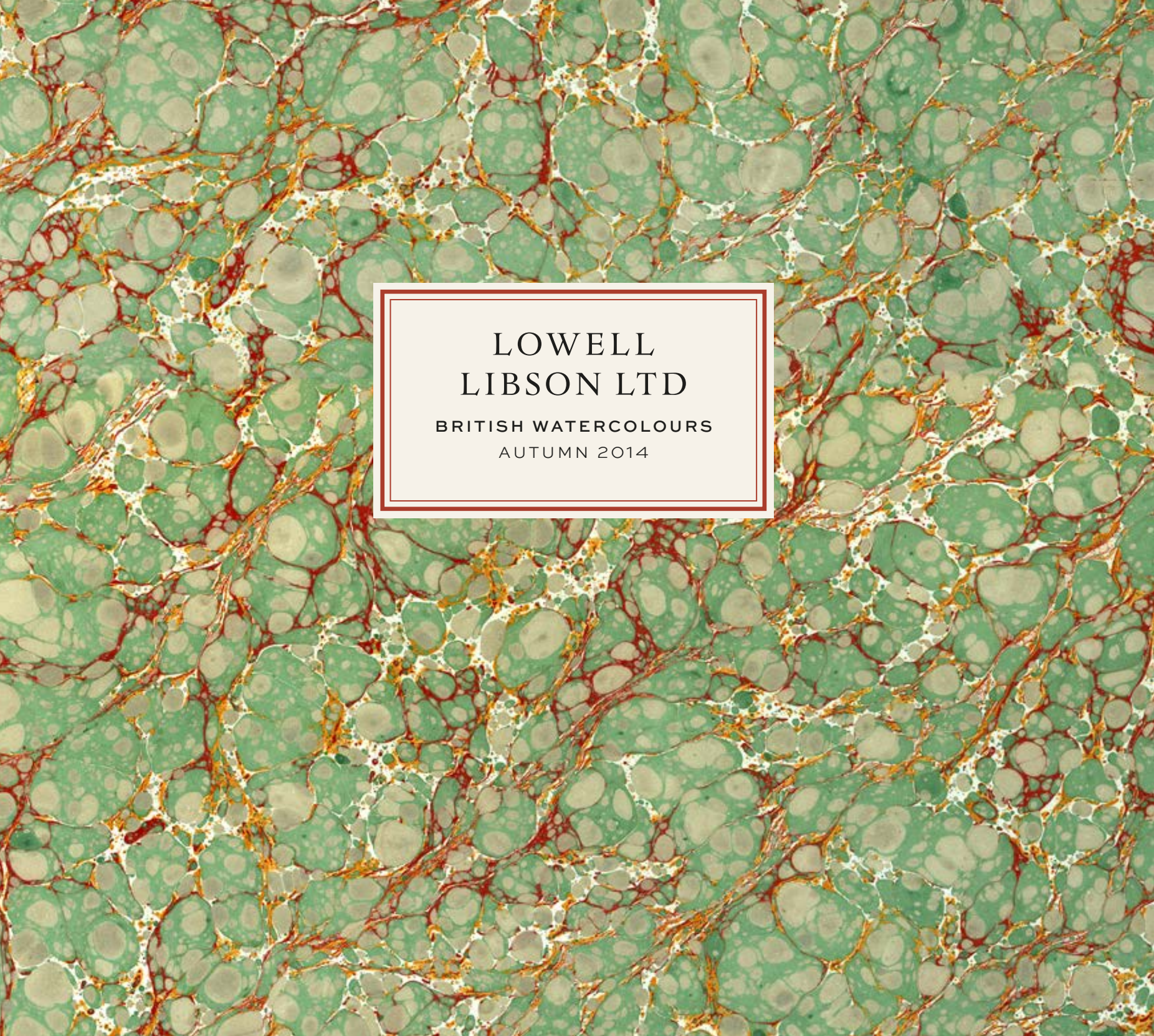

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British Watercolours

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Collecting British Watercolours

Whilst it is acknowledged that one of the greatest contributions that the British have made to the visual arts is in the development of an emotional response to landscape – especially in the medium of watercolour – it is noticeable that there has been something of a decline in appreciation of these pictures themselves. This situation is singular given the unprecedented growth of scholarship and understanding of the works of eighteenth and nineteenth-century watercolourists in terms of their historical and social, as well as art historical, significance over the last two decades. In the current bullish art market 'Golden Age' watercolour values are in somewhat of a slump.

As a dealer and collector I am constantly fascinated by the cyclical nature of fashion, taste and economics on the dynamics of the market place. I purchased my first watercolour – a head by Herkomer now owned by my daughter – at the age of fourteen or fifteen for £3 or £4 and was regularly handling them on a professional basis from the age of nineteen. It makes, however, for an interesting middle term overview on the fortunes of this particular sector of the art market.

In the mid 1970s and early 1980s there was a large and regular supply of relatively cheaply priced watercolours of varying quality, interest, importance and condition; there was, in fact, something for everyone. The photograph we illustrate overleaf shows a sale at Sotheby's hung floor to ceiling with middling works being viewed by two typical enthusiasts, modest but discerning collectors (who were later to become delightful friends to me). Watercolours could be acquired at auction in central London on virtually a weekly basis and there was a strong and extensive network of dealers in London and throughout the country who supported the market and engaged closely with collectors. The golden days when Sir Hickman Bacon was collecting large groups of Turners and Cotmans, Oppé could find bundles of previously unknown masterworks in the Charing Cross Road and Sir Bruce Ingram would buy a drawing every evening on his way back from the office had long gone. But there were plenty of opportunities to form and refine collections irrespective of personal taste or interests and regardless of financial constraints. Looking back at old catalogues it appears that the market changed in the late 1960s, until then a large Miles Birket Foster could easily be worth as much as a fine watercolour by Turner and 1,200 or 1,500 guineas would buy either, whilst much of real distinction could be acquired for a few hundred pounds. A more sophisticated approach, undeniably fuelled by Paul Mellon's powerful influence both on the commercial market through his extensive purchases and academic interest fostered by his London based foundation which underpinned new research in a field that had previously been dominated by amateurs, made a real difference. Iolo Williams's useful *Early English Watercolours* was published in 1952 (reprinted in 1970) and Marin Hardie and Dudley Snelgrove's magisterial *Water-colour*

A routine watercolour sale at Sotheby's in 1976

Painting in Britain was first published in 1966 (with a second edition in 1967, reprinted in 1969 and 1975). Huon Mallalieu's indispensible *Dictionary of English Watercolour Artists* followed these in 1976. All three publications were vital to an inexperienced cataloguer like myself, trying to find or test attributions. Good watercolours were becoming more expensive and this encouraged collectors to be more discerning whilst advances in printing technology and increasing values encouraged dealers to include illustrations in catalogues and consequently the wider availability of information made for more carefully qualified decisions in all quarters. A more sophisticated market was emerging. I well remember a respected watercolour dealer complaining that the combined list price of Leger's sell-out Rowlandson exhibition in February 1981 was more than his entire yearly turnover. Annual watercolour exhibitions met with, depending on the house style, queues on opening morning or crowded private views and resulted in prolific sales. There tended to be multiple buyers for the majority of the more conventional and easily classifiable works on offer and, from Absalon to Ziegler, decisiveness and speed of decision was often of the essence.

Leger's purchase of Marc Fitch's extensive watercolour collection in 1987 – possibly about the high point of the traditional market for traditional watercolours – makes an interesting case. The acquisition of the better part of two hundred watercolours and drawings helped fuel Leger's watercolour business for a couple of years and in 1988 the most notable of them were exhibited with what was considered to be a pioneering and wildly extravagant 112 page catalogue. The ten Turner watercolours all rapidly found new homes with ten established Turner buyers. Whilst they are by and large now worth considerably more than they were in the 1980s, many of the works included in the exhibition would have recently struggled to find a buyer at any level approaching their 1980s value. These pictures are no better or worse than they were twenty-five years ago, it is only the demand that has changed. An interesting example being the fine early William Callow of *Lyon* which Fitch purchased from Leger in 1979 for £6,500 and by 1988 this was a watercolour which one could have sold for well over £20,000. The Callow appeared in a sale this summer with a sensible estimate of £6,000 to £8,000 and achieved a healthy price of £15,000; overall a result which appeared to be a correct recalibration.

This catalogue is the first that we have devoted entirely to British watercolours since 2005. It includes a number of works that have been sitting on our shelves for some time, either because they were included in earlier catalogues and were unsold or because we have purchased (or repurchased) them over the last few years and have not found a viable way of presenting them within the narrower context in which we now tend to operate. The fact that we have not been visibly functioning as old fashioned watercolour dealers has not necessarily meant that we are not interested in these works or the market.

In my opinion classic British watercolours of the eighteenth and early nineteenth centuries have never offered a better collecting opportunity than they do now and we have been at pains to include works with a wide range of values to an upper level of about £20,000. Whilst a generation or two ago quantity was considered to be something of an advantage within collections that often aimed to achieve a comprehensive overview, one can now aim for a more focussed approach. There is now a viable apparatus of scholarship and research material available, something that was not easily accessible even twenty years ago. One can therefore now easily make a fully considered assessment of the merits of a particular work within an artist's *oeuvre* and the preservation of these relatively fragile works of art for the future is now fully understood and achievable with the use of readily available conservation grade materials. More importantly, fine, beautiful and interesting works are available at what I consider to be really tempting levels. Take the plunge: either fill in the gaps in an existing group or even start a collection.

LOWELL LIBSON

1 JAMES MILLER 1773–1814

The Elephant and Castle with St Pauls beyond

Gouache on vellum
7 × 12 inches; 178 × 305 mm

COLLECTIONS

With Martyn Gregory;
Judy Egerton, 1984;
By descent to 2014.

EXHIBITIONS

London, Martyn Gregory, *Exhibition of English & Continental Watercolours*, 1984, no.94.

This charming gouache view is part of a small group of characteristic works by the accomplished but little known topographical draughtsman James Miller. Miller probably worked with Paul Sandby and the present, carefully composed drawing, filled with animated incidental detail clearly shows Sandby's influence. Miller exhibited London views extensively at both the Royal Academy between 1781 and 1788 and the Society of Artists. At the latter, in particular, Miller exhibited a number of views of south London, including: 'A view taken from Lambeth church yard' in 1775 (no.149) and 'a view of Battersea Bridge' the following year (no.242). Miller's most famous surviving works is the fine view of Cheyne Walk preserved in the Victoria and Albert Museum and an album of drawings which were formerly in the collection of Dudley Snelgrove (his sale, Sotheby's, London, 19 November, 1992, lot. 204).

This beautifully preserved work depicts the original coaching inn: the Elephant and Castle. This appears to be the earliest surviving depiction of the establishment which lends the roundabout and the surrounding district in Newington its name. Showing the view due north with St Paul's Cathedral in the distance, Miller's characteristic interest in the incidental detail of London life means that the scene is animated with beggars, a coach arriving at the Inn, a woman trying to herd sheep pursued by a barking dog and the Inn itself which is shown under renovation with all the paraphernalia of a London construction site (sand, spades, scaffolding and wagons). As a highly evocative image of south London made in the 1780s and the earliest recorded depiction of one of the most celebrated coaching inns on the periphery of London, this is a significant as well as compelling view and an important addition to James Miller's limited *oeuvre*.

