A watercolor painting of a landscape. On the right side, a large, textured tree trunk and branches are rendered in shades of brown, tan, and black. The background consists of horizontal bands of color: a light blue sky at the top, a pale pinkish-brown band, a light greyish-blue band, and a textured greenish-grey field at the bottom. There are some dark, irregular shapes on the left side, possibly representing rocks or shadows.

KAREN TAYLOR FINE ART

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



BRITISH WOMEN ARTISTS 1750–1950

A SELECTION OF WORKS ON PAPER

The drawings are available for purchase and viewing by appointment now and will be on view in our Summer Exhibition at 8 Duke Street, St James's, London SW1Y 6BL from 28 June – 5 July 2024

High resolution images available on request.

KAREN TAYLOR FINE ART

+44 (0)20 8743 9207

+44 (0)7881 581275

karen@karentaylorfineart.com

www.karentaylorfineart.com

British women artists have begun to enjoy once again the recognition they were accorded by their contemporaries. My third catalogue on this subject coincides with the welcome exhibition at Tate Britain, *Now You See Us: Women Artists in Britain 1520-1920* (16 May – 13 October 2024). This follows another groundbreaking exhibition of the work of women artists, *Making her Mark: A History of Women Artists in Europe, 1400-1800* which opened at the Baltimore Museum of Art in Autumn 2023 and moved to the Art Gallery of Ontario in Spring 2024.

While the difficulties confronted by women artists are becoming better known, it cannot be forgotten that women were not admitted to the Schools of London's Royal Academy of Art until the 1860s, and remained excluded from their figure drawing classes until the 1890s. It was not until 1870 that married British women were allowed to own property, including any profits from their work.

It is not surprising that many earlier women artists were the daughters of artists who afforded them the opportunity to practise their art. Angelica Kauffman and Mary Moser, the two founding female members of the Royal Academy, both fall into this category, as does their contemporary Sarah Stone, the daughter of a miniaturist, whose highly detailed watercolours of birds are represented in this catalogue by her exquisite mandarin duck (cat. no. 1). Her work is also included in the Tate Britain exhibition.

I hope that you will enjoy this selection, which includes a number of botanical and scientific works by Augusta Withers, Matilda Hayes, Sarah Bowdich and Marion Chase. Portraiture, which provided the livelihood for many female artists, is well represented from Penelope Cawardine and Anna Tonelli in the Eighteenth Century to Laura Knight 150 years later. The drawing of Sylvia Pankhurst by Maria Cowell, a political work, is a reminder that before 1918 women were not allowed to vote in parliamentary elections in Great Britain and it was not until the Equal Franchise Act of 1928 that women finally achieved the same voting rights as men.

Landscapes range from Amelia Long, Lady Farnborough's drawing of Bromley to Sophia Beale's impressive view of Heidelberg and Edith Martineau's Hampstead Heath, which embrace the Pre-Raphaelite landscape, as does a moody view of the Isle of Wight by Maria Stillman.

I would like to thank many people whose comments and observations have been enlightening and helpful. I am particularly grateful to James Bettley, Beverley Cook, Alicia Foster, Margaretta Frederick, Deborah Hicks, Neil Jeffares, Kaye Michie, Richard Stephens, Adam Waterton, Annette Wickham and to my husband, Oliver Brind, whose loving support I gratefully acknowledge.

Karen Taylor

Sarah Stone (1762 – 1844)

A Mandarin Drake

Signed and dated l.r.: *S:Stone 1788*, inscribed in pen and brown ink verso: *Sam: Lysons.*, watercolour with gum arabic and touches of bodycolour on wove paper
37 x 30 cm.; 14 ½ x 11 ¾ inches

Provenance

Probably Samuel Lysons, FSA (1763-1819);
Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973);
By family descent;

Sotheby's, London, sale of the Library of Henry Rogers Broughton, 2nd Baron Fairhaven, Part II, 29 November 2022, lot 478

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

The Mandarin drake from China (*Aix galericulata*) is shown raising the fan-shaped, cinnamon coloured innermost pair of secondary wings on his back like sails in a courting gesture. Stone evidently liked the Mandarin duck as she made several versions of the present drawing. One is in the Natural History Museum, London (see Christine Jackson, *Sarah Stone Natural Curiosities from the New Worlds*, 1998, p. 113, NHML no. 54, ill. pl. 54 p. 81). Another smaller version dated 1781 (in poor condition) was sold at Bonhams, London, 12 October 2022, lot 3.

Stone was employed when she was only in her mid-teens to draw the objects in the Holophusican or Leverian Museum, housed in Leicester House, the former home of Frederick, Prince of Wales, and a major cultural institution of the day. She was to work there for nearly thirty years. Its owner, Sir Ashton Lever (1729-1788) had

commissioned her by 1777 to record specimens and ethnographic material brought back by British expeditions to Australia, the Americas, Africa and the Far East.

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

'a large Room of Transparent Drawings from the most curious specimens in the collection, consisting of above one thousand different articles, executed by Miss Stone, a young lady who is allowed by all Artists to have succeeded in the effort beyond imagination. These will continue to be open for the inspection of the public until they are removed into the country.

Admittance HALF-A-CROWN each...Good fires in all the galleries.' (See C. Jackson, *ibid*, p. 22).

Lever kept Stone's drawings after the exhibition was over. The Leverian Museum continued to grow under new ownership through the 1780s and 1790s, and Stone continued working there.

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

Sarah was the daughter of James Stone, a fan painter, and it is highly likely that she assisted her father. As a child she was taught to make her own pigments. She practised working in bodycolour as well as watercolour as a child, and the exquisite brushwork which can be seen in the drawing of the feathers of the duck also demonstrates her skill at using bodycolour and gum arabic to intensify the colours.

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

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

Further examples of Stone's watercolours can be found in the British Museum, the Natural History Museum, London, the Art Gallery of

Ontario, the National Gallery of Australia, the National Library of Australia, the State Library of New South Wales, the Yale Center for British Art, the Getty, the Bernice Pauahi Bishop Museum, Honolulu, Hawaii and the Alexander Turnbull Library, New Zealand.

Henry Rogers Broughton (1900-1973)

Henry Rogers Broughton succeeded his older brother Urban Huttleston Broughton as the 2nd Lord Fairhaven in 1966. He was born in the United States and educated at Harrow, before joining the Royal Horse Guards in 1920. Their father, English emigré Urban Broughton (1857-1929), had a successful career building sewerage systems in the USA in the 1890s. He married Carla Leland Rogers (1867-1939), the daughter of a wealthy oil and railroad tycoon, Henry Huttleston Rogers (1840-1909). In 1912 the family moved to London. The title Lord Fairhaven was awarded to Urban for political services, but he died before he could use it, so his eldest son, Huttleston, became, by default, 1st Baron Fairhaven.

Both brothers were great collectors and Henry put together one of the largest twentieth century collections of paintings, drawings, gouaches, books and miniatures of natural history. He left a large bequest of one hundred and twenty flower paintings, over nine hundred watercolours and drawings and forty-four volumes of drawings by botanical artists, such as Redouté and Ehret to the Fitzwilliam Museum, Cambridge in the Broughton Bequest. The brothers' home, Angelsey Abbey near Cambridge was left to the National Trust in 1966 and contains a large collection of paintings, watercolours, drawings and books of birds and natural history.

Samuel Lysons, FSA (1763-1819)

The inscription on the reverse of the drawing suggests that it was owned by Samuel Lysons, FSA, the Gloucestershire antiquarian, engraver and archaeologist. While he worked on Roman archaeology and mosaics and Gloucestershire church architecture, his interests were wide-ranging. He was the Director of the Society of Antiquaries from 1798 to 1809. He illustrated his brother Daniel Lysons' *Environs of London*, and the two collaborated on *Magna Britannia, Being a Concise Topographical Account of the Several Counties of Great Britain*, published in several volumes from 1806 to 1822.

**Detail**



Sarah Stone
(1762 – 1844)
A Mandarin
Drake

Anna Tonelli (née Nistri) (c.1763 – 1846)
Portrait of a lady in a white headdress wearing a white dress

Pastel, inscribed on reverse of original backboard: *Anna Tonelli/fece in Londra/1796*, in the original frame bearing the inscription
Anna Tonelli H.D.Hamilton 1796
 26.1 x 22.6 cm.; 10 ¼ x 8 7/8 inches

Provenance

Mellors & Kirk, Nottingham, 9-10 June 2011, lot 713 (as of Tonelli by Hugh Douglas Hamilton);
 Private collection, U.K. until 2022

Literature

N. Jeffares, *Dictionary of Pastellists before 1800*, online edition, no. J.722.167

Anna Tonelli, née Nistri, was probably trained in Florence, possibly by Giuseppe Piattoli (1743-1823) with whom she collaborated on a portrait of the family of Granduca Pietro Leopoldo, which was engraved in 1785. At some stage before 1785 she married the virtuoso violinist Luigi Tonelli. It seems highly likely that she came across the work of Hugh Douglas Hamilton in Rome.

Tonelli met Lord Clive, 'Clive of India', while he was travelling in Italy, and he employed her to make pastels of members of his family. From 1794 she taught drawing to his children in London. She exhibited at the Royal Academy in 1794 and 1797, giving her address as 97 Norton Street. The artist travelled with the Clive family to India between 1798 and 1801, moving around southern India with Lady Clive and her daughters. During her time in the subcontinent, she seems to have worked in watercolour or miniature, rather than pastel, and charged twelve to thirty guineas for a miniature. She painted the Rajah of Tanjore and Tipu Sultan on this trip. She returned to Florence in 1801.

Tonelli's work has been confused with that of Hugh Douglas Hamilton, which may account for the inscription on the frame. She is

known to have copied his work for Lord Clive, producing portraits in 1790s to add to a series begun by Hamilton. It seems unlikely that Hamilton has any connection with the present work, as he had returned to Ireland by this date.

