

The background of the entire page is a detailed landscape painting. It depicts a coastal scene with a wide bay or inlet in the center. The sky is filled with numerous birds, likely gulls or terns, flying in various directions. In the foreground, there are rocky, reddish-brown hills with sparse vegetation, including some trees with autumn-colored leaves. Two small birds are perched on a branch in the lower left. In the distance, across the water, there are more hills and a small cluster of buildings on the right side. The overall style is that of a 19th-century landscape painting, with visible brushstrokes and a rich, somewhat muted color palette.

KAREN TAYLOR FINE ART

BRITISH WOMEN ARTISTS 1750–1950
A SELECTION OF WORKS ON PAPER

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The drawings are available for viewing by appointment.

High resolution images available on request.



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I am delighted to present my second catalogue of the work of British women artists from the late eighteenth to the early twentieth century. The enthusiastic response to the first catalogue has encouraged me to do another. The continuing interest in the achievements of women artists is welcome and shows no sign of abating.

I am grateful to Paris A. Spies-Gans, author of *A Revolution on Canvas: The Rise of Women Artists in Britain & France*, for her introduction.

Kim Sloan has been characteristically generous with her comments about Sarah Stone, William Pars and Shipley's Drawing School. My further thanks go to Jane Adams, Honor Jolliffe, Lara Nicholls, Justin Miller and Janice Thompson.

Karen Taylor



In fits and starts, British women artists of the eighteenth, nineteenth, and early twentieth centuries have begun to receive the notice and esteem they were regularly accorded in their own times. These women's paths were not easy—in contrast to their male peers, they faced an evolving series of institutional hurdles, gendered critiques, and socioeconomic barriers to professional artistry. Most famously, women were not admitted to the Schools of London's Royal Academy of Arts until the 1860s, and remained excluded from their figure drawing classes until the 1890s; moreover, until 1870, the majority of British women could not own their own property, which included any profits of their work. After Angelica Kauffman and Mary Moser were appointed Founding Academicians in 1768, another woman did not join the Academy's ranks as a full member until Laura Knight, in 1936; the following pages feature a delicate nature study from Knight's hand as well as a sketch for her famous painting of the Nuremberg trials, which she attended.

Still, even with these impactful exclusions, women became professional artists in rapidly growing numbers from the mid-eighteenth century onwards, taking advantage of the formation of London's public exhibitions and a succession of other art educational opportunities. As records from the time reveal, these female painters, sculptors, and more practiced quite openly in the public eye and were consistently recognized, commended, and well paid for their work. Several such artists feature in this catalogue. Penelope Cawardine's *Portrait of a Lady Looking in a Mirror*, for instance, reflects women's most common genre choice for public exhibitions: portraiture, the same genre to which their male peers gravitated in the highest numbers. Sarah Stone's exquisite watercolors of birds reveal yet another world, that of the rapidly growing British empire, while showcasing one little-studied way in which women engaged with its colonial enterprise: by spreading new types of knowledge through pigment and paper, without ever leaving the British Isles themselves. Her figure drawings provide rare evidence that women may indeed have found ways to study from live models.

As the years progressed, women came to be markedly active in the leading artistic circles of their times. Here, Alice Boyd's intricate involvement with the Pre-Raphaelite movement has long been a prominent example; her three works allude to the wide ambit of her subject choices, which ranged from historical scenes to landscapes.

Despite the obstacles they invariably face, women have worked to forge careers as artists for centuries—and it is the very perpetuity of these obstacles that makes their surviving works all the more remarkable.

Paris A. Spies-Gans

Penelope Cawardine (1729- 1804)
Portrait of a lady looking in a mirror

Pencil and black and red chalks on laid paper
Oval 15.4 x 11.5 cm.; 6 1/8 x 4 1/2 inches

Provenance

Bonhams, 19 February 2008, lot 144;
Cyril Fry;
Private collection U.K. until 2020

The artist was the eldest daughter of John Carwardine of Thinghills Court, Withington, Herefordshire, and his wife Anne Bullock, a miniature painter. She also practised miniature painting, regarded as a genteel pastime for a woman. It seems she took up painting as a means of earning a living after her father ran into financial difficulties from around 1754. Cawardine exhibited at the Society of Artists in 1771 and 1772. Cawardine painted many fashionable sitters including Lady Anne Egerton, the Earl of Coventry, Maria Gunning, Countess of Coventry (Wallace Collection) and Alice, the Countess of Egremont (Kenwood). James Boswell the diarist visited her home on March 15, 1763 to call on Lord Eglington who was having a miniature done, and described her in his *London Journal* as a 'a very good-looking, agreeable woman'. She moved in artistic circles and was painted by George Romney, John Downman and Thomas Bardwell. She is said to have been a friend of Sir Joshua Reynolds and his sister Frances, and apparently Reynolds painted a portrait of one of her sisters as a present for her. (The only record of this is in Algernon Graves and William Vine Cronin's *A History of the Works of Sir Joshua Reynolds P.R.A.*, 1899, where a brief entry for Miss Cawardine states 'Sat in 1777').



Her brother Rev. Thomas Carwardine (1734-1824), was rector and clerk of Earl's Colne Priory, Essex and a close friend of Romney, who was godfather to his daughter Anne (b.1779) and a frequent visitor to their house. Romney painted his portrait in 1772.

Penelope Cawardine married James Butler, organist of Ranelagh and St. Margaret's, and St. Anne's, Westminster in 1763 at St James's, Piccadilly. After her marriage she worked much less, as the social customs of the day dictated.

The National Museum of Sweden owns the only other recorded drawing by Cawardine, drawn in a very similar style to the present work. It shares the characteristic diagonal hatching of the red chalk, is on similar laid paper and is cut into a rough oval in the same way.

Examples of her miniatures can be found in the Wallace Collection, the Victoria & Albert Museum, Kenwood House, the Museum of Fine Arts, Houston and the Tormey-Holder Collection.

Cyril Fry (1918 -2010) was a dealer in British drawings who owned a gallery in Jermyn Street. Fry and his wife Shirley amassed a substantial private collection over the course of his career.



Nationalmuseum Sweden (Erik Cornelius)

2

Sarah Stone (1762¹ - 1844)

A blue and yellow Macaw

Signed l.c.: Sarah Smith, watercolour heightened with bodycolour and gum arabic, with a black line border

44 x 34 cm.; 17 ¼ x 13 ⅜ inches

Provenance

Frances Smith Beale (1800-1849), the artist's niece, daughter of Frances Mary Stone (1769-1852), sister of the artist;
 Ellen Beale Brooker d. 1900, (m. in 1868 William Watkiss Lloyd, 1813-1893);
 Eireene Watkiss Lloyd; daughter of the above, m. William Docker Drysdale (1866-1952) of Wick Hall, Radley, Oxfordshire;
 William Docker Drysdale (1906-1985); Park End, Radley;
 Patrick Dockar-Drysdale (1929-2020), Wick Hall, Radley

Literature

Christine Jackson, *Sarah Stone Natural Curiosities from the New Worlds*, 1998, p. 131 no. 6
 (*Watercolour Drawings by Sarah Stone in Public and Private Institutions-Private Collection A*)

Sarah Stone was the first female British painter of birds and animals to achieve professional recognition. Her drawings of birds are a highly important visual record of the specimens held in collections in late eighteenth century England and included some from the voyages of Captain Cook, and were exhibited at the Leverian Museum in 1784. This spectacular drawing with its finished background is an important work intended for display.

Stone was employed when she was still in her mid-teens to draw the objects in the Holophusicon or Leverian Museum, housed in the former royal palace Leicester House, and a major cultural institution of the day. She was to work there for nearly thirty years. Its owner, Sir Ashton Lever (1729-1788) commissioned her by 1777 to record specimens and ethnographic material brought back by British expeditions to Australia, the Americas, Africa and the Far East.

¹ Lara Nicholls, *Sarah Stone and the Holophusicon as a Creative Space*, Australian National University, unpublished manuscript, 2022.



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

'a large Room of Transparent Drawings from the most curious specimens in the collection, consisting of above one thousand different articles, executed by Miss Stone, a young lady who is allowed by all Artists to have succeeded in the effort beyond imagination. These will continue to be open for the inspection of the public until they are removed into the country. Admittance HALF-A-CROWN each...Good fires in all the galleries.' (See C. Jackson, *ibid*, p. 22).

Lever kept Stone's drawings after the exhibition was over. The Leverian Museum continued to grow under new ownership through the 1780s and 1790s, and Stone continued working there. This exceptional drawing of a macaw can be linked with one of the three specimens of this bird sold at the sale of the Leverian Museum in 1806 when the collection was dispersed (see Christine Jackson, *ibid*, p. 131).

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

Stone was the daughter of James Stone, a fan painter, and it is highly likely that she assisted her father. As a child she was taught to make her own pigments using natural ingredients - the intense blues and yellows of this work are extraordinary and a testament to her skill at mixing pigments. She practised working in bodycolour as well as watercolour as a child, and the exquisite brushwork which can be seen in the drawing of the feathers of the macaw also demonstrates her skill at using bodycolour and gum arabic to intensify the colours. The tree branches which Stone habitually included in her drawings are a distinctive feature of her work. Very few of her works include a sky, and Christine Jackson *ibid*, p. 16, suggests that she included them in watercolours which were intended to be framed. The spectacular and carefully drawn nature of the present work appears

to bear this out and suggests that it was an important work intended for display which remained in her family.

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

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



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

The blue and yellow macaw (*Psittacus arauna*), also known as the blue-and-gold-macaw is a large South American parrot, and one of the most popular. They live in forests and woodlands. In captivity they are known for their skill at mimicry.

Patrick (Paddy) Dockar-Drysdale (1929-2020)

Born in Shropshire, after his education at Oxford Paddy went to Canada with his wife Olwen, as a stage-manager of a theatre company in Newfoundland. They stayed in Canada from 1955 until 1982. Paddy switched from theatre to teaching English as an assistant professor at the University of Newfoundland and then to publishing in Toronto. His specialisms were the use of language, dialects and lexicography. He made an important contribution to the codification of Canadian English.

The Dockar-Drysdals returned to England to

Wick Hall, Radley where they restored the grounds and gardens.

Patrick Dockar-Drysdale was a descendant of Sarah Stone and had a lifelong fascination with her work about which he was knowledgeable and which he collected throughout his life. It seems highly probable that the macaw may have descended in the family of the artist's niece, Frances Smith (1800-1849), who married Lionel John Beale, a surgeon. In 1868 their daughter Ellen Brooker Beale (d. 1900), married the businessman (who worked in the family tobacco firm) and writer William Watkiss Lloyd (1813-1893). He wrote on the classics and history, his best-known work *The Age of Pericles*, 1875. Sophia Beale (1837-1920), the artist, writer and sister of Ellen Beale, discussed his work in a *Memoir* prefixed to Lloyd's posthumously published *Elijah Fenton: his Poetry and Friends*, 1894. Their daughter Eireene Watkiss Lloyd was Patrick Docker-Drysdale's grandmother, who took the drawing to Wick Hall after her marriage to William Docker-Drysdale (1866-1952).