2 FRANCIS WHEATLEY RA 1747–1801

Glendalough, Co. Wicklow

Pencil, pen and grey ink and watercolour
8¾ × 12⅞ inches; 222 × 327 mm
Signed with initials and dated *FW/1779*

COLLECTIONS

Anonymous sale; Sotheby's London, 14 July 1994, lot 111 (£4,830);
Desmond FitzGerald, Knight of Glin, 2009.

LITERATURE

William Laffan, *Painting Ireland: Topographical Views from Glin Castle*, Tralee, 2006, pp.236–8, pl.167.

EXHIBITED

London, Lowell Libson Ltd, *British Paintings, Watercolours and Drawings*, 2010.

In 1779, having just been elected to the prestigious Royal Academy of Arts in London, Wheatley fled to Dublin with another man's wife with whom he lived for several years, whilst travelling the country and sketching out-of-doors. His work of this period ranges from rural scenes such as the present work, to more formal and stately subjects such as *The Irish House of Commons*, painted in 1780, and now in the collection of the Leeds Museums and Galleries.

The present work was in the famous collection formed by Desmond FitzGerald, Knight of Glin, where it was described by William Laffan as: ' … one of the most delightful watercolours in the whole collection, the raking rays of a summer evening's sun create subtle shades of grey and blue which permeate the scene, casting light and shade on a series of buildings framed by a low triangle, diminishing with distance towards the right in a composition that allows for most of the picture to be filled by a great expanse of luminous sky, punctuated by puffy clouds.' (William Laffan, *Painting Ireland: Topographical Views from Glin Castle*, Tralee, 2006, p.236).

Glendalough, meaning 'Glen of Two Lakes', is a glacial valley in Co. Wicklow, renowned for its important early medieval monastic settlement. Despite being almost completely destroyed in 1398 by English troops, Glendalough has remained a place of pilgrimage. In 1825 Sir Walter Scott whilst on a visit to Glendalough, described the view as: 'the inestimably singular scene of Irish antiquity.' Our watercolour is dated 1779 a year of significant artistic activity in Glendalough, largely encouraged by Colonel William Burton (1733–1796) who had founded the Hibernian Antiquarian Society to promote the country's rich heritage. Another watercolour of Glendalough by Wheatley, probably executed during the same visit as the present watercolour, is in the National Library of Ireland, Dublin.

3 JACOB MORE 1740–1793

Neptune's Grotto, Tivoli; a natural arch

Pen and brown and grey wash
13⅝ × 18 inches; 346 × 458 mm
Drawn *circa* 1773

COLLECTIONS

E. Kersley;
Dudley Snelgrove, acquired circa 1960;
Snelgrove sale, Sotheby's, 19 November 1992, lot 264 (£572), to Christopher Powney;
David Blayney Brown, acquired from the above, 1992, to 2008.

LITERATURE

Patricia R. Andrew, 'Jacob More: Biography and Checklist', *The Walpole Society*, vol. 55, 1989–90, p.167, no.B.5.v, repr. fig. 104.

Although More's reputation, both to his contemporaries and later, rests on the landscape paintings of his Roman period, his drawings which are freely handled with 'hasty, wavering lines, and delicate washes,' (Patricia R. Andrew, 'Jacob More: Biography and Checklist', *The Walpole Society*, 55, 1989–90, p.124) – unlike his rather conventional 'presentation' type watercolours – are now greatly admired. Patricia Andrew has pointed out that waterfalls were an abiding interest to More, from the early series of works depicting the falls of the Clyde to the falls at Tivoli and Terni.

The present work is a sketch for a finished version in oils: *Neptune's Grotto at Tivoli: a natural arch* (P. R. Andrew, *1989–90*, B.5.iii, collection of Augustine Ford). This subject was a particularly popular one with More and his patrons and exists in a number of variants including a watercolour in the collection of the National Gallery of Scotland (P. R. Andrew, 1989–90, B.5.xi). The 'natural arch' also features in the background of his famous *Self-Portrait* painted in 1783 (Galleria degli Uffizi, Florence).

4 GEORGE BARRET RA 1732–1784

The Great Park, Windsor, with horses and cattle grazing

A pair
Watercolour and wash over pencil
Each: 11 × 17⅝ inches; 280 × 448 mm

EXHIBITED

London, Lowell Libson Ltd, *Watercolours and Drawings 18th and 19th Centuries*, 2004, no.4.

Born in Dublin, George Barret was one of the first British artists to be inspired by the sublime qualities found in landscape, for which he achieved great critical acclaim. This early interest in the Sublime was the result of his friendship with Edmund Burke, who whilst a student at Trinity College during the latter 1740s was already working on his *Philosophical Enquiry into the Origin of the Ideas of the Sublime and Beautiful* (published in 1757). Burke encouraged Barret to study directly from nature and in the 1750s, perhaps through the influence of Burke, Barret embarked on a series of topographical paintings of the Dargle Valley and of the estates of Powerscourt and Castletown.

Barret moved to London in 1763 where he quickly established a successful career, winning a 50-guinea premium for a painting exhibited at the Free Society of Artists. He was soon enjoying considerable aristocratic patronage and between 1765 and 1767 he made ten views of the park and house at Welbeck Abbey for William Henry Cavendish-Bentinck, 3rd Duke of Portland. After becoming a Founder Member of the Royal Academy in 1768 he carried out a similar commission for Henry Scott, 3rd Duke of Buccleuch, recording the mountainous scenery of Dalkeith Park, Lothian. In 1780 Barret was appointed Official Painter to the Royal Hospital at Chelsea. Barret became one of the most successful landscape painters of his time.

The present pair of watercolours shows the artist's characteristically elegant style when working in watercolour with his fluent use of line and limited palette of soft tones. Desmond Fitzgerald, who confirmed the attribution to Barret, noted that another watercolour of the Great Park at Windsor is in the collection of Sir John Soane's Museum.

5 THOMAS SUNDERLAND 1744–1828

Two views near Ullswater

Little Stybarrow Crag on Ullswater

Raven Crag on Wythburn or Leathers Water

Pen and wash
10½ × 14½ inches; 160 × 370 mm
With inscriptions on fragments of the original backing sheets:
19. Little Stybarrow crag on Ullswater, Cumb.[d]
St Sunday-cra, & other mountains in Paterdale are seen in the distance of this view;
and *8. Raven Crag on Wythburn or Leathers Water Westm.*[d]

Thomas Sunderland was born at Whittington Hall, near Kirby Lonsdale in Lancashire, which on the death of his father in 1782 he sold before moving to Ulverston. Prominent in local affairs; he raised a troop of volunteers in the face of Napoleon's threatened invasion of England and was Deputy Lieutenant for Lancashire in 1803, as well as a being a pioneer of the iron-ore industry in Furness.

Sunderland knew Joseph Farington and may indeed have taken lessons from him as his pen work and methods of building up a composition are very similar. He is also traditionally reputed to have been a pupil of John Robert Cozens and is credited with persuading Cozens to visit the Lake District, some of Sunderland's watercolours of the late 1780s and early 1790s owe a great debt to Cozens's work.

A man of independent wealth, Sunderland appears to have principally produced his watercolours for his own pleasure or for that of his neighbours, to whom he sometimes presented them as gifts. In 1803 Sunderland gave Elizabeth Bradyll, the beautiful wife of an important neighbouring landowner, with an album of fifty-two drawings of the Lake District (private collection). This pair of watercolours depict two views near his home at Ulverston, their numbering on the backing sheets (8 and 19) suggest that they also originated from an album of Lake District views.

6 THOMAS SUNDERLAND 1744–1828

Eskdale from Birker Moor, Cumbria

Pen and ink and watercolour over pencil
13⅛ × 18⅜ inches; 333 × 467 mm

EXHIBITED

London, Lowell Libson Ltd, *Watercolours and Drawings*, 2007, no.9.

Sunderland worked within the canon of the picturesque, tempering Gilpin's almost anti-topographical strictures with a more accurate rendering of the scenery that he knew intimately, though never at the expense of a landscape's dramatic possibilities: the different versions which he often produced of the same subject can vary greatly in emphasis and detail. The present watercolour with its boldly drawn rock face in the foreground is one of Sunderland's most dramatic compositions.

7 JOHN 'WARWICK' SMITH 1749–1831

Lodore Falls, Cumberland

Watercolour
10 × 16 inches; 260 × 400 mm
Signed and dated 1792

COLLECTIONS

Purchased from Walker's Galleries, 1961 (20 gns);
Kellett collection.

EXHIBITED

London, Walker's Galleries, Summer Exhibition, 1961, no.115.

John Smith was born in Cumberland in 1749 and gained the sobriquet 'Warwick' due to his residence at Warwick for most of his career, as well as being a reference to his principal patron, George Greville, 2nd Earl of Warwick, who was to eventually own some seven hundred watercolours by Smith. Smith's father was a gardener to the sister of Captain John Gilpin, an amateur artist and the father of the Rev. William Gilpin who was to make his mark on British landscape through his writing on the Picturesque, and of Sawrey Gilpin, the Royal Academician and specialist animal painter. In about 1775 he gained the patronage of Lord Warwick who sponsored the visit Smith made to Italy between 1776 and 1781.

Smith's best work is notable for the beauty and the purity of his handling of colour, something that was commented on by his contemporaries. The connoisseur Sir Richard Colt Hoare thought that after Sandby, 'the next marked improvement in colouring was recognised in the drawings of Mr John Smith'; whilst Ibbetson felt that, 'in tinted drawings no one, I believe, ever came so near the tint of nature as Mr John Smith; they will always retain their value when the dashing doubtful style has been long exploded.'

The Falls of Lodore situated near Keswick and Derwentwater and downstream from Watendlath are amongst the glories of the Lake District. The falls are located on the beck that flows from Watendlath Tarn and cascade more and 100 feet over large boulders into Borrowdale Valley. Smith's view communicates the grandeur of the scene, showing the spectacular cascade which was to form the inspiration for a generation of Romantic poets.

8 JOHN 'WARWICK' SMITH 1749–1831

Chirk Castle, Denbighshire

Watercolour
5 × 8 inches; 127 × 203 mm
Inscribed in Smith's hand on the verso: *Chirk Castle Denbighshire. Above the vale of the Cairiog.*
Painted in the late 1780s

COLLECTIONS
Mrs J.B. Priestley;
Albany Gallery;
Private collection, 2012.

Amongst the most famous watercolourists of his day, John 'Warwick' Smith was also regarded as a great colourist. Rudolph Ackermann states in his influential book, *Repository of Arts* from 1812: 'it may with truth be said, that with this artist the first epoch of painting in water colours originated.' Between 1784 and 1806 he frequently visited Wales and became increasingly enchanted by the country. Smith's watercolours were used to illustrate a number of famous publications, including: William Sotheby's *A tour through parts of Wales, sonnets, odes and other poems*, which had thirteen engravings from drawings taken on the spot by Smith in 1794. In 1792 he was accompanied by Robert Fulke Greville and Julius Caesar Ibbetson, and fifteen of Smith's drawings from this year were subsequently published in *A Tour to Hafod in Cardiganshire* in 1810 with text by Sir James Edward Smith, the president of the Linnean Society.

