

BRITISH DRAWINGS AND WATERCOLOURS
2012



GUY PEPIATT FINE ART

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Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical sales. Topographical views whether they be of Britain or worldwide have remained an abiding passion. Guy left Sotheby's in early 2004 and has worked as a dealer since then, first based at home, and now in his gallery on Mason's Yard, St James's, shared with the Old Master and European Drawings dealer Stephen Ongpin. He advises clients and museums on their collections, buys and sells on their behalf and can provide insurance valuations.

BRITISH DRAWINGS AND WATERCOLOURS 2012

Monday to Friday 10am to 6pm
Weekends and evenings by appointment

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James Seymour (1702-1752)

Lord Bolton's Fearnought sweating

Inscribed upper right: .D. Boltons/Fearnought/sweating
Bodycolour over pencil on laid paper
13.2 by 17.1 cm., 5 by 6 ³/₄ in.

Provenance:
Bought by the Grandfather of the present owner

Seymour was one of the best known horse painters, alongside John Wootton, of the mid eighteenth century. Born in London, the son of a banker, he reportedly lived so extravagantly at Newmarket that his wealthy father died bankrupt in 1739.

He worked in Newmarket and produced confident pencil drawings on the spot which he used for large scale paintings. He painted most of the best known horses of the period with examples of his work being in the Royal Collection, British Museum, Yale Center for British Art, the Tate Gallery and elsewhere. For more on the artist, see the exhibition catalogue by William Drummond, *'The Ingenious Mr Seymour'*, 1978.

Fearnought was born circa 1725, bred by Sir William Ramsden of Byram, Yorkshire, from whom he was purchased by the Duke of Bolton. He was said to be the best horse of his time at Newmarket and raced from 1730 to 1733 over four miles.



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James Seymour (1702-1752)

Lord Lindsay's Archer

Inscribed lower right: *L.d Lindsay's Archer*

Bodycolour over pencil on laid paper

13.6 by 17.3 cm., 5 1/4 by 6 3/4 in.

Provenance:

Bought by the Grandfather of the present owner



Thomas Rowlandson (1756-1827)*La Place de Mer, Antwerp*

Signed lower right: *Rowlandson 1794* and inscribed: *Place de Mer Antwerp*
 Pen and grey ink and watercolour over pencil
 40.6 by 55.3 cm., 16 by 21 ³/₄ in.

Provenance:

Probably Matthew Michell, his sale, Sotheby's, 1818, sold for £9;
 H.E. Ten Cate, his sale Amsterdam, 20th December 1958, lot 99, bt. Fine
 Art Society for £400;
 With the Fine Art Society, November 1959;
 Anonymous sale, Christie's, New York, 25th May 1984, lot 370

Literature:

Joseph Grego, *Rowlandson the Caricaturist*, London 1880, vol. I, p.331;
 John Hayes, *Rowlandson Watercolours and Drawings*, London 1972, p.155,
 no.91, illustrated

Exhibited:

Amsterdam, *Tentoonstelling van Oude Kunst*, Rijksmuseum, 1929, no. 267

Engraved:

By Wright and Shultz as an etching, published by R. Ackermann, 1st
 August 1797

Rowlandson made several trips to France and the Low Countries in the late 1780s and early 1790s. The Place de Mer was an important thoroughfare in the sixteenth century but the church of the Carmelites to the left and the cross in the centre of the square were both destroyed during French occupation of the city in 1797. The road leading off to the right is the Huidevettersstraat.

This is one of a group of three views of the Low Countries by Rowlandson which were engraved and published by Ackermann in 1797. The others are *Fishmarket at Amsterdam* (see Hayes, op. cit., no.90, ill.) and *Stadhuis, Amsterdam*. There are two other versions of this composition recorded – one in the Victoria and Albert Museum, London, and the other sold at Christie's on 21st November 1978, lot 41. Hayes suggests this is the version which belonged to Rowlandson's friend and important patron Matthew Michell and which made the top price at his sale at Sotheby's in 1818.



Thomas Rowlandson (1756-1827)*Weighing In at the Races*

Pen and grey ink and brown ink and watercolour over traces of pencil
17.6 by 27.2 cm., 6 $\frac{3}{4}$ by 10 $\frac{1}{2}$ in.

Provenance:

Probably Joseph Grego 1889

Miss E.H. Newman, her sale, Sotheby's, 24th November 1977, lot 201

With Spinks, London, 1978;

With Agnew's, London

Private Collection, UK until 2011

Literature:

John Hayes, *The Art of Thomas Rowlandson*, exhibition catalogue, 1990, no. 60



Exhibited:

Probably London, Royal Institute of Painters in Water Colours, *Works of the English Humourists in Art*, June 1889, no. 203

London, Spink's, *Thomas Rowlandson*, 7-23 March 1978, no. 12

London, Royal Academy, *Derby Day 200*, 1979, no. 9.1;

New York, Frick Collection, *The Art of Thomas Rowlandson*, Feb. – Apr. 1990, no.60;

Pittsburgh, Frick Art Museum, *The Art of Thomas Rowlandson*, Apr. – June 1990, no.60;

Baltimore Museum of Art, *The Art of Thomas Rowlandson*, June – Aug. 1990, no.60

This drawing shows a jockey being weighed in before a race while his mount is being scraped prior to the race. At race meetings in the eighteenth century, horse and jockey assembled at the rubbing-down house before a race where the sweat on the horse was scrapped off. A finished version of this watercolour is recorded in the Halifax collection.

5

Thomas Rowlandson (1756-1827)

Gone to the Continent

Signed lower right: *Rowlandson. 18..*, inscribed lower left: *Gone out of Town for the Summer* and inscribed with the title lower centre

Pen and grey and brown ink and watercolour over traces of pencil

27.9 by 22.4 cm., 11 by 8 ¾ in.

Provenance:

Anonymous sale, Sotheby's, 19th July 1979, lot 92;

Private collection until 2011

The name on the doorplate reads 'Sir Gregory Page-Turner'. Sir Gregory Page-Turner, 3rd Bt. (1748-1805) was a wealthy politician and landowner who was MP for Thirsk.



Samuel Hieronymous Grimm (1733-1794)

Figures by a Village Pond

Signed lower right: *S.H Grimm fecit/1772*

Pen and grey ink and watercolour on laid paper, with original pen and ink border, oval
23.8 by 31.2cm., 9 ¼ by 12 ½ in.

Provenance:

James Tobin until 1818;

Sir John Fitzherbert, Bt.;

C.M. Harmsworth, 1961;

With Appleby Bros., London, 1973;

Anonymous sale, Christie's, 18th March 1980, lot 34

Exhibited:

London, Walker's Galleries, *29th Annual Exhibition of Early English Watercolours*, 1933, no.71

This drawing was part of an album of sixteen drawings by Grimm sold by James Tobin's estate in 1818 described as 'a volume containing a beautiful collection of Tinted Drawings by Grimm, very highly finished. A set of 16 after nature.' Tobin was a West India merchant and planter from Bristol. The pair to this watercolour, also dated 1772, is illustrated in R.M. Clay, *Samuel Hieronymous Grimm of Burgdorf in Switzerland*, 1961, pl.39 and was sold by Guy Peppiatt Fine Art in 2009.



