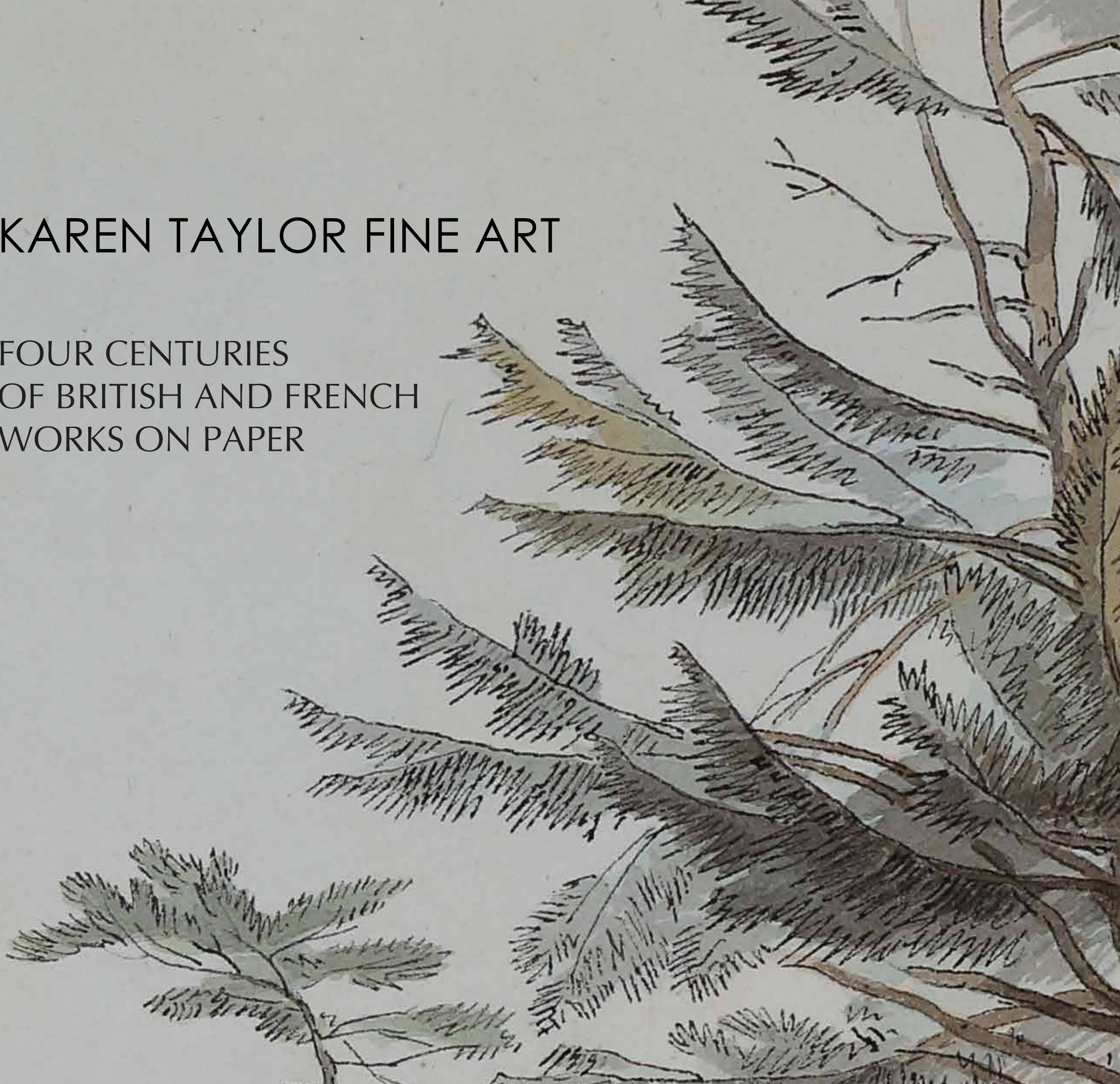


KAREN TAYLOR FINE ART

FOUR CENTURIES
OF BRITISH AND FRENCH
WORKS ON PAPER





cat. No. 53

FOUR CENTURIES OF BRITISH AND FRENCH WORKS ON PAPER

Viewing by appointment and from 29 June – 7 July on
view at 8 Duke Street, St James's, London SW1Y 6B

High resolution images available on request.
Works are for sale upon publication of the catalogue.

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Welcome to my summer catalogue. With a wide date range and featuring French drawings, the focus of the catalogue is on eighteenth and nineteenth century British landscape drawings. I do hope to see many of you in the gallery in St James's.

Many colleagues have been generous with their time and knowledge and my special thanks go to James Bettley, Max Browne, Mark Dalton, Angela Hobbs, Timothy Hopkinson-Ball, Paul Joannides, Alex Kidson, Nick Knowles, Tom Lloyd, Annie Lyles, Huon Mallalieu, Charlotte Mitchell, Helen Pierce, Greg Smith, Nicholas Smith at the National Gallery Archive, Richard Stephens, Ian Warrell, Maria Vilancour Baker and Christie Wyld.

Karen Taylor

Francis Place (1647-1728)***Zaffia in Barbaria***

Inscribed l.c.: *Zaffia in Barbaria*, pen and brown ink and wash on laid paper, collector's mark on old backing
23.1 x 33.7 cm; 9 x 13 ¼ inches

Provenance

Anna Place, the artist's widow until 1732;
 Frances Wyndham, the artist's daughter;
 Her nephew Francis Parrott;
 By family descent to Francis Parrott Jr;
 His sister Elizabeth, widow of Captain John Fraser of Hospitalfield, Arbroath;
 Her daughter Elizabeth and Patrick Allan-Fraser;
 His sale, Sotheby's, June 1931, lot 133;
 Sir Bruce Ingram, Lugt, 1405a;
 R.E.S. Willison;
 Sotheby's London, 19 November 1987, lot 85;
 Michael and Justina Ryan until 2019

This is a view of Safi, a town southwest of Casablanca in western Morocco. The sixteenth-century fortress built by the Portuguese dominates the scene. Another drawing of the town from a slightly different aspect by Jan Peeters (1624-78) dating from c. 1665 also belonged to Sir Bruce Ingram and is now in the Fitzwilliam Museum (PD.587-1963).

Place was the earliest English artist mainly preoccupied with landscape. He travelled on foot through Yorkshire, Wales, Scotland, Ireland and France, anticipating the sketching tours of artists a century later. He knew Wenceslas Hollar (1607-1677), whose topographical work influenced his style, and who accompanied an expedition to Tangier in 1669 to make records of the area.

Place is not known to have visited Morocco and it seems likely that this work is based on that of Hollar.

This drawing is recorded on page 10 of the 'Drawings Notebook' at Hospitalfield House, Arbroath, which was compiled by Wadham Wyndham, the artist's son-in-law.

Place was also a book illustrator, a pioneer of mezzotint, and an experimental potter (see E. Croft-Murray and P. Hulton, *Catalogue of British Drawings*, vol. I, British Museum, 1960 pp. 456-470).

Literature

Helen Pierce, 'Francis Place and his Collection of Drawings', *Journal of the History of Collections*, 2020, pp.5-6



Francis Place (1647-1728)
Zaffia in Barbaria

Sarah Stone (1762-1844)
A Mandarin Drake

Signed and dated l.r.: S:Stone 1788, inscribed in pen and brown ink verso: Sam: Lysons., watercolour with gum arabic and touches of bodycolour on wove paper
 37 x 30 cm.; 14 ½ x 11 ¾ inches

Provenance

Probably Samuel Lysons, FSA (1763-1819);
 Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973);
 By family descent;

Sotheby's, London, sale of the Library of Henry Rogers Broughton, 2nd Baron Fairhaven, Part II, 29 November 2022, lot 478

Sarah Stone was the first female British painter of birds and animals to achieve professional recognition. Her drawings of birds are a highly important visual record of the specimens held in collections in late eighteenth-century England, and include some of specimens collected on the voyages of Captain Cook.

The Mandarin drake from China (*Aix galericulata*) is shown raising the fan-shaped, cinnamon coloured innermost pair of secondary wings on his back like sails in a courting gesture. Stone evidently admired the Mandarin duck as she made several versions of the present drawing. One is in the Natural History Museum, London (see Christine Jackson, *Sarah Stone Natural Curiosities from the New Worlds*, 1998, p. 113, NHML no. 54, ill. Pl. 54 p. 81). Another, smaller version dated 1781 (in poor condition) was sold at Bonhams, London, 12 October 2022, lot 3.

Stone was employed when she was still in her mid-teens to draw the objects in the Holophusican or Leverian Museum, a major cultural institution of the day housed in the former royal palace of Leicester House. She was to work there for nearly thirty years. Its owner, Sir Ashton Lever (1729-1788) commissioned her by 1777 to record

specimens and ethnographic material brought back by British expeditions to Australia, the Americas, Africa and the Far East.

For financial reasons, Lever had to dispose of his collection in the 1780s, by lottery. Before doing so, he apparently commissioned Sarah Stone to depict the birds, ethnography and antiquities. From January to March 1784 Lever exhibited Stone's work, advertising the show as:

'a large Room of Transparent Drawings from the most curious specimens in the collection, consisting of above one thousand different articles, executed by Miss Stone, a young lady who is allowed by all Artists to have succeeded in the effort beyond imagination. These will continue to be open for the inspection of the public until they are removed into the country.

Admittance HALF-A-CROWN each...Good fires in all the galleries.' (See C. Jackson, *ibid*, p. 22).

Lever kept Stone's drawings after the exhibition. The Leverian Museum continued to grow under new ownership through the 1780s and 1790s, and Stone continued to work there.

Stone drew items from other private collections and the British Museum. As most of the actual specimens have not survived, her drawings are a vital record of contemporary collections, few of which produced catalogues, and give valuable insight into the collecting practises of Enlightenment museums.

Sarah's father James Stone was a fan painter, and it is likely that Sarah assisted him. As a child she was taught to make her own pigments using natural ingredients. She practised working in bodycolour as well as watercolour as a child, and the exquisite brushwork which can be seen in the drawing of the feathers of the duck demonstrates her skill at using bodycolour and gum arabic to intensify the colours.

Stone exhibited at the Royal Academy, London in 1781, 1785 and 1786. She exhibited paintings of birds at the Society of Artists in 1791. She married John Langdale Smith, a midshipman, on 8 September 1789; she exhibited as a 'painter' before her marriage and in her married name as an 'Honorary Exhibitor.' She painted less after her marriage, predominately drawing live birds which her husband, also an artist, brought back from his travels.

Stone was twenty seven when she married. A daughter Eliza, who probably died in infancy, was baptised in September 1792 at St John the Evangelist, Westminster. A son, Henry Stone Smith (1795-1881) was baptised in the same church in March 1795. The family has a note by him recording a bird 'Topial', probably a troupial, which was brought back from the West Indies by his father and lived with the family (see C. Jackson, *ibid*, p. 30).

Further examples of Stone's watercolours can be found in the British Museum, the Natural History Museum, London, the Art Gallery of Ontario, the National Gallery of Australia, the National Library of Australia, the State Library of New South Wales, the Yale Center for British Art, the Getty, the Bernice Pauahi Bishop Museum, Honolulu, Hawaii and the Alexander Turnbull Library, New Zealand.

Paris Spies-Gans has written about Stone's participation in the imperial project in *Paul Mellon Centre Notes*, No. 20, 'Colonialism in the Photographic Archive', January 2022, pp. 11-12).

Samuel Lysons, FSA (1763-1819)

The inscription on the reverse of the drawing suggests it was owned by Samuel Lysons, FSA. Lysons was a Gloucestershire antiquarian, engraver and archaeologist, whose interests centred on Roman archaeology and mosaics and Gloucestershire church architecture. He was the Director of the Society of Antiquaries from 1798 to 1809. He illustrated his brother Daniel Lysons' *Environs of London*, and the two collaborated on *Magna Britannia, Being a Concise Topographical Account of the Several Counties of Great Britain*, published in several volumes from 1806 to 1822.

Henry Rogers Broughton (1900-1973)

Henry Rogers Broughton succeeded his older brother Urban Huttleston Broughton as the 2nd Lord Fairhaven in 1966. He was born in the United States and educated at Harrow, before joining the Royal Horse Guards in 1920. Their father, English emigré Urban Broughton (1857-1929), had a successful career building sewerage systems in the USA in the 1890s and married Carla Leland Rogers (1867-1939). She was the daughter of the wealthy oil and railroad tycoon Henry Huttleston Rogers (184-1909). In 1912 the family moved to London. The title Lord Fairhaven was awarded to Urban for his political activities, but he died before he could use it and his eldest son Huttleston became the first Baron Fairhaven.

Both brothers were great collectors and Henry put together one of the largest twentieth-century collections of depictions of natural history. He left a large bequest of one hundred and twenty flower paintings, over nine hundred watercolours and drawings and forty-four volumes of drawings by botanical artists such as Redouté and Ehret to the Fitzwilliam Museum, Cambridge (the Broughton Bequest). The brothers' home, Angelsey Abbey near Cambridge, with its large natural history collection, was left to the National Trust in 1966.



Sarah Stone
(1762-1844)
A Mandarin Drake

Peter Paillou (c. 1720-1790)
A pair of snipe and a kingfisher in a landscape

Watercolour over pencil on wove paper
35.2 x 44 cm.; 13 ¾ x 17 ¼ inches

Provenance

Sotheby's London, 9 November 1995, lot 19; where bought by
James Hall, his collection, no. 70 until 2022

The artist's life is not well documented, but he is believed to have come to Britain from France in the first half of the eighteenth century. London based, he worked drawing birds for the famous Welsh naturalist and antiquarian Thomas Pennant (1726-1798). His son, Peter Paillou Jr. was a miniature and portrait painter.