The present watercolour powerfully demonstrates Smith's bold and sophisticated handling of colour watercolour washes and survives with the artist's own wash-lined mount. Chirk Castle near Wrexham in North Wales was a favorite site for picturesque tourists.

9 JOHN 'WARWICK' SMITH 1749–1831

Cilgerran Castle on the River Teifi, Pembrokeshire, with a figure carrying a coracle

Watercolour
6 × 8⅝ inches; 153 × 220 mm

COLLECTIONS
Mrs E P Frankel;
Private collection, USA, 2009.

EXHIBITED
London, Agnew, *105th Annual Exhibition of Watercolours and Drawings*, 1978, no.39.

Cilgerran Castle commands an imposing position, standing on a precipitous, craggy promontory overlooking the River Teifi where it merges with the Plysgog stream.

Although occupied until the early seventeenth century, the castle later fell into ruin. Its particularly picturesque setting made it a favourite location for visitors and artists, including Turner and Cotman, who would have arrived by boat from Cardigan.

In the foreground of the composition Smith has included two figures on the banks of the River Teifi. One is carrying a coracle on his back, the traditional river craft of the area. Smith appears to have been fascinated by the scenery of Wales and there is evidence on the basis of dated drawings, often inscribed '*taken on the spot*' for numerous visits from the mid 1780s to early 1800s.

10 EDWARD DAYES 1763–1804

Pont Aberglasyn, North Wales

Watercolour
9½ × 14¼ inches; 241 × 368 mm

COLLECTIONS
Albany Galleries;
Christie's 8 April, 1997, lot. 42;
Sir Edwin Manton.

LITERATURE
Andrew Wilton, *Turner, Girtin and Bonington A New York Private Collection Paintings, Watercolors and Drawings*, New York, 2001, p.97, no.29.

This watercolour is rather fascinating as it occupies one of the more confusing areas of connoisseurship in the field of late eighteenth century drawings: the Edward Dayes/Turner/Girtin conundrum. In 1789 Girtin was apprenticed to Dayes and from 1793 he and Turner both worked for Dr Thomas Munro making copies of other artists work, particularly John Robert Cozens and Edward Dayes. A large group of English and Welsh views apparently drawn and coloured by both Girth and Turner in restricted grey-blue washes after Dayes survive but further work remains to be done in fully identifing the hands at work The present watercolour appeared at auction in 1997 attributed to Turner and Girtin and was assumed to be part of this group. It was acquired by the distinguished connoisseur and collector Sir Edwin Manton and subsequently published by Andrew Wilton as 'After' Edward Dayes, but the subject-matter, style and execution are entirely consistent with autograph works by Dayes of the 1790s.

At least two other versions of this watercolour survive. An autograph, reduced version in Leeds City Art Gallery and an inferior copy, which was with Andrew Wyld (W/S Fine Art Ltd, *Watercolours and Drawings: the annual exhibition*, London, 2005, no.24). The present sheet is entirely characteristic of Dayes's work in the 1790s, the reduced palette, subtle washes and dramatic lighting all point towards his authorship. Dayes was a highly productive picturesque draughtsman, producing watercolours of many of the most celebrated landscape views in England and Wales. The subject of this study is the bridge at Aberglasyn in Snowdonia in North Wales, which was much painted by British artists: Paul Sandby published an aquatint of the same view in 1777 and John 'Warwick' Smith's treatment of the same subject was published in William Sotheby's, *A Tour through Wales, Sonnets, Odes, and Other Poems* in 1794. Dayes himself produced a series of spectacular compositions of *Views on the River Wye* (published by E. Dayes and F. Dukes, 1797–1802), which consisted of sixteen sepia aquatints.

11 EDWARD DAYES 1763–1803

Skellingfell on the Island of Stromoe, Faroe Islands

Watercolour over pencil and pen and ink
16 × 21⅝ inches; 470 × 550 mm
Signed
Inscribed on the mount: 'Skellingfell [sic] in the Island of Stromoe Faroe Islands 2000 feet above the sea. the highest mountain in the sky', and extensively inscribed on the verso.

COLLECTIONS

Sir John Stanley 7th Bt and 1st Baron, (1766–1850);
Edward, 6th Baron Stanley of Alderley, by descent;
Stanley sale Sotheby's 9 December 1964, lot 69 (£240);
Mrs Christian Bowring, acquired from the above, to 1966;
Leger Galleries;
Sir John & Lady Stevens, acquired from the above in 1966;
And by descent to 2010.

EXHIBITED

London, Leger Galleries, *English Watercolours*, May 1965, no.4 (£350);
London, Lowell Libson Ltd, *Watercolours and Drawings 18th and 19th Centuries*, 2005, no.5.

This watercolour was made as the result of a scientific exploration to Iceland and the Faroe Islands in 1789, undertaken by John Stanley, 7th Baronet, created Baron Stanley of Alderley in 1839. In 1789 Stanley published 'A Voyage to the Orknies,' and two papers in the transactions of the Royal Society of Edinburgh on 'The Hot Springs of Iceland.' In 1791 Dayes was commissioned to produce a group of watercolours based on the drawings and watercolours produced on the trip by members of the expedition including those by Lieutenant John Pierie, commander of the exploration.

The long inscription on the verso of the present watercolour was taken from the diary of James Wright, a fellow student, who accompanied Stanley on this journey. He noted that: 'On Saturday June 13 at about 4 o'clock in the evening. We landed at ye mouth of a Bay which seem'd to be a mile and a half in Depth and which at its furthest extremity washes the Bay of Skullingfells which now appear'd before us. We were supriz'd by the extreme neatness and cleanliness of the farm house near which we had landed.' Wright goes on to record the flora, fauna and describe the terrain, height of the neighbouring mountains and climactic conditions.

As a remarkable record of an eighteenth-century scientific experiment, the Dayes-Stanley watercolours are hugely significant, embodying the importance of draughtsman to enlightenment endeavour. This watercolour was one of a group of large scale works which remained with the Stanley family until 1964.

12 PAUL SANDBY RA 1731–1809
A figure on a horse by a cottage

Watercolour with ink on laid paper
8 × 10½ inches; 203 × 267 mm

PROVENANCE
Anthony Reed;
Private collection, 2008.

Whilst Sandby is most famous for his topographical works, he tempered topography with an interest in the picturesque. Although the various elements included in our watercolour – the cottage by the side of a river, a mounted figure crossing a bridge – have been very carefully arranged into a harmonious composition is it very possible that it represents a scene known to Sandby. Sandby was also a significant printmaker (he was the first successful publisher of aquatints in England), which must have included an exploration of the qualities of different paper supports and this interest appears to have spilled over into his watercolours. Sandby has used the qualities of the laid paper to great effect in the present watercolour and one almost senses his delight in working on the sheet.

13 THOMAS HEARNE 1744–1817
A farmhouse

Grey washes over pencil
11¼ × 8⅜ inches; 286 × 214 mm

COLLECTIONS
Michael Ingram (1917–2005).

EXHIBITED
New York, Lowell Libson Ltd, *Of the Moment, British landscapes and figure studies of the eighteenth and nineteenth centuries*, 2006, no.6.

This particularly sophisticated example of Hearne's work demonstrates his mastery of draughtsmanship and ability to render a complex landscape in a severely limited palette. Hearne's delicate modulation of the grey washes are used to great effect in the present watercolour and help instil a sense of calm and contentment in the scene.

Architecture, vernacular buildings in particular, held a lifelong fascination for Hearne, fitting neatly with his ideas of Picturesque and Antiquarian topography, as well as symbolizing for him the honest, simplicity of rural life.

Hearne, through his friendship with Sir George Beaumont, would have been familiar with the teaching of Alexander Cozens, which argued that landscape could supply a formal system of communicating complex, moral, political and emotional ideas, and thus elevating landscape to the level of history painting. Thus, although Hearne is generally regarded as working within the boundaries of topographical drawing, he is in fact, like so many of his contemporaries, working within a framework that he both understood and appreciated, but at the same time consciously imbuing his architectural scenes with an emotional and political symbolism.

14 THOMAS HEARNE 1744–1817

Bradenstoke Priory, Wiltshire

Pen and ink and wash over pencil
5¾ × 7⅝ inches; 145 × 194 mm

COLLECTIONS

Edward Basil Jupp, FSA, d. 1877;
Thomas William Waller, by descent;
Elizabeth Stauffer Moore, acquired from the above, *c.*1890;
John William Moore Richardson, by descent;
Mrs Elizabeth Richardson Simmons, New York, daughter of the above, to 1968;
Simmons sale, Christie's 12 November 1968, *An Important Collection of English 18th Century Drawings and Watercolours*, lot 93, (one of two);
Thos. Agnew & Sons Ltd;
Sir John Stevens;
and by descent to 2005.

EXHIBITED

London, Thos. Agnew & Sons Ltd, *98th Annual Exhibition of Watercolours and Drawings*, 1971, no.39 (£125);
London, Lowell Libson Ltd, *Watercolours and Drawings: 18th and 19th centuries*, 2005, no.2.

Hearne began his artistic career as a print-maker's apprentice and in 1771 travelled to the West Indies, where he worked as draughtsman to Sir Ralph Payne, Governor of the Leeward Islands. After his return to England in 1775, he rapidly acquired a reputation as one of the leading antiquarian and topographical draughtsman of the day and was very active supplying designs to publishers for engraving.

Despite the preponderance of his work being topographical, Hearne was able to imbue his scenes with qualities of atmosphere which pointed to something beyond the purely antiquarian. This is exemplified in the present, very beautiful view of Bradenstoke Priory. Hearne would have known Bradenstoke Priory from childhood, as he was brought up in the nearby village of Brinkworth and his deep interest in picturesque architecture, as well as the priory's importance locally would have encouraged the artist to study the buildings. There is a watercolour of Bradenstoke Priory by Hearne in the National Library of Wales, Aberystwyth.

15 WILLIAM PAYNE 1760–1830

St Petroc's Church, South Brent, Devon & Figures by a ruined building

Both watercolour and pen and ink with an original wash-line mount
5⅛ × 6⅝ inches; 130 × 168 mm (ruined castle)
5 × 6 ¹¹⁄₁₆ inches; 128 × 170 mm (Brent Church)
Both signed.
In their original frames.

William Payne was born in London and entered into a career as a draughtsman for the Board of Ordnance in 1778 and in 1782 was sent to Plymouth to assist in producing drawings of the Plymouth defences. He remained in Devon until 1790, when he returned to London and soon established himself as one of the most successful and fashionable drawing masters of the day. He was renowned for creating small, brilliantly coloured watercolours and the works that he produced in Devon, such as the present pair of drawings, are characterised by a confident pen line with carefully applied colour washes.

