

KAREN TAYLOR FINE ART







BRITISH WATERCOLOURS, DRAWINGS AND OIL SKETCHES

Front cover:  
Gainsborough Dupont, detail from *A landscape with a herdsman and cows*.  
Catalogue no. 5

Inside front cover:  
George Morland, detail from *Three studies of heads of Cotswold sheep*.  
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William Callow, detail from *The Piazzetta, Venice*.  
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Edward Lear, detail from *The plains of Lombardy from Monte Generoso*.  
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# BRITISH WATERCOLOURS, DRAWINGS AND OIL SKETCHES

The drawings are available for viewing by appointment



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## INTRODUCTION

I hope that you will enjoy this selection of British works on paper. Whilst writing this catalogue I was reminded of the European links which so many of these artists had, either as a result of their own travel to the Continent or through their study and admiration of artists of the past. Gainsborough's debt to the Dutch painters of the seventeenth century is well known. France provided Thomas Rowlandson with a rich seam of subject matter which he ruthlessly mined. Louis Francia took refuge in England during the French Revolution and contributed to the development of British watercolours both in London and indirectly from Calais after his return there in 1817. The subsequent influence of his friends Richard Parkes Bonington and Thomas Shotter Boys and their circle on early nineteenth-century French watercolour art was profound. John Sell Cotman and David Cox crossed the Channel as well, while Francis Danby worked in Switzerland, where he also pursued his interest in boatbuilding and built the fastest yacht on Lake Geneva. Edward Lear lived outside England for most of his adult life, in Rome (at the same time as Joseph Severn), Corfu and finally San Remo, personifying, perhaps, the restless, peripatetic artist. James Holland and William Callow found their greatest inspiration in Venice.

I am especially pleased to present several works which have been through the hands of eminent dealers in the field, notably John Manning, John Baskett, Anthony Reed and the greatly missed Andrew Wyld, as well as watercolours handled by Agnew's and Spink, where I and many others learned so much from Anthony Spink. I am delighted to offer an important group of works owned by James Flannery: their quality and excellence in condition typify this very private collection, built up over decades with Andrew Wyld's advice. The group of Anglo-French drawings from the collection of Baron François Akermann, régent of the Banque de France, and his wife Louise was an exciting discovery.

Many colleagues have been generous with their knowledge and time and I should particularly like to mention Maria Vilancour Baker, Claudia Daniotti, Caroline Davidson, Susan Grace Galassi, Francis Greenacre, John Hall, Sarah Hardy, Matthew Hargraves, Sir Ewan Harper, Derek Hill, Alec Kidson, M. Kirby Talley Jr., Nick Knowles, Cecily Langdale, Courtney Long, April Marjoram for her helpful comments about artists who worked in the West Country, Tobie Mathew, Jane Munro, Joanna Payne, Amelia Rampton, Alison Reed, Grant F. Scott, Rachel Turner, Ian Warrell, Richard Whatling, Scott Wilcox and Christie Wyld.

I am most grateful to the new owners of some of the works who have very kindly allowed me to reproduce them in the catalogue, particularly the Fondation Custodia, and Katrin Bellinger and the Tavolozza Foundation.

My thanks to Andy Lane, Amanda Brookes and Paul Forty who have photographed, designed and edited the catalogue.

*Karen Taylor*



1

Attributed to Thomas Bardwell (British, 1704–1767)  
*The Longe family of Spixworth Hall, near Norwich*

Gouache on vellum, in the original swept frame with labels attached,  
inscribed on a former label: ...ell Pinxt...about the year 1756  
28 x 24 cm; 11 x 9½ inches

**Provenance:**

Sotheby's, London, 22 March 1979, lot 84;  
Davis & Long Company, New York, 'British Watercolours 1–29 November 1980', exhibition  
catalogue;  
Private collection, USA;  
Paul F. Walter, New York, until 2017.

**Exhibited:**

Anthony Reed, 'Heads and Bodies', London, 1980, no. 15, ill.  
Sainsbury Centre for Visual Arts, University of East Anglia, 'Sporting Art from East Anglian  
Collections', 28 June–10 August 1980, no. 19, ill. (catalogued as Thomas Bardwell).

This very rare eighteenth-century rural conversation piece on vellum has a fine level of painted  
detail and is presented in its original frame.

Major Francis Longe (1726–1776), the owner of the Elizabethan Spixworth Hall, just north of  
Norwich, is shown on his return from shooting, presenting his wife, Tabitha, with a bag containing  
a live leveret, a symbol of love. His dog peers around the door from the park, a spaniel lies at his  
mistress's feet and their eight-year-old son, also Francis, stands next to his mother.

The sitters' identity as landowners of some standing is directly expressed. The label on the  
back of the painting states that Major Longe is thirty years of age, which dates the work to 1756.

Francis Longe married Tabitha Howes soon after he came down from Cambridge. Their son  
Francis was born in 1748. Francis (the elder) was educated at Westminster School and Emmanuel  
College, Cambridge, and served as High Sheriff of Norfolk in 1752, an office his son Francis  
was also to hold. His wife was the daughter of John Howes (d. 1771) of Morningthorpe Manor,  
Norfolk, and his wife Barbara, daughter and heiress of Rev. Thomas Sydnor. Barbara Howes was  
painted with her four children by D. Heins, when Tabitha was fourteen years old.





Francis, the boy in the present drawing, inherited the estate on the death of his father in 1776, four years after his marriage to Catherine Jackson (1752–1828). Catherine's father held an important position in the Admiralty, and sponsored Captain James Cook's voyage of discovery to Australia. Sydney was originally called Port Jackson after him. Francis and Catherine Longe had no issue; Francis died in 1812 and the estate passed to his cousin upon his widow's death in 1828. The house was demolished in 1950.

The historic attribution to Thomas Bardwell is strongly based upon stylistic grounds as well as the inscription on the (now lost) label which accompanied it into the late twentieth century. Bardwell was born in East Anglia in 1704 and died in Norwich on 9 September 1767. He became very popular amongst the local gentry, for whom he painted portraits, views of country houses and conversation pieces. The Geffrye Museum, London, has an oil group portrait, possibly of the Brewster family of Beccles, dated 1736, with similarities to the present drawing, notably in the high level of detail of the interior. Another comparable oil of the Broke and Bowles family, dated 1740, is in the Government Art Collection (and was included in *Manners and Morals, Hogarth and British Painting 1700–1760*, Tate, 1987–1988). There are however no other known small-scale vellum works by Bardwell. In 1756, he published an important treatise entitled *The Practice of Painting and Perspective Made Easy*.

The genre, which grew in popularity from the early 1730s, was initially associated with painters such as William Hogarth and Gawen Hamilton. These 'conversations' represent a peculiarly English contribution to the arts, reflecting the rising prosperity of the urban middle class in the early eighteenth century, which led to a demand for a more intimate and modest style

of portraiture appropriate to the social status of a new class of patrons. They often depict their subjects in their domestic surroundings, in contrast to the swagger of grand portraiture.

Alongside these urban interiors are the relaxed rural conversation pieces of the Tory squirearchy produced in the years after about 1740 by artists such as Arthur Devis, Francis Hayman, Edward Haytley and Thomas Gainsborough. Bardwell was evidently well aware of these latest developments of composition and style both locally and in the metropolis. The Geffrye Museum portrait of the Brewster family shows him to be a pioneer of the genre, in both East Anglia and the country as a whole.

Paul Walter (1935–2017) was the son of Fred and Anna Walter, co-founders of the New Jersey industrial instruments firm Thermo Electric. A respected connoisseur, he supported the Metropolitan Museum and the Museum of Modern Art in New York over many years.

See also *Walpole Society* XLVI (1978), M. Kirby Talley Jr., 'Thomas Bardwell of Bungay, artist and author'.

I am grateful to M. Kirby Talley Jr for his comments via email about this work.





2

Gainsborough Dupont (British, 1754–1797)  
*Portrait of Anthony Atkinson reading a book*

Inscribed and dated below: *Anthony Atkinson-Obit 1785*,  
graphite with red chalk, the sheet laid on a purple wash line  
mount with a black border  
Drawing 12 x 12.5 cm; 4¾ x 4⅞ inches: sheet 19.6 x 14.5 cm;  
7¾ x 5¾ inches

**Provenance:**  
Frost and Reed, London, no. D9988, 171.

Another very similar portrait drawing by Dupont of Lord John  
Pelham-Clinton, MP, inscribed in the same way, dated 1782  
and mounted on the same purple wash line mount, is in the  
collection of the Yale Center for British Art, New Haven, Paul  
Mellon Collection (B.1977.14.5013).

For an account of the artist's life, see no. 5.



3

Henry Edridge, ARA (British, 1769–1821)  
*Portrait of Thomas Broadwood holding a gun,  
his dog at his feet, in a landscape*

Pencil and washes, in its original early 19th century frame  
with acanthus leaves at the corners  
33 x 22.1 cm; 13 x 8¾ inches

**Provenance:**  
Miss Elizabeth Broadwood, Canterbury, by descent;  
Colt Clavier Collection, Bethersden, Kent, until 2018.

**Literature:**  
David Wainwright, *Broadwood by Appointment: A History*,  
1985, ill. facing p. 185.

This portrait of Thomas Broadwood shows him as a  
young man of leisure. He was the second surviving son of  
John Broadwood, and the third generation of the piano  
manufacturers John Broadwood & Sons, who made upright  
and grand pianos, where he worked as business manager of  
the company. He met Beethoven as a young man in 1818  
and sent him a newly improved triple stringed piano (which  
subsequently belonged to Liszt and is now in the National  
Museum in Budapest).

Thomas Broadwood purchased the Holmbush estate in  
Lower Beeding, Sussex, in 1824–1825, and employed Francis  
Edwards to design a two-storey castellated mansion with  
octagonal turrets. He grew dahlias in the gardens, which were  
highly fashionable in the 1820s and 1830s. Broadwood was  
High Sheriff of Sussex in 1833.

Edridge's work can be found in the collections of Britain's  
major museums.





4

Thomas Gainsborough, RA (British, 1727–1788)  
*Wooded landscape with track and pool*

Black chalk with stump over pencil on laid paper  
27.8 x 38.9 cm; 11 x 15¼ inches

**Provenance:**

Arthur Kay (1861–1939), Edinburgh;  
Edith Oliver (1894–1972);  
By descent until sold at Christie’s, London, 11 November 1997, lot 7;  
David Stokes, London;  
Private collection, UK, until 2018.

**Literature:**

Hugh Belsey, A Second Supplement to John Hayes’s ‘The Drawings of Thomas Gainsborough’,  
no. 1086, *Master Drawings*, Vol. 46, No. 4, ‘Drawings by Gainsborough’ (Winter, 2008),  
pp. 427–541.

This drawing probably dates from the mid 1780s. The comparatively free handling of the forms  
is similar to a group of other drawings of this date (see Belsey, op. cit., nos. 1074 and 1077–92).  
Arthur Kay, the first recorded owner of this work, owned a group of drawings by  
Gainsborough, some of which were sold at Christie’s on 23 May 1930, although it has not been  
possible to precisely identify the present drawing as one of these.





