

18TH AND 19TH CENTURIES
BRITISH DRAWINGS AND WATERCOLOURS

SEPTEMBER 2026

GUY PEPPIATT FINE ART

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GUY PEPPIATT started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures Department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical sales. 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 Classic Art London in late June. 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

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Katherine Read (1723-1788)

Portrait of a Boy in Van Dyck costume

Half-length

Pastel

59.7 by 44.3 cm., 23 ½ by 17 ½ in.

Provenance:

With the Sabin Galleries Ltd, London (as by Francis Cotes);

Ernest W. Franklin, Charlotte, North Carolina, 1968

Katherine Read was a member of a prominent Jacobite family - her uncle was Sir John Wedderburn, who was executed for his part in the uprising following the battle of Culloden of 1745. Probably due to her Jacobite connections, Read decided to travel to the Continent, arriving in Rome in late 1750, having probably stopped off in Paris, although how long she spent in the French capital is uncertain. Whilst in Italy she honed her skills as a portraitist. Andrew Lumsden (1720-1801), secretary to the exiled Prince Charles Edward Stuart, wrote, 'Miss Reed from Dundee... has made great advances in her business; she paints in both oyl and pastille, and has done some portraits that are thought little inferior to Vandyke himself' (Letter 3.viii 1751 and quoted in Neil Jeffares, *Dictionary of pastelists before 1800*, online edition, <https://www.pastellists.com/articles/read.pdf>). Her determination to succeed in her profession is evident, in a letter to her brother she wrote, 'I have staid one year in Rome from Improvement, I must certainly stay in it another for Name, and then you'll see I'll top it with the best of them' (letter to Captain Alexander Reed, 6.i.1752, quoted in Neil Jeffares, *Dictionary of pastelists before 1800*, online edition, <https://www.pastellists.com/articles/read.pdf>).

In May 1753, she returned to England travelling via Florence, Venice (where she met Rosalba Carriera, whose work she had long admired) and Paris. Her great patron in Rome, Cardinal Albani, who had several contacts within London's Hanoverian Establishment, issued Reed with a letter of introduction, which must have helped smooth her path and alleviate concerns about her Jacobite background. Read settled in London and rapidly established herself as one of the most accomplished and sought after pastel portraitists of the period. Members of the Royal Family, including Queen Charlotte, the Prince of Wales and Prince Frederick, as well as many of the most fashionable members of society, all sat to Read. For a time, she was perhaps the most fashionable portrait painter in London, able to charge more than many of her male counterparts, including apparently Gainsborough. As noted by Abbé, 'all the fine ladies have made it as much the fashion to sit to Miss Reed, as to take air in the Park'. Reed exhibited at the Free Society from 1761 to 1768 and at the Society of Artists between 1760 and 1772, where along with pastelists Mary Benwell and Mary Black, she was appointed an Honorary Member. This was perhaps in response to Mary Moser and Angelica Kauffman's similar appointment to the Royal Academy. Reed began to exhibit at the Royal Academy in 1773, which consequently led to her expulsion from the Society of Artists, who refused to allow their members to exhibit at the Academy.

By the mid 1770s however, Read's popularity was fading and in 1777, she left England, intending to establish herself in Madras. Her brother William was a surgeon for the East India Company. In October 1778, her failing health led the artist to leave India and return to England, but two months into her return voyage, Read died and was buried at sea.

The present portrait demonstrates the artist's delicate and assured handling of her chosen medium and her extraordinary facility for capturing different textures of the costume of the young sitter in the seventeenth century so-called Van Dyck costume which was popular in the mid eighteenth century.



Daniel Gardner (1750-1805)*Portrait of a Lady*

Half-length facing right

Inscribed on a label attached to the backboard: *For M.rs Wallop* and on the reverse of the backboard: *If not approved/desires it may be returned/to London*

Gouache

Oval 32.2 by 27 cm., 12 ½ by 10 ½ in.

The label on the backboard suggests that this is likely to be a portrait of Mrs Camilla Wallop, née Powlett Smyth (1755-1820). She was the daughter of the Reverend Richard Smyth and Annabella Powlett. She married the Reverend Dr. Barton Wallop, the son of Viscount Lymington and Master of Magdalene College, Cambridge in 1771.

Born in Kendal, Cumbria, Gardner took lessons from the young George Romney before moving to London in about 1767. He entered the Royal Academy Schools in 1770 and worked briefly for Sir Joshua Reynolds in 1773. He quickly built up a successful practice in portraits so felt no need to exhibit. He invented his own technique which gives his portraits a rough appearance combining gouache and pastel. Along with John Russell (see no.3), Gardner dominated the market for pastel portraits in London in the late eighteenth century.



John Russell, R.A. (1745-1806)*Portrait of Alexander Mitchell of Stow and Carolside*

Half-length, in painted frame

Signed on painted frame lower left: *J Russell R.A. pinx.t/1790*

Pastel

60 by 44.5 cm., 23 ½ by 17 ½ in.

Provenance:

By descent from the sitter to Fanny Georgina Jane Mitchell (d.1917);

Her second husband, Donald James Mackay, 11th Lord Reay (1839-1921);

Given to his godson Captain Hubert Charles Poulet Hamilton of Moyne House, near Durrow, Co. Laois, Ireland (1915-2007);

By descent until 2017

Born in Guildford, the son of a bookseller, Russell was the pre-eminent portrait painter in pastel in London from the death of Francis Cotes in 1770 until his own death in 1806. He studied under Cotes in about 1767 and entered the Royal Academy Schools in 1770. He exhibited 329 pictures at the Royal Academy and at the height of his fame he charged 30 guineas for head portrait and £150 for large full-lengths, similar to the President of the Royal Academy, Sir Joshua Reynolds.



4

Thomas Rowlandson (1756-1827)

The Harvesters

Bears signature lower right: *T. Rowlandson*.

Pen and grey ink and watercolour over traces of pencil

24 by 18.8 cm., 9 ½ by 7 ¼ in.

Provenance:

With Walker's Galleries, London, 1955;

With Peppiatt Fine Art, 2014;

Private Collection

Literature:

Guy Peppiatt Fine Art, *British Drawings and Watercolours*, exhibition catalogue, 2014, no.18



5

Thomas Rowlandson (1756-1827)

A Good Vintage

Signed lower right: *T. Rowlandson*

Pen and ink and watercolour over pencil

25.8 by 21.5 cm., 10 by 8 ½ in.

Provenance:

With Lowell Libson Ltd, London, 2016;

Private collection, London

Literature:

Huon Mallalieu, *Many faces of a great Regency caricaturist*, *The Times*, 18th June 2016, ill.

During the 18th Century there was a growing interest in the 'science' of physiognomy and how the study of the face could tell the innermost character of that person.

Rowlandson found in this a rich seam of humour. However, his interest appears to have been far more than merely mining the subject for amusing visual puns. There are several carefully observed drawings which, whilst gently humorous, are more serious explorations of the subject. In the present watercolour, the pleasure the artist takes in depicting and exaggerating the features of the figures for emotional and visual effect is evident. The careful positioning of the heads gives free reign to the artist's expressive use of pen line. As Adrian Bury noted, 'Here is a draughtsman who wrote all things with a running pen in the most sensitive calligraphy' (see Adrian Bury, *Rowlandson Drawings*, 1949).



Thomas Rowlandson (1756-1827)

The Married Man or The Happy Family

Pen and grey ink and watercolour over pencil
25 by 30.5 cm., 9 ¾ by 12 in.

Provenance:

The Wauchope Family;
Sir David Ross, K.B.E. (1877-1971);
With Leger Galleries, London, 1975;
Mary Burkhart, USA, 1999;
Anonymous sale, Christie's, 21st November 2002, lot 16;
With Lowell Libson, London, where acquired by Irene Roosevelt Aitken, 2008;
By descent until 2026

Literature:

Joseph Grego, *Rowlandson the Caricaturist*, 1880, vol. II, p.391;
John Hayes, *Rowlandson, Watercolours and Drawings*, 1972, p. 120, no.56, ill.;
J. Steel (ed.), *Mr Rowlandson's England*, London, 1985, p. 33, ill.;
Desmond Shawe Taylor, *The Georgians: Eighteenth Century Portraiture and Society*, London, 1990, p.184, ill. fig.123;
Lowell Libson, *Beauty and the Beast: A loan Exhibition of Rowlandson's Works from British private Collections*, 2007, no. 1

Exhibited:

London, Leger Galleries, 8 December 1975-16 January 1976, no. 1.
London, Lowell Libson, *Beauty and the Beast: A loan Exhibition of Rowlandson's Works from British private Collections*, 2007, no. 1

Engraved:

By Samuel Alken and published by S.W. Fores, 28th December 1786 (and reissued 18th March 1790)

Described by John Hayes as 'an essay in the manner of Wheatley demonstrating the contentments of domestic life' (*op. cit.*, p. 120), the present watercolour is relatively unusual for the artist, in being a straightforward, serene depiction of domestic harmony and completely without any of the more typical elements of caricature. The overall feeling of harmony is emphasized by elements such as the lute resting by the mother's chair, a traditional symbol of harmony, the dog sitting looking up at his master, which represents faithfulness. The painting on the wall behind the family group of Cupid and Venus is symbolic of love and their pose is reflected in the embrace between father and child.

The influence of Thomas Gainsborough, whose work Rowlandson much admired is evident in the rapidly handled, sophisticated rococo line that the artist has employed in the present watercolour, combined with the gentle palette, 'pale but sympathetic to the mood of the subject-matter, to sing out in broad, clean washes' (Hayes, *op. cit.*, p.120) all emphasize the gentle and harmonious nature of the work

This watercolour is a rare example of the artist looking at and interpreting more conventional types of art. In composition, it echoes the conversation pieces that had become increasingly popular during the period. From the mid 1720s there began a move away from formal portraits towards more relaxed depictions, with the sitters engaged in activities, or grouped together informally in domestic or garden settings. Artists such as Philip Mercier, William Hogarth, Arthur Devis and later Thomas Gainsborough and Johann Zoffany were instrumental in popularizing this more informal form of portraiture.

In 1786 the work was engraved and was accompanied by the following pair of couplets:

'When Hymen joins the Lover and the Fair
Love spreads his guardian pinions o'er the pair;
The smiles of Sweet Contentment cheer his dome,
And all the pleasures make his house their Home.'

This work is variously called, *The Happy Family*, *The Married Man* and *The Birthday Party*. It is interesting to note the similarity between the features of the father and those of the artist, which has led to the suggestion that Rowlandson is conveying some of his own desires for domestic harmony and a family, in the present work.



Thomas Rowlandson (1756-1827)

Waiting for the Invasion

Pen and grey ink and watercolour over pencil
30.5 by 45.9 cm., 12 by 18 in.

Provenance:

With the Fine Art Society, 1946;
Anonymous sale, Christie's, 4th November 1975, lot 33;
Anonymous sale, Sotheby's, 14th July 1988, lot 74;
By descent to the present owner

This drawing is likely to date from between 1798 and 1805, when invasion of England by Napoleon and his army seemed at its most imminent. In 1798 these fears led to The Defence of the Realm Act, passed on 5th April, which determined how the country would be defended. A system of volunteer regiments was set up and beacons were installed along the coast as a means of fast communication. In the summer of 1803 when war resumed after the Treaty of Amiens of 1802, General Sir David Dundas set up his headquarters in Canterbury convinced that Dover was the most likely place for a Napoleonic invasion.

