



KAREN TAYLOR FINE ART

CLASSIC GROUND: TRAVELS IN ITALY

DRAWINGS FROM THE NIGEL JAKES COLLECTION

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The drawings are available for viewing by appointment.

High resolution images available on request.



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Nigel Jaques (1935-2020) was one of the longest serving and most popular masters (beaks) at Eton.

He collected watercolours and drawings of views of Italy from the period 1740 to 1860 for over forty years, focussing on British artists who visited Rome and the Campagna but including French and Italian artists as well. The classical remains of Italy and the Grand Tour are central to his collection, as are landscapes and views of the Italian countryside and cities which he loved.

Nigel was born at Eton, where his father Leslie was a housemaster. Educated at Eton and Trinity College, Oxford, he became an assistant master at Eton in 1962 and taught non-specialist classics, which included English, history and divinity. History of art was introduced to the curriculum later and Nigel instilled a love of the Italian Renaissance in many of his pupils. He took parties to Rome and Greece and was involved in the school's restoration of Casa Guidi in Florence.

Nigel, or 'Hattie' Jaques to his pupils, became housemaster of Manor House in 1978, and his years there are recorded on a newel post of him on the banisters of its grand staircase, funded by his old boys.

Many of the drawings in the current selection were included in an exhibition of his collection at Lupton's Gallery, Eton College, in 2009, 'Views of Italy: Watercolours and Drawings from the Collection of Nigel Jaques'.

I first met Nigel viewing a drawings sale at Sotheby's in 1980s, at the beginning of my career, and I got to know him better after joining Spink the following decade. His close friendship with my chairman Anthony Spink prompted many amusing and interesting meetings and we always valued his insights and connoisseurship. It has been a privilege to work on his drawings and I am sure he would hope that the dispersal of his collection will bring pleasure to a new generation of collectors.

My thanks to Kim Sloan for writing the introduction, Corey Brennan, Hugo Chapman, Celia Charrington, Mark Dalton photography, Charles Hind, Margaret Morgan Grasselli, Annabel Kishor, Philippa Martin, Grant F. Scott, Paul Spencer-Longhurst and Richard Stephens.

Karen Taylor

CLASSIC GROUND

For whereso'er I turn my ravish'd Eyes,
Gay gilded Scenes and shining Prospects rise,
Poetick Fields encompass me around,
And still I seem to tread on Classic Ground:

...

Immortal Glories in my Mind revive,
And in my Soul a thousand Passions strive,
When *Rome's* exalted Beauties I descry
Magnificent in Piles of Ruin lye:

Joseph Addison, "Letter from Italy", 1701

At the end of the 17th century, Joseph Addison, one of England's greatest classicists and essayists, was sent by his patrons on a tour of Europe to write and to study politics with a view to a future as a diplomat. His letter from Italy to his patron Lord Halifax was later included in his *Remarks on several parts of Italy, &c. In the Years 1701, 1702, 1703* (1705). By the time the 20th edition was published in 1810, it had typified and helped to shape English attitudes on the Grand Tour. For many, especially classicists like Nigel Jaques, Addison's remarks are still at the heart of how Italy's 'Classic Ground' is experienced today. As Joseph Spence explained in his letters to his mother, one of the greatest pleasures of a visit to Italy was to see the very spots of ground 'where some great thing or other was done, which one has so often admired before in reading their history.'

Guidebooks and accounts illustrated with printed views and maps, letters and advice from friends at home, ciceroni and bear-leaders, tutors, and local diplomats like Consul Smith in Venice, Sir Horace Mann in Florence and Sir William Hamilton in Naples, or dealers and agents like James Byres and Thomas Jenkins in Rome, all guided the tourists to the sites familiar from the classical texts that now lay 'Magnificent in Piles of Ruin'. And to hand everywhere were artists – English, Scottish, Irish, French, German, Swiss and Italian – ready to record not only the ruins of ancient monuments, the focus of many of Nigel Jaques' watercolours, but also the 'shining Prospects' and 'Poetick Fields' so beautifully captured by Lear and Callow in the following century. For these artists, Rome was their academy, learning from fellows of all nations, painting and sketching alongside each other out of doors, in life drawing classes or copying well-known paintings in churches and palazzi; always hoping for introductions or chance meetings with potential patrons and dreaming of substantial commissions for large paintings in oil, but often settling for smaller sales of works on paper. Some were executed for patrons while still in Rome; others were worked up and finished, often in a series, usually selected from their sketchbooks, on their return home.

French artists might win the coveted Prix de Rome in order to attend the French Academy and some British artists were fortunate enough to be

'sponsored' on their travels and sent with introductory letters to potential clients in Italy, like the Duchess of Northumberland's artist William Marlow whose eight paintings later graced Alnwick Castle, the Earl of Warwick's drawing master John Smith, or the Society of Dilettanti's favourite young painter, William Pars, who was given a stipend to study in Rome. Others were hired from home to accompany their patron on their tour, like Hubert Robert with the future Duc de Choiseul or Hugh William Williams whose 'sketches and drawings of the scenery we may visit' were to go to William Douglas. John Robert Cozens was employed by the connoisseur Richard Payne Knight to draw on their journey through the Alps but Knight left him to his own devices once they reached Rome. On arrival in November 1776, Cozens was greeted in the Caffè degli Inglesi by fellow artists Thomas Jones, William Pars and Jacob More (catalogue numbers 4 and 9), and over the following months they accompanied each other on sketching expeditions to the classical sites of Rome, the Alban Hills and the Campagna. Cozens's second tour as his patron's 'camera' was in the spectacular entourage of England's 'wealthiest son', William Beckford, who made John Robert earn his keep en route and in Italy, by insisting on the constant production of sketches and requesting particular views that would evoke Beckford's own personal feelings, often of melancholy and loneliness, through hauntingly beautiful ruins or atmospheric effects.

When Cozens returned to Rome in December 1782, he was able to join Lord St Asaph and his friend, Sir George Beaumont, a former pupil of Cozens's father at Eton, on their sketching expeditions to Tivoli, the Alban hills and Ariccia. Beaumont's monochrome-washed landscape (catalogue number 12) is typical of this type of wash drawing produced by many of the artists in Italy at this time – rather than watercolour, it was the medium used by Cozens and others for quick records of landscape in his sketchbooks, but it was also used, particularly in sepia tones, for finished landscape views on paper by many artists at this time, particularly the group around Jacob More and Richard Cooper (catalogue numbers 8 - 10), and by John Claude Nattes and Ferdinand Becker (catalogue numbers 13 and 7). Although Labruzzi used watercolour for his sketches on the Via Appia (catalogue number 6), his work was also often in monochrome wash and his patron and pupil Richard Colt Hoare painted views in pen and brown ink and wash for most of the rest of his life. In his view of Tivoli, Beaumont records himself or a fellow artist sketching the view while standing on a path or in a stream - sadly reminiscent of William Pars who was to die from just such an act that year. But lying on the ground in the lower right corner are what appear to be portfolio and walking stick but

might easily be an abandoned canvas, easel, mahlstick and brushes, a reminder that many artists and amateurs, including Beaumont, also experimented with painting and sketching in oil from nature.

One thing that most of the artists represented in Nigel Jaques's collection seem to have in common was a close relationship with their patrons. Goethe describes evenings 'passed more pleasurably than the days' gathered in a circle around a table to display and discuss the drawings and sketches made during the day, often accompanied by music and readings. The watercolours in this collection were similarly shaped by convivial evenings and lessons learnt while drawing alongside others, reflecting as much of the patrons' taste and style as they do the artists' and their own memories of Italy's 'Classic Ground'.

