2017 – 2018 EXHIBITION

Available for viewing by appointment

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INTRODUCTION

I am delighted to present a selection of British drawings, watercolours and oil paintings. I have become fascinated by pictures within pictures and hope that you will enjoy the newly discovered J. F. Lewis of the early nineteenth-century dealer and collector Thomas Emmerson with the Pieter de Hooch of *A Courtyard in Delft*, which Emmerson sold to George IV in 1829. The John Pettigre watercolour shows the MP and Fine Arts Commissioner Lord Colbourne with his commissioned painting by Sir David Wilkie, *The Parish Beadle*, now in Tate Britain. A scrapbook from Eastnor Park in Gloucestershire contained a further group of images and the rare portrait by Lady Emily Dundas of the Ladies of Llangollen, magpie collectors of everything from a lock of Mary, Queen of Scots' hair to quantities of carved oak. It also yielded two Repton drawings of Woodchester Park, now the property of the National Trust, and many other eclectic delights which throw light on the lives of a group of interesting but little-known nineteenth-century women artists. I am delighted to have been able to reacquire the painting of heads by William Müller sold to its previous owner by Spink in 1977, which I borrowed for an Orientalist painting exhibition at Spink in the 1990s.

The voyage of discovery on which this group of pictures has led me has been great fun, as ever, and much enhanced by the generous help given by several people, notably Briony Llewellyn, Charles Newton and Julia I. Armstrong-Totten. I am also grateful to Emma Travers for her comments about Eliza Emmerson, Susanna Avery-Quals, Mark Evans, Charles Setchell, Montefiores, Christopher Nossell, Steven Wildman, Jerry Lusty, France Sande, Chris Hobson, Nigel McGilchrist, Frances Greenacre and Charles Hind. Simon Ray, Bruce Lindsay and John Huddy have been kind enough to give me a West End home on various occasions, for which I am very grateful.

Andy Lane, Amanda Brookes and Paul Forty have kindly photographed, designed and edited this catalogue.

Karen Taylor
Anthony Highmore (British, 1718–85)

A young lady seated at a table taking tea

Pen and grey ink and watercolour on laid paper
12 x 9.4 cm

The composition is reminiscent of Liotard’s La Chocolatière, although many of the details are different, notably the style of chair and the arrangement of pots on the tea table. The present drawing shows a tea pot and a silver chocolate pot with a wooden handle, which is probably French. The drawing would appear to be reflecting the status of the subject, as she was unlikely to have been drinking tea and chocolate at the same time.

Highmore’s drawings are quite rare, but several examples can be found in the collection of the Yale Center for British Art, New Haven, Paul Mellon Collection.

Provenance
Sabin Galleries Ltd.

English School, c. 1860

A young girl in a bonnet

Pencil with red chalk
11.8 x 10.6 cm
Lady Emily Dundas (British, d. 1900)  
The Ladies of Llangollen at Plas Newydd

Watercolour over traces of pencil, inscribed verso:  
Llangollen-lan-Llangollen

and inscribed on mount:  
Emily Dundas, a tiny sketch of a girl's head verso

9.3 x 9.4 cm

The notorious Ladies of Llangollen became a cause célèbre of Regency society. Eleanor Charlotte Butler (1739–1829) (seated in this drawing) was the youngest daughter of the Earl of Ormonde of Kilkenny Castle and known as a bluestocking. Sarah Ponsonby (1755–1831) lived with relations, Sir William and Lady Elizabeth Fownes, in Woodstock, County Kilkenny. Ponsonby attended boarding school at Kilkenny, and it was there, aged 13, that she met Butler, who was 16 years her senior. They became fast friends and corresponded regularly.

Rather than face the possibility of being forced into unwanted marriages, or into a convent in the case of Butler, the pair left County Kilkenny together in April 1778 dressed as men, with a pistol and Sarah's beloved dog Flink. Family opposition threw obstacles in their path, but they finally moved to Wales and in 1780 established themselves near Llangollen at a cottage which they renamed Plas Newydd and refurbished in a Gothick style.

They developed a passion for old, carved wood, collecting pieces from medieval churches alongside fragments of Elizabethan furniture. The extraordinary front porch of the cottage incorporates carvings of the four evangelists, Latin inscriptions, seventeenth-century bed posts and lions donated by the Duke of Wellington (visitors soon learned that to appear with gifts of carvings ensured a welcome). A library was filled with finely bound books and curiosities of all kinds. They added a circular stone dairy and created a garden in the picturesque style. Eleanor kept a diary of their activities.

Living on a modest income from unsympathetic relatives, the pair lived a quiet life, studying literature and languages, which they described as their ‘system’, and improving their estate. They did not actively socialise and were uninterested in fashion, wearing dark riding habits for formal and informal occasions, and beaver hats (as seen in Dundas’s drawing). Their hair remained cropped in the ‘Titus’ style, fashionable in the 1790s, and they continued to wear period costume, which went out of fashion after the same decade. Many observers commented on their masculine appearance.

Butler and Ponsonby’s life began to attract the interest of the outside world, and Plas Newydd became a magnet for visitors, as the two women became a celebrated example of retirement from society in favour of a rustic idyll. They were also admired for their ‘Romantic Friendship’, and were visited by writers including Southey, Wordsworth, Shelley, Lord Byron, Lady Caroline Lamb and Sir Walter Scott, as well as by the Duke of Wellington and Joseph Wedgwood. The two formed a literary circle which moulded in copious correspondence and which encompassed Mary Tighe, Ann Talbot, Anna Sewell, Hester Thrale (Dr Johnson’s friend, otherwise known as Hester Piozzi, who was a neighbour), Henriette Roland and Madame de Genlis.

