



KAREN TAYLOR FINE ART

WORKS ON PAPER: A WINTER MISCELLANY

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The drawings are available for viewing by appointment. Almost all are framed in period frames.

High resolution images available on request.



KAREN TAYLOR FINE ART

+44 (0)20 8743 9207

+44 (0)7881 581275

karen@karentaylorfineart.com

www.karentaylorfineart.com

1

John Downman, A.R.A. (1750 -1824)

Portrait of a lady in profile wearing a bonnet

Inscribed l.r. (under mount): inscribed lower right: to place a / piece of very / white Paper / under it, but not / to paste it to any / thing – or kept in a book, black chalk, stump and watercolour

21.5 x 17.6 cm.; 8 ½ x 6 7/8 inches

Frame size 38 x 34 cm; 15 x 13 1/2 inches

Provenance

With Sabin Galleries, London;

Christie's, London, 11 November 1997, lot 22;

Timothy Clowes until 2020



2

Edward Francis Burney (1760-1848)

***Portrait of Charles-Maurice de
Talleyrand-Périgord (1754 -1838)***

Pen and grey ink and watercolour over traces of
pencil, inscribed verso: Talleyrand

15 x 13.5 cm.; 5 7/8 x 5 1/4 inches

Frame size 31.5 x 26.5 cm; 12 1/4 x 10 3/8 inches

Provenance

Cyril and Shirley Fry collection

This sketch of the great statesman would appear
to have been drawn between 1830 - 1834,
during Talleyrand's time as French Ambassador
to the Court of St James's.



3

Henry Edridge, A.R.A. (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 8 3/4 inches

Frame size 52 x 41 x 5.5 cm.; 20 1/2 x 16 1/8 x 2 1/8 inches

Provenance

Miss Elizabeth Broadwood, Canterbury, by descent;

Colt Clavier Collection until 2018

Literature

David Wainwright, *Broadwood by Appointment: A History*, 1985, London, 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).

He purchased the Holmbush estate in Lower Beeding, Sussex in 1824-5, 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. Thomas Broadwood was High Sheriff of Sussex in 1833.



3

Henry Edridge, A.R.A. (1769 -1821)

*Portrait of Thomas Broadwood holding a
gun, his dog at his feet, in a landscape*

4

Henry Edridge, A.R.A. (1769-1821)

Portrait of the brothers Frederick Seymour (1797-1856) and Sir Horace Seymour K.C.H. (1791-1851), when children, with a toy boat

Pencil and grey wash

20.2 x 14.6 cm.; 8 1/8 x 5 3/4 inches

Frame size 41 x 34 cm.; 16 x 13 2/8 inches

Provenance

By descent in the Seymour family and that of Earl Spencer, until sold at Christie's, London, 'The Althorp Attic Sale', 7 July 2010, lot 1;

with Martyn Gregory, London;

with Ellison Fine Art, London;

Timothy Clowes until 2020

The brothers, drawn here in the mid 1790s, were the children of Vice-Admiral Lord Hugh Seymour and Lady Anne Horatia Waldegrave. Sir Horace entered the army and served as an MP. Frederick was to marry twice, firstly Lady Mary Gordon, daughter of the 9th Marquess of Huntly and then, in 1832, Lady Augusta Hervey, daughter of Frederick, 1st Marquess of Bristol.

This picture descended in the Spencer family until the Christie's sale of 2010. The Seymours were related to the Spencers by marriage. Sir Horace married, as his second wife, Frances Poyntz, whose sister was Georgiana, wife of Frederick, 4th Earl Spencer. She died in 1851 and three years later the Earl married Sir Horace's daughter, Adelaide.



4

Henry Edridge, A.R.A. (1769-1821)

Portrait of the brothers Frederick Seymour (1797-1856) and Sir Horace Seymour K.C.H. (1791-1851), when children, with a toy boat

5

Joshua Cristall, P.O.W.S. (1768-1847)

Countrywomen and children resting outside a cottage

Pencil, unframed

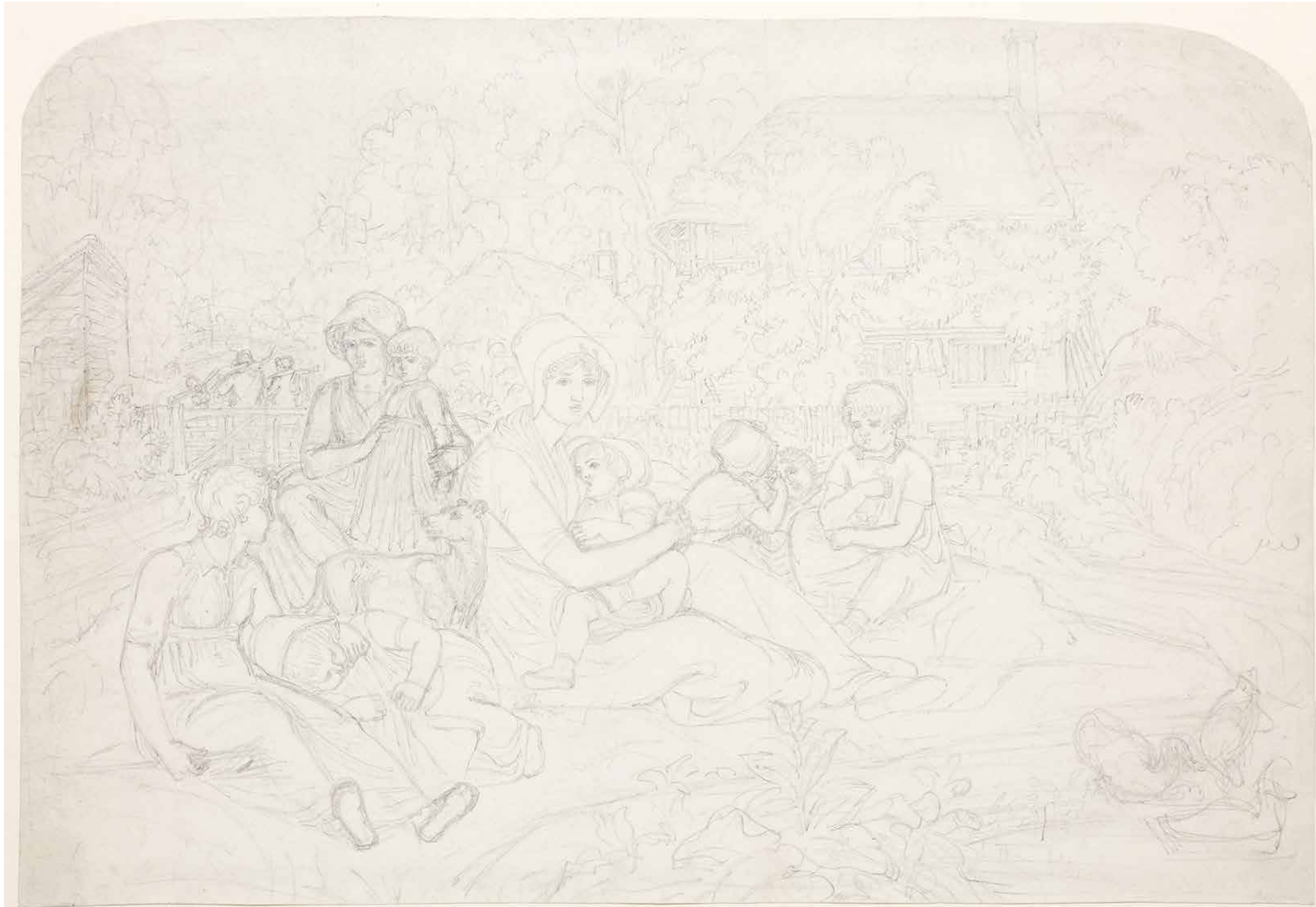
Arched top 30 x 44 cm.; 11 7/8 x 17 1/4 inches

Cristall's charming sketches of rustic labourers at work provide an interesting record of rural labour in the early nineteenth century when the land was changing fast as a result of the Industrial Revolution. Much of his work depicted country people; their natural dignity and simplicity were qualities he found appealing. Encouraged by the popularity of his country figure studies he exhibited many such works.

He was a founder member of the Society of Painters in Watercolour in 1804 and his work is included in the collections of many major U.K. museums.



Detail



5

Joshua Cristall,
P.O.W.S. (1768-1847)

*Countrywomen and
children resting
outside a cottage*

6

John Linnell (1792 - 1882)

Portrait of Fanny Sheppard playing the guitar

Signed and inscribed l.r.: Miss Fanny Sheppard/J.Linnell fo./The Ridge Isley/Glostershr../Miss Fanny Sheppard, pencil and white and red chalks on grey paper

27.8 x 38.3 cm; 10 ³/₄ x 15 ¹/₈ inches

Frame size 44 x 59 cm.; 17 ¹/₄ x 23 ¹/₄ inches

Provenance

A gift from the artist to the sitter

Exhibited

John Linnell, *Truth to Nature: A Centennial Exhibition*, Martyn Gregory, London and New York, 1982-3, no. 78

Literature

A.T. Story, 'The Life of John Linnell', 1892, vol. 2, p. 257 (recorded in a list of his portrait drawings)

Linnell's Portrait Sketchbook records a painting in oil on panel of this sitter in 1824 but a sketch of the painting shows that this drawing is not related to it. This drawing was made in 1825 when Linnell was employed to paint portraits of Fanny's sister Caroline, and her brother, Edward, at their home in Isley, Gloucestershire. There are several references in Linnell's Journal of 1825-7 of Miss Fanny Sheppard's visit to watch Linnell paint in his London studio, and Linnell engraved portraits by Caroline Sheppard of the Rev. Rowland Hill (1827) and the Rev. William Marsh MA (1831). This drawing is the only known portrait given by Linnell to the sitter.



6

John Linnell
(1792 - 1882)
*Portrait of Fanny
Sheppard playing
the guitar*

7

Henry Perlee Parker (1785 -1873)

A young fisherman, Cullercoats, 1847

Inscribed and dated l.r.: At Cullercoats/Augt. 27.1847, watercolour over pencil

27.8 x 18.5 cm.; 10 7/8 x 7 1/4 inches

Frame size 50 x 39 cm.; 19 3/4 x 15 1/4 inches

Provenance

P. Polak, St James's;

Christopher and Rosemary Warren, Bristol, until 2020

Parker's specialised in portrait and genre paintings and in the 1820s he became one of the best-known artists in Newcastle, his work popularised through mezzotints. He helped establish the Northern Academy for the Arts.

