

18TH AND 19TH CENTURY
DRAWINGS AND WATERCOLOURS

2009

Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical and Travel sales. Topographical views, whether they be of Britain or worldwide, have remained an abiding passion. Guy left Sotheby's in early 2004 and has worked as a dealer since then, first based at home, and now in his gallery on Mason's Yard, St James's, shared with the Old Master and European Drawings dealer Stephen Ongpin. He advises clients and museums on their collections, buys and sells on their behalf and can provide insurance valuations.

18TH AND 19TH CENTURY DRAWINGS AND WATERCOLOURS 2009

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

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Samuel Hieronymous Grimm (1733-1794)

Figures at the Well

Signed lower right: *S.H Grimm fecit 1772*

Pen and grey ink and watercolour on laid paper, with original pen and ink border, oval
23.8 by 31.2cm., 9 ¼ by 12 ½ in.

This drawing was part of an album of sixteen drawings by Grimm sold by James Tobin's estate in 1818 described as 'a volume containing a beautiful collection of Tinted Drawings by Grimm, very highly finished. A set of 16 after nature.' Tobin was a West Indies merchant and planter from Bristol.

Grimm was born in Switzerland, the son of a miniature painter. He became a pupil of J.L. Aberli before moving to Paris in 1765. In 1768 he moved to London where he remained for the rest of his life

Provenance:

James Tobin until 1818;
Sir John Fitzherbert, Bt.;
C.M. Harmsworth, 1961;
With Appleby Bros., London, 1973;
Anonymous sale, Christie's, 18th March 1980, lot 34

Literature:

R.M. Clay, *Samuel Hieronymous Grimm of Burgdorf in Switzerland*, 1961, pl.39

Exhibited:

London, Walker's Galleries, 29th Annual Exhibition of Early English Watercolours, 1933, no.71



2

Richard Cooper Jnr. (1740-1820)

View of Tivoli

Signed lower right: *R Cooper del*

Pen and grey ink and wash over pencil on laid paper, oval

30.9 by 26cm., 12 by 10 ¼ in.

Cooper was born in Edinburgh, the son of an engraver and studied in London and Paris. He exhibited at the Society of Artists from 1761 before going to Italy in 1770. Surviving works by him are rare and are usually Italian or Italianate subject matter. He stayed in Italy until at least 1776 and had returned by 1778 when he exhibited Italian views at the Royal Academy. He was drawing master at Eton in the 1780s and taught Princess Charlotte.

This work is typical of his impressionistic drawing style which the artist William Marshall Craig (c.1765-c.1834) described as 'shorthand kinds of representation – a twirl, a flourish or a zig-zag' (see W.M. Craig, *Instructions in Drawing Landscape*, 1814-15).



3

James Lambert, Jnr. (1742-1799)

Lewes Castle from the south-west, Sussex

Signed lower left: *Ja.s Lambert junr Lewes 1792*

Pen and grey ink and watercolour with original wash border

32.9 by 45.3cm., 13 by 17 ¾ in.

Lewes Castle was built by William de Warenne, 1st Earl of Surrey and brother-in-law of William the Conqueror, in 1087. It stands on an artificial mound and occupies the highest point of Lewes.

Lambert Junior was the nephew and pupil of the landscape artist and musician James Lambert Senior (1735-1788). His trade card described himself as a 'Coach and Sign Painter' but he also produced landscape watercolours and oils of Sussex and many of Lewes, where he lived

4

James Lambert, Jnr. (1742-1799)

Castle Gateway from the South, Lewes, Sussex

Signed lower left: *DRAWN/1772/Jas Lambert junr/Lewes Delt*

Watercolour on laid paper, oval

43.7 by 36.1cm., 17 ¼ by 14 ¼ in.

Two other versions of this view, also dated 1772, are in the Lambert collection at Barbican House, Lewes





Samuel Atkins (fl. 1787-1808)*Shipping off the Coast*

Signed lower right

Pen and grey ink and watercolour heightened with touches of bodycolour

26 by 36.1cm., 10 ¼ by 14 in.

Atkins specialised in marine pictures but little is known about his life. He exhibited at the Royal Academy between 1787 and 1808 and was at sea visiting the East Indies and the coast of China from 1796 to 1804. Examples of his work are in the British Museum, Victoria and Albert Museum, Ashmolean Museum, Oxford and elsewhere



6

Anthony Devis (1729-1817)

Haymakers near Belvoir Castle, Leicestershire

Pen and grey ink and watercolour over pencil and black chalk on laid paper
42 by 62cm., 16 ½ by 24 ¼ in.

Belvoir Castle stands on a hill seven miles west of Grantham and is the seat of the Dukes of Rutland

Provenance:

Sir Adrian Holman, K.B.E. (1895-1974);

By descent until 2009



Paul Sandby Munn (1773-1845)

A Coal shaft on Lincoln Hill near Coalbrookdale, Shropshire

Watercolour over pencil

26.8 by 37.3cm., 10 ½ by 14 ¼ in.

