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MASTER DRAWINGS LONDON

1–8 July

Cover: a sheet of 18th-century Italian
paste paper (collection: Lowell Libson)
Frontispiece: detail from *Fording the River*
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AT THE HEART OF THIS CATALOGUE IS A REMARKABLE GROUP OF LANDSCAPES centred around five works by Gainsborough which represent the entire span of his career as a pioneering landscape artist of the utmost sensibility. The tradition of Picturesque topography is exemplified in its highest form by our watercolour by Edward Dayes, perhaps his largest and most ambitious exercise in the genre whilst the Romantic period is represented by dramatic landscapes by Cozens, Girtin and the rather remarkable watercolour by Turner of Oxford. An important discovery, here published for the first time, is the beautiful and highly personal painting by Constable of his boyhood home which he specifically executed to be engraved as the frontispiece for his seminal work 'English Landscape Scenery'.

In the area of portraiture, we include the 'swagger' portrait by Sheppard of Thomas Killigrew, a highly unusual seventeenth century portrait with a perfect provenance, as well as a classic and rather elegant Romney portrait and a charming, recently identified, work by the émigré Swiss painter, Agasse. Lawrence is represented by the sensitive portrait drawing of his mother and Fuseli by a small head of his friend, the actress Harriot Mellon. The engaging and highly personal portrait by Dawe, executed in St Petersburg in 1818, is testament to the great powers of this somewhat neglected master.

Figure painting is here represented in miniature by the splendid pair of highly-wrought coloured drawings by Bartolozzi, major works by Wheatley and Rowlandson as well as a clutch of rare prints after Wright of Derby. The drawing by Haydon marks an extraordinary moment of artistic synergy in the Romantic movement.

These pictures, I hope, show a representative selection of our stock as well as demonstrating something of our 'house' taste and style.

I should particularly like to extend my thanks to the following for their help and advice: Brian Allen, Galina Andreeva, Katherine Ara, Christopher Baker, Hugh Belsey, Michael Campbell, Sarah Cove, Robert Dalrymple, Florian Härb, Sarah Hobrough, Ricca Jones, Alex Kidson, Renée Loche, Anne Lyles, Martin Levy, Jane McAusland, Elizaveta Renne, David Scrase, Richard Stephens, Tim Wilcox and Andrew Wilton. Laurence Allan has, as always, ensured that the pictures are as beautifully presented as possible and Deborah Greenhalgh has, through her assiduous and diligent research as well as her all round efficiency, ensured that this catalogue has actually become a reality.

LOWELL LIBSON

Thomas Killigrew seated at a table with his dog beside him

Oil on canvas
50 × 40 inches · 1270 × 1015 cm
Signed and dated: *W Sheppard/1650*

COLLECTIONS

By descent in the family of the sitter's mother to Sir Peter Killigrew, 2nd Bt; Frances Erisey, daughter and heiress of the above;
John & Mary West, son-in-law and daughter of the above;
The Hon Charles Berkeley, son-in-law of the above;
Sophia Berkeley, daughter of the above;
John Wodehouse, 1st Baron Wodehouse of Kimberley (1741–1834), husband of the above;
John Wodehouse, 3rd Earl of Kimberley, by descent to 1947;
Margaret, Countess of Kimberley, sale Christie's 28th February 1947, lot 29 (30 gns); 4th Earl of Kimberley, reacquired at the above sale; and by descent

LITERATURE

George Scharf, *A descriptive and historical catalogue of the collection of pictures at Woburn Abbey*, 1877, p.101;
David Piper, *Catalogue of 17th Century portraits in the National Portrait Gallery*, 1963, p.186;
Michael J. H. Liversidge, 'A Drawing for William Sheppard's Portrait of Thomas Killigrew', *Burlington Magazine*, vol. cx1, no.792, March 1969, pp.145 & 147;
Malcolm Rogers, "'Golden Houses for Shadows': some portraits of Thomas Killigrew and his family", *Art and Patronage in the Caroline Courts, essays in honour of Sir Oliver Millar*, ed. D. Howarth ed.(1993) pp.233–5, 242, note 41.

ENGRAVED

J. J. van den Berghe, engraved 1650;

William Faithorne, line engraving, published as the frontispiece of Killigrew's collected *Comedies and Tragedies*, 1664 and subsequently in Clarendon's *History of the Civil War*, 1665 (the text on the open manuscript and the *Eikon Basilike* are missing)

Thomas Killigrew (1612–1683) was one of the most colourful characters of the seventeenth century: a courtier, libertine, playwright and theatre manager. The Killigrews already had a reputation as notorious supporters of piracy in Cornwall including two of the best-known of Elizabethan pirates, Lady Mary Killigrew and Lady Elizabeth Killigrew. He was the son of Sir Robert Killigrew of Kempton Park, Sunbury and his wife, Mary daughter of Sir Henry Wodehouse (and niece of Sir Francis Bacon). Sir Robert was vice chamberlain to Queen Henrietta-Maria and Ambassador to the States General and his son followed in his footsteps, entering Royal service by July 1632, when he was appointed page of honour to Charles I.

In 1636 Killigrew married Cecilia, daughter of Sir John Crofts of Saxham. Contemporary sources state that their relationship was rather tempestuous, although Killigrew does not seem to have ever fully recovered from her early death in 1638. He did remarry, in 1655 to Charlotte, daughter of a wealthy Hague gentleman John de Hesse, Lord of Piershil and Wena, but even so, he requested that on his death, he be buried near his first wife.

Killigrew remained loyal to the crown throughout the Civil War. In 1642 he was briefly placed under house arrest, by the Roundheads but was given permission to join the Court in exile in Oxford. Shortly afterwards he left England and joined the exiled court of the Prince of Wales in Paris

(where his sister, Elizabeth, later Viscountess Shannon was providing more personal support to the exiled Prince; she bore him a daughter in about 1650).

In 1650, Killigrew was appointed Charles II's playwright in residence in Venice and was also charged with raising funds for the Royal cause and to act as a political agent. However, after only two years, Killigrew was forced to leave Venice, because of public outcry over his appalling behaviour, which was so bad that the Venetian ambassador in Paris was forced to complain to Charles II. Following his expulsion from Venice, Killigrew moved around between the various members of the exiled Royal Family, serving variously the Duke of Gloucester and his aunt, Princess Elizabeth of Bohemia, in The Hague. During this time however, he appears to



William Faithorne (after Sheppard)
Thomas Killigrew
Engraving, 10 7/8 × 7 1/2 inches · 278 × 190 mm
© Trustees of the British Museum (1868,0822.1140)



have maintained his links with Charles II and to have continued to act on his behalf. He returned to England at the Restoration and was appointed Groom of the Bed-chamber to the King and two years later Chamberlain to the Queen.

Killigrew is recorded as having an early fascination with the theatre and during his lifetime he wrote nine plays (seven of which are shown in the present work). His greatest contribution to the British theatre was however, his successful campaign to allow woman to appear on stage and the first actresses appeared at the Theatre Royal, Drury Lane in 1662.

In 1660, Killigrew and Sir William Davenant were granted a patent to found two new companies of players and play-houses; effectively giving the two men a monopoly on the London theatre scene. They not only produced all dramatic entertainments and were able to licence all plays submitted to them but they were also entitled to suppress their competition and

to control all charges, including payments made to actors. As a result of this patent Killigrew founded the Theatre Royal, Drury Lane in 1633, where he presided over performances, not only of his own work, but also that by Shakespeare, Beaumont, Fletcher and Dryden (Nell Gwynn made her debut here in Dryden's *Indian Queen* in 1665). Killigrew was not however, a professional theatre manager and his mishandling of his theatrical holdings led to problems and eventually he was forced, by law, to hand over to his son in 1677.

His theatrical career, licentious behaviour and close relationship with the monarchy earned Killigrew the nickname the *King's Jester* (amusingly in 1673 he was in fact appointed Master of the Revels) and has led to an enduring memory of Killigrew as wild and uncontrolled, who was only saved from universal condemnation by his relationship with the King. Late in life, however, Killigrew abandoned some of his former wild existence and became more reflective;

he even grew his hair and beard long, a Christian sign of penitence. The present portrait appears at first to be a rare example of a *portrait of a man of letters in the character of a man of letters* (David Piper, *The development of the British Literary Portrait up to Samuel Johnson*, 1968). The desire to capture the likeness of writers and to depict them engaged in their profession began with the ancient Greeks and continued through the Romans, into the Renaissance in Italy and onwards. This type of portrait painting in England, however, was rare (although by the mid seventeenth century, engraved frontispieces were becoming increasingly popular). The few pure, literary portraits which were commissioned are more of less private in nature and were intended for family use.

The present portrait is more than merely a literary portrait however. The attitude of the sitter sombrely dressed and sporting a black ribbon on his left sleeve suggests that this is perhaps in part at least a mourning

portrait. The clues as to who Killigrew is mourning surround the sitter; the portrait of Charles I and the text which lies at the bottom of the pile of volumes, the *Eikon Basilike: The Pourtrature of His Sacred Majestie in His Solitudes and Sufferings* (a contentious pamphlet apparently by Charles I, published shortly after his death proclaiming him a martyr). Perhaps more importantly this painting also acts as an emblem of loyalty. There is an escalation of this, from the dog with his head on his master's knee, to fidelity to the Crown (again symbolised by the pamphlet and the portrait). This allegiance is further emphasised by the open manuscript on the desk which records Killigrew's position as the King's resident in Venice.

During the comparatively short period that Killigrew was in Italy, he sat for his portrait on at least two other occasions; for a small tondo by Pietro Liberi, which was recorded as being at Thornham Hall, Norfolk until 1937, when it was sold (subsequent whereabouts unknown) and secondly, during a visit to Rome in 1651, he sat to Giovanni Angelo Canini, a pupil of Domenichino, this picture is also now lost or unidentified.

Other portraits of the sitter include two by Sir Anthony Van Dyck, both painted in about 1638. The first, a conventional half-length portrait showing the sitter with a mastiff, which, as with the dog in the present painting, is wearing a collar bearing the Killigrew (versions at Weston Park and Chatsworth). The other, is a double portrait of Thomas and probably his brother-in-law, William, Lord Crofts (Royal Collection). It seems that Killigrew commissioned this painting as a mourning picture in memory of his late wife Cecilia.

Little is known about Sheppard, although he was certainly in Venice in 1650 (where he painted this portrait) and in Rome in 1651 (according to Symonds who refers to Sheppard in his 1651 notebook). Vertue records that Sheppard *a face painter lived near the Royal exchange and retired to Yorkshire*. He is

also listed by Sanderson in the *Art of Painting* of 1658 as one of the prominent English painters. The only other known portrait by Sheppard, that of Sir Henry Terne, is only known through an engraving by Faithorne. However, C. H. Collins Baker proposed that the portrait of James Shirley (mid 1640s) in the Bodleian could be by Sheppard as apparently both the pose of the sitter and the style of the painting bears strong similarities with his portraits of Killigrew (C. H. Collins Baker, *Lely and the Stuart Portrait painters; a study of English portraits before and after Van Dyck*, 1912). In 1969 Liversidge (*op. cit*) published a recently identified preparatory drawing for the present composition. The drawing (Private collection) is almost identical to the completed composition except for minor differences to the drapery, the relationship of the figure to the arm of the chair. The most notable differences are the omission of the portrait of Charles I and the manuscript and books.

The portrait of Killigrew is remarkable for the number of autograph versions which exist. We have found reference to at least eight other versions, which are listed at the bottom of this note. That there are so many other versions of this portrait indicates that contemporary reading of this work also went beyond its initial purpose as a portrait painting. The sitter's identity was presumably not as important as its iconography: the work itself was regarded as deeply symbolic, an emblem of loyalty in a time of great uncertainty and upheaval and furthermore by owning such a work one was prominently displaying one's allegiance.

A CHECK-LIST OF VERSIONS OF THE PORTRAIT OF THOMAS KILLIGREW BY WILLIAM SHEPPARD:

1. The present portrait formerly at Kimberley Hall, Wymondham Norfolk. Signed and dated 1650. Descended through the sitter's family.
2. The National Portrait Gallery, London, formerly at Woburn (sold Christie's 19th January 1951, lot 136, purchased Agnews, from whom the NPG purchased it). It was first recorded at

Woburn in 1819 (see Neale, *Views of Seats*, 1819, p.153 and D. & S. Lyson *Magna Britannia* vol.1, pt. 1, 1819, p.153, *Amongst the paintings lately added is a fine picture of Thomas Killigrew*). Signed not dated

3. Dyrham House, Gloucestershire, purchased by William Blathwayt from his uncle Thomas Povey, 8th November 1693 (part of a group of 112 pictures). Vertue wonders if it is perhaps the prime version and having looked at it, it is certainly painted with enormous verve and spontaneity, lacking in some of the other versions. This portrait was exhibited at the Royal Academy in 1882, no.227. Neither signed nor dated.

4. Destroyed: Formerly in the collections of G. Watson Taylor (to circa 1832) It was exhibited at the British Institution in 1820 as owned by Mr Taylor. It was purchased from the Suffolk Street Gallery in July 1832 by the Heald family and descended to Mrs James Heald until destroyed by enemy action in May 1941. It was on loan to the Walker Art Gallery, Liverpool in the 1920s.

5. One descended through the Killigrew family to Miss Francis Maria Killigrew, d.1819 and bequeathed it to her cousin Sir James Buller-East, Bart. The portrait of Charles I is missing, perhaps painted out at a later date. This work was sold at the Bourton House sale 2nd December 1952, lot 467. (This is possibly the version sold at Christie's 8th December 1961, lot 165, present whereabouts unknown).

6. A version noted by George Vertue at Marlborough House in 1732. G. Durant Esq. purchased it from the Godolphin family in 1784 and it remained with the Durant family at Tong Castle certainly until the late 19th Century. It came up for sale at Christie's 29th April 1870, lot 38 but did not sell. It has not so far been possible to trace what happened to it subsequently. Tong Castle was demolished in the early 1950s.

7. A version purchased by the 5th Duke of Portland at the sale of the collection of Edward Fisher, sometime Under Secretary of State, Nov. 1858, sale cat. no.96. Listed in Goulding, 1936, no.393. (He mentions that it is listed in Harcourt House lists no.31 – Attrib. to Dobson). It remains with descendants of the Duke of Portland.

8. A version which Alistair Lang believes to be after William Sheppard at Sudbury Hall, Derbyshire. This descended through the Vernon family. The National Trust does not have any records of when it entered the collection, certainly there by the late 19th Century.

9. A version at Sotterley Hall, Suffolk. Provenance not known.



Matthew Darly
(after Sheppard)
Thomas Killigrew – a rebus to Mr Pitt
Etching · 4 × 3¼ inches · 110 × 79 mm
Published by Darly & Edwards, 1756
© Trustees of the British Museum
(1868,0822.7351)

Unknown engraver
(after Sheppard)
Thomas Killigrew
Mezzotint · 5 × 3¾ inches · 127 × 91 mm
Published by Pierce Tempest circa 1680–90
© Trustees of the British Museum
(1902,1011.5212)

ALEXANDER COZENS *circa 1717–1786*

A coastal landscape

Pen and black ink and grey and brown washes on laid paper, varnished
3¾ × 5½ inches · 95 × 135 mm

COLLECTIONS
Professor Ian Craft, to 2010

Perhaps the most influential British landscape painter of the eighteenth and early nineteenth century, Alexander Cozens forged not only a new visual language at the inception of the Romantic movement, but also through his publications and teaching activities which included his position as Drawing Master at Eton for over twenty years as well as a thriving private practice, he influenced the taste and visual vocabulary of almost two generations of artists, collectors and patrons. Gainsborough, Wright of Derby, Girtin, Turner and Constable, as well as his own son, John Robert, were amongst the landscape painters to be directly influenced by him.

While a product of his era in his fascination in systematizing the universe, Cozens was a revolutionary in his ideas on the art of landscape. He believed that

composing landscapes by invention, is not the art of imitating individual nature; it is more; it is forming artificial representations of landscape on the general principals of nature, founded in unity of character, which is true simplicity. This resulted in his creation of a series of systems to assist in the invention of landscape drawings, the most famous being his 'blotting' which he referred to in his *New Method of assisting the Invention in Drawing Original Compositions of Landscape* (1785/6).

The present exquisitely drawn and carefully finished work belongs to a group of drawings which although conceived within the framework of the picturesque tradition seek to convey a sense of emotional calm and tranquillity. The motif of a coastal inlet with repoussoirs of an outcrop of rocks and a becalmed sailing vessel was a favourite device.



Alexander Cozens *A Coast Line with Ship to Left*

Watercolour · 4¼ × 4⅞ inches · 102 × 125 mm

© Tate, London, 2010 (T08034 – Purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996)





Drawing for its own sake
Hugh Belsey

FIVE LANDSCAPES BY THOMAS GAINSBOROUGH

Presentation drawing, a term first coined in the 1950s by the Hungarian art historian Johannes Wilde, is used to define highly finished sheets, not preparatory studies for a large fresco or a painting, but drawings drawn for their own sake. Anything created with such confidence would be destined to become objects of admiration collected for their extraordinary virtuosity and their great beauty. As prized objects there is also a greater likelihood that they will survive the accidents of history. As a specialist in the Italian Renaissance Wilde used the phrase to define certain works by Leonardo and Michelangelo, however, 'presentation drawing' has become a term that has been applied to a broader range of graphic work



Fig.1 | Thomas Gainsborough RA
Self-portrait; the artist seated in profile to left, beneath a tree, sketching
Pencil, the artist drawn on a separate piece of paper attached to sheet · 14 $\frac{1}{8}$ × 10 $\frac{3}{8}$ inches · 359 × 258 mm
© The Trustees of the British Museum

made beyond the confines of Renaissance *disegno*. Perhaps the most common misappropriation of Wilde's term is to describe some very finished landscape drawings by Thomas Gainsborough. There are perhaps three different criteria that have been used to define his presentation drawings and they will be examined later in this note. First it is worth considering his draughtsmanship in a more general way.

There are early stories that Gainsborough used to steal time from his schooling and go into the meadows and woods around his birthplace Sudbury in Suffolk to draw. A self-portrait drawn at least a dozen years after his school days and now in the British Museum (fig.1) shows that he continued to enjoy doing much the same thing later in his career. Escaping the studio for the countryside was described in elegiac terms in a letter, '[I] wish very much to take my Viol da Gam[ba] and walk off to some sweet Village where I can paint Landskips and enjoy the fag End of Life in quietness & ease'.¹ For Gainsborough the act of drawing was like making music, almost an act of devotion, an extension of seeing and a means of embedding the sights around him into his visual memory, a resource that he could use whenever it was needed.

When Gainsborough was unable to escape his studio in daylight hours, he spent his evenings sitting 'by his wife ... and make sketches of whatever occurred to his fancy, all of which he threw below the table, save such as were more commonly happy, and these were preserved, and either finished as sketches or expanded into paintings'.² Another contemporary source gives further details of his work, the writer and printmaker William Henry Pine remembers sitting 'by him of an evening [... making]



Fig.2 | Thomas Gainsborough RA *Evening Landscape*, circa 1775
Pen and ink with wash and white, black, green and red chalks, varnished · 8½ × 12¼ inches · 217 × 309 mm
Williamson Art Gallery and Museum, Birkenhead



Fig.3 | Thomas Gainsborough RA *A wooded landscape with a cart and cottage*, circa 1785
Pencil, black chalk, stump and brown wash · 8¾ × 12¼ inches · 227 × 309 mm
(Whereabouts unknown)

models, or rather thoughts, for landscape scenery, on a little, old-fashioned folding oak table, which stood under his kitchen dresser . . . This table, held sacred for the purpose, he would order to be brought to the parlour, and thereon compose his designs. He would place cork or coal for his foregrounds, and set up woods of distant brocoli'.³ Looking at the drawings he used purple sprouting brocoli rather than the more common calabrese favoured by contemporary greengrocers. In other words Gainsborough formed drawings which he described in musical terms, 'one part of a Picture ought to be like the first part of a Tune, that you can guess what follows . . . and so I've done'.⁴ Presentation drawings, in Gainsborough's case, were a synthesis of observation and composition made not as a preparation for a landscape painting, but as a balanced finished composition — an end in its self and a joy to behold.