He usually drew watercolour sketches from nature, often of fisherfolk, and used them to work up his oil compositions.

He taught on and off throughout his life, moving to become drawing master at the Wesleyan Proprietary Grammar School in Sheffield and later moved to London. Little is known about his years in the capital. Parker exhibited at the Royal Academy and the British Institution.

An exhibition of Parker's work was held at the Laing Art Gallery in Newcastle in 1969.

Cullercoats was a small fishing village up the coast from the mouth of the Tyne. From the 1820s artists from Newcastle drew and painted the fishermen and the local area. It remained popular with artists and is perhaps most commonly associated with the great American watercolourist Winslow Homer (1836 -1910).



7

Henry Perlee Parker (1785 -1873)

A young fisherman, Cullercoats, 1847

8

William Henry Hunt OWS (1790 -1864)

Young woman seated

Pencil on laid paper, partially watermarked and countermarked 1819

14.5 x 10.9 cm.; 5 ¾ x 4 ¼ inches

Frame size 30 x 26 cm.; 11 ¾ x 10 ¼ inches

Provenance

Cyril and Shirley Fry until 2021

Literature

J. Witt, *William Henry Hunt (1790-1864)*, no. 369

Exhibited

Hunt Exhibition Fry Collection, 1967, no. 17 (2)

This work dates from c. 1820.



9

William Henry Hunt OWS (1790 -1864)

Young girl sleeping in a chair

Signed l.r.: W. HUNT, pencil, tiny sketches of figures and a list verso, on wove paper

12 x 8.4 cm.; 4 ³/₄ x 7 ¹/₄ inches

Provenance

Cyril and Shirley Fry until 2021

Literature

J. Witt, *William Henry Hunt (1790-1864)*, 1982, no. 370

Exhibited

Hunt Exhibition Fry Collection, 1967, 1982, no. 17 (1)

This drawing dates from circa 1820. Hunt drew the same girl on another occasion in a similar pose (Rossetti Collection, J. Witt, *ibid.* no. 492).



10

Jean Charles Werner (French 1798 -1856)

An African girl

Watercolour over traces of pencil

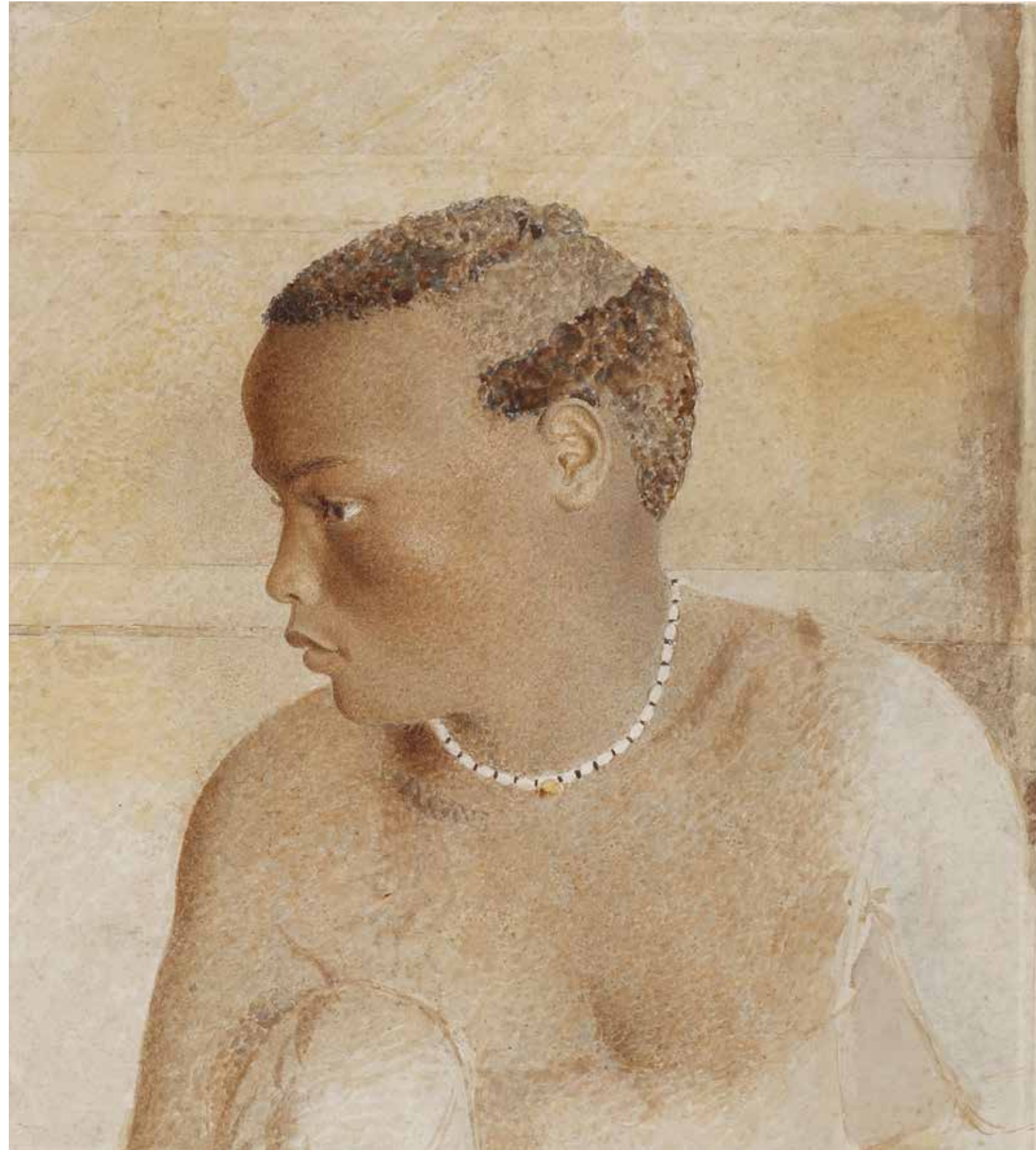
14.4 x 12.8 cm.; 5 ¾ x 5 inches

Frame size 31.5 x 26.5 cm.; 12 ¼ x 10 ½ inches

Provenance

Cyril and Shirley Fry until 2021

Werner was an illustrator and comparative anatomist for the Musée d'Histoire Naturelle in Paris. He also worked with Georges Cuvier and Etienne Geoffroy Saint-Hilaire on their monumental *Histoire Naturelle des Mammifères*.



11

William Chapman (fl. mid 19th century)

Brigadier Twemlow's Bengali Servant in an interior

Signed l.r. and l.l. with initials, inscribed verso in pen and brown ink: Brigr. Twemlow's/Bengali Servant./W.C., grey and brown washes over pencil

27.3 x 22 cm.; 10 ³/₄ x 8 ⁵/₈ inches

Frame size 34 x 29 cm.; 13 ¹/₂ x 11 ¹/₄ inches (2)

Brigadier Twemlow was the commandant at Aurungabad and lived in a bungalow at Roza, 'an old Mohammedan tomb surrounded by a walled garden', (Francis Egerton, *Journal of a Winter's Tour in India*, 1852, vol. II, p. 225).



11

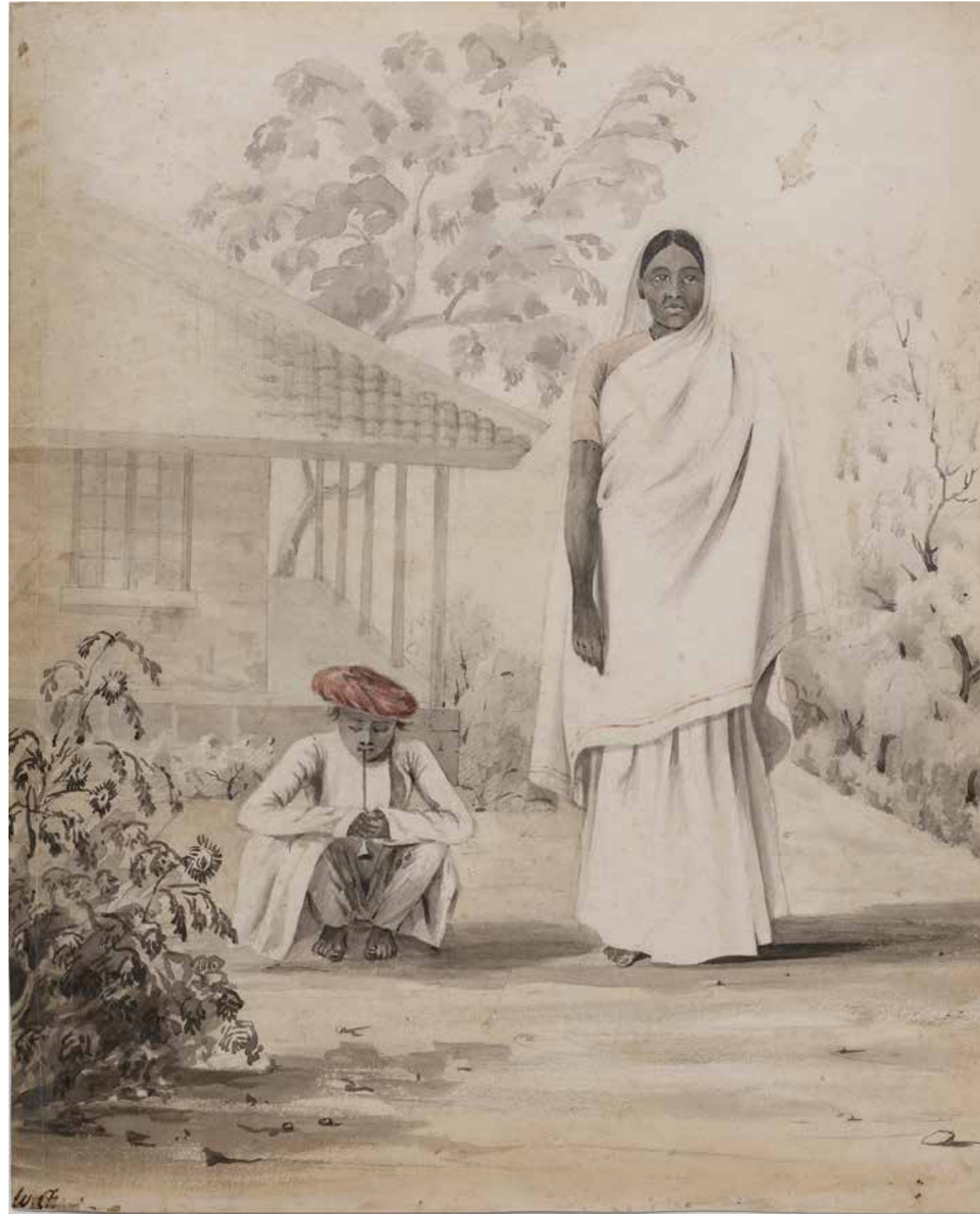
William Chapman (fl. mid 19th century)

Ayah and Child outside a bungalow

Signed I.I. W.C., inscribed verso in pencil: Ayah & child./Egeltana (?) April 180/4 9, watercolour over pencil

25.5 x 20.5 cm.; 9 7/8 x 8 1/8 inches

Frame size 33 x 28cm.; 13 x 11 inches (2)



12

Indian artist late 19th Century

Portrait of an Indian ruler - probably Maharaja Jaswant Singh II of Marwar (Jodphur)

Gouache and touches of gold, with a painted border

24.5 x 20 cm; 9 ¾ x 8 inches

Frame size 40 x 34.5 cm.; 15 ¾ x 13 ½ inches

Provenance

Sam Kenrick

Jaswant Singh (1838 -1895) is seated in a classicised interior with a red curtain, a familiar feature of western portraiture. The sitter who ruled from 1873 -1895, was a traditionalist who wore the famous family emeralds, seen here around his neck, at home, and enjoyed hunting in his own jungles.