3

Sarah Stone (1762-1844)

An album of early works including portraits, vegetables, flowers, studies of hands, feet and facial features, male figure studies drawn from life and spiders, c. 1772-3

One hundred and forty-four drawings on sixty-eight pages, laid into an album bound in vellum, the fly leaf with a large label inscribed: *Miss Stones/First Efforts/plates.71*

The drawings are of various sizes, on laid paper

Each page 31.5 x 19.7 cm.; 12 ¼ x 7 ¾ inches

Provenance

Private collection, U.K.;

Private sale by Sotheby's Australia, January 25 2001;

Patrick Dockar-Drysdale (1929-2020)

Sarah Stone was the daughter of James Stone, a fan painter and is thought to have assisted her father.

The family lived in London.

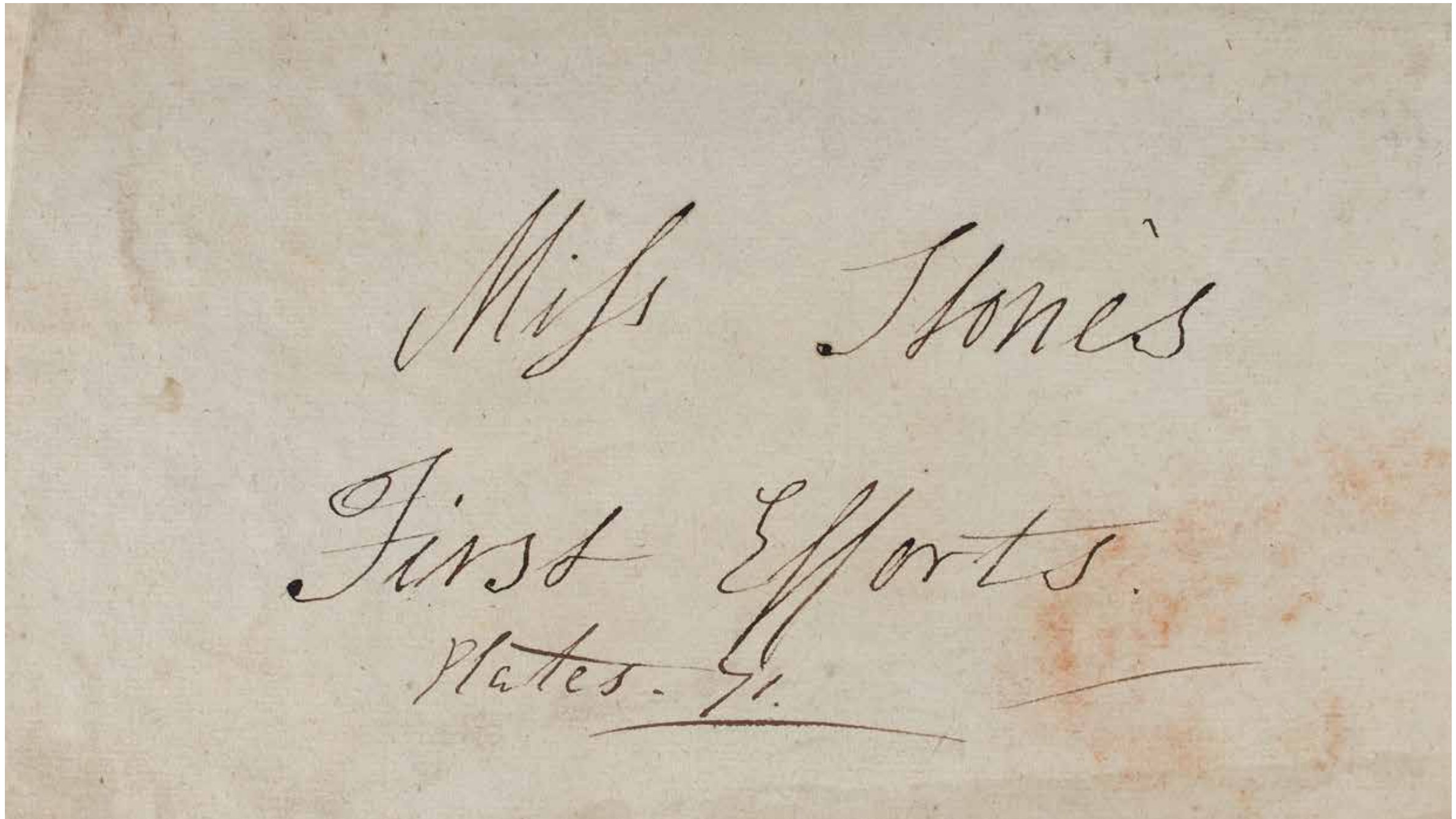
The dated drawings in this album suggest that Stone executed many of them when she was ten or eleven years old and identify her as something of a child prodigy. This album contains many copies from drawing books which were a popular means of allowing an artist to develop their technique by copying. The number of drawings and the repetition of certain subjects reflect a systematic approach and a determination to improve and there are drawings after Holbein, Ribera and Boucher, the minor details may be after Le Brun.

One of the drawings is inscribed 'The New Drawing Book' which could be a reference to Francis Vivares, *A New Drawing Book, in the Manner of Chalk fit for Youth to Draw after*. 6 sepia soft ground etchings, by W. Hebert after Vanloo and Boucher, 4to. Frans.

Vivares. Sept. 1759. The plates in this were in the manner of red chalk.

The range of subjects in the present album suggests Stone was using one of the compilation drawing books, such as Carrington

Bowles, *The School of Art; or, most compleat Drawing-Book extant: consisting of an extensive series of well chosen examples, selected from the designs of those eminent masters, Watteau, Boucher, Bouchardson, Le Brun, Eisen, &c. engraved on sixty copper plates, and performed in a method which expresses the manner of handling the chalk*, 1765 and later editions.



Album frontispiece



Head of a girl in a bonnet



Spiders

Interestingly the album includes some fine male nudes drawn from life. While it has been generally claimed that women were not allowed in the life room, these drawings, which appear to be from life, suggest that Stone found a way to attend one in order to further improve her artistic education. I am grateful to Kim Sloan for her suggestion that Stone may have attended Shipley's drawing school where William Blake trained from the age of 10. Henry Pars (1734-1806) ran it for at least 30 years, and William Pars taught there occasionally. The portrait opposite dated January 26 1773 resembles Pars' portrait watercolours.

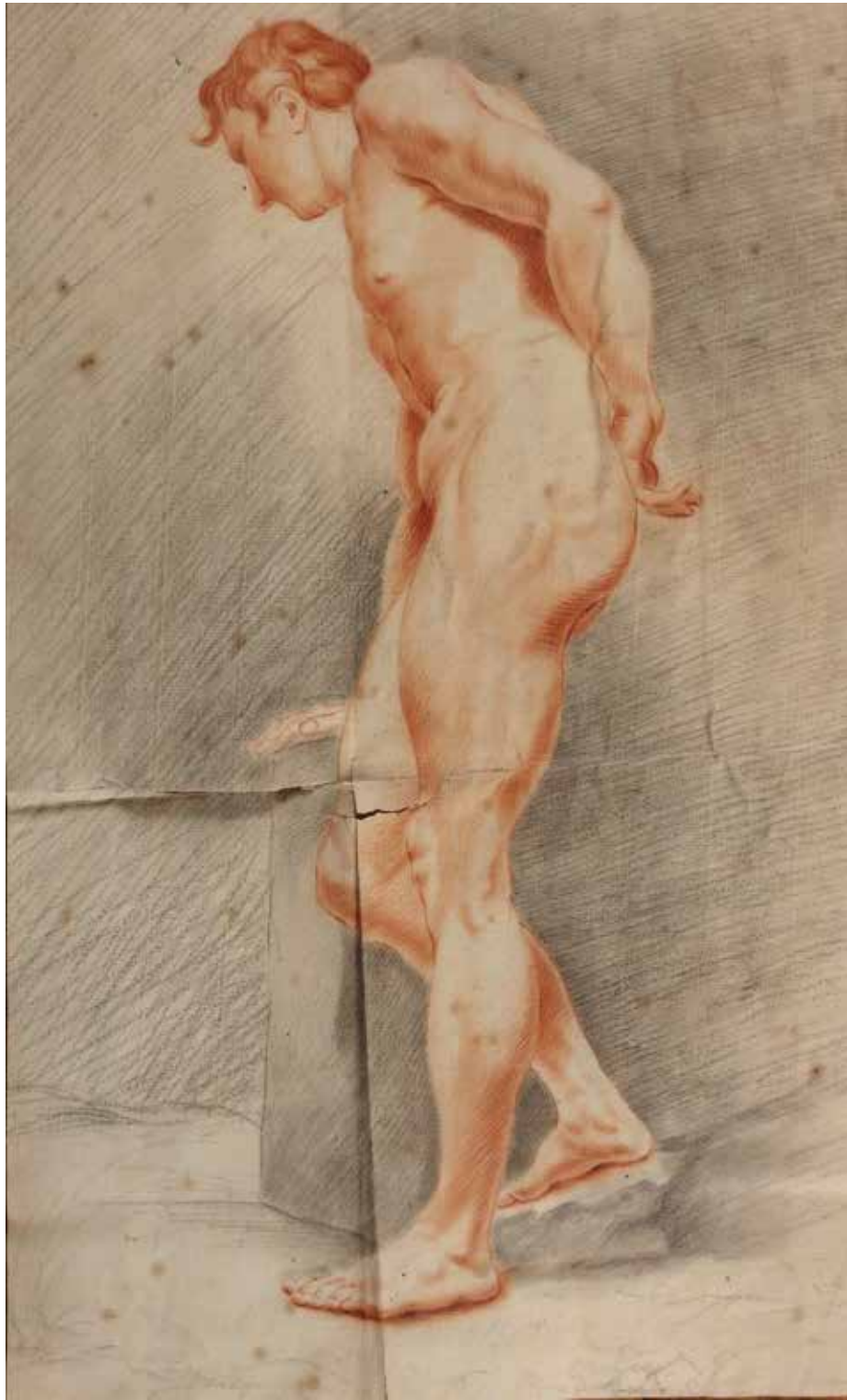
According to a letter written in 1822 by Lewis Allen, an artist who married her niece, a family legend related that '*as children, the Stones, unable to get proper colours wherewith to paint, fabricated them out of brickdust, and the juice of the leaves and petals of flowers*', (quoted in C. Jackson, *Sarah Stone Natural Curiosities from the New World*, 1998, p. 10).

The watercolours of vegetables and flowers in this album are stylistically comparable to those of Stone's maturity, reflecting an early talent for copying from nature. The last page of the album is a highly accomplished drawing of spiders, a copy of a book plate, clearly no accident, and a signpost to her future career. Her earliest works for Sir Ashton Lever are dated 1777, when she was about fifteen years old, just a few years later than the drawings in this album.

The vellum bound book appears to be a ledger book as faint pink vertical lines are visible, the pages of laid paper with a Britannia watermark. The drawings are on a mixture of wove and laid paper.

Patrick Dockar-Drysdale was a descendant of Sarah Stone and had a lifelong fascination with her work about which he was knowledgeable and which he collected throughout his life.





