

LOWELL
LIBSON LTD
2012



LOWELL LIBSON LIMITED

BRITISH ART

3 Clifford Street · London W1S 2LF

+44 (0)20 7734 8686 · pictures@lowell-libson.com

www.lowell-libson.com



LOWELL
LIBSON LTD

2012



LOWELL LIBSON LTD

3 Clifford Street · London W1S 2LF
Telephone: +44 (0)20 7734 8686
Fax: +44 (0)20 7734 9997
Email: pictures@lowell-libson.com
Website: www.lowell-libson.com

The gallery is open by appointment, Monday to Friday
The entrance is in Old Burlington Street

In 2012 our exhibition schedule is:

MASTER DRAWINGS NEW YORK
January 21–28

TEFAF MAASTRICHT
March 16–25

MASTER DRAWINGS LONDON
June 27 – July 5

Cover: a sheet of 18th-century Italian
paste paper (collection: Lowell Libson)

Frontispiece: detail from *Sir John Morshead*
George Romney (see pages 38–41)

INDEX OF ARTISTS

Richard Parkes Bonington	96–101
Robert Carpenter	64
John Constable	86–95
David Cox	112–117
Richard Earlom	58
Henry Edridge	73
James Jefferys	56
Thomas Gainsborough	18–31
Daniel Gardner	42
Hubert Gravelot	12
Valentine Green	60
William Holman Hunt	118
George Lambert	16
Thomas Lawrence	76–79
John Linnell	102
Thomas Malton	70
Master of the Giants	56
John Hamilton Mortimer	54
Matthew William Peters	50
George Romney	32–41
Michael Angelo Rooker	68
George Stubbs	52
Peltro William Tomkins	44
Francis Towne	62
William Turner of Oxford	104–111
George Augustus Wallis	80
Richard Westall	48, 84
John Michael Wright	8
Joseph Wright of Derby	58–61



WE ARE DELIGHTED TO BE ABLE TO PUBLISH SOME OF THE ACQUISITIONS – paintings, drawings, watercolours, prints and sculpture – which we have made over the last year. These include a number of splendid portraits, the earliest in date being John Michael Wright’s intelligent and sensitive portrait of an, as yet, unidentified lady. This hugely underrated painter certainly deserves to be more highly regarded. Classic portraits of the eighteenth century include Romney’s grand *Elizabeth Bentick* as well as his pair of portraits of Sir John and Lady Morshead recently reunited (for the second time). Henry Edridge’s miniature of his friend and fellow student Thomas Girtin marks a significant moment in the history of British art as well as a poignant memorial to a creative life cut far too short. More informal portraits include the charming Daniel Gardner, the delightfully quirky portrait of Princess Charlotte by the little-known Tomkins and two drawings by Lawrence including his masterly portrait of John Millington.

Portraiture and landscape painting meet in Gainsborough and his inspired transcription of the engraving after Van Dyck’s portrait of Jan van Wouver is a powerful and very personal reminder of his admiration of the Flemish master. Gainsborough’s entrancing landscape watercolour is not only a great rarity but a work of resonant beauty. We have been delighted to sponsor the recent groundbreaking exhibition of Gainsborough’s landscapes at the Holburne Museum in Bath. Amongst the landscapes, especial note should be made of the perfectly preserved and rather rare pastel by George Lambert and the two extraordinary pencil drawings by George Augustus Wallis, a hugely fascinating and influential artist now largely overlooked, whose work was celebrated throughout Europe during his lifetime.

A small group of prints include superb impressions of mezzotints after two of Wright of Derby’s most famous images as well as rare examples of Gainsborough’s and Stubbs’s activities as printmakers.

Last year’s rather extraordinary wax tableau by Samuel Percy caused much admiration as well as entertainment and I hope that the remarkable limewood carving by Robert Carpenter engenders equal interest in the coming months.

Once again my sincerest thanks go to many friends who have generously helped in various ways including contributing catalogue entries and the giving of gratefully received advice. Chief amongst them is Deborah Greenhalgh without whom this catalogue would not be possible.

LOWELL LIBSON

JOHN MICHAEL WRIGHT 1617–1694

A portrait of a lady wearing a white dress

Oil on canvas
29¾ × 24¼ inches · 745 × 617 mm
Painted in the mid 1660s

John Michael Wright must be regarded as one of the most sensitive, innovative and accomplished British portrait painters of the seventeenth century although his reputation has generally been eclipsed by those enjoyed by the more widely known Dutch born Lely and the native born Dobson. Wright’s portraiture demonstrates the most individual of the artistic personalities at work at the period: his characterisations are stronger and more intuitive than those of Sir Peter Lely which are notable for a demonstration of a suave glamour, whilst Wright’s handling of paint has a lustrous, silvery freshness entirely distinctive to him. In particular, Wright’s portraits of women were distinguished from those of his contemporaries by his depiction of individual character, as opposed to a portrayal of the stereotypical form of feminine beauty in favour at the time. Wright’s technique is perhaps best

described by John Dick: *In the main body of his work dating from the 1660s and 1670s and in common with contemporary painters, Wright’s practice was to use coloured grounds. They range from a grey-pink to a dark red-brown. This ground was usually covered by paint and normally only shows in areas of damage. The ground was laid over a closely woven, normal weave canvas with a regular, fairly pronounced grain. ... The sizes of Wright’s canvases often do not conform to accepted standard sizes, although there is evidence that he quite often used a width of about 54 inches. Many have additional strips of canvas attached, which may be evidence of a dislike or inability to decide on his composition at the outset. ... Wright can be recognised most clearly as an individual by his use of colour. He very seldom used pure pigment or saturated colour but preferred to use subtle tints produced by the admixture of white*



John Michael Wright
Magdalen Aston, Lady Burdett, 1669
Oil on canvas · 29 × 24 inches · 737 × 610 mm
Nottingham City Museums and Galleries



John Michael Wright
Susanna Hamilton, Countess of Cassillis, 1662
Oil on canvas · 28½ × 24 inches · 724 × 610 mm
Scottish National Portrait Gallery



within a fairly narrow range (John Michael Wright – *The King’s Painter*, edited by Sara Stevenson and Duncan Thomson, exhibition catalogue, Scottish National Portrait Gallery, 1982, pp.47–8). Wright’s particularly individual use of unconventional canvas formats is borne out in the present work which has been made up with additional strips of canvas at the top and bottom (principal canvas 25¼ × 24¼ inches; top addition 2½ inches deep; bottom addition 1½ inches deep). These additions appear to be contemporary although it is difficult to confirm with absolute certainty that they are autograph, however, the frequency with which this is met tends to indicate that this was a practice individual to Wright’s studio.

The painted oak ‘frame’ in the present portrait is consistent with other works by Wright that can be dated with certainty to the mid-to-late 1660s. This device is comparable to that found in his portrait of Magdalen Aston, Lady Burdett (Nottingham City Museums and Galleries, Nottingham Castle) as well as his 1668 portrait of the first poet laureate John Dryden (National Portrait Gallery, London); it serves to focus the viewer’s gaze and further emphasise the importance of the sitter.

Although born in London, no other English artist before Wright was so well travelled, well versed in languages or had such a thorough knowledge of classical art. Wright trained under the Scottish portrait painter, George Jamesone in Edinburgh and in 1642, by which time he was married and had a child, he arrived in Rome, where he spent the next ten years. During these early years he cultivated his interest in antiquities, and became a member of the Academy of St Luke in 1648, an honour granted to no other British painter during the seventeenth century. Poussin and Velázquez were also members at that time. In the same year Wright was also elected member of the *Congregazione dei Virtuosi*, a charitable



John Michael Wright
Sir Neil O’Neill, 1680
Oil on canvas
91¾ × 64¼ inches · 2327 × 1632 mm
© Tate, London 2011



John Michael Wright
Sir William Bruce
Oil on canvas
28½ × 24 inches · 724 × 610mm
Scottish National Portrait Gallery

institution concerned with promoting religion by means of the arts. Annual exhibitions were held in the Pantheon, where Wright was able to appraise his own talent against the finest artists working in Rome.

During his tenure in Rome, Wright acquired a large collection of paintings, drawings, prints and books, perhaps acting as a dealer as much as a collector. It is likely that these endeavours, in addition to his interest in antiquities and mastery of Latin, Italian and French, brought him to the attention of Archduke Leopold William of Austria, then governor of the Spanish Netherlands, who commissioned Wright to travel to England to purchase paintings, medals and antiquities on his behalf. His passport, issued to ‘Juan Miguel Rita, pintor Ingles’, dated 22 May 1655, was signed by Leopold at Brussels, suggesting that Wright was probably there at this time. It was also the first evidence that Wright had taken the additional Christian name of John, presumably to mark his commitment to Roman Catholicism.

Wright remained in Cromwellian England and his family joined him from Italy. Despite his Catholicism, it was soon evident that as an artist he was able to work on both sides of the political divide. In 1658 he painted a portrait of Cromwell’s daughter, Mrs Elizabeth Claypole (National Portrait Gallery, London) and the following year he painted Col. John Russell (Ham House, Surrey) who was involved in the ‘sealed knot’ conspiracy to restore the monarchy. The portrait of Russell is regarded as Wright’s masterpiece, and indeed one of the greatest of all British portraits.

The restoration of the monarchy in 1660 saw Wright receiving some patronage from Charles II, the new pro-Catholic ruler, although he was not granted a royal position, which was the preserve of Peter Lely. However, Wright was commissioned to paint an allegorical ceiling for the

King’s bedchamber in Whitehall Palace (Nottingham Castle Museum). He was also granted royal permission to dispose of his collection of old master paintings by lottery, leading to two public events in 1662 at which no fewer than fourteen pictures were acquired by the King.

The plague of 1665 and the Great Fire of London in 1666 reduced Wright’s business considerably. However, one unexpected benefit was winning the commission from the aldermen of the City of London to paint twenty-two full-length portraits of the ‘fire judges’ who were responsible to resolving the numerous disputes over property boundaries in the aftermath of the fire. Only two portraits from the group remain together (Guildhall Art Gallery and Library, London).

Whilst the city provided one alternative source of patronage to the court, the country provided the other. Wright saw the benefit of travelling outside of London to visit families who rarely came to town, enabling him to paint a number of portraits for one family. These commissions included painting members of the Arundell family (mid 1660s), and six portraits for the Bagot family of Blithfield, Staffordshire (1675–6). A series of letters between Wright and Sir Walter Bagot shed considerable light not only on the artist’s engaging personality, but also on his prices and working methods. As anti-Catholic sentiment again intensified in court circles, Wright found it increasingly advantageous to maintain his distance from London, hence his commissions were obtained more from the margins of the Court, and in particular from Catholic nobility and gentry, who were keeping a low profile in the country.

Finally Wright received the recognition he deserved in 1673 when he was granted the office of *Picture Drawer in Ordinary* and thereafter often signed his paintings *Pictor Regius*. One of his earliest works to be

signed in this way was a group portrait of the same year of Sir Robert Vyner, a leading goldsmith, and his family (National Portrait Gallery, London). Towards the end of his career Wright’s final royal appointment granted under the ardent Catholic, James II, was as Steward to the Earl of Castlemaine, ambassador in Rome to Pope Innocent XI. His specific role was to design and oversee the production of a number of elaborately carved coaches, decorations and costumes for the vast entourage presented to the Pope in January 1687. Wright was also in charge of the great banquet for more than one thousand guests at the Palazzo Doria Pamphilij. He published an illustrated account of the embassy dedicated to the Duchess of Modena, and on his return he produced an English version dedicated to her daughter Queen Mary. Wright returned to England and with the expulsion of the King and the Glorious Revolution of 1688, the artist’s career was coming to an end. His health deteriorated early in 1694 and he died in the summer.

The 1982 exhibition (*op.cit.*) brought Wright to a wider audience and recent scholarship has done much to increase his reputation and extend his *œuvre*, bringing to light several portraits which have been previously misattributed to other hands. At the peak of his fame, Wright painted a number of outstanding Royal portraits, including Charles II (Royal Collection) at a time when most British patrons favoured foreign artists such as Van Dyck and Lely. With his elegant style, a sophisticated handling of paint and sympathetic and realistic portrayals of his sitters, Wright justly deserves greater appreciation today.

HUBERT-FRANCOIS BOURGUIGNON KNOWN AS GRAVELOT 1699–1773

A game of quadrille

Intent the tedious Hours of Life to kill,
The Modish seek the Refuge of Quadrille,
Thoughtless and gay the Moments take their flight,
And Time's vast load, illuded thus, sits light,

Whilst the Grave justly lash, as idle sport,
This darling Business of Town and Court,
But yet the trifling many won't be taught,
To make a nobler use of time and thought.

Oil on canvas
25 × 30 inches · 640 × 764 mm

ENGRAVED
By Charles Grignion, published 4th April
1743, the letterpress: *H. Gravelot* invt. /
Hayman Pinx. / C. Grignion sculp. / From
the original painting in Vaux-Hall Garden

LITERATURE
David Coke & Alan Borg, *Vauxhall Gardens:
A History*, 2011, p.109, repr. fig.79, p.103, p.365,
appendix 1. no.4

The present work, a particularly rare example of Gravelot's work in oil (only four paintings including this previously unknown work are recorded) is one of the most delightful of the surviving paintings of the Rococo movement executed in London. Moreover, *A Game of Quadrille* served as the inspiration for one of Francis Hayman's supper box pictures for Vauxhall Gardens, perhaps the most important and influential artistic endeavor of the period. In each of the supper-boxes hung a painted scene, or 'conversation piece', after designs by artists including Hogarth, Hayman, and Gravelot. It is now impossible to gauge the effect of Hayman's pictures had on diners at Vauxhall due to the poor condition of all the surviving examples as conditions at Vauxhall were tough: the supper boxes were open to the elements, and the guests, fascinated by what they saw, could not resist touching the paintings; 'At Vauxhall ... they have touched up all the pictures', reported the *Gentleman's Magazine* in 1755, '[because] all those Connoisseurs, could not be satisfied without feeling whether the pictures were alive'



C. Grignion,
after Francis Hayman
Quadrille, engraved from
the original painting in
Vaux-Hall Garden, 1743
etching · 9¼ × 14 inches
249 × 357 mm
© The Trustees of the
British Museum

(Brian Allen, *The Rococo in England*, London 1986, 'Francis Hayman and the Supper-Box Paintings', p.119). It is, therefore, only in a painting such as the present picture that we can understand the impact that best of Rococo art made in mid eighteenth-century London.

Gravelot arrived from France, where he had studied under François Boucher, in 1732, introducing the latest French rococo style into England through his prolific supply of designs for engraving which transformed contemporary fashion and taste. Gravelot also taught at the St Martin's Lane Academy and his most important pupil, Thomas Gainsborough, demonstrated a debt to Gravelot throughout his career. Ellis Waterhouse, (*Painting in Britain 1530–1790*, 1954), p.136–7) opined that Gravelot 'was the prime sponsor of the rococo and French manner which did much to break down the Augustan formality, and reached its purest flowering in the early work of Gainsborough.'

Gravelot's work as a painter, although hugely influential in his own time, is difficult





to gauge, as there are only four paintings that can securely be attributed to the artist. Although largely known as a draughtsman, we can be certain that painting formed a significant if relatively small part of his practice as an artist and an entry in his sale catalogue (19 May 1773, *Gravelot, dessinateur, Professeur des Inénieurs du Roi*), refers to 'plusieurs tableaux peints par feu M. Gravelot à Londres et à Paris'. Seven unspecified pictures were sold in three lots. The present picture represents not only the fourth painting by Gravelot, but his largest and most ambitious work in the medium, and adds greatly to our knowledge not only of Gravelot's work, but also the origins of popular art in mid-eighteenth century England.

Gravelot's *Quadrille* was used as a design for a larger picture to be executed by Francis Hayman and his studio for one of fifty or so pictures that adorned the walls of 'supper boxes' at Vauxhall Gardens. Hayman's large

version of *A Game of Quadrille* (Birmingham City Art Gallery) is now much damaged and repainted as a result of its prolonged and constant public exposure. Gravelot was responsible for a number of designs for the Vauxhall paintings which are immediately distinguishable by the elegance of the composition and the obviously French fashion and interiors. Those now known to be based on prototypes by Gravelot are *The House of Cards*, *The Mock Doctor*, and *Quadrille*. Gravelot's small painting *The Mock Doctor* (Gainsborough's House, Sudbury) also served as the model for a painting for Vauxhall and although it has been proposed that Gravelot supplied his designs for Vauxhall in the form these sophisticated paintings to enable them to be rapidly copied it seems more likely to the present writer that Tyers and Hayman probably decided to utilize cabinet and easel size paintings that Gravelot already had in hand. Gravelot also specifically designed at least one of the metal season tickets to Vauxhall Gardens and the original design for it showing *Blandius Orpheo* survives (Gainsborough's House, Sudbury).

The sophistication demonstrated in Gravelot's *Quadrille* with its delicate sense of narrative, is achieved through his finely observed and rendered treatment of interaction between each of the three pairs of card players rendered into a rhythmic composition and counterpointed by the two servants.



Hubert Gravelot *Le Lecteur*
Oil on canvas · 12 × 9 7/8 inches · 304 × 250 mm
York Museums Trust (York Art Gallery)
Presented by E.T. Lycett Green through
the NA-CF, 1955

GEORGE LAMBERT *circa 1700–1765*

An arcadian landscape

Pastels
Signed with initials and dated: *G.L. / 1742*,
lower right, further inscribed on an old label
verso: A Classical Landscape/by / Lambert /
Lady Morton's Collection
19½ × 25⅞ inches · 495 × 657 mm

COLLECTIONS
Elizabeth Buller-Yarde-Buller, Countess
of Morton (1793–1849); her sale, Christie's,
London, 27 April 1850, either lot 96, 97 or 110
(bt. Cooke);
Mr and Mrs A. J. Harry, 1980;
Private collection, 1987;
Professor Ian Craft, to 2011

LITERATURE
Marie-Luise Schnackenburg, *Der Englische
Landschaftsmaler George Lambert*, unpublished
phd Thesis, 1995, p.145, cat no 105, fig.99;
Elizabeth Einberg, 'The Works of George
Lambert', *Walpole Society*, 2001, vol.LXIII,
p.146, no.P1742C, fig.63 (as *Gaspardesque River
Landscape with Drovers and Sheep*);
Neil Jeffares, *Dictionary of pastellists before
1800* (online edition)

The present pastel forms part of a very small
number of landscapes executed in pastel by
George Lambert between 1742 and 1746 and
is a particularly rare and early example of
the contemporary fashion for pastel in the
realm of portraiture being translated into
the field of landscape painting. Vertue noted
that 'lately ... *Lambert the Landskip painter
has begun to do Landskips in Crayons, which
are very pleasant and are taking and may well
meet with purchasers to his mind – done with
less trouble & study, than with Oyl Colours*'. In
the event all of Lambert's recorded pastels
(numbering, at present, five examples)
appear to have been in the collection of the

Countess of Morton which was dispersed in
1850.

Regarded by his contemporaries as the
English Poussin, Lambert's early years are
somewhat unclear. He was born *circa* 1750,
although this is based on George Vertue's
statement in 1722 that Lambert was 'aged
22'. His coat of arms suggests he belonged
to the extensive family of the Lamberts
of Banstead and Woodmansterne, Surrey,
which had branches in Kent and Essex, but
from which branch is uncertain. Lambert
was regarded as one of the finest theatrical
scene painters of the era and worked for the
actor-manager John Rich for most of his life.
As an artist he was first noticed as an imita-
tor of John Wootton's classical landscapes,
and by the 1730s was an established topo-
graphical painter. In 1732 he collaborated
with Samuel Scott on a series of six views of
Indian ports for the East India Company. In
1735, Lambert and John Rich were founder
members of the Sublime Society of Beef
Steaks, and Hogarth was one of the first
members.

The present work, perhaps the finest
Lambart's pastels, shows two figures
reclining by the bank of a winding river,
a shepherd and his flock on a path in the
foreground, framed by trees on either side,
with mountains in the distance evokes an
idyllic classical Italianate scene without
depicting an identifiable location. Lambert
looked to the work of his predecessors,
Claude Lorrain, Nicolas Poussin and more
specifically Poussin's brother-in-law Gaspard
Dughet (1615–1675). Einberg (*op.cit.*) has
identified that some of the elements seen
in the present work relate to those found in
a 'Pastoral Landscape' by Gaspard Dughet
formerly in the collection of the Earls of

Suffolk and Berkshire (Sotheby's, 6 July 1966,
lot 10, repr.; Boisclair, *Gaspard Dughet: sa vie
et son oeuvre*, 1986, p.287, fig.428). Dughet, or
'Gaspar Poussin' as he was generally called
by British connoisseurs of the period was
important in forming English attitudes to
Art and Nature, and his influence on artist's
such as Lambert was considerable. Together
with Claude and Salvator Rosa, they were
recognised as the three prominent seven-
teenth century Roman landscapists. Lambert
adhered not so much to Gaspard's style
but more to his compositional landscape
format whereby central figures, framed by
trees on either side, give way to curving
path, echoed by the river with hills beyond.
Indeed Lambert's own mature style evolved
from his considered study of Gaspard. The
present pastel is one of a group, probably a
specific commission, which show Lambert's
particular interpretation of Gaspard's art.



Francis Vivares, after Gaspard Dughet
The cascade
Etching and engraving
12½ × 15¾ inches · 308 × 396 mm
Published by Charles Knapton, 1741
© The Trustees of the British Museum



THOMAS GAINSBOROUGH RA 1727–1788

A wooded landscape with a herdsman reclining near a weir

Oil on canvas
30½ × 37 inches · 775 × 940 mm
Painted *circa* 1753

COLLECTIONS
Probably the painting with Panton Betew in 1764;
Gooden and Fox *circa* 1939;
Arthur Churchman, Baron Woodbridge of Ipswich (1867–1949);
The Hon Mrs Burnett, his daughter;
and by descent

LITERATURE
Ellis Waterhouse, *Gainsborough*, 1958, p.108, no.839;
Basil Taylor, *Painting in England 1700–1850*, catalogue of the Collection of Mrs and Mrs Paul Mellon exhibited at the Virginia Museum of Fine Arts, Richmond, 1963, p.52;
John Hayes, *The Landscape Paintings of Thomas Gainsborough*, 1982, vol.II, p.366;
To be included by Hugh Belsey in any supplement to *The Landscape Paintings of Thomas Gainsborough*

EXHIBITED
Glasgow, Burrell Collection, *In the Public Eye, Great Works of Art from Scotland and the Borders*, 2000–2001, no.30;
On loan to Gainsborough’s House, Sudbury, 2001–2009

ENGRAVED
In reverse by William Austin, and published by John Ryall, 1764, as in the possession of Panton Betew

William Austin (after Thomas Gainsborough)
Landscape with herdsman resting beside a stream
Etching and engraving, 15¾ × 20¾ inches · 390 × 527 mm
Published by J. Ryall, 1764
© The Trustees of the British Museum (1872.0511.178)

Naturally drawn to landscape painting, Thomas Gainsborough’s work in the early 1750s was undergoing radical change. Earlier the artist had painted small, beautifully-observed landscapes that distilled a series of memories into a crisp composition. They would record burdocks growing on a bank, the effect of sunlight across a track or oaks growing in a water-logged marsh. As his fellow East Anglian, John Constable, observed in perhaps one of the greatest tributes made by one artist to another: ‘the landscape of Gainsborough is soothing, tender, and affecting. The stillness of noon, the depths of twilight, and the dews and pearls of the morning, are all to be found in the canvases of this most benevolent and kind-hearted man. On looking at them, we have tears in our eyes, and know not what brings them’.¹

Landscape must have provided Gainsborough with an opportunity to perfect his craft. There were no opportunities for him to be distracted, the fields and meadows around his native Sudbury needed none of the discussion that a portrait sitter might require – making a landscape painting was a direct and intense relationship with the countryside.