This is a fascinating view taken at Coalbrookdale in the Severn Valley which was one of the key centres of industrial activity in the early nineteenth century. Iron was produced on an enormous scale in a three mile area of the Severn valley between Coalbrookdale and Coalport, and the area attracted large numbers of visitors including engineers, tourists and artists. One such visitor was the Frenchman Philippe Jacques de Loutherbourg (1740-1812) who painted his famous 'Coalbrookdale by Night' (Science Museum) in 1801. The dramatist and musician Charles Dibdin (1745-1814) wrote after his visit to the area:

'..... if an atheist who never heard of Coalbrookdale, could be transported there in a dream, and left to awake at the mouth of one of those furnaces, surrounded on all sides by such a number of infernal objects, though he had been all his life the most

profligate unbeliever that ever added blasphemy to incredulity, he would infallibly tremble at the last judgement that in imagination would appear to him.'

This drawing dates from Munn's tour of North Wales in the summer of 1802 in the company of John Sell Cotman (1782-1842) who was his tenant at the time in his Bond Street property. They left London in early July, reached Bridgnorth on the 8th continuing to Wenlock where both artists drew the priory. They went on to Broseley and then Ironbridge and Coalbrookdale. Cotman's version of the same subject titled 'The Brick Kiln' is in Leeds City Art Gallery. Munn's 'Bedlam Furnace, Madeley Dale' was exhibited at the Royal Academy in 1803 and is now in the Tate Gallery. A view of the same coal shaft on Lincoln Hill by Munn, dated July 1802, but seen from the other side, was with Guy Peppiatt Fine Art in 2007 (see *18th and 19th Century Drawings and Watercolours 2007*, no. 36)



Moses Griffith (1747-1819)

The Wrekin, Shropshire

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

The Wrekin is a hill in east Shropshire, four miles west of Telford. It rises to a height of 1335 feet and is visible for miles around. On its summit is an Iron Age fort

Provenance:

Thomas Pennant (1726-1798);

By descent to his granddaughter who married the 17th Earl of Denbigh;

Viscount Feilding, his sale, Christie's, 5th June 1938;
 With Walker Galleries, London, 1939;

Iolo Williams;

With Andrew Clayton-Payne;

Private Collection until 2008

Exhibited:

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



Samuel Howitt (1756-1822)

Harp's Farm, Enfield

Pen and grey ink and watercolour over pencil on laid paper
34 by 47.3cm., 13 ¼ by 18 ½ in.

Howitt was born into a wealthy Quaker family in Chigwell, Essex and originally took up drawing as a hobby. He befriended the artists Rowlandson and George Morland and his style is much influenced by the former, whose sister he married in 1779. He rapidly dissipated his fortune however and took up drawing professionally, specialising in scenes of hunting and other countryside pursuits. He is probably best known for his

illustrations for Williamson's *Oriental Field Sports* published in 1808.

This drawing is traditionally titled 'Harp's Farm, Enfield' but no farm of this name appears on maps of Enfield of the period



10

Samuel Howitt (1756-1822)

The Return from the Hunt

Pen and grey ink and watercolour on original washline mount
28.4 by 38.3cm., 11 by 15 in.

Although traditionally attributed to Thomas Rowlandson, this drawing is clearly the work of his brother-in-law Samuel Howitt. See note to no.9 for biography of the artist

Provenance:
With Sabin, 1952

Literature:
Walker's Monthly, January 1933, vol. LXI, p.3, ill.;
Connoisseur, March 1952, ill.



John Constable, R.A. (1776-1837)

Study of a Churchyard

Pencil on laid paper
9.5 by 7.5cm., 3 ¾ by 3 in.

This drawing dates from 1833 and was a preliminary study for an illustration to stanza V of Thomas Gray's 'Elegy Written in a Country Churchyard'. Constable had been asked by his friend John Martin to design some illustrations for a new edition of Gray's poems which he was planning. Three engravings after works by Constable appeared in the first edition published in 1834 and one more in the second edition of 1836.

Two watercolour studies for the engraving are in the British Museum including the watercolour which was engraved for publication (see Parris, Fleming-Williams and Shields, *op.cit.*, nos.298 and 299, p.173, ill.). This drawing is a study for the left hand part of the watercolour and is of an unknown church – it does not appear to show Stoke Poges church where Gray wrote his 'Elegy'. The right hand part of the watercolour is based on a tiny sketch of a man leaning on a fence from a 1813 sketchbook (see Fleming-Williams, *op.cit.*, ill.)

Provenance:

Anonymous sale, Sotheby's, 18th November 1971, lot 50 (part of an album);
William Darby;
By descent until 2008

Literature:

Ian Fleming-Williams, *Constable - Landscape Watercolours and Drawings*, Tate Gallery, 1976, p.106, pl.77;
Leslie Parris, Ian Fleming-Williams and Conal Shields, *Constable – Paintings, Watercolours & Drawings*, 1976, p.174, under no.301;
Graham Reynolds, *The Later Paintings and Drawings of John Constable*, 1984, no.33.19, pl. 873

Exhibited:

London, William Darby, *Exhibition of Drawings by John Constable R.A.*, May 1972, no.24;
London, Jocelyn Fielding Gallery, *An Exhibition of Drawings by John Constable R.A.*, 1979



12

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

A Man and his Dog asleep

Signed with monogram lower right, inscribed with shorthand upper right and further inscribed lower centre: *head*, pencil

19 by 27cm., 7 ½ by 10 ½ in.