On some days as many as twenty visitors arrived. The two women’s notoriety spread abroad, and continental visitors included Prince Heiniez von Pückler-Muskau, the German nobility and landscape designer, who wrote admiringly about them. Queen Charlotte wanted to see their cottage and persuaded George III to grant them a pension.

Butler and Ponsonby lived together for over fifty years until the end of their lives. Their books and glassware carried both sets of initials, and their letters were jointly signed. Eleanor Butler died in 1829 and Sarah Ponsonby in 1831. They are both buried at St Collen’s Church in Llangollen. Plas Newydd is now a museum run by Denbighshire County Council.

Not many images of the pair are known. Lady Mary Leighsden (née Parker) sketched them individually in pencil, and a lithograph was made by Richard James Lane, after
Lady Leighton, c. 1830–1840s, showing them seated at Plas Newydd. A second, pirated version was made by James Henry Lynch and printed by Day & Haghe, c. 1833–45, and shows the pair full-length wearing riding habits and top hats in their garden. Delamere sketched them in old age, showing them walking inside Plas Newydd; see Elizabeth Abbott, The Ladies of Llangollen – a study in Romantic Friendship, 1971, for illustrations, facing frontispiece and facing p. 97.

The artist of this drawing, Lady Emily Dundas, née Reynolds-Moreton, was the fourth daughter of Thomas, 1st Earl of Ducie. In 1847 she married Admiral Sir James Whitely Deans Dundas, GCB (1785–1862) as his second wife. He became the First Naval Lord in the first Russell ministry in July 1847 and they lived at Admiralty House. Thackeray records that during the 1850 season Lady Emily Dundas gave a party at which anyone who anyone would wish to be seen (Jerry White, London in the Nineteenth Century – A Human Awful Wonder of God, 2007).

Lady Emily Dundas is recorded as accompanying her husband on many official engagements such as inspecting the fleet in various places from Cork to Adria. He was appointed Commander-in-Chief in the Mediterranean in 1852 and took all naval operations in the Black Sea, including the bombardment of Sevastopol in October 1854 during the Crimean War. She went with him to Turkey and took a house at Therapia. Lady Dundas evidently enjoyed a good social life during the war and is recorded as attending a picnic for twenty-seven on the summit of the Giant’s Mountain, Therapia, organised by the Earl of Carlisle.

Lady Emily Dundas had four sisters. Her youngest sister, Lady Catherine Reynolds-Moreton (d. 2 December 1892), married (on 14 December 1841) John Raymond-Barker, of Fairford Park, Gloucestershire (d. 21 May 1888). Raymond-Barker had two daughters by his first wife, Harriet Bosanquet (1798–1830): Augusta (1827–1900) and Leonora (1829–1906). Augusta assembled the scrapbook from which this watercolour comes. Another sister, Lady Mary, married William, 7th Earl of Denbigh, who from 1830 was a Gentleman of the Bedchamber to William IV. In 1833, he was made a GCH, admitted to the Privy Council and transferred to Queen Adelaide’s Household, first as her Lord Chamberlain, then as Master of the Horse.

W.N. (British, fl. 1819)
A sketchbook with drawings of Southwold and the surrounding area

Including views of Walberswick, Southwold, August 27th; Dunwich, Augt. 28th; Dunwich, Gateway, Grey Friars, Dunwich, Southwold (2); Cove Hythe, Sep 2d 1819; Brains and ships at anchor off Southwold or Walberswick, Walberswick Harbour, Dover Castle, Buckden, Chillingham Castle; On the Wye two miles below Monmouth, Tintern Abbey, Chelston Castle, Tintern Abbey, Chelston, Fountain Abbey, Castle at Mellog. Norfolk, Shipping at sea (3).

The sketchbook signed with initials and inscribed on the inside front cover: W.N. Southwold August 26th 1819, the majority of the drawings inscribed and dated as above, pen and grey, brown or black ink and pencil

The pages of the sketchbook each 14 x 22.5 cm, the sketchbook oblong 8vo., bound in half red morocco over marbled boards, with an engraved pictorial label on the cover after a drawing by G. Shepherd.
Henry Alken (British, 1785–1851)

Tally ho. Full cry. A rider with a hound.
A huntsman and a hound. A rider on a bay.
A rider dismounted from his horse

Six, pencil and watercolour on paper with a stamp: Ackerman Regent Street 191,
bound in dark red straight grain morocco, spine illustrated in gilt,
upper board titled in gilt Countess of Beauchamp
surrounded by a gilt double border, with Joel Spitz’s bookplate
Each drawing approx. 20.5 x 26.5 cm

Provenance:
Presumably the Countess of Beauchamp;
Christie’s, Manson & Woods, 14 April 1926, lot 55;
Christie’s, London, 3 January 1959;
The Maxine and Joel Spitz Collection, Trail-Tree, Glencoe, no. 40
Thomas Rowlandson (British, 1756–1827)
The comforts of Bath – the bath

Signed l.r.: T. Rowlandson, pen and grey ink and watercolour over traces of pencil, on original wash line mount
13 x 20.4 cm

This subject was aquatinted by Rowlandson and published by S. W. Fores in 1798, as plate 7 of Christopher Anstey’s The New Bath Guide or The Memoirs of the Blunderhead Family, 1796. There are numerous small differences between the present drawing (and the other three known versions of it) and the aquatint: notably the central structure with a tower is missing in the aquatint.