With the demands of family life and the



challenge of moving to the larger Suffolk town of Ipswich in 1752, commissions began to grow. Gainsborough painted more portraits and also received commissions for decorative landscapes, no doubt intended for particular architectural settings such as overmantels. Unfortunately there are no paintings which remain in their original settings but the architectural space where Gainsborough’s view of *Hadleigh Church* was placed can be identified in library of the Deanery Tower shown in the painting and according to the cash book of John, 4th Duke of Bedford on 15 November 1755 two landscapes cost him £37–13s, included packing cases and the carriage, and were described as, ‘2 Landchapes to put over Chimneys at Woburn Abbey’.² The original setting for one of them has been identified. By their nature these works were larger and a little more composed than his earlier work. Consequently Gainsborough had no choice but to move towards picture-making, balancing forms and directing the eye over the canvas with figures and pools of light and sometimes inserting the odd piece of artifice which made a distinct comment about the changing landscape. The landscape presently with Lowell Libson is one such painting.

On the right is an oak tree, extended beyond natural credibility to frame the composition with twisted trunk and angular branches which echo the rhythms of the landscape beyond. Framing the bottom of the composition is a similar tree trunk that has been felled, the visual purpose amplified by a red cow encouraging the eye to wander to the left. A languid herdsman lounges on the felled trunk his back gently reinforcing the line of the upright tree. His pose, famously taken by Gainsborough





from paintings by William Hogarth and Francis Hayman, shows him to have been something of a lad, his right hand resting on his thigh in a pose that perhaps indicates the urges of the night before.³ To the right is a ruined building, the first time such a feature appears in Gainsborough's work though similar ones, clearly church buildings, reappear and show the failing fortunes of this particular community reflected in the lethargy of the peasant. A church tower further along the horizon presents some hope and the cart on the extreme left of the composition demonstrates that the management of the landscape continues. In the centre is a sluice, perhaps a motif the artist took from landscapes by the great seventeenth-century Dutch painter Jacob van Ruisdael who is known to have influenced the young artist.⁴ But perhaps the greatest achievement in this landscape is the profile between trees and sky. Contrasting blocks of foliage break the skyline and are extended by brilliant clouds towering over the right side of the composition and contrast with those dark and cowering to the left, emphasising the recession depth where the tree line breaks to reveal a distant landscape.

Interestingly the landscape was engraved in reverse by William Austin in 1764 for the printseller John Ryall, some ten years after the canvas was painted. At the time, the canvas was owned by Panton Betew, a rich Huguenot silversmith, who lived in Old Compton Street, Covent Garden. He acted as a picture dealer specialising in contemporary landscape painting. But the engraving extends the landscape, adding a few more trees at the horizon and the engraver gives a little more air between the framing tree trunk and the edge of the canvas. These adjustments weaken the composition, dissipating its energy. An accessible engraving encouraged copyists and at least three

copies of some age are recorded. The best copy, which John Hayes has attributed to Francis Towne, does not include these adjustments and he must therefore have copied the painting rather than the print.⁵

In that canvas the copyist separates the leaves of the foliage which weakens the strong masses that provides such power in Gainsborough's work. Curiously Gainsborough made a second painting, a replica now in the Yale Center for British Art at New Haven, Connecticut, on a slightly smaller canvas.⁶ Given the accessibility of this painting, albeit surviving in poor condition, it has become the better-known canvas although there are differences, most obviously in the sky. Recent research has revealed the repetition of another early landscape on a reused canvas, indicating that Gainsborough was not averse to duplicating his successes. However, it is unfortunate that, apart from the reference to Betew's ownership, neither the version at Yale nor the one under discussion have early provenances and so, sadly, neither can be connected to original settings.

There is one further surprise connected with this particular painting. It is painted on a twill canvas, an experiment that Gainsborough is not known to have repeated. Presumably the additional diagonal thread in the weave was chosen for strength, perhaps Gainsborough was taking extra precautions, alternatively, living in the port of Ipswich, it may have been the only material of this size that was easily available. More usual at this date is that the canvas has been prepared with a red ground which Gainsborough had first used for the roundel of the Charterhouse which was presented to the Foundling Hospital in May 1748.⁷ It provides a warm tonality which makes these early landscapes so distinctive and so different from the work of any other artist working at the time. HUGH BELSEY



Thomas Gainsborough RA
Portrait of John Plampin, circa 1754–5
Oil on canvas · 19¾ × 23¾ inches · 502 × 603 mm
© National Gallery, London

NOTES

1. From a lecture delivered at the Royal Institution on 16 June 1836 (*John Constable's Discourses* (edited by R. B. Beckett), Suffolk Record Society, Ipswich 1970, p.67).
2. Bedford Estate Archives, Cashbook 19 / 34 / 1, f.139. The paintings are included in John Hayes, *The Landscapes of Thomas Gainsborough*, 2 vols, London 1982, II, pp.356–58, 383–86 nos. 28, 50, 51 repr.
3. Perhaps the fullest explanation of this pose is given by Judy Egerton, *The National Gallery: British School*, London 1998 in her discussion of Gainsborough's portrait of John Plampin (p.88) and by Robin Simon, *The Portrait in Britain and America*, Oxford 1987, pp.68–71).
4. The clearest example is a finished drawing in the Whitworth Art Gallery, Manchester after a painting by Ruisdael (John Hayes, *The Drawings of Thomas Gainsborough*, 2 vols, London 1970, pp.133–34, no.80, plate 248 and Hayes, *op.cit.*, 1982, I, p.45, fig.50 and 51).
5. Hayes, *op.cit.*, 1982, I, p.250–51, repr. fig.288.
6. Hayes, *op.cit.*, 1982, II, pp.365–66, no.34 repr.
7. Hayes, *op.cit.*, 1982, pp.350–52, no.23 repr. The use of red grounds is discussed by Rica Jones in 'Gainsborough's materials and methods: A 'remarkable ability to make paint sparkle', *Apollo*, CXLVI, August 1997, pp.19ff.

THOMAS GAINSBOROUGH RA 1727–1788

Wooded landscape with two country carts and figures

Softground etching in brown ink
Printed with some ink tone,
on cream wove paper
Sheet: 14½ × 17½ inches · 369 × 445 mm
Image plate: 11¾ × 15½ inches
299 × 394 mm
Overall plate height including address plate:
12⅞ inches · 325 mm
Published by J. & J. Boydell, 1 August 1797

COLLECTION
Private collection, UK, 2011

LITERATURE
John Hayes, *Gainsborough as Printmaker*, 1972,
pp.62–65, no.9

This very rare print formed part of a series of twelve prints published by J. & J. Boydell. The present plate was no.3 in the series and is regarded as the second state of two. The first state which is of extreme rarity is known in three ‘proof’ impressions dating from 1780 which were printed by Gainsborough himself (Huntington Art Gallery and Library, San Marino, Yale Center for British Art, New Haven and British Museum, London). The present print, as published by Boydell, utilised Gainsborough’s original plate in conjunction with a separate plate below giving the address line and name of the artist. This particular impression is carefully and evenly printed and is possibly an earlier version of the ‘second’ state before the numbering of the published plate ‘3’ which was added to the top left corner of the image.

Gainsborough is perhaps the most technically inquisitive artist working in Britain in the eighteenth century, possibly with the exception of Stubbs who additionally mastered the art of enamelling. A significant part of Gainsborough’s practice and

emotional energy was expended in drawing and he appears to have been attracted by printmaking techniques which replicated drawings. Amongst these new techniques were soft-ground etching and aquatint, both methods adopted by Gainsborough in his rare prints and which permitted a more ‘painterly’ approach to printmaking. As Michael Rosenthal (M. Rosenthal, *The Art of Thomas Gainsborough*, 1999, p.258) has noted, Gainsborough was wary of the time consuming process of conventionally etching a plate and probably learned the technique of soft-ground etching from Paul Sandby who appears to have introduced this technique into England. In this process, the plate is covered in a soft wax and paper is laid onto the wax. A drawing can be made directly onto the paper which when lifted removes wax from where pressure has been applied and the plate can then be ‘bitten’ in acid. The advantage as Sandby recorded and Gainsborough took advantage of was that ‘it saves all the trouble of Etching with a Needle, and will produce an outline like fine Indian chalk’. Gainsborough was evidently fascinated enough to try both soft-ground and sugar-lift aquatint techniques in a very small series of experimental prints which, on the evidence shown in some of the very few surviving autograph proof impressions, he possibly intended to publish. That he never seems to have taken this further was perhaps predicated by his realisation that the process of making impressions to a standard that satisfied him was time consuming and ultimately could only be done by him. The time saved in making the plate by the new etching technique would be somewhat outweighed by the labour involved in taking prints from them. In any

case for Gainsborough, the creative process of making drawings was ultimately more fulfilling than printing a run of etchings.

Indeed, the extent of Gainsborough’s activity as a printmaker is somewhat contentious and there is some doubt today that all of the twelve plates published by Boydell were in fact etched by Gainsborough. Three of the prints issued by Boydell were incontestably made from plates etched by Gainsborough himself on the evidence of Gainsborough’s own proof impressions printed either in grey or brown ink on carefully selected papers. These are Hayes no.9 (the present image), Hayes no.10, *Wooded landscape with peasant reading a tombstone, rustic lovers and ruined church* and Hayes no.11, *Wooded landscape with nherdsman driving cattle over a bridge*. The use of a separate additional plate on which the lettering was included in Boydell’s printing of this plate (second state), as is the case with the two other Boydell prints under discussion, is also indicative that this was Gainsborough’s plate adapted for publication in 1797 rather than one which might have been produced especially for Boydell’s posthumous edition in emulation of the master.

Given the great rarity even of impressions from the Boydell edition, it was evidently either printed as a very small run or met with little success. Certainly Margaret Gainsborough, the artist’s daughter, appears to have again been in control of the plates by April 1802 when she wrote to Boydell’s manager to secure possession of the unsold prints. The plates were eventually acquired by the printer McQueen and their successors Thomas Ross & Son until the eleven surviving plates were acquired by the Tate in 1971 after Iain Bain had published a small edition of prints taken from them.



THOMAS GAINSBOROUGH RA 1727–1788

An open landscape at dusk

Watercolour, heightened with white chalk,
on laid paper
8½ × 11¾ inches · 214 × 300 mm
Drawn in the early 1770s

COLLECTIONS
Fanny Marriott;
R.M. Praed (Mrs Campbell Praed, 1851–1935),
bequeathed by the above;
Horace Bernard Milling (1898–1954);
Mercie Winifred Sanderson Milling, wife of
the above (later Mrs W.W. Spooner);
William Wycliffe Spooner (1882–1967), 2nd
husband of the above;
thence by descent to 2011

LITERATURE
John Hayes, *The Drawings of Thomas
Gainsborough*, 1970, pp.52 & 225, no.504, pl.168

EXHIBITED
Leeds, Leeds City Art Gallery, *Early English
Water-colours*, 1958, no.37, repr. pl.1



Thomas Gainsborough
A wooded landscape with a horseman
Black chalk, watercolour and gouache
9½ × 11¼ inches · 233 × 287 mm
Stamped in gold with artist's monogram TG, lower left
Painted early 1760s
Lowell Libson Ltd

After moving permanently to Bath in 1759 Gainsborough's time was increasingly taken up with painting portraits. At no other phase in his career was he meeting the expectations of so many sitters and such demands affected the time he had available to paint landscapes. Rather than ignore his work as a landscapist he paced himself well and painted a few imposing canvases that were reserved for public exhibitions in London but, as some of the portraits from the 1760s show, his mind was on other matters and he gave much more thought to his landscape compositions. Chameleon-like he varied his approaches and toyed with examples by different seventeenth century artists such as Dughet, Rubens and Claude. Nonetheless for relaxation and amusement he snatched enough time to experiment with watercolour and bodycolour. The more finished examples were completed with a monogram, a metal die and gold leaf stamped on to the sheet, and given away to friends. The most famous examples are those gifted to Goodenough Earle of Barton Grange in Somerset, a most distinguished group of drawings dating between the 1740s and the 1780s.

One of the Barton Grange sheets (see fig.) is with Lowell Libson Ltd and dates from the early 1760s. It shows Gainsborough using a restricted palette and dabbing the paint on to the paper like oil paint in little flecks of colour to form the foliage. As we can see in the drawing under discussion, ten years later Gainsborough was using watercolour in a very different way. The palette is limited to drab blues, greys, and mauves but instead of using dabs of pure colour he painted in

thin washes and used the off-white colour of the paper to serve as a mid-tone in his atmospheric treatment of the sky and the pool in the foreground. The watercolour washes were the first stage of the drawing, he then added with the tip of his brush the figures, the cottage and the sedge grasses in the foreground. The sheet was then set aside until it was dry and a trail of white chalk was added to describe the setting sun highlighting the cloud, to give distance to the far hill and to define the track, the leafless branch in the foreground, the pack-horse and the dog. The elements, especially the contrasting angle of the dead tree in the foreground, show the traveller's steady progress and the soft light of dusk replaces a feeling for place with a mood of serenity and satisfaction after a tiring day.

Bath is on the south-western edge of the Cotswolds with a steep escarpment to the north of the city skirting the valleys of the Rivers Severn and Avon. Gainsborough's choice of landscape generally favoured the wooded valleys but in the early 1770s he took to the hills and made a series of drawings showing open landscapes with serene skies. This group of sheets often included block-like buildings that offered the travellers and their animals some sort of shelter though in this particular drawing the cottage is in the distance and the possibility of shelter some way off. In such hilly country it was impractical to use carts to transport goods and so packhorses were equipped with wooden saddles to do the work. By the evening the goods had been sold and on his return the traveller sits sideways on the packsaddle that was all too obviously designed for the transport of goods rather than people. HUGH BELSEY



THOMAS GAINSBOROUGH RA 1727–1788

Jan van der Wouwer, after Van Dyck

Oil on canvas
22¾ × 18 inches · 57.8 × 55.5 cm
Painted in the 1770s

COLLECTIONS
Thomas Gainsborough;
Margaret Gainsborough, the artist's wife;
Gainsborough sale, Schomberg House, 1789, lot 94;
John Nicholson Galleries, 1960;
Vose Galleries, Boston, 1961;
H. James Stone, Brockton MA, purchased from the above;
Vose Galleries, Boston, 1977
Private collection, USA, 2000;
Private collection, UK, 2011

LITERATURE
G. W. Fulcher, *Life of Thomas Gainsborough RA*, 1st edition, 1856, p.187;
G. W. Fulcher, *Life of Thomas Gainsborough RA*, 2nd edition, 1856, p.191;
Ellis Waterhouse, *Gainsborough*, 1966 p.124, no.1019

EXHIBITED
Vose Galleries, Boston 1961 no.6

Gainsborough greatly admired the portraits of van Dyck and made a number of copies after the master of which the best known is a small series after the famous double portrait of Lord John and Lord Bernard Stuart the original of which in the National Gallery, London. These comprise a full-size replica (St Louis Art Museum) and two treatments of the head of Lord Bernard Stuart (Gainsborough's House, Sudbury and Private collection). The present portrait is especially significant in that it is more of an homage to van Dyck or an evocation of his style as Gainsborough never had access to the original or even a replica in oils but based the present head on the engraving of the portrait. Thus, the head in the present painting replicated the direction of the sitter seen in the engraving which was made in reverse. The present work is an imaginative, inspirational transcription of the engraving which allowed Gainsborough to more fully understand the artistic personality of van Dyck than would be possible in the process of making a straight copy. It was, thus, an exercise in admiration and self-education. In spite of not having had access to van Dyck's original painting, it is characteristic of Gainsborough's portraiture that the vivacity and intelligence which he imparted to his interpretation of this head is a testament to his remarkable talent. Van Dyck remained a powerful influence on Thomas Gainsborough throughout his career, just as his presence is felt in the background of British art from the seventeenth century. LL



Fig.1: Sir Anthony van Dyck
Jan van den Wouwer
Etching by Anthony Van Dyck and Lucas Vorsterman
and engraving by Paulus Pontius
9¼ × 6¼ inches · 235 × 155 mm
© The Trustees of the British Museum (AN231389001)



*We are all going to
Heaven – and Vandyck is
of the company!*

Hugh Belsey

As an artist conscious of his own reputation Thomas Gainsborough must have envied all the qualities of romance, elegance and aristocracy that have always been associated with Van Dyck’s work. The seventeenth-century artist provided Gainsborough with a summit for him to attempt and his admiration for Van Dyck became something that preoccupied him right up until his death. His last words are reputed to have been, ‘We are all going to Heaven – and Vandyck is of the company!’¹

Although Gainsborough copied paintings by Titian, Rembrandt and Rubens, the majority of his copies were from works by Van Dyck. All of the copies remained in Gainsborough’s studio and they were only sold after his death. He must have kept them close at hand to use as a touchstone for his own work. There are eight recorded copies, of which two have yet to be recognised, and one of the listed copies is known in two different versions.² Van Dyck’s example offered many different lessons, and as a self-taught artist Gainsborough wanted to learn.

Interestingly Gainsborough’s copies after Van Dyck vary in precision and detail. When

he was at Wilton in 1763 he made – reputedly from memory – an oil sketch of the great Pembroke family piece (Marquess of Northampton, Castle Ashby),³ and at an unrecorded date he made a similar small-scale copy (Muncaster Castle, Cumbria) of Titian’s Vendramin family which was then exhibited in Northumberland House in London and is now in the National Gallery.⁴ Both are small, scratchy, mechanical copies. There were also full-size copies in which Gainsborough could examine the sheen and sparkle of silk that are such important components of both artists’ work.

Perhaps in 1765, when he was painting the portrait of Theodosia Magill, the ward of the Earl of Darnley, Gainsborough made a detailed full-size copy of the Stuart brothers which is now in the St Louis Art Museum (fig.2).⁵ He was so taken with this portrait that he made further copies of the head of Lord Bernard Stuart (fig.3).⁶ Gainsborough also painted a reduced version of the equestrian portrait of Duc d’Arenburg, presumably when he visited Holkham in 1785.⁷ Another copy has been identified, rather unconvincingly, as the British

architect Inigo Jones and, something that might have warmed Gainsborough’s heart, the canvas has been mistaken as an original painting by Van Dyck.⁸ The final copy listed in the artist’s posthumous sale catalogue was simply described as ‘A man’s Portrait (after Vandyck)’. Crucially the dimensions of 1ft 10in by 1ft 5in were given in the catalogue and they correspond with those of the portrait offered by Lowell Libson Ltd.

Gainsborough could never have seen Van Dyck’s original portrait as it was in Paris when the copy was made. In 1781 the canvas was purchased by Catherine the Great for the Hermitage in St Petersburg and in 1924 it was transferred to the State Pushkin Museum of Fine Arts in Moscow where it still hangs (fig.4).⁹ Van Dyck’s canvas dates from 1631 or early in 1632 and an early copy of the painting has been in the collection of the Dukes of Bedford at Woburn since the eighteenth century.¹⁰ Although John, 4th Duke of Bedford and his widow were amongst Gainsborough’s most prominent patrons in the 1760s, their portrait of van den Wouwer was probably unknown to Gainsborough. Crucially the portrait had

been engraved in reverse by Paul Pontius shortly after it was painted and inscribed with the sitter’s name, ‘IOANNES VANDEN WOUWER’ (fig.1).¹¹ This not only confirms the sitter’s identity but, as Gainsborough’s copy is also a mirror image of the painting, it must have been the source Gainsborough used to make his copy.

Jan van den Wouwer(e) – the spelling is uncertain – was born into a prominent Antwerp family in or before 1574. He studied at Leuven where he took lodgings with the humanist Justus Lipsius (1547–1606). Amongst Lipsius’ many pupils was Philip Rubens, the elder brother of the painter Peter Paul Rubens. The younger brother painted an idealised group portrait in 1612, now in the Pitti Palace in Florence, which shows the two Rubens brothers with van den Wouwer surrounding a posthumous portrait of Lipsius. At the time van den Wouwer was travelling in Italy and in the following year he was made a magistrate in his native city of Antwerp, the first of several such preferences. In 1620 Archduke Albert appointed him to the councils of war and finance in Brussels and in 1623 he travelled to Madrid on

Fig.2: Thomas Gainsborough (after van Dyck)
Lord John and Lord Bernard Stuart
Oil on canvas · 92½ × 57½ inches · 2350 × 1461 mm
Saint Louis Art Museum, Gift of Mrs. Jackson Johnson
in memory of Mr. Jackson Johnson (15:1943)

Fig.3: Thomas Gainsborough (after van Dyck)
Lord Bernard Stuart
Oil on canvas · 19 × 23½ inches · 737 × 597 mm
Gainsborough’s House, Sudbury



Fig.4 Sir Anthony van Dyck
Jan van den Wouwer
Oil on panel · 28 × 21½ inches · 710 × 550 mm
(original size)
State Pushkin Museum of Fine Arts, Moscow

Fig.5: Thomas Gainsborough
(after Sir Peter Paul Rubens)
The Descent from the Cross
Oil on canvas · 49½ × 40 inches · 1255 × 1015 mm
Gainsborough’s House, Sudbury



a diplomatic mission for the Infanta Isabella where, in the following year, he received a knighthood. Meanwhile he edited Lipsius’ letters and translated and wrote commentaries on works by Seneca and Tacitus and further evidence suggests that he collected antiquities, medals and paintings. It is not known when he died, though it was sometime before May 1636.

The engraving includes the sitter’s left hand and, an invention of the printmaker, a swag of drapery on the left of the composition. Both details are omitted in Gainsborough’s copy stripping the sitter of its baroque rhetoric and making the portrait a simple unadorned head-and-shoulders likeness, which, as the artist wrote in a letter, he considered to be, ‘the principal beauty & intention of a Portrait’.¹²

The question remains, why would Gainsborough choose to copy this particular Van Dyck portrait? When he was copying the Stuart brothers he was able to study the original and used the opportunity to make a painting as an act of devotion. With characteristic insight Robert Wark noted that Van Dyck emphasized the spacial relationships between the objects in the composition and Gainsborough concentrated on the surface pattern.¹³ In the portrait of Jan van den Wouwer Gainsborough used a print, a source devoid of colour, and by omitting the hand and drapery removed much of the engraving’s bombast. He translates the subtle crosshatching of the engraving into a rich impasto on the forehead and a full brush with a stroke like the guard on a Greek helmet along the ridge of the nose which he contrasts with a softer handling of paint around the eyes and mouth. The metamorphosis between Van Dyck’s portrait of a sensitive diplomat and academic and the vital combatant character in Gainsborough’s work is telling. On this occasion Gainsborough clearly had no wish to ape Van Dyck, the print produced by Paul Pontius provided a theme for Gainsborough and he chose to paint an improvisation.