His reign was characterised by prosperity and judicial and administrative reforms. He developed the infrastructure of the state by introducing the Jodphur State Railway, telegraphs and improving the roads.

His brother, Pratab Singh, travelled to London where he met Queen Victoria and started a new trend in breeches for horseman to be known as jodhpurs, named after the capital of the state.



12

Indian artist late 19th Century

*Portrait of an Indian ruler - probably
Maharaja Jaswant Singh II of Marwar
(Jodphur)*

13

George Willoughby Maynard
(American 1843-1923)

A black man, Washington D.C.;

*A black man in Georgetown,
Washington D.C.*

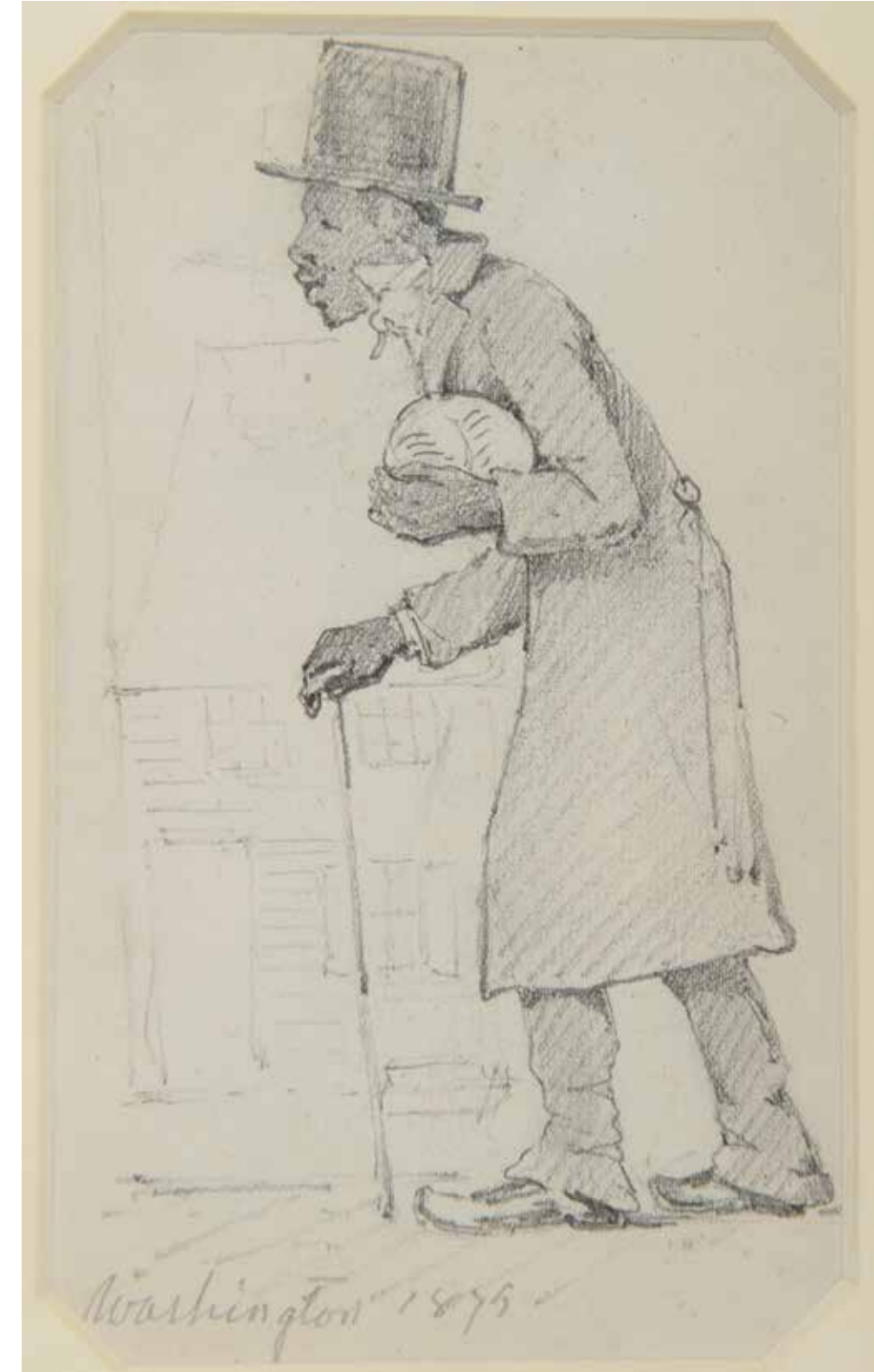
Two, one inscribed and dated
Georgetown DC 1875, the other dated
1875, pencil, unframed

15 x 9.2 cm; 5 7/8 x 3 5/8 inches and
14.5 x 8.8 cm; 5 3/4 x 7 3/8 inches (2)

The artist and illustrator, who was born
in Washington D.C., painted a mural in
the Library of Congress entitled 'In
strange Seas'.



A black man, Washington D.C.



A black man in Georgetown, Washington D.C.

14

Samuel Howitt (1756 -1822)

An ibex and a brown goat

Each signed: Howitt, inscribed l.c.: Capra Ibex.-/Mr Bullock,
and C. Alga. Persicus/Life. Pimlico, watercolour over traces of
pencil

Each 24.7 x 18.8 cm.; 9 ¾ x 7 5/8 inches

Frame size 39 x 33.5 cm.; 15 ¼ x 13 ¼ inches (2)

The self-taught artist specialised in drawings of animals. From a wealthy Quaker family, Howitt became a drawing master and professional artist when he encountered financial difficulties. He married his friend Thomas Rowlandson's sister Elizabeth in 1779.



Detail



14

Samuel Howitt (1756 -1822)

An ibex and a brown goat

15

Samuel Howitt (1756 -1822)

The American Bison

Signed l.r.: Howitt, watercolour over traces of pencil

14 x 12 cm.; 5 ½ x 4 ¾ inches

Frame size 28 x 22 cm.; 11 x 8 ¾ inches

Provenance

Sabin Galleries Ltd.



16

Augusta Innes Withers (1792 -1877)

A white hen with her chicks

Signed and inscribed on pink ribbon: Mrs Withers 26 Grove Place. Delt., watercolour with gum arabic on vellum

12 x 23.9 cm; 4 ¾ x 9 ⅜ inches

Provenance

Henry Rogers Broughton, 2nd Baron Fairhaven (1900 -1973)

Augusta Innes Withers, the daughter of a Chaplain to the Prince Regent, was born in Cheltenham. She was well known to contemporaries and widely praised for her botanical and bird pictures, characterised by her meticulously detailed and accurate work.

Withers exhibited widely, at the Royal Academy in London from 1829 to 1846, the Royal Society of British Artists, where she showed sixty-eight works from 1832 to 1865 and the New Watercolour Society. She was one of the earliest members of the Society of Women Artists where she exhibited forty-three works from 1857 - 75. Withers was appointed flower painter to Queen Adelaide in 1833, flower and fruit painter to Queen Victoria in 1864 and is listed as a painter to the Horticultural Society.

In 1822 she married Theodore Withers (1782-1869), an accountant from Middlesex. The couple lived mainly in London and had at least two children, Theodore (b. 1823) and Augusta (b. 1825).

Withers contributed to a large number of publications including *The Botanist*, John Lindley's *Pomonological Magazine* and Curtis's *Botanical Magazine*. She illustrated Robert Thompson's *The Gardener's Assistant*, 1859 and collaborated with Sarah Drake on James Bateman's *Orchidaceae of Mexico and Guatemala*.

Three of Withers' paintings are in the Natural History Museum, London, and a large number of her original watercolours are held in the Lindley Library of the Royal Horticultural Society.

Henry Rogers Broughton succeeded his older brother Urban Huttleston Broughton as the 2nd Lord Fairhaven in 1966. He was born in the United States and educated at Harrow, before joining the Royal Horse Guards in 1920. Both brothers were great collectors and Henry put together one of the largest twentieth century collections of paintings, drawings, gouaches and miniatures. He left a large bequest of one hundred and twenty flower paintings, over nine hundred watercolours and drawings and forty-four volumes of drawings by botanical artists such as Redouté and Ehret to the Fitzwilliam Museum, Cambridge in the Broughton Bequest.