Another, smaller, version of this composition, measuring 18 x 18.1 cm, is in the Yale Center for British Art, New Haven, Paul Mellon Collection (see John Baskett and Dudley Snelgrove, The Drawings of Thomas Rowlandson in the Paul Mellon Collection, 1977, no. 299 ill.). Another version can be found in the William A. Farnsworth Library and Art Museum, Rockland, Maine. A further unpublished version is in the collection of the Victoria Art Gallery, Bath.

Bath was the most fashionable spa in England in the late eighteenth century, with several public and private baths. The King’s Bath, named after Henry II and built on the foundations of the old Roman reservoir enclosing the hot spring, was a rich source of public amusement. From 6 to 9 o’clock in the morning bathing took place, when fully dressed patients waded through the hot water. The spectacle is wittily described by Lydia Mosley in Tobias Smollett’s Expedition of Humphrey Clinker (chap. 7), for which Rowlandson made ten illustrations in 1796:

‘Right under the Pump-room windows is the King’s Bath, a huge cistern, where you see patients go up to their heads in hot water. The ladies wear jackets and petticoats of brown linen with chip hats, in which they fix their hankerchiefs to wipe the sweat from their faces; but truly, whether it is owing to the steam that surrounds them, or the heat of the water, or the nature of the dress, or to all these causes together, they look so flushed, and so frightful, that I always turn my eyes another way.’

Provenance:
Chris Beetles Gallery;
Private collection (UK) until 2017

16 17
Thomas Rowlandson (British, 1756–1827)
Sculptures — a young artist drawing after the Antique

Inscribed in pencil in another hand l.r.: Sculptures and numbered u.l.: 56, pen and grey and brown ink and wash over traces of pencil
20.5 x 16 cm

This drawing, which probably dates from 1795–1800, illustrates the practice of drawing after the Antique, with a young artist, clad in scanty classical garb, being advised on proportion by an older, bearded, teacher. Rowlandson, with his characteristic humour, adds a Memento Mori on two levels, both human and sculptural, the latter echoing the poses of the former. He also demonstrates his own superb grasp of anatomy in his depiction of the half-kneeling figure whose classical proportions are exemplary.

Rowlandson joined the Royal Academy Schools, then held at Somerset House, in 1772. He was interested throughout his career in the subject of people painting or sketching. This drawing is reminiscent of another by Rowlandson, in a similar palette, of Apelles, the greatest painter of antiquity, at work (Oppé collection, Tate Gallery, TO9199).

Provenance:
English private collection

Thomas Rowlandson (British, 1756–1827)
Dr. Syntax loses his hat and wig in the wind by the sea

Signed or inscribed l.r.: pen and grey ink and wash over traces of pencil
13 x 19.7 cm

A drawing, Dr. Syntax alarmed by a whale, which shows Dr. Syntax losing his hat and wig to the wind, as in the present drawing, is in the collection of the Yale Center for British Art, New Haven, Paul Mellon Collection (see John Baskett and Dudley Sedgrose, The Drawings of Thomas Rowlandson in the Paul Mellon Collection, 1977, no. 321 B).
9. Mrs Augusta Innes Withers (British, 1792–1877)

A white hen with her chicks

Signed and inscribed on pale ribbon: Mrs Withers 26
Grove Place. Delt., watercolour with gum arabic
12 x 23.9 cm

The artist was the daughter of a chaplain to the Prince Regent and became Botanical Painter to Queen Adelaide.

Henry Rogers Broughton succeeded his older brother, Urban Hurtlestone Broughton, as 2nd Baron Fairhaven in 1966. He was born in the United States and was educated at Harrow before joining the Royal Horse Guards in 1920. Both brothers were great collectors, and Henry put together one of the largest twentieth-century collections of paintings, drawings, gouaches and miniatures. He left a large bequest of 120 flower paintings, over 900 watercolours and drawings and 44 volumes of drawings by botanical artists such as Redouté and Ehret to the Fitzwilliam Museum, Cambridge – the Broughton Bequest.

Provenance:
Henry Rogers Broughton, 2nd Baron Fairhaven (1800–1973), see no. 9

10. Samuel Howitt (British, 1756–1822)

A cockerel and hens with an intruder

Signed l.c.: Howitt, pen and grey ink and watercolour over traces of pencil
13 x 18.3 cm

The artist, who married the sister of Thomas Rowlandson, is acclaimed for his country subjects. His animal sketches were frequently done from life.

Provenance:
Henry Rogers Broughton, 2nd Baron Fairhaven (1800–1973), see no. 9
James Ward, RA (British, 1769–1859)
Portrait of Tamorfait Czarnoborloff

Signed in pen and brown ink with initials and dated l.r.: JW.RA./July. 1814,-
inscribed: Cossack/Tamorfait/Czarnoborloff/King Street Barracks,
and again l.c.: It was stated that the man killed
14 Frenchmen one morning before breakfast; pencil
29.4 x 22.4 cm

This is a study for a figure in an oil painting, commissioned by the Duke of Northumber-
land, entitled Portraits of Prince Platoff’s favourite charger and of Four of his Cossacks (in
the collection of the Duke of Northumberland, Alnwick Castle). This oil was exhibited at
the Royal Academy in 1815 (no. 146).

After Napoleon’s defeat in April 1814 and the ensuing Treaty of Fontainebleau and Peace of
Paris, the Prince Regent invited the Allied sovereigns, including Emperor Alexander I of
Russia, to London from 6 to 27 June. There were great festivities and the Emperor threw a
lavish levee at the house of the Duke of Cumberland which cost £25,000.

