

'GO TO NATURE FOR EVERYTHING'  
PLEIN AIR SKETCHES FROM THE 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURIES

2026

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 18th and early 19th 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.

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

Guy Peppiatt Fine Art Ltd  
Riverwide House, 6 Mason's Yard  
Duke Street, St James's, London SW1Y 6BU

Tel: +44 (0) 20 7930 3839  
Mobile: +44 (0) 7956 968284  
guy@peppiattfineart.co.uk  
www.peppiattfineart.co.uk

## The Rise in Popularity of Sketching from Nature

For much of the 18<sup>th</sup> century, artists' portrayals of landscape fell into two main categories - topographically accurate depictions of specific places, or idealised, imaginary views created to engender an emotional response. During this period, most of the sketching trips that artists undertook were paid for by patrons or publishers and conducted with specific aims in mind and the style needed for such works required a careful and accurate hand, that could be easily translated into engraving.

Francis Place (see no.24), although primarily a topographical artist in the manner of his friend Wenceslaus Hollar, was one of the earliest exponents of sketching in watercolour from life. Like other antiquarians of the period, he drew mainly to record ancient buildings for the sake of posterity. Thomas Gainsborough (no.1) and Thomas Rowlandson (no.26) were in the vanguard of artists in the mid 18<sup>th</sup> century onwards who sketched nature *en plein air*. Gainsborough's motivation was largely to ensure greater accuracy and thus imbue his finished landscape paintings with greater realism and power whereas Rowlandson was an inveterate recorder of everyday life. Later in the century, John White Abbott (nos. 2 and 37) endlessly explored and captured not only the wider landscapes of his native Devon but also took pleasure in studying and recording its constituent details.

From the end of the 18<sup>th</sup> century, the desire to explore and capture nature in all its myriad forms, from vast landscapes to individual plants, became increasingly popular. Artists were increasingly interested in the more ephemeral aspects of the natural world, the changing effects of light and weather, or the careful observation of component parts of a landscape. Consequently, artists began to explore innovative methods for capturing these, adapting their techniques, so that they were better suited to capturing effects on the spot. The medium of watercolour became increasingly important as watercolour paints became more portable, and artists were keen to expand the range of opportunities for pushing the boundaries of this medium. They began to seek alternative avenues to the strict, classical teaching methods of the Royal Academy schools where watercolour was regarded as an inferior medium and studying from nature was not encouraged. The Academy's lack of interest in promoting watercolour painting and the practice of sidelining watercolours for exhibition together in one small room encouraged a group of artists in 1804 to found the Society of Painters in Watercolour (what became known as the Old Watercolour Society), with the aim of holding annual exhibitions exclusively of watercolours.

As well as technical and handling innovations and a change in emphasis of subject matter, artists also began to annotate their works, recording details that they felt important. Dr William Crotch (see no. 34) was encouraged by John Baptist Malchair (1730-1812) not only to sketch from nature, but to also record the exact time, as well as date and location, on his drawings. Presumably this served as a permanent reminder of the weather or lighting conditions that he had captured and acted as a useful aide memoire once back in the studio. Such notes became increasingly popular and numerous artists, as evidenced by several examples in the present exhibition, regularly added additional information, including colour notes, weather or atmospheric conditions, as well as dates, times and locations. Some artists including Robert Hills (nos. 10, 77-78), James Ward (nos.4-5) and George Chinnery (nos. 49, 79-80) employed shorthand on their drawings and watercolours.

In about 1794, Dr Thomas Monro (1759-1833), doctor, collector and amateur artist, established an informal 'Academy' at his home in Adelphi Terrace, London, where aspiring artists could gather and study the work of earlier artists. They visited in the evenings to study and copy work by Alexander and John Robert Cozens, Canaletto, Gainsborough and Hearne, amongst others. The young Turner and Girtin, as well as Linnell, Hunt, John and Cornelius Varley, Cotman, Edridge and de Wint, were amongst the many artists to benefit from Monro's Academy. In addition to the more formulaic approach of studying past masters, Monro also encouraged artists to visit him at his country retreat, in Hertfordshire and to sketch from nature in the surrounding countryside. William Henry Hunt was a regular visitor to Monro's home in Bushey.

The artist John Varley (see nos. 38-41) developed this idea still further. He had studied at Dr Monro's between 1802 and 1804 and in turn established a flourishing practice as a drawing master and teaching almost an entire generation of professional and amateur artists coming to artistic maturity in the first decade of the 19<sup>th</sup> century. Mulready, Copley Fielding, Linnell, Hunt, Turner of Oxford and John's brother Cornelius were all pupils. Varley was not interested in slavish copying however, instead he encouraged his pupils to look to their surroundings for inspiration.

Each summer Varley took a house in Twickenham, in order that his students could 'go to nature for everything'. He encouraged them not just to look at the landscape subjects, but rather in the way that students at the R.A. were asked to break down and study the component parts of the human body, he would encourage them to study the elements that comprised the wider view. As such he encouraged his pupils to study a single plant, the different forms of leaves and grasses, the branches or trunk of a tree, or even part of a wall or fence. Nos 68-70 are the result of this teaching and demonstrate the results of two of Varley's pupils, Hunt and Linnell, spending time along the banks of the Thames, under his tutelage.

Artists, writers and poets have long been fascinated by skies and clouds and their symbolic possibilities. The potential of a stormy or dark foreboding sky, to represent war, famine or disaster for example, or rainbows and sunrises as symbols of hope were often employed. However, through the latter part of the 18<sup>th</sup> century onwards, many artists underpinned such emotional or poetic responses, with a more scientific understanding and desire for accuracy in depicting clouds and the interplay of light and shadow on a landscape. Alexander Cozens reproduced twenty studies of skies in his 1785 treatise *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*. These demonstrated the growing scientific understanding behind the formation of clouds and the desire for clouds to be accurately and realistically depicted. John Constable who once described himself as 'the man of the clouds', combined a scientific awareness, with a countryman's innate perception of clouds and weather effects. He created careful, accurate studies, which were at the same time imbued with emotional and poetic sensibilities through the choice of palette, media, subject and handling. Constable painted hundreds of cloud studies, many of them rapid studies in oil dating from his time in Hampstead; indeed, he coined the term 'skying' to describe what he was doing. Later in the 19<sup>th</sup> century, Ruskin (see nos. 15, 57 and 63) who made almost daily sketches of skies, continued with Cozens's more scientific approach, underpinning his studies with a detailed knowledge of meteorology and the use of several scientific aides.

Several of the artists included in the present exhibition were also fascinated by the atmospheric, emotional and poetic effects of weather and light in their work. Cristall (nos.7, 32, 33 and 76), Hayward (no.31) and Cornelius Varley (nos.29-30) for example, produced several studies of skies, as well as rapid watercolours capturing the effects of weather and light on the landscape they were studying. These demonstrate the unique suitability of watercolour as the ideal medium for recording such transient and rapidly changing effects.

The works in the present exhibition span a near two hundred year period, ranging from 1711, when Francis Place created his study of buildings to Thorburn's careful watercolour of bluebells of 1899. Although there is enormous technical and stylistic diversity, they are all unified by the fact none of these were intended to be sold, rather they were created for the artist's own use and as such are deeply personal. They provide a fascinating opportunity to see beyond the public persona of an artist's commercial work and to get a sense of the artist themselves.

Sarah Hobrough

This catalogue is dedicated to the memory of Professor Michael Jaye.

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## Thomas Gainsborough, R.A. (1727-1788)

*A Study of Trees*

Inscribed upper left: *No 19*

Pencil on laid paper

20 by 14.7 cm., 7 <sup>3</sup>/<sub>4</sub> by 5 <sup>3</sup>/<sub>4</sub> in.

*Provenance:*

Private collection, UK

*Literature:*

Hugh Belsey, 'A Second Supplement to John Hayes's 'The Drawings of Thomas Gainsborough'', *Master Drawings*, vol. XLVI, 2008, no. 1025, ill.

The present drawing has been dated by Hugh Belsey to circa 1756 and he compares it to *Trees Overhanging a Stream* in the Cantor Arts Centre, Stanford University (John Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, p. 138, no. 107).

There are several sketches on similar size sheets to the present drawing, which was formerly part of the artist's sketchbooks used for his plein-air sketching in the mid 1750s. In 1799 Gainsborough's daughter Margaret held a sale including ten sketchbooks belonging to her father. The whereabouts of the contents of several of these has been well documented and amongst the sheets are several carefully studied, but rapidly executed sketches of trees or compositional sketches from nature.

Bate Dudley in Gainsborough's obituary described Nature as Gainsborough's 'teacher and the woods of Suffolk his academy' (*The Gentleman's Magazine*, August 1788, p. 753). It is certainly true that during the early part of his career, the majority of Gainsborough's sketches are taken directly from nature and in particular trees and foliage and the present sketch is characteristic of these early studies. Although such studies were botanically accurate, Gainsborough's interest lay not in a desire to record such detail, rather they were intended to inform the artist's overall understanding of nature. He could then adapt such subjects in his finished paintings and drawings into a form and shape, that whilst immediately recognisable and full of animation and character, did not detract from the overall, elevated atmosphere he intended.



2

## John White Abbott (1763-1851)

*Study of Plants*

Watercolour over pencil on laid paper  
10.2 by 17.8 cm., 4 by 7 in.

The present careful foliage study demonstrates White Abbott's aptitude and evident enjoyment in depicting the different forms of the foliage. Through the use of delicate gradations of tone and colour to capture the play of light and shade on the leaves, it reflects the artist's eye for the natural world. Such studies from nature would have helped develop the artist's range and his ability when creating larger and more complex landscapes in a more realistic manner.



3

**William Derby (1786-1847)**

*Study of Burdock Leaves overhanging a Stream, September 1818*

Signed lower right: *W. Derby delt* and dated lower left: *Sep. t 1818*

Watercolour over pencil

13.8 by 16.6 cm., 5 ¼ by 6 ½ in.

*Provenance:*

Cornish Torbock of Crossrigg Hall, Cumbria (1905-1993);

Bought from Martyn Gregory Gallery, London;

Private Collection until 2024

This is a rare study from nature by William Derby. Born in Birmingham he came to London in 1808. He is best known for his portraits and miniatures and he also copied the works of other artists.



**James Ward, R.A. (1769-1859)***Study of Hemlock and other Plants*

Signed with lower left: JW. RA, inscribed in pencil: *Hemlock* and further inscribed in artist's shorthand

Pencil

18.7 by 15.9 cm., 7 ¼ by 6 ½ in.

*Provenance:*

Mr Knowles of Hanwell by 1951;

Prudence Summerhayes by 1959;

By descent until 20008;

With Guy Peppiatt Fine Art, 2014;

Private collection, London until 2024

Ward produced many rapid pencil sketches on his travels round Britain often inscribed with colour notes and the shorthand known as 'Natural Shorthand' invented by William Holdsworth and William Aldridge which was first published in 1766. It was also used by Robert Hills (see nos. 10, 78 and 79). He added initials to most of his drawings in around 1844 when he was planning to sell his entire stock to the dealer Thomas Griffith.



5

**James Ward, R.A. (1769-1859)**

*Trees at Hamilton Palace, Scotland, 13<sup>th</sup> August 1805*

Signed lower left: *JWd RA/August 13/Hamilton*

Pencil on Whatman paper dated 1801

19.2 by 27.1 cm., 7 ½ by 10 ½ in.

*Provenance:*

By descent from the artist to Claude Ward-Jackson;

H. Noel Whiting until 1970;

With Sidney Sabin;

Private Collection, USA until 2007;

With WS Fine Art by 2009;

Private Collection

*Literature:*

Susan Sloman, *Drawings by James Ward 1769-1859*, 2009, exhibition catalogue, p.28, no. 16, ill. p.72

*Exhibited:*

WS Fine Art, *Drawings by James Ward 1769-1859*, 18<sup>th</sup> November to 11<sup>th</sup> December 2009, no.16

This drawing dates from Ward's tour of Scotland in the summer of 1805. He visited Hamilton Palace on 13<sup>th</sup> August and he recorded in his diary:

'Got up tolerably well but for my foot, see through Hamilton Palace.... Go down the glen and sketch Cadgow Castle, then my foot so painful I can scarce draw a line. I hobble round to the other side of the river, about three miles away, and make studies. My leg worse and worse, get very feverish with the pain, manage to go round with great difficulty back again to the Palace to draw Hamilton, but find it lost in the fog, return with much pain to the inn...' (quoted in C.R. Grundy, *James Ward RA, His Life and Works with a Catalogue of his Engravings and Pictures*, 1909, p. xxxix - Grundy incorrectly dates this trip to 1811).