Stylistically this drawing dates from between 1811, when Ward was made a full Royal Academician, and 1825. Ward's annotated notebooks, which date from 1810 to 1825 and are now in the Royal Academy Library, contain similarly confident drawings. The dog in this drawing may be based on Ward's painting of Vic, Napoleon's mastiff (circa

1820) which was captured during the Peninsular War. Ward was the best known animal painter in the early years of the nineteenth century

Provenance:

With P & D. Colnaghi, London;

Bought by Sir David Scott (1887-1986), July 1970;

By family descent until 2008



George Barret, Jnr. (1767-1842)*The Thames from Richmond Hill, Surrey*

Watercolour over pencil heightened with scratching out and stopping out
 53 by 74cm., 20 ¾ by 29 in.

This is a view looking over the Thames southwards from Richmond Hill towards Petersham Meadows. Barret was one of the founding members of the Old Watercolour Society in 1805. He lived in the Paddington area for most of his life and

his subjects were mostly London and Thames views. This may be the watercolour exhibited at the Old Watercolour Society in 1818 as 'View from Richmond Hill'

Provenance:

Captain E.G. Spencer-Churchill, M.C., Northwick Park, his Estate sale, 25th May, 1965, lot 149



Samuel Prout (1783-1852)*Study of Beached Boats*

Signed lower left: *S. Prout.*

Watercolour and pencil heightened with white on buff paper

26.8 by 19.8cm., 10 ½ by 7 ¾ in.

Prout made studies of fishermen and boats throughout his life but the present drawing is unusual in being signed and more finished than most. It may relate to his drawings for his 'Microcosms': the Artist's sketchbook of Figures, Shipping and other picturesque Objects' published in 1841 and almost certainly dates from his time in Hastings (1836-1844)



Richard Parkes Bonington (1802-1828)

Study of Figures in a Market and Study of a Church

Watercolour and pencil
13.1 by 20.7cm., 5 by 8 in.

Patrick Noon suggests this drawing and nos. 16 and 17 originate from sketchbooks used by Bonington in Dunkerque in late February and early March 1824. Bonington travelled there with his friend and fellow artist Alexandre Colin. A group of approximately seventy-seven sketches from this trip were bequeathed to the Bibliothèque Nationale de France, Paris by Atherton Curtis. They include similar sketches of daily life in Dunkerque (for examples of these drawings, see Noon, *op.cit.*, nos. 288-299)

Provenance:

Anonymous sale, Sotheby's, 10th November 1994, lot 61;
Yvon Brionnier, Paris until 1998;
Paul Prouté, Paris;
Private Collection until 2008

Literature:

Patrick Noon, *Richard Parkes Bonington – the Complete Paintings*, 2008, no.287, p.347, ill.



16

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

Study of townsfolk and a soldier at a Market

Pencil

14.5 by 12.5cm., 5 ¾ by 4 ¾ in.

See note to no. 15

Provenance:

Anonymous sale, Sotheby's, 10th November 1994, lot 61;

Yvon Brionnier, Paris until 1998;

Paul Prouté, Paris;

Private Collection until 2008



17

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

Study of queuing Figures in a Marketplace

Pencil on laid paper

15.3 by 22.2cm., 6 by 8 ¾ in.

See note to no. 15

Provenance:

Anonymous sale, Sotheby's, 10th November 1994, lot 61;

Yvon Brionnier, Paris until 1998;

Paul Prouté, Paris;

Private Collection until 2008



Thomas Shotter Boys (1803-1874)

View of the High, Oxford with the Church of St. Mary's

Signed lower right: *Thos Boys. 1833*

Watercolour over pencil heightened with touches of bodycolour

19.7 by 22.7cm., 7 ³/₄ by 9 in.

This is a view looking east down High St taken from near the junction of Cornmarket St and St Aldate's. Boys was living in Paris in the early 1830s, making occasional short

trips back to England. A view of Jesus College, Oxford, dated 1832, was sold at Sotheby's on 26th November 1998, lot 61 for £8,200

Provenance:

Anonymous sale, Phillip's, 14th May 1996, lot 30;

With Spink's, London;

Private Collection until 2008



19

Thomas Shotter Boys (1803-1874)

Beddgelert Bridge, North Wales

Watercolour heightened with bodycolour and scratching out
32 by 45cm., 12 ½ by 17 ¾ in.

Beddgelert is a village on the border of Carnarvonshire and Merionethshire, four miles south of Snowdon. This is likely to date from between 1859 and 1866 when Boys exhibited a number of Welsh views

Provenance:

Artist's studio sale;

An Estate sale, Sotheby's, 10th October 1974, lot 8;

With John Manning Gallery, London



20

Thomas Shotter Boys (1803-1874)

Rue St Germain l'Auxerrois, Paris

indistinctly signed and dated 1831 lower left and inscribed lower right: *Rue St Germain l'Auxerrois 1831*

Pencil

16.9 by 22.1 cm., 6 ½ by 8 ¾ in.

