

KAREN TAYLOR FINE ART





OTTOMAN GREECE AND TURKEY
Travels with William Page and Lady Ruthven

Front cover: William Page, *Temple of Olympian Zeus, Athens*. Catalogue no. 6

Back cover: William Page, *Temple of Cybele, Sardis*. Catalogue no. 12

Inside front cover: William Page, *The harbour baths, Ephesus*. Catalogue no. 14

Inside back cover: William Page, *Thrasylllos monument from the west*. Catalogue no. 7

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Travels with William Page and Lady Ruthven

The drawings are available for viewing by appointment



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I am delighted to present this recently rediscovered group of drawings by William Page, with whose work I first became familiar in the 1980s when I built up the Sotheby's Greek and Turkish topographical sales. Little is known about Page's life, but the freshness of his approach impressed me, as did his evident pleasure in drawing ruins. His relationship with his patron and probable pupil, Mary Hamilton Campbell, Lady Ruthven, an amateur archaeologist who appears to have taken him to Greece, was previously unknown, as was Page's involvement with her brother William Campbell, with whom he travelled to Turkey. There is more work to be done on Page, but in the meantime I hope this catalogue will add a little to our understanding of the Enlightenment fascination with classical Greece. My own longstanding interest in the Ottoman period remains undimmed, and it has been a pleasure to revisit it.

I hope that it will be possible to keep the group of drawings and watercolours by Page together, as they have not previously been separated, and the drawings inform each other. If this is not possible, the drawings will be sold either in two groups or individually. The drawing by H. W. Williams is for sale individually.

My apologies for any inconsistencies in the use of classical names. Latterly authors have tended to use Greek rather than Latin names, and bearing this in mind I have generally adopted common English usage.

Many people have been most generous with their time and knowledge, and I should particularly like to thank John Camp, who helped identify some of the sites and whose magnificent catalogue *In Search of Greece* about Edward Dodwell has been an invaluable source of information, as well as Philip Mansel for writing the introduction. Ian Jenkins of the Greek and Roman department of the British Museum, Briony Llewellyn, and Aidan Weston-Lewis of the National Gallery of Scotland have also been most helpful. I should also like to thank Kirsty Archer Thompson, Richard P. J. Blake, Peter Bower, Amanda Brookes, Georgiana Bruce, Helga Bumke, Francesca Charlton-Jones, Harriet Drummond, Lord Elgin, Celeste Farge, Richard Fattorini, Paul Forty, Mark Griffith Jones, Charles Hind, Roupen Kalfayan, Sabine Ladstätter, Andy Lane, Ralph McLean, Sir Francis Ogilvy, Clare Orchard, Craig Mauzy, Charles Newton, Joanna Payne, Frances Rankine, Joe Rock, Kim Sloan, Maria Smali, Irini Solomonidi, Karin Wolfe, Christy Wyld, Fikret Yegul, Mark and Catriona Wilson for their hospitality in Edinburgh, Olga Zoller for her comments about Borra, and the ever-helpful staff of the National Records of Scotland.

Karen Taylor

Left: William Page, detail, *Temple of Apollo Didymaeus, Hierondas*. Catalogue no. 10



William Page: an English artist in the Ottoman Empire

by Dr Philip Mansel

Whatever the Ottoman Empire’s effect on its subjects, it was extremely convenient for foreign artists. Ruling the entire eastern Mediterranean, from Albania to Tripolitania, it contained classical antiquities which enthralled educated Europeans. Moreover it maintained order in its domains. For adventurous people like William Page and his patron Lady Ruthven, a Grand Tour to the Ottoman Empire was just as appealing as the Grand Tour to Italy.

The advice of Lord Byron on 26 December 1812 to his Cambridge friend William Bankes explains the practicalities of Ottoman travel. Byron himself had been there in 1809–11: ‘be particular about firmans – never allow yourself to be bullied – for you are better protected in Turkey than any where – trust not the Greeks and take some knicknackeries for presents – watches, pistols etc. etc. to the Beys and pashas ... you will find swarms of English now in the Levant.’ The ‘firmans’ to which Byron refers were imperial orders, which could be purchased through consuls and ambassadors, commanding Ottoman officials to provide foreign travellers with hospitality, protection and ‘necessaries for travelling’.

Ottomans could be fiercely protective of foreign travellers. A few years before Page’s visit to Athens, for example, a renegade (a Christian convert to Islam) who insulted Byron there was, on the governor’s orders, bastinadoed and sold as a slave. Foreigners’ journeys would be organised by guides, who would in turn hire guards and other servants, with whom their employers communicated in ‘Levant Italian’, the lingua franca of the Ottoman Empire.

So many Englishmen and Scotsmen visited Athens that the future Prime Minister Lord Aberdeen, who was there in 1803–1804 (and was known as ‘Athenian Aberdeen’), could later found an ‘Athenian Society ’ for them in London. By 1819, according to Edward Dodwell FSA, in *A Classical and Topographical Tour through Greece during the years 1801, 1805 and 1806*, published that year: ‘The classic regions of Greece have been recently explored by *such a multiplicity of travellers* that the Author of the present tour appeared to be precluded from the hope of making any considerable additions to that stock of information which they have already communicated to the public’ (vol. I, p. iii). Dodwell had travelled in 1801–1802 and 1805–1806 with Sir William Gell and the artist Simone Pomardi, who later wrote *Viaggio nella Grecia* (2 vols, Rome, 1820).

This ‘multiplicity of travellers’ included artists and architects, frequently, like Page, accompanying wealthy patrons. Some moved on directly from Italy, making no break

between their Grand Tours. William Wilkins, future architect of the National Gallery and University College London, came in 1800–1802; Robert Smirke, architect of the British Museum – which houses so many antiquities acquired at this time in the Ottoman Empire – in 1804–1805; C. R. Cockerell in 1810–12; and in 1817–20, Charles Barry, future architect of the Houses of Parliament, made drawings and plans of the monuments of Anatolia, Egypt and the Levant at a fee of £200 p.a. for another traveller called David Baillie.

Thus William Page was following a very well trodden path when he came with his patrons Lady Ruthven and William Campbell to make drawings in Greece and Asia Minor in 1819–21 (perhaps returning in 1826–31). That he noted ‘well built houses of recent construction’ near the Acropolis confirms that Athens was prospering in its last years as an Ottoman city. Lady Ruthven was, after Lady Hester Stanhope, one of the first women travellers in the Levant. According to the diarist and poet Thomas Moore, she knew Athens and Janina (Ioannina), the capital of southern Albania, governed by the powerful Ali Pasha, but had never visited London or Paris: further proof of the accessibility of the Ottoman Empire, and the popularity of the Ottoman Grand Tour.

William Page’s drawings, like those of his admirer Giovanni Battista Lusieri, Lord Elgin’s artist, of the remarkable Luigi Mayer who travelled in the Ottoman Empire recording monuments and producing arresting views in 1792, and of many others, should be brought together in an international exhibition. Their work is important both for its impact on architecture in western Europe and as a record of life and monuments in Greece and elsewhere, in the years before the outbreak, and devastations, of the War of Independence. As Byron’s travelling companion John Cam Hobhouse had noted in 1810, the Greeks (though by no means all of them, especially in Athens) were longing to revolt: ‘all their hopes are directed towards the restoration of the Byzantine kingdom in the person of any Christian, but more particularly a Christian of their own church.’ After 1821, Ottoman Athens came to an end, Greece was a land at war, and travel was extremely difficult.

Thus William Page’s drawings are a record of places at a critical moment in their history, as well as a demonstration of the many links between Britain, Greece and the Ottoman Empire.

Opposite: William Page, detail showing the Acropolis with the Erechtheion, *The Parthenon, looking east*. Catalogue no. 2



William Page: capturing antiquity by Karen Taylor

*[Page] has much talent ... and has made a quantity
of drawings which will bring him much honour*

Giovanni Battista Lusieri to Thomas Bruce, 7th Earl of Elgin, 1819

This recently rediscovered group of drawings and watercolours places William Page in Athens in 1818–19, at the heart of the rediscovery of Greece fuelled by Thomas, 7th Earl of Elgin's removal of the marbles from the Parthenon in 1801. Page accompanied Mary Hamilton Campbell, Lady Ruthven (1789–1885), an archaeologist, friend of Ali Pasha of Ioannina and cousin of Mary Nisbet, Lady Elgin. The drawings shed new light on his previously unknown working practices, showing him to be an adept user of the *camera obscura* as well as a keen student of Ancient Greek architecture. New research has also revealed details of his travels in Turkey with the wealthy Scot William Campbell (1793–1821), Lady Ruthven's brother, and raises questions as to how and by what route he returned to London after the outbreak of the Greek War of Independence in the spring of 1821.

William Page, the son of Frances and William Page, was born in London and baptised on 29 November 1794. He studied at the Royal Academy in London from 1812, and won a silver medal for drawing in the Antique Academy the following year. He exhibited at the Royal Academy in 1816, then travelled in Italy, Greece and Turkey. He exhibited Near Eastern subjects at the Royal Academy again from 1824 to 1826, and showed twelve more views of Greece, Turkey and Asia Minor there from 1838 to 1843.