The village of South Brent lies on the South East edge of Dartmoor, Payne also painted a watercolour of Brent Bridge, just outside the village, presumably during the same visit as the present watercolour was produced. The other view of a ruined building by a river is a motif that appears in other watercolours of the period, variously identified as being views near Plymouth. There are similarities between the building depicted here and the general shape of one of the entrances, on the river side, of Tiverton Castle. However it seems more likely that Payne was not intent on depicting a topographically accurate scene, rather, he was capturing the general sentiment created by landscapes that inspired him in Devon.

16 NICHOLAS POCOCK 1740–1821

A river landscape and a ruined castle in a landscape

Watercolour
9 × 11⅜ inches; 229 × 289 mm
Painted in the late 1790s
A pair.
In their original frames.

Nicholas Pocock, a founder member of the Old Watercolour Society, was self-taught as an artist and did not take up painting professionally until he was nearly 40 years old. Born in Bristol, the son of a seaman, Pocock spent much of his early life at sea and was master of a merchant ship by the age of twenty-six. During his time at sea he became a skilled artist, drawing ink and wash sketches of ships and coastal scenes for his log books. After his transition to professional water-colourist Pocock was extraordinarily prolific exhibiting 113 pictures at the Royal Academy and 25 at the British Institution.

This pair of watercolours is consistent with the taste for picturesque compositions of the 1790s. Neither of the landscapes appear to be specifically topographical, instead the ideal-ised views showing a ruined castle and cottage demonstrate Pocock's abilities to handle wash and organise a composition. They survive in their original eighteenth-century frames and demonstrate the decorative potential of watercolours in the period.

17 THOMAS ROWLANDSON 1756–1827

The New Inn at Cross, near Axbridge

Pen and ink and watercolour
6 × 9½ inches; 154 × 242 mm
Inscribed: '*The New Inn Post House*' and '*Half Way House Between Taunton & Bristol*'
Drawn in the 1790s.

COLLECTIONS

Private collection, 1978;
Private collection, 2006.

EXHIBITED

London, Lowell Libson Ltd, *Thomas Rowlandson; Watercolours and prints from stock*, 2007, no.11.

This wonderfully fluent watercolour by Rowlandson is a fine example of the type of drawing he made as a result of his frequent trips to the West Country in 1790s. Rowlandson delighted in the picturesque Inn and clientele. Rowlandson captures the bustle of the busy coaching inn which was located at the village of Cross in the Mendip Hills in Somerset. The inn and the main street today remain largely as seen in our drawing of the 1790s. Rowlandson's delight in the incidental details of the scene are evident in passages such as the woman greeting a pair of elegant travellers in the background, the man seen greeting a coachman in the foreground whilst dogs, horses and disused coaching apparatus further animate the composition. Incisively drawn and coloured this small composition is the quintessence of Rowlandson's art as an observer of daily life in town and country.

18 THOMAS ROWLANDSON 1756–1827

The White Rock Copper Works, Swansea

Pen and ink and watercolour with touches of pencil on a double sketchbook page
6 × 15 inches; 153 × 380 mm
Inscribed: *copper smelting houses near Swansea*
Drawn in August 1797.

COLLECTIONS

Bonfiglioli Gallery, Oxford, 1964;
Reginald Alton, purchased from the above;
And by descent.

LITERATURE

Bernard Morris, 'The White Rock Copper Works in 1797: a drawing by Thomas Rowlandson', *The Swansea History Journal*, no.16, 2008, pp.79–81.

EXHIBITED

Oxford, The Bonfiglioli Gallery, Oxford, *Fourth Annual Exhibition of English Watercolours*, 1964.

Rowlandson travelled through Wales in August 1797, accompanied by Henry Wigstead. The journey, unlike their earlier tours of the south of England and the Isle of Wight, was made purely for pleasure with no specific project in mind. However, as a result Wigstead published in 1800 his: *Remarks on a tour to North and South Wales in the year 1797*, illustrated with aquatint plates after Rowlandson and Samuel Howitt. Very few of the drawings forming Rowlandson's sketch-book for this tour remain in private hands and the present double-page study is one of the most interesting early images of the early industrialisation of Swansea.

The area around Swansea was an ideal location for the production of copper. The first smelter was established at Landore in 1717 and in 1737 it was followed by the works at White Rock on the eastern side of the River Tawe. Bernard Morris has recently established the exact topography of the view seen in the present drawing which includes Morris Castle, a purpose built accommodation for workers, as well as the tunnel entrance on John Smith's Canal. In his *Remarks on a Tour to North and South Wales, 1797,* Wigstead made only a passing reference to what must have been a substantial industry at the time of his and Rowlandson's visit: 'Swansea is a very large town … It is built at nearly the mouth of the Tovy, its chief trade is in coals, potting and copper … The appearance of the miners on the road to this place … led us to conceive them inhabitants of the infernal regions; what was not a haggle heightened by a background of fire and smoke' (Henry Wigstead, *Remarks on a tour to North and South Wales in the year 1797*, London, 1880, p.56).

19 THOMAS ROWLANDSON 1756–1827

A different perspective

Pencil, pen and grey ink and watercolour
16½ × 12¼ inches; 419 × 310 mm, oval.

EXHIBITED

London, Spink & Son Ltd, *Rowlandson Exhibition*, March 1978, no.33.

This wry watercolour by Thomas Rowlandson pokes fun at the prevailing passion for drawing 'picturesque' scenes. Throughout the 1780s and 1790s the Rev. William Gilpin had travelled throughout Britain making drawings and observations of locations which offered that particular kind of beauty in landscape 'which is agreeable in a picture'. Picturesque tourism constituted 'a new object of pursuit', as he wrote in the first of these books, *Observations on the River Wye* (1782): the practice recommended was 'that of not merely describing; but of adapting the description of natural scenery to the principles of artificial landscape.' This 'adaptation' frequently took the format of the addition of framing trees, alteration of the relative scale of landscape features usually framed in a distinctive oval composition.

Gilpin's theories were enormously popular and his publication resulted in a rash of tourists undertaking 'picturesque' tours and amateur draughtsman making 'picturesque' drawings. Rowlandson's watercolour gently mocks this fashion. Gilpin's books were illustrated with aquatints usually executed in grey and our drawing also follows the distinctively Gilpinian oval format. Rowlandson places two amateur draughtsman sitting precariously on a rock observing the massive waterfalls. Rowlandson had already lampooned such figures in his illustrations to Dr Syntax the poor curate who sets off on his straggly mare Grizzle in a quest for picturesque scenery, often (and usually to his discomfort) oblivious to the realities of the world around him.

20 JOHN HOPPNER RA 1758–1810

Figures on a bridge

Ink, watercolour and pencil
21¾ × 16½ inches; 553 × 420 mm
Inscribed: *J Hoppner*.

COLLECTIONS

Dr Thomas Monro;
Monro sale, Christie's Thursday 27 June 1833, lot 147;
Private collection, UK.

EXHIBITED

London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.15.

Although Hoppner's reputation rests on his career as a portrait painter he pursued a life-long interest in landscape and this is evidenced by the survival of a small number of landscape works, usually on coloured paper and generally in black chalks in emulation of Gainsborough's landscape drawings. This rare survival of a watercolour dates from the late 1780s or early 1790s.

Hoppner entered the R.A. schools in 1775 and he won a silver medal for life drawing three years later, followed by a gold medal for history painting in 1782. He was elected a member of the Academy in 1795, and by this time was already employed as principal painter to the Prince of Wales. He rapidly established a reputation as a portrait painter of note as well as for works suitable for engraving, fancy pictures and portraits of pretty women. He was a close friend of the diarist and landscape painter Joseph Farington who frequently records his movements. Farington met Hoppner at the house of the amateur draughtsman and collector Dr Thomas Monro twice in 1803. Monro was a great encourager of watercolourists, including Thomas Hearne, Thomas Girtin and J.M.W. Turner. Monro's own drawings tend to be in black chalk on blue paper in emulation of Thomas Gainsborough, much like Hoppner's. The fact that this early and ambitious water-colour has a Monro provenance, suggests that Hoppner may have given it to his friend.

21 NATHANIEL DANCE 1734–1811

Surprised by the giant

Watercolour
12 × 18 inches; 305 × 458 mm
Drawn circa 1790

COLLECTIONS

Appleby Brothers, London, 1964;
Private collection, UK.

EXHIBITED

London, Appleby Brothers, *Exhibition of 18th and 19th Century English Water-colours*, December 1964.

Nathaniel Dance initially trained under Francis Hayman before travelling to Italy in 1754, where he remained for about twelve years establishing his reputation as a portraitist and history painter. Upon returning to England his reputation grew and he established a flourishing practice. However, in 1776, Dance received a substantial inheritance, which left him financially independent and, from this date, he virtually abandoned his career as a professional painter. Dance remained involved with the professional art world, serving on the council of the Royal Academy, of which he was a founder member, until 1781 and only resigned as a member in 1790.

After his retirement Dance largely channelled his artistic energy through numerous humorous drawings and caricatures executed in pencil, pen and ink and occasionally watercolour. The present watercolour is an elaborate and particularly charming example of his whimsical drawings. The watercolour scene depicts a giant threatening a group of fleeing figures; a scene reminiscent of Odysseus deriding the Cyclops from the *Odyssey*. But despite its dramatic potential, Dance has highlighted the humorous aspect of the scene, showing the large giant wielding a club at the fleeing figures in the foreground.

22 AN EARLY 19TH CENTURY MAHOGANY PAINT BOX BY REEVES AND INWOOD

8½ × 11 × 2½ inches; 216 × 280 × 63 mm
With Reeves & Inwood trade label.

A good early nineteenth-century watercolour paint box with an unusually well preserved label identifying it as having been made by: Reeves & Inwood'. William Reeves was a colour manufacturer who lived in Islington he took John Inwood as an apprentice in September 1787 and then into partnership by 1796 when they advertised their products, they had ceased to trade by 1816. The present box can be dated fairly accurately to between 1796 and sometime before 1816. On the trade label, Reeves & Inwood are described as: 'Superfine colour preparers' and listed as having premises at 299 Strand. The label depicts a 'Blue Coat Boy', or pupil at Christ's Hospital, which had a long tradition of appointing drawing master's throughout the eighteenth century, including members of the Lens family of miniaturists and Alexander Cozens who was appointed in 1749.

The label also lists Reeves & Inwood as the winners of a 'Bounty' from the Society for the Encouragement of Arts, Manufactures and Commerce for 'their invention of superfine water colours in cakes'. In 1781 Thomas and William Reeves submitted a box containing watercolour in cakes to the Society for the Encouragement of Arts, Manufactures and Commerce. The society referred the cakes to a panel of artists for assessment, and their comments were enthusiastic as the cakes of colour were more economical to use than anything previously marketed and the chemical composition of the pigments was markedly an improvement on those of existing products. The portability of Reeves's new watercolour cakes made them ideal for artists who wanted to take them on tour and to work out of doors, en plein air. It is notable that George Raper, the First Fleet artist who recorded the flora and fauna of the newly discovered Australia, travelled with a Reeves box similar to this. Our example is well preserved with a good set of period watercolour cakes (some manufactured by other firms, such as Windsor and Newton).

