Europe or the East was so successful that his publishers decided to plan another extensive work, this time on America. Once again he was to meet a man, the American author Nathaniel Parker Willis (1806-1867), introduced to him by Dr. Beattie, with whom he was to form a lasting friendship and to promote a successful artistic and business enterprise. At the time of the meeting, N. P. Willis was a glorified foreign correspondent travelling in Europe with headquarters in London, and writing glowing accounts about his drawing-room acquaintances and social affairs to the *New York Mirror*. Late in April or early May, 1836, Bartlett, aged twenty-seven years, sailed for New York. He wrote from there to his wife:<sup>1</sup>

You would have been delighted with part of the passage in the beautiful ship I went out in from Havre, with more than thirty cabin passengers and two hundred and twenty steerage, besides crew. We had heavy gales, but it was magnificent to see the workings of the mighty ocean . . . Then sometimes in the evening, when the vessel was moving on majestically with her tall spires of canvas rocking in the twilight sky, I got on the ship's side and marked her beautiful motion through the waves—the swelling of the sails in the evening breeze—our lady passengers out on deck with their skipping ropes—the stars coming forth—it was gloriously fine!

When Bartlett reached America, Willis was already at home and had in September, 1836, signed an agreement with the agent of George Virtue to furnish the letterpress for a big illustrated work, *American Scenery*, the first monthly number to be ready November first. Willis met Bartlett at Niagara in the autumn of 1836.<sup>2</sup> Writing from there in October, Bartlett gives his impressions of the panorama as any traveller before or since has done:

I cannot describe the scene, but I can tell you that you would be so transported as to wish to be an unbodied spirit, to mix with the wild delight of the waters, to ride on the ceaselessly-mounting spray, and to toss on the dim white waves far below, twisted together like foes in a death grapple but never ending their strife

1. Dr. William Beattie, *Brief Memoir of William Henry Bartlett*, London, 1855. p. 25.  
 2. Henry A. Beers, *Nathaniel Parker Willis* (American Men of Letters Series), Boston, 1885, p. 221.

. . . And when you seek at length soberly to measure the sight, it grows upon you; the roar seems to increase, the water to dilate, the solid earth to tremble.

Charles Mason Dow says that Bartlett's Niagara drawings form an important part of *American Scenery*, and are of the greatest historical value.<sup>5</sup> He considers especially valuable the view of the ferry landing on the American side, showing the stairs by which the ascent to the top of the cliff was made. Needless to say, the artist did not omit the tourists!

In the early summer of 1837, Willis again travelled about with Bartlett, and while in his company purchased a beautiful estate of two hundred acres on the banks of the Susquehanna. Bartlett himself was so impressed with living conditions in America that he seriously considered bringing his family to settle in the States, a quiet country life appealing to a man who had spent all his married life so far in travel. In 1838 he left for a second tour in the United States, but chiefly in Canada, embarking from Liverpool. In a letter (dated Bytown, August 26, 1838), he wrote that he was "getting on pretty well, with the exception of a few days of illness."

He made sketches on the spot for *Canadian Scenery* from Halifax to Niagara, and by the middle of December, 1838, was again in London. From that time until 1839, he prepared his Canadian sketches for the engraver,<sup>6</sup> and he made a short trip to Scotland. Meanwhile Willis returned to England in May, 1838, in order to carry out the commission agreed upon with Virtue to write the letterpress for Bartlett's illustrations of *Canadian Scenery*, to be uniform with *American Scenery*. For each he was to write two hundred and forty pages; he was to be paid nine hundred and fifty pounds in all, a good fee in view of the quality of the writing. Although at the time Willis was a famous author, the material for *Canadian Scenery* is but hack work, and lacking literary value. It is due entirely to Bartlett, the illustrator, that the book has survived. *American Scenery* does contain descriptions of spots with which Willis was familiar, Niagara, the Hudson, Saratoga and the like. However, *Canadian Scenery* was "lifted" with due acknowledgments from famous narratives of Charlevaux, Heriot, Murray, Talbot "and his old friend Colonel Cockburn of the Royal Artillery, long resident in

5. Charles Mason Dow, *Anthology and Bibliography of Niagara Falls*, Albany, 1921, vol. 2, p. 898.

6. The originals for Bartlett's engravings were small sepia wash drawings, about the same size as the engravings which were later made from them.

