

A dramatic landscape painting. In the upper left, a dark, jagged mountain peak is erupting with bright red and orange lava flows. The sky is filled with dark, heavy, grey clouds. The middle ground shows a vast, dark valley with rolling hills. In the foreground, a river flows from the left, its water rendered with thick, expressive brushstrokes in shades of white, grey, and blue, suggesting turbulent rapids. On the right bank, a wooden boat with a red hull is beached. A large, leafy green tree stands on the right side of the frame. The overall mood is one of natural power and drama.

Lowell Libson & Jonny Yarker Ltd
Recent Acquisitions 2024



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RECENT ACQUISITIONS 2024



WE'VE HAD A BUSY YEAR IN THE GALLERY AND ARE DELIGHTED to share with you this catalogue of recent acquisitions.

Not everything we handle makes it into one of our catalogues. Opposite is a detail from a remarkable painting, we recently sold to the Metropolitan Museum of Art, New York. It depicts the painter Rachel Ruysch at work on one of her celebrated flower pieces, seated at her easel and surrounded by the apparatus of her profession: brushes, pigment, palette, drawings and most suggestively bound books of botanical studies. Ruysch was the most celebrated – and financially successful – female painter in early eighteenth-century Europe.

This catalogue includes a number of drawings from the collection of Walter Brandt (1902–1978). Buying largely in the 1960s, Brandt set out to purchase works by artists working in Britain born before 1800. This apparently narrow brief resulted in a collection of surprising range, one that precisely reflects the breadth of material we love to handle.

As always, our activities have been greatly helped by the expertise of our colleagues from conservation to presentation, as well as those involved in the production of our catalogues. We are also hugely indebted to the generosity of the community of scholars who share our interests and who make the process so fascinating.

We look forward to seeing many of you at The Winter Show in New York in January, TEFAF in March or in the gallery throughout the year.

LOWELL, JONNY AND CRESSIDA

(detail) Rachel Ruysch and Michiel van Musscher *Rachel Ruysch at Work*
Oil on canvas · 30 × 25 inches · 762 × 635 mm · Signed by both artists and dated 1692
Sold by Lowell Libson & Jonny Yarker Ltd to The Metropolitan Museum of Art, New York

HENDRICK DANCKERTS *ca.*1625-1679

THE MANOR HOUSE, CRESSWELLS



Pen, ink, wash with watercolour on
two conjoined pieces of paper
11 x 35 inches · 280 x 890 mm
Watermark: Strasburg Bend & Lily
Drawn c.1670

COLLECTIONS

Sir Bruce Ingram (1877-1963), Lugt 1405a;
Ingram sale, Sotheby's, 21st October 1964,
lot 22;
W A Brandt (1902-1978), acquired from
the above;
by descent to 2023



This large-scale drawing by the Dutch landscape painter Hendrik Danckerts is an exceptionally rare survival. The panoramic view depicts the fifteenth-century manor house at Cresswells, Bray in Berkshire and was made in about 1670. What makes this sheet even more remarkable is that the painting for which it is preparatory survives and is now in the collection of Brighton Museum

and Art Gallery. Surviving topographical landscape watercolours made in Britain before 1720 are exceptionally rare, this grand and beautifully articulated sheet affords a singular insight into a lost genre.

Hendrik Danckerts was most likely born in The Hague in about 1625. His brother, Jan Danckerts, was a history painter and engraver who is recorded joining the Guild

of St Luke in The Hague in 1632, Hendrick was admitted as an engraver in 1651. The brothers travelled to Italy in 1653 and to Britain sometime before the Restoration. Jan Danckerts's illustrations to Sir Robert Stapylton's translation of Juvenal's *Satires* were engraved by Wenceslaus Hollar and published in 1660. The earliest record of Hendrick is at his marriage to Theodosia Hugh of Staffordshire at St James's

Chapel, London in October 1664. Over the next couple of decades Danckerts became a hugely successful landscape painter, working for a wide range of clients. In 1669 the diarist Samuel Pepys commissioned four panels for his dining room from the 'famous landskip painter', Pepys called the resulting paintings 'mighty pretty'. Danckerts painted landscapes – both topographical and ideal – for a roster of aristocratic interiors, but his most considerable patron was Charles II. In 1665 the king commissioned some large classical landscapes in Gloucestershire and a view of the completed canal works at Hampton Court, by 1688 the Royal Collection contained twenty-nine prospects by Danckerts.

Only a handful of drawings by Danckerts survive. The present sheet is similar in format and approach to a series of panoramic views in the collection of the British Museum. Two drawings depicting views of Badminton House, from the East and North,

show Danckerts working on the same scale. The drawings record the house and landscape on two sheets of conjoined paper presumably made in preparation for larger oils and perhaps to be shown to the patron, Henry Somerset, 1st Duke of Beaufort'. What makes the present drawing so distinct is Danckerts' use of watercolour wash; this appears to be the only coloured drawing by Danckerts of a country house to survive. Danckerts shows a timber framed house, probably dating from mid-fifteenth century, seen from the end of a recently planted avenue of trees. John Harris noted that little is known of the house itself, it apparently passed in 1537 to the College of St George, Windsor and in 1652 it was leased to Thomas and Peregrine Wilcox, by the Dean and Chapter. By the eighteenth century it was in the possession of the Keeke family but was subsequently demolished. Danckerts' finished painting survives, giving a sense of his working method and the function of his drawings.



Hendrick Danckerts *The Manor House, Cresswells*
Oil on canvas · 30½ × 72¼ inches · 777 × 1837 mm · c.1670
Brighton & Hove Museums





In the completed painting the house appears closer and larger than it does in the drawing. This raises the possibility that the present drawing was made on the spot; there is certainly a naturalism to the way the buildings are surveyed behind the screen of trees, in the drawing one of the trees obscures details that appear in the final painting. In the painting Danckerts has shifted the position of the trees and slightly thinned the vegetation to give a legible outline of the house, with its gables, windows, copula and chimneys. Danckerts has also introduced a series of figures to animate the composition. Danckerts' use of wash and watercolour gives a surprisingly informal feeling; the sheet feels less like a Grand Baroque prospect than a plain air watercolour of a century later. As such this rare and beguiling watercolour raises all kinds of questions about the development of landscape painting in Britain and the contribution made by the highly skilled diaspora of Dutch artists working in Britain after the Restoration.

NOTE

1. Danckerts' view of *Badminton House from the East* contain colour notes, but no colour washes. See Lindsay Stainton and Christopher White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London (The British Museum), 1987, p.161, cat. no.122.

THOMAS BARDWELL 1704-1767

HENRY HERBERT, 10TH EARL OF PEMBROKE

Oil on canvas

54 × 66 inches · 1370 × 1685 mm

Signed and dated: 'TBardwell f. 1757'

In its original carved and gilt swept frame

COLLECTIONS

Henry Herbert, 10th Earl of Pembroke (1734-1796);

The Hon. Nicholas Herbert, uncle of the above (1706-1775);

Anne Herbert (1708-1789), wife of the above; Dudley Long North (1748-1829), great-nephew of the above;

Francis North, 6th Earl of Guilford (1772-1861), by inheritance;

Charlotte, Lady North, daughter-in-law of the above;

Reginald Eden Dickson (1862-1931), son of the above;

Frederick North, 8th Earl of Guilford (1876-1949), uncle of the above;

and by inheritance to 2023;

Lowell Libson & Jonny Yarker Ltd.

LITERATURE

Ipswich, Public Library, MS, Edmund Farrer, 'Portraits in Suffolk (East Suffolk)', 1921, vol.1, p.296, no.16;

M. Kirby Talley, 'Thomas Bardwell of Bungay, Artist and Author 1704-1767', *The Walpole Society*, 1976-1978, vol.46, p.142, cat. no.78

This commanding equestrian portrait by Thomas Bardwell offers a quintessential image of the British country house and its owner in the mid-eighteenth century. The portrait depicts Henry Herbert, 10th Earl of Pembroke dressed in his uniform as an officer in the 1st Dragoon Guards mounted on a bay horse in front of the south front of his ancestral seat, Wilton House, Wiltshire with the Palladian Bridge that spans the River Nadder visible in the background. Signed and dated 1757, the portrait was probably commissioned for the Hon. Nicholas Herbert, the 10th earl's uncle, who was married to Anne North, daughter and heiress of Dudley North of Glemham Hall, Suffolk. The portrait, in its beautifully carved and pierced frame, remained at Glemham Hall until 1923 and by descent in the North family until 2023.

Thomas Bardwell was a painter and writer based in East Anglia who had a diverse and successful practice. The diversity of his work – from estate views and decorative schemes, to conversation pieces

and formal portraiture – offers a fascinating insight into the world of a dynamic provincial painter in the decades before the foundation of the Royal Academy. In 1756 Bardwell published in London *The Practice of Painting and Perspective Made Easy*, an idiosyncratic technical manual for the aspiring artist. Bardwell worked for a wide range of clients, from East Anglian magnates to the Corporation of Norwich. We know that he travelled to Scotland in 1752, stopping en route to produce views of *Wentworth Castle* in Yorkshire. Bardwell produced a series of portraits for Caroline Scott, Countess of Dalkeith and John Murray, 3rd Duke of Atholl; for Atholl Bardwell even produced a series of four decorative roundels for the new dining room at Blair Atholl Castle. At least one other grand equestrian portrait survives by Bardwell, depicting William Nassau, 4th Earl of Rochford with a hunter and groom standing before Easton Park, Suffolk (National Trust for Scotland, Brodick Castle). The portrait, signed and dated 1741, originally hung at Easton Park which was



Baron Reis d' Eisenberg No. 15 'Mille Fleurs' a horse of the Spanish Riding School, performing a trot

Watercolour on paper · 10½ × 15 inches · 267 × 380 mm · 1753-4

Collection of the Earl of Pembroke, Wilton House, Wilts.

©Bridgeman Images

Alta: Remove grey tint behind frame





Joshua Reynolds *10th Earl of Pembroke (1734–94)*
Oil on canvas · 50 × 40 inches · 1270 × 1016 mm · c.1762
Collection of the Earl of Pembroke, Wilton House, Wilts.
©Bridgeman Images

less than five miles from Little Glemham.