Kim Sloan

1

Nicolas Pérignon (French 1726-1782)

Ponte Salario, Rome

Signed l.r.: *N.P.* and numbered *17/42 P.*, inscribed verso: *no. 72eme. Vue de Pont Salar Sur la Teveron a 2 mille de la porte du meme nom 1779*, and: *dessine le 6 avril 1779*, pen and grey ink and watercolour over traces of pencil on laid paper

24 x 38 cm; 9 ½ x 15 inches

Frame size 40 x 52 cm.; 15 ¾ x 20 ½ inches

Provenance

Kate De Rothschild

Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 14

The French expatriate artist and engraver visited Italy in 1778 and drew a number of views of the bridges of Rome. He was elected to the Académie Royale de Peinture in 1774 as a landscape painter and exhibited drawings of Italy at the Salon in 1779 and 1781.

The Ponte Salario, which was drawn by Claude, crosses the river Aniene two miles north of Rome. The Via Salaria is said to derive its name from the salt trade and connects Ostia with the north. Little of the bridge's ancient structure remains as it was thrice destroyed and cut in 1849 by the French during their attack on Rome. The bridge today dates from 1874.

Pérignon engraved a series of twenty-three views of his drawings of Italy and Switzerland and his work can be found in many of the world's major museums including, the Louvre, the Metropolitan Museum of Art and the British Museum.



Nicolas Pérignon (French 1726-1782)
Ponte Salaria, Rome

2

Hubert Robert (French 1733-1808)

A Villa Borioni

Inscribed u.r.: *a villa Borioni*, pen and brown ink and wash over traces of pencil on laid paper partially watermarked with a crown

18 x 23 cm.; 7 1/8 x 9 1/8 inches

Frame size 40 x 42.5 cm.; 15 3/4 x 16 3/4 inches

Provenance

Possibly Hubert Robert estate sale, Paris, 1809;

The Marquis de Ganay, by descent;

Martine Marie Pol, Countess de Béhague, her sale, Sotheby's Monaco, 1 December 1989, lot 2;

Day and Faber Ltd.

Literature

R.O. Parks, *Piranesi*, exhibition catalogue Smith College Museum of Art, Northampton, Massachusetts, 1961, p. 74;

J. Scott, *Piranesi*, London, 1975, p. 175 and p. 311, note 9

Exhibited

Galerie Cailleux, Paris, *Hubert Robert et Louis Moreau*, 1957, no. 1 and list of contents pp. 44-56;

National Gallery of Art, Washington D.C, 1978, Victor Carlson, *Hubert Robert: Drawings and Watercolours*, no. 24;

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 13

This drawing which dates from 1762-5 is looking northeast from within the Villa Borioni at a distinctive stretch of the Aurelian Walls at the Porta Salara. Another sheet by Robert, also included in the 1989 de Ganay sale at Sotheby's, showed the courtyard of the Villa Borioni from another angle. They come from the same dismembered sketchbook of life and compositional drawings as two further sheets now in the British Museum (P&D 2002-9-28-24 and 1990,0728.1).



Hubert Robert
(French 1733-1808)
A Villa Borioni (Detail)

The Villa Borioni, just west of the Porta Salara, was owned by the early eighteenth-century antiquarian Antonio Borioni, whose extensive collection was published in 1736. Later, the villa belonged to Conte Luigi Della Torre, changing hands numerous times before it was purchased by the Boncompagni Ludovisi in 1856 and incorporated into the grounds of the Villa Ludovisi.

In 1754 the young Hubert Robert went to Rome as part of the retinue of the new French Ambassador to the Holy See, the future Duc de Choiseul. He was to spend eleven years in Italy, mainly in Rome, and studied at the Académie de France for several years where he was greatly influenced by the work of Giovanni Paolo Panini, the Italian painter of architectural views, who taught perspective there. He was described by Charles-Joseph Natoire, the director, as a young man 'who has a penchant for painting architecture'. He met Jean-Honoré Fragonard at the Académie and the two young artists made sketching tours around the Roman Campagna.

Robert returned to Paris in 1765 where he soon made his name as a painter of real and imaginary Roman views earning the nickname 'Robert des Ruines'.

We are grateful to Margaret Morgan Grasselli for noting that in Robert's estate sale in 1809 there were over fifty albums and sketchbooks. This indicates the importance of these books of drawings throughout his career, with the sketches serving as inspiration for his paintings and finished drawings and reminders of what he had seen in Rome. Only three remain intact.



Hubert Robert
(French 1733-1808)
A Villa Borioni

3

Richard Wilson, RA (1713/14-1782)
The Colosseum, Rome, with figures in the foreground

Black and white chalk and stump on grey paper, possibly indistinctly signed with initials on creeper, l.l.

26.2 x 40 cm.; 10 3/8 x 15 5/8 inches

Frame size 50.5 x 63.5 cm.; 19 3/4 x 25 inches

Literature

Paul Spencer-Longhurst, with Kate Lowry and David Solkin, *Richard Wilson Online: A Digital Catalogue Raisonné* (London: Paul Mellon Centre for Studies in British Art, 2014), D277A.

Richard Wilson was the leading British landscape artist of his generation and an artistic pioneer who enjoyed huge contemporary popularity. By adding classical and historical associations, he elevated landscape painting above the topographical.

Having started life as a portrait painter Wilson switched to landscape during his Italian period from 1750-1757. He was influenced by Francesco Zuccarelli (1702-1788), whom he met in Venice in 1751 and Claude-Joseph Vernet (1714-1789), a companion in Rome. The artist was a founder member of the Society of Artists in 1760 and of the Royal Academy in 1768.

Wilson has drawn the Colosseum from the north-east with the left side in shadow, the Arch of Constantine in the middle distance and a distant view of the Forum and the Palatine Hill to the right. Two men in antique costume are walking in discussion in the centre foreground, and three less distinct figures can be seen on the right by a group of architectural fragments. The direction of the light suggests that this was drawn in the evening.

A smaller, sketchier drawing of this composition dating from c. 1752-1756 is in the collection of the National Gallery of Scotland, Edinburgh (D 4658). This version has a larger cypress tree on the right which Wilson has reduced in size in the present work. A related drawing of the side of the Colosseum showing Rome on the right is in the collection of the Metropolitan Museum of Art, New York (*Richard Wilson Online*, D205).



Richard Wilson, RA (1713/14-1782)
The Colosseum, Rome, with figures in the foreground

4

William Pars, ARA (1742-1782)

The Great Villa at Quintili, Rome

Pen and grey ink and watercolour over traces of pencil

20.5 x 28.3 cm.; 8 x 11 1/8 inches

Frame size 39.5 x 47 cm.; 15 1/2 x 18 1/2 inches

Provenance

Private collection, U.K.;

Sotheby's, London, 5 June 2008, lot 192

A seasoned traveller, Pars had accompanied The Dilettanti Society's expedition to Greece and Turkey in 1764-6 and visited Switzerland with Lord Palmerston in 1770, before his final trip to Italy. In 1775 Pars was awarded a bursary of £60 a year by The Dilettanti Society to pursue his studies in Italy and travelled there with the estranged wife of Samuel Smart, the miniaturist. Pars was well connected with introductions from Horace Walpole to Sir Horace Mann, the hospitable British Envoy in Florence, and Sir William Hamilton in Naples. Walpole wrote 'he is so modest you will like him, and the Italian ladies will not; but he looks as if it was worth their while to cure him' (*Horace Walpole's Correspondence*, ed. W.S. Lewis, 1937-83, 35:425). Pars figures frequently in Thomas Jones's *Memoirs* and they sketched together and shared lodgings in both Rome and Naples.

In 1782 Pars died in Rome as a result of a chill caught while sketching at Tivoli with his feet in the water.

