

# On the Works of Albanis Beaumont (1747-1810), a key contribution to the establishment of the region of Nice as a favorite destination

## Sur les œuvres d'Albanis Beaumont (1747-1810), contribution majeure à l'établissement de la région niçoise comme destination privilégiée

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**ABSTRACT.** Through his illustrated books featuring the region, Albanis Beaumont was as an early contributor establishment of the region of Nice, now known as the Côte d'Azur, as a destination for the wealthy and the curious of Great Britain. His were large-format works, presenting attractive and remarkably detailed scenes of the countryside and in particular views of the coast. Beaumont's texts covered aspects of both ancient and natural history, topics of interest to the aristocracy of the period. Although well known in his time, Beaumont is today a forgotten figure and his works known to few, save collectors of rare books. Here first is presented a brief account of the unusual life of Albanis Beaumont and the equally unusual life of his artistic collaborator, Cornelius Apostool, the engraver who created many prints from Beaumont's drawings. The biographies are followed by an 'exhibition' of his works featuring views of the region including notes on their reception at the time. These are the 1787 "*Voyage Historique et Pittoresque du Comté de Nice*", the 1794 "*Select Views of the South of France with Topographical and Historical Descriptions*" the 1795 "*Travels through the Maritime Alps from Italy to Lyon across the Col de Tende, by the way of Nice, Provence, Languedoc, etc.*", as well as the unauthorized translation of the 1787 work, published anonymously as "*An Historical and Picturesque Description of the County of Nice*" (1792).

**RÉSUMÉ.** Grâce à ses livres illustrés sur la région, Albanis Beaumont a été l'un des premiers à faire de la région de Nice, aujourd'hui connue sous le nom de Côte d'Azur, une destination prisée des riches et curieux de Grande-Bretagne. Ses œuvres de grand format présentaient des scènes de campagne attrayantes et remarquablement détaillées, notamment des vues du littoral. Ses textes couvraient des aspects de l'histoire ancienne et naturelle, sujets d'intérêt pour l'aristocratie de l'époque. Bien que célèbre à son époque, Beaumont est aujourd'hui un personnage oublié et ses œuvres sont peu connues, hormis des collectionneurs de livres rares. L'ouvrage présente d'abord un bref récit de la vie atypique d'Albanis Beaumont et de celle, tout aussi atypique, de son collaborateur artistique, Cornelius Apostool, graveur à l'origine de nombreuses estampes réalisées à partir de ses dessins. Les biographies sont suivies d'une exposition de ses œuvres présentant des vues de la région, accompagnées de notes sur leur réception à l'époque. Il s'agit du « Voyage historique et pittoresque du comté de Nice » de 1787, des « Select Views of the South of France with Topographical and Historical Descriptions » de 1794, du « Travels through the Maritime Alps from Italy to Lyon across the Col de Tende, by the way of Nice, Provence, Languedoc, etc. » de 1795, ainsi que de la traduction non autorisée de l'ouvrage de 1787, publiée anonymement sous le titre « "An Historical and Picturesque Description of the County of Nice" » (1792).

**KEYWORDS.** Côte d'Azur, Maritime Alps, Travel Albums, Tourism, Geotourism, Cornelius Apostool.

**MOTS-CLÉS.** Côte d'Azur, Alpes Maritimes, Récits de Voyage, Tourisme, Géotourisme, Cornelius Apostool.

## Introduction

The fame of the region of Nice as a favored destination is generally traced back to the 18th century books of the Scotsman Tobias Smollett and the German Swiss Johann Georg Sulzer. Smollett was a literary figure of considerable renown, and Sulzar was a major scientific and philosophical personality. Their books were quite popular. Smollett's 1776 "*Travels through France and Italy*" went through several editions, and Sulzer's 1780 "*Tagebuch einer von Berlin nach den mittäglichen Ländern von Europa in den Jahren 1775 und 1776 gethanen Reise und Rückreise*" (Diary of a journey from Berlin to