Academic male nude



Male nude from behind



Spring onions

Red chalk portrait sketches and a watercolour of a lady

Red chalk studies of hands and feet, a watercolour handle

Watercolour portrait of a lady, signed: Sarah Stone Jan 26 1773, painted oval

Red chalk head of a man and studies of hands and feet

Red chalk head of a woman

Female nude in red chalk on blue paper

Watercolour miniatures of a girl and a boy and a rose

Watercolour of a purple root vegetable, studies of faces, feet and a classical figure with an urn

Red chalk study of a bearded man

Watercolour portrait of a girl

Red chalk head studies, a hand holding a pair of scissors

Red chalk head of Pan (after Boucher)

Eyes and ears inscribed 'A New Drawing Book'

Watercolour studies of sweet peas, honeysuckle, red chalk heads

Red chalk study of a head of a man with warts (after Ribera) and a female head in coloured chalks

Red chalk study of a reclining classical figure, a girl's head and an eye and a grey wash study of a lady with an elaborate coiffure

Red chalk study of a foot in a sandal and hands and feet

Red chalk study of a girl signed Sarah Stone January 8-1772, a lady in profile, a child's head and a watercolour of a man holding a flag

Red chalk studies of a hand, mouths and a head, and watercolour of flowers

Red chalk study of a female head in profile and a watercolour of flowers

Red chalk study of a hand and a watercolour of flowers

Red chalk study of a male head and an arm

Two red chalk studies of hands

Red chalk studies of heads

Two red chalk studies of a head crowned with laurel and a hand

Red chalk study of the head of an old man and a pencil study of a child's head

Two red chalk studies of hands

Red chalk study of a hand and of feet

Red chalk study of eyes and mouths and of a hand

Red chalk study of eyes, ears and mouths and of a hand

Red chalk study of a child's head and mouth, and a hand holding a knife

Red chalk study of a boy and of a girl with a bun

Red chalk studies of heads

Red chalk studies of heads

Red chalk study of a prow figure and a boy's head

Red chalk study of a woman's head and faces

Two red chalk studies of hands holding implements

Red chalk studies of heads

Red chalk studies of heads

Red chalk studies of a female head and a hand

Red chalk study of a putto carrying a sheet and a female head

Red chalk studies of faces and a putto

Red chalk studies of faces and a female head

Red chalk study of a male nude

Red chalk copy of an apostle with putti

Red chalk study of a hand and grey wash studies of hands and feet

Red chalk studies of heads

Red chalk studies of heads

Red chalk study of a girl in profile and head studies

Red chalk study of a foot and a head study

Red chalk study of a seated classical figure and boys' heads

Red chalk studies of heads and feet

Red chalk study of a hand and head studies

Red chalk of a male nude

Red chalk head studies and putto

Red and black chalk male nude

Red chalk study of Erasmus (after Holbein)

Red chalk study of a hand and the head of a bearded man

Red chalk study of the head of a bearded man

Red chalk studies of a female head and a female nude

Red chalk head studies and a dragon

Red chalk study of a female head and a pencil flower

Red chalk study of a girl with her head in her hand

Red chalk male head study and a watercolour of two spring onions

Red chalk studies of heads, noses and faces

Red chalk study of a male nude from behind

Red chalk studies of a bull, a male head and putti

Red chalk figure studies

Red chalk head studies, one dated June 26 1780

Red chalk head studies

Red chalk head studies

Watercolours of spiders, each numbered and inscribed plate 2



Studies of eyes and ears



Hand studies



Head of a girl



Head of an apostle



The album

Matilda Hayes (fl. late 18th early 19th Century)
Red-bellied Macaw

Signed I.I.: Matilda Hayes, pen and brown ink and watercolour on paper watermarked 1814/WHATMAN
 21.5 x 27 cm.; 8 ½ x 10 5/8 inches

Matilda Hayes was the daughter of William Hayes (1734-1802), the British illustrator best known for *A Natural History of British Birds* (1775) and *Rare and Curious Birds Accurately Drawn and Coloured from Their Specimens in the Menagerie at Osterly Park* (1794-99). One of Hayes' seven children she worked with her father and drew bird illustrations.

A self-taught artist, Hayes worked from live specimens he kept in captivity, as well as birds from the collection of one of his patrons, the Duchess of Portland. Like Audubon, Hayes depicted birds at life size whenever possible. He presumably taught his wife Anne and children including Charles, William, Annette, Emily, Maria and Matilda with whom he worked at printing, colouring and assembling volumes, and some of his bird illustrations were drawn by other members of his large family.

In the mid-1780s, Hayes moved to Southall, near Osterley Park, and the estate's owners, Robert and Sarah Child, of the banking family, who collected exotic birds, became his patrons. Horace Walpole described 'a *menagerie full of birds that comes from a thousand islands which Mr. Banks has not yet discovered*' (Walpole to Lady Ossory, 21 June, 1773, W.S. Lewis, ed. *Walpole's Correspondence*, 1937, 126). Hayes and his family also painted portraits of birds belonging to John Montagu, Earl of Sandwich.

The Red-bellied Macaw (*Orthopsittaca manilatus*) is a small, green macaw closely associated with the *Mauritia* palm tree of northern South America. It feeds on the palm's fruits, and nests in a hole in a dead palm surrounded by water.



Lady (Margaret) Arden (c.1762-1851)
Chatham

Inscribed l.l.: Chatham/1810 and inscribed verso: 8t October 1810, watercolour
over traces of pencil

14 x 22.2 cm.; 5 ½ x 8 ¾ inches

Provenance

Private collection, England;

Martyn Gregory, British Watercolours and Drawings 1750-1900, May 2016, no. 2

This is a view from Gillingham Bridge, Chatham. The historic dockyard at Chatham was one of Britain's most important naval Royal Dockyards for over 400 years.

The daughter of Sir Thomas Spencer Wilson, Bt. of Charlton in Kent, the artist was a pupil of Francis Towne in her youth. Her mother was a Cheney of Badger Hall, Shropshire, where Peter de Wint was a frequent visitor.

Lady (Margaret) Arden was a pupil and a patron of David Cox. She married George Compton, Lord Arden (1756-1840) in 1787.



Mary Clementina Barrett, née Hyett (1803-1831)
Cinnamon Hill Great House, Jamaica, home of Samuel and Mary Barrett

Pencil, on embossed Bristol board
 23.1 x 36.5 cm.; 9 x 14 ¼ inches

Cinnamon Hill Great House is in the hills above the Rose Hall Great House,
 commanding a full view of the coast.

Retreat Sea(?) House, St Ann's, Jamaica

Signed and inscribed verso: Retreat Sea (?) House, St Ann's, Jamaica/Residence
 of S.M. Barrett Esq./M.C. Barrett Jany. 30th 1830, pencil
 22.5 x 35.5 cm.; 8 7/8 x 14 inches

Slave houses on the Barrett plantation, Jamaica

Pencil on embossed Turnbull's superfine board
 22.9 x 35.5 cm.; 9 x 14 inches

Provenance

William Henry Hyett (1795-1877), Painswick House, Gloucestershire;
 Sir Francis Adams Hyett (1844-1941);
 Richard Clavering Hyett Dickinson, 2nd Baron Dickinson (1926–2019);
 By descent until 2020



Cinnamon Hill Great House, home of Samuel and Mary Barrett



Retreat Sea(?) House, St Ann's, Jamaica



Slave houses on the Barrett plantation, Jamaica

History of the property

Samuel Barrett (Jr.), owner of the Cornwall and Cinnamon Hill estates in St James, started building the Cinnamon Hill Great House in 1734, but he died in 1760 before it was finished. He is buried on the property. The building was completed in 1784 by his fourth son, one of fifteen children, Edward Barrett.

Edward became one of Jamaica's wealthiest and most influential planters and his generation of Barretts, and their children played a significant role in the birth and development of Falmouth, the capital of the neighbouring parish of Trelawny. Elizabeth Barrett Browning (1806-1861) the poet is descended from him.

The property passed through several owners; the Barretts, George Robertson, Joseph Shore, the Henderson family, until it was finally purchased in the 1960s by John Rollins who sold it to Johnny Cash, the country and western singer, in the early seventies. It became his family home

for the next 30 years until his death. It was subsequently repurchased from his estate by the Rollins family and is now open to the public.

Mary Hyett, Pinkie and the Barretts of Jamaica

Mary Hyett married Samuel Barrett Moulton Barrett of Carlton Hall near Richmond, Yorkshire (1787-1837). He was Member of Parliament for Richmond and he owned substantial estates in Jamaica which he inherited from his grandfather Edward Barrett, including Cinnamon Hill and Cornwall in St James, the settlement called Pleasant Valley and further land in St James. Mary, who was said to be a great beauty, died at Cinnamon Hill House, Jamaica on 3 June 1831.

Edward Barrett died in 1797, and his daughter, Elizabeth, married Charles Moulton, the son of a captain of a man-of-war in the West Indies squadron. They had three children: Sarah, immortalised by Sir Thomas Lawrence as 'Pinkie', who died in her youth; Edward Barrett Moulton; and Samuel Barrett Moulton, both of whom

were sent to England to be educated. Both assumed the surname of Barrett as legally required by their uncle in order to become heirs to the Barrett estates in Jamaica. They became absentee plantation owners. Had Pinkie lived she would have been the sister-in-law of the artist of these drawings.

Early in the 19th century, financial problems beset the Barretts and Samuel was chosen to return to Jamaica in 1827 to manage the property as he and Mary did not have children. He resigned his seat in Parliament in 1828.¹

Samuel Barrett and Slavery

Samuel is said to have reformed the conditions on which the Barrett plantations were managed. He abolished the whip, appointed a Black overseer, and built houses and schools for his 1,100 slaves.²

¹ R. A. Barrett, *The Barretts of Jamaica: the family of Elizabeth Barrett Browning* (Winfield, Kansas: Wedgestone Press, 2000), p. 78

² *Ibid.*, p. 94. The number of slaves is as recorded at the time of abolition in 1834.

In 1833, he had the ground floor of the Cornwall Estate house converted to a church for the Baptist missionary Hope Masterton Waddell, who wrote:

*'[Barrett's estates] belonged to the same proprietor (Barrett), who with his admirable lady (Mary), had recently arrived to look after his own interests, and improve the condition of his people both for time and eternity. They were on the sea side, in a beautiful and salubrious part of the country.'*³

His estates were among the few not torched during the Baptist War, or Jamaican Slave Rebellion of 1831-2, presumably due to the way the Barrett family treated their slaves. As a magistrate in the aftermath of the revolt, partly blamed on missionary activity among the slaves, Barrett defended the right of Baptist missionaries to preach. The missionary Peter Duncan wrote: "Mr Barret...was a gentleman of great intelligence and liberality, and also a true friend to the religious instruction of the slaves."⁴

The Barretts were keen to cultivate a self-image as humane and responsible slave owners. Samuel's cousin Richard Barrett (1789-1839) was Speaker of the House of Assembly of Jamaica and was sent to London in 1832, amid debates over emancipation to represent the interests of the slave-owning elite. He aimed to convince London that the West Indian slave owners were capable of reforming slavery in a more humanitarian direction without interference from England. He was likely to have been one of the three members of the Assembly in 1831 to vote to abolish the flogging of female slaves.⁵ Lord Howick, Under-Secretary for the colonies, and later the third Earl Grey, wrote to Samuel in 1831:

*'...if the West Indian proprietors generally [would] only shew a similar disposition how infinitely better it [would] be for all parties. Unluckily I fear this will never be the case, they seem determined to oppose every measure of [amelioration] introduced by the [Government], forgetting that by doing so they are only putting arms into the hands of the extreme Anti-Slavery party, & making it more difficult to prevent the adoption of some violent course.'*⁶

³ Ibid., p. 78.