### James Duffield Harding (1797-1863)

*Study on the Greta, Yorkshire, 2<sup>nd</sup> September 1839*

Signed with initials: *JDH/on the Greta/Yorkshire/Sepr 2 1839*

Black chalk and stump heightened with bodycolour on buff paper  
26 by 38 cm., 10 ¼ by 15 in.

Harding, the son of an engraver and drawing master, first exhibited at the Society of Painters in Water-colours in 1818. He travelled widely in Europe and was an influential drawing master who also wrote popular instructional books on drawing. John Ruskin was among his pupils and Edward Lear's early drawings also show his influence. Ruskin described him as 'after Turner, unquestionably the greatest master of foliage in Europe.'

He may have visited the river Greta in Yorkshire as a result of seeing John Sell Cotman's famous series of watercolours drawn on the Greta in 1805. Harding published two lithographs in 1841 titled 'Beech and Ash on the Greta' and 'Ash at Greta Bridge'.



7

**Joshua Cristall P.O.W.S. (1768-1847)**

*Study of Sorrell and other wild Plants*

Watercolour over pencil  
14.2 by 22.8 cm., 5 ½ by 9 in.

*Provenance:*

With Spink & Son, London, 1976;

Dr Charles Warren;

With Andrew Wyld, 2005

*Exhibited:*

London, Spink & Son, *English Watercolour Drawings, Annual Exhibition*, 26th April to 14th May 1976, no.99;

London, Andrew Wyld, *Watercolours and Drawings*, 29th June to 22nd July 2005, no.37

Cristall was born in London, was apprenticed to a dealer in china and glass and worked in a porcelain factory before being admitted to the Royal Academy as a student engraver in 1792 aged 24. In the summer of 1802 he went on his first sketching of North Wales, where he met John and Cornelius Varley and exhibited his first picture at the Royal Academy in 1803. In 1804 he was one of the founding members of the Society of Painters in Water-colours and exhibited there almost every year until his death.



8

**Peter de Wint O.W.S. (1784-1849)**

*Study of Ivy on a Wall*

Watercolour over traces of pencil heightened with scratching out  
23.6 by 16.1 cm., 9 ¼ by 6 ¼ in.



9

**Peter de Wint O.W.S. (1784-1849)**

*Study of Water Weeds*

Watercolour over traces of pencil, on oatmeal paper  
34.1 by 31.2 cm. 13 ½ by 12 ¼ in.

*Provenance:*

The artist's posthumous studio sale, London, Christie's, 23-28 May 1850, lot 177 (bt. Puller for £8);  
C. W. Puller;  
Given by him to J. Blake

*Literature:*

Hammond Smith, *Peter De Wint 1784-1849*, London, 1982, p.144

The present sheet was among a group of around five hundred sketches, drawings from nature, and finished watercolours from De Wint's studio that were sold at auction and dispersed the year after the artist's death. Comparable studies of weeds in water by de Wint are in the National Galleries of Scotland (see David Scrase, *Drawings & Watercolours by Peter De Wint*, exhibition catalogue, Cambridge, 1979, p.13, no.30, pl.16 and the Usher Gallery, Lincoln (see Walter Armstrong, *Memoir of Peter De Wint*, 1888, pl.8).



10

**Robert Hills (1769-1844)**

*Study of Trees*

Watercolour and pencil

18.1 by 26.2 cm., 7 by 10 ¼ in.

*Provenance:*

Private collection, London

Hills entered the Royal Academy Schools in 1788 and first exhibited there in 1791. In 1804 he was one of the six founding members of the Society of Painters in Water-colours and exhibited almost six hundred drawings there during his lifetime. His exhibited works were mainly of animals and farmyards in a distinctive 'fuzzy' technique. This is an example of a pure landscape sketch drawn from nature which he often inscribed with shorthand (see nos. 78 and 79).



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## James Thomas Linnell (1826-1905)

*Near Pen-y-Coed, North Wales*

Inscribed on part of old backing attached: *near Penycoryd in the vale that leads from  
Beddgelert to Capel Curig*

Coloured chalks on buff paper

24.3 by 35.2 cm., 9 ½ by 13 ¾ in.

*Provenance:*

Sir Bruce Ingram;

Michael Ingram, his sale, 8th December 2005, lot 183

James Thomas Linnell was the second son of John Linnell (see nos. 70 and 71). He entered the Royal Academy schools in 1840 and exhibited there between 1850 and 1888. His works are strongly influenced by his father but he was a talented artist in his own right. His sketches, like the present drawing, are often executed in brightly coloured chalk.



12

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

*Study of Trees, Box Hill*

Watercolour and black chalk  
20.8 by 28.2 cm., 8 by 11 in.

*Provenance:*  
With Michael, Spratt, circa 1980

This confident rapidly drawn sketch dates stylistically from the 1840s.



13

**William James Müller (1812-1845)**

*Trees at Stapleton, Bristol, 1833*

Signed with initials lower: *Stapleton/WM 1833*

Watercolour on grey paper

25.3 by 18.1 cm., 10 by 7 in.

*Provenance:*

Lord St. Oswald, Nostell Priory;

With Martyn Gregory Gallery, London, 2016

*Exhibited:*

London, Martyn Gregory Gallery, *British Watercolours and Drawings 1750-1900*,  
May 2016, no.49

Müller sketched constantly, almost compulsively, writing: 'I want to paint... It's oozing out of my fingers.' He was often highly experimental, playing with effects of bodycolour and tinted papers to achieve a depth of colour and tone as a foil to the more delicate transparent washes of watercolour.

Interestingly he has signed and inscribed the present work even though it is clearly unfinished. 1833 was the year that he was one of the founders of the Bristol Sketching Club and before his first major overseas tour in the summer of 1834. In the first half of the nineteenth century Stapleton was a small village in the Frome valley two miles to the north-east of the centre of Bristol. It was a popular sketching area for Bristol School artists.



14

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

*Beech Trees, Inverary, 26<sup>th</sup> September 1849*

Signed lower left and inscribed: *Beech Trees/Inverary/Sepr 26 - 1849*

Watercolour over pencil

18.3 by 36.3 cm., 7 ¼ by 14 ¼ in.

*Provenance:*

With the Walker Galleries, 1950s;

With the Ruskin Gallery, Stratford-upon-Avon

This on-the-spot sketch dates from Callow's tour of Scotland in the summer of 1849. Inverary Castle is the seat of the Dukes of Argyll. Callow recalls in his diary: 'In 1849 I made a sketching tour in the west of Scotland, arriving at Glasgow whilst the Queen and Prince Albert were there, and afterwards visiting the Kyles of Bute and Inverary, where my wife and I stayed for a month in most primitive but comfortable quarters, being waited up on by a maid without shoes or stockings' (see *William Callow R.W.S. F.R.G.S. - An Autobiography*, edited by H.M. Cundall, 1908, p. 104). Another view of Inverary from the same tour, dated 10th September 1849, was with Guy Peppiatt Fine Art in 2022 (see summer catalogue, no.59). Callow exhibited two views of Inverary Castle at the Society of Painters in Watercolours in 1850.



**John Ruskin (1819-1900)***Study of Silver Birches, 1856*Signed lower right: *J Ruskin/1856*

Pen and grey ink and watercolour over pencil

21.3 by 10 cm., 8 by 4 in.

*Provenance:*Anonymous sale, Phillip's, 16<sup>th</sup> July 1990, lot 18

Ruskin was passionately interested in trees, for their majestic beauty and for their place in the natural world. In 1842, he wrote to his father of an almost mystical experience he had when sketching an Aspen tree in Switzerland, 'languidly, but not idly...and as I drew the languor passed away, beautiful lines insisted on being traced - without weariness. More and more beautiful they became, as each rose out the rest, and took its place in the air. With wonder increasing every instant, I saw that they 'composed' themselves, by finer laws than any known to men. At last the tree was there, and everything that I had thought before about trees, nowhere' (Cook and Wedderburn, *Works*, vol. XXXV, p. 314).

Ruskin encouraged his students to not just look at the overall form of a tree, but to draw their component parts. He would bring in his own studies, as well as twigs and leaves for his students to copy. He would also encourage them to look to other artists for inspiration, particularly Turner, who he believed to be the most accomplished at capturing trees. A study of trees in the Ashmolean Museum is a detail taken from Turner's *Crossing the Brook*, dating from 1815 (Tate Gallery, London). Ruskin intended it as a teaching aid to show his students at Oxford, how best to render the subtleties of light and shade in foliage without the use of colour. The composition is very similar to the present study.



### Helen Allingham, R.W.S. (1848-1926)

*Study of Flowers at Abinger Hammer, Autumn 1878*

Inscribed on part of old mount: *at Abinger H..../Autumn '78*  
Watercolour heightened with bodycolour and stopping out  
6.5 by 12.5 cm., 2 ½ by 5 in.

*Provenance:*

By descent to the artist's grandson, Philip Allingham

Helen Allingham (née Paterson) trained first at the Female School of Art, Bloomsbury, before entering the Royal Academy Schools in 1867 (her aunt, Laura Herford, had been the first female to be admitted to the Schools in 1860). While studying she started working as an illustrator, to support herself whilst studying - and in January 1870 was employed as a founding staff member, and the only woman, on *The Graphic*, a new illustrated weekly magazine. By 1872, with sufficient commissions to support herself, Allingham left the R.A. schools to concentrate on her illustrations.

On her marriage to the Irish poet, William Allingham (1824-1889), Helen was able to abandon her career as an illustrator and devote herself to watercolours. The Allinghams were at the centre of artistic and literary London life; they knew many of the leading lights including Sir Edward Coley Burne-Jones and William Morris, as well as Alfred Lord Tennyson, Thomas Carlyle and John Ruskin who was a particular champion of her work. In 1881, the Allinghams moved to Sandhills in Surrey, near the renowned garden designer Gertrude Jekyll, who became a close friend. Her fellow artist Miles Birket Foster was also a near neighbour. It was whilst in Surrey that Allingham began to produce the cottage subjects for which she became particularly renowned.



17

### Archibald Thorburn (1860-1935)

*Studies of Bluebells, 25<sup>th</sup> May 1899*

Inscribed lower centre: *May 25/99*

Watercolour over pencil heightened with bodycolour on buff paper

35.5 by 26.3 cm., 14 by 10 ¼ in.

*Provenance:*

Sir Peter Scott (1909-1989);

By descent until 2024:

This is a rare study of flowers by Thorburn who is well known for his watercolours of birds.

He was born in Scotland, the son of Robert Thorburn (1818-1885), portrait miniaturist to Queen Victoria but moved to London to study art. In 1887 he was commissioned by the artist Joseph Wolf to illustrate Lord Lilford's *Coloured Figures of the Birds of the British Isles*, for which he painted 268 watercolours. He soon became the most sought after wildlife artist of the period exhibiting extensively at the Royal Academy and producing illustrations for many books. This watercolour belonged to the famous artist and naturalist Sir Peter Scott.



18

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

*The Vale of Conway, North Wales*

Inscribed on part of original backing board: *In the Conway Valley*

Watercolour

12 by 20.7 cm., 4  $\frac{3}{4}$  by 8 in.

*Provenance:*

Geoffrey Lefever;

Palser Gallery, London;

With Anthony Reed, Cork St, where bought 12<sup>th</sup> August 1983;

With Andrew Wyld, where bought by the present owner, June 2006

*Exhibited:*

London, Anthony Reed, *David Cox*, 1983, no. 18

This confident study from nature is likely to date from the 1830s.



19

**William Turner of Oxford (1789-1862)**

*Sunset on Boar's Hill, Oxford*

Watercolour and bodycolour  
15.7 by 24.6 cm., 6 by 9 ½ in.