the southern countries of Europe in the years 1775 and 1776 and return journey) was translated into French (Sulzer 1781; 1789) and Italian (Amoretti & Salzer 1865). Both Smollett and Sulzer had traveled to Nice for reasons of health. Their books included long sections describing their stays in Nice and extolled both the winter climate and the scenery. However, the books did not contain any illustrations of the scenery described, for example by Sulzer (1780) as of "incomparable beauty" or "prettier than be imagined". It was not until several years later that Albanis Beaumont published the first album of scenes of Nice (Mézin 2005) in his 1787 "*Voyage Historique et Pittoresque du Compte de Nice*", and the first illustrated travel guide to the region (Boyer 2002) in his 1795 "*Travels through the Maritime Alps from Italy to Lyon across the Col de Tende, by the way of Nice, Provence, Languedoc, etc.*". The works of Beaumont have then long been recognized as playing a significant rôle in attracting visitors, especially the English, to the region of Nice (e.g. Bosio 1925).

Beaumont's books should likely be classified as art books rather than travel books. They are large format works (typically 50 x 30 cm) in which the prints were a principal, if not the main component, and were directed towards an audience of means, those who might undertake overseas voyages. Nonetheless, his works were reviewed, for the most part positively, in the popular literary press of the day and thus were likely widely known, not only among the wealthy travelers but also those interested in natural history. This was because Beaumont's books contained many descriptions of geological formations, deposits, caves and fossils. His were among the earliest geological observation of the region of Nice (Barale 2016). Beaumont's depictions and descriptions of geological formations as points of interest, future tourist attractions, made him one of the founders of 'geotourism' (Cayla et al. 2015).

Today Beaumont's books are quite expensive, held in very few libraries, and best known by dealers in rare books. Surprisingly and sadly, most of Beaumont's book are not available online. Consequently, the artwork in Beaumont's books that attracted people to the region of Nice is unknown to most of us. The goal of this essay is two-fold. The first goal to shine a light on the interesting lives of the exceptional artists who created the illustrations in Beaumont's books. This includes both Albanis Beaumont, the author of the texts and primary artist, and Cornelius Apostool, the producer of the many aquatint plates from Beaumont's drawings. Thus, first will be given short biographical sketches of the unusual careers of Beaumont and Apostool. The second goal is to present examples of their striking illustrations, those that depicted the region of Nice for the first time and that no doubt attracted travelers on a "grand tour", and those seeking to escape the winters of northern Europe.

## 1. Biographies of the artists

### 1.1. The Curious Life of Albanis Beaumont

Beaumont made no mention of his life in his books, save for two footnotes in volumes of his last major work, "*Descriptions des Alpes Grecques et Cottiennes*" (Beaumont 1802a,b; 1806a,b). In one note he states that he was born in Chambéry (at the time under the house of Savoy, now in the French department Savoie), and the king Victor Amédée of Sardinia sent him to Nice to be trained in hydrological works under the chief engineer of the county of Nice. The king subsequently sent him to study in Turin to obtain a Sardinian diploma as his previous studies had been in Chambéry and Paris (Beaumont, 1802b). In the other note he stated that while in Nice, the Duke of Gloucester (younger brother of the British King George 3rd) asked that Beaumont be permitted to be employed as a tutor for his son, William, and that during a long stay in England he published works on the Alps based in part on his travels with the Duke and his family (Beaumont 1802a). Fortunately, more is known about Beaumont.

There are several more or less complete accounts of his life (Nagler 1835, Chapperon 1842, Rabut 1872, Mettrier 1911, Brondel 2005a,b, 2007). While the accounts differ in some details, they largely agree on the sequence of his career as first an engineer, and then in turn, a tutor to the children of a prince, a landscape artist, a travel writer, a sheep farmer, and finally a mine developer. Except where

otherwise noted, the summary of Beaumont's life given below relies largely on the articles by Brondel that are the most detailed and documented accounts.

