A watercolor painting of a rural landscape. In the foreground, a dark brown horse stands prominently on a rocky outcrop, facing left. Behind it, a white horse and a reddish-brown horse are partially visible. The middle ground shows a grassy field with several cows grazing. In the background, there are rolling hills and a small building on the right. The sky is filled with numerous birds in flight, creating a sense of movement. The overall style is soft and painterly, characteristic of watercolor.

GUY PEPPIATT  
FINE ART

**BRITISH DRAWINGS  
AND WATERCOLOURS**  
SALE FROM STOCK

SEPTEMBER 2025

## GUY PEPPIATT FINE ART

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. Guy left Sotheby's in 2004 to work as a dealer in early British watercolours and since 2006 he has shared a gallery on the ground floor of 6 Mason's Yard, St James's. He advises clients and museums on their collections, buys and sells on their behalf and can provide insurance valuations. Guy Peppiatt Fine Art exhibit as part of Master Drawings New York every January as well as London Art Week in July and December. He has recently curated an exhibition of early British watercolours at Eton College and held a loan exhibition in the gallery in 2022 - 'Views of Nature – Four Centuries from Winchester College'. He has regular selling exhibitions in the gallery – recent ones include John Ruskin, William Henry Hunt, Edward Lear, John Linnell and his contemporaries, Dr William Crotch and the Great School of Oxford, Charles Gore and the Bristol School of artists. He is also a Trustee of Turner's House in Twickenham.

Sarah Hobrough has worked as a consultant for Guy Peppiatt Fine Art since 2017. Sarah has spent over 30 years in the field of British drawings and watercolours. She started her career at Spink and Son in 1995, where she began to develop a specialism in British watercolours of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. In 2002, she helped set up Lowell Libson Ltd, serving as co-director of the gallery. Since then, she has established a landscape design company, which she continues to run, alongside her art consultancy practice, and worked for Christie's watercolour department for a number of years.



# BRITISH DRAWINGS AND WATERCOLOURS

## SALE FROM STOCK

17<sup>TH</sup> TO 26<sup>TH</sup> SEPTEMBER 2025

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

Guy Peppiatt Fine Art Ltd  
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Front Cover: (49) David Cox O.W.S. (1783-1859)  
*Horses Feeding in a Farmyard*

Rear Cover: (44) Samuel Prout O.W.S. (1783-1852)  
*Beached Boats on the South Coast, probably Hastings*



1

## Jonathan Skelton (1735-1759)

*A Castle on a Hill by a River*

Watercolour over pencil on laid paper  
14.2 by 21.8 cm, 5 ½ by 8 ½ in.

### Provenance:

Thomas Blofeld, Hoveton House,  
Norwich, his sale, Hodgson's auction  
house,  
30<sup>th</sup> April 1909, part of lots 593 to 617;  
Sir Henry Theobald, his sale, Sotheby's,  
13<sup>th</sup> May 1925, part of lot 146 or 149;  
With Guy Peppiatt Fine Art, 2006;  
Private Collection

### Literature:

S. Rowland Pierce, 'Jonathan Skelton and his Watercolours', *Walpole Society*, vol.XXXVI, 1960, one of  
no.66-75;  
Guy Peppiatt Fine Art, 18<sup>th</sup> and 19<sup>th</sup> Century Drawings and Watercolours, exhibition catalogue 2006,  
no.2

### Exhibited:

Colnaghi, *English Drawings and Watercolours*, 17<sup>th</sup> May - 17<sup>th</sup> June 1972, no.27, ill. in catalogue, pLXIII B;  
Guy Peppiatt Fine Art at John Mitchell Fine Paintings, 18<sup>th</sup> and 19<sup>th</sup> Century Drawings and Watercolours,  
5<sup>th</sup> June to 17<sup>th</sup> June 2006, no.2

Skelton is an early watercolourist who died young and little is know about his life. He worked in  
Croydon, London and Rochester visiting Italy in 1757 where he died. Martin Hardie calls his work 'an  
important landmark in the earlier stages of English water-colour' (Martin Hardie, *Water-colour  
Painting in Britain*, vol. I, 1966, p.70).

£1,500, was £2,800

## 2

### Joseph Wilton, R.A. (1722-1803)

*An Angel and Putto mourning by an Urn*

Pen and black ink and grey washes on laid paper  
39.6 by 22.6 cm., 15 ½ by 8 ¾ in.

#### Provenance:

Probably William Ponsonby, 2<sup>nd</sup> Earl of Bessborough (1704-1793), his Executor's sale, Christie's, 7<sup>th</sup> April 1801, lot 66 (as Francesco Bartolozzi);  
With Louis Meier, circa 1955, where bought by Ralph Holland (1917-2012)

Wilton was the son of an ornamental plasterer who trained as a sculptor in France in the 1740s before spending much of the 1750s in Rome and Florence where he learnt to sculpt. On his return to London, he built up a successful practice producing bust and funerary monuments including many in Westminster Abbey. He was a founding member of the Royal Academy in 1768 and its Keeper from 1790 until his death. A number of similar studies for funerary monuments by Wilton are in the Victoria and Albert Museum.

The use of the motif of an angel draped over an urn is typical of Wilton's work in the 1760s – see the tomb to Charlotte St Quintin in St John's Church, Harpham, the tomb to Mary Okeover in Okeover Church, Staffordshire, and the tomb to Elizabeth Ottley in St John's, Antigua, all of which date from the mid to late 1760s.

£2,800, was £3,750







3

### John Raphael Smith (1752-1812)

*Portrait of Anthony Clarke of Lady Wootton's Green, Canterbury;*

*Portrait of his wife Matilda Clarke*

A pair, oval, coloured chalks

Each approx. 20.8 by 16.2 cm., 8 by 6 1/4 in.

*Provenance:*

Mrs George Pidduck, Canterbury, the sale of her effects, 27<sup>th</sup> November 1882;

Dr John A. Packer, Canterbury

Anthony Clarke (1760-1830), a stockbroker, married Matilda Hill Macaree (1760-1835) in Canterbury in 1790. The Clarkes were friends of John Raphael Smith and his family. Matilda Clarke inherited £15,000 and decided to give it to Smith's daughter Emma to enable her to marry a barrister Robert Smith. Anthony and Matilda Clarke, and John Raphael Smith, were witnesses to the marriage which took place in Marylebone on 10th August 1808.

£1,400 the pair, were £2,800



4

**George Romney (1734-1802)**

*Four studies of a Woman*

Pen and brown ink on laid paper  
11.2 by 18.4 cm., 4 1/4 by 7 1/4 in.

This sheet of lively, rapidly executed sketches were possibly compositional studies, where the artist was either demonstrating his ideas to a client, or working out possible poses, or they were produced by the artist in a private, domestic moment.

£1,400, was £2,500



5

**Samuel Atkins (c.1765-1808)**

*Shipping off Dover*

Signed lower left: Atkins

Pen and grey ink and watercolour over pencil  
10.4 by 30.4 cm, 4 1/8 by 12 in.

*Provenance:*

Anonymous sale, Sotheby's, 30<sup>th</sup> January 1991, lot 61

Atkins specialised in marine watercolours and exhibited at the Royal Academy between 1787 and 1808. Between 1796 and 1804 he was at sea visiting the East Indies and China. This 'long thin' format is typical of his work.

£950, was £1,600





6

### John Cleveley the Younger (1747-1786)

*Landguard Fort near Harwich, Suffolk*

Signed lower left: *Jno Cleveley*  
Pen and grey ink and watercolour  
24 by 33.4 cm., 9 1/2 by 13 in.