Samuel Hieronymous Grimm (1733-1794)

Caernarvon Castle, North Wales

Signed lower left: *S.H. Grimm fecit 1777*

Pen and black ink and watercolour over traces of pencil on laid Whatman paper with pen and ink border

Sheet 20.3 by 27.7 cm., 8 by 10 $\frac{3}{4}$ in.

Provenance:

J. Collingwood Stewart, Newcastle;

A Deceased Estate

Literature:

Mary Rotha Clay, *Samuel Hieronymous Grimm*, 1941, p.76, ill. p. 85

Engraved:

By W. Walker and W. Angus, 1780, with minor differences

This view of Caernarvon Castle is taken from the far bank of the River Seiont on which the castle is situated, overlooking the Menai Straits. It shows the Eagle Tower, the grandest of the castle's towers, in the western corner.



James Miller (fl. 1773-1814)

Windsor Castle from the South-East

Signed lower left: *James Miller/Del*

Pen and grey ink and watercolour over pencil on laid paper

30.9 by 46.4 cm., 12 by 18 ¼ in.

Provenance:

With Spink and Son, London, where bought by the present owner

Miller was a topographical artist, best known for his large views of London street scenes. Five London views by him are in the British Museum and view of Richmond Bridge in the Victoria and Albert Museum.

This view of Windsor Castle shows the South and East fronts of the Upper Ward. They had been remodelled by Hugh May, architect to King Charles II, in the 1670s, who also created the southern and eastern terraces that can also be seen. May's reconstruction was both sympathetic to the existing castle and a deliberate attempt to create a slightly austere 17th-century version of a "neo-Norman" castle. Edward III's Tower can be seen on the far left which May also rebuilt incorporating larger windows but retaining the height and dimensions of the medieval building.



Joseph Farington, R.A. (1747-1821)

Dumbarton Rock from the South

Inscribed lower centre: *South View of Dumbarton Castle Oct.br 11th 1788*
 Pen and grey ink and watercolour with original washline mount
 38.3 by 68.3cm., 15 by 26 ¾ in.

Provenance:

With Spink Leger, London, circa 1995;
 Private Collection until 2011

This is one of a group of views taken at or near Dumbarton on Farington's Scottish tour in the autumn of 1788. He was there for over three months due to a project to publish a book of engravings of Scottish scenes. Two views of Dumbarton Castle are in the Ashmolean Museum, Oxford and Glasgow Museums and Art Galleries and a large

watercolour 'Towards Dumbarton' dated 7th October 1788 is in the Whitworth Art Gallery, University of Manchester (see *Joseph Farington – Watercolours and Drawings*, Exhibition Catalogue, 1977, nos. 37-39, pp. 48-49).

The high twin-peaked volcanic plug of Dumbarton Rock, stands south of the town of Dumbarton, with the River Clyde on one side and the River Leven on the other. Early Britons had a fortress here before the Romans, and it was home to a military base as recently as World War II. Dumbarton Castle is made up of several garrison buildings including the Governor's House built in 1735 which can clearly be seen, along with several gun batteries built to defend the access of the Clyde. Of the various buildings also erected at the time in the cleft between the peaks, only the "French Prison" remains.



Michael 'Angelo' Rooker (1746-1801)

View of Caerphilly Castle, South Wales

Signed lower right: *MRooker 1796*

Watercolour over pencil

27.8 by 37.1 cm., 10 ³/₄ by 14 ¹/₂ in.

Provenance:

By descent in the Burney Family until 2011

This shows Caerphilly Castle which stands seven miles north of Cardiff and was one

of the most visited castles in Wales in the eighteenth century. The north-west tower is in the foreground with the inner gatehouse behind to the left and part of the great moat at the left edge. Rooker here depicts the less familiar side – the famous leaning tower is not visible although it is included in a watercolour in the Fitzwilliam Museum (see Patrick Conner, *Michelangelo Rooker*, 1984, p. 68, ill.). Part of the castle was restored by the Marquess of Bute and it now has a roof.

We are grateful to Tom Lloyd for identifying the castle.



Julius Caesar Ibbetson (1759-1817)

Washerwomen by the banks of the Dee, Llangollen

Inscribed on part of old mount: *From under the Bridge..... Llangollen*
 Pen and grey ink and watercolour over traces of pencil
 32.7 by 45.1 cm., 12 ¾ by 17 ¾ in.

This originates from Ibbetson's 1792 summer tour of North Wales in the company of Robert Fulke Greville (1751-1824). He was in Llangollen in July and there are a

number of recorded Llangollen views. Another version of this watercolour is in the National Library of Wales and an oil in Glasgow Museum. For more on his Welsh trip, see Mary Rotha Clay, *Julius Caesar Ibbetson*, 1948, p. 32-43.

We are grateful to James Mitchell for his help in cataloguing this watercolour.



Francis Towne (1740-1816)

The Lake of Coniston, Lake District

Signed verso: No. 24/Lake of Coniston light from the left hand/August 25.h 1786/ F. Towne
Pen and grey ink and watercolour over pencil
15.5 by 47 cm., 6 by 18 ½ in.

Provenance:

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825);
John Herman Merivale (1779-1844);
By descent to his grand-daughter Maria Sophia Merivale (1853-1928);
Her sister Judith Ann Merivale (1860-1945);
Sold as part of a sketchbook to H.B. Milling of Squire Gallery for £25;
With Colnaghi, January 1946;
Sold to David, Viscount Eccles (1904-1999) for £85;
With Agnew's 1979, sold to a private collector, January 1980;
Anonymous sale, Sotheby's, 14th November 1991, lot 68;
Private Collection until 1997;
With Spink-Leger, London, 1999;
Private collection, UK until 2011

Literature:

Timothy Wilcox, *Francis Towne*, exhibition catalogue, 1997, p. 117 under no. 52

Exhibited:

London, The Gallery, Lower Brook St., *Towne's Exhibition of Original Drawings*, 1805, no.86

This is one of only two drawings Towne produced of Lake Coniston on his tour of the Lake District in August 1786. The other is inscribed 15th August and is in the Yale Center for British Art (see Wilcox, *op. cit.*, no. 52, p. 117). Both are drawn from the north end of the lake. This looks west down the lake from the road leading from Hawkshead to Coniston with the Old Man of Coniston to the right and Brown and Buck Pike to the left.

We are grateful to Richard Stephens and Charles Nugent for their help in cataloguing this watercolour.



Francis Towne (1740-1816)

Ludlow Castle, Shropshire

Signed lower left: *F. Towne/delt. 1777/no 46* and inscribed verso: *a view of Ludlow Castle, Shropshire./ Drawn on the spot/ by/ Francis Towne July 21st 1777*

Pen and grey ink and watercolour on five sheets of paper joined on original washline mount

30 by 57 cm., 11 ¾ by 22 ¼ in.