5

Gainsborough Dupont (British, 1754–1797)

i *A figure with a pitcher near a cottage with two donkeys*

Oil on varnished laid paper  
30 x 39 cm; 11¾ x 15⅝ inches

ii *A woodland cottage with cows near a pond*

Oil on varnished laid paper with traces of pencil  
30.5 x 44.6 cm; 12 x 17½ inches

iii *A wooded landscape with a herdsman and cows near a cottage*

Oil on varnished laid paper  
25 x 34 cm; 9¾ x 13⅝ inches

iv *A landscape with a herdsman and cows*

Oil on varnished laid paper with traces of pencil  
29.5 x 37 cm; 11⅝ x 14½ inches

**Provenance:**

John Mayheux (d. 1839);  
General Arthur Easton (1863–1949);  
By whom bequeathed to his godson Major C. G. Carew Hunt (d. 1980);  
With Michael Harvard by 1959;  
With Edward Speelman;  
Brian Jenks, his sale, Sotheby's, London, 27 June 1973, lot 46;  
Where acquired by the father of the previous owner, by descent until 2018.

**Exhibited:**

Victoria Art Gallery, Bath, Festival of Britain Gainsborough Exhibition, 1951.

**Literature:**

John Hayes, *The Landscape Paintings of Thomas Gainsborough*, 1982, vol. 1, pp. 196 and 231,  
no. 24, illus. plate 262 (landscape with herdsman and cows).







These virtuoso oil sketches are from a larger group of about thirteen done by Gainsborough Dupont, Thomas Gainsborough's nephew, pupil and studio assistant, and were thought to be by Gainsborough until John Hayes positively identified the hand of Dupont. Five of this group are in the collection of the Yale Center for British Art, New Haven, two are in the Henry E. Huntington Library and Art Gallery, San Marino, and two are at Gainsborough's House, Sudbury. Eight were sold at Sotheby's, London, in June 1973, including the present examples.

Hayes describes these oil sketches on paper as amongst Gainsborough Dupont's finest works, *splendidly fluent, richly painted, these decorative compositions, with their surface emphasis and animation, are a fine late expression of the rococo* (Hayes, op. cit., p. 231). He notes that they are Dupont's most personal and distinctive contribution to the genre, and of historical interest as oil sketches clearly intended as finished compositions for display. The group exemplifies what Hayes described as Dupont's *latter-day rococo emphasis on decorative picture-making: on surface pattern, rhythmic forms and line, and brilliant, often darting or flickering effects of light* (ibid., p. 191). The two unfinished landscapes illustrate how the artist painted confidently directly on to paper with oils, sometimes with pencil underdrawing.

The first reference to Gainsborough Dupont's landscapes appears to have been in 1792 when the journalist Bate-Dudley, who was well informed about the workings of Gainsborough's studio, records that *some beautiful little studies of rural nature have also lately employed this Artist's pencil* (*Morning Herald*, 9 March 1792; see Hayes, op. cit., pp. 188–9 and 235). Philip Thicknesse, one of Gainsborough's oldest friends, notes at the end of his brief life of Gainsborough that Dupont was *a man of exquisite genius, little inferior in the line of a painter to his uncle ... either as a landscape or Portrait painter* (ibid., pp. 187 and 302). Mrs Bell noted that *his original works were chiefly landscapes* (*Thomas Gainsborough*, London, 1897, p. 66).

Gainsborough Dupont was born in Sudbury, Suffolk, on 24 December 1754, the third son of Philip Dupont and Thomas Gainsborough's sister Sarah. In the 1760s Dupont was sent to Bath to be raised by his aunt Mary Gibbon, the recently widowed sister of Thomas and Sarah, who set up a millinery shop there beside her brother's studio in 1762. On 12 January 1772, Dupont was formally apprenticed to Gainsborough, the older man's first and only studio assistant, and worked for him for sixteen years. Dupont was painted by his uncle four times in the early 1770s (see





David Solkin et al., *Gainsborough's Family Album*, National Portrait Gallery, London, 2018, nos 26, 32& 48 and fig. 36). On 6 March 1775, some nine months after the Gainsboroughs moved to London, Dupont joined the Royal Academy Schools. After his formal training he worked in his uncle's studio in Schomberg House, Pall Mall, and continued to live at his home there, where he learned to scrape mezzotints and made small copies in oil after his uncle's portraits. In 1784, Gainsborough asked him to copy a portrait of Queen Caroline to accompany a portrait of her husband George III by John Shackleton in Huntingdon Town Hall. After Gainsborough's death on 2 August 1788, his nephew had the opportunity to develop his own practice.

Dupont continued to work in the studio at Schomberg House. Portrait commissions came, notably from George III, who admired his work, and from some of the children of his uncle's friends. In 1793 he was given his most prestigious commission, to paint a huge canvas, larger than any his uncle had painted, of the Elder Brethren of Trinity House: thirty-one figures placed across a canvas nine and a half feet tall and nearly nineteen feet wide. The group portrait – commissioned to decorate the newly completed headquarters of Trinity House on Tower Hill – took three years to complete. In 1794 Thomas Harris (d. 1820), a theatrical proprietor, commissioned a series of spirited portraits of actors that are, with a few exceptions, now in the Garrick Club, London. Dupont was also a painter of landscapes (see catalogue by John Hayes, op. cit., pp. 192–6) and he exhibited at the Royal Academy from 1790 to 1795.

Hayes notes that the dating of Dupont's landscapes is problematic, but that there does appear to be a progression from a grand, slightly stiff manner, through a *poetic, pastoral kind of landscape, linking with Gainsborough's smaller late works*, to a more fluent, vigorous and dramatic style, possibly influenced by Lawrence. This group fits into his later oeuvre.

John Mayheux, the first owner of these pictures, was an assistant at the Board of Control, under Lord Melville, which oversaw the activities of the East India Company from London.





6

Thomas Rowlandson (British, 1756–1827)

*French prisoners under escort to Exeter Castle for forfeiting their parole*

With signature and date l.r.: *Rowlandson 1799*, inscribed l.l.: *FRENCH PRISONERS under escort to EXETER CASTLE for forfeiting their parole*, pen and ink and watercolour over pencil 26.5 x 40.5 cm; 10½ x 16 inches

**Provenance:**

Christie's, London, 7 April 1998, lot 17;  
Private collection, UK, until 2018.

There is another drawing of French prisoners on parole at Bodmin in 1795, in the collection of the Yale Center for British Art, New Haven, Paul Mellon Collection (B1975.3.145). During the wars which followed the French Revolution, French prisoners were a not unusual sight on the streets of England, and in the present drawing they were presumably being marched to the gaol inside the castle. Another, undated, view of the South Gate, Exeter, is also at Yale (B1975.4.703). Rowlandson seems to have used artistic licence with the architecture, which does not appear to be strictly accurate.

Rowlandson worked extensively in the West Country, where he made annual tours. He usually stayed with his friend Matthew Michell, who had an estate at Hengar near Bodmin in Cornwall, where the artist would base himself.

In 1068, William the Conqueror selected Rougemont as the site of a larger and more strongly fortified castle than had existed before at Exeter. Baldwin de Moles, or de Brionus, the husband of the king's niece Albreda, oversaw the castle's construction and became hereditary sheriff of Devonshire. His son Richard died without issue, and the castle was granted to Richard de Redvers, who was created Earl of Devon by Henry I.

In 1232, Exeter Castle was seized by Henry III, who gave it to his younger brother, Richard, Earl of Cornwall. It remained mainly in the possession of the Earls of Cornwall, and in 1337, when Edward, the eldest son of King Edward III, was created Duke of Cornwall, the castle became part of the Duchy of Cornwall.

After its surrender to General Fairfax in 1646 during the Civil War, the castle ceased to be a military fortress. Within the ancient walls, much of the original structure of the Devon County Court was erected in 1774, but it has undergone frequent alterations and some enlargements.

7

Thomas Rowlandson (British, 1756–1827)

*Oakhampton Castle looking towards the town of Oakhampton*

Signed and dated l.r.: *Rowlandson 1795*, pen and grey ink and watercolour over traces of pencil 23.8 x 37.6 cm; 9¾ x 14⅓⅓ inches

**Provenance:**

Spink, London;  
Private collection, UK, until 2018.

Rowlandson worked extensively in the West Country, where he 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. Michell had collected several hundred drawings by the artist by the time of his death in 1807. A work entitled *Oakhampton Town and Castle* was included on the third day of the four-day sale of his drawings and prints at Sotheby's, 29 June to 2 July 1818, lot 186.

This vigorous, picturesque drawing shows Rowlandson's facility with the pen to great effect. It seems likely that the figure in the castle ruins is a self-portrait; although it is not drawn with much facial detail, the hat, stance and general demeanour are reminiscent of Rowlandson, who often included himself in his drawings.

Okehampton is on the road from Exeter to Hengar and was thus an easy place for the artist to visit en route to Michell's estate. Okehampton Castle, overlooking the river Okement, was once the largest castle in Devon. The original Norman motte and bailey structure was converted into a grand home in the fourteenth century by Hugh Courteney, Earl of Devon. It fell into decline during the reign of Henry VIII, and by Rowlandson's time it was a ruin.





Thomas Rowlandson (British, 1756–1827)  
*The Comforts of Bath – The Bath*

Signed l.r.: *T. Rowlandson*, pen and grey ink and watercolour over traces of pencil, on original wash line mount  
13 x 20.4 cm; 5¼ x 8¼ inches

**Provenance:**  
Chris Beetles Gallery, London;  
Private collection, UK, until 2017.

This subject was aquatinted by Rowlandson and published by S. W. Fores in 1798, as plate 7 of Christopher Anstey's *The New Bath Guide or The Memoirs of the Blunderhead Family*, 1766. There are numerous small differences between the present drawing (and the other known versions of it) and the aquatint; notably the central structure with a tower is missing in the aquatint.

Another, smaller, version of this composition measuring 18 x 18.1 cm; 4¾ x 7¼ inches is in the Yale Center for British Art, New Haven, Paul Mellon Collection (B.2001.2.1143). A further version can be found in the William A. Farnsworth Library and Art Museum, Maine, and there is an unpublished version in the collection of the Victoria Art Gallery, Bath.

Bath was the most fashionable spa in England in the late eighteenth century, with several public and private baths. The King's Bath, named after Henry II and built on the foundations of the old Roman reservoir enclosing the hot spring, was a rich source of public amusement. From 6 to 9 o'clock in the morning bathing took place, when fully dressed patients waded through the hot water. The spectacle is wittily described by Lydia Melford in Tobias Smollett's *Expedition of Humphrey Clinker*, for which Rowlandson made ten illustrations in 1793: *Right under the Pump-room windows is the King's Bath; a huge cistern, where you see patients go up to their necks in hot water. The ladies wear jackets and petticoats of brown linen with chip hats, in which they fix their handkerchiefs to wipe the sweat from their faces; but, truly, whether it is owing to the steam that surrounds them, or the heat of the water; or the nature of the dress, or to all these causes together, they look so flushed, and so frightful, that I always turn my eyes another way.*<sup>1</sup>

1. Tobias Smollett, *The Expedition of Humphrey Clinker*, 1771, vol. I, p. 77.





9

Paul Sandby, RA (British, 1731–1809)  
*A view of Tunbridge, Kent*

Inscribed and dated l.l.: *Tunbridge.1788*, watercolour over traces of pencil on laid paper countermarked: *J WHATMAN*  
36 x 53 cm; 14¼ x 20¾ inches

**Provenance:**

Mrs Charles E. Dunlap, her estate sale, Sotheby's Parke Bernet Inc., New York, 3–5 December 1975, lot 337;  
Bought by John Baskett Ltd, London, 1975;  
Private collection, USA, 1976–2014;  
Private collection, USA, by descent, 2014–2018.

**Exhibited:**

Emily Lowe Gallery, Hofstra University, Hempstead, New York, 1980, *British Watercolours and Drawings 1750–1925*, ill. in colour, as pl. 10, p. 26.  
Davis & Langdale Company, New York, *British Drawings 1760–1925*, 1980, ill.