Beaumont was born on the 19th of May 1753, the only child of Bernard and Claudine Beaumont in Bissy, near Chambéry. His father was the cook and groundskeeper of a lawyer. Despite his own statements, there are apparently no traces of any of Beaumont's studies in Paris or Chambéry. With some certainty Beaumont can be placed in Nice in 1781, sent by the king of Sardinia to work under Jean-François Michaud (1734-1809), chief engineer of the county of Nice, then working on the construction of the port of Nice. In 1783 the king had Beaumont pursue a diploma in architecture in Turin, granted with project of a church. On his return to Nice, still in the service of the Sardinian king, he met William Duke of Gloucester who was passing the winter in Nice. The Duke had been banished from the court of his older brother King George 3 for having married outside the nobility, and undertook lengthy travels about Europe with his wife, children, and a considerable entourage. The Duke asked Beaumont to seek the consent of the king of Sardinia to become a tutor to his seven year old son, and the request was granted. No details are available with regard to the conditions of Beaumont's employ. He remained with the Duke's family throughout their subsequent travels, up to and including, the return to England in 1787. Shortly before his departure for England, Beaumont published, in Geneva, his first album of landscapes, "*Voyage Historique et Pittoresque du Comté de Nice*" (Beaumont 1787a) dedicated to the Duke of Gloucester, who apparently suggested the project to Beaumont. It was followed in short order by an album of alpine scenes, "*Voyages Pittorresque aux Alpes Pennines, etc.*" (Beaumont 1787b), dedicated to the Duke's eldest daughter Sophia.

Once in England, Beaumont became a productive author of travel albums in English. He published a series of books on the south of France and the Alps, all but the last with prints of surprising detail engraved by Corneluis Apostool from drawings Beaumont has done during his travels. The first was "*Travels through the Rhaetian Alps the Year 1886 from Italy to Germany, Through Tyrol*" (Beaumont 1792) with the mention of 'ten large aqua-tinta engravings' prominently mentioned on the title page. Beaumont dedicated the work to his young charge, Prince William Frederick. The book made Beaumont's mark in Britain as the title pages of all the subsequent books in English would include the notation "*by the author of Travels through the Rhaetian Alps*". The next title was "*Select views of the South of France with Topographical and Historical Descriptions*" (Beaumont 1794), again with the aqua-tint plates by Apostool, the 15 plates included views of Antibes, Toulon and Marseille. "*Travels through the Maritime Alps from Italy, to Lyons across the Col de Tende, by the way of Nice, Provence, Languedoc, etc.*" appeared in 1795. It was dedicated to the Duchess of Gloucester, and contained 15 aqua-tint plates by Apostool, including views of Views of Nice, Villefranche, Monaco, and Vingtimille. Beaumont's last book in English was "*Travels through the Lepontine Alps from Lyon to Turin by the way of the Pays-de-Vaud, the Vallais, the monts Great St. Bernard, Simplon, and St. Gothard*" (Beaumont 1800). It contained 27 plates, noted only with his initials A.B. in the lower left corners. The engraver was not indicated. However, it was unlikely to be Apostool's work as he had returned to Amsterdam in 1796.

For reasons that are unclear, Beaumont left England to return to Savoy to begin a new career to raise sheep in his native Savoy in late 1796. It was perhaps because his pension from the King of Sardinia was uncertain following the death of Victor Amédée or simply a desire to return to a rural landscape. Beaumont had married while in England, in 1870, to Louise Poignand. The Beaumont's voyage and in particular, her impressions of post-revolutionary France, were recorded in a series of letters published in 1798 as "*A Sketch of Modern France in a series of Letters to a Lady of Fashion Written in the Years 1796 and 1797 during a Tour through France*" (Moody 1798). The author of the letters was anonymous until fairly recently when it was shown to be by Louise Beaumont (Wellington 2003). It was a remarkably successful book, extensively reviewed or excerpted in the British press (Anon. 1798a,b,c,d,e; Anon. 1799), and translated into French (Babeau 1888). It appears likely that Louise Beaumont's book sold far better than any of husband's works!