Canada." He made little or no attempt to describe the illustrations, but contributed chapters on Indians, settlement of the country, sports, immigration and present conditions. In the one Canadian periodical article,<sup>7</sup> found under the title "Bartlett Drawings", the author devotes more space to the literary matter than he does to the illustrations, and erroneously calls Willis "a compiler of art books who has done his backwork in a good honest way in accordance with his lights". He gives to Willis more credit than he deserves, for as Stephen Leacock said<sup>8</sup> "Willis's name was once a household word in America, and is now scarcely a textbook reference, forgotten as the things of which he writes".

*American Scenery* was brought out in monthly numbers, each containing four engravings and eight pages of letterpress. Willis received fifteen guineas a number. Though the publication date is given as 1840, several editions must have been published, as individual plates bear dates ranging from 1839 to 1842, while dates on the title pages are as late as 1845. The two hundred and forty-two plates were bound according to the wishes of the subscriber, either in two volumes with a frontispiece portrait of Bartlett and a map of the artist's route, or in a single volume.

*Canadian Scenery* came out in thirty parts, containing one hundred and seventeen engravings and a map. Though the map does not indicate the artist's route, the names of places at or near which views were taken are underlined. Most of the two volume editions have a vignette title dated 1840, the title page 1842, with a frontispiece portrait of W. H. Bartlett facing the vignette; others in two volumes either have not the vignette title page dated, or have no portrait of Bartlett. The dates on the individual engravings are 1840-41-42, with the majority dated 1840.

In March, 1841, Bartlett left for a third trip to the United States, destination New York, and after an extensive tour in the Northern and Southern States he returned home at the close of 1841. The next decade was a busy one, with his travels to Asia Minor, Palestine, Egypt and the Arabian Desert. He not only illustrated books now, but wrote them as well, and acquired further literary fame with his editorship of "Sharpe's London Magazine" from March, 1849, until June, 1852. For some time he had been contemplating a work on the Pilgrim Fathers, and

7. Bernard Muddiman, *The Canadian Magazine*, January, 1914, p. 239-247.

8. *Saturday Review of Literature*, April 17, 1943, p. 18.

had collected material in Holland, England and America. To complete this, it was necessary to make a fourth trip to America in 1852; *The Pilgrim Fathers* was published in 1853. In most sources we find mention only of the four trips to America between 1836 and 52, with no indication of the date of the Canadian visit. From the evidence in Beattie's *Memoir* and elsewhere, it is plain that he made but one sketching tour of Canada and that in 1838.

On what was to be his last journey, he set out for the East to explore the Seven Churches of Asia Minor—at a time when the country was infested with cholera and bandits. He appeared in good health and spirits, and made about fifty drawings of important subjects on his route. He embarked on the French mail liner *Egyptus* at Smyrna, and went ashore for a few hours at Malta. Returning, on board he became suddenly ill, and died a day later at the early age of forty-five years. Lonely to the last, he was buried at sea September 14, 1854.

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Although Virtue and Company had paid good fees, traveling was expensive; he had not been able to retain any copyright on his numerous works, and with a growing family to support, he was unable to save or invest any great amount of money. Dr. Beattie, the ever-kind friend, published his *Memoir* in 1855 for the benefit of the artist's family. It realized four hundred pounds, and through his influence he obtained a pension of seventy-five pounds a year for the widow.