*Provenance:*

With the Fine Art Society, London, March 1974;

Walter Brandt, his sale, Christie's, 14th July 1987, lot 96;

Anonymous sale, 21st November 2007, lot 100, where bought by the present owner

A number of similar drawings by Turner of Oxford are datable to 1845-50. 'Stratus Clouds, Evening' was sold from the collection of Monsieur and Madame Gerard Bauer at Christie's, 22nd January 2003, lot 19.



20

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

*Sunset with distant Trees*

Signed lower right: W. HUNT

Watercolour

9.4 by 12.8 cm., 3 ¾ by 5 in.



21

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

*Sunrise over the Seashore*

Signed lower left: W. HUNT

Watercolour and black chalk

9.2 by 11.2 cm., 3 ¾ by 4 ½ in.

During the 1820s and 1830s, Hunt frequently spent his winters in the coastal town of Hastings where he likely drew the present watercolours (cat. nos. 20-21). There he spent all his days, from early morning until dusk outside, capturing his surroundings, the buildings and the people of Hastings.



22

**Sir George Hayter (1792-1871)**

*Study of a Landscape with Trees in Winter*

Watercolour on laid paper  
10.7 by 15.6 cm., 4 ¼ by 6 in.

*Provenance:*  
Iolo Aneurin Williams (1890-1962);  
By descent until 2024

This is a rare landscape watercolour by Hayter who is known for his large-scale history paintings. A related group of watercolours, dating from 1857, were given by Iolo Williams to the British Museum in 1939.

Hayter is best known for his large painting of the interior of the Old House of Commons which involved almost 400 individual portrait and took him ten years to complete (1833 to 1843) - it is now in the National Portrait Gallery. He painted Queen Victoria as a girl in 1832-33 and was appointed as her 'Portrait and Historical Painter.' He painted her coronation, marriage and the christening of her oldest son the Prince of Wales and was knighted in 1842.



23

**Attributed to Lionel Constable (1828-1884)**

*Study of Clouds, October 1863*

Inscribed lower right: *Oct 1863*

Watercolour on wove paper watermarked: J WHATMAN/1853

19.4 by 39.7 cm., 7 ½ by 15 ¼ in.

This on-the-spot sketch is traditionally attributed to John Constable's youngest child Lionel Bicknell Constable, although it does not directly relate stylistically to any known work by him. Lionel taught himself to paint by studying his father's work and was probably the most talented of his siblings exhibiting at the Royal Academy and British Institution. His work is sometimes mistaken for his father's.



**Francis Place (1647-1728)***At Dinsdale, 1711*Inscribed lower centre: *at Dinsdale 1711*

Grey wash and pencil on laid paper

17.2 by 13.5 cm., 6  $\frac{3}{4}$  by 5  $\frac{1}{4}$  in.*Provenance:*

By descent from the artist to his daughter Ann;

By descent to her son Francis Parrott (c. 1725-1795);

By descent to his grand-daughter Elizabeth Fraser (d. 1873);

By descent to her second husband Patrick Allan-Fraser (1813-1890);

Bequeathed by him to Arbroath Art College, sold by the Trustees, Sotheby's, 10th June 1931;

Iolo Williams (1890-1962);

By descent until 2024

*Literature:*Richard Tyler, *Francis Place (1647-1728)*, exhibition catalogue, 1971, p.66, under no.74

This is a page from a sketchbook used by Place in 1711 on a trip to Yorkshire when he also visited Knaresborough and Middleham. Drawings of each are in the British Museum.

Place was born in Dinsdale, Co. Durham, the son of Rowland Place (1616-1680). The Places were an old Yorkshire family from near Pickering who moved to Dinsdale Manor, which is depicted here, in the mid sixteenth century. Francis went to London to study law but the Plague of 1665 forced him to abandon his studies and return to York. He devoted himself to drawing and became one of a group of artists and antiquaries known as the 'York Virtuosi'. He recorded many local buildings in a style influenced by his friend Wenceslaus Hollar (1607-1677), one of the earliest topographical artists working in watercolour in this country.



25

**Samuel Scott (1701/2-1772)**

*Houses on the River Thames*

Grey washes over pencil on laid paper  
15.1 by 28.6 cm., 6 by 11 ¼ in.

The neat lines of watercolour on the roofs and fences are typical of Scott's on-the-spot drawings as is the use of washes to depict light and shades. There are a number of similar sketches in the Yale Center for British Art.

Scott was an oil painter specialising in views on the Thames but also produced topographical watercolours of the river often in grey and blue washes. He lived in Twickenham from 1749 to 1765 and this is likely to be a Thames view of that area. He was a close friend of William Hogarth and accompanied him on his famous river party to Gravesend in 1732.



**Thomas Rowlandson (1756-1827)***Figures resting by Derwentwater, Lake District*

Pen and grey ink and washes over traces of pencil on laid paper  
 17.2 by 24.2 cm, 6 <sup>3</sup>/<sub>4</sub> by 9 <sup>1</sup>/<sub>2</sub> in.

Rowlandson was a compulsive sketcher of everything he saw and especially of people he encountered on his daily life of London. However his rarer countryside sketches often have a poetic quality and exhibit the quality of his draughtsmanship. Most of his pure landscape studies were drawn on his visits to his friend and patron Matthew Michell at his country house in Hengar, Cornwall.

The present drawing may relate to Rowlandson's series of aquatints 'The Tour of Doctor Syntax in Search of the Picturesque' of 1809-11 which satirise the fashion for visiting the Lake District following the publication of the Rev. William Gilpin's book on the subject. The lake and hills behind are not unlike the background to 'Doctor Syntax sketching the Lake', the original watercolour for which is in the collection of the Wordsworth Trust (see Cecilia Powell, *Savage Grandeur and Noblest Thoughts – Discovering the Lake District 1750-1820*, no.58, p.109, ill. p.108) although it is unlikely that Rowlandson ever visited the Lakes himself.



27

**Ferdinand Becker (c.1770-1825)**

*From above Grange Village, near Borrowdale, Cumbria*

Inscribed lower right: *from above Grange Village*

Pen and grey ink and grey wash over pencil

24.6 by 38.1 cm, 9 ¾ by 15 in.

Ferdinand Becker was a Bath landscape artist and drawing master who is often confused with Edmund Becker. In 1796 he had an exhibition of his works at his home in Bath which included a number of Lake District views and Cecilia Powell has suggested he visited the area in circa 1795 (see Cecilia Powell, *Savage Grandeur and Noblest Thoughts – Discovering the Lake District 1750-1820*, p.78 – nos. 37 and 37 are other Lake District views by Becker).



**John Sell Cotman (1782-1842)***The Vaults below Slingsby Castle, Yorkshire, 4<sup>th</sup> August 1803*Inscribed upper left: *Slingsby Castle aug<sup>st</sup> 4 1803* and numbered lower right *18*

Brown wash over pencil on laid oatmeal paper

24 by 31.3 cm., 9 ½ by 12 ¼ in.

*Provenance:*Anonymous sale, Sotheby's, 7<sup>th</sup> June 2006, lot 364;

Private Collection, UK

*Literature:*Miklos Rajnai, *John Sell Cotman 1782-1842*, Arts Council Exhibition Catalogue, 1982, pp. 56-7;David Hill, *Cotman in the North - Watercolours of Durham and Yorkshire*, 2005, pp. 48-61, ill. pl. 53

This drawing dates from the first of Cotman's three tours of Yorkshire in 1803, 1804 and 1805. These tours led to a transformation in his style which earlier had been heavily influenced by Thomas Girtin (1775-1802) and which culminated in his watercolours of the Greta, probably the greatest of his career. Cotman had met the antiquary Sir Henry Charles Englefield in London who provided an introduction to his sister Ann Cholmeley of Brandsby Hall, Yorkshire. With his fellow artist Paul Sandby Munn, Cotman arrived at Brandsby on 7<sup>th</sup> July using it as a base from which to explore Yorkshire. He stayed until 22<sup>nd</sup> September in exchange for drawing lessons for the four Cholmeley daughters. The present drawing is dated 4<sup>th</sup> August and was used as the basis for a finished watercolour 'The Vault of Slingsby Castle', dated 1804 and now in a private collection. Slingsby Castle was in fact a Jacobean mansion a few miles north of Castle Howard built for Sir Charles Cavendish in 1630-40. Cavendish was a Royalist who fled to the continent in 1644 and the house may never have been inhabited. The ruins are now in the care of English Heritage but are not open to the public.



29

**Cornelius Varley (1781-1873)**

*Barmouth Vale from the banks of Cader Idris, 1803*

Signed lower left: *CVarley 1803* and inscribed with title  
Watercolour over pencil

29.5 by 46.1 cm., 11 ½ by 18 in.

*Provenance:*

With P. & D. Colnaghi, where bought 28th March 1973;

By descent to the present owner

*Literature:*

P. & D. Colnaghi, *Drawings and Watercolours by Cornelius Varley*, exhibition catalogue, 1973, no.90, ill. plate XXXVII

*Exhibited:*

London, P. & D. Colnaghi, *Exhibition of Drawings and Watercolours by Cornelius Varley*, 21st February to 16th March 1973, no.90

Largely self-taught as an artist, Cornelius Varley began drawing in about 1800, when he accompanied his elder brother John into the countryside, exploring and recording the natural world. Previously, Cornelius had trained as a lensmaker, with his uncle Samuel, a watch and instrument maker and these dual careers in science and art continued throughout Cornelius' life. Cornelius undertook his first trip to North Wales during the summer of 1802 with his brother John and the architect and geologist, Thomas Webster. The success of this visit inspired him to return the following year, when he travelled with fellow artist, Joshua Cristall.



**Cornelius Varley (1781-1873)***Cader Idris, North Wales*

Watercolour over pencil on laid paper  
21.5 by 28 cm., 8 ½ by 11 in.

*Provenance:*

With unidentified collector's mark verso (Lugt no.4781);  
With the Manning Gallery, London;  
With Spink-Leger, London, 2000;  
Private Collection until 2024

*Literature:*

Sarah Hobrough and Lowell Libson, *Feeling through the Eye - The 'New' Landscape in Britain 1800-1830*, exhibition catalogue, 2000, no.91, p.95, ill. and also ill. p.14

*Exhibited:*

London, Spink-Leger, *Feeling through the Eye*, 14th March to 19th April 2000, no.91

See note to no.29. this on-the-spot sketch is also likely to date from 1803.



31

**John Samuel Hayward (1778-1822)**

*Mountains in North Wales*

Signed with initials lower right and inscribed: *north wales*

Watercolour over traces of pencil

15 by 25.6 cm., 6 by 10 in.

*Provenance:*

Michael Ingram (1917-2005)

A floor cloth manufacturer by trade, Hayward was an accomplished amateur artist, who was friends with Joshua Cristall, John Sell Cotman and Thomas Girtin amongst others. He exhibited regularly at the Royal Academy between 1798 and 1816 and was a long-standing member of the Sketching Society, in its various guises under Girtin, Cotman and the Chalon Brothers and even served as its secretary during Cotman's presidency.

The present spontaneous sketch capturing a distant view of Mount Snowdon, was created on one of Hayward's trips to Wales, most probably in 1800, when he was with Thomas Girtin and Sir George Beaumont, or possibly slightly later in 1810. Hayward was an inveterate traveller and filled numerous sketchbooks with the results of his travels. He travelled regularly throughout Britain, to Scotland, Ireland and to France and Italy on more than one occasion.



**Joshua Cristall P.O.W.S. (1768-1847)***Glen Falloch, Scotland, 1818*Inscribed lower right: *Glen Falloch*

Brown washes over pencil on two sheets of laid paper joined

19.4 by 31.6 cm., 7 ½ by 12 ¼ in.

This double sketchbook page dates from Cristall's only visit to Scotland in July and August 1818 inspired by his interest in the writings of Walter Scott and Burns. Later he wrote: 'I traversed by banks of Lake Ketterin, rowed upon the waters, visited the lonely isle, ascended Ben Venue and knew all the scenery appertaining to Roderick Dhu' (quoted in John Tisdall, *Joshua Cristall – In Search of Arcadia*, 1996, p.53). Roderick Dhu is a character in Scott's 1810 poem 'The Lady of the Lake' which was set in the Trossachs.