Once in Savoy, Beaumont began his project of raising the Spanish race of Merino sheep for their wool on a farm near Geneva. By 1803 he had a herd of 500 sheep but encountered difficulty in selling wool and lambs. By 1809 he gave up on raising sheep, and acted on plans to build an iron mine and foundry in the region. It would be Beaumont's last, and only completely unsuccessful project. He encountered unexpected difficulties such as water in the deposits, the quality of the ore extracted, and disputes with the partners who financed the project. Beaumont died on November 27, 1811, bankrupt, leaving his wife a pauper. Beaumont's passing was briefly noted in the British press as having been "celebrated for his splendid Travels in the Rhaetian, Maritime and Lepontine Alps" (Anon. 1812a,b).

## 1.2. The Remarkable Career of Cornelius Apostool

The account given here of Apostool's career are based on information in the articles by Murray (1937), Jonker (1977), and Hinterding & Horbatsch (2016). Cornelius Apostool was born on August 6th 1767, the 11th of twelve children into a family of modest means in Amsterdam. As a youngster he was apprenticed to a gold and silver merchant. At age 17, he began attending classes in the *Stadstekenacademie* ("City Drawing Academy") as a pupil of the landscape painter and draughtsman Hendrik Meyer. In 1786, Apostool traveled to London with Meyer. It is unclear exactly when and how he came to be employed as an engraver, creating aquatints from drawings of landscapes. His first documented work was creating plates for Samuel Ireland's *"Picturesque Tour through Holland, Brabant and part of France"* published in 1790. Apostool is assumed to have done the plates for Ireland's subsequent pictorial works in the genre of 'Picturesque Travels' such as his 1794 *"Picturesque Views on the River Thames"*.

Apostool's first works with Beaumont were the 10 plates for *"Travels through the Rhaetian Alps, etc."* published in 1792 followed by *"Select Views of the South of France, etc."* with the 15 plates by Apostool which appeared in 1794. Apostool's most important work with regard to exposing the scenery of the region of Nice to a wide audience was his 18 plates in Beaumont's 1795 *"Travels through the Maritime Alps"*. Apostool's overall production during his time in London was estimated to be about 80 plates, including his own album of 15 aquatint prints, reproductions of the landscapes of Dutch Masters in his *"The Beauties of The Dutch School; selected from Interesting Pictures of Admired Landscape Painters."* (Apostool 1792-1793). Thus, while not a majority, a substantial part of his work, while in London, was for the albums of Beaumont.

Apostool returned to Amsterdam in 1796 and largely abandoned working as an artist. He obtained a series of professional appointments or commercial jobs in which he honed skills of making friends and conducting negotiations. In 1807 he was appointed secretary to the Dutch ambassador in Naples. Shortly after, at age 46, he was named director of the Royal Museum in Amsterdam. With fall of Napoleon Bonaparte, Apostool gained fame with his role in recovering artwork taken from Holland by Napoleon. This included the 10,243 prints taken from the Royal Library in the Hague, considered a national heritage. The recovered prints were transferred to the Royal Museum in Amsterdam under Apostool's direction. Little is known of his personal life. He never married and had no children. He died in Trippenhuis on 10 February 1844 at the age of 77.

## 2. The Exhibition of Beaumont's Scenes

In following section, Examples of Beaumont's illustrations of the Region of Nice as well Provence and the Maritime Alps are presented, grouped by publication. It is important to note the size of an image as it appeared in the work (given in the legends) is likely considerably larger than the size on the page being viewed. The legend texts given are adapted from the publication.



## 2.1. Voyage Historique et Pittoresque du Comté de Nice



**Figure 1.** The cover of Beaumont's first work "Voyage Historique et Pittoresque du Comté de Nice" and the first plate, his map of the region of Nice.