Boys lived in Paris from 1823 until 1837, working as an engraver, lithographer and later watercolourist. A watercolour by Boys, taken from a similar viewpoint was sold at Sotheby's on 26th November 1998, lot 83 (£13,000) and was purportedly published as a lithograph in 1830. A similar drawing to this is in the Musée Carnavalet, Paris. Café Momus, which is the building to the right, is the setting for most of the second act of Puccini's 'La Bohème'

Provenance:

Anonymous sale, Oger and Semont, Paris, 27th May 1991, lot 81;

Private Collection until 2008



21

James Duffield Harding (1797-1863)

An album of Tree and Landscape studies

Fifty-one, twenty-two brown wash, twelve pencil, eleven black chalk and six watercolour, two on Whatman Turkey Mill paper dated 1850

Including studies of trees, cottages, landscapes, castles, rocks and yachts
Various sizes, bound in an album embossed: *STUDIES/BY/J.D. HARDING*

This rare intact album of drawings by Harding may have been made as a learning aid for pupils. Two of the sheets are watermarked 1850, the year Harding published 'Lessons on Trees' so they may be studies relating to that publication. John Ruskin admired Harding's work and described him as 'after Turner, unquestionably the greatest master of foliage in Europe' (see John Ruskin, *Modern Painters*, vol. 1, p.382)

Provenance:

Geoffrey Roberts, King's Nympton, Devon, 1962





22

Joseph Murray Ince (1806-1859)

Peckwater Quad at Sunset, Christ Church College, Oxford

Signed lower right: *JM Ince/1836*

Watercolour over pencil heightened with bodycolour and gum arabic

28.2 by 19.9cm., 11 by 7 ¾ in.

This is a view taken from Canterbury Gate looking west towards Peckwater Quad with Christ Church Library to the left. Peckwater quad which was designed by Henry Aldrich (1648-1710) was built between 1706 and 1714 and Canterbury Gate was erected to James Wyatt's design in 1778, replacing the original medieval gate

23

Thomas Daniell, R.A. (1749-1840)

The Rope Bridge, Srinagar, India

Inscribed on the original mount: *THE ROPE BRIDGE AT SIRINAGUR, OVER THE ALUCNINDRA, THE PRINCIPAL BRANCH OF THE RIVER GANGES* and further inscribed lower right: *Taken at the time of the evacuation of the City in consequence of the approach of a large Army from Almorah in the Year 1789*

Watercolour over pencil with pen and brown ink on laid Whatman paper

58.4 by 77.5cm., 23 by 30 ½ in.

Thomas Daniell and his nephew William were among the first professional artists to visit India and their works, in watercolour and oil, are important documentation of the Indian countryside at the period. They arrived in India in 1785 and remained until 1793. The present watercolour originates from events they witnessed on 28th April 1789 at the siege of Srinagar in the North Indian kingdom of Garhwal. William noted in his diary: 'in consequence of the foresaid news [of imminent attack] the inhabitants of Srinagar were crossing the river as quick as possible, they crowded on the bridge so fast that we thought at times it would have broke.'

This watercolour was engraved for the Daniell's most famous publication, *Oriental Scenery*, published between 1795 and 1808 and accompanying text elaborates on the subject: 'The river here is too rapid to be passed, even by boats and therefore the bridge of ropes.... offered the only means for the Rajah and his people to effect their retreat, which circumstances presented an affecting scene.... This bridge, which is 240 feet in length, is an ingenious contrivance, and so simple that it may be soon erected and soon removed.'

Three oil paintings of this subject are recorded. One in the Victoria Memorial Museum, Calcutta, another in the Yale Center for British Art, New Haven and the third in the India Office Library collection (see Maurice Shellim, *Oil paintings of India and the East by Thomas Daniell and William Daniell*, 1979, TD20, TD43 and TD64)

Provenance:

The Collection of the P. & O. Steam Navigation Company, their sale, Christie's, 24th September 1996, lot 64, bt. by the present owner for £50,000

Exhibited:

London, Commonwealth Institute, *The Daniells in India 1786-1793*, 26th August – 25th September 1960, no.46;

Washington, Smithsonian Institution, *The Daniells in India*, November 1962, no.20;
London, Spinks, *Adventurers in Eighteenth Century India: Thomas and William Daniell*, 12th – 29th November 1974, no.21

Engraved:

By Thomas and William Daniell as an aquatint engraving for *Oriental Scenery*, 1805, vol. IV, no.23



Robert Brandard (1805-1862)*Broadstairs, Kent*Signed lower centre: *RBrandard 1834*

Watercolour heightened with bodycolour, scratching out and gum arabic on wove

paper watermarked: *JW HATMAN/TURKEY MILL*

21.3 by 30.5cm., 8 ¼ by 12 in.