Unfortunately, historical research workers have discovered no mention in contemporary newspapers of the distinguished artist's visit to Canada in 1838, two years later than Mrs. Anna Jameson's trip from the falls to Mackinac. From her account in *Winter Studies and Summer Rambles* we are given a vivid picture of the ordeals a wanderer had to endure who was daring enough to face backwoods modes of travel and the backwoods tourist accommodations of the day. It is safe to presume that Bartlett found similar conditions. From the one hundred and seventeen engravings in *Canadian Scenery* we gather a remarkably true representation of contemporary Canadian life, just prior to the union of Upper and Lower Canada. Bartlett's pictures give us a good idea of the heavily forested appearance of the country a century ago; the towering forest giants, the verdure-carpeted mountains, the main waterways and inland streams are among the natural scenery depicted for us by this observant artist. Transportation methods, so important to traders and merchants,

are reflected in several scenes. "Canoe-building at Pappen's Island" (Ottawa River); the canoe in action is shown in "Working a Canoe up a Rapid"; "Raft on the St. Lawrence at Cape Sante" pictures for us living conditions on a timber-carrying raft, while a Durham boat and a canoe hover in the foreground; "The Light Tower near Coburg" shines out in the storm for a steamship, a schooner, and a bateau. Pioneer livings were not all made in carrying goods. In "Fish Market, Toronto" we gaze upon fishermen and women busily employed, some of whom no doubt will sell their catch to the City Hotel nearby; in "The Market Place, Quebec" men and women traders carry out transactions in the shadow of Notre Dame des Victoires. How did the early settlers live—did they have the housing problems facing us now? "A Settler's Hut on the Frontier" is a rude, one-roomed structure, and since it is summer, the iron pot is boiling near the shore's edge; "A Lake Farm on the Frontier" looks most habitable and thriving, while the "House of R. Shirreff Esq. (Ottawa River)" is very decorative and palatial indeed. Bartlett did not pass by historic sites and scenes, and so we have preserved for us the "Prescott Gate, Quebec" and the "View from the Citadel of Quebec". "The Old Fort Near Annapolis Royal" stands out clear in the moonlight. Few would recognize the collection of small houses and the one church to be the teeming city of Halifax of to-day.

Experts are agreed that all are remarkably true representations of Canadian life, and we should be thankful that Bartlett worked in the 19th century at a time when the development of line engraving was due to the influence and genius of Turner. Turner trained a number of line engravers to translate his drawings to the copper, personally supervising their work, touching and criticizing their proofs until his own ideas of perfection were attained. Among line engravers trained by Turner who executed Bartlett's works were J. Willmore, R. Brandard, R. Wallis, W. Radelyffe. Lucky for us that Bartlett published his sepia wash drawings as he did in the form of steel engravings, for they could not be produced at all now.<sup>9</sup>

Bartlett's influence in Canada does not end with *Canadian Scenery*. Important as he is to collectors, the controversy, regarding whether he did or did not paint in oils was bound to reach out from the United States to our country.

Did Bartlett ever paint in oils? This has been a debatable

9. Arthur Hoyden, *Chat on Old Prints*, London, T. Fisher Unwin, 1906.

question for some years among dealers and collectors interested in his artistic output. Miss Bartlett Cowdrey,<sup>10</sup> conversant with Bartlett's influence on nineteenth century landscape painting, has made a careful study of his original works, of engravings based on his work (Currier and Ives being perhaps the best known) and of oil paintings bearing a close resemblance to such work. Her research has been thorough, and she has reached the conclusion that there is no evidence to substantiate the claim that Bartlett ever painted in oil. So important is Miss Cowdrey's research into the authenticity of Bartlett's oils that no article on the artist would be complete without a detailed summary of her findings and conclusions.

During recent years, a great number of oil paintings attributed to him have appeared for sale on the New York and London art markets, selling for prices from \$75 to \$1400. Among the purchasers have been well-known art galleries that have exhibited these so-called Bartlett canvases of American scenes. "Three Hundred Years of Life in America", the largest display of its kind ever to be assembled, was held by the Metropolitan Museum during the time of the World's Fair in 1939.<sup>11</sup> For this exhibit the Museum accepted as original works of Bartlett two large oils (items 40 and 41) of Mount Vernon, the home of George Washington, as well as his dates as printed in Mallett<sup>12</sup> which has given him a life span extending from 1809-1894!