There was a growing interest in the Ottoman Empire and Hellenism in the late eighteenth and early nineteenth centuries, and a number of British and French architects, archaeologists, artists and travellers visited the Near East, and Greece in particular, and produced books about their travels. Robert Wood and James Dawkins, with their Italian draughtsman, Giovanni Battista Borra, met James 'Athenian' Stuart and Nicholas Revett in Athens in 1751, and Stuart and Revett, at the behest of the Society of the Dilettanti, published their architectural drawings in *Antiquities of Athens* in 1762. The Society was a club of young

Opposite: J. Janvier, map of
Greece and Turkey for Jean
Lattre's 1776 issue of the
Atlas Moderne. Circa 1771

English aristocratic connoisseurs who were pioneers of the growing interest in classical antiquity. William Pars accompanied Revett and the archaeologist Richard Chandler on another expedition sponsored by the Society in 1764, resulting in two further volumes of the *Antiquities of Athens* and *Antiquities of Ionia*. The German writer Johann Joachim Winckelmann was the key proponent of the Hellenic Ideal and its accompanying nostalgia, and the founder of the study of Greek antiquities.

The difficulty of visiting western Europe in the midst of the Napoleonic Wars was an additional reason to travel further east in the early years of the nineteenth century, particularly after Napoleon's occupation of Rome in 1796. Charles Robert Cockerell, Edward Dodwell and Simone Pomardi, the architects Robert Smirke, John Foster and William Wilkins, and Hugh 'Grecian' Williams all drew in Greece, when most visitors also commented on the removal of the marbles from the Parthenon by Lord Elgin.

The dangers of the strenuous journey to Greece and travelling around the Near East were considerable. There were pirates and storms at sea and brigands on land, plague was endemic and harassment (experienced on the Acropolis by both Edward Dodwell and the archaeologist William Gell) and accidents were all too common. Page's patron William Campbell died in Corfu in the summer of 1821, after contracting a fever en route from Constantinople. The Greek War of Independence had broken out in spring 1821, and this would seem to have been the catalyst for Page's return home, although how long he spent on his return journey is unknown.

In a letter to Lord Elgin, written from Athens on 7 May 1819, Giovanni Battista Lusieri, Elgin's accomplished Italian draughtsman and agent, commented that Page 'has much talent ... and has made a quantity of drawings which will bring him much honour'.¹ The present group would appear probably to include some of these much-admired drawings.

Page was in Athens by 1818, when Dr Robert Wilson, a travelling Scottish physician, records meeting up with the Ruthven party there in the winter of that year.² The Gennadius Library in Athens has among its works by Page a watercolour of the Erechtheion dated 1818. Two watermarks on the paper of the present group also provide a *terminus a quo* for Page's visit; the drawing of Sounion has an 1814 watermark and that of Ephesus one of 1818. Page was in Athens with Mary Hamilton Campbell, Lady Ruthven, her husband James, 7th Lord Ruthven (1777–1853), and her brother, William Campbell of Winton House, near Edinburgh. They spent some time with Lusieri, who enjoyed their visit, and he may have given Lady Ruthven drawing lessons and lent her watercolours to copy; in a letter to Lord Elgin he wrote that 'this lady draws like an artist'.³ A watercolour of the Theseum by Page dated 1820⁴ suggests that some time was spent in Athens.



William Page, *The Propylaea, Athens*. Courtesy of American School of Classical Studies, Gennadius Library, Athens



Louis Dupré, *Ali Pasha of Ioannina*, 1819



Edward Dodwell and Simone Pomardi, *The Capuchin Monastery and Garden, Athens*. Courtesy of Packard Humanities Institute, Dodwell Collection, No. 228

The Ruthvens stayed at the Convent of the Capuchins, founded in the seventeenth century, which contained the Choragic Monument of Lysicrates in its south-east corner. Here Page met and sketched Father Paul, or Paolo, from Ivrea in Piedmont.⁵ He was a congenial cleric whose anecdotes concerning Lord Byron, who lodged at the convent in 1810, were popular with travellers. The convent was a quiet and highly favoured billet for visitors, who could enjoy its garden with orange and lemon trees. The Ruthven party were joined there by Dr Wilson, who required a change of lodging after his servant was killed by a Mr K. in a fit of madness. Wilson, who became close to the Ruthvens, records that the party did not care for Logatheti, the British consul, whose character they deemed cunning, but Fauvel, the French consul, met with their approval. Lusieri helped them obtain entrance to the excavations and the winter seems to have passed happily.⁶ At a ball at the house of the Imperial consul Gropius, William Campbell lost his heart to an Athenian beauty. He and Wilson went on shooting expeditions together for woodcock and hare, and shot a goose for a Christmas meal, although they had to pay its owner, a miller, handsomely for it.

Page then continued further east with William Campbell, with whom he had reached Constantinople by May 1821. It seems likely that they toured some of the other classical sites, since the present group includes views of Didyma, Ephesus, Sardis and Pergamon, and Page's published work for Finden's *Bible* includes views of Miletus, Smyrna and Mitylene.⁷ The outbreak of war clearly affected their plans, however, and Page was sent ahead to Zante by sea, presumably to see how the land lay, leaving his patron in Turkey. Campbell then met up with his friend William Gibson, and they appear to have changed their plans at the last minute, choosing to go cross-country, deeming it to be safer should something untoward happen. They travelled via Salonica and Larissa, crossing to Ioannina before finally arriving in Corfu, which was under British protection, on 14 July. Campbell, who had started to feel unwell in Ioannina, died of a fever five days later.⁸

Where Page went after his presumed arrival in Zante is unknown, but the obvious route home from there would have been via southern Italy, and he must have been home by 1824, when he next exhibited at the Royal Academy.

Lord and Lady Ruthven took a house at Cape Zostir, a few miles from Athens on the west coast of Attica, where the remains of an ancient necropolis had been found, for about a year in 1819–1820, and acquired the use of some land containing ancient burial places.⁹ Lady Ruthven knew Ali Pasha of Ioannina, who was interested in her search for antiquities, and whom her brother called on during his ill-fated visit to Ioannina in 1821,¹⁰ but she never met Byron. She is recorded as having joined in social events in Athens during her stay there, and met Theresa Macri, Byron's 'Maid of Athens' whom she dressed à l'anglaise for a

masked ball at the house of Gropius, the Imperial consul.¹¹ Page may well have given Lady Ruthven drawing lessons, and it seems possible that her watercolour of the temple of Jupiter Olympus in the collection of the National Gallery of Scotland is a copy after catalogue no. 6 by Page.

Lady Ruthven shipped many antiquities back to Scotland, including two stele from the excavations at Cape Zostir and a large collection of vases, mainly of the small black figure variety. She also found a hydria with a delicately drawn red figure design of Paris, Helen and other figures with Erotes. The principal object in her collection of antiquities was a stele of Pentellic marble carved with the full-length figure of Aristomache, which was placed in the hall at Winton Castle (which she inherited from her brother upon his sudden death in 1821), and apparently never removed from its packing case stuffed with Attic moss.¹² She also acquired many antique coins and pastes.

Lady Ruthven's enthusiasm for Greece and Italy was remarked upon by her Scottish contemporaries such as Lord Dudley, who found it singular that she was acquainted with every corner of Rome and Athens but had not visited London or Paris,¹³ and remained undimmed until her death. She brought Angelo Costa back from Greece with her as her servant, and he worked at Winton for the rest of his life until September 1864.¹⁴ The sale catalogues produced by Dowell's, the main Edinburgh auctioneer, after her death also attest to the enduring depth of her interest in the subject, from the large number of books about Greece and the Levant in her library to a quantity of weapons and six pairs of Albanian shoes.¹⁵

Page can also be presumed to have travelled extensively in Italy, to have passed through Switzerland, and to have visited Portugal, as thirty of his sketches, all of which had an architectural subject, were used as the basis for engravings to illustrate Edward Finden's *Landscape and Portrait Illustrations to the Life and Works of Lord Byron*, published in three volumes by John Murray in 1833–4. Page's drawings, described as 'sketched on the spot', were also used as the basis of the illustrations for *The Biblical Keepsake*, published by John Murray in 1835. Artists such as Clarkson Stanfield, David Roberts, James Duffield Harding and J. M. W. Turner prepared Page's drawings for the printing of these popular works.

Around 1843, Page married a widow, Ann Irving, née Barker, with whom he had a son, William Irving, and a daughter, Frances (b. 1843). He would appear to have settled into domestic life, as the 1851 census describes him as a landholder and house proprietor, unlike his description as 'artist' ten years previously, and his last RA exhibit was in 1843. By the 1861 census, he is called a 'fund holder'. He died at Surbiton in 1872.¹⁶

The discovery of these drawings reveals that Page made use of a *camera obscura*, an



David Octavius Hill and Robert Adamson, *Lady Mary Hamilton (Campbell) Ruthven*
© National Gallery of Scotland, PGP HA 386



Wintown House, Haddingtonshire (Winton House, East Lothian) – from *Readings for the Young*, from the *Works of Sir Walter Scott*



William Page, detail, *Ephesus*. Catalogue no. 13

instrument he was not previously known to have used, and shows that his working methods derived from these original drawings made on the spot. The *camera obscura* enabled an artist to produce drawings with correct perspective and more quickly and accurately than before, and was in common use amongst British travelling artists of the period; Dodwell and Pomardi were keen users of the camera. It was especially helpful for drawing architecture and panoramic views. It had been used by James Bruce of Kinnaird¹⁷ during his search for the source of the Nile in the 1760s. Bruce devised a large hexagonal camera around six feet wide with a conical top, in which he could sit and draw an image which was reflected by a mirror through a lens and down onto a sheet of paper. The camera could be separated into parts the size of a large folio for transport.¹⁸ Another popular version was a smaller box camera. The sizes of the present group of drawings suggest that Page may well have used both a larger and a smaller camera. Many of Page's drawings have pinholes at the edges. His record of chunks of pediments, columns, friezes and other architectural fragments lying on the ground at unexcavated archaeological sites, in many cases overgrown with vegetation, is both immediate and evocative.