This first work of Beaumont in 1787 was an album consisting of a map, 12 landscapes, and only 6 pages of text. In the preface, dedicating the work to the Duke of Gloucester, Beaumont states *"It is relying entirely on your indulgence, that I dare take the liberty to place before you this first attempt with my weak talents"*. It is said the Duke of Gloucester financed the production of the album (Potron 2005). One can assume the work was quite successful as an unauthorized translation, without an author named, was published in London in 1792 (Anon. 1792). It was identical in format, and composition, with the plates colored by hand as was the 1787 original. The possibility that Beaumont's illustration might prompt visits to Nice were overtly mentioned in a review of the 'pirated' version in a London serial, *The Monthly Review* (Anon. 1793): *"The present volume is not only an elegant but a splendid production. The plates consist of twelve views, which are very neatly engraved, and remarkably well coloured and the romantic and pleasant appearances which they afford are admirably adapted to tempt the beholder to visit those scenes themselves, ...."*

The plates were not signed so that while the original drawings were no doubt those of Beaumont, the engraver is anonymous. Some have assumed that Beaumont engraved the plates and that the watercolor is the work of Gabriel Lory l'Ancien (e.g., auction house descriptions). However, there appears to be no documentary evidence that Beaumont ever did any engravings, nor is there any documentary evidence of the identity of the colorist. The colorist should be credited with some creativity, adding items not apparent in the engraving. For example, close inspection of the plates by Joëlle Defaÿ, former scientific illustrator, Archivist and Librarian of the Museum d'Histoire Naturelle de Nice, of original copies of the work held in the Bibliothèque de Cessole in Nice, revealed that in plate 9 (shown here as Fig. 5), the sailboat, and its reflection in the water, in lower center of the plate, is not in the engraving; it was added by the colorist.





**Figure 2.** Plate 1. This drawing shows the gulf of St. Hospice, the site of the annual tuna fishery. The little tower on the right is kind of casement where there cannons to defend the coast. This place is half a league from Ville Franca, its peninsular situation is very agreeable. Actual size of image 14.0 x 23.7 cm.



**Figure 3.** Plate 6. This shows the cavern of St. André, about a mile distant from the castle. The road to it is very difficult, although many English ladies have passed it. This place is so lonely, notwithstanding its vicinity to the town, that one could suppose oneself transported among the most solitary mountains of the Alps. In the summertime, you can pass under the arch and penetrate into the other side of the cavern where you find yourself in a very lonely valley. Actual size of image 14.0 x 23.7 cm.





**Figure 4.** Plate 8. A view of the church of St. Pons and also the convent of Cimiez, on the left of the drawing. You see also the course of the Paillon which washes the walls of Nice, and winds through the bottom of the valley on the side of to the Great Turin Road. This is a most delightful walk, from the goodness of the road and the shade which may be enjoyed. Actual size of image: 25.8 x 45.2 cm



**Figure 5.** Plate 9. This drawing shows the entrance to the port of Lympia, and the two extremities of the town behind the castle which was built on the mountainside that covers the port, as well as the different views of the country which are on the border of the sea half-way to the Var. The ruins seen in the foreground of the picture are the remains of a Lazaret, which the sea has almost destroyed. Actual size of image: 25.8 x 45.2 cm





**Figure 6.** Plate 11. This drawing represents a great part of the coast of Nice, the town and the surrounding mountains, with the entrance to the port of Ville Franca and its lighthouse. This view is from above the valley of Magnan, on the Var road. I have given in the drawing an idea of the manner in which the grounds are cultivated. By this view may be seen how much of country is covered with olive trees.

Actual size of image: 25.8 x 45.2 cm.