*Provenance:*

With Thos Agnew & Sons, London (stock no. 46205)

Landguard Fort situated at the mouth of the River Orwell, defends the approach to Harwich Harbour. It was the site of the last opposed seaborne invasion of England, by the Dutch in 1667. The current fort was built in the 18<sup>th</sup> century and altered during the 19<sup>th</sup> century, with further additions to the batteries during the 19<sup>th</sup> and 20<sup>th</sup> centuries. It was manned through both World Wars, playing a crucial role in anti-aircraft defense. It was subsequently converted into a Cold War control room but in 1956, it was disarmed and the fort closed. The Suffolk coast and the busy port of Harwich proved popular with maritime artists such as Cleveley.

£2,400, was £3,750



7

### The Hon. Daniel Finch (1789-1868)

*Loch Lubnaig, Scotland*

Inscribed on original washline mount: *Loch Lubnaig 18 Sept. 1839*  
Pen and brown ink and wash on laid paper  
Sheet 23.9 by 30.9 cm., 9 ¼ by 12 in.

Loch Lubnaig is a small freshwater loch in the Trossachs, nestled between Ben Ledi (depicted here), Ben Vane and Ben Vorlich. It is fed by the River Balvaig from the north and drained by Garbh Uisge to the south. Daniel Finch came from a family of talented amateur artists led by his father Heneage Finch, 4<sup>th</sup> Earl of Aylesford (1751-1812). Daniel was the second of twelve children and worked as a barrister living in Canterbury where he auditor of the Dean and Chapter of Canterbury. He drew architectural and landscape watercolours throughout the British Isles.

£500, was £950



8

**Attributed to Heneage Finch, 4<sup>th</sup> Earl of Aylesford (1751-1812)**

*Depiction of a mature oak tree, with foliage to lower branches and signs of a lightning strike to the upper branches*

Pen and brown ink and watercolour on laid paper  
46.9 by 27.7 cm., 18 ½ by 10 ¾ in.

£1,250, was £2,500





9

**George Barret Junior (1767-1842)**

*Harvesters at Sunset*

Watercolour over pencil on laid paper  
27.5 by 39.1 cm, 10 ¾ by 15 ¼ in.

This is typical of Barret's romantic images of Italianate landscapes.

£1,300, was £2,500





10

**John White Abbott (1763-1851)**

*Near Stapleton, Bristol*

Inscribed verso: *near Stapleton Aug. 10. 94.*

Pen and grey ink and watercolour on laid paper  
15.5 by 22.3 cm., 6 by 8  $\frac{3}{4}$  in.

*Provenance:*

By descent from the artist until circa 1995

John White Abbott was born and lived in Exeter and was a friend of the artist Francis Towne working in a similar style. He made his living as a surgeon and is said never to have sold a picture in his lifetime.

£1,750, was £3,500



11

### Thomas Tudor (1785-1855)

*Near Barmouth, North Wales*

Inscribed lower centre: *Near Barmouth. W*  
Pencil, pen and ink heightened with scratching  
out on prepared grey paper  
23.4 by 29.7 cm, 9 1/4 by 11 3/4 in.

*Provenance:*

Private collection, Herefordshire to 2024

Tudor was born in Monmouth, the son of Owen Tudor, a bookseller. He started drawing at a young age providing plans and drawings of local houses and first exhibited at the Royal Academy in 1809. He continued exhibiting until 1819 but became a land agent, building Tudor House at Wyesham near Monmouth where he lived for the rest of his life. He was also a collector of paintings and owned works by Reynolds, Van Dyck and Turner whose studio his diary records he visited in June 1847.

£450, was £950





12

**Thomas Tudor (1785-1855)**

*Near Dolgellau, North Wales*

Inscribed lower left: *Near Dolgellau/N.E.*

Pencil and black wash on prepared grey-brown paper heightened with scratching out  
24.2 by 30.5 cm., 9 ½ by 12 in.

*Provenance:*

Private collection, Herefordshire to 2024

See note to no.12.

£450, was £950



13

### Cornelius Varley (1781-1873)

*A Thorn Tree, Ireland*

Signed, dated and inscribed lower centre: *Thorn tree Ireland C Varley 1808*

Pencil

23.2 by 31.6 cm, 9 ¼ by 12 ½ in.

The artist undertook a sketching tour to Ireland in 1808 and there are several drawings and watercolours from this trip, including in the Victoria and Albert Museum, London, the Metropolitan Museum, New York and the Yale Center for British Art, New Haven.

The present drawing illustrates Varley's ability to look at a subject both with a scientific eye, recording the characteristics of the different trees in great detail, as well as with an artist's eye for the forms and composition inherent in the subject.

£1,400, was £2,400





14

### John Sell Cotman (1782-1842)

*Fish Swills, Rudder, etc.*

Pencil

13.9 by 26.3 cm., 5 ½ by 10 ¼ in.

This relates to a watercolour in Norwich Castle Museum of this title dated 1809. It was Cotman's exhibit at the Norwich Society in 1809 (see Miklos Rajnai and Marjorie Allthorpe-Guyton, *John Sell Cotman - Early Drawings (1798-1812)* in *Norwich Castle Museum*, 1979, no.82, ill. pl.52). Another version of this drawing, with colour notes, is also in Norwich Castle Museum (*op. cit.*, no.81, ill. pl.51). Cotman drew a number of studies of fishing tackle and beached boats at this period which were probably executed at Cromer.

£1,900, was £4,000



15

**Robert Hills O.W.S. (1769-1844)**

*Study of the Head of a Buffalo*

Watercolour over pencil heightened with  
scratching out

26.6 by 21.6 cm., 10  $\frac{1}{4}$  by 8  $\frac{1}{2}$  in.

£1,250, was £2,500

16

**Robert Hills O.W.S. (1769-1844)**

*Study of the head of an Indian Elephant*

Watercolour over traces of pencil

31.8 by 27.2 cm., 12 ½ by 10 ¾ in. (Image size)

*Provenance:*

With P. & D. Colnaghi, London;  
Barbara and Ernest Kafka

The first elephant to arrive in England was an African elephant sent by King Louis IX of France to his cousin Henry III in 1255 and was housed in the Tower of London menagerie, which had been founded in 1235 by the king, when he was given three leopards by the Holy Roman Emperor. With the formation of the East India Company and the growth of India's importance to Britain, Indian elephants began to periodically arrive in the country and were housed either in one of the various menageries or toured around the country as an attraction. At least 11 elephants arrived during the reigns of Queen Ann, George I and George II, whilst Queen Charlotte owned at least 6 elephants, which she kept at Buckingham House.

London's Zoological Society was founded in 1826 by Sir Stamford Raffles and was initially only open to fellows, for research and not the wider public. In 1831, the animals from the menagerie at the Tower of London were transferred to the zoo and in 1847 the zoo opened to the public. The first elephant to arrive was an Asiatic elephant called 'Jack' who the Society purchased in May 1831 from a Captain Smith. He lived in Decimus Burton's thatched elephant house, until his death in 1847.

£1,800, was £3,500







17

**Robert Hills O.W.S. (1769-1844)**

*Fallow Deer in a Wooded Landscape*

Signed lower right: *R Hills 1841*, inscribed verso: *R Hills no 2/For Ex.n 1842* and further inscribed with engraving notes

Watercolour heightened with touches of bodycolour and gum arabic

32.2 by 43.3 cm, 12 ½ by 17 in.

The inscription verso suggests that Hills exhibited this watercolour in 1842 and that it was intended for engraving. He showed a number of watercolour entitled 'Fallow Deer' or 'Forest Scene, with Fallow Deer' at the Society of Painters in Water-colours in 1841 and 1842.