Page's style has been divided into two distinct periods,¹⁹ both of which are based on these original drawings. J. H. Money dated the first group from the 1810s and early to mid 1820s, and these are characterised by clear, flat washes as seen in the costume studies in the Searight collection in the Victoria and Albert Museum²⁰ and *The Fountain of Babhoumayoun*. The British Museum has a watercolour of three Turks seated in conversation also drawn in this style.²¹ The three drawings of the Temple of Zeus Olympios, Thrasyllos and Sardis in this collection (catalogue nos. 6, 7 and 11) fall into this group. Page's characteristic later style developed during the late 1820s to about 1840 and tends to be on a smaller scale, romanticised, highly coloured and nostalgic in its depiction of an idealised vision of the Greece or Turkey of the past, usually peopled by native figures in full costume. The Victoria and Albert Museum has a group of picturesque landscapes,²² while the Gennadius Library in Athens owns a fine group of eight watercolours, notably the exhibition watercolour of the west front of the Parthenon, dated and exhibited in 1841. The British Museum has a group of twelve landscapes spanning Page's whole oeuvre.

Lady Ruthven clearly valued Page's work all her life, as her will of 1884²³ specifically mentions a group of Grecian drawings by William Page which she bequeathed to the National Gallery of Scotland. This group is not at the gallery, however, and in the sale of her library at Dowell's auctioneers of George Street, Edinburgh, on 30 November 1885, lot 263 is described as including 'a lot of water-colour drawings of Grecian ruins'. Might this refer to her drawings by Page? It seems odd that the trustees of the gallery should have



Mary Hamilton Campbell, Lady Ruthven, *Temple of Jupiter Olympus*
© National Gallery of Scotland, NG 709



Paul Sandby RA, detail, *Roslin Castle, Midlothian, circa 1780*. Yale Center for British Art, Paul Mellon Collection. This painting shows a woman (standing in the foreground) using a small *camera obscura*.

accepted her bequest and then consigned them to her (extensive) sale, but the description of the group as Grecian drawings is similar to that used in her will. She also left to her friend Lord Wemyss a drawing by Page of a Greek subject.²⁴ She bequeathed other things to the gallery, including two drawings by Lusieri, one of the southeast corner of the Parthenon (which she mistakenly described as her own work) and the other of ‘Aspasia’s Urn’.²⁵ She also left the gallery two of her own watercolours, one of the Temple of Jupiter Olympus (see illustration, which may have been a copy after Page’s watercolour of this subject, catalogue no. 6) and the other of the Temple of Theseus. Her bequest included her best piece, the Pentelic marble stele of Aristomache, and many other antiquities. She also bequeathed the portrait she had commissioned of her friend Sir Walter Scott with his staghounds by Sir Francis Grant,²⁶ the Batoni portrait of James Bruce of Kinnaid, a Giorgione portrait of an archer (now attributed to the artist),²⁷ a Bassano and a Tintoretto. Sculpture was included in her bequest in the form of a terracotta of Lorenzo de Medici and a Madonna and child thought to be by Michelangelo (these were given to the Edinburgh School of Art for use by students, together with eight plaster casts) and a classical head of a faun given to her by Canova. Her will also mentions a painting of a head of a bloodhound ‘by Forbes’ given to her by Sir Walter Scott. She had already given the gallery her collection of coins and pastes during her lifetime.

Opposite: William Page, detail, *Ruins of the Amphitheatre at Pergamon*, catalogue no. 15



1

William Page (British, 1794–1872)

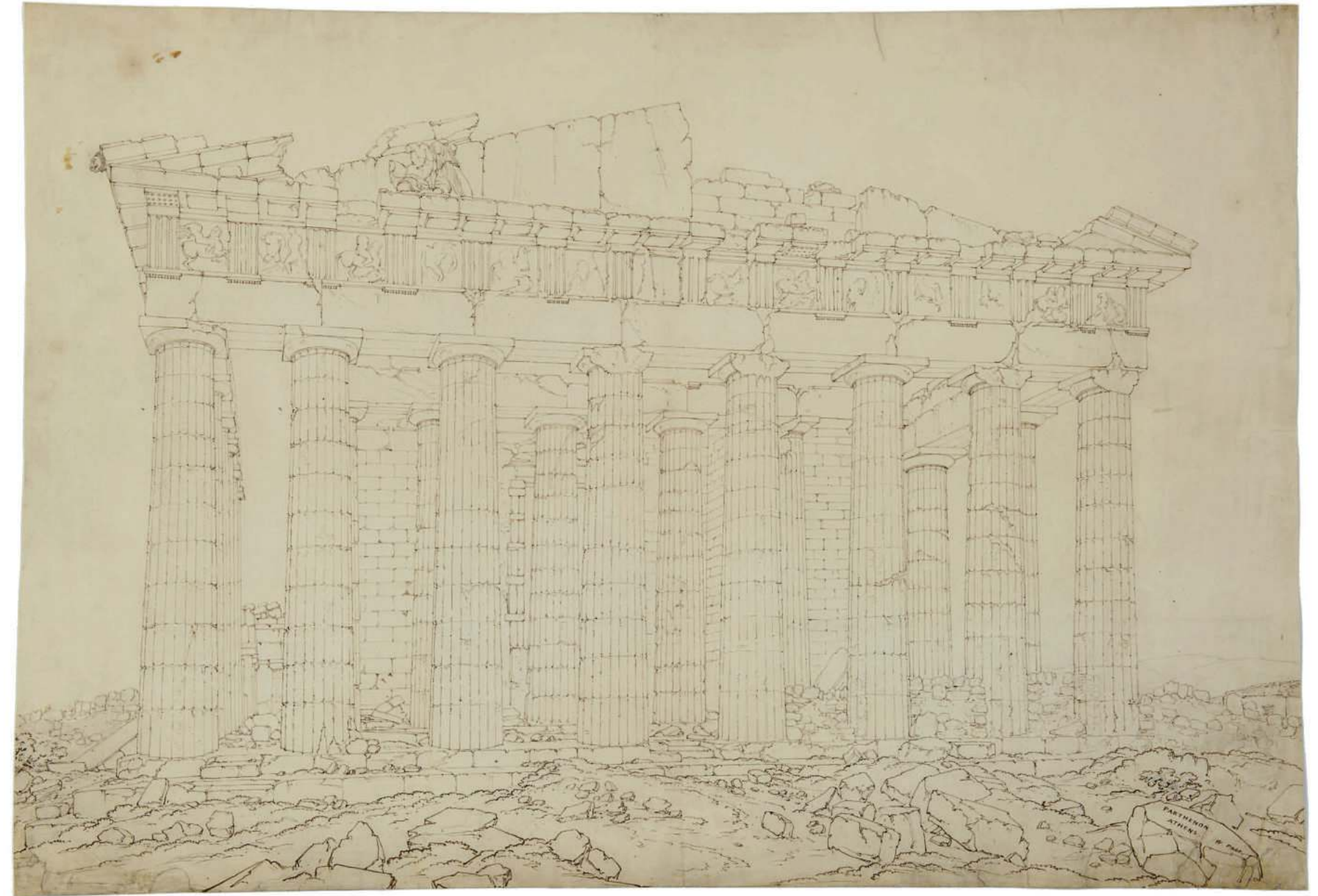
The west front of the Parthenon

Signed and inscribed l.r.: PARTHENON/ATHENS. W. PAGE, pen and brown ink over traces of graphite
65.5 x 94.8 cm

This meticulously observed drawing, made with the aid of a *camera obscura*, shows a close-up view of the western front of the Parthenon, with the sculpted frieze depicting Amazons fighting Greeks shown in detail. The two statues of the daughters of Kekrops, which stayed on the building until about 1980, can be seen on the pediment.

A large, finished watercolour of this view (measuring 66 x 101.5 cm and signed and dated 1841), with carefully drawn architectural detail, was presumably based on the present drawing, and is now in the collection of the American School of Classical Studies, Gennadius Library, Athens. This is almost certainly Page's signed and dated Royal Academy exhibit of 1841, no. 1106, *The west front of the Parthenon*.²⁸

The present drawing and catalogue no. 3 appear to be unique in Page's known oeuvre, both for their large size and for being done on the spot.