As I mentioned earlier in this note, there are three ways to define presentation drawings in Gainsborough's work. Some drawings from the 1760s have a monogram stamped in gold leaf in one of the corners which was created with a metal punch, used in a very similar way to collector's marks which had been in vogue since the seventeenth century. The second was adopted later in Gainsborough's career, in which some drawings were surrounded by a gold-leaf decorative arabesque border which usually decorate the spines of leather-bound books. These borders are generally associated with his experimental techniques of offset and resist which were not wholly successful and must have changed appearance in the course of time.⁵ Some borders include a full signature, stamped with gold leaf like the borders and the TG monogram (fig.3).

The third criteria is defined by a throw away (untrue) comment made by Gainsborough that he never sold a drawing and so, by implication, sheets that were in collections by the time of his death must have been presented to the owners. One such sheet, showing a wheelwright's workshop, is usefully inscribed 'Presented to John Viscount Bateman in September 1770, by Thomas Gainsborough'.⁶ If this watercolour ever had the TG monogram, it has been clipped from the edge of the sheet.

Edward S. Fulcher, in the second edition of his father's biography of Gainsborough, recorded 'fifteen fine drawings, taken in the neighbourhood of Barton Grange, near Taunton' and, instead of making a portrait of the first owner of the drawings, the collection also included 'an unfinished head (in oil), of an intelligent-looking boy, who used to carry Gainsborough's materials when he went into the country to sketch' and, following family tradition, the lad was from a neighbouring village, Pitminster, and so the portrait is always referred to as the *Pitminster Boy* (private collection, on loan to Gainsborough's House, Sudbury).⁷ The drawings, one of which has disappeared since Fulcher first described them and another proved to be by Gainsborough's contemporary Richard Wilson,⁸ were sold to the London dealers, Thos Agnew & Son in 1913. They in turn sold the sheets on to Knoedler, a firm with whom Agnew's had a close association. Knoedler's took the drawings to New York where they were exhibited from 14 to 31 January 1914 and the majority of them was sold to private collectors in the United States. Fifty years later John Hayes traced most of them and discussed their quality and the extraordinary range of style that shows Gainsborough making a varied approach to

landscape over a period of forty years.⁹

The owner of Barton Grange, Goodenough Earle (d.1789), must have been a keen supporter of Gainsborough's, the nature of their relationship can only be imagined as no letters exist between artist and patron.¹⁰ Earle was the same generation as the artist's father and Gainsborough must have regarded him as something of a mentor. Earle's will has been traced and after making provision for his only daughter, Sally, he bequeaths his estate 'to my kinsman Francis Milner Newton Esquire secretary to the Royal Academy'¹¹ whom Gainsborough had described disparagingly as 'that puppy' twenty years earlier.¹² The romantic notion suggested by Fulcher that Gainsborough had made the drawings in the fields and woods around Barton Grange to give to his friend is subtly countered when one realizes that Gainsborough, after he left Bath in 1774, must have seen Earle in London where Earle kept a house. That opens up the possibility that artist and patron first met when Gainsborough was in the capital in the 1740s and perhaps during the following decade Earle bought drawings through the artist's London agent Panton Betew.

The earliest drawing in the group, which dates from the late 1740s, shows a group of donkeys resting in a sandy landscape set with scrubby trees (private collection) and from the following decade are three or four drawings, one of which is related to an overmantel which was until recently in the collection Earl Howe.¹³ In the early 1760s, shortly after Gainsborough had moved to Bath and when he was busier painting portraits that at any other time in his career, there are at least two drawings in the group that bear the monogram stamp and both are watercolours. One is now in the



Rijksmuseum in Amsterdam and the other is the drawing in this catalogue (page 22).¹⁴

Watercolour was a technique Gainsborough toyed with in the early 1760s. With so many portrait commissions in hand he quite simply did not have the time to paint landscapes in oil and so he turned to the manageable medium of watercolour to express his enthusiasm for landscape. Watercolours may have been quicker to produce but the best sheets show as much care and thought in their production as he expended on his landscapes in oil. He approached the technique like oil paint, rarely using transparent glazes but preferring opaque gouache and, when one looks carefully, one can see the extraordinarily rich variety of colours he used. In this particular watercolour dashes of rust and ochre articulate the russet colours of autumn. To give the drawing focus, almost as an afterthought, Gainsborough added a figure group in gouache just to the right of centre.

It was a particular kind of landscape that Gainsborough recorded. On the left is a pollarded tree with bundles of carefully cut

wood lying at the foot of the trunk, both of which provide evidence that the landscape has been nurtured and managed over many generations.¹⁵ In contrast, to the right of the track, is a youthful birch tree in full leaf; the subject becomes an arborous parallel to Vertumus and Pomona. The ghostly figures appear to show a woodman disturbed from his work to give the horseman directions, a motif that frequently occurs in Gainsborough's work (fig.2). It is perhaps too flimsy a subject to dwell on, but tracks and requests for directions are invested with such potency in so many of Gainsborough's landscapes and they are often coupled with the cameo appearance of a church spire — though not in this particular case — that the subject must have held a particular spiritual resonance for the artist.

Other drawings in the series include the monogram, so they may be gifted rather than purchased, and one dating from the late 1770s, formerly with Leger Galleries, is in the collection at Gainsborough's House in Sudbury (fig.4).¹⁶

The last in the group, dating from the

Fig 4 | Thomas Gainsborough RA
A wooded landscape with horsemen
Black chalk with watercolour and lead white on prepared paper · 8¼ × 1¼ inches · 210 × 300 mm
Gainsborough's House, Sudbury

Fig 5 | Thomas Gainsborough RA
A herdsman and three cows by an upland pool
Oil and watercolour on prepared paper, heightened with gouache and varnished · 8¾ × 12 inches · 213 × 305 mm
Painted in the mid 1780s
Cleveland Museum of Art, formerly with Lowell Libson Ltd

mid 1780s, does not have the monogram but it has all the *gravitas* of a presentation drawing. It is a sheet in mixed media showing a weary cowherd with three cows posed between a pool and a distant mountain. It has recently been purchased from Lowell Libson Ltd by Cleveland Museum of Art and it dates from about 1786 (fig.5).¹⁷ In the same year, perhaps prompted by failing health, Goodenough Earle wrote his will. Maybe this remarkable sheet was a final gift of gratitude from Gainsborough but, as it turned out, Earle continued to live for another three years and the artist was to predecease him.

NOTES

1. A letter addressed to his friend William Jackson and dated Bath 4 June ?1768 (*The Letters of Thomas Gainsborough*, ed. John Hayes, New Haven and London 2001, p.68).
2. Allan Cunningham, *The Lives of the Most Eminent British Painters*, London 1829, I, pp.339–40.
3. Pyne, writing under the pseudonym Ephraim Hardcastle, *The Somerset House Gazette*, 6 March 1824, p.348.
4. From a letter also to Jackson dated Bath ?February 1770 (*Ibid.*, p.71).
5. *Gainsborough Drawings*, an exhibition catalogue by John Hayes and Lindsay Stainton, International Exhibitions Foundation, Washington DC 1983, pp.166–68 (no.75).
6. John Hayes, 'Gainsborough Drawings: A Supplement to the Catalogue Raisonné', *Master Drawings*, XXI (4), 1983, p.383, no.918, pl.11a. Four other drawings from Lord Bateman's collection are recorded (John Hayes, *The Drawings of Thomas Gainsborough*, London 1970, pp.178, 181, 182, 184, nos.299, 312, 316, 325, pls.103, 108, 112). They all bear similar inscriptions, and none have the monogram stamp.
7. G. W. Fulcher, *Life of Gainsborough RA*, 2nd edition, London and Sudbury 1856, p.241. The collection also contains a pair of head and shoulder portraits of Francis Newton and his wife by Francis Cotes.
8. John Hayes, 'An unknown Wilson Drawing of Hampstead Heath', *Burlington Magazine*, CVI, July 1964, pp.336–39, 341.
9. John Hayes, 'The Gainsborough drawings from Barton Grange', *Connoisseur*, CLXI, February 1966, pp.86–93.
10. Unfortunately Earle's birth date is unrecorded but he was probably born in the 1690s as there are records of property transactions as early as 1721. In the following year he stood as a Tory in the parliamentary election in Taunton but was defeated (Somerset Archive and Record Service, DD/S/BT/25/7/28, DD/S/BT/14/3/18, DD/SAS/C/795/TN/159/5; Romney Sedgwick, *The History of Parliament: The House of Commons 1715–1754*, 2 vols, London 1970, I, p.317).
11. The Will is dated 13 March 1781 and includes bequests to servants in his London house. The codicil dated 8 October 1786 includes detailed bequests to Earle's servants in Somerset. It was proved on 13 January 1789 (National Archives, PROB11/1174 ff. 173–74).
12. Letter to William Jackson dated 9 June 1770 (*op. cit.*, 2001, p.76).
13. John Hayes, *The Landscapes of Thomas Gainsborough*, London 1982, pp.396–99, no.62 repr. The drawings mentioned are catalogued in Hayes, *op. cit.* 1970, pp.134, 150, nos. 82 and 163, pls. 12 and 51.
14. Hayes, *op. cit.*, 1970, pp.174–75, 180, nos. 283, 308, pls. 94 and 273.
15. The eighteenth-century attitude to pollarded trees is examined by Elsie L. Smith, "The aged pollard's shade": Gainsborough's Landscape with Woodcutter and Milkmaid', *Eighteenth-Century Studies*, XL1 (1), pp.17–39.
16. Hayes, *op. cit.*, 1970, p.204, no.410 and Hugh Belsey, *Gainsborough at Gainsborough's House*, London 2002, pp.60–61, no.22 repr. col.
17. Hayes, *op. cit.*, 1970, p.276, no.731, pl.214. The other drawings from Barton Grange are listed by Hayes, *op. cit.*, 1970, pp.132, 147, 148–49, 169 (nos. 132, 152, 158, 260, pls. 32, 41, 315). A further drawing from the group was published by Hayes, *op. cit.*, 1983, pp.384 (922, pl.12). Two further drawings remain unidentified, and they may well be a pair as both measured 7¾ × 9¾ inches. No.2 in the Knoedler catalogue was described as *Group of Peasants on Donkey* and no.5, *Landscape with woman milking cow* (a copy of the catalogue, a single sheet of paper printed on both sides, annotated with the dimensions is amongst the Pfungst papers in Gainsborough's House, Sudbury).

Sheep and lambs by a fence

Oil on canvas
9 × 10½ inches; 228 × 267 mm
Painted circa 1744–45

COLLECTIONS:
Probably, George Frost;
Graham, 13th Lord Kinnaird, acquired
in 1955;
Mr & Mrs Paul Mellon, acquired in 1961;
Yale Center for British Art, gift of the above,
to 1984;
Private collection, 1997;
Private collection, USA, 2010

LITERATURE:
Ellis Waterhouse, *Gainsborough*, 1966, p.112,
no. 885;
John Hayes, *The landscape paintings of
Thomas Gainsborough*, 1982, vol.11, pp.326–27,
cat.no.1, reproduced fig.1

EXHIBITED:
Richmond, Virginia Museum of Fine Arts,
*Painting in England 1700–1850: The collection of
Mr and Mrs Paul Mellon*, 1963, no.32

This charming small painting numbers amongst the earliest of Gainsborough's known works, indeed, it is no.1 in Hayes's catalogue raisonné of the landscape paintings. In spite of its early date, this picture demonstrates a fresh and sensitive handling of paint and is notable for marking the very beginnings of Gainsborough's life-long fascination with extemporising on a few simple bucolic motifs. Gainsborough's obituary recorded that Gainsborough *made his first essays in the art by modelling figures of cows, horses, and dogs, in which he attained very great excellence* (*Morning Chronicle*, 8 August 1788). Although Gainsborough's treatment of recession is naïf one senses an inherent sophistication of approach to the handling of both the group of sheep and the clump of trees and shrubs which already indicate the path which his interest in landscape was going to lead him.

The present landscape can be dated by comparison with the well-known painting of the dog *Bumper* (Private collection) which is signed and dated 1745. John Hayes noted (*op. cit.*) that this picture 'is identical with *Bumper* in the fresh, liquid handling of the foliage, the loose touches of yellowish impasto in the foreground, the rather stiff delineation of the tree trunks'. Our landscape can also be compared with the small unfinished *Open landscape with a cottage at the edge of a wood* (Hove Museum of Art) and the slightly later unfinished *Wooded landscape with winding path* (Beit Collection). It may also be compared with the slightly later *Wooded river landscape with a group of travellers resting near a tower* (Speed Museum of Art, Louisville, formerly with Lowell Libson Ltd).



Thomas Gainsborough RA
A study of animals
Pencil on laid paper, watermarked
7½ × 9¼ inches · 190 × 230 mm
Drawn circa 1750
Private collection, formerly with Lowell Libson Ltd



Thomas Gainsborough RA
A wooded river landscape with travellers resting near a tower
Oil on canvas · 9¼ × 12¼ inches · 235 × 311 mm
Speed Museum of Art, Louisville,
formerly with Lowell Libson Ltd



THOMAS GAINSBOROUGH RA 1727–1788

Wooded landscape with horseman

Black chalk, watercolour and gouache
9 7/8 × 11 1/4 inches · 233 × 287 mm
Stamped in gold with artist's monogram
TG, lower left
Painted early 1760s

COLLECTIONS

Goodenough Earle of Barton Grange, Somerset (d.1789), a gift from the artist; Francis Milner Newton, Secretary to the Royal Academy, nephew of the above, by descent, 1794; Josepha Sophia Newton, daughter of the above, 1848; Francis Wheat Newton, by descent to 1913; Agnew's, London, 1913; M. Knoedler & Co., New York, 1914; C. I. Stralem, New York, acquired, 1929; Mr and Mrs Donald S. Stralem, New York, by descent, 1994; Private collection to 2010

LITERATURE

George W. Fulcher, *Life of Thomas Gainsborough R.A.*, 1856 (2nd ed.), p.241; Mary Woodall, *Thomas Gainsborough, His Life and Work*, 1949, p.57, pl.66; John Hayes, 'Gainsborough Drawings from Barton Grange', *The Connoisseur*, February 1966, vol.161, p.91, fig.11; John Hayes, *The Drawings of Thomas Gainsborough*, 1970, no.283, pl.94

EXHIBITED

New York, M. Knoedler & Co., *Drawings by Thomas Gainsborough*, 1914, no.22; New York, M. Knoedler & Co., *Exhibition of Pictures by Thomas Gainsborough*, 1923, no.9

This exquisite watercolour which John Hayes described as being *pitched high in key and full of sunshine* (Hayes, 1966, *op. cit.*), was executed in the very early 1760s, a period when, as posited by Hugh Belsey in his introduction to this group of drawings (pp.15–19), Gainsborough was so occupied by portrait commissions that he had little time to paint landscapes in oil. The present work is closely related to two other coloured landscape drawings of the same period: *Wooded Landscape with Peasant, Horse and Cart* (Metropolitan Museum of Art) and *Wooded Landscape with Country Cart and Woodcutter* (Private Collection) which are particularly similar in technique and character. Also, in common with the present watercolour, these works are stamped with a gold monogram TG.

This drawing originally formed part of the famous group of fifteen landscape drawings which had been presented by Gainsborough to his friend, Goodenough Earle of Barton Grange, Taunton. Gainsborough probably met the Somerset squire during his years at Bath and inclusion of five Suffolk period drawings within the collection is presumably an indication that they met soon after Gainsborough's arrival at Bath. The presence of two London period works further supports the tradition of the continuing friendship and that Gainsborough possibly stayed at Barton Grange during his 1782 tour. Earle's collection represented, perhaps, the definitive group of drawings charting Gainsborough's development as a landscape artist formed by a friend and exact contemporary, either by gift or purchase directly from the artist.

After Earle's death in 1789, the year after Gainsborough's death, the present watercolour passed to Francis Milner Newton,

Earle's nephew and heir, who inherited Barton Grange. Gainsborough would have also known Francis Newton, who was the first Secretary of the Royal Academy and a member of the Hanging Committee with which the artist argued irrevocably in 1784. The present work remained with the Newton family until it was sold as part of the larger group of Gainsborough drawings to Agnew's in 1913 who immediately sold them to Knoedler who included it in their 1914 *Exhibition of Drawings by Thomas Gainsborough*, the first exhibition devoted to Gainsborough's landscapes to be held in North America. It then entered the distinguished Stralem Collection.



Thomas Gainsborough
Woodland Scene with a Peasant, a Horse, and a Cart
Watercolour, gouache, gray wash and black chalk
9 1/2 × 12 1/4 inches · 241 × 322 mm
Metropolitan Museum of Art, New York
(Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917, accession no.17.120.235)



THOMAS GAINSBOROUGH RA 1727–1788

Countrymen harnessing a horse to a cart in a wooded landscape

Pen and ink and wash with stumping
10¼ × 13½ inches · 260 × 340 mm
Drawn circa 1775

COLLECTIONS
Sir Watkin Williams-Wynn, 5th Bt,
(1772–1840);
and by descent, 2003;
Private collection, UK, 2010

LITERATURE
John Hayes, *The Drawings of Thomas Gainsborough*, 1970, p.216, no.467

This remarkably fluent drawing dates from the late 1770s. It is predominantly executed in grey washes with pen and ink used merely to give shape to the composition. Gainsborough used horses and carts in at least two other drawings; one is now in the Fogg Art Museum, Cambridge, Massachusetts, and the other last recorded in a New York private collection in 1987 (Hayes, *op. cit.*, 1970, nos, 521 and 524).

Two-wheeled carts with open backs, known in Britain as Scotch carts, were used for transporting many different things but their prime design advantage was that they could tip easily. Compositionally the shafts of the cart were used by Gainsborough to provide dramatic directional diagonals. Unlike the other two drawings, which show the horses unharnessed, in the present drawing a drama is being played out by the horse rather than the cart and the horse is resisting his burden with considerable energy.

The group of man and horse comes from a source that Gainsborough had used before in the great landscape painting *The Harvest Wagon*, exhibited in London in 1767 now in the Barber Institute of Art at Birmingham University. Hugh Belsey has recently pointed out that for both painting and drawing the artist turned to the Quirinale horsemen, classical sculptures of Castor and Pollox on the Quirinale hill in Rome that he must have known from

smaller bronze copies and engravings.

Sir Watkin Williams-Wynn, 4th Bt (1749–1789), the owner of an estate of over 100,000 acres in North Wales and Shropshire, was one of the most celebrated patrons of the arts of his age and known as the 'Welsh Maecenas'. Williams-Wynn probably acquired the present drawing when he purchased the painting, *Hagar and Ishmael*, (now in the National Museum of Wales) at Gainsborough's posthumous sale in 1792.

On Williams-Wynn's return from the Grand Tour in 1769, he employed Richard Wilson to paint in North Wales near the family seat at Wynnstay near Ruabon, and took drawing lessons from Paul Sandby with whom he travelled through North Wales in 1771. In 1772, he bought a large town house on St. James's Square from Lord Bathurst and employed Robert and James Adam to decorate it.



Thomas Gainsborough RA
A Market Cart with Horses by a Stream, early 1780s
Grey wash and traces of black chalk, heightened with white, on buff paper · 10½ × 13½ inches · 267 × 347 mm
Harvard Art Museums, Fogg Art Museum, Bequest of Grenville L. Winthrop, 1943.70.
Photo: Imaging Department © President and Fellow of Harvard College



Thomas Gainsborough RA
The Harvest Wagon 1767
Oil on canvas · 57 × 47 inches · 1448 × 1194 mm
Exhibited 1767
© The Barber Institute of Fine Arts, University of Birmingham / Bridgeman Art Library



The Quirinale horsemen,
Piazza del Quirinale, Rome



Wooded mountain landscape with herdsman and cows

Black and white chalk and stump
10½ × 14 inches · 270 × 360 mm
Drawn circa 1778

COLLECTIONS

John Hunter, presumably acquired by gift from the artist;
Hunter sale, Christie's, 29 January 1794, lot 18 (with another);
Sir Watkin Williams-Wynn, 5th Bt (1772–1840), acquired at the Hunter sale; and by descent, 2003;
Private collection, UK, 2010

LITERATURE

John Hayes, *The Drawings of Thomas Gainsborough*, 1970, p.255, no.638

The motif of a herdsman and cattle on a winding track is common in Gainsborough's drawings and this particular composition evidently found favour with both the artist and his friends. A slightly later drawing, formerly in the collection of the Cavendish



Thomas Gainsborough RA
A Mountainous landscape with a herdsman and his cattle passing a cottage
Black and white chalks and stump on white wove paper
11 × 14½ inches · 280 × 369 mm
Drawn in the late 1770s
Ex-collection Cavendish family, Holker Hall;
Private collection, USA, formerly with Lowell Libson Ltd

family at Holker Hall (Private collection, USA, formerly with Lowell Libson Ltd) has the same motif and Thomas Rowlandson chose to produce a soft-ground etching of the composition for his book *Imitation of Modern Drawings* (see Hugh Belsey, 'A Picture ought to be like a Tune': Gainsborough's Drawings, essay in *Thomas Gainsborough: Themes and Variations. The Art of Landscape*, exhibition catalogue, Lowell Libson Ltd, 2003, p.II, fig.6). Another closely related version of the present drawing is in the collection of the Whitworth Art Gallery, University of Manchester (Hayes, *op. cit.*, no.637)

The present drawing shows Gainsborough at his most economical stylistically. He started the drawing with a base of stump (black chalk which he then smudged with rolled up cardboard or leather). This provided a similar effect to a grey wash but with more texture and he was able to rub the paper with such vigour as he used a wove paper that was much stronger



Thomas Gainsborough RA
A Mountainous landscape with a herdsman and his cattle
Black and white chalks and stump on buff paper
10¾ × 15 inches · 276 × 381 mm
Whitworth Art Gallery, University of Manchester
(D.50.1927)

than a traditional laid papers. Laid paper had an inbuilt weakness in the varying thickness of the paper shown by the laid lines. Gainsborough was one of the first artists to see the benefit of using an 'unlined' paper of this sort. To add detail, he then defined the forms with brief but precise dashes of black chalk. To use just one example, the sky consists of just fifteen parallel lines of chalk, while the figure and cattle are finished with little more than five or six strokes.