Broadstairs stands on the Isle of Thanet in East Kent and is here shown from the south. On top of the cliff stands Bleak House where Charles Dickens wrote 'David Copperfield' (first published in 1850). He was a regular visitor to the town from 1837 until 1859. William Beattie described the town as follows in 1842: 'Its chief dependence however, is on the number and respectability of its visitors, many of

whom retire here for several months annually with their families and, by a liberal expenditure, do much to support the markets and to encourage local industry. The bathing-place is at the mouth of the harbour, under the cliff, and is provided with every accommodation to be found at the larger watering-places. There are two or more excellent hotels, and two extensive public libraries, commanding magnificent views of the sea and the shipping' (see Edward Finden's 'The Ports, Harbours, Watering-places, and coast Scenery of Great Britain', 1842, p.139-140)

Engraved:

By W. Floyd for and published by Simpkin & Marshall, London, circa 1835



25

Anthony Vandyke Copley Fielding (1787-1855)

View of Snowdon from the Head of the Valley, above Capel Curig, Caernarvonshire

Signed lower left: *Copley Fielding/1844*

Watercolour over pencil heightened with bodycolour,
scratching out and stopping out
58.9 by 87.8cm., 23 by 34 ½ in.

Provenance:

John Martin, 14 Berkeley Square, London, bought for 12 gns, 1845;
With Frost and Reed, London;

Anonymous sale, Christie's 14th June 1983, lot 93;
Allan Jacobs Gallery, London;
Private Collection

Exhibited:

Society of Painters in Water-colours, 1845, no. 157



26

William Turner of Oxford (1789-1862)

Moel Siabod, as seen from the Vale of Llugwy, Caernarvonshire

Signed lower right: *W. Turner* and signed and inscribed with title on reverse of original mount

Watercolour over pencil

26 by 37.8cm., 10 ¼ by 14 ¾ in.

Provenance:

Squire Gallery, London

Exhibited:

London, *Society of Painters in Water-colours*, 1835, no.223



David Cox (1783-1859)*View of Westminster from Vauxhall, London*

Signed lower right: *D. Cox*
 watercolour over pencil heightened with bodycolour and scratching out
 19.1 by 26.6cm., 7 ½ by 10 ½ in.

This is a view of Westminster taken from the south bank of the Thames near Vauxhall. Stylistically this work dates from the mid 1830s. In October 1834 a fire destroyed the old Houses of Parliament but it is difficult to tell from this angle whether Cox is drawing this view before or after the fire. Westminster Hall which is visible to the right of

Westminster Abbey emerged relatively unscathed by the fire. To the left of Westminster Abbey stand the four towers of St. John's, Smith Square in front. To the right, the other side of Westminster Bridge, is the shot tower which was built in 1826.

Cox exhibited a number of views on the Thames in the 1820s and 1830s. In 1827, he returned to live in London from Hereford remaining until 1841 when he returned to his hometown of Birmingham. A view of Westminster taken from Battersea was sold at Sotheby's on 14th November 1991, lot 121



William Callow, R.W.S. (1812-1908)*View of Aix-en-Provence, France*Inscribed lower right: *Aix Juil 29*

Watercolour over pencil heightened with white on blue-grey paper

13.5 by 23.3cm., 5 ¼ by 9 in.

In 1831, Callow shared a studio with Thomas Shotter Boys in Paris and he remained there for ten years. The present watercolour dates from Callow's first sketching tour in France in the summer of 1836. He set off from Paris on 6th June with a German friend called Soherr and travelled along the Loire and then continued south down the Rhone. His diary entry for the 29th July reads:

'I was to leave by coach at six for Aix, but fell asleep again, and did not wake until a few minutes before that hour. Hurried into my clothes, but found the coach had already started, so got a man to carry my knapsack and ran after it, catching it up about

a mile out of the town as it was ascending a hill; arrived at Aix at 9 A.M. Intended to make some sketches, but was unable on account of the heat. I had decided to take the coach to Avignon, but it was so full that I went by another one to Orgon' (see *William Callow – An Autobiography*, 1908, p.55-56).

This drawing dates, therefore, from his few hours in Aix. Callow draws the city from the north with the tower of the Cathedral of St Sauveur in the foreground

Provenance:

London, Fine Art Society;

Sir Adrian Holman, K.B.E. (1895-1974);

By descent until 2009



29

David Cox (1783-1859)

Snowdon from Capel Curig, North Wales

Signed lower centre: *David Cox/1835*

Watercolour over pencil heightened with touches of bodycolour and scratching out
18.4 by 27.4cm., 7 ¼ by 10 ¾ in.

Capel Curig is six miles west of Bettws-y-Coed, an area which Cox was to get to know well in the 1840s and 1850s

Provenance:

With Thos. Agnew & Sons, 1955



John Varley (1778-1842)*Eagle's Nest, Lake Killarney*Signed lower left: *J. Varley/1834*

Watercolour over pencil heightened with stopping out on wove paper watermarked:

J WHATMAN/TURKEY MILL/1834

24.2 by 34.1cm., 9 ½ by 13 ¼ in.