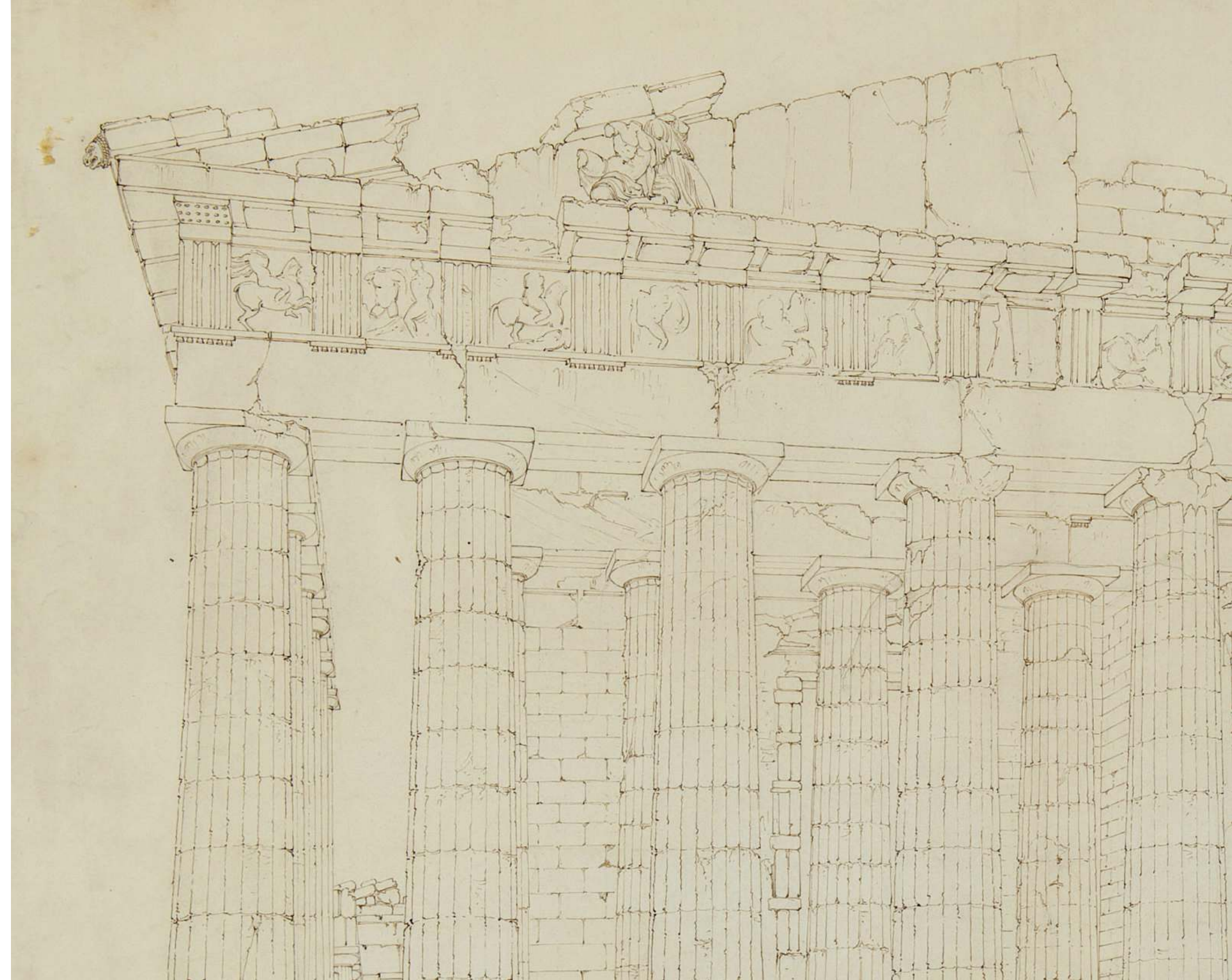




William Page, *The west front of the Parthenon*, 1841.
 Courtesy of American School of Classical Studies, Gennadius Library, Athens, 16.07

The Parthenon, the pinnacle of the Doric order, was built from 447 to 432 BC under the supervision of Iktinos and Pheidias. Colonnades of eight and seventeen columns were constructed around the central building containing a huge statue of Athena. In 1801 Giovanni Battista Lusieri, Lord Elgin's agent, supervised a team who measured and drew the buildings on the Acropolis, as well as excavating stones on the ground and making casts. In July 1801 Reverend Hunt, Elgin's chaplain, brought a firman (a diplomatic document) from Constantinople which allowed sculptures to be removed from the building.

Opposite: detail



2

William Page (British, 1794–1872)

The Parthenon, looking east

Pen and grey ink over graphite on two sheets of grey paper, joined
43.7 x 114.6 cm

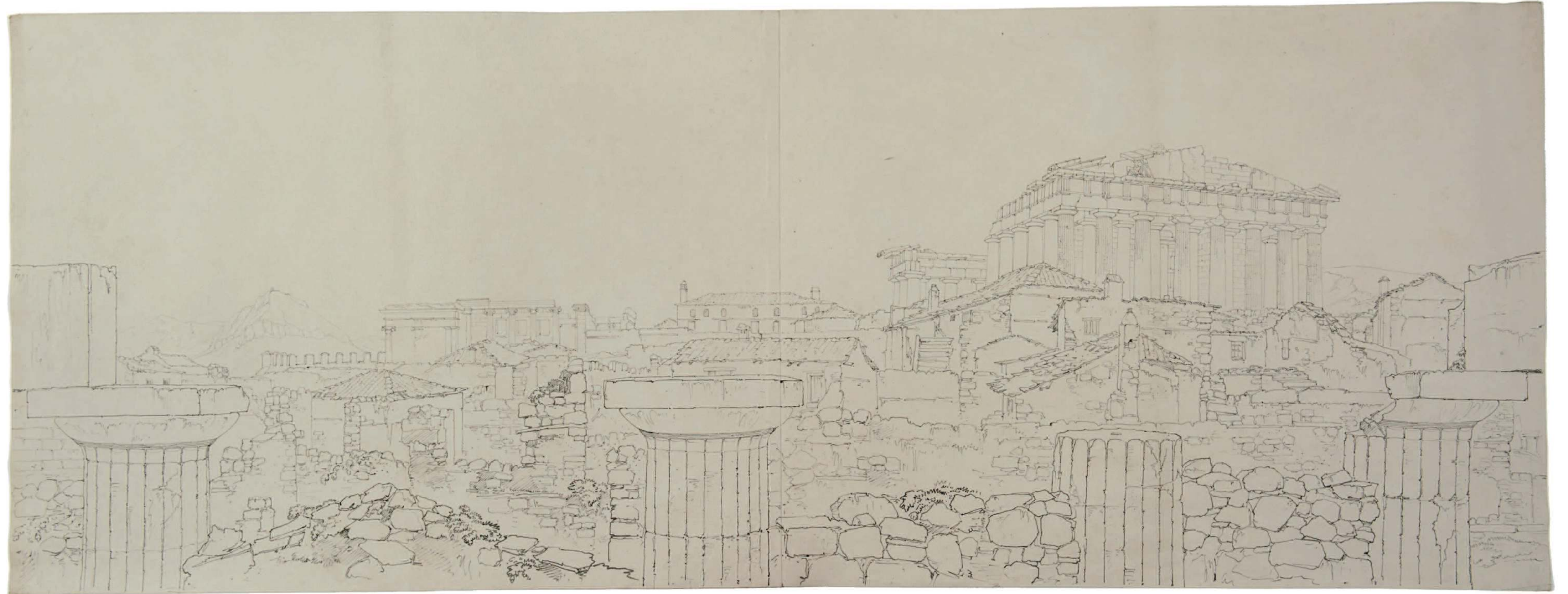
This drawing, made with the aid of a *camera obscura*, shows the extent to which modern houses covered the Acropolis in 1819. Page commented on the juxtaposition of ancient and modern Athens in an informative inscription on the reverse of a drawing of the Acropolis in a private collection in Athens: *A ramble though Athens in any direction, must be pursued, through a confused assemblage of well-built houses of recent construction, of miserable houses raised among the ruins of former habitations, and of ruined churches and houses... In the midst of the latter you may frequently observe some half-buried column or massive fragment of an antique wall or foundation thrown into bolder relief by the mean and insignificant proportions of the remains. This anomalous [combination] of two epochs, of the past with the present, so widely different from both, is a peculiarity which will awake the imagination of the least speculative.*²⁹ William Gell, the artist and antiquarian, noted that the weak mud brick construction of the houses caused seventeen houses to collapse during rainstorms between 1805 and 1821.³⁰

In this drawing the Erectheion, the Ionic temple of Athena Polias, can be seen to the left, with the conical hill of Lykabettos to its left. As in catalogue no. 1, the statues of the daughters of Kekrops can be seen in the pediment of the west front of the Parthenon.

Simone Pomardi, Edward Dodwell's companion in Greece in 1805–1806, drew a similar view from behind the Gate of the Propylaea, which is just behind the columns at the front of the present drawing.³¹

Opposite: detail





3

William Page (British, 1794–1872)

The Parthenon, showing the mosque

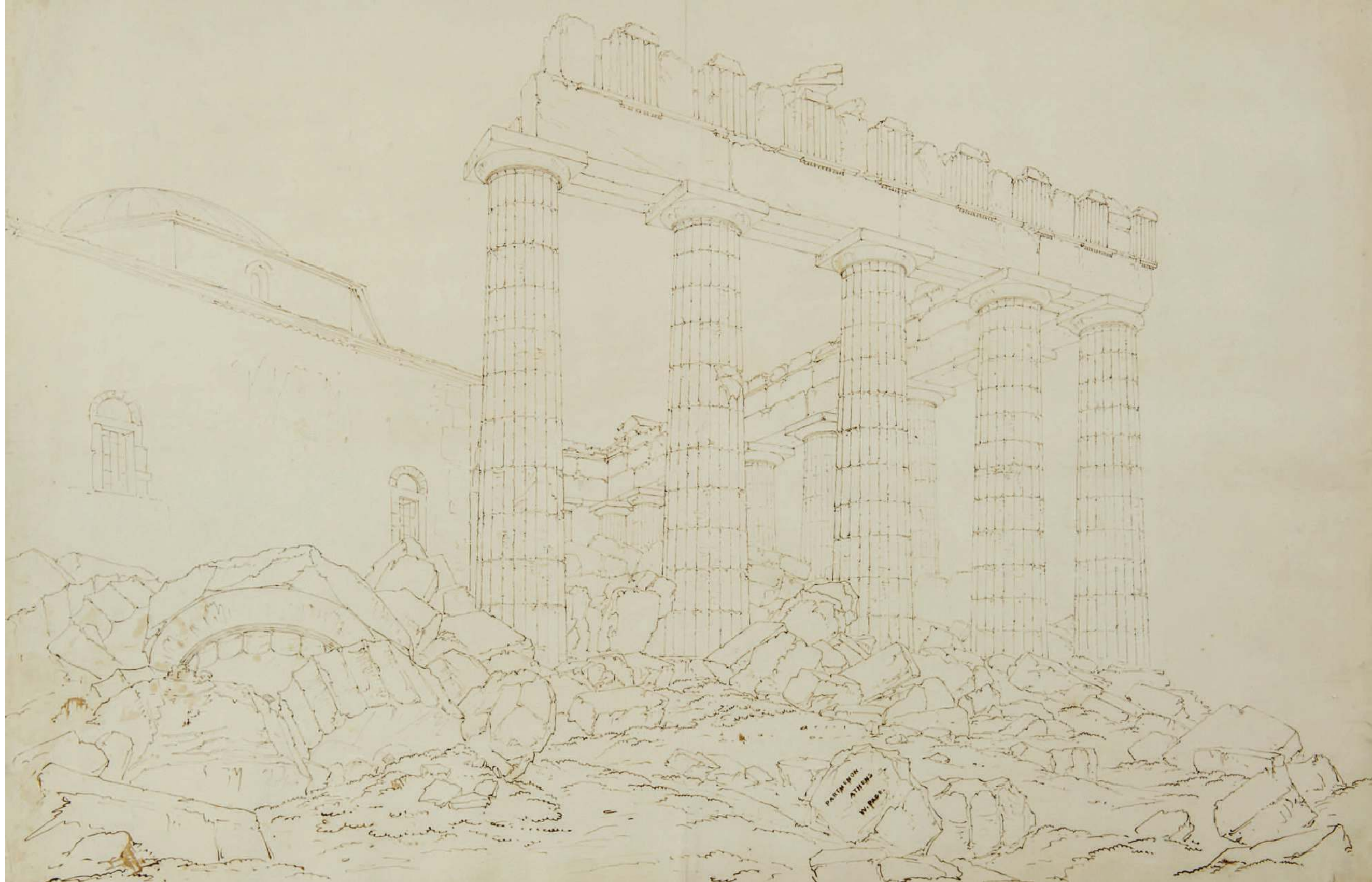
Signed and inscribed l.r.: PARTHENON./ATHENS/W.PAGE,
pen and brown ink over traces of graphite
63.5 x 97 cm