In 1806 the American agent in Paris, Filippo Mazzei, engaged her to bring up his daughter Elisabetta. He provided a description of the family to Thomas Jefferson (letter, 20th July 1806) with a view to their emigrating to the USA, praising the father, a violinist 'the peer of any other', the two children (born c.1789–90), and the mother who 'sings and plays the piano like an expert; knows very well her own language, French, and English; draws and paints with excellent taste; is accomplished in embroidery and all needlework; and knows geography quite well.' Jefferson's response highlighted the expense of living in a major city, which may have deterred the family, as by 2 November 1807 they were in Pisa with Mazzei, while by 1809 they seem to have returned to Florence.

I am grateful to Neil Jeffares for his biographical information about the artist.



**Anna Tonelli
(née Nistri)
(c.1763 –
1846)
*Portrait of a
lady in a white
headdress
wearing a
white dress***

Anna Tonelli (née Nistri) (c.1763 – 1846)
Portrait of George Augustus William and Marianne Curzon

Pastel over traces of pencil, signed in pen and ink on backboard: Anna Tonelli/fece in Londra/1794, inscribed on labels attached to backboard with details of sitters and its provenance

Oval, in the original frame
 25 x 30 cm; 9 ¾ x 11 5/8 inches

Provenance

Richard Curzon-Howe, 1st Earl Howe (1796-1870)
 Lady de la Zouche, Hagley Hall, Rugeley, Staffordshire (according to a label on reverse of frame);
 Edward Curzon, 6th Earl Howe of Gopsall Park and Penn House (1906-1984), Buckinghamshire;
 Thence by family descent until 2023

Literature

N. Jeffares, *Dictionary of Pastellists before 1800*, online, J.722.1373

The charmingly drawn sitters are the young children of the Hon. Penn Assheton Curzon (1757-1797) and Lady Sophia Charlotte Howe, Baroness Howe of Langar (1762-1835). George Augustus William Curzon (1788-1805) died aged 16 and is buried in Penn, Buckinghamshire where he shares a memorial in the church of the Holy Trinity, Penn, with his parents. His younger sister Marianne (1790-1820) was also buried at Penn.

This branch of the Curzon family had houses at Penn House, near Amersham in Buckinghamshire, and Hagley Hall at Rugeley in Staffordshire, near Cannock Chase.



Anna Tonelli (née Nistri) (c.1763 – 1846)
Portrait of George Augustus William and Marianne Curzon

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

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

Provenance

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

The artist was the eldest daughter of John Carwardine of Thinghills Court, Withington, Herefordshire, and his wife Anne Bullock, a miniature painter. Penelope also practised miniature painting, regarded as a genteel pastime for a woman. It seems she took up painting as a means of earning a living after her father ran into financial difficulties from around 1754. Cawardine exhibited at the Society of Artists in 1771 and 1772.

Cawardine painted many fashionable sitters, including Lady Anne Egerton, the Earl of Coventry and his wife, Maria Gunning, Countess of Coventry (Wallace Collection) and Alice, Countess of Egremont (Kenwood). James Boswell the diarist visited her home on 15th March 1763 to call on Lord Eglington, who was having a miniature painted, and described her in his *London Journal* as a very good-looking, agreeable woman.

She moved in artistic circles and was painted by George Romney, John Downman and Thomas Bardwell. She is said to have been a friend of Sir Joshua Reynolds and his sister Frances, and apparently Reynolds painted a portrait of one of her sisters as a present for her. (The only record of this is in Algernon Graves and William Vine Cronin's *A History of the Works of Sir Joshua Reynolds P.R.A.*, 1899,

where a brief entry for Miss Cawardine states 'Sat in 1777').

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

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

The National Museum of Sweden owns the only other recorded drawing by Cawardine, drawn in a very similar style to the present work. It shares the characteristic diagonal hatching of the red chalk, is on similar laid paper and is cut into a rough oval in the same way. Examples of her miniatures can be found in the Wallace Collection, the Victoria & Albert Museum, Kenwood House, the Museum of Fine Arts, Houston and the Tormey-Holder Collection.

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



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

This charming work, previously unknown to scholars, shows Ann Baring's watercolour style as similar to that of her fellow Devonian Francis Towne; she may be presumed to have been one of his pupils. The watercolour shows similarities to Towne's work, especially in the trees in shade immediately above the white cow, and the figure and his donkey crossing the bridge; it appears to be a composition drawn from elements learned from Towne. The strong shadow cast by the tree trunk in the right, and the fussy foreground plants in the bottom right corner are also characteristic of this kind of Towne. Baring is known to have painted oils as well as watercolours and to have worked in Ireland.

Ann Baring was the daughter of John Baring (1730–1816) of Mount Radford House, Devon, an English merchant banker and M.P. and the eldest son of Johann Baring (1697–1748), a clothier from Bremen in Germany who had settled in Exeter, where he built up a large business and obtained British citizenship. Her mother was Ann Parker, the daughter of Francis Parker of Blagdon near Paignton in Devon. A Miss Baring commissioned a watercolour from Towne of Lago Maggiore in 1781 (Tate Gallery; *A Catalogue Raisonné of Francis Towne (1736-1816)*).

After John Baring's father's death in 1748, he inherited the large family cloth business in Exeter. Together with his younger brother

Francis, he extended his commercial interests to London and set up the partnership of John and Francis Baring, of which he was the senior partner. He soon retired to Devon and left the running of the London business to Francis, under whose guidance it evolved into Barings Bank. In 1802, Barings and Hope & Co. were called on to facilitate the largest land purchase in history, the Louisiana Purchase.

John Baring founded banks in Plymouth and Exeter. He was elected Member of Parliament for Exeter in 1776 and Sheriff of Devon for the same year. He retired from Parliament in 1802. His daughter Ann had three sisters, Elizabeth, Charlotte and Margaret, and two brothers.

The Baring daughters and their cousins were prominent in Exeter society and were known in the circle that included Towne's friends and clients. In 1786, Ann's sister Charlotte married John Short of Bickham, one of Towne's patrons (*ibid*, FT240), and in 1790 Frances, daughter of Charles Baring, married William (*ibid*, FT876), the son of Towne's musician friend William Jackson, whose house, Cowley Place, was very near to Barton Place, home of John Merivale, Towne's major patron. In 1791, Frances's sister Jaquetta married Sir Stafford Northcote of Pynes, another nearby estate where Towne had sketched (*ibid*, FT143). Charles Baring's daughter Lucy was a close friend of Frances, daughter of John Merivale, and after Lucy's death in 1815 Frances married her widower, John Lewis Mallet of the Audit Office.



Ann Baring (1758 – 1804)
Hilly landscape with cattle watering and rustics on donkeys

Amelia Hannah Long, née Hume, Lady Farnborough (1772 – 1837)
A horse and cart, Bromley Hill, Kent

Signed with initials and inscribed l.r.: *Bromley Hill/AL*, pencil on wove paper
 38.2 x 30 cm.; 15 x 12 inches

Provenance

Arnold Fellows collection;
 Bequeathed to Queen Mary's Grammar School, Walsall until sold by a charitable trust, 2023

This drawing is of the garden created by the artist at Bromley Hill in Kent, which she drew many times. It shows a horse and cart at work in the garden, probably drawn during the landscaping which Long designed and directed. The influence of Henry Edridge, from whom she took drawing lessons in 1790s, is clearly discernible and she is said to have been Thomas Girtin's favourite pupil. Similar drawings dated 1805 and 1823 are in the collections of the British Museum (see Kim Sloan, *A Noble Art- Amateur Artists and Drawing Masters c. 1600-1800*, 2000, pp. 205-206) and the Yale Center for British Art.

Long was also garden designer and horticulturalist. In 1801, she and her husband Charles Long bought Bromley Hill House and enlarged the 1760s house to their own designs. The artist worked on the gardens and by 1809 had made two picturesque walks a mile long. Long's paintings of four separate views from the grounds of Bromley Hill House were exhibited between 1811 and 1817. While the gardens have disappeared, the house, although altered, still stands as a hotel.

The artist made soft-ground etchings and experimented with lithography as well as working in watercolour and oils. She was an honorary exhibitor at the Royal Academy from 1807 to 1822 and at the British Institution in 1825.

Long was the oldest daughter of Sir Abraham Hume and Amelia Egerton, from whom, together with her sister Sophia, Countess Brownlow, she inherited their art collection.

Her husband, Sir Charles Long, 1st Baron Farnborough (1761-1838) was a friend of William Pitt. He served as an MP and held many government positions, was a trustee of the National Gallery and the British Museum, and frequently spoke about the arts in Parliament. His father was a merchant active in the West Indies and another branch of the family had owned an estate in Jamaica since the late seventeenth century. He collected Dutch seventeenth-century paintings. On his death he left a group of paintings, including work by Rubens, Van Dyke, Canaletto and Reynolds, to the National Gallery.

Arnold Fellows was a pupil at Queen Mary's Grammar School, Walsall from 1911 to 1917. He became a master of the school for a brief period, before moving to spend the remainder of his life as a teacher at Chigwell School in Essex. Fellows devoted much of his life to collecting art, notably works on paper, and eventually donated his entire collection to Queen Mary's Grammar School. He was the author of *The wayfarer's companion: England's history in her buildings and countryside*, published by Oxford University Press, 1937.



**Amelia Hannah
Long, née
Hume, Lady
Farnborough
(1772 – 1837)
*A horse and
cart, Bromley
Hill, Kent***

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

Signed l.l.: *Matilda Hayes*, pen and brown ink and watercolour on paper watermarked 1814/WHATMAN
21.5 x 27 cm.; 8 1/2 x 10 5/8 inches.