Detail



16

Augusta Innes Withers (1792 -1877)

A white hen with her chicks

17

Sir Francis Grant (c.1803 -1878)

A hound

Pen and brown ink and wash over traces of pencil
on laid paper

12 x 9.7 cm.; 4 ³/₄ x 3 ³/₄ inches

Frame size 31.5 x 29 cm.; 12 ¹/₄ x 11 ¹/₄ inches

Provenance

Dickinson



18

Sir Edwin Henry Landseer, R.A. (1892 -1873)

A long-eared goat

Pencil, with sketches verso of a wolf and a woman's body with the head of a pig

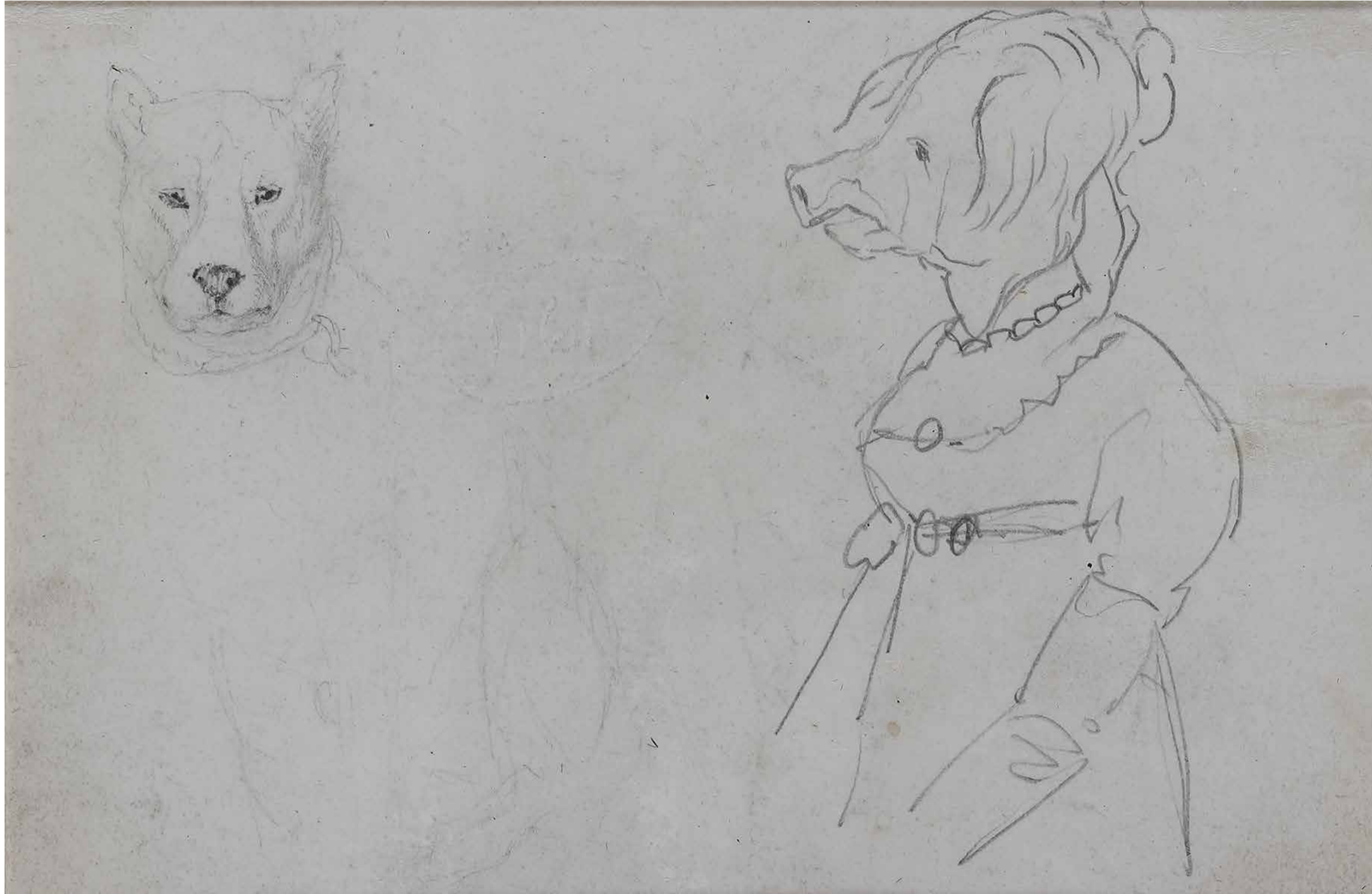
11.2 x 18 cm; 4 3/8 x 7 inches

Frame size 22 x 27 cm; 8 5/8 x 10 5/8 inches

Provenance

Thomas Agnew & Sons Ltd, no. 24553 (called an Eastern Sheep)





18

**Sir Edwin Henry
Landseer, R.A.**

(1892 -1873)

A long-eared goat

Verso

19

William Strutt (1827-1915)

Young Arabian Rhinoceros

Two, pencil, inscribed on old mount: Arabian & young rhinoceros

One 8 x 24.3 cm; 7 x 9 1/2 inches, the other 12 x 18.7 cm; 4 3/4 x 7 3/8 inches

Framed together, frame size 42 x 44 cm.; 16 1/2 x 17 1/4 inches



These charmingly observed drawings are unusual in showing how young rhinoceros and their keepers could interact.

Strutt, born in Devon, was from a family of artists. He studied in Paris and made many drawings of animals throughout his career during which he travelled extensively. He visited Australia in 1850, New Zealand in 1856 and returned to England in 1862.

His work is highly prized in the Antipodes and his most famous painting *Black Thursday, 6 February. 1851*, painted later in 1864, which depicts animals and men fleeing from a bush fire, is one of the treasures of the State Library of Victoria. His work can be found in several other Australian and New Zealand museums and several monographs have been written about his time there. He was a Fellow of the Zoological Society and he drew animals throughout his career.



20

Alfred William Strutt (1856 -1924)

A reindeer

Pencil, indistinctly inscribed I.I.: Let in
..? and water

20 x 24.5 cm.; 8 x 9 $\frac{3}{4}$ inches

The son of William Strutt, Alfred was born in New Zealand. Like his father he drew animals throughout his career and exhibited regularly at the Royal Academy.



21

Edward Julius Detmold (1887-1957)

Cape Grass Finches

Signed with monogram l.l.: EJD, watercolour over pencil with touches of bodycolour and gum arabic and a black line border

34.2 x 18.8 cm; 13 3/8 x 7 3/8 inches

Frame size 53 x 38 cm.; 20 7/8 x 15 inches

Provenance

Baillie Gallery, Paris, November 1909;

Christie's London, 21 May 1984, lot 276;

Fred Koch

Detmold worked as a painter, illustrator and printmaker specialising in meticulous and intense images, and enjoyed huge contemporary success.

Edward and his twin brother Charles were taken to London zoo and the Natural History Museum to draw from an early age and were child prodigies. They lived with their uncle and guardian Dr Edward Barton Shuldham, a noted collector of porcelain and Japanese woodblocks of plants and animals. Another uncle Henry Detmold, an artist, further encouraged their development. They absorbed the influence of Japanese printmakers, fashionable in the late 19th century.

The twins began to exhibit their work in 1897, at the age of 13, at the Royal Academy and Royal Institute of Painters in Water Colours and, in 1900, held a joint show at the Fine Art Society. They also launched themselves as illustrators and printmakers in 1898, with the small portfolio, *Eight Proof Etchings*, which sold out almost immediately. This was followed by two publications: *Pictures of Birdland* (1899), which married their images to Rudyard Kipling's *The Jungle Book* (1903), which was published by Macmillan as a portfolio, while the original watercolours were exhibited at the Dutch Gallery, in Brook Street.

Edward exhibited at various venues, including the Baillie Gallery and the Arlington Gallery, and illustrated a number of books, notably *The Fables of Aesop* (1909), Maurice Maeterlinck's *The Life of the Bee* (1911) and, a decade later, *Tales from the Thousand and One Nights* (1924).

There are two finches which live in Cape York in north-eastern Australia which resemble the birds drawn by Detmold, the black-throated or shafttail finch and the masked grassfinch.



Detail



21

Edward Julius Detmold (1887-1957)

Cape Grass Finches

22

Newton Smith Limbird Fielding (1799 -1856)

A bear leaning against a rock by a river

Oil on paper laid down on canvas

15.1 x 21.6 cm.; 6 x 8 ½ inches

Frame size 25.5 x 32 cm.; 10 x 12 ½ inches

Engraved

By the artist as a lithograph on chine collé, printed by Charles Motte, 1828, plate 8

Newton Fielding produced a series of lithographs of mammals which were printed by Charles Motte in 1828.

The artist was the youngest son of portrait painter Nathan Theodore Fielding. From 1827 to 1830 he lived in Paris, where he ran the family engraving business, at which William Callow worked. He was closely associated with the Anglo-French circle of artists centred around Bonington and Delacroix. He collaborated with his brothers Thales and Theodore in England before returning to France where he built up an extensive teaching practice, with pupils including members of the family of King Louis- Philippe. He published a number of teaching manuals and lived in France until his death.



22

Newton Smith
Limbird Fielding
(1799 -1856)

*A bear leaning against
a rock by a river*

23

Thomas Rowlandson (1756 -1827)

Hiring a servant- Ladies and Gentlemen accomodated

Inscribed u.r.: *OFFICE FOR HIRING SERVANT/OPEN every day from 10 till 3-/Ladies and Gentlemen accomoda.. /with Servants of every description and below: Wishes to Live/with a Middle/aged single/Gentleman and Wanted a/Maid of all/Works,*
pen and grey ink and watercolour

27.7 x 21.4 cm.; 10 7/8 x 8 1/2 inches

Frame size 43 x 36 cm.; 17 x 14 inches

Provenance

Captain Desmond Coke, 1936;

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

Christies, 22 June 1962;

Private collection U.K. until 2021

Rowlandson made several prints and drawings of lascivious masters and mistresses being tended by younger servants, and had a much younger housekeeper, Betsy Winter, to whom he left his estate.



24

Thomas Rowlandson (1756 -1827)

A sheep in wolf's clothing

Pen and brown ink and watercolour over traces of pencil

17 x 14.2 cm.; 6 ¾ x 6 ½ inches

Frame size 32.5 x 29 cm.; 12 ½ x 11 ½ inches

Provenance

The Leger Galleries Ltd., August 1961;

Private collection U.K. until 2021

Exhibited

The Leger Galleries Ltd., August 1961



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

In late eighteenth century comedies an actress who dresses as a man to meet her lover is a frequent plot device. The present drawing may represent either such a scene or an actress in her dressing room putting on her costume in preparation for this. The bottle lends weight to the possibility of this being a theatrical subject and Nick Knowles suggests it may be compared with the 1810 print 'Dramatic demireps at their morning rehearsal' which contains numerous bottles.



25

Thomas Rowlandson (1756 -1827)

A bridge over a river in a town, with shipping moored

With signature l.r.: T. Rowlandson,
pen and grey ink and watercolour

15.5 x 22 cm; 6 1/8 x 8 5/8 inches

Frame size 38 x 43 cm.; 15 x 17
inches

This drawing probably dates from the 1790s when Rowlandson drew many views of towns all over Britain. The view is currently unidentified. The architecture has a European appearance and it may be a view in France.