Provenance:

James White (1745-1825);

Merivale Family;

Mrs Solly 1944;

With Thos. Agnew;

Sir William Worsley of Hovingham Hall, his sale, Christie's, 20th November 1984, lot 67;

Anonymous sale, Christie's, 9th November 1999, lot 74;

Private collection, London until 2011

Literature:

A.P. Oppé, 'Francis Towne, Landscape Painter', *Walpole Society*, vol. VIII, 1919-20, pp. 95-126, p. 107;

Adrian Bury, *Francis Towne*, 1962, pp. 71, 95 and 140, pl. XXXVI

Exhibited:

York City Art Gallery, *Watercolours by Francis Towne*, 1950, no. 1

This is one of the largest known watercolours by Towne and dates from his tour to North Wales and Shropshire in the summer of 1777. The first drawing from the tour, numbered 1, is of Bridgenorth and is dated 20th June and the last is a view of Glastonbury Abbey numbered no. 54 and presumably drawn on his return journey. Another view of Ludlow Castle, numbered no. 45, is in Birmingham Museum and Art Gallery (see Timothy Wilcox, *Francis Towne*, exhibition catalogue, 1997, no. 10, p. 48, ill.) and view of the interior of the Great Room, Ludlow is in Plymouth City Art Gallery.

We are grateful to Richard Stephens for his help in cataloguing this watercolour.



Francis Towne (1740-1816)

Okehampton Castle, Devon

Inscribed verso: *Oakhampton Castle*
 Pen and grey ink and grey washes on laid paper
 20 by 32.3 cm., 7 ³/₄ by 12 ³/₄ in.

Provenance:

James White of Exeter (1745-1825);
 John Herman Merivale of Barton Place (1779-1844);
 Thence by descent until 2011

Richard Stephens has suggested that this on-the-spot sketch dates from between 1777 and 1786 and might date from the summer of 1783 when Towne drew a number of

Devon views in pen and grey wash such as 'Combe Martin Bay' in the National Gallery of Art, Washington (2001.135.1). The town of Okehampton is 25 miles west of Exeter where Towne lived from 1767 until 1780 and where he kept a home for the rest of his life. A view of Okehampton town and castle dating from 1772 is in Birmingham Museums and Art Gallery with another version in the Yale Center for British Art (see Timothy Wilcox, *Francis Towne*, exhibition catalogue, 1997, no. 1, and fig. 10).

This drawing passed to Towne's lifelong friend and executor James White and, as decreed by Towne's estate, then passed to John Herman Merivale, the son of another friend. It has been passed down in the Merivale family until last year.



John Webber (1751-1793)*A View on the Road to Cerdon between Lyon and Geneva*

Signed lower left: *J. Webber. del* 1788 and inscribed with title on original washline border

Watercolour over pencil

34.6 by 50.7 cm., 13 ½ by 20 in.

Provenance:

With Spink & Son, London, 1980s;

Private collection, London, until 2011

This watercolour originates from Webber's only continental tour, in the summer of 1787. He spent the month of June 1787 in Paris before setting off for Lyon at the end

of June. From Lyon, he headed towards Geneva, then probably across the Simplon Pass into Italy. He reached as far south as Milan before heading north again to Bern to visit some friends from his student days in Paris before returning to London in early 1788.

Webber was the son of the Swiss sculptor Abraham Weber and studied in Paris before entering the Royal Academy Schools in 1775. In 1776, he accompanied Captain Cook on his third voyage to the South Seas returning in 1780. Works from this trip are rare and much sought after.

An oil of this title was exhibited at the Royal Academy in 1789, no. 127.



John White Abbott (1763-1851)

The Quarry, Peamore, Devon

Signed with monogram lower right and dated 1796 and signed on reverse of original mount: *In the Quarry at Peamore. JWA. Octr 1796.* and inscribed in another hand: *given to Elizabeth/March 1 1836*

Pen and grey ink and watercolour on six sheets of laid paper joined
36.6 by 45.3 cm., 14 ¼ by 17 ¾ in.

Provenance:

John Drew;

Elizabeth Drew;

Anonymous sale, Sotheby's, 22nd November 1979, lot 182;

With Spinks, London, 1980s;

Private Collection, UK, until 2011



Peamore Park was a popular sketching ground for both White Abbott and Francis Towne. The Rev. John Swete in his *Picturesque Sketches of Devon* recording his tour of 1789 wrote: 'The chief beauty of Peamore lies in the undulating form of its grounds, rising and falling in the regular alternation of hills and dales – in its woods, groves and trees – and in a Quarry, which surrounded by a thicket of high towering Oaks, beech & ash is one of the grandest and most romantic objects in the county.' Peamore lies about five miles south of Exeter and visitors and artists were allowed in its ground. From 1774 until 1795 it was in possession of the Coxe family until on the death of Henry Hippisley Coxe when it was sold to Samuel Kekewich whose family remained there until 1947.

17

John White Abbott (1763-1851)

A Woodland Path at Fordland, Devon

Inscribed lower right: *Fordland/Sept. 26. 1825.*

Pen and brown ink and grey wash

33.5 by 25.3 cm., 13 by 10 in.

Provenance:

With the Fine Art Society, London, by whom sold in 1972 to the husband of the late owner;

A Deceased Estate

Fordland was the estate of James White (1745-1825), White Abbott's uncle and a close friend of Francis Towne (see nos. 12-14) who taught White Abbott. White Abbott frequently sketched in its ground and the present drawing dates from the year of James White's death.



Francis Nicholson (1753-1844)

View of Westminster Bridge and the Thames

Pen and black and ink and watercolour over pencil
30.7 by 43.1 cm., 12 by 17 in.

Provenance:

J. & W. Vokins, London;
A Deceased Estate

This is a view of Old Westminster Bridge over the Thames, taken from Lambeth with the gatehouse of Lambeth Palace just in view on the right. The bridge was constructed between 1739 and 1750. The jumble of buildings that made up Westminster Palace can be seen alongside Westminster Hall, with St Margaret's and Westminster Abbey behind, with the spire of St Martin's in the Fields visible on the far side of the bridge.

Nicholson was born in Pickering, Yorkshire and lived in various Yorkshire towns before moving to London in 1803. His subject matter tends to be of Northern England and Scotland and his London views are rarer. He built up such a successful career as a drawing master in London that he stopped exhibiting from 1833. This is an example of his 'stained drawing' style and is likely to date from the 1790s.

An exhibition of his work continues at the Ryedale Folk Museum, Hutton le Hole, Yorkshire until 20th May 2012 and there is an accompanying catalogue, *Francis Nicholson (1753-1844), Painter, Printmaker and Drawing Master* by Gordon Bell, Colin Coulson and Judy Dixon. We are grateful to Professor Gordon Bell for his help in cataloguing this watercolour.



Thomas Girtin (1775-1802)

Ruins of the Savoy Palace, London

Signed on reverse of old backing: *Savoy Prison/T Girtin*
Watercolour over traces of pencil
21.1 by 28.8 cm., 8 ¼ by 11 ¼ in.