This delightful view of Tonbridge (the town of bridges) shows the Great Bridge over the river Tunn with the keep of Tonbridge Castle in the background. On the east side of the High Street, the building on the north bank of the Great Bridge, on the right of the composition, was occupied by Widow Wise and Simon Wise, who manufactured Tunbridge Ware, a type of decoratively inlaid woodwork, often in the form of boxes. East of the High Street on the south bank, the occupier was Robert Gabriel; this building was perhaps already an inn, later the Castle Inn and the Six Bells. A laden coal barge can be seen apparently docking at the river's edge. A characteristically





charming collection of figures enlivens the foreground, with a character caught climbing a fence to the alarm of a watching spaniel, while an elegant angler in tricorn hat and wig is intent on his fishing, observed by a passer-by carrying a large basket. A stage coach crosses the bridge as the sun gently sets, casting long shadows, enabling the artist's subtle handling of light and shade to be fully displayed to great effect.

The subject was engraved by J. Walker and published by him on 1 May 1796.

The artist had lodgings in Old Charlton in Kent and worked as drawing master at the Royal Military Academy in Woolwich, then a town in Kent, from 1768 to 1796. He made frequent excursions into Kent to draw as he stopped making longer tours towards the end of his life.

Sandby revisited this view of Tonbridge six years later in 1794, with a watercolour taken from a similar vantage point a little further down the towpath, which also featured a coal barge, but no additional shipping, and a different figure group on the left (Christie's, London, 5 June 2007, lot 33, sold for £31,200). This may have been the work exhibited at the RA in 1795 entitled *View of Tunbridge town and castle*. Another, smaller, view of Tonbridge from the same spot, dating from 1794, which also includes the man climbing the fence, was sold at Sotheby's on 16 November 1989, lot 55. A further, smaller, variant which once belonged to George Stubbs was exhibited at the Sandby Bicentenary at the Royal Academy in 1968–1969, no. 676.

Sandby exhibited two views of Rochester in Kent at the Royal Academy in 1794, the same year as his important commission from James Whatman II, the leading papermaker, to draw a view of his house, Vintner's, at Boxley, Kent, and the Turkey Paper Mill, which was also exhibited there (Yale Center for British Art, New Haven, B2002.29).





10

George Romney (British, 1734–1802)  
*Study for ‘The Temptation of Christ’*

Graphite, with a collector’s mark l.r.  
14 x 19.7 cm; 5½ x 7¾ inches

**Provenance:**  
Xavier Haas, Paris, c. 1937;  
Professor Anne Crookshank until 2017.

*Infernal ghosts, and hellish furies, round  
Environ’d thee; some howl’d; some yell’d, some shriek’d  
Some bent at thee their fiery darts, while thou  
Sat’st unappall’d in calm and sinless peace.*  
John Milton, *Paradise Regained*, Book 4, lines 422–5.

This small but highly detailed drawing was done in late 1794 or early 1795, when Romney began to work on the subject of ‘The Temptation of Christ’, producing intense pencil sketches for a project that he barely began to realise in oils. The poet William Hayley’s son Thomas claims credit for having suggested this theme to Romney, inspired by a passage in Milton’s *Paradise Regained*.

Christ can be seen seated at the bottom right of this strong drawing, with the fiends of Satan whirling around his head. There are other studies of this subject in the collection of the Yale Center for British Art, New Haven (see Alex Kidson, *George Romney 1734–1802*, 2002, p. 228).

John Romney claimed that his father’s projected canvas measured about 16 x 12 feet, which would have been by far the largest painting he ever conceived, and that it was *equal in original conception and wild fancy to any thing ever produced by any artist ... had he finished* [it] *it would have ranked him with Michel Angelo* (see Rev. John Romney, *Memoirs of the Life and Works of George Romney*, 1830, p. 245). The rolled canvas upon which there was a nearly finished head of Christ and the beginning of Satan’s head was sent to Christie’s in April 1807 for the studio sale: it was never unrolled, due to its size, and it subsequently disappeared.

Xavier Haas, a Parisian dealer of the Galerie Haas et Gross, formed the greatest collection of Romney drawings after the break-up of the artist’s studio. Anne Crookshank (1927–2016) was Emeritus Professor of art history at Trinity College, Dublin, and played a major role in the development of the study of Irish art.





11

John White Abbott (British, 1763–1851)

*On Windermere near Low wood – evening light*

Inscribed verso: *Near Low wood July 16/Evening light on the [?]position from the Right*, signed with initials, inscribed and dated on label attached to backboard: *On Winandermere [sic] near Lowwood./JWA. July 16. 1791*, pen and grey ink and watercolour, original hand drawn mount attached to backboard  
18.6 x 23.9 cm; 7½ x 9¾ inches

**Provenance:**  
Thomas Agnew & Sons Ltd, London, no. 14336;  
The Flannery collection, UK, and by descent until 2018.

This drawing shows Windermere near Low Wood, drawn in a gentle evening light which catches on the trees; a building on the left with a boat moored in front of it and slates stacked up at the base of the tree on the right. It seems most probable that the building is the Low Wood Inn. Nine years later, Low Wood Bay is where Dorothy Wordsworth’s *Grasmere* journal begins (*May 14 1800. Wm & John set off into Yorkshire after dinner at 1/2 past 2 o’clock – cold pork in their pockets. I left them at the turning of the Low-wood bay under the trees...*).<sup>1</sup>

From the end of the eighteenth century, the numerous slate quarries of the area had begun to increase production to supply the expanding industrial areas of the north of England. The slates would have been transported by boat, using craft like the one moored on the lake in this watercolour.

John White Abbott was a surgeon and apothecary in Exeter for about twenty years. Drawing was his hobby, and he was the best-known pupil of Francis Towne (1739–1816). He exhibited oil paintings regularly from 1793 to 1805 at the Royal Academy as an honorary exhibitor (a non-professional artist). His uncle James White, an Exeter barrister and non-conformist, was a close friend of Towne’s and accompanied him on his Lake District tour of 1786.

Abbott’s only known tour of any length outside Devon was to Scotland and the Lake District five years later. A series of eighty dated drawings from 13 June (York Minster) to 28 July (Glastonbury Abbey), record him in the Lakes during the second week of July 1791. He approached from the direction of Carlisle (7 July), spent two days around Ullswater, and was at Rydal on 10 July. After a couple of days in Grasmere and Windermere (12 July), he sketched



P. Crosthwaite, Map of the Grand Lake of Windermere, 1783

in Borrowdale on 13 July before turning southwards, but was on Windermere again on 16 July, when the present work was drawn. Abbott travelled to Liverpool the following day and then on to the Peak District in Derbyshire, where he stayed from 21 to 23 July.

Although it is not known exactly when Towne taught Abbott, it has been suggested that the two must have been in contact in the later part of the 1780s when Abbott was in his twenties, as the work Towne produced on his Lake District tour appears to have had a strong influence on Abbott’s early style, and on the work he drew during his own tour of the Lakes five years later.<sup>2</sup>

In 1825 Abbott inherited his uncle’s fortune and his property, Fordland, in Devon, and retired from the medical profession to devote himself exclusively to his painting, although he did not exhibit at the Royal Academy after 1822.

1. Dorothy Wordsworth, *The Grasmere Journals*, republished 1987, p. 18.  
2. T. Wilcox, ‘Francis Towne and his friends’, exhibition catalogue, 2005, no. 29.





12

John White Abbott (British, 1763–1851)

*Downstone Rock from Saugh Mill, Devon*

Inscribed with colour notes l.r., signed with initials, inscribed and dated on reverse of original backing: *Downstone Rock from Saugh Mill.Devon./JWA Septr. 21.1831./No. 18.*, pen and grey ink and watercolour with gum arabic, on original washline mount  
21 x 16.7 cm; 8¼ x 6½ inches

**Provenance:**

With Andrew Wyld, London;  
The Flannery collection, UK, and by descent until 2018.

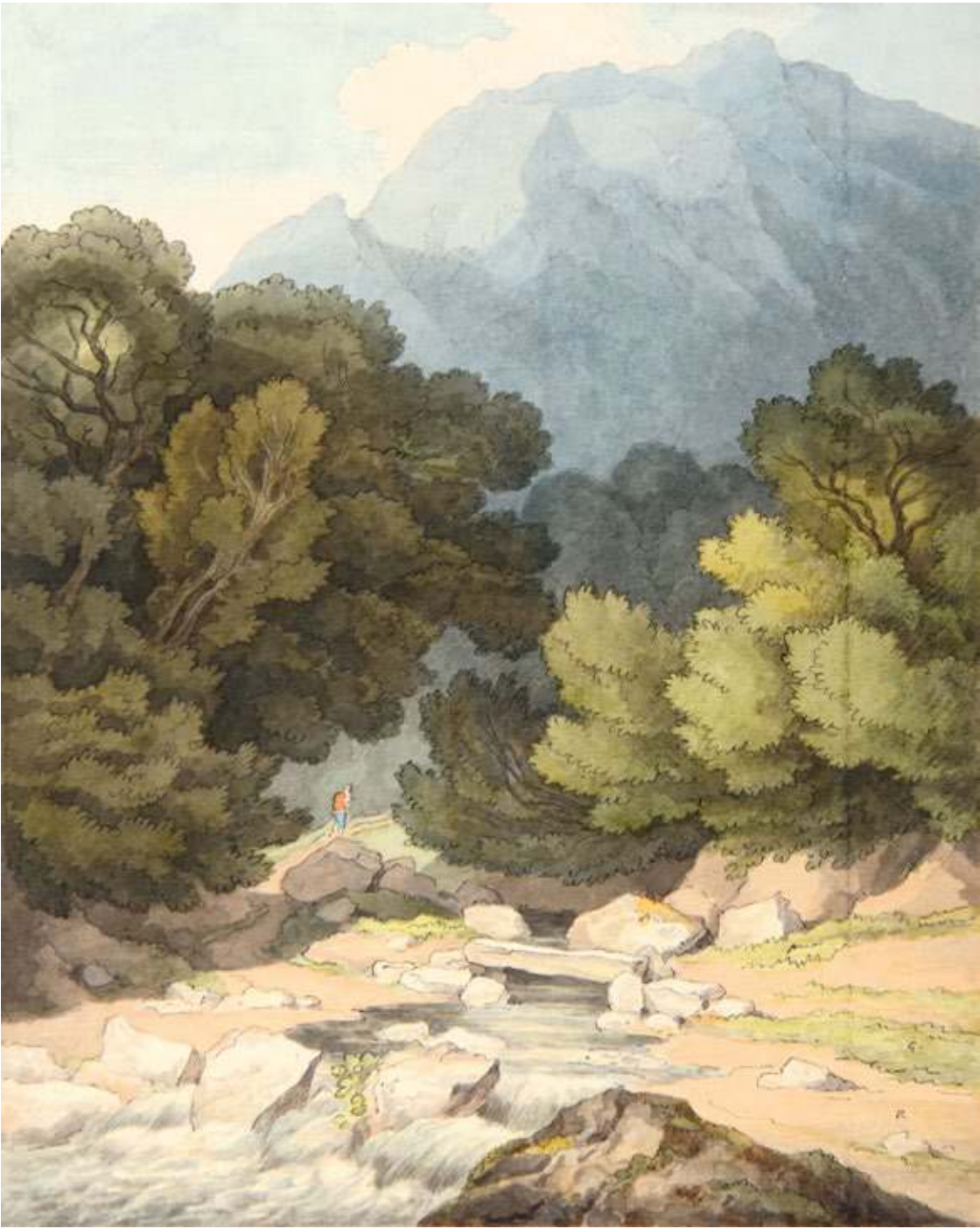
Abbott was one of the best amateur watercolourists of the late eighteenth century. An Exeter surgeon and apothecary, he lived in the city until 1825. He exhibited paintings at the Royal Academy from 1793 and received contemporary acclaim for the style of his work. The artist John Downman said that Abbott ‘prefers his drawings before his paintings, as they are done with more spirit’.<sup>1</sup>

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

This view appears to show Dewerstone Rock seen from Shaugh Mill, near Shaugh Prior, on Dartmoor. Shaugh Mill was used for papermaking and stood by a stream of spring water.<sup>2</sup> In 1790 the papermaker was Richard Howard. It appears to have been a popular spot for artists to record, and was painted by J. F. Lewis and J. M. W. Turner amongst others. Another view by Abbott entitled *Downstone Rock* from a different aspect is in the collection of the Provost and Fellows of Eton College.