26

Thomas Rowlandson (1756 -1827)

Feeding the pigs

Pen and grey ink and watercolour over pencil

11 x 17.2 cm.; 4 ¼ x 6 ¾ inches

Provenance

Sotheby's, London, 29 October 1964, lot 248;

Ann Spokes Symonds, Oxford until 2020

Ann Symonds worked for the Fine Art Society in 1960s.



27

John Inigo Richards, R.A., F.S.A. (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; 8 1/4 x 19 1/2 inches

Frame size 41 x 68 cm.; 16 1/4 x 26 3/4 inches

Provenance

Ernest Leggatt of Leggatt Brothers, 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 - 65), and from 1759 Richards 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.



27

John Inigo Richards, R.A., F.S.A. (1731-1810)

The Abbey Gatehouse, Battle Abbey, Sussex

28

Paul Sandby, R.A. (1725 -1809)

Windsor from Snow Hill

Pen and grey ink and watercolour on laid paper watermarked with the Strasburg Lily, a pencil drawing of a landscape, verso

11.5 x 24.7 cm.; 4 ½ x 9 ¾ inches

Frame size 30.5 x 43 cm.; 12 x 16 7/8 inches

Provenance

Private collection, U.S.A., until 1993;

Agnew's;

Nigel Jaques, purchased from the above c. 1993

Paul Sandby made hundreds of drawings of Windsor Castle and the surrounding area throughout his career. In 1765 his brother Thomas was appointed Deputy Ranger of Windsor Great Park and took up residence in the Deputy Ranger's House (now Royal Lodge) in about 1770. This work shows Windsor Castle from Snow Hill in Windsor Great Park.

Paul Sandby regularly visited his brother and his family at Windsor, especially after 1782, when Paul's son Thomas Paul married his cousin, Thomas's daughter Harriot.



28

Paul Sandby, R.A. (1725 -1809)

Windsor from Snow Hill

29

Samuel Hieronymus Grimm (Swiss 1733-1794)

The Berkshire House, Putney

Signed on rowing boat: S.H. Grimm 1772, pen and grey ink and watercolour over traces of pencil on laid paper, inscribed on original mount with title, two gallery labels attached to backboard

Oval, 31 x 38 cm; 12 1/4 x 14 15/16 inches

Frame size 41 x 51 inches; 16 1/4 x 20 inches

Provenance

Frost and Reed, 9 August 1948;

Robert Victor Cooke; Athelhampton House, Dorchester; by descent to Sir Robert Cooke;

Patrick Cooke, until 2019

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

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



29

Samuel Hieronymus
Grimm (Swiss
1733-1794)

*The Berkshire House,
Putney*

30

Thomas Hearne (1744 -1817)

St Mary's Church, Great Dunmow, Essex

Signed and dated l.c.: Hearne.1792, pen and grey ink and watercolour over pencil

21 x 29 cm; 8 1/4 x 11 3/8 inches

Frame size 38 x 46 cm.; 15 x 18 inches

Provenance

Christie's, London, 6 March 1973, lot 86;

The Pemberton collection, bought from the above sale, until 2019

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

From 1771 Hearne spent three years in the Caribbean on the Leeward Islands as draughtsman to Sir Ralph Payne, the Governor. After his return in 1775 Hearne quickly became established as a leading architectural and topographical draughtsman.

The young Turner and Girtin copied Hearne's work at the home of Dr Thomas Monro, the patron of the arts, where young artists gathered.

The chancel of St Mary's is early 14th century. The porch, arcade, chancel arch, tower and south chapel were all built in the 15th century and restored in the late 19th or early 20th century. The kiln appears to be a hop kiln with a deflector plate above.



30

Thomas Hearne
(1744 -1817)

*St Mary's Church,
Great Dunmow,
Essex*

31

John ‘Warwick’ Smith (1749 -1831)

Clun Castle, Shropshire

Inscribed and dated on fragments of the original mount attached to reverse of frame: Ruins of Clun Castle Montgomeryshire./June 24th. 1792, watercolour over pencil on paper watermarked J WHATMAN

14.7 x 22.5 cm; 5 ¾ x 9 inches

Frame size 38.5 x 46 cm.; 15 ¼ x 18 inches

Provenance

Lowell Libson Ltd, London, Watercolours and Drawings, 16 November – 9 December 2005, no. 16;

Nigel Jaques, bought from the above

This drawing was part of a group on the market in 2005, many of which were views of Wales. Smith seems to have been fascinated by the Welsh countryside and dated drawings, often inscribed ‘*taken on the spot*’, point to visits nearly every year from 1784-1798, after his return from Italy.

The artist was born in Cumberland and patronised by 2nd Earl of Warwick who sponsored his travels to Italy in 1776 and whose name became the artist’s sobriquet. Smith spent five years in Rome and Naples, befriending William Pars and Thomas Jones, in whose *Memoirs* he is frequently referenced. He was one of the most admired watercolourists of his day.



31

**John 'Warwick'
Smith**
(1749 -1831)
***Clun Castle,
Shropshire***

32

Agostino Aglio (1777-1857)

A beached collier off Eastbourne

Inscribed beneath in brown ink' At Eastbourne 1848, watercolour over pencil with a brown line border

12.5 x 20 cm; 4 7/8 x 7 3/4 inches

Frame size 33 x 40 cm.; 13 x 15 3/4 inches

Provenance

Spink, 1980

The Italian artist, born in Cremona, settled in England in 1803, having travelled in Greece and Egypt with William Wilkins, R.A. His work has often been confused with that of Constable, particularly his coastal views.

Examples of his work may be found at the British Museum, the V & A, Brighton Art Gallery and in several other museum collections.



33

Thomas Barker of Bath (1769-1847)

Windsor Castle from Cranbourne Lodge: and the Statue of George III, Windsor Great Park

Two, each inscribed with title and one dated 1833, pen and brown ink and watercolour over traces of pencil, unframed

Each approx. 21 x 26.5 cm.; 8 ¼ x 10 ⅜ inches (2)



34

Joshua Cristall, P.O.W.S. (1768-1847)

A man sitting by a pond, Herefordshire

Watercolour

11.7 x 18.2 cm.; 4 ½ x 7 1/8 inches

Frame size 34 x 40 cm.; 13 1/4 x 15 3/4 inches

Provenance

George Clive, Herefordshire, by descent;

Spink;

Sir John Gielgud, purchased from the above, his sale at Sotheby's, London, 5 April 2001, lot 21;

Private collection, U.K.



35

John White Abbott (1763 -1851)

Fordland, Devon

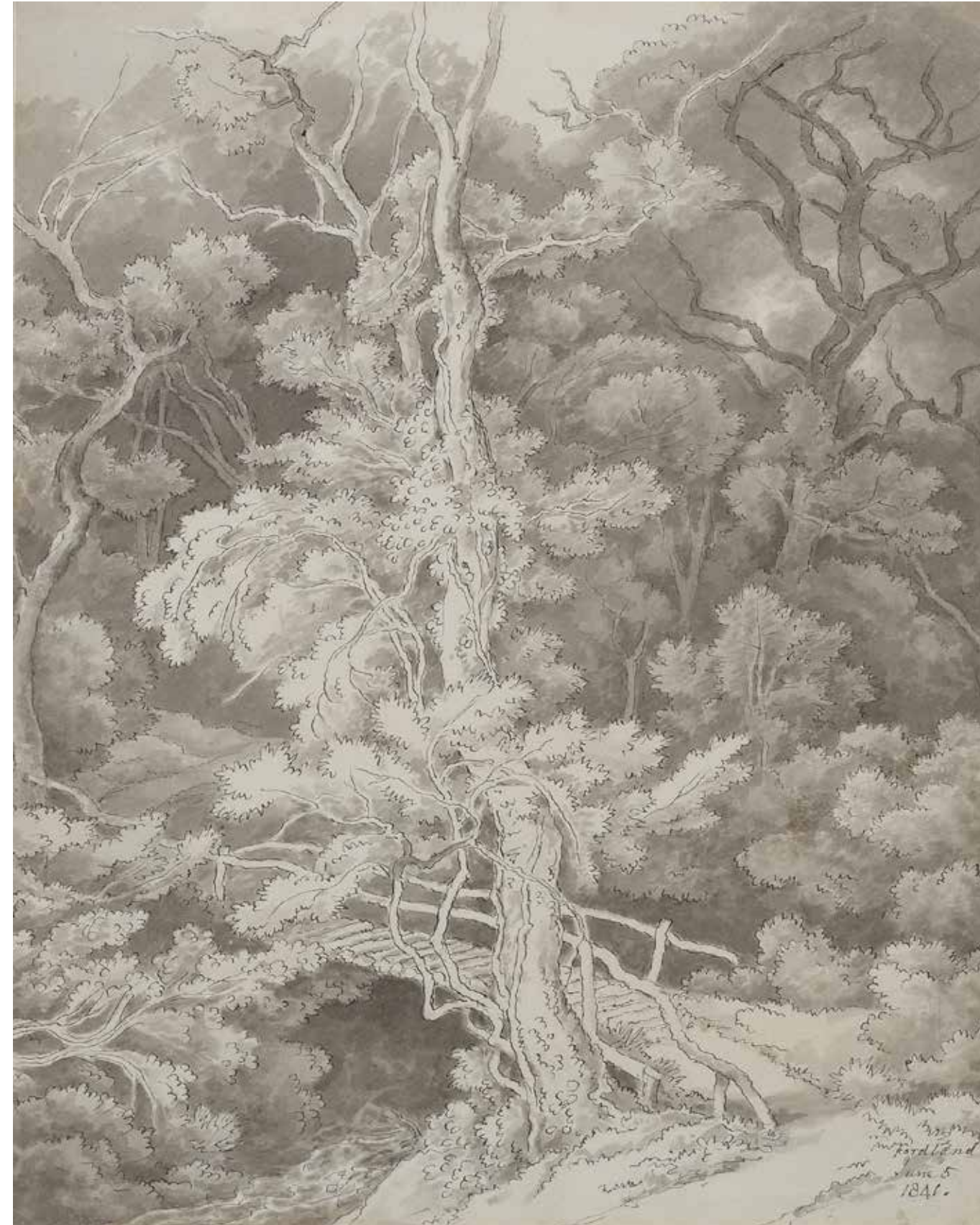
Inscribed l.l.: Fordland/June 5/1841, pen and grey ink and wash over traces of pencil

26.5 x 21.5 cm.; 10 3/8 x 8 1/2 inches

Frame size 48 x 42.5 cm.; 18 3/4 x 16 3/4 inches

Abbott was one of the best amateur watercolorists 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 'he prefers his drawings before his paintings, as they are done with more spirit' (J. Farington, *Diary* 26 June 1804; vol. VI, p. 2362).