The portrait of *Henry Herbert, 10th Earl of Pembroke* shows the young sitter a year after his marriage to Lady Elizabeth Spencer, daughter of Charles Spencer, 3rd Duke of Marlborough. Herbert was, in his own words, ‘horse mad’ and he had attended riding academies during his Grand Tour. Service in the cavalry ensued and he was appointed a cornet in the 1st King’s Dragoon Guards on 12 October 1752. In 1761 Pembroke published *A Method of Breaking Horses, and Teaching Soldiers to Ride*. This hugely influential book provided sensible, much-needed advice, placing emphasis on the need for officers to superintend the management of horses, advocating riding with a natural seat, and opposed to the docking of horses’ tails. This may account

for the unusual naturalism of the horse in Bardwell’s portrait, where the tail has been left unaltered. Herbert had trained in the refinements of *haute école* in Pisa with Baron Reis d’Eisenberg. Uniquely in eighteenth-century England, Pembroke constructed riding houses both in London and in the country. In Bardwell’s portrait, Pembroke’s horse is shown in a classic pose from the Baron’s own publication *L’Art de monter à cheval ou description du manege modern, dans sa perfection...* of 1747 which was illustrated with prints by Bernard Picart, specifically plate xvī ‘Le Resolu’, the pose is also found in one of the fifty-five gouaches of riders performing dressage by d’Eisenberg himself and still at Wilton.¹

Bardwell has positioned Pembroke in the grounds at Wilton, adapting the relationship of the house to the grounds to produce a seamless backdrop for the mounted earl. In the left-hand background of the composition Bardwell shows a view of the famous Palladian Bridge across the River Nadder, Bardwell has then flattened the angle of the south front of Wilton so that it no longer appears at right angles to the bridge. The adapted view point is characteristic of Bardwell who noted in his *The Practice of Painting and Perspective Made Easy* ‘A painter is not to be confined strictly to the Rules of Perspective; but to make the subservient to his Purposes.’² The bridge had been completed in 1737 and possibly had great resonance for both the sitter and the first owner of the painting, as it had been designed by Henry Herbert, 9th Earl of Pembroke in collaboration with the architect Roger Morris. The first owner of this portrait seems likely to have been the 9th earl’s brother, Nicholas Herbert and it may well have been commissioned

to celebrate his young nephew’s marriage and appointment as Lord Lieutenant of Wiltshire, both of which took place in 1756.

Pembroke himself commissioned a sequence of portraits celebrating his household and his horsemanship. In 1769 David Morier and Richard Brompton completed four portraits depicting: Pembroke with his écuyer, Domenico Angelo; Pembroke with his son, George Herbert, later 11th Earl of Pembroke; Lieutenant John Floyd with a groom in fancy dress and Lieutenant John Kinsey, all with views of Wilton in the background.³ A further portrait by Morier of Pembroke mounted celebrating his appointment as Colonel of the 1st Royal Dragoons survives in the Royal Collection. But there is no sign that the present portrait ever hung at Wilton or was replicated for the Pembroke collection, its provenance strongly points to it having been commissioned by the sitter’s uncle, the Hon. Nicholas Herbert, who married the Suffolk heiress Anne North. Anne North was the granddaughter of the wealthy Elihu Yale, President of the East India Company and primary benefactor of Yale University, she inherited Glemham Hall on the death of her politician father, Dudley North. Anne left Glemham, in turn, to her great-nephew Dudley Long North and the portrait has remained in the North family ever since.

NOTES

1. Francis Russell, *A Catalogue of the Pictures and Drawings at Wilton House*, Oxford, 2021, pp.125–126.
2. Quoted by Kate Retford, *The Conversation Piece: Making Modern Art in Eighteenth-Century Britain*, New Haven and London, 2017, p.59.
3. Francis Russell, *A Catalogue of the Pictures and Drawings at Wilton House*, Oxford, 2021, pp.108–109.



OZIAS HUMPHRY, AFTER RAPHAEL 1742–1810

TWO STUDIES OF ST MATTHEW FROM THE TRANSFIGURATION

A HAND

Black chalk on paper, on the artist's original mount

10 × 10¾ inches · 254 × 273 mm

Inscribed on the verso of the mount: 'traced & copied with the utmost care from the original in St Pietro Montorio by Ozias Humphry 1773 - no.22'

Drawn in 1773

COLLECTIONS

William Upcott (1779–1845), son of the above;

Upcott sale, Messers Evans, 15 June 1846, part of lot.74 ('Raffaelle - Drawings and Tracings from some of the principal Pictures in Rome, done by Ozias Humphrey, and authenticated by him, *mostly mounted*');

Christie's, 14 November 1990, lot 218;

Private collection, UK;

Bonhams, 14 July 2022, lot.69;

Lowell Libson & Jonny Yarker Ltd.



These impressive drawings represent fascinating evidence of artistic education in mid-eighteenth-century Europe. Made by the British miniaturist Ozias Humphry on his arrival in Rome in 1773, the drawings are rare, documented examples of an artist copying directly from an original old master on the Grand Tour. Thanks to Humphry's surviving correspondence we can reconstruct the precise context in which these studies after Raphael were made. Humphry travelled to Italy with the painter George Romney, arriving in Rome in June 1773, where they found Raphael's

Transfiguration in the process of being copied by William Parry, a pupil of Joshua Reynolds. It was exceptionally rare that permission was given for Raphael's late masterpiece, installed in the church of San Pietro in Montorio on the Janiculum hill, to be copied and even rarer for scaffolding to have been erected for the purpose. In a draft letter to his patron John Sackville, 3rd Duke of Dorset now in the Royal Academy archive, Humphry noted that to enable Parry to make his copy: 'he had a scaffold and other conveniences erected' adding that he used it to make studies of aspects of the painting.



A FOOT

Black chalk on paper, on the artist's original mount

12½ × 14¼ inches · 316 × 364 mm

Inscribed on the verso of the mount: 'traced & copied from the original with the utmost care by Ozias Humphry 1773 - no 15'

Drawn in 1773

COLLECTIONS

William Upcott (1779-1845), son of the above;

Upcott sale, Messers Evans, 15 June 1846, part of lot.74 ('Raffaello - Drawings and Tracings from some of the principal Pictures in Rome, done by Ozias Humphrey, and authenticated by him, *mostly mounted*');

Christie's, 14 November 1990, lot 218;

Private collection, UK;

Bonhams, 14 July 2022, lot.69;

Lowell Libson & Jonny Yarker Ltd.

The result, unlike Parry, was not a full-scale painted replica, but careful tracings of individual details, two of which he worked up into these expressive studies. The drawings show the radically foreshortened hand and foot of the Apostle St Matthew in the foreground of the composition.

Copying was a staple of artistic education in Grand Tour Italy, but the practical difficulty of executing full-size repetitions of celebrated frescos or altarpieces situated in working churches meant that many artists relied on making reduced studies or sketches of individual elements. The

presence of scaffolding in San Pietro in Montorio therefore offered a rare opportunity to take accurate tracings from Raphael's painting. Humphry wrote to the Duke of Dorset: 'I availed myself of this opportunity to make studies of all the best parts of the pictures wch I rather prefer to making a regular copy of the whole...I preferred drawing particular heads, hands, feet.'¹ Humphry's travelling companion, George Romney, seems also to have taken advantage of the scaffolding. Romney's son, John noted that his father began a copy of the painting: 'while employed in this laborious



undertaking, the monks, at their stated periods of worship, used to come and prostrate themselves at the altar immediately under him, without interrupting him any respect, or being themselves interrupted.² Like Humphry, Romney's study was also selective, only copying the bottom half of the composition in chiaroscuro.³

Such copies had multiple functions, traced copy drawings such as this offered valuable scientific evidence of Raphael's technique, precise renderings of his foreshortening, as such they operated like casts. Drawings such as this also contributed to Humphry's ability to make a full-size replica of Raphael's painting for the Grand Tour market. The Duke of Dorset had partly sponsored Humphry's trip and he expected a precise replica of a celebrated old master as recompense. Accurate, full-size copies were desirable commodities. There was much excitement amongst the resident British community about Parry's permission to copy in San Pietro. The Jesuit priest and art agent Fr John Thorpe noted in a letter back to Britain: 'Mr Romney has begun a large

copy of the Transfiguration; the English artists expect to make mountains of gold by their copies of it', observing that Parry 'might thrice have had above 200 guineas' for his large copy.

Carefully preserved on their original mounts, these studies were retained by Humphry in his studio before passing to his son William Upcott. Listed in Upcott's 1846 sale, their reappearance offers fascinating insight into the mechanical aspects of Grand Tour artistic education.

NOTES

1. London, Royal Academy Library, Humphry Papers: OH/1/138, draft Humphry to the Duke of Dorset, undated 1773.
2. John Romney, *Memoirs of the Life and Works of George Romney*, London, 1830, p.103.
3. Alex Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, vol.III, p.843, cat. no.1837.



Hubert Robert *Draftsman in the Oratory of S. Andrea, S. Gregorio al Celio*
Red chalk · 13 × 17⁵/₈ inches · 329 × 448 mm
1763
Thaw Collection. The Morgan Library & Museum. 1981.74. Thaw Collection.
Photographic credit: The Morgan Library & Museum, New York.

JOHAN ZOFFANY 1733–1810

HASAN REZA KHAN

Black chalk, heightened with white chalk on buff coloured paper
15½ × 11⅞ inches · 385 × 283 mm
Inscribed top right:
'from the chin to the top of the Turban
10 inches to the top of the forehead 7'
bottom right:
'Monsieur Gautier'
Drawn in 1784

COLLECTIONS

Johan Zoffany;
Presumably Zoffany sale, George Robins, 9th
May 1811, possibly part of lot.26 'Nine, Colonel
Martin and other Portraits &c.');

Jeremy Maas;
Walter Brandt, acquired from the above, 18th
January 1967;
by descent to 2023

This remarkably immediate chalk drawing by Johan Zoffany is a rare *ad vivum* portrait executed in India, the portrait depicts Hasan Reza Khan, the Chief Minister of the Nawab of Awadh. Drawn in June or July 1784, when Zoffany was resident in Lucknow, this engaging study formed the basis for his depictions of the courtier; these included not only three-quarter length portraits, but Zoffany's fine likeness of Hasan Reza Khan included in his celebrated conversation piece *Colonel Mordaunt's Cock Match*, now in the Tate, London. Previously unpublished, this beautifully preserved portrait study is an important rediscovery, offering valuable new insights into Zoffany's working method whilst resident in India. The drawing also acts as tangible evidence of the complex relationship that existed between Europeans and members of the court at Lucknow in the late eighteenth century.