This drawing was originally in the collection of the eminent surgeon and anatomist John Hunter (1728–1793) who presumably acquired it from Gainsborough himself. Hunter was the most eminent surgeon of his time and was appointed Surgeon Extraordinary to George III in 1776 and Surgeon General in 1790. In 1764, he bought two acres of land at Earl's Court and assembled a remarkable collection of dead and live animals, as well as drawings and oil paintings relating to the phenomena of life. He managed to obtain first refusal on all animals which died in the Tower of London menagerie and was constantly adding to his collection. On his death, in accordance with the terms of his will, the collection was offered to the government but Prime Minister Pitt the younger prevaricated. To maintain his family while negotiations continued, his collection of furniture, books, pictures and objects of vertu, including the present drawing, was sold in 1794. Ultimately in 1800 his remaining collection was accepted by the Royal College of Surgeons and in 1819, in conjunction with the College, the Hunterian Society was founded. The drawing was purchased by Sir Watkin Williams-Wynn, 5th Bt (1772–1840) and remained in the family by descent for more than two hundred years.



THOMAS GAINSBOROUGH RA 1727–1788

Figures in a wooded landscape

Black chalk and grey wash heightened with white
10½ × 15¾ inches · 267 × 390 mm
Drawn circa 1788

COLLECTIONS

Knoedler, New York, 1914;
Charlotte B. Major, New York, 1985;
William Bevan, 1991;
Private collection, UK;
Private collection, UK, 2009

LITERATURE

Andrew Wilton and Anne Lyles, *The Great Age of British Watercolours 1750–1850*, 1993, p.304, reproduced pl.12;
Hugh Belsey, Peter Bower and Lowell Libson, *Thomas Gainsborough: Themes and Variations; The art of landscape*, 2003, pp.12, 20, 46–47;
Hugh Belsey, “A Second Supplement to John Hayes’s *The Drawings of Thomas Gainsborough*”, *Master Drawings*, vol.46, no.4, 2008, pp.523–4, no.1107, reproduced

EXHIBITED

New York, M. Knoedler & Co., *Drawings by Thomas Gainsborough*, 1914, no.1;
London, Hazlitt, Gooden & Fox, 1990, no.56;
London, Leger Galleries, *British Landscape Painting*, 1992, no.8;
London, Royal Academy of Arts and Washington, National Gallery of Art, *The Great Age of British Watercolours 1750–1850*, 1993, no.134;
London and New York, Lowell Libson Ltd, *Thomas Gainsborough: Themes and Variations: The art of landscape*, 2003, no.7 (on loan)

In the drawings made towards the end of his life, Gainsborough began to experiment with a form of abstraction, which was unmatched in his more public and therefore more conservative oil paintings. John Hayes suggested that *his imaginative and technical gifts seemed to have outstripped his attitudes towards the purposes of landscape painting* (John Hayes, *The landscape paintings of Thomas Gainsborough*, 1982, p.173). Certainly, the present highly energised, almost ephemeral, drawing demonstrates the artist’s superlative ability to control chalk and wash.

This, the rarest type of Gainsborough drawing, successfully captures the fleeting romantic effects of landscape that he had been seeking to record from his earliest years and its sureness of vision is founded upon early periods of observation from nature. The monumentality of conception and the confidence with which the medium is handled marks the present work as one of Gainsborough’s greatest late drawings. As is well-known, the landscape compositions of his later years were almost entirely based on



Thomas Gainsborough RA

Wooded landscape with a cow beside a pool

Black and brown chalks with grey and grey-black washes, heightened with white · 9½ × 14¼ inches · 241 × 373 mm

© Kupferstichkabinett, Staatliche Museen zu Berlin (Kdz 4683)

his imagination and in these works he can be judged as one of the pioneering spirits of the Romantic Movement. The landscape drawings enjoyed a great reputation during the artist’s lifetime amongst a sophisticated circle of connoisseurs and artists and their influence on the development of landscape painting in the late eighteenth and early nineteenth century was considerable.

The present drawing can be directly compared with two of his greatest late drawings: *Wooded landscape with a cow beside a pool* (Staatliche Museen, Berlin, Hayes no.809) which shares the same rapidity of execution and a similar crisp use of washes; and *Wooded landscape with figures on horseback* (Private collection, Hayes no.796) which demonstrates a similar spirit of romanticism. The dancing rhythms in the screen of trees, animated in form and technique, are contrasted with three serene figures standing in the centre of the composition. The composure of the cows drawn in white chalk on the right, one shown face on and the other in profile, show a similar tranquillity and the air is still with cirrus clouds further emphasising the calm of a summer evening.



THOMAS ROWLANDSON 1756–1827

Fording the river

Pen and ink and watercolour
15⁷/₈ × 20⁷/₈ inches · 404 × 530 mm
Signed and dated 1795

COLLECTIONS

Private collection, 1968;
Leger Galleries;
Private collection, acquired
from the above, 1969;
And by descent to 2010

LITERATURE

John Hayes, *Rowlandson: Watercolours and Drawings*, 1972, p.168, pl.103

EXHIBITED

London, Lowell Libson Ltd, *Beauty and the Beast: a loan exhibition of Rowlandson's works from British private collections*, 2007, no.37 (on loan)

This, the largest, most impressive and most beautiful of Rowlandson's landscape subjects would seem to be a tribute to Gainsborough both in his choice of subject and the extreme rococo treatment of the composition and its component parts as well as to Cuyp and Rubens, both artists he greatly admired. The river has at different times been identified as being either the River Barle or the River Camel, but whatever the inspiration, the present composition would appear to be an idealized landscape. This composition is also known in an unsigned watercolour of similar size which is a later and less fluent repetition of the present work.

The most immediate inspiration from Gainsborough for this composition would seem to be the large landscape of circa 1760, *Sunset: Carthorses Drinking at a Stream* (Tate Britain) which appears to have been included in Gainsborough family's sale at Christie's in 1797. If Rowlandson did have a direct connection with Gainsborough or Gainsborough Dupont, as has been assumed, he may well have known this work.



Thomas Gainsborough RA
Sunset: Carthorses Drinking at a Stream, circa 1760
Oil on canvas · 56¹/₂ × 60¹/₂ inches · 1435 × 1537 mm
© Tate, London, 2010



Thomas Gainsborough RA
The Harvest Wagon, 1767
Oil on canvas · 57 × 47 inches · 1448 × 1194 mm
© The Barber Institute of Fine Arts, University of Birmingham / Bridgeman Art Library



FRANCIS WHEATLEY RA 1747–1801

A fair on the outskirts of Dublin

Pen and ink and watercolour on laid paper
15 $\frac{1}{8}$ × 21 $\frac{1}{4}$ inches · 384 × 540 mm
Signed and dated 1782

COLLECTIONS
E. E. Ambatielos, to 1957;
Private collection;
and by descent

In 1779 Wheatley arrived in Dublin from London, leaving a successful career as a portrait painter, to escape his creditors as well as the irate husband of his mistress (he was later to introduce the latter to Irish society as his wife). He soon established himself as the leading portraitist in Dublin as well as a popular watercolourist, depicting rural life and landscapes. Amongst the major works of this period can be numbered: *The Dublin Volunteers meeting on College Green* (National Gallery of Ireland); *The Irish House of Commons*, 1780 (Leeds Museums and Galleries); *The Earl of Aldborough reviewing Volunteers at Belan House, Co Kildare*, 1782, (Rothschild collection, Waddesdon Manor); *The Marquess and Marchioness of Antrim driving their phaeton* (Private collection) as well as a series of watercolours that James Kelly has characterised as providing ‘one of the most rewarding and appealing vistas on to the daily life of the common people of late eighteenth century Ireland’.

As can be seen in the present work Wheatley was an accomplished and highly sophisticated watercolourist with a highly individual style characterised by carefully articulated pen and ink outlines combined with delicate colour washes. Wheatley was a great admirer of Philip Wouermans and the sophisticated grouping of this composition owes a debt to the Dutch Master.

Wheatley found inspiration in the numerous fairs and gypsy encampments on the outskirts of Dublin and made numerous studies and sketches of the scenes and people, which he would then work up into finished large-scale watercolours. Indeed, the present work, and its related versions, is amongst the most remarkable of late eighteenth century figure watercolours. They proved highly popular and apparently

he was able to dispose of them as soon as finished (J. Gandon and T. Mulvany *The life of James Gandon*, 1846, p.208). Although he produced a number of watercolours of this subject, there is a spontaneity and candour not seen in his other more romantic rustic works.

These views of Irish fairs have nearly all been identified as either Donnybrook or Palmerston, however, it is impossible to accurately identify them, instead it appears more likely that he combined elements from different places and events to produce a favourable image. Wheatley confined his excursions to the counties of Kildare and Wicklow and therefore they are all based on scenes recorded in the Dublin area.

The present wonderfully preserved watercolour would appear to be the earliest and, possibly the most successful, of the small series that Wheatley produced between 1782 and 1784. The fluency of the penmanship and the existence of numerous pencil *pentimenti* suggest that this is the prime version of this important series of watercolours. A simplified repetition of the present composition, also dated 1782, of somewhat cruder quality is in the collection of The Yale Center for British Art, New Haven, and another version dated 1783 is in the Victoria and Albert Museum. Other variations of the subject are in the collections of The National Gallery of Ireland, Dublin; The Henry E. Huntington Library and Art Gallery, San Marino and the City of Birmingham Art Gallery.



EDWARD DAYES 1763–1804

Lancaster

Pencil, pen and grey ink and watercolour
26 × 36 inches · 660 × 914 mm
Signed, inscribed and dated *Edward
Dayes London An^o 1794* (on a package,
lower centre), and further inscribed *View
of Lancaster* (lower right)

COLLECTIONS

Private collection to 2010

ENGRAVED

By John Walker, 1797, and published in *The
Itinerant: A Select Collection of Interesting and
Picturesque Views in Great Britain and Ireland:
engraved from original paintings and drawings,
by eminent artists*, London, 1799, plate CXXXIX



This splendidly preserved work must rank as, perhaps, the largest and certainly as one of the most sophisticated works of the leading topographer of the latter part of the eighteenth century. The beauty of the lighting effects as well as the refinement and elegance of the figures mark this work, previously unknown to modern scholarship, as one of the masterpieces of Dayes's career ranking alongside *Buckingham House*, *St James's Park* of 1790 (Victoria & Albert Museum, London).

Dayes made a number of large landscape watercolours, although none are on the scale of the present work, the most notable of which include *Buckingham House* 15½ × 2½ inches (Victoria and Albert Museum) and *Greenwich Hospital*, 1789, 17 × 23½ inches (Whitworth Art Gallery, University of Manchester). Dayes also executed a few large subject pictures, the best known of which is the Milton subject *The Fall of the Rebel Angels*, exhibited at the Royal Academy, 1798 (Tate Britain) on a similarly imposing scale.

Dayes had recorded Lancaster from a similar viewpoint in a small watercolour of 1791 (formerly collection P. K. Nixon). The 1797 engraving, although simplified in the treatment of the foreground details and figures (presumably as they distracted from the purely topographical nature which the engraving was to fulfill), is derived from the present work. There are, however, notable differences in the composition – the animated figure group which dominates the foreground of the watercolour was reduced to a more restrained smaller group, in which two of figures have their backs to the viewer. The charming vignette of the herd of cows by the river's edge, led by a herdsman and milkmaid were removed entirely

from the engraving, creating an altogether more static composition.

Our watercolour shows St Mary's Church, a former Benedictine priory at the summit of the town above the River Lon. To the left of the church is the small castle surmounted by a square tower known as *John à Gaunt's Chair*, with commanding views, notably to the Irish Sea six miles away and the Isle of Man beyond. At the foot of Castle Hill is the imposing 'Old Bridge' of late medieval design, described in *The Itinerant* as adding *much to the embellishment as well as to the conveniency of the place*. However, with rapidly increasing trade and prosperity, the bridge was replaced by a new larger one built nearby at Skerton and completed in 1788, five years before Dayes's work. The old bridge was left to gradual deterioration.

The text illustrating the engraving after Dayes in *The Itinerant: A Select Collection of Interesting and Picturesque Views of Great Britain and Ireland*, provides an informative account on Lancaster and its history.

Detail at actual size illustrated overleaf



Edward Dayes
Buckingham House, St James's Park, 1790
Watercolour · 15½ × 20½ inches · 393 × 642 mm
© V&A Images, Victoria and Albert Museum (1756–1871)





Edw. Dayes
London, Nov. 1794

FRANCIS TOWNE 1739–1816

A view taken at Ambleside

Watercolour with pen and brown ink
9¼ × 6⅞ inches · 235 × 156 mm
Signed and dated *F. Towne, del.*, 1786 and
inscribed No.9 also inscribed by the artist on
verso of the original backing sheet:
*No.9 A View taken at Ambleside at the Head
of the Lake Windermere in Westmoreland by
Francis Towne 1786 London Leicester Square 1786*

COLLECTIONS

John White, presumably a gift from the
artist;
John White Abbott (1764–1851), nephew of
the above;
The Rev. John White Abbott, son of the
above;
Fanny and Gustavus Douglas, daughter and
son-in-law of the above;
Francis Alexander Gustavus Skardon-
Douglas, by descent, 1946;
Joseph Hawksley Elliott, (d.1978), acquired
January 1947;
Dr Marc Fitch, acquired in 1978, from the
Leger Galleries;
Private collection, 1988–2009

EXHIBITED

London, Henry Tresham's gallery, 20 Lower
Brook Street, *A series of the most picturesque
scenes in the neighbourhood of Rome, Naples and
other parts of Italy, Switzerland, etc., together
with a select number of views of the Lakes in
Cumberland, West Moreland and North Wales.
The whole drawn on the spot by Francis Towne,
Landscape painter*, February 1805, no.60;
London, Leger Galleries, *English
Watercolours*, 1978, no.7;
London, Leger Galleries, *English Watercolours
and Drawings*, 1987, no.1;
London, Leger Galleries, *The Fitch Collection*,
1988, no.2;
London, Tate Gallery & Leeds, City Art
Gallery, *Francis Towne*, 1997–98, no.48

LITERATURE

Timothy Wilcox, *Francis Towne*, exhibition
catalogue, 1997, pp.113–4, cat no.48,
reproduced in colour p.113;
Richard Stephens, “The Rose in the
Wilderness”, *Lowell Libson Ltd: British
paintings, drawings and watercolours*, 2010,
p.44;
To be included in Richard Stephens's
catalogue raisonné of Francis Towne's works

Towne, in the company of his Exeter
neighbours, James White and John Merivale,
arrived in Ambleside on 7 August 1786 where
they were to be based for their month's
stay in the Lake District. In addition to
sketching extensively throughout the
area Towne made a thorough sketching
campaign in and around Ambleside
completing about fifteen large studies of
varying sizes on individual sheets of paper
as well as in two sketchbooks, the larger
approximately 6 × 9 inches, the smaller
in the same proportion but with a page
size of 4 × 6 inches. The drawings in the
larger book [of which this watercolour is
one] were numbered on completion in a
sequence up to forty, and most of them can
be identified today.

Wilcox (*op. cit.*) has noted in discussion
of the present work that ‘of all the views in
his larger sketchbook, it was this one, the least
dramatic, the least obviously located in any
specific place, which Towne chose to extract
first, finishing it and providing it with a mount
before the end of 1786. What distinguished this
watercolour from the others is not the scenery at
all but the quality of the light. This is expressed
not so much in the bright tip of the central
mountain as in the exquisitely handled golden

sky, tinged with blue at the extremities. The trees
are rendered by free strokes of brush and pen,
handled independently yet coalescing, suggesting
a transparency which rivals any of the contre-
jour effects Towne would have been familiar with
in Wilson. Their Italianate appearance could
well have stirred Towne's interest in the view.
He also anticipates the observation of Joseph
Budworth who in 1793 noted at Ambleside ‘the
tallest pine I have ever seen’

In *A View taken at Ambleside* Towne's
memories of Italy are paramount. With
its tall pine trees, warm evening glow and
Gaspar Dughet-like mountain backdrop,
Towne created a graceful Italianate
scene that encapsulated West's idea that
Ambleside's scenery was ‘pleasing’ and
‘delicate’, in contrast to the ‘stupendous
romantic’ landscapes around Keswick, to
the north. Towne surely had in mind one
of his early Roman studies, such as *Ancient
Roman wall*, 1780 (British Museum, London)
which also featured pine trees beyond a
garden wall.

The Ambleside pine trees and character-
istic stone walls also appear in a study, now
at the Victorian and Albert Museum, which
Towne drew at 8 o'clock in the morning
on his first day of sketching in the Lakes,
7 August. As his inscription indicates, *A View
taken at Ambleside* was mounted in 1786,
in the Leicester Square apartment Towne
shared with John Downman. The decision
to remove this sheet from the sketchbook
so soon after drawing it – more often than
not Towne left his sketches unmounted for
some years – suggests that he had some
special assignment in mind for it. At any
rate, the special treatment given to *A View
taken at Ambleside* is unsurprising, for it is
one of the most effective and successful
works that Towne made on the tour.



JOHN ROBERT COZENS 1752–1797

A hill-top castle near Naples between Salerno and Eboli

Watercolour
12 × 17⁷/₈ inches · 305 × 455mm
Painted *circa* 1784

COLLECTIONS

with Palser, *circa* 1915;
Col. P. L. M. Wright;
Mrs Cecil Keith, sister of the above, 1984;
M. R. Espirito-Santo;
And by descent, 1992;
Private collection, UK, 2010

LITERATURE

C. F. Bell and T. Girtin, 'The Drawings and Sketches of John Robert Cozens', *Walpole Society*, 1934–5, vol.xxiii, p.64, under no.303;
Adrian Bury, 'Old English Watercolours and Drawings from the Collection of Mrs Cecil Keith', *The Old Watercolour Society Club*, 1967, vol.xlii, p.13;
Leger Galleries, *British Paintings, Drawings & Watercolours in a private collection*, 1989

EXHIBITED

Worthing, Art Gallery, *English Watercolour Drawings from the Collection of Mrs Cecil Keith*, 1963, no.19;
Manchester, Whitworth Art Gallery, and London, Victoria and Albert Museum, *Watercolours by John Robert Cozens*, 1971, no.66, pl.65;
London, Thomas Agnew & Sons, *The Watercolour Collection formed by Mrs Cecil Keith*, 1984, no.65;
London, The Leger Galleries, *English Watercolours*, 1984, no.8;
London, The Leger Galleries, *British Landscape Painting*, 1994, no.4

Cozens was the first major landscape painter to work exclusively in watercolour and his poetic landscapes occupy a unique place in the history of both British and European art when considered in connection with the works of his predecessors as well as his very great influence on his successors. Cozens, unlike his contemporaries, perceived the inherent drama in the scenery which he studied and whilst he was content to record, within reason, the topography of his subjects, he was, however, selective in his interpretation and omissions. In the majority of his works (Swiss and Italian subjects) any topographical content became a compositional device rather than the subject of the picture. The exact qualities that make Cozens's work so poetic are hard to define but perhaps the closest appreciation was made by the art historian A. J. Finberg, *their haunting beauty and incomparable power are spiritual, not material*.