NOTES

1. G. W. Fulcher, *Life of Thomas Gainsborough* R.A., London and Sudbury, 1st edition, 1856, p.147.
2. The copies of Van Dyck’s James, Duke of Richmond and Lennox and the three eldest children of Charles I are unknown (Waterhouse, *op.cit.*, 1958, p.124, nos. 1016 and 1022). They were copied from, respectively, the Van Dyck portraits in the Metropolitan Museum of Art, New York – in Gainsborough’s lifetime it was at Corsham Court (S. J. Barnes, N. de Poorter, O. Millar, H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London 2004, pp.584–85, no.iv.200 reproduced) which was engraved by Robert van Voerst in 1635 (*The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700. Anthony van Dyck*, 8 vols., Rotterdam 2002, 1, no.70 [hereafter abbreviated as *New Hollstein*]) and the portrait now in the Royal Collection (Barnes, Poorter, Millar, Vey, *op.cit.*, pp.478–79, no.iv.61 reproduced in colour) that was reproduced as a mezzotint by Richard Purcell and in a line engraving by Sir Robert Strange in the mid eighteenth century. See note 6 for the two versions of the head of Lord Bernard Stuart. Other copies, most notably after Van Dyck’s portrait of Sir Thomas Hanmer, have appeared on the London art market described as copies by Gainsborough (Barnes, Poorter, Millar, Vey, *op.cit.*, 2004, p.518).
3. Waterhouse, *op.cit.*, 1958, p.124, no.1015; M. Rosenthal and M. Myrone, *Gainsborough*, exhibition catalogue, Tate, London 2002, pp.168, no.84 reproduced in colour.
4. In the eighteenth century the sitters were identified as the Cornaro family (Waterhouse, *op.cit.*, 1958, p.125, no.1031; Rosenthal and Myrone, *op.cit.*, 2002, pp.274–75, no.170 reproduced in colour).
5. Waterhouse, *op.cit.*, 1958, p.124, no.1017; Rosenthal and Myrone, *op.cit.*, 2002, pp.168–69 no.85 reproduced in colour. The portrait of Theodosia Magill (later Countess of Clanwilliam) is in the Ulster Museum, Belfast. Robert Wark proposed a connection between the copy and the portrait of Lord Darnley in the National Gallery of Art in Washington DC and suggested a date in the 1780s (‘A Note on Gainsborough and Van Dyck’, *Museum Monographs*, 111, 1974, St Louis Art Museum, pp.45–53). Van Dyck’s portrait of Lord John and Lord Bernard Stuart is in the National Gallery, London (Barnes, Poorter, Millar, Vey,

op.cit., 2004, pp.602–3, no.iv.221 reproduced in colour).

6. Waterhouse, *op.cit.*, 1958, p.124, no.1018, H. Belsey, *Gainsborough at Gainsborough’s House*, London and Sudbury 2002, pp.32–33, no.8 reproduced in colour (Gainsborough’s House, Sudbury (1995.066)). Another copy appeared as a ‘studio of Van Dyck’ at Sotheby’s, 26 March 2004, lot 2.
7. Waterhouse, *op.cit.*, 1958, p.124, no.1020. The equestrian portrait of Albert de Ligne, Prince of Arenburg and Barbançon is at Holkham Hall, Norfolk (Barnes, Poorter, Millar, Vey, *op.cit.*, 2004, pp.300–1, no.111.66 reproduced in colour).
8. Waterhouse (*Gainsborough*, London 1958, p.124, no.1021) assumed that the portrait was a copy after the Van Dyck portrait of Jones from Houghton Hall in the Hermitage (Barnes, Poorter, Millar, Vey, *op.cit.*, 2004, p.538, no.iv.143 reproduced). Eric Larsen (*L’opera completa di Van Dyck 1626–41*, Milan 1988, pp.114–15, no.830 reproduced) attributed the copy to Van Dyck but the handling is too similar to the van den Wouwer canvas to be taken seriously. The copy was bought from Gainsborough’s posthumous sale by Lord Darnley and was for many years in the collection of Christopher Norris at Polesden Lacey, Surrey. The canvas was last recorded at Sotheby’s on 8 April 1992, lot 153, repr. catalogued as a follower of van Dyck.
9. Barnes, Poorter, Millar, Vey, *op.cit.*, 2004, p.364, no.111.144 reproduce the painting in black and white and show it reduced to the size of the original panel. The portrait has later additions on all four sides, which is shown in the illustration in Larsen, *op.cit.*, 1988, p.106, no.732.
10. Larsen, *op.cit.*, 1988, p.106, no.733 reproduced.
11. *New Hollstein* 2002, 1, no.47
12. The phrase comes from a postscript to a letter addressed to Lord Dartmouth and dated Bath 13 April 1771 (*The Letters of Thomas Gainsborough*, edited by J. Hayes, New Haven and London 2001, p.90, no.53).
13. Wark, *op.cit.*, 1974, p.51.

GEORGE ROMNEY 1734–1802

Lady Edward Bentinck, née Elizabeth Cumberland

Oil on canvas
30 × 25 inches · 760 × 635 mm
Painted *circa* 1778
In the original neo-classical frame

COLLECTIONS
Painted for Richard Cumberland, father of the sitter;
Lord Edward Charles Cavendish-Bentinck, husband of the sitter;
The Ven. William Bentinck, rector of the parish of Sigglesthorne and Archdeacon of Westminster, son of the sitter, 1868;
Mrs Thomas Egerton;
Possibly acquired by Sir Charles Mills, Bt. (1792–1872) or his son Charles, 1st Lord Hillingdon (1830–1898), Camelford House, London, and Wildernesse Park, Kent;
Charles Henry Mills, 1st Baron Hillingdon, by 1891;
Charles Hedworth Mills, 4th Baron Hillingdon, 1972;
Leger Galleries;
Harry Duckworth, acquired from the above in 1973;
Lillian Duckworth, widow of the above;
Denise le Boudec, daughter of the above;
And by descent, 2011

LITERATURE
Humphrey Ward and William Roberts, *Romney*, 1904, p.38.

EXHIBITED
London, British Institution, 1856, no.132;
London, Royal Academy, winter exhibition 1891, no.10 (lent by Lord Hillingdon);
London, Leger Galleries, *Exhibition of English Paintings*, 1973, no.8

ENGRAVED
By John Raphael Smith, published 1779

Romney’s magnificent portrait of Elizabeth Cumberland, the beautiful daughter of his close friend, the dramatist, Richard Cumberland belongs to a small group of female portraits of this format which depict their sitters wearing large hats. The common denominator appears to be that all the sitters were well-known young women of beauty and fashion. In the most striking of these portraits Romney obtained a more dramatic three-dimensional effect by cutting off part of the hat with the frame as seen in his portraits of *Mrs James Lowther*, and *Elizabeth, Lady Forbes*, 1786. Perhaps the best-known of Romney’s portraits of women wearing hats is that of *Mrs Davies Davenport* (National Gallery of Art, Washington DC) although that picture does not show the artist using the hat to the great dramatic visual effect seen in the present work.

Elizabeth Cumberland (1759–1837) was the daughter of the dramatist and civil servant Richard Cumberland (1732–1811). Cumberland and Romney became friends around 1768 and for the next ten years or so he became one of Romney’s most prominent patrons, sitting to him and recommending other clients. In the 1770s his daughters also sat to Romney, but the portraits took a long time to be delivered and in later years their friendship cooled.

In 1782 Elizabeth married Lord Edward Charles Bentinck, the 2nd son of the 2nd Duke of Portland. Lord Edward (1744–1819) was educated at Westminster and Christ Church, Oxford, and went on a Grand Tour in 1764. Bentinck sat as Member of Parliament for Lewes between 1766 and 1768, for Carlisle between 1768 and 1774, for Nottinghamshire between 1774 and 1796 and for Clitheroe between 1796 and 1802.

However, despite his long parliamentary career Bentinck never held ministerial office.

From various contemporary newspaper accounts, it appears that Lady Edward Bentinck was a keen horsewoman. The Police column of *The Morning Chronicle* 15 October 1802 reports a riding accident: *On Monday last, as Lady Edward Bentinck was returning from Penshurst on horseback, with a party, her horse unfortunately stumbled, in a consequence of which accident her right thigh was broken at a small distance from her knee. Assistance being immediately procured, her Ladyship was conveyed to the house of her father, Richard Cumberland, Esq. at Tunbridge Wells, and we are happy to hear that she is in as favourable a state as can be expected.* Lord and Lady Bentinck are mentioned among the prominent guests at Mr Le Bas’s annual ball at Ramsgate in September



John Raphael Smith, after George Romney
Miss Cumberland
Mezzotint · 15 × 10¾ inches · 381 × 275 mm
Published 30 December 1779
© Trustees of the British Museum





George Romney
Mrs. Davies Davenport, 1782–1784
Oil on canvas · 30 × 25 inches · 762 × 635 mm
National Gallery of Art, Washington DC
(Andrew W. Mellon Collection)

George Romney
Mrs. James Lowther
Oil on canvas · 30 × 25 inches · 762 × 635 mm
Private collection

George Romney
Elizabeth, Lady Forbes, 1786
Oil on canvas · 30 × 25 inches · 762 × 635 mm
Whereabouts unknown



1807. The report in the ‘Fashionable World’ column of *The Morning Post* 26 September 1807 describes a lavish affair with music and festivities *well attended by company of a superior class*, marred only by the unremitting rain which greeted the 450 guests on their departure at half past two in the morning: *There was no other alternative than to encounter the pitiless storm, which spared neither age nor sex; many were a full half hour exposed to the fury of the contending elements i.e. the wind and the rain. In every other respect the entertainment gave the most perfect satisfaction; for those who preferred card-playing, there were suitable accommodations in the adjoining rooms. The display of beauty and elegance was not more than usually great; the ladies had all to boast of either excellence of form or feature; in very many however, both these perfections were united in the same female.*

The Bentincks had two sons and two daughters. Lord Edwards’s brother was said to have rescued him from financial difficulties, but he spent the last years of his life in Brussels, apparently due to pecuniary constraints. He died in 1819, aged 75. In 1834 Lady Edward Bentinck moved from London, where she had been living at the St James’s Hotel in Jermyn Street, to Ramsgate, where

she died three years later, aged 78. The portrait was exhibited at the British Institution in 1856, and lent by Lord Hillingdon from his famous collection of English portraits to the winter exhibition at the Royal Academy in 1891. *The Morning Post* of 3 January 1891 reports: *Gainsborough and Romney are also represented by some of their best work, ‘Lord Archibald Hamilton’ and ‘John Augustus, Lord Hervey’, by the first-named artist, and ‘Lady Edward Cavendish Bentinck’ and ‘Lady Miles’, by the latter, may be especially mentioned.*

GEORGE ROMNEY 1734–1802

A study for Elizabeth Warren as Hebe

Pen and brown ink and wash over pencil
7 × 3¾ inches · 177 × 95 mm · Drawn 1776

COLLECTIONS
Private collection, UK

This small but extremely powerful and highly worked drawing relates to Romney's portrait in oil of Elizabeth Warren (National Museums and Galleries of Wales, Cardiff). The sitter is depicted as Hebe, cupbearer of the gods and goddess of youthful beauty. Her traditional attributes are a cup or ewer and the eagle, symbolic of her father Zeus. The painting was commissioned by the sitter's father, Sir George Warren, and shows her at the age of sixteen, just before to her marriage to Viscount Bulkeley. Five sittings were recorded for this portrait between 10 May and 21 December 1776 and it was the first major portrait that Romney worked on after his return from Italy. There are a significant number of compositional studies for it in which he carefully and, perhaps, obsessively refined his ideas. These drawings are chiefly worked in fluid ink wash over light pencil sketches and are difficult to put into a precise chronological sequence.



George Romney
Elizabeth Warren as Hebe, 1776
Oil on canvas · 94 × 58 inches
2385 × 1480 mm
National Museum of Wales



George Romney
Study for Elizabeth Warren as Hebe
Brown ink and wash over pencil
15 × 8½ inches · 380 × 215 mm
National Gallery of Scotland



GEORGE ROMNEY 1734–1802

Studies of figures arranged in friezes

Pen and brown ink and wash
With faint black chalk sketches on the verso
4½ × 7½ inches · 106 × 187mm
Drawn circa 1776–77



This small drawing is remarkable amongst Romney's many surviving sheets inasmuch that it is overtly neo-classical in the extended frieze-like disposition of the small figures and figure groups. The combination of the frieze format combined with the intense brown wash of the background lending depth and atmosphere to the delicately drawn is highly unusual in Romney's work. A number of studies in the 'Italian' Sketchbook, now at the Yale Center for British Art include mourning figures and suggest that Romney studied Poussin, particularly the painted series of *The Sacraments* paintings, the first series of which were still in Rome during his stay there. The present sheet also has echoes of Poussin alongside obvious reminiscences of antique friezes. A further connection may be made with a study from a sketchbook dated 1783, entitled *The Expulsion of the Women* which could also be the theme of the present work.

Alex Kidson has recently dated this drawing to circa 1776–77 and has pointed out that the central group of the upper register in our drawing bears a loose thematic relation with the highly finished drawing titled '*Nature unveiling herself to the Infant Shakespeare*', one of the earliest cartoons, dating from 1777, for the *Infant Shakespeare* series.



George Romney
Nature unveiling herself to the Infant Shakespeare
Ink and wash
10 × 10¼ inches · 254 × 260 mm
National Museums Liverpool, Walker Art Gallery

GEORGE ROMNEY 1734–1802

Sir John and Lady Morshead

Oil on canvas
Each 30 × 25 inches · 763 × 635 mm
Sir John painted 1786
Lady Morshead painted 1787–91
In their original neo-classical frames made
by William Saunders

COLLECTIONS
Sir John Morshead:
The sitter; and by direct family descent to
Sir Warwick Morshead, 3rd Bt, 1902;
Private collection, UK, 1981;
Private collection, UK;
and by descent, 2010
Lady Elizabeth Morshead:
The sitter; and by direct family descent to
Sir Warwick Morshead, 3rd Bt, 1902;
Morshead sale, Christie’s, 5 July 1902, lot 65
(bt. Asher Wertheimer, 4,100 gns);
Private collection, UK, 1981;
Private collection, New York;
and by descent, 2011

LITERATURE
Humphrey Ward and William Roberts,
Romney, 1904, vol.I, (Lady Morshead) repr.
opposite p.98 and vol.II, p.109

EXHIBITED
Leger Galleries, at Hirschl & Adler Galleries,
New York, *British Life through Painters’ Eyes*
1740–1840, 1982, nos. 5 & 6

This extremely elegant pair of Romney’s
portraits 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 skill as a draughtsman and 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 Morshead sat for his portrait during
May and June 1786 and was charged 20 guin-
eas. Romney began the pendant of Elizabeth
Morshead in 1787 and completed it in 1791,
charging 25 guineas.

Sir John Morshead (1747–1813) lived at
Trenant Park, near Liskeard, Cornwall,
and was MP for Bodmin, 1784–1802. In
1778 he married Elizabeth (1758–1845), the
daughter of Sir Thomas Frederick, 3rd Bart
of Hampton, Middlesex, and Elizabeth
Bathurst. Elizabeth was twenty-nine when
this portrait was painted in 1787, by which
time she was already the mother of four of
their five children.

Sir John 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 tinnerns.

Morshead was one of the largest land-
owners 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 before his death on the Isle
of Man in 1813. Rowlandson who made
a number of visits to Cornwall made a
drawing in 1816 which may well represent Sir
John or his heir, Sir Frederick felling timber,
a lucrative expediency, to settle his gambling
debts. 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. Lady
Morshead outlived her husband by thirty-
two years, dying in 1845 at the age eighty-
seven, in Richmond, Surrey.

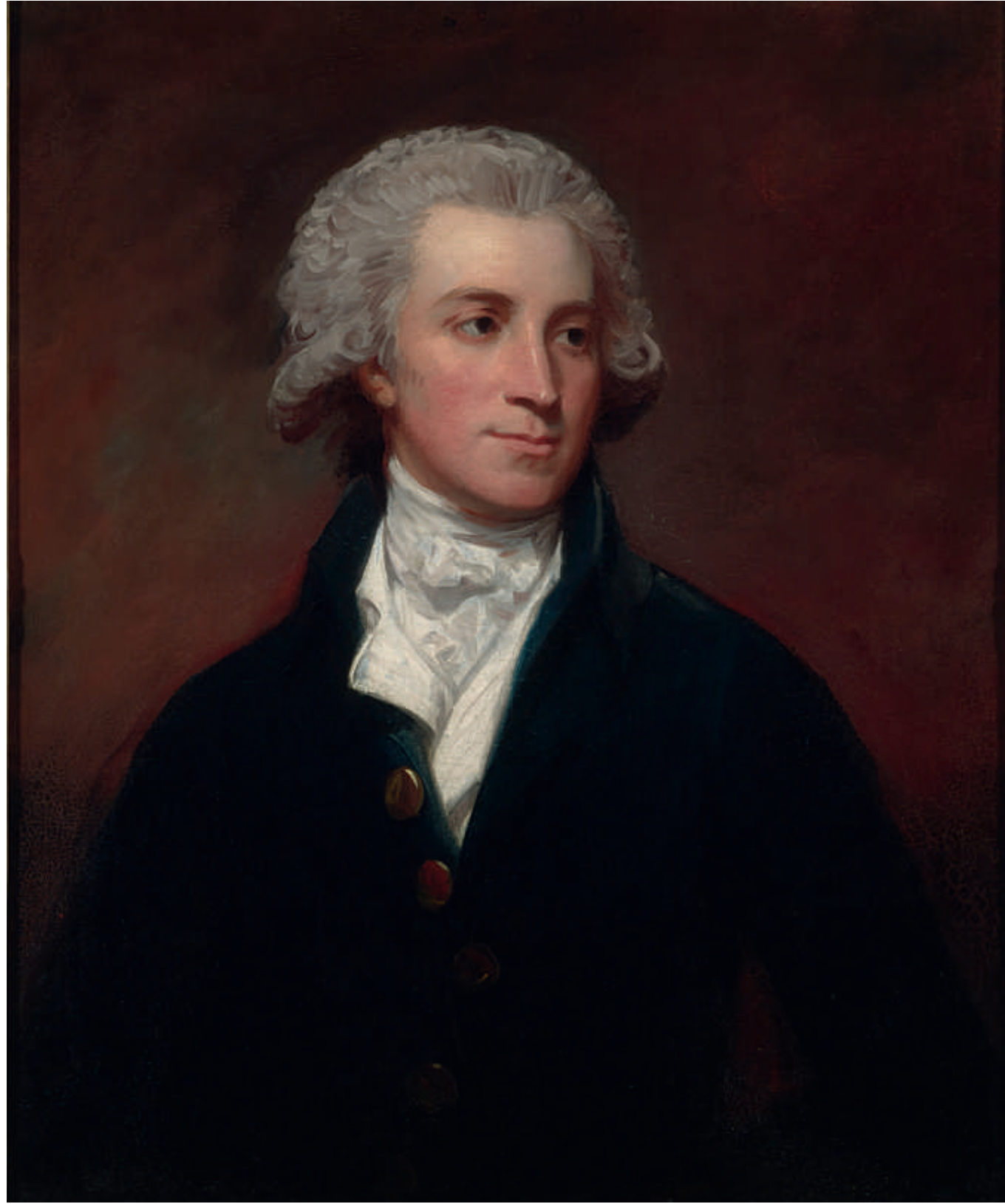
The portraits remained together in the
family by descent to Sir Warwick Morshead,
3rd Bt (1824–1905) of Forest Lodge, Binfield,
Berkshire, until 1902 when *Lady Morshead*
was sold at Christie’s (5 July 1902, lot 65) and
purchased for the considerable sum of 4,100
gns by Asher Wertheimer, the prominent
London art dealer who commissioned a
series of a dozen portraits of his family
from John Singer Sargent, most of which he

bequeathed to the National Gallery (now at
the Tate).

They had been reunited by 1981 when
the Leger Galleries purchased the pair and
exhibited them the following year in New
York. However, they were soon parted again
when *Lady Elizabeth* was acquired by a New
York collector and *Sir John* found a new
home in the UK. It is with great good fortune
that we have finally had the opportunity
to reunite the couple and offer them here
as a pair of classic examples of Romney’s
portraiture enhanced by their original neo-
classical frames as supplied by Romney.

Thomas Rowlandson
*Sir Henry Morshead felling his timber to settle
his play debts*
Signed, inscribed and dated 1816.
Watercolour · 5¼ × 9 inches · 147 × 229 mm
© V&A Images, Victoria and Albert Museum





DANIEL GARDNER *circa* 1750–1805

Cropley Ashley-Cooper with his sister Mary Anne Ashley-Cooper

Pastel
19¾ × 15½ inches · 500 × 395 mm
Executed *circa* 1776

COLLECTIONS
Anthony Ashley-Cooper, 4th Earl of Shaftesbury, father of the sitters, presumably commissioned from the artist; Thomas Agnew & Sons, 1921; James Thursby-Pelham, 55 Cadogan Gardens, London, and Upton Cressett Hall, Shropshire (1869–1947); Alfred E. Hill, London, by 1934; Alfred E. Pearson, Sheffield & Torquay, 1967; Pearson sale, Sotheby’s, 12 July 1967, lot 226 (bt Haigh [sic] £800); P Pearson Hague, acquired in 1967; And by descent, to 2011

LITERATURE
G C Williamson, *Daniel Gardner*, 1921, p.134; Royal Academy, *Exhibition of British Art c.1000–1860*, 1934, commemorative catalogue, p.161, no.665, reproduced pl.CLI, shorter catalogue: p.189, no.853. Neil Jeffares, *Dictionary of pastellists before 1800* (online edition)

EXHIBITED
London, Royal Academy, 1934, *Exhibition of British Art c.1000–1860*, no.665, lent by Alfred E. Hill, London

Daniel Gardner was particularly adept at capturing the charm and innocence of youth and some of Gardner’s finest compositions portray children, including his mixed-media masterpiece, *Lady Rushout and her three elder children* (formerly with Lowell Libson Ltd).

In the present work the young Hon Cropley Ashley-Cooper gazes fondly at his enchanting only sister, Mary Anne, who holds his right hand in hers and rests her left arm on

his shoulder in close affection. Cropley’s left hand pats the attentive spaniel at his side. This fine double portrait displays Gardner’s skill in pastel, creating harmonies of shades of blue in the children’s clothes and darker blue in the sky in the landscape background, as well as his lightness of touch in depicting fabrics and textures, in addition to conveying emotional expression in the young sitters.