In 1825 the artist inherited the Devon estate of Fordland from his uncle James White a barrister and non-conformist. He delighted in drawing the woodland on his estate, developing the style he learnt from Francis Towne, his drawing master, with sophisticated handling of light and shade in the depiction of trees in monochrome.



36

David Cox (1783 -1859)

Collecting water

Watercolour over pencil with scratching out

18.2 x 22.8 cm.; 7 ¼ x 9 1/8 inches

Frame size 33 x 40 cm.; 13 x 15 1/2 inches

Provenance

Quentin and Molly Bridge until 2020

Exhibited

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

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



37

Peter de Wint (1784-1849)

Sheep on the Clee Hills, Shropshire

Watercolour over traces of pencil on Creswick paper

31 x 48.3 cm.; 12 ¼ x 19 inches

Frame size 51.5 x 67 cm.; 20 1/4 x 26 1/4 inches

Provenance

Christie's, London, the Artist's sale, 27 May 1850, lot 378;

Christie's London, April 25, 1995, 116;

Bill Thomson, Albany Gallery until 2021

De Wint first visited Shropshire in 1829-1830 and exhibited a number of Shropshire views throughout his career. He had two major patrons there, Lord Clive at Oakley Park near Ludlow, not far from the Clee Hills, and Edward Cheney of Badger Hall.



38

William Leighton Leitch (1804-1883)

Osborne House and the terrace, Isle of Wight

Stamped with the artist's stamp l.l., watercolour over pencil heightened with white on rough buff paper

32.3 x 46.5 cm; 12 5/8 x 18 1/4 inches

Frame size 56 x 70 cm.; 22 x 27 1/2 inches

Provenance

Christie's, London, the Artist's Studio sale, March 13-17, 1884 (13 gns);

The Fine Art Society, London, April 1966;

Hermione Hobhouse (1933-2014);

By family descent until 2020

Exhibited

Glasgow International Exhibition, 1888

Literature

Delia Millar, *The Victorian Watercolours in the Collection of Her Majesty The Queen*, 2 vols., London, 1995, no. 3422



Osborne House on the Isle of Wight was a summer retreat built for Queen Victoria and Prince Albert between 1845 and 1851, designed by Albert himself in the style of an Italian palazzo. The stone lions shown here at the foot of the steps, copied from the antique, were acquired in January 1851, and were in place by 9 March 1851. The groups of children possibly include Princess Helena and Princess Louise, described by their mother as 'looking extremely pretty in little blue silk polkas, with white silk hats' (*Queen Victoria's Journal*, 15 August 1851).

There is another smaller version of this watercolour in the Royal Collection dated August 1851 (RCIN 919847). The present drawing would seem to be the preliminary drawing as passages are unfinished. The version in the Royal Collection has an additional figure group at the bottom of the stairs. Leitch also drew two further watercolours of Osborne under construction drawn circa 1847 (RCIN 91982 and 91983).

William Leighton Leitch was one of Queen Victoria's favourite watercolour artists, and she commissioned many watercolours from him for her 'View Albums'. Leitch also taught watercolour to the Queen and her children, all of whom copied his work. He stayed at Osborne from 31 July 1851 and for most of August that year. It has been suggested that this drawing may have been made as a drawing lesson for some members of the Royal Family.

Hermione Hobhouse was an architectural historian and preservation campaigner. During her distinguished career, during which she acted as secretary of 'The Victorian Society' from 1976-1983, she wrote numerous books, including *Prince Albert: His Life and Work*, 1983.



Detail

39

Henry Gastineau, O.W.S. (1791-1871)

Mill on the Holmwood near Dorking, Surrey

Signed, inscribed and dated l.r.: On the Holmwood/Dorking/H. Gastineau/1864(?), watercolour over pencil with touches of gum arabic

27 x 37.5 cm.; 10 5/8 x 14 3/4 inches

Frame size 43 x 56 cm.; 17 x 22 inches

Swan's Mill, a post mill built in 1770s on Holmwood Common was torn down in 1873.

A prolific and successful watercolourist, Gastineau travelled widely in the British Isles and abroad. He was based in Camberwell, London from 1827. Gastineau exhibited numerous views of Surrey throughout his long career. His work may be found in many UK museum collections.



40

Thomas Shotter Boys (1803-1874)

The Customs House, London

Watercolour over pencil with gum arabic and scratching out

23 x 31.5 cm.; 9 x 12 ½ inches

Frame size 16 x 19 ¼ inches

Provenance

Appleby Brothers;

Private collection U.K. until 2021

This would appear to be the watercolour on which Boys' lithograph of the subject for *London As It Is*, 1842, was based. A record of London in 1840s, the book was issued with plates which were hand-mounted in imitation of watercolours. Boys' reputation was significantly enhanced by this publication. There are several differences between the final lithograph, which is in portrait format, and this watercolour, notably in the foreground where the figures are omitted in the lithograph in favour of a large group of packages with the loading machine moved from the side of the Custom House to the edge of the Thames, blocking the view of London Bridge.



40

**Thomas Shotter
Boys
(1803-1874)**

***The Customs
House, London***

41

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 ¼ x 16 ¾ inches

Frame size 44 x 56 cm.; 17 1/4 x 22 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 seen in the foreground of the present work resulted in the building of a new churchyard wall with a railing and a further wall which is here half built. The wall of St. Thomas's hospital can be seen on the left of the composition.

George Sidney Shepherd, the oldest son, was a member of a talented family of London topographers.

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* (1819-25). The first part of *Metropolitan Improvements* appeared in 1827, published by Jones & Co., and comprised numerous steel engravings after drawings by Shepherd, with a commentary by the architect James Elmes. Its popularity not only ensured further commissions for Shepherd from Jones but 'induced many publishers to embark on similar works' (an unsigned review in the *Gentleman's Magazine* for March 1829, cited by J. F. C. Phillips, *Shepherd's London*, London: Cassell 1976, page 11).

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, including 38 views of *Edinburgh for Modern Athens!*. His work is also represented in many other public collections, including Kensington & Chelsea Library and the V&A.



41

George Sidney
Shepherd (British
1784-1862)

*St. Saviour's Church,
Southwark, London*

42

Helen Allingham, RWS (1848-1926)

A roof at Broadstairs, Kent

Watercolour

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

Frame size 40 x 32 cm.; 15 3/4 x 12 1/2 inches

Provenance

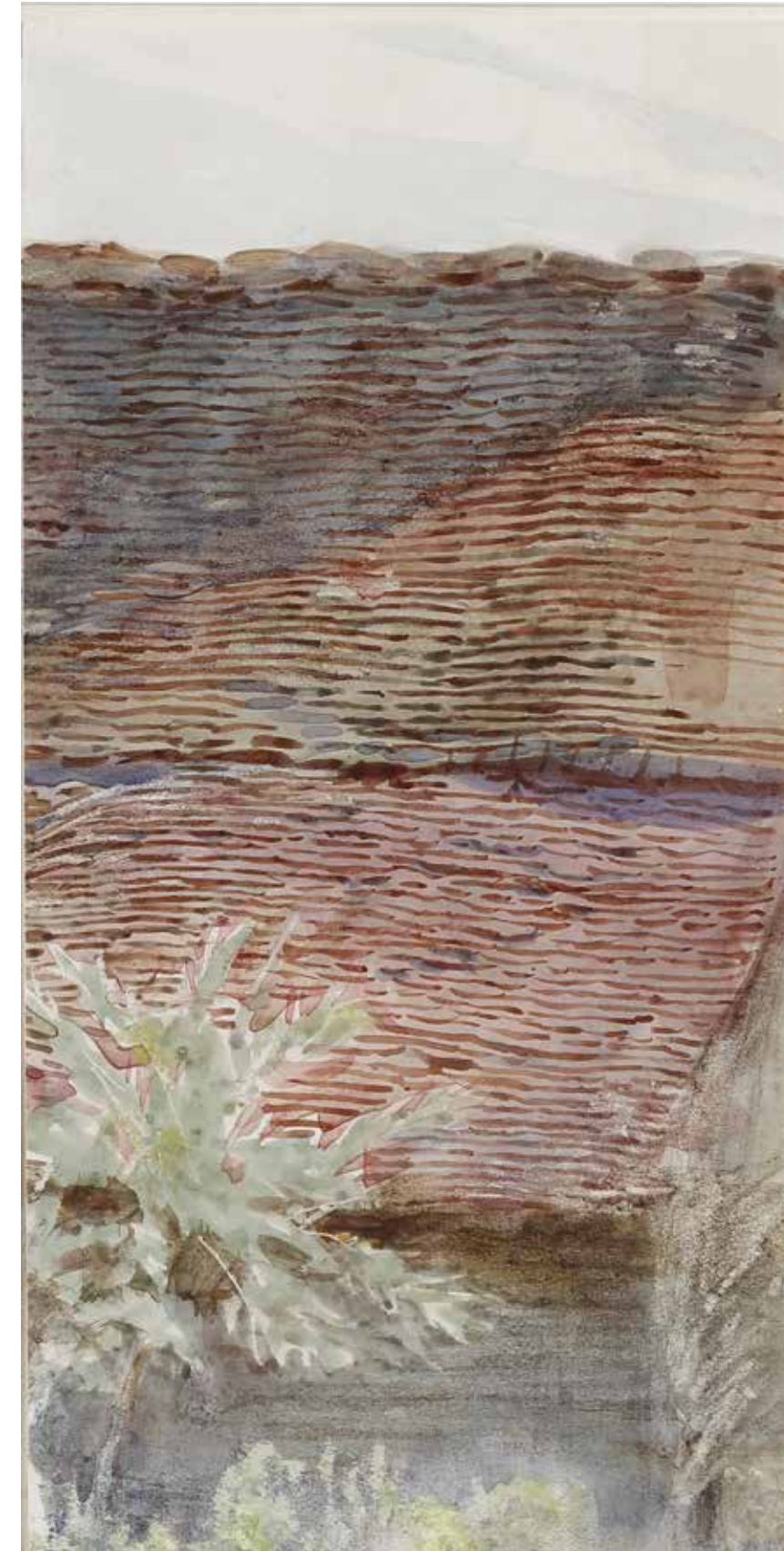
The Leger Galleries Ltd, *An Exhibition of Watercolours by Helen Allingham, R.W.S. 1848-1926*, November – December 1972, no. 153, where purchased by

Sir Owen Aisher (1900-1993);

The Marley Tile Co. Ltd;

The Muro Collection, until 2021

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.