Alexander was accompanied by members of his retinue, who were housed in King Street
Barracks (home to the Royal Life Guards) to the north of Portman Square. Their distinc-
tive costumes amused much comment. Ward clearly shared this interest as he depicted
this soldier on at least four other occasions. There is another head and shoulders draw-
ing of him in the Fitzwilliam Museum, Cambridge (which originally belonged to the
Duke of Wellington, 1814–1991) and a full-length study of him owned in the Ashmolean
Museum, Oxford (1963,0618.027). Further examples of drawings and sketches of his colleague
Gregory Yelloserf are in the Yale Center for British Art, New Haven and in a private collec-
tion. An oil of another Cossack, Count Platov in the uniform of a Cossack general by Peter
Edward Stroehling (1760–1824), which was probably commissioned by George IV, is in
the Royal Collection.

Provenance:
Christie’s London, 6 February 1968, lot 23, to Christopher Powney, by whom sold to
Walter Brandt;
Sold by his descendants, Sotheby’s, London, 7–8 July 2011, lot 246–231, £250.

11
14 Frenchmen one morning before breakfast; pencil
John Frederick Lewis, RA (British, 1804–76)

Thomas Emmerson seated at a table in an interior, reading a newspaper

Watercolour over traces of pencil with scratching out and touches of bodycolour and gum arabic. Probably drawn in 1829

52.6 x 42.5 cm

This previously unrecorded watercolour of a man seated in an interior almost certainly represents the picture dealer and collector Thomas Emmerson (c. 1776–1855). It is similar in style and technique to a group of watercolours of interiors, some including a figure, that Lewis painted in the late 1820s and early 1830s.

On the wall behind Emmerson hangs a well-known painting by Pieter de Hooch, A Courtyard in Delft, 1657, now in the Royal Collection. This painting was included in Ralph Bernal’s sale of 37 Dutch paintings at Christie’s on 8 May 1824, lot 33, and bought by the dealer Michael Prisick for £150. It seems that Emmerson acquired it from Prisick, who was a friend and occasional colleague. Emmerson then consigned it, together with other paintings from his collection, to a sale with Harry Phillips on 1–2 May 1829, where it was lot 152. An evening reception was held to attract prospective buyers, and both the reception and the auction were popular events, apparently because the collection had been sent to Carlton House for George IV’s consideration. The de Hooch entered the Royal Collection at this date, by private sale to the King, as recorded in a copy of the sale catalogue owned by another prominent dealer, John Smith. It seems likely that the present watercolour was painted in 1829 to celebrate this important sale.

Emmerson began trading around 1805, and in 1820 he moved into 20 Stratford Place, the former home of the artist Richard Cosway. He maintained his London residence until...
spectacles to enable him to see the auctioneer, the lots on offer and other bidders. Cuyp, as well as de Hooch, and even Vermeer’s sold in Paris at auction in December that year. He and Smith worked closely together and he acquired a group of paintings from the Paignon-Dijouval collection, most of which were below). The man likely to be Emmerson is standing behind John Smith and wearing spectacles to enable him to see the auctioneer, the lots on offer and other bidders. If he was short-sighted he would not have needed glasses for close work, such as making the newspaper shown in the present drawing. His bold nose, high forehead, receding forehead and slightly sagging jowls are apparent in both depictions. In Goubaud’s painting, Smith is shown seated with his hand raised to bid for the Reynolds painting; also represented are the identity of the sitter and carried out some of this research.

Notes:
1. Charles Newton and Briony Trehane for their comments about Eliza Emmerson, Mark Westgarth, Susanna Awoy-Awoy, Mark Exam and Kim Sloan.


4. 10 January 1826: ‘I have omitted sending you the Sunday Newspapers on account of 1826, Eliza apologised for not sending him that week’s newspapers, since her husband had yet to read them as he had been abroad’; the Emmersons were also close to another talented artist, who died young. The tablecloth was a favourite of the artist’s; he also used two framed paintings: a Dutch scene and a Venetian subject by Bonington, a tribute to the variety of textures and colours using bodycolour and scratching out in order to enhance the richness of the surface of his watercolour. This work may be compared with his 1799, in the Victoria and Albert Museum, also shows a framed Dutch painting, probably to Emma Trehane for her comments about Eliza Emmerson, Mark Westgarth, Susanna Awoy-Awoy, Mark Exam and Kim Sloan.

2. RCIN 405331.


2. Ibid., pp. 24–25.

3. Ibid., pp. 34–44.

4. 9. 10 January 1826: ‘I have omitted sending you the Sunday Newspapers on account of...’ The dealer’s wife Eliza (1782–1854) was a patron of John Clare (1793–1864) and a poet.

Notes:
1. Charles Newton and Briony Trehane confirmed the attribution to Lewis, suggested the style of the sitter and carried out some of this research.

2. ROCN 1452. Memorials of Christie’s: a record of art sales from 1766 to 1896, London, George Bell & Sons, 1897, vol. 1, Facing p. 120; described on pp. 112–13. Roberts gives Goubaud’s name incorrectly as ‘J. Gebaud’.

4. Julia I. Armstrong-Totten has suggested this identification.


8. Ibid., p. 323. 9. 10 January 1826: ‘I have omitted sending you the Sunday Newspapers on account of...’ The dealer’s wife Eliza (1782–1854) was a patron of John Clare (1793–1864) and a poet.