£1,900, was £3,500



18

**John Varley O.W.S. (1778-1842)**

*The Tower on Leith Hill near Dorking*

Signed lower right: J. Varley 1836

Watercolour over pencil heightened with bodycolour  
17.1 by 29.8 cm., 6 ¾ by 11 ½ in.

*Provenance:*

Bought at Agnew's, 1980;

By descent until 2020

*Exhibited:*

Agnew's, 107<sup>th</sup> Annual Exhibition of Watercolours and Drawings, 21<sup>st</sup> January to  
15<sup>th</sup> February 1980

Leith Hill is around four miles south-west of Dorking, Surrey and at 965 feet above sea level is the second highest point in south-east England. Leith Hill tower was built by Richard Hull of nearby Leith Hill Place in 1764-5. After Hull's death it fell into ruin but was restored in the 1860s with the addition of a turreted side tower. It was fully restored by the National Trust in 1984 and is now open to the public.

£1,500, was £2,800





19

**John Varley O.W.S. (1778-1842)**

*A Pond at Polesden Lacey, Surrey*

Watercolour over pencil

25.7 by 35.9 cm., 10 by 14 in.

See note to no.20.

£1,500, was £2,800



20

**John Varley O.W.S. (1778-1842)**

*View of Polesden Lacey, Surrey through Trees*

Watercolour over traces of pencil heightened with gum arabic

37.2 by 26.7 cm., 14 ½ by 10 ½ in.

Polesden Lacey is located on the North Downs near Dorking and is now a National Trust property. John Varley first visited Polesden Lacey with Dr Monro, who lived in nearby Fetcham in 1800 when the house belonged to Richard Sheridan. Dr Thomas Monro (1759-1833) was an early supporter and patron of Turner and Girtin whose works Varley would have seen in his collection. He was the physician at Bethlem Hospital and his London house on Adelphi Terrace off The Strand became a magnet for young artists.

This and no.19 belong to a group of views taken at Polesden Lacey in the late 1820s.

£2,500, was £4,500





21

**Joshua Cristall (1768-1847)**

*Goats by a Waterfall in a Classical Landscape*

Watercolour heightened with white  
28.5 by 21.8 cm., 11 ¼ by 8 ½ in.

The present classically inspired watercolour is typical of Cristall's early work. His mother used part of her inheritance to help foster Cristall's interest in music and classical literature and it was this education that influenced his watercolours.

£950, was £1,600





22

**Samuel Austin (1796-1834)**

*Goatherder in a Classical Landscape*

Watercolour over traces of pencil heightened with bodycolour, scratching out and gum arabic  
21.2 by 27.7 cm., 8 ¼ by 10 ¾ in.

Provenance:  
with James King Fine Art Galleries, Liverpool

Samuel Austin briefly worked as a bank clerk before establishing himself as a watercolourist and drawing master. He exhibited regularly at the Liverpool Academy between 1822 and 1832, but only once at the Royal Academy in London in 1820. He was a founding member of the Society of British Artists, elected an associate of the Watercolour Society in 1827 and a full member on his deathbed in 1834. The present classical landscape is relatively unusual in the artist's oeuvre, as the majority of his works are views of Lancashire and North Wales, although he also depicted Dutch, Belgium and Northern French subjects.

£1,250, was £2,500





23

### Samuel Owen (1768-1857)

*Shipping near Dover*

Signed on plank lower centre: S OWEN 1827

Watercolour over pencil heightened with bodycolour  
13.6 by 20.8 cm, 5 1/4 by 8 1/4 in.

*Provenance:*

Private collection, UK

Owen specialised in painting marine subjects but was less concerned with the accuracy of his depiction and more with the atmosphere and mood of his subject matter. Many of his watercolours were reproduced as engravings.

£1,200, was £1,800



24

**Nicholas Condry (1793-1857)**

*Plymouth Harbour and Drake's Island, Devon*

Watercolour and bodycolour on blue paper  
10.9 by 15.3 cm., 4 1/4 by 6 in.

The present watercolour depicts the busy water of Plymouth Sound and the small island, which from the reign of Henry VIII served as a military defence for the English.

Condry retired from the army in 1818 and became a professional artist based in Plymouth. He exhibited at the Royal Academy and elsewhere between 1830 and 1845. His work is typically small scale and he uses strong colours often on coloured paper.

£1,200, was £2,000





25

**Andrew Nicholl R.H.A. (1804-1886)**

*The Carmelite Friary, Rathmullan, County Donegal*

Signed lower right: A Nicholl R.H.A.

Watercolour over pencil heightened with bodycolour and scratching out

33 by 51.1 cm., 13 by 20 in.

Rathmullan sits on the western shore of Lough Swilly, Co. Donegal. The Friary was built by Eoghan Rua MacSweeney in 1516 but was sacked by the English in 1597. It was turned into a fortified house during the Napoleonic Wars.

£1,500, was £3,500





26

**Andrew Nicholl R.H.A.  
(1804-1886)**

*View of Clifden, Connemara,  
with the Twelve Pins beyond*

Signed lower right: A. Nicholl R.H.A.  
Watercolour over pencil, heightened  
with white  
50.4 by 70.7cm., 19 3/4 by 27 3/4 in.

This is a view of the town of Clifden, Co. Galway from the west. Beyond are the mountains known as the Twelve Pins or Twelve Pins of Connemara. Clifden was built by the owner of the land John D'Arcy in 1812. The first church in Clifden, St Mary's, visible on the hill to the left, was built in 1824 by the Rev. Myles Prendergast with the help of D'Arcy. It was replaced by a new church between 1853 and 1864. It was joined by the nearby St Joseph's church in 1879.

Nicholl was born in Belfast and apprenticed to a printer before moving to London where he taught himself to paint. He returned to Dublin and exhibited at the Royal Hibernian Academy from 1832 specialised in Irish views. In 1846 he travelled to Ceylon (Sri Lanka) where a patron Sr James Emerson Tennent found him a position as a teacher of drawing at the Colombo Academy.

£4,500, was £8,500



27

**George Arthur Fripp, R.W.S.  
(1813-1896)**

*Near Pont Neath, Vale of Neath*

Signed lower centre: G.A. Fripp and inscribed lower right: *Near. Pont. Neath/Verhan./Vale of Neath. 1837*  
Watercolour heightened with bodycolour and stopping out on grey paper  
49 by 37.4 cm., 19 ¼ by 14 ¾ in.

Pontneddfechan (or Pontneathvaughan) is the southernmost village in Breconshire, within the Vale of Neath. It stands at the confluence of the rivers Mellte and Need Fechen and leads up to a series of waterfalls, some gentle cascades, others more majestic and dramatic, that populate the upper Neath valley.

Bristol-born Fripp travelled extensively throughout Britain, including this trip to South Wales in 1837, as well as spending 7 months with Müller (see nos. 35-36) in Europe. He exhibited intermittently at the Royal Academy between 1838 and 1854 and regularly at the Old Watercolour Society from 1841. He became a member of the Society in 1845 and served as Secretary between 1848 and 1854, only resigning because of the demands of his large family.

£1,750, was £3,500





28

**Thomas Shotter Boys (1803–1874)**

*Figures in a cornfield*

Watercolour over traces of pencil heightened with scratching out  
17.6 by 23.1 cm., 6 ¾ by 9 in.

This watercolour is likely to date from circa 1835 when Boys was in France. The influence of Bonington is evident in the style and subject matter.