23 CORNELIUS VARLEY 1781–1873

A house, West Humble Lane, Norbury, Surrey

Watercolour and pencil
On paper watermarked *John Whatman, 1801*.
10⅛ × 15⅛ inches; 257 × 383 mm
Signed and inscribed: *West humble Lane/ Norbury Surrey*
Drawn in 1806

EXHIBITED
London, P & D Colnaghi, *Exhibition of drawings and watercolour by Cornelius Varley*, 1973, no.43.

EXHIBITED
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.37.

Cornelius Varley, the younger brother of the watercolourist and teacher John Varley, was strongly influenced by Thomas Girtin. As a result he followed the practice of sketching from nature in all weathers, having apparently seen Girtin: 'sitting for hours in the rain to observe the effect of storms and clouds upon the atmosphere.' Studies from this period of Varley's career are more often than not left unfinished, which suggests that the impulse behind them is as much scientific curiosity as artistic feeling. Varley's watercolours are aesthetically compelling works, combining careful observation with intensity of feeling in a manner which anticipates Constable and the emerging strain of naturalism in early nineteenth-century Britain. The fullest study of Varley's work and career is contained in our 2005 exhibition catalogue *Cornelius Varley: the art of observation*.

This *plein air* watercolour study demonstrates Varley's interest in the recording of the decaying picturesque examples of vernacular buildings which had been a mainstay of his work since his first sketching tour to East Anglia in 1801. West Humble was a hamlet in the shadow of Box Hill, the celebrated beauty-spot, in Surrey and another watercolour study of a similarly dilapidated timbered house in West Humble lane, made in 1806, was also included in the 1973 Colnaghi exhibition.

24 CORNELIUS VARLEY 1781–1873

St Mary's, Beddington, Surrey

Watercolour and pencil on sheets of cut out paper
15¼ × 18½ inches; 387 × 469 mm
Inscribed: *1815 / Power of 5 in Patent Graphic Telescope.*

EXHIBITED

London, Spink-Leger, *Feeling through the eye*, 2000, no.89;
London, Lowell Libson Ltd, *Cornelius Varley: The art of observation*, 2005, no.61.

In 1811 Cornelius Varley invented a *Camera Lucida* which he called a 'Patent Graphic Telescope'. The instrument meant that an object, physiognomy or landscape was inverted by reflection onto paper. The present work was executed with the aid of Varley's Graphic Telescope and is an example of the large size of drawing that could be achieved with the device. This was probably the largest of this type of drawing that he produced and may explain the damage. The study would have been made on the spot at Beddington, a village which lies to the south of London near what is now Croydon. Varley was frequently attracted to picturesque buildings and this beautifully coloured drawing demonstrates the interest and sensitivity with which Cornelius Varley recorded architectural elements that appealed to him.

25 ROBERT HILLS 1769–1844
Beech Trees at Knole Park

Blue and grey wash over pencil
8¼ × 11¼ inches; 210 × 286 mm
Inscribed *Beech Knole* and further inscribed with the artist's name.

EXHIBITED
Lowell Libson Ltd., London, *Robert Hills: plen air studies*, 2008, no.10.

Robert Hills undertook regular sketching tours throughout his career around Britain and he is known to have worked in Windsor Great Park, the Lake District, in Surrey near Dorking and Box Hill and in Kent at Sevenoaks, Penshurst Park and Knole Park. He was accompanied on a number of his domestic travels by James Ward, who not only had a similarly successful career as an animal painter, but, also shared many similar ideas regarding the study and representation of nature and the natural landscape.

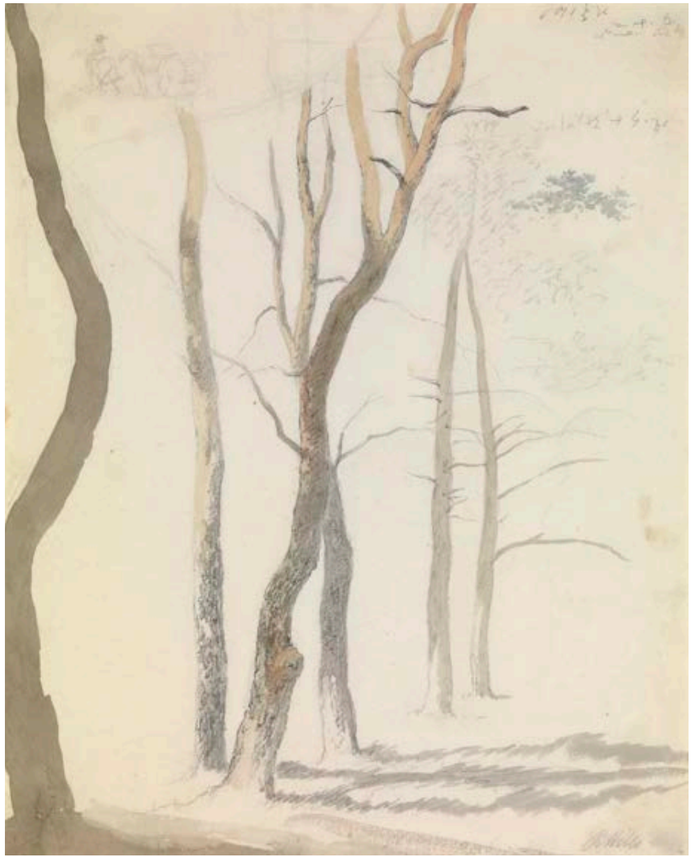
In his earlier landscape studies Hills tended to employ a light pencil line in conjunction with a muted palette of colour wash, whilst his later sketches rely of a bolder and warmer use of tone with a greater emphasis on drawing with the brush. At this later period, he also at this period began to apply colour directly onto the sheet with no underpainting, and his work executed in this manner has an extraordinary freshness. Many of his drawings and watercolours were annotated with a complex shorthand, which unfortunately nobody has as yet deciphered, which means that today his notations and identifications remain tantalisingly obscure.

Whilst he was famous in his own lifetime for his skills as a painter of highly finished watercolours of animals, Hills is now best remembered for beautiful *plein air* studies executed in either pencil or watercolour such as these wash drawings, the first of which is inscribed *'Beech'* trees *at Knole* Park. His watercolours such as these, remained unelaborated, and appear to have been made entirely for his own interest and pleasure.

26 ROBERT HILLS 1769–1844
A study of Trees

Grey and brown wash over pencil
11⅝ × 9¼ inches; 295 × 235 mm
With a small study of a wagon and horses top left
Inscribed in the artist's shorthand and further inscribed with the artist's name.

EXHIBITION:
Lowell Libson Ltd., London, *Robert Hills: plen air studies*, 2008, no.11.



27 JOSHUA CRISTALL 1768–1847
A view in Snowdonia, North Wales

Watercolour over traces of pencil on laid paper
6½ × 10½ inches; 165 × 267 mm

EXHIBITED
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2007, no.22.

One of the founder members of the Water-Colour Society, Joshua Cristall, best-known as a figure painter, enjoyed success late after a struggle to pursue an artistic career in the face of parental opposition and relative poverty. He eventually entered the Royal Academy Schools in about 1795 and benefited from the interest of Dr Thomas Monro. Cristall was soon introduced into the Varley circle and he made two highly productive trips to Wales in 1802 and 1803, accompanied by his friend, Cornelius Varley, but did not return to North Wales until 1820.

Cristall's pure landscape work is unusual for the period inasmuch that it is almost entirely made *en plein air* and executed in pure water-colour. This remarkably controlled wash study of Snowdonia demonstrates Cristall's ability to both capture fleeting effects of climate and his understanding of composition. Cristall, like David Cox, was highly conscious of his materi-als, utilising the course texture of the laid paper to add to the effect of the composition.

28 JOSHUA CRISTALL 1768–1847
The Devil's Bridge, Cardiganshire

Oil on laid paper, polygonal and mounted on another sheet of paper by the artist
7⅜ × 5¼ inches; 187 × 132 mm
Signed, dated and inscribed on backing sheet: '*At the devils bridge near Aberistwyth, J Cristall 1803*'.

EXHIBITED
New York, Lowell Libson Ltd, *Of the Moment, British landscapes and figure studies of the eighteenth and nineteenth centuries*, 2006, no.15.

The present watercolour was made during Cristall and Cornelius Varley's second tour of Wales in the summer of 1803. 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).

The Devil's Bridge has long been a popular site for tourists and artists in search of both the picturesque and the sublime. The present intensely observed oil study is a rare example of Cristall working in this medium, thinning the paint to such a degree that he was able to work rapidly, in a similar technique to sketch-ing in watercolour. In this work his interest lies in representing the powerful, concentrated flow of water pushing its way between the boulders almost directly below the bridge. Whereas Varley, who was working a few yards downstream, made a carefully worked pencil and wash drawing (British Museum) which he developed into a fully finished watercolour (Private collection).

29 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.

EXHIBITED

London, Lowell Libson Ltd, *British Paintings, Watercolours and Drawings*, 2011.

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 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.

The drawing is closely related to Cotman's watercolour of the same subject in the Norwich Castle Museum which includes a figure of a man seated next to the standing child. 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) and in it Cotman demonstrated his extraordinary ability to transform an unremarkable building into something highly memorable through a sophisticated approach to form, mass and an appreciation of setting. Timothy Wilcox has noted that the index number on the drawing dates from about 1818. However, in this case, Cotman appears to have applied it to an earlier drawing possibly of about 1810, it was therefore likely to have been made at about the same time as the exhibited watercolour.

30 HENEAGE FINCH, 4TH EARL OF AYLESFORD 1751–1812

Near Abergavenny

Brown ink and wash
8⅜ × 11 inches; 213 × 280 mm
Inscribed on mount: *near Abergavenny*
Drawn c. 1803

COLLECTIONS
Lady Faringdon;
P & D Colnaghi, August 1955;
Philip Hofer, Princeton, acquired from the above for £5/10/0;
Frances L. Hofer (collection label under mount).

In 1809 the diarist Joseph Farington noted that Sir George Beaumont had recently viewed a number of drawings by his contemporary and friend Heneage Finch, 4th Earl of Aylesford, noting that they were: 'studies from nature but executed in the stile of Rembrandt' (ed. Kathryn Cave, *The Diary of Joseph Farington*, New Haven and London, 1982, 9, p.3486). This description perfectly fits the current work which was made by the amateur draughtsman Heneage Finch in about 1803. The carefully drawn clump of trees are enriched with lush brown and sepia washes reminiscent of Dutch and Flemish seventeenth-century painters.

Like Sir George Beaumont, Finch was trained in Oxford by the drawing master John 'Baptist' Malchair whom he accompanied on a number of tours to Wales in the 1780s and 1790s. Finch reached a high degree of celebrity amongst contemporaries as an artist and amateur architect, even exhibiting works in an honorary capacity at the Royal Academy during the 1780s. Despite this, works by Finch are rare, as the majority remain with his descendants at Packington Hall, Warwickshire. The present drawing is one of a number from a tour to Wales which were sold by Colnaghi in the 1950s. Others from the same sequence are in the British Museum and the Oppé collection (Tate, Britain), all are views of Tenby and one is dated 1803, giving a possible date for the present sheet. The present drawing is characteristic in style and in exceptionally good condition, being preserved in Finch's own pink wash mount and labelled 'near Abergavenny' by the artist.