Cozens was to both anticipate and inspire Turner, Girtin and Constable. Turner and Girtin owed a direct debt to Cozens for they both spent a substantial part of their formative years copying Cozens's watercolours and many of the interests and compositional devices seen in their most sublime works demonstrate Cozens's great influence on them. Constable is known to have owned at least one watercolour by Cozens, who he stated was *the greatest genius that ever touched landscape*.

In May 1782 John Robert Cozens set out for Italy in the entourage of the eccentric millionaire and collector William Beckford who, at the age of nineteen, was making his third visit to the Continent, accompanied also by a tutor, cook, physician and a musician, as well as the usual valets and grooms. Beckford had been a pupil of John Robert's



father, Alexander, and as early as 1780 had commissioned some drawings from John Robert.

The most complete record of the tour can be gathered from the seven surviving sketchbooks (Whitworth Art Gallery, Manchester) which Cozens used on these travels. The three carriages and outriders passed through Cologne and Augsburg before entering the Tyrol on 4th June when Cozens made the first drawing in his sketchbook. They passed rapidly through Rome and arrived in Naples on 6th July. At this time the party was staying with Sir William Hamilton and his first wife, and there Cozens, the musician Burton and Lady Hamilton fell ill. The subsequent deaths of Burton and especially Lady Hamilton upset Beckford who immediately returned to England, leaving Cozens to convalesce and to continue pursuing his commission for Beckford.

Cozens worked in the area of Naples until December when he revisited Rome before returning to England in September

1783. There is some evidence that Cozens showed his sketchbooks to Beckford at Geneva in November 1783 when the subjects of the finished watercolours might possibly have been chosen. On his return to England he worked on the watercolours which Beckford had commissioned.

This watercolour, which is based on a drawing made on 8th November 1782 (Book IV, no.16), was evidently not made for Beckford and is known in no other version, and it was unknown to Bell and Girtin when they were compiling their catalogue which lists only the sketchbook drawing. It differs slightly from the sketch in omitting a group of trees which frames the right hand side of the composition. The present watercolour depicts the dramatic and rugged nature of the Italian scenery which is further highlighted by the emphasis which Cozens gives to the elemental nature of the subject. In this it may most closely be compared with *Scene in the Tyrol, between Brixen and Bolsano, effect of storm and showers* (Victoria and Albert Museum).



John Robert Cozens
Scene in the Tyrol, between Brixen and Bolsano, effect of storm and showers
Pen and ink & watercolour · 10¼ × 14¾ inches · 262 × 375 mm
© V&A Images, Victoria & Albert Museum



John Robert Cozens
Between Salerno and Eboli (Beckford sketchbook no. IV, p.16)
Pencil and grey wash · 7 × 9½ inches · 178 × 241 mm
Whitworth Art Gallery, University of Manchester (D. 1975.7.16)



THOMAS GIRTIN 1775–1802

The Stepping Stones on the River Wharfe, above Bolton Abbey, Yorkshire

Watercolour over pencil under-drawing
13 × 20½ inches · 380 × 573mm
Signed and also inscribed on the original
mount: *opposite Bolton Abbey / Yorks*
Painted in 1801

COLLECTIONS

John Allnutt, acquired from the artist;
and by family descent, 1989;
The Leger Galleries, London;
Private collection, Switzerland, acquired
from the above;
and by descent, 2010

LITERATURE

Greg Smith (et al), *Thomas Girtin: the art
of watercolour*, 2002, p.164

EXHIBITED

London, Leger Galleries, *English Landscape
Painting*, 1990, no.11



Thomas Girtin
Stepping Stones on the Wharfe at Bolton Abbey
Watercolour · 12¾ × 20½ inches · 327 × 521 mm
National Gallery of Scotland

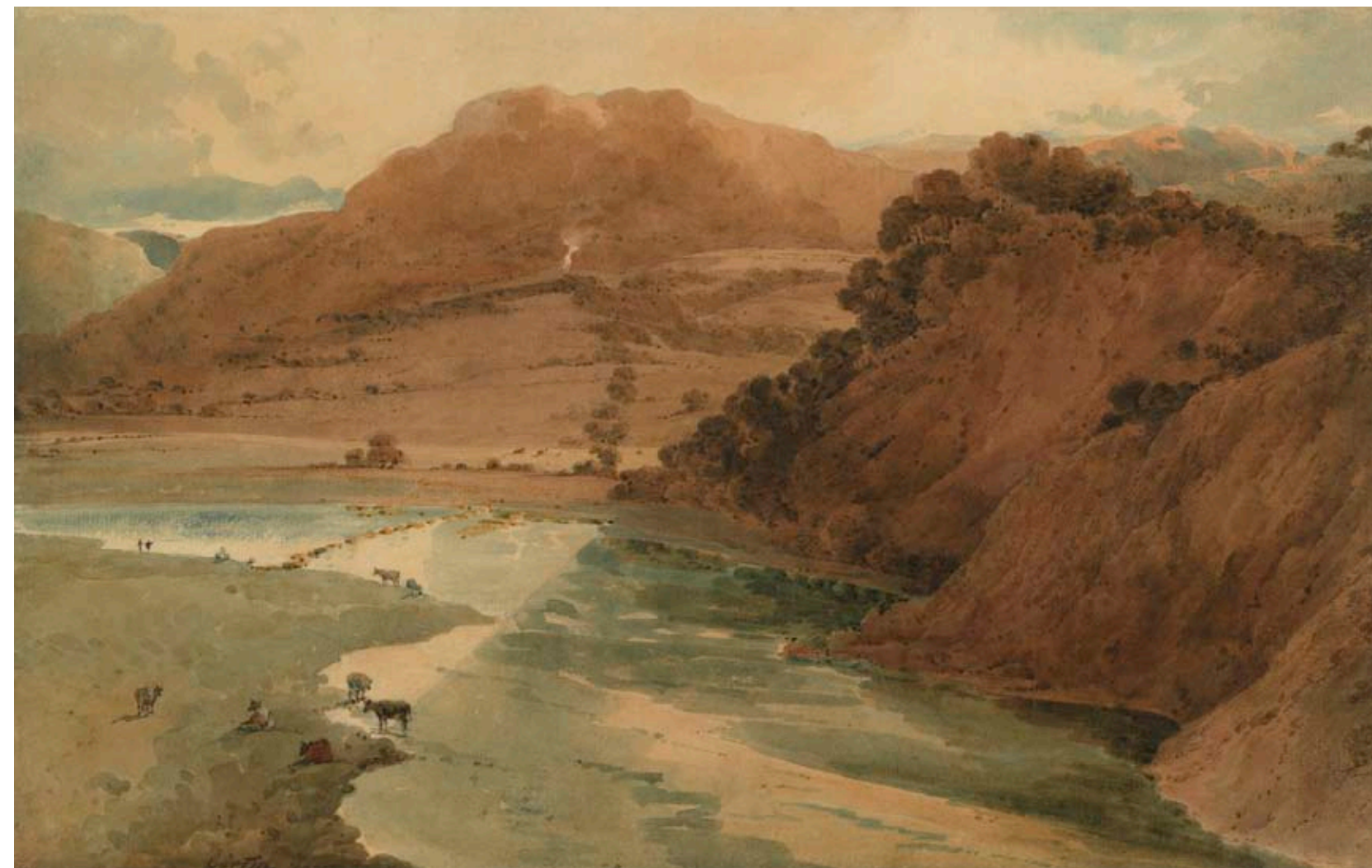
This monumental watercolour, unrecorded until 1989, must be accounted one of the greatest achievements of Girtin's short career and is perhaps the most complete statement of his Romantic vision which, at that moment was far in advance of Turner's. In it Girtin demonstrates all he had learned from his early study of John Robert Cozens's works whilst synthesising Cozens's understanding of the sublimity inherent in a landscape with his own sense of the grandeur in what is essentially a calm and pastoral subject.

The power of this composition, which was described by Francis Hawcroft as *distinctly solemn and disquieting*, is best analysed by Tom Girtin in his discussion of the much faded version in his own collection (now National Galleries of Scotland): *The new feeling of anguish was already present in 'On the Wharfe near Farnley' [Bacon collection] with its contrast of mood between sky and land, but this drawing seems comparatively placid when set beside the masterpiece of the period the 'Stepping Stones on the Wharfe' of the Girtin collection, a tour de force of dramatic lighting and composition. Instead of simple diagonals, a whole network of intersecting lines extends across the picture, dividing it into a more or less star-shaped pattern whose sectors are further differentiated by varying degrees of light and shade. As in 'Jedburgh' [National Galleries of Scotland] but in more striking and immediate fashion, elements in the ground plane form the lower arm of the crossed lines while the upper arms are projected by steep bluffs and hill-sides set at varying angles to the picture plane. The network of lines and values consequently impinges as flat pattern as well as drawing the eye into the distance. The straight line dividing light from shade on the river, with its lower terminus*

setting off the silhouette of the cow, is not only in itself a highly dramatic device; it also complements the similar straight line of the Stepping Stones, the two together enclosing a rectilinear wedge of light in sharp opposition to the undulating banks and shadows of the river the cross. In this continuation along the trees beyond the river, the light-line leads on to a distant fire at the foot of the mountain.

*In order that the scent might yield this striking pattern, Girtin looked down upon it from a height, with the result that the skyline, which was low in the 'White House' and higher in 'Jedburgh' is now nearly at the top of the picture. No longer is it a flat, gentle skyline disturbed if at all only by the central motive, but a sharp agitated one that in itself constitutes the motive. The bold contours of the hills seems to vibrate in a staccato fashion. The betoken Girtin's dissatisfaction with the soft undulations of 'Kirkstall Abbey' and the 'Eildon Hills'. Instead of eschewing repoussoir, he conceives the design as a whole series of repoussoirs, with great shoulders of rock re-echoing one another into the distance. Appropriately, the handling is flatter than ever, the whole painting now being built up of those juxtaposed blots of colour that appeared in the sky of 'On the Wharfe near Farnley'. Yet the total effect is by no means flat, partly as a result of the subtle, atmospheric play of light over the sloping meadowland in the distance, to which attention is directed, characteristically, by the smoke of the fire. And the central mountain massif does not form a backdrop, since the eye is led beyond it by more distant mountains at each side. (T. Girtin and D. Loshak, *The Art of Thomas Girtin*, 1954, pp.77–78).*

This composition derives from a small watercolour study which Girtin made on his tour of the North of England in the spring of 1801. He stayed with Edward Lascelles at Harewood House and he sketched





Thomas Girtin
Stepping stones on the Wharfe
Pencil and watercolour · 5 $\frac{1}{4}$ × 7 $\frac{7}{8}$ inches · 142 × 202 mm
© Trustees of the British Museum (1855.0214.10)

Thomas Girtin
On the Wharfe
Watercolour · 18 $\frac{1}{2}$ × 24 $\frac{1}{4}$ inches · 470 × 617 mm
© V&A Images, Victoria and Albert Museum (FA380)

Thomas Girtin
The village of Jedburgh, Roxburgh
Watercolour · 11 $\frac{7}{8}$ × 20 $\frac{1}{4}$ inches · 302 × 521 mm
National Galleries of Scotland, Purchased with the aid of the National Heritage Memorial Fund, the Art Fund and the Pilgrim Trust 1988

extensively along the River Wharfe. From these studies Girtin made the watercolour at the Victoria & Albert Museum as well as two finished watercolours, the present work and the autograph repetition in the collection of the National Galleries of Scotland. A comparison of these two finished watercolours reveals the greater spontaneity of the present example's broad handling and lively execution, which suggests that our picture was executed before the Edinburgh version. Both must have been completed before the artist's departure for Paris in November 1801.

The importance of this composition is confirmed by a consideration of its subject and topography in relation to the dramatic scenery of this stretch of the River Wharfe. The watercolour of Jedburgh, his R.A. exhibit of 1800 (National Galleries of Scotland), marked a startling departure from the tradition of eighteenth century topography, as exemplified by the view of Lancaster by Dayes in this catalogue (p.34), in that he chose a viewpoint which deliberately excluded the ruined Abbey, the focal point

as well as the historic centre of the village, in order to pursue his interests in the more 'abstract' qualities of the landscape. The present composition, on the other hand, is revolutionary in the history of British landscape painting in that the viewpoint from which Girtin made his 'view' actually included the picturesque ruins of Bolton Priory and the artist simply decided to exclude them. Girtin could be said to be flouting, if not actually contradicting, all the conventions of landscape painting from the time of Claude onwards, and especially those of the picturesque movement in which he was trained.

John Allnutt, a wealthy wine merchant who lived at Clapham Common, was one of the most active supporters of British artists in the early years of the nineteenth century. He was an important patron of Lawrence and Constable, and although he is not known to have owned any other drawings by Girtin, he collected works by many of the leading British watercolourists of the Romantic period.

CORNELIUS VARLEY 1781–1873

Devil's Bridge across the Rheidol, North Wales

Watercolour with touches of gouache
Heightened with scratching out, stopping
out and gum arabic
9¾ × 11¾ inches · 505 × 295 mm
Signed and inscribed: C. Varley Devils Bridge

COLLECTIONS

Cornelius Varley;
Varley sale, Christie's, 'The Whole of the
Remaining Works of Cornelius Varley,
Deceased', 15th July, 1875, lot 188, unsold and
returned to the family;
Mr & Mrs G. L. V. Walker, by direct family
descent from the artist, 1972;
Mrs Beatrice Rees-Mogg;
Anthony Reed, London, by 1982;
Professor Ian Craft, to 2010

EXHIBITED

London, Colnaghi's Ltd, *Drawings and
Watercolours by Cornelius Varley*, 1973, no.19,
pl.XIII;
Louisville, J. B. Speed Art Museum, *British
Watercolours: – A Golden Age*, 1977, cat. no.81;
London, Anthony Reed, *British and Irish
Watercolours and Drawings*, 1982, cat. no.28

Cornelius Varley first visited Wales in 1802
and was somewhat unprepared for the scale
of the scenery that he encountered: indeed,
in 1845 he was to write, 'There is no portion
of landscape that painters are so deficient in
as the surface of mountains and rocks; which
are caused by the many difficulties that attend
an artist while drawing in the open air and in
places where many of the requisite conveniences
cannot be had' (C. Varley, *A treatise on optical
drawing instruments*, 1845, p.16). Certainly,
on that tour he must have realized that his
skills were inadequate to his ambitions to
capture the scale and the particular qualities
of the geological structures which especially
fascinated him. To that end, he returned,
more fully prepared, to Wales the following
summer in the company of Joshua Cristall
and William Havell,

The present watercolour, perhaps his
landscape masterpiece, was made during
Varley's second tour of Wales in the sum-
mer of 1803 and is closely related to a large
study in the British Museum. It was a highly
productive trip for the two young artists and

as Basil Taylor noted, *the mountain landscape
drawings they brought back from Wales [deserve]
a wide recognition as works of a very particular
penetration and sensitivity.* (Basil Taylor,
Joshua Cristall 1768–1847, 1975, p.18). Timothy
Wilcox, writing in our 2005 catalogue
devoted to Varley discussed the results of
this tour: 'Varley's pencil drawings of 1803
conjure up a vast spatial field with extraordinary
clarity. His use of the pencil is now subtly
nuanced, both in weight and in the flexibility of
outline, ranging from the neurotically jagged to
loose, curly arabesques. As if further to replicate
the visual experience, he also creates blur, or
slight indistinctness at the boundaries of the field
of vision ... Apart from his precision in drawing,
in 1803 Varley achieved a new purposefulness in
his use of colour. This, too, is directed chiefly
towards a more accurate representation of the
texture of grassy hillsides and rock surfaces. The
direct method he used previously is now replaced
by a broken, layered effect with smaller touches
in one colour applied over a dry layer of a differ-
ent colour. This might seem almost insignificant
in itself, yet it demonstrates once again Varley's

left to right

Late nineteenth century photograph
of the Devil's Bridge

Joshua Cristall *The Devil's Bridge*
Oil on laid paper, polygonal and mounted on
another sheet of paper by the artist
7½ × 5¼ inches · 187 × 132 mm
Signed, dated 1803 and inscribed on backing
sheet: *At the devils bridge near Aberistwyth*
Lowell Libson Ltd

Cornelius Varley *The Devil's Bridge*
Pencil and watercolour
Signed, inscribed and dated 1803
16¼ × 12¼ inches · 409 × 309 mm
© The Trustees of the British Museum



acknowledgement, through visual means,
of the time taken up by repeated acts of
looking. The appearance of this technique in
Varley's work of 1803 is also important as it
seems to anticipate the very distinctive, and
more controlled, use of a similar procedure
in Cotman's watercolours a few years later
(Timothy Wilcox, 'Cornelius Varley: The
Art of Observation' essay in *Cornelius
Varley: The Art of Observation*, exhibition
catalogue, Lowell Libson Ltd, 2005, p.13).

The Devil's Bridge has long been
a popular site for tourists and artists
in search of the picturesque and the
sublime. The first bridge to be built over
the River Mynach, where it meets the
River Rheidol, was constructed in the
twelfth century. A later stone bridge was
built over the first, and a modern steel
bridge now spans both.



Scene near Woodstock

Watercolour over pencil heightened with scratching out and gum arabic
22½ × 29 inches · 570 × 735 mm
Original backing inscribed *W Turner of Oxford* and *Mr Swinburne* 1809

COLLECTIONS

Edward Swinburne (1765–1847), acquired in 1809;
Rev E. P Baker FSA;
Society of Antiquaries, London;
Society of Antiquaries sale, Sotheby's, 19 November 1981, lot 192;
with Michael Bryan, London;
Professor Ian Craft, to 2010

EXHIBITED

London, The Royal Society of Painters in Watercolours, 1809, no.110 (20 gns);
London, Michael Bryan, *Thirteenth Exhibitions of English Watercolour Drawings*, June 1982, no.11 as *Ottmoor near Oxford*;
Woodstock, Oxfordshire County Museum, *William Turner of Oxford (1789–1862)*, 1984, touring exhibition to The Bankside Gallery, London, and The Museum and Art Gallery, Bolton, cat. no.13 as *Scene near Woodstock*

LITERATURE

Martin Hardie, 'William Turner of Oxford', *The Old Water-Colour Society's Club 1931–1932*, Ninth Annual Volume, pp.2, 7, 13;
Christopher Titterington and Timothy Wilcox, *William Turner of Oxford (1789–1862)* exhibition catalogue, 1984–5, pp.16, 25, 33, repr. p.17

This wild, storm battered landscape is undoubtedly the masterpiece of William Turner of Oxford's early years and must number amongst the most powerful of British landscapes made in the early years of the nineteenth century. It is no surprise that the first owner of this major Romantic period landscape was also a patron of J.M.W. Turner. Indeed Edward Swinburne, a friend of Walter Fawkes, and his elder brother Sir John Swinburne were amongst the most imaginative of J.M.W. Turner's patrons.

This monumental work was long known as a view at *Ottmoor*, however, in the 1984 Turner of Oxford exhibition, it was identified as the picture exhibited in 1809 as *Scene near Woodstock* and it is worth quoting from the exhibition catalogue at length:

The view is taken from the side of the Oxford to Banbury road about one mile from Shipton-on-Cherwell, looking towards the North-East. The bridge over the Cherwell at Enslow is just visible on the right, below the steep incline now known as 'Gibraltar Rock'. Turner's attention to the detail of the scene extends to the depiction of the stark limey earth visible in the ruts of the main road bearing the rider, beneath the shallow top-soil. With this work, Turner has liberated himself at a single stroke from the topographical tradition. The title is inexplicit as to location, and the eye looks in vain for any landmark which might lend significance to what is so patently an actual view. The wheeling birds, the straining trees and the rider's flapping cloak all emphasise the force of the wind, which drives the clouds into a powerful diagonal, countered by that of the churned earth in the foreground. Everything is in a state of flux; the cult of transience at the core of the Picturesque is pushed to new expressive limits, as the all-but-anonymous landscape and the anonymous rider have no response to make to the viewer's demand for

the sense of it all, others than their too-obvious vulnerability to the forces acting on them.

The scale of Turner's achievement in the richly suggestive language derived from such an unpromising vocabulary is hardly less than that of Wordsworth, who in Hazlitt's words, "like Rembrandt, has a faculty of making something out of nothing, that is out of himself, by the medium through which he sees and with which he clothes the barrenest subject" (op. cit. p.33).