The Hon Cropley Ashley-Cooper, 6th Earl of Shaftesbury (1768–1851), who succeeded his elder brother in 1811, and entered the House of Lords, was the younger son of Anthony Ashley-Cooper, 4th Earl of Shaftesbury, by his second wife the Hon Mary, daughter of Jacob Bouverie, 1st Viscount Folkestone. Cropley was elected MP for Dorchester in 1790–1811; Captain of the Dorset Militia 1794; High Steward of Dorchester 1798; Clerk of the Deliveries of the Ordnance 1804–06 and 1807; Clerk of the Ordnance 1807–11; Privy Councillor 1814; Chairman of Committees 1814–51; Deputy Speaker of the House of Lords 1829; and Lord Steward of the Household at the Coronation of King William IV 1831.

Lord Shaftesbury married Lady Anne, daughter of George Spencer, 4th Duke of Marlborough, in 1796. Their daughter Lady Harriet Anne married Henry Lowry-Corry and was the mother of Montagu Corry, 1st Baron Rowton. Lord Shaftesbury died in 1851, aged 82, and was succeeded by his son, Anthony, the noted social reformer. His sister, the Hon Mary Anne Ashley-Cooper (born *circa* 1766) married Charles Sturt MP (1764–1812) of Crichel House, Dorset. The marriage, in 1788, was not a happy one and when Mary Anne embarked on an affair with the Marquess of Blandford, the eldest son of the 4th Duke of Marlborough, hence the elder brother of Cropley’s wife, Sturt brought a civil action against him for £20,000.



Daniel Gardner
Lady Rushout with her three elder children
Pastel and gouache on paper laid-down on canvas
26 × 33 inches · 660 × 838 mm, oval
Private collection, USA (formerly with Lowell Libson Ltd)

The extravagant Marquess, embroiled in scandal and debt, ultimately retreated to Blenheim Palace with his mistress Lady Mary Anne Sturt, with whom he had six children. Mary Anne died in 1854.

Daniel Gardner was born *circa* 1750 at Kendal and at some time before 1762 was taught by George Romney. This relationship was renewed in 1767 when Gardner moved to London, where he studied at the Royal Academy Schools from 1770 and was awarded a silver medal in 1771. Around 1773 he entered Joshua Reynolds’s studio and during his brief time there developed an approach to portraiture that he was to use for the rest of his career.

Gardner developed a portrait practice that was based on small-scale works usually executed in a combination of pastel for the head and flesh and gouache for the draperies and background. Gardner appears to be unique in his extensive use of this mixed-media in portraiture and his style demonstrates a debt to the French rococo. In the mid-1770s he gave more substance to his work by occasionally using a mixture of oil, gouache and pastel, and for larger works he used oils.



PELTRO WILLIAM TOMKINS 1759–1840

Princess Charlotte, the Princess Royal, later Queen Charlotte of Württemberg

Black and coloured chalks over pencil,
heightened with white
7⅝ × 6⅞ inches · 194 × 157 mm
Drawn *circa* 1797

COLLECTIONS
Walter Brandt, acquired in 1968;
And by descent to 2011

The sitter in this charming portrait is the Princess Royal, Charlotte Augusta Matilda (1766–1828) eldest daughter of George III and Queen Charlotte. In 1797 she married Friedrich, the Hereditary Prince, later Duke, and from 1806 King of Württemberg.

Peltro William Tomkins entered the Royal Academy Schools in 1775, at the age of fifteen, where he was taught stipple engraving by Francesco Bartolozzi, a connection proudly proclaimed by Tomkins on many plates. Tomkins was appointed to give drawing lessons to the daughters of George III; and in 1793 was appointed Historical Engraver to Queen Charlotte. In this role he engraved twenty-four designs by Princess Elizabeth, Charlotte’s younger sister, for illustrations to *The Birth and Triumph of Cupid* published in 1795. The following year the plates were republished as *The Birth and Triumph of Love*, accompanied by a set of 109 Spenserian verses by the poet James Bland Burges. At this time Tomkins joined his brother J. F. Tomkins, trading as P. W. Tomkins & Co. at his print shop in London at 49 New Bond Street, where the business continued until 1823. Together they embarked on a number of notable works, including an illustrated edition of James Thomson’s *Seasons* (1797), with engravings by Tomkins and Bartolozzi after designs by William Hamilton. This was arguably the most magnificent book to be illustrated with stipple engravings. However, two ambitious later ventures were far less successful, *The British Gallery of Pictures* (1818–20), with text by Henry Tresham, and *Engravings of the ... Marquis of Stafford’s Collection of Pictures* (1818), with text by William Young Ottley.

In 1796, Tomkins published a stipple engraving of the Princess Royal, Charlotte

Augusta Matilda, wearing a coronet to celebrate her betrothal to Prince Frederick. Another chalk portrait by Tomkins of the Princess Royal, now in the British Museum, bears similarities to the present example, and they are both likely to date from the same period, *circa* 1797. The princess is portrayed wearing the same dress, a short-sleeved neo-classical gown, and elaborate plumed headdress with a turban. A print very similar to the former portrait was engraved and published by Anker Smith in 1797, ‘from a portrait in Buckingham House’ describing her as ‘Princess Royal of England, Lady of the Imperial Order of Russia of St. Catharine And Consort of his Serene Highness of the Prince of Wurtemberg’. In Smith’s engraving she appears in formal dress, with a stole with ermine trim and wearing the ribbon and star of the Russian Order.



Peltro William Tomkins
Charlotte Augusta Matilda, Princess Royal
Stipple engraving, pub. 1796
6½ × 4⅝ inches · 165 × 117 mm
© National Portrait Gallery, London





‘Royal’

Flora Fraser

In both chalk portraits and in the engraving Tomkins depicts a princess who, for all that she was the eldest daughter of the powerful King of England, was painfully self-conscious. She blushed easily, she had stammered when a child and, though very artistic, she could be eccentric in her dress. Furthermore, though graceful enough in her ‘air’, she had not been blessed with a good ‘ear’. This deficiency showed itself disastrously when she was dancing, most courtly of the courtly arts. To compound her woe, the rest of the Royal family listened with pleasure and with regularity to such performers as J.C. Bach and Carl Friedrich Abel, and she was forced to be present.

As she reached her twenties, in the 1790s, ‘Royal’, as the family called the Princess Royal, moped and longed for escape and marriage to one of the many foreign princes of Europe. But for years her father, the King, refused to believe that any of his six daughters would be as happy married and gone abroad as at his side. And, following the ‘Regency crisis’ of 1788–89 when the King appeared to go mad and then recover,

politicians and courtiers alike feared to raise matters that would, it was feared, bring on a fresh attack. Subjects supposedly forbidden included Catholic emancipation and marriage projects for the Princesses.

This was disastrous for ‘Royal’. As Fanny Burney, the novelist who for a time occupied a position at Court, noted, the princess was ‘born to preside’, and longed for a household of her own where she was not subject to her mother’s will. Queen Charlotte, while understanding the longing for marriage, had been too greatly shaken by her husband’s illness to wish to lose ‘Royal’, who was such a mainstay in the household. And so the sorry state of affairs seemed likely to go on.

Tomkins’ images, however, show us a bold new future. This is the Princess Royal, in her late twenties or very early thirties, and about to launch on the great adventure of her life. She has prevailed upon, or is shortly to prevail upon, her father to accept as a bridegroom the Hereditary Prince of Wurttemberg – a widower with children, a man much wider than he was tall. Shy and peeping, unsure of herself, in all three images ‘Royal’ is yet victorious. At her first meeting with her bridegroom she was ‘almost dead with terror and agitation and affright’; at her leave-taking from her father she fainted dead away. But marry her Friedrich she did in May 1797 and in white and silver. By this touching chalk drawing hangs a tale of real triumph over adversity.

In due course ‘Royal’ became Duchess and then Queen of Wurttemberg. Only one stillborn child was her lot, and her sisters believed that private happiness eluded her with her husband. But ‘Royal’ never admitted to discontent and, ‘born to preside’, had the pleasure at least of ordering vast households in the palaces of Stuttgart and Ludwigsburg.



Peltro William Tomkins
Charlotte Augusta Matilda, Princess Royal, circa 1796
Coloured chalks
10% × 7% inches · 271 × 188 mm
© The Trustees of the British Museum

Flora Fraser is the author of *Princesses: The Six Daughters of George III*

RICHARD WESTALL RA 1765–1836

Spring – ‘From the plains, from the woodlands and groves, What strains of wild melody flow!’

Pen and ink and watercolour
8½ × 7½ inches · 210 × 190 mm
Signed and dated 1789, also inscribed
with the title

EXHIBITED
London, Royal Academy, 1794, no.413

ENGRAVED
By Francesco Bartolozzi, after R. Westall,
published by T. Simpson, 1790

F. Bartolozzi, after R. Westall
Spring & Autumn, 1790

F. Bartolozzi, after F. Wheatley
Summer & Winter, 1789

Four stipple engravings with etching
each 9⅝ × 7¼ inches · 243 × 185 mm
© Trustees of the British Museum

Although Westall established a reputation as a history painter, perhaps his greatest skill was an illustrator. Born in Norfolk in 1765, he was apprenticed to a silver engraver in London in 1779, before entering the Royal Academy Schools in 1785 and becoming a pupil of Thomas Lawrence. His output was prodigious, and he exhibited over three hundred works at the Royal Academy, where he was elected an Academician in 1794. He worked for the most prominent publishers of the period including John Boydell, Thomas Macklin and Robert Bowyer. Having raised himself to prosperity, Westall was to suffer severe financial loss as a result of disastrous speculations in old master paintings as an amateur picture dealer. He ended his days in penury as a pensioner of the Royal Academy. His final employment was as drawing master to Princess Victoria.

This charming personification of *Spring* is the original drawing for one of a set of the four seasons engraved by Francesco Bartolozzi and published by T. Simpson in 1790. Westall drew *Spring* and *Autumn*, and Francis Wheatley drew *Summer* and *Winter*,

the engravings for which were published in 1789. When published the titles were given in both English and French catering to the great demand in France at that time for English engravings in the French taste.

The two lines of verse included in the title of *Spring* are from a pastoral ballad *Hope* by the poet and landscape theorist, William Shenstone (1714–1763):

*With the lilac to render it gay!
Already it calls for my love,
To prune the wild branches away.
From the plains, from the woodlands and
groves,
What strains of wild melody flow!
How the nightingales warble their loves
From thickets of roses that blow!
And when her bright form shall appear,
Each bird shall harmoniously join
In a concert so soft and so clear,
As – she may not be fond to resign.*

In the engraving the caption reads: *Hark! Melodious sounds I hear* and in French: *Quels chants melodieux*. Similarly, the other seasons have both English and French captions.



REV MATTHEW WILLIAM PETERS RA 1741–1814

A young woman wearing a straw hat with blue ribbons

Pastel
21⁵/₈ × 17⁷/₈ inches · 550 × 455 mm, oval
Drawn *circa* 1770

COLLECTIONS
Private collection, Germany

LITERATURE
Neil Jeffares, *Dictionary of pastelists before 1800* (online edition)

Peters, a painter, pastellist and ultimately a clergyman, was born on the Isle of Wight, but brought up in Dublin, where his father was a customs officer. He studied under Robert West at the Dublin Society of Artists drawing school and by 1759 he had moved to London where he studied under Thomas Hudson.

He travelled in Italy from 1762 with funds provided by the Dublin Society and whilst in Rome he studied life drawing at the Accademia del Nudo and at Pompeo Batoni's private academy and in Florence became a member of the Accademia del Disegno. On his return to London in 1766, he exhibited at the Society of Artists, and also at the Royal Academy from 1769. Early in his career Peters had been a member of the Incorporated Society of Artists and was elected ARA (1771) and RA (1778). His early work was in crayon, but from *circa* 1768 his preference turned to painting in oils. It is interesting to note the anomaly between his devout later career and the pictures of coquettish under-dressed young women by which he made his early name. Attracting great interest and often engraved; these subjects were, of course, considered risqué. Stylistically, Peters broke from the rather



William Dickinson (after M. W. Peters)
Lydia
Mezzotint · published 1776
11⁷/₈ × 13 inches · 303 × 333 mm
© The Trustees of the British Museum

ponderous manner of his master, Hudson, and also from the predominant trend of neo-classicism. His colours were lush and of a high-key, with rich, painterly surfaces. His Royal Academy submissions in 1773 were sent from Venice, however the following year Horace Walpole noted that Peters was 'just returned from Rome'. He was in Paris in 1775 and again 1783–4, where he was friendly with Boilly and Antoine Vestier, and was greatly influenced by Greuze. In the course of these numerous trips abroad he studied and copied Old Master paintings, including works by Correggio, Rubens and Titian. Peters's interest in history painting enabled him to become one of the more prolific contributors to John Boydell's Shakespeare Gallery.

Although Peters is now best known for his paintings his early training in Dublin equipped his thoroughly in the art of handling chalks or 'crayons' and he exploited this talent throughout his career. Peters exhibiting seven pastel portraits at the Royal Academy in the 1770s.

In mid-life, however, he turned his attention to the Church and was ordained in 1781. His various incumbencies included rector of Eaton and Wolsthorpe in Leicestershire, close to Belvoir Castle, where he became curator of pictures. He was chaplain to George, Prince of Wales, and also to the Royal Academy in the late 1780s, prior to his resignation. Yet despite his change in direction, Peters continued painting, not surprisingly, turning to religious and historical subjects, often on a large scale. These works included a 10 × 5 feet *Annunciation* (1799) for Lincoln Cathedral. In addition he continued to paint portraits, charging 80 guineas for a full-length in 1794. He died, a wealthy man, in 1814 at Brasted Place, Kent.



GEORGE STUBBS ARA 1724–1806

Labourers

Mixed method including etching, stipple, roulette and rocker work
21 × 27¾ inches · 533 × 706 mm
Published by Stubbs, 1st January 1789
[Lennox-Boyd: 86 second state]

LITERATURE
Sir Walter Gilbey, *Life of George Stubbs RA*, 1898, no.30;
Walter Shaw Sparrow, *British Sporting Artists from Barlow to Herring*, 1922 p.135;
J Herbert Slater, *Engravings and their Value*, 1929, p.610;
Basil Taylor, *The Prints of George Stubbs*, 1969, no.15, repr. p.47 from another impression;
Dudley Snelgrove, *British Sporting and Animal prints 1658–1874*, 1981, no.39;
Richard Godfrey, ‘George Stubbs as a Printmaker’, *Print Collector’s Newsletter*, XIII, no.4, 1982, p.116;
Judy Egerton, *George Stubbs*, 1984, p.47
Christopher Lennox-Boyd, Rob Dixon and Tim Clayton, *George Stubbs: The Complete Engraved Works*, 1989, p.210, catalogue no.86

Stubbs, one of the most extraordinary artists of the eighteenth century made himself master of various media including the highly technical disciplines of enamel-ling and printmaking, indeed, he can be regarded as one of the masters of printmak-ing although he made few prints himself, nineteen if one includes the debatable *Freeman*, and they are all very rare. He published them himself from his house at 24 Somerset Street, Portman Square: two in 1777 and 1780, and then a batch of twelve which were all published on 1 May 1788

which he advertised two months later with a subscription notice dated 24 September. The print, *Labourers*, was listed on his advertisement, but did not appear until 1791, at the same time as his small *Sleeping Leopard*. Godfrey (*op.cit.*) draws attention to: *one small but significant detail, indicative of his [Stubbs’s] concern with the smallest facet of his prints: even the inscription spaces, planted at the centre base of the designs, contribute to their careful balance, and indeed in the ‘Labourers’ ... the inscription block takes on a physical role as a support for a brick that presses down its corner.* Labourers with its large size and extremely sophisticated technique which included etching, stipple, roulette and rocker work is one of the masterpieces of Stubbs’s printed work. Lennox-Boyd (*op.cit.*) records only two impressions of the first state (with open letters) and six of the second state as presented here. The present impression was not recorded by Lennox-Boyd: The other six being in the collections of the British Museum (three impressions), Brighton Museum and Art Gallery, National Gallery of Art, Washington DC and the Yale Center for British Art, New Haven.



George Stubbs
Labourers loading a brick cart, 1767
Oil on canvas · 24 × 42 inches · 610 × 1067 mm
The John Howard McFadden Collection, 1928,
Philadelphia Museum of Art



George Stubbs *Labourers*, 1781
Enamel on Wedgwood biscuit earthenware
27½ × 36 inches · 699 × 914 mm
Signed and dated 1781
Yale Center for British Art, Paul Mellon Collection

There are three painted versions of the subject of the *Labourers*, but none relate precisely to this print and it may be that Stubbs painted another version, now lost or unrecorded, which corresponded to the composition found in this print. Indeed, the ‘original design for the Painting of Men loading a Cart, being a Scene from nature in Lord Torrington’s Garden’ remained in Stubbs’s studio until his death (Stubbs sale, 1807, first day, lot 29). The treatment of the subject, closest to that seen in this print, of the three known paintings is the version exhibited at the Royal Academy in 1779 in the Bearsted Collection (National Trust at Upton House) which shows the subject in reverse, depicting the group of labourers, cart and dog, but omitting the background, including the view of the lodge and park at Southill. The two other variants on the composition are the painting of 1767 commissioned by Lord Torrington showing his servants at his Southill estate (Philadelphia Museum of Art) and an enamel on a Wedgwood tablet commissioned by Josiah Wedgewood (Yale Center for British Art, Paul Mellon Collection).



JOHN HAMILTON MORTIMER ARA 1741–1779

Fishermen drawing in their nets

Pencil, pen and black ink,
watermark ‘dovecote’
14¼ × 16½ inches · 362 × 419 mm
Drawn 1774

COLLECTIONS
Richard Payne Knight, by 1780;
with Colnaghi’s, London, 1960,
as *Banditti Fishing*;
Judith Church and Frederick J. Cummings,
Detroit;
Martin Gruss, New York, to 2011

LITERATURE
G. Benthall, *John Hamilton Mortimer ARA, Drawings and Engraved Works, with a Revised Account of his Life*, Victoria & Albert Museum, unpublished document, 1950s, p.154 (relating to the print);
J. Sunderland, ‘John Hamilton Mortimer – His Life and Works’, *The Walpole Society*, LII, 1986, p.158, no.88, fig.147.

EXHIBITED
London, Society of Artists, 1774, no.174, as *Fishermen*; a drawing in pen and ink;
Eastbourne, Towner Art Gallery, and
London, Kenwood, *John Hamilton Mortimer ARA 1740–1779*, 1968, no.109.

ENGRAVED
By Robert Blyth, in reverse, same size, with inscription *Fishermen.* / *Drawn by J. Mortimer, 1774* / *Etch’d by R. Blyth.* / *From an Original Drawing of J. Mortimer in the Collection of Richard Payne Knight Esqr. to whom this Plate is most humbly Inscrib’d by His much oblig’d & most obedient Servant, R. Blyth.* / *London Publish’d as the Act directs Novr. 9th 1780 by R. Blyth No. 27 Great Castle Street, Cavendish Square, London, 1780*

This splendid example of Mortimer’s distinctive draughtsmanship exemplifies the artist’s high style inspired by Salvator Rosa’s works and the reputation the Italian master enjoyed amongst English connoisseurs. This drawing was originally owned by the prominent collector and arbiter of taste, Richard Payne Knight and it almost certainly numbered among the group of drawings Payne Knight acquired directly from Mortimer. John Thomas Smith recorded that: *Mr Knight happening to call upon Mortimer ... expressed his uneasiness at the melancholy mood in which he found him. ‘Why, Sir’ observed Mortimer, ‘I have many noble and generous friends, it is true; but of all my patrons, I don’t know one whom I could now as to purchase an hundred guineas’ worth of drawings of me, and I am at this moment seriously in want of that sum,’ ‘Well, then,’ observed Mr Knight, ‘bring as many sketches as you would part with for that sum to me to-morrow, and dine with me.’ This he did, and enjoyed his bottle. Mr Knight gave him two hundred guineas, which he insisted the drawings were worth* (J.T. Smith, *Nollekens and his Times*, vol.I, 2nd edition, 1829, pp.28–29). It is also likely that among this group were the Mortimer drawings that Payne Knight included in his spectacular



bequest of 1144 drawings, 5205 coins and 800 bronzes to the British Museum in 1824.

Banditti, pirates and fishermen were popular elements in the compositions of mid-eighteenth century art; however, Mortimer was the first English artist to elevate them to the focus of his work. Before this, they had been used simply as compositional motif in a landscape or seascape. Mortimer made them subject of the picture, with the landscape a secondary feature, often re-interpreting the small figures found Rosa’s works (both paintings and etchings) by increasing them to full-size proportions. Indeed Mortimer gained the appellation the ‘English Salvator’. Having grown up in Eastbourne, on England’s south coast, Mortimer had a boyhood fascination with smugglers and readily embraced Salvator’s bandits. Legend has it that at the age of eighteen, Salvator was captured and imprisoned by brigands living rough in the Abruzzi Mountains; all this added fuel to the mystery and romance of such subjects.

Mortimer’s technique was greatly influenced by Guercino’s drawings and especially by Bartolozzi’s engravings after the group which had recently been acquired by George III as well as by Rosa’s drawings. In turn, Mortimer was to influence the style of numerous artists including Rowlandson and James Jefferys (see pp.56–7).



Robert Blyth, after John Hamilton Mortimer
Fishermen
Etching · 15½ × 17¾ inches · 394 × 447 mm
© The Trustees of the British Museum

THE MASTER OF THE GIANTS HERE IDENTIFIED AS JAMES JEFFERYS 1751–1784

Acrobats

Pen and ink with monochrome ink wash
22¼ × 15 inches · 565 × 380 mm
Dated *June '79*, lower centre

COLLECTIONS
Roland, Browse & Delbanco, 1949;
Private collection, UK, to 2011

EXHIBITED
London, Roland, Browse & Delbanco, 1949,
The Master of the Giants

This remarkable drawing of a group of heroic acrobatic figures belongs to a fascinating series of drawings dating from June and July 1779 by an artistic personality of particular power and individuality which although highly derivative in style, are now recognized as exemplary of the violently imaginative mannerism typical of British neo-classicism. The drawings belonging to this group, comprising some twenty large sheets and a similar number of smaller sheets have been known since they were extracted from an album and exhibited by Roland, Browse & Delbanco in 1949. They are by an artist of considerable talent who must have spent some time in Rome and

demonstrate a close interest in sculpture as well as a study of Italian printmaking. Various attempts have been made to identify the hand, which must be English given the inscribed dates which use the English form of the months and the most convincing argument has been made by Nancy Pressly who has identified the group of drawings with the Roland, Browse & Delbanco provenance as being by James Jefferys (Nancy L. Pressly, ‘James Jefferys and the ‘Master of the Giants’’, *Burlington Magazine*, vol.119, no.889, April 1977, pp.280, 282–285). Although there are some differences to be found in the handling in the majority of the drawings which can be attributed with certainty to Jefferys (but not forming part of the ‘Master of the Giants’ album) and those given to the ‘Master of the Giants’ there are enough quirky stylistic similarities, especially in the drawing of the massive and boldly formed heroic figures and the handling of the brush and ink backgrounds to accept this identification with some confidence.