31 SIR GEORGE HAYTER 1792–1871

The Tamar at Endsleigh

Pencil heightened with white
8 × 10¼ inches; 202 × 260 mm
Signed with initials, inscribed and dated:
'Tamar GH 1825 Endsleigh'.

COLLECTIONS
J. S Maas & Co., London;
William E. Fischelis, Jr.

The history painter and portraitist George Hayter produced landscape drawings and watercolours throughout his career and these were made for his own pleasure rather than for exhibition. This highly worked study was completed in 1825 in the grounds of Endsleigh House in Devon, a large cottage orné designed by Sir Jeffry Wyattville in 1810 for John Russell, 6th Duke of Bedford.

The 6th Duke of Bedford was Hayter's most important patron. In 1815 he introduced him to Antonio Canova with a commission for his portrait. Hayter set up in practice as a portrait painter in London at Wimpole Street; the duke of Bedford commissioned portraits of his children, Samuel Rogers, the artist himself, and a huge portrait of the national hero, the duke of Wellington, resting by his horse Copenhagen, which remains at Woburn Abbey, Bedfordshire. Hayter's visits to Woburn in these years are evident from his many sketches of Georgiana, duchess of Bedford. Hayter's intimacy with Bedford and his family is further proved by the number of informal drawings which survive, such as this, which depicts a view on Bedford's Devon estate.

32 DAVID COX 1783–1859
Ploughing

Watercolour and pencil
7¼ × 10¾ inches; 184 × 272 mm
Signed: '*David Cox*'

COLLECTIONS

Spink & Son, Ltd, London, 1967;
Davis Galleries, New York, 1967;
Mimi and Stanford Feld, New York, acquired from the above 1967, until 2012

EXHIBITED

Davis Galleries, New York, *David Cox (1783–1859), John Varley (1778–1842)*, 1967, no.5.

Throughout his career David Cox constantly developed his approach to landscape painting from the conventional romantic topographical style of the early nineteenth century to the near Impressionistic mood of his final years. This highly atmospheric sketch was made by Cox in the 1840s at the period in which he developed a broader and more energized treatment seen here in the use of his characteristic charcoal under-drawing and the laying on of simple flat washes. Almost certainly made *en plein air* it is a rapid depiction of ploughing, probably in Wales. The immediacy of the work is enhanced by Cox's use of a characteristically thick cartridge paper, known as his 'Scotch' paper. The 'Scotch' paper was 'a strong wrapping paper made from bleached linen sailcloth and designed for wrapping reams of better-quality paper' which gave Cox a highly absorbent surface on which to apply loaded washes and an added texture to the composition (Peter Bower, 'A Remarkable Understanding: David Cox's Use of Paper', in ed. Scott Wilcox, *Sun, Wind and Rain: the Art of David Cox,'* exh. cat., New Haven (Yale Center for British Art), 2009, p.101). Cox's depiction of a ploughman and his team receding along the line of a field gives the composition a powerful sense of depth, whilst the bold cast shadows and brooding sky impart a characteristic sense of atmosphere. In powerful small outdoor studies such as this, Cox confirms his reputation as a technical innovator in the generation before the Impressionists in France.

33 GEORGE FENNEL ROBSON 1788–1833

Stirling Castle

Watercolour with scratching out, heightened with white
12¼ × 17¾ inches; 312 × 450 mm

COLLECTIONS

D F McLennan;
Harry Bradfer-Lawrence (1887–1965);
and by descent to 2005.

EXHIBITED

London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.59.

Robson made a prolonged visit to Scotland in 1807, where dressed, according to one source, as: 'a shepherd, and with a wallet at his back, and 'Scott's Lay of the Last Minstrel' in his pocket, he wandered over the mountains.' This trip provided an endless source of inspiration to the artist and the majority of his exhibited works from then on were of Scottish subjects.

The critical and commercial success that Robson achieved ensured his patronage by many of the leading collectors of the day including: Walter Fawkes, Lord Suffield, Sir Robert Peel and John Allnutt. John Ruskin described Robson's landscapes as: 'serious and quiet in the highest degree; certain qualities of atmosphere and texture in them have never been excelled, and certain facts of mountain scenery never but by them expressed; as, for instance, the stillness and depth of the mountain tarns, with the reversed imagery of their darkness signed by the soft lines of faintly touching winds; the solemn flush of the brown fern and glowing heath under evening light; the purple mass of mountains far removed, seen against clear still twilight.' (*Modern Painters*, 1888, vol. 1, p.94).

Stirling Castle proved an irresistible subject to Robson, sitting as it does high on volcanic rock, dominating the landscape and being so intricately and romantically bound up with Scotland's history. A number of versions of the same view by Robson exist including a stormy view from 1812 (Private collection). But it is only in the present view that the full range of Robson's technique and evocation of the Scottish landscape is evident.

34 SAMUEL PROUT 1782–1852

Fishermen hauling boats onto a beach beside a jetty

Pen and ink and watercolour over pencil
7¼ × 10¾ inches; 184 × 274 mm

ENGRAVED

Lithographed by Samuel Prout for his *Microcosm: the artist's sketchbook of groups of figures, shipping, and other picturesque objects*, 1841, part pl.11.

EXHIBITED

London, Lowell Libson Ltd, *Watercolours and Drawings*, 2003, no.37.

This unusually delicately handled watercolour is something of a contrast to the watercolours of European architectural subjects with which Samuel Prout is generally associated. The present watercolour demonstrates the close connection and sympathy that Prout enjoyed with Richard Parkes Bonington. Even though there was some twenty years difference in age, the two artists shared many of the same artistic aspirations and although the elder artist sometimes compromised his ideals for commercial reasons they became close friends. Prout, like Bonington, relished the idea of a quiet life by the coast and in 1836 he moved to Hastings.

Throughout his career Prout provided material for publication including for his own ventures. He published various instruction manuals for students of watercolour painting and in 1841 he published his celebrated *Microcosm*, a series of 24 lithographed pages of sketchbook sheets depicting groups of figures, shipping and other picturesque subjects. This watercolour was used to form the bottom part of one sheet with three groups of detailed studies of fishermen and boats. It is particularly notable for both the beauty of the lightly treated colour washes and the sophistication of Prout's handling of the large number of figures seen in this busy scene. This watercolour was probably executed sometime in the late 1830s after his move to the south coast.

35 WILLIAM HENRY HUNT 1790–1864

Rooftops

Pencil and watercolour
5¼ × 7¼ inches; 135 × 185 mm

COLLECTIONS
Judy Egerton;
By descent.

At the age of sixteen Hunt was apprenticed to the landscape painter John Varley for seven years at a premium of £200. During this period he developed close friendships with William Mulready and John Linnell and at the same time he was also attending Dr Thomas Monro's 'academy' at 8 Adelphi Terrace. Monro was an enthusiastic patron of watercolourists, and here Hunt had the opportunity to copy drawings by Gainsborough and John Robert Cozens amongst others.

This fluently handled watercolour study depicting the roofs of a group of rustic buildings and is a highly characteristic example of Hunt's earliest works, made under the influence of Varley and Linnell. A number of drawings of farm buildings near Bushey, the country home of Monro, are handled in a similarly loose and manner and were made when Hunt was staying with Monro sometime between 1815 and 1820 (for example the fine group in The Cecil Higgins Art Gallery, Bedford). Hunt would develop into one of the most technically virtuosic painters in watercolour of the nineteenth century, famed in his time for his tightly handled still lives and interior scenes. The incisive, freely handled *plein air* studies such as this particularly attractive example are now highly prized.

36 JOHN LINNELL 1792–1882

View at Hampstead

Watercolour over traces of pencil
6¼ × 9¼ inches; 160 × 235 mm
Signed *J. Linnell*.

COLLECTIONS
Sir John and Lady Witt;
and by descent.

In 1821 John Linnell made a sketching trip to Hampstead with his friend William Blake. The visit inspired Linnell to consider spending the summer months there for the benefit of his family's health, as well as his own work. The following summer, Linnell rented Hope Cottage, North End, Hampstead, and the year after that, Collins Farm, also in North End. By 1824, he had decided to settle in the area permanently and he began to make considerable improvements to Collins Farm. However, as his practice as a portrait painter grew, Linnell found it increasingly difficult to make the daily commute from Hampstead to his studio in London and in 1828 he took the decision to move into a large, newly built house in Porchester Terrace, Bayswater.

It is interesting to note that Linnell was living in Hampstead at the same time as Constable as the two artists shared many of the same ideas about working directly from nature. However, Linnell's friendships were with the group of younger artists centred around William Blake; Samuel Palmer, George Richmond, Frederick Tatham and Edward Calvert. For the four years that Linnell was living at Collins Farm it became an artistic centre and this group of artists would meet there to discuss ideas and to paint. Linnell produced numerous plein air studies, exploring different climactic conditions and times of day at Hampstead. In this highly atmospheric drawing. Linnell uses washes to evoke an unsettled sky with rain showers and the sodden landscape.

37 JOHN LINNELL 1792–1882
Harvesters, North Wales

Watercolour
9¼ × 14⅜ inches; 237 × 365 mm
Signed, inscribed and dated *N W J Linnell 1813*
Watermark: T DUPUY AUVERGNE, 1742.

COLLECTIONS
Sir John and Lady Witt;
and by descent.

In August 1813, Linnell set out on a month's tour of Wales accompanied by George Robert Lewis, an engraver who had recently made prints after Michelangelo's drawings, as illustrations for William Young Ottley's *Italian Schools of Design*. This trip had a profound effect on Linnell, who had never been further from London than the Sussex Downs. He established his independence as an artist and also abandoned his interest in a picturesque mode of landscape. As he later noted, this summer tour provided him with endless inspiration: 'I have never visited Wales since but that one month's study supplied me with material for life.'

This watercolour was executed on the spot during this short stay in Wales in 1813. It demonstrates Linnell's extraordinary facility for recording both detail and vastness of landscape in the same work. It is executed on a heavy French paper which was used primarily by print makers and was made in France only until the French Revolution. The paper bears the watermark of Thomas Dupuy from the Auvergne and is dated 1742 (or possibly 9). The paper is highly absorbent, as can be seen by the way that the pigments have been drawn into the paper, muting the colours and it is this quality which must have appealed to the Linnell.

38 JOHN LINNELL 1792–1882

A study for 'The Flight into Egypt'

Oil on paper
10⅝ × 16 inches; 270 × 407 mm

COLLECTIONS

Private collection, USA.

EXHIBITED

London, Lowell Libson Ltd in association with The Fine Art Society, *Power and Poetry: The Art of John Linnell*, 2008, no.6.

Linnell recorded that his 1813 tour in Wales provided him with 'material for life' and the setting of this Biblical subject was evidently inspired by the scenery of Wales. The present study is closely related to Linnell's 1841 exhibit at the British Institution, *The Flight into Egypt*, which was purchased by Sir Thomas Baring. The large canvas, measuring 39 × 54½ inches, was evidently intended to mark Linnell's 'allegiance' to the Italian School, unlike some of his contemporaries who were more influenced by Dutch art. *The Art Union* remarked that it was: 'a fine composition; a richly arranged landscape, but in a tone of colour that savours strongly of affectation. The artist so eschews the prevailing favourite, a gay green, that he goes to the other extreme, and clothes nature in a deep russet' (*The Art Union*, v, iii, 1841, p.28).