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John Partridge (British, 1790–1872):

Portrait of Lord Colborne

Half-length, seated holding a picture, wearing a black coat with
Sir David Wilkie’s The Parish Beadle hanging behind
Watercolour, bodycolour and gum arabic over pencil on buff coloured paper,
laid down on original card with colour trials, corners cut
16.1 x 20 cm

Nicholas William Ridley-Colbourne, 1st Baron Colbourne (1779–1854) of West Harling,
Norfolk was a financier and statesman. He was a Whig MP from 1805 for six different seats.
He was perhaps best known as a promoter of the arts, supporting the establishment of the
British Museum and the National Gallery, of which he was an active Trustee from 1831. He
married Charlotte Steele in 1808.

Colborne sat on the Committee of the Fine Art Commissioners in 1846. The Commis-
sion had been appointed in 1841 to consider the decoration of the newly rebuilt Houses
of Parliament, with a view to encouraging and promoting the fine arts in the country at
large. In 1846 Partridge sketched and painted a group portrait of the twenty-eight Fine
Arts Commissioners (National Portrait Gallery nos. 342, 343a, 343b and 343c). The oil
sketch on paper (NPG 343a measuring 47.6 x 86 cm) is similar in technique to the present
work. Partridge placed the subjects in an idealised setting with sculpture and paintings
arranged around the room. The artist donated the oil (which measures 188 x 368.3 cm) to the
National Portrait Gallery in 1872.

Partridge painted an oil portrait of Colborne in 1846, the year of the group portrait, and
an inscription on the label on its reverse suggests that it was based on a sketch taken for
the group portrait, presumably the present work. (The oil portrait, left to his daughter Lucy,
wife of Sir Francis Boileau, at Colborne’s death, and measuring 73.7 x 94.5 cm, passed
through Christie’s, London, 23 July 1888, lot 227.)

Colborne was an active collector who commissioned Wilkie’s The Parish Beadle (Tate
241) from the artist and gave it to the National Gallery in 1854, together with a group of
seventeenth-century Old Masters (NG227-244) which included a work by Rembrandt (NG
243). The Wilkie was presumably given to the Tate Gallery upon its establishment in 1897
and appears in its 1909 catalogue.
William James Müller (British, 1812–45)

Five studies of the head of an African

Oil on canvas
50 x 69 cm

Müller returned from Egypt in 1839 and spent the summer in Bristol before moving to London in the autumn. He worked at the Clifton Street Academy in Fitzroy Square in the evenings, where he painted from life. This artists’ society had been founded in the 1820s to enable artists to study picturesque characters from life, and there Müller worked in oils, producing sparkling sketches of which this is a lively example. This picture seems to reflect his interest in the Cairo slave market, where he spent time drawing from 1838 to 1839 and which provided the subjects for many of his exhibited works at the Royal Academy and British Institution until his death in 1845. A further study of the same sitter is with the Maas Gallery.

Provenance:
Spink & Son, London, 1977;
Private collection, UK

Exhibited:
Spink, Visions of the Orient, October 1995, cat. no. 35 (on loan)
Studio of Lamqua (Chinese, 19th century)

Portrait of Balaji Pandit Nana Phadnavis or Fadnavis (1742–1800)

Half-length, seated on a chair wearing a red Kashmir shawl
Oil on canvas, in original Chinese carved and gilded frame,
inscribed on label with the sitter’s name attached to the back of the frame
27 x 22 cm

The sitter, known as the Mahratta Machiavelli, was the chief minister of the Peshwa administration in Poona who was painted several times by James Wales and J. T. Seton.

Nana’s administrative, diplomatic and financial skills brought prosperity to the Maratha Empire during a period of political instability, and he successfully navigated dealings with the British East India Company.

After the assassination of Peshwa Narayanrao in 1773, Nana managed the affairs of the empire with the help of a twelve-member regency council known as the Bafital council of sardars or generals. This council was intended to protect Madhavrao II, the posthumous son of Narayanrao, born to his widow Gangabai, from the Peshwa family’s internal conflicts. The Maratha Empire, although weakened by the Panipat war of 1761, was still significant in size, with many vassal states under a treaty of protection, who recognized the Peshwa as the dominant power in the region.

After Nana’s death, Peshwa Baji Rao II placed himself in the hands of the British, provoking the Second Anglo-Maratha War that began the breakup of the Maratha confederacy.

The present portrait was presumably based on a print which made its way to China. The original has not been identified.

Lamqua, or Guan Quiaochang, had a studio on China Street, Canton, where he worked following the style of George Chinnery quite closely (and undercutting his prices). The two artists knew each other well. Lamqua was a skilled artist who was well known amongst visitors, several of whom had accounts at his studio. His three-storey premises had a shop on the ground floor and a workshop above. His eight to ten painters worked in oil or watercolours, making copies after western prints, making pith paper watercolours, others working on ivory or making pearl paper watercolours. Lamqua had his own studio on the third floor. (See Patrick Connolly, George Chinnery, 1983, chapter 17.)
Patna School (Indian, early 19th century)

Dancing girls and Musicians

Two, bodycolour, one on paper watermarked: "Smith & Allnutt FT 1815"
Each: 20.5 x 33.5 cm

Provenance:
Mrs Baldock
Patna School (Indian, early 19th century)
A seated lady with a hookah in a landscape

Watercolour, bodycolour and gum arabic
20.6 x 33.3 cm

Jerry Losty notes that this watercolour shows the influence of the lithographic portraits of Sir Charles D’Oyley, which depict ladies with their hair curling in the same fashionable way as in the present portrait.