Sky was an important element in Turner of Oxford's landscapes and his success at painting it was commented on time and again. For example, in a review of Watercolour Society exhibition of 1808 John Landseer (circa 1763–1852), the father of Sir Edwin Landseer, wrote: *by the dint of his superior art he has rolled such clouds over these landscapes and has given to a flat country an equal grandeur with mountain scenery, while they fully account for the striking and natural effects of light and shade which he has introduced. His colouring is grave, subdued, and such as properly belongs to landscapes of a majestic character.* Over fifty years later, Ruskin wrote of one of Turner's Scottish watercolours, look at the rolling clouds in Mr Turner's 'Ben Cruachan', which are the finest clouds in the whole room. Turner often drew the viewer's attention to the sky by including it in the title of the work, although it could be argued that this was hardly necessary.





JOHN SELL COTMAN 1782–1842

Kirby Bedon Tower, Norfolk

Black chalk and pencil with touches
of brown wash
11¾ × 9¼ inches · 300 × 235 mm
Signed and also numbered 1728



John Sell Cotman
Kirby Bedon Tower, Norfolk
Pencil and watercolour with gum arabic and
scratching-out
15½ × 12¼ inches · 396 × 322 mm
Norfolk Museums & Archaeology Service
(Norwich Castle Museum & Art Gallery) (1947.217.147)

This bold and spirited drawing depicts the square tower of St Andrew's Church in the village of Kirby Bedon, a few miles southeast of Norwich on the road to Bramerton, before it was virtually re-built in the 1870s and '80s. The tower is shown from the south-west, entirely omitting the main body of the church. Even at this stage in his career, Cotman's focus was on the importance of design over topographic record.

Our drawing is closely related to Cotman's watercolour of the subject in the Norwich Castle Museum which includes a figure of a man seated next to the standing child. It is interesting to note that in the watercolour Cotman further refined the details of the architecture, exploiting the inherent qualities of flat planes of colour which enabled him to refine the design of the composition. The watercolour appears to be that exhibited at the Norwich Society in 1810 (no.43) is described by Rajnai (Miklos Rajnai, *John Sell Cotman, Early Drawings (1798–1812) in the Norwich Castle Museum, 1979*, p.79, no.94) as in '... an unprepossessing building is transformed into something highly memorably by its richly romantic setting and sonorous colour. The figure group reappears in one of the 1811 etchings and the stance of the seated man is imitated in of the boys in the foreground of *Classical Landscape*.' Another smaller watercolour and possibly slightly earlier treatment of this subject is in the collection of the Graves Art Gallery, Sheffield. Timothy Wilcox has noted that the index number on our drawing dates from about 1818. However, in this case he appears to have applied it to an earlier drawing.



FRANCESCO BARTOLOZZI RA 1728–1815

*Zephyrus and Flora &
Boreas and Oreithyia*



FRANCESCO BARTOLOZZI RA 1728–1815

Zephyrus and Flora & Boreas and Oreithyia

Coloured chalks, pencil and watercolour
Each, 11 $\frac{3}{8}$ inches · 290 mm diameter
In their original frames

COLLECTIONS

Jeffrey E. Horvitz, (collection mark not in Lugt)

EXHIBITED

Zephyrus and Flora— Presumably
London, Royal Academy, 1778, no.13 as
Zephyrus and Flora; a drawing in crayons

These beautifully executed works depict the exploits of two of the wind gods, Zephyrus and his brother Boreas. In one, Zephyrus, the gentle West Wind, is shown abducting Flora, the goddess of flowers and Spring, to whom he gave a garden filled with flowers. The subject of the companion piece, *Boreas and Oreithyia* is the Rape of Oreithyia which depicts Boreas, the fierce North Wind, carrying off Oreithyia, the daughter of the

legendary King of Athens, against her will as his bride. Their union produced two sons, the Boreads, Zetes and Calais and two daughters Chione and Cleopatra.

In the 1760s and 1770s Bartolozzi enjoyed a close personal and professional relationship with Giovanni Battista Cipriani, a fellow foundation member of the Royal Academy with Bartolozzi making over three hundred prints after and in collaboration with Cipriani. The composition of *Zephyrus and Flora* directly relates to Cipriani's important oil painting of *The Rape of Oreithyia* (exhibited at the Royal Academy, 1776, no.61) painted for his patron George Walpole and intended to hang in the saloon of Houghton.

Francesco Bartolozzi was born in Florence and entered the Florentine academy at the age of fifteen, with his lifelong friend Giovanni Battista Cipriani. He moved to Venice in 1748 and established himself as an engraver before moving to Rome where he worked for Piranesi. Bartolozzi was regarded as the best engraver in Italy, and some of his prints of old master drawings were published in London in 1763. Richard

Dalton, an art dealer and librarian to George III, met Bartolozzi in Bologna and invited him to London, promising him an annual salary of £300 as well as an appointment as engraver to the king.

Bartolozzi arrived in London in 1764, where he was to remain for the next thirty-five years, lodging at first with his old friend Cipriani. He completed the collection of prints after Guercino's drawings in George III's collection as well as engraving a number of paintings that he had drawn in Italy. He exhibited with the Society of Artists from 1765 to 1768, but in the latter year he seceded to the Royal Academy with the rest of the artists who enjoyed Royal patronage. Although engravers were theoretically excluded from membership of the new academy, an exception was made for Bartolozzi.

Bartolozzi collaborated with his friend Cipriani on a huge scale, producing some 335 prints in total and helped to establish a vogue for dotted prints or 'stipples', which became his characteristic manner. Angelica Kauffman, Henry Bunbury, and Joshua Reynolds also provided many designs. In 1786 the German diarist Sophie von la Roche

visited him at his house in Fulham and recorded: *To Fulham and Bartolozzi, the great engraver, whose works I had so often admired ... We came upon the eminent artist with his worthy pupils at a nice house situated in the midst of a large flower garden, busts of his friends in the alley-ways, and Apollo on a hill, overgrown with laurel, in front of his window. His rooms are charming and decorated with valuable drawings by Angelika and Cipriani ... Mr. Bartolozzi showed us all the copperplates that he had engraved over a period of twenty years: the amount and beauty of the man's work is astonishing. He plucked me a bouquet from the feet of Apollo in friendly fashion.* (Roche, pp.230–31).

Bartolozzi became increasingly sensitive to criticism, perhaps justified, due to his voluminous output which relied heavily on less talented assistants. In 1801 Bartolozzi and his pupil Gregorio Francisco de Queiróz were invited to Lisbon to reform the royal printing press, but his failing power as well as his reliance on Queiróz, produced disappointing results. He, however, continued to work up to his death, in his workshop in 1815.

John Francis Rigaud (1742–1810)

Agostino Carlini, Francesco Bartolozzi, Giovanni Battista Cipriani, 1777

Oil on canvas · 39 $\frac{1}{2}$ × 49 $\frac{1}{2}$ inches · 1003 × 1257 mm
Three Italian-born artists who made their careers in England and were founder members of the Royal Academy, left to right: Carlini, Bartolozzi, Cipriani.
© National Portrait Gallery, London

Giovanni Battista Cipriani

The Rape of Oreithyia, 1787

Oil on canvas 83 × 68 $\frac{1}{4}$ inches · 2108 × 1734 mm
Private collection, USA

Bartolozzi (after Cipriani)

The Rape of Oreithyia

Stipple engraving · 12 × 9 $\frac{7}{8}$ inches · 305 × 251 mm
© Trustees of the British Museum



Three Persons viewing the Gladiator by Candlelight 1769

Mezzotint

Plate: 17⁷/₈ × 22¹/₈ inches · 455 × 561mm
Image: 17³/₈ × 22¹/₈ inches · 443 × 561 mm
With both artists' names in the plate

LITERATURE

William Bemrose, *The Life and Works of Joseph Wright, ARA commonly called "Wright of Derby"*, 1885, 6;

Tim Clayton, 'A catalogue of the engraved works of Joseph Wright of Derby' (in Judy Egerton, *Wright of Derby*, exh cat), London, Tate Gallery, 1990, p.236, P3 i/iii

The Gladiator (as this engraving is often called) is of particular importance amongst Joseph Wright of Derby's works, providing one of his finest early self-portraits and depicting his first great success as an oil painter – his first exhibited painting, chosen for display at the Society of Artists in 1765 (now Private collection).

The image shows a copy of the Borghese Gladiator (the original statue was then in the Villa Borghese, now in the Louvre) being studied by candlelight, whilst the young artist holds up a drawing of the statue for comparison. The sitters are traditionally identified as Joseph Wright himself and Peter Perez Burdett (a fellow draughtsman and Wright's great friend at this time), together with the more elderly John Wilson. The Borghese Gladiator was particularly admired for its truthful rendering of anatomy and Joseph Wright of Derby chose to display it here from one of its most dramatic aspects. His remarkable use of chiaroscuro heightens the drama of the composition, the statue being *seen as a thrusting, diagonal image of great potency against the soft, velvety dark; his eternal energy contrasts with the three men's quiet study. As much as anything else, this picture is about the power of a great work of art.* (*Wright of Derby*, Tate Gallery, 1990, p.63).

The Borghese Gladiator was one of the most admired works of art of antiquity, and one of the most frequently copied. The bronze cast made for Charles I became one of the most celebrated statues in England and by the mid-eighteenth century when Wright was working, there were numerous copies of different sizes in English collections. He may have studied the copy in the Duke of Richmond's sculpture gallery at Whitehall which was open to students; but

other copies and casts were available. (For a full account of the Gladiator, see Francis Haskell and Nicholas Penny, *Taste and the Antique*, 1981, pp.221–4, fig.115).

The Gladiator, along with *A Philosopher giving a Lecture on the Orrery* and *A Philosopher shewing an Experiment on the Air Pump*, represents one of the most outstanding displays of chiaroscuro to be found in English art or in mezzotint engraving. It was upon works such as these that Joseph Wright of Derby's lasting fame was built; indeed, William Pether's mezzotint engraving of this particular subject is widely considered to be one of the finest achievements of mezzotint engraving on copper to have been produced in England.

This exceptional early proof impression of this magnificent large mezzotint with the upper half of the inscription space still grey and with the early scratched inscription, before the inscription was strengthened and before the entire title space was burnished clean. In this earliest proof state, the mezzotint burr is totally fresh and the soft copper plate shows absolutely no signs of wear and is printed on antique wove paper with margins beyond the platemark on three sides, trimmed just into the base of the blank title space area at the base of the sheet. The sheet is in remarkably intact condition for an early trial proof mezzotint of this era.



Joseph Wright of Derby
Three persons viewing The Gladiator by candlelight
Oil on canvas · 40 × 48 inches · 1016 × 1220 mm
Private collection



An Hermit

Mezzotint, Published May 14, 1770
Image: 22⁷/₈ × 17⁷/₈ inches · 580 × 455 mm
With both artists' names in the plate

LITERATURE

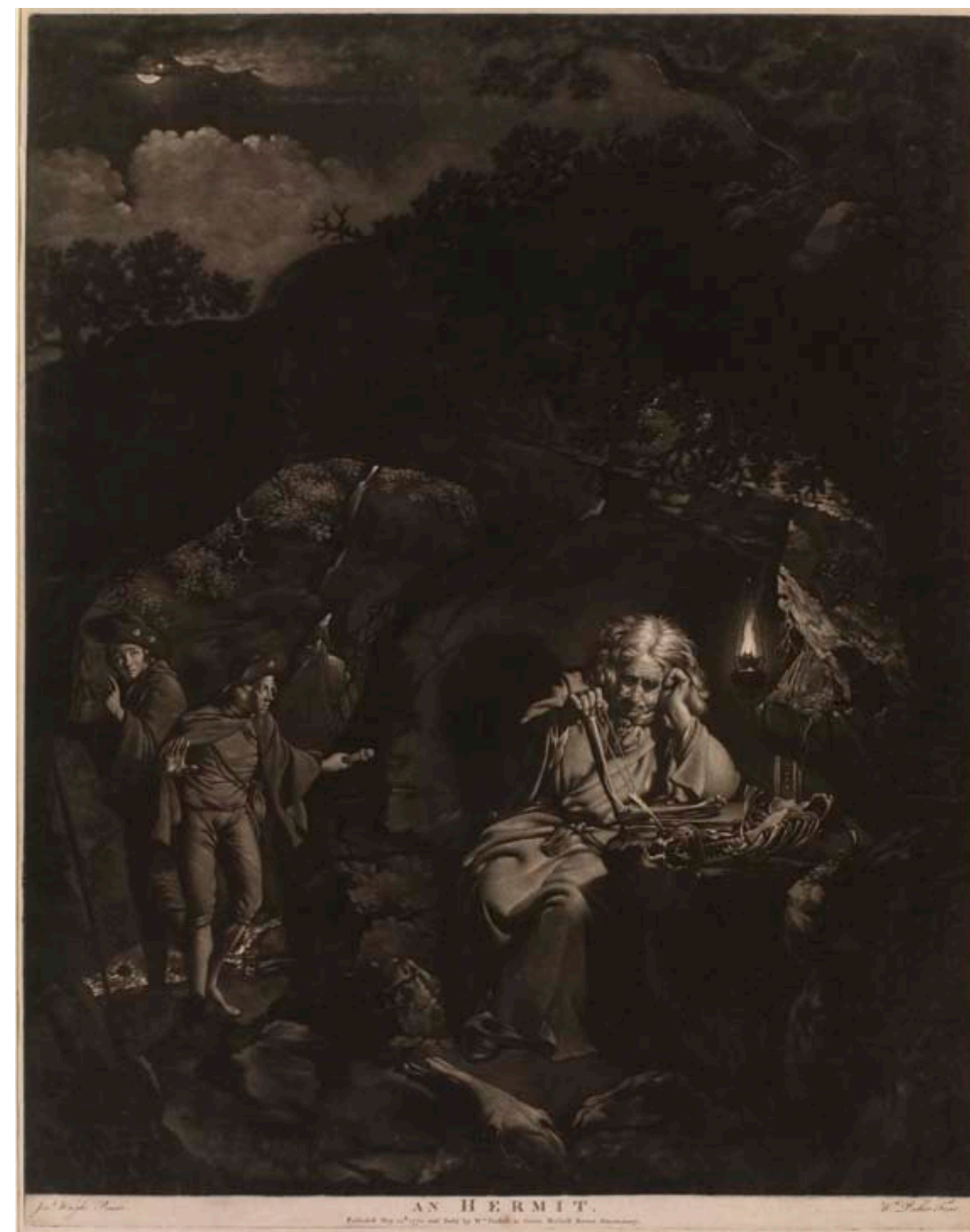
Tim Clayton, 'A catalogue of the engraved works of Joseph Wright of Derby' (in Judy Egerton, *Wright of Derby*, exh cat), London, Tate Gallery, 1990, p.238, P5 ii



Joseph Wright of Derby
A Philosopher by Lamp Light
Oil on canvas · 50¹/₂ × 40¹/₂ inches · 1283 × 1029 mm
Derby Museum and Art Gallery

This very fine, early, rich black impression, records Wright's painting *A Philosopher by Lamp Light* (Derby Museum and Art Gallery) which was exhibited at the Society of Artists in 1769. Wright's closeness to Pether is underlined by the fact that he stayed with the engraver during the exhibition and the following year Pether, himself, included the mezzotint of the painting at the Society of Artists with the print being published on the final day of the exhibition. Clayton records (*op. cit.*) that John Milnes (see cat. no.20) who was forming a collection of prints after Wright's works paid Pether 15s for an impression. In 1775 Pether published a mezzotint of *An Alchymist* as a companion to this mezzotint.

The painting listed briefly as *The Hermit* in Wright's account book at 100 guineas was unsold at the end of the Society of Artist's exhibition when he offered it to Catherine the Great, but it remained on his hands and was included in his posthumous sale. The subject, the earliest of Wright's outdoor candle light subjects, is largely derived from Rosa's painting of *Democritus in meditation* (Statens Museum for Kunst, Copenhagen) which he would have known through Rosa's etching, although the painting was, by then in an English collection.



The Captive 1779

Mezzotint

Sight: 17⁷/₈ × 25¹/₄ inches · 455 × 640 mm

Plate: 17³/₄ × 22 inches · 450 × 556 mm

Image: 17¹/₈ × 21⁷/₈ inches · 434 × 556 mm

With the artist's name in the plate

LITERATURE

William Bemrose, *The Life and Works of Joseph Wright, AKA commonly called "Wright of Derby,"* 1885, 25;

Tim Clayton, 'A catalogue of the engraved works of Joseph Wright of Derby' (in Judy Egerton, *Wright of Derby*, exh cat), London, Tate Gallery, 1990, p.245, P19 ii / ii

Prison and cave scenes, because of the single source of natural light casting brightness into a darkened space, provided perfect settings for Joseph Wright of Derby's natural genius with chiaroscuro. He had produced a small prison scene as an oil painting in 1773 and followed this with an oil of *The Captive* in 1774 (Vancouver Art Gallery), which was engraved seven years later than this mezzotint, in stipple – see p. 66). Wright's final and most elaborate oil version of this subject was exhibited at the Royal Academy in 1778 as *Sterne's Captive* (Derby Museum and Art Gallery) where it was bought by John Milnes, for whom this mezzotint was engraved. In May 1778, after Milnes had purchased the painting of this subject at the Royal Academy show, Joseph Wright of Derby supplied him with a near complete collection of the earlier mezzotints after his works. It would have been characteristic of Milnes to have taken this new enthusiasm for Wright's works to the extreme of commissioning a private plate for himself. This is therefore the rarest of all of the large mezzotints after the work of Joseph Wright of Derby as only 20 impressions of this mezzotint were printed prior to the destruction of the plate.

This particular subject depicts a scene conjured up in the mind's eye of a character from Sterne's *A Sentimental Journey*, in which a solitary captive, lost in despair, is described sitting in his cell. In Wright's picture the prisoner is seen holding the stick upon which he carves a notch to record each day of his confinement. There is a melancholy and desolate mood to this depiction of infinite solitude.

Clayton (*op. cit.*) records *Smith's fine mezzotint was the first engraving of the subject. It is apparently rare and escaped the notice*

of early cataloguers: Frankau relied on Bemrose's description, never having seen an impression herself. According to Bemrose (p.125) the print was 'Engraved for Mr. Milnes of Wakefield: who destroyed the plate when twenty impressions had been taken off'. Clayton goes on to observe that the publication line announces merely that this print was published on 30 April 1779, not that it was published by the engraver J. R. Smith – this represents a departure from J. R. Smith's usual practise and supports Bemrose's view that *The Captive* was a private plate. Similarly, its absence from J. R. Smith's catalogue of his published engravings indicates that he was not the proprietor of the plate. Clayton was unable to locate more than one impression in the first state (Royal Academy, London) and two impressions in the second state worldwide (Derby Art Gallery; and a private collection, (formerly in the collection of the Hon Christopher Lennox-Boyd).

This exceptionally rare mezzotint is a 'Finished proof' with the scratched inscription. An excellent impression in warm brown-black ink, with totally fresh mezzotint burr, the copper plate showing no signs of war and it printed on a coarse laid contemporary paper, warm cream in colour with wide margins at the sides, a thread margin at top of sheet and trimmed into engravers's line at base. A finely preserved example of one of the great rarities of eighteenth-century mezzotint printmaking. No impression is recorded in any major international institution outside England.



Joseph Wright of Derby
The Captive, circa 1775–7
Oil on canvas · 40 × 50 inches · 1016 × 1270 mm
Derby Museum and Art Gallery



THOMAS RYDER 1746–1810 AFTER JOSEPH WRIGHT OF DERBY 1734–1797

The Captive 1786

Stipple engraving

Sight: 17⁵/₈ × 21¹/₈ inches · 449 × 537 mm

Plate: 16¹⁵/₁₆ × 20 inches · 430 × 508 mm

Image: 14³/₄ × 18³/₄ inches · 374 × 476 mm

With the artists' names in the plate

Clayton's second state, prior to the engraved

title and inscription, with the artists' names

and publication line in scratched letters only.