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

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

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

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



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

Sarah Bowdich (1791 – 1856)***Carp***

Signed l.r.: *S Bowdich del* and inscribed l.c.: *A2. Carp. /2 natl. size, pen and grey ink watercolour heightened with gold*
27.7 x 35 cm.; 10 7/8 x 13 3/4 inches

Literature

The Freshwater Fishes of Great Britain, 'Drawn and Described by Mrs. T. Edward Bowdich' London, 1828, plate II

Sarah Bowdich or Sarah Lee, née Wallis (1791-1856), was the daughter of a grocer and linen-draper in Colchester, where she grew up and learnt how to fish. Her parents were prosperous, property-owning non-conformists, but her father went bankrupt in 1802 and the family moved to London, where Sarah met and married the explorer Thomas Edward Bowdich (1791-1824). He sailed in 1815 for Cape Coast Castle, in present-day Ghana, with the Royal African Company, and Sarah followed in 1816 with their new-born baby. During the voyage she caught a shark and helped put down a mutiny. While she waited for her husband to return from a trip to England, Sarah studied the local culture and natural history. Thomas led an expedition inland to the Ashanti kingdom while Sarah was the first European woman to collect plants systematically in West Africa.

The family settled in Paris in 1819 to study natural science in preparation for a further expedition to Africa and were assisted by the savant, Baron Georges Cuvier. They published English translations of French works, which were illustrated by Sarah. In 1822 they sailed for Africa, spending fifteen months in Madeira to study its natural history. Soon after reaching Bathurst (now Banjul in The Gambia), Thomas Bowdich died of fever in 1824.

To support her three young children Sarah Bowdich forged a career in the art of natural history and her work became very popular. In 1825 in London, she published her husband's last work on Madeira with additions of her own. Her descriptions of new species and genera of fish, birds and plants established her as the first woman known to have discovered whole genera of plants. She remarried an assize clerk, Robert Lee in 1826.

In 1826 Sarah Bowdich began her most famous work *The Freshwater Fishes of Great Britain* comprising forty-eight plates depicting fishes, with accompanying text. The work had fifty subscribers, headed by the Duke of Sussex, the sixth son of George III, and appeared in twelve fascicles of four plates each between 1828 and 1838. Remarkably, each illustration in each of the fifty copies is an original watercolour by the artist, not a hand-coloured print, totaling 2400 watercolour illustrations. She worked from life from just-caught specimens, beautifully illustrated by the lifelike golden sheen of the carp's scales in the present work. Her preface comments: 'Every Drawing has been taken from the living Fish immediately it came from the water it inhabited, so that no tint has been lost or deadened, either by changing the quality of that element, or by exposure to the atmosphere'.



Sarah Bowdich (1791 – 1856)
Carp

Augusta Innes Withers (1792 – 1877)
The Nursery

Watercolour over traces of pencil with gum arabic
 25.2 x 31.6 cm.; 9 7/8 x 12 3/8 inches

Provenance

David Cornwell (aka John Le Carré, 1931-2020)

Augusta Innes Withers, the daughter of a Chaplain to the Prince Regent, was born in Cheltenham. She was well known to contemporaries and widely praised for her botanical and bird pictures, characterised by her meticulously detailed and accurate work, which is beautifully illustrated in the present watercolour of canaries. The bird food is in an octagonal trencher salt made of French faience or Dutch delft.

Withers enjoyed a successful career and exhibited widely, at the Royal Academy in London from 1829 to 1846, the Royal Society of British Artists where she showed sixty-eight works between 1832-65 and the New Watercolour Society. She was one of the earliest members of the Society of Women Artists where she exhibited forty-three works from 1857-75.

Withers enjoyed Royal patronage and was appointed flower painter to Queen Adelaide in 1833, and flower and fruit painter to Queen Victoria in 1864. She is also listed as a painter to the Horticultural Society.

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

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

Three of Withers' paintings are in the Natural History Museum, London. The Fitzwilliam Museum, Cambridge has a good holding of her watercolours, as does the Lindley Library of the Royal Horticultural Society.

David Cornwell is better known by his pen name of John Le Carré, whose spy novels are internationally renowned, and many have been adapted for film and television. He worked for the Security Services in the 1950s and 1960s before turning to writing full time.



Augusta Innes Withers (1792 – 1877)
The Nursery

Augusta Innes Withers (1792 – 1877)
Prize pair of Foreign Birds

Watercolour over traces of pencil heightened with gum arabic and white, with framing instructions in pencil, verso, inscribed with title on original label attached to backboard
31.6 x 41.4 cm.; 12 ½ x 16 ¼ inches

See no. 9 for the artist's biography. Both drawings have a painted marble ledge on which the birds are arranged, a compositional device favoured by the artist and used in Dutch still lifes. The combination of birds and flowers in an elaborate arrangement in this and the preceding drawing (no. 9) were subjects which Withers favoured in 1840s and a departure from her botanical work. The embossed and moulded milk glass of the vase and urn were popular in the early 19th century and have been beautifully rendered by Withers. The introduction of a window, here delicately drawn with a cracked pane and bubble in the glass, looks back to the Old Masters. The landscape beyond suggests a freedom not enjoyed by the captive birds and is a reminder of the interior world inhabited by women of the mid-Nineteenth century.

Withers forms part of a distinguished cohort of female artists who drew natural history subjects in inventive and diverse ways. Predecessors such as Rachel Ruysch (1664 - 1750) or Barbara Dietzsch (1706 - 1783) had similarly scientific approaches to their subjects and her work merits consideration in this broader context (see Catherine Powell-Warren, *Making her Mark, A History of Women Artists in Europe 1400-1800*, 2023, 'Scientific and Natural Illustration', p. 225-228).



Augusta Innes Withers (1792 – 1877)
Prize pair of Foreign Birds

Louisa Seyffarth, née Sharpe (1798 – 1853)
The Alarm in the Night

Signed l.r.: *Louisa Seyffarth*, watercolour heightened with white and gum arabic and stopping out
 24.3 x 33.5 cm.; 9 ¾ x 13 ¼ inches

Provenance

Thomas Baring (40 Charles Street, Berkely [sic] Square, London)

Exhibited

The Society of Painters in Water-Colours, 1841, no. 266 (12 guineas)

Louisa Sharpe, the daughter of William Sharpe, an engraver, was the most talented of four sisters, Eliza, Charlotte and Mary Ann, all of whom became artists. Raised in Birmingham, the sisters were encouraged to travel to France and Germany to visit galleries and were taught engraving. In 1816 the family moved to London.

Ellen Clayton, the Victorian chronicler of female artists, mentions the present work by name and records its date as 1841 (see E. Clayton, *English Female Artists*, 1876, Vol. 1 pp. 379-80.)

The artist exhibited over thirty miniature portraits at the Royal Academy from 1817. Louisa developed her practise as a watercolourist and made highly finished costume subjects and domestic scenes such as the present work. Many of her drawings were engraved in popular annuals such as *The Keepsake* and the *Forget-Me-Not Annual* and Heath's *Book of Beauty*. Her work was engraved by Charles Heath, John Henry Robinson and Francis Engleheart. In 1829 she was elected as a member of the Old Water-Colour Society, where she was to exhibit thirty-eight works.

Roget notes that her choice of subjects show a 'taste for dramatic point, and a search for anecdote of a telling kind as well as a picturesque capacity', extremely long titles and not a little humour (J.L. Roget, *History of the Old Water-Colour Society*, vol. II, reprint

1972, pp. 42-3).

In 1834 Louisa Sharpe married Professor Woldemar Seyffarth and moved to Dresden. The couple had two daughters, one of whom, Agnes, also became an artist. Her work continued to be exhibited in London until her death. Her husband was the King of Saxony's Commissioner to the Great Exhibition in 1851.

Ellen Clayton describes the Sharpe sisters as 'among the most remarkable figure painters' and notes that the Duke of York, George III's second son, was their first patron. She states that they were 'among the first to originate the modern bold style of water-colour drawing' (*ibid* Vol. 1 pp. 379-80).

Anna Bronwell Jameson (1794-1860) the British writer, art historian and feminist who visited Dresden in 1830s wrote of Sharpe's work in the same breath as that of Elizabeth Sirani and Angelica Kauffman and remarked that it was supremely feminine (see *Sketches of Art, Literature and Character*, Harper and Brothers, 1834, p. 221).

Thomas Baring (1799-1873), the first owner of this watercolour was the son of Sir Thomas Baring (1772-1848) and a partner in Baring's bank from 1828 and until his death in 1873.

merchant bank between 1828 and his death in 1873.

Louisa Sharpe exhibited, published and sold her work during her lifetime and was patronised by Royalty and significant contemporary collectors. She is another example of a female artist born into an artistic family and favourably recorded by her contemporaries but who subsequently slipped from view.