Another version of this watercolour is illustrated in Bernard Falk's *Thomas Rowlandson, his Life and Art, a Documentary Record*, 1949, p.165 and Adrian Bury's *Rowlandson's Drawings*, 1949, pl.81. It is likely to depict somewhere in south-west England.



James Ward, R.A. (1769-1859)*Study of a Left Hand*

Signed with initials lower left
 Grey washes and pencil on laid paper
 22.6 by 32.1 cm., 8 $\frac{3}{4}$ by 12 $\frac{1}{2}$ in.

Provenance:

Russell Worby (1954-2025)

Although Ward never undertook formal training at the Royal Academy, he had a deep-seated natural curiosity and strong desire to understand the world around him, not just in general, but through a careful detailed study of their component parts. He copied antique sculpture and attended anatomy lessons, with Joshua Brookes's,

where he was able to explore both human and animal anatomy and where for a small additional fee, students were allowed to dissect and sketch the corpses.

There is a further anatomical study of a left hand in the Fitzwilliam Museum, Cambridge, which appears to be the same hand as depicted here. It seems likely that it depicts the hand of Mary Thomas (c.1723-1813), the fasting woman of Wales, who, along with another supposed fasting figure, Anne Moore from Tetbury in Gloucestershire, Ward visited several times, having read Thomas Pennant's account of meeting Mary Thomas in his *Journey to Snowdon*, 1781. Ward later published his own account of these visits and his conversations with the women in 1813: *Some account of Mary Thomas of Tanyralt in Merionethshire, who has existed many years without taking food: and of Ann Moore, commonly called the fasting woman of Tutbury. Accompanied with portraits and illustrative etchings*. Both the present hand and the study in the Fitzwilliam bear strong similarities to Ward's drawing of Mary Thomas in bed, with her skeletal left hand resting on her chest, in the British Museum.



Charles Hayter (1761-1835)

Members of the Maty Family in a Theatre Box

With inscription on a label verso: *Painted by Charles Hayter – /at Uxbridge* and with a list of the sitters (in a later hand)

Pastel

38.7 by 52.3 cm, 15 ¼ by 20 ½ in.

Exhibited:

Nicholson Gallery, 1943

The present pastel depicts members of the Maty family in a theatre box, probably at the Theatre Royal, Covent Garden in the mid 1790s. From left to right are: Mrs Mary Maty, Mrs Roger Jortin, née Louisa Maty (1746-1809), Miss Justamond, Mrs Marthe 'Patty' Maty (1758-1837), sister of Miss Justamond, Mrs James Tattersall, while she was still Mrs Richard Tayler, née Jane Louisa Justamond (1774-1848), Mrs J. O. Justamond, née Ann Gillette Maty (b. 1748), Mrs De Ners and standing to the right Richard Tayler (1740-1815). The age of the sitters in the portrait suggests that it dates from the 1790s. Mary Maty was the second wife of Matthieu or Matthew Maty (1718-1776), a Dutch physician who came to England and became secretary of the Royal

Society and second principal librarian of the British Museum. She is depicted holding a miniature of her husband.

It may show a box at the Theatre Royal, Covent Garden on the site of the current Royal Opera House. The Theatre Royal was destroyed by fire on 20th September 1808 and a new theatre was opened in 1809. This in turn burnt down in 1856 and the current theatre opened in 1858 becoming known as the Royal Opera House in 1892.

This is an unusually large and elaborate work by Hayter who is best known for his miniatures. Charles Hayter the son of an architect, entered the R.A. schools at the end of January 1786, aged 24. He also had a private teaching practice and taught perspective to Princess Charlotte (1796-1813). In 1813, he published his *Introduction to Perspective* and in 1828, *A New Practical Treatise on the Three Primitive Colours*. There is an endearing description of Hayter in Henry Crabb Robinson's diary, which records 'he is a *character*. He is self-educated, but is a sensible man, and blends humour with all he says. And his affection for his children, one of whom is already a promising young artist, gives a kind of dignity to his character' (Thomas Sadler, ed., *Diary, reminiscences and correspondence of Henry Crabb Robinson*, London, 1869, vol. II, p. 205). All three of Hayter's children became artists, George, later Sir George (1792-1871), Anne (1795-1854) and John (1800-1895).



Moses Griffith (1747-1819)*The Wrekin, Shropshire*

Signed on border lower left: *Moses Griffith delin/t* and numbered 67 in pencil
 Pen and brown ink and watercolour heightened with touches of bodycolour on laid paper with original pen and ink border
 20.9 by 32.1 cm., 8 ¼ by 12 ½ in.

Provenance:

Thomas Pennant (1726-1798);
 By descent to his granddaughter who married the 17th Earl of Denbigh;
 Viscount Feilding, his sale, Christie's, 5th June 1938;
 With Walker Galleries, London, 1939;
 Iolo Williams (1890-1962);
 With Andrew Clayton-Payne;
 Private Collection until 2008;

With Guy Peppiatt Fine Art, 2011;
 Private Collection, UK

Exhibited:

London, Walker Galleries, *Exhibition of Watercolour Drawings by Moses Griffith*,
 February 1939, no.69

The Wrekin is a hill with an iron age fort five miles west of Telford, 1335 feet above sea level.

Moses Griffith was born at Trygain House in Lley, Caernarvonshire of poor parents. In 1769 he was employed by the naturalist, writer and antiquarian Thomas Pennant (1726-1798) of Downing Hall near Whitford, Flintshire, and encouraged to study drawing and engraving. Griffith became Pennant's constant companion on his tours of the country, recording what he saw. After Pennant's death, he continued to work for his son until 1813 and settled at Wibnant near Holyhead, Anglesey and worked as an engraver.



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William Day (1764-1807)

Ilam Rock, Derbyshire

Signed lower left: WDay 1789 and inscribed verso: *The Pickerell, on the Staffordshire side of Dove Dale*

Pen and grey ink and watercolour over pencil heightened with scratching out on laid paper

37.2 by 48.3 cm., 14 ½ by 19 in.

Provenance:

Reginald Ernest Alton (1919-2003), Oxford;

Anonymous sale, Christie's, 4th December 2024, lot 220;

Russell Worby (1954-2025)

William Day, a draper by trade, was a keen geologist and amateur artist, who exhibited as an Honorary Exhibitor, at the Royal Academy between 1783 and 1801. He subsequently fell into relative obscurity until the discovery in 1951 of a large group

of his drawings. According to Judy Egerton, Day's interests were, 'in descending order, geology, mineralogy and painting' (J. Egerton, 'William Day 1764-1807', *The Connoisseur*, July 1970, p. 177). He formed one of the earliest private collections of minerals in the country, which ended up in Hampstead Central Library, but was destroyed during the Blitz. He was known as 'Rocky Day' by his descendants and apparently always took a specimen bag, as well as his watercolours, with him on his trips.

Day became friends with the artist John Webber (1751-1793) in 1787, and the two made various sketching tours together including to Derbyshire in 1789, during which the present watercolour was painted. The two men often depicted the same view, although from slightly different viewpoints and with a slightly different emphasis. The elder artist's influence is clear in both Day's use of a soft colour palette and his practice of making detailed on the spot, pencil drawings, annotated with colour notes, to be worked up later. Day's watercolours, especially those from his Derbyshire tours, are notable for their remarkable clarity and crispness, as well as their particular focus on the geology and plant-life.



John 'Warwick' Smith (1749-1831)

Travellers crossing a bridge in the Vale of Tan y Bwlch, North Wales

Inscribed on the original backing: *July 18th 1786. The Vale of Tan y Bwlch or Festiniog - looking from its Eastern Extremity to Tan y Bwlch, Hall & to the Traeth Mawr, in the distance. and further inscribed verso: View taken July 18th 1786*

Watercolour over pencil on original washline mount

13.1 by 20.4 cm., 5 ¼ by 8 in.

Provenance:

George Greville, 2nd Earl of Warwick (1746-1816)

John 'Warwick' Smith, who knew Rev. Gilpin through his relationship with his brother Sawray Gilpin (1733 – 1807), was in the vanguard of artists travelling to Wales in the late eighteenth century. His interest was probably further picqued by his friendship with the Welsh artist Thomas Jones (1742–1803), who had been in Italy at the same time. Smith undertook his first visit in 1784 and the inspiration he found in the dramatic landscape of the country is clear: he made a total thirteen trips between 1784 and 1806.

Engravings after 'Warwick' Smith's watercolours were used to illustrate William Sotheby's, *A Tour Through Parts of Wales, sonnets, odes and other poems with engravings from drawings taken on the spot*, (1794) and Sir James Smith's *A Tour of Haford in Cardiganshire*, (1810).



13

John 'Warwick' Smith (1749-1831)

Fishermen on the banks of the River Dovey between Dinas Mowddu and Mallwyd

Inscribed on the original backing: *July 21st 1792. Course of The River Dovey between Dinas mowddy and Mallwyd, & near the Southern Opening into the Bwlch y Oeddrws, the Pass of the Cold Doors, between Dinas Mowddy & Dolgelly -/Merionethshire and further*
inscribed verso: *View taken July 21st 1792*

Watercolour over pencil on the original washline mount

13.3 by 22 cm., 5 ¼ by 8 ¾ in.

Provenance:

George Greville, 2nd Earl of Warwick (1746-1816)

See note to no. 12



14

John 'Warwick' Smith (1749-1831)

View towards Capel Curig from the Resting Place on the Ascent of the Mountain Ridge north of Nantwynan

Inscribed on original mount: 23./July 14.th 1792./View towards Capel Curig from the Gorphwysfa or Resting Place, on the Ascent of the Mountain Ridge/North of Nantwynan. From hence communications in opposite directions, extend to Capel Curig./and Llanberis. - Carnarvonshire -

Watercolour over traces of pencil heightened with touches of bodycolour
14 by 21.5 cm., 5 $\frac{3}{4}$ by 8 $\frac{1}{2}$ in.

Provenance:

George Greville, 2nd Earl of Warwick (1746-1816)

See note to no. 12.



15

John 'Warwick' Smith (1749-1831)

The Port at Terracina, Italy

Watercolour over pencil on laid paper
17.7 by 25.2 cm., 7 by 9 $\frac{3}{4}$ in.

Provenance:

With Abbott and Holder;
Russell Worby (1954-2025)

Terracina is thirty-five miles south of Rome on the way to Naples. John 'Warwick' Smith spent five years in Italy, from 1776 until 1781 at the expense of his patron the 2nd Earl of Warwick. While there, he sketched with Thomas Jones and returned to England via Switzerland with Francis Towne. Smith was based in Naples for sixteen

months from March 1778, frequently sketching with Thomas Jones from September 1778. Smith rented a house at Vietri on the Bay of Salerno each summer and visited nearby Sorrento in November 1778.

A view of Terracina by Smith was engraved in 1796 for his 'Select Views of Italy', vol. II, pl.45. 'Warwick' Smith description of the engraving is as follows:

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



Thomas Girtin (1775-1802)*Derwentwater, Lake District*

Watercolour over pencil

23.9 by 30.7 cm., 9 ¼ by 12 in.