£3,000, was £4,500





29

# James Holland (1800-1870)

*Greenwich Hospital, London*

Watercolour over pencil heightened with bodycolour and gum arabic  
21.8 by 30 cm, 8 ½ by 11 ¾ in.

## Provenance:

Paul J. Sachs (1878-1965);

Lucy Weiss, a gift from her mother, December 1984

## Exhibited:

On loan to Fogg Art Museum, Harvard, from 1929 to c.1965

James Holland moved to London, from his native Staffordshire in 1819. He became captivated by the beauty and grandeur of the architecture of Greenwich and moved there in 1830. He remained there until 1845 and frequently studied not only the architecture of the Naval Hospital in numerous sketches and finished paintings, but also the surrounding landscapes of Greenwich and Blackheath.

£3,500, was £6,000



30

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

*Richmond Castle from above the river Swale, Yorkshire*

Signed, dated and inscribed, lower left: Richmond/Sept. 20 58. Wm Callow  
Watercolour over pencil  
25.4 by 35.7 cm., 10 by 14 in.

*Provenance:*

With The Manning Gallery, London

This on-the-spot sketch dates from 20<sup>th</sup> September 1858. After visiting Leeds, Callow records in his journal: 'Afterwards we paid a visit to friends in Lincolnshire, and later proceeded to Richmond in Yorkshire, where we greatly enjoyed some exquisite drives in the neighbourhood. Lady Zetland, on learning that I was staying near by, invited me to Aske Hall, where I received a commission from her for several drawing' (see *William Callow - an Autobiography*, edited by H.M. Cundall, 1908, p.115).

A finished watercolour of this view by Callow is in Bradford Art Gallery and another was sold at Christie's South Kensington on 8<sup>th</sup> December 2011, lot 427.

£1,900, was £3,500





31

**Charles Bentley (1806-1854)**

*Shipping off Folkestone, Kent*

Watercolour heightened with bodycolour, scratching out and gum arabic  
15.2 by 22 cm, 6 by 8 ¾ in.

£2,200, was £3,750



32

**Edward Tucker (c.1825-1909)**

*View of Dover, Shakespeare's Cliff beyond*

Watercolour over pencil heightened with  
bodycolour and scratching out

22.2 by 34.1 cm., 8 ¾ by 13 ¼ in.

Tucker married fellow artist Julia Mary Maile and they had five sons, all of whom became artists. In 1865, Tucker moved to the Lake District where he remained until his death. He undertook regular sketching tours throughout Europe and perhaps this was executed either on his way to or from one of these trips.

£1,000, was £1,900





33

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

*Portrait of a Gentleman*

Watercolour over pencil heightened with  
bodycolour and gum arabic  
56.7 by 44.1 cm, 22 ¼ by 17 ¼ in.

This relates stylistically and is in the same format as a  
portrait of Henry Addington, 1<sup>st</sup> Viscount Sidmouth  
dated 1835 in the NPG.

£1,500, was £2,500

34

# **Daniel Maclise, R.A. (1806-1870)**

*Portrait of the MacGregor Family*

Full-length, seated in a interior  
Signed with monogram under mount and inscribed:  
*LIGHT ON THE RIGHT OF THE DRAWING*  
Watercolour over pencil heightened with  
bodycolour and scratching out  
43 by 33.5 cm., 16 ¾ by 13 in.

## *Provenance:*

David Daniells and Stevan Beck Baloga;  
Anonymous sale, Christie's, 19<sup>th</sup> May 2000, lot 129;  
Anonymous sale, Sotheby's, 14<sup>th</sup> July 1994, lot 11;  
Private Collection until 2019

## *Exhibited:*

London, Royal Academy, 1832, no. 612;  
New York, Shepherd Gallery, *English Realist*  
*Watercolours, 1830-1915*, October to December  
1997, no.24

Maclise was born in Cork, Ireland but moved to London in 1827 where he trained at the Royal Academy Schools. This family portrait dates from the early 1830s when he claimed to have painted a thousand portraits. He drew portraits of popular literary figures for *Fraser's Magazine* in the early 1830s including Paganini, Thackeray and his close friend Charles Dickens whom he depicted on a number of occasions. From 1846, he began work on frescoes for the newly built House of Lords and from then on concentrated on large scale history pictures and frescoes.

£1,800, was £3,250







35

**William James Müller (1812-1845)**

*Still life of Plunder taken during the Bristol Riots of 1832*

Signed with initials and dated lower left 1832  
Watercolour over pencil  
23 by 18.2 cm., 9 by 7 ¼ in.

*Provenance:*

With the Albany Gallery, London;  
Private collection

*Literature:*

Lowell Libson Ltd, *Watercolour and Drawings*, 2007,  
cat no 29, illus.

*Exhibited:*

London, Lowell Libson Ltd, *Watercolours and Drawings*, 28 November - 14th December 2007,  
no. 29

The Bristol Riots of October 1831 were caused by the voting down of the second Reform Bill in the House of Lords which was intended to lead to electoral reform. The arrival of the anti-reform judge Charles Wetherell in Bristol on 29<sup>th</sup> October lead to three days of riots and protests during which much of the city centre was burnt down and up to 250 citizens were killed.

All accounts of the riots mention the quantity of plunder mostly taken from the houses in Queen Square. Another watercolour by the artist, also signed and dated 1832, showing stolen goods in a house on St Augustine's Back is in Bristol Museum and Art Gallery (see Francis Greenacre and Sheena Stoddard, *W.J. Müller*, 1991, p.80-81, no.45, ill.).

£1,000, was £1,800

36

**William James Müller (1812-1845)**

*Marsh Street, Bristol*

Watercolour over pencil with touches of gum arabic  
16.7 by 11.1 cm., 6 ½ by 4 ¼ in.