Jefferys was born in Maidstone, the son of a ‘general’ or jobbing painter, who had been a pupil of Francis Hayman, from whom

he had his first lessons and by 1771 he was in London and apprenticed to the engraver William Woollett, a family friend, before entering the Royal Academy Schools in 1772. Jeffreys seems to have flourished with this training and in 1774 was awarded the gold medal for an historical drawing by the Royal Academy for *Roman Charity* and the gold palette from the Society of Arts for a drawing, *The Deluge* (Maidstone Museum). Jefferys certainly appears to have been influenced by John Hamilton Mortimer’s draughtsmanship at this early stage of his career and vestiges of this influence remained even when he developed his own distinctive style.

In 1774 Jefferys was awarded a travel scholarship, on the recommendation of Sir Joshua Reynolds, which was offered to students of the Royal Academy by the Society of Dilettanti and he left England in July 1775, and arrived in Rome on 7 October where he was to remain for four years. Jefferys formed part of the significant and closely-knit colony of British artists in the city who tended to congregate at the English Coffee House. It appears that Jefferys did not spend all his time in study and Thomas Banks’s wife recounted, in a letter to Ozias Humphrey, an incident involving a woman of apparently easy virtue over whom he was in competition with the Swedish artist Johan



James Jefferys
The Body of Lucretia exposed to the Romans, 1777–8
Pen and brown ink
22½ × 17 inches · 570 × 432 mm
© The Trustees of the British Museum

Johan Tobias Sergel
Othryades the Spartan dying, circa 1778
Terracotta
H 9 × W 13¾ × D 10¼ inches · H 230 × W 350 × D 260 mm
© Musée du Louvre

Tobias Sergel: . . .then they made it up, & he [Jefferys] took her to a Lodging & and has never made his appearance since, nor has he ever a shirt to change him & now it is ten days since – Mr S[ergel] finds himself very happy to have got rid of such a woman, who he expected to have some trouble with, as must Mr J-ff-s also when he parts with her (Ms. Correspondence of Ozias Humphrey, Royal Academy, vol.II, f.68).

Jefferys time in Rome also appears to have been fruitful on the artistic front on the basis of his surviving drawings although there appear to be no extant or identifiable finished works dating from this period. Timothy Clifford and Susan Legoux noted in their pioneering article on Jefferys (‘Timothy Clifford and Susan Legoux, ‘James Jefferys, Historical Draughtsman (1751–84)’, *Burlington Magazine*, vol.118, no.876, March 1976, pp.148–155, 157) that: *During Jefferys time in Rome his familiarity with the sculptures of Banks appears to have given his early style, modelled on Mortimer, a greater mass and plasticity. He also looked at Gavin Hamilton, the pioneer of British Neo-Classicism resident in Rome, and was seduced by his idiosyncratic manner. Romney and Fuseli evidently appealed to him while his very strong debt to Barry predated Jefferys’s period in Rome. From studying the classical antiquities, the great frescos of Raphael and Michelangelo, the paintings of Poussin, and this treasury of contemporary images, Jefferys created his own vital and distinctive style.* It may be added that there is also a distinct and presumably not entirely accidental similarity between the Roman work of Jefferys and Sergel.

Little is known of him until 1781, when he is recorded in England. A group of drawings illustrating the Revd Charles Davy’s annotated edition of Chaucer’s *Canterbury Tales* (Houghton Library, Harvard) is dated September 1781 and the only other known work from this later period was a painting, *The Siege of Gibraltar* (Maidstone Museum) exhibited at the Royal Academy in 1783.

RICHARD EARLOM 1743–1822 AFTER JOSEPH WRIGHT OF DERBY 1734–1797

An iron forge

Mezzotint
Sight: 9¾ × 24⅛ inches · 501 × 613 mm
Plate and image: 18¾ × 39⅛ inches ·
478 × 993 mm
With both artists' names in the plate
1773

LITERATURE
William Bemrose, *The Life and Works
of Joseph Wright, ARA commonly called 'Wright
of Derby,'* 1885, no.14;
Tim Clayton, A catalogue of the engraved
works of Joseph Wright of Derby (in Judy
Egerton, *Wright of Derby*, exhibition cat),
London, Tate Gallery, 1990, p12 ii/ii

Wright's painting was exhibited at the Society
of Artists in May and June 1772 and the publi-
cation of this print by Boydell followed six
months later at a price of 15 shillings, a price
he was still asking as late at 1803. Clayton
records only five impressions in the first
proof state of this plate before the title was
added. The plate (along with six impressions
of the print) was acquired by Moon, Boys &
Graves in 1818 and they seem to have been
taking prints from it well into the middle of
the nineteenth century. However, very early
impressions of the second state, such as seen
here, are now very rare.

The painting which this magnificent
mezzotint reproduces was the third of a
series of five paintings of Blacksmiths' shops
or iron forges which Wright painted between
1771 and 1773. They are notable for the monu-
mentality of Wright's treatment of both the
power of labour and in this particular image
also the might of the mechanised industrial
process which takes on a sublimity which

marks it as one of the most compelling
images of early Romanticism. Of especial
note as Rosenblum observed (Robert
Rosenblum, 'Wright of Derby: Gothick
Realist', *Art News*, vol.59, no.1, 1960, p.26) is
the intensity of light which Wright achieved
in the extraordinary device of the blinding
glow of the newly-forged iron bar, a detail
which Earlom translated into monochrome
with remarkable success.

This is an exceptionally fine very early
impression of the freshly completed plate
with superb clarity and beautiful tonal
range, the mezzotint burr fresh and the soft
copper plate showing no signs of wear. On
antique laid paper with margins beyond the
platemark on all sides. Very slight foxing
visible verso only; some minor discoloura-
tion in lower margin of sheet. One repair in
upper left corner and one or two old repairs
towards edges of sheet, otherwise generally
very good condition for large mezzotint of
this era.



Joseph Wright of Derby
An Iron Forge, 1772
Oil on canvas · 48 × 52 inches
1213 × 1320 mm
© Tate, London 2011. Purchased with
assistance from the National Heritage
Memorial Fund, the Art Fund and the
Friends of the Tate Gallery 1992



A philosopher shewing an experiment on the air pump

Mezzotint
Sight: 19 1/8 × 23 3/8 inches · 488 × 592 mm
Plate: 19 × 23 1/4 inches · 484 × 587 mm
Image: 17 5/8 × 23 1/4 inches · 448 × 587 mm
With both artists' names in the plate
Inscribed verso at lower left corner in ink:
No21, and in pencil nearby: 2.ps. No.33 ⁴⁴/₁₁₅₀

LITERATURE
William Bemrose, *The Life and Works of Joseph Wright, ARA commonly called 'Wright of Derby,'* 1885, no.4;
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, p2 ii/iv



Joseph Wright of Derby
An Experiment on a bird in the Air Pump
Oil on canvas · 72 × 96 inches; 1829 × 2438 mm
Signed and dated 1768
© National Gallery, London

An outstanding early proof impression of the completed image in the second recorded state, prior to the lettering and prior to first publication also prior to the normal lettering and with the word 'excudit' still showing clearly beneath the word 'Londinit' [sic.]. Rocker work is clearly visible in the inscription space which has not yet been burnished clean as is the case in some impressions of the second state. In this exceptionally early proof, the mezzotint burr is totally fresh and the soft copper plate shows absolutely no signs of wear.

A Philosopher Shewing an Experiment on the Air Pump has long been the most sought after of all of the magnificent mezzotints after Wright of Derby's works and is by far the hardest to find in a good impression. Clayton in his entry in the Tate catalogue on this engraving notes that *Fine impressions of the Air Pump have always been expensive and as early as 1777 a proof in Hooper & David's catalogue of stock (no.504) was priced at £1 7s.* (Clayton, *op.cit.* p.235). No impression of this subject was to be found in the collection of the Hon. Christopher Lennox-Boyd as catalogued and displayed by C. G. Boerner in 2002. Clayton records only two impressions in the first state of the plate and only five impressions in this second state.

This superb proof impression is printed on antique laid paper with thread margins beyond the platemark on all sides. Mild foxing visible verso only. One repair in lower left quadrant otherwise unusually in good condition for an early proof mezzotint of this era.

Strangely, Clayton suggests that John Boydell 'republished the engravings by late June 1769' – a rather odd statement when it is clear that Boydell's name is found on the

scratched letter pre-publication proof state which would have been used for the Society of Artists exhibition from May to June 1769, such as the present example. Boydell was the first publisher of the plate and his publication line is found on the fully lettered first published state of the plate, giving the publication date of 24 June 1769. Both Green and Boydell offered impressions at the same price, all carrying Boydell's publication line. The edges of the plate were later bevelled and the image consequently reduced in size to 17 1/4 × 22 3/4 inches; 440 × 580 mm. None of the published or subsequent printings can compare with this pre-publication proof impression.

The famous image was described by Ellis Waterhouse as 'one of the wholly original masterpieces of British art', indeed *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 Wright's lasting fame was built; indeed, Valentine Green's mezzotint engraving of this particular subject is widely considered to be one of the finest achievements in mezzotint engraving on copper ever to have been produced in England.

The painting on which this mezzotint is based was exhibited at the Society of Artists in 1768 and acquired by the Aylesbury physician, Benjamin Bates, one of the most interesting of eighteenth century patrons. *An Experiment on a bird in the Air Pump* (National Gallery, London) has long been considered one of the greatest works of the Age of Enlightenment and was largely known through the medium of Green's superb mezzotint.



FRANCIS TOWNE 1739–1816

Martinelli’s vineyard

Pen and ink and grey wash
7¼ × 10⁵/₈ inches · 185 × 270 mm
Inscribed by the artist verso: *Martinelli Vineyard No.10*

COLLECTIONS
Bequeathed by the artist to James White (1744–1825), Exeter, in 1816;
John Herman Merivale (1779–1844), Barton Place, Exeter, Towne’s residuary legatee;
Maria Sophia Merivale (1853–1928) and Judith Ann Merivale (1860–1945), grand-daughters of the above, (sold by Judith Merivale circa 1934–35);
Squire Gallery, London, by 1935;
Private collection, UK, to 2010

LITERATURE
To be included in Richard Stephens’s *catalogue raisonné* of Francis Towne’s works

EXHIBITED
London, Squire Gallery, February 1936



Francis Towne
View from the Martinelli Vineyard
Pen and grey ink and watercolour · 8¼ × 10½ in · 209 × 269 mm
Signed, inscribed and dated: *F Towne delt Rome No.10. Nov 2nd 1780*, also inscribed on the artist’s mount: *No.10 / A View taken from Martinelli’s Vineyard / 2 miles from Rome going out of the Porta Pia, from 10 till 1 o Clock / Francis Towne delt. / Novr. 2d. 1780*
© The Trustees of the British Museum

This delicate and finely executed monochrome drawing can be dated from early on in Towne’s trip to Italy in late 1780. The inscription on the drawing reads *Martinelli’s Vineyard No.10* and is drawn on English paper that Towne brought out with him. Another drawing of Martinelli’s Vineyard is part of the series of Roman drawings by Towne in the British Museum is dated *November 2nd 1780* and we can safely assume that our drawing was made on the same day.

Martinelli was a Roman landlord who accommodated several English artists in the 1770s and 80s – including, presumably, Towne. Thomas Jones (*Memoir*, 1 June 1778) describes his visits there: *During the last as well as the present and succeeding Months, I made many very agreeable excursions to a Villa near S’o Agnese without the Porta Pia – This Villa was situated upon a gentle Ascent which commanded a view of the City of Rome on One hand, and the Campagna with the Appenine Mountains on the Other – it belonged to Sig’re Martinelli, a Roman, of good family, but rather reduced in Circumstances – He had originaly a large Extent of Vineyards about it, but had been obliged to dispose of the greatest part to Barrazzi the Banker, who had built himself a handsome Country house in the Neighbourhood – With this Sig’re Martinelli, little Couzins the Landscape Painter lodged in Rome and as he was not well in health, when the Weather was favourable, resided at this Villa for the benefit of the Air, and riding about on jackAss which he had purchased for that purpose – Here I made some Studies in Oil of the surrounding Scenery and was accom- modated with a nice Poney whenever I pleased to take an Airing with little Cousins and his jackAss-*

Richard Stephens has noted that this monochrome study was a candidate for the Roman series, but that Towne eventually another view of the area for the watercolour now at the British Museum. Our view, perhaps a more unconventional treatment, with two large masses of foliage in the foreground shows Towne experimenting with a format he used very effectively in other Roman drawings, such as these here, drawn later in November and in December.

Towne’s distinctive style, spare and linear with bold pen outlines and flat washes in monochrome or colour, began to evolve in the late 1770s, but found its fullest expression in the years 1780–1 when he visited Rome and Naples and returned to England by way of Switzerland with John ‘Warwick’ Smith. Towne imposed a ruthless selectivity on his material, excluding all unnecessary detail in the interest of his overall pattern. On his death in 1816 Towne left his Italian watercolours to the British Museum, the first such bequest by an artist.



ROBERT CARPENTER OF BATH BORN 1750/1 – DIED AFTER 1817

A carved wood group depicting the murder of King Edward the Martyr at Corfe Castle

In a rectangular parcel-gilt and black-painted wood and glass case with a *verre églomisé* plaque inscribed: *Edward the Martyr and Elfrida / History of England / R. Carpenter, Fecit / Bath. 1810*

Signed, inscribed and dated in ink on the backboard: *Robt Carpenter fecit Bath ... 1810*

Also variously inscribed on the case:

[a] *Sarah Palmer Carpenter and Anne Carpenter the gift of their beloved father March the 29th 1820* (in pencil)

[b] *S Palmer & Anne Carpenter the gift of their dear dear father/ Seymour Street* (in pencil)

[c] *Edward the Martyr* (in pencil)

The case: 18¾ × 25¾ inches · 477 × 654 mm

COLLECTIONS

Sarah Palmer and Anne Carpenter, a gift from their father in 1820;

Probably James Taylor (d. 1832) of 60 Wimpole Street, London, and 30 Royal Crescent, Bath;

Probably his daughters Francis Taylor Blathwayt (of Dyrham Park)

and Laura Taylor Atkinson,

and thence by descent to 2011

LITERATURE

Edward Morris (ed.), *British Sculpture in the Lady Lever Art Gallery*, Liverpool, 1999, pp.6–7.

EXHIBITED

Possibly in France in the nineteenth century on the basis of a fragment of a label on the case

John Hall, after Edward Edwards

Edward the Martyr stabbed by order of Elfrida

Etching and engraving

9½ × 6¾ inches · 239 × 173 mm

Published by George Kearsley, London, 1776

© The Trustees of the British Museum

The European tradition of carving in lime-wood (linden) seems to have made little impression in Britain other than in the area of decorative carvings: the work of Grinling Gibbons being not only the greatest but the best known. However, it is unusual to find figural work executed in the medium in seventeenth and eighteenth century Britain. Carvings tended to be made in oak which would not allow the fine carving and finish which could be achieved in limewood. This virtuoso tableau was carved by Robert Carpenter (born 1750 or 1751), a sculptor of sacred and historical works based in Bath who is now known only through the present, previously unrecorded tableau, a closely related, slightly smaller, wood relief of *Queen Margaret and the Robbers*, 1808, also contained in a similar case (Lady Lever Art Gallery, Liverpool), which was also a gift from Carpenter to his daughters and a further recently identified wood carving (Holburne Museum, Bath). Almost nothing is known





The tablet containing the verre églomisé plaque and also showing the mottos 'Love your King and Country'.

Robert Carpenter
Queen Margaret and the Robbers
 Limewood carving
 The case: 14½ × 21½ inches; 370 × 545 mm
 Inscribed: Executed by Robert Carpenter of Bath 1808, aged 57 / Sarah Palmer and Anne Carpenter the gift of their Beloved Father, / Seymour Street
 National Museums Liverpool, Lady Lever Art Gallery

about Carpenter who advertised himself in 1798 as 'R Carpenter (from London) carries on business at mirror & looking glass manufactory, 3 Bridge Street, Bath. Gentleman's coats of arms carved in wood, stone, single figures groups executed from 1' to 6' high' (*Bath Chronicle*: 25 October 1798). No trace has been found of his activities in London. The *Bath Chronicle* (11 December 1817) records a Mr Carpenter as a sculptor of sacred and historical works. A little further personal information can be garnered from an inscription on the case of the carving at the Lady Lever Art Gallery, 'Executed by Robert Carpenter of Bath, 1808, aged 57 / Sarah Palmer and Anne Carpenter the gift of their Beloved Father, Seymour Street'.

The present work depicts the murder of King Edward the Martyr (c.962–978), who was killed by his jealous stepmother, the former Queen Elfrida, eager to see her own son, Ethelred, on the throne. Edward was out hunting when he decided to visit his young brother Ethelred, who was living with his mother at Corfe Castle, Dorset. Edward had just arrived and was still on horseback when he was offered a cup of mead by Elfrida, and as he took it one of her retinue stabbed the young king in the back. A favorite of St. Dunstan, Edward was unpopular with many noblemen for his pious support of the monasteries; as such his death is considered martyrdom and he was even canonised in 1008, following a series of miracles associated with his relics.

It is possible that when creating the present composition Carpenter used as a source a print of the same subject by the engraver John Hall, published in *The Copper-Plate Magazine or A Monthly Treasure* in 1776, which shows similarities in the King's costume, as he is depicted on horseback at the entrance of the castle, drinking from a cup as a figure behind stabs him with a dagger. The composition of the figure group and the inclusion of a port-cullis seen in the engraving also compares closely with that seen in Carpenter's work.



Robert Carpenter
An elderly man holding a staff being carried by a younger man, a lion and snakes are found by the mouth of a cave
 Limewood carving
 Inscribed and signed in pencil
 Holburne Museum, Bath

MICHAEL ANGELO ROOKER ARA 1746–1801

Shrewsbury

Grey wash over pencil, heightened with black and grey ink
11⅜ × 14⅝ inches · 278 × 371 mm
Signed in black ink, lower left: *MRooker*, also inscribed with the title on the original backing sheet
Drawn *circa* 1790

COLLECTIONS
Private collection, 1958;
Walter Brandt, acquired in 1968;
And by descent to 2011

EXHIBITED
Ickworth House, Suffolk, *Exhibition of English Water-colours of the Great Period*, 1968, no.51

Rooker initially trained under his father, Edward Rooker, who was both an architectural engraver and pantomime actor, before serving as assistant to Paul Sandby during the 1760s. He was amongst the first intake of students at the Royal Academy in 1769, however, it appears that he remained a student for only a short time as he was elected ARA, the following year, the first year that honour was instigated. His relationship with Sandby continued and in the 1770s, he engraved a series of Sandby’s country-house views, for *The Copper-Plate Magazine*, taking over from his father, who had previously engraved much of Sandby’s work. From the end of the 1770s, he largely abandoned engraving, concentrating instead on furthering his career as a watercolourist and also as a scene painter, an occupation to which he was introduced by his father’s connections.

From the late 1780s, Rooker undertook annual sketching trips through England and Wales. At this time he also abandoned his earlier style of working in pen and ink and wash and began to work almost entirely, although not exclusively, in watercolour.

Rooker, particularly adept at capturing the myriad textural varieties found in architecture and with minute attention to detail and a superb understanding of light, created a true *tour de force* of watercolour painting in this work. He chose to show Shrewsbury from the picturesque perimeter walk around the medieval castle. Known locally as ‘The Dana’, this walkway was constructed *circa* 1790, therefore helping to date the present work to the last ten years of the 18th century. To the right Rooker shows Shrewsbury School, a building that today serves as the town library and in the distance he includes the spire of St Mary’s

church, one of the tallest in England, and to the right the lower spire of St Alkmund’s. As in the best of his works, Rooker has peopled this work with ordinary figures going about their daily work, oblivious to the history of the ruins behind them. He almost certainly included them out of a desire to capture a subject as it really was rather than inserting more elegant staffage to make it more appealing to picturesque notions of architectural subjects.

Although there is no record of the present watercolour as an exhibited work; Rooker did exhibit a view of *Wenlock Abbey, Shropshire* at the Royal Academy in 1790, and *Haughman’s Abbey* in 1794, which further suggest this view of Shrewsbury dates from this period.



THOMAS MALTON 1748–1804

St Stephen’s Walbrook, London

Watercolour over pencil,
heightened with scratching out
25½ × 17⅞ inches · 646 × 447 mm

COLLECTIONS
Private collection, 1968;
Walter Brandt, acquired in 1968;
And by descent to 2011

LITERATURE
Jerry D Meyer, ‘Benjamin West’s “St Stephen
Altar-Piece”’: A study in late eighteenth-
century Protestant church patronage and
English history painting’, *The Burlington
Magazine*, vol 118, no.882, September 1976,
print illustrated fig 18;
H. von Erffa and A. Staley, *The Paintings
of Benjamin West*, Yale 1986, p.381, note 2
(reference to print)

EXHIBITED
Possibly, London, Royal Academy, 1802,
no.1050

ENGRAVED
by the artist, published in *A Picturesque Tour
through the Cities of London and Westminster*,
15 December 1798

The Walbrook was a stream running across
London from the City Wall near Moorfields
to the Thames and there has been a place
of worship on the present site since the
Romans built a temple to Mithras. The
Great Fire of London in 1666 destroyed
the 15th century church, and the building
recorded in the present watercolour, was
designed by Sir Christopher Wren and
built between 1672 and 1680. Reflecting the
theology of his day, Wren designed and built
auditory churches – where no member of
the congregation would be more than thirty
feet from the proceedings. St Stephen’s is
regarded as one of his finest church interiors,
with the sixty-three foot high dome centred
over a square of twelve columns based on
his original design for St Paul’s.

Malton shows elegantly dressed figures
strolling in the nave. Some of the visitors
are admiring Benjamin West’s altarpiece
Devout men taking the body of St. Stephen.

West’s painting was exhibited at the Royal
Academy in 1776 (96), before being installed
in the church later in the year. The painting
depicts the aftermath of the first Christian
martyrdom as described in the Acts of
the Apostles, rather than the stoning of St
Stephen or his death, although versions of
both subjects are recorded in the early lists
of West’s works. West accepted the modest
sum of £150 for the commission, regarding
the painting rather as a gift, which would
lead to further commissions. Indeed, as a
result of the success of the picture at the
Royal Academy, West was asked to paint
altarpieces for Trinity College, Cambridge,
and Winchester Cathedral. The shape of
the canvas was dictated by the size of the
main east window of St Stephen’s, where
the painting was originally hung. In 1852 the



Thomas Malton
St Stephen's Walbrook
Published in *A Picturesque Tour through the Cities
of London and Westminster* (London, 1798)
Colour aquatint
Government Art Collection, UK



painting was moved to its present position on the north wall, where the doorway with portico intended by Wren, was blocked up because of the stench of the Stocks Market, the principal market at the time.

Thomas Malton was the son of Thomas Malton Snr (1726–1801) an architectural theoretician, draughtsman and writer on geometry. He studied architecture for three years under James Gandon before entering the Royal Academy Schools in 1773, winning silver and gold medals for architecture. He was in Bath in 1780 and briefly joined his father who had moved to Dublin in 1785. Between 1773 and 1803 Malton exhibited 128 works at the Royal Academy including designs and perspective views of streets and buildings in London, Oxford and Cambridge, as well as various country mansions. He gave drawing classes from his

home in Long Acre and among his pupils were both Girtin and Turner. Malton found the young Turner’s style too imaginative for precise architectural draughtsmanship, although Turner remarked later in life: *But my real master, you know, was Tom Malton* (W. Thornbury, *The life of J.M.W. Turner*, 1897, p.26–7). Malton was also an accomplished painter of theatrical scenery he worked at times for the Drury Lane Theatre and Covent Garden.