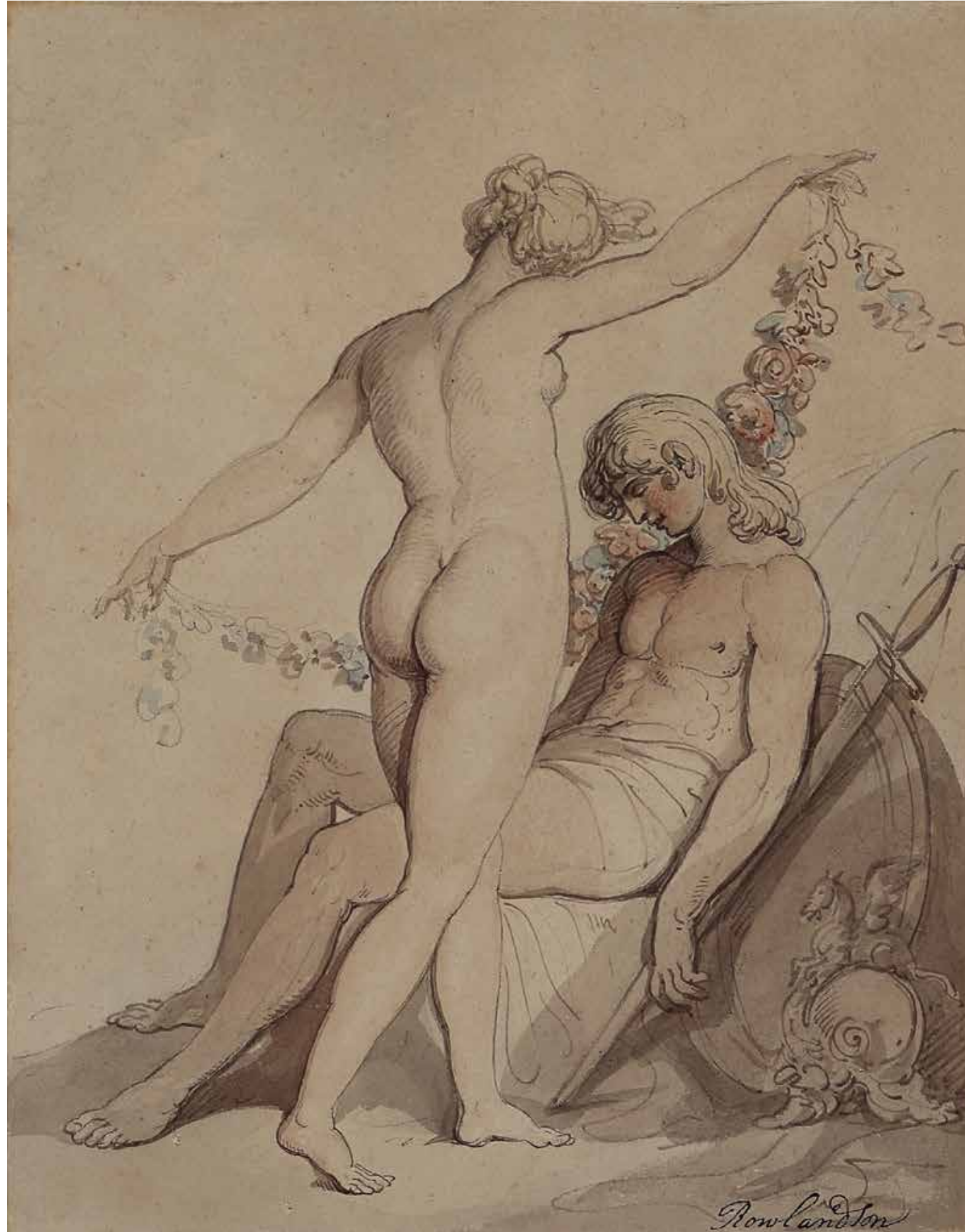
Peter Paillou (c. 1720-1790)
A pair of snipe and a kingfisher in a landscape

Thomas Rowlandson (1756-1827)
Venus and Adonis

Bears signature, pen and grey ink and watercolour over pencil on wove paper, a pencil sketch of the subject on reverse of original mount which is numbered No 35 and 7/6
(possibly in a later hand)

19.8 x 15.4 cm.; 7 ¾ x 6 1/8 inches

This beautiful drawing shows Rowlandson's draughtsmanship at its finest and exemplifies his interest in classical subjects which grew towards the end of his career. A source for the composition has not yet been identified, but it may be based on an earlier print.



Thomas Rowlandson
(1756-1827)
Venus and Adonis

Thomas Rowlandson (1756-1827)
A sheep in wolf's clothing

Pen and brown ink and watercolour over traces of pencil
17 x 14.2 cm.; 6 ¾ x 6 ½ inches

Provenance

The Leger Galleries Ltd., August 1961;
Private collection U.K. until 2021

Exhibited

The Leger Galleries Ltd., August 1961

This amusing and mildly erotic drawing, dating from c. 1805-1820, illustrates a subject which Rowlandson revisited frequently through his career. The young beauty donning men's clothes is the dominant figure in the composition, which shows an ageing man ogling the progress of her toilette from around the doorway and an old crone assisting her. The subject is ambiguous, and may show an imminent elopement or, more likely, an actress preparing for the stage.

Late eighteenth-century comedies frequently employ the plot device of an actress who dresses as a man to meet her lover. The drawing may represent such a scene, or an actress backstage preparing for such a scene. The bottle lends weight to the possibility of this being a theatrical subject, which may be compared with Rowlandson's 1810 print 'Dramatic demireps at their morning rehearsal' and its numerous bottles.



**Thomas Rowlandson
(1756-1827)**
*A sheep in wolf's
clothing*

Thomas Rowlandson (1756-1827)
'Human nature is fond of Novelty'- Pliny

Inscribed with title l.c.: Human nature is fond of Novelty-Pliny, watercolour with pen and red and grey ink over pencil, on the original hand drawn mount with Gilbert Davis' collector's mark on the mount
 29.5 x 22.5 cm.; 11 ¾ x 8 7/8 inches

Provenance

Gilbert Davis; (L.757a)
 Hulme Chadwick ;
 Sotheby's, London, 1 April 1976, lot 138;
 Where purchased by the previous owner, private collection U.K. until 2022

This drawing from 1787-1797 shows the artist at his most cynical in his depiction of old age lusting after youth and beauty. Rowlandson's sly choice of title reflects his interest in the classics.

This drawing has a distinguished provenance. Gilbert Davis (1899-1983) was an actor and writer, who appeared in the film 'Passport to Pimlico'. He served during both World Wars and collected over three thousand drawings and watercolours by British artists and foreign artists working in England. This included over three hundred works by Rowlandson. His Rowlandson collection was exhibited in London in 1939, 1949 and 1950.

Hulme Chadwick (1910-1977) was an architect and industrial designer. He first studied at the Manchester School of Art followed by the Royal College of Art. He became an architectural assistant in Manchester and London until 1938, when he was appointed Chief Camouflage Officer to the Air Ministry, an appointment he held until 1944.

Some of his ten dummy aircraft factories were so convincing that they were heavily bombed. He was also responsible for the concealment of radar stations.

After the war he established his own practice. His commissions included aircraft interiors for BOAC and A.V. Roe, exhibition design for the Festival of Britain and many interiors. He was particularly active in the field of industrial design, where he was most famous for a range of gardening products for Wilkinson Sword. In 1974, he was made a Royal Designer for Industry.



Thomas Rowlandson
(1756-1827)
*'Human nature is
fond of Novelty'-
Pliny*

Thomas Rowlandson (1756-1827)***They took her away***

Bears signature, pen and brown ink and watercolour over traces of pencil on laid paper, stamped with collector's mark
30.4 x 23.3 cm; 12 x 9 1/8 inches

Provenance

Henry Scipio Reitlinger, Lugt 2274a;
Redleaf Gallery, Tunbridge Wells;
Bonham's, 7 March 2006, lot 46

This drawing shows Rowlandson's more compassionate side and is a poignant portrayal of the treatment of fallen women in late eighteenth-century England. The future looks bleak for the subject who was presumably rounded up as a suspected prostitute, as does that of her infant, left in the arms of another woman at the door of the institution into which she is being led by a beadle or constable.

H.S. Reitlinger (1882-1950) was a mining engineer, who made a fortune as a director of the Naraguta Tin Mine and other mining companies in Nigeria. He served as a captain in the First World War. In later life he formed major collections of Old Master drawings, Oriental porcelain and Renaissance ceramics. After his death, the Henry Reitlinger Trust operated the Reitlinger Bequest Museum in Maidenhead between 1951 and 1987; it then closed and transferred works to the Fitzwilliam Museum in 1991. Reitlinger's remaining personal collections were auctioned at Sotheby's after his death. His publications include *Old Master drawings, a handbook for amateurs and collector*' (1922) and *A Selection of Drawings by old masters in the [V&A]museum collections with a catalogue and notes* (1921).



Thomas Rowlandson
(1756-1827)
They took her away

Thomas Rowlandson (1756-1827)
Tenant, the home of Sir Edward Buller, Cornwall

Inscribed I.I.: TRENANT SIR E. BULLERS., pen and grey ink and watercolour over traces of pencil
14 x 23.3 cm; 5 1/2 x 9 1/8 inches

Provenance

J.A.D. Bridger, his sale at
Sotheby's London, 24 January 1951, lot 150; bought by
Thomas Agnew & Sons Ltd.;
H.M. Langton;
Spink & Son Ltd., K31993

Exhibited

Thomas Agnew & Sons Ltd., *80th Annual Exhibition of Water-colour Drawings*
(January – March 1953), no. 85

Rowlandson worked extensively in the West Country early in his career and later made annual tours. He usually stayed with his friend and patron Matthew Michell, a banker, who had an estate at Hengar, near Bodmin in Cornwall.

Sir Edward Buller, 1st Baronet (1764 – 1824) was an officer in the Royal Navy who served during the American War of Independence and the French Revolutionary and Napoleonic Wars. He served as the MP for East Looe in Cornwall from 1802-1820. He lived at Tenant Park in East Cornwall.



Thomas Rowlandson (1756-1827)
Trenant, the home of Sir Edward Buller, Cornwall

Thomas Rowlandson (1756-1827)
View of Glastonbury town and abbey

Pen and grey ink and watercolour and pencil
27.4 x 43.1 cm.; 10 ³/₄ x 17 inches

Provenance

Christie's, London, 21 November 2002, lot 20; where bought by the previous owner;
Private collection, U.K., until 2022

The present work is a significant example of Rowlandson's landscape draughtsmanship. It probably dates from the same time as a smaller view of Glastonbury showing the abbey from the main street and marketplace of the town in the collection of the Victoria & Albert Museum (Dyce Collection) which was etched by the artist as plate 24 of Rowlandson's *World in Miniature*, No. 2, 1816. Rowlandson has used a certain amount of artistic license in his interpretation of the topography.



Thomas Rowlandson (1756-1827)
View of Glastonbury town and abbey

Frederick George Byron (1764-1792)
Changing horses at Clermont

Signed l.l.: F G Byron, pen and grey ink and watercolour over traces of pencil
35.8 x 54 cm.; 14 1/8 x 21 1/4 inches

Exhibited

Society of Artists, 1791, no. 39

This substantial drawing is a rare example of the watercolour work of F.G. Byron, an amateur painter, designer, and etcher of satirical prints. He was the nephew of the fifth Lord Byron and uncle of the poet. His work has similarities with that of Thomas Rowlandson, whose work he etched.

He visited France in 1790 and exhibited five views recording his trip at the Society of Artists the following year. The present work was exhibited under the title 'Changing Horses on the Road to Paris,' as Byron may have felt that Clermont in Normandy was not a place with resonance for a British public. The French characters in the work nearly all wear cockades, the earliest and most prolific symbol of the Revolution. Print publishers in England such as William Holland, for whom Byron worked, were eager to record the sensational events in France.

Another drawing by the artist dated 1790, of figures on the ramparts at Calais, is in the collection of the British Museum (1955,0627.1).



Frederick George Byron (1764-1792)
Changing horses at Clermont

George Romney (1734-1802)
Study of Satan for 'The Fall of the Rebel Angels'

Pen and grey ink and grey wash over pencil
24.5 x 17.1 cm.; 10 x 6 ¾ inches

Provenance

With the Squire Gallery;
J. Thursby-Pelham;
Mrs Guy Argles and by descent until 1995, anon. sale Christie's, London, 7 November 1995, lot 71;
Spink, London;
Christie's, London, 21 November 2002, lot 8, where bought by the previous owner, until 2022

Exhibited

Spink, London, *Annual Exhibition of Watercolours and Drawings*, 28 May – 21 June 1996, no. 4

This imposing drawing shows Satan holding his shield aloft to defend himself against Heaven. Romney made many illustrations to Milton's 'Paradise Lost' around 1794. This drawing appears to accompany the passage in Book I when Satan and the other rebels are 'Hurl'd headlong, flaming from the ethereal sky'. Elsewhere in the poem Milton compares Satan's shield to a moon seen through Galileo's telescope.

A similar drawing in the collection of the Fitzwilliam Museum, Cambridge also shows Satan holding his shield above his head (PD.16046). The drama and tension of the drawing may reflect the conflict and uncertainties of the French Revolution, which may have been close to Romney's mind when working on these drawings.



George Romney
(1734-1802)
Study of Satan for
'The Fall of the
Rebel Angels'

Theodor Von Holst (1810-1844)***Studies of women including a study after Raphael, recto, a woman seated at a balcony with a flying bat and gothic spire, verso***

Inscribed (recto): T Von Holst, pencil and pen and brown ink, verso: pencil, on laid paper with a partial Strasburg Lily watermark, laid down on a brown sheet numbered 10
27.2 x 21.4 cm; 10 ¾ x 8 ½ inches

Provenance

John Welch Etherington Rolls (1807-1870);
By family descent to Lady Shelley Rolls, her sale at Sotheby's, London, 12 June 1959;
P. & D. Colnaghi;
Private collection U.K. until 2019

Von Holst's drawing of the seated woman, recto, is after a figure in Raphael's 'Miraculous Draft of Fishes'; the drawing for the tapestry cartoon is in the Albertina, Vienna. A print was made after the drawing, which von Holst probably copied. The figure of the standing female on the recto is a characteristic Holst pose, derived from Vincenzo Danti's bronze statue of Venus in the Palazzo Vecchio, Florence (see Max Browne, *The Romantic Art of Theodor von Holst 1810-44*, 1994, p.15).

The drawing on the verso illustrates a scene inspired by a Gothic novel such as *The Mysteries of Udolpho* by Ann Radcliffe, published in 1794. One of the most popular novels of its day, its main character Emily St. Aubert, a virtuous and beautiful young woman, undertakes a series of dramatic adventures; she escapes from captivity at the hands of a cruel villain in a brooding castle to freedom.

The brown card inlay on which the present drawing is contained is from the Rolls album, a large leather-bound album which forms the largest-known group of drawings by the artist. The family lived at The Hendre in Monmouthshire, where they also had at least five oils by von Holst. They were also involved with the theatre and opened their own in the grounds.

The pencil inscription "T. Von Holst" appears on almost all the drawings in the album and is effectively its collection mark.



**Theodor Von Holst
(1810-1844)**
*Studies of women
including a study
after Raphael, recto*



Theodor Von Holst (1810-1844)
A woman seated at a balcony with a flying bat and gothic spire, verso

Edward Dayes (1763-1804)***A sleeping shepherd at Dunbrody Abbey, Co. Wexford***

Signed and dated on mount l.l.: E. Dayes 1791, pen and grey ink and watercolour with touches of bodycolour over traces of pencil on wove paper, on original laid paper mount
21 x 13.9 cm.; 8 ¼ x 5 ½ inches

Provenance

Sotheby's, 25 January 1989, lot 54, where bought by
James Hall, his collection no. 23, until 2022

Dunbrody Abbey was founded for the Cistercian order between 1175 and 1178 by Hervey de Montemarisco, Marshall of Henry II, who became its first abbot. At the Dissolution of the monasteries, Henry VIII granted the Abbey to Sir Osborne Itchingham. The church is one of the longest Cistercian churches in Ireland and its ruins were greatly admired by proponents of the Picturesque.