Edward Dodwell, *View of the Parthenon*, courtesy of the Earl of Elgin and Kilcardine KT

This drawing, made with the aid of a *camera obscura*, depicts the east end of the south side of the Parthenon and clearly shows the empty spaces left after the removal of the sculpted metopes in 1801 by Giovanni Battista Lusieri and his team, acting on the instructions of Lord Elgin. Edward Dodwell witnessed the removal of some of these metopes, which were fixed between the triglyphs, causing the destruction of the cornice which covered them, as it had to be thrown to the ground in order to lift them out.³² Most of the metopes on the south side depict Centaurs fighting Greeks, and the fifteen metopes in the British Museum today all come from here. The original position of eight of them is shown in this drawing and would have been of great interest to the British public.

The Parthenon was used as a powder store by the Ottomans, who held the Acropolis during its bombardment by the Venetians in 1687. The attack inflicted significant structural damage on the building, as recorded in this drawing. The small mosque was built in the ruins *circa* 1700, and a minaret was made from the old bell-tower. The mosque was demolished in 1840.



4

William Page (British, 1794–1872)
The Parthenon with the Erectheion

Inscribed u.l.: Parthenon. Athens-Erectheum, graphite
37.5 x 54.5 cm

This drawing, made with the aid of a *camera obscura*, clearly shows the extent of the rubble of the fallen parts of the Parthenon. The drawing appears to have been carefully reinforced, presumably by Page at a later date. A more worked-up watercolour of this view measuring 20.3 x 29.8 cm was in the collection of J. H. Money in 1972. That work is signed and inscribed ‘ATHENS’ in block capitals similar to those which the artist uses in catalogue nos. 1 and 3.³³

The Erectheion, which dates from the end of the fifth century BC, stands to the north of the Parthenon. Both temples were converted into Christian basilicas, thought to be in the seventh century AD, when the interiors were gutted.

5

William Page (British, 1794–1872)
Temple of Olympian Zeus, Athens

Inscribed u.l.: Temple of Jupiter Olympus Athens, graphite
38 x 52.5 cm

Construction of the Temple of Zeus Olympios was begun in the Doric order in the sixth century BC under the Peisistradid tyranny, but was discontinued after its fall. A new version in the Corinthian order was commenced by Antiochos IV of Syria (175–164 BC). When it was completed some 300 years or so later, around AD 131–2, in Hadrian’s reign, it was by far the largest building in Athens.

The brick structure upon the architrave of the two western columns of the middle range is supposed to have been built as an aerial retreat around 1209 by Nicholas de la Roche, the canon of Athens. It measured three feet high, twenty feet long and seven feet wide, and was removed *circa* 1870.³⁴

This drawing was made with the aid of a *camera obscura*. Page has left the fluting of the columns unfinished, although the capitals are carefully observed.



4



5

6

William Page (British, 1794–1872)

Temple of Olympian Zeus, Athens

Watercolour over graphite
38 x 52.7 cm

This drawing gives a good view of the aerial residence on top of the architrave of the two western columns of the middle range. It is very similar in style to catalogue nos. 7 and 11, and exhibits the clear washes of Page's earlier style. The figures appear slightly elongated.

In 1843 Page exhibited a view of this temple at the Royal Academy (no. 1195).

Two large later views of the temple by Page, from different vantage points and measuring 66 x 101 cm and 63 x 97 cm, were sold at Sotheby's in 1991.³⁵

Lady Ruthven may have made a copy of this drawing, which is now in the National Gallery of Scotland: see p.14.



7

William Page (British, 1794–1872)

Thrasylllos monument from the west

Watercolour over traces of graphite
35.8 x 51.5 cm

This is drawn from the same vantage point as that used by James ‘Athenian’ Stuart in the 1750s and Dodwell and Pomardi in 1805.³⁶ Dodwell wrote that *the cave which Pausanias mentions in the rock above the theatre of Bacchus, is probably the same as that which is dedicated to the Holy Virgin of the Grotto [Panagia Spelaiotissa], and which is enclosed by a modern wall, built between the pillars of the choragic monument of Thrasylllos the Decleian... It is a structure of Pentelic marble, simple, elegant, and highly finished. Its entire height is twenty-nine feet five inches ... it receives a dim and mysterious light, through two small apertures in the modern wall, by which a singular and picturesque effect is produced.*³⁷

The monument was built in 320–319 BC to display a bronze tripod won in a victory for the men’s chorus, and was later converted into a Christian chapel. Standing on the southern slopes of the Acropolis above the theatre of Dionysos, it was still almost intact at the time of Page’s visit. The façade was badly damaged during the Greek War of Independence in the second siege of the Acropolis from August 1826 to June 1827.

Pausanias records that the interior showed Apollo and Artemis killing the children of Niobe.³⁸ A marble sundial can be seen to the east of the building.



8

William Page (British, 1794–1872)

Aegina: Aphaia Temple from the southeast

Graphite

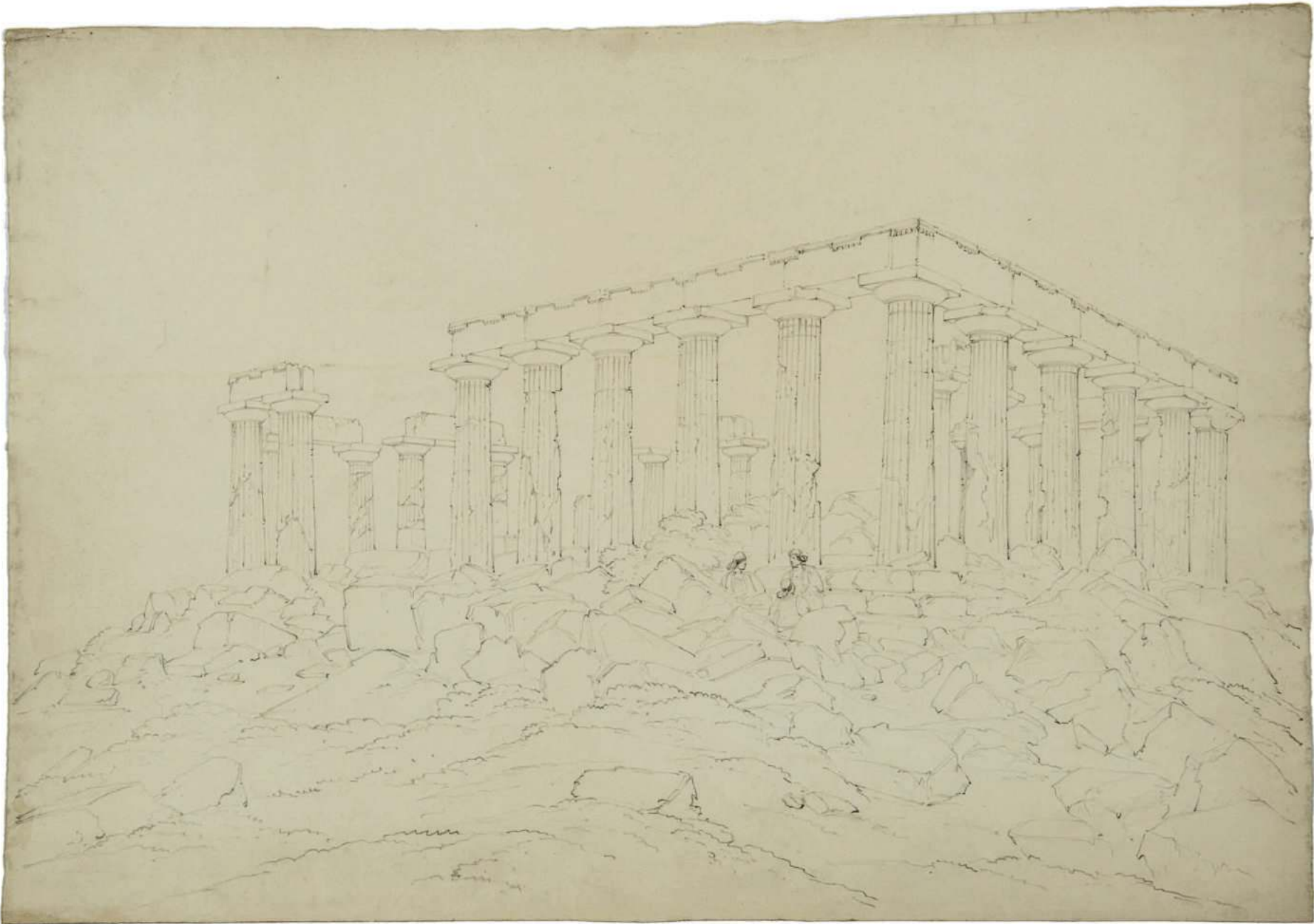
38 x 55 cm



View of Aphaia Temple from the southeast today

This drawing, made with aid of a *camera obscura*, shows the picturesque temple of Jupiter Panhellenius, which stands on Mount Panhellion and commands a view of the Saronic Gulf. The temple is dedicated to Aphaia, a goddess whose cult was found only at Aegina, and it is one of the loveliest late Archaic temples in Greece. In 1811 C. R. Cockerell and Baron Haller von Hallerstein excavated the site and found the fallen pedimental sculpture from the temple, dating from *circa* 510 to 490 BC. Seventeen of the statues that they excavated were acquired by Ludwig I of Bavaria, and are today in the Glyptothek in Munich.