Detail



Louisa Seyffarth, née Sharpe (1798 – 1853)
The Alarm in the Night

Mary Ann Alexander (1815 – 1913)
Family and Homes

Rollestons, Writtle near Chelmsford

Watercolour

18 x 26.8 cm.; 7 1/8 x 10 1/2 inches

Loading hay onto a cart inside a barn

Watercolour

18 x 26.8 cm.; 7 1/8 x 10 1/2 inches

Side view of Rollestons from the pond

Watercolour heightened with gum arabic

18 x 26.8 cm.; 7 1/8 x 10 1/2 inches

Ploughing at Lower Ewelands

Watercolour heightened with gum arabic

18 x 26.8 cm.; 7 1/8 x 10 1/2 inches

Lessons in the parlour

Watercolour heightened with gum arabic

18 x 26.8 cm.; 7 1/8 x 10 1/2 inches

Beehives in the garden

Watercolour over traces of pencil heightened with gum arabic

13.7 x 21 cm.; 5 3/8 x 8 1/4 inches

Henry and Marianne seated by a fence

Watercolour heightened with gum arabic
11.5 x 13.4 cm.; 4 ½ x 5 ¼ inches

The family in a field with rabbits

Watercolour heightened with gum arabic
18.2 x 26.8 cm.; 7 1/8 x 10 ½ inches

Lessons in the schoolroom

Watercolour over pencil heightened with gum arabic
17 x 19 cm.; 6 5/8 x 7 ½ inches

The dairy

Watercolour over pencil with touches of gum arabic
17.2 x 24.6 cm.; 6 ¾ x 9 5/8 inches

Writtle Reading Room and Library

Watercolour over traces of pencil, with a label with title below
17 x 25.5 cm.; 6 5/8 x 10 inches

Cattle grazing

Watercolour with touches of gum arabic
18.4 x 26.5 cm.; 7 ¼ x 10 3/8 inches

Henry and Marianne by a rustic seat near a pond

Watercolour over pencil with touches of gum arabic
17.3 x 19.4 cm.; 6 ¾ x 7 5/8 inches

Oxney Green

Watercolour, with label with title
18.2 x 26.5 cm.; 7 1/8 x 10 3/8 inches

Cornstooks

Watercolour
18.2 x 26.5 cm.; 7 1/8 x 10 3/8 inches

The dining room laid for tea

Watercolour over pencil with touches of gum arabic
18.3 x 27 cm.; 7 ¼ x 10 5/8 inches

Rollestons Farmyard, 1862

Watercolour over pencil
18.2 x 26.7 cm.; 7 ¼ x 10 ¼ inches

Feeding the hens

Watercolour
12.7 x 13.7 cm.; 5 x 5 3/8 inches

Mary Ann sketching with the children under trees

Watercolour over pencil with gum arabic
18.2 x 26.8 cm.; 7 1/8 x 10 ½ inches

Horses

17.5 x 25 cm.; 7 x 9 7/8 inches

A bench under the trees

Watercolour with gum arabic
17.3 x 20.8 cm.; 6 7/8 x 8 1/8 inches

A visit to a Natural History collection, probably the***Chelmsford Philosophical Society***

Watercolour with touches of gum arabic
9.7 x 8.1 cm.; 3 ¾ x 3 1/8 inches

A collection of poems, in a booklet and twenty-two watercolours recording family life in East Anglia, and Rollestons Farm in Writtle where the artist had settled into married life. Many of the watercolours depict members of her family, notably her children Henry and Marianne and the collection provides an evocative picture of English rural family life in the mid-nineteenth century. Her work is reminiscent of that of Mary Ellen Best (1809-1891).

Mary Ann Alexander was born at 'Goldrood', Belstead near Ipswich in 1815. She was the ninth child of Samuel Alexander and Rebecca, née Biddle. Her father was a Quaker and a partner in the family bank of Alexander & Co. of Ipswich. The family business had started in shipping iron and corn before moving into banking. After various amalgamations, it was one of the founding constituents of Barclay's Bank.

She was a keen and accomplished watercolourist and two of the drawings include self-portraits of her sketching.

On 27th December 1850 Mary Ann married Henry Shewell Corder at Needham Market, Suffolk. They had two children, Henry (1855-1944) and Marianne (1857-1947). The family lived at Tavern Street, Ipswich from 1851-1859 when Henry retired from work in the drapery shop, due to rheumatic gout. He then took up farming with his brother Octavius at Fyfield Hall Farm, Fyfield in Essex. In 1861 he took over Rollestons Farm in Writtle and farmed there for about twenty years. A photocopy of a family photograph of the family outside Rollestons accompanies the drawings.



Mary Ann Alexander (1815 – 1913)
Loading hay onto a cart inside a barn



Mary Ann Alexander (1815 – 1913)
The dairy



Mary Ann Alexander (1815 – 1913)
Lessons in the Parlour



Mary Ann Alexander (1815 – 1913)
Wittle Reading Room and Library

Henrietta Anne Fortescue (c. 1765 – 1841)***Tivoli***

Signed, inscribed and dated l.r. and l.c.: *HA Fortescue April 20th 1817/Tivoli*, and: *water* (twice), further inscribed and dated verso: *Civita Castellana/April 24th 1817*, pen and brown ink and wash with pencil
26.2 x 36.5 cm.; 10 3/8 x 14 3/8 inches

Provenance

Private collection, UK until 2024

Henrietta Fortescue was an accomplished landscapist. The only daughter of Sir Richard Hoare, 1st Bt, of Barn Elms, and sister of Sir Richard Colt Hoare of Stourhead, she was married in 1785 to Sir Thomas Dyke Acland, 9th Bt (1752-1794) of Killerton and, after his death, in 1795 to Captain the Hon. Matthew Fortescue, RN (1754-1842), brother of the 1st Earl Fortescue, as his second wife. In 1817 she embarked on an extensive European tour with her husband and their eldest daughter.

Fortescue was a lifelong friend and pupil of Francis Nicholson (1753-1844) and provided him with European subjects which he made into prints. She produced many views of the British Isles as well as Continental subjects and examples of her work can be found in several museum collections including the Yale Center for British Art, New Haven, which has a view of Cascatella, Tivoli painted on 18 April 1817, two days before the present work.

This drawing is sold unframed.



Henrietta Anne Fortescue (c. 1765 – 1841)
Tivoli

Emily Nicholson (fl. 1842 – 1869)

A panoramic view of Arundel Castle and the sea beyond with a rainbow

Signed l.l.: *E. Nicholson*, watercolour heightened with bodycolour and scratching out
44.7 x 67 cm.; 17 5/8 x 26 3/8 inches

This well-preserved and ambitious view of Arundel is a fine example of mid 19th century landscape watercolour. Unfortunately the artist's life is not well documented. She is known to have lived in London and exhibited extensively at the Royal Academy and the Society of British Artists in Suffolk Street in 1840s and 1850s. She specialised in depicting landscapes and houses from Yorkshire to the home counties and her Royal Academy exhibits include views of Bolton Castle, Knowle, Hampstead and Windsor Forest.

The artist may have been inspired by the 1827 mezzotint after J.M.W. Turner for *Rivers of England* but there are many differences in the composition.

Arundel Castle is one of the longest inhabited buildings in England and has been owned by the Howard family since 1138.



Emily Nicholson (fl. 1842-1869)

A panoramic view of Arundel Castle and the sea beyond with a rainbow

Sarah Sophia Beale (1837 – 1920)
A view of Heidelberg, Germany

Signed and dated l.r.: *SOPHIA BEALE/1869*, watercolour heightened with bodycolour and gum arabic
 34.5 x 60 cm; 13 ¾ x 23 ½ inches

Provenance

Brightwell's, Leominster, 12 January 2004; where purchased by
 Paddy Docker-Drysdale (1929-2020);
 By descent until 2022

This substantial landscape of Heidelberg is a fine example of a detailed Pre-Raphaelite landscape. The skillful use of bodycolour applied with a dry brush creates a pleasing richness which combined with the play of dappled sunlight on the mossy rocks in the foreground and the careful selection of colours elevates the view well above topography.

Beale was born in London to Frances, née Smith, and Lionel John Beale, a surgeon. Her sister, Ellen Brooker Beale, was also an artist with whom she collaborated. Sophia and Ellen Beale went to Queen's College School, London and took art lessons at the popular Leigh's Academy run by the artist Matthew Leigh. They copied extensively after the Old Masters and antiquities in the National Gallery and British Museum.

From 1860 to 1867 the two sisters shared a studio on Long Acre in Covent Garden. In 1869 Sophia Beale travelled in Germany and France, when the present work was drawn, and in 1872 she returned to Paris, where she took classes run for women at Charles Joshua Chaplin's (1825-1891) studio (where Mary Cassatt also studied), financing her studies by working at M. Bertin's studio. On her return to London, Beale used the money she had earned in Paris to open an art school in Albany Street, near Regent's Park, teaching the latest

Parisian techniques.

Beale was a feminist and in 1889 among the two thousand signatories to the 'Declaration in Favour of Women's Suffrage' formulated by the Central Committee for Women's Suffrage. Beale also advocated for the Royal Academy and the universities to allow greater access for women.

The artist exhibited extensively during her lifetime at the Society of British Artists in Sussex Street, where she showed around thirty works, while she also had four works accepted by the Royal Academy between 1863 and 1887. Between 1868 and 1882 she exhibited at the Royal Hibernian Academy and with the Society of Women Artists from 1860 to 1881. She published four books, *A guide to the Louvre* (1883), *The Amateur's Guide to Architecture* (1887), *The Churches of Paris from Clovis to Charles X* (1893) and her autobiography, *Recollections of a Spinster Aunt* (1908). She also wrote articles including a review of the 1894 exhibition 'Fair Women' at the Grafton Gallery in London for *The American Architect and Building News* (1876-1908), Boston 45, no. 975 (see Meaghan Clark, *Fashionability, Exhibition Culture and Gender Politics: Fair Women*, 2021, p. 21).



Sarah Sophia Beale (1837 – 1920)
A view of Heidelberg, Germany

Fanny Vallance (1838 – 1894)
Lilies and Linnet

A pair, each signed with initials and dated 1870 and 1869 l.l. and l.r., watercolour over traces of pencil heightened with bodycolour and gum arabic, one signed and inscribed on label attached to backboard: *Lilies (1876)/Fanny Vallance/Farnham Royal/Bucks*, the other inscribed on label verso: *Within the bush, her covert nest/A little linnet fondly rests/'Burns*
One 37 x 27.5 cm.; 14 ½ x 10 7/8 inches; the other 38.5 x 27 cm.; 15 1/8 x 10 5/8 inches

Provenance
Lady Longmore

The little-known artist exhibited a work entitled 'Fruit' at the Royal Academy in 1876, her address given as 43 Porchester Square, Hyde Park West, London.