Provenance:

Sir George Howland Beaumont, Bt. (1753-1827);

By descent to Sir George Howland Francis Beaumont, 12th Baronet (1924-2011), 1949;David Eccles, 1st Viscount Eccles (1904-1999);

With P. & D. Colnaghi & Co Ltd, 1979;

Anonymous sale, Christie's, 15th June 1982, lot 39;Anonymous sale, Christie's 15th November 1983, lot 167;

By descent to the present owner

*Literature:*T. Girtin and D. Loshak, *The Art of Thomas Girtin*, 1954, no. 316;Luke Herrmann and Felicity Owen, "... a painter's eye, a poet's heart": *Sir George Beaumont of Coleorton*, exhibition catalogue, Leicester Museum and Art Gallery, 1973, p. 47;Greg Smith, *Thomas Girtin (1775-1802): An Online Catalogue, Archive and Introduction to the Artist*, (London: Paul Mellon Centre for Studies in British Art, 2022), <https://doi.org/10.17658/girtin/TG1585>*Exhibited:*London, P. & D. Colnaghi & Co. Ltd, *A Loan Exhibition of English Drawings and Watercolours in Memory of the Late D. C. T. Baskett*, 30th July to 23rd August 1963, no. 39;London, P. & D. Colnaghi, *English Drawings and Watercolours*, 15th November to 20th December 1979, no. 57

The present watercolour depicts the east shore of Derwentwater, with the Lodore Falls about halfway along and Borrowdale in the centre. Greg Smith notes that the watercolour is one of eight works of varying sizes that Girtin executed for Sir George Beaumont, based on the amateur's own on-the-spot small, monochrome sketches which he had produced during the summer of 1798.

Beaumont's sketches were once gathered in a volume of drawings entitled *Environs of Keswick*. Girtin and Loshak (*op. cit.*) state that the present watercolour, along with three others that they had identified by 1951, all depict Lake District views. The other three capture Grange Bridge, Borrowdale, Keswick and Culloth Force, Cumberland and are all dated between June and September 1789.

Smith suggests that the group of watercolours were perhaps produced by Girtin as part of a lesson for the amateur artist and were created at Coleorton in late 1798-9. As such these were a continuation of the work he was producing a few years earlier for Dr Thomas Monro (1759-1833) and James Moore (1762-1799). However they were neither straightforward, literal copies of the amateur artist's work, nor a working up into a highly finished watercolour from a rapid outline sketch (as Girtin had done for Moore). Rather they were larger, freer interpretations, in which the artist made changes to the balance and emphasis of the original subjects, in order to demonstrate different effects and techniques to his patron. As Smith noted, 'there may also have been a performative element...since we might expect the amateur to have watched their progress with instruction in mind' (p. 161).

Furthermore, this group of watercolours had a profound impact on the colour studies that John Constable produced during his tour to the Lake District in the autumn of 1806. As Ian Fleming-Williams noted (*Constable and his Drawings*, 1990, pp. 88-88), Constable turned to Girtin's work for inspiration in dealing with unfamiliar mountain subjects, and in how watercolour might be used on-the-spot, in order to effectively capture the monumentality of a subject and to convey a sense of space.



Peter de Wint, O.W.S. (1784-1849)*A River landscape with Hills beyond*

Watercolour over pencil heightened with scratching out
 38 by 58cm., 15 by 22 $\frac{3}{4}$ in.

Provenance:

Robert, 2nd Baron Broucket (1904-1967);
 Miss F. Nightingale;
 with Thomas Agnew's, London;

by whom sold to John Giles Pilcher (d. 1982), by 1966;
 By descent

Exhibited:

London, Agnew's, *Loan Exhibition of Paintings and Drawings by Peter de Wint*, 1966,
 no. 109, as 'Landscape'

This may be a view on the River Eden in Cumbria with the Pennine hills beyond. The building in the middle distance could be Brough Castle. De Wint exhibited 'View on the River Eden, near Kirk Oswald' at the Society of Painters in Water-colours in 1839, no.283.



18

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

View of Derwentwater, Cumbria

Watercolour over pencil

29.9 by 46.2 cm., 11 ¾ by 18 in.

This is a view looking south down Derwentwater from Castlerigg with Walla Crag to the left and Maiden Moor. De Wint was a frequent visitor to the Lake District in the 1830s and 1840s. He often stayed with the Howard family at Levens Hall and the Lonsdales at Lowther Castle.



Paul Sandby, R.A. (1731-1809)*Eton College from across the River Thames*

Gouache over traces of pencil
 54.6 by 76.2 cm., 21 ½ by 30 in.

Provenance:

Lt.-Col. Richard Christian Allhusen (1910-1998) of Bradenham Hall, Norfolk;
 Mrs. V. Bourke;
 Anonymous sale, Christie's, London, 9th December 1949, lot 31, bt. Leggatt Bros for
 720 gns.;
 Private collection, U.K.

Literature:

Anne Lyles and Andrew Wilton, *The Great Age of British Watercolours 1750 – 1880*,
 exhibition catalogue, Royal Academy, London, 1993, p. 308, no. 256 (illus. pl. 51).

Exhibited:

Newcastle, Laing Art Gallery, on loan 1975 to 2014;
 London, Royal Academy of Art, *The Great Age of British Watercolours 1750 – 1880*,
 15th January to 11th April 1993, no. 256

Sandby is often called the 'Father of British watercolour painting' as he was probably
 the first artist to realise the commercial possibilities of landscape views of country
 houses and antiquarian sites in watercolour. In 1747 Paul and his older brother

Thomas were sent to Scotland by the British government to produce landscape
 watercolours for a Military Survey. On their return, Thomas moved to Windsor
 where he was employed to oversee landscape design in Windsor Great Park and in
 1764 he was appointed Deputy Ranger. This was the start of a life-long connection
 with Windsor and Eton for both brothers. Paul first exhibited Windsor views in the
 1760s and continued to produce them throughout his life with many now being in
 the Royal Collection (see Jane Roberts, *Views of Windsor – Watercolours by Thomas
 and Paul Sandby from the Collection of her Majesty Queen Elizabeth II*, 1995). The
 foreground figure groupings are typical of Sandby's work as is the medium. Sandby is
 known to have owned gouaches by the Italian landscape artist Marco Ricci (1676-
 1730) who is an evident influence.

This is a view looking north-west across the river Thames from Windsor to Eton
 College. The large building is Eton College chapel which was commissioned by the
 school founder King Henry VI in 1440. To the right are the College buildings with the
 tallest being Lupton's Tower built 1514 to 1520.

Sandby drew the view looking the other direction, from Eton across the Thames to
 Windsor Castle, on a number of occasions. An example is the near pair to the present
 work, of the same size, signed and dated 1802, which was sold at Bonham's as part
 of the collection at Hooton Pagnell Hall on 1st December 2015, lot 84 for £218,500.
 Other versions of this view are in the Royal Collection. Another view of Eton from the
 Thames entitled 'Eton - a view from Crown Corner' was sold at Lawrence's on 18th
 January 2013, lot 1509 for £120,000 – an aquatint of this view was published in 1776.
 A smaller view of Eton chapel from the south-west was sold at Sotheby's on 30th
 November 2000, lot 7 for £32,700.



John Varley (1778-1842)*Eton College Chapel from the Slough Road*Signed lower left: *J. Varley/1808*

Watercolour over pencil

34.5 by 48.5 cm., 13 ½ by 19 in.

Provenance:

Bought at the Leger Galleries, London, December 1967;

By descent to the present owner

*Exhibited:*Probably London, *Society of Painters in Water-colours*, 1809, no. 122 as 'View of Eton'

This is a view taken from the Slough Road looking south-west over Long Bridge towards Eton College Chapel. Long Bridge or Fifteen Arch Bridge as it was known crosses Colenorton Brook. Six of its central arches were destroyed by a flood in 1809 shortly after the present work was drawn. The present bridge dates from 1843. The roof of Provost's Lodge and associated buildings are visible in front of the chapel.



John Varley (1778-1842)*Harrow from Hampstead Heath*

Signed lower right: J. Varley

Watercolour over pencil heightened with bodycolour and stopping out
25.3 by 34.5 cm., 9 ¾ by 13 ½ in.*Provenance:*Anonymous sale, Christie's, 4th June 1974, lot 142;

Private collection, UK

*Exhibited:*London, *Society of Painters in Water-colours*, 1825, no.218;Newcastle, Laing Art Gallery, *British Watercolours*, 3rd July to 31st October 1993, no.20;

York City Art Gallery, Stoke-on-Trent Museum and Art Gallery and Wolverhampton Art Gallery, 1994, no.20

This is a view looking from the western part of Hampstead Heath toward Harrow-on-the-Hill and the spire of Harrow Church.



George Pyne (1800-1884)*Eton College from across the Thames*Signed and dated lower right: *G. Pyne 1850*

Watercolour over pencil

18 by 27.4 cm, 7 by 10 ¾ in.

Provenance:

Bought at the Leger Galleries, London, December 1968;

Private Collection

This is a view looking west across the Thames towards Eton College. To the left is Eton College Chapel with the kitchens in front of it next to College Hall, and with the twin towers of Lupton's Tower visible beyond.

Pyne, the son-in-law of John Varley, was a landscape artist who specialised in views of the University buildings of Oxford, as well as Cambridge and Eton.



23

John Chessell Buckler (1793-1894)

A view of Windsor Castle

Signed and dated lower right: *J. Buckler 1818*

Watercolour over touches of pencil

23.5 by 42.3 cm., 9 ¼ by 16 ½ in.

John Chessell Buckler was the eldest son of John Buckler (1770-1851), the architect and architectural draughtsman and, having worked with his father from 1810, took over his architectural practice in 1826. He produced architectural views of towns, villages and country houses and died aged 100.

He depicts the Round Tower before it was raised by Sir Jeffrey Wyatville in the 1820s. To the right is the Edward III Tower, known at the time as the Devil's Tower or the Maids of Honour Tower as it was used by ladies who attended the Royal Family. To the left is the Winchester Tower which originally dates from the 1220s.



Francis Danby, A.R.A. (1793-1861)*Portrait of a son of the Artist*

Indistinctly inscribed lower right

Black chalk and stump

21.2 by 17.8 cm., 8 1/4 by 7 in.

*Provenance:*Barbara and Ernest Kafka, their sale, Sotheby's 6th July 2022, lot 216;

Russell Worby (1954-2025)

*Literature:*Francis Greenacre, *Francis Danby 1793-1861*, 1988, p.144, no.104, ill.*Exhibited:*Bristol City Museum and Art Gallery, *Francis Danby 1793-1861*, 5th November 1988 to 22nd January 1989, no.104;London, Tate Gallery, *Francis Danby 1793-1861*, 15th February to 9th April 1989, no.104

This is one of two drawings that Danby made of his sons in around 1828. He had at least ten children, seven by his wife and three by Ellen Evans, of which eight were boys. The second is recorded in the collection of Robert Flynn Johnson (see Hazlitt, *Independent Eye – Drawings from the Collection of Robert Flynn Johnson*, 2026, p.76-77, no.30, ill.).



25

John White Abbott (1763-1851)

Fishermen on a Beach

Pen and grey ink and watercolour over pencil
20.6 by 14.3 cm., 8 by 5 ½ in.