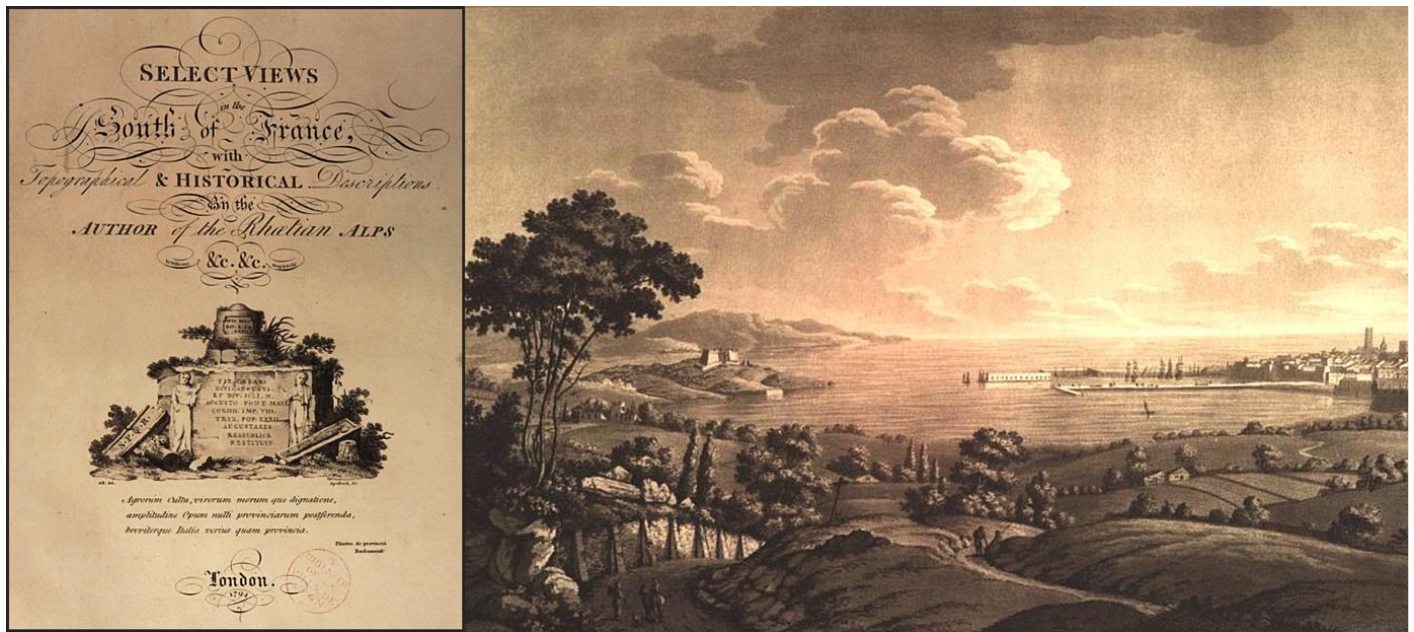


**Figure 7.** Plate 12. The port of Villa Franca, and the back of the castle of mount Alban. By this drawing, a judgement may be formed of the size of the road. The town and the castle are also shown. This port was formerly, according to the opinion of some learned men, the port of Hercules.

Actual size of image: 25.8 x 45.2 cm.



## 2.2. Select Views of the Antiquities and Harbours in the South of France; with Topographical and Historical Descriptions.



**Figure 8.** The cover of Beaumont's 1794 "Select views of the South of France, etc. and the first plate, "Harbour of Antibes". The plate legend reads: *This view taken from a height north west of the city, contiguous to the road that leads to the village of Biot. Towards the east in the background, and on the right of the drawing lies the quadrangular fort which protects the town and the port. Still farther to the right lies the city of Nice, which from its distance, is but imperfectly seen, so are the range of mountains of Turbia and Monaco. On the west are the city and harbor of Antibes. Actual size of the image is 20 x 30 cm.*

Beaumont introduced the album with the following long sentence: "The South of France presents a large and extensive field for observation, abounds in rich scenery, and contains many beautiful and magnificent remains of antiquity; in exploring which, the author of this work frequently employed his pencil: and, flattering himself that his labors may, in part at least, be acceptable to the English nation, he has undertaken a selection of such Views as appeared to him most interesting; in which number he includes those of its three principal harbours, viz. Toulon, Marseilles, and Antibes"