Provenance:
Mrs Baldock
Sir Charles D'Oyly (British, 1781–1845)
An ayah holding a baby in Sir Charles D'Oyly's summer room at Patna

Signed l.l.: Charles D'Oyly, watercolour over pencil
18 x 15.5 cm

The interior of the artist's house at Patna is illustrated in two watercolours dated 1824 in the collection of the Yale Center for British Art, Paul Mellon Collection, nos. 2019 and 2020 which show that D'Oyly's house was a busy place, full of visitors and dogs.

The present work, which relates to the Yale drawings, depicts details of the interior with a colonial sofa, a table, wall lights and a heavy curtain at the French window, as well as a travel book propped against the wall and a framed marine painting. A lush garden with palm trees can be glimpsed in the distance through the open window.

D'Oyly and his second wife Elizabeth Jane Ross moved to Patna in Bihar in 1821 when he became Opium Agent for the East India Company. Their house at Bankipore, a suburb of Patna, was a focus of artistic activity, and Elizabeth also painted as well as being a musician.
Miss Selby (British, fl. mid 19th century)
Netley Abbey, Hampshire

Pen and brown ink and wash over traces of pencil, inscribed verso: Miss Selby/Netley Abbey
18.5 x 23.5 cm

This drawing is reminiscent of the work of Heneage Finch (1751–1812), Viscount Guernsey, 4th Earl of Aylesford from 1777, whose lively penwork was his hallmark. The work of his siblings and children shares this attribute, and it may be that Miss Selby knew one of them and was influenced by their style.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.

Newton Smith Limbird Fielding
(British, 1799–1856)
Windsor Castle from the Thames

Watercolour over pencil with scratching-out
13.9 x 20 cm

The artist was the youngest son of Nathan Theodore Fielding. From c. 1827 to 1830 he lived in Paris, where he ran the family engraving business, at which William Calow worked. He collaborated with his brothers Thales and Theodore in England before returning to France, where he built up an extensive teaching practice, with pupils including members of the family of King Louis-Philippe.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.
21  
John Thirtle (British, 1777–1839) 
Bishop’s Bridge, Norwich, from the south  
Brown wash over traces of pencil with scratching out and traces of gum arabic, signed or inscribed in pen and brown ink verso: Bishop’s Bridge/Norwich/. Thirtle, inscribed on old mount: Bishop’s gate/Norwich/.Thurtell 10 x 20 ½ cm

Thirtle drew Bishop’s Bridge on many occasions. He exhibited the subject four times with the Norwich Society in 1806 (101), 1807 (36), 1811 (130) and 1817 (82). Five other views of the bridge are recorded: see Marjorie Allthorpe-Guyton, John Thirtle 1777-1839, 1977, pp. 44-6.

Bishop’s Bridge over the Wensum is the only remaining medieval bridge in Norwich and was so named because it led directly to the Bishop’s Palace. It was probably built after 1275, when a patent was granted to the Prior to erect a gate ‘with a bridge 20 feet broad thereto adjoining’. It was controlled by the bishops until 1315, and later a rectangular tower was constructed which occupied most of the western half of the bridge; this was demolished at the end of the eighteenth century. The range of early gabled buildings to the north of the bridge were demolished in 1879; the Red Lion pub is still there today.

Provenance: Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.

22  
Henry Gastineau, OWS (1791–1871)  
The Eagle Tower, Caernarvon Castle by moonlight  
Watercolour over traces of pencil with traces of white, gum arabic and scratching out 36.5 x 47.3 cm

Gastineau made many watercolours of Welsh subjects, some of which were engraved and published as Wales Illustrated in 1830–31. These included another version of this view, showing the Eagle Tower from a slightly different angle: see below. He exhibited two watercolours of Caernarvon Castle at the Old Water Colour Society (OWS), in 1830, no. 334 (possibly the present drawing), and again in 1847, no. 225.

The artist was known for his successful moonlit watercolours, to which according to Roget he gave a characteristic mellowness by means of preliminary washes of warm colour: see J. L. Roget, A History of the Old Water Colour Society, 1891, reprinted 1972, p. 506.

Provenance: The Oppé collection, Sotheby’s, 15 July 2016, lot 135 (as British School)
A group of drawings (nos. 23–9) from a scrapbook assembled by Augusta Raymond-Barker (1827–1900), daughter of John Raymond Raymond-Barker (1819–88) and Harriet Bosanquet (1798–1830) of Fairford Park in Gloucestershire, offer a fascinating insight into the now demolished house, with its additions by Sir John Soane, and the lives of an interesting group of Victorian women, all of whom were accomplished watercolourists. Soane worked at Fairford Park and neighbouring Willianthe in 1789–90.

Fairford Park was built for Andrew Barker in 1661–2 by Valentine Strong (d. 1662) and completed by Strong’s eldest son Thomas, and the design is known only from Jan Kip’s engraved bird’s-eye view of about 1710. The almost perfect Restoration composition was however much altered in the 18th century; the house circa 1740 and the grounds circa 1750–60 to Rococo taste (D. Verey & A. Brooks, Gloucestershire 1: the Cotswolds, Irford, 1999, pp. 369–70).

Soane remodelled the house for John Raymond Barker in 1789–90. His Journal No. 1, in the Sir John Soane’s Museum, has an entry for 22 May 1789: Sanders went to Fairford this Eveng / to take plans of the House / & Offices; ret’d the 26. Other entries follow, finishing with Recieved in full April 1791 £227:8:6. After use as an American military hospital during the Second World War, the Barker family sold Fairford Park in 1945, and the house (without the estate) was eventually bought by Gloucestershire County Council. It was demolished in the 1950s and is now the site for Farmor’s Comprehensive School.