COLLECTION

Rob Dixon, 1989;

Private collection, 2010

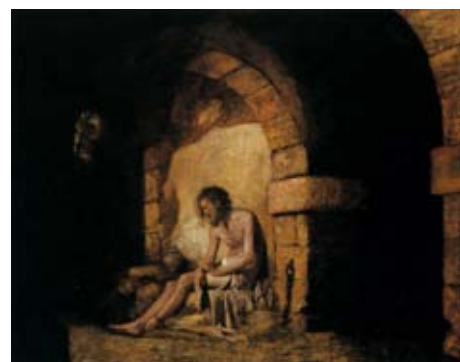
LITERATURE

William Bemrose, *The Life and Works of Joseph Wright, AKA commonly called "Wright of Derby"*, 1885, 24;

Tim Clayton, 'A catalogue of the engraved works of Joseph Wright of Derby' (in Judy Egerton, *Wright of Derby*, exh cat), London, Tate Gallery, 1990, p.249, P28 ii/iii

The oil on which this stipple engraving was based was completed in Rome in 1774 (Vancouver Art Gallery). It changed hands in 1780 and was in the collection of Edward Pickering by 1790. This particular version of the subject differs considerably from Wright's later treatment of the subject (Private collection). In particular, the captive himself is noticeably frail and gaunt when compared with his counterpart in the final painted version. The calendar of small sticks rest upon the bed and various other minor details display a more literal interpretation of Sterne's writing than does Joseph Wright's final romanticised version.

An extremely rare brilliant early proof impression, in Clayton's second state, prior to the engraved title and inscription, with the artists' names and publication line in scratched letters only. Printed in black ink with particularly strong contrast. On antique laid paper with margins. Clayton lists only three impressions in this state, of which this is one.



Joseph Wright of Derby

The Captive, from Sterne 1774

Oil on canvas · 40 × 50 inches · 1016 × 1270 mm

Vancouver Art Gallery, British Columbia



GEORGE ROMNEY 1734–1802

Sir John Morshead Bt

Oil on canvas
30 × 25 inches · 763 × 635 mm
Painted in 1786
In the original neo-classical frame made
by William Saunders

COLLECTIONS
The sitter;
And by direct family descent to
Sir Warwick Morshead, 3rd Bt, 1902;
Private collection, 1981;
Private collection, 2010

LITERATURE
Humphrey Ward and William Roberts,
Romney, 1904, vol.11, p.109



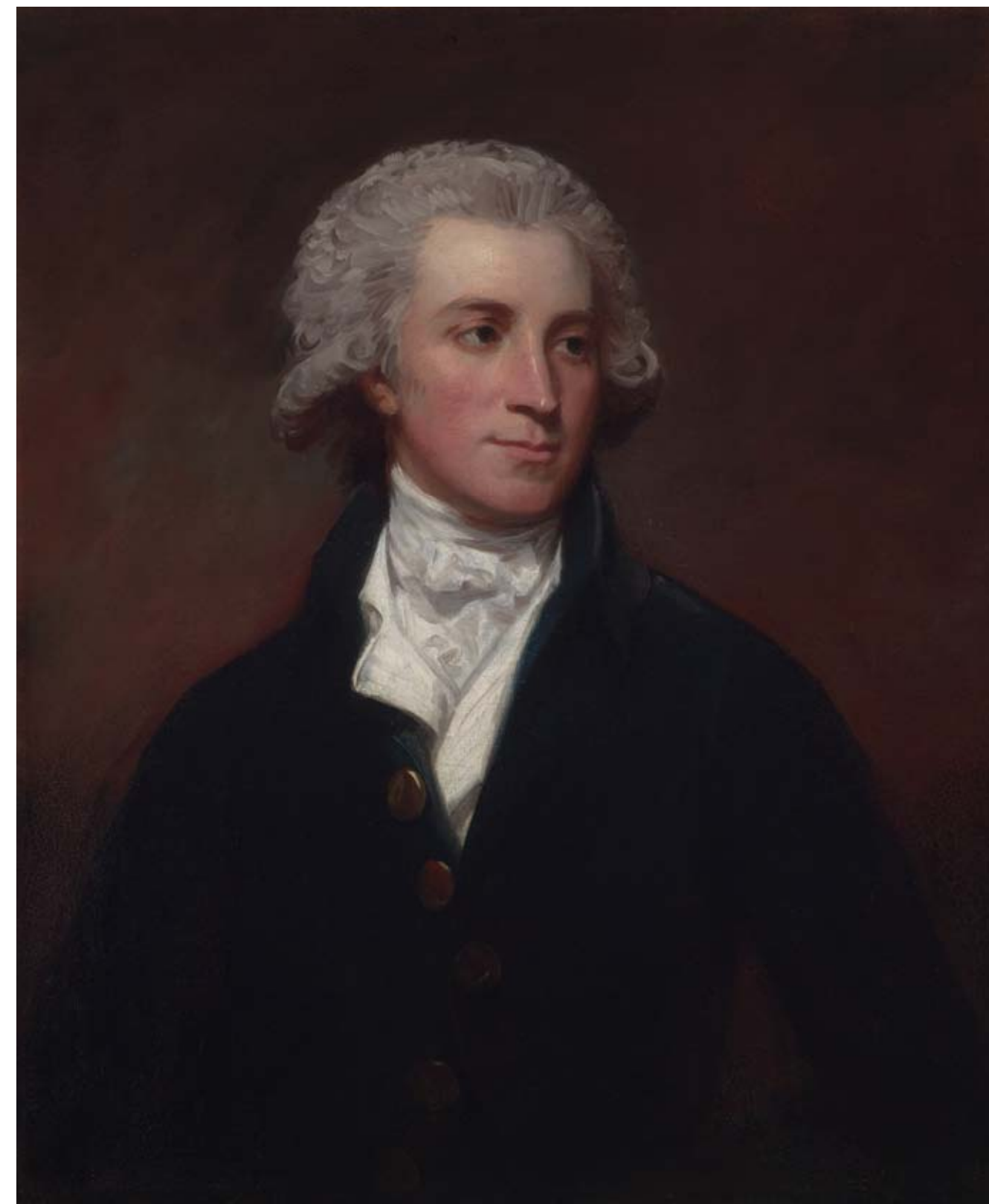
George Romney *Lady Morshead*
Oil on canvas · 30 × 25 inches · 763 × 635 mm
Private collection

This extremely elegant example of Romney's portraiture serves to underline why he was so successful in what might have seemed an overcrowded profession in the London of the 1770s and 1780s. Romney's great technical ability as a draughtsman and in his ability to handle paint was combined in his best works with what can only be described as an elegant sense of taste and a refined sensibility to colour which marked his works throughout his career and especially after his return from Rome in the mid-1770s when his handling of the medium took on a new breadth and confidence.

Romney's sitters books record that Sir John sat for his portrait during May and June 1786 and was charged 20 guineas. Romney also painted a pendant of Elizabeth Morshead, (Private collection) which was begun in 1787 and completed in 1791 for which 25 guineas was paid.

Sir John Morshead (1747–1813) lived at Trenant Park, near Liskeard, Cornwall, and was MP for Bodmin, 1784–1802. He was created a Baronet in 1784 and in 1796 was appointed Surveyor General to the Prince of Wales. In April 1798, the Prince of Wales appointed him Lord Warden of the Stannaries, and Chief Steward of the Duchy of Cornwall. As Lord Warden of the Stannaries from 1798–1800, Morshead was involved in overseeing all aspects of the tin industry from mining, refining and assay offices in the region. The principal role of a stannary town was the collection of tin coinage, the proceeds of which were passed to the Duchy of Cornwall. The authority of the Lord Warden enabled him to exercise judicial and military functions in Cornwall, and he was entitled to call a Stannary Parliament of tanners.

Morshead was reputed to be one of the largest landowners in the west of England. In 1809, however, he lost his fortune, allegedly through gambling in London, and was obliged to sell much of his estate in Blisland, near Bodmin. He died on the Isle of Man in 1813. Morshead's descendants remained in Blisland, and the family coat of arms can be seen in the window of the south transept of the parish church which had been converted into a private chapel by Sir John in 1791.



THOMAS ROWLANDSON 1756–1827

At the Races

Pencil, pen and ink and watercolour
with Whatman watermark
9 × 7¼ inches · 228 × 186 mm
Inscribed: *I'm yours at any sort of fun / My
buck I tell you so. / A Main to fight a nag to run
/ But say the word tis done and done / All's one
to Talleo*
Drawn circa 1790

COLLECTIONS
Jean Bloch;
Bloch sale, Maîtres Étienne Ader & Maurice
Rheims, Paris, 13 June 1961, lot 12;
Private collection, France, 2009



Thomas Rowlandson *Taking a Bribe*
Watercolour · 13 inches · 330 mm, diameter
Private collection formerly with Lowell Libson

This wonderful drawing demonstrates Rowlandson's prowess as a draughtsman at the highest level. Rowlandson's fluent and incisive pen-work and his ability to depict character combined with his gentle humour makes him one of the most appealing of artists; his best works take one back effortlessly into late Georgian England whilst amusing one with their timeless observational, but non-condemnatory, humour. The present drawing is a perfect example of Rowlandson's art at the point where his powers are at their greatest.

Racing subjects were a favourite theme throughout Rowlandson's career as he was an enthusiastic gambler, a devoted delineator of animals with 'attitude' and a great observer of low-life types – the racecourse provided all he needed.



*I'm yours at any sort of fun
My buck I tell you so. A Main to fight a nag to run -
But say the word tis done and done,
All's one to Talleo*

SAMUEL PERCY 1750–1820

A Race of Chimney-sweeps on Donkeys

Wax relief

Wax: 20 $\frac{7}{8}$ × 31 $\frac{1}{2}$ inches · 530 × 800 mm
Overall dimensions: 29 $\frac{1}{2}$ × 40 $\frac{1}{8}$ × 7 $\frac{1}{8}$ inches
750 × 1020 × 180 mm

COLLECTIONS

Charles Talbot, 15th Earl of Shrewsbury (1753–1827), Alton Towers, presumably acquired from the artist;
Henry, 18th Earl of Shrewsbury, (d.1868), by descent;
Shrewsbury sale, Alton Towers, Christie's, July 1857, lot 1373 (day 12);
With Ackermann, Chicago;
Private collection, Chicago

LITERATURE

E.G. Elwyn, 'Samuel Percy's Rustic Scenes in Wax' *Connoisseur*, vol.93, May 1934, pp.320–24;
Ingrid Roscoe, E. Hardy and M.G. Sullivan, *A Biographical Dictionary of Sculptors in Britain 1660–1851*, 2009, pp.971 & 973, no.42

Samuel Percy, perhaps the most celebrated wax-modeller of his day was born in Dublin, where he studied at the Dublin Society's schools and first exhibited at the Dublin Society of Artist's exhibition in William

Street in 1772. He appears to have been based in London by 1774 but returned frequently to Dublin taking orders for profiles, whole-lengths and groups. In 1780 he was charging 1 $\frac{1}{2}$ guineas for portraits in coloured wax and 1 guinea for bracelet-sized waxes in the manner of Roman coins which he promised were 'quite the style in France and Italy'. He offered, also, to take death masks from which he could produce portraits. Indeed, Percy appears to have had little shyness in proclaiming his talents being 'thoroughly bred to every branch of the Statuary-business' and advertising himself as being 'so well-known in ... the kingdom at large it is unnecessary in this puffing age to spin out his own panegyric further.' After his arrival in England Percy seems to have travelled widely including visits to Liverpool, Chester, Doncaster, Brighton and Tunbridge Wells. He certainly seems to have been busy and only exhibited at the Royal Academy on three occasions between 1786 and 1804. Of greater note was the sale at Christie's in 1800 of forty-eight lots of Percy's wax portraits and groups which achieved £172, included in this sale was the group of a Tinker's Family which made the substantial price of 35 guineas.

Roscoe (*op. cit.*) has pointed out that Samuel Percy's wax portraits differed from those of his predecessors' inasmuch that they not only tend to be in much higher relief but because they are cast in naturalistically coloured, or 'stained' liquid wax. Percy took his new manner of working in wax to its fullest extent in the remarkable series of tableaux which 'framed in recessed cases, they combine multiple fully rounded statuettes in coloured wax, often with the addition of real lace, hair and other ornaments, to give the figures a doll-like verisimilitude. His subjects were often rustic genre scenes, for instance 'Gypsy Encampment', in which nine figures, including a screaming infant, gesture furiously, creating a bustling composition of theatrical unrest' (Roscoe, *op. cit.* p.971).

The remarkable tableau of *A race of chimney-sweeps on donkeys* is possibly the largest and most ambitious of Percy's waxes to survive. It originally formed part of the remarkable collection of over a hundred of Percy's works which the 15th Earl of Shrewsbury formed, presumably by direct purchase or commission for the artist himself.



Samuel Percy *The Death of Voltaire*
Coloured wax · 21 $\frac{3}{8}$ × 19 $\frac{1}{8}$ inches · 550 × 485 mm
Executed circa 1809
Victoria & Albert Museum, London (A.19–1932)

Samuel Percy *Three Musicians*
Coloured wax · 22 $\frac{1}{2}$ × 24 inches · 571 × 610 mm
Executed circa 1809
Victoria & Albert Museum, London (446–1882)



WILLIAM HENRY HUNT 1790–1864

The gamekeeper

Pen and ink, pencil and watercolour

17 × 12 inches · 430 × 300 mm

Signed and dated 1826

Inscribed by the artist on the backing board:
*Drawn from Nature by Wm Hunt, 6 Marchmont
St. Russell Square*

Also inscribed in another hand:

*Watercolour drawing / The 'Gamekeeper' by
William Hunt of the Old Watercolour Society
London / Price – Fifty guineas – purchased from
William Ward of Richmond, Surrey (2 Church
Terrace) by The Honble George Duncan on
October 3rd 1892 – The British Museum desired
to have this picture but G. D. had first choice –
Mr W. Ward was Mr Ruskin's assistant at the
National Gallery when arranging the
Turners –*

COLLECTIONS

William Ward of Richmond;
The Hon George Duncan, acquired from
the above, 3rd October 1892 for 50 gns.;
Private collection, UK, 2010

EXHIBITED

Possibly, London, *Old Watercolour Society*,
1826, no.69 (*A gamekeeper in the service
of Charles Dixon Esq*); or Possibly, London,
Old Watercolour Society, 1828, no.359.
(*A Game-keeper from Nature*) 10 gns.

This large and spirited study numbers amongst the finest of Hunt's studies of single figures and demonstrates his great virtuosity as a draughtsman. Hunt exhibited five watercolours of gamekeepers between 1824 and 1828 whilst a slightly later work dated 1834 is in the collection of the Yale Center for British Art. In the mid 1820s Hunt was working for the Earl of Essex at Cassiobury Park in Hertfordshire and it is likely that some of these studies were made during his time at the Earl's estate. The present drawing may be a candidate for Hunt's exhibit at the Old Watercolour Society in 1826. There is an undated, more fully worked-up, watercolour of a gamekeeper which was formerly in the collection of Harry Quilter (reproduced, Harry Quilter, *Preferences in art, life and literature*, 1892, opposite p.180) which may possibly be a candidate for Hunt's 1826 exhibit. In 1828 Hunt also exhibited a slightly smaller *A Game-keeper from Nature* (last recorded, Private collection, Oxfordshire). Another smaller watercolour of the same subject is in the Fry collection.

William Ward (1829–1908), who in later life described himself as 'for 30 years Assistant to Professor Ruskin' had started

his career as a clerk and then became a pupil of John Ruskin at the Working Men's College. Ruskin formed an extremely high opinion of his pupil's abilities, using him as a substitute drawing master. When Ruskin considered that Ward needed more training he paid for Ward to have lessons with Hunt. Ward assisted Ruskin in organizing the watercolours and drawings which Turner left to the nation as well as making copies of Turner's watercolours at Ruskin's behest. Ward's copies were of extremely fine quality and have subsequently often been confused for the master's work. When Ward set up as a dealer, Ruskin used Ward as a channel for the disposal of much of his own work.

Ruskin greatly admired Hunt's work and had an extensive collection, mostly of finely wrought still-life watercolours.



William Henry Hunt *The Head Gardener, Cassiobury Park*
Watercolour · 11½ × 13¾ inches · 298 × 347 mm
Lowell Libson Ltd



JACQUES-LAURENT AGASSE 1767–1849

A portrait of Marianne Langham

Oil on panel
23 × 21 inches · 584 × 533 mm

COLLECTIONS

Sir James Langham, 7th Bt, father of the sitter, Cottesbrooke Park, Northamptonshire; and by descent in the Langham family at Cottesbrooke until 1909, when the family portraits were removed to Tempo Manor, Co Fermanagh; Sir James Langham, 16th Bt, by descent, 2001; And by descent

LITERATURE

R.R.M. Sée, *Masquerier and his circle*, 1922, p.210 (as by Masquerier); *Catalogue autographe de son oeuvre 1800–1849*, Manuscript record book in the collection of the Musée d'art et d'histoire, Genève, (inv. 1906–1), under July 4th 1808: *P of a lady wole [sic] length. Small size*

EXHIBITED

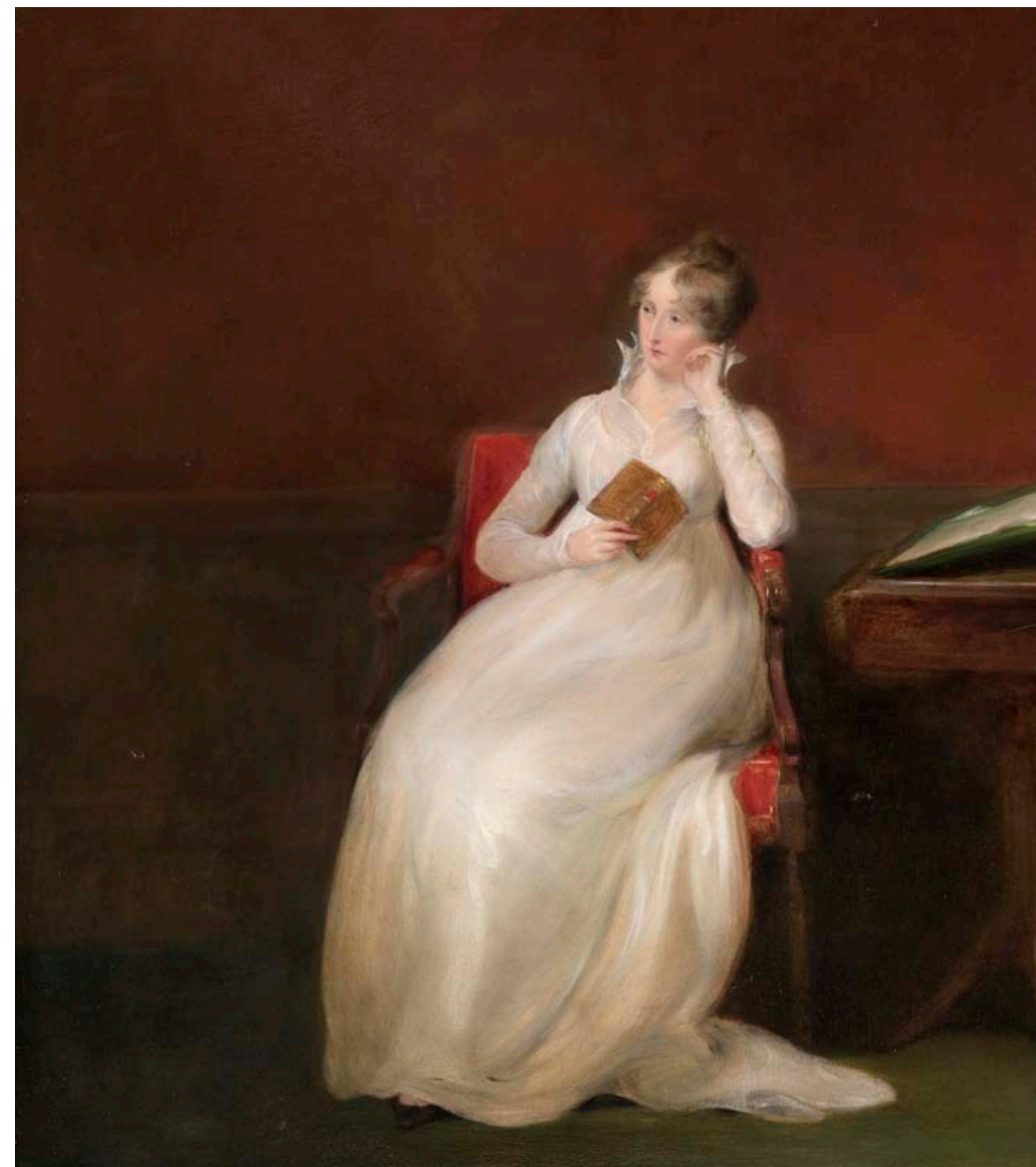
Possibly, London, Royal Academy, 1808, no.166 (*Portrait of a Lady*)

This particularly charming example of Agasse's work as a portrait painter was painted at a period in his career when he was especially engaged as a painter of animals – on occasion on an heroic scale – and it was only later in his life that he increasingly turned to portraiture as a support to his waning income. This finely drawn work demonstrates Agasse's preference for a slightly oblique off-centre treatment of his sitters who are often seen seated in sparsely treated surroundings which are often scumbled-in. One of the earliest examples of this is the drawing of *circa* 1800 of his sister, Louise-Etiennette Agasse (Cabinet des Dessins, Musée d'Art et d'Histoire, Geneva, Acc. no.1968–41) which demonstrated a pose that he was going to repeat throughout his career. Agasse was to employ a similar device in his double portrait of the Booth children, *The Important Secret*, (known in two versions) of 1823 and the 1838 portrait of Mrs Cross (Zoological Society of London). The painting of 1820, *The Hard Word* (private collection) and the related drawing (Cabinet des Dessins, Musée d'Art et d'Histoire, Geneva, Acc. no.1921–1) again shows Agasse's predilection for the format seen in this portrait of Marianne Langham which is also of a similar size.