Varley exhibited 'Turk Lake, Killarney' at the Society of Painters in Water-colours in 1834, no.5

Provenance:

J.F. Woodthorpe;

With Leger Galleries, London, May 1967



John Varley (1778-1842)

View of the Town Hall, Leominster

Watercolour over pencil

37.6 by 56.9cm., 14 ¾ by 22 ¼ in.

This shows the old town hall of Leominster, sited at the junction of High St and Broad St. It was built in 1633 by the King's carpenter John Abel and served as the town hall with an open-air market beneath. In 1856, it was moved to its current site in a park outside the town centre and exists today as Grange Court, containing local authority offices.

This is one of a group of street scenes by Varley which originated from his 1798 tour to North Wales with George Arnald. Others include two views of the High St., Conway in the Victoria and Albert Museum (see C.M. Kauffmann, *John Varley*, 1984, nos. 4 and 5, ill.). A smaller version of this watercolour, dated 1801, is in Hereford City Museum and Art Gallery (see Andrew Wilton and Anne Lyles, *The Great Age of British Watercolours 1750-1880*, 1993, no.316, ill. plate 72). One of the two watercolours was exhibited at the Royal Academy in 1802, no.965



John Varley (1778-1842)*Italian Scene – Composition*

Signed lower right: *J. Varley/1834* and signed on reverse of original mount: *Italian Scene/J. Varley/1834/Composition*

Watercolour over pencil heightened with bodycolour, stopping out and gum arabic
19 by 29.3cm., 7 ½ by 11 ½ in.



33

John Varley (1778-1842)

Brecon on the River Usk, South Wales

Signed lower left: *J. Varley 1837*

Watercolour over pencil heightened with bodycolour, scratching out and gum arabic
18.4 by 27.4cm., 7 ¼ by 10 ¾ in.

Brecon is a market town in south Powys and was previously the county town of the old county of Brecknockshire. Beyond the bridge over the Usk stands Brecon Priory, known since 1923 as Brecon Cathedral, with the old Norman castle to the left



James Baker Pyne (1800-1870)

On the River Dee, Vale of Llangollen, North Wales

Signed lower left: *JBPyne/1840* and inscribed verso: *In the Vale of Llangollen*

Watercolour over pencil heightened with bodycolour, scratching out and stopping out
30 by 45cm., 12 by 17 ¾ in.



35

Henry Bright (1810-1873)

Study of a country Cottage

Watercolour over pencil heightened with touches of white
35.4 by 51.7cm., 14 by 20 ¼ in.

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

This watercolour probably dates from one of his Scottish tours in the 1850s and may be a view taken on the island of Arran. Bright's pupil John Middleton (see no.39) appears to have accompanied him to Kent in the summer of 1847 and stylistically the present watercolour is close to the work of Middleton

Provenance:
Albany Gallery, London, 1968

Literature:
Country Life, 14th March 1968, ill.



Henry Bright (1810-1873)*Cottages at Corrie, Isle of Arran*

Signed lower centre and inscribed with title

Black chalk and stump

24.6 by 36cm., 9 ½ by 14 in.

This typically strong pencil drawing by Bright probably dates from one of his Scottish trips in the 1850s and 1860s. Corrie is a small fishing village on the east coast of Arran, five miles north of Brodick



37

Henry Bright (1810-1873)

Trees by a River

Coloured chalks on buff paper
23.7 by 35.8cm., 9 ¼ by 14 in.

This is typical of Bright's late style consisting of a drawing in chalk executed on a coloured paper



Henry Jutsum (1816-1869)

A Cottage on Arran

Inscribed lower right: *Chicken....* and inscribed verso: *no 5/Isle of Arran Scotland*

Watercolour heightened with touches of bodycolour

26.4 by 36.7cm., 10 ¼ by 14 ½ in.

Jutsum was born in London and having gone to school in Devon, he returned to London where he began to sketch in Kensington Gardens. In 1839, he took lessons

from the Norwich School artist James Stark. Through Stark, Jutsum absorbed the influence of Norwich School artists such as his friend Henry Bright (see nos. 35-37) and John Middleton (see no.39). Jutsum's exhibited works suggest that he first visited the west coast of Scotland in 1852 or 1853. He exhibited three Scottish views including 'Glen Rosa, Isle of Arran' at the British Institution in 1853. His studio sale at Christie's in 1870 included fourteen watercolours of Arran



39

John Middleton (1827-1856)

A Farm Building, Devon

Watercolour over pencil heightened with bodycolour
30.1 by 48.1 cm., 11 ¾ by 18 ¾ in.