Hasan Reza Khan had been made Chief Minister (*Naib-i-Kull*) by Asaf-ud-Daula, Nawab Wazir of Awadh. He had previously been the superintendent of Shuja-ud-Daula's kitchen, a position of some responsibility at an Indian court, where so much emphasis was placed on entertainment. Hasan Reza Khan came from a distinguished family of courtiers, his grandfather had served the Mughal Emperor Aurangzeb and was a distant relative of the founder of the Awadh dynasty, Sada 'at Khan. As Chief Minister, Hasan Reza Khan continued to supervise Asaf-ud-Daula's private kitchen, but most importantly he was responsible for the administration of the East India Company's revenue assignment in Awadh. This occasioned protracted negotiations with the British through the various Residents in Lucknow. Europeans, in turn, relied on

Hasan Reza Khan to facilitate their negotiations with the Nawab.

Zoffany had set out for India in 1783, anticipating, as Paul Sandby reported, 'roll in gold dust.' Travelling east to make a fortune was the ambition of many painters, as Sandby continued: '[William] Hodges has already made a fortune by his art, not so much by painting, for the natives there don't like his pictures, but prefer the smiles and fine bows he makes. [George] Willison has brought from thence fifteen thousand pounds.'¹ Zoffany reached Madras by July 1783 and Calcutta by the end of the year where he attracted the attention of the Governor-General, Warren Hastings. It was Hastings who asked Zoffany to travel from Calcutta to Lucknow. Hastings was visiting Awadh intending to reform the relationship with Asaf-ud-Daula and discharge the accumulating debt he owed to the East India Company.

Zoffany arrived in Lucknow in June 1784 and, as Mary Webster has noted, 'from this moment he began to penetrate more deeply into Indian life, and to be captivated by its strangeness. His art ceased to be a mirror of life in the upper circles of British society in Calcutta; instead, Indian customs, religion, architecture and landscape now appear in it, sometimes in partial, sometimes in complete reflection.'² This curiosity, and sensitivity, to all he encountered marks out Zoffany's Indian works. In Lucknow he would have seen the large collection of historic Indian art belonging to Asaf-ud-Daula.

Amongst his first commissions was for portraits of Asaf-ud-Daula and Hasan Reza Khan. A drawing of Asaf-ud-Daula made in black, white and red chalk on buff coloured

✓
- from the chin to the top
of the turban 10 inches,
to the top of the forehead
7



Monsieur Gantier

paper survives in the Royal Collection. Somewhat smaller than the present drawing, it also lacks the frankness and immediacy. It seems likely that the present sheet was Zoffany's first ad vivum study, made to aid him with the large number of portraits he was required to produce of the First Minister. The drawing is inscribed with rough measurements of the size of the face, suggesting its status as a working drawing. Hasan Reza Khan was familiar with

European painters and their methods having sat to Tilly Kettle for a group portrait with his cousin, Haider Beg Khan and Nathaniel Middleton, the British Resident in Lucknow. There is evidence that the First Minister lived in a decidedly European manner. The miniaturist Ozias Humphry arrived in Lucknow in 1785 and secured a sitting with Hasan Reza Khan observing in his diary 'If I looked no further than the Tea-table, I could persuade myself I was in London', to

Johan Zoffany *Colonel Mordaunt's Cock Match*

Oil on canvas · 40¾ × 59 inches · 1039 × 1500 mm
c.1784–6

Tate, purchased with assistance from the National Heritage Memorial Fund, the Art Fund, the Friends of the Tate Gallery and a group of donors 1994

Photo: Tate





Detail showing Hasan Reza Kahn

which Hasan Reza Khan replied: 'For some years their interest had been so connected and interwoven with the English that they endeavoured in all matters that they could with propriety to accommodate themselves to these manners.'³

Only one set of Zoffany's portraits of Asaf-ud-Daula and Hasan Reza Khan survive, now in the collection of the India Office Library and Records at the British Library. The two portraits, according to inscriptions on the reverse, were gifted to the British physician Francis Baladon Thomas. It is undocumented how many iterations of these portraits Zoffany made, but we know two of versions of his portrait of Asaf-ud-Daula were recorded in the collection of Claude Martin. This points to the purpose and value of the present drawing which was undoubtedly used as a reference for all his subsequent depictions of Hasan Reza Kahn, most notably his appearance in Zoffany's Indian masterpiece, *Colonel Mordaunt's Cock Match*, now in the Tate, London. Kahn occupies a key position within the composition, located behind Colonel Mordaunt and Asaf-ud-Daula. Instantly recognisable from the present drawing by his full beard and penetrating stare; Khan and the artist are the only figures looking directly out of the painting. It is this frankness which makes the present drawing so impressive. Zoffany portrayed his Indian sitters with remarkable candour and humanity and the present chalk drawing, rapidly and loosely worked, is an astonishing essay in portraiture.

The drawing was acquired from the Maas Gallery in 1967 by the great collector Walter Brandt. Whilst there is no earlier provenance, it seems likely that the sheet was in

Zoffany's posthumous sale. Certainly the contemporary portrait drawing of Asaf-ud-Daula in the Royal Collection was acquired by the Prince Regent from Colnaghi in June 1811, a month after Zoffany's sale. The sale itself contained a series of lots described as 'Drawings in chalk, illustrative of the country and manners of India by Mr Zoffany', it is possible this drawing formed part of lot.26 'Nine, Colonel Martin and other Portraits &c.'

As well as the inscription in Zoffany's hand, there is a name added in another hand in ink: 'Monsieur Gautier'. There was a sizeable French presence in Lucknow and many of the French officers were friends and patrons of Zoffany, including Claude Martin and Colonel Antoine Polier, Gautier may have been part of this circle.

NOTES

1. Mary Webster, *Johan Zoffany 1733-1810*, New Haven and London, 2011, p.448.
2. Mary Webster, *Johan Zoffany 1733-1810*, New Haven and London, 2011, p.483.
3. Ed. Martin Postle, *Johan Zoffany: Society Observed*, exh. cat. New Haven (Yale Center for British Art), 2011, p.268.

ANGELICA KAUFFMAN 1741–1807

DEATH OF SYLVIA'S STAG

Black and white chalk on two conjoined sheets
of prepared, grey paper
9¼ × 12½ inches · 241 × 318 mm
Drawn c.1777

COLLECTIONS

Private collection, UK to 2023

This highly expressive drawing relates to a composition known now only from a stipple engraving by Francisco Bartolozzi published in 1800. Angelica Kauffman had first treated the subject of *The Death of Sylvia's Stag* from book 7 of Virgil's *Aeneid* in 1777. The painting when exhibited at the Royal Academy was entitled *Sylvia lamenting over the favourite stag, wounded by Ascanius* and accompanied by a painting of another Virgilian subject, *Dido*. Kauffman has used a sheet of laid paper prepared with a brown, diluted wash, a medium that Kauffman used in similar preparatory studies such as the design for *Virgil Reading the Aeneid to Augustus and Octavia* now in Frankfurt.¹ Kauffman used this prepared surface because it gave texture and bite for the chalk allowing for her to plot and arrange complex, multi-figural compositions with ease. The drawing is handled with remarkable fluency and assuredness, the confident chalk line captures the central figure of Sylvia, the stag lying in her lap and a trio of mourning attendants. The drawing shows one marked difference from the design engraved by Bartolozzi in 1800, to the left of the composition Kauffman includes two figures on a boldly architectural staircase, in the final print these have been replaced by yet more attendants. This sheet is a rare compositional study by Kauffman and points to her mastery of design, expression and gesture, the unusual subject-matter also underscores her ambition as a historical painter, one unafraid to tackle novel iconography.

Kauffman had been born in Chur, Switzerland, the only child of the Austrian painter Johann Joseph Kauffman. In 1742 Kauffman's father moved his family to Italy where, her early biographers record

that she rapidly distinguished herself as a prodigy of both music and art.² Kauffman decided to pursue a career as a painter and undertook a formal Grand Tour of Italy in 1759 before settling in Rome in 1763. There she was introduced into a circle of British neo-classical painters including Gavin Hamilton, Nathaniel Dance and Benjamin West. Encouraged by her contacts with Anglo-Saxon painters, Kauffman travelled to London in 1766 where she met and was befriended by Joshua Reynolds who became instrumental in promoting her career. In London she established a profitable and celebrated portrait practice working for a fashionable clientele.

In addition to her work as a portraitist, Kauffman was increasingly interested in working as a historical painter. The foundation of the Royal Academy in 1768 gave the ideal platform for exhibiting historical works. The present drawing seems likely to have been made in preparation for the painting, now lost, that Kauffman showed at the Royal Academy in 1777. Paired with a depiction of *Dido* the works show two of the heroines of the *Aeneid* who, through their treatment by men, are the cause of long and bloody conflicts. Sylvia was the daughter of Tyrrheus 'chief ranger to the Latian king' who had reared her stag since birth. The tame animal was killed by Ascanius, Aeneas's son, provoking war between the Trojans and Latium for the future site of Rome. In Dryden's translation, Sylvia is described as petting, bathing and feeding the pet stag who, being too tame, did not run from the approaching Ascanius. Once shot, the wounded stag made its way home to Sylvia who 'beats her breast, and cries aloud for succor from the clownish



neighbourhood: the churls assemble ... their fury makes an instrument of war.' Kauffman shows precisely this moment, Sylvia kneeling, grief etched upon her face, the pet stag lying in her lap. Kauffman's decision to pair the composition with a depiction of *Dido* shows how gender inflected her engagement with history painting. Dido was the queen of Carthage who was abandoned by her lover Aeneas, an act which was the cause of the historic enmity between the Trojans and Carthaginians.