The Villa of the Quintilii is an ancient Roman villa near the fifth milestone along the Via Appia Antica just outside the traditional boundaries of Rome. In 1776 Gavin Hamilton excavated part of the Villa.



William Pars, ARA (1742-1782)
The Great Villa at Quintili, Rome

5

William Marlow (1740-1813)

The Temple of Mars Ultor, Forum of Augustus, Rome

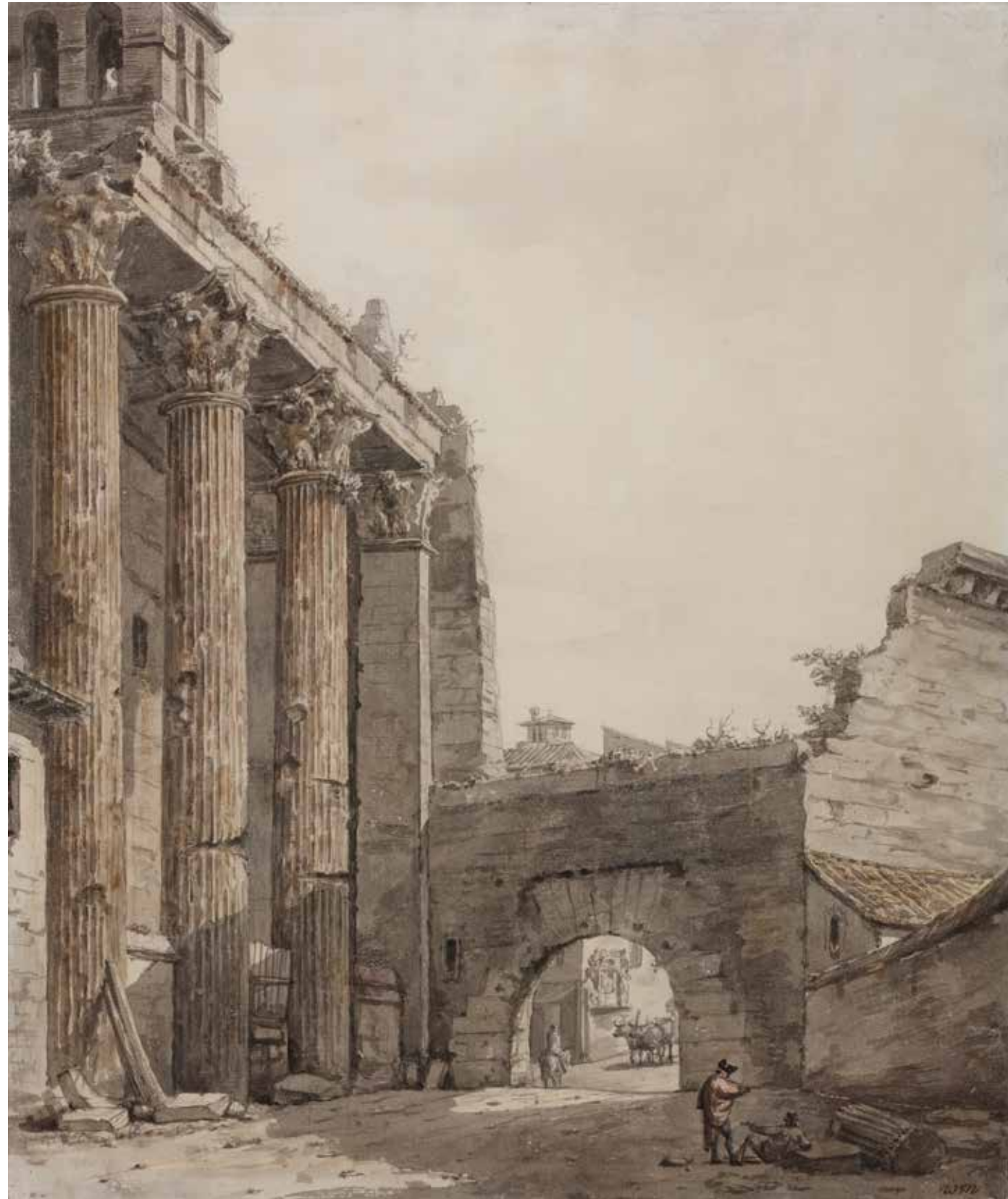
Signed l.r.: WM, numbered 23 on reverse, pen and grey ink and watercolour
over traces of pencil on laid paper
41.4 x 34 cm.; 16 ¼ x 13 3/8 inches
Frame size 16 5/8 x 13 3/8 inches

Provenance
Spink & Son Ltd.

Exhibited
Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 8

Marlow, who trained with the marine painter Samuel Scott, travelled to Italy in 1765, encouraged by the Duchess of Northumberland. He made a large number of sketches and drawings which he worked up into compositional drawings on his return home, towards the end of 1766, from which patrons could order either oils or watercolours. His Italian views were very popular with English buyers and he exhibited regularly at the Society of Artists and the Royal Academy.

The Temple of Mars Ultor (Mars the Avenger), which overlooks the Forum of Augustus, was built to commemorate Augustus' victory in 42 BCE at the Battle of Philippi, to avenge the assassination of Julius Caesar.



William Marlow (1740-1813)
*The Temple of Mars Ultor,
Forum of Augustus, Rome*

6

Carlo Labruzzi (Italian 1748-1817)

On the Via Appia, 1789

Watercolour over pencil on laid paper

37.5 x 53 cm.; 14 ¾ x 20 ¾ inches

Frame size 60 x 74.5 cm; 23 5/8 x 29 ¼ inches

Provenance

Thomas Agnew & Sons Ltd.

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).



Carlo Labruzzi
(Italian 1748-1817)
On the Via Appia, 1789

7

Ferdinand Becker (fl. 1770-1810)
SS. Giovanni e Paolo from the Palatine Hill, Rome

Pen and black ink and grey wash over pencil on laid paper watermarked with the Strasburg Lily, on grey album sheet inscribed: From the Caesars [sic] *Palace*, numbered 12 and inscribed on the reverse [by Iolo Williams?] *A.P. -41 Oppé says these? Drawings are certainly/by Becker in his early/manner/I ? W/Aug 1941*
 23.5 x 34 cm.; 9 ¼ x 13 ⅜ inches

Provenance
 Iolo Williams, by descent;
 Smithson and Williams, January 1990

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

Becker was a landscape painter and draughtsman, printmaker and drawing master. He travelled to Italy where he worked with Richard Cooper Jr. in Rome in the late 1770s and made detailed monochrome drawings of ancient buildings.

After his return to England, he made tours of Snowdonia and the Lake District and worked as a drawing master in Bath. His identify used to be confused with an Edmund Becker, probably due to a misreading of his initial, but Cecilia Powell has convincingly demonstrated that they are the same artist. Joseph Farington called on Becker in Bath in 1801 and learnt that he had been born in Cologne (J. Farington *Diary*, IV, 1481, 1484).

Becker exhibited crayons in landscape as an honorary exhibitor at the Royal Academy in 1793. Examples of his work can be found in the British Museum, the National Library of Wales and The Wordsworth Trust.

This view is taken from the Palatine Hill, with its ruins framing a distant view of the Church of SS. Giovanni e Paulo.



Ferdinand Becker (fl. 1770-1810)
SS. Giovanni e Paolo from the Palatine Hill, Rome

8

Richard Cooper Jr. (1740-1814)
Baiae and the Gulf of Naples with Vesuvius beyond

Signed and dated l.r.: R Cooper *delt.*/1782, pen and brown ink and watercolour over traces of pencil on laid paper

35 x 63 cm.; 13 ¾ x 24 ¾ inches

Frame size 57 x 85.5 cm.; 22 3/8 x 33 5/8 inches

Provenance

Dorothy Una Radcliffe;

Thomas Agnew & Sons Ltd., Annual Exhibition of *Watercolours and Drawings*, 1988, no. 16 (as the Roman Campagna)

The artist was born in Edinburgh and trained with his father, the engraver Richard Cooper Snr (1701-1764). He moved to London in 1761, but by 1767 was on the Continent and in Italy by 1771, where he stayed until late 1775.