Fanny Vallance was the daughter of Henry Vallance (d. 1905), who built Farnham Park, in Farnham Royal, Buckinghamshire in 1865, and his wife Emily, née Carr. Most of the contents of the house were sold after his death in 1905.

A photograph of the artist taken in 1862 by Camille Silvy in her Bayswater studio is in the collection of the National Portrait Gallery.



Fanny Vallance (1838 – 1894)
Lilies and Linnet

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

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

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

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

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

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

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



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

Marie Spartali Stillman (1844 – 1927)
The Old Barn, Arreton, Isle of Wight

Watercolour with bodycolour, the paper wrapped around a stretcher, exhibition label attached to backboard, in the original gilt frame

17 x 53 cm.; 6 3/4 x 20 7/8 inches

Provenance

Private collection, USA until 2022

Exhibited

London, New Gallery, Summer Exhibition 1907

The artist was the youngest daughter of a wealthy Anglo-Greek family and grew up in London where her father Michael was a cotton merchant and Greek Consul-General. The family moved in artistic circles and in 1864 James McNeill Whistler introduced Spartali to Dante Gabriel Rossetti (1828-1882). Marie became one of Rossetti's favourite models and trained to paint with Ford Madox Brown (1821-1893).

Her style was heavily influenced by the Pre-Raphaelites.

In 1871 Marie married Rossetti's friend, the American journalist and photographer William James Stillman (1828-1901) without her father's permission. Trained by Hudson River School painter Frederic Edwin Church, Stillman chose a career as a war correspondent in Crete and the Balkans. For a time, he was the American consul in Rome. The couple lived an itinerant life, spending time in America, Italy and England.

The sale of Marie's work was important to the family finances as William's career was unsettled.

Michael Spartali had spent time on the Isle of Wight as a child and then with his own family, taking extended family holidays there. In later years he bought three properties on the island. In 1875 and reconciled to his son-in-law, he offered William Stillman a cottage on his estate on the island where Russie, Stillman's eldest son by his first wife, died after a long illness. The boy was buried at Arreton, near Newport.

Maria often spent summers on the island with her children and knew it well. Her parents retired there and the present work dating from around 1907 was painted at a time when Maria was often on the Isle of Wight looking after them.

Another view of a crossroads at Arreton is in the Bancroft Collection, Delaware Museum of Art.



**Julia Margaret Cameron
(1815–1879)**
*Mnemosyne (Marie
Spartali), 1868*

Albumen print, 29.4 x 23 cm.
The Cleveland Museum of Art,
1974.52



Marie Spartali Stillman (1844-1927)
The Old Barn, Arreton, Isle of Wight

Marie Spartali Stillman (1844 – 1927)

Portrait of a woman

Signed with monogram I.I. : MS, pencil
20.3 x 13.3 cm ; 8 x 5 1/4 inches

Provenance

Private Collection, USA, until 2021;
Robin Simon Fine Art Inc., New York

It has not yet been possible to identify the subject of this drawing.



**Marie Spartali
Stillman (1844 –
1927)**
*Portrait of a
woman*

Louisa, Marchioness of Waterford (1818 – 1891)***A girl with red hair wearing a large straw hat in a field, Highcliffe, Dorset***

Inscribed and dated verso (in a later hand) *Highcliffe/August 5 1881*, watercolour over pencil on laid paper
Full sheet 8.7 x 16 cm.; 3 3/8 x 6 1/4 inches, painted area 8.7 x 14.5 cm.; 3 3/8 x 5 3/4 inches

Provenance

David Ker Fine Art, 1986, sold to a private U.K. collector;
by descent until 2023

The artist who was born in Paris was taught to copy the Old Masters by a Mr Page and subsequently by an artist called Shepherdson. She spent time in Rome as a child and also made many studies from nature. Her husband Henry, 3rd Marquess of Waterford who lived at Curraghmore House, Ireland encouraged her talent, and she spent a great deal of time drawing and sketching during the day and in the evenings, and always had a sketchbook to hand. After Lord Waterford's death in a riding accident in 1859, she devoted even more time to her art.

Louisa became a friend of John Ruskin and their correspondence is now in the collection of the Huntingdon Library. In his letters he emphasized the importance of study of the human figure, accurate drawing, observation of light and shade and colour 'to colour well requires your life' (V. Surtees ed. *Letters from John Ruskin 'Sublime and Instructive'*, 1972, xii).

Ruskin introduced her to Rossetti, Burne-Jones, Millais and Watts, all of whom thought highly of her. Watts greatly admired her work and felt that her aristocratic background prevented her from fulfilling her potential. Ellen Clayton records her as an amateur artist (she had no need to sell her work) and noted that 'her colour is rendered warm, rich, harmonious, and full of refined sentiment' (*English Female Artists*, 1876, ii. pp. 338-340). She mainly painted genre scenes, especially of children and mythological and biblical subjects.

After her mother's death in 1867, Louisa became the chatelaine of Highcliffe Castle, Dorset, which she made her summer home. It was built between 1831 and 1836 by her father Lord Stuart de Rothesay, on the site of an earlier mansion built by his grandfather the 3rd Earl of Bute. This watercolour's subject is presumably a girl who lived on or near the Highcliffe Estate.

She exhibited at the Grosvenor Gallery between 1877 and 1882, but most of her work was not shown during her lifetime.



Louisa, Marchioness of Waterford (1818 – 1891)
A girl with red hair wearing a large straw hat in a field, Highcliffe, Dorset

Louisa, Marchioness of Waterford (1818 – 1891)
A young girl with blond hair in a red shawl and black hat

Watercolour over pencil, recto, with a landscape sketch verso inscribed and dated in brushpoint: *FOID HILL FIELD./FC. MARCH 26./1881.*, on laid paper
Full sheet 8.7 x 16 cm.; 3 3/8 x 6 1/4 inches

Provenance

David Ker Fine Art, 1986, sold to a U.K. private collector;
by descent until 2023

The artist retired to live at Ford Castle, Northumberland, which she inherited from her husband, and made many improvements in the village. She made surviving frescoes of children from the Bible at the school (which she built in 1860), using the children in the village school as models. This watercolour is presumably of one of the village children.



**Louisa,
Marchioness of
Waterford (1818 –
1891)**

*A young girl with
blond hair in a red
shawl and black hat*

Kate Gardiner Hastings (1837 – 1928)
Portrait of Ellen Terry as Ophelia

Signed l.l.: Kate Gardiner Hastings, red and black chalk
 46.7 x 36.9 cm.; 18 ½ x 14 ½ inches

Ellen Terry (1847 - 1928) is portrayed against a background of blossom. Her hair is pinned behind and she wears a blouse with a frilled collar and a knotted scarf. The background, costume and pose bear a strong resemblance to other portraits of Terry as Ophelia.

The famous actress was born in Coventry in actors' lodgings, where her parents were on tour, and she started acting as a child. She married the much older artist, George Frederick Watts in 1864, but they separated within a year. He painted her in many guises, including as Ophelia and Joan of Arc. Terry became known as the Painters' Actress and was painted and photographed by Julia Margaret Cameron, John Singer Sargent and Aubrey Beardsley, amongst many others.

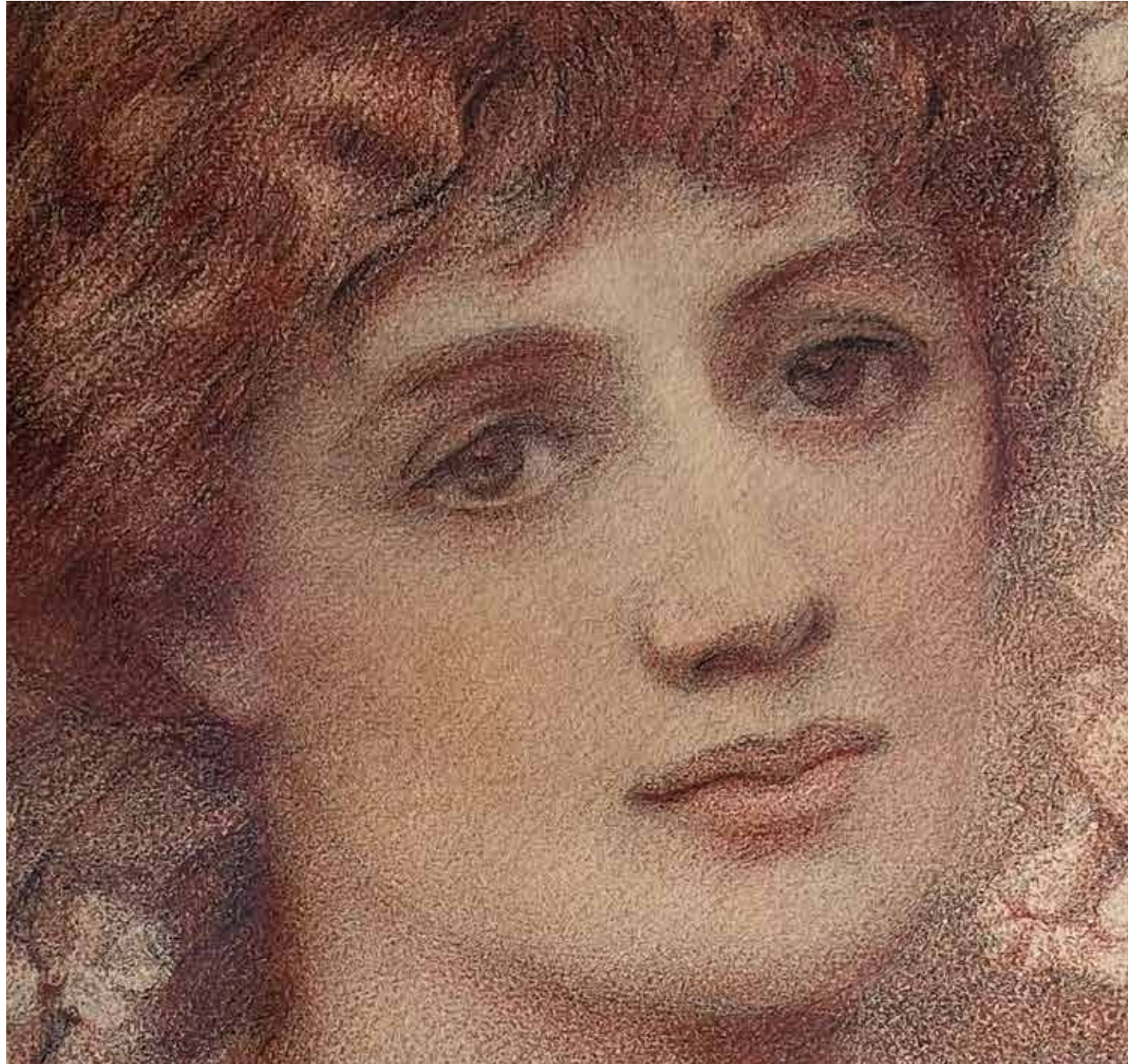
Terry and the architect and designer Edward William Godwin (1833-1886) had two children, Edith Craig and Edward Gordon Craig. She returned to the stage in 1872 to establish herself as a leading actress with the Bancroft's and John Hare's company. In 1878, Terry joined Henry Irving's company at the Lyceum Theatre as its leading lady, playing Ophelia opposite Irving's Hamlet. Her acting career became increasingly successful with tours of America and ventures into theatre ownership and management. In 1907, Ellen Terry married her third husband, the American actor James Carew (1876–1938) in Pittsburgh, Pennsylvania, whom she first met at the Royal Court and with whom she toured America in George Bernard Shaw's *Captain Brassbound's Conversion*. She graduated successfully to film and continued her career after the First World War on both stage and screen.