This pairing was not entirely without precedent, Claude had painted a pair of paintings for Lorenzo Onofrio Colonna *Landscape with Ascanius Shooting the Stag of Sylvia* and *View of Carthage with Dido and Aeneas* in 1676. The two paintings were prominently displayed in Palazzo Colonna until their sale to William Young Ottley in 1798 and Kauffman would undoubtedly have known them. Unlike Claude, Kauffman chooses not to show the unwitting Ascanius before he shoots the stag,

she selects a more emotionally heightened moment, after the stag has expired in its owner's lap. It offers a fascinating inversion of the male heroics of the *Aeneid*, capturing instead female anguish at senseless loss, as such Kauffman shows a scene in full sympathy with the contemporary cult of sensibility.

The drawing itself is a remarkably fluid statement by Kauffman, whose compositional drawings are rare. The assured chalk line shows how carefully Kauffman planned the action of her historical works, it also demonstrates how skilled she was as a designer. Kauffman we know employed life models to help refine her figure drawing and this study underscores her ability to communicate a sense of volume and conviction in the actions of her protagonists. Preserved in fine condition, this chalk drawing gives an important insight into both Kauffman's working practices and her highly intelligent engagement with subject-matter.

NOTES

1. Bettina Baumgärtel, *Angelika Kauffman*, Düsseldorf, 1998, p.390.
2. Giovanni Gherardo De Rossi, *Vita di Angelica Kauffmann Pittrice*, Florence, 1810, pp.16-17.



Francesco Bartolozzi after Angelika Kauffman
The death of Sylvia's stag

Etching · 16 × 18³/₈ inches · 408 × 466 mm · 1800
© The Trustees of the British Museum







GAVIN HAMILTON 1723-1798

THE OATH OF BRUTUS

Oil on canvas
82 $\frac{7}{8}$ × 107 $\frac{1}{4}$ inches · 2105 × 2725 mm
Painted c.1766

COLLECTIONS

The Theatre Royal, Drury Lane, by c.1920;
Christie's, 25 May 2023, lot.165;
Lowell Libson & Jonny Yarker Ltd.

LITERATURE

Robert Rosenblum, 'Gavin Hamilton's Brutus and its Aftermath', *Burlington Magazine*, CIII, 1961, pp.8-16;
David Irwin, 'Gavin Hamilton: Archaeologist, Painter and Dealer' *The Art Bulletin*, 44, No. 2, June 1962, p.96, fig.14;
David Irwin, *English Neo-Classical Art*, London, 1966, p.11, no.16, illustrated;
Robert Rosenblum, *Transformations in Late Eighteenth Century Art*, Princeton, 1967, pp.69, 162, fig.70;
Hugh Honour, *Neo-classicism*, London, 1968, p.147, fig.77;
Robert Rosenblum, 'A Source for David's Horatii', *Burlington Magazine*, CXII, 1970, pp.269-273;
Julia Lloyd-Williams, *Gavin Hamilton 1723-1798*, Edinburgh, 1994, pp.11-12;
Duncan Macmillan, 'Women as hero: Gavin Hamilton's radical alternative', in eds Gill Perry and Michael Rossington, *Femininity and Masculinity in eighteenth-century art and culture*, Manchester, 1994, p.78;
Eds. Edgar Peters Bowron and Joseph Rishel, *Art in Rome in the Eighteenth Century*, exh. cat. Philadelphia (Philadelphia Museum of Art), 2000, pp.381-2;
Antonello Cesareo, 'Gavin Hamilton (1723-1798): A gentlemen of probity, knowledge and real taste', *Saggi e Memorie di storia dell'arte*, vol.26, 2002, pp.216-218, fig.11;
Eds. Deidre Dawson and Pierre Morère, *Scotland and France in the Enlightenment*, Lewisburg and London, 2004, pp.129, 131;
Brendan Cassidy, *The Life and Letters of Gavin Hamilton*, London, 2011, vol.I, p.86

EXHIBITED

London, Kenwood House, *British Artists in Rome, 1700-1800*, 1974, cat no.72

ENGRAVING

Engraved by Domenico Cunego, published in Rome, 1768

This painting by Gavin Hamilton has been consistently recognised as one of the most important and innovative works of European neo-classicism. Painted in Rome in the late 1760s the canvas has been the subject of repeated discussion by scholars who recognise its significance as the progenitor for depictions of heroic pledges in later eighteenth-century art. As Robert Rosenblum noted in an article in *The Burlington Magazine* specifically on this painting: 'in its conjunction of a stern, dramatic style with the solemn theme of an oath of allegiance, it prophesied pictorially the changing needs of a century whose final, revolutionary decades provided so many actual occasions to demand just such oaths of devotion and sacrifice to moral and political causes.'¹

Gavin Hamilton was born to a gentry family in Scotland, educated at Glasgow University he travelled to Italy in 1744. In Rome, Hamilton took the unusual decision for a man of his background to train as a painter, entering the studio of Agostino Masucci. Hamilton was in Italy at a moment when a rash of new excavations were uncovering new antiquities and transforming the way people understood the classical world. In 1748 Hamilton travelled to Naples with Matthew Brettingham, James 'Athenian' Stuart and Nicholas Revett to see the results of excavations at Herculaneum, noting that in his opinion: 'the antique triumphed over



Gavin Hamilton *The Death of Lucretia*

Oil on canvas · 84 × 104 inches · 2134 × 2642 mm

1763–1767

Yale Center for British Art, Paul Mellon Collection,
B1981.25.318.

the modern, both in painting and sculpture.²² He initially planned to accompany Stuart and Revett on their pioneering trip to Greece, but instead remained in Rome.

The Ancient world remained an ideal for Hamilton. When Robert Adam dined with him a decade later, they talked of ‘arts and sciences, of Greece and the Grecian Islands.’²³ Hamilton’s university education had equipped him with thorough first-hand knowledge of antique texts. In the 1760s Hamilton made a series of works derived from the *Iliad*. The finished works are notable for their restrained palette, stoic expressions and frieze-like compositions which announced a new epic dimension in European painting. The stern Homeric subjects moreover placed the artist at the forefront of the movement to return to the most archaic classical sources. Hamilton’s canvas of *Andromache Weeping over the Body of Hector* was praised for by no lesser authority than Johann Joachim

Winckelmann, to whom Hamilton had been introduced in 1755 by Anton Raphael Mengs. Hamilton’s Homeric works were sponsored by a succession of wealthy young British Grand Tourists, but Hamilton’s dilatoriness meant that his most successful compositions remained accessible in his studio for extended periods. His studio, in turn, became an important meeting place for young painters. John Aikman recorded in 1767: ‘all the students apply to him for Direction and Instruction in their Studies.’²⁴ Furthermore, Hamilton had the sequence engraved from 1764 by Domenico Cunego. As a result, his compositions were widely disseminated and artists as diverse as Jacques-Louis David and John Trumbull were able to draw repeatedly on his ideas.

Hamilton also treated subjects from Roman history, most impressively the death of Lucretia from Livy’s *History of Rome*. Hamilton shows the pivotal, brutal event leading to the foundation of the Roman

Republic. Sextus Tarquinius, the son of the last Etruscan king, came to the home of the noblewoman Lucretia whilst her husband was away at battle. Intending to rape Lucretia, Sextus threatened to murder her and to lay a slave beside her corpse to imply that she had been killed in the act of adultery. Rather than suffer this dishonour, Lucretia ceded to Sextus. She reported the attack to her spouse, father, and two others, Publius Valerius Publicola and Lucius Junius Brutus. Although they declared her innocence, Lucretia stabbed herself demanding they revenge her. It is this oath of revenge which resulted in the fall of the Tarquins and the establishment of the Roman Republic. Hamilton’s painting closely follows the story as told by Livy, he shows the exact instant after Lucretia withdraws the dagger and the men swear to avenge her.

In this way the painting shows two consecutive moments and has, as a result, been given both the title *The Death of Lucretia* and *The Oath of Brutus*. The latter is what Hamilton titled Cunego’s engraving after the painting and is used here. Hamilton divides the painting into two distinct zones of action. On the left, the dying Lucretia is supported by her husband Collatinus, who covers his face in sorrow, with her ultimate strength, Lucretia looks up towards Brutus and grasps him with her left hand. In contrast to this poignant group of death and lamentation, the trio of figures at the right – Brutus, Lucretia’s father and Valerius – are shown pledging to avenge Lucretia’s death. To quote Rosenblum, this remarkable grouping of figures is: ‘charged with a virile unity of moral purpose that is physically





Jacques Louis David *The Oath of the Horatii*

Oil on canvas · 130 × 167 inches · 3302 × 4241 mm
Signed dated lower left: 'L.David faciebat Romae anno MDCCLXXXIV'

Paris, musée du Louvre

Photo © RMN-Grand Palais (musée du Louvre) /

Gérard Blot / Christian Jean

Domenico Cunego after Gavin Hamilton
Brutus

Engraving · 13½ × 15½ inches · 345 × 385 mm · 1768

© The Trustees of the British Museum

expressed by the tautness of outstretched arms and legs and by the assertive upwards thrust of the blood-stained dagger.¹⁵ Cunego's engraving confirms Livy as the ultimate source of Hamilton's design and the oath, rather than Lucretia's death, as the central theme of the painting. Cunego includes the following quotation on his plate published after the painting: 'While they were employed in lamenting the fate of Lucretia, Brutus pulling the knife out of the wounded, & holding it up before him as the blood dropt from it said, I swear by this blood, which was most pure, before it was polluted by royal villainy, & I call you, O Gods, to witness my

oath, that I shall pursue Lucius Tarquin the Proud, his wicked wife, & all their race, with fire, sword & all other means in my power, nor shall I ever suffer them or any other to reign at Rome.'