1. Joseph Farington, *The Diary of Joseph Farington*, republished 1978–1984; entry for 26 June 1804; vol. VI, p. 2362.

2. A. H. Shorter and R. L. Hills, *Studies on the History of Papermaking in Britain*, 1993. I am grateful to April Marjoram for her comments about this view.





13 & 14

William Payne (British, 1760–1833)

*A ruined castle on a hill in a river landscape*

Signed verso in pen and brown ink: *W. Payne*,  
watercolour over pencil

21.1 x 29.7 cm; 8¼ x 11⅞ inches

*Travellers on a road through a rocky landscape  
near the sea*

Watercolour over traces of pencil

21 x 29.5 cm; 8¼ x 11⅞ inches

**Provenance:**

Blair Castle, Blair Atholl, Scotland.



These watercolours are in exceptional condition and are picturesque compositions based on the Devon landscape which Payne painted habitually. They are late works which probably date from *circa* 1810–1820, executed without the characteristic pen and grey ink outline seen in Payne’s earlier drawings.

They were probably inherited by Lady Emily Frances Percy, daughter of the 2nd Duke of Northumberland, who married James, 1st Lord Glenlyon, in 1810 and was the mother of George, 6th Duke of Atholl. The estate of Werrington, near Launceston, was acquired by the 1st Duke of Northumberland, which may explain the family’s patronage of the artist.



15

George Morland (British, 1763–1804)  
*Three studies of heads of Cotswold sheep*

Signed l.r.: *George Morland*, pencil, on paper watermarked *J WHATMAN*  
46.1 x 30 cm; 18 x 11¾ inches

**Provenance:**  
Andrew Wyld, London;  
The Flannery collection, UK, and by descent until 2018.

**Engraved:**  
As a sheet from sketchbook IX, *in crayon-manner* (probably by John Harris),  
published in London by John Harris, 28 Gerrard Street, Soho, 1 September 1794  
(50.5 x 34.5 cm; 19⅞ x 13⅝ inches).

Morland published sketchbooks which were intended to instruct beginners in drawing, and he made sketches especially for this purpose. They were very popular and many were published as soft-ground etchings from 1792 to 1807, originally as four large folio sheets between blue paper covers. He collaborated with John Harris on sketchbooks I–XVII between 1792 and 1795.

Unauthorised sketchbooks then began to be published, to Morland’s irritation, some using drawings he had not approved for publication, others with drawings in his style or after his work. He resorted to publishing denouncements of the rogue works in *The Times* and other newspapers.

For a detailed account of prints after Morland, see Francis Buckley, ‘George Morland’s Sketch Books and their Publishers’.<sup>1</sup>

1. Manuscript copy with pasted printed leaflet in the Prints & Drawings library of the British Museum: 1932.0311.42.





16

John Inigo Richards, RA, FSA (British, 1731–1810)  
*The Abbey Gatehouse, Battle Abbey, Sussex*

Signed l.l.: *J. Richards R.A.*, watercolour on laid paper with a partial watermark, inscribed verso: *Outside Gate Battle Abbey 1792*, inscribed again by the artist on original label attached to backboard: *Outside Gate of Battle Abbey, Sussex. 1792*  
21 x 49.6 cm; 8¼ x 19½ inches

**Provenance:**  
Ernest Leggatt of Leggatt Brothers, London, a gift to Arthur E. Francis, by descent until 2018.

John Inigo Richards studied art at the St Martin’s Lane Academy in London, where he was a pupil of George Lambert (1700–1765), and from 1759 he was employed as a scenery painter at Covent Garden Theatre. Best known as a topographical painter, Richards exhibited landscapes and pictures of ruins at the Society of Artists of Great Britain from 1762 and at the Free Society of Artists from 1769 to 1783. He was a Foundation Member of the Royal Academy and in 1786 was appointed Secretary. His collection of paintings, drawings and prints was sold in March 1811.

Battle Abbey, a partially ruined Benedictine Abbey founded by William the Conqueror, was built on the site of the Battle of Hastings at Senlac Hill, a few miles inland. Today the Tudor manor house, built on the site by Sir Anthony Browne at the time of the dissolution of the monasteries, is occupied by Battle Abbey School.





17

Amelia Noel, née Minka Levy (British, 1759–1818)  
*Wooded landscape with figures outside a cottage*

Signed and dated l.c.: *Amelia Noel 1795*, watercolour over pencil with scratching out  
46.6 x 66.5 cm; 18¾ x 26¼ inches

**Provenance:**

Michael Bryan Fine Art;  
From whom purchased by the present owner in 1985;  
Private collection, UK.

**Exhibited:**

Probably at the Royal Academy, 1795, no. 429, ‘a drawing’.

A most interesting and resourceful Jewish artist, who had an American father, Noel exhibited landscapes, historical works and other undescribed drawings which were probably watercolours at the Royal Academy between 1795 and 1804. The large size of the present work suggests it is highly likely to have been an exhibition watercolour.

Amelia Noel was drawing mistress to the daughters of George III. She also worked from 38 St James’s Place, London, and advertised instruction to ladies in *drawing & painting (in oil, water colours and crayons) landscapes, figures, cattle, flowers, transparencies &c*, at two guineas for twelve monthly lessons.<sup>1</sup> She also, together with her daughter Frances, gave lessons in painting on velvet.

Noel was also an engraver and publisher and made a series of topographical etchings of Kent views which she published in 1797 and dedicated to Princess Charlotte. She presented a set of these to Princess Elizabeth (Royal Collection). The Royal Collection also has a series of copies by Princess Sophia after Noel’s prints of views of Kent.

Noel’s elegant premises at 32 Albemarle Street impressed contemporaries: *The elegant and scientific works of this lady for her superior talents and genius, are patronized by the royal family, nobility, &c. They may be viewed gratis, and consist of paintings and drawings in oil, water colours, crayons, and chalks; and the grandeur, taste, and spirit, of the ancient masters are admirably preserved. The apartments are fitted up after the French, Turkish, and Chinese, style, decorated with ornamental paintings, by Mrs Noel. The chairs, sofas, borders, draperies, &c. are all of painted velvets, executed in a manner peculiarly tasteful, and exclusively her own, and consist of historical figures, landscapes, &c. the recesses are painted in imitation of bronzes,*

*basso reliefs, cameos, and marbles; and the window blinds and screens are transparent paintings. A Turkish saloon, a Chinese Boudouin, and a French salle, form a most pleasing and unique coup d’œil. Mrs Noel and daughter engage to teach ladies, in a few lessons, these arts, by a manner peculiarly easy, and unclogged by the usual methods of protraction.*<sup>2</sup>

Joseph Farington’s diary records Noel’s networking abilities and personal charm. She visited him with her daughter Frances on 8 April 1804 to ask for his support in having her work accepted and well placed at the Royal Academy that year, as the previous year it had been rejected and damaged. She won over Farington, who agreed to help her.<sup>3</sup>

Amelia Noel was the daughter of Judah Levy, ‘an American merchant’, of Heydon Square, Minorities (a chapman, whose bankruptcy is recorded in 1777). She married a Jew called Zebe or Zvi Noah, known as Henry Noel, in the synagogue in Duke’s Place, London, in 1781. His bankruptcy was recorded in 1783,<sup>4</sup> after which he appears to have run off with her money. Three children are recorded as having reached maturity: Noel’s artist daughter Frances Laura, later Mrs John Bell (1786–1863); Lewis Joseph John Noel (1784–1839), a solicitor; and Horace Morton Noel (1788–1814), Lieutenant in the 8th Foot, killed in the assault on Fort Erie in Canada.

A nephew, Captain Uriah P. Levy, of the USS *Vandalia*, owned a portrait of her, said to be by Sir Joshua Reynolds, at his home in Monticello. The American artist Mather Brown exhibited a portrait of Noel at the Royal Academy in 1797 (no. 75, described as ‘a lady’) and it has been suggested that the pair were romantically linked, although there is no firm evidence for this.<sup>5</sup>

1. *The Times*, 19 October 1799.
  2. John Fetham, *The picture of London*, 1804, pp. 260ff.
  3. Joseph Farington, *The Diary of Joseph Farington*, republished 1978–1984.
  4. *European magazine* III.
  5. Dorinda Evans, *Mather Brown*, 1982, pp. 142 & 220.
- All references are cited in Neil Jeffares, *Dictionary of Pastellists before 1800* (online edition).





18

James Ward, RA (British, 1769–1859)

*Portrait of Tamorfait Carborlof,  
a Don Cossack from His Majesty's Life Guards Cossack Regiment*

Signed in pen and brown ink with initials and dated l.r.: *JW.RA./July.1814*–, inscribed:  
*Cossack/Tamorfait. Carborlof/King Street Barracks*, and again l.c.: *It was stated that  
this man killed/14 Frenchmen one morn.g [sic] before breakfast*-, pencil, in a  
nineteenth-century black and gold frame  
29.4 x 22.4 cm; 11½ x 8 ⅞ inches

**Provenance:**

Christie's, London, 6 February 1968, lot 23, to Christopher Powney, by whom sold to  
Walter Brandt, by family descent until 2011;  
Sold by his descendants, Sotheby's, London, 7–8 July 2011, lot 246.

This dashing drawing is a study for a figure in an oil painting, commissioned by the Duke of  
Northumberland, entitled *Portraits of Prince Platoff's favourite charger and of four of his Cossacks*  
(in the Northumberland Collection, Alnwick Castle) and exhibited at the Royal Academy in 1815  
(no. 148). The two medals he wears are the silver medal of the 1812 War (Great War of the  
Fatherland), and the Order of Saint George (awarded in 1807 for bravery in a series of battles).

Timofei Andreevich Kambulov was sent to England from France in 1814 to accompany a  
Cossack horse that Platov had sold to Lord Henry Percy. Kambulov arrived a few weeks before  
the Imperial retinue and stayed at Syon House until Platov's arrival in London, whereupon he  
rejoined his fellow Cossacks.

After Napoleon's defeat in April 1814 and the ensuing Treaty of Fontainebleau and Peace

of Paris, Europe was temporarily at peace. The Prince Regent invited the Allied sovereigns,  
including Emperor Alexander I of Russia, to London from 6 to 27 June 1814. There were great  
festivities, and the Emperor threw a lavish levée at the house of the Duke of Cumberland which  
cost £25,000.