Middleton was born in Norwich and was taught by the Norwich School artists J.B. Ladbroke, Joseph Stannard and Henry Bright (see nos. 35-37). This watercolour is likely to date from his visit to Devon in 1850. Two Devon views by Middleton, dated 1850, of Clovelly and Lynmouth are in the Norwich Castle Museum

Provenance:

L.R. Nightingale, Paston House, Elm Hill, Norwich;
Sir Samuel Hoare (1841-1915);
Anonymous sale, 14th July 1988, 1988, lot 163;
Private Collection until 2008





40

The Rev. John Eagles (1783-1855)

An Artist sketching at Hestercombe, Somerset

Signed lower left: *John Eagles* and inscribed lower right: *Hestercombe/1 Sep. 1834*

Watercolour and bodycolour on brown paper
55.3 by 40.8cm., 21 $\frac{3}{4}$ by 15 $\frac{3}{4}$ in.

Hestercombe House is in the parish of West Monkton near Taunton and was originally built by the Warre family in the sixteenth century. In the eighteenth century the house was enlarged and was inherited by to the artist and landscape gardener Coplestone Warre Bampfylde (1720-1791), who laid out the gardens (as well as those at Stourhead). The gardens were subsequently redone by Gertrude Jekyll for the Portman family in 1904-07.

Eagles was born in Bristol and went to school at Winchester before taking holy orders at Wadham College, Oxford. He was Vicar of Halberton, Devon from 1822 until 1835 when he returned to Winford, Bristol. He knew many of the Bristol School artists and was purportedly the first to use the phrase 'Bristol School' in 1826. His work is normally unashamedly old-fashioned and often in brown wash – however the present watercolour feels more modern in style and execution. It belonged to Leonard Duke, the well known watercolour collector, who owned another gouache of Hestercombe (D696), dated 2nd September 1834, which he bought from Colnaghi in 1945 and sold back to them in 1947

Provenance:

Bought by L.G. Duke (D3160) from R.E. Abbott, May 1955, for £5;

L.G. Duke, his sale, Sotheby's, February 1971, lot 70, with two other drawings by Eagles

Samuel Jackson (1794-1869)*The Avon Gorge from Leigh Woods near Bristol*

Watercolour heightened with bodycolour and stopping out
 21.9 by 29.8cm., 8 ½ by 11 ¾ in.

Jackson is looking down the Avon Gorge towards St Vincent's Rocks with Windsor Terrace, Clifton in the distance. To the left on the horizon is the ruined windmill which was turned into an observatory by the artist William West in 1828 and it still exists as such today. Beneath it is visible the so-called Giant's Cave.

Jackson was born to a Bristol accountant and lived and worked there all his life. He is often called the father of the Bristol School

Exhibited:

London, Agnew's, *Watercolours and Drawings – 129th Annual Exhibition*, 13th February – 8th March 2002, no.73



Thomas Hartley Cromek (1809-1873)

The Acropolis, Athens

Watercolour over pencil heightened with gum arabic
13.7 by 24.1 cm., 5 ¼ by 9 ½ in.

This shows the Acropolis with the Temple of Zeus Olympios to the left and the monument of Philopappos on a hill in the distance. Cromek visited Athens twice, in the summer of 1834 and again in 1844 when he spent two months drawing its principal monuments.

'I was delighted by everything I saw at Athens: the colour of the buildings being much richer, and less dark than that of the ruins in Rome. As specimens of architecture, they are universally considered perfect. I certainly worked very hard when able, and I am

astonished at the number of sketches, large and small which I made in the course of a fortnight or very little more' (Thomas Hartley Cromek, *Reminiscences at Home and Abroad 1812-1855*, August 23rd, 1834)

Provenance:

The Cheney Family of Badger Hall, Shropshire;
With Colnaghi, London, 1972

Exhibited:

London, Colnaghi, *Thomas Hartley Cromek – Exhibition of watercolours and drawings of Italy, Greece and the Mediterranean*, 29 Feb-30 March 1972, no.46



Henry Thomas Allen (1785-1851)

At the Start; Jumping the Brook; Crossing the Ditch; The Finish

four, watercolour over pencil heightened with bodycolour, one watermarked: J
WHATMAN/1843

each approx. 27.2 by 37.7cm., 10 ¾ by 14 ¾ in.

Henry Thomas Alken was the best known from a family of artists, most of whom specialised in hunting or racing subjects. Mallalieu describes how one of his trademarks was 'to show his characters taking their fences with the right arm raised above the head, flourishing the whip' (see Huon Mallalieu, *Dictionary of British Watercolour Artists up to 1920*, 2002, vol. I, p.56)



Waller Hugh Paton, R.S.A., R.S.W. (1828-1895)

A Wooded Stream, Arran

Signed lower left: *Arran/19.th Sept. 1855/W.H. Paton*

Watercolour over pencil heightened with bodycolour on brown paper

27 by 38.1 cm., 10 ½ by 15 in.