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Soane’s changes to this room seem to have been restricted to the chimneypiece and the cornice, and the bookcases were framing the composition of this watercolour. The two girls in purple are probably Augusta Raymond-Barker and her sister Leonora. The artist was presumably a relative of the girls’ mother Harriet Bosanquet.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.
English School, mid 19th century

The dining room, Fairford Park, Gloucestershire

Pen and grey ink and watercolour over traces of pencil
with touches of white
18.9 x 29 cm

There are three drawings (on two sheets) for the dining room at Fairford in the Sir John Soane’s Museum dating from 1788–90 (SM (5) 80/1/65 recto & verso (6) 81/2/99). They aim to remodel the room to make the wall panels more balanced, to use the same cornice as the main staircase and to remodel the existing chimneypiece.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.

The library, Fairford Park, Gloucestershire

Signed with initials and inscribed verso:
Library Fairford Park ArB

Watercolour over pencil
19.2 x 21.3 cm

In the collection of the Sir John Soane’s Museum are Soane’s working drawings showing alternatives for John Raymond-Barker for the library dating from 1788–90 (SM (3) 80/1/66 recto and verso (4) 81/2/98). They comprise three drawings on two sheets, a survey plan by John Sanders, a pupil from 1784 to 1789. Augusta Raymond-Barker, a keen watercolourist, married Colonel Sir Lumsley-Graham, Bt (1828–90). He fought in the Kaffir War of 1853 and the Crimean War.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.
Lady Emily Dundas (British, d. 1900)

A black and white dog

Watercolour with touches of bodycolour
6.5 x 8 cm

Lady Emily Dundas, née Reynolds-Moreton, was the fourth daughter of Thomas, 1st Earl of Ducie and sister of Augusta Raymond-Barker’s stepmother, Lady Catherine Reynolds-Moreton, who married John Raymond-Barker in 1841 as his second wife. In 1847 she married Admiral Sir James Whitby Dundas, GCB (1785–1862) as his second wife. He became the first Naval Lord in the first Russell ministry in July 1847 and they lived at Admiralty House. Thackeray records that during the 1850 season Lady Emily Dundas gave a party at which anyone who was anyone would wish to be seen (Jerry White, *London in the Nineteenth Century – A Human Awful Wonder of God*, 2007).

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.

27
Lady Emily Dundas (British, d. 1900)

Three dogs with a bone

Watercolour
17.5 by 25.5 cm

Two of the dogs are terrier types (Irish terrier on the left, and black and tan on the right) and the white dog with brown spots is a pointer type.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.
Thomas Hosmer Shepherd (British, 1793–1864)

High Street, Colchester

Two, each signed, one inscribed verso:
High St/Colchester/T. Shepherd, and signed verso,
both brown wash over traces of pencil, one with touches of white
8.1 x 12.3 cm and 7.9 x 12 cm

Saint Nicholas’s church formerly stood on Colchester’s High Street. The original church was twelfth century, and it was rebuilt in the fourteenth century and restored again between 1875 and 1876 to designs by Sir George Gilbert Scott. The church had the highest spire in Colchester. It was demolished in 1955 by the Church of England, who sold the site for commercial redevelopment.

Thomas Hosmer Shepherd, born in France on 16 January 1793, was probably the most talented member of the family of London topographers. Throughout his career, from 1809 to 1859, Shepherd was patronised by the celebrated interior designer Frederick Crace, who commissioned him to produce watercolours of London buildings and locations. The tone of the Crace Collection helped Shepherd’s career, resulting in further commissions, notably from Rudolph Ackermann for his magazine, The Repository of Arts. From around the time of the magazine’s foundation in 1809 until its demise in 1828, Shepherd produced a series of street views, sometimes in collaboration with his elder brother, George Sidney Shepherd.

Although Shepherd became virtually synonymous with the modern city, he was equally at home representing the countryside and made several sketching tours, the first in 1810.

Provenance:
Augusta Raymond-Barker, of Fairford Park, Gloucestershire; thence by family descent until 2016.
John Mayle Whiccelo (British, 1784–1865)
A frigate going from St Helen’s to Spithead
The Ridge

Two, one signed and dated l.r.: Whiccelo 1826 and signed, inscribed and dated verso:
A Frigate going from St Helens to Spithead.J. Whiccelo 1826,
pen and grey ink and grey wash on grey paper,
the second with touches of white
One with cut corners 10.8 x 13 cm, the other 9 x 2.9 cm

Accompanied by copies of the drawings by Augusta Raymond-Barker:
Augusta Raymond-Barker’s copies are very spirited renderings of the originals. Whiccelo was marine and landscape painter to the Prince Regent by 1812.

Provenance:
Augusta Raymond-Barker, Fairford Park, Gloucestershire; thence by family descent until 2016.
Thomas Shotter Boys, RWS (British, 1803–1874)

Brussels from outside the Porte de Hal with a view of Notre Dame de la Chapelle

Watercolour with bodycolour and scratching out, inscribed verso in pencil: Hors du port de Hal

17.5 x 24.9 cm

The distinctive tower of Notre Dame de la Chapelle, where Pieter Bruegel the Elder is buried, is seen on the right-hand side of the composition. It was built near the city walls in the twelfth century, although the remains today date from a century later. The nearby Porte de Hal is the only surviving fortified city gate of the walls of medieval Brussels. The two towers of Brussels cathedral balance the view to the left.