Provenance:

Private collection, UK

John White Abbott practiced as an apothecary and surgeon in his native Exeter, but he was also a gifted amateur artist under the influence of Francis Towne. 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. This is a rare figure study by White Abbott and would almost certainly have drawn on a Devon beach.



John Augustus Atkinson (1775-1831)

The Prince Regent accompanied by the Dukes of Wellington and York at the Opening of Waterloo Bridge, 18th June 1817

Pen and ink and grey wash and watercolour

21 by 42.3 cm., 8 ¼ by 16 ½ in.

Waterloo bridge was built between 1811 and 1817 and was originally called Strand Bridge, its name being changed by an Act of Parliament in 1816 to commemorate Wellington's victory in the famous battle. The official opening, on 18th June 1817, was a cause for national excitement and was depicted by a number of artists, including Ramsay Richard Reinagle and perhaps most famously John Constable (Tate Gallery, London). The Times reported the following day: 'The banks of the Thames, from Blackfriars-bridge to Whitehall, were immensely crowded by noon with all descriptions of persons of both sexes, from the curious of the lowest order up to the elegance of the highest fashion.' Just after 3 o'clock the Prince Regent arrived on the

Royal Barge followed by the Lord Mayor's Barge. He disembarked at the south-east corner of the bridge and ascended the steps. He is depicted in the centre of the group of figures, in military uniform, and wearing the Garter Star and Sash. His brother, also in military uniform is on his right, whilst the Duke of Wellington, depicted in his Field Marshall's uniform with the Garter Star and Sash and wearing his various honours, is on the Prince's left.

At the age of nine, Atkinson moved to Russia with his mother and stepfather, James Walker, who was employed as an engraver in the service of Catherine the Great. Atkinson himself gained early patronage of the Empress and her son Paul I. When the family returned to England in 1801 on the assassination of Paul I, Atkinson and Walker worked together producing several publications of Russian and military subjects. In 1803 he exhibited at the Royal Academy for the first time and was elected an associate, and then full, member of the Society of Painters in Water-colours in 1808. He also drew battle scenes, many from the Peninsular War, a number of which were bought by the Duke of Wellington. Given the prominence of the Duke in the present work, it is possible that he commissioned it from Atkinson.



Anthony Vandyke Copley Fielding, O.W.S. (1787-1855)*'Distant View of the Cumberland Mountains, Skiddaw & C. from near Carlisle'*

Signed lower centre: *Copley Fielding/1853* and inscribed with title verso
 Watercolour over pencil heightened with bodycolour and stopping out
 30.2 by 42.7 cm., 11 $\frac{3}{4}$ by 16 $\frac{3}{4}$ in.

Provenance:

Bought from Michael Bryan, January 1986;
 Private Collection, UK

Exhibited:

London, *Society of Painters in Water-colours*, 1853, no. 269

This is a view looking south from Carlisle in Cumbria towards the hills of the Lake District.



George Fennel Robson (1788-1833)

Durham from the South-west

Inscribed verso: *Durham/Robson*

Watercolour over pencil heightened with stopping out

20.1 by 27.9 cm., 7 ¾ by 11 in.

Robson was born in Durham but was in London by 1804 and first exhibited at the Royal Academy in 1807. He travelled extensively in the north of England and Scotland and exhibited frequently at the Old Watercolour Society. His first trip to Scotland was financed by the sale of a print of a *View of Durham* and he produced several views of his home city. This view is taken from the south-west across the valley of the river Wear showing the cathedral to the right and Durham Castle to the left.

In 1819, age just 32, Robson was elected President of the Society of Painters in Oil and Watercolours, having gained a considerable reputation as a watercolourist of note and for his ability to rival oil painting with his bravura technique in capturing dramatic and atmospheric effects with a delicacy and subtlety. Robson became instrumental in developing the large-scale exhibition watercolour in response to growing public interest in the medium. The critics of the time devoted much time to acclaiming Robson's prowess with one writing in 1827, 'Mr Robson has justly estimated his powers, for the breadth and massiveness of his style are peculiarly adapted to the representation of the more grand and imposing effect of nature.' Robson died early, at the age of just 45 and the Minute Book of the Society of Painters in Water Colours recorded the members' grief at the loss of their 'revered excellent friend and fellow labourer'.



Anthony Vandyke Copley Fielding, O.W.S. (1787-1855)*Shipping near a Castle at Sunset*

Indistinctly signed lower left

Watercolour over pencil heightened with bodycolour, scratching out and stopping out
29.2 by 39.1 cm., 11 ½ by 15 ¼ in.*Provenance:*

With Gregory and Kruml, London, 1970;

With Martyn Gregory, 1972

*Exhibited:*London, Martyn Gregory, *Exhibition of English and Dutch Marine Watercolours and Drawings*, 10th to 22nd April 1972

30

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

Ducks and Cattle by a Village Pond

Watercolour over pencil heightened with scratching out
29.6 by 46 cm., 11 ½ by 18 in.

Provenance:

With the Fine Art Society, 1951;

With Spink and Son Ltd, London (K3 10666);

Dr William Brockbank, Manchester, his sale, Sotheby's, 11th November 1982, lot 176, where bought by the present owner

Exhibited:

London, Fine Art Society, May 1951, no.39

This was described as a view of Dolwyddelan, North Wales, when with the Fine Art Society in 1951.



31

John Middleton (1827-1856)

A ruined Abbey

Watercolour over pencil

25.1 by 34.6 cm., 9 $\frac{3}{4}$ by 13 $\frac{1}{2}$ in.

Provenance:

Private collection, UK

Middleton was the best of the second generation of Norwich School artists working in a confident and free style specializing in wooded landscapes, rocky streams and country barns. He died of consumption aged only 29.

Stylistically this relates closely to Middleton's 'Clearing with a Lumber Mill' in the Metropolitan Museum of Art, New York which is dated to circa 1847.



John Sell Cotman (1782-1842)*Sutton Church, Norfolk from the South-East*

Grey washes over pencil

18 by 29.6 cm, 7 by 11 $\frac{3}{4}$ in.*Provenance:*

Revd James Bulwer (1794-1879);

Bought from Spink & Son Ltd, London;

By descent to the present owner

The present drawing depicts the church of St Michael, Sutton with its overly tall and dominant south porch, which was added to the early 14th century church shortly before the Reformation. Sutton is a small village in the Norfolk Broads, 17 miles north-east of Norwich. Most of Cotman's drawings of East Anglian churches dates from 1815 to 1820.

This drawing belonged to the Reverend James Bulwer who took drawing lessons from Cotman when a student at Jesus College, Cambridge. He then renewed his relationship with the artist, when his sons attended Kings College School, London where Cotman was drawing master. On his return to Norfolk in 1839, Bulwer began to form a notable collection of Cotman's work, many depicting Norfolk subjects. The two men also travelled together around Norfolk, studying and sketching the architecture of the region. Much of Bulwer's collection of Cotman drawings is recorded in a Walker's Quarterly exhibition in 1926.



James Holland O.W.S. (1799-1870)*Figures on a path, Greenwich Park*Signed with initials and inscribed lower left: *JH/Greenwich/Park*

Watercolour heightened with touches of bodycolour

29.8 by 19.6 cm, 11 $\frac{3}{4}$ by 7 $\frac{3}{4}$ in.*Provenance:*

Private collection, UK

Holland moved to Deptford in 1830 and remained there until 1845. He frequently studied the architecture of the Naval Hospital in numerous sketches and finished paintings (see no.34), but also as evidenced by the present watercolour, the surrounding landscapes of Greenwich and Blackheath. Stylistically this dates from the 1840s whereas no.34 is typical of Holland's work of the early 1830s.

The present watercolour depicts figures on one of the paths that traverse the steep slope that rises up behind Greenwich Hospital on which sits the Greenwich Observatory. The Park at Greenwich was first enclosed in 1433 by Henry V's brother, Humphrey Duke of Gloucester. During the 1660s, Charles II commissioned the celebrated French landscape designer, André Le Notre, to redesign the park. His resulting plan was to create a formal layout of tree lined avenues traversing the site, framed by banked landscaping, parterre and terraces.



James Holland, O.W.S. (1799-1870)*The Naval Hospital, Greenwich*

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

Provenance:

With the Cotswold Gallery, London, 1926;

Paul J. Sachs (1878-1965);

Lucy Weiss, a gift from her mother, December 1984

Exhibited:

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

In the present watercolour, which can be dated on stylistic grounds to the early 1830s, Holland has chosen to depict Queen Mary Court, Greenwich Hospital. It is

taken from the south corner of the King Charles Court, looking towards the chapel entrance across the Grand Square. Several of the figures captured are in the uniform of the Greenwich Pensioners.

The Royal Hospital, Greenwich was founded by Queen Mary II in 1692 on the site of the old Tudor palace as the naval equivalent of the foundation for former soldiers that had been built in Chelsea in the 1680s by Charles II. Following the Restoration, Charles II initially commissioned a new palace at Greenwich, to rival Versailles, on the site of the old Tudor palace. However, funding and interest in the project dried up and the building was boarded up until under Queen Mary's reign, when it was chosen as a suitable location for the new Naval Hospital.

Queen Mary Court was built in 1735-51 and was the last of the four Royal Naval Hospital buildings to be completed. The initial design for the Naval Hospital was laid out by Sir Christopher Wren but many of the leading architects of the period were involved in various stages, including, Sir Nicholas Hawksmoor, Thomas Ripley and James 'Athenian' Stuart.



William Callow, R.W.S. (1812-1908)*The Harbour, Marseilles*Signed lower right: *W.Callow*

Watercolour over pencil heightened with bodycolour and scratching out

24.1 by 33 cm., 9 ½ by 13 in.

Provenance:

Anonymous sale, Christie's, 18th November 1980, lot 182

Callow exhibited two views of the harbour and port of Marseilles at the Society of Painters in Water-colours in 1838. He first visited the city at the end of his walking tour from Paris in the summer of 1836 arriving by boat from Arles on 24th July.

This is a view looking down east down the Vieux Port. To the left is the spire of the church of Notre Dame des Accoules with a row of windmills beyond. In the 17th century there were 15 windmills which is now commemorated in the Place des Moulins.



William Callow, R.W.S. 1812-1908)*Rheinfels and St. Goar, from the Castle of Katz, on the Rhine*Signed lower centre: *W. Callow 1839*Watercolour over pencil heightened with bodycolour, stopping out and scratching out
47.8 by 64.6 cm., 18 $\frac{3}{4}$ by 25 $\frac{1}{4}$ in.*Exhibited:*London, *Society of Painters in Water-colours*, 1839, no.258, sold for 25 guineas

This is a view looking north-west up the Rhine from Burg Katz towards Burg Rheinfels and the town of St Goar. The castle which was originally built in the late 1300s, stands in a dominant position above the Rhine. Callow shows it in ruins after it was bombarded by Napoleon in 1806 – it was rebuilt in the late 1890s and is privately owned.