In the preceding pages, reference has been made to Dr. Beattie's *Brief Memoir of William Hebery Bartlett* published on the subscription basis, which raised four hundred pounds for Bartlett's family who were left with scant security by his sudden death. If Dr. Beattie had known that his protege possessed any oil paintings, it is reasonable to suppose that he would have made an effort to introduce them to the public. In another contemporary account of the artist, John Britton, his teacher and adviser for so many years, never once recorded the fact that his brilliant pupil ever painted in oils, though he does mention his "coloured drawings". The notice of the Southgate and Barrett sale<sup>13</sup> states that "a very large collection of the drawings, the works of the late Mr. Bartlett, will be sold at auction . . . It is worthy to remark that the authenticity of the whole will be guaranteed,

10. Former Curator of Prints, New York Historical Society.

11. *Magazine of Art*, June, 1939, p. 327.

12. Mallett, *Index of Artists*, 1935, p. 24.

13. *Art Journal*, 1855, p. 33.



for they are all *original drawings* made for the several works published during the last twenty years . . ."

Mr. Harry Shaw Newman, the well-informed New York Art dealer, states in a letter received from him recently:

In order to present convincing evidence that Bartlett painted in oils, it seems to me that someone must offer supporting evidence of his having exhibited such paintings during the 1830's-40's when they appear to have been made either by him or by copyists. Personally I have never seen a picture which I felt sure of as being by him.

Miss Cowdrey describes three types of Bartlett "oils" which have in recent years been passed off as the work of Bartlett.<sup>14</sup> There were contemporary copies in which the identity of the artist is known, or lost sight of, which appeared during Bartlett's life-time. At least one of these copyists is known to be Victor de Grailly (1804-?), a Frenchman who in 1845 publicly exhibited oil paintings which at the time were known to have been copied with remarkable fidelity from Bartlett's engraved work. A copy of this exhibition catalogue is in the possession of a New York art dealer.

Original contemporary landscapes of similar composition have been attributed to Bartlett. Although there were many landscape painters in the nineteenth century, at present only a few can be accounted for. Works of little-known painters have fallen into the classification of "American school" and have become associated with the name of Bartlett.<sup>15</sup> Finally there are the modern frauds, paintings bearing his signature, which appeared in London auction rooms during the 1920's. Miss Cowdrey states that it has been impossible to trace their history "for they seemed to have no antecedents." The author concludes her essay with a list of steel line engravings first published in *American Scenery*, and indicates an oil painting known to exist by an asterisk following the title of the engraving. Ownership is not given, though it is a known fact that several of these pictures are owned by public galleries. Strangely enough, all these fake oils are of American views and historic sites, and although Bartlett's European and Near East studies were popular during his lifetime, there seems to be no record in oil

14. Miss Bartlett Cowdrey, *William Henry Bartlett and the American Scene*, New York History, October, 1941, p. 388-400.

15. Miss Cowdrey is working on a two-volume record of 1,300 artists of this period.

of his travels to these countries. Canadian views seem to be equally scarce on the New York market.

What would seem to be another conclusive proof that Bartlett oils are fakes is the judgment brought against a New York art gallery on the grounds of misrepresentation for selling for a large sum four American paintings attributed to Bartlett. Mr. Justice Steuer in his decision finds in part:<sup>16</sup>

The pictures are views of early American landmarks, and their value depends on the interest of the subject-matter, the accuracy with which the subject is depicted, and the artistic merit of the picture. While Bartlett (who was not a painter in oils) bore an excellent reputation for his drawings in all these respects, that reputation was not sufficiently wide to add or detract from the value of the picture if no artist's name was involved. We turn to other representations. Each picture is stated to be contemporary, that is painted at the time it represents, and so presumably an accurate representation of the subject as seen by the artist. This intention is further stressed in the catalogue by reference to the historical value of the paintings and their superiority in their field. As a matter of fact, the pictures lack accuracy, have no unique historical value, and are pretty certainly not contemporary. Excepting one, they are copies of prints of Bartlett's drawings. (The exception is a copy of a print by someone else.) They lack historical value, because in major respects they are not accurate copies. Bartlett had the highest respect of contemporary experts on the accuracy of his drawings, so these copies, differing from them, give false impressions. As the pictures are copies of other pictures, it seems unlikely that they are contemporary in a strict sense. But even if they were executed at a time when their subject, matter was as generally depicted, they are not contemporary in the implied sense, which would give them their value. They are not the result of the artist's observation of the scene.