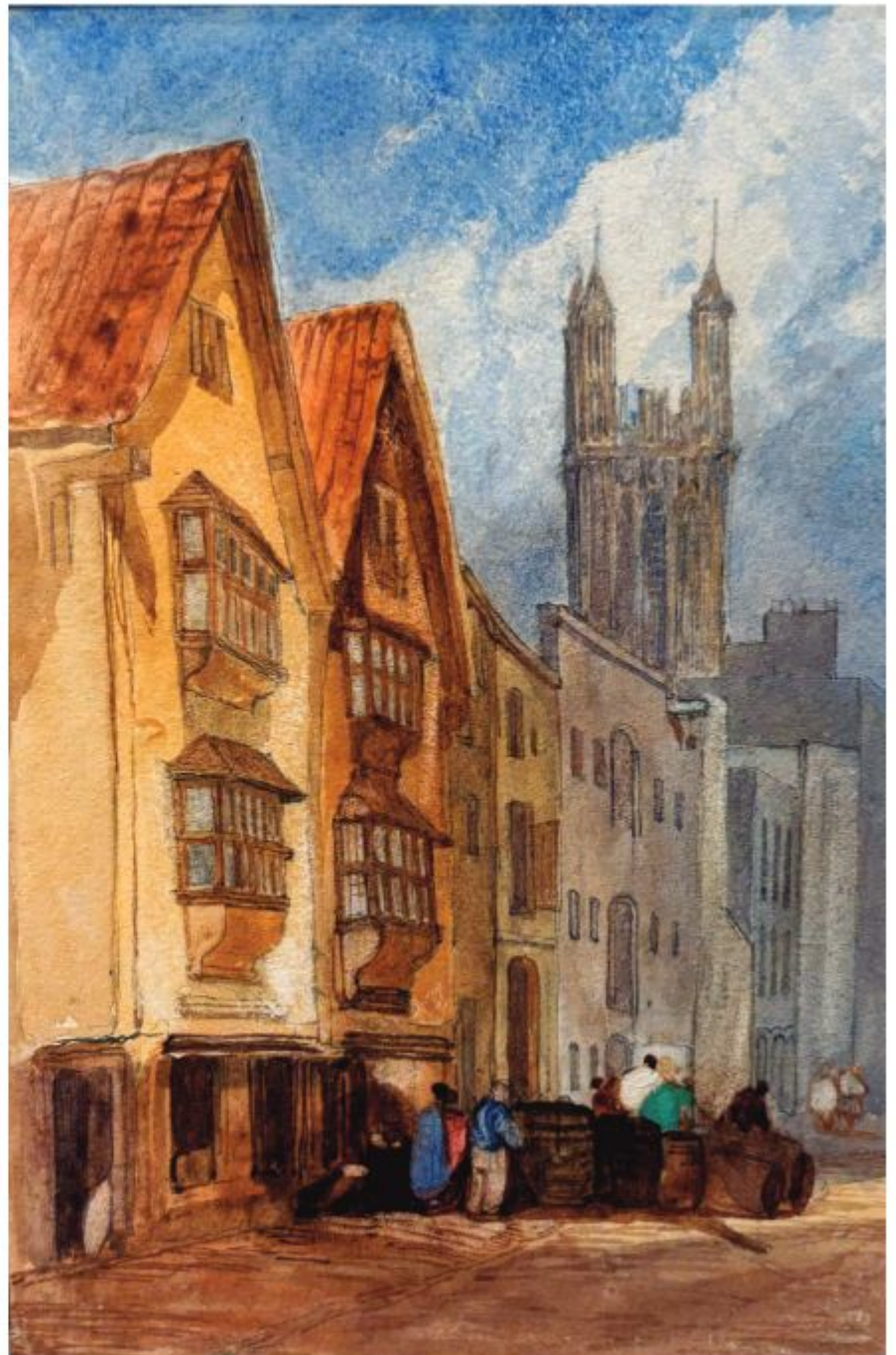
*Provenance:*

Rev. James Bulwer (1794-1879), by descent;  
The Palser Gallery, St James's, London;  
Unidentified auction, 24<sup>th</sup> March 1981, lot 53;  
Christopher and Rosemary Warren until 2020

Marsh Street lies in the centre of Bristol, St Stephen's church which lies on nearby Baldwin Street can be seen clearly from Marsh Street.

The Rev. James Bulwer (1794-1879) was a pupil of John Sell Cotman and the owner of a fine collection of British watercolours including 300 works by Cotman. He was curator of St Mary's Redcliffe, Bristol and befriended Müller, whose work from the early 1830s shows the influence of Cotman.

£1,500, was £2,500







37

**James Baker Pyne (1800-1870)**

*A Mother and Child with Cattle on a Wooded Lane*

Inscribed verso: Pyne

Grey washes heightened with scratching out  
22.3 by 17.7 cm., 8 ¾ by 7 in.

*Provenance:*

The Miles Family, Leigh Court near Bristol;  
R.E. Summerfield, until sold at Christie's, 20<sup>th</sup> March 1990,  
lot 61a, where bought by the present owner

This drawing is a typical product of the Bristol Sketching Society, an informal meeting of artists founded in 1799. They would meet in each other's houses and produce sepia drawings of a poetic nature of an agreed subject. See note to no. 38 for more on Pyne.

£900, was £1,500



38

**James Baker Pyne (1800-1870)**

*Pen Machno Mill, North Wales*

Signed lower right: JB PYNE 1842.

Oil on canvas

29.4 by 45.5 cm., 11 ½ by 17 ¾ in.

Penmachno Mill was established in 1839, on part of the Penrhyn Estate. It was converted into a woollen mill by the leaseholder Hannah Jones and her sons and became one of the most important mills in Wales, producing world famous cloth until it closed in 1997. A lithograph of this subject was published in 1852 as part of 'Landscapes by Eminent English Masters' by Ernest Gambart.

Pyne was born in Bristol and having been intended for the law, established himself as an artist and drawing master. Amongst his pupils were George Arthur Fripp (see no.27) and William James Müller (nos. 35-36). He moved to London in 1835 and exhibited widely coming under the influence of J.M.W. Turner. He undertook regular tours of Europe.

£2,000, was £4,500





39

### Samuel Jackson (1794-1869)

*St Andrew's Church, Backwell*

Signed lower right: S Jackson 1851

Watercolour over pencil heightened with touches of white  
22.3 by 32.2 cm, 8 ¾ by 12 ½ in.

#### Literature:

Francis Greenacre and Sheena Stoddard, *The Bristol Landscape - The Watercolours of Samuel Jackson*, 1986, pp.76-77, ill. no.49

Backwell lies about 7 miles south-west of Bristol. The church of St Andrew's dates from the 12<sup>th</sup> century, with subsequent alterations. The elegant west tower depicted in the present watercolour, which rises over 100 feet above the surrounding countryside was built in the 15<sup>th</sup> century. On first glance the watercolour looks like a pastoral village landscape, with grazing cattle. However, on the left is a lime kiln and 'in the distance, below the ridge running to Clevedon, Nailsea is seen enveloped in the constant cloud of smoke from its glassworks.' (*ibid.*).

£2,500, was £4,750



40

**George Frederick Prosser (1805-1882)**

*A House by a Pond, probably Hampshire*

Watercolour over traces of pencil  
23.3 by 32.1 cm, 9 by 12 ½ in.

See note to no.41.

£800, was £1,200





41

**George Frederick Prosser (1805-1882)**

*Looking towards Winchester from above Compton*

Signed lower centre: G.F. Prosser/1854

Watercolour over pencil heightened with touches of bodycolour  
28.3 by 42.8 cm, 11 by 16 ¾ in.

Prosser was born in London moving to Winchester in the 1850s where he established himself as a drawing master. He travelled around the southern counties of England especially Hampshire, Berkshire and Surrey. He produced a series of illustrated guides to Hampshire and Surrey between 1828 and 1842.

£1,500, was £2,500



42

**George Frederick Prosser (1805-1882)**

*Looking through the Gateway of Beaufort's Tower,  
St Cross Hospital, Winchester*

Watercolour over pencil heightened with touches of  
bodycolour and gum arabic

27.6 by 37.9 cm., 11 by 14 ¾ in.

*Provenance:*

Mrs Cruikshank, Winchester

The Hospital of St Cross, on the banks of the river Itchen just outside Winchester, was founded by Henry of Blois, Bishop of Winchester, between 1132 and 1136. It is said to be England's oldest charitable institution, founded to support thirteen poor men known as the Brothers of St Cross who still live there to this day.

See note to no. 41.

£1,200, was £1,800



### Samuel Prout O.W.S. (1783-1852)

*The Church of the Virgin Mary and St. Charlemagne, Prague*

Inscribed lower right: *Prague/St Charles*  
Pencil and stump heightened with white  
26.2 by 39.5 cm., 10 ¼ by 15 ½ in.

*Provenance:*

The Artist's studio sale, Sotheby's, 21<sup>st</sup> May 1852, lot 36;  
Anonymous sale, Sotheby's, 24<sup>th</sup> September 1987, lot 205, one of two;  
With Spink, London;  
Anonymous sale, Bonham's, 6<sup>th</sup> June 2006, lot 44;  
Private Collection, Ontario, Canada

The present drawing depicts the Church of the Virgin Mary and Saint Charlemagne, built on Mount Charles, the highest point in the new town of Prague. In September 1350, Charles IV personally laid the foundation stone for the church which took 27 years to build.