Provenance:

Sir Hickman Bacon, Bart.;
With Thos. Agnew and Sons, Manchester;
Private Collection, Netherlands

Literature:

T. Girtin and D. Loshak, *The Art of Thomas Girtin*, 1954, no. 134, ii

This shows the ruins of the old Savoy Palace on the site of what is now the Savoy Hotel. Beyond is a view of the Thames and Westminster Bridge. It dates from 1795-96 and is one of a group of views of the ruins which Girtin drew as a young man no doubt attracted by their picturesque character. Another view of the ruins is in the Ashmolean Museum (see Greg Smith, *Thomas Girtin: The Art of Watercolour*, 2002, no.67, p.92) and a pencil drawing is in the Yale Center for British Art. Girtin and Loshak (op. cit.) note that Turner also drew the same view but without the dog (with the Palser Gallery, circa 1920) which suggests that both drawings were executed at the same time.

Originally destroyed by a mob during the Peasant's Revolt of 1381, John of Gaunt's Savoy Palace was converted into a hospital for the poor by Henry VII in 1512. The remains were swept away during the building of Waterloo Bridge in the early 19th century.



Joseph Mallord William Turner, R.A. (1775-1851)

The Coast under Vietri, Salerno beyond

Watercolour over pencil
15.6 by 22.9 cm., 6 by 9 in.

Provenance:

With Anthony Reed Gallery, London, circa 1980;
Private Collection, London, until sold at Sotheby's, 21st March 2002, lot 160, bt. by
the present owner

This is an example of Turner's early work, dating from circa 1794-95 when he was
working for Dr Thomas Monro (1759-1833) at his drawing academy at 8 Adelphi

Terrace, London. Monro commissioned young artists to copy works from his collection
and was one of the most important patrons of his day. His collection included many
works by John Robert Cozens, who Monro treated during his mental illness in the
1790s, and he had access to his sketchbooks.

The present work is based on a drawing of this subject by Cozens in the Beckford
Sketchbooks now in the Whitworth Art Gallery, University of Manchester (vol. III,
no. 12). Cozens visited Italy for the second time in 1782 with the collector William
Beckford and his sketch of this subject is inscribed with the subject and dated 23rd
September 1782.



John 'Warwick' Smith (1749-1831)

'Port of Terracina, and Ruins of Antient Anxur, situated on the Confines of the Roman Territories, entering the Kingdom of Naples'

Signed on reverse of original washline mount: *John Smyth 1797* and inscribed with the title

Watercolour over traces of pencil

39.8 by 57cm., 15 ½ by 22 ½ in.

A view of Terracina by Smith was engraved in 1796 for his *'Select Views of Italy'*, vol. II, pl.45. The present watercolour, drawn in the following year, may be a commission arising from the publication of the engraving. 'Warwick' Smith's description of the engraving is as follows:

'Terracina was the Anxur of the ancients. It stands high. There is but little remarkable in it at present except the cathedral, which is erected upon the ruins of the temple of Jupiter. The antique columns of the latter support the facade of the wooden fabric. This view represents the part of Terracina which in the time of the Volscians was considerable: it is now only a harbour for a few small fishing boats. Here is a dogana, or custom-house, belonging to the Pope, for the purpose of examining whatever merchandise is exported from or imported to the Neapolitan dominions.'





22

Robert Hills (1769-1844)

Fallow Deer in a Wooded Landscape

Signed lower right: *R Hills. 1819.*

Watercolour over pencil heightened with stopping out
42.8 by 31.7 cm., 16 ³/₄ by 12 ¹/₂ in.

Provenance:

Acquired by Bolton Museum and Art Gallery in 1947;
De-accessioned in 2011

23

Robert Hills (1769-1844)

Fallow Deer – Scene in Windsor Forest

Signed lower right: *R Hills. 1815.*

Watercolour over pencil heightened with gum arabic
40.7 by 51.3 cm., 16 by 20 in.

Exhibited:

London, *Society of Painters in Water-colours*, 1815, no.351, bt.
T. Garle for £26.5.0



Anthony Vandyke Copley Fielding (1787-1855)

View near Buxted, Sussex – the South Downs in the Distance

Signed lower right: *Copley Fielding 1839*

Watercolour heightened with bodycolour, stopping out, scratching out and gum arabic
27.6 by 40 cm., 10 ³/₄ by 15 ³/₄ in.

Exhibited:

Probably London, *Society of Painters in Water-colours*, 1840, no.69

Copley Fielding moved from London to Brighton in 1829 and exhibited a large number of South Downs views from then until his death.



John Varley (1778-1842)*Mount Snowdon from the slopes of Moel Hebog, Beddgelert below*

Signed lower left: *J. Varley*. 1812.
 Watercolour over pencil heightened with stopping out
 37.7 by 51.7 cm., 14 $\frac{3}{4}$ by 20 $\frac{1}{4}$ in.

Provenance:
 With Spinks, London, 1980s;
 Private collection, UK

Exhibited:
 London, *Society of Painters in Water-colours*, 1813, no.130

Varley painted this view on several occasions. He is looking north-east from the lower slopes of Moel Hebog across to Snowdon with the village of Beddgelert below. Varley first visited North Wales in 1798 but then again in 1802. An 1804 version of this view is recorded in the Lupton Collection (see Adrian Bury, *John Varley of the "Old Society"*, 1946, pl. 14).



John Varley (1778-1842)*Cromer from the Lighthouse*Signed lower left: *J. Varley*Watercolour over pencil heightened with stopping out and gum arabic
19.7 by 27.2 cm., 7 ³/₄ by 10 ¹/₂ in.*Provenance:*

With Spinks, London;

Private collection, UK until 2011

*Exhibited:*Probably London, *Society of Painters in Water-colours*, 1824, no. 11

This watercolour, in exceptional condition, is a rare Norfolk view by Varley. He exhibited three views in or near Cromer at the *Society of Painters in Water-colours* in 1823 and 1824 of which this is likely to be one. For another view of Cromer dated 1834, see Adrian Bury, *John Varley of the 'Old Society'*, 1946, pl. 57.



27

David Cox (1783-1859)

Travellers on a Mountain Pass, North Wales

Signed lower left: *David Cox/1843*

Watercolour over pencil heightened with touches of bodycolour and stopping out
26.6 by 36.6 cm., 10 ½ by 14 ¼ in.

Provenance:

Paul Tod, his sale, Christie's, 25th May 1956, lot 49, bt. Fine Art Society;
Bought from the Fine Art Society, London by Walter Brandt, 1957;
By descent until 2011

Exhibited:

Ickworth House, Suffolk, *Exhibition of English Watercolours of the Great Period*, 1968,
no.18

This watercolour, in wonderful condition, is likely to be a view taken at or near
Penmaen Mawr on the Welsh coast several miles south-west of Conway. It was a
steep cliff top road and a popular subject matter for Cox in the 1840s.





28

David Roberts, R.A. (1790-1864)

Tower of the Chapter-House, Cathedral of Burgos, Spain

Signed lower left: *David Roberts 1836. BURGOS*

Watercolour over pencil heightened with bodycolour and gum arabic
40.4 by 26.9 cm., 15 ¾ by 10 ½ in.