43

Reynolds Stone CBE (1909 -1979)

The Old Rectory garden, Litton Cheney, Dorset

Signed l.r.: Reynolds Stone, pen and black ink and watercolour over traces of pencil, in original painted frame

34.5 x 53 cm; 13 5/8 x 20 3/4 inches

Frame size 57 x 74 cm.; 22 1/2 x 29 inches

Provenance

Thomas Agnew & Sons; no. 167;

Private collection, U.K., January 1963 - 2020

In 1953 Stone and his family moved to the Old Rectory at Litton Cheney in Dorset, which was to be his home for the rest of his life. The garden and surrounding landscape proved to be a source of inspiration for his painting and engraving.



44

Richard Cooper Jr. (1740-1820)

Tivoli

Signed l.r.: *R Cooper d.*, pen and brown ink and grey wash over pencil on laid paper

Oval 29.5 x 24 cm; 11 5/8 x 9 1/2 inches

Frame size 44 x 35.5 cm.; 17 1/4 x 13 7/8 inches

Provenance

Guy Peppiatt Fine Art Ltd.;

Nigel Jaques



45

Edward Swinburne (1765-1847)

View at Santa Maria di Fallari with Mount Soracte

Signed, inscribed and dated on original label attached under mount: ESwinburne/1794/View at S.a Maria di Fallari supposed to be the ant. Ffalericium : the mountain/of Soracte at a distance-, pen and brown ink and brown wash over pencil on laid paper

22.8 x 32 cm.; 8 7/8 x 12 3/8 inches

The ruins of the ancient city of Falerii Novi overlap with the Etruscan, Roman and medieval remains some of which are visible in this watercolour.

The famous volcanic mountain, which can be seen from Rome, was recorded by Horace at the beginning of *Odes* I.9 'Vides ut alta stet nive candidum Soracte' ('You see Soracte standing, white and deep with snow').

The artist was the brother of Sir John Swinburne, Bt., of Capheaton, Northumberland, and cousin of Henry Swinburne (1772-1800), another traveller to Italy. According to John Carr, with whom he made many morning excursions, he was known to most of the English artists in Rome. Swinburne was in Rome by April 1793, having previously visited Naples. There are many contemporary references to his ability as a landscape artist.

With his brother John, the artist was a patron of Turner. His work was engraved in *Surtees History of Durham* IV, 1840. Examples of Swinburne's work may be found in the British Museum and the Victoria & Albert Museum.



46

Edward Swinburne
(1765-1847)

***View at Santa
Maria di Fallari
with Mount
Soracte***

46

Carlo Labruzzi (Italian 1748-1817)

On the Via Appia, 1789

Watercolour over pencil on laid paper

37.5 x 53 cm.; 14 3/4 x 20 3/4 inches

Frame size 60 x 74.5 cm; 23 5/8 x 29 1/4 inches

Provenance

Thomas Agnew & Sons Ltd.;

Nigel Jaques

Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 11

Labruzzi, the son of a weaver, studied at, and was later received into, the prestigious Accademia di San Luca, one of the few Italians in Rome who worked mainly as a landscape artist. His studio was one of those usually visited by British Grand Tourists and his work enjoyed contemporary popularity and commercial success.

He accompanied the antiquarian Sir Richard Colt Hoare (1758-1838), of Stourhead in Wiltshire, along the Via Appia from Rome to Brindisi in 1789, commissioned to sketch the monuments along the way. Bad weather and Labruzzi's ill-health stopped the trip however, and the project was never completed, but he drew over two hundred and fifty views. His patron had intended to publish an account of the journey with prints and had the drawings bound in five volumes. Labruzzi made some more finished drawings in sepia, some modified for reproduction, and twenty-four plates etched by him were issued by Colt Hoare as *Via Appia illustrate ab Urbe Romam ad Capuam*, published in 1794 (see Sir Timothy Clifford, *Carlo Labruzzi the Grand Tour*, 2012, Dickinson exhibition catalogue).

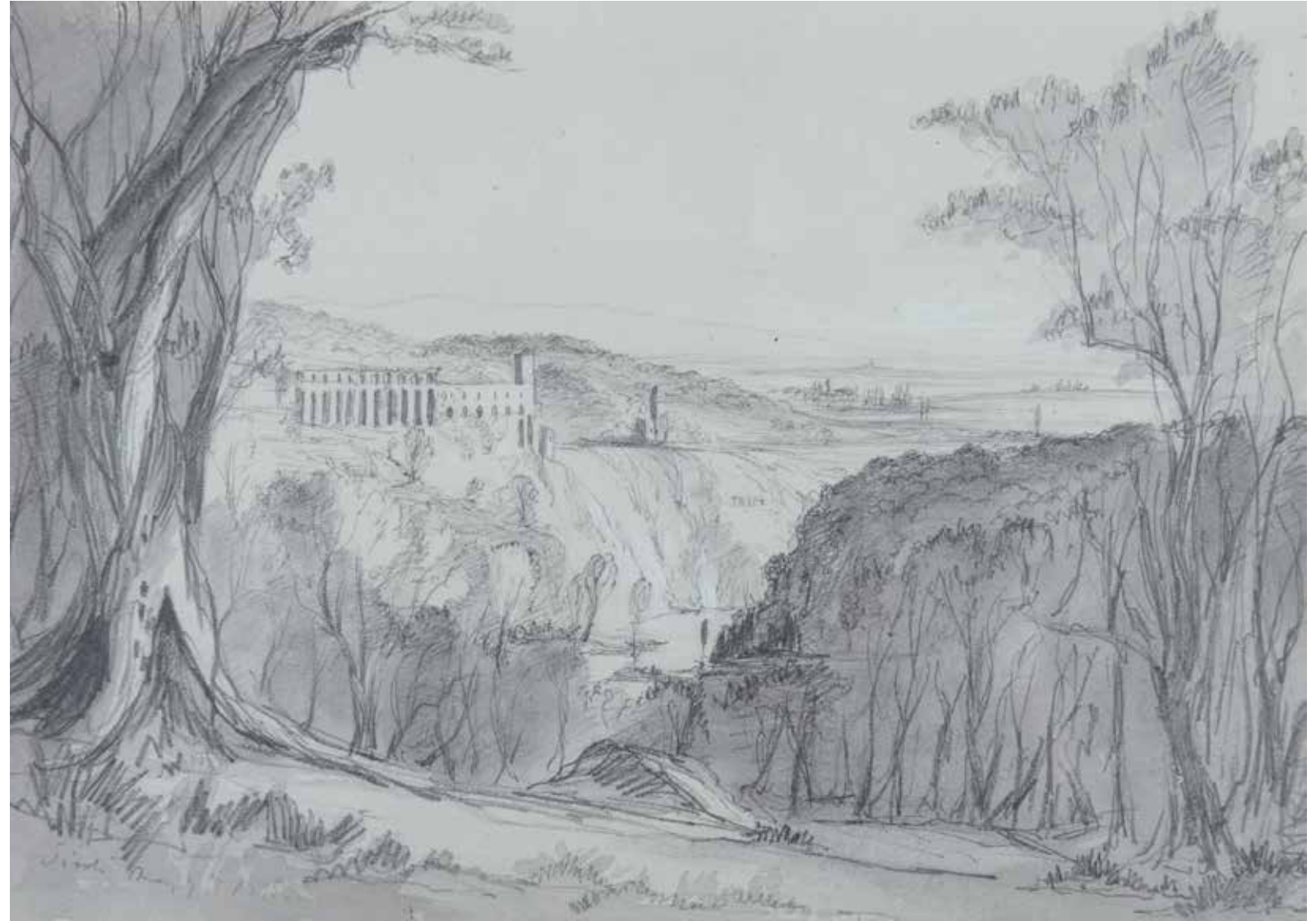


46

Carlo Labruzzi
(Italian
1748-1817)

*On the Via
Appia, 1789*

47



48

Joseph Nash (1809-1878)

Barrière St Denis, Paris

Signed l.l.: J Nash., pen and brown ink and watercolour over traces of pencil

8 x 14.4 cm.; 3 1/8 x 5 3/4 inches

Frame size 22 x 28 cm.; 8 1/2 x 11 inches

Engraved

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

This drawing dates from 1829 and records the building before 29 July 1830, when there was a fire at this site, causing significant damage.

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

In around 1827, Nash entered the architect's office of Augustus Charles Pugin, at 105 Great Russell Street, Bloomsbury, London, to learn the art of architectural drawing. Two years later, he and his fellow apprentices accompanied Pugin on a trip to France to

produce drawings for *Paris and its Environs* (1830). He developed his skill as a lithographer, and also prepared Pugin's drawings for *Views Illustrative of the Examples of Gothic Architecture* (1830).



48

Joseph Nash (1809-1878)

Barrière St Denis, Paris

49

E. Ellis or A.A. Ellis (fl. 1850 - 75)

Alicante on the coast of Valencia, Spain

Two, each inscribed verso: Alicante on the coast of Valencia, watercolour over pencil on card, with the original wash line border, unframed

Each 11.2 x 17.4 cm; 4 3/8 x 6 7/8 inches

Provenance

Captain Sir Charles Robert Bignold (1892-1970), of Norwich;

The Bignold Library Collection of colour-plate books, Sotheby's 15-16 November 1971, lot 351 (part lot), bought by the Chippendale workshops for £300



E. Ellis or A.A. Ellis (fl. 1850-75)

Martorell with the bridge of Hannibal, Catalonia

Inscribed verso: Martoral with the bridge of Hannibal, watercolour one pencil on card, with the original wash line border

Each 11.2 x 17.4 cm; 4 3/8 x 6 7/8 inches (3)

The bridge is also known as the Puente del Diabolo or the Sant Bartomeu bridge and crosses the river Llobregat. It has been rebuilt several times, having been first built in the 2nd century AD, rebuilt in 1289 and again in 1963, after its destruction during the Spanish Civil War. It has become the symbol of the city.

The Ellises were a father and daughter who travelled extensively in the British Isles and Europe - in France, Switzerland and Italy, as well as Spain, from 1850-75, recording their travels by sketching in watercolour. It is not known which hand was responsible for this group of watercolours of Spain. In the Bignold sale the collection was bound as a set in black morocco leather.