It was a snub from the Royal Academy, when he was deemed as merely a draughtsman of buildings, but not an architect, that prompted Malton to embark on his most ambitious and important work, *A Picturesque Tour through the Cities of London and Westminster*, published 1792–1801 for which he supplied one hundred views of which the present subject was one such example.

Following his death in 1804, the *Gentleman’s Magazine* described his as *an ingenious and much-respected artist*. His drawings were sold at Christie’s, along with *a pianoforte by Beck* and *the original design for the drop curtain at the opening of the present Theatre, Drury Lane*. The drawings and engravings sold well and the piano and a view of the Adelphi were bought by the Adam brothers.

Malton exhibited a work entitled *St Stephen’s, Walbrook* (no.1050) at the Royal Academy in 1802, which is possibly this watercolour, although the aquatint of the subject was published some five years earlier, in 1798. This highly-accomplished watercolour has, until its recent re-emergence, been misattributed to Augustus Charles Pugin, and the image only known from the aquatint.



William Whiston Barney, after Gilbert Stuart
Mr Thomas Malton
Mezzotint, published 1806
14¼ × 11½ inches · 362 mm × 284 mm
© The Trustees of the British Museum

St Stephen’s Walbrook today
photo: Stephen Cadman

HENRY EDRIDGE ARA 1769–1821

Thomas Girtin, 1796

Watercolour with touches of gum arabic on ivory
Oval: 3 × 2¾ inches · 72 × 62 mm
In a contemporary gold frame, the glazed reverse revealing a lock of Girtin’s hair

COLLECTIONS
Dr. T.C. Girtin, by descent;
Mary Barnard, his daughter;
Ethel Sutton, her daughter, to 1935;
Sabina Girtin, purchased in 1935;
Thomas Girtin, husband of the above, and a direct descendant of the sitter;
And by descent, to 1996;
Private collection, UK, 1996–2011

LITERATURE
Jonathan Mayne, *Thomas Girtin*, 1949, repr.
as the frontispiece;
Richard Walker, *Regency Portraits*, 1985,
text volume, p.217

EXHIBITED
London, Agnews, *Loan Exhibition of Water-Colour drawings by Thomas Girtin*, 1953, no.92

Illustrated at actual size

This is a particularly sensitive and intimate miniature portrait of Thomas Girtin (1775–1802), with short curled brown hair, wearing a brown coat with a black collar and a buff waistcoat, cloud and sky background. Walker (*op.cit.*) suggests this portrait was painted *circa* 1796, when Girtin was aged twenty-one.

In his short life Thomas Girtin is credited with helping to bring about a revolution in the art of watercolour painting. Apprenticed to Edward Dayes in 1789, he emerged from the topographical tradition to produce works of great power and drama. In 1813 the art critic John Hassell wrote that Girtin *burst like a meteor upon the public*. He added that he was *the projector of the new school*



of watercolour painting and that it was to his example [that] we are indebted for the work of the ingenious J.M.W. Turner. Indeed Turner knew Girtin well, having studied with him at Dr. Thomas Monro's academy between 1795 and 1797 as well as travelling together when sketching. Although Henry Edridge was older than Girtin, they met at Dr. Monro's academy, where the two shared a particular interest in the study of Monro's Canaletto drawings.

Following an apprenticeship to the engraver William Pether, who instilled in him the importance of skilled draughtsmanship and attention to detail, Edridge attended the Royal Academy Schools, where he gained the approval of Reynolds, who allowed him to copy his portraits in miniature. He soon established a successful practice as a miniaturist and exhibited them at the Royal Academy regularly from 1786. In addition to miniatures, Edridge was perhaps best known for his portraits, usually executed in pencil and grey

washes with touches of colour highlights, showing small full-length or three-quarter length figures which were often set in a sensitively drawn landscape. His sitters for these portraits included the royal family as well as some of the most notable members of the aristocracy, the professions and the mercantile elite. Edridge, encouraged by Dr Monro and Thomas Hearne, turned to painting landscapes in watercolour for relaxation and, not surprisingly, his technique in watercolour demonstrates the influence of Girtin.

Edridge made several sketching trips with Hearne and Girtin, including one in June 1801 to Monro's country house at Bushey in Hertfordshire. It was during this excursion that Edridge made a pencil sketch of Girtin seated on his sketching stool, working *en plein air* (British Museum). Regrettably, Girtin's life was cut short when he died of asthma the following year, in November 1802, at the age of twenty-seven.



The glazed reverse of the miniature, showing a lock of Girtin's hair within the contemporary gold frame.



Henry Edridge
Thomas Girtin sketching at Bushey, 1801
Pencil, with grey wash
4 3/8 x 2 1/2 inches · 111 x 55 mm
© The Trustees of the British Museum



Thomas Girtin
Self-portrait, circa 1800
Pencil
10 3/8 x 8 1/2 inches · 264 x 207 mm
© The Trustees of the British Museum



John Opie
Thomas Girtin, circa 1800
Oil on canvas
30 x 25 inches · 762 x 635 mm
© National Portrait Gallery, London



SIR THOMAS LAWRENCE PRA 1769–1830

John Millington, aged 16

Red and black chalks
8⅞ × 7⅞ inches · 225 × 180 mm
Signed with initials and dated: *TL June 1795*,
lower left

PROVENANCE
By family descent to 2011

This beautiful, previously unrecorded, drawing of John Millington demonstrates Lawrence at the peak of his powers as a portrait draughtsman. In the 1790s Lawrence was able to combine sensitive characterisation with a bravura treatment of the composition and medium at a new level of sophistication. The family of the sixteen year old John Millington appears to have moved in Lawrence’s milieu and in 1802 the sitter married the daughter of Lawrence’s closest friend William Hamilton, the artist and his wife Mary, the subject of Lawrence’s best known early portrait drawings.

The only other recorded likenesses of him are Angelica Kauffman’s, double portrait depicting him when a baby with his mother (Valentine Richmond History Center, Richmond, Virginia); and a miniature portrait of John as a young boy (College of William and Mary, Williamsburg, Virginia, Earl Gregg Swemm Library).

John Millington, the son of Thomas Charles Millington, an attorney, studied at Oxford, but was forced to withdraw in 1798 due to financial circumstances. He was back in London by 1801 when he joined the St James’s Westminster Loyal Volunteer Corps. In 1802 Millington married Emily Hamilton and began studying law being admitted to the Bar the following year. Millington practised law for two years, specialising in patents, before taking up engineering. He

was elected a fellow of the Society of Art in 1805, and also became a foundation member of the Astronomical Society. He was also owner of the Hammersmith Iron Works.

Millington seems to have discovered an aptitude for science and mechanics and in 1815 he was appointed a lecturer on natural philosophy at the Royal Institution, and a Professor of Mechanics two years later. For several years he lectured on the application of scientific and mathematical principles to the practical problems of public works. Millington was elected a fellow of the Linnean Society in 1823, and was involved in the founding of the London Mechanics’ Institution. In 1827 he joined the first faculty of the University of London as a professor of engineering and the application of mechanical philosophy to the arts.

In 1829 Millington was appointed by the Anglo-Mexican Mining Association of Vera Cruz as chief engineer of the silver mines and superintendent of the mint for a three year contract. On 27 October an auction was held at 5 Doughty Street, London, of his furniture and effects: *the Property of a Gentleman going Abroad ... J Millington Going to Mexico*. John and Emily Millington had six children, only three of whom survived childhood.

When his contract ended he and his eldest son moved to Philadelphia, however, Emily died on her voyage to join them, in 1833. During his time in Philadelphia Millington opened a scientific equipment store, which was not a success; but he found employment with the Geological Society of Pennsylvania to investigate the Rappahannock goldmines, to the south-west of Fredericksburg, Virginia. In 1834 he married Sarah Ann Letts, with whom he was to have three children. However, it was not long before Millington

returned to the world of academia: in February 1836 he began his twelve-year tenure as chair of chemistry and natural philosophy at the College of William and Mary in Williamsburg, Virginia. Three years later he published *Elements of Civil Engineering*.

In 1848 Millington accepted a professorship at the new University of Mississippi, to teach chemistry, natural philosophy, geology and agriculture. By 1860 Millington had moved to LaGrange, Tennessee, where the Union contingent appropriated Millington’s house for a Federal hospital and burned his papers. For the remainder of the Civil War, Millington and his family moved to Philadelphia. Millington died in 1868 in Richmond, Virginia, where he had moved to live with his daughter after the War was over.



Sir Thomas Lawrence PRA
Portrait of Mary Hamilton, 1789
Pencil and red and black chalk
18 × 12¼ inches · 458 × 312 mm
© The Trustees of the British Museum



SIR THOMAS LAWRENCE PRA 1769–1830

Jane Allnutt

Pencil, red crayon and watercolour
7¾ × 4½ inches · 188 × 114 mm
Drawn circa 1825–6

COLLECTIONS
Private collection, France

Sir Thomas Lawrence PRA
Jane Allnutt, later Jane Carr, circa 1825
Oil on canvas · 15 × 15 inches · 381 × 381 mm
The Huntington Library, Art Collections and Botanical
Gardens, San Marino, California



This particularly charming drawing is a portrait study of the young Jane Allnutt. Born in 1818, Jane was the youngest child of John Allnutt (1773–1863) and his second wife Eleanor Brandram (1789–1866). The Allnutt family had amassed a considerable fortune in the wine trade throughout the eighteenth century and John Allnutt, a friend and considerable patron of artists including Lawrence, Constable and Turner, spent much of his wealth on his collection. Allnutt was one of a new breed of prosperous merchants who became collectors and patrons, and he assembled his collection with the intention of bequeathing them to his children. Indeed, a label signed by Allnutt on the back of Turner’s *The Devil’s Bridge, St Gothard*, circa 1803–4 (private collection) records that it was presented ‘to my daughter Jane’.

Jane and her sister grew up in a large family house in Clapham, then a rural spot on the outskirts of south London. They were joined in the early 1840s by their stepbrother’s young daughter, Anna, later Lady Brassey (1839–1887), the renowned travel writer and photographer.

On 22 May 1845 Jane married Henry Carr (1817–1888) at Holy Trinity Church on Clapham Common. The occasion was celebrated in a group portrait by David Cox Jr, *The Wedding Breakfast* (private collection). Henry Carr subsequently enlisted Cox’s help in arranging the posthumous sale of John Allnutt’s collection at Christie’s on 20 June 1863. Little further is recorded

concerning Jane and she may have died early in her marriage.

There is a small unfinished painting of the head of Jane Allnutt of the same date, circa 1825, in the Huntington Library, San Marino, which casts significant light on Lawrence’s technique and attitude to patronage. It the Huntington picture he carefully painted the face and hair with vigorous brushstrokes, but evidently intended to enhance the portrait further through strong contrasts of light and shadow, bringing up the left side of the picture, while casting a shadow on the right. Another unfinished oil portrait, slightly larger in size (present whereabouts unknown) was started some months after the Huntington picture in which the pose is the same, with Jane’s head slightly tilted to her right. This was possibly at the request of John Allnutt, whose generosity toward the artist called for special treatment as Allnutt often helped Lawrence during his constant financial struggles, brought on largely as a result of the cost of building his remarkable collection of old master drawings. £5,000 was repaid to Allnutt by the executors after Lawrence’s death. When Lawrence died in 1830 both versions of the portrait were incomplete. The Huntington picture was presumably dispersed along with other unclaimed canvases; however, John Allnutt did put in a claim for the later version, which was then described as ‘Head nearly finished.’ Allnutt evidently wished to preserve the portrait in its unfinished

state as the work of Lawrence’s own hand, rather than with additions by his assistants.

The portrait of Jane, his youngest child, was the last of many paintings Allnutt commissioned from Lawrence. Soon after marrying Elizabeth Garthwaite, his first wife, in 1796, he commissioned Lawrence to paint them both in a pair of full-length portraits of 1797–98, exhibited at the Royal Academy in 1799 (private collection). In about 1803, his wife’s portrait was altered to include the figure of their daughter Anna, born 1801. Elizabeth Allnutt died in 1810, and when he remarried five years later, he commissioned Lawrence to paint a bust length portrait of his second wife, Eleanor Brandram; a far less ambitious picture than those painted for his first marriage.

The present drawing shows Jane full-length with her head also slightly tilted to her right and her arm extended, resting on the back of a chair, her left arm behind her back. She stands firmly on her left foot with right leg crossed over, her foot pointed and delicately resting on her toes. Wearing a simple high-waisted dress, the dashes of colour added for her sparkling blue eyes, ruby lips and hint of brown in her hair animate the young sitter with a vivacity and charm so characteristic of Lawrence’s adept drawing style. Lawrence was particularly skilled at capturing the innocence of childhood, and as a family friend he had known Jane since birth so naturally she appears quite at ease and composed.



GEORGE AUGUSTUS WALLIS 1761–1847

An ideal landscape with a Memorial to Epaminondas



Black chalk on laid paper watermarked:
P Miliani Fabriano
Each: 28¾ × 39¾ inches · 720 × 1010 mm
Both signed and inscribed: *Wallis invenit Roma*
Drawn *circa* 1800

COLLECTIONS
Private collection, Germany, 2011

GEORGE AUGUSTUS WALLIS 1761–1847

The Gathering of Phocion’s Ashes



George Augustus Wallis is an extraordinary example of an artist who was fêted throughout Europe in his lifetime, described as the ‘English Poussin’, with a distinguished roster of patrons before the age of forty, who is now barely known or regarded. When he is noted it is either for a small group of *plein air* oil studies often attributed to him or for his activities as a picture dealer and agent. Part of the problem is that Wallis spent almost all

of his adult life away from England, largely in Italy and Germany and made little effort to exhibit in his native land as his patronage, even from British collectors, tended to be gathered from visitors. His work was acquired by some of foremost connoisseurs of the day including the Lord Warwick who funded this first studies in Rome, Thomas Hope, Lord Bristol, the Marquis of Lansdowne, Sir William Hamilton, Lord

Berwick, Sir Thomas Lawrence, Bertel Thorvaldsen and by William Young Ottley who wrote in 1814 that: *Gifted by nature with sublime ideas, an an enthusiast in his profession, this artist has successfully employed his eminent talents in landscape scenery, appropriately enriching the same with historical or fabulous subjects – which unite the wildness of Salvator Rosa with the classic chastity of Nicolo Poussin, and the elegant simplicity of his kinsman,*

Gaspar, without yielding the palm to any of them, either in the grandeur of his conceptions or in the bold facility of his executions. In spite of his relative obscurity since his death, Wallis deserves to be highly regarded as a painter and draughtsman of the highest calibre and as one of the last proponents of the classical tradition.

Little is known of Wallis’s early training before he arrived in Italy in 1788 under the Earl of Warwick’s patronage. Early on he settled in Naples and gravitated to the small artistic community there, which to some extent focussed around the household of Sir William Hamilton, and his style developed under the influence of Philipp Hackert and Christoph Heinrich Kniep. At this period he seems to have travelled widely in central and southern Italy as well as in Sicily in the company of Thomas Hope, sketching prolifically in pen and ink, pencil and oil. His early masterpiece of 1790, *The Temple of the Sibyl* at Tivoli (Private collection) dates from this time. By the time Wallis settled in Rome in 1794 with his wife and daughter he was evidently already considered to be part of well established community of British artists in the city, however, he increasingly gravitated to the company of the Austrian and German artists resident in Rome, especially Joseph Anton Koch, Christian Reinhart and particularly to the Dane, Asmus Jakob Carstens, whose artistic interests and outlooks were increasingly closer to his own. Wallis and Carstens also shared an interest in subjects from Ossian and Wallis, on the basis of the present drawings, the largest and most highly finished in his *oeuvre*, must have also been greatly influenced by Carstens’s exhibition of eleven large figure drawings and watercolours in 1795. Two of Wallis’s Ossianic paintings, acquired by Lord Bristol, were exhibited in Rome in 1801 and received glowing praise including a notice in Madame de Staël’s *Corinne* which served to cement his international reputation.

The present drawings appear to date from *circa* 1799–1802, a period when Wallis was establishing his international reputation as the leading landscape painter in Italy, culminating with his election to the Roman Academy. Wallis and his close collaborator Koch especially studied Poussin’s work and our drawing of *The Gathering of Phocion’s Ashes* appears to be directly informed and inspired by two of the French master’s works, *Landscape with the Ashes of Phocion* (Walker Art Gallery, Liverpool) and *The Funeral of Phocion* (National Museum of Wales, Cardiff and two other versions, Louvre and the Glass House, New Canaan). Our drawing of *An Ideal landscape with a Memorial to Epaminondas* and the related drawing owned by Thorvaldsen (Thorvaldsen Museum, Copenhagen, Inv. No. D650, 662 × 985 mm, which has been dated to 1799) was similarly developed from a knowledge of Poussin’s *Landscape with the Ashes of Phocion*. It also seems likely that Wallis also used his friend Schinkel’s drawings as source material. Wallis’s final major work of his Roman period was *Ave Maria* (exhibited RA 1807, now lost) which employed the glazing method which he learned from his friend Washington Alston who had arrived in Rome in 1805. Unfortunately *Ave Maria* and most of Wallis’s subsequent paintings have suffered from the bitumen which Allston’s technique employed.

During the Napoleonic Wars many Italian families were anxious to sell paintings from their collections and Wallis returned to London with a number of old masters which he had acquired with the intention of selling them to British collectors. His relatively short stay in England was marred by the ill feeling engendered by his behaviour during the French occupation of Rome when he was believed to have informed on the activities of his fellow artists to the French. Whatever the truth, Wallis seems to have had a deserved reputation for behaving badly and his stay in London was short-lived. In October 1807

he left for Spain to act as agent for William Buchanan, the picture dealer. He spent two years following in the wake of the armies in the Peninsula acquiring paintings before they could be seized by the French; these included Velazquez’s *Rokeby Venus*, Correggio’s *Madonna of the Basket*, Murillos from the Palace in Santiago as well as major works from the collections of the Dukes of Alba and Altamira.

Wallis left Spain in 1810 on an extended return to England by way of Milan, Rome and Heidelberg which after a short stay in London, he decided to make his home. Wallis was inspired by the scenery and especially by Heidelberg Castle which became the subject of his late Romantic masterpieces. Wallis and his work exerted a huge influence of the younger generation of German landscape painters, particularly Carl Rottman and Ernst Fries. Wallis was regarded as one of the city’s most distinguished inhabitants and received visits from Goethe (who had received glowing reports of Wallis’s paintings from Schlegel in 1805), the Austrian Emperor and the Czar of Russia. During these years he travelled extensively before returning to Italy in about 1816, eventually settling in Florence in 1818.

During his years in Heidelberg Wallis had abandoned the idealized ‘Historical’ landscapes that had characterised the earlier part of his career in favour of a more literal transcription of nature and the sublime. However in about 1820 he again returned to historical landscapes as well as executing more Romantic works whilst continuing to search out further old masters. Wallis remained active as a painter until the end of his life although his powers were obviously in decline by the mid-1830s

These two magnificent drawings of Idealized Classical landscapes each celebrate the death of a famous Greek commander and statesman who endeavoured to maintain the tradition of democracy.

Epaminondas (Ἐπαμεινώνδας) *circa*

418 BC–362 BC), was a Theban general and statesman who transformed the Ancient Greek city-state of Thebes, leading it out of Spartan subjugation into a preeminent position in Greek politics. In the process he broke Spartan military power with his victory at Leuctra and liberated the Messenian helots, a group of Peloponnesian Greeks who had been enslaved under Spartan rule for some 230 years. Epaminondas reshaped the political map of Greece, fragmented old alliances, created new ones, and supervised the construction of entire cities. He was militarily influential as well, inventing and implementing several major battlefield tactics.

The Roman orator Cicero called Epaminondas ‘the first man of Greece’, however, the changes he wrought on the Greek political order did not long outlive him, as the cycle of shifting hegemonies and alliances continued unabated. Epaminondas, who had been praised in his time as an idealist and liberator, is today largely remembered for a decade of campaigning

Epaminondas was mortally wounded at the Battle of Mantinea in 362 BC. Informed he would die when the point of the spear that had broken off in his chest was removed, he asked if his shield had been saved. He was assured it had been, thus he died as the spear-head was removed, advising his



comrades to make peace with the Spartans. Hence, in Wallis’s depiction of *An Epitaph for Epaminondas*, the general’s shield is prominently displayed on a Doric column, with an inscription bearing his name around the base.

Phocion, (Φωκίωνος) popularly known as ‘The Good’ was a great Athenian general and statesman of the 4th century BC. Born of humble origin, he studied under Plato, Xenocrates, and possibly Diogenes and believed that extreme frugality was the condition for virtue. Phocion commanded universal respect and was elected *strategos* forty-five times. In spite of his military and naval successes against the Macedonians, most notably by securing Euboea against Macedonia and at Megara, he had come to see that a voluntary acquiescence to the supremacy of an enlightened ruler was better for Athens and for Greece than a hopeless struggle in defense of a political system that had lost its virtue. His advice was not taken; but the fatal battle of Chaeronea in which the independence of the Greek republics was lost for ever, proved its soundness. Phocion struggled at Athens to repress what appeared to him the reckless desire for war on the part of the fanatical patriots, for which he was regarded as a traitor. He was tried for treason on a false charge brought by his political enemies and after execution his body, flung

unburied over the borders of the state, was carried by some of his friends to Eleusis, and burned there. Our drawing shows his grieving widow collecting his ashes. The Athenians soon began to raise monuments to his memory and Plutarch’s *Life of Phocion* portrays him as a patriot, with a stern and stoical sense of duty.

We are indebted to the work of Colin J. Bailey (‘The English Poussin – An Introduction to the Life and Work of George Augustus Wallis’, *The Annual Report of the Walker Art Gallery*, no.6, 1975–76, pp.35–54 and, ‘George Augustus Wallis in Italy’, published in *Scotland and Italy: The fourth annual conference of the Scottish Society for Art History*, 1989, pp.28–58) and Monika von Wild (*George Augustus Wallis (1761–1847): Englischer Landschaftsmaler – Monographie und Oeuvrekatalog*, Frankfurt, 1996).