Provenance:

With Spinks, London;

Private Collection, UK until 2011

Engraved:

By W. Wallis for *The Landscape Annual* and published by Robert Jennings & Co., 28th October 1836

This shows the Capilla del Condestable at the north-east end of Burgos Cathedral and dates from Roberts' visit there in December 1832. A watercolour of Burgos Cathedral dated 10th December 1832 was sold at Sotheby's on 8th December 2005, lot 232 for £14,400. A fully finished version of that view is in the British Museum.

David Roberts, R.A. (1790-1864)

The Giralda, Seville

Watercolour over pencil heightened with bodycolour on grey paper
35 by 24.5 cm., 13 ¾ by 9 ¾ in.

Provenance:

Anonymous sale, Sotheby's 3rd April 1996, lot 195;
With Spinks, London;
Private collection, London, until 2011

Roberts arrived in Seville in May 1833 and stayed until September when an outbreak of cholera caused him to leave. He was impressed by the city. He wrote to his friend D.R. Hay on 4th May: '[I] found myself on the following morning in fair Seville, which far exceeds my most sanguine expectations..... The cathedral is one of the most picturesque and magnificent structures in the world. To see the Moorish tower alone is worth a journey from London.' This was a favourite view of Roberts's – a large oil taken from this viewpoint is in the collection of Downside school (see Helen Guiterman and Briony Llewellyn, *David Roberts*, exhibition catalogue, 1986, no. 104, ill. P.46).

The Giralda tower in Seville was a former minaret, originally built in 1198. It is said that when the Christians reconquered Seville from the Moors in 1248, they did not have the heart to destroy the minaret because it was so beautiful. It was converted into a bell tower in 1568 with an additional bell enclosure and statue added to the top for the new cathedral that had begun construction in the previous century. Beyond the tower and cathedral, across the Plaza del Triunfo, the white walls of the Alcazar can be seen. Originally a Moorish fort, it was a Royal Palace and the upper levels are still used by the royal family as their official Seville residence.





30

Thomas Hartley Cromek (1809-1873)

The Colleoni Statue and the Church of San Giovanni e Paolo, Venice

Signed lower left: TH CROMEK VENICE/1834.

Watercolour over traces of pencil heightened with bodycolour
25.6 by 17.8 cm., 10 by 7 in.

Provenance:

By descent in the Cheney family to the present owner

Cromek was born in London, the son of engraver, and was apprenticed to a portrait painter in Wakefield, Yorkshire. He soon became a landscape painter and lived and worked on the continent, and mainly in Rome, from 1831 to 1849. He built up a successful teaching practice there until 1849 when he was forced home by Garibaldi's threatened attack on Rome. This and no. 31 belonged to the keen amateur artist Robert Henry Cheney (1801-1866) who was a friend and pupil of Cromek.

This shows the statue of the Venetian Condottiero Bartolomeo Colleoni (1400-1475) designed by Andrea del Verrocchio which stands outside the church of San Giovanni e Paolo which is visible to the right.

Thomas Hartley Cromek (1809-1873)

In the Villa Chigi, Ariccia, Italy

Signed lower left: *TH CROMEK f. 1846/VILLA CHIGI/ARICCIA* and inscribed verso: *In the Chigi Palace Ariccia/1846*

Watercolour over traces of pencil heightened with bodycolour
30.9 by 41.1 cm., 12 by 16 in.

Provenance:

By descent in the Cheney family to the present owner

The Villa Chigi is in Ariccia in the hills south-east of Rome and belonged to one of the most influential papal families in Rome. The Chigi Family transformed the villa into a baroque palace between 1664 and 1672 using plans by Bernini. Cromek travelled with Mary Somerville and her family, who noted on her own visit to the Chigi Villa that it was 'in a most picturesque but dilapidated state' (see *'Personal Recollections of Mary Somerville by her daughter Martha Somerville'* Echo Library 2009).



Thomas Hartley Cromek (1809-1873)

The Boschetto at the Villa Muti at Frascati near Rome

Dated on flowerpot: 1832, inscribed verso: *Villa Muti/June 20 th 1832* and inscribed on part of former mount: *Boschetto at the Villa Muti Frascati given to me by/ T.H. Cromek 1832*

Watercolour over pencil heightened with touches of bodycolour
19.1 by 24.5 cm., 7 ½ by 9 ½ in.

Provenance:

Given by the artist to Captain Cheney of Badger Hall, Shropshire, 1832



The Villa Muti is located to the south-west of Frascati, which is 15 miles south-east of Rome. It was originally built by Ludovico Cerasoli in 1579 and was then acquired by Cardinal Pompeo Arrigoni in 1595. It passed through the Cesarini and Amadei families before being acquired by the Muti family in the nineteenth century. The villa was used as a country residence by Henry Stuart (1725-1807), the final Jacobite heir to claim the throne of England and Scotland, who lived in exile in Rome. He was visited there by Pope Pius VII between 1802 and 1805. By 1830, the villa was being rented by Robert Henry Cheney (1801-1866), the friend and pupil of Cromeck. The grounds of the villa has formal English gardens dotted with Mannerist sculpture while the villa itself contains frescoes by Lanfranco, Pietro da Cortona, Cigoli and Passignano and now belongs to the local 'Comune di Grottoferrata.'

33

Thomas Hartley Cromeck (1809-1873)

The Terrace of the Villa Muti, Frascati

Inscribed verso: *From Thos H. Cromeck/to Capt Cheney/Villa Muti Frascati/3 June 1832*
and on part of former mount: *Terrace of the Villa Muti at Frascati given to me by T.H. Cromeck/1832*

Watercolour over pencil

14.2 by 22.6 cm., 5 ½ by 8 ¾ in.

Provenance:

Given by the artist to Captain Cheney of Badger Hall, Shropshire, 1832



William Callow, R.W.S. (1812-1908)

The Rialto Bridge, Venice

Signed lower left: *Wm Callow 1856*
Watercolour over pencil heightened with bodycolour
32.7 by 47.6 cm., 12 ³/₄ by 18 ³/₄ in.

Provenance:

With Walker's Galleries, London, 1936;
With the Fine Art Society, London, 1970;

Anonymous sale, Christie's, 21st March 1989, lot 117;
With Spinks, London, where bought by the present owner, circa 1990

Exhibited:

London, *Society of Painters in Water-colours, 1856*



This is a view looking south at the Rialto bridge from near the Palazzo Civran. To the right of the bridge is the Palazzo Camerlenghi with the tower of the church of San Giacomo di Rialto beyond. Callow first visited Venice in 1840 when his visit coincided with Turner and they were staying in the same hotel. He returned on his honeymoon in 1846. The present watercolour will be a studio work based on on-the-spot sketches.

35

William Callow, R.W.S. (1812-1908)

The Piazza Dante, Verona

Signed lower left: *Wm Callow*

Watercolour over pencil heightened with bodycolour
27 by 20.3 cm., 10 ½ by 8 in.