The Roman Republican vigour and simplicity of the narrative is fully supported by Hamilton's style. Hamilton consciously strips his painting of all Baroque embellishments in favour of a rigorous pictorial clarity. In a shallow, stage-like space, whose background is limited to a pair of heavy-set, unadorned columns and whose ground plane is measured with perspectival exactness in the manner of Poussin, Hamilton arranges his figures. The figures themselves take rhetorical poses of immutable firmness: on the left, Lucretia's slow descent is contrasted with the network of tense, active rhythms that unite the bodies, the weapons and the feelings of the vigorous alliance at the right.

As Rosenblum charted, Hamilton's composition had a lasting impact on international neo-classicism, sparking a chain of classical oath paintings. In 1777 the American painter, John Trumbull adapted the composition from Cunego's print to



produce his own version of *The Oath of Brutus*, now in the collection of Yale University Art Gallery. Henry Fuseli devised his own *Oath on the Rütli* in 1781, before Jacques Louis David devised the *Oath of the Horatii* in 1784. Hamilton's *Oath of Brutus* appears to be the first work to establish the canonical formulation of the oath motif, which, in so many guises, was to recur in the years around 1800. David himself use the motif again under the changing political conditions of Jacobin fervour, *The Oath of the Tennis Court*, and Napoleonic pomp, *The Oath of the Army after the distribution of the Eagles*; and his contemporaries similarly exploited the motif in terms of classical legend, medieval history and current events.

There has been continued confusion about the sequence and number of versions Hamilton made of this composition. We first hear of Hamilton's treatment of the subject in August 1763 when Charles-Joseph Natoire, director of the Académie de France à Rome, wrote a bulletin intended for publication in the *Gazette Littéraire de l'Europe* with news of the arts in Rome.⁶ This account clearly describes the present composition at a state sufficiently close to completion to merit

publication. The next reference is in a letter from the Scottish prelate Abbé Peter Grant dated 12th September 1763 writing to report that Charles, Lord Hope had 'order'd a picture from Hamilton on the death of Lucretia. It is to consist of five figures, and his Lordship pays him 250 pounds for it.'⁷ Hamilton was even more dilatory than usual about this commission. Abbé Grant kept Hope's brother abreast of progress, noting in January 1766 that 'Hamilton has been long about the Lucretia, He has, however settled the whole composition and will perhaps a year hence have the piece finished.' This version was not, in fact, completed until after Charles Hope's death in 1766, it was dispatched to Hope's brother in January 1768. The Hope painting was sold from Hopetoun during the nineteenth century and only reappeared at auction in 1968, it is now at the Yale Center for British Art.

Hamilton, we know, returned to the subject on several occasions during his later career. He offered a version to his most significant patron, William Petty Fitzmaurice, 2nd Earl of Shelburne in 1779. In the letter describing the painting, Hamilton explains that 'I have already treated the subject for the Earl of Hopetoun, & which has gained me some credit.' Adding: 'for my own part I prefer this last... the point of time I have chosen is different from the former, as Lucretia is just expiring, whilst the father supports one hand at the same time that he joins in the oath against Tarquin.'⁸ Thus Hamilton makes it clear that he had altered the design and action for this later version. It was probably this painting Antonio Canova saw in Hamilton's studio in 1780 where he observed: 'così ben inventato e di bel carattere secondo l'uso antico, il

colorito poi non mi pare tanto eccellente.'⁹

The present version was assumed to be the Hopetoun canvas until the latter's reappearance in 1968. More or less the same size, they show minor differences in handling and colouration, but appear to both date from the 1760s and are unanimously agreed to both be entirely autograph. The August 1763 description of a finished version of the composition made before the Hopetoun canvas raises the possibility that this is the first iteration. Although Duncan Macmillan has plausibly suggested that the version reported by Natoire was a small-scale modello, of the type we know Hamilton regularly completed, rather than a full-scale work.¹⁰ It is more likely that Hamilton made a second version of the Hopetoun painting for 'stock', hoping to sell it to a visiting Grand Tourist.

One such visitor, Francis Basset, 1st Lord De Dunstanville, was travelling in Italy in 1788 where he made a series of purchases. Amongst them was a *Death of Lucretia* by Hamilton, recorded at Basset's Cornish seat, Tehidy Park in 1820. The painting was sold at Christie's in 1920 where its dimensions were given as 58 × 78 inches, somewhat smaller than the present canvas.¹¹ The present painting was hanging prominently on the main stairs of the Theatre Royal, Drury Lane in London for most of the twentieth century. According to Robert Rosenblum's research it had been 'discovered in the theatre's attic' in c.1920, although it seems more likely to have been purchased specifically to decorate the stairwell, as the Theatre Royal was extensively renovated by Sir Alfred Butt in 1922. At some point the attribution to Hamilton had been lost and it was ascribed to George Romney.

NOTES

1. Robert Rosenblum, 'Gavin Hamilton's Brutus and its Aftermath', *The Burlington Magazine*, vol.103, no.694, January 1961, p.16.
2. David Irwin and Francina Irwin, *Scottish Painters at home and abroad, 1700-1900*, London, 1975, p.92.
3. John Fleming, *Robert Adam and his circle in Edinburgh and Rome*, London, 1962, p.230.
4. Duncan Macmillan, 'Women as hero: Gavin Hamilton's radical alternative', in eds Gill Perry and Michael Rossington, *Femininity and Masculinity in eighteenth-century art and culture*, Manchester, 1994, p.78.
5. Robert Rosenblum, 'Gavin Hamilton's Brutus and its Aftermath', *The Burlington Magazine*, vol.103, no.694, January 1961, p.12.
6. Duncan Macmillan, 'Women as hero: Gavin Hamilton's radical alternative', in eds Gill Perry and Michael Rossington, *Femininity and Masculinity in eighteenth-century art and culture*, Manchester, 1994, p.96, n.8.
7. Christie's, 9 January 1920, lot.104. The current whereabouts of this painting is unknown.
8. Eds. Anatole de Montaiglon and Jules Marie Joseph Guiffrey, *Correspondence des directeurs de l'Académie de France à Rome*, Paris, 1887, vol. XI, p.475.
9. Robert Rosenblum, 'Gavin Hamilton's Brutus and its Aftermath', *The Burlington Magazine*, vol.103, no.694, January 1961, p.11.
10. Gavin Hamilton to William Petty Fitzmaurice, 2nd Earl of Shelburne 10th November 1779 Brendan Cassidy, *The Life & Letters of Gavin Hamilton: Artist & Art Dealer in Eighteenth-Century Rome*, London, 2011, vol.I, p.413.
11. Quoted by David Irwin, 'Gavin Hamilton: Archaeologist, Painter and Dealer', *The Art Bulletin*, June 1962, vol.44, no.2 (June 1962) p.96.

JAMES BARRY 1741–1806

THE EDUCATION OF ACHILLES

Pen and brown ink over pencil on paper
13¾ × 10⅝ inches · 350 × 270 mm
Signed lower right: 'J Barry Inv.', inscribed verso:
'Phthengomia ois
Themis estin thusan epithestho Bebeloir / pasin
omois - Orpheus -'
Stamped lower left with an unidentified
collectors mark: 'CHB'
Drawn in 1772

COLLECTIONS

Alister Mathews (1917–2012);
Ralph Holland, acquired from the above, June
1951;
By inheritance until 2013;
Holland Sale, Sotheby's, 5 July 2013, lot 354;
Lowell Libson Ltd acquired at the above sale;
Private collection, USA, 2023;
Lowell Libson & Jonny Yarker Ltd.

This rare and impressive drawing is an unusually complete compositional study made by James Barry in preparation for one of his most significant historical compositions, *The Education of Achilles* now in the collection of the Yale Center for British Art. James Barry travelled to Italy in 1766 with the single aim, as he wrote to his friend and patron Edmund Burke, of 'forming myself for a history painter'.¹ In practice this meant studying the greatest sculptures of antiquity and Italian art to develop a visual language which could be deployed in historical compositions of his own. Barry designed a number of important history paintings whilst in Italy including *The Education of Achilles*. Whilst the painting, which was exhibited at the Royal Academy shortly after Barry's return to Britain in 1772, seems likely to have been painted in London, the present important, previously unpublished, preparatory drawing was probably made in Italy. In

its combination of visual and literary sources, it represents an extraordinary distillation of Barry's self-conscious fashioning as a 'history painter'.²

The drawing is a fluid and confident line study depicting his initial idea for the Yale picture, which illustrates the story of the young Achilles being instructed by the centaur Chiron. Chiron was renowned for his goodness and wisdom and was the teacher of a number of celebrated heroes in the classical world. Here he instructs the youthful Achilles in the use of weapons, in the arts, symbolized by the lyre, and in mathematics, represented in the painting by a Euclidian diagram traced on the ground at the end of Achilles' robe. As William Pressly has pointed out, in spirit Barry's picture is more closely attuned to the tragic characterisation of the mature Achilles found in Homer's *Iliad* rather than to the less gloomy accounts of his early education found in Pindar's *Third Nemean Ode*, Statius' *Achilleid*, and Philostratus the Elder's *Imagines*.³ The present drawing offers important evidence of Barry's initial idea and significantly the sources of his inspiration for the composition.

Writing to Burke in April 1769 Barry noted: 'The object of my studies is rather contracting itself every day, and concentrating upon a few principal things, compositions of one, or a few figures, three or four at most, turning upon some particular of beauty,



James Barry *The Education of Achilles*

Oil on canvas · 40½ × 50¾ inches · 1029 × 1289 mm ·
c.1772

Yale Center for British Art, Paul Mellon Fund,
B1978.6

Alta: cutout



distress, or some other simple obvious thing, like what is to be seen in the antique groups, or like what is told of the Greek painters, which exactly corresponds with what we find in the statues that remain of them.⁴

Barry's contraction of ideas, his focus on 'compositions of one, or a few figures' and reliance on the works of 'Greek painters', perfectly describes his design for *The Education of Achilles*. Barry knew a celebrated ancient painting of the same subject-matter at Herculaneum, although he was actually critical of the fresco in a letter to Burke.⁵ As William Pressly has pointed out Barry's immediate influence may have been a work by Pompeo Batoni although since this work was completed in the 1740s and housed in Lucca it seems more likely that Barry was looking at the works of a more conventionally celebrated master.⁶ The figure of Achilles, seen almost in profile, is closely modeled on the figure of Apollo from the fresco of *Apollo and Marsyas* by Raphael painted on the ceiling of the Stanza della Segnatura. For Barry, Raphael was the ultimate model, and in the small panels on the ceiling of the Stanza della Segnatura he depicted: 'a few figures...turning upon some particular of beauty, distress or some obvious thing.' For the figure of Chiron Barry turned to the two great sculptures in the Vatican collection: the *Laocoön* and *Belvedere Torso*, both believed in the eighteenth century to be the works of Greek sculptors.