Nicolas Poussin *Landscape with the Body of Phocion*
Oil on canvas
46 × 70¼ inches · 1170 × 1780 mm
Earl of Plymouth, on loan to the National Museum of Wales, Cardiff

Nicolas Poussin *Landscape with the Ashes of Phocion*
Oil on canvas
45¾ × 70¼ inches · 1165 × 1785 mm
National Museums Liverpool, The Walker Art Gallery

RICHARD WESTALL RA 1765–1836

The peasant’s return to his family in the evening

Pen and ink and watercolour heightened
with white

7⅞ × 8⅞ inches · 200 × 207 mm

COLLECTION

Private collection, UK, circa 1975, to 2003

Private collection, UK, to 2011

EXHIBITED

London, Royal Academy, 1800, no.67;

London, *A selection of the works of Richard
Westall RA*, 1814, possibly as ‘*A reaper return-
ing*’, no.151 or 263;

London, Lowell Libson Ltd, *Watercolours and
Drawings: 18th and 19th Centuries*, 2003, no.17

In 1814 Richard Westall held an exhibition
numbering some three hundred and twelve
of his own works, which serves to underline
the prominent and popular position he
held in the London art world of the period.
Amongst the many distinguished lenders were
Richard Payne Knight, Lord Byron, Thomas
Hope, Samuel Rogers, and the Prince
Regent. It is possible that Benjamin Godfrey
Windus, the eminent watercolour collector,
was an early owner of this watercolour.

Throughout the 1820s Westall was in
constant demand by publishers who wanted
him to supply drawings and watercolours
which could be engraved for the *Annuals* and
illustrated editions of poetry that were so
popular. He became one of the most prolific
illustrators of poetry of the period.

The present freshly preserved water-
colour could be considered to be amongst
the small scale masterpieces of the genre
of literary illustration of the period. The
composition is one of Westall’s most perfect
Romantic images: the solitary travelling
harvester stands within the extensive land-
scape, reminiscent of the Lake District, hold-
ing a sickle, the image of which is mirrored
by the moon. Westall also treated this
subject in a small, less finished or resolved
watercolour, *The Reaper (The Harvest Moon)*,
depicting a reaper and his dog walking under
a harvest moon (National Gallery of Art,
Washington DC, Gift of William B. O’Neal).

We are grateful to Richard J. Westall
for his help in identifying the subject of this
drawing.



Richard Westall

The Reaper (The Harvest Moon)

Pen and grey ink with grey wash and watercolour over
pencil on wove paper

4 × 3¼ inches · 102 × 82 mm

National Gallery of Art, Washington DC,

Gift of William B. O’Neal



JOHN CONSTABLE RA 1776–1837

A view near Dedham from East Bergholt

Oil on canvas laid on panel
10½ × 14¾ inches · 265 × 375 mm
Painted in 1809

COLLECTIONS
Sir Michael Sadler (1861–1943), by 1933;
Dr. H.A.C. Gregory;
Gregory sale, Sotheby’s, 20 July 1949, lot 114
(bt. by Dr. Katz for £390);
Mrs. G. Abrahams;
Anonymous sale, London, Christie’s, 24 June
1977, lot 68;
Anonymous sale, London, Sotheby’s,
2 March 1983, lot 82;
Private collection, UK;
Anonymous sale, London, Sotheby’s,
25 November 2004, lot 13;
Private collection, UK, 2011

LITERATURE
The Hon. Andrew Shirley, *John Constable RA*,
1948, reproduced pl. 27;
Robert Hoozee, *L’Opera Completa di
Constable*, 1979, no.80;
Graham Reynolds, *The Early Paintings and
Drawings of John Constable*, 1996, text volume,
catalogue no.09.62, reproduced plates vol-
ume, pl.795

EXHIBITED
London, Burlington Fine Arts Club, *Winter
Exhibition*, 1933–34, no.64;
Suffolk, Aldeburgh Festival Exhibition, 1948,
no.2;
London, Arts Council, *Sketches and Drawings
from the Collection of Dr H.A.C Gregory*, 1949,
no.2;
London, Tate Gallery, *Constable*, 1976, no.91

The villages and surrounding countryside
of the Stour valley provided Constable with
endless inspiration for his paintings. This
view of Dedham looks west up onto the
Stour valley and shows Stratford St. Mary
church in the centre and Stoke-by-Nayland on
the horizon to the right. Although previously
dated to *circa* 1809, the present work seems to
be part of the extended sketching campaign
that Constable undertook around Dedham
in the period from 1811 to 1813 and is stylisti-
cally comparable with the other small *plein
air* oil studies made at this time. Both Anne
Lyles and Sarah Cove have recently noted the
similarity in approach and handling which
the present work shows with others of the

period. Constable also drew the same view
on page 43 of the 1813 sketch-book (now in
the Victoria and Albert Museum), which is
inscribed, 28 July. *1813. E(ast) B(ergholt)*.
In his correspondence with his friend
Fisher, Constable remarks, ‘but I should
paint my own places best- Painting is but
another word for feeling. I associate ‘my
careless boyhood’ to all that lies on the
banks of the Stour.’ The freshness of colour
and the vitality of the brushstrokes in the
present work encapsulate the enthusiasm
which Constable felt for his beloved Suffolk
countryside. Interestingly, the label on the
reverse of this painting is similar to that seen
on the backboard of another of Constable’s
Dedham views, from *circa* 1813 (Private
Collection, London).

John Constable
The Vale of Dedham, 1805
pencil and watercolour · 7½ × 12½ inches · 190 × 308 mm
© The Trustees of the British Museum

John Constable
Dedham from Langham 1813
oil on canvas · 5½ × 7½ inches · 137 × 190 mm
© Tate, London 2011





JOHN CONSTABLE RA 1776–1837

East Bergholt Church: The South Porch

Oil on canvas
14 × 8½ inches · 355 × 215 mm
Painted *circa* 1816–17

COLLECTIONS
F.L. Wilder;
and by descent

LITERATURE
Robert Hoozee, *L’Opera completa di Constable*,
1979, no.135, reproduced;
Leslie Parris and Ian Fleming-Williams,
Constable, 1991, p.182;
Graham Reynolds, *The early paintings and
drawings of John Constable*, 1996, no.16.96,
reproduced, pl.1358

EXHIBITED
New York, Salander-O’Reilly Galleries,
John Constable RA (1776–1837), 1988, cat no 38
(on loan);
Staatsgalerie, Stuttgart, *John Constable –
Natural Painter, Oil Sketches and Drawings
from the Victoria and Albert Museum*, 2011,
ex-catalogue

After moving to London in 1799, to attend the Royal Academy Schools, Constable continued to spend long periods in East Bergholt until 1817 (his father died in May 1816) and although subsequently he only visited the region for short periods, it continued to exercise a keen hold over his imagination throughout his life. Until at least 1821, Constable tended to depict places that he knew intimately, an unusual practice for an artist at this time. Unlike many of his contemporaries he did not undertake annual tours around Britain.

Constable described East Bergholt as *pleasantly situated in the most cultivated part of Suffolk, on a spot which overlooks the fertile valley of the Stour ... The beauty of the surrounding scenery, its gentle declivities, its luxuriant meadow flats sprinkled with flocks and herds, its well cultivated uplands, its woods and rivers, with numerous scattered villages and churches, farms and picturesque cottages all impart to this particular spot an ... elegance hardly anywhere else to be found.* (John Constable, *English landscape*)

The present study shows the south-west corner of St Mary the Virgin church, East Bergholt, from the lane leading to Flatford, framed by an arch of trees and warmed by a summer afternoon sun. The figures provide a splash of colour in the otherwise dark foreground and the white stones help to draw our eye up the lane to the church itself. The pencil study (Reynolds, no.17.29a), in the Clark Institute is closely related to the present work; the church is depicted from almost exactly the same spot, the branches of the trees on the left are hanging down and obscuring the building slightly, however, there are no figures in the lane.

Constable made numerous sketches and finished paintings of East Bergholt church throughout his career, including a number from the same viewpoint as the present study. There is a larger more highly finished oil which is now in the Durban Art Gallery, South Africa (Reynolds, no.17.30); it was painted from almost the same position in the lane as our study but there are no figures. Another pencil sketch is in the National Gallery of Canada, Ottawa (Reynolds, no.16.98) whilst a further oil study (Reynolds 16.97, private collection) shows the church from the same lane but the artist has positioned himself nearer the end of the lane and more of the church is visible.

The production of several works in a variety of media is consistent with the manner in which Constable worked. His intellectual and artistic curiosity was roused by detailed exploration of all aspects of a particular scene and the manner in which these translated through the use of different media. This careful study allowed the artist to explore the constantly and often subtly changing light and tone on the subject.

There are several references in Farington's

diary to Constable having painting a number of studies in the summer of 1817, whilst holidaying with Maria. On Tuesday 11 November for instance, Farington wrote, *Constable called, and told me He had passed 10 weeks at Bergholt in Suffolk with His friends & had painted many studies.* (*The Diary of Joseph Farington*, Vol. xiv, p.5103). He also mentions a little later that some painted studies which Constable had made the previous summer had been favourably regarded. (Farington, *op.cit.*, p.5111).

The church of St. Mary the Virgin was begun around 1350 but was largely completed some two hundred years later. Designed in the late Perpendicular style, the church incorporates fragments of brick and stone from the earlier church on the site. The south porch, as seen in Constable's painting, shows the priest's chamber above the entrance. Inside, beside a recess in the north wall of the sanctuary is a memorial to Constable's wife Maria, and a memorial window to the artist is in the south aisle. The Constable family tomb lies in the north-east corner of the churchyard. The artist's parents are both buried here, although



John Constable
East Bergholt Church from the South-West, circa 1817
Charcoal or black chalk on white laid paper
7⅞ × 7½ inches · 187 × 189 mm
Sterling and Francine Clark Art Institute, Williamstown,
Massachusetts, USA, Gift of the Manton Art Foundation in
memory of Sir Edwin and Lady Manton, 2007.8.32
© Sterling and Francine Clark Art Institute, Williamstown,
Massachusetts, USA (photo by Michael Agee)

Constable is buried at Hampstead cemetery in London. Willy Lott, the old tenant farmer whose house at Flatford appears in several works by Constable, is also buried in St Mary's churchyard.



East Bergholt Church today



JOHN CONSTABLE RA 1776–1837

A horse and cart used in ‘Branch Hill Pond’, with a study for ‘The Gleaners, Brighton’ verso

Double-sided drawing
Pencil on paper prepared with bistre (recto)
5¾ × 9 inches · 146 × 228 mm
Drawn *circa* 1824–5

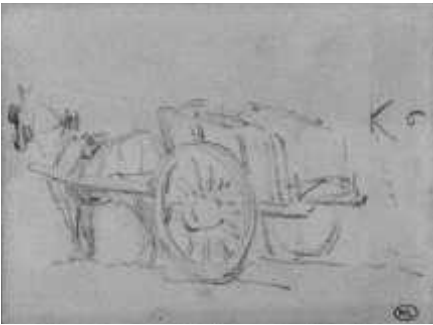
COLLECTIONS
Sir Robert Witt, London
(collection mark L.2228b);
Thomas Carr Howe Jr, San Francisco;
David Raymond Fine Art, San Francisco,
circa 1997;
Christie’s, London, 8 June 2000, lot 119;
Private collection, 2011

This bold and handsome drawing on a paper especially prepared by Constable with bistre (a wash of soot intended to give the paper a warm grey tone) contains studies for two of Constable’s major works: *Branch Hill Pond, Hampstead* and *The Gleaners, Brighton*, 1824.

The drawing (recto) of a horse and cart with two figures is related to the motif found in Constable’s *Branch Hill Pond, Hampstead*, exhibited at the Royal Academy, 1825 (collection: Virginia Museum of Fine Arts, Richmond) and the replica he painted in the same year for Claude Schroth (Oskar Reinhart Foundation, Winterthur, *cf.* G. Reynolds, *The Later Paintings and Drawings of John Constable*, 1984, p.158, nos.25.5 and 25.6, repr. pls.576 and 577). However, the kneeling figure has been moved so that he works on the wheel of the cart, while the other figure now stands with his back to the cart. Constable painted further versions of Branch Hill Pond in 1828, notably the example in the Cleveland Museum of Art and the Victoria & Albert Museum. Constable had



John Constable *Branch Hill Pond, Hampstead*, 1828
Oil on canvas · 23⅞ × 30¾ inches · 606 × 781 mm
The Cleveland Museum of Art,
Leonard C. Hanna, Jr Fund 1972.48



John Constable *A carriage drawn by a horse*
Pencil · 3¼ × 4¼ inches · 81 × 109 mm
© musée du Louvre department des Arts graphiques



John Constable *Study of a cart and horses, with a carter and a dog*, 1814
Oil on paper · 6½ × 9⅞ inches · 165 × 238 mm
Inscribed with monogram JC verso
(Reynolds, *Early Paintings and Drawings*, p.199, no.14.38)
© v&A Images, Victoria and Albert Museum



John Constable
Branch Hill Pond, Hampstead Heath,
1824–25
Oil on canvas
24½ × 30¾ inches
622 × 781 mm
Virginia Museum
of Fine Arts, Richmond
Adolph D. and Wilkins
C. Williams Collection
Photo: Katherine Wetzel
© Virginia Museum of
Fine Arts





verso

John Constable RA
The Battery on the West Cliff, Brighton, 1824
Pencil · 6½ × 9¾ inches · 157 × 244 mm
Reynolds, *Later Paintings & Drawings*, no.24.22,
© v&a Images, Victoria and Albert Museum

John Constable RA
A windmill near Brighton, 1824
Oil on paper · 6½ × 9¾ inches · 157 × 244 mm
Reynolds, *Later Paintings & Drawings*, no.24.21,
verso of 24.21 (recto of 24.22)
© v&a Images, Victoria and Albert Museum

also made a number of studies of carts in 1814 (Graham Reynolds, *The Early Paintings and Drawings of John Constable*, 1996, p.195, no.14.32, p.54, and 14.37–42, illus pls.1153, 1183–6, 1188–9) and the horse and cart seen in our drawing (without the figures) is similar to that found in a pencil drawing in the Louvre, possibly from a divided sketchbook of 1814 (*The Early Paintings and Drawings of John Constable*, 1996, p.200, no.14.43, repr. pl.1179).

The drawing on the verso of our sheet also suggests a date of 1824–5, the years of Constable’s first two visits to Brighton. On his first visit, for his wife’s health, in August 1824, he made an oil study *The Gleaners* depicting women gathering the straw sheaves of corn after the harvest on the South Downs above Brighton.

In the letter written by Graham Reynolds in April 1998 about the present drawing he states: *I agree that the drawing of a horse and cart on the recto of your sheet was probably made by Constable before, and used in the preparation of, the first version of ‘Branch Hill Pond, Hampstead’.* This is the painting in the Virginia Museum of Fine Arts, Richmond, No.25.5 (Plate 576 in my *‘Later Paintings and Drawings of John Constable’*. When he set about making a replica for Claude Scroth (my No.25.7, Plate 577,

at Winterthur) he made a tracing of this episode as a guide for his assistant John Dunthorne.

The tracing is described and reproduced in the appendix to my ‘Early Paintings and Drawings of John Constable’, No.25.5A and Plate 1411 and is obviously a drawing of totally different character. Yours, as you say, has the appearance of being a group of sketches made in front of the motif and is not literally followed in the ensuing painting. I think however Leslie Parris [letter dated June 1997] meant to express uncertainty about the order in which the verso of your drawing and the oil sketch ‘The Gleaners’ in the Tate Gallery were made. This is more open to question, since the outlines are markedly similar. But stylistic comparison with such drawings as my No.24.22, Plate 495 and the presence of apparently unrelated rough notes, perhaps of a boat, might suggest that this too may be an open air study.’

Previous owners of this drawing include Thomas Carr Howe Jr (1904–1994), a distinguished former director of the California Palace of the Legion of Honor in San Francisco. During the Second World War he served in Germany and was involved in recovering artworks; as a result he was subsequently appointed Deputy Chief of the Monuments, Fine Arts and Archives to oversee the restitution of cultural treasures in Europe.



John Constable RA
The Gleaners, Brighton, 1824
Oil on canvas
6¼ × 11¾ inches · 159 × 302 mm
© Tate, London 2011



RICHARD PARKES BONINGTON 1802 – 1828

An album of drawings made at Amiens Cathedral, Westminster Abbey and Notre Dame

COLLECTIONS

The artist;
Richard Bonington, father of the artist,
by inheritance;
Bonington sale, Sotheby & Son, 29 and
30 June 1829, probably lot 18, *Spirited sketches
of Tombs in Normandy, etc., some tinted* (13),
£ 3 / 5 / 0, (purchased Colnaghi);
C.F. Hughes, by 1940;
and by descent to 1997;
Deborah Gage;
Private collection

LITERATURE

Patrick Noon, *Richard Parkes Bonington:
the complete paintings*, 2008, catalogue nos.
315, 316 and 317;
Patrick Noon, *Richard Parkes Bonington: the
complete drawings*, 2011, catalogue nos. 65, 74,
203, 204, 205, 206, 207 and 208

These drawings form a group of studies
of medieval and renaissance sculpture
which were assembled from the works in
Bonington’s studio in Paris on his death
and which were brought to London for
sale by his father. Our album seems to have
been assembled for the sale and originally
contained a further two pencil drawings
made at Amiens (Noon, 2011, *op. cit.* nos. 63
& 64). Noon has recently noted that it was
at this time that Bonington adopted draw-
ing in pen and ink at a time, encouraged by
his growing friendship with Delacroix, he
was beginning to gather material to bolster
his new found interest in historical and
literary subjects. These beautiful, rapidly
made drawings incisively convey not only
the details of costume which would be of
interest to a painter of historical tastes but
the very essence of the subjects’ sculptural
qualities. These merits were highly regarded
from very early on and J. T. Smith, Keeper
of prints at the British Museum recorded a
conversation he had with Henry Smedley
very shortly after the 1829 Bonington sale:
*Bonington’s drawings, held at a respectful
distance from the butter dish, were the next topic
of conversation. ‘I agree with you’, observed my
friend, ‘they are invaluable; even his slightest
pencil touches are treasures. I have shown you
the studies from the figures which surround Lord
Norris’ monument in the Abbey; have they not all
the spirit of Vandyke?’* (J.T. Smith, *A Book for a
Rainy Day*, 1861, p.260).

Eight of our drawings were made at
Westminster Abbey in July 1825. Noon has
noted (Noon, 2008, *op. cit.*) that the success
of British artists at the 1824 *Salon* was the
culminating event of the Anglomania which
had gripped younger Parisians in the wake
of the return of the French royal family

*A study after the monument of
Sir Thomas Bromley, Westminster Abbey*

Pen and brush and brown ink over pencil
4¾ × 7 inches · 119 × 175 mm
Inscribed in pencil, upper left, 16 and in ink
centre right 1587
Noon (2008) catalogue no.315



*A study after the monument of
Sir John Puckering, Westminster Abbey*

Pen and brush and brown ink over pencil
4½ × 7 inches · 112 × 175 mm
Inscribed in ink lower right 1596
Noon (2008) catalogue no.316





*A study after the monument of Margaret,
Countess of Lennox, Westminster Abbey*

Pen and brown ink over pencil
 4³/₈ × 3¹/₄ inches · 111 × 82 mm
 Numbered in pencil: 59
 Noon (2011) catalogue no.204



*A study after the monument of
Sir Richard Pecksall, Westminster Abbey*

Pen and brown ink over pencil
 6³/₈ × 3³/₈ inches · 160 × 85 mm
 Noon (2011) catalogue no.206



*A study after the monument of William Cecil,
1st Baron Burghley, Westminster Abbey*

Pen and brown ink over pencil
 4 × 3 inches · 102 × 76 mm
 Numbered in pencil: 59
 Noon (2011) catalogue no.207

This drawing depicts two of Lord Burghley's daughters



*A study after the monument of John Russell,
4th Baron Russell, Westminster Abbey*

Pen and brown ink over pencil
 4 × 3 inches · 102 × 76 mm
 Numbered in pencil: 59
 Noon (2011) catalogue no.205



*A study after the monument of
Lord Talbot, Earl of Shrewsbury,
Westminster Abbey*

Pen and brown ink over pencil
 5 × 2³/₈ inches · 125 × 61 mm
 Noon (2011) catalogue no.203

Another related monochromatic watercolour study of this figure by Bonington is in the Courtauld Institute of Art Gallery (Noon, 2008, cat. No. 314) and related drawings by Delacroix are in the Louvre.



*A study after the monument of William Cecil,
1st Baron Burghley, Westminster Abbey*

Pen and brown ink over pencil
 4 × 3 inches · 102 × 76 mm
 Noon (2011) catalogue no.208

This drawing depicts one of Lord Burghley's sons

from exile in England and the restoration of the monarchy. In June 1825 Bonington requested permission to make drawings at Westminster Abbey and received a letter of permission from the Keeper, the artist William Westall and subsequently Bonington, Alexandre Colin, Édouard Bertin and Eugène Delacroix visited the Abbey on a sketching campaign intended to gather material with which to engage new clients. They appear to have concentrated on the principal tombs in the Sanctuary, adjacent ambulatories and side chapels including those to Lord Norris, the Earl of Shrewsbury, Sir Francis Vere, Sir Thomas Bromley, Sir John Puckering, the Countess of Lennox, Lord Russell, Sir Richard Pecksall, Lord Burghley and King Edward III with Delacroix and Bonington often drawing side by side. In these drawings they appear to have concentrated on the mourning figures in the monuments. Other drawings by Bonington made at Westminster Abbey are in the British Museum, the Courtauld Institute of Art, the Royal Academy, London and the National Gallery of Scotland.

The three remaining drawings of sculptural monuments were made in France. The large pencil drawing depicts a stone carving of the Massacre of the Innocents situated on the lower register of the tympanum of the north transept portal of Notre Dame, Paris. The two other drawings depict sculptural elements which are, as yet, unidentified but which were undoubtedly made either in Paris or Amiens.

Patrick Noon’s opinion in a recent conversation is that this album was assembled in preparation for the posthumous

studio sale. Richard Bonington, the artist’s father removed the contents of his son’s Paris studio ‘in one large case’ to London with help from the President of the Royal Academy, Sir Thomas Lawrence and Samuel Prout. Bonington snr also took advice from the dealer Dominic Colnaghi prior to their successful auction by Sotheby. The album has, unusually, remained intact (other than two pencil drawings which differed significantly in technique to the other works in this album, Noon 2011, nos. 63 & 64) and was eventually owned by C.E. Hughes who collaborated with Dubuisson on the translation into English of *Richard Parkes Bonington: His Life and Work* published in 1924.