⁴ Ibid., p. 86.

⁵ Ibid., p. 83.

⁶ Ibid., p. 83.



Two Quakers, Joseph Sturge and Thomas Harvey, went to the West Indies to inspect the condition of the newly emancipated Black population. Visiting Jamaica in February 1837, they were invited to visit Samuel Barrett's estates. They wrote of the Retreat estate that:

'[it was] an estate of great extent beauty, being several miles in length and depth, and comprising both pasture and mountain woodland—It is managed by a black overseer named Samuels, who was born a slave on one of the estates of his present Master. He is now free, and though he can neither read nor write, the property under his charge is in the finest order, and the people in the best discipline. With perhaps the single exception of the apprentices on Hopeton and Lenox estates, the Retreat negroes possess, we believe, greater advantages than those on any property in the island. We walked with the overseer through the negro village. The houses are comfortable, and many of them of

considerable size, and situation in the midst of neat gardens. They had shingled roofs and cement or boarded floors. Most of the people were at their provision grounds, but Samuels introduced us to such as we found in the houses....they all appeared to be in prosperous condition'

'[T]he whip had been abolished ever since the proprietor came to reside in the country' and after abolition 'the free children thrive 'because Mr Barrett takes notice of them' i.e. give them the same allowances of clothing and causes the same attention to be paid to them as during slavery'

'[W]e afterwards saw the estate school...the classes read and spell correctly, and a few of them wrote to dictation. The school does great credit to the teacher...We were afterwards shown over the hospital, which is a good and airy building. We met there the medical attendant, who is a coloured man and an irregular practitioner, in considerable practice.

*He was formerly a slave on this property, but purchased himself because his wife was free.'*⁷

Sturge and Harvey continued the narrative of the humane slave owner moved to improving the condition of their slaves upon first-hand experience of their plight. This humanitarian self-presentation was shown in the parish chronicle upon Mary's death in 1831. It recorded that she was *'beloved and bewailed not by her intimate friends only, but by all her negroes'*.⁸ The family was to claim more than £12,000 compensation for releasing their slaves upon Emancipation.

Samuel maintained a close relationship with his niece, Elizabeth Barrett Browning, until his death in 1837. Early in her life, she became aware not only of her family's legacies but also of the impact of Emancipation on their fortunes.

⁷ *Ibid.*, p. 97

⁸ *Ibid.*, p. 81, citing: Joseph Shore, *In Old St James* (Jamaica), ed. John Stewart (Kingston: Aston W. Gardner & Co., 1911), p. 98.

Ellen Maria Carpenter (1840 -1928)
Halifax Harbour and Dartmouth, Nova Scotia, Canada

Signed with monogram and dated 67 l.r., inscribed with title in pencil on mount: Halifax Harbour &/Dartmouth, watercolour over traces of pencil heightened with white and touches of bodycolour, mounted and unframed
17 x 35.5 cm.; 6 ¾ x 14 inches

Provenance

Sir Francis Adams Hyett (1844-1941), Painswick House, Gloucestershire;
Richard Clavering Hyett Dickinson, 2nd Baron Dickinson (1926–2019);
By descent until 2020

The accomplished artist evidently enjoyed travel and visited Canada and Bermuda in 1866-7, four years before her marriage. The view is of the Dartmouth shore, seen from the Halifax shore, just above what were the Royal Navy shipyards, hospital, and Admiralty House. The ships to the foreground appear to be very high and are presumably in dry dock.

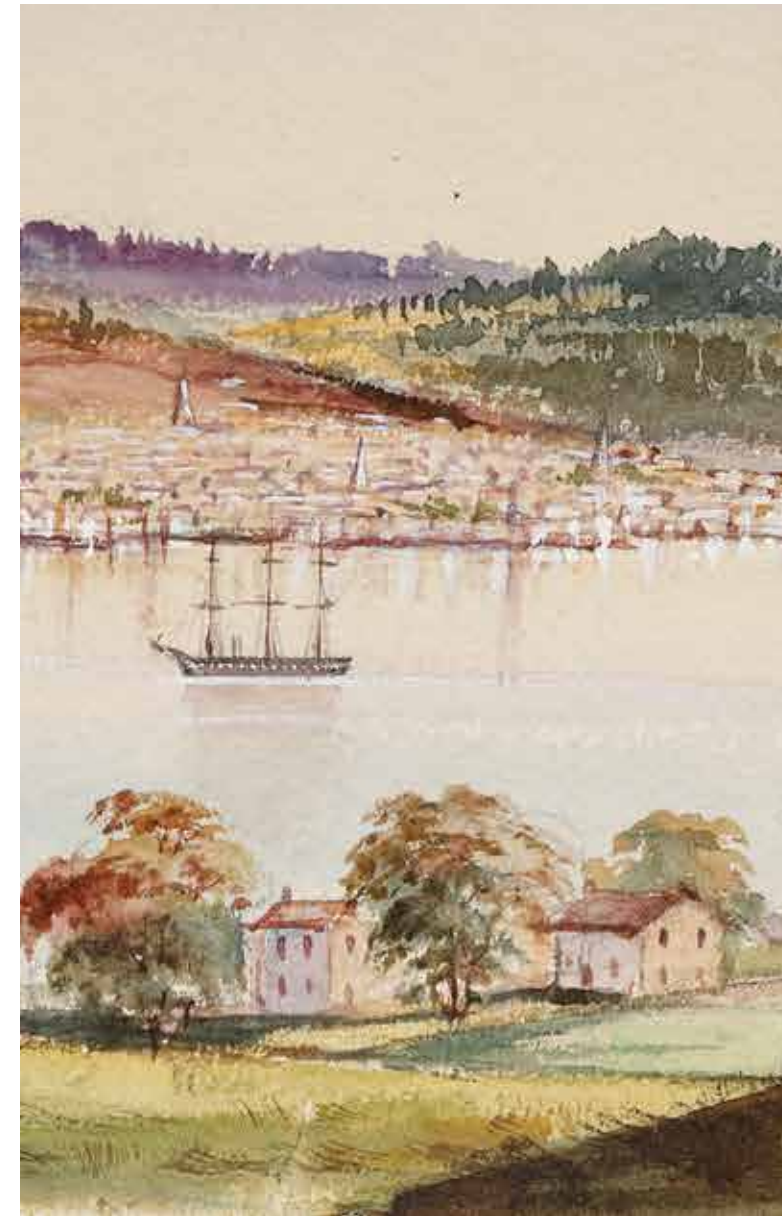
Ellen's father was Commander Charles Carpenter, R.N., (1797- 1882). His sister had married Major General Harry St George Ord, then Governor of Bermuda. The artist arrived in Bermuda with her aunt and Ord on 18 October 1865. The trio left Bermuda on 5 January 1867 for Halifax, en route to Britain.



The artist's brother Edward Carpenter was a poet, philosopher and socialist writer and an early gay rights activist. He recorded her artistic talent in his book *My Days and Dreams*, 1916:

'With one of these-my sister Ellen, afterwards Mrs Hyett- I used to go for long country walks. She had an eye for landscape and animal painting, and sometimes brought her sketch-book with her. Her mind had an adventurous outdoor quality about it and our conversation turned on what we saw in our explorations and on speculations about foreign lands.'

Ellen Carpenter married Francis Adams Hyett (1844-1941) in 1870. The couple lived at Painswick House near Stroud in Gloucestershire and had five children. She did not enjoy good health towards the end of her life and lived quietly.



Helen Cordelia Coleman Angell, ARWS (1847-1884)***Azaleas in a blue and white Chinese vase***

Signed I.L.: HC Coleman, watercolour over traces of pencil with touches of bodycolour and gum arabic,
in the original frame

32.4 x 19.5 cm.; 17 ¾ x 12 ¾ inches

Provenance

J.W. Vokins, 10 King Street, St James's, London;

Christie's London, 26 June 1931, lot 5 (?)

This delightful still life is an accomplished early work which can be dated to before 1874, when the artist married and took the name of her husband Thomas Angell. It reflects the artist's interest in pottery.

Helen was the fifth daughter of twelve children of Henrietta Dendy and William Thomas Coleman, a physician and was schooled at home. Along with her sister, the pottery artist Rose Rebecca Coleman, she was taught painting and drawing by her older brother William Coleman who kept an art pottery studio in South Kensington and whom she helped make designs for Minton.

Her early watercolours were first exhibited in the Dudley Gallery in London in 1864, thanks to the connections of her brother William.

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

Angell became Flower Painter in Ordinary to Queen Victoria from 1879 until her death, succeeding Valentine Bartholomew. She is said to have been anointed as his successor by William Henry Hunt, whose enthusiasm for still life subjects she shared.

The artist's work can be found in the collection of the Victoria & Albert Museum, the Royal Albert Museum, Exeter and other public collections.



Helen Cordelia Coleman Angell, ARWS (1847-1884)

Apple Blossom

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

23 x 32.3 cm.; 9 x 12 ½ inches

Provenance

John Abbott (1937-2011)

This charming, well-observed watercolour can be dated to 1874 -1884, as the artist took the name of her husband in 1874 after their marriage. Her later style was looser than her early work.

Emily Farmer (1826-1905)***Deceiving Granny***

Signed I.L.: Emily Farmer, watercolour over traces of pencil with gum arabic and scratching out
43 x 32 cm.; 15 17/18 x 12 5/8 inches

Provenance

Sir Roundell Palmer, 1st Earl of Selborne, Blackmoor House, Hampshire

Exhibited

New Society of Painters in Water Colours, 1860, no. 344;
Winchester Art Loan Exhibition, 1875 (lent by Lord Selborne);
Hiscock Gallery, Southsea, Hampshire

This watercolour is the artist's most famous work, executed in 1860, which was reproduced in different media. When it was exhibited in 1875 it was given special mention in *The Hampshire Advertiser*, June 23, 1874, p. 4, issue 3028: WINCHESTER ART LOAN EXHIBITION



'Lord Selborne-lent by his lordship- who has also a delightful picture "Deceiving Granny", in which Emily Farmer, the artist has caught a scene thoroughly natural, and by no means rare, where a lovely girl and boy are being measured back to back by a loving grandmother, and the latter young rascal is rejoicing in gaining a half-inch over his merry sister by a surreptitious "tip toe".'

Emily Farmer exhibited over one hundred works at the New Society of Painters in Water Colours during her lifetime, achieving good notices from contemporary critics, but her work has fallen from public view like that of many other women artists.

She was the daughter of John Biker Farmer who worked for the East India Company and his wife Frances Ann (née Frost). Like many women of her generation Emily was home educated and was taught art by her brother Alexander Farmer, the genre painter.

Farmer's early work was in miniature and she exhibited twice at the Royal Academy in 1847 and 1849 but from 1850 she began to concentrate on genre painting and developed her particular love of painting children.



State Library of South Australia [B 70903/74]

Farmer was elected to the New Society of Painters in Water Colours in 1854.