Callow visited Switzerland and Germany on his first tour of central Europe in the autumn of 1838. He records in his diary: 'Next proceeded on foot to Bacharach and Pfalz, passing many old castles romantically situated on the tops of hills overlooking the river, and reached Oberwesel, with its fine castle of Schonburg. At the hotel I tried to speak German, and on asking for some wine, they brought me some cold meat. Continued my walk to St. Goar, and crossed the river to see the castle of Katz. Proceeded along a path beside the river to Boppard and Coblenz, where I crossed the bridge of boats to visit Ehrenbreitstein (H.M. Cundall (ed.), *William Callow – an Autobiography*, 1908, p.70). An on-the-spot sketch of this view dated 9th October 1838, was sold at Christie's South Kensington on 11th March 2014, lot 348.



David Cox, O.W.S. (1783-1859)*Fishermen on the Thames at Bugsby's Reach, Blackwall*

Signed lower left: D. Cox

Watercolour over pencil heightened with touches of bodycolour

18.7 by 25.3 cm., 7 ¼ by 10 in.

Provenance:

Bearne's Auctioneers, Torquay, 1984;

With Anthony Reed, London, 1986;

With Lowell Libson Ltd, London, 2006;

Christopher Cone, his sale, 'A Green and Pleasant Land – Two Centuries of British Landscape Painting', Sotheby's, London, 22nd May 2014, lot 114, where bought by the present owner

Bugsby's Reach is a stretch of the river east of the City of London near Greenwich. In the distance are visible the towers of Greenwich Hospital. Cox drew a number of similar watercolours of fishermen on the Thames in the late 1820s and early 1830s.



David Cox, O.W.S. (1783-1859)*The Homend, Streeton Grandison, Shropshire*

Signed lower left: DCox and inscribed on part of old mount: *Homend....1818/David Cox Pinx.... Presented by: Miss Gadeson/"Homend"/Streeton Grandison/Ledbury*
 Watercolour over pencil heightened with bodycolour and scratching out
 24.5 by 42 cm., 9 ½ by 16 ½ in.

Provenance:

With Martyn Gregory, 2016;
 Russell Worby (1954-2025)

Exhibited:

London, Martyn Gregory, *British Watercolours and Drawings*, May 2016, no.12

David Cox moved to Hereford in the autumn of 1814 and remained there until 1827. He took up a teaching post at Miss Croucher's school for young ladies and was also drawing master at Hereford Grammar School. His works from the period are often characterised by a restricted palette and by careful, precise drawing.

The present watercolour dates from 1818. The Homend was rebuilt by Sir Robert Smirke between 1814 to 1821 for Sir Edward Poole, who had inherited the estate towards the end of the 18th Century. Amongst other things, Smirke added a neo-classical entrance front and laid out a park to the north-west of the house. The estate subsequently descended through the Hopton and then Gadesden families, until it was sold in 1967.



David Cox, O.W.S. (1783-1859)*Above Bettws y Coed, North Wales*

Watercolour over black chalk heightened with bodycolour
29 by 33.9 cm., 11 ¼ by 13 ¼ in.

This is typical of Cox's late Welsh drawings of the 1840s and 1850s.



40

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

Moorland Scene

Signed and dated 1858 lower left

Watercolour over pencil heightened with stopping out on oatmeal paper

26.8 by 37 cm, 10 $\frac{3}{4}$ by 14 $\frac{1}{2}$ in.

Drawn by the 75 year old David Cox in 1858, this is one of his last known works and shows the artist at his most atmospheric and impressionist. Other works from 1858 are more precisely dated - 'Scene in a Lane' (British Museum) is dated 29th April 1858 and 'Crossing the Moor' (Rhode Island School of Design) 'September 1858' (see Scott Wilcox, *Sun, Wind, and Rain – The Art of David Cox*, 2008, nos. 120 and 121, ill. p.236).



David Cox, O.W.S. (1782-1859)*Crossing Lancaster Sands*Signed, lower left: *David Cox*

Watercolour over pencil

26 by 37.9 cm., 10 ¼ by 14 ¾ in.

Provenance:

John Aikin, 1857;

J.L. Newall, his sale, Christie's, 19th May 1906, no.7, bt. Sampson;Anonymous sale, Sotheby's, 17th June 1970, lot 76;

Private collection, Oxfordshire

Exhibited:

Manchester Art Treasures, 1857, no.481;

Liverpool Art Club, *David Cox*, 1875

The dramatic sand crossing of the Lancaster Sands at the head of Morecambe Bay inspired many artists. However, the two most closely associated with the subject are J.M.W. Turner (1775-1851), who crossed the sands in 1816 and David Cox. Cox first visited Lancaster in July 1834 and returned both the following year and in 1840.

Between 1835 and 1847, he produced a number of watercolours and oils inspired by the vast coastal stretch. In the present watercolour the artist has chosen to depict cattle being driven across the sands in groups, into the setting sun, which must have been a perilous undertaking, even in clear, calm weather.

The vast expanse of sands that stretch across the head of Morecambe Bay and are referred to as both Lancaster Sands and Ulverston Sands, as Lancaster lies on the Eastern shore and Ulverston to the West. It is the largest intertidal area in the UK, where twice a day, the ebbing tide exposes 120 square miles of mudflats and sand, which is completely covered at high tide. Although used regularly on foot, mounted and by coach from the Middle Ages and as can be seen in the present watercolour, marked out by 'brobs', laurel branches stuck into the sand, it is a highly risky journey, with shifting channels, areas of quicksand and racing tides, that can easily cut off unwary travellers. Travel was only undertaken with the help of a guide, to help the traveller across the most dangerous parts of the sand. The route is no longer used routinely, although there are guided walks. However, as Thomas Pennant noted in 1772, when travelling from Chester to Scotland that when the weather was bad, or the tide was on the turn, the experience was very different: 'A melancholy ride of eleven miles; the prospect on all sides quite savage, high barren hills indented by the sea, or dreary wet sands, rendered more horrible by the approach of night.' (Thomas Pennant, *A tour in Scotland, and voyage to the Hebrides*, 1772, p.25).



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

The City of Kandy and Temple containing the Sacred Relic, Buddha's Tooth, Sri Lanka

Signed lower left: A. Nicholl and inscribed with title verso

Watercolour over pencil heightened with bodycolour stopping out on wove paper watermarked: J Whatman/Turkey Mill

47 by 69.5 cm., 18 ½ by 27 ½ in.

Provenance:

Anonymous sale, Christie's, 20th March 1979, lot 197;

With The Albany Gallery, St James's, London;

Private collection since the 1980s

One of Nicholl's key patrons in Ireland, Sir James Emerson Tennent (1804-1869) was the Colonial Secretary in Ceylon between 1845 and 1850. He appointed Nicholl to teach landscape, painting, scientific drawing and design at the Colombo Academy. Nicholl left for the Island in August 1846 and remained there until 1849 or 50.

In July 1848, Nicholl travelled with a small party from Colombo to Kandy to meet up with Emerson Tennent and the botanist George Gardner (1810-1849), with whom he was going to tour the rest of the Island. Kandy was an ancient kingdom in the centre of the Island and was the historic stronghold for resistance against the Portuguese, Dutch and the British. In 1852, Nicholl published a detailed, poetic and evocative account of his tour of the Island in two parts in vol. 40, of the *Dublin University Magazine*. Nicholls described 'the mountain capital of the kings...situated in an amphitheatre of hills and lofty ranges of rocky and wooded mountains...

bounded on the south by a picturesque lake, nearly a mile in length, and about 200 feet in width, encircled by a road which affords a delightful drive and cool air to the European residents' (Andrew Nicholl, 'A Sketching Tour of Fine Weeks in the forest of Ceylon - Its Ruined Temples, Colossal Statues, Tanks, Dagorahs, etc', *Dublin University Magazine*, 1852, vol. 40, p. 529)

The present watercolour depicts Kandy from across the lake, which according to Nicholl afforded the 'finest and most picturesque view of Kandy ... with its interesting temples, palaces, and dagobahs, embosomed in a thick grove of cocoa palms; undulating wooded hills, rising in mid-distance, clothed with coffee bushes from base to summit, and bounded by the Kadagonava range' (*ibid.*). The building below the two palm trees, is the Sri Dalada Maligawa and houses the holy relic of the tooth of the Buddha, which was apparently brought to Sri Lanka in the 4th Century.

It proved an eventful tour, as Nicholl, who had stayed behind the rest of the party at Arandhapoora, to sketch the ruins there, was travelling back to Kandy, when he met a group fleeing an uprising, where a rebel king had been crowned. Nicholl fled back to where he came from, pursued by supporters of the rebel king and returned to Colombo by boat. Despite the dramatic ending, Nicholl regarded the trip as 'the most interesting I ever had in my life, and though attended with both danger and fatigue, yet the enjoyment which I derived from it far more compensated for the hardship of the journey, and will ever be considered by me the most delightful of all my sketching excursions, either at home or in distant lands' (*op. cit.*, p.700). Emerson Tennent published a two-volume account of Ceylon, which is still regarded as an authoritative work on the history and geography of the Island. Nicholl provided several illustrations for the publication and also exhibited several paintings of the country at the Royal Academy in London between 1849 and 1854.



43

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

A Bungalow, Sri Lanka

Watercolour over touches of pencil with stopping out
42.2 by 30.2 cm., 16 $\frac{3}{4}$ by 11 $\frac{3}{4}$ in.

Provenance:

By descent in the family of the artist;
With Spink and Son Ltd, London, 1991;
Private collection

The present watercolour captures a typical bungalow surrounded by palm trees that Nicholl would have seen and stayed in during his time in Sri Lanka. His own bungalow was located in Cinnamon Gardens, Colombo and he was a regular visitor to Elie House, the home of his patron Sir James Emerson Tennant.

44

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

View of Colombo, Sri Lanka

Signed lower right: A. Nicholl

Watercolour over touches of pencil with stopping out
46.5 by 67 cm., 18 $\frac{1}{4}$ by 26 $\frac{1}{4}$ in.

Provenance:

Anonymous sale, Sotheby's, 19th November 1992, lot 141;
With The Albany Gallery, London;
Private Collection

Colombo lies on the Sri Lankan coast, about 75 miles to the south-west of Kandy. Nicholl was based in the city whilst he was teaching landscape painting and scientific drawing at Colombo Academy between 1846 and 1849/50. The present watercolour, with its emphasis on the local flora and fauna and with the city relegated to the distance, is characteristic of the artist's work. The Royal Collection has a watercolour of a distant view of the fort of Colombo, with a foreground filled with flowers. Queen Victoria acquired three views of Sri Lanka in 1850, following the artist's return to Britain.





Andrew Nicholl R.H.A. (1804-1886)*In Jungle Pine, Sri Lanka*

Signed lower centre: A. Nicholl RHA, further inscribed and dated verso: *The Jungle pine Ceylon/April 27. 1847-/The jungle pine grows to the height of 14 or 16 feet, it bears fruit exactly/similar to a pine apple, this fruit is considered by the natives to be poisonous*
 Watercolour heightened with bodycolour and stopping out
 31.9 by 45.8 cm., 12 ½ by 18 in.

Provenance:

By descent in the family of the artist
 With Spink and Son Ltd, London, 1996;
 Private collection

The present watercolour demonstrates the artist's wide-ranging interest in everything that he experienced during his stay in Sri Lanka, not just in the architecture and the people but also in the flora and fauna that he saw.