Captain Sir Charles Bignold's distinguished collection of books was sold at Sotheby's as a single owner sale in November 1971. His collection included several other books about Spain, including Rev. William Bradford's *Sketches of the Country, Character and Costume of Portugal and Spain in 1808 and 1809*, two editions of Don Quixote and Lt. George Cockburn's *A voyage to Cadiz and Gibraltar*. His ancestor Thomas Bignold founded the Norwich Union Insurance company in 1797.



50

Samuel Read, R.W.S. (1815-1883)

View of Toledo, Spain

Signed and inscribed I.I.: Toledo/S.Read, watercolour over pencil heightened with white, with a pencil line border

37.1 x 54 cm; 14 3/4 x 12 1/4 inches

Unframed

Samuel Read moved to London in 1841 to study wood engraving under J.W. Whymper. In 1843 he started to send architectural drawings to the Royal Academy for exhibition and in 1844 he began drawing for the *Illustrated London News*.

He was the first artist special correspondent and was sent to Constantinople in 1853 to cover the Crimean War. He travelled extensively in Europe, particularly in Germany and Italy and visited Toledo in 1862, the presumed date of this drawing. An interior of Toledo Cathedral is in the collection of the Victoria and Albert Museum (No.1125-1886) and several views of Burgos cathedral are also recorded. He exhibited frequently at the Royal Society for Painters in Water Colour and in 1875 he published *Leaves from a Sketchbook*.

Examples of his work can be found in the Victoria and Albert Museum and the Reading Art Gallery.



51

Joseph Arthur Palliser Severn (1848-1931)

Vesuvius-Sunrise

Signed and dated l.l.: Arthur Severn R.I./1906, watercolour over traces of pencil, with label attached to backing board

27 x 37 cm.; 10 5/8 x 10 5/8 inches

Frame size 47 x 54 cm.; 18 1/2 x 21 1/4 inches

Provenance

The Leicester Galleries, London, *Exhibition of Works by Arthur Severn, R.I.*, June 1906, no. 30, where bought by George Allen Esq;

The Court Gallery, East Molesey, Surrey;

Sotheby's London, July 6, 2016, Lot 328

The son of Joseph Severn, the artist and friend of John Keats, the artist studied in Paris and Rome and first exhibited at the Royal Academy in London in 1862, at Whistler's suggestion. He was a founder member of the Arts Club and a member of the Royal Institute of Oil Painters and the Royal Institute of Painters in Water Colours who exhibited widely throughout his career.

Arthur married Joan Agnew, a cousin of John Ruskin in 1871. When Ruskin moved from Denmark Hill in South London to Brantwood on Coniston Water in the Lake District the Severns accompanied him and remained part of the household until his death.

Arthur Severn's recollections of Ruskin, edited by James Dearden, were published in 1967 under the title *The Professor*.



51

Joseph Arthur Palliser
Severn (1848-1931)
Vesuvius-Sunrise

52

Richard Henry Wright (1857-1930)

Dent Blanche, Valais, Switzerland

Signed, inscribed and dated l.r.: Dent Blanche RHWright 1912, watercolour over traces of pencil heightened with white

18.5 x 26 cm; 7 ¼ x 10 ¼ inches

Frame size 22 x 42 cm.; 8 ¾ x 16 ½ inches

The Dent Blanche is one of the highest peaks in the Alps, near Zermatt, and marking the division between French and German speaking Switzerland. Popular with climbers, the summit is a converging point of three ridges, and it has four steep faces which rise over four glaciers.

Wright was married to fellow artist Catherine Wood (1857-1939).



53

Attributed to Giuseppe Schranz

Valletta: view from the Schranz studio in Strada Sant'Ursola, Malta

Watercolour over pencil

27.5 x 18.8 cm.; 10 ³/₄ x 7 ³/₈ inches

Frame size 48 x 38 cm.; 19 x 15 inches

Provenance

Private collection U.K. until 2020

This recently rediscovered view of Strada Saluto (Battery Street) from the second or third floor window of the family studio shows the Porto delle Galere (Gallery Port) in Birgata in the distance.

The close-knit Schranz family arrived in Malta in 1818 where, after a spell in their first residence in Floriana, they moved to 6, Strada Sant'Ursola, Valletta. It was here that they painted, received visitors, exhibited works and opened their lithographic establishment. Three views from the same vantage point as the present work, attributed respectively to Anton, Giovanni and Melita Schranz, were included in the recent bicentenary exhibition (see *The Schranz family of Artists- a journey of rediscovery*, Fort St Elmo, Valletta 10 March – 17 July 2018, p. 25, ill.)

We are grateful to Briony Llewellyn for the suggestion that this drawing may be by Giuseppe Schranz, the most renowned painter of the family, who spent much of his working life in Constantinople.



54

Stanley Inchbold, RBA (1856 -1921)

The Damascus Gate, Jerusalem

Signed l.r.: *STANLEY INCHBOLD*, watercolour over traces of pencil, in a gilt frame

37.3 x 26.5 cm; 14 5/8 x 10 3/8 inches

Frame size 51.4 x 34.5 cm; 20 1/4 x 13 1/2 inches

Stanley Inchbold studied art under Sir Hurbert von Herkomer. He exhibited at leading London galleries from 1884, including the Royal Academy and New Watercolour Society, and was also a member of the Royal Society of British Artists. He became a skilled landscape painter in both watercolour and oil and travelled extensively. During the first twenty years of the twentieth century he illustrated many books including A.C. Inchbold's - *Under the Syrian Sun* (1906) and *Lisbon and Cintra* (1907).

In *The Literary World*, 1906, Inchbold's work was praised, 'We do not remember to have seen before any such attempt as Mr. Inchbold makes to represent the wonderful variety of continually changing colour that is peculiar to the Holy Lands. Though these watercolours have their purely artistic value, they are specially interesting because of the vivid and sympathetic way in which they represent the cities and landscape of Palestine'.

This is one of the most beautiful and impressive gates of the wall of Jerusalem, which was built under Sultan Suleiman the Magnificent, a central gate in the wall which faces north towards Nablus and Damascus. In Arabic it is called "Bab El Amud" ("the gate of the pillar"), probably after the pillar that stood at the centre of the gate's courtyard during the Roman-Byzantine era. Turban-like decorations decorate the gate, and, due to its importance, many observations points and guard towers were built there.



54

Stanley Inchbold, RBA (1856 -1921)

The Damascus Gate, Jerusalem

55

Edwin John Alexander, R.S.A., R.S.W., R.W.S.
(Scottish 1870-1926)

Rooftops

Signed with initials and dated l.r.: EA/1904,
watercolour and bodycolour over traces of
pencil on rough brown paper

Image size 17.5 x 22.8 cm.; 6 7/8 x 9 inches,
sheet size 22.5 x 27.5 cm.; 8 7/8 x 10 3/4
inches

Frame size 37.5 x 43 cm.; 14 3/4 x 16 7/8
inches

Provenance

Private collection. U.K., until 2020



Alexander studied at the Royal Institution, Edinburgh from 1887-8, and in Paris with the sculptor Emmanuel Frémier.

In 1887-8 the artist travelled to Tangier with his father and fellow artists Pollock Nisbet and Joseph Crawhall. He returned to Egypt in 1892, after his artistic studies, and lived on a houseboat on the Nile for 4 years, painting in the desert. This drawing appears to be of North Africa, the evocative rooftops an engaging subject on the characteristic oatmeal paper he often used.

In 1902 Alexander was elected an associate of the Royal Scottish Academy becoming a full member in 1913. He exhibited widely including at the Royal Scottish Academy, Royal Academy, Fine Art Society, Royal Watercolour Society and the Leicester Galleries.

Alexander's work is held in the Tate Gallery, Aberdeen Art Gallery, Dundee Art Gallery and by Fife Council.



Detail

56

Sewak Ram (Patna c. 1770-1830)

A procession with musicians and a palanquin passing a fort

Bodycolour and watercolour, with a black line border

17.9 x 26.7 cm.; 10 5/8 x 10 1/2 inches

Unframed

Sewak Ram came from Murshidabad. He was one of the earliest and best-known artists to settle in Patna where he worked from circa 1790-1826. He often drew processions.



57

Charles Bentley (1805-1854)

Figures on the beach, Brittany

Signed l.r.: C. Bentley, watercolour over traces of pencil

11.5 x 16 cm.; 4 1/2 x 6 1/4 inches

Frame size 31 x 37 cm.; 12 1/4 x 14 1/2 inches

Provenance

L.G. Duke;

Spink & Son. Ltd.



58

William Henry Hunt (1790-1864)

Primroses

Signed l.r.: W HUNT, watercolour
with bodycolour on artist's board

16 x 20.3 cm; 6 1/4 x 8 inches

Frame size 29.5 x 37 cm.; 11 3/4 x
14 1/2 inches

Hunt's specialism in the still life was convenient for an artist who was born with deformed legs, as his mobility was impaired. Primroses were one of his favourite subjects which he frequently exhibited in the 1840s and 1850s.



59

Archibald Thorburn (1860-1935)

Rose hips

Signed l.r.: A.T./oct.8.1918, watercolour over traces of pencil with touches of bodycolour on green paper

28 x 35.3 cm.; 11 x 13 7/8 inches

Frame size 42 x 45 cm.; 16 1/2 x 17 3/4 inches

Provenance

The Moorland Gallery, Cork Street



60

**George Richmond R.A. (British
1809-1896)**

Cloud Study

Signed with initials lower right: *GR*, pen
and brown ink

13 by 20.9 cm; 5 ¼ x 8 ¼ inches

Provenance

Cyril and Shirley Fry until 2021

This beautiful, spare drawing probably
dates from the 1840s. Richmond added his
initials in pencil to many of his drawings
towards the end of his life.



61

George Rowney & Co. 'superior' watercolor box

Originally supplied by G. Rowney & Co. (Artists' Colourmen) of 52, Rathbone Place and 10, Percy Street, London.

A mahogany artist's box with the twelve original watercolour cakes which appear unused, a detachable tray which lifts out to reveal the white three-part mixing tray with Rowney & Co. stamps underneath. It contains gum arabic in a cut-glass water container and a round porcelain dish. With original key and a peg locking device. Circa 1860

15 x 19 x 5 cm.; 6 x 7 ½ x 2 inches



KAREN TAYLOR

Karen Taylor has been working with paintings and drawings for over thirty years. She works as an 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 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 regularly participates in fairs in London and exhibits biannually at London Art Week.

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.



KAREN TAYLOR FINE ART

+44 (0)20 8743 9207

+44 (0)7881 581275

karen@karentaylorfineart.com

www.karentaylorfineart.com