Provenance:

Anonymous sale, Sotheby's, 10th November 1994, lot 76;
With Spink & Son, London;
Private Collection, London, until 2011

Callow visited Verona on a number of occasions in the 1840s and 1850s. Stylistically this dates from the early 1840s and is likely to originate from his first visit to the city on his Italian tour of late 1840. He returned to the city on his honeymoon tour of Italy in 1846 and recalls in his diary 'We next proceeded to the beautiful city of Verona, with its picturesque old buildings and its wonderful market-place. To my mind it ranks next to Venice in point of interest.' (see H.M. Cundall, ed., *William Callow*, 1908, p.98).

The view shows the Lamberti Tower which looks over the Piazza Dante, also known as the Piazza dei Signori. The tower was completed in 1463 and was originally one of four massive towers that formed part of the Palazzo del Comune, the rear of which looks onto the square. Also called the Palazzo della Ragione, it was probably built in 1193 and is the oldest city hall in Italy. Its renaissance style is a contrast to the later 17th century façade of the adjoining Palazzo dei Giudici (or Palace of the Judges) and its three archways. Previously the office of the mayor, its name arose from its use to house foreign judges and councillors.





36

James Holland (1800-1870)

The Ruins of the Church of St. Francisco, Lisbon

Signed lower right: *Ruins of S.t Francisco/Lisboa 37*
JH/destroyed by...

Watercolour over pencil heightened with bodycolour
27.3 x 20.4 cm., 10 ¾ by 8 in.

Provenance:

The Artist's studio sale, Christie's, 26th May 1870, lot 149,
bt. E. White for 7 gns;

Sir Henry H. Houldsworth Bt., Coodham, Kilmarnock;

Anonymous sale, Christie's, 1st March 1977, lot 19;

Anonymous sale, Phillip's, 13th May 1987, lot 55

Holland visited Portugal in the summer of 1837 and was probably the first British landscape artist to do so. He was sent by William Harrison who commissioned him to produce watercolours to be engraved for one of his *Landscape Annuals*. They were published two years later under the title *The Tourist in Portugal*. Holland's Portuguese works are amongst his rarest and most celebrated works. He was in Lisbon in July. Another view of the ruins of San Francisco is in the Victoria and Albert Museum which has twenty of his Portuguese views.

This shows the Convent of St Francisco which was destroyed during the Portuguese civil war in 1834. The church and convent was situated below the castle of São Jorge, behind the Naval Arsenal in the centre of Lisbon. There is a vivid description of the state of the church by a Captain James Alexander of the Royal Highlanders in his book *Sketches In Portugal During The Civil War Of 1834*: 'the ruined walls of the Convent of St Francisco shattered as if the great earthquake had only yesterday visited this often devastated capital.'

Thomas Shotter Boys (1803-1874)

A Horse and Cart on a Country Road

Watercolour over pencil heightened with bodycolour and stopping out
10.3 by 19.1 cm., 4 by 7 1/2 in.

This early work by Boys dates stylistically from the early 1830s and shows the strong influence that Richard Parkes Bonington (1802-1828) exerted on him at this period. A Horse and Cart on a country road was a popular motif for Bonington and Boys is known to have copied a similar work by him (see Patrick Noon, *Richard Parkes Bonington – the Complete Paintings*, 2008, no. 121, ill.). Bonington had moved to France with his family in 1817 and was in Paris by 1820. He quickly established himself

as an artist and his first exhibits at the Salon in 1824 were met with great acclaim. Meanwhile Boys began his apprenticeship to the engraver George Cooke in London in 1817 and in 1823 he arrived in Paris to begin a career as an engraver and subsequently a watercolourist. There were few British artists in Paris at the time and Boys and Bonington would no doubt quickly have become acquainted. Although Bonington was only two months older than Boys, he strongly influenced the latter's work in the late 1820s and early 1830s. Boys returned to England in 1837 but his work from the 1830s and early 1840s is considered his best.





38

Thomas Shotter Boys (1803-1874)

A Street, Leipzig

Signed lower right: *Leipzig/Thos Boys 1860.*

Watercolour over pencil heightened with bodycolour and stopping out

44.9 by 35.1 cm., 17 ½ by 13 ¾ in.

Provenance:

Anonymous sale, Christie's, 14th July 1987, lot 233;
With Spinks, London, where bought by the present owner

Exhibited:

London, Fine Art Society, April 1962, no.94

This is a view of Leipzig's Old Town Hall clock tower, painted from Katharinen Strasse looking towards the old market square. Although the old town hall building dates from the 16th century, the clock tower, with its distinctive Baroque dome was built in the 18th century. The building beyond the tower still stands, overlooking the market square. Built during the 17th century, it is known as the Kings House, as it was used as accommodation by Czar Peter the Great, August the Strong and Frederick the Great. Only one of the buildings in the foreground still stands, the rest were destroyed during World War II.

Boys visited Leipzig in 1846. A watercolour of Leipzig dated that year was sold at Christie's on 8th July 1955, lot 50. Another view of Leipzig showing the same clock tower from a different angle is dated 1857 and recorded in a private collection (see James Roundell, *Thomas Shotter Boys*, 1974, pl.99).

Thomas Shotter Boys (1803-1874)

The Old Town Square, Prague

Signed on shop sign: *T.S. Boys* and inscribed lower centre:
Prague

Watercolour over pencil heightened with bodycolour and
stopping out

44.9 by 34.9 cm., 17 ½ by 13 ¾ in.

Provenance:

Anonymous sale, Sotheby's 16th November 1989, lot
126;

With Spinks, London, where bought by the present
owner

This is a view of the Old Town Square in Prague, with The Old Town Hall and its famous Astronomical Clock on the left. The imposing Gothic Church of Our Lady before Týn overlooks the square. The church is still missing its northern spire which was burnt down in a fire in 1819. A new spire was re-constructed during repairs to the church in the latter half of the 19th century. The watercolour also shows the pillar of the Virgin Mary in the centre of the square. The column was erected after the successful defence of the city against the Swedes in 1648 but was pulled down by the townspeople in 1918 who saw the pillar as a symbol of the ousted Habsburg regime.

Boys first visited Prague in 1842 and he exhibited nine views of the city between 1843 and 1862. For another version of this view dated 1860, see James Roundell, *Thomas Shotter Boys*, 1974, pl. 98, p.202.





40

Edward Lear (1812-1888)

A Greater Bird of Paradise on a Branch

Signed lower right: *E. Lear*

Watercolour and pencil heightened with bodycolour
18.2 by 15.2 cm., 7 by 6 in.

Provenance:

By descent in the family of the present owner since
the 1960s

Nos. 40 to 44 are an important group of early works by Lear which have been recently rediscovered having been in a family collection for at least 50 years. They date from the late 1820s and early 1830s when Lear was establishing himself as an ornithological artist. Nos. 40 and 41 relate to a group of drawings of birds which Lear drew as a token of gratitude to Mrs Godfrey Wentworth (see Vivien Noakes, *Edward Lear*, exhibition catalogue 1985, no. 6a, ill.). She is thought to have introduced him to the naturalist Prideaux Selby (1788-1867) for whom Lear worked and probably trained in the early 1830s. In June 1830, Lear received permission to draw studies of parrots from the collection of the Zoological Society and began to visit their newly opened Gardens in Regents Park as well as their museum on Bruton Street. This led to the publication of *Illustrations of the Family of Psittacidae* between 1830 and 1832. A number of similar studies of birds and feathers are included in two albums of early drawings by Lear in the Houghton Library, Harvard University (Ms Type 55.4 and 55.27). The latter includes what appear to be a study of the same Bird of Paradise as in the present drawing (facing p.12). Nos. 40 and 41 appear to date from the late 1820s whereas nos. 42 to 44 are more likely to be circa 1830-32.