Pomardi drew this view from the same spot on Mount Panhellion.³⁹ He and Dodwell evidently liked Aegina, and they produced nearly thirty drawings of the temple and its surroundings.



9

William Page (British, 1794–1872)
Temple of Poseidon at Sounion from the northwest

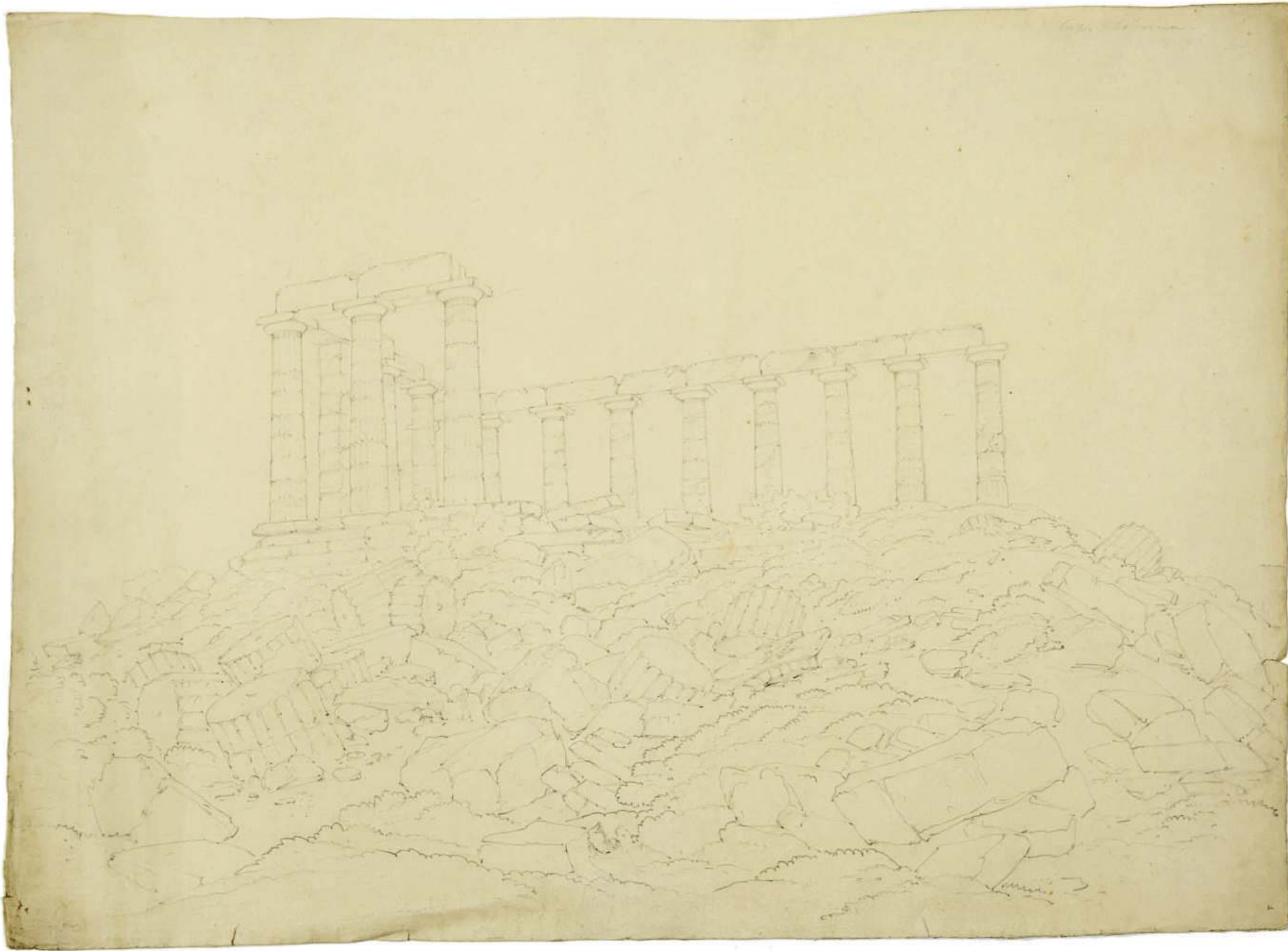
Inscribed u.r.: Cape Colonna, graphite on paper watermarked S & C WISE/1814
43.5 x 59.9 cm



The Temple of Poseidon at Sounion today

The early watermark on the paper of this drawing, made with the aid of a *camera obscura*, provides a *terminus a quo*, although it seems unlikely that Page drew this before his first Royal Academy exhibit of 1816, as he would probably still have been studying at the RA Schools in 1814. It is more likely that it is a sheet of paper which he took with him when he left on his travels.

Cape Sounion, a promontory at the southernmost tip of the Attica peninsula, surrounded by the sea on three sides, is one of the loveliest sites in Greece. The Doric temple, seen here from the north-northwest, is dated to *circa* 440 BC. Dodwell wrote that *the fallen columns are scattered about below the temple, to which they form the richest foreground.*⁴⁰



10

William Page (British, 1794–1872)

Temple of Apollo Didymaeus, Hierondas

Inscribed with title u.c.: TEMPLE OF APOLLO DIDYMAEUS. HIERONDAS
Pen and brown ink over traces of graphite, on two sheets, joined
43 x 114 cm



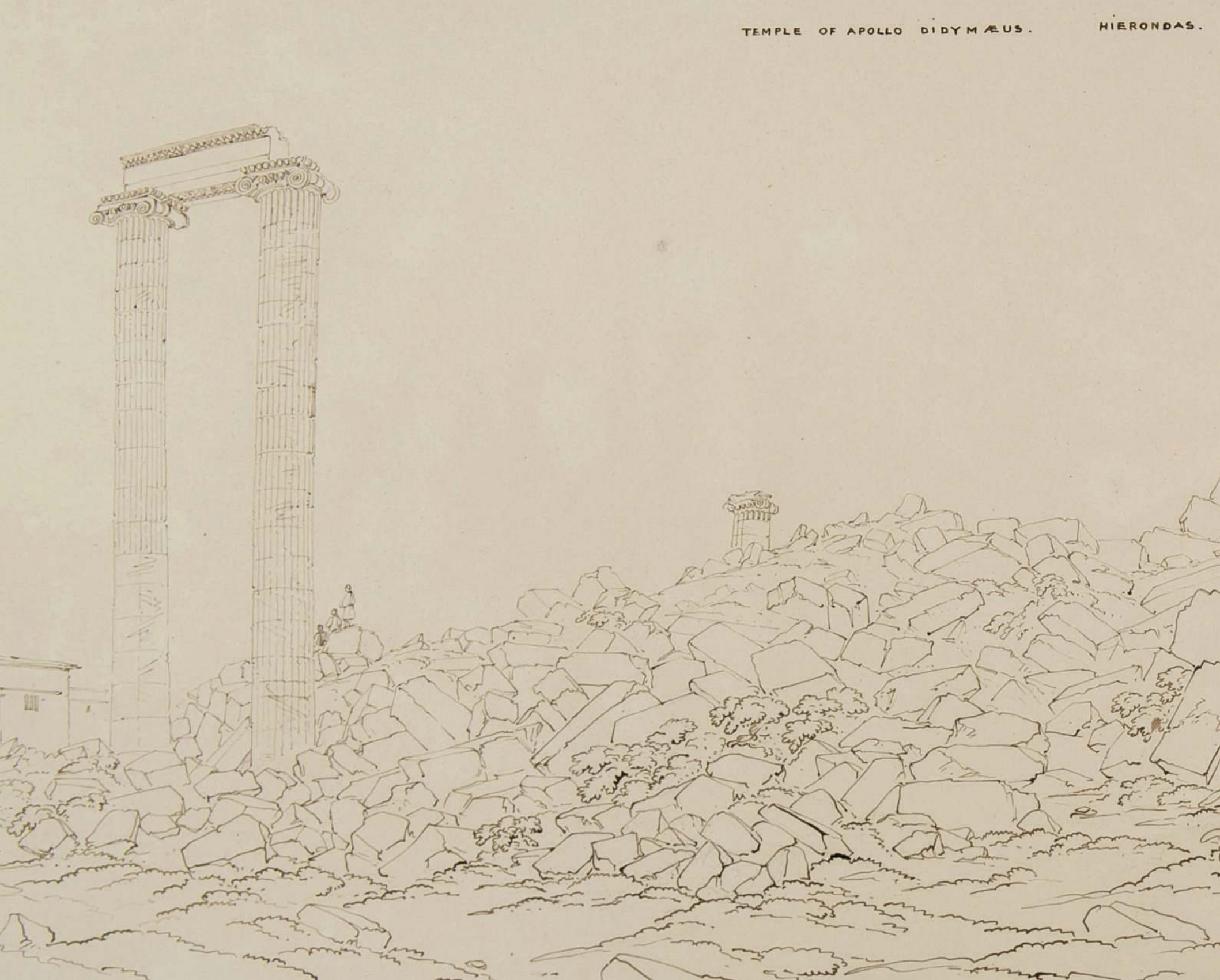
The Temple of Apollo Didymaeus today

The Temple of Apollo at Didyma (now Didim in Turkey), on the coast of Ionia, housed the most renowned oracle in the ancient world after Delphi and was the largest and most significant sanctuary on the territory of the city of Miletus. Destroyed by the Persians in 494 BC, the oracle was re-consecrated by Alexander the Great around 334 BC. A new peripteral temple, surrounded by a double file of Ionic columns, was started, although never finished.