Cooper spent most of his time in Rome and Naples and befriended Jacob More, with whom he travelled, and was later appointed as one of More's executors.

On his return to England Cooper taught drawing at Eton College and later he also taught Princess Charlotte. He produced a series of landscape prints based on his Italian work.

This drawing, traditionally thought to be of the Roman Campagna, shows the ruins of Baiae, once a wealthy resort town famous for its thermal baths and overlooking the Gulf of Naples. To left and right are the so-called Temples of Venus and Diana (they were actually baths). Sacked by the Saracens in the 8th century, the town fell into decline and was finally abandoned in the Middle Ages. Thanks to volcanic action over the centuries, the ground on which it stands has sunk six metres and much of it now lies underwater. The site is now an archaeological park.

Dorothy Una Ratcliffe (1887 – 1967), better known as D.U.R., was a socialite, poet and dramatist. She married Charles Frederick Ratcliffe in 1909, forming a close relationship with his uncle, the chemical magnate and bibliophile, Edward Brotherton, 1st Lord Brotherton. In 1950 she donated what she called her “Gypsy library” to the University of Leeds, along with funds to make further additions; it is now known as the Gypsy, Traveller and Roma Collections.



Richard Cooper Jr. (1740-1814)

Baiae and the Gulf of Naples with Vesuvius beyond

Jacob More (1740-1793)***A view of the cascade at Neptune's Grotto, Tivoli***

Signed, inscribed and dated in pencil on original mount: Jacob More Rome 1778/*A VIEW OF THE CASCADE AT NEPTUN'S* [sic]

GROTTO AT TIVOLI, pen and grey ink and watercolour over traces of pencil on laid paper

(Image size) 45 x 36.3 cm.; 17 ¾ x 14 ¼ inches

Frame size 61 x 51 cm.; 24 x 20 inches

Provenance

Martyn Gregory Gallery

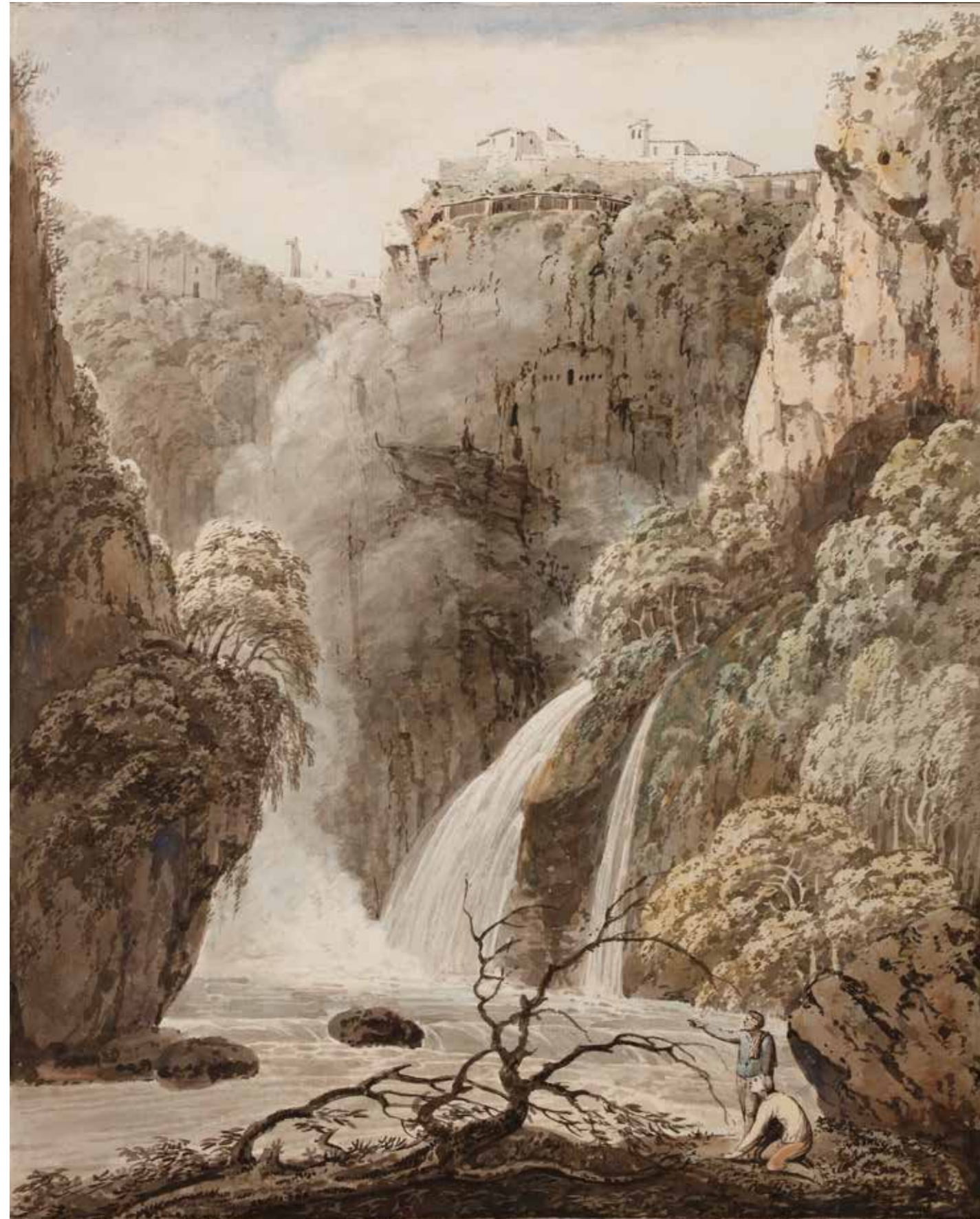
Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 19

Born in Edinburgh, More settled in Rome in 1773 where he lived for twenty years, elected to the Accademia di San Luca in 1784. He achieved a reputation which surpassed all other British artists then working in Italy. More was hailed as the English Claude and charged increasingly high prices for his work. He sent paintings back to the Royal Academy in London regularly for exhibition.

Waterfalls were much painted by More, their inherent drama suiting the concept of the Sublime (see Patricia R. Andrew, *Jacob More Biography and a Checklist of Works: The Volume of the Walpole Society*, 1989/1990, Vol. 55 (1989/1990), pp. 105-196).

The cascades at Tivoli were one of the best-known sites of Italy. J.R. Cozens also sketched there in 1778, and many visitors marvelled at the huge quantity of water which crashed onto the black rocks below. Neptune's Grotto or Lair was situated below the cascades, its cluster of mossy rocks a highly picturesque spot. More chose to paint himself in front of the Grotto in his self-portrait, which hangs in the Vasari Corridor of the Uffizi in Florence, its acceptance further enhancing his reputation.



Jacob More (1740-1793)

A view of the cascade at Neptune's Grotto, Tivoli

10

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.

Cooper's treatment of the cascades at Tivoli is more restrained than that of his friend and travelling companion Jacob More (see previous entry).