Samuel Prout developed a reputation for depicting detailed topographical studies, particularly of continental architectural views and he travelled widely throughout Europe in order to find suitable subject matter. He visited Prague in 1829, the year he was appointed Painter in Ordinary in Watercolours to George IV. He arrived in early September and made at least 17 drawings while he was there all on similarly sized sheets. Other examples are in the British Museum, the V & A, Birmingham Museum, the Fitzwilliam, Cambridge and Plymouth Art Gallery.

This trip proved hugely successful and as a result, he produced a series of lithographs entitled, *Facsimile of Sketches made in Flanders and Germany*, published in 1833, which included five views of Prague. Treatises and books on travel, became hugely popular in the 19<sup>th</sup> century, and Prout's publication was in the vanguard of these. It proved influential on many of Prout's contemporaries, including Thomas Shotter Boys, David Roberts and John Ruskin, who was directly inspired to undertake his first visit to Europe.

Prout made numerous, detailed on-the-spot pencil drawings, such as the present work, which served as the basis for the highly finished watercolours, executed in his studio on his return.

£2,800, was £4,500





**Samuel Prout O.W.S. (1783-1852)***Beached Boats on the South Coast, probably Hastings*

Watercolour over pencil heightened with bodycolour heightened with stopping out  
 28.6 by 37.8 cm, 11 ¼ by 14 ¾ in.

*Provenance:*

With Thos. Agnew & Sons, 1989

*Exhibited:*

London, Thos. Agnew & Sons, 11<sup>th</sup> Exhibition of Watercolours and Drawings,  
 20<sup>th</sup> February to 17<sup>th</sup> March 1989, no.152

Prout's first recorded visit to Hastings was in August 1815 and he lived there between 1837 and 1844. As there is no natural harbour at Hastings, fishing boats have to be pulled up onto the beach - a practice that continues today. The present work is in his intermediary style and dates from circa 1820. A related work of boats on the beach at Hastings was with Guy Peppiatt Fine Art in 2016 (summer catalogue no.15).

£1,900, was £3,750







45

**David Cox, O.W.S. (1783-1859)**

*Study of a Rocky Landscape*

Watercolour over black chalk on laid paper  
12.4 by 16.7 cm, 4  $\frac{3}{4}$  by 6  $\frac{1}{2}$  in.

£1,800, was £2,750





46

**David Cox O.W.S. (1783-1859)**

*Figures on a path in North Wales*

Watercolour

18 by 16.4 cm, 4 3/4 by 6 1/4 in.

£2,750, was £3,500





47

**David Cox, O.W.S. (1783-1859)**

*Kenilworth Castle seen through trees*

Watercolour over chalk heightened with scratching out  
26 by 35.3 cm, 10 ¼ by 13 ¾ in.

*Provenance:*

With W. Newton, Leamington Spa

The present watercolour depicts part of the east front of Kenilworth Castle, Warwickshire, a medieval castle once the home of Robert Dudley, a close friend of Elizabeth I. Cox depicted the castle on numerous occasions - it dates from circa 1850.

£1,750, was £3,500





48

**David Cox, O.W.S. (1783-1859)**

*A Rocky Riverbed, North Wales*

Watercolour and black chalk on oatmeal paper  
27.8 by 40.1 cm, 10 ¾ by 15 ¾ in.

*Provenance:*

By descent in the Arkwright Family, Hampton Court  
and Kinsham Court, Herefordshire until 2022

Richard Arkwright (1755-1843), son of the industrialist and inventor of the same name, purchased Hampton Court, Herefordshire in 1810 and the house remained in the family until it was sold in 1912. The Arkwrights then purchased Kinsham Court from their cousins – Kinsham has previously been home to Lord Byron and later the family of Florence Nightingale.

The present drawing dates from circa 1850 so was probably bought by Richard's son John Arkwright (1785-1858). John's son Johnny wrote to his wife Lucy in May 1876: 'I have got all the Coxes on the Morning Room wall even yours & they look very fine.'

£1,800, was £3,750





49

**David Cox O.W.S. (1783-1859)**

*Horses Feeding in a Farmyard*

Watercolour over traces of pencil heightened with touches of bodycolour and stopping out on oatmeal paper 51.6 by 74.3 cm, 20 ¼ by 29 ¼ in.

This recently rediscovered watercolour dates from the mid 1840s. It is rare for Cox to depict animals as the central feature in his works, usually they appear as staffage in a wider landscape. The bold handling of present watercolour is characteristic of the the artist's extraordinarily loose, fluid style which he began to develop in the 1830s. His technique is further emphasised by the rough oatmeal paper that he has used. As Peter Bower noted 'Cox liked papers that allowed him to work fast with a heavily loaded brush' (P. Bower, 'A Remarkable Understanding', in *Sun, Wind, and Rain: The Art of David Cox*, 2008-9, p. 96).

£5,500, was £12,000



50

**David Cox O.W.S. (1783-1859)**

*Hillside, North Wales*

Watercolour over black chalk heightened with white  
31.7 by 49.8 cm., 12 ½ by 19 ½ in.

*Provenance:*

With Charles Nugent;

Private Collection, UK

This late work by Cox dates from the 1850s.

£3,000, was £5,000





51

### Francis Danby, A.R.A. (1793-1861)

*Figures outside a Cottage, Ireland*

Signed lower centre: *F. Danby*

Watercolour over pencil heightened with touches of bodycolour and stopping out on with original pen and ink border

Image 22 by 33.6 cm, 8 1/2 by 13 1/4 in.

Danby was born in Ireland near Wexford, however, because of the Wexford Rebellion of 1798, a bloody uprising against the British which the Danby family got caught up in, they decided to move to Dublin. This move enabled Francis to attend the Dublin Society School of Drawing. He exhibited his first painting at the Society of Artists of Ireland in 1813 and the proceeds of its sale, financed Danby and two artist friends, George Petrie (1790-1860) and James Arthur O'Connor (1792-1841) to visit London. Planning to return to Ireland, Danby reached Bristol where he sold some watercolours and decided to remain. The present watercolour, in Danby's early style, depicts an Irish view and dates from 1810-1815.

£3,000, was £5,500



52

**William Henry Hunt O.W.S.  
(1790-1864)**

*Gypsy Girls*

Signed lower right, W. Hunt  
Watercolour over pencil heightened with  
bodycolour and touches of scratching out  
62.2 by 52.6 cm., 24 ½ by 20 ¾ in.

*Provenance:*

C. H. Arning, by 1912;  
With Michael Bryan, London, June 1998;  
Albert Dawson, his sale, Christie's South  
Kensington, 22<sup>nd</sup> March 2006, lot 1466

*Exhibited:*

London, Old Watercolour Society, 1839, no 84, as  
*The Gipsy Toilet*;  
Manchester, Whitworth Art Gallery, *Catalogue  
of a Loan Exhibition of Watercolour Drawings by  
Deceased British Artists, also of a Collection of  
Paintings and Drawings by J. Sell Cotman*, August-  
October 1912, no. 23;  
London, Michael Bryan, Alpine Gallery, *English  
Watercolours*, June 1988, no. 30

Despite the sense of reality in this watercolour,  
the subject is in fact carefully staged, with the  
artist's wife, Sarah and his daughter, Emma  
modelling for two of the figures. The identity of  
the third sitter is uncertain, although the blond  
girl could be one of the two sisters of Hunt's  
favourite modelling trio, the Swain brothers,  
who also apparently sat for Hunt on occasions.