Dayes was one of the greatest picturesque topographers of the late Eighteenth Century and published widely. He was a drawing master and taught Thomas Girtin. His drawings such as the present example influenced the young Turner in the mid 1790s, and their work has at times been confused.



**Edward Dayes
(1763-1804)**
*A sleeping
shepherd at
Dunbrody Abbey,
Co. Wexford*

Samuel Hieronymus Grimm (Swiss 1733-1794)
The Berkshire House, Putney

Signed on rowing boat: S.H. Grimm 1772, pen and grey ink and watercolour over traces of pencil on laid paper, inscribed on original mount with title, two gallery labels attached to backboard
 Oval, 31 x 38 cm; 12 1/4 x 14 15/16 inches

Provenance

Frost and Reed, 9 August 1948;
 Robert Victor Cooke; Athelhampton House, Dorchester; by descent to
 Sir Robert Cooke;
 Patrick Cooke, until 2019

Grimm was born in Switzerland and moved to London in 1768 after spending three years in Paris. He made several views along the Thames shortly after his arrival. This view is taken slightly upstream from the wooden Fulham Bridge, visible in the drawing with a stagecoach crossing. A further, smaller view of the house in 1772, with its distinctive sign by the waterside steps, is recorded with the title 'a view from Putney up the river' (7 1/8 x 8 1/4 inches in the J. Braithwaite collection); this work is recorded as having been based on a study (Rotha Mary Clay *Samuel Hieronymus Grimm*, 1941, p. 66).

The wooden bridge depicted was opened in 1729 in line with Fulham High Street, with a slight curve on the Putney side in front of the church. The British Museum holds a sketchbook by the artist of views of the Thames from Fulham to Kew (1919.7.12.25).

In 1957, Athelhampton House was bought by the eminent surgeon Robert Victor Cooke to house his extensive collection of sixteenth and seventeenth century furniture, paintings, tapestries and carvings. Following his wife's death in 1964, he gave the house to his son Robert Cooke, MP, (later Sir Robert) on his marriage to Jennifer King in 1966. Their son Patrick inherited the house in 1995.



Samuel Hieronymus Grimm (Swiss 1733-1794)
The Berkshire House, Putney

Thomas Hearne (1744-1817)
St Mary's Church, Great Dunmow, Essex

Signed and dated l.c.: Hearne.1792, pen and grey ink and watercolour over pencil
21 x 29 cm; 8 1/4 x 11 3/8 inches

Provenance

Christie's, London, 6 March 1973, lot 86;
The Pemberton collection, bought from the above sale, until 2019

A watercolourist, topographical draughtsman, illustrator and engraver, Hearne began his working life as an apprentice to the printmaker William Woollett. He had a lifelong interest in architecture and this delightful, bucolic depiction of Great Dunmow church exemplifies his ability to capture a Picturesque landscape with a delicately limited palette.

From 1771 Hearne spent three years in the Caribbean on the Leeward Islands as draughtsman to the Governor Sir Ralph Payne. On his return in 1775, Hearne swiftly established himself as a leading architectural and topographical draughtsman. The young Turner and Girtin copied Hearne's work at the home of Dr Thomas Monro, the patron of the arts around whom young artists gathered.

The chancel of St Mary's was built in the early Fourteenth Century. The porch, arcade, chancel arch, tower and south chapel were built in the Fifteenth Century and subsequently restored. The kiln appears to be a hop kiln with a deflector plate above. There are contemporary references to five malt houses and many maltsers in Dunmow in 1800, but it is not known where they all operated.



Thomas Hearne (1744-1817)
St Mary's Church, Great Dunmow, Essex

John Warwick Smith (1749-1831)***Curious Alpine Bridge for Welsh Milkmaids with steady Heads and nimble Feet***

Watercolour over pencil, inscribed and dated on original label in the artist's hand attached to backboard: July 2d. 1795/Curious Alpine Bridge, for Welsh Milkmaids wth. Steady Heads & nimble../A Strong projecting Oak branch forms this singular communication across the River Taafe [sic], ne../Glamorganshire.

14.4 x 21.5 cm.; 5 5/8 x 8 1/2 inches

Provenance

The Earls of Warwick;
King & Chasemore, 3 April 1979, lot 254;
Thomas Agnew & Sons Ltd., London;
The West Foundation, USA;
Christie's, London, 10 December 2014, lot 687

Exhibited

The High Museum of Art, Atlanta, Georgia, *British Watercolours from the West Collection*, 24 May 1988 - 5 March 1989;
Colquitt County Arts Center, Moultrie, Georgia, *British Watercolours from the West Foundation Collection*, 6 - 31 May 1999, no. 47

Smith was fascinated by the Welsh countryside: his dated drawings, often extensively inscribed in his distinctive hand, suggest he made visits nearly every year from 1784 to 1798 after his return from Italy in 1781. This bridge seems unlikely to have been in place for long, but contemporaries noted oaks hanging over the river Taff and the curious incident caught Smith's eye.

The artist was born in Cumberland and patronised by the 2nd Earl of Warwick, who sponsored his travels to Italy in 1776 and whose name became Smith's sobriquet. He spent five years in Rome and Naples and became friends with William Pars and Thomas Jones, in whose *Memoirs* he is frequently referenced. He travelled home with Francis Towne in 1781 through Switzerland and was among the most admired watercolourists of his day.



John Warwick Smith (1749-1831)

Curious Alpine Bridge for Welsh Milkmaids with steady Heads and nimble Feet

Thomas Walmsley (1763-1806)***An artist sketching at the castle of Kilchurn on Loch Awe, Western Highlands, Scotland***

Watercolour and bodycolour, signed and inscribed verso: Castle of Kilchurn on Lough Awe/Western Highlands of Scotland/T. Walmsley and inscribed in another contemporary hand: J. Kemble, unframed
37.1 x 50.4 cm; 14½ x 19¾ inches

Provenance

The Leger Galleries Ltd., London, 1965;
Private collection, U.K. until 2020

Walmsley was born in Dublin into a military background. After a quarrel with his family, he moved to London and worked as a scene painter at the Royal Opera House. In 1788, he returned to Ireland for two years to work at the Crow Street Theatre. The inscription 'J. Kemble' may be a reference to the actor John Philip Kemble (1757-1832).

Walmsley regularly exhibited landscapes at the R.A., including many of Wales, Ireland, Scotland and the Isle of Wight. Much of his work was aquatinted and published. At the end of his life he retired to Bath. Examples of his drawings may be found in the British Museum, the V&A, the Ashmolean in Oxford and many other institutions.



Thomas Walmsley (1763-1806)
An artist sketching at the castle of Kilchurn on Loch Awe, Western Highlands, Scotland

Ann Baring (1758–1804)***Hilly landscape with cattle watering and rustics on donkeys***

Signed and dated l.l.: Ann Baring delt 1789, watercolour over pencil on laid paper watermarked with the Strasburg Lily

34.8 x 47.9 cm; 13 5/8 x 18 7/8 inches

Provenance

Private collection, U.K., until 2019

This charming work, previously unknown to scholars, shows how Ann Baring's watercolour style resembles that of her fellow Devonian Francis Towne; she may be presumed to have been among his pupils. The similarities to Towne's work can be clearly seen in the trees in shade immediately above the white cow and the figure and his donkey crossing the bridge: the work appears to be a composition drawn from elements learned from Towne. The strong shadow cast by the tree trunk in the right and the fussy foreground plants in the bottom-right corner are also characteristic of the work of Towne. Baring is known to have worked in Ireland and painted oils as well as watercolours.

Ann Baring was the daughter of John Baring, (1730–1816) of Mount Radford House, Devon, an English merchant banker and MP. John was the eldest son of Johann Baring (1697–1748), a clothier from Bremen in Germany who settled in Exeter, built up a large business and obtained English citizenship. Ann's mother was Ann Parker, the daughter of Francis Parker of Blagdon near Paignton in Devon. A Miss Baring commissioned a watercolour from Towne of Lago Maggiore in 1781 (Tate Gallery; Richard Stephens, *A Catalogue Raisonné of Francis Towne (1739-1816)*, (FT 350).

After Johann's death in 1748, John inherited the large family cloth business in Exeter. Together with his younger brother Francis, he extended his commercial interests to London and set

up the partnership of John and Francis Baring, of which he was the senior partner. He soon retired from activity in London for Devon and left the running of the London business to Francis, under whose guidance it evolved into Barings Bank. In 1802, Barings and Hope & Co. were called on to facilitate the Louisiana Purchase [which doubled the area of the USA]. John founded banks in Plymouth and Exeter and was elected Member of Parliament for Exeter in 1776. He was appointed Sheriff of Devon for 1776. He retired from Parliament in 1802. Ann had three sisters, Elizabeth, Charlotte and Margaret, and two brothers.

The Baring daughters and their cousins were prominent in Exeter society and were known in the circle that included Towne's friends and customers. In 1786, Ann's sister Charlotte married John Short of Bickham, one of Towne's patrons (ibid, FT240). In 1790 Frances, daughter of Charles Baring, married William Jackson (ibid, FT876), the son of Towne's musician friend of the same name who lived at Cowley Place, near to Barton Place, home of Towne's major patron John Merivale (ibid, FT876). In 1791 Frances's sister Jaquetta married Sir Stafford Northcote of Pynes, another nearby estate where Towne had sketched (ibid, FT143). Charles's daughter Lucy was a close friend of Frances, daughter of John Merivale.

After Lucy's death in 1815 Frances married her widower John Lewis Mallet[of the Audit Office].



Ann Baring (1758–1804)
Hilly landscape with cattle watering and rustics on donkeys

Francis Towne (1739-1816)
Waterfall at Chudleigh Rock, Devon

Signed and dated l.r.: F. Towne delt/1787., inscribed in the artist's hand on label: Water fall at Chudleigh Rock/Francis Towne/1787, pen and brown and grey inks and watercolour over traces of pencil on laid paper with a partial watermark, recto, a preliminary sketch in pencil and pen and brown ink, verso

22.8 x 18.7 cm.; 8 7/8 x 7 3/8 inches

Provenance

Probably Hugh Edward Henry Clifford, 5th Baron Clifford of Chudleigh (1756-1793), by descent;

Lewis Joseph Hugh Clifford (1889-1964);

A gift to Margaret and Harold Michelmores, 21 October 1955;

Bearne's, Exeter 15 January 1992, lot 85 (as Waterfall in Chudleigh Glen);

Bearne's, Exeter, 9 March 1994, lot 90;

Sotheby's, London, 10 November 1994, lot 114;

Heather Newman, Painswick; from whom bought by

Mrs Brian McQuade, Chertsey;

By descent until 2023

Exhibited

Three Exeter Artists of the Eighteenth Century: Francis Hayman RA, Francis Towne, John White Abbott, Royal Albert Memorial Museum, Exeter, 1951, no. 73 or 74

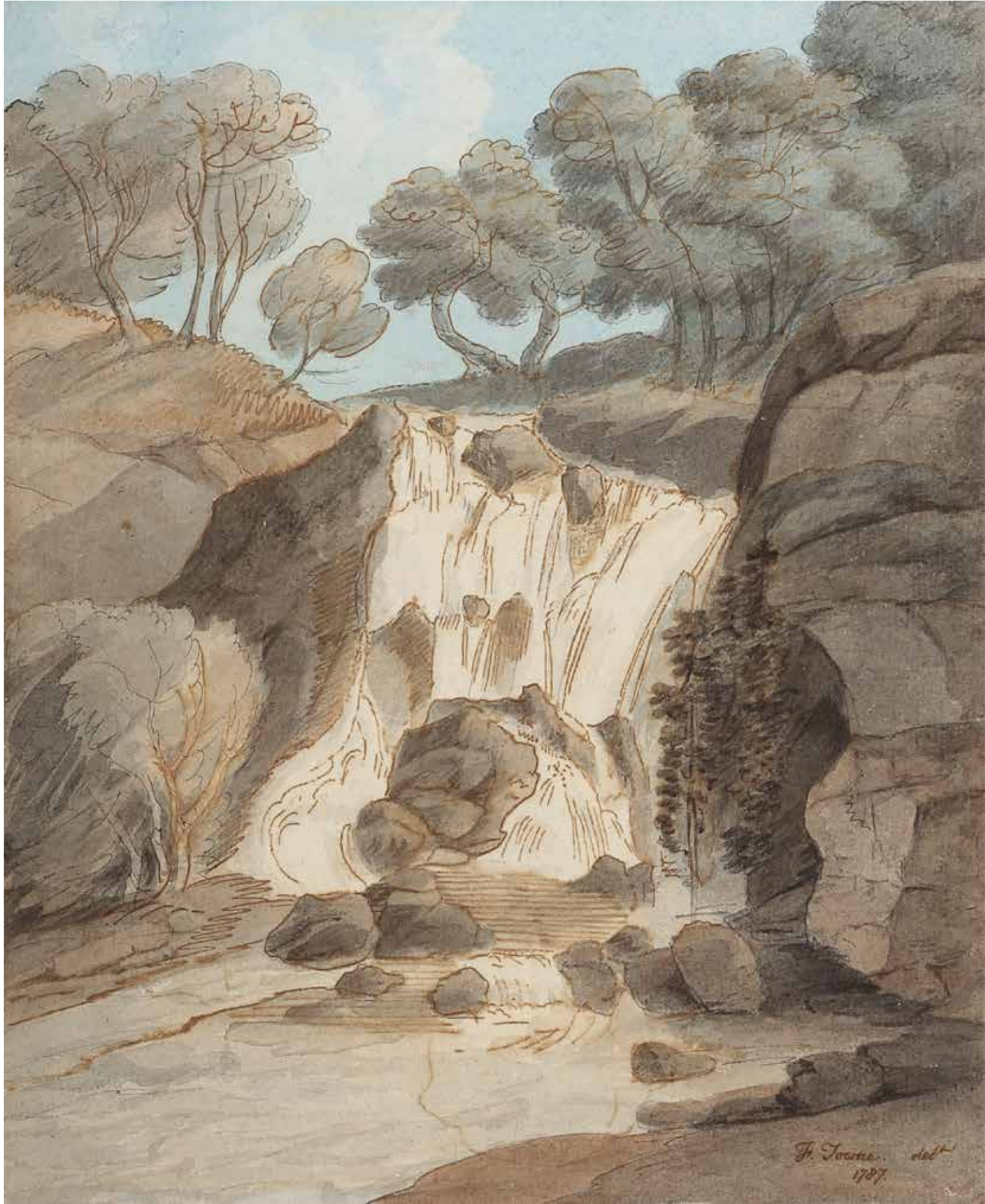
Literature

Richard Stephens, *A Catalogue Raisonné of Francis Towne (1739-1816)*, London: Paul Mellon Centre for Studies in British Art, 2016, no. FT541

Francis Towne's highly original drawings are regarded as some of the most beautiful of their time and were observed directly from nature.