Alexander was accompanied by members of his retinue, who were housed in King Street  
Barracks (home to the Royal Life Guards) to the north of Portman Square, and the distinctive  
costumes of the Cossacks aroused much comment in contemporary newspapers.<sup>1</sup> Ward clearly  
shared this interest as he depicted this particular soldier on at least four other occasions. There  
is another head and shoulders drawing of him in the Fitzwilliam Museum, Cambridge (which  
originally belonged to the Duke of Wellington, PD41-1991), and a full-length study of him seated  
is in the Ashmolean Museum, Oxford (WA1938.107). Further examples of drawings and sketches  
of his colleague Gregory Yellosef are in the Yale Center for British Art, New Haven, and in a  
private collection. A further oil of Matvei Ivanovitch, Count Platov, in the uniform of a Cossack  
general by Peter Edward Stroehling (1768–c. 1826), which was probably commissioned by  
George IV, is in the Royal Collection.

1. For further information about this group of Cossacks see Prudence Summerhayes, 'Hetman of the Cossacks  
Count Platov (1751–1818)', *Country Life*, 27 May 1982, pp. 156–8.





19

Auguste Delacroix (French, 1809–1868)

*A fishing boat and fisherfolk on the beach near Boulogne*

Signed and dated l.r.: *A. Delacroix./1835*, watercolour with touches of bodycolour and scratching out, numbered verso: *No 16*  
15.6 x 23.9 cm; 6¼ x 9⅝ inches

**Provenance:**

Baron François Adolphe Akermann, régent of the Banque de France and his wife, Louise Marie, née Boquet de Saint-Simon, the Chateau de Coulonges, Rahay, Sarthe, France, by direct descent until 2018.

Born at Boulogne-sur-Mer, Auguste Delacroix painted beach, fishing and marine genre paintings of Brittany and Normandy. He exhibited at the Paris Salon from 1835 until 1865. He spent some time in Italy around 1865, when he suffered a stroke, losing the use of his right hand. He then started to paint left-handed. Examples of his work are held in many European museums including those at Calais, Cologne, La Rochelle, Pontoise and Rheims.

The ‘B’ on the boat is the identifying code for Boulogne.

This drawing comes from a friendship album started by Baron Akermann (1809–1890) for his wife after their marriage in 1836. There was a vogue for such albums in the nineteenth century, and visitors would bring a drawing as a symbol of friendship or to commemorate a visit. The magnificent leather-bound album contained an interesting unmounted group of drawings by French and British artists.

For information about Baron Akermann, see no. 20.





François Louis Thomas Francia (French, 1772–1839)

*Shipping in the port of Dunkirk with the Leughenaer tower*

Signed c.r.: *Francia*, watercolour over traces of pencil with scratching out and touches of bodycolour, numbered verso: *No 44*.

20.4 x 29.4 cm; 8 x 11 ½ inches

**Provenance:**

Baron François Adolphe Akermann, régent of the Banque de France and his wife, Louise Marie, née Boquet de Saint-Simon, the Chateau de Coulonges, Rahay, Sarthe, France, by direct descent until 2018.

An important addition to Francia’s known oeuvre, this drawing shows the busy port of Dunkirk, with loggers moving their wood in the foreground in front of a variety of moored boats. The Leughenaer, or Liar’s Tower, on the right of the composition, is one of the most famous monuments in Dunkirk and continues to dominate the old port today. It was erected by Jacques Desfontaines in 1405 and is Dunkirk’s oldest surviving building. Originally part of the port’s fortifications, it became Dunkirk’s first lighthouse at the end of the eighteenth century. The Leughenaer is 30 metres high and overlooks Minck Square, the site of the old fish market. The top section with a searchlight was added to the tower between 1814 and 1823.

There is a drawing by Francia dating from around 1824, now in the collection of the Musée des Beaux-Arts, Dunkirk, which shows the tower from the quay depicted on the right-hand side of the present watercolour.<sup>1</sup> The present work probably dates from a similar time.

Francia taught Richard Parkes Bonington, whose 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 after the outbreak of the French Revolution and remained until 1817. He established a practice as a drawing master in London, and 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 Thomas Girtin was a member, and was

also secretary of the Associated Artists in Water Colours. He exhibited at the Royal Academy from 1795 to 1822. Francia returned to Calais in 1817. He gave Bonington his first professional lessons in watercolour in Calais, and also taught other artists including William Wyld, Eugène Isabey, Tesson and Collignon. British and French artists who passed through the town on a tour of the coast or en route to Paris or London would visit him.

This work shows how Francia influenced Bonington, for example in the use of the characteristic shade of green on the hull of the boat on the right of the composition, and dashes of green and red in the costumes of the figures in the foreground.

This highly important drawing comes from a friendship album started by Baron Akermann (1809–1890) for his wife after their marriage in 1836. There was a vogue for such albums in the nineteenth century, and visitors would bring a drawing or watercolour as a symbol of friendship or to commemorate a visit. The magnificent leather-bound album originally contained an unmounted group of drawings and watercolours by artists such as Bonington, Francia, Wyld, Decamps, Vernet, Granville, Garneray, Coignet and others. The subjects ranged widely from marines to genre scenes, landscapes, still lives and interiors.

Baron François Adolphe Akermann was born in Paris and followed his grandfather and father into the world of finance, becoming receveur général des Finances for the department of the Dordogne in 1834 at the age of twenty-five. He was an able financier and rebuilt the family estate at Coulonges, Rahay, Sarthe, in the Loire, also becoming mayor of Rahay. He became deputy governor of the Banque de France in December 1870 and régent of the bank on 27 January 1871, holding the office until his death. He was painted by Winterhalter. He and his wife had two daughters, one of whom, Henrietta, married vicomte Henri de Bouillé.

1. See *Louis Francia*, Musée des Beaux-Arts, Calais, 1988/89, no. 79).





21

John Sell Cotman (British, 1782–1842)  
*Boats off Cologne*

Signed and dated l.r.: *S Cotman 1832*, numbered and inscribed verso: *14 Boats off Cologne*,  
watercolour over pencil with scratching out  
23.2 x 32.6 cm; 9¼ x 12¾ inches

**Provenance:**  
Baron François Adolphe Akermann, régent of the Banque de France and his wife, Louise  
Marie, née Boquet de Saint-Simon, the Chateau de Coulonges, Rahay, Sarthe, France, by direct  
descent until 2018.

**Exhibited:**  
Possibly Norwich and Suffolk Institution, Norwich, 1833, no. 29, *On the Ramparts at Cologne*.

Cotman never visited Germany, but in 1828 he met William Henry Harriott (c. 1811–1838/9), an  
amateur artist who made regular tours to the Continent, including a tour of Germany in 1830.  
The index of locations in Harriott’s sketchbook lists no. 34 as ‘Church of St Martin’s, Cologne’  
and two other views of Cologne are also listed (cotmania.org). Cotman borrowed a number  
of Harriott’s drawings and produced his own drawings and watercolours from them, having  
traced them first. This drawing may be the work exhibited at the Norwich and Suffolk Institution,  
Norwich, 1833, no. 29, entitled *On the Ramparts at Cologne*.

The Great Saint Martin church at Cologne can be seen from the Rhine. In the late eighteenth  
century the northwestern tower was taken down and Cotman’s drawing shows the church with  
only two towers on the east side. During the twenty-year occupation of the city from 1794 by  
the French, the archbishopric was ended in 1801 and the cloister at Saint Martin’s disbanded in  
1802. The deserted abbey was lived in by French veterans and was later demolished. The two  
missing towers of the church were finally rebuilt in 1875.

Turner painted the subject in oils in 1826 (*Cologne, The Arrival of a Packet-Boat: Evening*:  
Frick Collection, New York) and it is possible that his painting inspired Cotman, a great admirer  
of Turner’s work, to tackle the same subject.

This drawing, which has not been on the market since the time of its creation, comes from  
a friendship album started by Baron Akermann (1809–1890) for his wife after their marriage in  
1836. Such albums were popular in the nineteenth century, and visitors would bring a drawing  
or watercolour as a symbol of friendship or to commemorate a visit. The magnificent leather-  
bound album contained an unmounted group of drawings and watercolours by artists such as  
Richard Parkes Bonington, François Francia, William Wyld and others. The subjects ranged from  
marines to genre scenes, landscapes, still lives and interiors.

For information about Baron Akermann, see no. 20.





22

Thomas Shotter Boys, RWS (British, 1803–1874)  
*Brussels from outside the Porte de Hal with  
a view of Notre Dame de la Chappelle*

Watercolour with bodycolour and scratching out, inscribed verso in pencil: *Hors du  
port de Hal*  
17.5 x 24.9 cm; 6⅞ x 9¾ inches

**Provenance:**  
The artist’s sale;  
John Manning, 8 Bury Street, London;  
Thomas Agnew & Sons, London;  
Anthony Molins, his sale at Sotheby’s, London, 24 November 1977;  
Private collection, UK.

The distinctive tower of Notre Dame de la Chappelle, where Pieter Bruegel the Elder is buried, is seen on the right-hand side of the composition. It was built near the city walls in the twelfth century, although the remains today date from a century later. The nearby Porte de Hal is the only surviving fortified city gate of the walls of medieval Brussels. The two towers of Brussels cathedral balance the view to the left.

Boys moved to Paris in the early 1820s and became a friend and pupil of Richard Parkes Bonington (1802–1828). He exhibited a large number of 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.

The artist’s virtuoso mastery of watercolour techniques is splendidly illustrated in the deft handling of the medium in this drawing. It may be compared with his *Oude Porte de Bruxelles at Mechelen with an approaching storm* in the Hickman Bacon collection (II/D/13), which shares the drama of the weather effects.





23

David Cox, RWS (British, 1783–1859)

*Bruges – a group of women at the market*Inscribed l.r.: *Bruges*, watercolour

7.6 x 11.4 cm; 3 x 4½ inches

**Provenance:**

Spink & Son Ltd, London, K3/1890b, part of a group purchased from Appleby Brothers,  
2 August 1960.

This spontaneous, on-the-spot sketch was presumably done when Cox visited Bruges in 1826. His first trip to the Continent was organised by his brother-in-law Mr Gardener, an agent for the sale of government ordnance maps who had premises at 163 Regent Street, London. Gardener persuaded Cox and his son David Cox Jr to accompany him on a business trip to Brussels. The party travelled from Dover to Calais and then, travelling by diligence, on to Dunkerque, Bruges and Brussels. Cox evidently liked the caps worn by the market women in Belgium as he sketched them again in Brussels.<sup>1</sup>

1. See N. Neil Solly, *Memoir of the Life of David Cox*, 1873, reprinted 1973, p. 49.





David Cox, RWS (British, 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; 19½ x 30 inches, Art Institute of Chicago, restricted gift of Dr. William D. Shorey; H. Karl and Nancy von Maltitz Endowment: 1990.144

Signed l.l.: *David Cox.*, watercolour over traces of pencil with touches of pen and black ink on buff paper  
29.6 x 39 cm; 11¾ x 15⅝ 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 David Cox's major subjects. Two local men, one seated, one standing, watch a small troop of soldiers on the march 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 very unsettled years of the 1830s and 1840s manifests itself after his 1838 trip with his wife to Seabrook, near Hythe in Kent, for six weeks. The artist made sketching trips along the coast of Kent, including one to Lympne, five miles from Hythe, resulting in *Peace and War: Lympne Castle* (c. 1838, Birmingham Museums & Art Gallery).

The present work, which is similar in style and feel to the Lympne watercolour, presumably dates from the same time, but shows the composition reversed and the distant focus of Lancaster Castle as in *Lancaster: Peace and War*, 1842 (Art Institute of Chicago; see illustration at left). 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.

The theme is repeatedly treated by Cox at 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.