Of a membership of fifty-seven artists in 1850 she was the tenth female member of the Society added four years later, the other nine being Fanny and Louisa Corbaux, Jane Egerton, Fanny Harris, Mary Margetts, Mrs William (Emma) Oliver, Sarah Setchell and Fanny Steers. She exhibited nearly one hundred works there, including the present watercolour, over the course of her artistic career.

Pamela Nunn points out that although there was not much women's work exhibited at the New Society's exhibitions it was often regarded as the most interesting.¹ Farmer was singled out for special mention by contemporary critics:

"...Miss Farmer's pictures, which are, all things considered, the best figure pieces in the collection. They are true in gesture and expression, conscientious in execution and harmonious in colour", *Spectator*, May 3, 1862, p. 495.

"Miss Farmer is the only figure artist (here) whose drawings give any hope or promise"..., *ibid*, April 28, 1866, p. 467.

"Let us call attention to the two modest bits of Domestic by Miss Farmer, the best of that class in the room", *Critic*, April 28, 1860, p. 351.

Farmer also exhibited work at the Royal Scottish Society of Painters in Water Colours and the Liverpool Academy.

Emily Farmer lived for over half a century at Porchester House in Porchester, Hampshire where she died in 1905. She is buried in the churchyard of St Mary's, Porchester.

Examples of her work can be found in the Victoria and Albert Museum and the National Gallery of Art, Washington D.C.

Roundell Palmer, 1st Earl of Selborne (1812-1895), PC, FRCS, was an English lawyer and politician. He was appointed Solicitor General in Lord Palmerston's government in 1861 and

promoted to Attorney General in 1862.

He handled many questions of international law which arose from the American Civil War including the Alabama Affair and was the leading counsel for Britain before the Alabama Claims tribunal in Geneva. In 1872 he was appointed Lord Chancellor under Gladstone, an office he held again from 1880-1885. He lived at Blackmoor House in Hampshire, built from 1865-1882 to the designs of Alfred Waterhouse. Two chairs and a hanging corner cupboard designed by Waterhouse for Blackmoor are now in the collection of the Victoria & Albert Museum.

¹ P. Nunn, 'The Mid Victorian women Artists 1850-1879', 1982, PhD thesis
<https://discovery.ucl.ac.uk/id/eprint/1348998/1/438297.pdf>

Alice Boyd (1823-1897)
Steps to the Studio, Penkill

Signed with monogram l.r. and dated July 1875, watercolour over pencil with scratching out, the original mount inscribed: *Steps to the Studio, Penkill/Steps that lead to pleasant days/And work that needs nor blame nor praise*, in the original reeded frame
31 x 22.2 cm.; 12 ½ x 8 5/8 inches

Provenance

Bonhams London, 31 March 2021, lot 33

Alice Boyd was one of the most talented women in the Pre-Raphaelite circle. In March 1859 she became a pupil of William Bell Scott who was Master of the Government School of Design in Newcastle. Her work has traditionally been overshadowed by Bell Scott's.

Boyd and Bell Scott fell in love, and, with his wife Letitia, divided their time between Penkill and the Scott's London home, living in a menage à trois.

He first visited the ancestral home she shared with her brother Spencer Boyd in July 1860. In 1865, following Spencer's death, Alice became laird of Penkill, the romantic castle perched on a promontory overlooking the Penwhapple Burn five miles from Girvan in Ayrshire.

Boyd painted several watercolours and oils outside her studio in the grounds of Penkill. She converted part of the stable block into a studio for herself and Bell Scott to use during the summer. The inscription on the original mount of the present work: *Steps to the Studio, Penkill/Steps that lead to pleasant days/And work that needs nor blame nor praise*, reflects a happy and productive working environment.



The elaborately drawn peacock and roses and foliage, reminiscent of William Morris wallpaper, are a glorious reflection of the Aesthetic movement.

Boyd and Bell Scott entertained other members of the Pre-Raphaelite group at Penkill, and it was here that Dante Gabriel Rossetti found some solace in his most bleak moments of melancholia. The Penwhapple Burn inspired his poem *The Stream's Secret*, begun when he was staying at Penkill in 1869.

His sister Christina delighted in the views of Ailsa Craig and the Clyde from the window in her turret bedroom and Alma-Tadema showered every morning in the freezing torrents of the Penwhapple waterfall. William Holman Hunt sent souvenirs to Penkill as gifts for Alice, Arthur Hughes was a frequent visitor and William Morris is believed to have designed four embroidered panels which hung in the passage from the banqueting hall. Penkill has been described as having a '*relaxed atmosphere of art and animals, whisky, friends and endless talk*' (*Country Life*, 21 March 1991, p. 118).

Penkill remained a centre of the Pre-Raphaelites until 1885 when Bell Scott had an angina attack and was almost bedridden until his death five years later. Alice lived there for another seven years.

Christie's sold many of the contents of the castle on 15 December 1991 and it is now a private residence.



**William Bell Scott, Portrait of Alice Boyd,
National Galleries of Scotland**

Alice Boyd (1823-1897)
Capella di S. Clemente, S. Marco, Venice

Inscribed and dated l.r.: Capella di S. Clemente S. Marco/21 June 1873.,
watercolour over pencil with touches of white
35.3 x 25.5 cm.; 13 7/8 x 10 inches

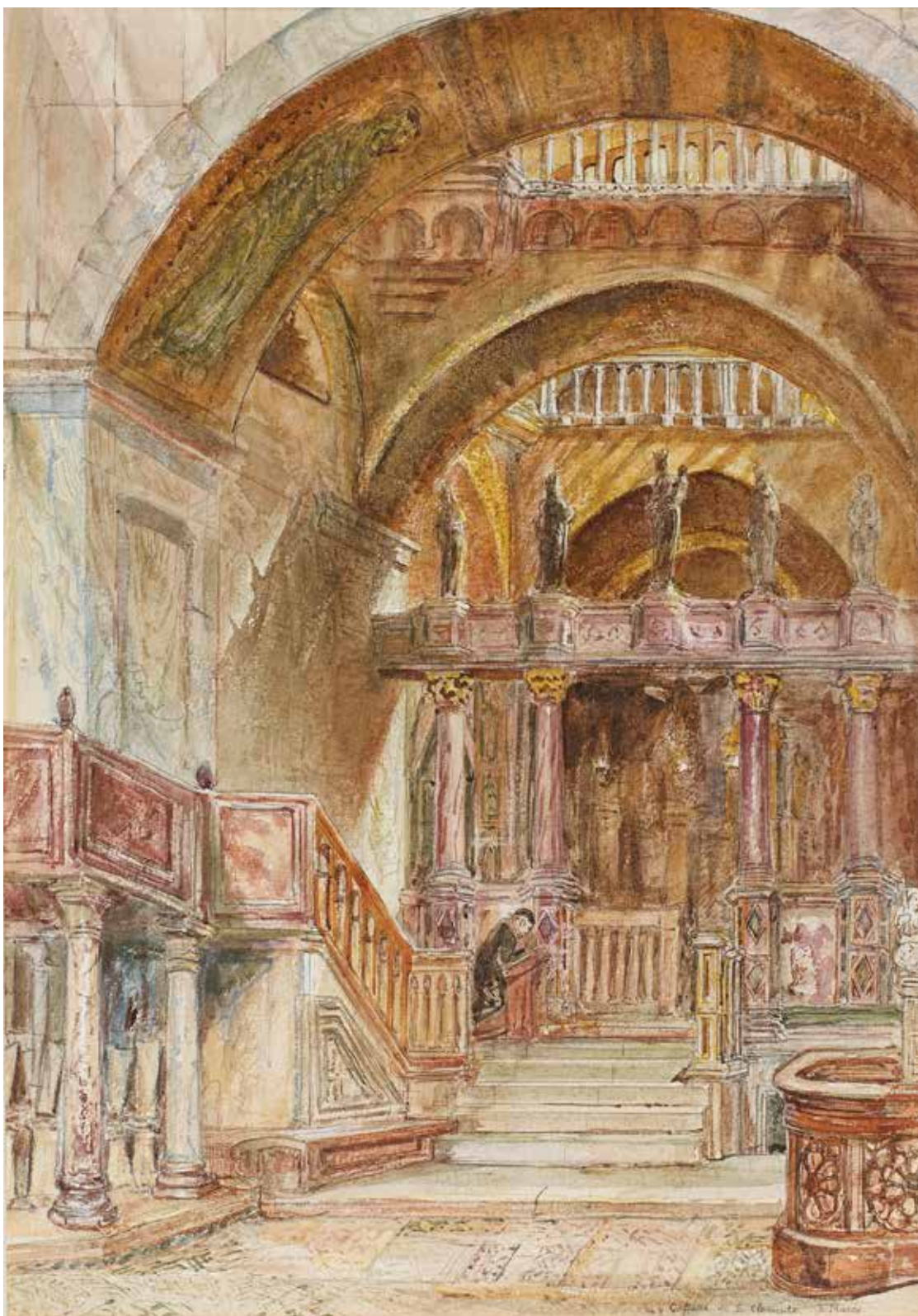
Provenance

Bonhams London, 31 March 2021, lot 33

The artist painted this subject in oil as recorded in Ellen C. Clayton, *English Female Artists*, London 1876, Vol. 2, p. 41.

From 26 May to 6 July 1873 Alice travelled through Europe with Bell Scott, his wife Letitia, William Michael Rossetti and Lucy Madox Brown. Their tour started in Chambéry, France and continued through Italy where they stopped in Venice on their way home.

William Bell Scott drew a similar view in pencil from a slightly different angle, entitled *The Interior of St Marks*, now in the collection of the National Galleries of Scotland (D4715.28B).



13

Alice Boyd (1823-1897)
Coastal landscape by moonlight

Signed with monogram l.r., watercolour over traces of pencil with scratching out, touches of bodycolour and white

25 x 35 cm.; 9 7/8 x 13 3/4 inches

This romantic landscape is almost certainly a view near Penkill Castle, perched on a promontory overlooking Penwhapple burn a few miles northeast of Girvan in south Ayrshire, which the artist inherited in 1865. She and her lover William Bell Scott spent their summers at Penkill. The nearby Firth of Clyde was visible from the castle battlements.



Marion Emma Chase (1844-1905)
Daisies, bluebells and red campion

Signed l.r. Marian/M. Chase 1874, watercolour over traces of pencil with touches of white and gum arabic, in a period sand frame
 20 x 29.2 cm.; 8 1/8 x 11 1/2 inches

Chase specialised in depicting flowers, fruit and still lifes, her work characterised by delicacy and careful observation. Ellen Claxton, in her seminal work *English Female Artists*, London, 1876, Vol. 2, p. 184, described Chase as '*having an intense love of the country and of wild flowers...her chief pictures have been the simple growing flowers of woods and lanes*'.

The artist was born in London, the daughter of John Chase, an artist, and his second wife, Georgiana. John Chase had been partly trained by John Constable and his first wife, Mary Ann Rix (d. 1840), had also been a watercolour artist. Chase was taught perspective and watercolour painting by her father and life drawing by Margaret Gillies (1803-1907), who was not only an artist but also a pioneer of women's liberation, and amongst the earliest supporters of the suffrage movement.