Neither a prolific nor a particularly confident draughtsman, Barry made two preparatory studies for *The Education of Achilles*: the present sheet and a slight drawing now in the Ashmolean Museum.⁷ This underlines the importance of the composition to Barry's development as a 'history

painter'. The present sheet is the most fully developed and ambitious of the two studies and is strikingly different from the finished painting, giving important insight into the gestation of the project. Barry has carefully delineated the musculature of Chiron's chest emphasizing its debt to the Belvedere Torso, whilst the figure of Achilles appears more mature and closer to Raphael's *Apollo* than the diminutive youth in the finished work. In the final painting Barry sets the figures in a landscape diffusing the intensity and sculptural aspect of the group, perhaps suggesting a shift of emphasis that took place between Rome and London. Having two studies for the painting is rare and extremely revealing, underlining its importance to his future work.

Barry had heard news of the newly founded Royal Academy from amongst others its first President, Sir Joshua Reynolds, on his arrival in Rome. He must therefore have been alive to the importance of a new public forum for the exhibition of historical works in London and begun to prepare works specifically for this market and *The Education of Achilles* was amongst his earliest exhibits, being shown at the Academy in 1772. This sheet is therefore an important record of an early historical design by Barry made in preparation for perhaps the most significant painting of his early career.

NOTES

1. Edward Fryer, *The Works of James Barry*, London, 1809, I., pp.77-82.
2. This sheet, despite being accessible in the collection of the academic Ralph Holland, was not included in any catalogue of Barry's drawings: Robert Wark, *James Barry*, unpublished PhD thesis, Harvard University, 1952; David Solkin, *The Drawings of James Barry*, unpublished MA thesis, Courtauld Institute of Art, University of London, 1974; William Pressly, *The Life and Art of James Barry*, New Haven and London, 1981.
3. William Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, cat. no.,
4. Edward Fryer, *The Works of James Barry*, London, 1809, I., pp.158-64.
5. Edward Fryer, *The Works of James Barry*, London, 1809, I., pp.108-17.
6. William Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, pp.35-6.
7. William Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, cat. no.3, p.245.





JOSEPH GOTT 1785–1860

MODEL OF A GREYHOUND

Terracotta on the original Bardiglio marble base
10¾ × 4⅞ × 7⅞ inches · 275 × 125 × 180 mm
Signed 'J.GOTT. FT.'
Sculpted in c.1830

This elegant terracotta model of a greyhound was made in Rome by the sculptor Joseph Gott. Writing in his *Guide to the Studios in Rome*, published in the year of Gott's death, F. S. Bonfigli noted: 'In his Atelier is to be seen a very curious collection of fancy groups of dogs, of all races, in playful attitudes.'¹ Gott had been apprenticed to John Flaxman before entering the Royal Academy Schools in 1805, where he gained a silver medal. In 1822 Gott was sent to Rome on a pension from Sir Thomas Lawrence, who described him in a letter of introduction to Antonio Canova as possessing 'blameless Integrity & Worth.' The following year Gott was commissioned to produce a marble of *A Greyhound with her two Puppies* by William Cavendish, 6th Duke of Devonshire for the celebrated sculpture gallery he was forming at Chatsworth. Much enamoured of the finished sculpture, the 'Bachelor Duke' observed in his *Handbook to Chatsworth* of 1844 that Gott is 'the Landseer of marble.'

Unlike his contemporaries, John Gibson and Richard Wyatt, who specialised in neo-classical subjects of high moral principal, Gott preferred the naturalistic depiction of animals and children. The former were not without antique precedent; Gott was clearly influenced by the second century Roman portraits of greyhounds that had been discovered at Monte Cagnolo, in the 1770s by Gavin Hamilton. One of these sculptures, depicting two greyhounds, was installed along with other similar Roman marbles in the Sala degli Animali in the Museo Pio

Clementino. Gott's depiction of dogs are remarkably naturalistic, in the current masterfully handled terracotta, Gott shows his subject recumbent but alert, as though just roused by a sound. Preserved on its original Roman marble base, this charming portrait is entirely characteristic of Gott's dog portraiture and underscores why he was so celebrated for such works.

NOTES

1. F. S. Bonfigli, *Guide to the Studios in Rome, with much supplementary information*, Rome, 1860, p.33.

MARIA SPILSBURY 1776–1820

A SUNDAY-SCHOOL

Oil on canvas
46 × 55¾ inches · 1170 × 1415 mm
In its original frame
Painted in 1803

COLLECTIONS

The Rt. Rev. and Hon. Shute Barrington, Bishop of Durham (1734–1826);
George Barrington, 7th Viscount Barrington (1824–1866), nephew of the above;
Percy Barrington, 8th Viscount Barrington (1825–1901), brother of the above;
Walter Bulkeley Barrington, 9th Viscount Barrington, (1848–1933);
William Reginald Shute Barrington, 10th Viscount Barrington, (1873–1960);
Patrick William Daines Barrington, 11th Viscount Barrington, (1908–1990);
By inheritance to 2023;
Sotheby's, London, July 7 2023, lot.378;
Lowell Libson & Jonny Yarker Ltd.

LITERATURE

Charlotte Yeldham, *Maria Spilsbury (1776–1820), Artist and Evangelical*, Farnham, 2010, p.174

EXHIBITED

London, Royal Academy, 1803, no.645 (A Sunday-School)

This unexpectedly ambitious oil was painted by Maria Spilsbury and exhibited at the Royal Academy in 1803. Spilsbury was a prolific and successful professional artist, who maintained a fashionable studio in St George's Row, Hyde Park, exhibited prolifically and was patronised by a distinguished group of collectors, including the Prince Regent. Spilsbury produced hugely popular semi-religious and morally improving images which were widely consumed in early nineteenth-century Britain; this may account for the critical neglect she has suffered over the last two centuries. This previously unpublished painting, prepared for the competitive arena of the Royal Academy's annual exhibition, shows what an ambitious and prescient technician Spilsbury in fact was. The multi-figural composition depicts a beautiful young woman teaching a class of young children in Sunday School, taking place within a

cottage. The painting, in its moral message and setting, presaged the popularity of David Wilkie's cottage interiors later in the decade. Purchased from the Academy by Shute Barrington, Bishop of Durham, the painting has remained with his descendants and largely unpublished until now.

Maria Spilsbury was the daughter of Jonathan Spilsbury a successful engraver and drawing master who taught at Harrow. Spilsbury trained initially with her father, she later took lessons with the successful portraitist and Royal Academician William Beechey. From 1792 Spilsbury exhibited regularly at the Royal Academy, some forty-seven works in total before her move to Ireland in 1814 and from 1806 she submitted thirty-two paintings to the British Institution.¹ The titles of her exhibited works demonstrate a remarkable range of subjects including portraits, often of children; genre scenes as well as illustrations to texts as diverse as Dr Johnson, William Cowper, James Thomson and the Bible. Spilsbury was most celebrated for her contemporary moralising subjects several of which appeared as popular prints.

As Charlotte Yeldham has demonstrated, the theme of education and specifically the role of women in Christian education was at the heart of Spilsbury's work.² Jonathan Spilsbury had been drawn to nonconformity and in 1781 he joined the Moravian church, Maria in turn, was brought up in a spirit of evangelicalism. In 1797 William Wilberforce's *A Practical View of the Prevailing Religious System of Professed Christianity in the Higher and Middle Classes in This Country, Contrasted with Real Christianity* was published. It was a hugely influential and popular text, considered a manifesto



Maria Spilsbury Taylor *Self-Portrait Holding Drawing*
Graphite and wash on paper · 6¼ × 4⅞ inches
158 × 123 mm · c.1815
National Gallery of Ireland
Purchased, 1995
NGI.19437
Image, National Gallery of Ireland





of the evangelical revival, it went through nine editions before 1811. Central to the text was Wilberforce's belief in the importance of instructing and improving the young. Wilberforce considered the role of women vital in religious education, women were 'the medium of our intercourse with the heavenly world, the faithful repositories of the religious principle, for the benefit both of the present and the rising generation.' Wilberforce's text coincided with the expansion of the Sunday School movement. Maria Spilsbury would have been aware of Hannah More's success with her Mendip Schools for the poor. Both Wilberforce and More specifically targeted the wealthy, Wilberforce's text freely criticising the values of the fashionable world. Against the background of the

French Revolution, reinforcing Christian values in the 'Higher and Middle Classes' took on a political imperative.

It is within this context that Spilsbury's work should be viewed. The present painting was one of eight she submitted to the Royal Academy in 1803 where it was entitled *A Sunday-School*. The painting shows an elegantly dressed young woman seated giving instruction to an assembled group of children in a cottage interior. Through the open windows Spilsbury gives a glimpse of an orderly English landscape with the tower of a parish church visible on the right, whilst a liveried groom waits with a carriage and pair outside the cottage. The implied narrative is clear, the elegant lady, apparently accompanied by her sister and

mother is shown giving religious instruction to the village children, who are all shown in their Sunday best. The careful delineation of costume underscores the social stratification.

The painting is filled with carefully wrought details which amplify the central message of the narrative. A young boy is shown reading a book in the foreground, the text identifiable as John Bunyan's *The Pilgrim's Progress*. Hanging on the back wall of the cottage beneath a tablet listing the Ten Commandments is a framed print made after one of Spilsbury's own paintings, *Blessed are the Meek, for they shall inherit the earth*, engraved by her father and published in 1795, showing a poor young woman in a cottage interior. The cottage window is partly covered by a trellis covered in vines and bunches of grapes, a detail she includes in other paintings directly addressing the education of children. Yeldham has read this as an allusion to the analogy from the Book of John 'I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing.'