25

David Cox, RWS (British, 1783–1859)

*Evening shadows*

Watercolour over pencil with scratching out  
18.3 x 17.4 cm; 7¼ x 6⅞ inches

**Provenance:**

John Manning Gallery, London.

Stylistically, with its vigorous brushstrokes and bold approach, this watercolour would appear to date from the 1840s. It may be a view of a house in North Wales from one of Cox's summer trips there.





26

David Cox, RWS (British, 1783–1859)  
*Raglan Castle, Monmouthshire*

Watercolour over pencil  
21 x 29.8 cm; 8¼ x 11¾ inches

**Provenance:**  
John Manning Ltd, London.

This watercolour shows the main gatehouse of Raglan Castle, largely built by William ap Thomas in the mid fifteenth century.  
Raglan is not far from Hereford, Cox’s home for many years, and the artist drew several watercolours of the castle, one of which, a distant view of the ruin, was engraved by J. H. Clark.







27

Peter de Wint (British, 1784–1849)  
*View in Cumberland*

Inscribed verso: *View in Cumberland F de Wint*, watercolour, on two sheets, joined  
15.2 x 64.7 cm; 6 x 25½ inches

**Provenance:**  
Lady Lyons, her sale at Christie’s, London, 24 October 1960, lot 42;  
With Spink & Son Ltd, London, K3 1910;  
H. A. Molins, his sale at Sotheby’s, London, 22 November 2007, lot 143;  
With WS Fine Art, London, 2008;  
The Flannery collection, UK, and by descent until 2018.

**Exhibited:**  
WS Fine Art, summer 2008, no. 34.

This atmospheric panorama with a remarkably extensive uninterrupted vista dates from the 1830s and is a companion to *A View of the Cumberland Hills from Patterdale*, in the collection of the Whitworth Art Gallery, Manchester (D1924.63). Both watercolours are painted with wet, broad washes in the same palette on two sketchbook pages joined together, in the narrow panoramic format favoured by the artist, and are identical in size. They were presumably done on the spot. It seems highly probable that this watercolour is also of the fell region between Keswick and Penrith. De Wint is thought to have drawn these when visiting from the homes of his patrons the Howards of Leben or the Lonsdales of Lowther, with both of whom he stayed.

The *Gentleman’s Magazine* obituary of the artist stated, *His visits to the lakes of Westmerland [sic] and Cumberland produced many valuable sketches and drawings of picturesque scenery of a higher character; and his characteristic diligence in studying nature under all circumstances was never relaxed.*<sup>1</sup>

1. September 1849, p. 322, quoted in John Lord, ed., ‘Peter de Wint 1784–1849’, exhibition catalogue, Usher Art Gallery, Lincoln, 2007, p. 145.





28

John Varley, OWS (British, 1778–1842)  
*Harlech Castle, North Wales*

Signed and dated l.r.: *J. Varley/1823*, watercolour over pencil with gum arabic and stopping out  
20.7 x 27 cm; 8¼ x 10¾ inches

**Provenance:**  
With Leger Galleries, London;  
With Guy Peppiatt Fine Art Ltd, London;  
Private collection, UK, until 2018.

Harlech Castle had long been a popular subject for early watercolourists, and it was one of Varley’s favourite picturesque subjects, of which he exhibited twenty-three versions between 1802 and 1840. This is possibly his Old Watercolour Society exhibit of 1823, no. 168 (entitled *Harlech Castle*).

Mount Snowdon and the Snowdon range can be clearly seen in the background, moved a little closer than they are in reality by the artist for compositional reasons (a convention he adopted in most of his views of Harlech). This delightful example has a Claudean balance to the composition which is typical of Varley’s mid-career style, as is the blue and orange tonality.



29

Anthony Vandyke Copley Fielding, POWS  
(British, 1787–1855)

*An angler on the Severn near the Wrekin, Shropshire*

Watercolour over pencil heightened with bodycolour and scratching out  
24.5 x 35.5 cm; 9⅞ x 14 inches

**Provenance:**  
Sotheby’s, London, 21 November 1984, lot 127;  
Sotheby’s, London, 13 July 1989, lot 173, bought by Neuberg;  
Private collection, UK.

**Exhibited:**  
Colnaghi, London, English Drawings and Watercolours,  
April–May 1986, no. 40.

Legend has it that a giant called Gwendol Wrekin ap Shenkin ap Mynyddmawr had a grudge against the town of Shrewsbury and decided to flood it to kill all its inhabitants. He collected a giant-sized spade of earth and set off towards the town. When he was near Wellington he met a cobbler returning from Shrewsbury market with a large sack of shoes for repair. The giant asked him for directions, adding that he was going to dump his spade of earth in the River Severn and flood the town. ‘It’s a very long way to Shrewsbury,’ replied the quick-thinking shoemaker. ‘Look at all these shoes I’ve worn out walking back from there!’ The giant changed his mind and dumped the earth on the ground beside him, creating the Wrekin.

A watercolour of Shropshire featuring the Wrekin by the artist was exhibited at the Society of Painters in Water-colours in 1849 (250).





30

Joseph Severn (British, 1793–1879)

*Sketching at the Baths of Caracalla, Rome*

Inscribed on the reverse: *Henry Acland from W [?] Severn – March 26 1839 – Drawn together May 1838.*

Oil on paper  
25 by 39.5 cm, 9¾ by 15½ inches

**Provenance:**

Given by Joseph Severn to Sir Henry Wentworth Acland;  
By descent to his daughter, Sarah Angelina Acland;  
Purchased from her estate in 1931 by Sir Roger Mynors, and thence by descent until 2018.

This sparkling oil sketch of the top of the ruins of the Baths of Caracalla with the Alban hills beyond shows a seated figure drawing in the sunshine in May 1838. The inscription on the reverse suggests it was executed while Severn and Acland were sketching together at the Baths and that it was given to Acland when Severn visited England in June 1838. One of Severn’s aims was to find a school for his son Walter (born in 1830).<sup>1</sup>

Joseph Severn was the eldest son of a music teacher from Hoxton in London. At the age of fourteen he became apprenticed to the engraver William Bond before entering the Royal Academy Schools in 1815. Here, in 1820, he was awarded the gold medal for historical painting for his *Una and the Red Cross Knight in the Cave of Despair*, which granted him a travelling scholarship. This coincided with the illness of his friend the poet John Keats, and together they travelled to Rome in search of a better climate for the ailing poet. During the winter of 1820–1821, Severn nursed Keats in their apartment near the Spanish Steps (and his detailed letters from the period are of great importance<sup>2</sup>), but on 23 February 1821, Keats died. Severn remained in Rome, launching his own artistic career as a painter of landscapes, portraits and subject paintings. A companionable and likeable character, his large apartment in the Via de San Isidoro became an artistic centre for English visitors to Rome. In the winter of 1837 he met Sir Thomas and Lady Acland who were to become important patrons, helping to promote his work

in England. In 1838 their son, Henry, visited Severn in Rome. Sir Henry Wentworth Dyke Acland, later Regius Professor of Medicine at Oxford, became a lifelong friend of Severn and his family. Acland gave his Oxford friend John Ruskin a letter of introduction to Severn when he visited Rome in 1840, resulting in another important relationship for the Severn family.

The sketch remained in Acland’s collection in Oxford, passing along with the other contents of the house to his daughter, the pioneering photographer Sarah Angelina Acland. On her death in 1930, it was acquired by Sir Roger Mynors, then a fellow and classics tutor at Balliol.

Severn remained in Rome for most of his life other than a spell in England from 1841 to 1861. With the help of William Gladstone, another patron, he became British Consul from 1860 to 1872. He died in Rome in 1879 and, at his request, was buried next to Keats in the Protestant cemetery near Porta San Paolo. Shelley, who died in 1822, lies nearby, and Severn’s posthumous portrait of 1845 of him writing ‘Prometheus Unbound’ at the Baths of Caracalla is on display at Brantwood, John Ruskin’s home in Cumbria. The portrait shows the same stretch of the Alban hills as that included in the present work.

Severn’s children, Walter, Arthur Joseph and Ann Mary Newton, also became artists. Arthur Joseph was to marry Ruskin’s niece Joan Agnew, and he looked after Ruskin during his last years at Brantwood.

The Baths of Caracalla were the second largest public baths in Rome, probably built between AD 211/212 and 216/217, during the reigns of the emperors Septimius Severus and Caracalla. They were excavated in the 1780s and became a very popular sketching ground for visiting artists.

1. Grant F. Scott, ‘After Keats: The Return of Joseph Severn to England in 1838’, *Romanticism on the Net*, 2005.  
2. Grant F. Scott, ed., *Joseph Severn, Letters and Memoirs*, 2017.





31

Francis Danby ARA (British, 1793–1861)

*A boatyard, possibly at Exmouth Point, Devon*

Oil on paper  
12.6 x 19 cm; 5 x 7½ inches

**Provenance:**  
James Danby, the son of the artist;  
With Anthony Reed, London, 1978;  
Christie's, London, 7 June 2007, lot 97;  
With WS Fine Art, summer 2009, no. 19;  
The Flannery collection, UK, and by descent until 2018.

**Exhibited:**  
Anthony Reed and Davis & Long, London and New York, *English Sketches and Studies*, 1978,  
no. 86;  
WS Fine Art, London, summer exhibition 2009, no. 19.

Danby was a very keen sailor and also had a life-long interest in building boats. This dramatic sketch of an untidy boat yard under a heavy, brooding sky, drawn on the spot, may well record work on one of his own boats, *The Chase*.

Danby lived on the Maer near Exmouth from 1846. It has been suggested that this work shows The Point in Exmouth, where the flag flew next to Ferry Cottage to indicate when and where the ferry crossed from Exmouth over to Starcross.<sup>1</sup> There were two boat building firms listed at The Point, on the other side of Ferry Cottage, one owned by John Hayman, where

Danby's boat *The Chase* was constructed in 1847–1848. This yacht provoked comment due to its innovative and unusually broad hollow keel.<sup>2</sup> Danby later built himself a yacht called the *Dragon Fly* in which he was shipwrecked off Axmouth in August 1860, the year before he died. Another oil sketch of a boat building shed, of a similar size and reminiscent of the work of Corot, is dated by Francis Greenacre to c. 1840.<sup>3</sup> Stylistically the present work may also be compared with a group of spontaneous sketches of the Exe and Exmouth dating from c. 1855.<sup>4</sup> They appear to be records of landscape and atmospheric effects done on the spot or very shortly afterwards. This group, many of which had inscriptions saying 'Francis Danby ARA' on the verso in James Danby's hand, were bought from a member of the Danby family who lived near St Albans by a local dealer around 1930.<sup>5</sup>

1. April Marjoram, by email communication with the author, October 2018.
2. *Western Times*, 30 June 1849.
3. F. Greenacre, 'Francis Danby 1793–1861', exhibition catalogue, City of Bristol Museum and Art Gallery and Tate Gallery, 1988, no. 52, p. 121.
4. *Ibid.*, nos. 53–8.
5. Eric Adams, *Francis Danby: Varieties of Poetic Landscape*, 1973, no. 58; see F. Greenacre, *op. cit.*, p. 123 (under no. 57).





32

William James Müller (British, 1812–1845)

*An artist sketching a tomb in the church of St Mary, Yatton, Somerset*

Watercolour over pencil, inscribed verso: *In Yatton Church/(Somt.)* and with a preliminary watercolour sketch verso

38 x 56 cm; 15 x 22 inches

The fourteenth-century church, also called the Cathedral of the Moors, which was enlarged in the fifteenth century, is one of the finest examples of Gothic architecture in Somerset, and an easy journey from Bristol, where Müller lived.