Two figures from an unidentified monument either at Amiens or Paris

Pencil
5⅜ × 2 inches · 135 × 50 mm
Numbered in pencil: 59
Noon (2011) catalogue no.65



A detail from the Massacre of the Innocents, sculpted figures, Notre Dame, Paris

Pencil
4⅜ × 5⅜ inches · 110 × 135 mm
Inscribed in pencil by the artist: *Notre Dame / Paris*
and numbered 39
Noon (2011) catalogue no.74



A study after a medieval statue, probably of the Virgin

Pen and brush and brown ink over pencil
5¼ × 2¼ inches · 131 × 65 mm
Noon (2008) catalogue no.317

JOHN LINNELL 1792–1882

Charles Heathcote Tatham with subsidiary sketches of Julia Tatham

Pen and brown ink
13¼ × 8½ inches · 335 × 216 mm
Signed and dated *J. Linnell 1812*, also inscribed
C. Tatham

COLLECTIONS
Mrs Olive Herbert (granddaughter of
the artist);
Charles E. Preston, 1942;
Mr A. Buckland Kent, 1962;
Martyn Gregory, London, 1982;
Private collection, UK, to 2011

EXHIBITED
London, Martyn Gregory, *John Linnell, Truth
to Nature (A Centennial Exhibition)* November
1982, cat no.69, reproduced

The reputation of Charles Heathcote
Tatham (1772–1848) the architect and
designer, was considerable by the time
Linnell met him at the Keppel Street Baptist
church in 1811. Tatham had been ‘adopted’ at
the outset of his career by Henry Holland,
architect to the Prince of Wales, and was
sent by Holland to study in Italy. There
he developed his knowledge of classical

architecture and a circle of influential
companions, among them Canova, Angelia
Kauffman, Sir William and Lady Hamilton,
and notably, Frederick Howard, 5th Earl of
Carlisle, who became his patron. Back in
England Tatham developed an important
and influential practice from his house at
101 Park Street, Mayfair, and his significant
commissions of the period included the
sculpture gallery at Castle Howard as well as
architectural and the supply of designs for
furniture and metalwork for patrons who
included the Prince of Wales, the Duke of
Bedford, Lady Greville, the Marquess of
Stafford, Earl Spencer and Lord Yarborough.
However, Tatham was uncompromising and
litigious and this tended to alienate patrons
and, in spite of his prodigious talent, his
career was on the wane by the time that
Linnell met him. Linnell wrote that Tatham
was ‘naturally a proud man which appeared
unhappily the case in the latter part of his
career, for had he but been wise enough to
accept commissions for works of inferior
size he might have been fully employed, but
he stood out for large jobs from the titled

great and would not undertake jobs from
builders...’ The result was that Tatham
had to abandon his Mayfair house for the
more modest Alpha Cottage, Alpha Road,
Marylebone where Blake, Haydon, Palmer
and Linnell were frequent visitors. Tatham
finally ended his days as Warden of the
Holy Trinity Hospital, Greenwich. Tatham
encouraged Linnell and facilitated several
portrait commissions including those of
Thomas Chevalier, surgeon to George III;
Lady Anstruther and Sir Arthur Paget. He
also gave Linnell introductions to aristocratic
acquaintances who wished to have drawing
lessons. Of Tatham’s children, his eldest son,
Frederick, became an artist and follower of
William Blake. His daughter, Julia, eloped
with the painter, George Richmond, on
funds borrowed from Samuel Palmer. The
sketches se in the present drawing showing
a small girl playing are almost certainly of
Julia Tatham.

Tatham was also portrayed by Thomas
Kearsley (untraced) and a large crayon
portrait by B.R. Haydon, drawn in 1823, is in
the British Museum.

Benjamin Robert Haydon
Portrait of Charles Heathcote Tatham
Black chalk with red and white chalk on
brown paper
Inscribed and dated: *B R H 1823*
18¼ × 18½ inches · 463 × 469 mm
© The Trustees of the British Museum

John Linnell
Alpha Cottages
Watercolour · 4¼ × 5¾ · 106 × 144 mm
Signed and dated 1814
Courtesy of the Syndics of the Fitzwilliam
Museum Cambridge



WILLIAM TURNER OF OXFORD 1789–1862

Trees in a landscape at dusk

Watercolour and gouache on blue paper
11¼ × 14½ inches · 280 × 370 mm
Painted in the mid-1830s

COLLECTIONS
Private collection, UK, to 2011

As one of the foremost components of landscape art, trees have the power to dictate the way in which landscapes are read and interpreted. Regarded by the Romantics as the most venerated elements of landscape, trees play a dominant role in their understanding of nature, as well as having the power to create atmosphere and add narrative. The Rev William Gilpin, proponent of the *picturesque* in landscape and perhaps the most influential champion of the tree in eighteenth century landscape art, contended: ‘It is no exaggerated praise to call a tree the *grandest*, and most *beautiful* of all the productions of the earth.’ (W. Gilpin, *Remarks on Forest Scenery, and other Woodland Views Relative chiefly to Picturesque Beauty*, vol.1, 1791, p.1).

For Turner of Oxford trees were a vital component in many of his finest compositions and he was able to imbue them with energy and life. Although the location is not identified – this composition is unlikely to have been intended as a piece of topography – the swaying trees in the present watercolour convey a sense of brooding power heroically filling the format against a looming sky with a counterpoint of the

tapestry-like array of wildflowers and plants delicately picked out in pinks and greens in the left foreground. This is one of Turner’s most powerful small compositions and is reminiscent of John Robert Cozens’s treatments of the Galleria di Sopra, in which trees give form and emotional energy to the composition.

John Robert Cozens
The Galleria di Sopra, Lake Albano
Pencil and watercolour · 17 × 24¼ inches · 432 × 616 mm
Painted in the 1780s
Private collection, USA, formerly with Lowell Libson Ltd

William Turner of Oxford
A Pollarded Willow
Watercolour and gouache and some gum arabic
14¾ × 10¾ inches · 373 × 271 mm
Inscribed and dated verso: *Godstow Oct. 13 1835*
National Gallery of Scotland



WILLIAM TURNER OF OXFORD 1789–1862

Two boys in smocks

Watercolour over pencil heightened
with white
9 × 7¾ inches · 229 × 195 mm

COLLECTIONS
Charles Ryskamp

Turner of Oxford first made studies of rustic figures in about 1806 when he was studying under John Varley and in the 1830s and 1840s he was to occasionally include such figures, often silhouetted against the skyline. These elements are more than mere staffage and compositional devices as they tend to add an element of social comment to the landscapes. He also made a small number of carefully composed, if somewhat typically quirky, watercolours of rustic figures, such as the present example where the landscape element forms a *repoussoir* to the figures.



William Turner of Oxford
Girls resting by a corn stook
Watercolour heightened with gouache
6¼ × 8¾ inches · 158 × 224 mm · Inscribed verso
National Gallery of Scotland



WILLIAM TURNER OF OXFORD 1789–1862

Oxford from Hinksey Hill with harvesters in the foreground

Pencil and watercolour heightened with gouache and white
10⁵/₈ × 19¹/₄ inches · 270 × 490 mm

COLLECTIONS
Private collection, 2010

EXHIBITED
Possibly, University Galleries, Oxford, *Loan exhibition of the work of William Turner of Oxford (1789–1862)*, 1895, no.150 as *Oxford from Hinksey*, 1855, (10¹/₄ × 17³/₄) lent by Miss Faulkner

This watercolour is taken from Hinksey Hill, south-west of Oxford, and shows harvesters in the foreground with the domes and spires of the university accurately rendered beyond. Sky was an important element in Turner's landscapes and his success at capturing different skies and weather patterns was commented on time and again by his contemporaries. For example, in an early review of 1808 one critic wrote, *by the mere dint of his superior art he has rolled such clouds over these landscapes, as has given to a*

flat country an equal grandeur with mountain scenery. As is usual in Turner's best work, he has the ability to give a conventional formula an individual and adventurous twist, in this case the bright colours of the cloaks draped over the corn stooks in the foreground which anchors the viewer's eye in the centre of the panorama before leading it through the landscape to the spires of Oxford. Turner had used a similar device earlier in a view of Oxford from Hinksey Hill of 1810 in the Ashmolean Museum.



After William Turner of Oxford
Landscape with distant view of Oxford from Hinksey, circa 1816–17
Etching · 6³/₈ × 8¹/₂ inches · 163 × 215 mm
© The Trustees of the British Museum



William Turner of Oxford
Oxford from Hinksey Hill, 1810
Pencil and watercolour with touches of gouache
10³/₈ × 15⁵/₈ inches · 262 × 397 mm
Signed and dated 1810
© 2011 University of Oxford, Ashmolean Museum



WILLIAM TURNER OF OXFORD 1789–1862

Haymaking – study from nature, in Osney Meadow, near Oxford, looking towards Iffley

Watercolour and gouache
9¾ × 13¾ inches · 250 × 350 mm
Signed and inscribed *Oxford*, lower left
Painted in 1854

COLLECTIONS
Frederick Parker Morrell, *circa* 1838–1908;
Harriette Morrell, widow of the above, 1925;
Morrell sale, Knight, Frank & Rutley, Black
Hall, Oxford, 28 April 1925, lot 169, 4 gns;
Mrs. Warren, purchased at the above sale;
A. P. Warren, by descent, 1971;
Reginald Alton MC;
by descent to 2011

LITERATURE
Susie O’Reilly, Christopher Titterington and
Timothy Wilcox, *William Turner of Oxford*
(1789–1862) exhibition catalogue, 1984–5,
no.79, repr. p.73

EXHIBITED
London, The Royal Society of Painters in
Watercolours, 1854, no.78 (5gns.);
Thos. Agnew & Sons, London,
Annual Exhibition of Watercolours and
Drawings, January – February 1972;
Woodstock, Oxfordshire County Museum,
William Turner of Oxford (1789–1862), 1984–5,
touring exhibition to The Bankside Gallery,
London, and The Museum and Art Gallery,
Bolton, no.79

This is a particularly successful late treat-
ment of a favourite composition of Turner
of Oxford’s. The composition is cleverly
composed to draw the eye whilst containing
the viewer’s focus on the harvesters within a
relatively featureless open landscape with a
low horizon.

Frederick Parker Morrell (c.1838–1908) the
original owner of this watercolour formed
the largest known collection of Turner of
Oxford’s works which included pictures
purchased by his mother as early as 1818.
Morrell was matriculated at the University
of Oxford from St John’s College on 29 June
1857 and obtained a Fourth in Natural
Sciences in 1861. In 1863 Morrell succeeded
his father as Steward of St John’s College
(a post he held until 1882). In 1867 Morrell
married Harriette Wynter, the daughter
of the President of St John’s and was also
recorded as being in partnership as a solicitor
with his father at 1 St Giles (the address the
firm was to occupy until the 1990s. In 1880
Morrell was appointed University Coroner
and Registrar to the Vice-Chancellor’s
Court, and succeeded his father as Solicitor
to the University and Clerk to the Local
Board and School Board. Further success
came in 1899 when Morrell was elected
Mayor of Oxford, the first graduate of the
University of Oxford to hold this office.
Morrell died in 1908, and his widow survived
until 1925. Their son Philip was the husband
of Ottoline Morrell.



DAVID COX 1783–1859

A French market scene, possibly Boulogne

Watercolour
6¾ × 8¼ inches · 170 × 210 mm
Painted in 1829 or 1832

In 1829, Cox had travelled with his son from Dover to Calais and going on to Amiens, Beauvais and Paris and stopping at Rouen, possibly on the way back. He made a further short trip to France in 1832 when he visited Boulogne, Saint-Omer and Dieppe in the company of Frederick Bruce, a former pupil. On these two visits, Cox’s only forays outside Britain, he made on-the-spot sketches, often in pencil with annotations of colour and building materials, adding the watercolour washes possibly at the end of a day’s work.

The works that Cox made as a result of his two visits to France number amongst the most sparkling and beautifully articulated watercolours of his career although it is

interesting that the majority of them are unfinished. This is, perhaps, an indication of how emotionally unengaged Cox was by the subject matter. The present delightful study was presumably started on the spot and shows all the signs of being worked up into what would have been a very successful finished composition. In its half completed state it demonstrates not only the spontaneity a sketch but also the method by which Cox built up a watercolour.

Notable Continental sketches of this period include Cox’s watercolour *Street in Amiens*, 1829 (Worcester City Museum and Art Gallery) inscribed with colour notes throughout, as well as two watercolours in the Tate, *Tour d’Horloge, Rouen* and *Near the Pont d’Arcole*.



David Cox
Tour d’Horloge, Rouen, 1829
Watercolour over pencil
13½ × 10½ inches · 343 × 257 mm
© Tate, London 2011

David Cox
Near the Pont d’Arcole, Paris, 1829
Watercolour over pencil
9¾ × 14½ inches · 244 × 368 mm
© Tate, London 2011



DAVID COX 1783–1859

Porte St Denis, Paris

Watercolour over pencil on wove paper
14³/₈ × 10¹/₄ inches · 365 × 258 mm
Inscribed in Cox’s hand in sky: 10; on arch:
LUDOVICO MAGNO; and as shop signs:
*A LA PORTE St DENIS / Commerce – Gros
et Detail*
Painted in 1829

COLLECTIONS

Lord Clwyd, by descent;
Private collection, UK

EXHIBITED

New Haven, Yale Centre for British Art and
Birmingham, Birmingham Museums and
Art Gallery, *Sun, Wind and Rain: The Art
of David Cox*, 2008–09, no.47

LITERATURE

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

The Porte Saint-Denis a triumphal arch inspired by the Arch of Titus in Rome was designed by architect François Blondel and the sculptor Michel Anguier for Louis XIV to celebrate his victories on the Rhine and in Franche-Comté. Built in 1672 and paid for by the city of Paris, it replaced a medieval gate in the city walls built by Charles V in the 14th century. Symbolically marking the entrance into 17th-century Paris at the site of the old toll-gate, the Porte St Denis is the second-largest triumphal arch in Paris. This Parisian monument was a notable Parisian sight at the time of Cox’s visit and had formed the subject of one of Thomas Girtin’s ‘Selection of Twenty of the Most Picturesque Views in Paris, and Its Environs’ (1803). In Girtin’s print the arch, partially obscured by the surrounding buildings, is incorporated into a bustling street scene. Cox indicates similar street activity, but he presents a closer, unobstructed view of the arch.

Cox made only one visit to Paris in 1829. Plans to travel further afield were thwarted

by an unfortunate fall on the second day, resulting in a sprained ankle. He subsequently spent six weeks sketching the streets of the city from various hired carriages. Most of Cox’s Parisian sketches, which have come to be among the most highly regarded of Cox’s watercolours, were never exhibited during his lifetime and only known to a small group of family and friends. Wilcox has noted that: *among his Parisian subjects, Cox’s view of the Porte St Denis is unusual in that it exists in at least two versions. While the present work with its forceful pencil drawing and bold use of watercolour is typical of the works Cox produced during his weeks sketching in the streets of Paris, the other version (private collection; illustrated Bauer, 2000, p.147) with its more controlled pencil outlines and application of watercolour seems less a sketch than a piece intended for exhibition and/or sale but left unfinished. It is closer in handling to the ‘Pavillon de Flore, Tuileries, Paris’ at Leeds City Art Gallery, which may be one of the works Cox exhibited in 1830. (Wilcox, op.cit., p.176).*



The Porte St Denis today

David Cox *Porte St Denis, Paris*, 1829
Watercolour over pencil · 12³/₈ × 8³/₈ inches · 315 × 220 mm
Private collection



DAVID COX 1783–1859

The hayfield

Watercolour over pencil heightened with gouache, scratching out and stopping out
23¼ × 33 inches · 590 by 840 mm
Signed and dated *David Cox 1850*, lower left, also signed and inscribed on a label on the back board: *The Hayfield / No. 2 David Cox*

COLLECTIONS
William Quilter (1808–1888);
Quilter sale, London, Christie’s, 8 April 1875, lot 113;
Mr and Mrs J.H. Nettlefold (on loan to the Victoria & Albert Museum, by 1932);
Edward Nettlefold, by descent;
Edward Nettlefold, executor’s sale, London, Christie’s, 9 November 1945, lot 1, £700 to Stevens;
Thomas Agnew & Sons, London;
Private collection, UK

EXHIBITED
Leeds, 1868;
Ventnor, Isle of Wight, *Loan Exhibition of Water-Colour Drawings in Aid of the National Hospital for Consumption and Disease of the Chest*, 1871;
London, Burlington Fine Arts Club, *Exhibition of Water-Colour Drawings*, 1871;
London, Royal Academy, *The Winter Exhibition*, 1873, no.301;
Liverpool, Walker Art Gallery, on loan, [no date];
Liverpool, *The Autumn Exhibition*, 1933, no.59

LITERATURE
Basil Long, *The Old Water-Colour Society’s Club*, ‘David Cox’, 1932–1933, Tenth Annual Volume, p.7, repr. pl. viii;
Apollo, November 1945, repr. p.xiii

The subject of the *Hayfield* was an important one for David Cox. Between 1813 and 1859 he exhibited variations on this theme at least twenty-seven times at the Society of Painters in Water-Colour’s annual exhibitions. In this impressive watercolour Cox successfully captures the wealth of activity taking place. A man on horseback leads another horse down a track, while fixing his gaze upon a distant windmill. Behind him runs a small dog, which appears to be struggling to keep up. To the right, a group of five farm workers cut the hay, while a hay-cart and other labourers can be seen on the horizon.

The subject, set in flat, open country, has allowed Cox to concentrate on the depiction of wind, sun-light and scudding clouds. The hayfield appears in a constant state of motion, like a green and gold sea, whilst the presence of blue sky, white clouds and more threatening grey ones, gives the impression that a rain storm may be approaching. Cox has recorded these transient effects by applying the watercolour in a loose and dynamic fashion. This freedom is complimented by his elaborate use of stopping and scratching out. Cox’s mastery of these techniques not only adds to the sense of realism, but also helps to define the intricate details of the work.



William Quilter, the first owner of this watercolour, was a leading London accountant. He owned a notable collection of watercolours which was sold at Christie’s on the 8 April 1875. The present work achieved an astonishing sum of 259 guineas. The purchaser was Joseph Henry Nettlefold (1827–1881), a screw manufacturer from Birmingham, who assembled a large and important collection of contemporary British art, exemplifying the taste and collecting habits of the recently enriched manufacturers who eschewed old masters for the art of their time. On his death Nettlefold left twenty-five pictures by David Cox to the Birmingham City Art Gallery. He bequeathed the present work to his wife Mary Maria Nettlefold, née Seaborne (b.1835), who in turn gave the picture to Edward Nettlefold. His sale, at Christie’s in 1945, contained several other important watercolours and oil paintings by Cox.



David Cox *Flying the kite*
Watercolour · Signed and dated 1853
10¾ × 14½ inches · 269 × 377 mm
© The Trustees of the British Museum

WILLIAM HOLMAN HUNT 1827–1910

Study of the crescent moon for ‘The Ship’

Pencil, watercolour and gouache
7 × 2¾ inches · 178 × 70 mm
Slight sketches on the verso, including one
of a woman bending over, seen from behind
Painted circa 1875

COLLECTIONS
By descent in the artist’s family to Mrs.
Elizabeth Burt, 1985;
Nicolette Wernick, USA, 2010

LITERATURE
Judith Bronkhurst, *William Holman Hunt:
A Catalogue Raisonné*, vol.II, *Drawings and
Watercolours*, 2006, p.153, D299, repr.

EXHIBITED
Ashmolean Museum, Oxford, on loan
1965–85

This *plein air* study of the moon was made
by Hunt on the voyage he took with his
second wife Edith, the sister of his first wife
Fanny Waugh, to Jerusalem in December
1875 aboard the steamer *Delhi*, sailing from
Venice to Alexandria. On arrival in Jerusalem
in March 1876 Hunt wrote that he had
... *managed ... to paint out a picture of our
ship from on board for which I made sketches in
coming out ...* The present watercolour of the
crescent moon is the only sketch known to
have survived.

In the finished painting *The Ship* (Tate
Gallery) Hunt focused on the effects of
light, both artificial and natural, contrasting
the warm glow from the kerosene lamps to
the bright white light from the moon in the
star-speckled sky. For Hunt *The Ship* signified
life as a journey, *with no guidance from Him
but the name of the port to be reached ... nothing
but the silent stars to steer by the heavily freighted
ship and no welcome till the land is reached.*

The woman is possibly Edith, and Hunt, the
man at the wheel. The painting also displays
Hunt’s continuing fascination with noctur-
nal meteorological conditions, as seen in the
first version of *The Triumph of the Innocents*
and *The Terrace, Berne*.

Our watercolour differs from the final oil
in both palette and significance; the finished
picture displays a stark white crescent moon,
as Hunt reserved the brightest colour, a
lurid red/orange similar to that found in
this study, for the partially hidden flames
issuing from the funnel of the ship. Judith
Bronkhurst (*op.cit.*) writes: *Although the shape
of the moon is identical to the crescent moon
in The Ship, in this study it is an acid greeny-
yellow rather than pristine white. The obscured
part of the planet is stippled in red, brown and
green, instead of the deep blue ultimately adopted
by Hunt. On the verso are slight sketches, includ-
ing one of a woman bending over, seen from
behind.* (*op.cit.*, p.153)



William
Holman Hunt
The Ship, 1875
Oil on canvas
30 × 38½ inches
762 × 978 mm
© Tate, London
2011

The Scapegoat (Lady Lever Art Gallery, Port
Sunlight). He married Fanny Waugh in 1865,
and the following year they left England
for the East, however, while in quarantine
detention in Florence Fanny gave birth to a
son, contracted malaria fever and died. Hunt
returned to England in September 1867. The
following year he travelled back to Florence
to work on a memorial to Fanny.

Hunt was elected a member of the Old
Water-Colour Society in 1869 and revisited
the Holy Land and Jerusalem in August
of that year. In 1875 he married Fanny’s
sister Edith, and returned to Jerusalem, on
board the *Delhi*. It was on this trip that he
began *The Triumph of the Innocents* (Tate
Gallery). He returned to London in 1878,
preferring to exhibit at the Grosvenor and
New Galleries (1877–99) or in one-picture
exhibitions, rather than with the Royal
Academy. His first retrospective was held
in London in 1886, and was accompanied
by the publication of his series of articles
on the Pre-Raphaelite Brotherhood in the
Contemporary Review.

Hunt visited the Middle East for the last
time in 1892. By the end of the century his
eyesight had deteriorated. In 1905 he was
awarded the Order of Merit and an honorary
Doctor of Civil Law by Oxford University,
and his memoirs were published the same
year. A series of one-man shows was held in
1906–7, in London, Manchester, Liverpool
and Glasgow. In 1907 his painting *The Ship*
was bought by a group of his friends and
presented to the Tate Gallery to commemo-
rate the artist’s eightieth birthday. Hunt died
in London in 1910.



Lowell Libson Limited



Lowell Libson Ltd specialises in British paintings, watercolours and drawings of the seventeenth to late twentieth centuries as well as European and North American drawings. We offer a carefully selected stock within a wide price range. We are always seeking to acquire interesting and important British paintings, drawings and watercolours by outright purchase or for sale on the owner's behalf on a commission basis.

We are able to advise on all aspects relating to the collecting of pictures; from the purchase and sale of works of art, to conservation, restoration, framing, lighting and hanging. We also offer a complete curatorial service for large and small collections.

Although based in central London, we offer an international service. We travel

extensively in North America and Europe and count many of the leading museums and collectors of these continents amongst our clients.

Our gallery is located on the second floor of an attractive, red-brick building dating from the 1880s situated between New Bond Street and Savile Row. We strongly believe that the process of acquiring a work of art should be an enjoyable and stimulating experience and as such we offer our clients the opportunity to discuss and view pictures in discreet and comfortable surroundings.

Published by Lowell Libson Limited 2012

Text and publication © Lowell Libson Limited

All rights reserved · ISBN 978 0 9563930 3 6

Photography by Rodney Todd White & Son Ltd

Designed and typeset in Monotype Dante by Dalrymple

Colour reproduction by Altimage

Printed and bound in Belgium by die Keure