Maria Spilsbury *The Schoolmistress*
Oil on canvas
30 × 36 inches · 762 × 914 mm · c.1803
Tate, Presented by Miss Ruth Young 1937
Photo: Tate



Jonathan Spilsbury after Maria Spilsbury *Blessed are the meek*
 Stipple engraving · 11 $\frac{1}{8}$ × 13 $\frac{3}{8}$ inches
 283 × 353 mm · 1795
 © The Trustees of the British Museum

The scale and exceptional quality of *A Sunday-School* raises some important questions about Spilsbury and the place her work occupies in our accounts of British art at the beginning of the nineteenth century. Spilsbury's sophisticated narrative of class cohesion set within a complex cottage interior immediately recall the work of David Wilkie. In 1806 Wilkie showed *The Village Politicians* at the Royal Academy, where it caused a sensation. The droll contemporary commentary, heavily reliant on the model of Teniers, spawned a whole school of painting, one that has been extensively discussed and chronicled. Yet Spilsbury remains conspicuously absent from these accounts³. This is striking given that contemporaries were aware that her work was similar in character to that of Wilkie. Joseph Farington, for example, recorded in his diary the thoughts of the painter James Northcote on seeing Wilkie's *Village Politicians* at the Royal Academy in May 1806. Northcote condemns Wilkie as a mere 'imitation of Teniers' before adding: 'I prefer pictures painted by Miss Spilsberry; her thoughts are *her own*, and are often very natural and beautiful.'⁴

Her works were certainly popular amongst contemporaries. *A Sunday-School* was acquired from Spilsbury by Dr Shute Barrington, Bishop of Durham. Barrington was a patron of some distinction, responsible for commissioning James Wyatt to remodel Auckland Castle in Bishop Auckland. The subject of Spilsbury painting evidently appealed to Barrington, who had actively engaged in the promotion of religious education amongst the children of the rural poor. In 1785 Barrington, then Bishop of Salisbury, appointed Thomas Burgess as his domestic chaplain and commissioned him to write *The Salisbury Spelling Book*, an introductory manual for teaching reading and writing, which became a highly popular text in Sunday School classes. Spilsbury was therefore producing highly charged political works which found ready purchasers amongst the Anglican elite.

A second, reduced version of *A Sunday-School* is now at Tate Britain. Yeldham has associated this painting with one Spilsbury exhibited at the Royal Academy under the title *Sunday Evening; a Young Lady Teaching Village Children to Sing* in 1804.⁵ But it is

unlikely Spilsbury would have shown the same composition at consecutive Royal Academy exhibitions under different titles, it is more likely that the success of *A Sunday-School* prompted Spilsbury to paint a reduced repetition, perhaps with possible publication in mind; the Tate painting remained with Spilsbury's descendants until its donation to the gallery in 1937.

Preserved in excellent condition, housed within its original frame, *A Sunday-School* descended in the Barrington family until 2023. Previously unknown to historians, its reappearance forces us to reconsider the ambitions of professional female painters operating in London at the opening of the nineteenth century. 1803 saw Britain at war once more with France, Spilsbury's canvas presents a sophisticated social-political essay at a time of domestic uncertainty. The implications of such a large painted statement on the walls of the Royal Academy poses valuable questions, not least about the ambitions of female painters in the opening years of the nineteenth century.

NOTES

1. Paris Spies-Gans, *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*, New Haven and London, 2022, pp.142–143.
2. Charlotte Yeldham, *Maria Spilsbury (1776–1820), Artist and Evangelical*, Farnham, 2010, pp.62–72.
3. Spilsbury is not mentioned, for example, in important texts such as David Solkin, *Painting out of the Ordinary: Modernity and the Art of Everyday Life in Early Nineteenth-Century Britain*, New Haven and London, 2008.
4. Ed. Kathryn Cave, *The Diary of Joseph Farington*, New Haven and London, 1982, vol.VII, p.2750.
5. Charlotte Yeldham, *Maria Spilsbury (1776–1820), Artist and Evangelical*, Farnham, 2010, pp.70–71.



JOHN LINNELL 1792–1882

STUDIES OF A HERDSMAN

Black and white chalk on blue-green wove paper
10⁵/₈ × 13³/₄ inches · 270 × 349 mm
Inscribed and dated bottom right in black ink:
'J. Linnell Ciren^r place 1820'

COLLECTIONS

Stephen Somerville, London;
Charles Ryskamp (1928–2010);
Ryskamp sale, Sotheby's, New York, January 25,
2011, lot 71;
Private collection, Munich;
Bassenge, Berlin, 12 June 2023, lot.6798;
Lowell Libson & Jonny Yarker Ltd.

LITERATURE

William Griswold, Cara Denison, Kathleen Stuart
and Jennifer Tonkovich, *The World Observed:
Five Centuries of Drawings from the Collection
of Charles Ryskamp*, exh. cat. New York (The
Pierpont Morgan Library), 2001, pp.100–101;
Matthew Hargraves, *Varieties of Romantic
Experience: British, Danish, Dutch, French and
German Drawings from the Collection of Charles
Ryskamp*, exh. New Haven (Yale Center for
British Art), 2010, p.174

EXHIBITED

Pierpont Morgan Library, New York, *The World
Observed: Five Centuries of Drawings From the
Collection of Charles Ryskamp*, 2001, cat. no.90;
Yale Center for British Art, New Haven, *Varieties
of Romantic Experience: Drawings from the
Collection of Charles Ryskamp*, 2010, cat. no.141

This boldly worked drawing shows two studies of a young herdsman leaning on his crook. John Linnell seems to have made the study in connection with a substantial exhibition work *The Dairy- Welsh Farmyard* which he showed at the British Institution in 1830. This sensitively arranged sheet formed part of the celebrated collection of the scholar and museum director Charles Ryskamp and was included in exhibitions of his collection mounted by the Morgan Library and Museum and Yale Center for British Art.

John Linnell had been trained at the Royal Academy schools before beginning his career as a landscape painter in 1811. As a student at the Royal Academy, he had spent time sketching out of doors with other young artists, particularly William Mulready, William Henry Hunt and the more established painter, John Varley. His friendship with Varley's brother, Cornelius, seems to have stimulated both a religious conversion and a new approach to landscape painting. He joined the Baptist church in January 1812, becoming a member of the chapel at Keppel Street, Bloomsbury, and bought drawing instruments which would enable him to transcribe what he saw with scientific accuracy. Linnell undertook a number of sketching trips, visiting North Wales with George Robert Lewis in 1813. A sketchbook Lewis used survives in the Victoria and Albert Museum and shows that both artists were intensely interested in agricultural labour. The present boldly handled sheet shows two studies of a young farm hand, leaning on a crook and dressed in a distinctive white smock. As with Lewis's candid observations of agricultural labour, Linnell's study seems likely to have been

observed from life. Linnell was assiduous at retrospectively signing and inscribing his drawings, so the inclusion of his London address, 6 Cirencester Place, does not necessarily mean that the drawing was made in the metropolis.

Linnell has used black and white chalks on a distinctive grey-blue paper, a method that points to Linnell's ambition as an artist recalling the working practices of sixteenth century Italian artists. The figure appears in Linnell's 1830 exhibition painting, *The Dairy- Welsh Farmyard*, which was shown at the British Institution. In the finished painting the figure is shown with a calf at his feet, confirming him as a herdsman rather than shepherd. This beautifully arranged sheet was a prominent fixture in the collection of Charles Ryskamp.



JOHN WHITE ABBOTT 1763–1851

CANONTEIGN

Pen and grey ink and grey washes on six conjoined sheets of paper on the original wash-line mount

19⁵/₈ × 25¹/₂ inches · 500 × 650 mm

Signed and inscribed on the verso of the mount: 'Canonteign Devon. JWA. Sep^r. 5. 1804' and in another hand: 'Given to Frances Abbott March 1. 1832'

COLLECTIONS

John White Abbott;
Frances Abbott, daughter of the above;
By descent to 1997;
Sotheby's, 10 April 1997, lot 41 (£9,200 to Spink-Leger);
John and Jill Fairchild, New York, acquired from the above;
Fairchild sale, Stair Galleries, 17 May 2023, lot 43 (as English School);
Lowell Libson & Jonny Yarker Ltd.

LITERATURE

Paul Oppé, 'John White Abbott of Exeter', *The Walpole Society*, 1924–5, vol XIII, p.78

This grand monochrome study is one of John White Abbott's masterpieces. Meticulously drawn on seven pieces of conjoined paper, the drawing demonstrates Abbott's complete absorption in the landscape of his native Devon and the abiding influence of his neighbour and teacher Francis Towne. An inscription on the reverse of the original backing sheet identifies the view as having been made at Canonteign, about eight miles south-west of Exeter in September 1804. Intensely observed and painstakingly made, this grand drawing shows Abbott's relentless fascination with the landscape he found on his doorstep. Drawn at a moment when British artists were prevented from travelling to the Continent, Abbott invests his view of the Teign valley with an intensity learnt, in part, from Towne's great sequence of monochrome views of the Castelli Romani.