She exhibited from 1866 to 1905 at the Royal Academy, the Royal Society of British Artists, the Royal Institute, the Dudley Gallery, the Grosvenor Gallery, the International Exhibition of 1871 and various provincial, colonial, and foreign exhibitions. On 22 March 1875, she was elected an associate of the Institute of Painters in Water Colours, and in 1879 she became a full member. In 1878 she contributed drawings and watercolours to the journal *The Garden*. In 1888 the Royal Horticultural Society awarded her a silver medal.

Chase died in 1905 after a heart operation and is buried in St Pancras Cemetery.

Examples of her work can be found in the Victoria & Albert Museum and in the collection of Aberdeen Art Gallery.



Evelyn De Morgan (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 delicate drawing may be a preliminary study for a figure in her painting *The Red Cross*, 1916, in the collection of the De Morgan Foundation.

De Morgan's work is held in many national collections including the Walker Art Gallery, Liverpool, National Trust properties Wightwick Manor, Wolverhampton and Knightshayes Court, Devon, the Russell-Cotes Art Gallery and Museum, Bournemouth, the National Portrait Gallery, London and 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 on the Blake-Varley sketchbook of 1819. He was a collector and bibliophile.



Edith Martineau, A.R.W.S. (1842-1909)
Hampstead Heath looking towards Harrow on the Hill

Signed l.r.: *Edith Martineau*, watercolour with scratching out and touches of gum arabic, inscribed on label attached to backboard: Hampstead Heath, looking/over to Harrow on the Hill, Brent/Reservoir, painted in early spring/from just beyond Spaniards old/Fir Trees in 1905

Edith Martineau A.R.W.S./5 Eldon Road/Hampstead/property of Miss Emma Lister/Hampstead Heath, and again on backboard: E.L. Lister/bought 1905, and with provenance details on a second label, in original gilded oak frame
 28 x 39.5 cm.; 11 x 15 ½ inches

Provenance

Miss Emma Lister, Upper Heath Street, Hampstead, 1905, a bequest to her great-nephew Walter Pierre Courtauld (1910-1989), November, 1915;
 Private collection, London until 2021

Edith Martineau, together with her sister Gertrude, was one of a small group of female artists associated with the Pre-Raphaelites.

The daughter of Dr James Martineau, a Unitarian minister and theologian of Huguenot descent, the artist was born in Liverpool.

After studying at the Liverpool School of Art and Leigh's School of Art, later known as Heatherley's, the first British school to allow women into their life classes, Martineau became one of the first women to be admitted to the Royal Academy Schools in 1862, aged nineteen, for seven years and then a further two.

The artist exhibited at the Royal Academy from 1877-1890, the Grosvenor Gallery, the Dudley Gallery (with many other followers of the Pre-Raphaelites) and the New Society of Painters in Water Colour. Martineau contributed to numerous annual exhibitions at the Walker Art Gallery in Liverpool, the Royal Society of Artists in Birmingham, the Manchester City Art Gallery and the Society of Women Artists. In 1888 she was elected an associate member of the Royal Society of Painters in Water Colours, one of only nine women. Her work was also exhibited at the Palace of Fine Arts in 1893 at the World's Columbian Exposition in Chicago.



By 1901 Edith Martineau, who never married, lived at 5 Eldon Road in Hampstead near the Heath, with her sisters Gertrude and Mary.

The Heath, depicted here in spring with the new grass appearing beside the remains of the winter bracken became a favourite subject, its landscape and winding paths painted at different seasons until her death from influenza in February 1909.

She held her first major exhibition together with her elder sister Gertrude (1837–1924), also a watercolourist, at the Modern Gallery in 1906. A second joint exhibition was held at the New Dudley Gallery in 1910 in commemoration of Edith Martineau's death.

Martineau worked on a small scale in watercolour primarily and is known for her delicately painted and meticulous landscapes which owe much to the Pre-Raphaelites, and genre paintings. She worked in a number of styles, experimenting with classicism, aestheticism and portraiture. Examples of her work can be found in the collection of the Victoria & Albert Museum, the National Gallery of Art in Washington D.C. and other institutions.

Her aunt Harriet Martineau (1802-1876) was a Victorian woman of note, a social theorist, political economist, journalist and writer.



Edith Martineau, A.R.W.S. (1842-1909)
The path through the trees, a view on Hampstead Heath

Signed l.l.: Edith Martineau., watercolour over traces of pencil with scratching
out and gum arabic
29 x 23.5 cm; 11 3/8 x 9 1/4 inches

By 1901 Edith Martineau lived at 5 Eldon Road in Hampstead near the Heath,
with her sisters Gertrude and Mary.

The Heath, looking towards Harrow-on-the-Hill, is depicted here in spring with
the new grass appearing beside the remains of the winter bracken. The Heath
became a favourite subject of the artist who painted its landscape and winding
paths at different seasons until her death from influenza in February 1909.



Helen Allingham, RWS (1848-1926)

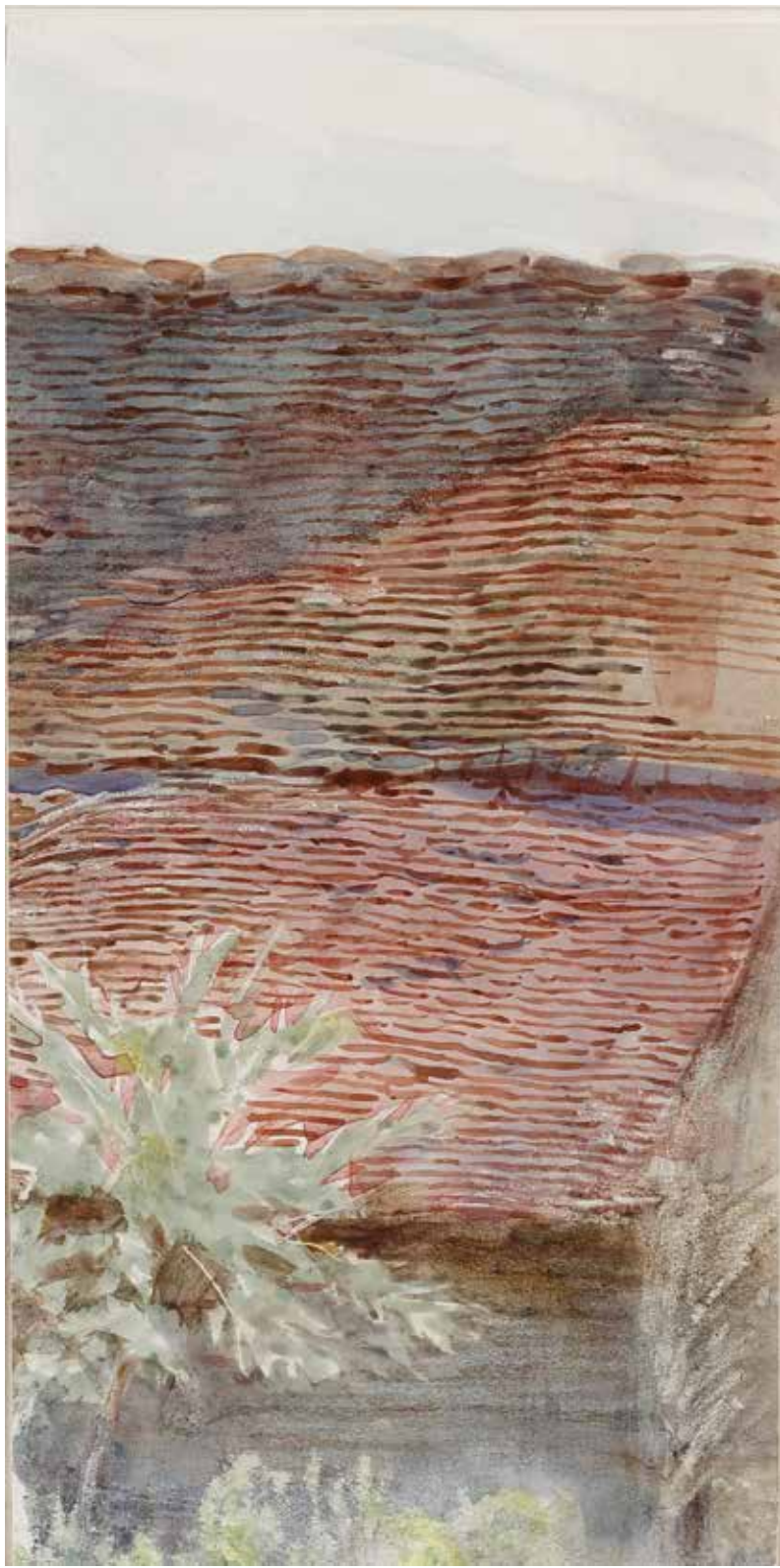
A roof at Broadstairs, Kent

Watercolour

18 x 9 cm.; 7 1/8 x 3 5/8 inches

Provenance

The Leger Galleries Ltd, *An Exhibition of Watercolours by Helen Allingham, R.W.S. 1848-1926*, November – December 1972, no. 153, where purchased by
Sir Owen Aisher (1900-1993);
The Marley Tile Co. Ltd;
The Muro Collection, until 2021



Helen Allingham (née Paterson) was born near Burton-on-Trent, Derbyshire, and trained as an artist at the Birmingham School of Design and Royal Academy Schools. She began her career as an illustrator for *The Graphic* and the *Cornhill* magazines. Early in her career she shared a house with Kate Greenaway in Hampstead, London, and the two artists went on painting excursions together.

In 1874 Helen married the Irish poet William Allingham, a close friend of Dante Gabriel Rossetti. She edited for publication her husband's diary, which was published in 1907 and contains many interesting reminiscences of Tennyson, Carlyle and other well-known contemporaries, including John Ruskin, who wrote kindly of her work in his book *The Art of England*, 1884. In 1881 the Allinghams moved to Witley in Surrey, where Birket Foster was living. Rapidly becoming friends, the two painters began to make Witley a centre for rural artists. William Allingham died in 1889, but his wife remained in Witley. She worked continuously until her death, painting studies of rural cottages and country gardens, recording the changing rural lifestyles. She supplied colour illustrations for a number of books including *Happy England* (1903), *The Homes of Tennyson* (1905) and the *Cottage Homes of England* (1909). Works by her are in many public collections.

Sir Owen Aisher was a prominent collector of the work of Helen Allingham who owned a large number of her works. He was the chairman of the Marley Tile company, which specialised in roofing tiles, and he collected works which depicted the building materials it made. This became known as the Marley collection and was sold at Christie's in 1991. This work was part of his personal collection.