Richard Cooper Jr. (1740-1820)
Tivoli

Ellis Cornelia Knight (1757-1837)***Villa Barberini, Castel Gandolfo***

Pen and grey ink and watercolour over traces of pencil on laid paper

31.5 x 47 cm.; 12 ½ x 18 ½ inches

Frame size 56 x 71 cm.; 22 x 27 7/8 inches

Provenance

Guy Peppiatt Fine Art

Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 23

The artist moved with her mother to Rome in 1775 after the death of her father, Admiral Sir Joseph Knight, for financial reasons. They travelled around Italy and she sketched prolifically. She spent the summer of 1779 at Castel Gandolfo, presumably when the present work was drawn.

Knight returned to England in the company of Sir William and Lady Hamilton and Nelson, after she and her mother had taken refuge with them in Naples and Sicily when the French invaded Rome in 1798. In 1805 she was appointed companion to Queen Charlotte and in 1812 companion to Princess Charlotte. In 1818 she became a teacher of English, literature, science and fine arts to the young Massimo Taparelli, the Marquis d'Azeglio, an Italian writer and painter. She spent the last twenty years of her life outside England and died in Paris.

Her principal work was *A Description of Latium, or La Campagna di Roma*, 1805, illustrated with her own etchings. She also painted Angelica Kauffman in oils (Manchester City Art Gallery). Her work is in the British Museum.

The pontifical gardens of the seventeenth century Villa Barberini which cover the site of Domitian's Villa have now been added to those of the papal palace at Castel Gandolfo, the summer residence of the popes on the edge of Lake Albano.



Ellis Cornelia Knight (1757-1837)

Villa Barberini, Castel Gandolfo

12

Sir George Beaumont, Bt. (1753-1827)

The Convent of Sant Angelo, Tivoli

Grey wash over pencil on laid paper, partially watermarked, inscribed on mount: 317.52 *Tivoli-Convent of St. Angelo/May 9th.*, further inscribed verso: *Near Tivoli Friday May 9th 1783./Convent of St Angelo* at a distance
36.4 x 26 cm.; 14 ¼ x 10 ¼ inches

Provenance

Sir Francis Beaumont, Bt.;
Fry Water-colours and Drawings, 1972

Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 18

Beaumont was an Etonian connoisseur and amateur painter, who had lessons with Jacob More and Thomas Jones. He was an important patron of artists and writers, elected to the Society of the Dilettanti in 1784, and became one of the founders and principal benefactors of the National Gallery.

Beaumont travelled to Italy in 1782 with his wife and made a series of sketches of their journey south. He saw Italy through the eyes of Wilson, More and Philip Hackert. He may have been influenced by the freer handling of Labruzzi and had lessons in Rome with the Venetian, Antonio Zucchi, husband of Angelica Kauffman (see F. Owen & D. Blayney Brown, *Collector of Genius, a Life of Sir George Beaumont*, 1988, pp. 41-54).

Here Beaumont records himself or a fellow artist sketching the view, a portfolio casually placed on the ground in the lower right hand corner of the drawing. His drawings of Tivoli are considered to be amongst his finest works. He was to acquire some important drawings by J.R. Cozens.



Sir George Beaumont, Bt. (1753-1827)
The Convent of Sant Angelo, Tivoli

13

John Claude Nattes (c. 1765-1839)
Remains of Domitian's Villa near Albani

Signed and inscribed on original mount: *Remains of Domitian Villa/near Albani, 20 miles of Rome/C Nattes d.*, pen and brown ink and watercolour over traces of pencil heightened with white on laid paper

Image size 24.5 x 37 cm.; 9 5/8 x 14 1/2 inches

Frame size 50.5 x 62 cm.; 19 3/4 x 24 3/8 inches

Provenance
Colnaghi, London

Exhibited
Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 22

Nattes is thought to have been either French or English, and a pupil of Hugh Primrose Dean, 'the Irish Claude' with whom he may have travelled to Italy. His trade cards from 1787 in the Banks Collection (British Museum) feature views of Italy.

Nattes was a drawing master, print dealer and a founder member of the Old Watercolour Society from which he was expelled in 1807 for submitting the work of other artists under his own name. He exhibited regularly at the Royal Academy from 1780. He made several visits to France, where he may have lived for a while from 1802.

Emperor Titus Flavius Domitian (81–96 AD) built a huge and luxurious villa in the Albano Hills, twenty miles east of Rome, on the rim of the volcanic crater filled by Lake Albano. Constructed on three narrow terraces, it was served by three aqueducts and was a popular site for tourists. This drawing seems to show the baths.



John Claude Nattes (c. 1765-1839)
Remains of Domitian's Villa near Albani

14

John 'Warwick' Smith, OWS (1749-1831)

The Cascade at Tivoli and the town

Inscribed on mount in pencil: *Cascade Tivoli*, watercolour over traces of pencil

17.8 x 25.9 cm.; 7 x 10 ¼ inches

Frame size 38 x 45.5 cm; 15 x 17 ¾ inches

Provenance

Monro Family;

Martyn Gregory, *British Watercolours and Drawings 1750-1900*, catalogue 95, May 2016, no. 69

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 travelled home in 1781 through Switzerland with Francis Towne and was among the most admired watercolourists of his day.

Smith continued to work on his Italian material after his return home and there are dated views until 1796. Many of his Italian views were sold by Lord Warwick's descendants on 17 June 1796 at Sotheby's. A group of his Italian drawings is in the British Museum.



John 'Warwick' Smith, OWS (1749-1831)
The Cascade at Tivoli and the town

15

Circle of Hugh William Williams (1773 -1829)
Ariccia, Lazio

Inscribed l.c. *Larici* and dated *8 Oct. 1816*, pen and light brown ink and grey washes on light grey laid paper
watermarked: GM

37 x 48 cm.; 14 ½ x 18 7/8 inches

Frame size 63 x 72 cm.; 24 ½ x 28 3/8 inches

Provenance

Bill Thomson, Albany Gallery

Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 21

Williams who was brought up in Edinburgh and undertook a grand tour from June 1816 until the autumn of 1818, and spent his first winter in Rome before setting off for Greece the following spring. He travelled with his rich Scottish patron, William Douglas of Orchardton and Almorness (?1784-1821), with whom he stayed at the Palazzo Falconieri in Rome. The artist gave lessons while on his travels, to George Basevi (1794-1845) for instance. Basevi was a pupil of Sir John Soane and travelled in Italy and Greece at the same time as Williams, before returning to London and setting up an architectural practise. He may be the artist of this drawing.

Williams made a career selling the pictures and engravings he made of Italy and Greece.

The view was taken through the trees of a wooded valley below the town which is about 20 kilometres east of Rome on the Via Appia, showing the round church of Sta Maria dell'Assunzione built by Bernini.



Circle of Hugh William Williams (1773 -1829)

Ariccia, Lazio

16

William Leighton Leitch (1804-1883)

Santa Maria in Cosmedin, Rome

With studio stamp l.l., watercolour

22 x 33.5 cm; 8 5/8 x 13 1/3 inches

Frame size 42 x 51 cm.; 16 1/2 x 20 inches

Provenance

Christie's, London, Studio sale, 13-17 March 1884;

Abbott and Holder Ltd.

The artist, a pupil of Copley Fielding, visited Italy from 1833 – 37, travelling widely, sketching and teaching. Leitch became a fashionable drawing master on his return, numbering Queen Victoria amongst his pupils. He exhibited extensively at the Royal Academy and elsewhere and was Vice-President of the New Society of Painters in Watercolour for twenty years, and his work can be found in most major institutional watercolour collections.

The Byzantine church, which has the highest medieval belfry in Rome, was refurbished in 1718 by Giuseppe Sardi, and restored again in 1894-9 when the Baroque additions and façade, clearly visible in the present work, were removed. In the portico is the famous La Bocca della Verità, an ancient sculpture thought to be a drain cover.