The village of Hieronda, also known as Ura, was built on the site and was referred to and stayed at by Richard Chandler, who led an expedition for the Society of the Dilettanti in 1764–6.⁴¹ Extensive excavations on the site, led initially by the British and French and now by the Germans, have revealed most of the temple and much of the sacred way.

The two standing columns in Page's drawing, which was made with the aid of a *camera obscura*, can still be seen at the site today.

Opposite: detail





11

William Page (British, 1794–1872)

A camel train at the Temple of Cybele, Sardis

Inscribed verso: Temple of Cybele. Sardis, watercolour over traces of graphite on paper
watermarked JWHATMAN TURKEY MILL 1828

36 x 56.5 cm

This is a view of the temple from the east, with the Sardis acropolis in the background.

Sardis was the capital of the Lydian Empire of the eighth century BC. It was a trading centre between the Greeks and the Persians, as the camel train in the drawing reflects, and became a Greek city state after 282 BC. The site is near the present-day village of Sart in the Manisa province of Turkey, about 45 miles east of Izmir. Cybele was the patron goddess of the city, and the temple is one of the earliest representations of the Ionic style.

This watercolour is very faithful to the original topography of Sardis, without the dramatisation of the landscape usually found in eighteenth and nineteenth century views of the site. The contours and proportions of the city's acropolis are perfectly observed, including a small salient on the left that is still called the 'flying towers', as are those of the range of Tmolos mountains to the right in the distance. Also drawn accurately is the small hill just behind the temple on which the archaeologist H. C. Butler built the excavation house in 1911, and which is still prominent today.

By the time Page could have visited Sardis there were only three columns standing, as recorded by Cockerell who visited the site in 1812.⁴² Page may have copied the work of an earlier visitor in the eighteenth century, when Chandler records five standing columns. Cockerell records that the other two were blown up by a Greek who thought he might find gold in them.⁴³



12

William Page (British, 1794–1872)

Temple of Cybele, Sardis

Watercolour over traces of graphite
28.9 x 41.5 cm

This watercolour is drawn in the artist's mature style.

Sardis in antiquity was the capital of the Lydian Empire and one of the great cities of Asia Minor. Today the site is near the village of Sart in western Turkey's Manisa province. The early Lydian kingdom was an advanced centre of carpet manufacturing and dyeing. During the reign of Croesus, the last Lydian king, the secret of separating gold and silver was discovered, which made the city rich before it was conquered by the Persians in the mid-sixth century BC.

Cybele was the patron goddess of the city, and the temple, datable to the 6th century BC, is one of the earliest representations of the Ionic style.



13

William Page (British, 1794–1872)

Ephesus

Inscribed l.r.: EPHEBUS, pen and brown ink over traces of graphite
on paper watermarked J WHATMAN 1818

29 x 86 cm

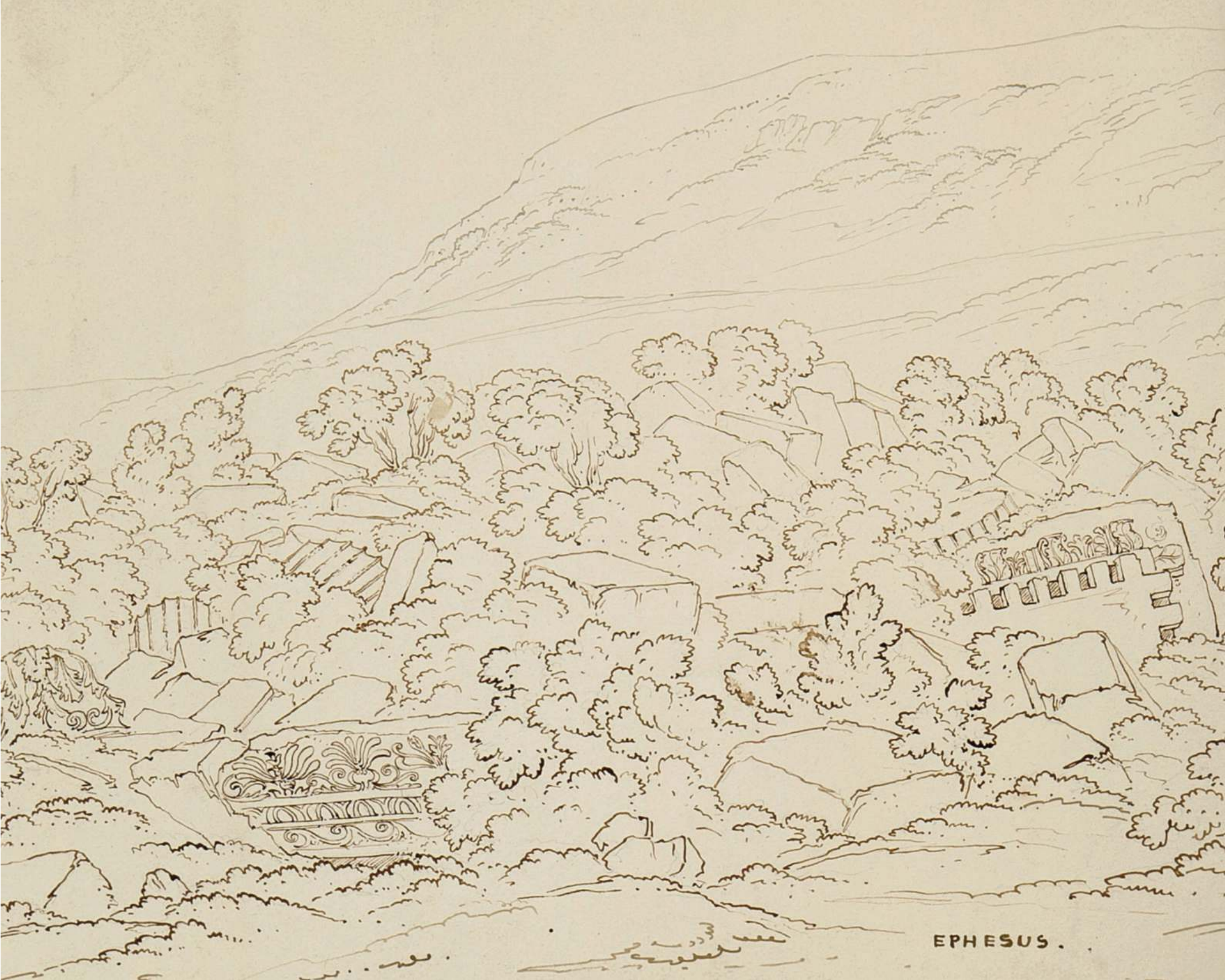
Page travelled in Turkey with William Campbell, Lady Ruthven’s brother, but we do not know the date of their visit to Ephesus; perhaps they were there before joining Lord and Lady Ruthven in Athens in Autumn 1818 or, more likely, they continued their travels on from Athens, as they were in Constantinople in May 1821.

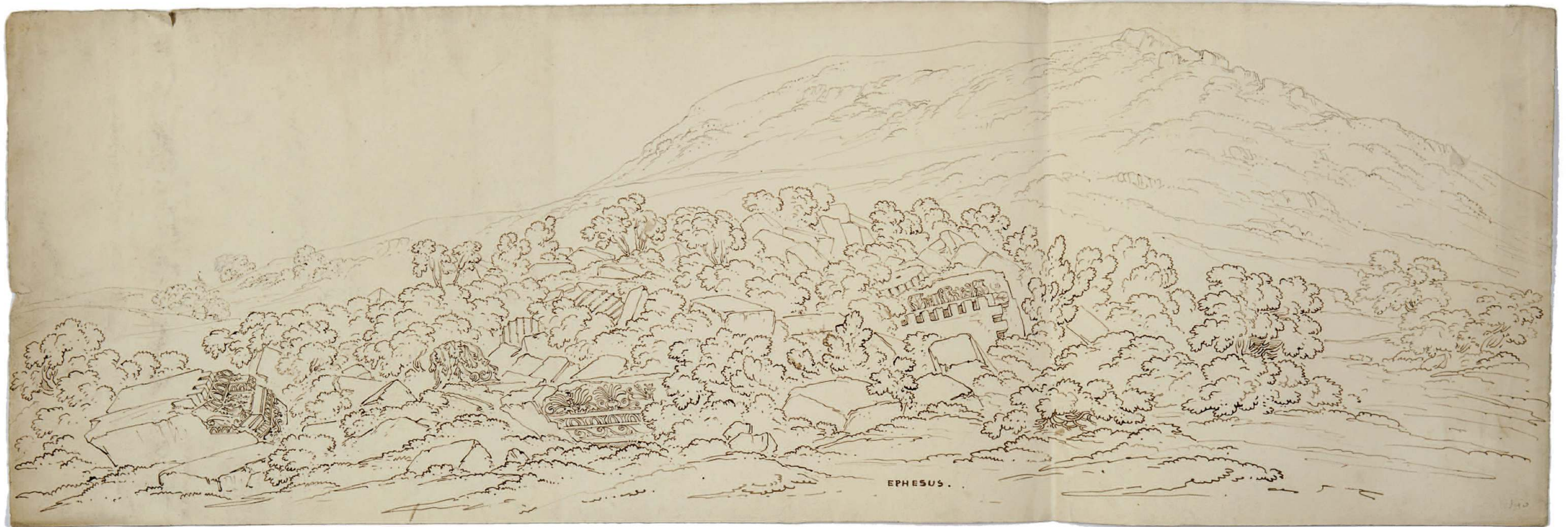
This drawing, made with the aid of a *camera obscura*, shows an area of the unexcavated site at Ephesus and appears to be the earliest known drawing of the so-called Temple of Serapis. The hill behind is identifiable as the Bülbüldag, and the Corinthian capitals and the architraves and frieze blocks are consistent with the style of the temple.