Linnell appears to have made compositional studies in oil only rarely and in the present work the overall tone and palette is somewhat lighter than in the picture exhibited in 1841. There are records of Linnell repeating the subject in 1849 and the present study may have made in preparation of the later version.

39 CHARLES RICHARD BONE 1809–C. 1880
A Lady Sewing

Watercolour
9¼ × 8 inches; 235 × 205 mm
Signed and dated 1838.

COLLECTIONS
J. S. Maas & Co., London;
William E. Fischelis, Jr.

This particularly intimate and charming watercolour of a woman sewing was painted by Charles Richard Bone in 1838. The son of Henry Pierce Bone and grandson of Henry Bone, both accomplished enamel painters famous for their exquisite small copies of highly regarded Old Masters and eighteenth century British portraits. The intimate interior scene suggests the early influence of his father. Charles won awards from the Society of Arts for miniature portraits in 1825 and 1827 before entering the Royal Academy Schools in 1828, aged 19. Bone exhibited extensively at the Royal Academy, British Institution and Society of British Artists, between 1826 and 1848. In 1845 he was Draughtsman to the Geological Survey of Great Britain.

40 JOHN FREDERICK LEWIS RA 1804–1876
A huntsman and his hound

Watercolour
16½ × 13 inches; 420 × 330 mm
Signed with monogram: *JFL*.

Lewis was trained as an artist by his father, one of the leading engravers of the period and early on developed friendly ties to the Landseers. Many of Lewis's early works, like those of Edwin Landseer, focused on animals and sporting life. He studied the menageries on exhibition in Exeter Change and Windsor Great Park, and his first exhibited work was *A Donkey's Head* at the British Institution in 1820. From 1827 Lewis made watercolour his primary medium. Thereafter, genre scenes began gradually to replace animal subjects as his chief interest whilst travel in Spain and the Near East including a long residence in Cairo.

Throughout the late 1820s and early 1830s Lewis exhibited finished watercolours depicting gamekeepers and other characters associated with sporting life. For example in 1825 Lewis exhibited at the Royal Academy a portrait of a 'Tired Gamekeeper' and in 1827 at the British Institution a 'Study for an Old Gamekeeper.' This powerful portrait study of a *Huntsman*, depicts an elderly hunt servant holding his hat and hound and demonstrates Lewis's ability to achieve a remarkable psychological penetration and sense of character in his watercolour portraits. The present example is characteristic: Lewis concentrates on the determined, grizzled features of the seated huntsman, showing his respect and affinity with the rural figure.

41 WILLIAM HENRY HUNT 1790–1864

The Irish Orange Seller

Watercolour
12 × 8 inches; 305 × 203 mm
Signed and dated 1835.

COLLECTIONS
William Yates;
Private collection, 1967;
Leger Galleries;
Mrs R Goldsmith, acquired from the above in 1968 for £150;
and by descent to 2008.

EXHIBITED
Blackburn, Municipal Art Gallery, 1907, no.241. (not illustrated in the catalogue)

During the 1830s Hunt moved away from the landscapes of the earlier part of his career to genre subjects, executed in an increasingly elaborate watercolour technique, mainly of figures, often children, in domestic interiors, frequently lit by candlelight. This particularly engaging example depicts an *Irish Orange Seller*. In his 1861 *London Labour and the London Poor*, Henry Mayhew noted that most of the orange sellers in London were Irish and female. He reported the story of: 'a poor Irishwoman, neither squalid in appearance nor ragged in dress, though looking pinched and wretched' (Henry Mayhew, *London Labour and the London Poor*, London, 1861, 1, p.58). Hunt by contrast shows a rosy cheeked, well-dressed girl, precisely the kind of sentimentalised depiction of the poor which nineteenth-century collectors and connoisseurs admired.

The tenebrous composition shows Hunt exploring the range of effects possible to achieve with watercolour. This kind of subject-matter, the play of shadow and light in a composition, is more usually found in works in oil and so Hunt is demonstrating his virtuosity as a watercolourist. In his works of the 1830s, such as the present drawing, Hunt used a cross-hatching method and stippling technique. Other examples painted at a similar date include *Saying her Lesson* (*Candlelight*), 1833, and *A Radish Stall*, 1829, both now in the Manchester City Art Gallery. Hunt's skill and techniques were much admired by his contemporaries, among them John Ruskin, who took lessons from him in 1854 and 1861. As an advocator of truth to nature, Ruskin regarded Hunt as one of the leading promoters of English Naturalism.

42 JOHN MARTIN 1789–1854
The Destroying Angel

Pen and ink with sepia wash
3½ × 5½ inches; 88 × 140 mm
Signed with initials and dated 1833.

COLLECTIONS
Samuel Leigh Sotheby, d.1861;
Samuel Leigh Sotheby sale, Sotheby's,
6 February 1862, lot 131;
Private collection, UK, 1997;
Private collection, USA.

EXHIBITED
Dublin, Royal Dublin Society, Exhibition of Fine Arts, 1861;
London, Lowell Libson Ltd, *British Paintings, Watercolours and Drawings*, 2010.

ENGRAVED
By W.H. Powis, for R.Westall and J. Martin, *Illustrations of the Bible*, published by Edward Churton, 1835, no.33.

43 JOHN MARTIN 1789–1854
The Seventh Plague of Egypt: The Plague of Hail

Sepia wash
3½ × 5½ inches; 88 × 140 mm
Drawn in the early 1830s.

COLLECTIONS
Private collection, UK, 1976;
Private Collection, 1990;
Private Collection, USA.

LITERATURE
Michael J Campbell, *John Martin, 1789–1854, creation of light: Prints and drawings from the Campbell collection*, 2006, p.566, note 6.

ENGRAVED
By C. Gray, for R. Westall and J. Martin, *Illustrations of the Bible*, published by Edward Churton, 1835, no.31.

Best known as painter of religious subjects and the sublime, John Martin was described by the writer and politician Bulwer-Lytton as 'the greatest, the most lofty, the most permanent, the most original genius of his age'. Martin executed forty-eight drawings for illustrations of the Bible, all of which were based on Old Testament subjects. The drawings were engraved and published in 1835 by Edward Churton in *Illustrations of the Bible*, which received considerable acclaim and was greatly admired by fellow artist Dante Gabriel Rossetti.

In 1835 *Illustrations of the Bible* by Martin and Richard Westall was published with ninety-six engravings, of which forty-eight were after drawings by Martin. This drawing of *The Destroying Angel* is one of the original illustrations for the publication and depicts the first Passover, as described in Exodus 12: 21–28.

The drawing was previously owned by Samuel Leigh Sotheby, who worked with his father, Samuel Sotheby, in the family firm of auctioneers in Wellington Street, Strand. On Sotheby's death, his library and other items, including this drawing of *The Destroying Angel*, and five other of Martin's original illustrations for the Bible were sold at Wellington Street in February 1862.

44 JAMES WARD RA 1769–1859

A Study for 'Virgil's Bulls'

Watercolour and pen and ink
4¼ × 8 inches; 110 × 202 mm
Signed: *JWD RA*.

COLLECTIONS

Mrs E L Evans;
Anthony Reed.

LITERATURE

Edward J. Nygren, The Art of James Ward RA (1769–1859), unpublished doctoral thesis, Yale, 1976, p.242, repr. fig. 262.

EXHIBITED

London. Lowell Libson Ltd, *Breadth and Quality: oil studies, watercolours and drawings by James Ward RA*, 2013, no.76.

The present highly realized watercolour was a study for *Virgil's Bulls*, exhibited at the Royal Academy in 1843 (no.9) and acquired by Charles Scarisbrick. Apparently there was once a note attached to this work with an inscription in Ward's hand which stated that it was: 'the first design for the picture of Virgil's Bulls.' The subject matter depicts an Alderney bull locking horns with a Chillingham bull and acts as a powerful example of Ward's enduring interest in breeds and the physiognomy of livestock. The subject matter relates to Ward's much earlier, highly successful painting, *Bulls fighting: A view of St Donat's Castle, Glamorganshire in the background* (Victoria and Albert Museum, London). *Bulls Fighting* was painted in response to Rubens' *Chateau de Steen* and was much admired by contemporaries. In April 1857, Ward wrote to his son George, recounting Benjamin West's comments on seeing *Bulls Fighting*; West considered this as: 'the perfection of execution, and when I … look at the Rubens I find it to be gross and vulgar' (Edward Nygren, 'James Ward, RA (1769–1859): Papers and Patrons', *The Walpole* Society, 75, 2013, p.244). This admiration was also to be found in 1843 when the oil of *Virgil's Bulls* (location unknown) was described in the handbook to the Royal Academy exhibition: 'This is not a jejune and meagre commentary on the text; it tells the fierce and furied conflict in all the verities of jealousy and rage and monster-vigour and energy. Mr Ward has exhausted a just feeling in his selection of the scene of this dark and fearful conflict; the heavens lower around and earth trembled. His manner is bold and daring; the result of unlimited confidence in his power over art'.

This watercolour was included in our exhibition *Breadth and Quality: oil studies, watercolours and drawings by James Ward RA*. A number of other watercolours and drawings by Ward are available on request.

45 EDWARD LEAR 1812–1888

Taormina, Sicily

Pen and ink with watercolour and gouache
13⅜ × 19½ inches; 340 × 495 mm
Signed, inscribed and dated: *Edward Lear June 29th 1847* TAORMINA.

Edward Lear travelled by steamer from Naples to Palermo in May 1847; he spent the next two months working and travelling in Sicily. Lear found the island extremely hot, dirty and poor. However, it was a productive trip; starting work every morning before sunrise, walking and drawing until the end of each day. Lear travelled around the entire island, visiting not only the remains of the Greek theatre at Taormina, but also the temple of Hera at Segesta, and the six temples at Agrigento.

He had previously visited Sicily in the spring of 1842 and made a drawing in pencil and grey wash of the theatre at Taormina. In a letter to his patron, the 13th Earl of Derby, dated 5th June 1842, Lear wrote: 'Taormina – (the old Taurominium) was our next halting place … This city is very interesting from its containing the most perfect remains of a Greek theatre now extant: It looks towards Etna, & the view thence – looking down nearly all the east and the S. East coast of Sicily is truly astonishing.' This very beautiful watercolour shows Lear's fascination with the view and the combination of the ancient ruins and the dramatic landscape. Signed, dated and inscribed June 1847 this is a major work of this period capturing the classic view of Taormina characteristically executed with only a limited use of concentrated colour.