Glen Falloch ('hidden glen' in Gaelic) is in the Trossachs north of Loch Lomond into which the River Falloch feeds.

See note to no.7 for a biography of Cristall.



33

**Joshua Cristall P.O.W.S. (1768-1847)**

*A Stream in Borrowdale, Lake District, 1818*

Signed lower right: *Borrowdale/J. Cristall/1818* and further inscribed with colour notes  
Pencil

35.8 by 23.7 cm., 14 by 9 ¼ in.

*Provenance:*

Iolo Aneurin Williams (1890-1962)

Cristall first visited the Lake District in the summer of 1805 working at Buttermere, Borrowdale, Watendlath and Lodore and exhibiting two Ambleside views at the Society of Painters in Water-colours in 1806. He evidently returned on his way to Scotland in 1818 – see the note to no.32.

See note to no.7 for a biography of Cristall.



**Dr William Crotch (1775-1847)***The Artist's Garden, North End, Fulham, 15<sup>th</sup> August 1820*Inscribed verso: *The Lawn & acacia North End/Aug 15 1820/Guns firing*

Black and white chalk on grey paper

14.7 by 23 cm., 5 ¾ by 9 in.

Crotch was born in Norwich and achieved early fame as a musician. At the age of four, he was giving daily organ recitals in London and composed his first oratorio aged 11 when studying music in Cambridge. In 1790 at the age of 15 Crotch was the organist of Christ Church College, Oxford and became a Professor of Music in 1797. He returned to London and was the first Principal of the Royal Academy of Music from 1822 until 1832 – many of his known drawings date from 1832 onwards. He was a talented artist and draughtsman and unusually for the period, he nearly always inscribed the reverse of each drawing with a place, date and often the precise time. For more on Crotch, see Jonathan Rennert, *William Crotch (1775-1847) Composer, Artist, Teacher*, 1975.

In 1815, the Crotch family moved to North End, Fulham, to a house with a 83 ft high Lombardy Poplar tree in the garden. North End was a small scattered village around Walham Green until the late 19<sup>th</sup> century, near the present North End Road.



35

**Richard Parkes Bonington (1802-1828)**

*Fieldworkers at Rest*

Brown washes over pencil  
9 by 13 cm., 3 ½ by 5 in.

*Provenance:*

Baron Charles Rivet (1800-1872) and by descent to 2006;  
With Galerie de Baysier, Paris, 2007, where bought by the present owner

*Literature:*

Patrick Noon, *Richard Parkes Bonington, the Complete Paintings*, New Haven &  
London, 2008, p. 165, no. 127

Patrick Noon dates this to circa 1825 (*op.cit.*) and suggests it may have drawn on the spot near Mantes.



### The Rev. John Eagles (1783-1855)

*Figures in a Pond in a Wooded Landscape, 1812*

Inscribed lower centre: *Mr Eagles 1812* and again lower right: *Mr Eagles*  
 Watercolour over traces of pencil heightened with stopping out on two sheets of wove paper joined  
 20.1 by 31.7 cm., 8 by 11 ½ in.

*Provenance:*

L.G. Duke, C.B.E., his sale, Sotheby's, 16<sup>th</sup> July 1970, lot 61, bt. Eames;  
 With Guy Peppiatt Fine Art, 2006;  
 Private collection until 2023

Eagles was born in Bristol and educated at Winchester and Wadham College, Oxford. After a tour of Italy, he returned to Bristol to be Curate of St. Nicholas Church. The present sketchbook page dates from that period and is probably a view in Leigh Woods, Bristol, a popular sketching area for the Bristol School artists. A signed watercolour by Eagles inscribed 'Leigh Wood June 14 1812' is recorded in the collection of Dr and Mrs John Eagles (see Bristol City Art Gallery, *The Bristol School of Artists*, exhibition catalogue 1973, no.295). This watercolour shows the influence Eagles's work later had on William James Müller, a fellow Bristol artist (see nos. 13 and 67). N.N. Solly reports Müller as saying 'I have derived immense advantage from Mr Eagles' excellent judgement in line and composition' (see N.N. Solly, *Life of W.J. Müller*, 1875).



## John White Abbott (1763-1851)

*Near Canonteign, Devon, 1819*

Inscribed lower left: *Near Canonteign/Sep. t 25 1819.*

Pen and grey ink and washes over traces of pencil

26 by 17.6 cm., 10 ¼ by 7 in.

John White Abbott practiced as an apothecary and surgeon in his native Exeter, however, he was also a gifted amateur artist, and is widely regarded as Francis Towne's most accomplished and best-known pupil. He was the nephew of James White, a wealthy Devon lawyer and Towne's executor and on White's death, White Abbott inherited his estate.

White Abbott exhibited a series of landscapes in oil at the Royal Academy between 1793 and 1822, as an honorary exhibitor, denoting his amateur status, although his landscapes were regularly praised by critics, with one in particular, remarking in 1794, that they were the best in the exhibition (see Timothy Wilcox, *Francis Towne*, 1997, p. 158). White Abbott was at the centre of artistic life in Devon, not only through his friendship and pupillage under Francis Towne, but he also met and corresponded with John Downman and Ozias Humphrey and through his uncle, met John Merivale and William Jackson. His uncle took the young artist on a visit to London, where he met Sir Joshua Reynolds, Benjamin West and Sir George Beaumont among others. But it was to Francis Towne's style, with careful outline and delicate washes that White Abbott most closely adhered throughout this life.

Canonteign lies in South Devon, about 8 miles south-west of Exeter, near Chudleigh, in the valley of the River Teign. It was owned by Edward Pellew, 1<sup>st</sup> Viscount Exmouth and its dramatic qualities; the steep-sided, rocky formations, with trees and foliage growing out of and clinging to the valley sides, encapsulated many of the most sought-after characteristics of the picturesque and as such was a favourite haunt of both Towne and White Abbott. In nearly all of the latter's depictions of the subject, as is clearly demonstrated in the present drawing, the artist's interest lies in the interplay between the rocks and the myriad plant forms, which he captures with a delicacy of handling and liveliness of line, which marks White Abbott as one of the most accomplished exponents of capturing the natural world.



38

**John Varley (1778-1842)**

*An Angler on a Lake in a Mountainous Landscape*

Watercolour and pencil  
23.2 by 33.7 cm., 9 by 13 ½ in.

*Provenance:*  
With Martyn Gregory, 1999

*Literature:*  
Timothy Wilcox, *John Varley 1778-1842*, exhibition catalogue 2008, no.5, ill.

*Exhibited:*  
London, BADA Fair, *John Varley 1778-1842*, 5<sup>th</sup> to 11<sup>th</sup> March 2008, no.5



**John Varley (1778-1842)**

*Study of a Tree near Conway Castle, North Wales*

Inscribed on a label formerly attached to the backboard: *I certify that this is an Original Drawing/by Old John Varley/Born 1779/Died 1842/Herb. Varley/Grandson/18<sup>th</sup> July 1899*  
Watercolour over pencil  
31.8 by 22.6 cm., 12 ½ by 8 ¾ in.

*Provenance:*

Anonymous sale, Bonham's, 7<sup>th</sup> March 2006, lot 73;  
With Martyn Gregory, London 2012

*Exhibited:*

London, Martyn Gregory, *An Exhibition of British Watercolours and Drawings 1730-1870*, 2012, no.69

The placement of two twisted trees on the right-hand side of the composition, as a framing device to draw the viewer's eye through the picture, is a familiar motif employed by the artist in many of his finished watercolours. The present rapidly executed watercolour study captures the trees, probably from life, and framing a view through to Conway castle beyond. John and his brother Cornelius visited Conway during their trip to Wales in 1802 and there are several studies and finished watercolours of the town and castle.



40

**John Varley (1778-1842)**

*A Castle on an Estuary, possibly Conway*

Inscribed on part of old mount: *Given by John Varley to/And. Pritchard/1824*

Watercolour over pencil

Sheet 17.6 by 24.9 cm., 6  $\frac{3}{4}$  by 9  $\frac{3}{4}$  in.

*Provenance:*

Given by the artist to his cousin Andrew Pritchard (1804-1882), 1824

The present unfinished watercolour, gives an insight into John Varley's working methods, with the background carefully worked up, whilst the foreground is still a roughly worked sketch.

The watercolour appears to depict a view in North Wales and whilst the sketchy nature of the work makes it difficult to identify the castle, it may be that Varley had depicted Conway Castle but without its distinctive towers.

Nos. 40 and 41 were given by the artist to his cousin Andrew Pritchard, who like his cousins was a capable draughtsman in his own right. However, he is best remembered for his pioneering work on the study of microscopy. He was apprenticed to Cornelius Varley and then set up as an optician and seller of microscopes. He produced several beautifully illustrated books on the subject.



41

**John Varley (1778-1842)**

*A ruined Abbey, Wales*

Inscribed on part of old mount: *Given by John Varley to/And.w Pritchard/1824*

Watercolour over pencil

16.5 by 25.4 cm., 6 ½ by 10 in.

*Provenance:*

Given by the artist to his cousin Andrew Pritchard (1804-1882), 1824

In contrast to no. 40, in the present watercolour, Varley's interest lies in the form of the tree in foreground and in the shape of the Welsh mountains behind, with the mass of the ruined abbey just lightly sketched in.



42

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

*Study of a Tree, North Wales*

Black chalk and watercolour

18.6 by 26.6 cm., 7 ¼ by 10 ½ in.

*Provenance:*

With The Fine Art Society, London, 1945;

Private collection, Wiltshire until 2023

*Exhibited:*

London, Fine Art Society, May 1945, no. 123

Nos. 42 and 43 are confident on-the-spot sketches by Cox dating from the 1840s.



43

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

*A Study of an Oak Tree, Kenilworth Castle beyond*

Pencil and watercolour, with a slight sketch of trees verso  
21.3 by 28.2cm., 8 ¼ by 11 in.

*Provenance:*

With Walker's Galleries, London, 1960;  
John Marshall Esq;  
And by descent until 2023

*Exhibited:*

London, Walker's Galleries, *Drawings by David Cox 1783-1859*, April-May 1960, no. 11;  
London, Leicester Galleries, *Exhibition of works by Artists as Collector's*, July-August 1963, no. 128

The present sketch was drawn in the grounds 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 from the 1830s onwards.



**David Cox, O.W.S. (1783-1859)***St Agatha's Abbey, Easby, Yorkshire*Inscribed lower left: *Agatha or/Easby abbey n.r Richmond*

Watercolour and pencil

25.6 by 35 cm., 10 by 13 ¾ in.

The abbey of St Agatha, Easby was founded by the Constable of Richmond Castle in 1152. The abbey formed part of the order of the Premonstratensians or White Canons, so named because of their white habits. The order was founded, not as a contemplative, enclosed order, but to help local communities, by preaching, teaching or through charitable work.

Easby, like many of the northern monasteries suffered from Scottish raids. Following the dissolution of the monasteries, the abbey was abandoned and allowed to fall into ruin. During the 18<sup>th</sup> and early 19<sup>th</sup> centuries the grandeur and drama of the ruins, with the remote landscape surrounding the abbey, made it a key spot for antiquarians, poets and artists seeking inspiration. Several notable artists including Cotman, who illustrated the abbey as plate 20, in his first series of *Etchings by John Sell Cotman*, as well as Callow and Turner all depicted the picturesque subject.

The rapid pencil lines demonstrate that this work was executed at least partially on the spot, with the artist capturing the foliage, the shape of the landscape and the elegant ruins surrounded by trees. The watercolours may either have been applied whilst Cox was working outside, or as was more usual, once the artist had returned from his day's sketching. With its confident handling of both watercolour and pencil, this sketch dates from the 1840s.



45

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

*Landscape with a distant Storm*

Pencil and watercolour

21 by 29 cm., 8 ¼ by 11 ¼ in.

*Provenance:*

Private collection, Wiltshire until 2023



46

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

*Cattle on a River, North Wales*

Inscribed lower left: *D. Cox*

Black chalk and watercolour

17.7 by 26.5 cm., 7 by 10 ¼ in.