William Leighton Leitch (1804-1883)
Santa Maria in Cosmedin, Rome

17

Thomas Hartley Cromek (1809-1873)

The Colleoni statue and the Scuola Grande di San Marco, Ospedale SS Giovanni e Paolo, Venice

Signed and dated l.l.: *T.H. CROMEK VENICE/1834*, watercolour over pencil heightened with bodycolour

25.6 x 17.8 cm; 10 x 7 inches

Frame size 40 x 32 cm.; 15 ¾ x 12 ½ inches

Provenance

By descent in the Cheney family;

Guy Peppiatt Fine Art

Cromek was born in London, the son of engraver, and apprenticed to a portrait painter in Wakefield, Yorkshire. He soon became a landscape painter and lived and worked on the continent, based in Rome, from 1831 to 1849. He built up a successful teaching practice there until 1849, when Garibaldi's progress towards the city prompted his return to England.

This famous statue of the Venetian Condottiero, Bartolommeo Colleoni (1400-1475), was designed by Andrea del Verrocchio and stands outside the Scuola Grande di San Marco next to the church of SS Giovanni e Paolo. This is now the Ospedale Civile.

This watercolour belonged to Robert Henry Cheney (1801-1866), the amateur artist, who was a friend and pupil of Cromek.



Thomas Hartley Cromek (1809-1873)
*The Colleoni statue and the
Ospedale SS Giovanni e Paolo, Venice*

18

James Holland, R.W.S. (1800-1870)

Ponte SS Appostoli, Venice

Signed l.r.: *Holland* and inscribed with title: *PONTE. SS. APPOSTOLI,*

watercolour over pencil

28 x 19.5 cm.; 11 x 7 ¾ inches

Frame size 52 x 42 cm.; 20 ½ x 16 ½ inches

Holland first visited Venice in 1835 and was to return throughout the rest of his life, inspired by the beauty of the city like so many other artists. He valued his own sketches greatly and once commented that ‘parting with a sketch was like parting with a tooth; once sold it cannot be replaced’ (L.R. Valpy, *Memoir of Samuel Palmer*, 1881, p. 76).



James Holland, R.W.S. (1800-1870)
Ponte SS Appostoli, Venice

19**Edward Lear (1812-1888)*****Tivoli***

Inscribed and dated l.l.: *Tivoli May 7 ... 1838*, pencil and grey wash heightened with white on light grey paper

18 x 25 cm; 7 1/16 x 9 7/8 inches

Frame size 34 x 42.5 cm.; 13 3/8 x 16 3/4 inches

Provenance

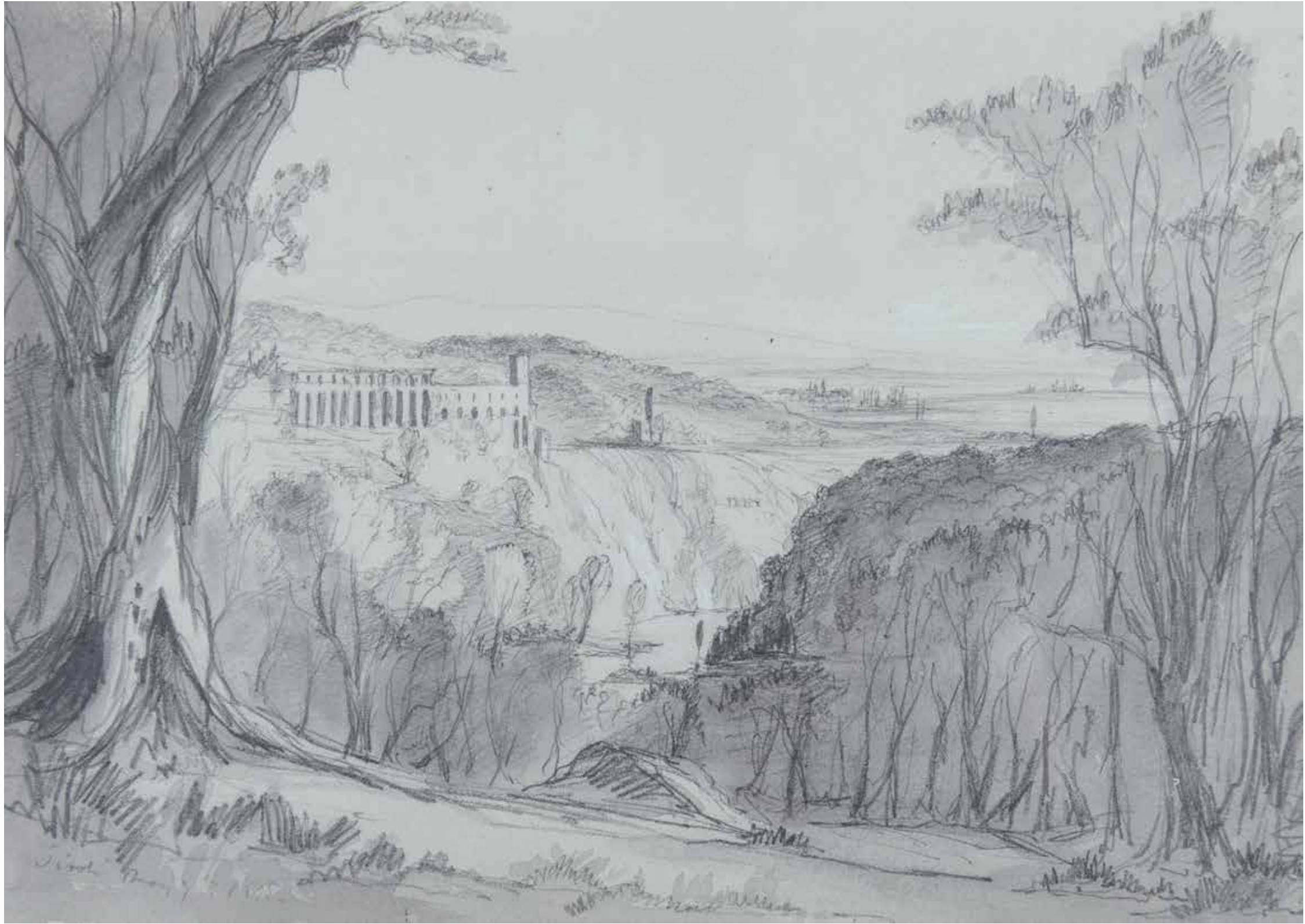
The Acland family;

Fry Gallery;

Christie's London, 2 July 2013, lot 100

Lear set out for Italy in the summer of 1837. For most of the next ten years the artist wintered in Rome and toured other parts of Italy during the summer. This visit to Tivoli is referred to by Lear in a letter to his sister Ann dated 3rd May 1838; *I, and Uwins and Mr Acland set off on Saturday - staying some days at many beautiful places all (of) which I will tell you about. I must now describe my dear Tivoli as I promised the height of landscape perfection* (V. Noakes, *Edward Lear, Selected Letters*, Oxford, 1988, p. 41).

James Uwins was the nephew of Thomas Uwins R.A. (1782-1857) and arrived in Italy in 1837 like Lear. His uncle lived in Italy from 1823-1831, often returning there in the subsequent summers. 'Mr. Acland', Leopold Dyke Acland, was one of Lear's travelling companions, who, after leaving Tivoli, travelled on to the Bay of Naples in the summer of 1838. Acland joined Lear again for a tour of Sicily in the spring of 1842. Leopold was the son of Sir Thomas Dyke Acland, tenth baronet (1787-1871), a politician and philanthropist who, with his wife, visited Rome in the winter of 1837. Acland also patronised Joseph Severn, who was friendly with their son Henry, a great friend of John Ruskin.