46 EDWARD LEAR 1812–1888

Pine trees in the Pisan hills, Lucca

Pencil and watercolour heightened with white on blue paper
13½ × 10 inches; 343 × 254 mm
Signed with initials and inscribed: '*Pine Trees in the Pisan hills, Lucca, 8.*'

This attractive early study of a group of pine trees made in the hills outside the Tuscan town of Lucca is a characteristic drawing of the 1840s. From 1837 to 1848 – apart from two extended visits to England – Lear lived in Rome, finding there an international community of artists with whom he spent the happiest period of his life. Among his friends were the Danish painter Wilhelm Marstrand, the English sculptors John Gibson and William Theed and the painters Penry Williams, Thomas Uwins, and Samuel Palmer. His routine was to breakfast and dine with others in the artistic community, spending his days drawing in the city or in the Roman Campagna, or working in his studio, experimenting with different media and ways of handling paint. In the summer months he and his friends would explore other parts of Italy, going south to Naples in 1838 and north to Florence the following year, spending the summer months of 1840 closer to Rome, in Subiaco.

The present freely handled study probably dates from the 1840s when Lear was preparing his two volume *Illustrated Excursions in Italy*. It is similar to a group of studies of trees on blue paper which he made at this time and show his increasing interest in the natural beauty of Italy, rather than the merely topographical qualities.

47 JAMES HOLLAND 1800–1870

San Trovaso boatyard, Venice

Watercolour and pencil heightened with white on buff paper
13¾ × 9⅞ inches; 350 × 252 mm
Signed with initials, dated and inscribed: *Venice 57.*

EXHIBITED
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.63.

James Holland travelled extensively in Europe throughout his career; however, Venice appears to have held a particular fascination for him, and he returned there regularly over a thirty year period between 1835 and 1865.

Holland was an incisive draughtsman and the drawings and watercolours which he made on the spot are amongst his finest achievements. Many of Holland's exhibited watercolours of Venice are characterised by a bold and vibrant palette, too intense for the reality of the Venetian light, possibly used in order to satisfy the romantic Venice of popular imagination. This watercolour was executed using more naturalistic and refined colours and is consequently far more atmospheric. He seems to have favoured such a palette for watercolours which he produced for his own use and pleasure. The present watercolour was executed when Holland revisited Venice in 1857 in the company of Hercules Brabazon Brabazon and depicts the boatyard at San Trovaso, a popular subject for artists up to the present day as this view as well as the yard survive unchanged.

48 WILLIAM CALLOW 1812–1906
Arona on Lake Maggiore

Pencil on blue paper
7⅛ × 10³⁄₁₆ inches; 180 × 259 mm
Inscribed: *Arona Augt 29th* [1865]

COLLECTIONS
Michael Ingram (1917–2005).

EXHIBITED
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.47.

49 WILLIAM CALLOW 1812–1906
St Michel, A Swiss mountain village

Pencil
7⅛ × 10³⁄₁₆ inches; 180 × 259 mm
Inscribed: *Aug 24th 69 – mountain – St Michel …*

COLLECTIONS
Michael Ingram (1917–2005).

EXHIBITED
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.49.

50 WILLIAM CALLOW 1812–1906
Malines, Belgium

Pencil
14½ × 10½ inches; 368 × 266 mm
Inscribed and dated: *Malines, Sep 27 1850*

COLLECTIONS
Michael Ingram (1917–2005).

EXHIBITED
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2006, no.46.

William Callow travelled almost annually throughout Europe, sketching continually the landscape and architecture that he found. The hundreds of rapid sketches that he produced on-the-spot served as inspiration for finished watercolours worked up in his studio. As the present group demonstrates, Callow developed a rapid and fluid style for working, primarily in pencil, with occasional loose colour washes.

Cat.48 was executed during Callow's visit to Italy in 1865, which he undertook with his neighbour, the landscape painter, Sidney Richard Cooper. There is a larger finished watercolour (Jan Reynolds, *William Callow*, London, 1980, no.86) based on this on the spot sketch.

In the autumn of 1838, Callow made his first visit to Switzerland and he was clearly captivated by the drama of the mountain scenery. He noted in his journal for 1838 on his departure from Switzerland his great regret at quitting the mountain scenery. An inveterate traveller he was to return to Switzerland on a number of occasions including during the summer of 1869 when he drew cat.49.

Cat.50 shows the town of Malines (French) or Mechelen (Flemish) lies half way between Antwerp and Brussels. Callow made a number of visits to the town during his many trips through Belgium, including in 1812, 1844, 1850, when the present drawing was executed and in 1858. He used his earlier sketches as the basis for much later watercolours; for example, a watercolour of the Market Place, Malines in the Lady Lever Art Gallery, Port Sunlight, executed in 1884 is a later re-working of much earlier works. He exhibited a number of watercolours of the town throughout his career including one in 1853 and another in 1858 at the Old Watercolour Society; another watercolour entitled *Fishmarket at Malines* was exhibited at the British Institution, in 1861.

51 ALBERT GOODWIN 1841–1932

A View of Salisbury from Old Sarum

Watercolour over touches of pencil
and pen and ink with scratching out
10 3/16 × 15 1/16 inches; 275 × 383 mm
Signed and inscribed: *Old Sarum from New*.

EXHIBITED

London, Rembrandt Gallery, *Sunset and colour from east and west; Drawings by Albert Goodwin, R.W.S.*, 1902, no 23;
London, Lowell Libson Ltd, *Watercolours and Drawings*, 2007, no.36.

Goodwin's work is characterised by delicate colour schemes which conjure up a finely felt sense of atmosphere. He was influenced by the work of the Pre-Raphaelites and their use of colour, particular Arthur Hughes and Ford Maddox Brown whose friendship proved highly significant as they introduced him to Ruskin, who had a profound influence on the young artist.

Ruskin and Goodwin shared many similar ideas including the belief that there was a strong link between art and morality. This view would therefore have particularly appealed to Goodwin, depicting as it does, the ancient site of Old Sarum, the location of the first Salisbury cathedral, looking towards the spire of the medieval church. Goodwin made a number of watercolours of Salisbury, Old Sarum and their surroundings which he exhibited at the Royal Academy and the Old Watercolour Society.

52 ALGERNON CECIL NEWTON 1880–1968

A group of four landscape studies

Black chalk heightened with white
on blue paper
Each 7 × 9 inches; 177 × 228 mm
Three squared for transfer

COLLECTIONS
Judy Egerton;
By descent.

Algernon Newton, the grandson of one of the founders of the artists' suppliers Windsor and Newton, left Clare College, Cambridge, after two years without taking a degree and then studied at Frank Calderon's School of Animal Painting, at the Slade and at the London School of Art. He then lived away from London for several years, in Dorset, Cornwall and elsewhere before returning to London. In the mid 1920s he finally found his artist voice with a series of remarkable unpeopled urban views demonstrating an almost otherworldly sense of profound stillness and calm. In his obituary in *The Times* he was described as 'a painter of quiet distinction … He could take the most forbidding canal or group of factory buildings, and, without romanticizing or shrinking any detail, create a poetic and restful composition out of it.'

Newton enjoyed extensive patronage as a painter of landscapes and 'portraits' of country houses and his large paintings were selling for between £250 and £350 apiece. Throughout his career, Newton showed his work mainly at the Royal Academy annual exhibitions from 1924 onwards (although he had a painting accepted there as early as 1903) and he became an Academician in 1943. He also showed his work occasionally in a handful of London galleries. After around 1954 urban London subjects disappear from his oeuvre, and the last decade and a half of his career were devoted to landscape painting. These squared up studies for landscape compositions are entirely typical of Algernon Newton's preparatory work and appear to date from the 1950s.

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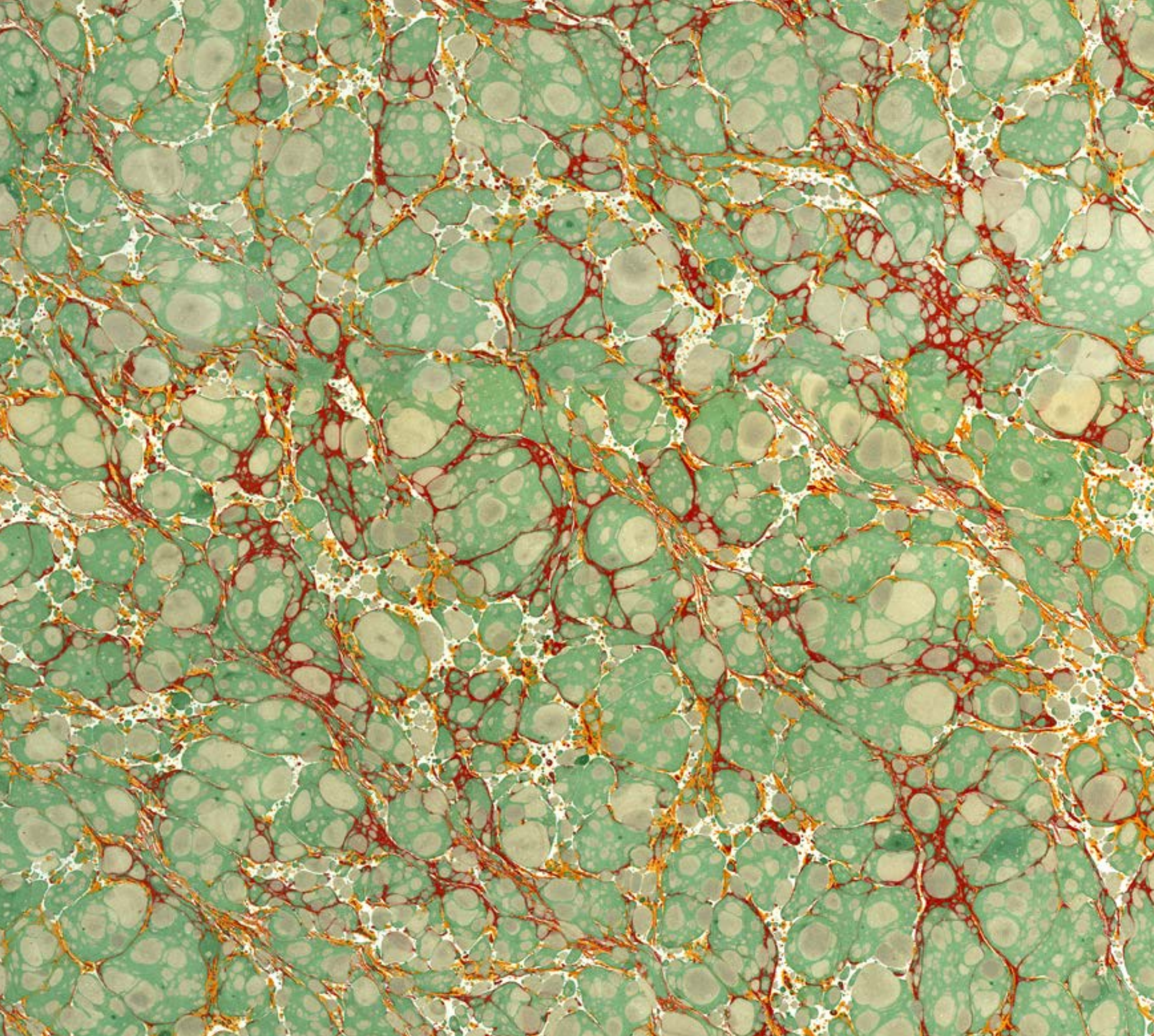
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