A questionnaire sent to art galleries and museums in Canada revealed, according to those answering, that there are no Bartlett oils in any public collections in Canada. However an interesting exhibit of "original works" of W. H. Bartlett was held in Montreal and Quebec, and from the description given<sup>17</sup> they apparently were of subjects of which the engravings are unknown—subjects which did not seem to interest Bartlett when he was doing pictures for "Canadian Scenery"—tight rope walkers in the Place d'Armes, street acrobats, upset wagons and even a portrait of Bartlett himself painting on the ramparts of Quebec! This collection, not signed, initialed only, was from Hamburg, Germany, and valued at the fabulous price of \$6,000. No

16. *Law Journal*, New York, July 7, 1941.

17. *Montreal Star*, May 29, 1935.

purchaser being found, although several would-be collectors were interested in the "early Quebec scenes," the consignment was returned intact, and is now said to be in a gallery in New York City.

Captain Percy Godenrath, curator of the William L. Coverdale collection of Canadiana, and regarded as the leading authority on Canadian historical prints, is an enthusiastic Bartlett collector. His views concerning Bartlett as a painter in oil are somewhat at variance with those of Miss Cowdrey, and equally conclusive is his statement that Bartlett *did* paint in oil. He purchased the drawings and oil paintings in London from the well-known book and print seller, the late Mr. Spencer of Oxford Street, and he had it on the authority of Mr. Spencer, whose veracity he had no reason to doubt, that his items had come directly from the Bartlett family. Though acknowledging that certain pictures said to be by Bartlett have been fakes, Mr. Godenrath, replying to an enquiry concerning his opinion about the painting, said: "When one has seen several such canvases with a similarity of colours, and a definite method in which he painted distant objects like houses along the river, and examined them in conjunction with similar drawings and engravings, the same technique was to be observed . . . I have no reason to change my mind that Bartlett did work with oils on canvas." His catalogues<sup>18</sup> of the collection at Manoir Richelieu list the complete series of coloured engravings, numbers 851-968; in the group of small oil paintings by H. Church, after the drawings by W. H. Bartlett, numbers 344-350, are the "Plains of Abraham", "Wolfe and Montcalm Monument", "Quebec from Point Levis"; the group of sepia drawings, numbers 1780-1791, are a few of the originals from which the engravers made their plates for "American Scenery" and "Canadian Scenery". A pair of water colour drawings, numbers 2037 and 2039, are shown with accompanying engravings of the same scenes, "Lily Lake, St. John" and "Wolfe's Cove".

McCord National Museum, Montreal, owns three water colours, dated 1838, "Market Place, Quebec", "Montreal from River" and "Wolfe and Montcalm Monument".

The late Walter H. Millen of Ottawa was a well-known collector of Canadiana whose collection was exhibited at Casa Loma, Toronto, under the auspices of the Kiwanis Club in 1938; he owned four original Bartlett drawings, "Locks on

18. Percy F. Godenrath, *Catalogue of the Manoir Richelieu Collection of Canadiana*, Montreal, 1930; *Supplementary Catalogue*, 1939.

Rideau Canal at Bytown", "Brockville", "Rapids on Approach to Village of Cedars" and "Citadel at Kingston", and a small oil, "Lake of Two Mountains". Since Mr. Millen's death, his collection has been dispersed to private collectors at sales in Montreal and Toronto, the William H. Coverdale collection acquiring all the Bartlett water colour drawings.