Edward Lear (1812-1888)
Tivoli

20

Edward Lear (1812-1888)

Mount Soracte, near Nepi

Signed with monogram I.L., signed and inscribed on old backboard: *Mount Soracte./From near Nepi, on the Campagna di Roma./Italy/Edward Lear del./Soracte is the mountain visible from nearly all parts/of the plain about Rome & from Rome itself*, watercolour over pencil with touches of bodycolour

10.5 x 20 cm.; 4 1/8 x 7 7/8 inches

Frame size 27.8 x 37 cm.; 10 7/8 x 14 1/2 inches

Provenance

Heather Newman

Exhibited

Lupton's Gallery, Eton College, 27 May – 10 September 2009, no. 16

Lear travelled to Italy in the summer of 1837. For most of the next ten years the artist wintered in Rome and made a number of watercolours and drawings of the city and surrounding area.

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').



Edward Lear (1812-1888)
Mount Soracte, near Nepi

21

Edward Lear (1812-1888)

Cape Sunium, Greece

Inscribed l.r.: *1864 Sunium. 6a April 4.PM.*, pen and brown ink and watercolour

5.8 x 13.4 cm.; 2 ¼ x 5 ¼ inches

Frame size 24 x 30.3 cm.; 9 ½ x 12 inches

Provenance

Thomas Agnew & Son Ltd;

Robert Ponsonby, bought from the above on 30 November 1956;

By descent to Nigel Jaques, his half-brother

This typically fluent sketch exemplifies Lear's facility with pen and ink. Greece was the country he most loved to paint and this drawing was made on his last brief trip there in the spring of 1864, after the transfer of the Ionian Islands from the British to Greece in 1863.

Cape Sounion, a promontory at the southernmost tip of the Attica peninsula, surrounded by the sea on three sides, is the location of the temple of Poseidon, one of the loveliest sites in Greece.



Edward Lear (1812-1888)
Cape Sunium, Greece

OTHER WORKS



22**Joseph Severn (1793-1879)*****The brigand's family***Signed and dated lower left: *J. Severn Roma 1825*

Oil on canvas

61.6 by 75cm.; 24 1/4 by 39 1/2 inches

Frame size 31 1/2 x 37 1/2 inches

This unpublished painting depicts the wife and child of a brigand apparently hiding from the authorities, probably in the Alban Hills. The sleeping man, his rifle at his side, is watched over by his wife who rocks their child in a makeshift cradle covered by a cloth and hanging from a tree branch. Banditti were a popular artistic subject, made fashionable by the work of Salvator Rosa, and Severn experienced an attempted robbery first hand in 1823 when he was travelling around Naples, where brigands were common. Here he focusses on the humanity of the mother and draws attention to the precarious condition of the family.



Joseph Severn was the eldest son of a music teacher from Hoxton. At the age of 14 he became apprenticed to the engraver William Bond before entering the Royal Academy Schools in 1815. Here, in 1820, he was awarded the gold medal for historical painting for his 'Una and the Red Cross Knight in the Cave of Despair', which granted him a travelling scholarship. This coincided with the illness of his friend, the poet John Keats, and together they travelled to Rome in search of a better climate for the ailing poet. During the winter of 1820-21 Severn nursed Keats in their apartment near the Spanish Steps, his detailed letters from the period of great importance, but, on 23 February 1821, Keats died.

Severn remained in Rome, launching his own artistic career as a painter of landscapes, portraits and subject paintings. His pictures of Italian peasant life won him such an avid following that there were times during the 1820s when he could not keep up with the flood of commissions. At the beginning of 1827 he wrote to his younger brother Charles that he had "now 9 pictures on order", and by the beginning of the following year he had "eleven pictures on hand" and this popularity continued well into the 1830s. Patrons, friends, family and fellow artists all praised the freshness and originality of his Italian painting. Sir Charles Eastlake wrote of the "richness of colour" and the "truth of circumstance, situation, incident & costume," of Severn's Italian work (Charles Eastlake to Severn, 7 May 1834 and May 1832 (MS: Harvard, bMS Eng 1434 [52, 51], quoted in Grant F. Scott, *Joseph Severn Letters and Memoirs*, 2005, p. 23). It seems probable that the present work was a commission.

Severn exhibited extensively at the Royal Academy during the late 1820s and 1830s showing eleven paintings of which ten were Italian genre pictures. Today comparable paintings from this period can be found in the Thorvaldsen Museum in Denmark, 'Italian Woman and her Daughter', 1831 and 'Italian Peasant' in The Royal Collection. 'The Fountain' of 1828 has a similar landscape

background to the present work and hangs in the Royal Palace, Brussels. 'The Vintage', was commissioned by the Duke of Bedford in 1825 for Woburn Abbey. Further work is in the collections of the Tate Gallery, London and the Victoria and Albert Museum.

Severn played a crucial role in the foundation of the British Academy of the Fine Arts at Rome (1823-1936), securing funding from various influential patrons including William Hamilton, the antiquarian and diplomat, and hosting evening gatherings in his apartment on the Via di San Isodoro, where artists met to study and draw from life, and where they had access to casts, painting and sculpting material and books. It was also a temporary rooming house where artists who had recently arrived from England could stay while looking for a studio (see, Grant F. Scott, *ibid.*, p.17).

Severn remained in Rome for most of his life other than a spell in England from 1841-61. With the help of William Gladstone, an avid patron, he became British Consul in Rome from 1860-72. He died in Rome in 1879 and, at his request, was buried next to Keats in the Protestant cemetery near Porta San Paolo and adjacent to the Pyramid of Cestius. Their graves are pictured below.



Severn's children, Walter, Arthur Joseph and Ann Mary Newton also became artists. Arthur was to marry Ruskin's niece Joan Agnew, and the couple lived with him during his last years at Brantwood in the Lake District.

23

Circle of Francis Towne (1739-1816)

The Baths of Caracalla, Rome

Inscribed verso: *The Baths of Carracalla./taken on the spot Jany 1781/Afternoon*, and in a later hand incorrectly attributing the drawing to Zuccarelli, watercolour over traces of pencil with stopping out and gum arabic, on wove paper watermarked J WHATMAN/TURKEY MILLS, unframed

19.2 x 25.6 cm.; 7 5/8 x 10 1/16 inches

Francis Towne and John Warwick Smith drew together at the Baths of Caracalla one afternoon in January 1781. Towne's drawing, on which the present work is based, is now in the collection of the British Museum (Nn,1.6) where it has been since 1816.

Towne mounted his Italian-era drawings gradually later in his life and the

British Museum drawing was one of the last to be done, probably mounted in the 1810s (its pair was mounted on paper watermarked 1811). At this date he was living permanently in Marylebone.

The present drawing revels in the tonality of the baths but it is not concerned to ape Towne's technique and has several differences, notably the addition of two figures seated in the left foreground and an intriguing male figure in a hat and cloak walking away under the arch.

There is no record dating back to the early days of the British Museum which could establish who might have copied the drawing there.

In his 1920 article 'Francis Towne, Landscape Painter', Paul Oppé wrote enthusiastically of the Baths of Caracalla's 'dark chocolate, purple, or brilliant brown, with the rich-toned massiveness of a coloured wood-block.' It remains one of his finest drawings and this early copy is drawn in very rich tones and illustrates the interest in Towne's work by contemporaries.