The present drawing shows the waterfall at Chudleigh Rocks in Devon, with its characteristic protruding rock to the left of the cascade. The artist made another similar drawing of the waterfall (Stephens, *ibid*, no. 541A). That work features an angler climbing the rocks and has fewer dominant trees; the water is flowing higher and covers the rocks in the foreground, visible in the present drawing. Chudleigh is about five miles south-east of Canonteign and was a favourite sketching place of Towne's from 1783-1803.

Hugh, 4th Baron Clifford of Chudleigh (1726-1783) was one of Towne's major patrons. This work, executed four years after his death, was presumably commissioned by one of his sons, Hugh, 5th Baron Clifford (1756-1793) or Charles, 6th Baron Clifford (1759-1831).



Francis Towne
(1739-1816)
Waterfall at
Chudleigh Rock,
Devon

Francis Towne (1739-1816)***Hagar and the Angel***

Signed in pencil l.l.: F Towne/delt pen and brown ink and brown, blue and grey washes on laid paper, numbered in pen and brown ink verso: No 8
16.5 x 18.2 cm.; 6 ½ x 7 ⅛ inches

Provenance

Bequeathed by the artist to James White (1744-1825) Exeter, 1816;
John Herman Merivale (1779-1844), 1825;
Maria Sophia Merivale (1853-1928), Oxford, May 1915;
Judith Ann Merivale (1860-1945), Oxford, May 1915;
Squire gallery, London, February 1935;
Offered for sale on behalf of the Merivale family by John Spink from 2007;
Sotheby's London, 7 July 2011, lot 322;
Chorley's, Cheltenham, 10 November 2011, lot 46;
Maurice Dear Fine Art;
Private collection UK, until the present day

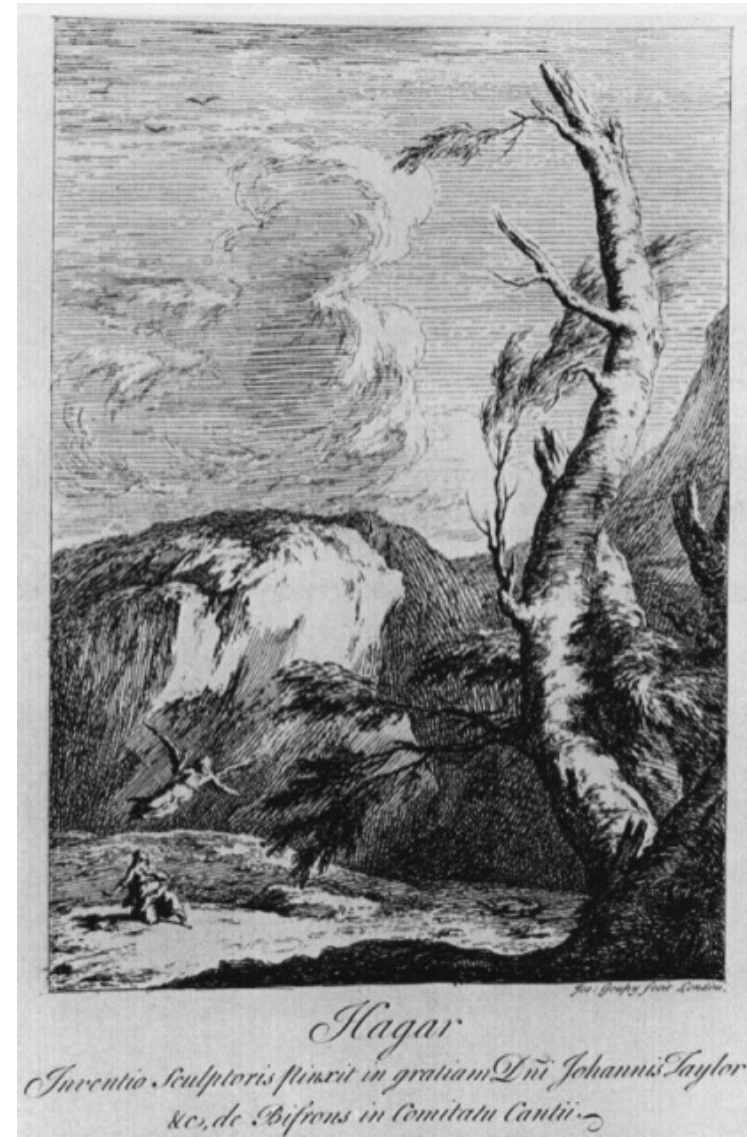
Literature

Richard Stephens, *A Catalogue Raisonné of Francis Towne (1739-1816)*;
Paul Mellon Centre for British Art Studies, London, 2016, FT804

This is a lively copy of a Salvator Rosa composition, *Hagar and the Angel*, etched by Joseph Goupy (1686–1770). A copy of the etching was in the Merivale collection at Barton Place in 1915 and was sold to the Squire Gallery in January 1936.



Francis Towne (1739-1816)
Hagar and the Angel



Joseph Goupy after Salvator Rosa,
Hagar and the Angel, before 1770

John White Abbott (1763-1851)
Dulverton, Somerset

Signed, inscribed and dated on original label attached to backboard: Dulverton.Somerset/JWA May 30 1800, pen and black ink and watercolour on wove paper
 25 x 16.5 cm.; 9 ¾ x 6 ½ inches

Provenance

H.L.Bradfer-Lawrence;
 Andrew Wyld, his sale at Christie's, London, 10 July 2012, lot 57, where bought by the present owner

Exhibited

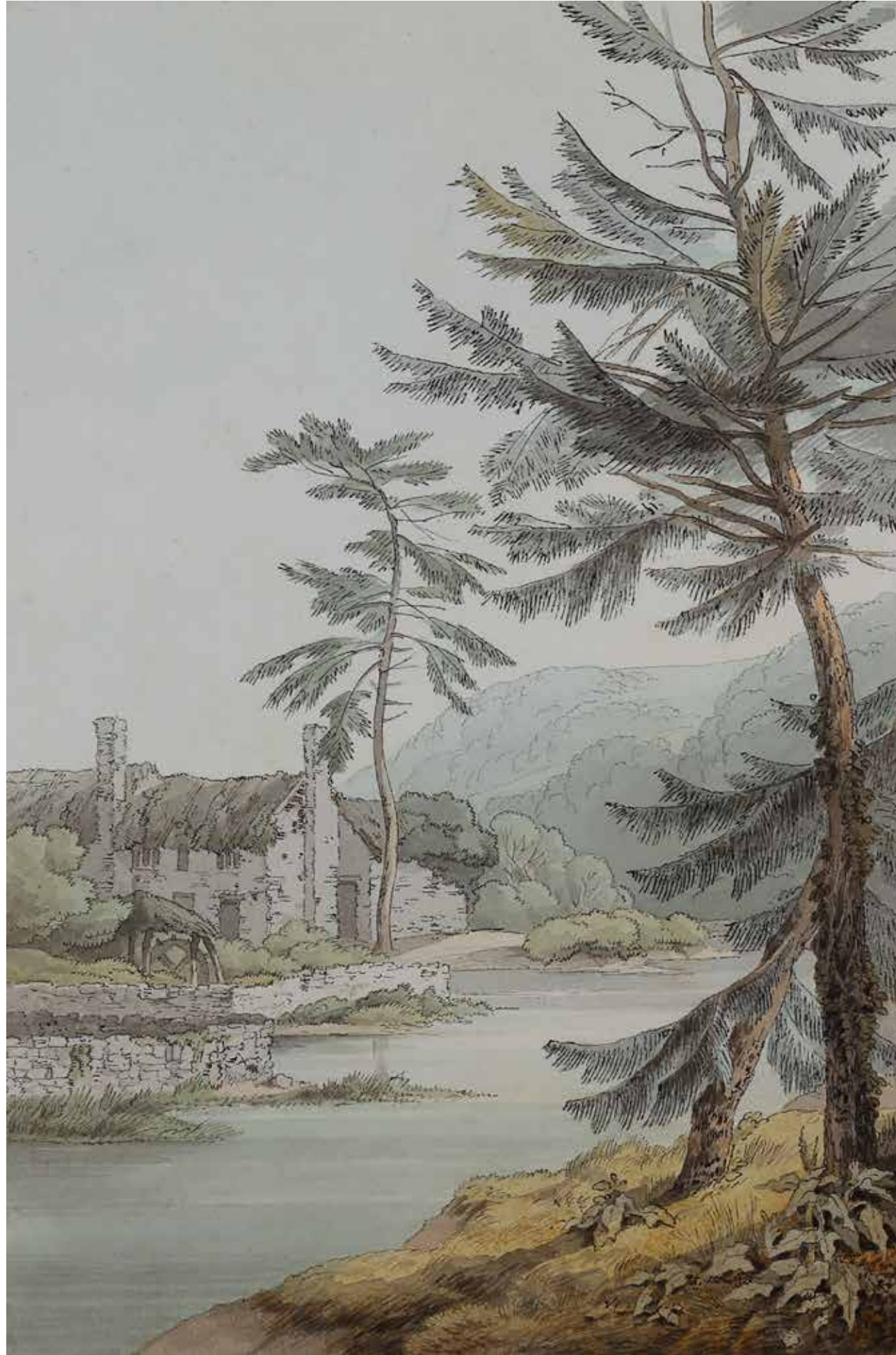
W/S Fine Art, London, Summer 2006, no. 13;
 W/S Fine Art, London, Summer 2009, no. 11

Abbott was one of the best amateur watercolorists of the late Eighteenth Century. A surgeon and apothecary, he lived in Exeter until 1825. He exhibited paintings at the Royal Academy from 1793, receiving contemporary acclaim for the style of his work. The artist John Downman said that 'he prefers his drawings before his paintings, as they are done with more spirit' (J. Farington, *Diary* 26 June 1804; vol. VI, p. 2362).

In 1825 Abbott inherited Fordland, a Devon estate, from his uncle James White, an Exeter barrister, Nonconformist and close friend of Francis Towne. Abbott became a patron and pupil of Towne's, and his linear style shows the artist's influence. After moving to Fordland he devoted himself to drawing.

Dulverton is in west Somerset, on the edge of Exmoor and just over the border from Devon. This view, little changed today, looks east from near the bridge over the river Barle.

Harry Bradfer-Lawrence (1887-1965) was an antiquary and manuscript collector. From King's Lynn, he became chairman of United Breweries in 1960.



John White Abbott
(1763-1851)
Dulverton,
Somerset

William Day (1764-1807)
Near Chepstow

Pen and grey ink and watercolour over pencil on laid paper watermarked J WHATMAN, inscribed verso in pencil: Inscribed on old mount/near Chepstow/William Day
 30 x 39 cm.; 11 3/4 x 15 3/8 inches

Provenance

Cyril and Shirley Fry

William Day was an accomplished amateur artist, who exhibited at the Royal Academy between 1782 and 1801 as an Honorary Exhibitor. The late Judy Egerton discussed his work in article for *The Connoisseur* (July 1970, pp. 176-185).

Day became friends with John Webber, the Swiss-born artist who accompanied Captain Cook on his last expedition to the South Seas between 1776 and 1780. It is not known for certain when they met, but Egerton notes, without giving a source, that their friendship "began about 1787". Day and Webber were sketching together in the Wye Valley in 1788, the date of the earliest known pair of views by the two artists of the same subject. Two watercolours by Webber of Chepstow Castle dated 1788, now in the Whitworth Art Gallery, Manchester (D.1900.12 & D.1970.7; see Charles Nugent, *British Watercolours in the Whitworth Art Gallery*, 2003, p. 282) correspond to two watercolours by Day acquired by Chepstow Museum in 2012.

A family note lists Day's interests in the following order: 'Geology, Minerology and Painting,' and he formed one of the earliest private collections of minerals in England. The collection was carried on by his son William Day (1797-1849) and his grandson. It passed to the Hampstead Central Library and was destroyed by bombing during the Second World War.



William Day (1764-1807)
Near Chepstow

Heneage Finch, 4th Earl of Aylesford, F.S.A., F.R.S. (1751-1812)
At Tenby, Pembrokeshire, Wales

Inscribed l.l. on original mount: At Tenby, pen and brown ink, brush and brown and grey wash on laid paper, partially watermarked FABRIANO
21 x 26.3 cm.; 8 ¼ x 10 ¼ inches

Heneage Finch, 4th Earl of Aylesford was a talented amateur artist who studied drawing with John Baptist Malchair while studying at Christ Church, Oxford. His mature style shows the influence of Rembrandt, whose etchings he collected. Wider Dutch and Flemish influence can be seen in the brown and sepia washes of the present work.

Aylesford made frequent tours to Wales, including several with Malchair in the 1780s and 1790s and a trip in 1803, when he may have made this view of Tenby. Another very similar but slightly smaller drawing of boats at the shore at Tenby by him is in the collection of Tate (T08126) and one of his further views of the town is in the collection of the National Gallery of Art, Washington DC (2009.70.30).

He was also a politician, patron of the arts (serving as a trustee of the British Museum from 1787-1812), etcher and talented amateur architect. His work is in many institutional collections.



Heneage Finch, 4th Earl of Aylesford, F.S.A., F.R.S. (1751-1812)
At Tenby, Pembrokeshire, Wales

English School, early 19th Century
Mount Hekla, Iceland

Watercolour over traces of pencil, inscribed in pen and dark brown ink verso: 58/Sketch Cozens
(crossed out)/J. Varley
15 x 24.5 cm.; 6 x 9 5/8 inches

Provenance

C.L.N. Miles Esq;
Spink (K3 7052);
Private collection U.K. until 2021

This intriguing drawing has in the past been attributed to both John Robert Cozens and John Varley. It bears a resemblance to one of Edward Dayes' Icelandic subjects, and can be compared with the view of Mount Hekla in the collection of Eton College (183-2010). Both drawings were probably based on an on-the-spot sketch of Iceland, made circa 1800-1810. Hekla, located in the south of the country, is one of Iceland's most active volcanoes.

The influence of Girtin and Turner can be seen in the treatment of the sky and the mountains; a resemblance to work in which these two artists collaborated has been suggested. Stylistically, the lower half of this work seems to look back to the blot techniques of Alexander Cozens.



English School, early 19th Century
Mount Hekla, Iceland

Francis Nicholson (1753-1844)***Ullswater***

Watercolour over pencil, in the original English Carlo section frame
30 x 41.6 cm.; 11 3/4 x 16 3/8 inches

Provenance

Private collection Scotland, until 2019

Francis Nicholson was the son of a weaver and born in Pickering, Yorkshire. A founder member of the Society of Painters in Water-Colours, he was dubbed 'The Father of Watercolour Painting' by his contemporaries. This beautiful drawing probably dates from 1792-3 and represents the very best of his work, perfectly capturing the distinctive light and colour of the Lake District.