Perhaps the best-known example of this format is the small full-length portrait of Edward Scheener (private collection) executed in 1823. In this larger portrait many of the compositional elements found in the present work are repeated and it is similar to that seen here. Mme Renée Loche confirms the attribution of the present work to Agasse but has suggested that this portrait may date from the period 1820–30 as the majority of his portraits date from that period. However, on the basis of Agasse's

earlier portraits and of the dress seen in this portrait we suggest that an earlier date can be ascribed to this work. Agasse, himself listed '*P of a lady wole [sic] length. Small size*' in the autograph record of his works (*op. cit.*) which Mme Loche has pointed out tends to be imprecise as to the exact details of individual pictures.

Marianne Langham (1772–1809) was the second daughter of Sir James Langham 7th Bt, of Cottesbrooke, and Juliana, sister and sole heiress of Thomas Musgrave, of Old Cleeve, Somerset.



SIR THOMAS LAWRENCE PRA 1769–1830

Portrait of the Artist's Mother, Mrs Lucy Lawrence

Pencil and coloured chalks
9 1/16 x 7 1/2 inches · 230 x 190 mm
Drawn circa 1796

COLLECTIONS

Anne Bloxam, sister of the artist;
Lucy Brookbank Bird, daughter of the above;
May Grundy, daughter of the above;
Lucy Bird, sister of the above, acquired in 1902;
Mrs N. Pickering, Hawkhurst, by descent, 1952;
Private collection, 2010

LITERATURE

Kenneth Garlick, 'A Catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, vol. xxix, 1964 p.232



Sir Thomas Lawrence PRA
Portrait of Lucy Lawrence, the artist's mother, a sketch
oil on canvas · 30 x 25 inches, 763 x 635 mm
French & Co., New York

This particularly fine and sensitive drawing of Thomas Lawrence's mother, Lucy Lawrence, relates to an oil sketch painted when she was already ill towards the end of her life in May 1797. They are Lawrence's only known portraits of his mother. Lawrence was close to his mother and a letter he wrote to a Miss Lee on the actual day of his mother's death suggests he had been present. Just months later, Lawrence's father died.

It is unsurprising that the sitter's clandestine marriage to the insolvent and unemployed, Thomas Lawrence (senior) in 1753 was met with disapproval by her family. Lucy was the younger daughter of the Rev. William Read (1694–1754), Vicar of Tenbury, Worcestershire, and Rector of Rochford, Herefordshire, and his wife Sara Hill, who was descended from well-established Welsh and Shropshire gentry: her great-uncles were Sir Littleton Powys, Chief Justice of North Wales, and Sir Thomas Powys who had been Solicitor-General. Lucy's father banished her from the family home and her uncle removed her from his will. There was, however, a reconciliation with her family, though not with her father who died in 1754. Lucy and Thomas Lawrence had sixteen children, of which the artist was the fourteenth, but youngest surviving child. He was born in Bristol on 13 April 1769.

Mrs Lawrence was described as a woman of 'taste and ability, amiable, and well looking both as to figure and face' by Mrs Papendiek, Assistant Keeper of the Wardrobe to Queen Charlotte who got to know Sir Thomas Lawrence when he painted the Queen in 1789. In his catalogue of Lawrence's work Kenneth Garlick commented that the clue to the artist's character 'lay with the ill-assorted but apparently

happy union of two antipathetic personalities, the flamboyant, somewhat vulgar, erratic and extravagant father and the genteel, prudent and watchful mother' who 'might easily have found a place in a novel by Jane Austen as the capable and modest wife of a clergyman of limited means.' (Kenneth Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, 1989, p.11).

This drawing remained in the family of Lawrence's sister, Anne, who married the Revd Richard Rouse Bloxam, a master at Rugby School, in 1790; and it stayed in the family by descent until 1952. The oil sketch of Lawrence's mother was also owned by Anne Bloxam and remained in the family when the Bloxams moved to New Zealand, and was on loan to the Museum of New Zealand, Te Papa Tongerawa, from 1981–2002 (with French & Co, New York).

Lawrence's only known portrait of his father is a chalk drawing (Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Stanford, California) made towards the end of his father's life, portraying him as a full-figure of a man, confident and at ease with himself. In comparing it to the oil sketch of Lawrence's mother, Michael Levey commented that the portrait of Mrs Lawrence is 'far removed in mood from the jaunty assurance of her husband. It is a haunting image, in which the haggard features are still handsome, and the likeness to her youngest child is strong.' (Michael Levey, *Thomas Lawrence*, 2005, p.34)



SIR THOMAS LAWRENCE PRA 1769–1830

Three sheets of studies of hands and arms

Black and red chalks

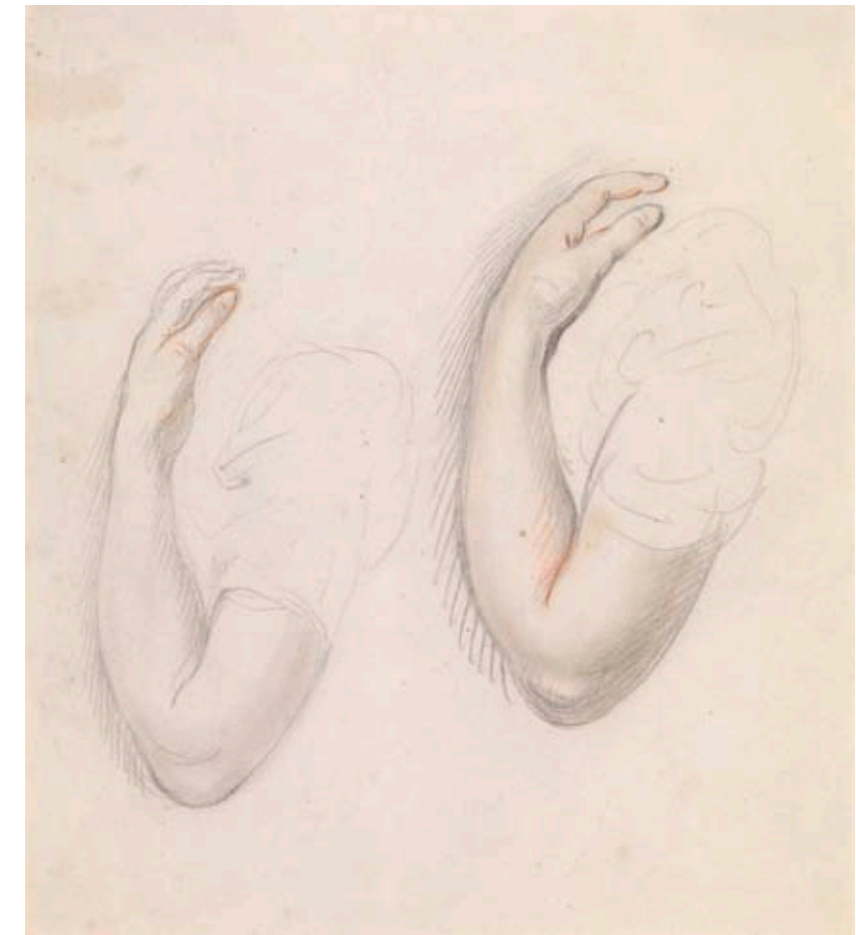
Downturned hands: 8 × 7¼ inches · 202 × 185 mm

Upturned hands: 8¾ × 6¾ inches · 209 × 171 mm

Arms: 7½ × 6¾ inches · 190 × 172 mm

COLLECTIONS

Sir Thomas Lawrence;
Lawrence executor's sale, Christie's,
20th May 1830;
Private collection, UK



Sir Thomas Lawrence PRA
*Study of arms and hands; lady's
arms from elbow to hand*
Black and red chalk heightened with
white chalk with graphite
8 × 6¾ inches · 204 × 175 mm
© Trustees of the British Museum

Michael Levey recently pointed out that Lawrence was a draughtsman of *instinctive, masterly ability, drawing with a facility far beyond anything that Reynolds could attempt, and with a precision of outline alien to Gainsborough. At the basis of his paintings always lay drawing – quite literally* (Michael, Levey, *Sir Thomas Lawrence*, 2005, p.2). Unlike the portrait drawings which are the best-known aspects of his practise as a draughtsman and which were intended for a public audience, however limited and personal, the lesser-known studies such as the present three examples demonstrate his abiding love of and fascination with the actual art and process of portrait painting and underline the extreme degree of skill

and professionalism that he brought to his paintings which superficially appear to owe more to Lawrence's painterly qualities than to his skill as an anatomical draughtsman. In his early years in London Lawrence spent much time studying Antique sculpture in order to understand the human form, before being allowed to move onto the live model. However, as Lawrence had already been practicing as a portrait painter in Bath, prior to his entry to the Royal Academy Schools, he was in many ways advanced of his fellow students as Henry Howard RA remarked his *[early] proficiency in drawing ... was such as to leave all his competition in the antique school far behind him* (D. E. Williams, *Life and Correspondence of Sir Thomas*

Lawrence, vol.I, London, 1831, p.99). These three drawings demonstrate Lawrence's interest in the mechanics of his art and his devotion to drawing, not only as a skill but as a form of study vital to a practising artist. To that end Lawrence not only made drawings such as these for his own elucidation but obsessively collected the drawings and studies of past masters to further his understanding. There are two sheets of studies of limbs in the Victoria and Albert Museum, executed in black chalk on brown paper as well as several sheets of studies of limbs in the British Museum. These like our drawing were executed in black and red chalks as is a further sheet of studies of a woman's hands in the Fitzwilliam Museum.

THOMAS ROWLANDSON 1756–1827

Piscatorial expressions

Pencil, pen and brown ink
 10 × 8¼ inches · 255 × 205 mm
 Inscribed *Cucullus cocu de mer*
 Drawn circa 1820

COLLECTIONS
 Private collection, Germany

Thomas Rowlandson
Comparative Physiognomy:
A sheet of studies of heads
 Pen and ink on paper
 8½ × 6¾ inches · 215 × 172 mm
 Carnegie Museum of Art, Pittsburgh,
 formerly with Lowell Libson Ltd

Thomas Rowlandson
Comparative Anatomy
Porcupine and pig, with human parallels.
 Pen and ink on paper
 © The Trustees of the British Museum



Rowlandson was fascinated by the resemblance between human, animal and bird faces, as can be seen in the numerous visual puns that occur throughout his work. The present drawing is notable of the variety of human expressions that Rowlandson managed to invest the thirteen fish depicted in this drawing. Rowlandson emphasises his interest in the pun in his pseudo scientific inscription: *Cucullus* being the scientific name for the Common Cuckoo (*Cuculus canorus*) which is further punned with *cocu de mer*.

Rowlandson's interest in 'character' studies ran in parallel with the growing enthusiasm towards the end of the eighteenth century in the pseudo-science of the study of physiognomy and it would have been unlikely that an artist who was so touched by humour would not have found this subject a fertile field for cultivation.

Rowlandson appears to have had more than just a passing interest in this 'science'. Following on from Pythagoras and other

writers including Giovanni della Porta, author of *De Humana Physiognomonia* (1586), and Johan Lavater who were interested in this phenomenon, Rowlandson made a number of careful observations in the early 1820s which were not only intended to be humorous but appear to be serious forays into the subject. Rowlandson noted on the title page of one of his albums as well as on a single sheet, now in the Courtauld Institute, amongst the numerous mythological religions in the world, there is one which teaches us the souls of human beings pass into the bodies of the animals – Pythagorean. There is an album of sketches by Rowlandson entitled *Comparative Anatomy; Resemblances Between the Countenances of Men and Beasts* in the British Museum (1885, 1212.182–244), which contains sheets depicting, 'Four fishes and four fish-like human profiles' and 'Gurnet and John Dory, paralleled by an old lady and a college don'. The Houghton Library, Harvard, also holds a substantial group of drawings exploring the subject (watermark 1821), whilst the Henry E. Huntington Library, San Marino, holds another group of drawings entitled *Comparative Anatomy and Jug Designs* (59.55.1086) depicting the head of the Duke of Wellington opposite a miser and a rat. This motif also appears in one of the leaves of an album from Denston Hall, Newmarket, which was on the art market in 1989. That album included a page with a drawing of the head of a fish next to the profile of a man with a piscatorial gaping mouth above another drawing of a long-beaked bird and a man with a prominent proboscis. Although the present sheet depicts fish rather than comparative human resemblances, it reflects Rowlandson's interest in ichthyology taken to the level of caricature.



High is our calling, Friend! — Creative Art

A manuscript transcript in Haydon's hand of Wordsworth's sonnet dedicated to Haydon:

*High is our calling, Friend!—Creative Art
(Whether the instrument of words she use,
Or pencil pregnant with ethereal hues,
Demands the service of a mind and heart,
Though sensitive, yet, in their weakest part,
Heroically fashioned — to infuse
Faith in the whispers of the lonely Muse,
While the whole world seems adverse to desert.
And, oh! when Nature sinks, as oft she may,
Through long-lived pressure of obscure distress,
Still to be strenuous for the bright reward,
And in the soul admit of no decay,
Brook no continuance of weak-mindedness —
Great is the glory, for the strife is hard!*

Pen and ink on wove paper
7 × 4½ inches · 180 × 115 mm
Inscribed: *Sonnet [sic] addressed to B R
Haydon by W Wordsworth — Dec 27, 1815*

COLLECTIONS
Elizabeth Dufresne, presumably a gift from the artist; and by descent



Benjamin Robert Haydon
Christ's Entry into Jerusalem, 1814–20
Oil on canvas · 156 × 180 inches · 3960 × 4570 cm
Mount St Mary's Seminary, Cincinnati

This sonnet was one of three dedicated by Wordsworth to Haydon. It was originally written on December 21st, 1815, and Haydon later wrote in his autobiography, 'Now, reader! was not this glorious?' During this period, he was also the recipient of four poems by Keats and one by Elizabeth Browning, amongst others. This transcript by Haydon, written within days of receiving the original (present whereabouts unknown), was found in an album belonging to his friend Elizabeth Dufresne. The hand represented below may be Wordsworth's, as Haydon drew it on other occasions, or more likely his own: it certainly symbolises the hand of 'Creative Art'.

It is likely that Haydon first met Wordsworth in May 1812 at the Mayfair home of Sir George Beaumont, Haydon's patron, on one of the poet's visits to London although the first reference to the poet in Haydon's diary appears in 1815. Fourteen years older than Haydon, Wordsworth, who had recently published *The Excursion*, made a deep and lasting impression on



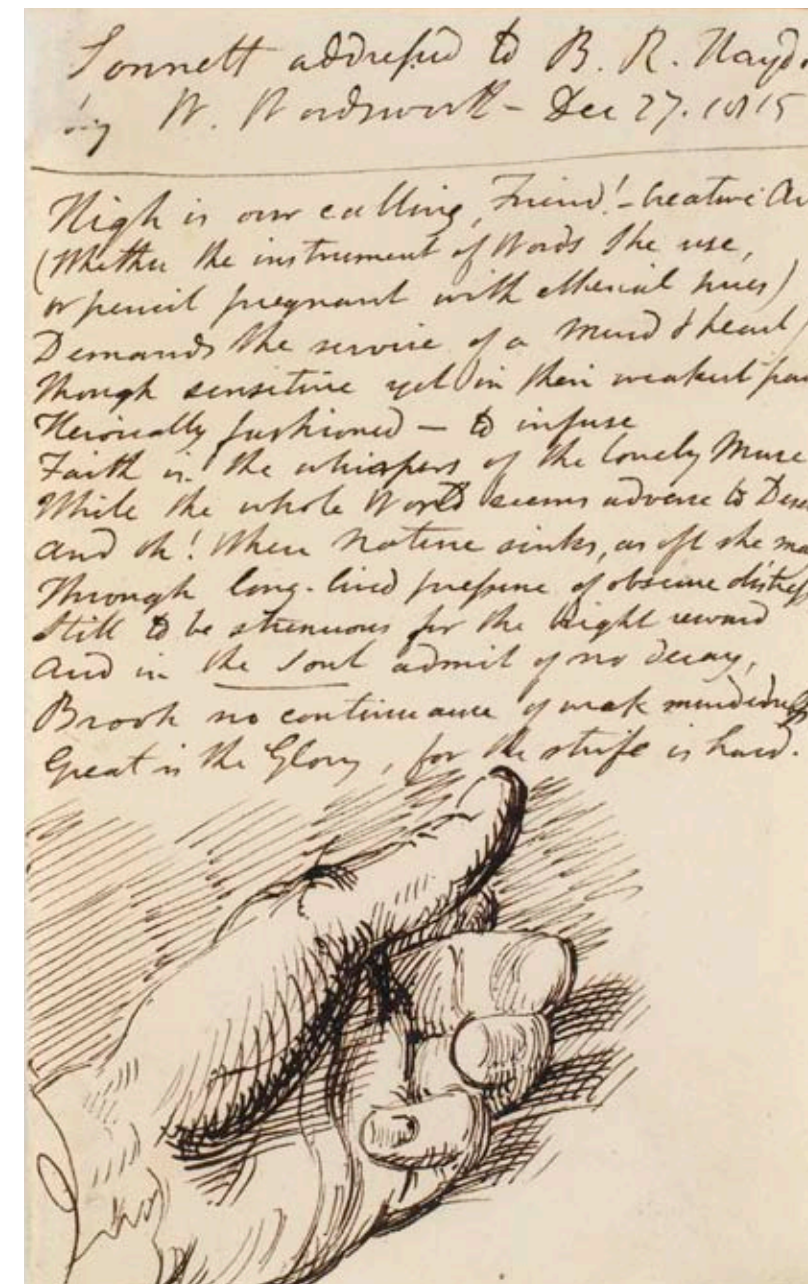
the painter and presumably the feeling of regard was mutual. In April 1815 Haydon made a lifemask in plaster of Wordsworth, describing that the poet bore it like a philosopher. The following day, as recorded in his autobiography, Haydon: *afterwards sauntered along to West-end Lane and so on to Hampstead, with great delight. Never did any man so beguile the time as Wordsworth. His purity of heart, his kind affections, his soundness of principle, his information, his knowledge and the intense and eager feelings with which he pours forth all he knows affect, interest and enchant one. I do not know anyone I would be so inclined to worship as a purified being.* (*The Autobiography and Memoirs of Benjamin Robert Haydon*, edited from his Journals by Tom Taylor, 1926, pp.209–10).

Just months later, in December, Haydon was delighted to receive Wordsworth's sonnet addressed to him and it became an inspiration and a call to arms for Haydon in the difficult years that lay ahead. Robert Woof pointed out that, 'Haydon's delight in the sonnet partly stems from Wordsworth's bracketing together poet and painter as creatures equal in high creative impulse: 'every other poet has shown a thorough ignorance of its nature before — seeming not to know that the mind was the source of the means only different — if only, you will have the gratitude of every painter.' (Robert Woof, 'Haydon, Writer, and the Friend of Writers', in *Benjamin Robert Haydon 1786–1846*, The Wordsworth Trust, 1986, p.31). Haydon immediately asked for the poet's permission to publish it and as a result, 'High is our calling' appeared in John

Benjamin Robert Haydon
William Wordsworth, 1842
Oil on canvas · 49 × 39 inches · 1245 × 991 mm
National Portrait Gallery

Scott's *Champion* on 4th February 1816, and in Leigh Hunt's *Examiner*, 31 March 1816. In return Haydon produced portraits of Wordsworth in chalk (1818) and oil, *William Wordsworth on Helvellyn*, 1842 (both National Portrait Gallery), and even included Wordsworth's head in his major composition *Christ's Entry in Jerusalem*, painted between 1814 and 1820 (Mount St Mary's Seminary, Cincinnati).