The lady in a red cloak is sketching the monument of John Newton (1425–1488) of Court de Wyke and his wife Isabel Cheddar (1451–1498). It was erected by Isabel, churchwarden in 1496, and she also built the chapel in which they lie. John Newton was the soldier son of Sir Richard Newton, Chief Justice of the Common Pleas in 1444.

It is tempting to suppose that the figure in the watercolour might be Miss Elizabeth Frances Philpott, Müller's fiancée of eleven years. She was an artist, a couple of years older than Müller, who exhibited two pictures in 1832 at the first exhibition of the Bristol Society of Artists. She and Müller visited Leigh Woods together, a popular sketching ground near Bristol, in 1833, and Müller frequently called upon her in Clifton. After his early death Miss Philpott burnt hundreds of Müller's letters and *never recovered her spirits ... but remained taciturn and tinged with melancholy to the last*.<sup>1</sup>

1. F. Greenacre and S. Stoddard, eds., *W. J. Müller*, 1991, p. 104, no. 82, and p. 10. I am grateful to Francis Greenacre for his comments on this watercolour.





George Sidney Shepherd (British, 1784–1862)  
*St Saviour's Church, Southwark, London*

Signed and dated l.c.: *Geo. Sidney Shepherd 1836*, watercolour over traces of pencil with gum arabic, touches of bodycolour and scratching out, on card  
31.3 x 43 cm; 12 3⁄8 x 16 7⁄8 inches

This church was known as St Mary Overy's until 1540. In 1904 it became the Cathedral church of the Diocese of Southwark. Construction in the foreground resulted in the building of a new churchyard wall with a railing and a further wall, which is recorded half built in the present watercolour. The wall of the present-day St Thomas's hospital can be seen on the left of the composition.

George Sidney Shepherd was a member of a talented family of London topographers. Throughout his career Shepherd was patronised by the celebrated interior designer Frederick Crace, who became equally famous as a collector of views and maps of London. Crace commissioned him to produce watercolours of London buildings and locations. The fame of the Crace Collection assisted Shepherd's career, as he began to receive commissions from others, including Rudolph Ackermann. From around the time of its foundation in 1809, until its demise in 1828, Shepherd produced a series of street views for Ackermann's magazine, *The Repository of Arts*, sometimes in collaboration with his younger brother, Thomas Hosmer Shepherd.

From around 1818, Shepherd established himself as a book illustrator, with contributions to the part work *Londina Illustrata* (1819–1825). Security and success came with his first commission from the publisher, Jones & Co. The first part of *Metropolitan Improvements* appeared in 1827, and comprised numerous steel engravings after drawings by Shepherd, with a commentary by the architect James Elmes. The sequel to *Metropolitan Improvements*, entitled *London and its Environs*, began to appear in 1828.

The Crace Collection in the British Museum contains nearly 500 images by Shepherd. His work is also represented in many other public collections, including Kensington & Chelsea Library, London, and the Victoria & Albert Museum, London.





34

Frederick Nash, OWS (British, 1782–1856)  
*Covent Garden Market*

Watercolour over traces of pencil with scratching out  
15 x 22.5 cm; 5⅞ x 8⅞ inches

**Provenance:**  
The Flannery collection, UK, and by descent until 2018.

**Engraved:**  
By A. C. Allen, 1824.

**Literature:**  
Huon Mallalieu, *The Dictionary of British Watercolour Artists up to 1920*, 2002, vol. II, illustrated, p. 68.

This bustling fruit and vegetable market on the site of the current covered market shows Covent Garden in full swing, with baskets and wheelbarrows much in evidence. The root vegetables on sale suggest it was drawn in the autumn. The market was known for being disorderly, with few passageways leading into the piazza, which regularly became congested, causing fights. Many vendors did not pay the tolls, and the Earl of Bedford, owner of the piazza, having taken many people to court for non-payment, had a new market built in 1830 which divided vendors into sections.

St Paul's, Covent Garden, and most of the buildings shown are still present today.

Nash was a builder's son who studied architectural drawing under Thomas Malton, attended the RA Schools and started his career as an architectural draughtsman. In 1807 he was appointed architectural draughtsman to the Society of Antiquaries and worked for them for many years. He was based in London until the mid 1830s when he moved to Brighton.





35

Myles Birket Foster, RWS (British, 1825–1899)  
*Sunset study with a mackerel sky*

Watercolour over pencil heightened with bodycolour on thick cream paper  
12.8 x 17.7 cm; 5 1/8 x 7 inches

**Provenance:**  
Frances Foster, the artist's second wife.

This delightful sketch is unusually spontaneous for the artist and shows the influence of John Ruskin. Huge skies are a frequent component of Birket Foster's more finished watercolours.



36

Mary Ellen Best (British, 1809–1891)  
*The hat shop*

Watercolour over pencil  
14.5 x 12.7 cm; 5 3/4 x 5 inches

**Provenance:**  
Paul F. Walter, New York, until 2017.

This is an unusual example of a shop interior by Mary Ellen Best, whose remarkable interiors came to public attention in the 1980s when Sotheby's handled a large group of her work and Caroline Davidson published a monograph on the artist. Best was mainly interested in portraying domestic interiors and domestic workers. Born in York, she drew the interiors of her own home. After marrying Johann Sarg, a school teacher, she moved to Germany and continued to paint. From the summer of 1841 the Sargs lived in Frankfurt, in a house on the Bockenheimer Landstrasse. The birth of Mary Ellen's children greatly reduced her artistic activity.

Examples of her work, which she exhibited in her own lifetime in York, London, Liverpool and Leeds, can be found in numerous international private collections and York City Art Gallery.

Paul Walter (1925–2017) was the son of Fred and Anna Walter, co-founders of the New Jersey industrial instruments firm Thermo Electric. A respected connoisseur, he supported the Metropolitan Museum and the Museum of Modern Art in New York over many years.





George Richmond, RA (British, 1809–1896)  
*Portrait of the Reverend Edward Coleridge*

Signed with initials l.r.: *G.R.*, inscribed l.l.: *Rev. Edward Coleridge*, watercolour over traces of pencil heightened with touches of white, inscribed on reverse of original backboard  
25.1 x 19.5 cm; 9¾ x 7¾ inches

**Provenance:**

A. C. Richmond;  
A. W. Richmond, by family descent from the artist until 2018.

**Literature:**

Raymond Lister, *George Richmond: A Critical Biography*, 1981, no. 130 or 131.

Richmond drew Coleridge, godfather to his son Walter, on three occasions in 1844, 1850 and 1869 and this portrait may be the earliest of the three.

The sitter (1800–1873), the nephew of the poet Samuel Taylor Coleridge (1772–1834), came from a long line of pedagogues and clergymen originally from Ottery St Mary, Devon. *A fine, handsome boy, full of spirits, [who] grew into an equally fine, handsome man,*<sup>1</sup> Edward was a fellow of Exeter College, Oxford, before becoming a master at Eton in 1824. He married one of the six daughters of Eton’s Headmaster John Keate (1778–1852). A popular and inspiring master, both in the classroom and on the playing fields, Edward Coleridge *had by far the most successful house at Eton for many years... He bore the infirmities of old age with indifference, the fruit of his buoyant, joyous nature. He was a complete embodiment of the muscular Christian.*<sup>2</sup>

Edward and Mary Coleridge had four sons and a daughter, three of whom were painted in oil by Charles Landseer (accompanied by their dog, painted by his brother Edwin). Coleridge became Lower Master of Eton in 1850 and Fellow in 1857, retiring in 1867. In 1862, after Mary’s death, he married Mary Bevan, and became vicar of Mapledurham near Reading. He was a member of the Ecclesiological Society and the embryonic Oxford Movement and contributed towards the building of St Augustine’s College, Canterbury, designed in the Gothic Revival style by William Butterfield.

1. Lord Coleridge, KC, *The Story of a Devonshire House*, 1905, p. 83.

2. *Ibid.*, p. 83.





38

George Richmond, RA (British, 1809–1896)

*A farm near the sea at Margate, Kent*

Signed and inscribed l.r.: *Geo. Richmond./Margate. Oct 2d. 1850*, watercolour over pencil with touches of gum arabic  
 18 x 26.2 cm; 7 x 10¼ inches

**Provenance:**

A. C. Richmond;

A. W. Richmond, by family descent from the artist until 2018.

Richmond continued to draw and paint landscapes throughout his successful career as a portraitist. These works remained private and stayed mainly in his family. This charming unfinished sketch has a directness which reflects his enjoyment of the opportunity for contemplation when drawing from nature.

Richmond travelled to Margate at the end of August 1850 to join his wife Julia and their children and his friend the artist Charles West Cope and his family.<sup>1</sup> Julia had given birth to a daughter, Margaret, on 3 July, but the baby died of whooping cough on 10 October.

Another watercolour, *A Field near Margate*, in the Oppé collection (Tate, T08272), has a red cottage with a red-tiled roof in the distance, which may be the farm in the present watercolour. A further, similar landscape of the same size (sold at Sotheby's, 29 November 1975, lot 20) and also drawn on 2 October suggests Richmond must have enjoyed working outdoors that day.

1. Raymond Lister, *George Richmond: A Critical Biography*, 1981, p. 76.





39

William Callow, RWS (British, 1812–1908)

*The Palazzo di Ezzolino, Padua*

Signed and dated l.l.: *Wm Callow/1885.*, watercolour over pencil with scratching out and touches of white

37.4 x 26.7 cm; 14¾ x 10½ inches

**Exhibited:**

Probably the Society of Painters in Water-colours, 1885, entitled *A Relic of Venetian Architecture in Padua*

This colourful drawing shows the triple-arched Venetian Gothic window of the Palazzo di Ezzolino in the centre of Padua, above an archway over a busy thoroughfare bustling with locals shopping. The palace was built in the twelfth and thirteenth centuries by Ezzelino da Romano.

A further view of Padua by Callow showing the Market Place and Palazzo Ragione is in the collection of the Provost and Fellows of Eton College.





40

William Callow, RWS (British, 1812–1908)  
*The Piazzetta, Venice*

Signed and dated l.r.: *Wm Callow/1870*, watercolour over pencil with scratching out  
37 x 27 cm; 14½ x 10⅝ inches

**Exhibited:**  
The Society of Painters in Water-colours, 1870, *The Piazzetta, Venice*.

This engaging watercolour shows the famous statues of the Lion of St Mark and St Theodore in the Piazzetta, which Callow draws teeming with life. A gondolier looking for business can be seen to the left of the composition while a lady in a red cloak and white shawl is in deep conversation with a soldier in the foreground, evoking characteristically Venetian pursuits.

Venice was Callow's inspiration and he returned to the city throughout his life, always staying at the Hotel Europa facing the Grand Canal. Another watercolour of the Piazzetta dated 1877 is in the collection of the city of Birmingham Museums and Art Gallery (1953P51).





41

Edward Lear, RA (British, 1812–1888)

*Pentedatilo, Calabria*

Signed with monogram l.r., inscribed l.l.: *Pentedatilo*, watercolour and bodycolour on laid paper

11.4 x 20.9 cm; 4½ x 8¼ inches

**Provenance:**

Private collection, UK, until 2018.

**Literature:**

Jasmine Jagger, ‘Moving Lines’, *Apollo*, December 2018, pp. 87–91, ill. p. 91.