£4,500, was £8,500







53

**Thomas Lindsay (1792-1861)**

*In the Meadows near Mortlake, London*

Inscribed lower right: *In the Meadows nr Mortlake, 20 Oct 1834*

Watercolour over pencil

16.3 by 24.5 cm, 6 ¼ by 9 ½ in.

Lindsay was born at Alnwick, Northumberland on 26<sup>th</sup> November 1792. He trained as a landscape painter in watercolour and exhibited at the New Watercolour Society from 1833, living in central London and then Greenwich. In 1848 he moved to Cusop near Hay-on-Wye.

£950, was £1,900



54

**Thomas Lindsay (1792-1861)**

*Kite-Flying near Margate, Kent*

Signed lower left: T. Lindsay and signed and inscribed verso: *Coast of Kent - nr Margate/T. Lindsay 1858*

Watercolour over pencil heightened with bodycolour and scratching out. 21.5 by 32.1 cm., 8 ½ by 12 ½ in.

Provenance:

Anonymous sale, Christie's, 4<sup>th</sup> February 1974, lot 7;

By descent until 2018

See note to no.53 for more on the artist.

£1,100, was £1,800





55

**John Frederick Lewis, R.A. (1804-1876)**

*A woman in the interior of a Croft, Isle of Arran*

Inscribed lower right: Arran

Watercolour heightened with white and gum arabic over traces of pencil  
17.2 by 26.3 cm, 6  $\frac{3}{4}$  by 10  $\frac{1}{4}$  in.

Lewis made an extended tour of the Scotland during 1830 and the landscapes he saw and the people he met clearly provided a rich source of material for the young artist. He exhibited seven Scottish subjects at the Old Watercolour Society in 1831, of which three were views depicting Scottish cottage interiors (nos. 17, 142 and 291).

£1,800, was £3,000



56

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

*On the river Findhorn looking towards Ross-shire*

Watercolour over pencil heightened with touches of bodycolour  
31.5 by 50.1 cm., 12 ¼ by 19 ¾ in.

*Provenance:*

Cornish Torbock of Crossrigg Hall, Cumbria, his sale, Sotheby's,  
14<sup>th</sup> April 1994, lot 201;  
Henry Potts, Northumberland

Richardson Junior trained under his father in Newcastle before moving to London in 1846. He travelled widely in Scotland and the north of England and later in the Swiss and Italian Alps and Lakes. Located in the north-east of Scotland, the Findhorn is one of Scotland's longest rivers and flows into the Moray Firth.

£1,400, was £2,800





57

### Williams Evans (1809-1858)

*Harvesters near Richborough Castle, Kent*

Signed, dated and inscribed, lower left: *Wm. Evans. 1837/Richboro' Castle/as seen from the/Isle of Thanet*

Watercolour over traces of pencil heightened with bodycolour and stopping out  
19.6 by 34.5 cm, 7 ¾ by 13 ½ in.

#### Provenance:

With Martyn Gregory, London, 1997;

With Spink and Son, London;

Private Collection until 2024

#### Literature:

Martyn Gregory, *William Evans of Bristol (1809-1858)*, 1987, p.10, no.5, ill.

#### Exhibited:

London, Martyn Gregory, *William Evans of Bristol (1809-1858)*, 10<sup>th</sup> to 28<sup>th</sup>  
November 1987, no. 5

Evans was born in Bristol and was a pupil of Francis Danby in 1826. He is recorded as a drawing master in Bristol the following year and remained in the city until at least 1832. He lived in North Wales, near Bettws-y-Coed for a period and visited Germany and Italy for two years in the early 1850s.

Richborough Castle is a Roman and later Saxon fort in Richborough near Sandwich. In the foreground is the river Stour.

£1,500, was £2,500



58

**George Bryant Campion (1795-1870)**

*Cliffs by the Sea*

Watercolour and bodycolour on grey paper  
28.6 by 45.9 cm, 11 ¼ by 18 in.

Campion was born in Harwich, Essex, was a regular exhibitor at the New Watercolour Society from 1837 and drawing master at the Military Academy in Woolwich, south-east London from 1841. His later subjects are often military.

£800, was £1,600





59

### Henry Bright (1810-1873)

*A Wine Shop near Calais*

Signed lower right: H Bright and inscribed with title lower left  
Black chalk and stump  
23.5 by 33.7 cm., 9 1/4 by 13 1/4 in.

Provenance:  
With Agnew's, London, 2000

Exhibited:

London, Agnew's, *English Watercolours Drawings and Small Oil Paintings*,  
1<sup>st</sup> to 24<sup>th</sup> March 2000, no. 74

Bright was born in Saxmundham, Suffolk, the son of a clockmaker. He learnt drawing under Alfred Stannard and later took lessons from John Sell Cotman (see no.14). In 1836 he moved to Paddington, London and became a successful drawing master. He lived the last years of his life in Ipswich. He specialised in chalk and stump drawings often on coloured paper.

£800, was £1,600



60

**Gabriele Carelli (1820-1900)**

*Chiswick House from the North-west*

Inscribed lower left: *Chiswick/1849*  
Pencil and watercolour heightened with  
touches of bodycolour on buff paper  
26 by 36.4 cm., 10 ¼ by 14 ¼ in.

Provenance:  
With Thos. Agnew & Sons, London

Italian born Gabriele Carelli first visited England in early 1847, employed by the 6<sup>th</sup> Duke of Devonshire as his personal painter. His father Raffaele had also found patronage under the Duke, accompanying him on tours to Sicily and then Turkey. Gabriele returned to Italy in Autumn 1847 but began to spend increasing amounts of time in England, finally settling there permanently in 1866.

The present watercolour was executed during one of Carelli's many visits to England. Chiswick House had been in the Cavendish Family, since it was inherited by William, 4<sup>th</sup> Duke of Devonshire in 1758, from his mother-in-law Lady Burlington. Chiswick House is one of the earliest and most important Neo-Palladian buildings in England. Designed and built by William Kent and the 3<sup>rd</sup> Earl of Burlington between 1725 and 1738, it was inspired by the work of Antonio Palladio and in particular his Villa Rotunda.

£1,600, was £2,800





61

**Paul Jacob Naftel (1817-1891)**

*Boat by the Solent*

Signed with initials lower right

Watercolour over traces of pencil

12.8 by 35.5 cm., 5 by 14 in.

Born in Guernsey, Naftel was self-taught as an artist and became a successful drawing master at Elizabeth College, Guernsey from 1841 until 1870 when he moved to London. He travelled widely in Britain and also visited Italy. He exhibited at the Society of Painters in Water-colour in London from 1852.

£900, was £1,800



62

**Myles Birket Foster, R.W.S (1825-1899)**

*Cliveden from Maidenhead Bridge, Berkshire*

Signed with initials lower right and inscribed with title under mount: *Cliveden from Maidenhead Bridge*  
Watercolour heightened with bodycolour  
Whole sheet 17.8 by 22 cm., 7 by 8 ½ in.

*Provenance:*

J. Noble, 1882

*Exhibited:*

London, J. & W. Vokins, 14 and 16 Great Portland St., *Birket Foster Loan Exhibition*, 1882, no.25 (part)

This is a view looking north from Maidenhead Bridge with the island of Bridge Eyot in the foreground and Cliveden House on the hill in the distance. Cliveden is an Italianate mansion 200 feet above the Thames on a hillside. The present house, the third on the site, was built in 1851 by Charles Barry for the 2<sup>nd</sup> Duke of Sutherland and it is now a five star hotel.

£1,500, was £2,800





63

### Henry Moore, R.A., R.W.S. (1831-1895)

*Shipping off the Coast*

Signed lower right: Henry Moore 1882

Watercolour over pencil heightened with touches of bodycolour  
39.3 by 69.6 cm, 15 ½ by 27 ¼ in.