The authentic Eastern American and Canadian views reproduced by outstanding English engravers vividly portrayed historic sites and local scenery to Europeans, bringing to the majority their first glimpse of this almost unknown country. Not only as book illustrations were Bartlett's scenes employed. The American views and a few Canadian were used by designers on Staffordshire dinnerware and known to America through the products of the famous potters, the brothers, William and John Ridgway of Hanley, who worked together from 1814 to 1830 producing for their large and remunerative American trade "blue printed" ware patterned in American views and known as "Beauties of American Scenes". Among the first to attribute other American views to Bartlett drawings was Laura Woodside Watkins who, by comparison with examples in her own collection, found the source of the views on her Catskill moss earthenware to be his drawings. Edwin Atlee Barber<sup>19</sup> lists with photograph a platter with scene depicting the "Columbia Bridge on the Susquehanna" from an engraving by W. H. Bartlett, published in London by George Virtue in 1838 and merely remarks that a dinner service ornamented with American scenery was issued about 1843.

Not until 1939 was there a comprehensive work<sup>20</sup> listing English potters making the Staffordshire ware which had such a great sale in the United States. It is well known that so favourably did William Ridgway consider his American market that he came out to Kentucky in 1843 to find a location for an American branch of his firm. Owing to financial reverses, this enterprize did not succeed, and on his return to England he produced a dinner service picturing American views and bearing the English registry mark for the year 1844. Many of W. H. Bartlett's drawings have recently been found to have been the source for the new American series mentioned above. The two series produced at this time are recognized by the borders, the one a narrow lace design with the views in light blue; when

19. Anglo-American Pottery, 2nd ed., Philadelphia, 1901.

20. Ellouise Baker Larsen, American Historical Views on Staffordshire China, New York, 1939.

there is no border the views are in black or purple. The border of the second series, Catskill Moss, is a delicate moss design on a background of tiny scales, the view light blue in colour.

Enoch Wood (1757-1840) produced a number of American views among his varied picturing of foreign scenes, and two Canadian views, thought to be after Bartlett, are listed in Larsen. Number 50—"Fall of Montmorenci near Quebec" is a plate with a border of shells, dark blue in colour, and though the source is uncertain, the view resembles closely Bartlett's "Montmorency Cove (near Quebec)" engraved by Benjamin and published in "Canadian Scenery". Number 51—"Quebec (Heights of)", is a vegetable dish and cover nine and a half inches square, a plate nine inches, a cup two and a half inches and a saucer six inches. These scenes resemble Bartlett's "Quebec from the Opposite Shore of the St. Lawrence", engraved by J. Cousen. Larsen states that "Occasionally during the last few years a scene of British America by a Staffordshire potter has appeared in the American market, but no ceramic view sharper in detail and more satisfying in its composition and beauty than this platter of Quebec".

Podmore Walker and Company of Tunstall, 1825-62, are listed in Larsen with Number 443, a platter seventeen inches, light blue, the border of ferns in scroll effect on a mottled background, the source of the view given "Quebec" after the Bartlett engraving of the same name. Number 458 is a plate nine inches, a coffee pot and a teapot of a Quebec scene which could have been Bartlett's "Quebec from the Opposite Shore of the St. Lawrence" engraved by J. Cousen.

Collections of Staffordshire ware depicting Bartlett views were not located in Canada. Although Mr. William H. Coverdale is the owner of over five hundred pieces of flow blue Staffordshire china, mostly of United States views, in answer to an enquiry he replied he has never identified any of the views with Bartlett's work.

Bartlett's success during his lifetime was partly due to the 19th century interest in pictures of notable persons and places. While the travelling "portraitists" drew the faces of the people, their contemporaries, the topographical artists, drew the face of the country, giving to admirers an idea of the beauties of historic sites and natural scenery. Bartlett, one of the leading topographical artists of his time, has been unduly underrated by latter day critics, who look upon his art as derivative and too

much in the Turner tradition. However, though tastes have changed, we have to recognize his appreciation of the character of the North American landscape and the valuable contribution his art has made as decoration and history. Bartlett collectors follow a rewarding and still comparatively inexpensive hobby. Engravings of the Canadian scenes sell for no more than a dollar each, and the complete series as found in "Canadian Scenery" can often be acquired on the rare book market for prices ranging from ten to fifteen dollars.

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