Boys made several visits to Belgium in the late 1820s and early 1830s and was in Brussels during the Belgian Revolution of 1830. His wife Célestine was Belgian, her home either in or near Soignies.

The artist’s virtuoso mastery of watercolour techniques is splendidly illustrated in the deft handling of the medium in this drawing.

Provenance:

- The artist’s sale;
- John Manning, 8 Bury Street;
- Thomas Agnew & Sons, London;
- Anthony Molins, his sale at Sotheby’s London, 24 November 1977;
- Private collection, UK
Samuel Prout (British, 1783–1852)

*The Colosseum, Rome, 1824*

Pencil, inscribed
25.3 x 36 cm

Provenance:
Samuel Gilpin Prout, the artist’s son;
Christie’s, 12 April 1880, lot 112 (12 guineas to the Fine Art Society).

Exhibited:

Literature:

On page 199, Ruskin writes, the drawing of the Colosseum at Rome, no. 71, has an old higher claim to our consideration; in it were reserved, and in all points, rarer powers of expressing magnitude and solitude. It is so majestic in manner that it would quite have borne being set beside the photograph of Turner’s drawing at Farnley; but it been fair to match mere outline against a finished composition.
English School, c. 1817
Paestum

Watercolour and pencil on paper watermarked ‘TURKEY MILLS/J WHATMAN/1817’
48 x 60 cm

All three Doric temples at Paestum can be seen in this drawing: a few foreshortened columns of the Basilica in the right foreground, then the Temple of Neptune, the main subject of the drawing; and in the distance, in pencil, the Temple of Ceres.

James Holland, RWS (British, 1799–1870)
The Ospedale Civile, Venice

Signed with monogram and dated 24th Octr. 57 l.r., watercolour over pencil
18.5 x 24.3 cm

This free sketch is a delightful example of Holland’s virtuosity. He first visited Venice in 1835 and was to return throughout the rest of his life, inspired by the beauty of the city, like so many other artists. He valued his own sketches greatly and once commented that parting with a sketch was like parting with a tooth; once sold it cannot be replaced (L. R. Valpy, Memoir of Samuel Palmer, 1881, p. 76).

The facade of the Scuola Grande di San Marco, one of the six great philanthropic confraternities of the Venetian Republic, is by Pietro Lombardo (1435–1515) and Giovanni Buora (1487–90?) and was finished by Mauro Codussi in 1495. The Lion of San Marco can be seen in the middle of Holland’s composition. The building is situated next to Santi Giovanni e Paolo and the interior is now occupied by the civic hospital of Venice which stretches to the lagoon.

Provenance:
Sir Henry Houldsworth, Bt;
Leger Galleries Ltd, February 1962;
Private collection, UK
Edward Lear, RA (British, 1812–88)
Amalfi, Italy

Inscribed and dated l.r.: Amalphi./8 June. 1844,
pen and brown ink on buff paper
50 x 36 cm

Lear lived in Rome from 1841 until 1848 as part of an international community of artists. He had a comfortable income, as sales of his work went well. During the summers he travelled to other parts of Italy, producing fluent drawings such as the present example. His love of nonsense can be seen in the spelling of ‘Amalphi’.

Provenance:
Nicola Powell (1920–96); thence by descent until 2017.
Arthur Severn (British, 1842–1931)

**Dent du Midi, from the valley of the Rhône – early morning**

Watercolour and bodycolour over traces of pencil on blue paper, inscribed in pencil on old mount

17.4 x 25.1 cm

The Dents du Midi is a mountain with seven summits in the Chablais Alps in the Swiss canton of Valais, reaching a height of 3257 metres (10,686 feet). Dominating the Vallée d’Illiez and the Rhône Valley, to the south it faces the Lac de Salanfe, an artificial reservoir. Geologically it makes up a part of the massif Haut Giffre. In the watercolour the Haut Cime, the highest summit, dominates the composition.

In 1871 Severn married Joan Agnew, a cousin of the Ruskins, who had acted as companion to John Ruskin’s mother, who died in that year. When Ruskin then moved from Denmark Hill in South London to Brantwood in the Lake District, the Severns accompanied him and remained part of the household until his death.

In April 1872 the Severns were invited by Ruskin on a continental tour; Albert Goodwin was also one of the party. Goodwin and Severn sketched together at Mont Blanc, at Chambéry and at Geneva, from where they continued to Italy. The present drawing probably derives from this trip.

**Literature:**

I am grateful to Stephen Wildman and Christopher Newall for their comments on this drawing.

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Hercules Brabazon Brabazon (British, 1821–1906)

**The Citadel of Saint-Esprit, Luxembourg**

Watercolour with touches of white over pencil on blue paper

14 x 17.3 cm

The second son of Hercules Sharpe, the artist was educated at Harrow. After leaving Cambridge, where he read mathematics, he decided to become an artist and studied in Rome for three years. On the death of his elder brother he inherited the Brabazon name and estates in Ireland. He spent his summers in England and his winters travelling in Europe and, from the 1860s, further afield. In 1881 Sargent persuaded him to have an exhibition at the Goupil Gallery, and as a result in his old age he was at the forefront of the modern movement.

He was most influenced by Turner, Cotman, Müller and de Wint, and his style owed much to Turner’s late work. Turner drew several views of Luxembourg on his Meuse–Moselle tour of 1839, and a watercolour from a similar viewpoint is in the Turner Bequest at Tate Britain (TB CCXXI 0), although it is unlikely that Brabazon would have seen this work.