The son of the landscape painter, William Moore, three of Moore's siblings were also artists including his younger brother Albert Joseph Moore (1841-1893). Henry entered the Royal Academy Schools in 1853 and exhibited his first picture that year. As Peter Nahum noted, Moore 'was one of the first painters to try and observe accurately the movement and moods of the sea' (Peter Nahum, *A Century of Master Drawings*, 1995). He had a scientific interest in the form of waves and from the 1870s Moore spent several weeks aboard yachts owned by friends, painting and studying the sea.

£1,000, was £2,400



64

**Hercules Brabazon Brabazon N.E.A.C. (1821-1906)**

*Santa Maria Della Salute, Venice*

Watercolour and bodycolour

26.6 by 44.4 cm., 10 ½ by 17 ½ in.

*Provenance:*

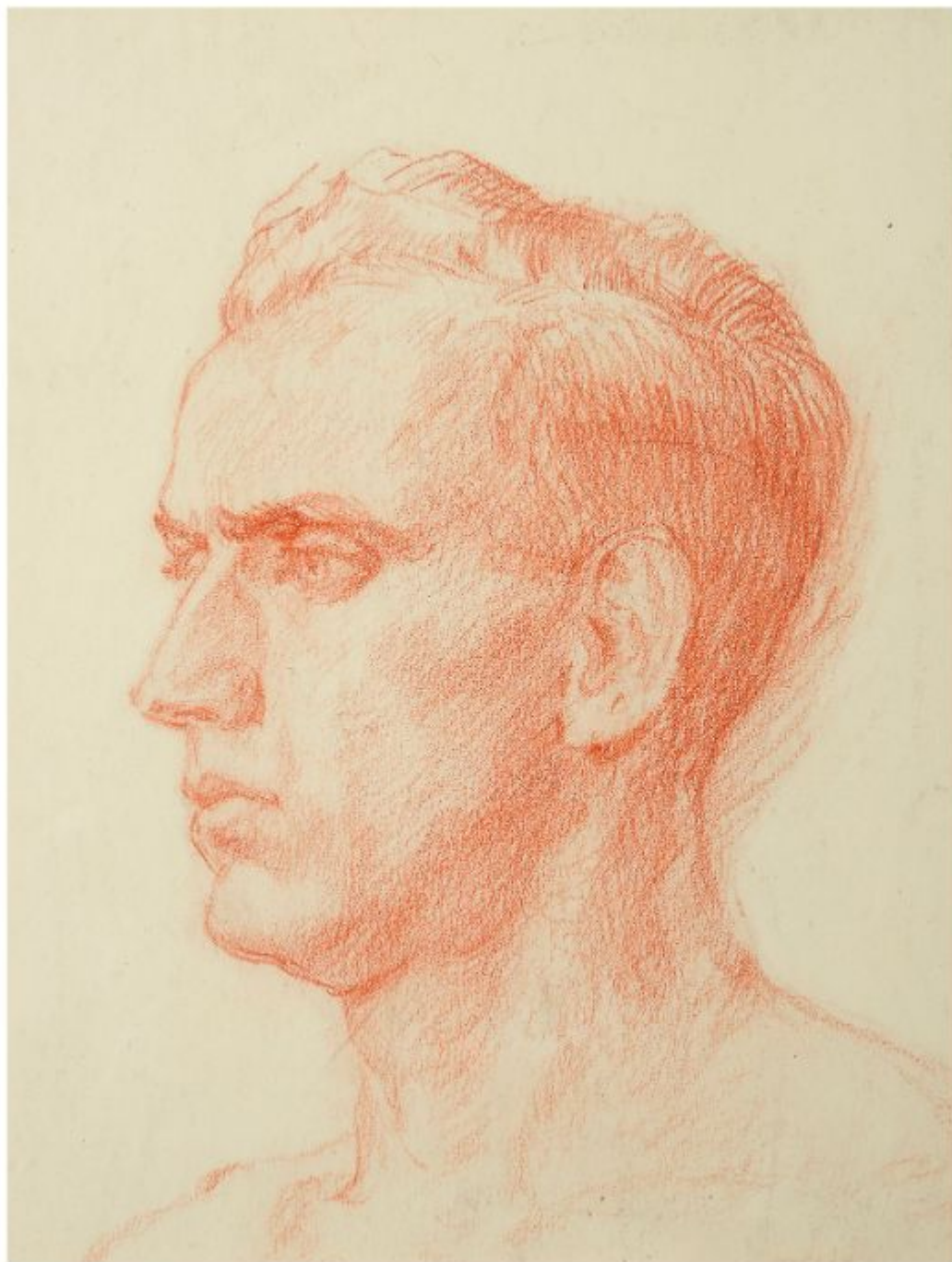
With Chris Beetles, 2005, where bought by the present owner

*Exhibited:*

London, Chris Beetles Ltd, *The Chris Beetles Summer Show 2005*, no. 38

£3,750, was £7,500





65

**Henry Lamb, R.A. (1863-1960)**

*Study of the Head of a Man*

Red chalk

23 by 17.7 cm., 9 by 7 in.

£300, was £950

66

**Sir William Rothenstein (1872-1945)**

*Study of a Violinist tuning up*

Inscribed centre right: *effect 2 lights*  
Black and white chalk on buff paper  
36.4 by 23.6 cm., 14 1/4 by 9 1/4 in.

*Provenance:*

By descent from the artist until sold, Sotheby's Olympia, 26<sup>th</sup> February 2003, lot 15;  
Private Collection, London

Rothenstein was born in Bradford, Yorkshire, his father having emigrated from Germany in 1859 to work in the textiles industry. His uncles Charles and Albert were both involved in the arts as an important collector and artist respectively. They both changed their surnames to Rutherford during the First World War. Rothenstein studied at the Slade and later in Paris and became a successful artist. He is best known for his work during both World Wars and for his portraits, more than two hundred of which are in the National Portrait Gallery.

Rothenstein painted musicians and composers on many occasions. An oil 'The Violinist' is in the collection of the University of Sheffield and a drawing of Arnold Dolmetsch playing the violin is in the Tate Gallery. He also drew chalk studies of Ralph Vaughan Williams (Royal College of Music) and Edward Elgar (NPG).

£1,200, was £2,000





67

**Charles Frederick Tunnicliffe, R.A. (1901-1979)**

*Study of Lapwings in Flight*

Pencil

Image 43.6 by 56.8 cm., 17 by 22 ¼ in.

Tunnicliffe is probably the best known British wildlife artist of the second half of the 20<sup>th</sup> century. Born in Langley, east Cheshire, the son of a shoemaker, he was encouraged to draw by his parents and trained as an artist at Manchester School of Art. Later, in 1921, he was awarded a Royal Exhibition to the Royal College of Art where he specialised in engraving. He first exhibited at the Royal Academy in 1934 and became a Royal Academician in 1954. In 1947, he bought Shorelands, a house on the Cefni estuary at Mallaeth on the south coast of Anglesey, where he lived for the rest of his life.

He exhibited continuously at the Royal Academy from 1938 until 1978, culminating in a major exhibition of his drawings and sketchbooks at the Royal Academy in 1974. In 1954, he was made vice-president of the RSPB and in 1968 of the Society of Wild-Life Artists. In 1975 he was awarded the gold medal of the RSPB and in 1978 he was appointed OBE.

£1,200, was £2,500





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Opposite: (51) Francis Danby, A.R.A. (1793-1861)  
*Figures outside a Cottage, Ireland*







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