The Greater Bird-of-paradise (*Paradisaea apoda*) is the largest member in the genus *Paradisaea*. The male has an iridescent green face and a glossy yellow silver iridescence crown, head and nape. The rest of the body plumage is maroon-brown. The flank plumes, used in displays, are yellow at the base, turning white and streaked with maroon, with long twin tail wires. It can be found in lowland and hill forests of southwest New Guinea and Aru Islands, Indonesia.

Edward Lear (1812-1888)

A Citron-crested Cockatoo and a Snake

Signed lower centre: E. Lear
Watercolour and pencil heightened with bodycolour
17.1 by 13.5 cm., 6 ³/₄ by 5 ¹/₄ in.

Provenance:

By descent in the family of the present owner since the 1960s

The Citron-crested Cockatoo (*Cacatua sulphurea citrinocristata*) is a medium-sized cockatoo with an orange crest and dark grey beak. The underside of its larger wings and tail feathers have a pale yellow colour. The eye colour ranges from brown through very dark brown to black. The smallest of the Yellow-crested Cockatoo subspecies, it is endemic to Sumba in the Lesser Sunda Islands in Indonesia, although it is now listed as critical endangered.

See the note on no. 42 for more information on Lear's early work.





42

Edward Lear (1812-1888)

A Feather and the Artist's Business Card

Signed on the business card: *E. Lear, 38 Upper North Place/Grays' Inn Road*

Watercolour and pencil heightened with bodycolour on Whatman paper dated 1829

17.1 by 11.3 cm., 6 $\frac{3}{4}$ by 4 $\frac{1}{4}$ in.

Provenance:

By descent in the family of the present owner since the 1960s

38 Upper North Place, Gray's Inn Road was Lear's first London residence which he shared with his sister Ann probably from late 1827. In April 1832 Lear moved to 61 Albany St, Regent's Park where he remained until early 1834 (see Charles Nugent, *Edward Lear – the Landscape Artist*, 2009, Appendix E, p. 233).

See the note on no. 42 for more information on Lear's early work.

43

Edward Lear (1812-1888)

Study of two Feathers

Signed lower centre: *E. Lear.*

Watercolour and pencil heightened with bodycolour
15 by 11.8 cm., 5 ³/₄ by 4 ¹/₂ in.

Provenance:

By descent in the family of the present owner since the
1960s

See the note on no. 42 for more information on Lear's
early work.





44

Edward Lear (1812-1888)

Study of a Feather

Watercolour and pencil heightened with bodycolour
17.8 by 11 cm., 7 by 4 ¼ in.

Provenance:

By descent in the family of the owner since the 1960s

See the note on no. 42 for more information on Lear's early work.

45

John Absolon (1815-1895)

The Transept from the South Gallery, The Great Exhibition of 1851

Watercolour over pencil heightened with bodycolour on buff paper
27 by 36.7 cm., 10 ½ by 14 ½ in.

Provenance:

Private collection, UK, until 2011

Engraved:

Lithographed by Day & Son for *Recollections of the Great Exhibition 1851*
and published by Lloyd Bros, 1st September 1851

The Great Exhibition of 1851, under the patronage of Prince Albert, took place at Hyde Park in a building that became known as the 'Crystal Palace'. This revolutionary glass and iron building was designed by Joseph Paxton and Charles Fox. With a committee overseeing its construction that included Isambard Kingdom Brunel, it went from a plan to the grand opening in just nine months. The exhibition was a showcase to display the wonders of industry and manufacturing from around the modern world. It included over 13,000 exhibits and was extremely popular, attracting more than six million visitors - equivalent to a third of the population of Great Britain at the time. The profits from the exhibition helped fund the construction of the Victoria & Albert and Science Museums in South Kensington.

This watercolour of the main Transept from the South Gallery was used as a template for one of the twenty-five hand coloured lithographs created by Day & Son for a book published in 1851 by Lloyds Brothers & Co, '*Recollections of the Great Exhibition 1851*'.



Edward Lear (1812-1888)*Karnak on the Nile, Egypt*

Inscribed lower right: *El Karnak/16 Feb.y 1854 (3)* and extensively inscribed with notes
 Pen and brown ink and watercolour over pencil heightened with touches of white
 13.3 by 43.3 cm., 5 ¼ by 17 in.

This drawing dates from Lear's second trip to Egypt in the winter of 1853-54. He arrived in Cairo in December and met his fellow artist Thomas Seddon (1821-1856) who was already there. He had planned to travel on the Nile with William Holman Hunt who was expected shortly but Lear was offered a berth on a boat just after Christmas and left immediately without either artist. He spent ten weeks on the river visiting Assiout, Thebes, Karnak and Philae, sketching furiously, before returning to England in April. A small watercolour of Karnak dated 17th February 1854 was sold on Sotheby's on 19th October 1994, lot 212.

This view of Karnak shows the Precinct of Montu, one of the four main temples that make up the Karnak complex. In the distance is the famous Gateway of Ptolemy III, also known as Bab el'Adb. This monumental entranceway still dominates the Karnak site today.

Edward Lear (1812-1888)*The Plain of Zante from Galara, Greece*

Inscribed in Greek lower right and dated: *30 May 1863 2. PM(214)*
 Pen and brown ink and watercolour over pencil
 33.6 by 52.1 cm., 13 ¼ by 20 ½ in.

Provenance:

With Lowell Libson;
 Private collection, UK

Lear spent the winter of 1862-63 on Corfu before setting off on a tour of the Ionian Islands from March to June 1863. His diary for 30th May 1863 reads: 'From 10 to 11 went in a violent = odious descent between 2 sides of a ravine - & the pale green plain of Zante came out by degrees in a vivid triangle at the end.' Another drawing of this same view drawn at 11-11.15 am on 30th May and numbered 213 is recorded in a private collection (see Vivien Noakes, *Edward Lear*, exhibition catalogue 1985, no. 21b, illustrated p. 107).

Lear drew this watercolour from one of the hills running down the spine of the island of Zante, also known as Zakynthos, looking towards the town of the same name. The town is nestled under the isolated hill of Bachali, which can be seen on the left in the far distance. The hills rising to the right form the peninsula of Vasilikos on the eastern side of the island.





William James Müller (1812-1845)

The Theatre of Xanthus, Lycia

Signed lower left: *Theatre of Xanthus WM. 1843*
Watercolour over pencil, with collector's mark lower right
37.4 by 55.7 cm., 14 $\frac{3}{4}$ by 21 $\frac{3}{4}$ in.