This late work by Cox is likely to date from the late 1840s. This may be a view near the village of Dolwyddelan on the road between Blaenau Ffestiniog and Bettwy-y-Coed on the river Lledr.



47

**Peter De Wint O.W.S. (1784-1849)**

*An Extensive Landscape with Church Tower*

Watercolour over touches of pencil on oatmeal paper  
10.5 by 43.8 cm, 4 by 17 ¼ in.

*Provenance:*

The Fine Arts Society, London to, April 1965;

Eric William Towler, Glympton Park, Woodstock (d. 28 December 1988);

And by descent possibly to Stella (nee Prideaux-Brune) Towler (d. 21 March 2021);

Private collection

This early work by de Wint, showing the influence of Girtin, probably dates from 1810-15.



48

**Henry Bright (1810-1873)**

*Studies from Nature*

Signed with monogram lower left  
Black, white and blue chalks on buff paper  
28 by 38 cm., 11 by 15 in.

Bright was born in Saxmundham, Suffolk, the son of a clockmaker and was apprenticed to a chemist in Norwich before turning to drawing. He learnt under Alfred Stannard and took lessons from John Sell Cotman. In 1836 he moved to Paddington and built up a successful drawing practice in London until 1858 when he returned to Saxmundham. He lived the last years of his life in Ipswich. This is typical of his drawings, executed on chalk and often on coloured paper.



49

## George Chinnery (1774-1852)

*Studies of a Banana Plant and Dogs*

Inscribed with artist's shorthand

Pen and ink and pencil

11.6 by 18.1 cm., 4 ½ by 7 in.

### *Provenance:*

Dr Thomas Boswall Watson (1815-60);

By family descent;

With Martyn Gregory, London, 2009

### *Exhibited:*

London, Martyn Gregory, *George Chinnery: The legendary artist of the China Coast and his followers*, catalogue 84, 2009, no. 54

Chinnery arrived on the South China coast in late summer 1825. He had finally abandoned India, where he had been since 1802, when his debts, and his family, finally threatened to overwhelm him. Chinnery remained in China until his death in 1852 and for the first few years he spent time in both Macao and Canton. However, after 1832 it seems he stopped visiting Canton and for twenty years, he remained on the small three mile long peninsular that formed Macao.

Chinnery sketched constantly filling numerous sketchbooks with records of every detail of everyday life, as well as the buildings and landscapes which surrounded him. Together these formed a vast reference library from which he could then work up finished watercolours and oils. He frequently annotated his sketches, using the Gurney form of shorthand, which he probably learnt from his grandfather. Usually these were just notes on the place and date of the sketch, but sometimes he added additional information on specific details or techniques. If he was satisfied with them, he marked them with a small cross, as can be seen against all three different studies on the present sheet. See also nos. 79 and 80.



50

**Alfred William Hunt (1830-1896)**

*Study of the Headland, Whitby, Yorkshire*

Watercolour

24.3 by 35.5 cm., 9 ½ by 14 in.

*Provenance:*

With Thos. Agnew & Sons, 1974

*Exhibited:*

London, Thos. Agnew & Sons, *101st Annual Exhibition of Watercolours and Drawings*,  
21st January to 22nd February 1974, no.245

Hunt first visited Whitby in around 1874 and subsequently returned frequently, exhibiting over twenty views of the town and its abbey. This was one of his favourite views taken from the north-west, looking across the river Esk and the town harbour, to the headland on which Whitby Abbey stood. The present rapidly drawn sketch omits the Abbey but the harbour wall is visible. A finished watercolour of this view entitled 'A Fine Evening at Whitby', dated 1881, is recorded in the Fuller Collection (see Christopher Newall, *The Poetry of Truth - Alfred William Hunt and the Art of Landscape*, 2004, no.55, pp.160-1, ill.).



**James Stark (1794-1859)***A Cottage at Portishead, Somerset, 5<sup>th</sup> August 1830*Inscribed lower left: *Portishead* and dated lower right: *August 5<sup>th</sup> 1830*

Watercolour over pencil heightened with bodycolour

18.4 by 26.1 cm., 7 ¼ by 10 ¼ in.

James Stark was an integral member of the Norwich Society of Artists, becoming Vice President in 1828 and President in 1830. Stark spent much of his life in his native East Anglia, although he spent a number of years in London between 1814 and 1821 and again in the decade from 1830, the year the present watercolour was painted.

Although Stark suffered from poor health throughout his life, something which eventually forced him to give up painting, he travelled regularly throughout Britain. The present watercolour would have been produced during one of his many summer visits to different parts of the country. Portishead was a peaceful fishing village, which in the early 19<sup>th</sup> Century became a fashionable seaside resort for wealthy Bristol businessmen, initially arriving by paddle steamer and later by train. As its popularity grew, the port also developed becoming a busy industrial hub.

The present lively watercolour captures a rural aspect of the small town. The artist's delight in the subject is evident in the bold, rapid pencil under drawing and the broad washes of clear, fresh colour and is characteristic of Stark's spontaneous style that he developed during this period which enabled him to study nature on the spot. He often left his watercolours unfinished and rarely signed his work. That this is inscribed and carefully dated is an indication of the satisfaction the artist felt in the work.



**James Holland (1799-1870)***The Monastery at Batalha, Portugal, 16<sup>th</sup> August 1837*

Signed lower centre: *Batalha/JH 37* and inscribed in pencil lower left: *Batalha August 16<sup>th</sup>*

With collector's mark lower left

Watercolour and pencil heightened with bodycolour on blue-grey paper

25.3 by 16.7 cm., 10 by 6 ½ in.

*Provenance:*

Sir William Drake (1817-1890) (Lugt no.732);

With Richard Feigen & Co., New York

James Holland was probably the first British landscape artist to visit Portugal when he arrived in the summer of 1837. The publisher William Harrison sent Holland there to produce illustrations for his forthcoming *Landscape Annual* edition focusing on Portugal. Holland's Portuguese views are rare and considered his greatest works.

Holland left London in May 1837 and took a boat direct to Lisbon arriving the first week of June. After a month in Lisbon and Sintra he travelled north to Oporto in early July. He reached Batalha on 15<sup>th</sup> August and stayed several days. The town is famous for its late fourteenth century monastery which is a World Heritage Site.

On his return to London, Holland chose eighteen watercolours to be engraved for *The Tourist in Portugal* of which four were views taken at Batalha. The sketches from this trip show Holland at his most bold and confident with strongly coloured washes laid over vigorous outlines in pencil.



53

**James Holland (1799-1870)**

*The Chapel at Leiria, Portugal, 12<sup>th</sup> August 1837*

Signed with monogram, dated and inscribed: *Leiria aug<sup>d</sup>. 12/37 Blue skies...*  
With collector's mark lower left  
Pencil and watercolour heightened with bodycolour on blue paper  
25.7 by 16.8 cm., 10 by 6 ½ in.

*Provenance:*

Sir William Drake (1817-1890) (Lugt no.732);  
With Richard Feigen & Co., New York

See note to no.52



**Edward Lear (1812-1888)***A view of the Bay of Naples from near Posillipo*

Watercolour over pencil

15.2 by 34.8 cm., 6 by 13 ¾ in.

This rapidly drawn sketch is likely to date from Lear's visit to Naples with James Uwins in the summer of 1838 so it is one of his earliest Italian watercolours. Generally his early Italian drawings are in his early black chalk style which shows the influence of James Duffield Harding (see no.6) but he began to experiment in other media including oil sketches. Lear did not like cities as a rule and Naples was no exception – he found it dirty, noisy and smelly. He happened to be staying in the same hotel as Samuel Palmer and his wife Hannah who were on their Italian honeymoon and they spent time together at the more peaceful Corpo di Cava to the south-east of the city. It is possible that seeing Palmer's Italian watercolours inspired him to start working in the same medium. He also passed through Naples briefly on his way to and from Sicily in 1847.

This view is taken from the town of Posillipo to the west of the city. The Castel dell'Ovo is visible on its promontory with Mount Vesuvius beyond.



55

**Edward Lear (1812-1888)**

*Sacro Monte di Varese, Italy, 3<sup>rd</sup> September 1879*

Inscribed lower right: (4)/Sacromonte/Sept. 3 1879 and extensively inscribed with colour notes

Pen and brown ink over pencil

33.8 by 50.9 cm., 13 ¼ by 20 in.

*Provenance:*

With Spink and Son, London;

Private collection, Suffolk

These elaborate on-the-spot sketches were not intended to be sold but were a record of the subject with colour notes which would be useful for a future finished work. He usually only drew in pencil on the spot then added pen and ink and sometimes watercolour that evening. As usual he dated the present drawing but does not include the time. On each tour he numbered his drawings – the present drawing is no.4. No. 3 in the sequence on the same large scale was sold at Mallam's on 6<sup>th</sup> April 2022, lot 27.

Lear lived in the Villa Emily, San Remo, named after Tennyson's wife from 1871 to 1881 and would spend the summers in the Monte Generoso area on the Swiss-Italian border.



56

**Edward Lear (1812-1882)**

*The Ponte Clementino at Civita Castellana, Italy, 16<sup>th</sup> June 1843*

Inscribed lower left: *Civita Castellana./June 16 1843*, with a smaller sketch of the same subject in the lower right corner

Pen and brown ink and watercolour over pencil

22.5 by 35.5 cm., 8 <sup>3</sup>/<sub>4</sub> by 14 in.

*Provenance:*

With Thos. Agnew & Sons, 1983;

Private collection, Taos, New Mexico;

Private collection, London

Lear drew this sketch while he was living forty miles away in Rome in the 1840s. The Ponte Clementino was built by Pope Clement XI in 1709 and connects the old and new towns of Civita Castellana crossing the Rio Maggiore. Like no.55, it is an early example of his new watercolour style and is more highly finished than most of his on-the-spot sketches perhaps suggesting that he was planning an engraving of the subject.



57

## John Ruskin (1819-1900)

*The Alps to the North of Turin from the Villa Regina - Evening*

Signed lower right and extensively inscribed with location  
Watercolour over pencil on buff paper  
9.6 by 30 cm., 3  $\frac{3}{4}$  by 11  $\frac{3}{4}$  in.

### Provenance:

Sir Edward Tyas Cook (1857-1919);  
Anonymous sale, Sotheby's, 15<sup>th</sup> June 2000, lot 246;  
With W/S Fine Art, London, 2011, where bought by the present owner

### Literature:

*The Works of John Ruskin*, ed. E.T. Cook and Alexander Wedderburn, 1903-1912, vol. XXXVIII, no.1700, p.288;  
WS Fine Art/Andrew Wyld, *Exhibition Catalogue*, 2011, no.44, p.91, ill.

### Exhibited:

London, W/S Fine Art, 2011, no. 44

This view was taken from the Villa Regina di Torino, a property belonging to the royal House of Savoy. It was built in 1615 and became known as 'Regina' after 1692 when it came into the ownership of Anne Marie d'Orléans, the wife of Victor Amadeus II, Duke of Savoy. It is a view looking north with 'Cervin' (Monte Cervino, the Italian name for the Matterhorn) in the centre.

It is likely to date from the summer of 1858, when Ruskin spent six weeks in Bellinzona and another six in Turin and was possibly drawn on 3<sup>rd</sup> August. On 4<sup>th</sup> August Ruskin wrote to his father: 'I could not understand why I thought so much less of the Alps seen from here than I used to do; but yesterday evening they appeared in all their glory, and I see that the effects of atmosphere have been too clear in general hitherto, and made them look small... but yesterday there was a great deal of soft mist, and they looked magnificent' (Cook and Wedderburn, *op. cit.*, vol. XXXVI, p. 287).

An early owner of this drawing, E.T. Cook, was a journalist and writer, who along with Alexander Wedderburn, edited the 39 volumes comprising all of Ruskin's works. He also produced biographies of notable figures including Florence Nightingale, as well as handbooks of the collections of the National Gallery, Tate Gallery and the British Museum. He was knighted in 1912 and made a KBE in 1917.