In later life she continued to act, but also produced plays, lectured and wrote. Terry moved in artistic and literary circles, and her friends included Henry James, George Bernard Shaw and Oscar Wilde. Her great-nephew was the actor, Sir John Gielgud (1904-2000).

Born in London in 1837, as Katherine Carr, Kate Gardiner Hastings received her artistic education at the Slade School in London. From 1871 - 1876 she studied with John Poynter and upon the completion of her studies, in 1877, she married Alfred Gardiner Hastings. For the next few years she exhibited regularly showing her work at the Dudley Gallery and the Walker Gallery.

The artist drew a series of portraits of Terry's family circa 1890 which are now part of the National Trust Collection and held at Terry's former home, Smallhythe Place in Kent (NT/SMA/D/20, 21, 22, and 23). These portray Benjamin and Sarah Terry, (the actress's mother and father) and her children Edith, the theatre director and activist and Edward Gordon Craig, the theatre designer. The pastel of Sarah Terry (1817-1892) was exhibited at the Summer Exhibition of 1890 at New Gallery, London.

Another red chalk portrait of the actress as Ophelia in Hamlet c. 1878 by the artist is in the collection of the Victoria & Albert Museum (S.1484-2014).



Detail



**Kate Gardiner
Hastings (1837 –
1928)**
*Portrait of Ellen
Terry*

Elizabeth Lily Sumner (1855 – 1930)
Portrait of a girl

Signed and dated l.r.: E. Sumner/1899, black chalk
25 x 17.5 cm.; 9 7/8 x 6 7/8 inches

Provenance

Private collection U.K. until 2023

The artist of the work was known as Lily, the oldest daughter of the Rev. John Henry Robertson Sumner and his second wife Elizabeth Anne (née Gibson). The family lived at Kelbarrow near Grasmere in the Lake District.

A collection of papers relating to the Sumner family are in the possession of the Cumbria Archive Centre. It includes numerous sketchbooks by several members of the Sumner family including several of the Lake District and also of European subjects.

Her sister Maggie Sumner (1859–1919) was a correspondence pupil of John Ruskin and his letters contained detailed instructions aimed at improving her drawing. She was the only female artist to contribute to the first five issues of *The Yellow Book*, the fashionable magazine edited by Aubrey Beardsley. Her work was very detailed and meticulous in the Pre-Raphaelite tradition. One of her sketchbooks, depicting landscapes surrounded by floral borders, has an inscription gifting it to her sister Lily for Christmas 1875 and is now in the collection of the Art Institute of Chicago (Karen Taylor, *British Women Artists 1780- 1890*, 2020, no. 18).



**Elizabeth Lily
Sumner (1855 –
1930)**
Portrait of a girl

Mary Louisa Gow (1851 – 1929)
A mother and child

Signed l.l.: *M.L. Gow* and dated 1899, watercolour
35.5 x 18.6 cm.; 14 x 7 1/4 inches

Provenance

Bill Minns, from whom purchased by the present owner

This charming watercolour is a typical example of the figure subjects for which Mary Gow is best known and exemplifies her characteristic lightness of touch.

Mary came from a family of artists and was the daughter of James Gow (fl. 1852-1885), the genre painter. Her brother Andrew Carrick Gow (1848-1920) was also an artist. She studied at the Queen's Square School of Art and at Heatherley's.

She exhibited extensively from around 1869 at the Society of British Artists in Suffolk Street and at the Royal Academy and was elected a member of the New Watercolour Society in 1875. *The Art Journal* recorded her election (in the same year as Marion Chase, see cat. no. 17). She resigned her membership in 1903. She also exhibited at the Royal Birmingham Society of Artists and the New Gallery. Her watercolours 'The Story of the Willow Pattern' and 'Beggars my Neighbour' were exhibited at the Palace of Fine Arts at the World's Columbian Exposition in Chicago in 1893. By the turn of the century, she was an established artist, whose work was continuously well reviewed in the art press.

Gow knew Laura Alma-Tadema, whom she painted. She also worked as a book illustrator later in her career.

She married fellow artist Sydney Prior Hall (1842 - 1922) as his second wife in 1907.

Examples of her work can be found in the collections of the Victoria & Albert Museum and the British Museum.



Mary Louisa Gow
(1851 – 1929)
A mother and child

Mary Louisa Gow (1851 – 1929)
Mrs Sydney Prior Hall with her daughter

Watercolour over traces of pencil heightened with bodycolour
35.5 x 18.6 cm; 14 x 7 1/4 inches

Provenance

J.S. Maas & Son Ltd.;
Bill Minns, from whom purchased by the present owner

This has traditionally been thought to be a tender self-portrait of the artist, Mrs Sydney Prior Hall, with her daughter.



Mary Louisa Gow
(1851 – 1929)
Mrs Sydney Prior Hall
with her daughter

Maria Cowell, née Sayer (fl. early 20th century)
Portrait of Sylvia Pankhurst

Signed with initials l.r.: *M.C.*, inscribed u.l.: *Suffragettes/for/VOTES*, pencil
36.5 x 25 cm.; 14 3/8 x 9 7/8 inches

Provenance

The family of Maria Cowell; from whom acquired by
Private collection U.K. until 2023

In January 1906 the *Daily Mail* coined the phrase 'suffragette' for the first time. The phrase on the drawing 'Suffragettes for VOTES' is unusual and suggests that it dates from soon after January 1906, as the phrase 'Votes for Women' was adopted as the slogan for the movement. At this date Sylvia Pankhurst was an art student at the Royal College of Art. The graphic quality of the present work suggests that it may well have been intended to further the suffragette's cause.

Maria Cowell drew another pencil drawing of the head and shoulders of suffragette and actress Decima Moore (1871-1964), which was on the art market in 2022-3 and suggests she was involved with the suffrage movement. In 1908 Moore was one of the founding members of the Actresses' Franchise League, which supported the women's suffrage movement through pro-suffrage propaganda plays, readings and lectures. She was also a member of the Actresses' Freedom League. Moore was active in the suffrage movement (as was her sister Eva), sitting on boards, attending meetings, appearing in suffragist plays and films.



**Maria Cowell,
née Sayer (fl.
early 20th
century)**
*Portrait of Sylvia
Pankhurst*

Emily Florence Mason (1870 – c. 1934)
Seated figures in the Kailasanathar Temple, Srivaikuntam, Tamil Nadu, India

Signed l.r.: EFlorence Mason, watercolour
49.5 x 32.5 cm.; 19 ½ x 12 ¾ inches

Professionally known as Florrie, Mason was the daughter of Robert Crump Mason, a dispensing chemist born in Birmingham, and raised in Bromsgrove, Worcestershire.

Mason studied at the Royal College of Art in London and was influenced for a time by the Pre-Raphaelites. She painted portraits, oriental and Indian subjects and decorative pictures, and also worked as an illustrator.

The artist left London and returned to Bromsgrove where she was established as an artist by the age of thirty and taught art for a time at Howell's School, Llandaff, Cardiff. She lived in London again later in her life.

She travelled to India and was for a time Honorary Secretary of the Ceylon Society of Arts.

Mason's work was exhibited at the Walker Art Gallery, Liverpool, the Royal West of England Academy, the Royal Institute, The Cardiff Art Society, and the Birmingham Art Gallery. In 1921 she exhibited four works at the Society of Women Artists.

Kailasanathar Temple in Srivaikuntam, a village in Tamil Nadu 30 km from Tirunelveli, is dedicated to the Hindu god Shiva. The Dravidian temple has three precincts. Shiva is worshipped as Kailasanathar and his consort Parvati as Sivakami. A granite wall surrounds the temple, enclosing all its shrines. The temple has an unusual flat gateway tower, unlike other South Indian temples that generally have a pyramidal entrance tower. The temple was originally built by Chandrakula Pandya Vijayanagar and Nayak kings commissioned pillared halls, sculptures and major shrines in the temple during the sixteenth century.