Georgina Martha de L'Aubinière (1848-1930)***Ducks at the edge of a lake***

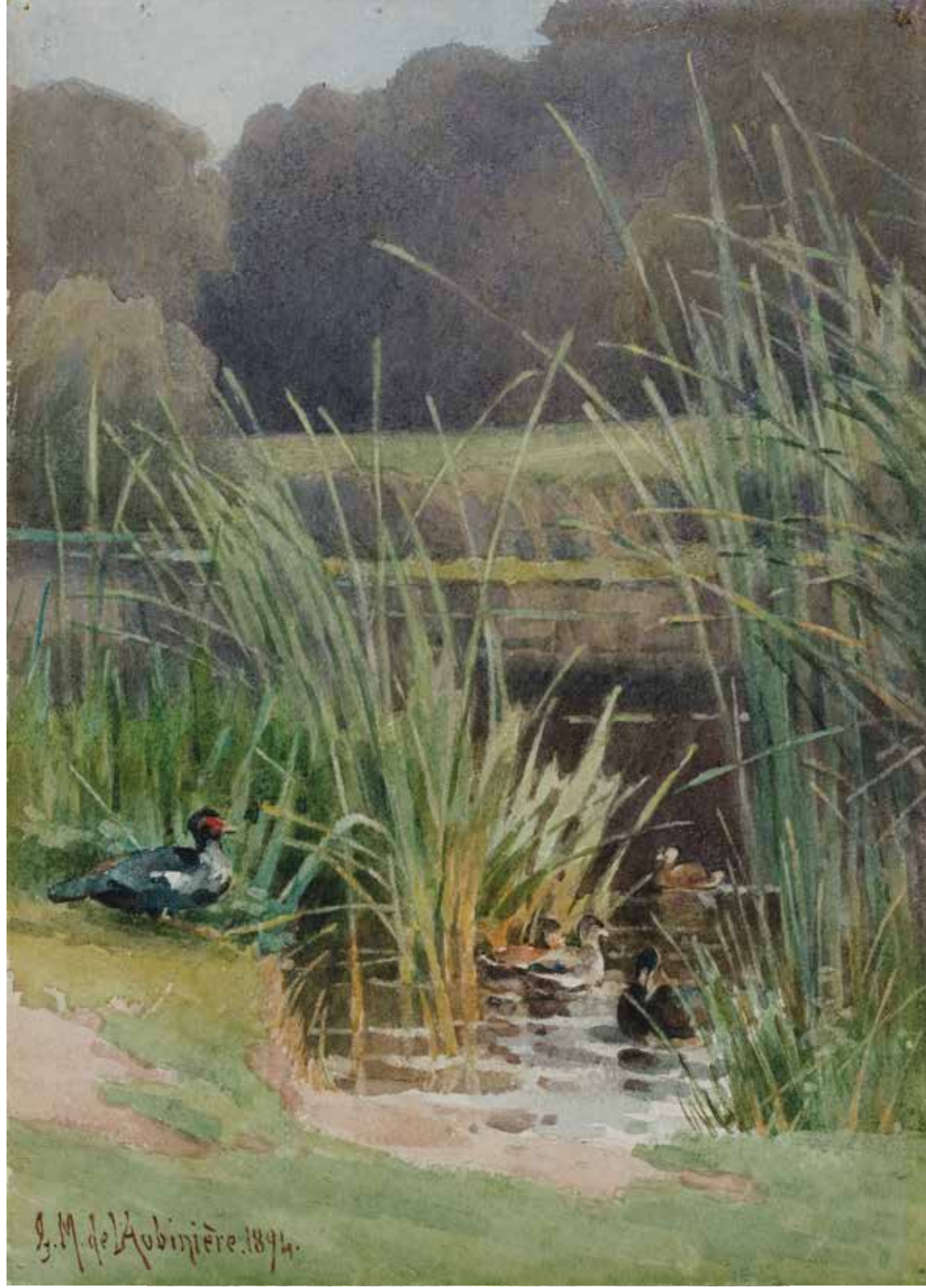
Signed and dated l.l.: G.M. de l'Aubinière. 1894, watercolour over traces of pencil with scratching out
25.3 x 17.8 cm.; 10 x 7 inches

The artist was born in Balsall Heath, West Midlands, England. The daughter of English watercolourist John Steeple (1823-1887) she studied art in England for several years. She moved to Paris to continue her studies under Corot and Gérôme and met fellow artist Constant de L'Aubinière, whom she married in 1874. In Paris she exhibited at the Cercle des Arts Libéraux in 1882.

After touring France and England, the artist couple travelled to North America in 1882. They lectured, painted and exhibited from coast to coast until 1885-86 when they worked in San Francisco. They subsequently moved to Canada and lived in Montreal for several years.

Queen Victoria was an admirer of her work, purchasing two paintings in 1880, and the recipient of a series of the artist's British Columbian landscapes commissioned by the Provincial Legislature in 1887.

De l'Aubinière was a regular exhibitor at the Royal Academy.



Mary Perrin (Irish fl. 1872-1929)

The Flamingo Fan

Signed twice l.r.: Mary and M.Perrin, watercolour over traces of pencil with bodycolour and gum arabic, inscribed verso: The Flamingo Fan/by/Miss Mary Perrin,/Fortfield House/Terenure/Co Dublin/From Professor McHardy F.R.C.S./March 1911/Exhibition picture Royal Academy, further inscribed on fragments of original label attached to backboard: Miss Mary P....n/Fortfield House/Terenure Co. Dublin/No:2/The Flamingo Fan/...Dubli/...House/.../ure/Dublin
Circular, 21 cm 8 ¼ inches diam.; on artist's board measuring 22.5 x 22 cm.; 8 ¾ x 8 5/8 inches
Frame size 35.5 x 35.5 cm.; 14 x 14 inches

Provenance

Possibly Professor Malcolm McHardy, 1911;
Peter Rose and Albert Gallichan Collection

Exhibited

Royal Academy, London, 1905, no. 929

Mary Perrin specialised in intense watercolour portraits of female subjects, often drawing them with elaborate hats or coiffures.
She also painted landscapes.

Her work is recorded frequently in Irish exhibitions. Perrin exhibited at the Water Colour Society of Ireland (WCSI) which was founded in 1870 as the Amateur Drawing Society by an informal group of six well-connected women from Co. Waterford, Baroness Pauline Prochazca, Miss Harriet Keane, Miss Frances Keane, Miss Henrietta Phipps, Miss Fanny Currey and Miss Fanny Musgrave. Eight years after its founding, the organisation briefly became the "Irish Fine Art Society" before settling to its current name in 1888. It held (and still holds) an Annual Exhibition of the work of its members.

Perrin started to exhibit at the Royal Institute of Painters in Water Colour in London in 1896 at their galleries at 195 Piccadilly. Perrin also showed regularly at the Royal Academy, the Society of Women Artists and the Walker Art Gallery in Liverpool.



Perrin's work was frequently praised by contemporary critics who remarked on the 'richness and power' of her watercolour (*Freeman's Journal*, 8 March 1886, in a review of The Irish Fine Art Society exhibition) and she won many prizes at various Irish societies.

The backboard labels on this work records her Irish address Fortfield House, Terenure, Co. Dublin. *The Watcher*, a previous sale, has a partial address in London, ...s (Hans?) Crescent, London SW., on its backboard, suggesting that she moved between the two cities.

Perrin took an active part in the social life of Dublin and is often mentioned in contemporary newspapers as attending charitable and major social events such as the Viceregal Drawing Room in Belfast and costume balls.

The artist's family home, Fortfield House in Dublin, was bought by the Rt. Hon. John Hatchell (1788-1870) in 1858. He was an Irish lawyer and politician and his daughter Penelope married John Perrin. The house remained in the Perrin-Hatchell family until the death of Mary Perrin in 1929. In her will she left her estate to George Hatchell of Tanganyika. The house was demolished in 1834.

The backboard label suggests that this work may have belonged to Professor Malcolm McHardy, FRCSE (d.1912) who was Professor of Ophthalmology at King's College and Ophthalmic Surgeon to King's College Hospital. He published extensively on ophthalmic surgery.



Laura Knight, R.A., R.W.S. (1877-1970)

Study of the branch of a tree

Signed and dated l.r.: Laura Knight/1958, graphite and black chalk on paper partially watermarked J WHATMAN
25.5 x 36 cm.; 10 x 14 inches

The apparent Japanese influence on this drawing can also be seen in an oil of a tree with a landscape entitled *A Misty Sunrise* painted in 1956 and in the collection of the Royal Academy (03/1161). Knight had a lifelong interest in trees and landscape. This work may have been done in the Malvern Hills where the artist and her husband Harold spent some time in the summer of 1958.

Laura Knight was the first female artist to be elected a full Royal Academician. One of the most distinguished and popular artists of her time and a pioneering painter of war, performers and marginalised communities, her long career broke many conventions. A major retrospective of her work was held at the MK Gallery, Milton Keynes in spring 2022.



Laura Knight, R.A., R.W.S. (1877-1970)
Sketch for The Nuremberg Trial

Signed and inscribed l.r.: Laura Knight/1946,/ Nuremberg, charcoal and watercolour
 56 x 38 cm.; 22 x 15 inches

Provenance

Sotheby's, Olympia 4 July 2002, lot 237, where bought by the present owner;
 Private collection, U.K.

Exhibited

Laura Knight: A Panoramic View, MK Gallery, Milton Keynes, 9 October 2021-20 February 2022, ill. p. 190

Knight suggested painting the Nuremberg Trial to the War Artists Advisory Committee in December 1945,
 and in early 1946 she flew to Frankfurt.

The War Crimes Trial for Nazi war criminals was held in the Central Courts of Justice in Nuremberg, a
 centre of Nazi activity. Knight attended the trial and made studies from a press box. She made several
 sketches for the finished oil (in the Imperial War Museum) and her letters to her husband Harold express the
 intense emotion generated at the trial:

*'I am trying my hardest for a dynamic and rather terrible build-up of the design, hoping that the placing of
 the masses, even apart from the detail, will convey in some way the sensation that not only I but everyone
 appears to feel... in it there is much pity- pity perhaps that the human creature could sink to such baseness
 as these poor creatures have done'.*

This drawing shows the back row of prisoners at the trial with Albert Speer, Konstantin von Neurath, Foreign
 Minister until 1938, and Hans Fritzche, the broadcaster and head of the radio division, at the very end of
 the row. Speer, Hitler's favoured architect and Minister of Armaments was sentenced to twenty years
 imprisonment and Von Neurath to fifteen years. Fritzsche was acquitted.

Hermann Goering was the end of the first row of prisoners with his own guard, next to Rudolph Hess, Joachim von Ribbentrop, Wilhelm Keitel, Alfred Rosenberg, Hans Frank, Julius Streicher, Wilhelm Frick, Walther Funk and Hjalmar Schacht. At the other end of the back row, depicted in this drawing, sat Karl Doenitz, and next to him Erich Raeder, Baldur von Schirach, Fritz Sauckel, Alfred Jodl, Franz von Papen and Arthur Seyss-Inquart.

Two less finished sketches for the Nuremberg Trial are currently on loan to the Ben Uri Gallery, London.





RECENT SALES OF THE WORK OF WOMEN ARTISTS



RECENT SALES OF THE WORK OF WOMEN ARTISTS

Sarah Stone (British 1762-1844)***Indian Roller and Cock-of-the-Rock***

Two, one signed and dated l.l.: S. Stone 1788, watercolour over traces of pencil with gum arabic and touches of bodycolour on wove paper, one watermarked J WHATMAN

Each 47.5 x 34 cm.; 18 ¾ x 13 ⅜ inches

Provenance

Thomas Pennant (1726-1798), Downing Hall, Flintshire;

David Pennant;

By descent to Louisa Pennant, Countess of Denbigh (d. 1853);

Rudolph Feilding, 8th Earl of Denbigh (1823-1892), who married secondly Mary Berkeley (d. 1901);

By descent to Lady Marjorie Heath, née Feilding (1892-1979), who married secondly Captain Robert Heath, 1923;

By family descent until 2020;

With Karen Taylor Fine Art until 2021

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

Stone was employed when she was still in her mid-teens to draw the objects in the Holophusicon or Leverian Museum, housed in the former royal palace Leicester House, and a major cultural institution of the day. Its owner, Sir Ashton Lever (1729-1788) commissioned her by 1777 to record specimens and ethnographic material brought back by British expeditions to Australia, the Americas, Africa and the Far East.