Richard Parkes Bonington (1802-1828)*The Quay at Rouen*

Pencil and brown wash
 17 by 15.5 cm., 6 $\frac{3}{4}$ by 6 in.

Provenance:

John Henderson (1797-1878);
 Anonymous sale, Sotheby's, 19th March 1981, lot 178;
 By descent to the present owner

John Henderson was a collector and archaeologist who bequeathed much of his collection to the British Museum, the National Gallery and Oxford University. His father also John Henderson was an amateur artist and early patron of Turner and Girtin.

The rest of his collection was sold at Christie's on 16th February 1882 and included ten lots of works by Bonington. This drawing may be lot 32 which was described as 'View in a French Town' and bought by Agnew's.

The foreground figures in the present work relate to a group of figure studies of fisherfolk drawn by Bonington as preparatory sketches for a group of marine pictures which he begun in spring 1824 (see Patrick Noon, *Richard Parkes Bonington – the complete Drawings*, 2011, nos. 75 to 158).



Samuel Jackson (1794-1869)*Caernarvon Castle, North Wales*

Watercolour over pencil heightened with bodycolour
 20.3 by 28.8 cm., 8 by 11 ¼ in.

One of the best known of the Bristol School of artists, Jackson spent his entire life in his native Bristol. However he travelled extensively through Britain, including to Wales,

Devon, northern England and Scotland, as well as further afield visiting the West Indies in 1827 and later in life to Switzerland, in 1855 and again in 1858. Primarily a landscape watercolourist, Jackson established himself as a successful drawing master and was a central figure in the groups of artists working in the city. He was employed by Brunel to draw the landscapes around the designs he submitted for his entry into the Clifton Suspension Bridge competition. Jackson regularly sent his work to the Old Watercolour Society in London, exhibiting some forty-six works between 1823, when he was elected an associate, and his resignation in 1848.



Samuel Jackson (1794-1869)*The Approach to the top of Helvellyn, Lake District*

Inscribed in the artist's hand verso: *approach to the top of Hellvelyn*
 Watercolour heightened with white and scratching and stopping out
 22.3 by 29.5 cm., 8 $\frac{3}{4}$ by 11 $\frac{1}{2}$ in.

Provenance:

Anonymous sale, 9th February 1982, lot 93;
 With Martyn Gregory, London;
 Russell Worby (1954-2025)

Jackson exhibited a number of Lake District views at the Society of Painters in Water-colours in the 1830s and 1840s.



George Heriot (1759-1839)*Scale Force Waterfall near Crummock Water, Lake District**Inscribed on part of old mount: waterfall of Scale Force near Crummock Lake in Cumberland 18 Septbr 1818*

Watercolour over traces of pencil

17.4 by 26.3 cm., 6 ³/₄ by 10 ¹/₄ in.*Provenance:*

With the Ruskin Gallery, Stratford-upon-Avon

Born in Edinburgh, Heriot studied drawing at the Woolwich Military Academy under Paul Sandby. From 1799 to 1816 he was deputy Postmaster General of Canada and travelled widely through the country. His Canadian watercolours are much sought after. On his return he travelled widely in Europe.



Frederick Richard Lee, R.A. (1798-1879)*Burnham Beeches, Buckinghamshire*Inscribed on label attached to the backboard: *Burnham Beeches/FR. Lee R.A. 1851*

Watercolour over pencil heightened with bodycolour

32.2 by 49.5 cm., 12 ½ by 19 ½ in.

Lee was highly regarded in his lifetime, establishing a hugely successful career as a landscape painter. He enrolled as a student at the Royal Academy schools in 1818, was elected A.R.A. in 1834 and R.A. four years later. He worked mainly in oil – this is a rare finished watercolour. Lee exhibited regularly at the Royal Academy and the British Institution, until he retired from the Royal Academy in 1871, preferring to spend his last few years indulging his great passion, sailing. His success as an artist, enabled him to buy a yacht, which he sailed as far as the West Indies, South Africa, and Mauritius and even to Australia and Tasmania at the age of 74.



51

Thomas Hartley Crome (1809-1873)

The Areopagus, Athens

Signed lower left: *T.H. CROMEK f.* and inscribed lower right: *AREOPAGUS/NOV.R 1846.*

Watercolour over pencil

22 by 48 cm., 8 ½ by 18 ¾ in.

Provenance:

With Spink and Son Ltd, London (no. K3 7047)

Cromek was born in London, the son of an engraver, and was apprenticed to a portrait painter in Wakefield, Yorkshire. He soon turned to landscape painting and

lived and worked mainly in Rome (see no.52), from 1831 to 1849. He became well known and built up a successful teaching practice, numbering several notable visitors amongst his students, including Edward Lear in November 1837. He was forced to return to England in 1849 by Garibaldi's threatened attack on Rome.

Cromek visited Athens twice, in the summer of 1834 and again in 1845 when he spent two months drawing its principal monuments. 'I was delighted by everything I saw at Athens: the colour of the buildings being much richer, and less dark than that of the ruins in Rome. As specimens of architecture, they are universally considered perfect' (Thomas Hartley Crome, *Reminiscences at Home and Abroad 1812-1855*, August 23rd, 1834). The Areopagus, or 'Hill of Ares', is a rocky hill to the north-west of the Acropolis, which was the location of a supreme court that met there from the 7th or 8th century BC.



52

Thomas Hartley Cromek (1809-1873)

The Temple of Jupiter Tonans, The Forum, Rome

Watercolour over pencil heightened with touches of white
33.1 by 27 cm., 13 by 10 ½ in.

Cromek lived in Rome from 1831 to 1849 - see note to no.51. Another version of this watercolour, signed and dated 1835, was sold at Christie's on 21st March 1989, lot 40.



William Callow, R.W.S. (1812-1908)*The Rialto Bridge, Venice*Signed lower left: *W. Callow* and indistinctly dated 1842Watercolour over pencil, heightened with touches of bodycolour and scratching out
25.1 by 36 cm., 9 ¾ by 14 in.*Provenance:*

With Spink and Son Ltd, 1981

This is a view of the Rialto Bridge from the north side with the spire of the church of San Bartolomeo visible behind to the left and the Palazzo dei Camerlenghi to the right.

Callow first visited Venice in 1840 when his visit coincided with Turner and they were staying in the same hotel. Callow wrote in his diary: 'The next time I met Turner was at Venice, at the Hotel Europa, where we sat opposite at meals and entered into conversation. One evening whilst I was enjoying a cigar in a gondola I saw Turner in another one sketching San Giorgio, brilliantly lit up by the setting sun. I felt quite ashamed of myself idling away my time whilst he was hard at work so late' (*William Callow - an Autobiography*, edited by H.M. Cundall, 1908, pp.66-67). Venice was Callow's favourite city and his Venetian views are his most sought after pictures.



Edward Lear (1812-1888)*A view of Subiaco, Italy*

Signed and dated lower right: *Edward Lear. del. 1842* and inscribed lower left: *Subiaco*
 Pencil on blue paper, heightened with white
 25.4 by 35 cm., 10 by 13 ¾ in.

Provenance:

Anonymous sale, Sotheby's London, 15th February 1961, lot 55 (2 in the lot);
 By descent to the present owner

Lear arrived in Rome, aged twenty-five, in December 1837 on his first overseas tour. Apart from two brief visits to England he remained there for ten years. This fine early drawing show the influence of the drawing master and watercolourist James Duffield Harding (1798-1863). By the mid 1840s Lear had developed his own unique style for which he is best known.

Subiaco lies directly east of Rome. This view is taken from the west of the town with the Ponte di San Francesco in the foreground. Built in 1358 it has a span of 121 feet over the Aniene river. On the hill behind is the large Rocca Abbaziale or Abbot's Castle dating from medieval times.



THREE SELF-PORTRAITS BY EDWARD LEAR (1812-1888)

– NOS. 55-57

Lear frequently illustrated his letters and manuscripts with humorous drawings and self-portraits. However, as Vivian Noakes has noted Lear's first depiction of himself as 'perfectly spherical' was in a letter to his close friend Chichester Fortescue (1823-1898) in July 1860 and from then on, such caricatures became increasingly prevalent in his correspondence. His first known self-portrait, however, was a straightforward depiction, in a letter dated 1st October 1831, although with a parrot on his top hat (Morgan Library and Museum, New York). According to Noakes, his increasing girth encouraged his rounded caricatures but was further rooted in childhood. As, his sister Ann recalled in a letter to another brother Fred in 1847: 'Do you remember... what I used to call you many years ago? Your constant increase in *circumference* reminds me again of the *Norfolk Biffin* – what a fine specimen of this rounded fruit you must represent!! I think I see you now how you used to run round the room after me when I compar'd you to the flat spreading Norfolk Apple' (Vivien Noakes, *Edward Lear 1812-1888*, 1985, p.185).

From this date, Lear's rounded caricature became an illustrative signature in his writings. To the ball-shaped body, he usually added buttons to denote clothing, stick arms and legs, a long tangled, jutting beard and characteristic round spectacles. He captured himself in all sorts of poses, bouncing, floating, balancing, perched and rolling. Sometimes, as with cat. no.38, he cleverly adjusted his form, so that it became something other, here a bird-like figure, with his coat forming wings and his stick legs becoming bird-like.

This analogy continued into his writing as well, when in 1879, he and a Miss Bevan, the daughter of the British Vice-Consul in San Remo wrote the humorous poem 'How Pleasant to know Mr Lear' in which Lear is described:

"...His mind is concrete and fastidious,
His nose is remarkably big;
His visage is more or less hideous,
His beard it resembles a wig...
...His body is perfectly spherical,
He weareth a runcible hat..."

A great deal of Lear's vast correspondence to his family and friends survives and in many of these, Lear's pure joy in words and his extraordinary ability to manipulate and play with language is evident. The fragmentary letters, nos. 35-37, to an unidentified correspondent, or correspondents demonstrate this wonderful gift, as well as giving tantalising clues to events in Lear's life, when they might have been written and to who.

In two letters there are references to Godalming. Sarah, one of Lear's sisters married Charles Street, whose family home was Birtley House, Bramley, near Godalming, whilst in the late 1860s, Alfred and Emily Tennyson built Aldworth House, Blackdown, near Haslemere, about 11 miles south of Godalming. Lear, who had been a regular guest of the Tennysons at Farringford, their house on the Isle of Wight, stayed with the Tennysons in 1869, shortly after the house was completed, although Lear and Tennyson sadly quarrelled and the two men became estranged. Lear however, remained in close contact with Tennyson's wife Emily and his sons Hallam and Leonard. Lear even considered purchasing land and building his own house nearby, before he settled in San Remo (Jenny Uglow, *Mr Lear, A Life of Art and Nonsense*, 2017, p. 415).

In one letter, no.55, there is a tantalising reference to a Ralph and it is possible, given the reference to Godalming later in the same letter, that Lear was talking about his friend, the architect Ralph Nevill (1845-1917), son of his lifelong friend William Nevill, who established his practice in Godalming in 1870.