Ephesus was an ancient Greek city on the coast of Ionia, near Selçuk in Izmir province, Turkey. During the classical Greek era it was one of the twelve cities of the Ionian League. In the Roman period it was the third largest city of Roman Asia Minor and the site of the temple of Artemis, one of the wonders of the ancient world.

After six years of searching, the elusive site of the vast temple of Artemis at Ephesus was finally rediscovered in 1869 by an expedition sponsored by the British Museum and led by the engineer and architect John Turtle Wood, who worked on the building of a new railway from Izmir to Denizli in the 1860s.

Opposite: detail





14

William Page (British, 1794–1872)

The harbour baths, Ephesus

Watercolour over traces of graphite, inscribed verso: at Ephesus,
possibly in a later hand
29.3 x 41.8 cm



William Page, *Ephesus* © Victoria and Albert Museum, London

The harbour baths are situated in front of the theatre, which can be seen to the left behind them in this drawing. The area, which was originally built in the period of the Emperor Domitian (AD 81–96), also had a gymnasium, a sports area and meeting rooms. The holes in the brick are typical and show where the marble revetment was fixed.

A similar view by Page, of almost identical size, but with sketchier figures and from a slightly different vantage point, is in the Victoria and Albert Museum.⁴⁴



15

William Page (British, 1794–1872)

Ruins of the Amphitheatre at Pergamon

Inscribed u.r.: Ruins of [.....]/Pergamon, graphite
45.2 x 59.9 cm



Giovanni Battista Borra (Italian, 1713–86), *The Amphitheatre, Pergamon*, Yale Center for British Art, New Haven, Paul Mellon Collection

Cockerell described the ampitheatre as *an extraordinary building. It stands in a narrow valley astride of a river. The two sides of the valley make the two ends of the oval, and the middle stands upon arches under which the river runs.*⁴⁵ It is half a mile from Pergamon.

Near modern day Bergama in Turkey, Pergamon was a great centre of Greek culture and flourished under Eumenes II (197–159 BC), who was responsible for the construction of most of its main public buildings. It reached its heyday under Imperial Rome and grew hugely under Hadrian, with its sanctuary becoming one of the most important healing centres in the Roman world. Its library was second only to that of Alexandria.

In 1842 Page exhibited at the Royal Academy a watercolour entitled *Ruins of the Amphitheatre at Pergamos, Asia Minor*, no. 892, which may be presumed to be based upon the present drawing, which was made with the aid of a *camera obscura*.

Giovanni Battista Borra, the architect and artist who accompanied Robert Wood on his travels in Greece and the Levant in 1750–51, also drew this view.⁴⁶





16

Hugh William Williams (British, 1773–1829)

Homer's School, Ithaca

Watercolour over traces of pencil with scratching out and gum arabic
on paper watermarked CRESWICK/1818, with the original label inscribed
in pencil *Homers School Ithaca*, attached to backboard
45.8 x 68 cm

Opposite: detail

Ithaca, the legendary home of Odysseus, is one of the seven Ionian Islands off the northwest coast of Greece. This shows the walls of Odysseus's Palace, known as Homer's School, with its commanding view over the sea. Recent excavations have been carried out on the site.

Williams and William Douglas, a wealthy Scottish patron, set off on a Grand Tour in 1816, intending to winter in Greece. After spending some time in Italy they arrived in Patras on 2 April 1817. They were welcomed by Sir Thomas Maitland, the Governor of Malta and the Ionian Empire, and given the use of his yacht. After a day at Argostoli on the western side of Cephalonia they set off on foot to cross the island to get a boat for Ithaca, where they spent three days walking and in pursuit of Homeric subjects, one aspect of the contemporary interest in the authentication of classical antiquity. They then proceeded towards Athens, arriving there in May.

'Grecian' Williams made a career selling the pictures and engravings he made of Greece after his tour of 1817–18. His journey prompted huge excitement and interest in Edinburgh on his return. Greece was a place of enormous fascination in early nineteenth century Scotland, and Williams had returned with portfolios of drawings which would satisfy the hunger for images of the classical sights. He published his correspondence in 1820 and held one-man exhibitions in 1822 and 1826. From 1823 to 1826 he published engravings of his work as his *Select Views in Greece* in twelve parts. Part eight included an advertisement for a proposed *Select Views in Italy and the Adjacent Isles*, which would have included the Ionian Islands, but this was never published. Few of his large finished watercolours survive, and those that do tend to have suffered as a result of exposure to light, as they were presented framed in the same way as oil paintings and many have faded badly.



Notes

1. Elgin family archive, quoted in Weston-Lewis, *Expanding Horizons*, p. 185, note 82.

2. Travel Journal of Robert Wilson.

3. Weston-Lewis, *Expanding Horizons*, pp. 185 and 194.

4. Sale, British drawings and watercolours, Christie’s, London, 8 November 1994, lot 115.

5. Eliot, ‘Lord Byron, Father Paul and William Page’.

6. Travel Journal of Robert Wilson, op. cit.

7. Finden’s *Bible*.

8. Papers of the Ogilvy family of Inverquhar, MS letter from W. Gibson to Lord Ruthven, National Records of Scotland, GD205/42/12/9/1.

9. Baldwin Brown, ‘Sepulchral Relief from Attica’, pp. 16–18.

10. Papers of the Ogilvy family of Inverquhar, op. cit.

11. *London Literary Gazette*, 2 March 1833, p. 133, review of Finden’s *Byron* and R. Wilson, 1826.

12. Baldwin Brown, op. cit., pp. 16–18.

13. Moore and Russell, *Memoirs, Journal and Correspondence of Thomas Moore*, vol. 3.

14. *Edinburgh Evening Courant*, 10 September 1864, p. 2.

15. Dowell’s, 1 December 1885.

16. Money, ‘The Life and Work of William Page’, p. 18.

17. Bruce’s portrait by Batoni was owned by Lady Ruthven and left on her death to the National Gallery of Scotland. It is now in the Scottish National Portrait Gallery, PG141.

18. Hammond, *The Camera Obscura*, pp. 57–8.

19. Money, op. cit., p. 25.

20. Bought from Maggs Brothers by Rodney Searight in 1967. Victoria and Albert Museum, SD.720-41.

21. British Museum, no. 1975,0621.26.

22. Victoria and Albert Museum, SD.742-756.

23. Papers of the Ogilvy family of Inverquhar, op. sit.

24. Weston-Lewis, op. cit., fig. 109, p. 182.

25. National Gallery of Scotland, NG 710 and 711.

26. Scottish National Portrait Gallery, PG 103.

27. National Gallery of Scotland, NG 690.

28. Money, op. cit., fig. 9; Stoneman, *A Luminous Land*, no. 19, pp. 37–8, ill.

29. Tsigakou, *The Rediscovery of Greece*, p. 121, pl. 27.

30. Gell, *Narrative of a Journey in the Morea*, p. 20.

31. Camp, *In Search of Greece*, no. 48, p. 156; drawing owned by Packard Humanities Institute, 259.

32. Dodwell, *A Classical and Topographical Tour through Greece*, p. 322.

33. Money, op. cit., pl. 6, fig. 10.

34. Camp, op. cit., p. 288.

35. Sotheby’s, London, 23 October 1991, lots 193 and 194.

36. Camp, op. cit., p. 150, for a detailed account of this view.

37. Dodwell, op. cit., pp. 299–301.

38. Pausanias, 1.21.3–5.

39. Camp, op. cit., no.18, p. 86.

40. Dodwell, op. cit., pp. 542–4.

41. Chandler, *Travels in Asia Minor*, pp. 255–6.

42. Cockerell, *The Journal of C. R. Cockerell*, pp. 143–5.

43. Ibid., pp. 143–5.

44. Victoria and Albert Museum, S.D.742.

45. Cockerell, op. cit., p. 138.

46. Yale University, Paul Mellon Center for Studies in British Art, B1977.14.932.

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Dr Philip Mansel

Philip Mansel has written four books on Ottoman subjects:
Sultans in Splendour: Monarchs of the Middle East (1988);
Constantinople: City of the World’s Desire (1995); *Levant: Splendour and Catastrophe on the Mediterranean* (2010), a history of Smyrna, Alexandria and Beirut; and *Aleppo: the Rise and Fall of Syria’s Great Merchant City* (2016). He is a founding trustee of the Levantine Heritage Foundation (www.levantineheritage.com).

Karen Taylor

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

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

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

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

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