**Emily Florence
Mason (1870 –
c.1934)**
*Seated figures in
the Kailasanathar
Temple,
Srivaikuntam, Tamil
Nadu, India*

Dame Laura Knight RA (1877 – 1970)***No. 1 Dressing Room***

Signed l.r.: *Laura Knight*, watercolour over pencil
56 x 38 cm.; 22 x 15 inches

Provenance

Polak Gallery, London;
Christie's, London, 23 June 1994, lot 9;
Private collection U.K.;
Sotheby's, London, 13 December 2018, lot 85, where bought by the present owner

Literature

Janet Dunbar, *Laura Knight*, 1975, ill. facing p. 104

The subject of this watercolour is Eileen Mayo (1906-1994) depicted as a ballerina. Mayo was an artist and a favourite model of both Laura Knight and Dod Proctor. The work combines Knight's frank depiction of the female form with her love of the stage and was drawn in the studio rather than at the theatre.

Knight's interest in ballerina's dressing rooms started in 1919 when she was invited to draw Lopokova, the star of Diaghilev's ballet at the Coliseum in *No. 1 Dressing Room*, which gives the present work its title. In her autobiography, Knight describes her fascination with the glow of the electric bulbs, the ballet shoes and the scent of powder and grease paint, and how she was allowed to sit and observe as much as she desired (L. Knight *Oil Paint and Grease Paint*, 1936, pp. 224-232).

Knight worked on an oil of Mayo as a ballerina in 1927, entitled 'Dressing for the Ballet' and it was exhibited at the Royal Academy that year. The work was included in Knight's touring exhibition of the United States in 1931 and was badly damaged, so she cut it down

and completely repainted the original. The new composition called 'No. 1 Dressing Room', featuring Mayo topless in the identical pink tights and doing her hair in front of the mirror in an extended interior was re-exhibited at the Royal Academy in 1947 and bought by the Grundy Art Gallery, Blackpool.

Excluded from the life room at Nottingham School of Art in 1891, she battled against the structural inequalities of the art world throughout her professional life and fought for greater recognition and status for women in the arts throughout her career.

In 1922 she wrote a pamphlet entitled *Can Women Succeed as Artists* where she identified inequality of opportunity as a major factor in the near-total exclusion of women from the arts in Britain. In 1936 Laura Knight was the first woman to be elected to full membership of the Royal Academy since its foundation in 1768. She was President of the Society of Women Artists from 1932 to 1968. While she became the first woman to join the selection committee of the Royal Academy in 1937, Knight was not invited to its annual banquet until 1967.



**Dame Laura
Knight RA (1877
– 1970)
*No. 1 Dressing
Room***

Evelyn Dunbar (1906 – 1960)***Shall we gather by the river***

Oil on paper
26 x 31 cm.; 10 ¼ x 12 ¼ inches

Provenance

The Artist's Estate

This is an early work by the artist.

Evelyn Dunbar was a devout and committed Christian Scientist throughout her life. Much of her work reflects her beliefs, mostly indirectly but sometimes directly. Christopher Campbell-Howes, the artist's nephew, has suggested that this work may be an interpretation of the hymn 'Shall We Gather by the River,' with words adapted from the original Baptist version of Revelation 22. It begs comparison with Stanley Spencer, whose art was a significant influence on her work.

The absence of men in the composition is deliberate, while the inclusion of young children and babies with the young women who make up the circle gathered around an ambiguous stone, in the centre, perhaps adds an air of mystery and female potency to the work.

Evelyn Mary Dunbar was the fifth child of William Dunbar, a tailor and purveyor of household linens, and Florence (née Murgatroyd), an amateur artist known for floral still lifes. Dunbar's childhood and adolescence were spent in Rochester, where she developed strong skills in draughtsmanship and composition, as well as a sophisticated sense of colour. Dunbar was encouraged by her mother and her aunt, and she was awarded an exhibition to the Royal College of Art in 1929, where she was greatly influenced by William Rothenstein, Allan Gwynne-Jones, Alan Sorrell, Percy Horton and Charles

Mahoney. In her fourth and postgraduate year she was invited by Mahoney, her mural tutor, to join a team to decorate the hall at Brockley Grammar School for Boys (now Prendergast Hilly Fields School) with an extensive series of murals, mostly based on Aesop's fables. Started in 1933, they were inaugurated to acclaim in 1936.

In December 1939 Sir William Rothenstein suggested she should apply for employment as a war artist. She was given the remit of recording the Home Front of women's war time activities. Dunbar was the only female artist to be given a series of rolling employment contracts throughout the war, and by 1945 had completed 44 works.

In 1942 Dunbar married Roger Folley, a horticultural economist then serving in the RAF. While Folley worked at Oxford University, Dunbar taught at the Ruskin School of Art. She painted biblical and literary allegorical paintings at this period. In 1950 Folley was appointed to a senior post at Wye College, in Kent where the couple moved. Landscape and portraiture began to occupy her, and her only solo exhibition, held in Wye in 1953, reflected her wider subject matter (See Christopher Campbell-Howes, *Evelyn Dunbar: A Life in Painting*, 2016).

A retrospective of Dunbar's work entitled *Lost Works* was held at Pallant House, Chichester, in 2015.



Evelyn Dunbar (1906 – 1960)
Shall we gather by the river

Nina Hamnett (1890 – 1956)***Portrait of a lady***

Signed, inscribed and dated l.r.: Nina Hamnett/Oct 1924/Paris, pencil, partial watermark ENGLAND
25.4 x 25.7 cm.; 10 x 10 1/8 inches

Provenance

By family descent until 2024

This may be a portrait of Mary Torr, painted in oils by Hamnett in 1924.

The daughter of an army officer, Hamnett was born in Wales and had a peripatetic childhood, showing early talent for drawing and painting. In 1911 she set up a studio in Grafton Street in Fitzrovia. Throughout her early career she worked at the Omega Workshops and was well known on the London art scene. Hamnett moved to Paris in 1913 and lived in Montparnasse. She attended Marie Wassilieff's academy where she had lessons with Fernand Leger, worked as an artist's model and met Amedeo Modigliani, Chaim Soutine, and Gertrude Stein. She was at the heart of the Anglo-French exchange of artistic ideas at this period and came and went between Paris and London. Hamnett was back in France in 1920 enjoying the Bohemian life of the French capital with other artists and seeking out the avant-garde.

One of Hamnett's first solo exhibitions was held at the Eldar Gallery, London in 1918 and consisted mainly of portraits of figures she had met in Paris.

Hamnett, dubbed the 'Queen of Bohemia' is now recognised as a leading proponent of British Modernism and a retrospective of her work, including many drawings, was held at Charleston in 2021.

The grandmother of the previous owner and her husband used to frequent the Fitzroy Tavern and drink with the artists and intellectuals who were regulars there.



Nina Hamnett (1890 – 1956)
Portrait of a lady

Mary Harriet Robinson (1894 – 1969)
An illuminated musical manuscript of Cherry Ripe

On parchment with burnished gold illumination, the title page signed in pencil: *Mary H. Robinson*, further inscribed in another hand *Illumination by Mary Heath Robinson/sister of WHR*, the artist's name label attached to inside back cover, bound in marbled boards with green leather and gilt tooling stamped CHERRY RIPE
24 x 33 cm.; 9 ½ x 13 inches