Circle of Francis Towne
(1739-1816)
The Baths of Caracalla, Rome

24

English School late 18th Century

On the Tiber about 4 or 5 miles above Ponte Molle, Rome

Watercolour over traces of graphite, inscribed in pencil verso: *On the Tiber about/4 or 5 miles above/Ponte Mole-/....*

27.5 x 37.5 cm; 10 ³/₄ x 14 ³/₄ inches

Frame size 44.5 x 53.5 cm.; 17 ¹/₂ x 21 inches

Provenance

Possibly Sir William Forbes, 6th Bt. of Money Musk and from 1781 of Pitsligo, Scotland (1739-1806);

His son, Sir William Forbes, 7th Bt. of Pitsligo (1773-1828), also of Colinton House, Greenhill House and Fettercairn House, Kincardineshire;

Thence by family descent at Fettercairn House, Kincardineshire until 2017

This fine watercolour shows a famous bend in the river Tiber with the *torre lazzarone* in the distance. It is reminiscent of the work of John 'Warwick' Smith in the handling of the landscape with its clear wash and the trees show

the strong influence of John Robert Cozens with drier more feathery brushstrokes. Both artists were in Rome at the end of the 18th century and it was common for sketching parties to be arranged with other members of the artistic circle active in Rome at this time. Stylistic influences were inevitably exchanged as the multiple influences visible in the present work reflects.

Sir William Forbes, 6th Bt., made a Grand Tour to Italy in 1791-1792 with his wife, Lady Elizabeth. They did not buy extensively but did purchase some drawings and prints on their trip (National Library of Scotland, Fettercairn Papers, NSL Acc. 4796/9, MS 1542, Vol. 4 p. 248). He was a founder member of the Royal Society of Edinburgh in 1783. His son, Sir William Forbes, 7th Bt., began acquiring old master drawings as a young man, travelled to Italy in 1827 and formed an important collection of Old Master paintings later in life. He bought extensively from the posthumous sales of John McGouan (Lugt 1496), another significant Scottish collector, in 1803 and 1804. He was also an amateur artist and enthusiastic patron of British contemporary watercolourists. He may be the artist of this watercolour.



English School
late 18th Century
*On the Tiber about
4 or 5 miles
above Ponte Molle, Rome*

25

James Holland, RWS (1799–1870)

The Ospedale Civile, Venice

Signed with monogram and dated *24th. Octr. 57.* l.r., watercolour over pencil

18.5 x 24.3 cm; 7 ¼ x 9 5/8 inches

Frame size 32 x 37.5 cm.; 11 ½ x 14 ¾ inches

Provenance

Sir Henry Houldsworth, Bt;

Leger Galleries Ltd, February 1962;

Private collection, UK until 2017

This free sketch is a delightful example of Holland's virtuosity. He first visited Venice in 1835 and was to return throughout the rest of his life. He valued his own sketches greatly and once commented that parting with a sketch was like parting with a tooth; once sold it cannot be replaced (L. R. Valpy, *Memoir of Samuel Palmer*, 1881, p. 76).

The facade of the Scuola Grande di San Marco, one of the six great philanthropic confraternities of the Venetian Republic, is by Pietro Lombardo (1435–1515) and Giovanni Buora (1487–90?) and was finished by Mauro Codussi in 1495. The lion of San Marco can be seen in the middle of Holland's composition. The building is situated next to Santi Giovanni e Paolo and the interior is now occupied by the civic hospital of Venice which stretches to the lagoon.



James Holland, RWS
(1799–1870)

The Ospedale Civile, Venice

26

William Callow, RWS (1812–1908)

The Piazzetta, Venice

Signed and dated l.r.: *Wm Callow/1870*, watercolour over pencil with scratching out

37 x 27 cm; 14 ½ x 10 5/8 inches

Exhibited:

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

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

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



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

27

William Callow, RWS (1812–1908)

The Palazzo di Ezzolino, Padua

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

37.4 x 26.7 cm; 14 ¾ x 10 ½ inches

Exhibited

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

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

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



William Callow, RWS (1812–1908)
The Palazzo di Ezzolino, Padua

28**William Callow, RWS (1812-1908)*****Venice from the Dogana***

Signed, inscribed and dated l.r.: *VENICE Wm Callow/1857.*, watercolour over traces of pencil heightened with touches of white

24 x 32.2 cm; 9 3/8 x 12 5/8 inches

Frame size 42.5 x 48 cm; 16 3/4 x 18 7/8 inches

Provenance

Leger Galleries, 1962;

Private collection, by descent until 2018

Exhibited

Society of Painters in Water-Colours, London, 1857;

Leger Galleries, 1962

Literature

H.M. Cundall (ed), *William Callow R.W.S. An Autobiography*, London, 1908,
p. 154

Callow returned to Venice many times after his first visit in 1840. This work dates from the 1850s when he handled detail with great delicacy.

This viewpoint is taken from the Dogana looking north-west across the mouth of the Grand Canal towards the Doge's Palace and St Mark's Square.



William Callow, RWS (1812-1908)
Venice from the Dogana

29

Edward William Cooke, RA (1811-1877)

The Salute and the Dogana from the Giudecca

Signed I.L.: *E.W. Cooke RA./14 Oct. 1877*, inscribed below and above with locations, pencil

15.8 x 26.8 cm; 6 ¼ x 10 ½ inches

Frame size 32 x 40 cm.; 12 ½ x 15 ¾ inches

Edward William Cooke spent ten seasons in Venice from 1850-1877, entranced by the city's architecture like so many artists before and after him. Rowed by his gondolier, Vincenzo Grilla, Cooke found innumerable subjects to explore. As John Munday observes, 'What marine painter, worth his salt,

could ignore the call of the Serenissima? Certainly not Edward Cooke, for her waterways fringed by palaces and churches of a unique style reflecting moving colour and light were thronged by a fascinating variety of working craft. Further, the islands in the lagoons were set against a mountainous backdrop and were subject to atmospheric effects which could be theatrical. What more, to his taste, could any place offer?' (John Munday, *Edward William Cooke: 1811-1880*, Woodbridge 1996, p. 151).

Cooke's views of Venice earned the enthusiastic praise of his contemporaries, including John Ruskin.

The Royal Academy, London has a collection of Cooke's pencil sketches which illustrate in depth the quality of his draughtsmanship.



Edward William Cooke, RA (1811-1877)
The Salute and the Dogana from the Giudecca

30

Hercules Brabazon Brabazon (1821-1906)

Santa Maria della Salute, Venice from the Grand Canal

Watercolour

17.6 x 25.8 cm.; 6 7/8 x 10¼ inches

Framed size 33.5 x 44.5 cm.; 13 ¼ x 17 ½ inches

Provenance

Sotheby's, London, 18 November 1971, lot 64;

Charles J. Branchini until 2020

The second son of Hercules Sharpe, the artist was educated at Harrow. After leaving Cambridge where he read Maths he decided to become an artist and studied in Rome for three years. On the death of his older brother he inherited the Brabazon estates (and name) in Ireland. He spent his summers in England and his winters travelling in Europe and, from the 1860s, further afield. In 1891 Sargent persuaded him to have an exhibition at the Goupil Gallery and, as a result, in his old age he was at the forefront of the modern movement.

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



Hercules Brabazon Brabazon (1821-1906)
Santa Maria della Salute, Venice from the Grand Canal

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DR KIM SLOAN

Kim Sloan worked on Brinsley Ford's archive on the Grand Tour before joining the British Museum as curator of British Drawings and Watercolours in 1992. She has been responsible for the Enlightenment Gallery and for many exhibitions on British watercolours including the Cozenses, amateurs and drawing masters, Turner and, most recently, *Places of the Mind*. She co-curated with Ian Jenkins the exhibitions on Sir William Hamilton, *Vases and Volcanoes*, on Edward Dodwell, *In Search of Classical Greece* and his last exhibition, *The Romans of Ruins: The Search for Ancient Ionia, 1764*, which will be at the Sir John Soane Museum this summer.

KAREN TAYLOR

Karen Taylor has been working with paintings and drawings for nearly forty 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 including Masterpiece 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.

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