Stone's experience and reputation would have recommended her to the first owner of these drawings, Thomas Pennant (1726-1798), the Welsh naturalist, writer, traveller and antiquarian, who was one of the foremost zoologists of his age. His book *British Zoology* stimulated zoological research, particularly in ornithology, in Great Britain.

Pennant's ornithological works included: *British Zoology* (1761-66, and later editions), *Indian Zoology* (1769,1790), *Genera of Birds* (1773 and 1781), *Natural History of the Turkey* (1781), *Arctic Zoology*, and *Histoire naturelle des oiseaux par le Comte de Buffon et les planches enluminées* (1786). These and other writings on natural history contained the greater part of the information on their subjects then available.





Indian Roller



Cock-of-the-Rock

As an antiquarian, Pennant amassed a considerable collection of art and other works, largely selected for their scientific interest, many of which are now part of the collection of the National Museum of Wales. He knew the major naturalists of the age and it seems that Joseph Banks passed to him his bird specimens brought back from Captain Cook's voyage of exploration.

Sarah Stone's employment by Pennant is recorded by him in his 1798 *A view of Hindoostan* (4 vols, 1798-1800). In the first volume, on page 156, he wrote,

'In gratitude I must mention the several friends to whom I indebted for information respecting the natural history of this riche province [Bengal]. Sir Elijah Impey and his lady, gave me the most liberal access to the spot; to them I was indebted for permission to have several copies made by my paintress, Miss Stone, taken from the most curious subjects in their cabinet'.

In the second volume, a coloured

engraving of *Moory Mamorei* or bright bird, *The Naipaul pheasant*, is inscribed *S Stone del. J. Barlow sculpt* (pl. xii, opposite p. 340). Pennant records that, *'Lady Impey favoured me with drawings of several [birds] of this gallinaceous tribe'* and a Satyr tragopan was probably drawn by Stone from a drawing executed for Lady Impey by one of the Indian artists whom she patronised and brought back from India.'

The Mitchell Library, State Library of New South Wales, Sydney has one signed watercolour by Stone, plus several similar unsigned watercolours that are probably her work amongst a number of added illustrations, either bound in or pasted into sets, in the copy of Cook's published *Voyages* that once belonged to Thomas Pennant.

The flamboyant adult male Cock-of-the-Rock (*Rupicola rupicola*) lives in northern South America in lowland rainforest. Another version of this subject by Stone dated 1788 is in the collection of the Natural History

Museum, London (53) and illustrated in Christine Jackson, *Sarah Stone Natural Curiosities from the New Worlds'*, 1998, pl. 59 and back cover, p. 113. The drawings were done from the specimen in the Leverian Museum.

The Indian roller (*Coracias benghalensis indica*) of the roller (*Coraciidae*) family is found in West Asia and the Indian Subcontinent. It is found in scrub forest and open grassland and is the state bird of Odisha, Karnataka and Telegana. Another drawing of an Indian roller dated 1782 is listed in Jackson, *ibid*, no. 50., p. 135 (private collection). This drawing is recorded as part of a group of 54 drawings which were done for Sir Ashton Lever.

With thanks to the Getty for permission to illustrate these works.

Mary Perrin (Irish, fl. 1872-1929)

The Watcher

Signed with monogram I.I., watercolour over traces of pencil heightened with bodycolour with scratching out and stopping out, on artist's board stamped with Charles Robertson & Co.'s stamp, with three labels verso

Circular 18 cm diam.; 7 1/8 inches

In the original swept frame with the label of R. Dolman & Son, New Compton Street, Soho, 12 1/2 x 12 1/2 inches

Provenance

Probably William Odling (1829-1921; Paxford House, near Chipping Camden, Gloucestershire;

Or William Alfred Odling (1879-1943);

Thomas Odling (1911-2002) by descent until 2020;

With Karen Taylor Fine Art

Exhibited

The Watercolour Society of Ireland; (£15:15s);

The Royal Institute of Painters in Water Colour, London, 1903, no. 336.

With thanks to the new owner for permission to illustrate this work.



Gluck (1895-1978)***Georgie***

Signed I.I.: GLUCK, oil on canvas, in original Gluck frame
27.8 x 23 cm.; 10 7/8 x 9 inches

Provenance

Fine Art Society, *Diverse Paintings by Gluck*, November 1932, no. 20;
With Anthony Mould in 1982;
Private collection, U.K. until 2021;
With Karen Taylor Fine Art, 2021

Exhibited

Fine Art Society, *Diverse Paintings by Gluck*, November 1932, no. 20;
Gluck Art and Identity, Brighton Museum & Art Gallery, UK, 18 November 2017 to 11 March 2018

Literature

Diana Souhani, *Gluck Her Biography*, London 1988, p.73;
Gluck Art and Identity, ed. Amy de la Haye and Martin Pel, (exhibition catalogue), Yale University Press, 2017, p. 107, ill.



Sybil Cookson and Gluck (1928-1932)

Georgie Cookson was the daughter of Sybil Cookson (1890-1963), one of Gluck's lovers, who wrote under the pseudonym of Sydney Tremaine. At nineteen Sybil ran away from home to write. She produced three novels, *The Auction Mart* [1915], *The Broken Sign-post* [1922] and *Eve*. The first two were best sellers, the third was less successful.

In 1913 she married Roger Cookson, a racing driver with the Bentley team, but after World War I she ran away again, this time from her husband, taking her two daughters with her. She was a creature of the 1920s who had lots of love affairs. In 1928 Cookson moved with her two young daughters into Bolton House, Windmill Hill, a red-brick Georgian building on three floors in Hampstead village where Gluck lived. They had been introduced by their mutual friend Arthur Watt, an illustrator and artist. Cookson worked as a journalist for *The Tatler* and wrote a monthly article called "Nights Out". From there she left to edit the weekly

Eve: The Lady's Pictorial and was the film critic, fashion editor and beauty specialist. She covered Gluck's 1926 exhibition *Stage and Country* in the magazine and considered her a genius and wanted to help her. She enjoyed being seen with the artist with whom she made a striking couple.

Their relationship introduced Gluck into high society. Sybil took over the management of Bolton House where they threw lots of parties, including for Georgie and her sister in the school holidays, the children on the ground floor, the adults on the first. In the summer they visited Gluck's home in Lamorna in Cornwall where the girls slept in a caravan in the garden.

This portrait of Georgie Cookson with a direct gaze, wearing furs and a jaunty black beret, is typical of the portraits Gluck painted at this period. Her portraits of sophisticated women, many of whom were lesbians, in feathered hats, polka dot scarves and furs, often smoking or gazing defiantly at the viewer, are deemed to be amongst her finest work.

Gluck also painted Georgie in Lamorna in 1931 wearing a peaked felt cap as 'Gamine'. It was done as a surprise for Sybil who did not care for the painting, and it was sold in Gluck's 1932 exhibition at the Fine Art Society (no. 20). Gluck was also commissioned to paint his portrait by Georgie's great-grandfather the eminent psychiatrist Sir James Crichton-Browne, who much admired her work and frequently visited Bolton House.

With Sybil, Gluck attended boxing matches and dance shows at the London Pavilion and the Trocadero: intrigued by the artificiality of performance, she made works such as the dramatic Baldock vs Bell at the Royal Albert Hall (1927). They also attended the courtroom together, as Sybil covered famous trials for a journal and Gluck painted two legal controversies of the late twenties. Sybil moved out of Bolton House shortly before Gluck's 1932 exhibition at the Fine Art Society.

She surprised her lover 'in the wood shavings' of her studio with Annette Mills, the designer of children's shows. Sybil and her daughters moved to Knightsbridge. During World War II she returned to Roger Cookson, much to his surprise, and stayed with him until her death in 1963.

The 1932 exhibition at the Fine Art Society

Gluck designed the room at the gallery for her show. The walls were panelled in white with stepped bays and pilasters which echoed the stepped design of her frames and modern furniture was added. All of the paintings were hung in the Gluck frame which she designed. Constance Spry, Gluck's lover from January 1932, decorated the galleries and each room featured one of Spry's floral arrangements. Many of the subjects of the show reflected her time with Sybil however, including a portrait of her father and two of Georgie, the present work and 'Gamine', as well as 'The Rouse Trial' reflecting the

courtroom dramas about which she wrote.

The show received glowing reviews and a huge amount of publicity. The Fine Art Society extended the run for a month and all the pictures were sold.

Georgie Cookson

Georgie Cookson became an actress and had a career in theatre, television and films which spanned 52 years. Her best-known theatre role was on Broadway when she played Lady India in Christopher Fry's *Ring Round the Moon*, in which she danced the tango - which stopped the show on the first night. Her other theatre roles included the famous review *Rise Above It* which started its run during the Blitz and continued for two years. She also had roles in *The Water Gypsies*, *I Capture the Castle*, *Full House* (with Terry Thomas), *Six Months Grace* and *My Fair Lady*.

Over the many years she worked in television, she appeared in, amongst

others, series by Somerset Maugham, Evelyn Waugh, Rudyard Kipling, and the 60's series *The Prisoner* with Patrick McGoohan which became a cult and developed a worldwide fan base. She starred with most of the famous British comics - Sid James, Tony Hancock, Derek Nimmo, Jimmy Edwards, Harry Worth, and also appeared in *Steptoe and Son* as Joanna Lumley's mother.

Cookson's films included *Darling* with Julie Christie, and the title role in *The Woman Who Wouldn't Die* with Gary Merrill, shot just after his divorce from Bette Davis.

She returned to the theatre in 1988 in *My Fair Lady* and in 1990 made her final appearance as the lead in the comedy, *A Breath of Spring*.

Georgie Cookson was married four times, her third husband, Derek Mitchell was her companion for twenty years until his death in 1988.

With thanks to the new owner for permission to illustrate this work.

PARIS A. SPIES-GANS

Paris A. Spies-Gans is a historian and an art historian, and the author of *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760-1830* (The Paul Mellon Centre for Studies in British Art in Association with Yale University Press, 2022). She has held fellowships at the Harvard Society of Fellows, the Paul Mellon Centre for Studies in British Art, the Getty Research Institute, the Lewis Walpole Library, and the Yale Center for British Art. Her research concentrates on the history of women, gender, and the politics of artistic expression.

KAREN TAYLOR

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

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

In 1993 she joined Spink's picture department. Here she expanded her interest in Oriental, Indian and Far Eastern art and organised exhibitions of Orientalist pictures and twentieth century British paintings and contemporary artists. She also represented Spink at international art fairs in Basel, Maastricht, New York, Hong Kong and Singapore, amongst other places, and served on the prestigious Grosvenor House Art & Antiques Fair picture vetting committee.

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

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

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



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