He lived for the first thirty years of his life in various Yorkshire towns, learning from local teachers and painting portraits and depictions of animals, mostly in oils. He made two visits to London and took lessons from C.N. Metz. In 1783 he settled in Whitby and took up landscape painting in watercolour. He first exhibited at the R.A. in 1789. Lord Bute was an important early patron, who commissioned him to travel to the Isle of Bute to make a set of paintings.

He toured the Lake District with Sir Henry and Lady Tuite c. 1795; they remained important friends and patrons until Sir Henry's death in 1805.

Nicholson was commissioned by his patron Walter Fawkes of Farnley Hall in Yorkshire (also an important early collector of J.M.W. Turner) to provide numerous watercolours of views of the Lakes. Nicholson and Fawkes corresponded in 1798 on several occasions and Fawkes extensively praised the artist's work (R. Davies, "Francis Nicholson: Some Family Letters and Papers", *Old Water-Colour Society's Club*, 1930-1, Vol. VII, London 1931, pp. 15-30).

In the late 1790s Nicholson pioneered a new process of watercolour: he stopped out light areas with a mixture of beeswax and turpentine coloured with flake-white. This allowed the application of a wash, the removal of the solution in selected areas and further application of more wash, until the multiple washes gave depth to the shadows while the remaining areas were beautifully graded in tone. Finally, the highlights were applied in brilliant colour. Nicholson demonstrated this technique to the Society of Arts in 1799. In the Society's *Transactions* later that year, watercolours done up to that time were described as 'stained drawings' and it was stated that Nicholson's new method had produced a breakthrough allowing them to be regarded as 'proper paintings' (*Transactions of the Society for the Encouragement of Arts etc*, Vol. 17 (1799), p. 296).

Having achieved substantial financial success as an artist, Nicholson resigned from the Society of Painters in Water-Colours in 1813 to concentrate on his flourishing work as a drawing master. His success enabled him to develop experimental techniques in his later years, and he pioneered the development of lithography in England.

In the Nicholson sale of 1844, lots 117-119 list one hundred and seventeen sketches of Cumberland and Westmoreland drawn between 1794 – 1807.



Francis Nicholson (1753-1844)
Ullswater

John Sell Cotman (1782-1842) and Studio
An artist in his studio

Watercolour, inscribed verso in a later hand: J S Cotman/From a sale of the artist's /works in Norwich in 1861,
 and further inscribed with the provenance details on three labels attached to the backboard
 35.5 x 25.7 cm.; 14 x 10 inches

Provenance

J.J. Cotman;
 The artist's sale at Spelman, Norwich, 16 May 1861, probably lot 79;
 The Palmer collection, by October 1873;
 With J. Palser & Sons;
 Sotheby's, London, 10 April 1997, lot 71;
 Sotheby's Olympia, 24 September 1997, lot 485;
 G.A. Key, Aylsham, 13 February 1998, lot 570;
 Christies' South Kensington, 9 December 2015, lot 189, where bought by the present owner;
 Private collection U.K.

This is a late work by the artist, derived from a pencil drawing by Cotman in the British Museum (1902, 0514.231). The artist's portfolios are stacked up to the left of the figure, which may derive from a seventeenth-century engraving. Tim Wilcox has observed that the reworking of the figure is not consistent with a simple copy, especially in the treatment of the right arm. He has suggested that in its earlier stages the composition was sketched out by J.S. Cotman, who experimented with figure compositions in his final decade.

There has been a suggestion that the sheet was finished by Miles Edmund Cotman (1810-1858), his son and studio assistant, but it is neither typical of his work nor the subjects he drew. However, given the clear family provenance, it seems likely that the background was filled in by him or his younger brother John Joseph Cotman (1814-1878).

The British Museum drawing is linked to a group of etchings of figures in historical costumes, with echoes of the work of Bonington. Cotman made these compositions in 1830-1833 and they were published after his death in 1846. The present work does not relate to an etching, and it is possible that Cotman began a large watercolour which he did not finish.



John Sell Cotman
(1782-1842)
and Studio
An artist in his
studio

David Cox (1783-1859)***Collecting water***

Watercolour over pencil with scratching out
18.2 x 22.8 cm.; 7 ¼ x 9 1/8 inches

Provenance

Quentin and Molly Bridge until 2020

Exhibited

Martyn Gregory, *British Watercolours & Drawings*, 2020, no. 8

This charming early drawing by Cox dates to c. 1815. A woman and child can be seen collecting water from a stream near a wooden bridge by a cottage. The child appears to be wearing a black Welsh hat.



David Cox (1783-1859)
Collecting water

David Cox (1783-1859)***Hay-on-Wye, Wales***

Signed l.r.: D. COX., watercolour over traces of pencil with scratching out and touches of gum arabic
21.3 x 34 cm.; 8 3/8 x 13 3/8 inches

Provenance

Guy D. Harvey-Samuel (1887-1960);
Fine Art Society, *Annual Exhibition of English Drawings and Watercolours*, April 1960; no. 108;
Private collection, U.K. until 2020

This sparkling watercolour, in superb condition and dating from c. 1824, is a fine example of the fluent small-scale drawings with which Cox had commercial success in the mid-to-late 1820s.

Cox wrote to William Radclyffe that he intended to devote more time to saleable smaller works, as his larger pictures were not finding buyers. Scott Wilcox has suggested that his discovery of the elegant small watercolours drawn by Bonington at this date would have provided a compelling model (Scott Wilcox ed., *Sun, Wind, and Rain: The Art of David Cox*, Yale Centre for British Art (2008, p. 36).

Cox drew several versions of this view; the closest to this one is a slightly larger drawing in the British Museum (1915,0313.6). Another version was engraved by William Radclyffe as plate XI in *Thomas Roscoe's Wanderings and Excursions in South Wales* in 1837, in which agricultural labourers and their horses replace the sheep and cattle in the foreground. Birmingham Museums and Art Gallery hold a slightly smaller version with sheep in the foreground (1927P678; see *David Cox*, Birmingham Museums and Art Gallery, 2008-9, no. 31).



David Cox (1783-1859)
Hay-on-Wye, Wales

David Cox, RWS (1783–1859)***A distant view of Lancaster with Morecambe Bay in the distance***

Signed I.I.: David Cox., watercolour over traces of pencil with touches of pen and black ink on buff paper
29.6 x 39 cm; 11 3/4 x 15 3/8 inches

Provenance

Agnew's, London, *126th annual exhibition*, March 1999, no. 63;
The Flannery collection, UK, and by descent until 2018

This very freely-drawn watercolour represents a transitional stage in the development of the important theme of 'Peace and War', one of Cox's major subjects. Two local men, one seated and one standing, watch a small troop of soldiers marching in an extensive sweeping landscape under a huge sky, with Lancaster Castle in the middle distance and the waters of Morecambe Bay beyond. Unusually for Cox, there is not much pencil underdrawing.

Cox's preoccupation with military activity during the unsettled 1830s and 1840s can be seen in the work created during his 1838 six-week trip with his wife to Seabrook, near Hythe in Kent. The artist made sketching trips along the coast, including to Lympne, five miles from Hythe, resulting in *Peace and War: Lympne Castle* (c. 1838, Birmingham Museums & Art Gallery).

The present work, similar in style and feel to the Lympne watercolour, presumably dates from the same time. It shows the composition reversed and the distant focus of Lancaster Castle as in *Lancaster: Peace and War*, 1842 (Art Institute of Chicago; see illustration). Most of Cox's numerous 'Peace and War' subjects are set at Lancaster rather than Lympne and have more developed references to 'War' than the small troop of riders seen here on the top of the hill on the left.

Cox repeatedly returned to the theme in this period, resulting in his 1838 exhibits at the Society of Painters in Water-colours in London, *Rocky Scene – Infantry on the March* and *Stirling Castle – Cavalry on the March* and the 1839 *Cavalry on the March*. In 1848 the first work to be entitled *Peace and War* (Lady Lever Art Gallery, Port Sunlight, National Museums Liverpool) was exhibited at the Society of Painters in Water-colours.



**David Cox, RWS
(1783–1859)**
*A distant view of
Lancaster with
Morecambe Bay in
the distance*



David Cox, Lancaster: *Peace and War*, 1842

Watercolour and gum arabic over graphite with gouache and scratching out on wove paper, 49.7 x 76 cm; 19 x 30 inches, Art Institute of Chicago, restricted gift of Dr. William D. Shorey; H. Karl and Nancy von Maltitz Endowment: 1990.144

Joshua Cristall (1767-1847)***Fern gathering, Coppett Hill, Goodrich, Herefordshire***

Signed and dated l.l.: J Cristall 1829, watercolour over traces of pencil with scratching out and touches of gum arabic
37.8 x 28.2 cm.; 14 7/8 x 11 1/8 inches

Provenance

Abbott and Holder Ltd.;
Mrs Brian McQuade, Chertsey;
By descent until 2023

This is a particularly fine watercolour depicting the fern gatherers on Coppett Hill, whom Cristall liked to draw. The bracken on the hill was cut, as shown in the present work, and the stubble then burnt, releasing potash to encourage the next year's growth. The bracken was used for making soap, often in cauldrons on the hillside, as litter in pigsties and for thatching.

Coppett Hill rises steeply out of Goodrich village, with woodland turning into stony bracken before a long descent to the river Wye below Coldwell Rocks. The hill has views of the Brecon and Black Mountains in one direction and the Malvern Hills in the other. It was a favourite walk of the artist, who lived from 1823 at Granton Cottage in Goodrich, which had fine views of Coppett Hill.



Joshua Cristall
(1767-1847)
Fern gathering,
Coppett Hill,
Goodrich,
Herefordshire

François Louis Thomas Francia (French, 1772-1839)***A girl picking flowers in Greenwich Park***

Signed and dated l.c.: L Francia 1828 (?), watercolour with scratching out
19.7 x 27.5 cm.; 7 ¾ x 10 ¾ inches

Provenance

Sotheby's, London, 7 June 2006, lot 356;
Bonhams, London, 23 September 2008, lot 40

This charming view of London from Greenwich is painted from a similar vantage point to the artist's celebrated self-portrait in Greenwich Park, in the collection of the Musée des Beaux-Arts, Calais (Inv.86-57-2). The towers of the Hospital can be seen in the present drawing, with the dome of St Paul's cathedral floating between them on the horizon.

Francia was Bonington's teacher and his work provides an important link between British and French watercolour painting in the early Nineteenth Century. A native of Calais, he left for London in 1788 before the outbreak of the French Revolution and stayed until 1817. He established a practice as a drawing master and made a reputation as a painter of marine and landscape watercolours. He attended the Monro 'Academy', made sketching tours, was secretary of the 'Brothers' (a sketching club of which Girtin was a member), and was secretary of the Associated Artists in Water Colours. He exhibited at the Royal Academy from 1795-1822. Francia returned to Calais in 1817. He gave Bonington his first professional lessons in watercolour in Calais, as well as other artists including William Wyld and Eugène Isabey. British and French artists who passed through the town on a tour of the coast or en route to Paris or London would frequently visit him.



François Louis Thomas Francia (French, 1772-1839)
A girl picking flowers in Greenwich Park

Joseph Nash (1809-1878)
Barrière St Denis, Paris

Signed I.I.: J Nash., pen and brown ink and watercolour over traces of pencil
8 x 14.4 cm.; 3 1/8 x 5 3/4 inches

Engraved

By W. Taylor for *Paris and its Environs, Displayed in a Series of Two Hundred Picturesque Views, from Original Drawings, Taken Under the Direction of A. Pugin, Esq. the Engravings Executed Under the Superintendence of Mr. C. Heath. With Topographical and Historical Descriptions*, (1828 - 1831)

This drawing dates from 1829 and records the building before it was significantly damaged by fire on 29 July 1830.

Joseph Nash was born in Great Marlow, Buckinghamshire. He was the eldest son of Okey Nash, who took holy orders and became the proprietor of the Manor House School, Croydon, where Nash was educated and displayed early talent at drawing.

In around 1827, Nash entered the architect's office of Augustus Charles Pugin, at 105 Great Russell Street, Bloomsbury, London, to learn the art of architectural drawing. Two years later, he and his fellow apprentices accompanied Pugin to France to produce drawings for *Paris and its Environs* (1830). He developed his skill as a lithographer and prepared Pugin's drawings for *Views Illustrative of the Examples of Gothic Architecture* (1830).



Joseph Nash (1809-1878)
Barrière St Denis, Paris

Thomas Shotter Boys (1803-1874)
A château with figures in the garden

Signed with monogram I.I. and dated 1831, watercolour over traces of pencil with gum arabic and scratching out
8.5 x 12 cm.; 3 3/8 x 4 3/4 inches

Boys moved to Paris in the early 1820s and became a friend and pupil of Richard Parkes Bonington (1802–1828). He exhibited many watercolours in Paris in the 1830s and is deemed to have made an important contribution to the revival of watercolour painting in France. Boys made several visits to Belgium in the late 1820s and 1830s and was in Brussels during the Belgian Revolution of 1830. His wife Célestine was Belgian, her home either in or near Soignies. His *Picturesque Architecture in Paris, Ghent, Rouen etc.*, was published in 1839.

This charming château has not yet been identified but can be presumed to be in Belgium or northern France.



Thomas Shotter Boys (1803-1874)
A château with figures in the garden

William Turner of Oxford (1789-1862)
View of Shipton-on-Cherwell, Oxfordshire - Evening

Signed and inscribed on the old backing board attached to reverse: View of Shipton on Charwell [sic]-Evening. \W.
 Turner./Oxfd., watercolour over traces of pencil
 25.6 x 41 cm.; 10 x 16 inches

Provenance

W/S Fine Art Ltd., *Watercolours and Drawings*, June 2005, no. 47;
 Private collection U.K. until 2021

This view shows the manor house and part of the estate of the artist's uncle, William Turner and the church of the Holy Cross, amongst the trees to the right of the house. The artist built the church, in fourteenth-century style, at the expense of his uncle. The watercolour is thus an intensely personal work in which the artist depicts his home and the only building he designed.

William Turner (Senior) had supported the artistic training of his nephew after his father died. In 1804 he bought the estate of Shipton-on-Cherwell with its manor house and park, as depicted in the present watercolour. In 1809, the young artist recorded his address as Shipton (Martin Hardie, *William Turner of Oxford*, The Old Water-Colour Society's Club, IX, 1932, p. 2).

Turner first exhibited at the Royal Academy in 1807. In January 1808 he became the youngest associate of the Society of Painters in Water Colours and was elected a full member in November of that year.

The church dates from 1831, Turner of Oxford's only architectural work. The artist was buried there at his death in 1862; in 1896 a screen was erected in his memory.