Edward Lear (1812-1888)*Self-Portrait with two Watering Cans*

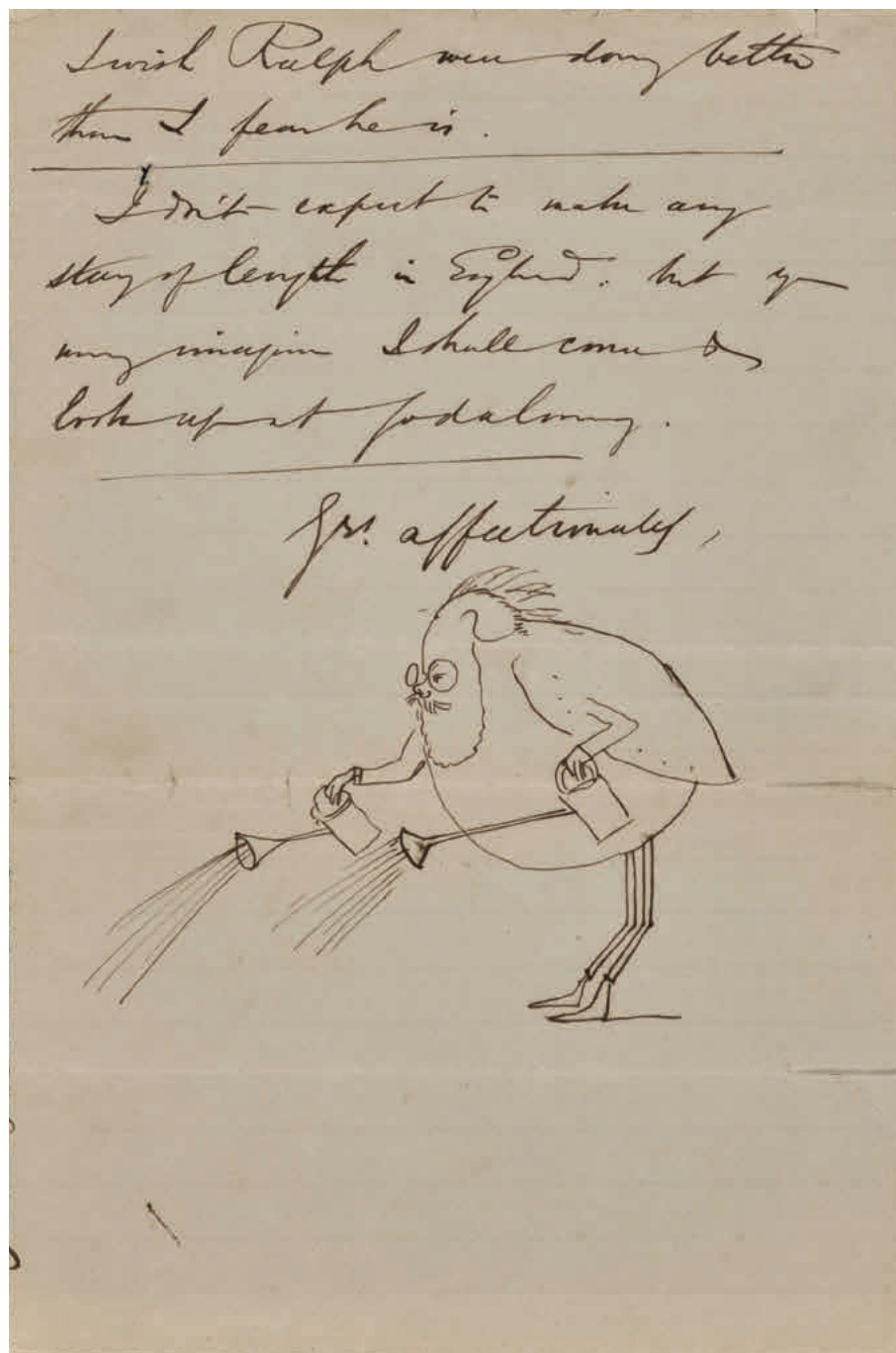
Pen and brown ink

20 by 13.3 cm., 7 3/4 by 5 1/4 in.

*Provenance:*David and Nancy Perth, 17th Earl and Countess of Perth

The partial letter reads: 'I wish Ralph were doing better than I fear he is. I don't expect to make any stay of length in England, but you may imagine I shall come & look up at Godalming. Yrs affectionately,' See the introduction for more on the possible identification of 'Ralph'.

The present fragmentary letter was possibly written from Italy and appears to be discussing a proposed trip to England. From the early 1870s, when the artist settled in San Remo and built Villa Emily, Lear paid shorter visits to England.



Edward Lear (1812-1888)*Self-Portrait watering Flowers*

Signed as part of the letter, *From your affct friend, Edward Lear.* and further inscribed:
Last Portrait/of Mr. Lear a watering of his flowers – (from a Photograph)

Pen and ink

11 by 13.4 cm., 4 ¼ by 5 ¼ in.

Provenance:

David and Nancy Perth, 17th Earl and Countess of Perth

The present letter appears to have been written shortly after Christmas with Lear capturing his beloved servant, friend and travelling companion Giorgio Kokali's ideas

of English Christmas food. Kokali became Lear's manservant in Corfu in the spring of 1856 and remained with the artist until his death in August 1883. He accompanied Lear on all his travels and would dress in the costumes that Lear collected during their journeys and act as a model for the figures in Lear's paintings. The two became close and Lear mourned his death, writing to Emily Tennyson, 'I wish I could think that I had merited such a friend' (Emily Tennyson, 18.viii.83, MS. Tennyson Research Centre, Lincoln).

The fragment verso reads: 'sulky quiet. And my good old Serv.^t George, - who having been brought up in an English family, believes we English can't exist without certain Xmas food - ...for me a whole Turkey!!! & a round plum pudding!!!!!! The former, (2...) ... last, hot, cold, fried, grilled, hashed, curried and what not, for a least a fortnight; the latter for no end of time - as 2 my eat an inch a day, not liking to hurt my good man's feelings by declining it altogether. Our railway's open - i - e - trains have gone'. Recto: 'for them ... maketh ... I am/ Ever your affct friend, Edward Lear/ Last portrait.of Mr. Lear, a/watering of his flowers – (from a photograph)'



Edward Lear (1812-1888)

Self-Portrait riding an Elephant

Pen and ink

10.4 by 13.4 cm., 4 by 5 ¼ in.

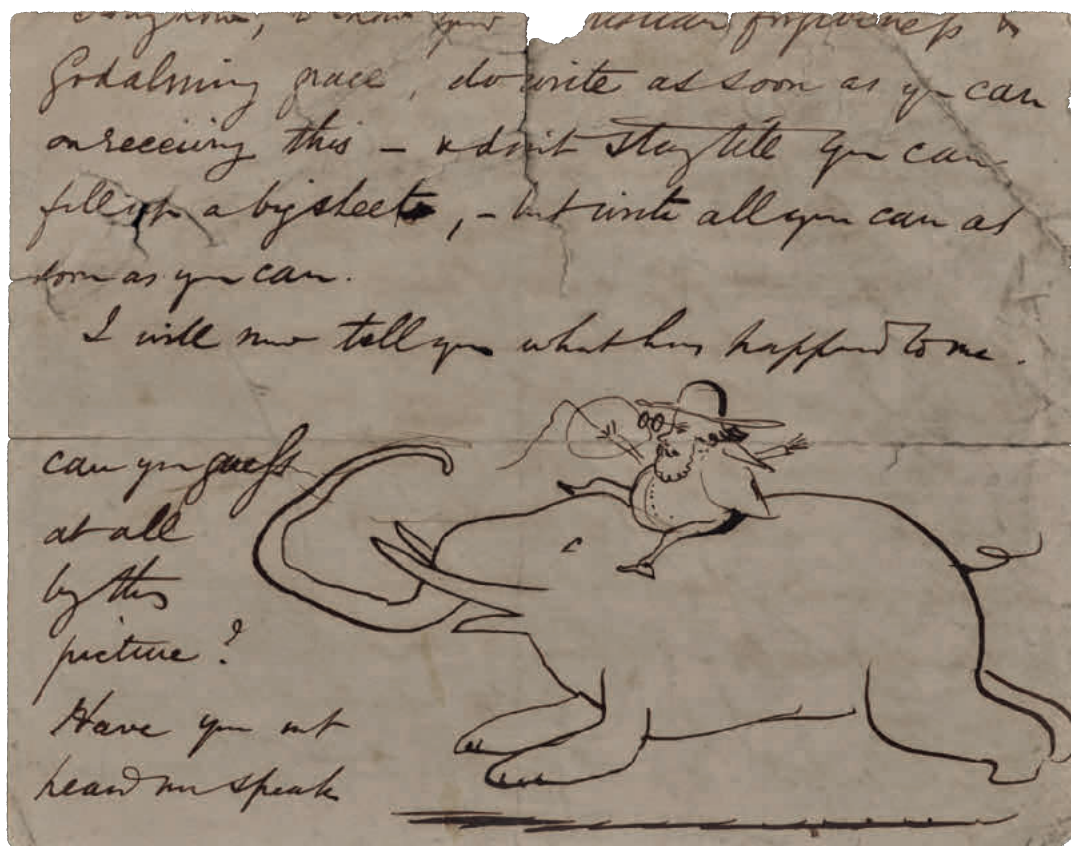
Provenance:

David and Nancy Perth, 17th Earl and Countess of Perth

Fragment of letter verso: 'First, I will look over your letter to ... any points that should be noticed; & afterwards I will tell you something "very particular" that has happened to E.L. - I ain't swallowed a spider - ... not a bluebottle fly: - & I waint married, & ...likely to: - & nobody has gone & left me 10,000£ -; - but for all that something has happened to me:- To return to your letter: I trust that ... before now you are out of trouble about G.N.- I as an old friend, have but one line of opinion :-if a son speculates - let him do so on his own work, If you have lost your 500£ I shall be grieve & shall not think well of master G. any more, ...' Fragment of letter recto: '...& Godalming grace, do write as soon as you can on seeing this - & don't stay till you can as fill up a big sheet, - but write all you can as soon as you can. I will now tell you what has happened to me can you guess at all by this picture? Have you not heard me speak'.

This fragmentary letter was probably written between 1873 and 1875, when Lear spent 15 months travelling through India and Sri Lanka. In 1871, Lear's old friend Thomas Baring (1826-1904), 1st Earl of Northbrook had been appointed Viceroy and invited Lear to India as his guest. It was the

longest, and last, of Lear's extensive journeys. Lear who by the time he arrived in India was 62 years old, was initially reticent about visiting, having just settled into his new home in San Remo. However, he received much encouragement from his friends, as well as several commissions for paintings of Indian subjects. He was captivated by what he discovered, writing in his diary on 22 November that he felt 'nearly mad from sheer beauty & wonder of foliage! O new Palms!!! O flowers!! O creatures!! O beasts!!...anything more overpoweringly amazing cannot be Conceived!! ...Colours & costumes & myriadism of impossible picturesqueness' (Lear, Edward, 1812-1888. *Edward Lear diaries, 1858-1888*. MS Eng 797.3 (16)., Houghton Library, Harvard University, Cambridge, Mass.). There are several caricatures of Lear riding elephants in letters to his friends, including in a letter to Lady Waldegrave on 25 October 1873, just before his arrival in the subcontinent. (Somerset Record Office).