Paton was born in Dunfermline, the son of a damask designer, for whom he worked as an assistant before becoming a pupil of J.A. Houston. As a young man, his family, including his brother the artist Sir Joseph Noel Paton, often spent summer holidays on Arran, where they would sketch. There is a tradition on Arran that 'Paton's numerous landscapes so contributed to the popularity of the island for holiday makers, that he was allowed free lodging at the main hotel in Brodick' (see June Baxter, *Waller Hugh*

Paton: a Scottish Landscape Painter, 1992). Ruskin and Millais were both friends of his brother Noel and Paton has been described as the leading exponent of the Pre-Raphaelite landscape in Scotland. He exhibited views of Arran at the Royal Scottish Academy from 1854

Provenance:

J.S. Maas & Co., London;

Bought by Sir David Scott (1887-1986), January 1974 for £130;

By family descent until 2008



45

**Waller Hugh Paton, R.S.A., R.S.W.
(1828-1895)**

A Willow Tree at Hermitage

Signed lower left: *W.H. Paton* and inscribed lower right:
Hermitage/2d May 1861

Watercolour over black chalk heightened with
bodycolour on brown paper
34.7 by 23.7cm., 13 ½ by 9 ¼ in.

This is probably a view on the Hermitage of Braid, an
area of natural beauty just south of the city of Edinburgh
as Paton was living there at this date. It was designated a
nature reserve in 1993

Provenance:

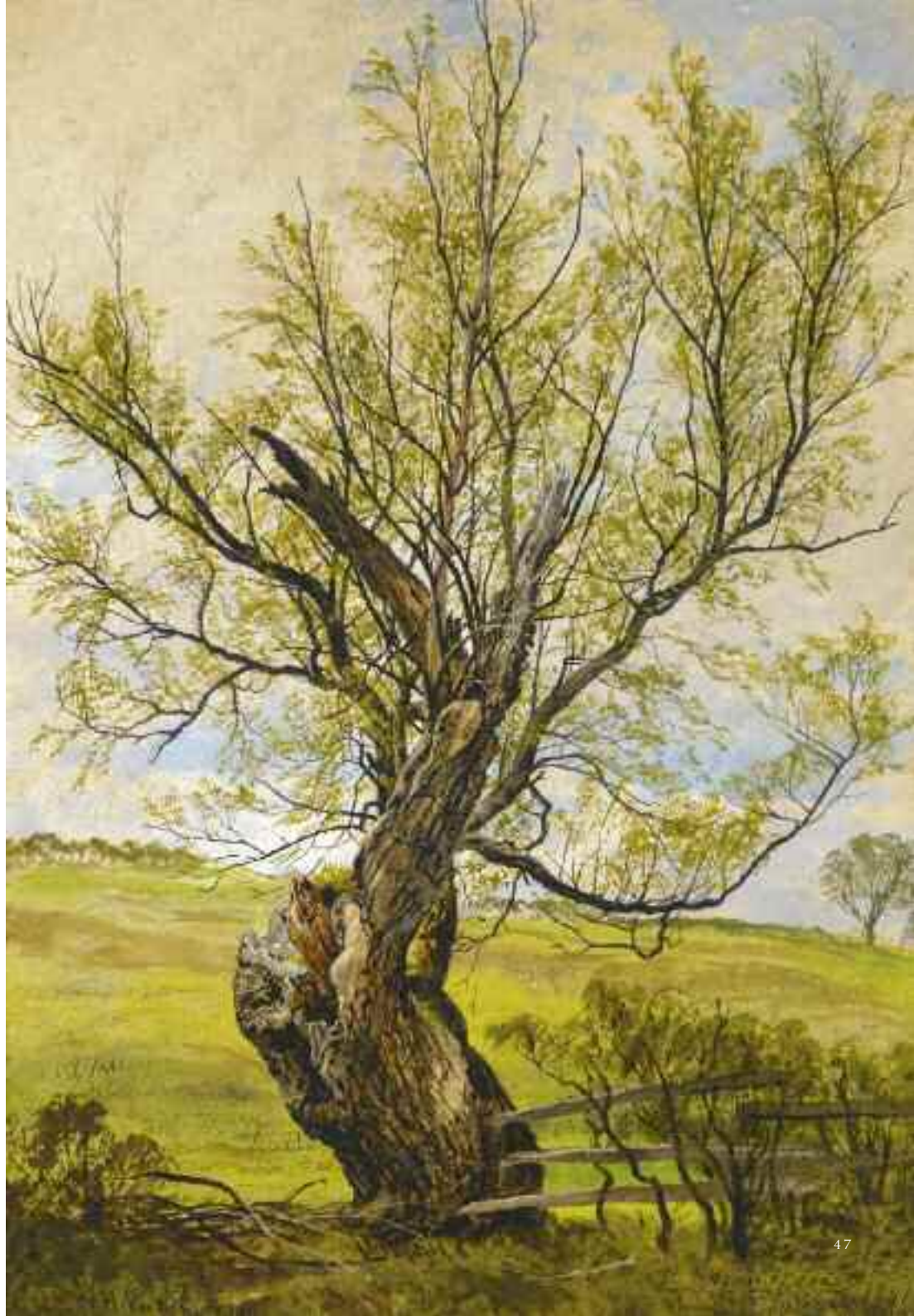
J.S. Maas & Co., London;

Bought by Sir David Scott (1887-1986), 23rd June 1969
for £126;

By family descent until 2008

Exhibited:

London, J.S. Maas & Co., *High Art and Homely Scenes*,
1969, no.87



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