Provenance:

Thomas George Baring, 1st Earl of Northbrook (1826-1904);
S. Rowland Pierce, his Executors's sale in these Rooms, 17th October 1968, lot 113,
bt. Langham;

Dr Theodore Besterman, his sale, Christie's, 14th December 1971, lot 74, bt. Agnew;
A Deceased Estate sale, Sotheby's, 25th November 2004, lot 194, bt. by the present
owner

Exhibited:

Brighton Art Gallery, 1962, no.69



This dates from the most important sketching tour of Müller's career, in Lycia in modern day Turkey in the winter of 1843-44. He left England with his pupil Harry John Johnson (1826-1884) on 12th September 1843 and after stopping for supplies at Smyrna met up with the archaeologist Sir Charles Fellows, who had organised the expedition, at the mouth of the river Xanthus. On 1st November they walked the six miles to Xanthus, the ancient capital of Lycia and they remained in the area for three months. Müller worked constantly, despite the bad weather, and developed a looser more confident style and worked on a larger scale than he had before.

He returned with 'one or two hundred drawings' (N. Neal Solly, *Memoir of the Life of William Muller*, 1875, p.200, letter from Müller to J. Satterfield, 12th February 1844) which were widely recognised as the finest achievement of his career. They were shown at a meeting of London's Graphic Society in January 1845 and then not until after his sudden death aged 33, only eighteenth months after his return. They were exhibited at the Bristol Institution, along with other works, before being sold in London. The *Bristol Gazette* described them thus: '*The great characteristic of the sketches is their freedom and spirit – a bold, comprehensive, almost daring – and yet most natural – grasping of the subject....*' (*Bristol Gazette*, 5th March 1846, p.3). For more on Müller's Lycian trip, see Greenacre and Stoddart, *W.J. Müller*, exhibition catalogue, 1991, p. 142-145.

49

William James Müller (1812-1845)

Dhows on the Nile, Egypt

Watercolour over pencil
13 by 36 cm., 5 by 14 in.

Provenance:

Bill Thomson, his sale, Sotheby's, 25th November 1999, lot 56;
Private collection, UK, until 2011

This dates from Müller's tour of Greece and Egypt in 1838-39. He left Bristol in September 1838 and spent six weeks in Athens before continuing to Alexandria in early November. Müller was excited by the novelty of Egypt since ... 'a halo of mystery still lingered around this land of the ancient East'. Müller was only twenty-six and, with his exceptionally fine eye for colour, light and shade, his imagination must have been fired by everything he saw (see Cyril Bunt, *The Life and Work of William James Müller of Bristol*, 1948, p.37).

The crowded streets, exotic costumes and bazaars enthralled Müller, especially in Cairo, and he subsequently sailed up the Nile as far as Luxor, Karnak and the Valley of the Kings. He returned to Bristol in the Spring of 1839. Two other Nile views by Müller are in the British Museum (see Greenacre and Stoddard, *W.J. Müller 1812-1845*, exhibition catalogue, 1991, nos. 100 and 101, ill.).



Edward Duncan, R.W.S. (1803-1882)

Shipping off Cowes, Isle of Wight

Signed lower left

Watercolour heightened with bodycolour and scratching out
21.3 by 31.1 cm., 8 ¼ by 12 ¼ in.

Duncan trained as an aquatint engraver under the Havells and was introduced to marine painting which became his speciality by William Huggins whose pictures he engraved and whose daughter he married. His marine scenes usually depict south coast views often in rough seas. He exhibited at the Royal Academy and principally the Old and New Watercolour Societies from 1830 until 1882.



51

Thomas Miles Richardson, Junr., R.W.S. (1813-1890)

A rocky Shoreline with a rough Sea

Inscribed in pencil verso: *Richardson Jun.*

Watercolour over pencil heightened with white on grey paper
19.2 by 27 cm., 7 ½ by 10 ½ ins.

This early work by Richardson Junior dates from the 1830s or 1840s.



William Joy (1803-1857)*H.M.S. Queen and H.M.S. Cumberland off Spithead*

Inscribed with title verso

Pen and brown ink and watercolour over traces of pencil heightened with bodycolour and scratching out

24.2 by 32.9 cm., 9 ½ by 13 in.

H.M.S. Queen was launched in May 1839 at Portsmouth and was named in recognition of Victoria's recent accession to the throne. She was a 110 gun First Rate of 3104

tons and saw service at the bombardment of Sebastapol when under the command of Captain F.T. Mitchell. She was broken up at Rotherhithe in 1871. H.M.S. Cumberland was captained by Captain G. Seymour.

William Joy was a marine painter who often collaborated with his brother John Cantiloe Joy (1806-1866). They grew up in Great Yarmouth but moved to Portsmouth in 1832 where they worked as government draughtsmen.



James Baker Pyne (1800-1870)

Figures sketching near the Avon Gorge, Bristol

Signed lower left: PYNE 33

Watercolour over pencil heightened with bodycolour
20.3 by 28 cm., 8 by 11 in.

Provenance:

With Agnew's, 2002;
Private collection, UK, until 2011

Exhibited:

London, Agnew's, 129th Annual Watercolour Exhibition, 2002, no.68

This shows a painter and his companion sketching above the Avon Gorge looking towards the Severn estuary with the sun setting behind Cook's Folly. Cook's Folly was a tower built by the Bristol City Chamberlain John Cook in the late seventeenth century on his Sneyd Park estate.



John Piper (1903-1992)

The Entrance to Yordas Cave, Yorkshire

Signed lower left: *John Piper/Entrance to Yordas Cave*
Pen and ink and watercolour heightened with bodycolour
40.6 by 53.3 cm., 16 by 21 in.

This and no. 55 date from the mid to late 1940s and show Piper at his most brooding and atmospheric. The dark colouring and fierce intensity are reminiscent of Samuel Palmer's Shoreham period watercolours dating from 1825-30 and Piper was aware of the influence. In his *British Romantic Artists*, published in 1942, Piper extols the virtues of Palmer's work: 'Mysterious shadows shortening before the rising full moon, the cut

edge of the standing corn, fruit trees lolling to the ground under their weight. These were the realities that gave substance to his visions' (p.32). David Fraser Jenkins notes the influence in Piper's series of ruined cottages drawn between 1941 and 1943, 'painted in the rich brunette of Palmer's gummy watercolours' (David Fraser Jenkins, *John Piper: The Forties*, exhibition catalogue, 2000, p.42). This description could be applied to the present works.

Yordas Cave, so named as it was reputedly the lair of the infant-devouring Norse giant Yordas, is in Yordas' Wood in Kingsdale near Ingletton in the Yorkshire Dales.



John Piper (1903-1992)

The Devil's Bridge Waterfall, Aberystwyth, Wales

Pen and black ink, watercolour heightened with pastel, bodycolour and gum arabic
50.8 by 38.1 cm., 20 by 15 in.

Provenance:

The late Mrs E.E. Bruhl until 1995;
Private collection until 2011

This watercolour relates to the works Piper was producing for his series of lithographs published in 1944 as 'English, Scottish and Welsh Landscape' and particularly the Welsh views from the series. Equally it could date from as late as 1949. For a comparable work of another Welsh subject, see 'Ffynnon Llugwy', *John Piper*, Tate Exhibition catalogue, 1983, no. 111.

See also the note to no. 54.



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