**David Cox O.W.S. (1783-1859)***Porte St Denis, Paris*

Watercolour over pencil on wove paper watermarked *T. EDMONDS 1825*  
36.6 by 26 cm., 14 ½ by 10 ¼ in.

*Provenance:*

John Herbert Rogers, 1<sup>st</sup> Baron Clwyd, Abergele, Denbighshire;

By descent in the family;

With the Manning Gallery, London, 1960;

With Andrew Wyld, W/S Fine Art, London, 2007;

With Lowell Libson, London, 2012;

Private Collection

*Literature:*

Horace Shipp, *Current Shows and Comment – Sure Eye, Sure Hand*, Apollo, March 1960, p.61, ill.;

Spink-Leger Pictures, *Air and Distance, Storm and Sunshine – Paintings, Watercolours and Drawings by David Cox*, exhibition catalogue, 1999, under no.30;

Scott Wilcox, *Sun, Wind and Rain: The Art of David Cox*, exhibition catalogue, 2008-9, p.176, no.47;

Lowell Libson Ltd, *Exhibition Catalogue*, 2012, pp.114-5

*Exhibited:*

London, Manning Gallery, *Spring Exhibition: English and Continental Drawings*, March 1960;

New Haven, Yale Center for British Art and Birmingham Museums and Art Gallery, *Sun, Wind, and Rain: The Art of David Cox*, 2008-9, no.47

Cox visited the Continent on three occasions - to Belgium and Holland in 1826 and to France in 1829 and 1832. This drawing is likely to date from his second trip, and first to Paris, in the summer of 1829 in the company of his son and fellow artist David Cox Junior. In Paris they met their friend the Birmingham engraver John Pye who offered to be their guide. On their second day in the city, Cox badly sprained his ankle while descending stairs in the Palais Royal which incapacitated him throughout his six week stay. Undaunted, he hired a cab which he asked to stop when he found an interesting subject or view and sketched from inside the vehicle or occasionally from a chair. This may explain the rapid, unfinished nature of most of his Paris drawings which are some of his most impressive and sought after works. Stephen Duffy describes his French drawings from 1829 as 'works of exceptional brilliance and vigour' (Stephen Duffy, *The Discovery of Paris – Watercolours by early Nineteenth Century British Artists*, 2013, p.77).

There are two recorded versions of this view by Cox, the other is recorded in a private collection (see Gerald Bauer, *David Cox – Précurseur des Impressionistes?*, 2000, p.147, ill.). The present work is looser in style and appears to be the on-the-spot sketch – the pencil may have been drawn on the spot with the watercolour added later. The other version, although incomplete, is more highly finished and more likely to be a studio work.

The Porte St. Denis was the largest triumphal arch in Paris at the time of Cox's visit (the Arc de Triomphe was not completed until 1836) and was erected by Louis XIV in the early 1670s to commemorate earlier military victories. Cox may have been attracted to the subject as he knew it from Thomas Girtin's *Selection of Twenty of the Most Picturesque View in Paris, and its Environs*, published in 1803.



**David Cox O.W.S. (1783-1859)***The Interior of a Continental Church*

Watercolour and pencil  
 18 by 12.2 cm., 7 by 4  $\frac{3}{4}$  in.

Cox visited the Continent on three occasions - to Belgium and Holland in 1826 and to France in 1829 and 1832. Stylistically this is likely to date from his first trip to Paris in 1829 in the company of his son and fellow artist David Cox Junior. In Paris they met their friend the Birmingham engraver John Pye who offered to be their guide. On their second day in the city, Cox badly sprained his ankle while descending stairs in the Palais Royal which incapacitated him throughout his six-week stay. Undaunted, he hired a cab which he asked to stop when he found an interesting subject or view and sketched from inside the vehicle or occasionally from a chair. This may explain the rapid, unfinished nature of most of his Paris drawings which number amongst his most impressive and sought after works. Stephen Duffy (*op.cit.*, p.77) describes his French drawings from this trip as 'works of exceptional brilliance and vigour.'

See note to no.58 for more on Cox's visits to the Continent. A related sketch by Cox, of a similar size, of the door of the church of St Roch in Paris was sold at Sotheby's on 9<sup>th</sup> July 2009, lot 166.



60

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

*Le Pont Louis XVI, Paris*

Watercolour over traces of pencil  
8.3 by 13.2 cm., 3 ¼ by 5 ¼ in.

*Provenance:*

E.J. Nathan;

L.G. Duke (1890-1971) (D335);

With Spink & Son, London

The Pont Louis XVI, or the Pont de la Concorde, as it has been known since 1830, was designed by Jean-Rodolphe Perronet in 1787. A bridge had been intended since the construction of the Place de la Concorde (originally Place Louis XVI) in 1725, to replace a ferry crossing that had been in use. Perronet used stone and masonry from the demolished Bastille, to ensure that construction continued during the French Revolution and the bridge was completed in 1791.

In 1810 Napoleon added a series of eight statues of generals killed during the campaigns of the First Empire. At the Restoration, these were replaced with twelve monumental, white marble statues of four soldiers, four sailors and four ministers, including Richelieu, Colbert, Sugar and Sully. However, it was discovered that these were too heavy for the bridge and they were removed to Versailles by Louis-Philippe I, in 1830.

The present sketch must therefore date from Cox's second visit to Paris, in 1832. A finished drawing of the bridge is recorded in A.P. Oppé, *The Watercolours of Turner, Cox and De Wint*, pl. XVII. See note to no.58 for more on Cox's Paris trips.



**Peter de Wint O.W.S. (1784-1849)***Windmill on the Thames, Battersea*

Watercolour over pencil

25.9 by 34.8 cm., 10 ¼ by 13 ¾ in.

*Provenance:*

Private collection since circa 1995

There were at least three windmills in the Nine Elms area of Battersea in the first part of the 19th Century. Randall's Mill, depicted here, sat on the bank of the Thames, by the creek of the River Effra, and was the largest of the mills. It had been used to grind corn from neighbouring farms from at least the 1770s until it was demolished c. 1836. The artist depicted Randall's Mill in several watercolours including a slightly smaller watercolour of the mill from a similar viewpoint in the collection of Winchester College.



**David Roberts, R.A. (1796-1864)***St Paul's Cathedral from Ludgate Circus, London*

Watercolour over pencil heightened with white on buff paper  
 31.8 by 23.7 cm., 12 ½ by 9 ¼ in.

*Provenance:*

With the Squire Gallery, London, 1950, bought Ingram;  
 Michael Ingram (1917-2005), his sale, Sotheby's 8th December 2005, lot 244

*Exhibited:*

London, Albany Gallery, *London to Paris 1820-1845*, 16th November to 1st  
 December 1972, no.35

This study relates to Roberts' last great uncompleted project, a series of views of the Thames prior to the rebuilding of the embankment by Joseph Bazalgette, which he began working on in 1860. The final one of the group was a view of St Paul's from Ludgate Circus seen before the building of the Ludgate Hill station and viaduct, for which this is the preliminary sketch. He was working on the painting the day he died, on 25<sup>th</sup> November 1864. It was described as being: 'remarkably broad in disposition of light and shade – the whole street filled with shadow whilst the dome of the cathedral and the spires of the neighbouring churches in full light' (see Katherine Sim, *David Roberts R.A. 1796-1864 – A Biography*, 1984, pp.320-1).



**John Ruskin (1819-1900)***The West Towers of Laon Cathedral, France*

Signed with initials lower right

Watercolour over pencil heightened with white on buff paper

20 by 12.4 cm., 7 ¾ by 4 ¾ in.

*Provenance:*

With Andrew Wyld, 2011, where bought by the present owner

*Literature:*Andrew Wyld (W.S. Fine Art), *exhibition catalogue*, Summer 2011, no. 42, pp.86-87, ill.

The present drawing is one of a small group of surviving pages from a small sketchbook that Ruskin used during his ten-month tour of France and Italy between September 1840 and end of June 1841. Undertaken on the advice of his doctor, to recover from a bout of ill health, Ruskin travelled with his parents and his cousin Mary Richardson. The party stopped in Laon on 21<sup>st</sup> June during the last few days of their tour.

Laon lies in the north-east of France, between Reims and Amiens and although Ruskin described the town as a 'pretty old-fashioned French place', they had not initially intended to stop there. Ruskin was particularly captivated by the cathedral and especially by the sculpture over the doors and the abundance of slender columns, which characterise both the interior and the exterior towers. Ruskin returned to Laon many years later, accompanied by William Collingwood in August 1882.

Before setting out on his journey, Ruskin approached various leading artists who he admired, including Peter de Wint, David Roberts, James Duffield Harding and J.M.W. Turner for advice as to what drawing materials he should take with him and most appropriate techniques to employ. Turner advised him to vary his technique depending on the subject, however, it was Roberts's use of delicate pencil and wash that Ruskin had seen and admired in a recent exhibition of Holy Land drawings, that Ruskin decided to adopt. Although Ruskin did not adopt Turner's advice as to technique, his influence is apparent in Ruskin's diary entries which make detailed notes of atmospheric and colour effects. Furthermore, Ruskin made detours to look first-hand at the landscapes that had appealed to him in Turner's recent publication, *Rivers of France*, published three years earlier in 1837.



64

**James Holland (1799-1870)**

*The Dome and Campanile of the Church of Santa Maria Formosa from near the Palazzo Malipiero, Venice*

Signed with monogram centre left and inscribed: *Church/Venice*  
Watercolour over pencil heightened with white on buff paper  
261 x 165 mm., 10 ¼ x 6 ½ in.

*Provenance:*

Bought at Guy Peppiatt Fine Art, 2008;  
By descent to the present owner

*Literature:*

Guy Peppiatt and Stephen Ongpin, *One Hundred Drawings and Watercolours*, 2008,  
no.42, p.45

Holland was captivated by Venice – he first visited the city in 1835 and returned on numerous occasions including four times between 1860 and 1865 alone. Randall Davies wrote: 'it is by the Venetian subjects of his later years that he will be best remembered and most highly regarded. In these he developed a style and treatment – in which bodycolour was freely used – almost as distinctive as Prout's. For these he reserved a palette rich in delicious blues, rose mudder and other rare delicacies not to be found in his earlier works.'

Holland's on-the-spot Venetian sketches of this sort are typical of his 1860s work.



**Richard Parkes Bonington (1802-1828)***View of the Church of Saint-Étienne, Beauvais, 4<sup>th</sup> April 1825*Inscribed upper right: *St Etienne Beauvais / 4 April 1825*

Pencil on buff paper

20.5 by 13.8 cm., 8 by 5 ¼ in.

*Provenance:*Possibly the artist's studio sale, Christie's, 23<sup>rd</sup> May 1834, lot 53 (part), bt. Colnaghi;

Possibly William Twopenny (1797-1873), London;

Victor Rienaeker (1887-1972);

Thomas Smith, Manchester;

Mrs Myott, Nantwich, by 1955;

Private collection, London

*Literature:*Patrick Noon, 'A Supplement to Richard Parkes Bonington, The Complete Paintings and The Complete Drawings', *Master Drawings*, vol. LXIII, Number 2, 2025, p. 189, no. 42The cathedral town of Beauvais is around fifty miles north of Paris and the present drawing, dated 4<sup>th</sup> April 1825, was drawn by Bonington shortly before his visit to London in June 1825.

In the 2025 Supplement to his Catalogue raisonné, Patrick Noon (*op.cit.*) points out that there are two other recorded pencil studies of Beauvais drawn by Bonington. The most finished is 'Beauvais – House in the Rue Sainte Veronique' in the collection at Bowood House (see Patrick Noon, *Richard Parkes Bonington – the complete Drawings*, 2011, no.67, ill.), dating from circa 1823 and reproduced as a lithograph for *Restes et Fragments d'architecture du Moyen Age* in 1824. The other is a study of Gothic Sculpture at Beauvais in the collection of the University of Michigan Museum of Art, Ann Arbor (Noon, *op.cit.*, 2011, no.68, ill.) which dates from the same visit.



66

**William James Müller (1812-1845)**

*The Burning of Bristol New Gaol with St Paul's Church, Bedminster, October 1831*

Oil on paper laid on panel  
10.5 by 20.1 cm., 4 by 7 ¾ in.