The work consists of 15 aquatint engravings of landscapes by Apostool, after the drawings of Beaumont, and 53 pages of text. Aquatint engravings differed from standard engravings in that, instead of engraving directly a metal plate, usually copper, the plate was first treated to add a thin film of resin. Engraving the surface produced lines as series of very small points, yielding a printed image that resembled a painting. Apostool's prints were monochromatic using a sepia-colored ink. Such prints could also be hand colored using water colors. The "*Select Views ...*" work was published in two editions, one monochromatic and one with colored plates. The later version was enthusiastically reviewed in *The Monthly Review* (Anon. 1794), stating "*Those who have seen his Travels over the Rhaetian Alps and his other works, will not doubt the elegance of the execution of the plates now before us, ....*"





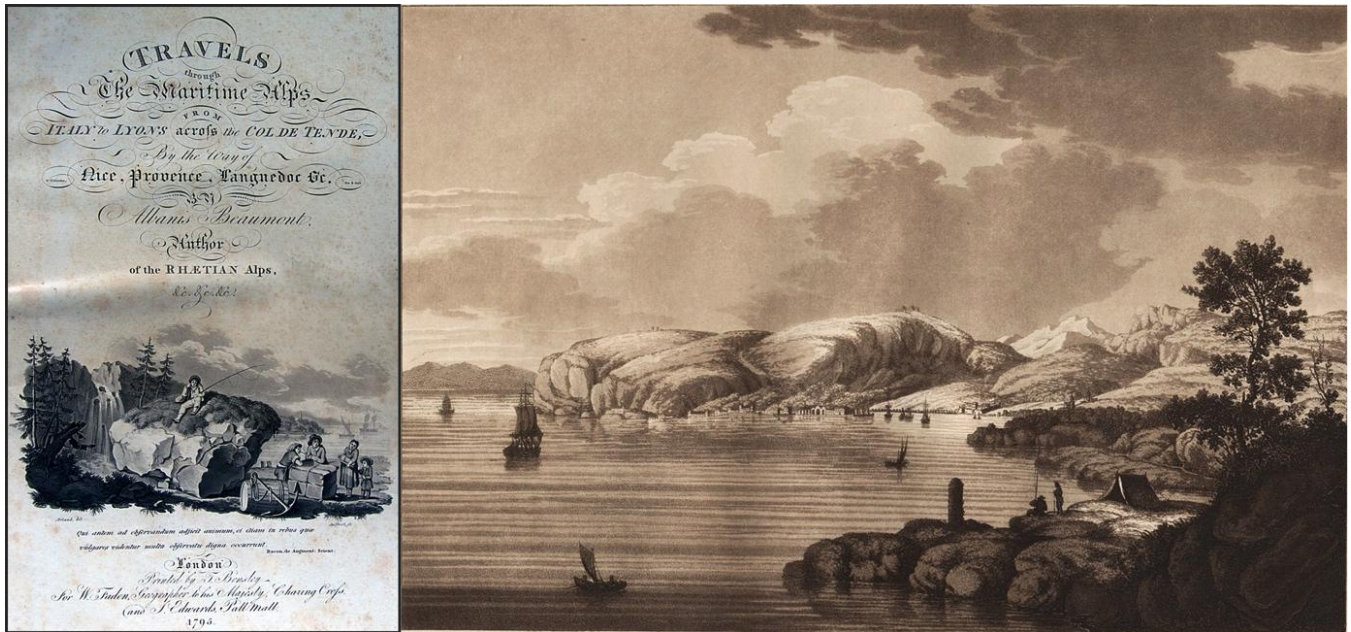
**Figure 9.** Plate 3. This view is from an eminence which lies between Fort Pharon and Fort Rouge, or St. Antoine, northwest of the city. La Croix des Signaux is the most distant mountain, the extremity of which forms Cape Cepet. Fort Malgue is situated on an elevation towards the east, and on the right side. At the foot of this hill stands Grosse Tour. On the left are seen, through the trees, the forts Balaguier and L'aiguillette. Between forts and Grosse Tour lies the city of Toulon and its harbors, which are both in the inner road. Actual size of the image is 20 x 30 cm.