Some of the artist's most celebrated watercolours are of water lilies on the river Cherwell: from 1835 he sent a number to the exhibitions of the Society of Painters in Water Colours. The earliest of these, now in the collection of the Yale Center for British Art, shows the church at Shipton-on-Cherwell in the trees in the distance, as the focal point of the composition. [ill 2]



**William Turner of Oxford
(1789-1862)**
*View of
Shipton-on-Cherwell,
Oxfordshire - Evening*



Scene near Shipton on Cherwell, Oxfordshire, 1835, watercolour, gouache and brown ink over graphite on moderately thick, moderately textured, cream laid paper, Yale Center for British Art, Paul Mellon Fund, B1981.24.

Samuel Jackson (1794-1869)***Evening: St Vincent's Rocks and the Lime Kiln from below Old Hotwell House, on the Avon, Bristol***

Watercolour over pencil heightened with gum arabic and scratching out
24.7 x 35.5 cm.; 9 7/8 x 14 inches

Provenance

Christopher and Rosemary Warren until 2020

Exhibited

City of Bristol Museum and Art Gallery, *The Watercolours of Samuel Jackson 1794-1869*, 1986, no. 33 (private collection)

This atmospheric and beautifully preserved watercolour dates from c. 1825, the artist's finest period, and masterfully observes gentle evening light and the reflections on the Avon. The well-recorded evening sketching meetings of Bristol artists in Leigh Woods doubtless inspired Jackson to tackle this popular subject at dusk.

Samuel Jackson has been described as 'the Father of the School' of Bristol artists. His contemporary Francis Danby (1793-1861) wrote that 'I know Jackson is a man of genius by being with him in Leigh Woods' (see F. Greenacre and S. Stodard, *The Bristol Landscape-the Watercolours of Samuel Jackson*, 1986, p. 85).

In 1820s Bristol was the second largest port in the country, the end of the Napoleonic Wars contributing to its prosperity as a trading city. At this time, the Bristol School of artists flourished, Jackson and Francis Danby its best-known members.

Their original contribution to art in Britain was founded in their plein air practise in the countryside around the city, including at Leigh Woods, the Nightingale Valley and the Avon Gorge.

Jackson was born in Bristol, the son of a partner in a firm of dry-salters, who dealt in the chemical products used in colour dyes and artists' materials. He had a Dutch grandmother. It may be that this business was the source of the wide variety of pigments used in much of his early work. Like many other Bristol artists Jackson travelled extensively and made frequent trips to Wales from 1825 through the 1830s and 1840s. In 1827 he visited Trinidad, St Vincent and Tobago in the West Indies. Scotland, the Lake District and Switzerland provided further subjects for his exhibited works. He lived in Bristol for his whole life, becoming the city's preeminent artistic figure.



Samuel Jackson (1794-1869)

Evening: St Vincent's Rocks and the Lime Kiln from below Old Hotwell House, on the Avon, Bristol

Peter de Wint (1784-1849)***On the moors***

Watercolour on laid paper, with exhibition label attached to backboard
15 x 32.5 cm.; 6 x 12 ¾ inches

Provenance

Miss Bostock, companion to Miss H.H. Tatlock, the artist's granddaughter;
Christie's, 12 September 1941, lot 29;
Where purchased by Thomas Agnew & Son Ltd., London;
Sold to a private collector 18 May 1942;
Private collection, Wiltshire until 2023

Exhibited

Usher Art Gallery Lincoln, *Peter De Wint Exhibition*, 1937, no. 146

Horsemen can be seen in the foreground of this freely drawn, spare landscape, which exemplifies Peter de Wint's brilliance and delicacy in the laying of washes.



Peter de Wint (1784-1849)
On the moors

Peter de Wint (1784-1849)
Sheep on the Clee Hills, Shropshire

Watercolour over traces of pencil on 'Creswick' paper
31 x 48.3 cm.; 12 ¼ x 19 inches

Provenance

Christie's, London, the Artist's sale, 27 May 1850, lot 378;
Christie's London, April 25, 1995, 116;
Bill Thomson, Albany Gallery until 2021

In this drawing De Wint uses characteristically accomplished washes applied to heavy 'Creswick' paper to suggest the changing of the seasons in the Shropshire countryside, dotted with grazing sheep in the foreground.

De Wint first visited Shropshire in 1829-1830 and painted views of the county on numerous occasions. Two of his major patrons lived there: Lord Clive at Oakley Park near Ludlow, not far from the Clee Hills, and Mr Chesney of Badger. He exhibited views of Shropshire throughout his career.



Peter de Wint (1784-1849)
Sheep on the Clee Hills, Shropshire

George Richmond, R.A. (1809-1896)
Landscape with trees

Watercolour over pencil
20.5 x 38 cm.; 8 1/8 x 15 inches

Provenance

Walter Coleridge Richmond (1852-1931), the son of the artist;
By descent

Despite focussing on his successful career as a portraitist after his 1831 marriage, Richmond continued to draw and paint landscapes. In the middle of his life he drew from nature in the summer, and this watercolour probably dates from that period. This beautiful sketch has a directness reflecting his enjoyment of the opportunity for contemplation when drawing from nature, just as it did with Samuel Palmer in Shoreham in the mid-1820s. Richmond's landscape works remained private and stayed mainly in his family.



George Richmond, R.A. (1809-1896)
Landscape with trees

William Henry Hunt (1790-1864)***Primroses***

Signed l.r.: W HUNT, watercolour with bodycolour on artist's board
16 x 20.3 cm; 6 1/4 x 8 inches

Provenance

Private collection, U.K.

Hunt's specialism in the still life was convenient for an artist born with deformed legs which impaired his mobility. The resulting carefully drawn, small-scale, still lifes like this one also illustrate the new techniques of watercolour which he pioneered, using a stipple technique in subtle colour combinations to achieve a brightness of colour by overlaying washes over white gouache.

Primroses were one of his favourite subjects and he frequently exhibited depictions of them in the 1840s and 1850s.

John Ruskin described Hunt as the finest ever painter of still lifes and hung his work in his bedroom, alongside his Turner watercolours.



William Henry Hunt (1790-1864)
Primroses

Helen Cordelia Angell (1847-1884)***Apple Blossom***

Signed I.I.: H C Coleman Angell., watercolour over traces of pencil with touches of bodycolour and gum arabic

23 x 32.3 cm.; 9 x 12 ½ inches

Provenance

John Abbott (1937-2011)

The artist is said to have been anointed as his successor by William Henry Hunt, whose enthusiasm for still lifes she shared. This work can be dated to 1874 – 84, as she took her husband's name on her marriage in 1874. Her later style was looser than her early work.

Angell was the fifth daughter of twelve children of William Thomas Coleman, a physician, and Henrietta Dendy and was schooled at home. Along with her sister, the pottery artist Rose Rebecca Coleman, she was taught painting and drawing by her older brother William Coleman, who kept an art pottery studio in South Kensington and whom she helped make designs for Minton. Her early watercolours were first exhibited in the Dudley Gallery in London in 1864 thanks to her brother's connections.

She married Thomas William Angell, a postmaster and an amateur artist, on 15 October 1874. The following year she joined the Royal Institute of Painters in Water Colours but resigned after she became an A.O.W.S.

Angell became Flower Painter in Ordinary to Queen Victoria from 1879 until her death, succeeding Valentine Bartholomew. Her work can be found in the collection of the Victoria & Albert Museum, the Royal Albert Museum, Exeter and other public collections.



Helen Cordelia Angell (1847-1884)
Apple Blossom

David Roberts, R.A. (1796-1864)

The Lower Pool of Siloam, Valley of Jehoshaphat, Jerusalem

Signed, inscribed and dated c.l.: Jerusalem. april 11 1839/David Roberts, watercolour over pencil heightened with touches of white

23.9 x 31.1 cm; 9 3/8 x 12 1/4 inches

Provenance

Probably Francis, 1st Earl of Ellesmere (1800-1857);
Probably Dowager the Countess of Ellesmere, 1857;
Probably the Ellesmere sale, Christie's, London 2 April, 1870, lot 22;
Probably Mackay (purchased at the above sale);
John Gordon of Cluny;
Christie's, London, 17 June 1969, lot 166;
Spink, London (purchased at the above sale);
Christie's, London, 2 March 1976, lot 163;
Purchased from the above by a private collector, until 2019

Lithographed

by Louis Haghe for *The Holy Land, Syria, Idumea, Egypt and Nubia*, London 1842, vol. I, pl. 23 (with the above title) and 1855, vol. I., pl. 23 (as Lower Pool of Siloam)

David Roberts was one of the first professional British artists to travel to the Near East, in 1838. He arrived in Jerusalem at Easter 1839, having travelled from Egypt via Sinai and Petra; later he continued north to Lebanon and departed from Beirut in May.

Roberts was fortunate to ingratiate himself with the local Ottoman governor in Jerusalem, who allowed the artist to sketch all the sights he wished around the city as well as Bethany, Jericho, and Bethlehem.

The pool of Siloam is a rock-cut pool on the southern slope of the City of David, the original site of Jerusalem, to the south of the city walls of Jerusalem. In this work Roberts has drawn the ancient tombs which are cut into the rocks and thought to be the burial sites of the highest-ranking officials of the Judaeen Kingdom.

Roberts's eastern compositions reached a wide audience through two hundred and forty seven lithographs made by Louis Haghe, including the present subject. Originally published in parts, these were later bound into six volumes as *The Holy Land, Idumea, Arabia, Egypt and Nubia* (1842-9). Their enormous popularity reflected the contemporary appetite for material relating to the Orient.



David Roberts, R.A. (1796-1864)
The Lower Pool of Siloam, Valley of Jehoshaphat, Jerusalem

Edward Lear, R.A. (1812-1888)
The Villa Adriana, Tivoli

Signed and dated l.r.: Edward Lear. Del 1842, inscribed l.l.: Villa Adriana., pencil
heightened with white
24 x 36.7 cm.; 9 3/8 x 14 3/8 inches

Provenance

Phillip's, London, 11 November 1997, lot 45;
Private collection U.K. until 2023

Lear set out for Italy in the summer of 1837. For most of the next ten years the artist wintered in Rome and toured other parts of Italy during the summer. This crisply drawn view with white highlights of the Villa Adriana is a fine example of the artist's pencil drawing, which he favoured early in his Italian sojourn and shows the influence of James Duffield Harding.

A related drawing of the Villa Adriana in upright format is in the collection of the British Museum (P_1892-1119-15). The same figures can be seen in the foreground and the compositional emphasis is on the trees on the right of the composition.

Situated on a low plain on the slopes of the Tiburtine Hills, Hadrian's Villa was the largest villa of the Roman Empire, built over an area of more than one hundred hectares.



Edward Lear, R.A. (1812-1888)
The Villa Adriana, Tivoli

Edward Lear, R.A. (1812-1888)
The plains of Lombardy from Monte Generoso

Inscribed and dated l.l.: Monte Generoso/1879, and further inscribed with colour notes,
pen and brown ink over pencil
25 x 51.5 cm; 9 7/8 x 20 1/4 inches

Lear returned to Varese and Monte Generoso, on the border between Italy and Switzerland between lakes Lugano and Como, from 29 June to 22 September 1879, as he did every summer from 1878 to 1883. He enjoyed sketching the views south across the plains, as in the present watercolour, and the mountains stretching up to the Alps. The botanical artist Marianne North came to Como towards the end of his stay and they made a trip to Monte Civita near Monza together.

This drawing is taken from a similar vantage point to that of an oil of the same subject dated 1880 in the collection of the Ashmolean Museum (WA196.39).

A previously unpublished seven stanza poem entitled *Lays of the Octopods* by Lear has come to light in the British Library's Charnwood Autograph Collection. It reflects the artist's dissatisfaction with the busy Hotel Monte Generoso and the tourists it attracted.

The poem is written in a letter to Mary Theresa Mundella (1847–1922), daughter of Liberal politician and friend, Anthony John Mundella (1825–1897), who were fellow hotel guests. Lear's Octopods are noisy tourists and the poem also feature Pofflikopps, which ride on Octopods and contribute to the general *melée*. (see Amy Wilcockson, Edmund Downey, *Notes and Queries*, Volume 67, Issue 1, March 2020, pp. 120–122).



Edward Lear, R.A. (1812-1888)
The plains of Lombardy from Monte Generoso

Edward Lear, R.A. (1812-1888)***Benares***

Signed with monogram I.L., watercolour over pencil heightened with bodycolour and gum arabic
25.5 x 40 cm.; 10 x 15 ¾ inches

Provenance

Sir Sacheverell Sitwell, Bt. (1897-1988);
Francis Sitwell (1935-2004);
By descent at Weston Hall, Northamptonshire until 2021

Lear was invited to India by his friend and patron Lord Northbrook, who was appointed Viceroy in 1871, and his journey there was the last and longest of his life. He was overwhelmed by the colour and vitality of India and enjoyed the bustle of Viceregal life. After leaving Lord Northbrook, Benares was one of the first places Lear visited, arriving on 12 December 1873.

On 13-14 December 1873 Lear inimitably describes Benares in his *Indian Journal* (ed. Ray Murphy, 1953, pp. 45-6):

Nothing short of a moving opera scene can give any idea of the intense and wonderful colour and detail of these Benares river banks...

Got a boat, a large one, for no one can have the last idea of this Indian city's splendour without this arrangement. Utterly wonderful is the rainbow-like edging of the water with thousands of bathers reflected in the river. Then the colour of the temples, the strangeness of the huge umbrellas and the inexpressibly multitudinous details of architecture costume etc. Drew, more or less, as I was slowly row'd up and down the river...How well I remember the views of Benares by Daniell, R.A.; pallid, gray, sad solemn. I had always supposed this a place of melancholy or at least a staid and soberly-coloured spot, a gray record of bygone days,. Instead, I find it one of the most abundantly bruyant, and startlingly radiant of places full of bustle and movement.

This drawing used to hang in Sir Sacheverell Sitwell's study and dressing room at Weston Hall, Northamptonshire, where he did all his writing.



Edward Lear, R.A. (1812-1888)
Benares

Edward Lear, R.A. (1812-1888)
Hardwar, India

Signed with monogram I.L. and dated 1875, watercolour over pencil heightened with white
 25.5 x 39.7 cm.; 10 x 15 ¾ inches

Provenance

Lady d'Avigdor Goldsmid;
 Caroline Stroude;
 Francis Sitwell (1935-2004);
 By descent at Weston Hall, Northamptonshire until 2021

Hardwar, also called Gange-dward, the Ganges Gate, lies on the right bank of the Ganges, where the river flows out of the Himalayan foothills north-east of Delhi. It is one of the seven sacred cities of the Hindu and an important pilgrimage site, which hosts the Kumbh Mela festival once every twelve years. A dip in the river Ganges here is believed to wash away one's sins and, according to Hindu mythology, it is one of the four places where the drops of elixir ('Amrit') were accidentally spilled by the celestial bird Garuda.

Lear arrived there on 2 April 1874 and stayed with Mr Jenkinson, a relative of his friend the Viceroy, Lord Northbrook, who had invited him to visit India. Lear was enchanted by the city, recording his impressions in his *Indian Journal*, ed. Ray Murphy, 1953, p. 113:

The beauty of the pagodas and shrines and houses here is indescribable, and the whole scene is perhaps the most beautiful I have seen anywhere in India.