*Provenance:*

Dr Robert Hemphill, Bristol;  
Anonymous sale, Christie's, 25th May 1984, lot 75

*Exhibited:*

Cape Town, South African National Gallery, *Old Masters from a Private Collection*,  
December 1971, lent by Dr Hemphill

The Burning of Bristol Gaol took place during the Bristol Riots of October 1831. They 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 led to three days of riots and protests during which much of the city centre was burnt down and up to 250 citizens were killed.

The New Gaol was commissioned in 1816 and opened in 1820. During the riots which started on Sunday 30<sup>th</sup> October, the mob used sledgehammers and crowbars taken from a local ironworks to smash their way into the gaol, 170 prisoners were released and the prison burned down. Müller and James Baker Pyne both witnessed the riots and drew small oil sketches and watercolours of what they saw. Many are in Bristol Museum and Art Gallery and include a watercolour version of this view by Müller, with added figures outside the gaol (see Francis Greenacre and Sheena Stoddard, *W.J. Müller*, 1991, p.74, no.26, ill.).



## Charles Gore (1729-1807)

*The artist's Cutter 'Snail' beached by a Pier*

Inscribed upper centre: *Snail Cutter*

Pen and grey ink and watercolour over pencil on laid Whatman paper

28.7 by 18 cm., 11 ¼ by 7 in.

Gore was a knowledgeable sailor and keen amateur shipbuilder. He designed several boats and the 'Snail' was a cutter that he designed and had built whilst living in Southampton. He accompanied the Royal Navy on annual manoeuvres and its handling and design proved so successful that the Royal Navy adopted Gore's improvements for their own small, fast vessels.

The 'Snail' was a small cutter-rigged pleasure yacht. The hull is clearly clinker construction, not plank-on-frame carvel, as in the larger coastal trader shown on the left which is under maintenance or painting from temporary platforms hung over the bow. The *Snail's* legs would have been bolted on when moored in tidal harbours so that it settled upright as shown given its profile. Broad-bottomed vessels like that to the left could heel over safely at low tide but those like *Snail*, which tip right over without the legs, too easily swamp if the tide comes in over their gunwales before they 'unstick' from the mud. Such legs are still widely used today with deep-keel boats that won't settle more or less upright.



68

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

*Study of a Thames Peter Boat*

Signed lower right *W. HUNT*  
Watercolour over pencil on laid paper  
11.8 by 19.4 cm., 4 ¾ by 7 ¾ in.

*Provenance:*  
Cyril Fry (1918-2010)

*Literature:*  
Norwich, Castle Museum and London, J.S. Maas Gallery, *William Henry Hunt 1790-1864, Water-colours and Drawings from the Collection of Mr & Mrs Cyril Fry*, 1967, no 6b;  
Probably John Witt, *William Henry Hunt (1790-1864), Life and Work, with a Catalogue*, 1982, p. 149, no. 60

*Exhibited:*  
Norwich, Castle Museum and London, J.S. Maas Gallery, *William Henry Hunt 1790-1864, Water-colours and Drawings from the Collection of Mr & Mrs Cyril Fry*, 1967, no 6b



69

**John Linnell (1792-1882)**

*On the Thames at Twickenham*

Signed lower right: *Twickenham/J Linnell*

Black and white chalk on grey paper

16.1 by 25.1 cm., 6 ¼ by 9 ¾ in.

*Provenance:*

By descent in the family of the artist;

With Martyn Gregory Gallery, London;

Private collection, London

The young Linnell was introduced to John Varley who encouraged him to draw directly from nature. He went sketching along the Thames with other young artists he had met at Varley's house such as William Henry Hunt, Turner of Oxford, William Mulready and Varley's younger brother Cornelius.



70

**John Linnell (1792-1882)**

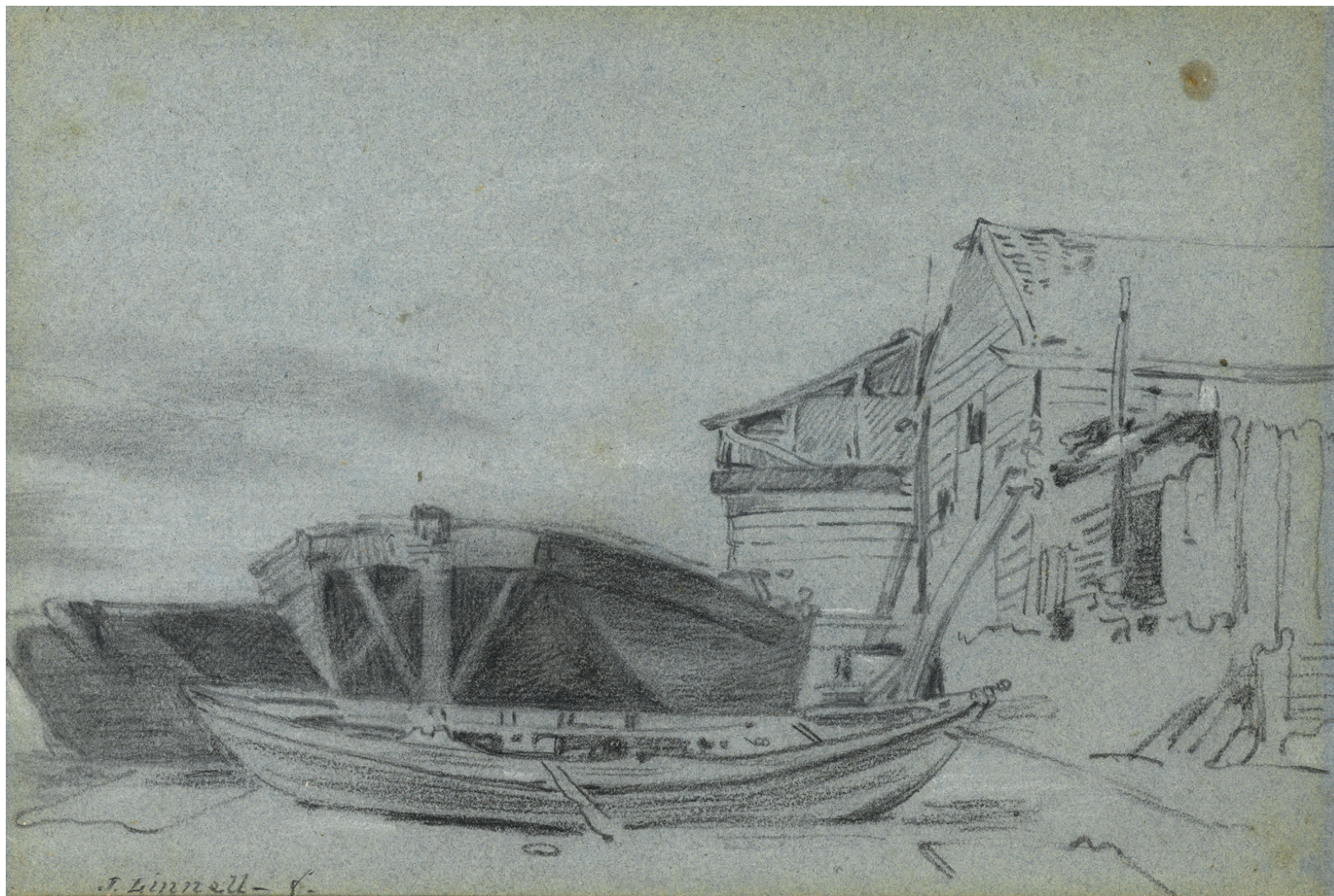
*Study of a Boatyard by the Thames*

Signed lower left: *J. Linnell f.*

Black and white chalk on blue paper

16.3 by 24 cm., 6 ¼ by 9 ½ in.

The atypical signature on this drawing suggests this is an early work dating from circa 1805-10. See also note to no.69



71

**Samuel Prout (1783-1852)**

*Study of Boats on a continental Quayside*

Watercolour over pencil heightened with touches of bodycolour  
10.5 by 20.3 cm., 4 by 8 in.

This sketchbook page is likely to date from one of Prout's early European tours of the 1820s.



72

**Peter de Wint O.W.S. (1784-1849)**

*Study for 'A Timber Yard'*

Watercolour over pencil  
23 by 27 cm., 9 by 10 ½ in.

*Provenance:*

Private collection, England;  
With Martyn Gregory Gallery, 2016

*Exhibited:*

London, Martyn Gregory, *British Watercolours and Drawings 1750-1900*, May 2016,  
no.24

This appears to be a preparatory sketch for a large finished watercolour titled 'A Timber Yard' in the Victoria and Albert Museum (see David Scrase, *Drawings & Watercolours by Peter de Wint*, exhibition catalogue, 1979, no.9, ill. pl. no.5). Another sketch for the same picture, executed in washes with white highlights, is in the Fitzwilliam Museum, Cambridge (see Scrase, *op.cit.*, no.8, ill. pl. no.5).



73

**Peter de Wint O.W.S. (1784-1849)**

*A Farmer riding a Donkey*

Watercolour over pencil

16.5 by 13.8 cm., 6 ½ by 5 ¼ in.

*Provenance:*

Mrs Helen Tatlock, the artist's daughter;

Miss Harriet Helen Tatlock, by descent;

Her companion, Miss Muriel Bostock;

Sir Geoffrey Harmsworth (1904-1980);

Dr Donald Roman, his sale, Christie's, 7<sup>th</sup> November 1995, lot 150, sold for £4,025;

Private collection, USA;

With Agnew's London, 1996;

Private collection, USA

*Literature:*

Thos. Agnew, *English Watercolours and Drawings*, exhibition catalogue, 1996, no.50, ill.

*Exhibited:*

London, Thos. Agnew, *English Watercolours and Drawings – 123<sup>rd</sup> Annual Exhibition*, 4<sup>th</sup> to 29<sup>th</sup> March 1996, no.50



74

**Peter de Wint O.W.S. (1784-1849)**

*Travellers on the Road with a Donkey*

Watercolour over pencil on buff paper  
16.3 by 27.8 cm., 6 ¼ by 10 ¾ in.

*Provenance:*

Bought by the parents of the present owner at Sotheby's in the 1980s



75

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

*The Milkmaid and her Daughter*

Watercolour and black chalk

With a sketch of a farmer verso

27.6 by 20.7 cm., 10 ¾ by 8 in.

*Provenance:*

By descent from the artist to his granddaughter Hannah Cox from whom bought by the Walker Galleries, 1904

This rapidly drawn sketch dates stylistically from the 1840s. Pure figure studies are rare in Cox's oeuvre.



76

**Joshua Cristall P.O.W.S. (1768-1847)**

*Landscape with a Young Bird-catcher*

Inscribed upper right: 42

Pencil and watercolour on laid paper

19.3 by 31.7 cm., 7 ½ by 12 ½ in.

*Provenance:*

Leonard Duke (1890-1971);

With Davis & Langdale, New York, 1987;

Private collection until 2011;

With WS Fine Art/Andrew Wyld, 2011;

Private collection until 2022

*Literature:*

Davis & Langdale, *British Watercolours*, 1987, no.8, ill.;

Susan Sloman, *Exhibition Catalogue*, WS Fine Art, 2011, p.58, no.28, ill. p.59

*Exhibited:*

New York, Davis & Langdale, *British Watercolours*, 1987, no.8;

London, WS Fine Art/Andrew Wyld, 29<sup>th</sup> June to 22<sup>nd</sup> July 2011, no.28

Bird-catching was a popular pastime in the early nineteenth century as songbirds, especially linnets and goldfinches, were caught and sold in markets as caged birds. Here the boy has set up a lure in the form of an already caged bird near some teasel which would have been especially attractive to goldfinches. When birds flew in, he would use nets to capture them. Selling songbirds was a way for families from poorer backgrounds to supplement their income.

See the note to no.7 for more on Cristall.