**Figure 10.** Plate 6. Harbor and City of Marseille. This view represents the entrance of the harbor, as also its forts, and is taken from the extremity of the Island of Rotoneau, south west of the city. On the north, or to the left of the drawing, stands the fort of Notre Dame de la Garde, and on the right, Fort St. John. The stone piers, which are seen in the water, serve to support a large chain, which shuts the harbor every night. These piers are fixed at about 18 fathoms and a half from each other. Actual size of the image is 20 x 30 cm.



**2.3. Travels through the Maritime Alps, from Italy to Lyons, Across the Col de Tende, by the way of Nice, Provence, Languedoc, etc. with Topographical and Historical Descriptions to which are added Some Philosophical Observations on the Various Appearances in Mineralogy, etc. found in those countries.**



**Figure 11.** *The cover of Beaumont's 1795 "Travels through the Maritime Alps etc.," plate 14 Villa Franca. In the drawing, no. 14, I have given a view of the beautiful bay and surrounding mountains, taken from between the eastern battery and the column which marks the freedom of the port.*

*Actual size of the image is 20.2 x 30.4 cm*

The "*Travels through the Maritime Alps, etc.*" contains not only 18 plates, but also a considerable amount of text, 127 pages, distinguishing it from Beaumont's earlier works. It was designated by Boyer (2002) as the first travel guide to the region. It appears to be an apt description as it contains not only landscapes but also descriptions and travel advice. For example, the text concerning Villefranche (Villa-Franca) begins with the paragraph: "*It is usual for strangers, during their residence at Nice, to go in parties to Villa- Franca by sea, and return by land; but, owing to the badness of the road, which is not passable for carriages (although supposed to have formed a part of the ancient Via Aureliana), and the extreme steepness of Mont Alban, this little excursion must be effected on horses or mules; and, as the latter are by far the safest, I would particularly recommend them, in preference to the first. Never shall I forget with what pleasure I made my last trip to Villa-Franca, and the beautiful and enchanting view I enjoyed from the environs of the fortress of Mont Alban, which stands on the mountain contiguous to the road: in fact, I know of none to equal it, either for extent or variety of objects (all fantastically beautiful), except the one seen from the Chartreuse at Naples.*"

The *Travels through the Maritime Alps* was at first very favorably reviewed in the serial *The British Critic* (Anon. 1795). The long review with excerpts began with "*This volume claims our attention, and that of the public, on more accounts than one. It contains all the splendid perfections of the art of printing, and exhibits scenes of nature hitherto but little known, from the difficulty with which they can be explored.*" A later review (Anon. 1798f), was much less laudatory, and ended with the declaration that the plates "... *form the principal recommendation of the work*".





**Figure 12.** Plate 16, Monaco. *The situation of the city is extremely picturesque and romantic, seated, as it were, at the edge of a rock which projects considerably into the sea. An accurate idea of it is given, which likewise includes that of the Turbia, or Trophæum Augusti, which stands on the summit of the mountain north-west of the city. This view was taken in the neighbourhood of Cape St. Martin.*  
Actual size of the image is 20.2 x 30.4 cm



**Figure 13.** Vintimiglia. *The town of Vintimiglia, a view of which, taken from the banks of the Nerva, is most agreeably situated at the mouth of the Roia, a river already mentioned in the course of the present work. It is likewise seated at the foot of a stupendous rock, on which stands the fort which protects the town and coast. This town, which takes its present name from its distance to Nice, which is exactly twenty miles, was anciently called Albintemelium. It does not appear to have been a place of particular note, or at least there are no vestiges remaining to indicate the state of its former splendour.* Actual size of the image is 20.2 x 30.4 cm



## Conclusion

With this essay, hopefully the remarkable work of Albanis Beaumont and Cornelius Apostool will become known to wider public, beyond collectors of old books and historians of the Côte d'Azur. While many early writers such as Smollett (1766), Sulzer (1780), Davis (1807) and Millin (1816) wrote of the beauty of the region of Nice and encouraged traveler to visit, it was Beaumont and Apostool who actually showed the beauty of the region of Nice. Thus they too should share in the credit (or blame, depending on your point of view!) for bringing people to the Côte d'Azur.

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