Provenance

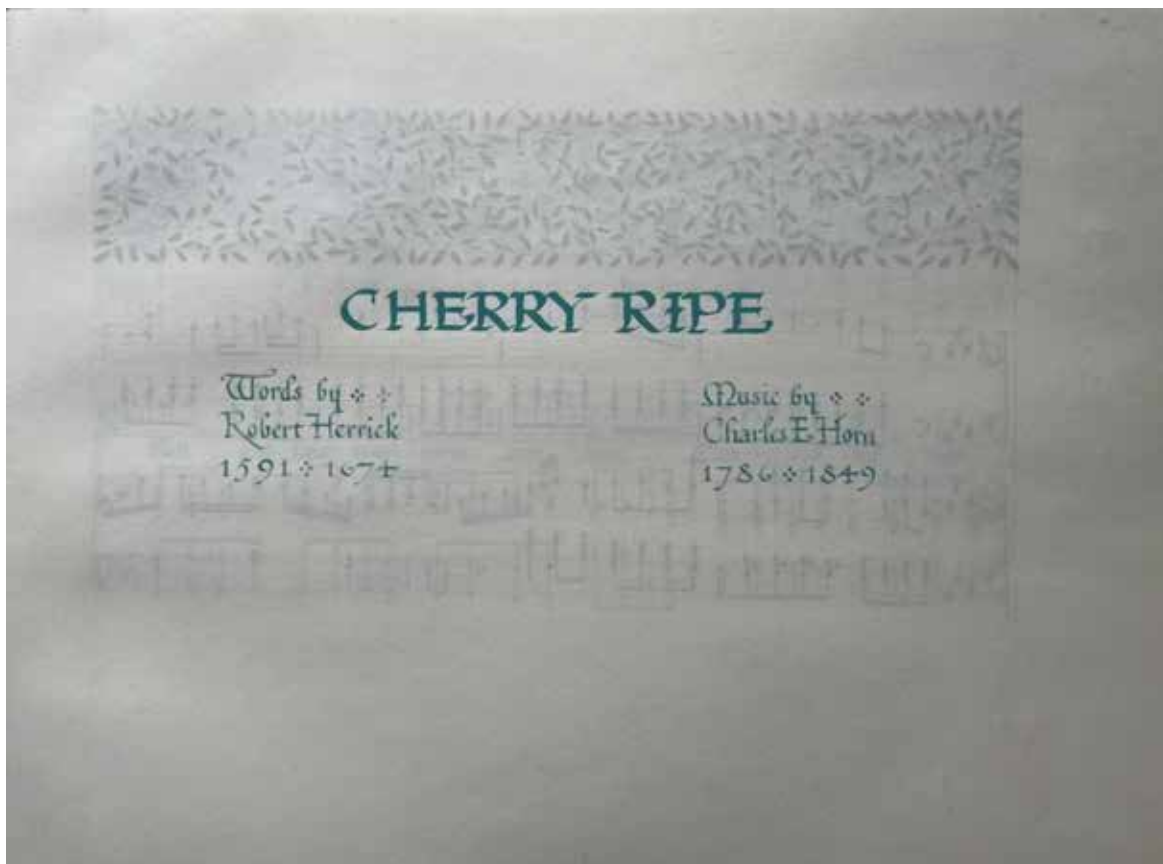
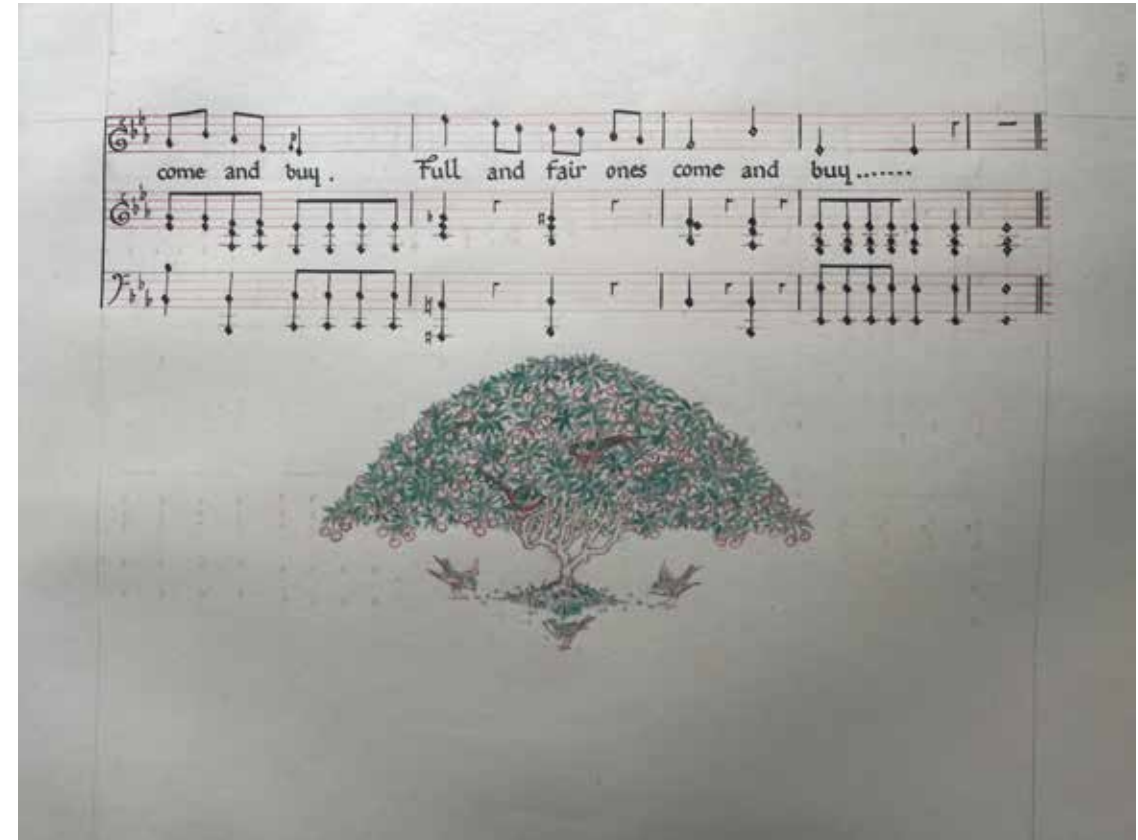
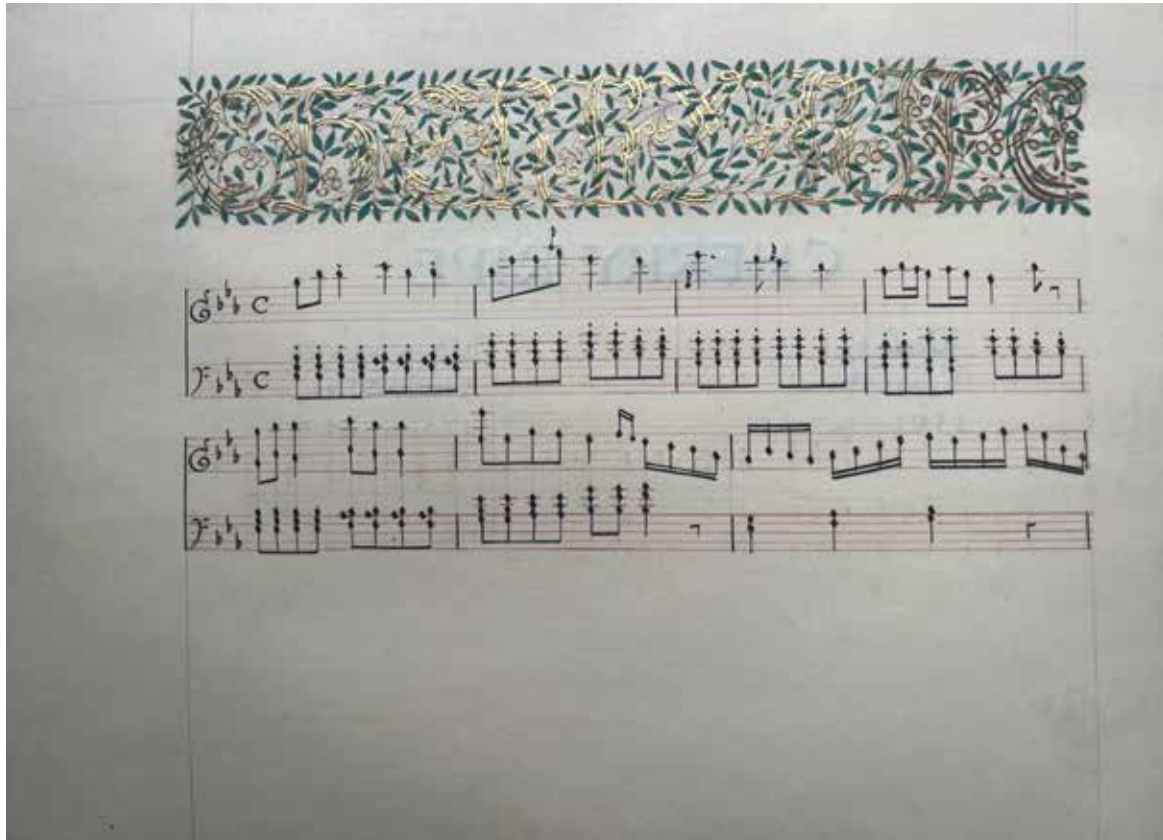
Mr and Mrs T.L. Robinson (lent to an unidentified exhibition as no. 211);
By family descent until 2024

The famous song *Cherry Ripe* was written by Robert Herrick (1591-1674) and the music is by Charles E. Horn (1786-1849).

Mary Robinson, the sister of William Heath Robinson, was a talented calligrapher and illustrator and occasional metal sculptor. She was taught by Charles Edward Johnson (1832-1913), a member of the Royal Society of Painter in Watercolours, as was her brother Charles Robinson. She became a member of the Royal Society of Scribes and Illustrators in 1921.

Her brother William praises her skill in his autobiography, *My Line of Life*, 1938:

'My sister has, I believe, found a great consolation in the work that now occupies her all her lifetime. Her writing and illumination are sometimes exquisite', pp. 164-65. Mary devoted some of her life to nursing her mother and sister.



**Mary Harriet
Robinson
(1894 – 1969)**
*An illuminated
musical
manuscript of
Cherry Ripe*

RECENT SALES



Marie Spartali Stillman (1844 – 1927)
Kelmscott Manor, Oxfordshire

Watercolour over pencil heightened with bodycolour, in original frame with exhibition label verso
11 x 22 inches; 30 x 56 cm

Exhibited

The New Gallery, London, Summer Exhibition, 1905

Provenance

Private collection, U.S.A. ;
With Karen Taylor Fine Art in 2023

This atmospheric evocation of William Morris's 'Heaven on Earth' shows the planting of the garden beds in high summer as it was when the Morrises lived there. The artist was a frequent visitor to Kelmscott and a close friend of Jane Morris. Here she records the garden, in around 1904. Jane wrote in that year from Kelmscott that 'my dear friend...paints quietly in the garden, making pretty portraits of bits of it'.

The garden has undergone subsequent changes and this watercolour can be viewed at Kelmscott Manor. The house has been recently refurbished by its custodians, the Society of Antiquaries.



Marie Spartali Stillman (1844 – 1927)
Kelmscott Manor, Oxfordshire

KAREN TAYLOR

76

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

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

In 1993 she joined Spink's picture department. Here she expanded her interest in Oriental, Indian and Far Eastern art and organised exhibitions of Orientalist pictures and twentieth century British paintings and contemporary artists. She also represented Spink at international art fairs in Basel, Maastricht,

New York, Hong Kong and Singapore, amongst other places, and served on the prestigious Grosvenor House Art & Antiques Fair picture vetting committee.

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

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

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



KAREN TAYLOR FINE ART

+44 (0)20 8743 9207

+44 (0)7881 581275

karen@karentaylorfineart.com

www.karentaylorfineart.com