*One seem’d all dark and red – a tract of sand,  
And someone pacing there along,  
Who paced for ever in a glimmering land,  
Lit with a low large moon.*

Alfred, Lord Tennyson, ‘The Palace of Art’

Lear’s close friendship of thirty-seven years with Tennyson inspired his ‘Painting=Sympathisations’, a proposed project of three hundred memories tied to three hundred poems, reflections of the relationship between painted word landscapes and written word paintings, described by Jasmine Jagger as open to a kind of synaesthesia. In her opinion, the finest examples of Lear’s poetry-painting can be found in the works he made of Pentedattilo.<sup>1</sup>

Lear worked on the project on and off for thirty years, his drawings going through what he described as their egg, chrysalis and caterpillar stages. The final oil, or ‘butterfly’, of the painting of Pentedattilo was given by Lear to Tennyson’s oldest son Hallam and his bride Audrey as a

wedding present, and was loved by the poet. Jagger suggests the present watercolour is the closest surviving version of this ‘butterfly’, with a distant speck of a hunched-over heron and its shadow replacing the figure seen in the multiple sketches of the subject. The lightly portrayed moon suggests the passage of time, and the dark lines over the sky have just faded.<sup>2</sup>

The artist’s plan to illustrate Tennyson’s poems began to take shape in the summer of 1852, a couple of years after they met. Although their friendship had ups and downs, Lear’s affection for the poet’s wife, Emily, remained constant. Lear enjoyed selecting the lines of Tennyson’s poems on which to base his ‘Poetical Topographical’ project, and he began work on the scheme several times. In 1878 he finally got down to work in earnest, although the project was never completed, and Lear died with unfinished Tennyson canvases in his studio.

Pentedattilo is an abandoned town in Calabria on Monte Calvario, a mountain whose shape once resembled that of five fingers: hence the name, from the Greek *penta* and *daktylos* (for five and fingers). It was badly damaged by an earthquake in 1783. Lear made a trip through southern Italy in 1847; his diary records his arrival on 30 July, *at an elevated plateau whence the whole ‘Toe of Italy’ is finely discernible, a sea of undulating lines of varied forms down to the Mediterranean; a few towns glittered here and there, and towering over the southern extremity of land, a high cluster of rocks, the wild crags of Pentedátilo, particularly arrested our attention.*<sup>3</sup>

1. Jasmine Jagger, ‘Moving Lines’, *Apollo*, December 2018, pp. 87–91, ill. p. 91.

2. Ibid.

3. *Edward Lear in Southern Italy: Journals of a Landscape Painter in Southern Calabria and the Kingdom of Naples*, introduction by Peter Quennell, 1964, p. 41.





42

Edward Lear, RA (British, 1812–1888)  
*Potamos, Cerigo*

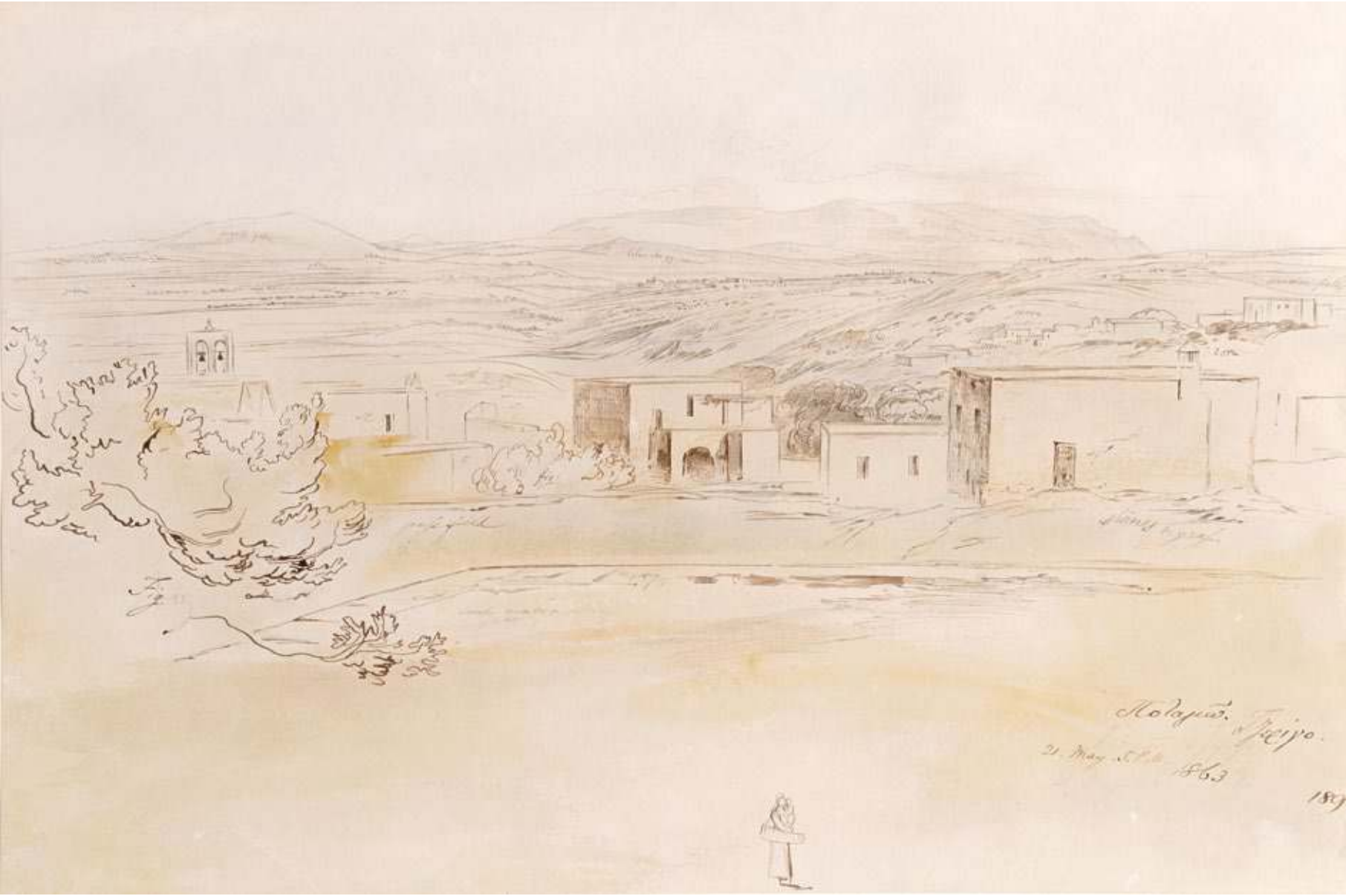
Inscribed in pen and brown ink with location in Greek l.r. and dated: *21. May 5 P.M. 1863* and again in pencil and numbered *189*, further extensively inscribed with colour notes and comments, pen and brown ink and watercolour over pencil, inscribed and numbered verso: *159/Lon...[?]*  
32 x 48 cm; 12½ x 18⅞ inches

This view on present-day Kythera is taken looking across the northern part of the village, from the northeast towards the southwest. Mount Myrmingari can be seen in the centre background, and Aghia Elessa is the rise to the left.

Lear’s extensive journal entry for 21 May 1863 records him rising at 4 am and drawing for much of the morning. After a lunch of cold fowl, old lettuce, ‘biled’ eggs and bad wine he continued climbing, enjoying the views until he reached the house of Pruestos, where he sketched on the terrace in a high wind until 5 pm and lodged for the night. He noted that the Potamite women were tall, and has drawn one in the foreground of this drawing.<sup>1</sup>

Lear undertook a tour of the Ionian Islands (other than Corfu) from 3 April to 4 June 1863, shortly before the British relinquished them and they became incorporated into Greece in 1864. He used the drawings for a book, *Views in the Seven Ionian Islands*, published in London in December 1863.

1. Houghton Library, Harvard University, MS Eng. 797.3, transcribed by Marco Graziani.





43

Edward Lear, RA (British, 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; 9¾ x 20¼ inches

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

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, Oxford (WA196.39).





44

Evelyn De Morgan, née Pickering (British, 1855–1919)  
*The head of a girl*

Pencil  
17.8 x 17.7 cm; 7 x 7 inches

**Provenance:**  
M. D. E. Clayton-Stamm, by descent until 2018.

Evelyn De Morgan, who attended the Slade School of Art, was influenced by George F. Watts and Edward Burne-Jones and by the work of her uncle John Roddam Spencer Stanhope. She often visited Stanhope in Florence, where she developed a love of the work of Botticelli and quattrocento art. She first exhibited at the Grosvenor Gallery in 1877. In 1887 she married the ceramicist William De Morgan, with whom she often wintered in Florence.

It has been suggested that this may be a preliminary study for a figure in her painting *The Red Cross*, 1916, in the collection of the De Morgan Foundation.

Her work is held in many national collections including the Walker Art Gallery, Liverpool; the National Trust properties Wightwick Manor, Wolverhampton, and Knightshayes Court, Devon; the Russell-Cotes Art Gallery and Museum, Bournemouth; the National Portrait Gallery, London; and the Southwark Art Collection, London.

Maxwell David Eugene Clayton-Stamm was an authority on the work of William De Morgan (on whom he published extensively), Pre-Raphaelite ceramics and the Blake-Varley sketchbook of 1819. He was a collector and bibliophile.





45

John Butler Yeats (Irish, 1839–1922)  
*Jenny Mitchell*

Inscribed l.l. by Lily Yeats: *Jenny Mitchell*, pencil  
25.3 x 17.8 cm; 10 x 7 inches

**Provenance:**  
By descent in the artist's family until 2017.

Jenny Mitchell was the younger sister of Susan Mitchell, the poet and writer. Jenny travelled with Lily Yeats, the artist's daughter, on the boat from Ireland to England in 1890. She spent the next two years in Germany and Austria, and on her return journey to Ireland she visited the Yeats family in Bedford Park, London, when she was twenty-four, which is probably when the present drawing was made. Yeats sketched many of his guests and shows her sitting in a relaxed and natural pose.

In later life Jenny Mitchell published a number of stories and was a companion to her sister Susan, who lived with the Yeats family in Bedford Park from 1897 to 1899, and whose oil portrait was painted by J. B. Yeats.



46

John Butler Yeats (Irish, 1839–1922)  
*Mrs Paget knitting*

Inscribed in brown ink l.r.: *Mrs Paget*, pencil on laid paper,  
recto, with a portrait of a gentleman verso  
18 x 12.7 cm; 7 x 5 inches

**Provenance:**  
By descent in the artist's family until 2017.

Henrietta (Etta) Paget, née Farr, was a painter and the daughter of the statistician William Farr. The Pagets, a family of artists and illustrators, were neighbours of the Yeats family in Bedford Park in west London in the 1890s. Etta and her sister Florence were members of a group called the Golden Dawn, who were involved with spiritualism and the occult. W. B. Yeats was also a member and Florence Paget was said to have had affairs with him and George Bernard Shaw.

In 1879 Henrietta married a fellow artist, Henry Marriott Paget, RBA (1857–1936), a leading member of the Bedford Park circle of writers and artists. He exhibited at the Royal Academy from 1879 to 1894. They had four children, one of whom, Dorothy, became an actress. Henry Paget was a painter of historical subjects and portraits, and his portrait of W. B. Yeats is in the Ulster Museum. He worked as an illustrator for the *Sphere* in Constantinople during the Balkan War of 1912–1913.





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Opposite:  
John Sell Cotman, detail from *Boats off Cologne*.  
Catalogue no. 21

Inside back cover:  
John White Abbott, detail from *On Windermere  
near Low wood – evening light*.  
Catalogue no. 11





## KAREN TAYLOR

Karen Taylor has been working with paintings and drawings for over thirty years. She works as a fine art adviser, 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 topographical and travel picture sales, where she built up the Greek and Turkish areas, and also specialised in British drawings and watercolours.

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

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