EDWARD LEAR AND TENNYSON – NOS. 58-59

Lear had long been an admirer of the work of Alfred, Lord Tennyson (1809 – 1892). Following an introduction by their mutual friend Franklin Lushington in 1850 (whose brother was married to Tennyson's sister Cecilia), Lear sent the Tennysons a belated wedding present of his illustrated *Journals of a Landscape Painter in Albania &c.* In response, a little later in 1853, Tennyson wrote a poem entitled *To E.L. on his travels in Greece*. Their admiration for each other's work developed into friendship (which at times proved tempestuous) and a regular correspondence. Lear was always slightly in awe of the Poet Laureate and sometimes found him a daunting character, however, his admiration for the man as a poet remained undiminished.

Lear was a regular visitor to Farringford, the Tennyson's family home on the Isle of Wight and he became especially close to Tennyson's wife, Emily who he described 'as 10000 angels boiled down – an essence of goodness' (*Lear, Edward, 1812-1888*. Diary: autograph manuscript, 1872., 1872.. Edward Lear diaries, MS Eng 797.3, (15), Houghton Library, Harvard University, Cambridge, Mass.) and their sons, Hallam and Lionel. Emily proved a great source of comfort and advice to Lear, throughout his later years, when he struggled emotionally, physically and financially. When Lear moved to San Remo in the 1870s, he named his house Villa Tennyson.

In 1852, whilst staying with Holman Hunt at Clive Vale Farm, Lear's long-held ambition of producing illustrations for some of Tennyson's poems began to take form.

He decided to create a series of landscapes, intended as a tribute to the poet and his keen perception of landscape and to use the poem 'To EL.' as the centrepiece. His intention was to take a line, or lines, from a poem and to illustrate them with landscapes from his various journeys that he felt related directly to those lines, rather than the poem as a whole.

Lear wrote to Emily in October 1852, setting out his ideas and he worked at the project on and off from then onwards. The scheme evolved through a mixture of a small group of oils, accompanied by a larger group of watercolours, through experimenting with different formats and sizes, until by the last few years of his life, he settled on working in monochrome. He worked up groups of drawings in both brown ink and wash, and grey wash, as well as grey wash with brown ink or pencil or black highlights. Over the decades, these works became, deeply personal to the artist, allowing him to give full reign to his striving for 'poetical topography... and finally, to his idea of a record of his own artistic endeavour' (R. Pitman, *Edward Lear's Tennyson*, 1988, p. 28). However, it was not until after his death that 36 of his proposed works were reproduced in a special edition of Tennyson's poetry published in 1889 in honour of Lear. The present drawings relate to Tennyson's *To E.L. on his travels in Greece*, published 1853.

Edward Lear (1812-1888)*The Falls of Kalama, Albania*

Signed with artist's monogram (lower right) and inscribed *Kalama* (lower left). Further inscribed on mount – *Echoing falls/Of Water,-/(To E.L. on his travels in Greece.)* and *The River Kalama,/ Epirus. Albania* and numbered 106

Grey wash with touches of scratching out

9.6 by 14.6 cm., 3 ¾ by 5 ¾ in.

Provenance:

The Tennyson Family;

Tennyson Research Centre, Lincoln until 1980;

With Thos. Agnew & Sons (no. 47321);

Private Collection

Literature:

Ruth Pitman, *Edward Lear's Tennyson*, 1988, pp. 141, 145, illust. p. 143

Lear was one of the few British artists to visit Albania in the mid 19th century. He wrote: 'You have that which is found neither in Greece nor in Italy, a profusion everywhere of the most magnificent foliage recalling the greenness of our own island... You have majestic cliff-girt shores; castle-crowned heights, and gloomy forests; palaces glittering with gilding and paint; mountain passes such as you encounter in the snowy regions in Switzerland... and with all this a crowded variety of costume and pictorial incident such as bewilders and delights an artist at each step he takes (quoted in Vivien Noakes, *The Painter Edward Lear*, 1991, p.52). Lear described the falls of Kalama as 'perhaps one of the prettiest points in the morning's ride... which not even the incessant drizzle of sleet with bitter wind could prevent my admiring' (E. Lear, *Journals of a landscape Painter in Albania &c.*, 1851, p. 325). The Kalama river runs partly along the border between Albania and Greece. A finished watercolour version of this view by Lear was sold at Christie's on 15th December 2010, lot 68.



Edward Lear (1812-1888)*Pass of Tempe, Thessaly, Greece*

Signed with artist's monogram, lower right and inscribed *Tempe* and further indistinctly inscribed in Greek. Further inscribed in ink on the mount: *The long divine Peneian Pass, -/To E. L. on his travels in Greece.*) Further inscribed *Pass of Tempe/Thessaly./Greece.* and numbered *108.*

Grey wash with touches of scratching out
9.7 by 14.4 cm; 3 ¾ by 5 ¾ in.

Provenance:

The Tennyson Family;
Tennyson Research Centre, Lincoln until 1980;
With Thos. Agnew & Sons (no. 47319);
Private Collection

Literature:

Ruth Pitman, *Edward Lear's Tennyson*, 1988, pp. 145-6, ill. p. 145

The Tempe Pass in northern Thessaly, was of strategic importance, being one of the key routes from Larissa, through the mountains to the Aegean. The valley itself is about 10km long and in places the pass is only 25m wide, with cliffs towering almost 500m in places. The River Pineois flows through the valley floor.

Ruth Pitman describes the Pass of Tempe as a 'particularly successful drawing' (*ibid.* p. 142) and interestingly despite the natural upright nature of the deep gorge, Lear has chosen to depict a view looking across the gorge. Lear had visited on at least two occasions, in 1849 when the poor weather made the trip hard work and again in 1856. He described his first visit to the 'narrow pass...although extremely beautiful, on account of the precipitous rocks on each side, the Peneus flowing deep in the midst, between the richest overhanging plane woods, still its character is distinctly that of a ravine or gorge... The cliffs themselves are very loft and beautifully hung with creepers and other foliage... There is infinite beauty and magnificence in its scenery, and fine compositions might be made, had an artist time to wander amount he great plane-trees on the border of the stream.' (Edward Lear, *Journals of a landscape Painter in Albania &c.*, 1851, p. 409).

108



The long divine Peneïan Pass,—
To E. L. on his travels in Greece.)

Pass of Tempe.
Thessaly.
Greece.

actual size

Edward Lear (1812-1888)*Falla near Strongili, Corfu*

Inscribed lower left with the title in Greek and dated 4th May 1862 and numbered lower right: 49+2

Pen and brown ink over pencil on blue paper

21.5 by 44.5 cm., 8 ½ by 17 ½ in.

Provenance:

With Spink and Son, London;

John, Lord D'Ayton (1922-2003);

By descent until sold, Sotheby's, 3rd July 2003, lot 187;

Private Collection UK

Lear first visited Corfu in 1848, where he was astonished by the beauty of the island, its flora and fauna and especially the flowers that carpeted the island in spring. He

wrote to his sister, Ann, 'I wish I could give you an idea of the beauty of this island, it really is a paradise. The splendour of olive groves, the blue of sky and ivory of church and chapel, the violet of mountain can hardly be imagined'. (Letter to Ann, 14th May 1848, quoted in, *Edward Lear & The Ionian Islands*, 2012, p. 47). He returned towards the end of 1855, in the company of his friend Franklin Lushington (1823-1901), who had been appointed Judge to the Supreme Court of Justice in the Ionian Islands and decided to settle on the island. Corfu remained Lear's base until the islands were ceded to Greece in 1863 and the majority of British residents left the island.

His diary entry for Sunday 4th May, the day that the present drawing was executed records, 'Particularly lovely, all day... the olives are wonderful, the interminable perspective of the silver light catching trunks contrasting with the deep shades on the green & fern below. Soon at Stavros [where a villager] showed us to the topos where [all the English] were wont to go & no lovelier view can be seen, - so much so that I rank it first of all the distant Corfu views, - as regards the seeing all & everything... I sat down to draw... 6 hours of it'. (*Lear, Edward, 1812-1888. Diary: autograph manuscript, 1862., MS Eng 797.3, (5). Houghton Library, Harvard College Library*).



Edward Lear (1812-1888)*A Distant View of Lake Lugano from Monte Generoso*Inscribed lower left.: *Monte Generoso/9.AM. August 2. 1878*

Watercolour over pen and ink and traces of pencil

40.5 by 55.5 cm., 16 by 21 ¾ in.

Dating from one of Lear's first visits to Monte Generoso in 1878, the present watercolour is from a group of spectacular large-scale drawings of the mountain on

the Italian/Swiss border originating from several summer trips there over the following few years. Lear and his Suliot manservant Giorgio Kokali began their ascent on the previous day (1st August), allowing them to reach the summit early on the following morning. He notes in his diary for 2nd August: "Slept well. Fine Clear Morning. Rose before 5. Undecided to go...to the top of the mountain...At length was so lovely, decided to go. And having packed lunch and 2 ½ bottles (two half bottles) of wine... set off at 7. By 9, rather sooner, reached the summit where already were a Swiss and his wife. Drew twice until 10.30..." (*Lear, Edward, 1812-1888. Diary: autograph manuscript, 1878., Edward Lear diaries, MS Eng 797.3., Houghton Library, Harvard University, Cambridge, Mass.*) (transcribed from microfiche of original manuscript))



John Piper C.H. (1903-1992)*At Lewknor, Oxfordshire*Signed lower left: *John Piper*

Pen and ink and watercolour

Sheet size: 20.4 by 26 cm., 8 by 10 ¼ in.

Image size: 17.6 by 22.2 cm., 7 by 8 ¾ in.

Provenance:

Graham Slater (1927-2024)

Engraved:

By the artist as a lithograph for 'English, Scottish and Welsh Landscape', 1944, pl.V, facing p.43

Piper travelled extensively throughout Britain and abroad in search of suitable landscape and architectural subjects. However, he found much inspiration in his beloved Oxfordshire. In 1935, the artist moved to Fawley Bottom, near Henley-on-Thames and remained there until his death in 1992. Lewknor lies at the foot of the Chilterns, about five miles south of Thame.

Piper was particularly fascinated by buildings that had fallen into a state of disrepair, as Frances Spalding noted, 'Piper thought that buildings were like people, they had personalities and characters, and that like people, they should be allowed to both live and die'. (Frances Spalding, *John Piper, Myfanwy Piper, Lives in Art*, 2009, p.172). The pleasure that the artist found in the forms, textures and shapes of the decaying barn is evident in the characteristically lively ink lines and carefully balanced tones.

The present work, which dates from 1944, shows the influence of Samuel Palmer (1805-1881) which is most evident in Piper's monochrome works of the 1940s. Piper was in fact central to championing the rediscovery of the earlier artist's work, which along with William Blake inspired a generation of landscape artists working in the 20th Century, including John Minton, Paul Nash and Graham Sutherland, who were looking for new ways to depict landscape and to convey ideas of spirituality through nature. Such was the power of the artist over the later generation that Sutherland described him as 'a sort of English Van Gogh'. Piper was particularly inspired by Palmer's Shoreham period work, with its intense palette and use of line to create a poetic vision. The mystical qualities inherent on Palmer's work of the period, resonated with Piper's desire to capture a sense of spirituality in his own work.

The present work was lithographed by the artist in 1940. Piper later included a view of the church of St Margaret's Lewknor, in his *Retrospective of Churches*, 1964, as 'Textured Walls, Traceried Windows'.



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