On 5 April Lear drew the ghats (op. cit. p. 114):

The tall silver gray temples in shade, a side bit here and there catching bright light, are really beautiful, often half seen through a veil of light green or yellow foliage. ...The colours of dresses amazing, women in apricot coloured shawls, rose coloured, scarlet, brown, all throwing flowers into the river.the mountains came out comparatively clear before lunch, so that I could really get an outline of the upper range, snows and all.

He and his manservant Giorgio left Hardwar on 6 April.

Francis Sitwell, the businessman and publicist, was the younger son of Sir Sacheverell Sitwell, 6th Bt, and his wife Georgia.



Edward Lear, R.A. (1812-1888)
Hardwar, India

Hercules Brabazon Brabazon (1821-1904)
The market, Mysore, India

Signed with initials H.B., watercolour over pencil with touches of bodycolour on grey paper
17 x 26 cm.; 6 ¾ x 10 ¼ inches

Exhibited

Leger Galleries, London, November 1973;
Private collection U.K. until 2022

The second son of Hercules Sharpe, the artist was educated at Harrow. After leaving Cambridge, where he read Mathematics, he decided to become an artist and studied in Rome for three years. On the death of his elder brother he inherited the Brabazon estates (and name) in Ireland. He spent his summers in England and his winters travelling in Europe and, from the 1860s, further afield. The artist visited India three times, in 1870, 1875 and 1876.



Hercules Brabazon Brabazon (1821-1904)
The market, Mysore, India

Hercules Brabazon Brabazon (1821-1904)
Santa Maria della Salute, Venice, from the Grand Canal

Watercolour
17.6 x 25.8 cm.; 6 7/8 x 10¼ inches

Provenance

Sotheby's, London, 18 November 1971, lot 64;
Charles J. Branchini until 2020

1891 Sargent persuaded Brabazon to have an exhibition at the Goupil Gallery and, as a result, in his old age he found himself at the forefront of the modern movement.

Brabazon was most influenced by Turner, Cox, Müller and de Wint and his work owes much to Turner's late work. This watercolour is reminiscent of the style of Sargent.



Hercules Brabazon Brabazon (1821-1904)
Santa Maria della Salute, Venice, from the Grand Canal

Paul-César Helleu (French 1859-1927)
Alice Helleu à sa toilette

Signed l.r.: Helleu, black, red and white chalks
 70 x 48.5 cm; 27 ½ x 19 inches

Provenance

Nevill Keating Pictures Ltd., London;
 Private collection until 2022

This elegant drawing aux trois crayons of the artist's wife Alice, drawn from behind, is recorded in the online archive of Les Amis de Paul-César Helleu as PCH DE1-3216.

Helleu studied at the École des Beaux-Arts in 1876 in the atelier of Jean-Léon Gerome. In Paris, his circle of intimate friends included fellow artists Giovanni Boldini, Alfred Stevens, Edgar Degas, Rodin, Claude Monet and notably the Americans Whistler and Sargent, with whom he briefly shared a studio.

Helleu exhibited several large pastel portraits to great acclaim at the Salons of 1885 and 1886, including one of Alice Louis-Guérin, to whom he became engaged in 1885. He and Alice married in 1886 at the church of Saint-Pierre in Neuilly. Although friendly with many of the Impressionist painters and invited by Degas to participate in the eighth and final Impressionist exhibition of 1886, Helleu declined to do so. He exhibited six pastels at the Salon des Pastellistes at the Galerie Georges Petit in 1887, including two further portraits of Alice. At this time he first met Comte Robert de Montesquieu, who was to become his leading patron and who, in 1913, published the first important monograph on the artist.

In 1889 Paul and Alice Helleu spent some time with Sargent at Fladbury in England, and he made several studies of Alice and an oil of Paul painting her (Brooklyn Museum, New York). The

1890s were a successful decade for Helleu, who moved comfortably in society in both France and England. He obtained numerous lucrative portrait commissions and enjoyed considerable financial success. Helleu also met and enjoyed a long friendship with Marcel Proust, who is thought to have based the character of the painter Elstir in *A la Recherche du Temps Perdu* on him.

Encouraged by Sargent, Helleu began travelling to America in 1902, where his reputation had preceded him, and he enjoyed further success drawing elegant Society women. His subjects included the Comtesse Greffulhe, Queen Alexandra and Consuelo Vanderbilt, the Duchess of Marlborough. These works were greatly admired by his contemporaries. His preferred subject remained Alice, whom he drew many times.

The writer Edmond de Goncourt wrote of Alice Helleu that *[s]he was incapable of making a movement that was not graceful and elegant, and ten times a day he [Paul-César Helleu] tried to capture those movements with a quick drypoint sketch.*

In 1931, four years after Helleu's death, a retrospective exhibition of his work was held at the Galerie Charpentier in Paris. Today his work can be found in many museum collections, including the Museum of Fine Arts, Boston, the Musée du Luxembourg, Paris and the Musée d'Orsay, Paris.



Paul-César Helleu
(French 1859-1927)
Alice Helleu à sa toilette

Léon Augustin Lhermitte (French 1844-1925)***The market in Château-Thierry, France***

Signed I.I.: L. Lhermitte, pastel and charcoal on buff paper, labels attached to the frame and on the backboard a large label numbered 334
59 x 55.5 cm.; 23 ¼ x 21 ¾ inches

Provenance

Boussod, Valadon & Cie., Paris, 17230;
Auktionshaus C.J. Wawra, Vienna, 5035;
Private collection, Vienna;
Dr Richard Kulka (1869 -1931);

Valerie Heissfeld, (1876-1938), sister of the above; presumably given to her daughter
Lotte Heissfeld, (1907-1983), bequeathed on her death to the parents of the present owner

Exhibited

Exposition de Pastellists, Paris, April 1895;
Exposition de Nantes, February 1896, no. 419;
Exposition d'Amiens, 1896;
Exposition de Reims, 1903, no. 168 (according to label on reverse of frame);
Exposition de Vienne

Literature

Le Phare de la Loire, 21 February 1895;
Le Progrès, Nantes, 12 March 1895;
Fouquier, le XIXe siècle, 8 April 1895;
C.H. la France nouvelle, 17 April 1895;
Henri Cuenot, *l'Observateur français*, 18 April 1895;
J. Salmson, *le Genevois*, 22 April 1895;
Guyon-Verax, *le Journal de artistes*, 19 May 1895;
Fertas, *Revue encyclopédique*, 15 June 1895;
Gaboneau, *Ouest artiste*, 1 February 1896;
A.A.D, *le Petit Phare*, Nantes, 21 February 1896;
Union bretonne, 27 February 1896;
Journal d'Amiens, 16 June 1896;
S. Veziar, *le Progrès*, Amiens, 26 June 1896;
P. Ansart, *le Journal des artistes*, 27 July 1896;

Félix De Monnecove, *Revue septentrionale*, 1896, p. 1896, p. 135;

Monique Le Pelley Fonteny, *Léon Augustin Lhermitte (1844-1925)*, 1991, no. 349, p. 223 (ill.) (as present whereabouts unknown)

The re-emergence of this pastel after many years in a private collection in Austria and then the UK is an exciting event. It is a beautiful evocation of everyday life in a small French town with quietly detailed observation in crisp charcoal and pastel.

An oil of the market at Chateau-Thierry dating from 1879 is in the collection of the Thyssen Bornemisza Museo Nacional in Madrid (see Le Pelley Fonteny, op.cit. 8.). It is taken from a lower viewpoint and is only a little larger than this pastel, with different groups of larger scale figures buying and selling produce at the market around the central fountain. Lhermitte painted a further oil of Chateau-Thierry from the other side of the fountain looking uphill. He returned to the subject around 1894-5 when he drew the present work looking downhill towards the market. Underneath the frame on the right-hand side is an unfinished strip providing an interesting insight into the artist's creative process. Château-Thierry, on the river Marne in Aisne, was the birthplace of Jean de la Fontaine and provided subjects to which Lhermitte returned throughout his career.

Léon Augustin Lhermitte was the son of a schoolteacher and grew up in Mont-Saint-Père, near Chateau-Thierry. He painted from a very early age and settled in Paris in 1863, enrolling in the École Impériale de Dessin where he studied under Lecocq de Boisboudran, who encouraged memorisation and close looking followed by working in the studio, rather than working from life. He was one of the founders of the Société Nationale des Beaux-Arts and became vice-president. Monique Le Pelley Fonteny has observed that Millet, Daubigny and Corot were all influences on Lhermitte: from Millet he borrows peasant themes, from Daubigny his faithful vision of the countryside in its simplicity and from Corot, his sense of values.

Lhermitte's large-scale charcoal and pastel drawings depicting rural and working-class life enjoyed considerable success and

were admired by critics and his contemporaries including Vincent van Gogh, who compared his work to that of Rembrandt. He first exhibited in 1864 in Paris at the Salon des Artistes Français. He exhibited at numerous collective exhibitions, notably the Exposition Universelle of 1900, in which he showed seven paintings, three pastels and four drawings. He won the Grand Prix at the 1889 Exposition Universelle in Paris. He received a diploma of honour in Dresden in 1890 and exhibited at the Secession exhibitions in Munich with Liebermann and Von Uhde in Vienna. Lhermitte was elected to the Institut de France in 1905.

Lhermitte was drawn to markets, which provided the subjects for many of his works. In 1876, he painted the Fish Market at Saint-Malo; in 1877 the Apple Market at Landerneau (now in the Philadelphia Museum of Art), and in the same year the Market at Ploudalmézeau (now in the Victoria and Albert Museum, London). In 1878 he painted Fish Sellers at Saint-Malo (now in the Tweed Gallery, University of Minnesota, Duluth), and his most prestigious market scene was made for the new Hôtel de Ville in Paris, Les Halles (now in the dépôt d'Ivry of the Musée du Petit Palais). Around 1895 he also made drawings of the markets of Villeneuve and Nuremberg as well as the market of Château-Thierry.

In 1909 he participated in an exhibition in London, in the French Gallery together with Harpignies, Israëls and Jacob Maris. Edward Strange wrote of his work on that occasion: *From the technical point of view, his great strength lies on his drawing - a matter of some importance in an age of paint.*

Lhermitte's work can be found in the collections of many of the world's major museums, notably in the USA, and is included in *Pastels* at the Musée d'Orsay in Paris (March 14 – July 2 2023).



Provenance

The Kulka-Heissfeld collection was formed by Richard Kulka (1863- 1931) the son of a Jewish industrialist with textile factories in Jägerndorf (today in the Czech Republic) who moved to Vienna and became a lawyer. The paintings in the collection were mainly nineteenth- and early twentieth-century landscapes. On his death he left a third of his collection to his sister Adele Kulka and two thirds to his other sister Valerie Heißfeld. Valerie and her daughter Lotte left Vienna in 1938 for Czechoslovakia after the Anschluss. They took some of the collection with them, having applied to export numerous works of art. Lotte succeeded in fleeing to England on 1 March 1939 with around twenty-five pictures, of which this is one. Her mother and aunt, Adela Kulka, perished at the concentration camp at Theresienstadt. Lotte lived in England for the rest of her life surrounded by her collection, which she left to the parents of the present owner.



Léon Augustin Lhermitte (French 1844-1925)
The market in Château-Thierry, France

Henri-Joseph Harpignies (French 1819-1916)***L'Aube***

Signed l.l.: h. Harpignies and indistinctly dated 70, watercolour
12 x 16 cm.; 4 ¾ x 6 ¼ inches

Provenance

Sotheby's, London, 5 May 1965, lot 9;
Thomas Agnew & Sons, London, no. 26164

The artist was a landscape painter of the Barbizon school. After following his family's wish for him to go into business he started to study art in his late twenties. Following a few years in Italy he returned to France and fell in with Corot and the other artists of the Barbizon school. He and Corot travelled to Italy together in 1860.

He exhibited regularly at the Salon from 1861. His work can be found in many of the world's major museums.



Henri-Joseph Harpignies (French 1819-1916)
L'Aube

Albert Edward Sterner (American 1863-1946)
Hommage to Fitzroy Carrington – portrait of Charlotte Carrington

Signed, inscribed and dated l.r.: To Fitzroy Carrington/hommage/Albert Sterner/1906, red, black and white chalks on buff paper, with fragmentary original label
66.6 x 41.7 cm.; 26 ¼ x 16 ⅜ inches

Provenance

Frederick Keppel & Co., no. 5542;
Bourne Gallery, Reigate, U.K.;
Private collection U.K. until 2022

Albert Sterner was born in London to American parents. He started his artistic training at the Art Institute in Birmingham and continued his studies under Gustave Boulanger, Jules Lefebvre, and Jean-Léon Gérôme at the Académie Julian in Paris. In 1879, Sterner went to America, working initially as a lithographer and draughtsman in Chicago. In 1885, he founded his own workshop in New York and in 1907 was appointed chairman of the Society of Illustrators. In 1934, Sterner became a member of the National Academy of Design.

Sterner's extensive work for the press included *Harper's*, *Quiver*, *Pick-me-up*, *English Illustrated*, *Black and White*, *Life*, and *Scribner's*. He illustrated many literary works including *L'ennui*, *Madame!* by D. Meunier, *Prue and I* by G.W. Curtis and *Fenwick's Career* by Mrs Ward. He exhibited in Paris at the Salon des Artistes Français, winning an award in 1891 and a bronze medal in 1900 at the Universal Exhibition as well as a gold medal in Munich in 1905. Sterner's work can be found in many US and international museums.

Fitzroy Carrington (1869 – 1954) was an English-born American editor who became known as a leading authority on prints, particularly those of the fifteenth and sixteenth centuries. Born in England he moved to the United States in 1886.

From 1892 to 1913 he worked closely with Frederick Keppel & Co., the New York print dealers founded in 1868, and joined the firm after 1899. From 1911-1917 he was editor of *The Print Collector's Quarterly*. In 1912 he became curator of prints at the Museum of Fine Arts, Boston. He published several books about prints and print collecting.

The elegant subject of this drawing is his wife, Charlotte Austen Carrington, née Singleton. The couple had a son Harold, born in 1900.



Albert Edward Sterner
(American 1863-1946)
*Hommage to Fitzroy
Carrington – portrait of
Charlotte Carrington*

Augustus Edwin John, O.M., R.A. (1878-1961)

Portrait of a lady in profile

Signed l.l.: John, pencil and black chalk
45.5 x 30.5 cm.; 17 7/8 x 12 inches

Provenance

Lady Hornby (1934-2021)

Exhibited

Augustus John, Olympia, 23-28 February 1999, no. 61 (no catalogue)

This freely drawn, captivating drawing dates from c. 1904-1906. It epitomises the qualities of John's fluent draughtsmanship and his ability to capture the essence of a sitter with apparent ease. Its immediacy, sureness and simplicity place it amongst his finest female portraits.