**Robert Hills (1769-1844)***Studies of a Farmer on horseback and his Family*

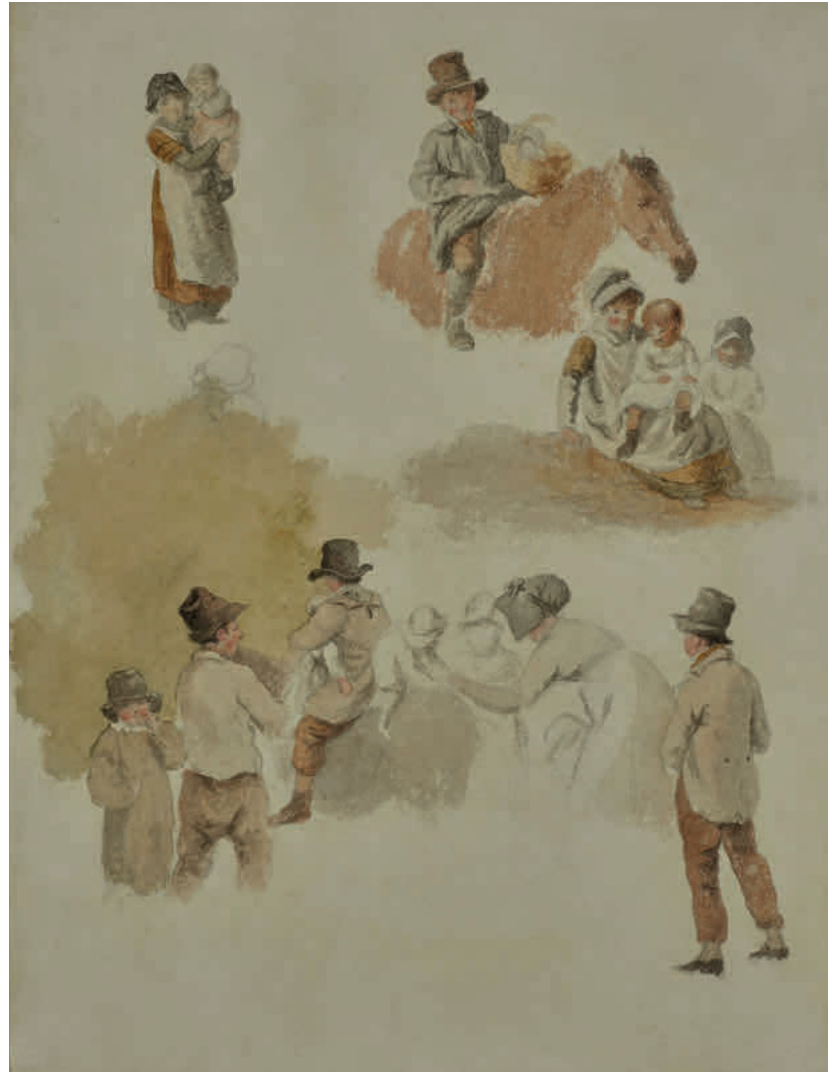
Watercolour over pencil

27.8 by 21.2 cm., 10 ¾ by 8 ¼ in.

*Provenance:*

With the Albany Gallery, London

Numbers 77 and 78 are typical examples of Hills's sketches of farmhands which often include multiple studies on the same sheet. However his depiction of rosy-cheeked, well-fed children in clean well-made clothing, and cheery behatted farmers on horseback, does not show the realities of the time. The politician William Cobbett (1763-1835) writes of the poverty of the British countryside in the 1820s and suggests people should 'go into the villages and look at the miserable shed in which the labourers reside... survey the rags on the backs of the wretched inhabitants' (quoted in R.J. Evans, *The Victorian age: 1815-1914*, 1968, p.3). There are a number of related sketches in the Fitzwilliam Museum, Cambridge which were the subject of a 2008 exhibition (see Nicola Gauld, *The fields calls me to labour – Watercolours of nineteenth century rural Britain by Robert Hills and his contemporaries*, exhibition booklet, 2008, nos. 36, 40 and 42, ill.).



78

**Robert Hills (1769-1844)**

*Studies of a Farmer and his Family*

Inscribed lower left: *Boy climbing* and further inscribed in artist's shorthand  
Watercolour and pencil

28.1 by 21.2 cm., 11 by 8 ¼ in.

*Provenance:*

Thomas or John Garle, friends of the artist;

By descent to Mrs Lavinia Garle;

With Thos. Agnew & Sons, London, by 1970;

Anonymous sale, Christie's, 14th July 1970



79

**George Chinnery (1774-1852)**

*Study of a Chinese Man*

Pencil

10.6 by 6.2 cm., 4 by 2 ½ in.

Executed rapidly the present study is a visual note for the artist in capturing costume and pose, which can be used for a later more finished work, rather than as a portrait study. The handling is soft, with rapid strokes characteristic of the style Chinnery adopted for his many sketches. See also the entry for no.49.



**George Chinnery (1774-1852)***Study of a Barber shaving a Man's Head*

Inscribed with artist's shorthand

Pencil and pen and brown ink

Sheet 11.5 by 18.1 cm., 4 ½ by 7 in.

The repeating motif of arms and heads creates a pleasing pattern through the sheet and despite the fact that this is a rapid sketch produced for personal pleasure, or to record an aspect of everyday life in South China, demonstrates the artist's innate sense of design. See also the note to no.49.



**William Henry Hunt O.W.S. (1790-1864)***Study of a Boy wearing a smock*

Pencil, pen and ink and watercolour  
16.8 by 10.1 cm., 6 ½ by 4 in.

*Provenance:*

Mrs Emma Robinson, the artist's daughter;  
By descent to her son, William Hunt Robinson;  
By descent to his eldest daughter Maud Marie Ennis (1886-1963);  
By descent to her son Desmond Wilfred Ennis (d. 2000);  
By descent to 2010;  
With W.S. Fine Art Ltd, London, 2010;  
Private collection, USA

*Exhibited:*

W.S Fine Art, London, 2010, cat no 27

*Literature:*

Andrew Wyld, W.S. Fine Art, *exhibition catalogue*, 2010, p. 54, cat. no. 27

This has been dated on stylistic grounds to between 1825 and 1835. It is typical of the lively and spontaneous sketches of friends and family members. That it remained with the artist's daughter further suggests that the sitter was known to the family, if not a family member.



**William Henry Hunt O.W.S. (1790-1864)***Head study of a Man*

Pen and brown ink and watercolour on laid paper  
 9.6 by 8.3 cm., 3 ¾ by 3 ¼ in.

*Provenance:*

Cyril Fry (1918-2010)

*Literature:*

Probably John Witt, *William Henry Hunt, Life and Work, with a Catalogue*, London 1982, p. 177, no. 378

*Exhibited:*

Probably, London, The Fry Gallery, *Watercolours and Drawings from the Collection of Mr and Mrs Cyril Fry*, 1967, no. 38a

Hunt had a number of friends within the black community and made several studies of these, including a pencil *Portrait of a Young Girl* at the Courtauld Institute, London; *A Boy with a Slate* at the Victoria and Albert Museum, London and *Study of a Young Model*, in the Metropolitan Museum of Art, New York.

Hunt's short stature and physical disability (he struggled to walk especially in later life) appears not to have affected the success of his career, but would have caused issues and derision from some. This may have made Hunt sympathetic to others who might be considered to not be part of mainstream communities, including black people and those from Gypsy communities as well as performers and acrobats. Ann Mary Wood in her *Reminiscences* discusses Hunt's tender and sympathetic nature and mentions that he enjoyed the company of 'street conjurers, acrobats and ... [black] minstrels were always welcome at the tea table of his humble lodging, and a certain 'Bones' in the latter troop was his especial friend' (Simon Fenwick, 2006).



**John Frederick Lewis R.A. (1805-1876)***Sheikh el Belled, Kom Ombos, Upper Egypt*Signed, inscribed and dated lower right: *J. F. Lewis Kom Ombos. 1850.*

Watercolour over pencil heightened with bodycolour on buff paper

36.7 by 52.6 cm., 14 ½ by 20 ¾ in.

*Provenance:*Christie's London, *The posthumous Lewis studio sale*, 4-7 May 1877, lot 132 (unsold);Christie's London, *Fifty Remaining Works of that Distinguished Artist, John Frederick Lewis, R.A. (Sold by the Direction of the Widow...)*, 3 May 1897, lot 39, (bt. W. Rome for £26.5.0);

With Thomas Agnew &amp; Sons, Manchester and London;

Purchased from them by Arthur Greenlow Lupton, Leeds (1848-1930);

Thence by descent

*Literature:*Emily M. Weeks, *Cultures Crossed: John Frederick Lewis and the Art of Orientalism*, New Haven and London, 2014, p.182, note 90*Exhibited:*Probably London, Royal Academy, 1870, no.580 (as *A Scheik el Belled, Upper Egypt*)

During the decade that Lewis spent living in Cairo between 1841 and 1851, he appears to have made only one trip to Upper Egypt, towards the end of this time there, in 1849-1850. He travelled with his wife Marian via Thebes and Edfu, as far south as Philae, where they met Florence Nightingale. She was exploring the region, partly to escape family pressure for her to marry and was apparently taken by the artist's charming manners and local dress.

The Lewis's returned to Cairo via Kom Ombo, also known as Kom Umbu or Ombos, which lies about a hundred miles south of Luxor, on the eastern bank of the Nile. It was celebrated for its double temple constructed in the 2<sup>nd</sup> Century BC, during the Ptolomeic dynasty and dedicated to both the crocodile god Sobek and the falcon god, Horus. During the time that Lewis stayed in the town, he made several drawings of the temple, as well as of the inhabitants of Kom Ombo, including the present sheet. As has been noted of Lewis, 'Time and again, his sketches from his Nile trip reveal that his interest lay in the rural life of Upper Egypt rather than with the ancient monuments that most tourists travelled there to see.'

A printed inscription on a former mount, which was probably transcribed from a now-lost label, identifies the subject of this watercolour as the 'Sheikh el Belled' (shaykh al-balad, or the headman of a village).

Lewis, at least partially worked on the sheet on the spot, capturing the scene in pencil. However, the areas of paper left unpainted and the rapid effects of the watercolour and bodycolour, add to the overall feeling of spontaneity. The robed figure, wearing a large turban, protecting him from the sun is seated, smoking a pipe, whilst his horse is similarly relaxed, with loosened chin-strap, resting a hind leg and with half-closed eyes.

The present large sheet is one of two watercolours with identical titles which were included in the studio sale in May 1877, the year after the Lewis's death. It seems to have been unsold and remained with the artist's widow until May 1897, when it was sold at auction. The present sheet was later acquired from art dealers Agnew's by the Yorkshire councilman, industrialist and university chancellor Arthur Greenlow Lupton (1848-1930). Also drawn at this time was a stylistically comparable watercolour of *An Arab with Two Oxen Ploughing at Kom Ombos*, which, like the present sheet, was in the 1877 studio sale. Lewis exhibited a watercolour of this title at the Royal Academy exhibition of 1870, indicating the high regard the artist held for the composition. Whether it was the present watercolour, or the other version is uncertain. The other version of this subject was purchased at the posthumous 1877 Lewis studio sale by the London-based framers, gilders and fine art dealers William and John Henry Vokins, who specialized in watercolours.



**Richard Parkes Bonington (1802-1828)***Two Swiss Girls Seated near Trees*Signed lower right: *RPB 1828*

Pencil

11.5 by 8.5 cm., 4 ½ by 3 ¼ in.

*Provenance:*Thomas Creswick, his sale, Christie's, London, 1<sup>st</sup> May 1870, lot 134;Anonymous sale, Christie's, London, 14<sup>th</sup> November 1976, lot 131;Anonymous sale, Christie's, London, 22<sup>nd</sup> March 1988, lot 30;

Private Collection, London

*Literature:*Patrick Noon, *Richard Parkes Bonington, the Complete Drawings*, New Haven & London, 2011, p.181, no. 345

This rapidly executed vignette originates from Bonington's return trip to Paris from Italy in 1826 and shows two young girls in their native Bernese costumes. It is well recorded that he reached Italy via Geneva and Milan so the exhibition of a group of related drawings of Swiss women wearing traditional costume suggests he returned to France via Switzerland and the Bernese Oberland. For the related drawings, see Noon, *op. cit.*, nos. 332, 333, 339, 340 and 346). This later work, dated 1828, may have been intended as the basis for an engraving.



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