Elizabeth Dufresne, who first owned this drawing, was a neighbour of Sir David Wilkie in Rathbone Place, London, and modelled as the mother in Wilkie's *The Blind Fiddler*. Their circle of mainly Scottish friends also included Benjamin Haydon and the French émigré artist Dufresne, whose marriage to Elizabeth was short-lived, ending with her departure to France. Haydon wrote affectionately of her and this period of their association in his autobiography, where he even refers to them reading Shakespeare together. He wrote: *Liz was as interesting a girl as you would wish to see and very likely to make a strong impression on any one who knew her: however, I kept clear, and she ultimately married the Frenchman.*



HENRY FUSELI RA 1741–1825

Portrait of Harriot Mellon

Pencil

7 × 4½ inches · 178 × 113 mm

Inscribed by the artist in pen and brown ink, upper margin: σοφὴν δὲ μισῶ: μὴ γὰρ ἔν γ' ἐμοῖς δόμοις / εἴη φρονοῦσα πλείον' ἢ γυναῖκα χρῆ [Euripides, *Hippolytus*, II, 640–41: “But a clever woman – that I loathe! May there never be in my house a woman with more intelligence than befits a woman!"]; inscribed and dated, lower margin, H[arriot]. M[ellon]., and, S[omerset]. H[ouse]. may 29. [18]15.; and inscribed on the verso, *Covent Garden Theatre / Admit seven to my box / T. Coutts / Saturday May 13th 1815*

COLLECTIONS

Sir Thomas Lawrence PRA, acquired from Fuseli's estate;
Susan Coutts, Baroness North and Countess of Guilford (d.1837), acquired in 1830 from Lawrence's estate;
Susan, 10th Baroness North, daughter of the above (d.1884);
North sale, Sotheby's, 14 July 1885, lot 654 (one of six autographs “mostly with sketches”), bought by Harvey, £1.10s.; Mackenzie;
Ralph Edward Lambton;
Christie's, 9 December 1980, lot 275;
Stanley J. Seeger

Just four months before this portrait was made, on 18 January 1815, Thomas Coutts (1737–1822), banker to George III and the “richest man in England,” married Harriot Mellon, the celebrated actress, in St. Pancras, London. He was seventy-eight, forty years older than his mistress of nearly a decade. His first wife, Elizabeth Starkey, who was mentally ill, had died just four days earlier. The daughter of itinerant actors, Mellon, famous for her beauty, made her



debut in London at the Drury Lane Theatre as Lydia Languish in Sheridan's *Rivals* in 1795. A fellow actress described her as ‘a young, glowing beauty, endowed with great natural powers of mind, talents and vivacity, but ... an insuperable rusticity of air and manners.’ The month after her marriage saw her last appearance on stage, as Audrey in *As You Like It*. Their happy marriage lasted until 1822, when Coutts died, making her the richest widow in the country, for she was his sole heir including a share in his banking operation. Her second marriage, in 1827, to William Aubrey de Vere Beauclerk, 9th Duke of St. Albans (1801–1849) and twenty-four years younger than she, was considered scandalous and Queen Victoria apparently refused to receive the duchess. During her final years, Mellon took an active interest in the bank, significantly increasing the value of her share. On her death, she left her enormous fortune to Mr. Coutts's youngest grand-daughter, Angela Burdett-Coutts, later to become one of the leading philanthropists of the Victorian age.

By 1815 Fuseli and Coutts had been friends for over fifty years. In fact, Coutts was among the artist's greatest supporters and patrons. Fuseli had been introduced to the banker shortly after his arrival in London in 1764, aged twenty-three. Later, Coutts helped finance the artist's trip to Italy in 1770, which proved to be crucial to his artistic development and when Fuseli returned to London eight years later, in 1778, Coutts was one of the first men he called upon. When Coutts died in 1822, Fuseli reportedly said: “It is my turn next.” Later in life Fuseli had also become particularly close to Coutts's three daughters – all of whom made notable marriages – and grand-daughters. Often he would follow the invitation

of Susan, Coutts's eldest daughter, then Countess of Guilford, to stay at her house in Putney Hill; in that familial context Fuseli made many of his intimate portrait drawings, and it was there that Fuseli, surrounded by the adoring members of the Coutts family and other friends, such as Thomas Lawrence, died in 1825. All of Fuseli's drawings and sketches, including the present sheet, were then purchased by Lawrence, and after his death entered the possession of the Countess of Guilford, through whose family they descended.

Fuseli's passion for the theatre and its actors is legendary. Well known are his drawings of *Garrick as Gloucester* (1766) or together with the equally famous Mrs. Hannah Pritchard as *Lord and Lady Macbeth* (1766), both in the Kunsthau, Zurich. Long after the death of these beloved actors, in 1812, Fuseli depicted Garrick and Pritchard again as *Macbeth and His Wife*, a painting now in Tate Britain, London. His passion for theatre was shared by the Coutts family, and Fuseli more than once volunteered to accompany Coutts's grand-daughter, Sophia Burdett, to Covent Garden or Drury Lane. Fuseli knew Mellon well both from the stage and socially, and he was a frequent guest at her legendary dinner parties where, on occasion, she would put in a performance. Once, according to one story, “at the table of Mr. Coutts the banker, Mrs. Coutts, dressed like Morgiana, came dancing in, presenting her dagger at every breast. As she confronted the sculptor Joseph Nollekens, whose parsimonious nature Fuseli apparently scoffed at, Fuseli called out: Strike, strike, there's no fear; Nolly was never known to bleed!”

Portraits of women played an important role in Fuseli's life, particularly in his later career. Well known are the numerous

drawings he made of his wife, *née* Sophia Rawlins, one of his former models, whom he married in 1788. From about 1810 on he made a significant number of portrait drawings of generally young women whose company the aging artist seemed to have particularly enjoyed. Like our drawing, these portraits are frequently executed in pencil on a sketch-book scale and show the sitter in a classical profile, revealing a particular interest in extravagant hairdos. They all show a high degree of stylization, sometimes bordering on caricature. With sparse use of his media and without unnecessary embellishments, Fuseli captured the extrinsic features as well as the character of his sitters. One of the young women Fuseli frequently portrayed at the time was Lavinia de Irujo, daughter of a Spanish diplomat, then living in Chelsea. She, like one of Coutts's grand-daughters, Lady Georgina North, had received drawings lessons from the artist. Two portraits of Lavinia, made in 1813 and 1814, respectively, are particularly close in style and type to our sheet. The earlier one shows Lavinia with an almost identical coiffure, her name inscribed in Greek letters. Fuseli often inscribed his drawings in Greek; a characteristic sheet comparable to ours is a drawing of a courtesan, identical in style, medium and size, in the Kunsthalle, Hamburg, which bears a similar two-line Greek inscription, this time quoted from Homer's *Iliad*.

The inscription on the verso indicates that Coutts had invited Fuseli and other friends to his box at the Covent Garden theatre. Presumably it was there that Fuseli made this portrait, which shows Mellon, her left arm seemingly resting on the ledge of the box, deeply absorbed in what appears before her.

GEORGE DAWE RA 1781–1829

Portrait of young man

Oil on canvas, unlined

26 × 22½ inches · 660 × 571 mm

Signed, inscribed and dated, lower right:

Geo Dawe RA St Petersburg 1819, also signed with initials, lower centre: *GD RA*; and signed and inscribed verso:

Geo Dawe RA Pinxit 1819 St Petersburg;

Also inscribed on the stretcher by Cornelius Varley with varnishing instructions

COLLECTIONS

Private collection, UK, 2010

LITERATURE

To be included in Dr Galina Andreeva's forthcoming catalogue raisonné of the works of George Dawe.

This remarkably vivacious portrait was executed very soon after Dawe's arrival in St Petersburg where he was to fulfil a commission from Alexander I, Emperor of Russia, to paint the heroes of the 1812 campaign. This commission was to occupy Dawe for the rest of his career and resulted in a gallery of over three hundred portraits for the Military Gallery of the Winter Palace (Hermitage Museum, St Petersburg). This, as yet, unidentified portrait, appears to have returned home with Dawe at the end of stay in Russia and may well be a record of an early friendship made in St Petersburg's artistic or literary circles.

Dawe is now the least celebrated of the major late Georgian portrait painters in spite of being compared in his lifetime with both Thomas Lawrence and Jacques-Louis David. Undoubtedly, his removal from London at a vital period of his career left the field entirely clear for Lawrence, whose only clear rival he was. Dawe certainly made a rapid impression in Russia with Pushkin dedicating the following verse to him:

*Why does your wondrous pencil strive
My Moorish profile to elicit?
Your art will help it to survive,
But Mephistopheles will hiss it.
Draw Miss Olenin's face. To serve
His blazing inspiration's duty,
The genius should spend his verve
On homage but to youth and beauty.*

George Dawe was the son of Philip Dawe a well-known engraver, and named after his godfather, the painter, George Morland. His younger siblings, Henry, James and Mary all followed artistic careers. George trained as an engraver and in 1794 entered the Royal Academy Schools and in 1803 received the gold medal for *Achilles, Frantic for the*

Loss of Patroclus, Rejecting the Consolation of Thetis (Museum of New Zealand Te Papa Tongarewa, Wellington), which was regarded by contemporaries as 'the best ever offered to the Academy on a similar occasion'. He first exhibited at the Royal Academy in 1804 and the rise of this talented painter through the hierarchy was rapid, being elected an Associate in 1809 and an Academician in 1814. Dawe continued to exhibit portraits but mostly subject pictures up until his the time of his elevation at the Academy and thereafter showed only portraits having secured his reputation as a painter.

Dawe established a respectable practise as a portrait painter from about 1806 and in 1809 exhibited his full-length portrait of Mrs White, one of the most remarkable portraits of the period. By 1811 was receiving the patronage of the banker, Thomas Hope, one of the principal connoisseurs and arbiters of taste of the day and Dawe's success was assured. In the summer of 1815 Dawe briefly employed John Constable, with whom he had been acquainted since 1806, to paint in the background for the full-length portrait of the actress Eliza O'Neill as Juliet: this theatrical scene, full of romantic atmosphere achieved by the effect of glittering lamplight, stirred public opinion when exhibited both in London at the Royal Academy in 1816 and later in St Petersburg in 1827.

Dawe seems to have established himself in the unofficial rôle of a Court Painter with commissions of portraits of Princess Charlotte and Prince Leopold of Saxe Coburg Saalfeld, later king of the Belgians, who married in 1816 and the Duke and Duchess of Kent. Under the patronage of the Duke of Kent, Dawe travelled





as part of his retinue, visiting Paris, Cambrai, Brussels, and Aix-la-Chapelle for the Congress between Britain, Austria, Prussia and Russia. In the autumn of 1818 while working at Aix on a portrait of Prince Volkonsky, Dawe was noticed by Emperor Alexander I and invited to go to St Petersburg to paint, on very profitable terms, more than three hundred portraits of Russian commanders who had distinguished themselves in the campaign against Napoleon.

Dawe travelled to the Russian capital via Germany, where in Weimar he met and painted Goethe (Goethe Museum, Weimar) and discussed with him his essay on the theory of colour then in preparation. Dawe arrived in St Petersburg in the spring of 1819 and established his studio there for ten years until May 1828, although he briefly returned in the spring of 1829. For five years, until the Military Gallery opened in the Winter Palace in December 1826, Dawe's studio, included his brother Henry and brother-in-law Thomas Wright (who married

Mary Margaret Dawe in St Petersburg in 1825). Dr Galina Andreeva numbers about four hundred military and not less than a hundred society portraits by Dawe whilst he was working in Russia. Among the best portraits painted by Dawe in Russia are those of Barclay de Tolly and Admiral Shishkov (both in the State Hermitage Museum, St Petersburg); the young Countess Stroganov (Alupka Palace, Alupka, Crimea), and the Mezhakov family (Vologda Art Gallery, Vologda).

In spite of his prodigious output, Dawe was also known for his diverse interests, finding time to study anatomy, the theory of colour, psychology, and languages including Russian which he attempted to use on his extensive travels in Russia. He also built up a fine collection of old masters many of which were sold after his death in London.

Dawe enjoyed an unparalleled success in Russia: in 1820 Dawe was elected an honorary member of the Academy of Fine Arts in St Petersburg, where in 1827 he was allowed to exhibit 150 portraits. In the winter of

1826 he held a solo exhibition in Moscow and on the death of Dawe's patron, the new Emperor, Nicholas I, chose him as Court Painter for the coronation ceremony. The following year he was appointed the First Portrait Painter at court and in 1829 accompanied Grand Duke Constantine to Warsaw.

On his first return to England, Dawe brought with him several Russian portraits and in November 1828 he showed them to King William IV at Windsor Castle, before departing again for Russia. During his return journey which took from November 1828 to February 1829, Dawe visited the courts of Germany and France where he was enthusiastically received. Dawe's stay in St Petersburg was, however, short-lived as he had been suffering from ill health for some time and in August 1829 he returned permanently to London. Dawe died a few months later and 27 October he was buried with honours in St Paul's Cathedral.

We are extremely grateful to Dr Galina Andreeva and Dr Elizaveta Renne for their helpful comments regarding this work.



J. Bennet and T. Wright
Tsar Alexander visiting George Dawe's studio, 1826
Etching · 9 7/8 × 16 inches · 251 × 407 mm



Edward Petrovich Hau
The Military Gallery of the Winter Palace, 1862
Watercolour © 2003 The State Hermitage Museum

JOHN CONSTABLE RA 1776–1837

Golding Constable's House, East Bergholt, Suffolk

Oil on canvas
12 × 15 inches · 304 × 382 mm
Painted *circa* 1830
Painted over an earlier Madonna and child
of *circa* 1806

COLLECTIONS
Private collection, Suffolk;
Private collection, 2010

LITERATURE
Andrew Wilton, *Constable's 'English
Landscape Scenery'*, 1979, pp.26–27,
as untraced

ENGRAVED
By David Lucas, as plate 1, the frontispiece,
to *English Landscape Scenery*, published in
1831 as 'House and Grounds of the late
Golding Constable, Esq. East Bergholt'

This extremely important recent rediscovery returns to the painter's *oeuvre* one of his most personal statements, for the house which forms the subject of this picture was Constable's birthplace and he chose this image to be the frontispiece of what may be considered to be his most important 'manifesto' of his art. The rediscovery of this painting brings to light a fine example of Constable's virtuoso powers as a painter in oil, and an unusually moving memento of his affection for his home and family.

The present picture can be dated to 1830 on stylistic grounds and appears to have been made specifically with the 'English Landscape Scenery' project in mind. Andrew Wilton, writing recently of the present painting notes that: *Constable himself described the subject as 'a spot' that might 'to others' be 'void of interest or any associations'; but as he explained in the note that accompanies*

the plate in his publication, to him personally 'it is fraught with every endearing recollection.' He says that 'the endeavour has been to give, by richness of Light and Shadow, an interest to a subject otherwise by no means attractive'. He seems to have had in mind the special power of the mezzotint medium to impart a resonant tonal drama to his view; or as he put it in the Introduction to the series, 'to arrest the more abrupt and transient appearances of the CHIAR'OSCURO IN NATURE'. This was, in fact, a good example of a subject specifically designed to exist in mezzotint form, and it is therefore perhaps less than surprising that the preparatory study for it has been forgotten (Private communication with Lowell Libson).

Indeed, it is notable that no other drawing or study by Constable relating to this seminal image for the frontispiece is known. The importance of this canvas, quite apart from the poignancy of the subject, is that



David Lucas
(after Constable)
*House of the late Golding
Constable, Esq and Birth
Place of the Artist*
Mezzotint · 9¼ × 9½ inches
232 × 240 mm
Published in 1831 as the
frontispiece to Constable's
English Landscape Scenery





X-ray of underpainting

it provides essential evidence of the fertile creative process that Constable and Lucas were engaged in during the complex process of making the *English Landscape Scenery* mezzotints. Recent conservation has revealed a number of stages of addition, deletion and change which took place over a relatively short period, which are reflected in the various proof stages of Lucas's print. It is therefore clear that as the creation of the plate progressed, Constable would alter this painting and show it to Lucas who would then effect the appropriate changes to the plate. Sarah Cove was able to identify evidence, during conservation, of the 'archaeology' of the various stages of the development of the image towards that seen in the final published print. During this development Constable was making major compositional changes in oil on the canvas as well as making minor alterations, as usual, on 'touched' proof impressions of the mezzotint. The present work presumably left the Constable family, as part of a lot of mixed unidentified sketches, towards the end of the nineteenth century. It was then worked up by an unknown hand into a 'finished' picture, presumably, to render it a more attractive a commercial proposition in an age which valued the highly finished over the more spontaneous works we now prize so highly.

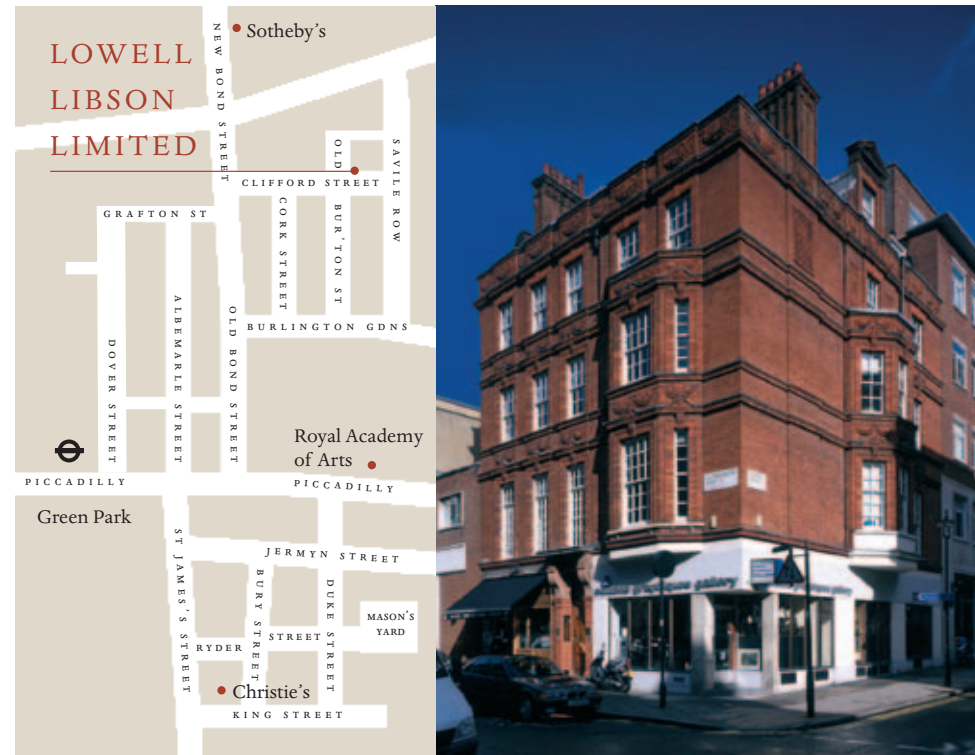
Our painting demonstrates a much lighter and more spontaneous handling of the paint than is usually found in Constable's important finished statements of this period. Indeed, the delicacy of Constable's technique and the sureness of his drawing in paint with the brush demonstrates the confidence with which he could work when he was not under pressure to produce the sort of high 'finish' that was expected of paintings to be exhibited in public. As a consequence one sees, in this picture, Constable working on a highly personal statement, without the constraints that he usually felt placed on him by the demands

of a public that was often unsympathetic or who lacked an understanding of the aims of his art. However, it is important to view this as a complete painting rather than a working study – in all respects it functions as a finished statement, but one which was made to be translated into another medium.

It is interesting to note that Constable reused an earlier canvas for this painting. A recent x-ray reveals an early Madonna and child, typical of the studies for religious paintings and copies after Italian Masters that Constable was making in the period circa 1806–12. Sarah Cove's recent technical examination of this work confirms that Constable employed an unusual and rather typical pink priming over his earlier painting which he proceeded to work on before it had properly dried. The pigments employed in the picture well as the handling of the various elements of the media are typical of, and in some instances unique to Constable's work of the early 1830s.

We are very grateful to Sarah Cove, Ricca Jones, Anne Lyles, MaryAnne Stevens and Andrew Wilton for their various thoughts and comments on this work and the development of the image from canvas to mezzotint. We are grateful to the owner of this picture for allowing it to be published for the first time in this catalogue.

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