Sheran Cazalet was the daughter of Peter Cazalet, Queen Elizabeth, the Queen Mother's, racing trainer. Her grandparents, William and Maud Cazalet, were friends of Augustus John. She married Sir Simon Hornby in 1968. He was the last family member to serve as chairman of WH Smith and served as chairman of the Design Council; he died in 2010. The couple lived at The Ham, Oxfordshire, where they assembled a collection of twentieth century works on paper, created a beautiful garden and entertained in style. Many of the contents of The Ham were sold at Christie's, London, in 2012.



**Augustus Edwin John,
O.M., R.A. (1878-1961)**
*Portrait of a lady
in profile*

Laura Knight, R.A. (1877-1970)***Portrait of a Lady, possibly Lilian Jelly, or Lilian Ryan, Lady 'Jane' Kelly***

Signed and dated l.r.: Laura Knight/Dec 1923, watercolour and black chalk

Sight size 41.2 x 33 cm.; 16 ¼ x 13 inches

Whole sheet 45.6 x 39.5 cm; 41.2 x 15 ½ inches; 16 ½ x 15 ½ inches

Provenance

Private collection, U.K.

ExhibitedMK Gallery, Milton Keynes, *Laura Knight a panoramic view*, 2021, ill. p. 144;Nottingham Castle Museum, *Laura Knight & Caroline Walker: A Female Gaze*, 2021 (no catalogue)**Literature**Ed. Fay Blanchard & Anthony Spira, *Laura Knight A panoramic view*, 2022, ill. p. 144

This striking work by Laura Knight was drawn in 1923 and is a notable example of her 'female gaze'. Her portrait drawings of women are invariably strong and vital. Here, she adds emphasis with her trademark black chalk creating strong lines, which contrast with the vivid background in blue watercolour.

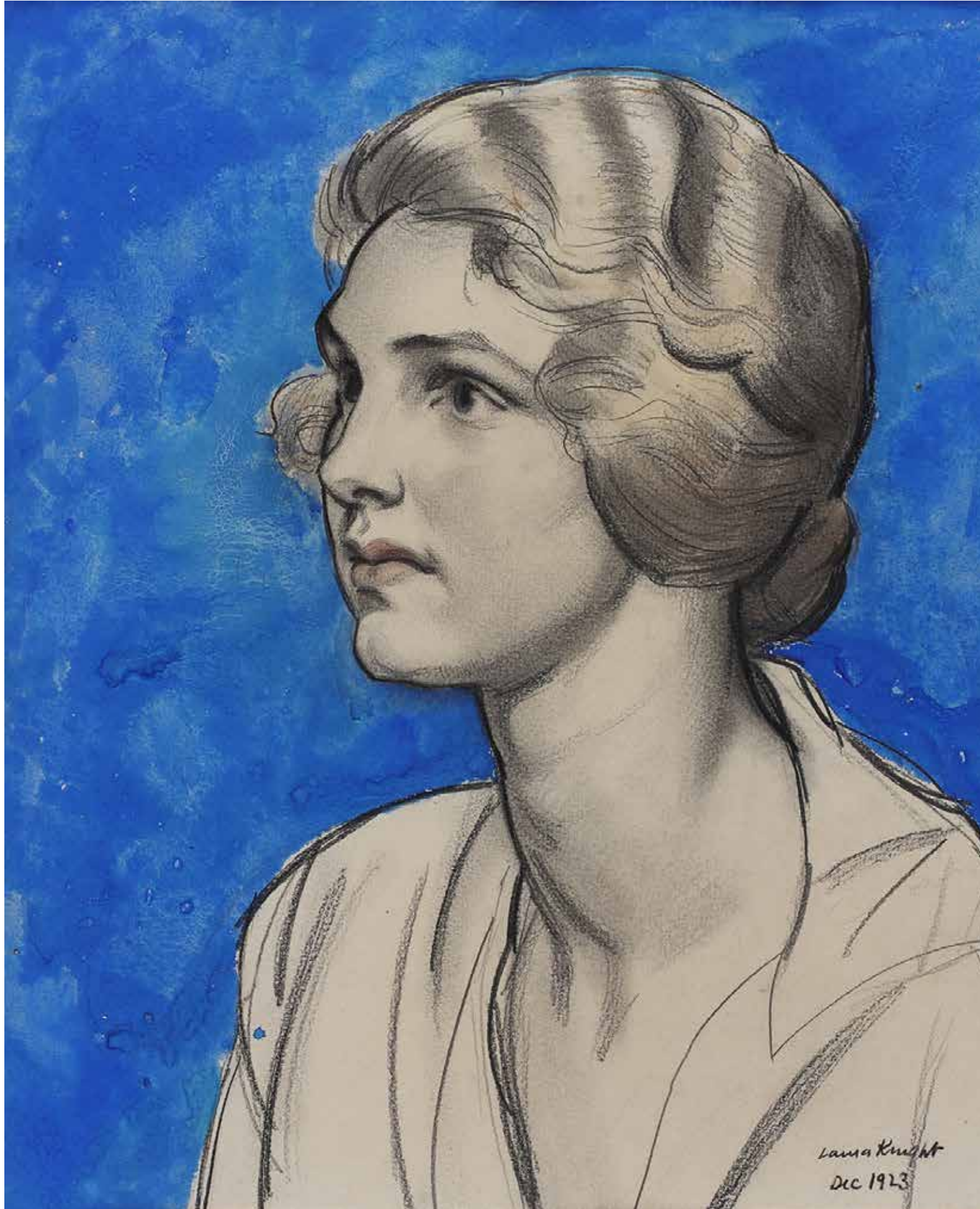
It has been suggested that the sitter was Lilian Ryan, who was married to Sir Gerald Festus Kelly, one of the most fashionable society portraitists in Britain during the first half of the twentieth century and president of the Royal Academy from 1949 to 1954. During Kelly's tenure as President, Lilian 'Jane' Ryan, as she was more commonly known, exhibited under the alias 'Lilian Jelly' to avoid accusations of cronyism.

From a working-class family, Ryan (c.1898 – c.1980) had been a model for Sir George Clausen in the 1910s, and he introduced her to Gerald Kelly in 1916. They were to marry four years later and spend over fifty happy years together: indeed, Gerald painted her portrait at least fifty times, exhibiting each year at the Royal Academy and titling them 'Jane,' his nickname for his wife. Her many likenesses became so recognisable that when Queen Mary was introduced to her, she exclaimed "Jane, of the many Janes!".

Lilian took an interest in painting for herself in the early 1940s, and her husband encouraged her curiosity. She had a natural affinity to oils and she advanced quickly and exhibited at the Royal Academy for the first time in 1944, continuing to exhibit there for thirty years.

In 1936 Laura Knight was the first woman to be elected to full membership of the Royal Academy since its foundation in 1768. She battled against the structural inequalities of the art world throughout her professional life, from when she was excluded from the life room at Nottingham School of Art in 1891. In 1922 she wrote a pamphlet entitled *Can Women Succeed as Artists* where she identified inequality of opportunity as a major factor in the near exclusion of women from the arts in Britain. In 1937, she became the first woman to join the selection committee of the R.A., but was not invited to its annual banquet until 1967.

Knight campaigned for greater recognition and status for women in the arts throughout her career and was President of the Society of Women Artists from 1932-1968. Throughout her life she took the opportunity to promote herself and her work, fight for equal remuneration and obtain high-profile commissions.



Laura Knight, R.A.
(1877-1970)
Portrait of a Lady,
possibly Lilian Jelly,
or Lilian Ryan, Lady
'Jane' Kelly

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Henry Lamb (1883 – 1960)***Self Portrait***

Pencil

26.5 x 18 cm.; 10 ½ x 7 1/8 inches

Provenance

Estate of the artist (his daughter Henrietta Phipps), until 2000;
Davis & Langdale Company, New York, 2000;
Private collection, from 2000 until 2023

Exhibited:

Davis & Langdale Company, New York, 2000, *Henry Lamb: Works on Paper*, no. 13 [checklist]

This compelling drawing was executed around 1930.

Henry Lamb was born in Adelaide, Australia in 1883, shortly before his father moved the family to Manchester, where he spent his childhood. He studied medicine before abandoning this path to be an artist. At twenty-two he left for London to study under Augustus John and William Orpen at their Chelsea Art School.

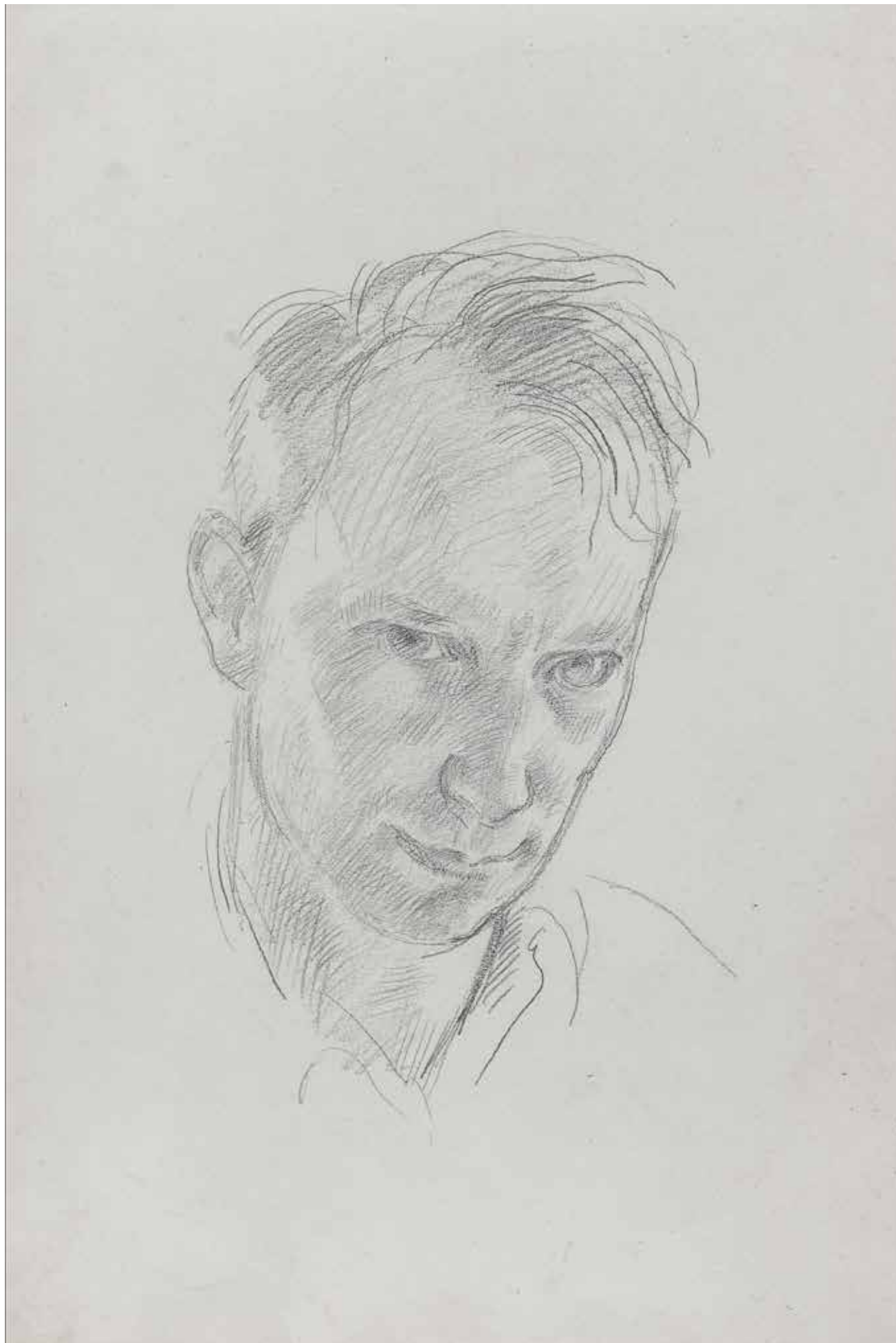
John was a particularly formative influence and Lamb moved to Paris with him a few years later. Lamb spent a couple of summers on the south coast of Brittany, in search of a more traditional way of life. This impulse drew Lamb to Gola Island in Northern Ireland two years later.

In London in 1905, Lamb joined the Fitzroy *Street Group* and was a founding member of both the Camden Town Group and the London Group. He married Nina Forrest, or Euphemia, in 1906 but the marriage proved short-lived. He was friendly with the Bloomsbury Group, having known Vanessa Stephen and Clive Bell from his early days in London, but he often had little patience with them. He was close friends with the eminent critic and biographer Lytton Strachey and between 1912 and 1914 he painted his portrait, now held in the Tate and one of his greatest works.

In the First World War, Lamb served as a doctor in the Royal Army Medical Corps in France, Salonika and Palestine; he was awarded the Military Cross. He was not an official war artist but drew extensively and the resulting oils are an important part of his oeuvre.

In 1928 he married Lady Pansy Pakenham and moved to Coombe Bissett in Wiltshire. Lamb was appointed an official war artist for the Second World War, making portraits of soldiers and studies of servicemen at work across the South of England. Lamb was elected as an associate of the Royal Academy and a Trustee of both the National Portrait Gallery and the Tate at this time. He was finally awarded full membership of the Royal Academy in 1949.

Interest in Lamb's work has revived in recent years, and he has been the subject of recent exhibitions at Salisbury Museum and Poole Museum. His work can be found in many collections around the world, including the Tate, the Imperial War Museum, the Government Art Collection and the National Gallery of Canada.



Henry Lamb
(1883 – 1960)
Self Portrait

KAREN TAYLOR

Karen Taylor has been working with paintings and drawings for over thirty years. She works as a fine art agent and dealer, offering independent, impartial advice to collectors and museums all over the world on buying, selling and all areas of collection management.

After graduating from Brasenose College, Oxford, where she read history, she joined Sotheby's British Paintings department and spent nearly ten years there. She ran the British drawings and watercolours auctions and also specialized in topographical and travel picture sales, where she built up the Greek and Turkish areas.

In 1993 she joined Spink's picture department. Here she expanded her interest in Oriental, Indian and Far Eastern art and organised exhibitions of Orientalist pictures and twentieth century British paintings and contemporary artists. She also represented Spink at international art fairs in Basel, Maastricht, New York,

Hong Kong and Singapore, amongst other places, and served on the prestigious Grosvenor House Art & Antiques Fair picture vetting committee.

Based in Sydney for several years, where she renewed her interest in Australian art, Karen headed up Spink Australia before returning to London. Since 2001 she has been running her fine art consultancy, handling British paintings and drawings of all periods, typically placing pieces privately and working with many of the world's major museums. She exhibits regularly at London fairs and holds exhibitions in St James's.

She can provide valuations for all purposes and advice on insurance, framing, conservation, lighting and display, storage and logistics.

She works by appointment in West London and is always interested in buying British paintings and drawings.



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