John White Abbott was an apothecary

and surgeon in Exeter, the nephew, and heir of James White, Francis Towne's executor. Abbott submitted a sequence of landscapes in oil to the Royal Academy, exhibiting on and off between 1793 and 1822. He is consistently listed in the Academy catalogues as 'John White Abbott Esq.' and designated an 'Honorary Exhibitor' underscoring his status as an amateur artist. Abbott corresponded with professional painters he had met in Exeter, including Ozias Humphry and John Downman, but the artist he was most closely associated with was Towne. The assumption is that Abbott received direct instruction from Towne, he certainly had access to a significant archive of Towne's work. Paul Oppé, who first published this drawing, observed amongst Abbott's work 'a large series of very elaborate copies from Towne's Swiss and Italian drawings.'¹

Towne seems to have influenced not only Abbott's drawing style, but the places he



John White Abbott *Peamore, Devon*

Wash and watercolor with pen and black ink over graphite on eight joined sheets of laid paper, on the artist's original mount

17³/₄ × 22⁵/₈ inches · 452 × 573 mm · 1799

Paul Mellon Fund

Courtesy National Gallery of Art, Washington







selected to draw. Canonteign, on the edge of Dartmoor, belonged to Edward Pellew, 1st Viscount Exmouth, in common with other picturesque locations close to Exeter, such as the Chudleigh and Peamore estates, it had been a favourite haunt of Towne, who made regular studies of views on the estate. But unlike Towne, whose British drawings tended to conform to established modes of composition, Abbott's studies focused relentlessly on rocks and vegetation, excluding all extraneous framing devices or staffage. An elaborate, multi-sheet watercolour view of a tree now in the Victoria & Albert Museum, London is inscribed 'View near Canonteign' and dated by Abbott 1803. It gives an idea of Abbott's singular vision, silhouetting a single, gnarled tree against a bright, summer sky. The present work takes this intensity of vision a step further. Working in monochrome, Abbott meticulously records a myriad of plants growing on a rocky outcrop, as well as trees and vegetation cascading into the Teign valley.

Abbott's choice of monochrome is hugely suggestive. He would undoubtedly have been aware of the highly wrought monochrome studies Towne made in the last weeks of his Grand Tour in the Summer of 1781. Freed from urban Rome, Towne was working in the lush hills of the Castelli Romani, his complex studies focused not on the remains of antiquity, but on light falling through the ancient trees fringing the lakes of Nemi and Albano. In the present complex work Abbott has transposed Towne's delight in the landscape of Lazio to the woods of his native Devon. Plants and leaves are silhouetted against the dark wash of the rocks, light and shadow expertly articulate the composition, giving far greater depth,

contrast and drama than a coloured view. Abbott may also have been aware of the singular monochrome landscape drawings made in Italy by his friend and correspondent John Downman. Preserved in beautiful condition and on its original mount, this monumental drawing is one of Abbott's grandest and most successful landscapes.

NOTE

1. A.P. Oppé, 'John White Abbott of Exeter', *The Walpole Society*, 1924-5, vol XIII, p.76.

JOSEPH GANDY 1771–1843

ARCHITECTURAL COMPOSITION

Pen, ink and watercolour on paper
16½ × 21 inches · 420 × 535 mm
Drawn in 1813

COLLECTIONS

Sotheby's, 25 March 1965, lot.145 (£120);
W A Brandt (1902–1978), acquired at the above;
By descent to 2023

LITERATURE

Brian Lukacher, *Joseph Gandy: An Architectural Visionary in Georgian England*, London, 2006, pp.92–94, reproduced pl.100;
Jas Elsner, 'Picturesque and Sublime: Impacts of Pausanias in Late-Eighteenth and Early Nineteenth-Century Britain', *Classical Reception Journal*, vol.2, Iss.2, 2010, p.241, reproduced

EXHIBITED

London, Royal Academy, 1813 (835)
'Architectural composition: The vapour rising from the miraculous fountain of Agno to supply the earth with rain, in the mountain of Lycaeus, agreeably to the wishes of the Arcadians - Vide Pausanias, b. viii. V.38';
New York, Richard L. Feigen & Co, 'Joseph Gandy - Visionary Architect', 2006

This complex historical watercolour was exhibited by the architect and draughtsman Joseph Gandy at the Royal Academy in 1813. Designed as an architectural fantasy, the watercolour showcases both Gandy's extensive archaeological knowledge of the buildings of antiquity and his mastery as a designer of fantastic layered urban scenes. Gandy has further elaborated the watercolour, elevating his 'architectural composition' to a work of history painting by adding a narrative element. As the listing in the Royal Academy exhibition catalogue indicated, Gandy was illustrating a scene from the Roman geographer Pausanias. Beautifully preserved, this ambitious watercolour weaves together Gandy's exceptional antiquarian knowledge with his ability to produce compelling architectural sceneography.

Joseph Michael Gandy began his training in the architectural practice of James Wyatt. In 1788 he entered the Royal Academy Schools, where in 1790 he was awarded a gold medal for a design of a triumphal arch. In 1794 he was sponsored to travel to Italy by John Martindale, the proprietor of White's Club in St James's. Travelling with the architect and designer Charles Heathcote Tatham, Gandy arrived in Rome in July 1794. Gandy earned a considerable reputation for the thoroughness with which he surveyed the architectural remains of antiquity. Gandy travelled to the Abruzzo in 1795 in the company of the cosmopolitan artist George Augustus Wallis. Wallis was at the heart of wide circle of European painters operating in Rome, including the German painters Joseph Anton Koch, Johann Christian Reinhart and Gottlieb Schick. Wallis and Koch seem particularly to have

influenced Gandy's rich, jewel-like palette and tight neo-classical watercolour style. Gandy submitted a design to the Concorso Clementino at the Accademia di San Luca in 1795, although he did not win the first prize, his design was universally praised. Gandy returned to Britain and began to practice as an architectural draughtsman, in 1798 he was hired by John Soane as his assistant. Although Gandy left Soane's office in 1801 to establish his own practice, he continued to serve as Soane's draughtsman in preparing impressive watercolour perspective drawings of Soane's architecture for the annual Academy exhibitions.

Gandy did design and build a number of important architectural projects, including the Phoenix Fire and Pelican Life Insurance Office, Charing Cross, London and Storrs Hall on Lake Windermere, but his greatest strength lay as an architectural draughtsman and designer. This grandiloquent watercolour is a particularly powerful essay in his abilities to conjure a fantasy of antique architecture on the page. Gandy intended the design as an illustration to Thomas Taylor's translation of Pausanias's *Description of Greece* which had been published in 1794:

'A fountain in the mountain Lycaeus, which produces water in winter and summer, like the river Ister, is called by the name Agno. If it ever happens that the ground is dry, through long-continued heat, and in consequence of this, seeds in the earth, and trees, are destroyed, then the priest of Lycaean Jupiter, praying near this water, and sacrificing such particulars as are instituted by law, extends a branch of an oak over the surface, but does not merge it in the depth of the fountain. The





water being moved in consequence of this, a vapour resembling a dark mist arises from the fountain; and shortly after a black cloud arises and, lastly, this being followed by other clouds, causes rain to fall on the earth, agreeably to the wishes of the Arcadians.¹

Gandy shows the priest, dressed in white, holding an oak branch over the fountain which sends a prodigious plume of smoke into the sky, which is darkening with the onsetting rain clouds. This drama animates Gandy's imaginative reconstruction of a Greek city. High above the scene sits a Doric Acropolis, the fountain is situated in a beautifully paved and colonnaded agora, behind which stretches an avenue of temples, octagon with tholos lantern, Corinthian prostyle, and other variations. As Brian Lukacher has observed 'the thorough integration of architecture and landscape in this picture is once compositional and

symbolic. The architectural setting and its pagan ritual attest to the divine dispensation of the natural order and the symbiotic union of nature, religion, and society in the classical world.'² Gandy's grand antique capriccios were much praised by his contemporaries, Richard Brown noted in his *The Principles of Practical Perspective*, published in 1815 that 'as an architectural painter of edifices of historical celebrity ... Gandy stands unrivalled.' Gandy's compositions had a lasting impact on a range of painters from John Martin to Thomas Cole.

NOTES

1. Thomas Taylor, *The Description of Greece by Pausanias*, London, 1794, vol.II, p.345.
2. Brian Lukacher, *Joseph Gandy: An Architectural Visionary in Georgian England*, London, 2006, p.94.

Joseph Gandy *Architectural composition*
Pen, ink and watercolour on paper
16½ × 24¾ inches · 20 × 630 mm · 1813
Private collection



JOHAN CHRISTIAN DAHL 1788–1857

VIEW OF VESUVIUS FROM CASTELLAMMARE

Oil on unlined canvas
9 $\frac{7}{8}$ × 17 $\frac{1}{8}$ inches · 250 × 435 mm
Dated lower right: 'Septbr. 1820'

COLLECTIONS

Johan Christian Clausen Dahl;
Johan Randulf Bull (1815–1894), brother of
Anders Sandøe Ørsted Bull, the husband of
Caroline Bull, Dahl's daughter;
Dr. Edvard Isak Hambro Bull (1845–1925), son of
the above;
Theodor Bull (1870–1958), son of the above;
Private collection, Norway;
Lempertz, Cologne, auction 11 May 2013, lot
1206;
Private collection to 2023

LITERATURE

Andreas Aubert, *Maleren Johan Christian Dahl: et stykke av forrige aarhundredes kunst- og kulturhistorie*, Kristiana 1920, p.454;
Johan H. Langaard, *J.C. Dahl's verk, Minneutstilling*, Oslo, Kunstneres Hus, 1937, no.133;
Marie Lødrup Bang, *Johan Christian Dahl 1788–1857: Life and Works*, Oslo 1987, vol.2, Oslo 1987, p.105, no.232

EXHIBITED

Bergen, Billedgalleriet, 1880, no.10;
Oslo, Kunstneres Hus, *J.C. Dahl's verk, Minneutstilling*, 1937, no.133;
Kistefoss, Kistefos-Museet, *Johan Christian Dahl*, 2000, p.145, cat. no.6, fig.p.70;
Munich, Haus der Kunst; Schleswig, Stiftung Schleswig-Holsteinisches Landesmuseum & Cologne, Schloss Gottorf, *Wolken Wogen Wehmut: Johan Christian Dahl*, 2002, fig.p.70, cat. no.18, p.203

This beautifully atmospheric landscape was made by Johan Christian Dahl whilst he was in Naples from August 1820 to February 1821. Dahl had been invited to Naples by Prince Christian Frederick, Crown Prince of Denmark. In Italy Dahl experienced for the first time both Mediterranean light and the pyrotechnics of an erupting volcano, Vesuvius was, at the time, in a period of continuous activity. These new sensations are frequently regarded as having a transformative effect upon Dahl's conception of landscape, forcing him away from structured compositions derived from his close study of old masters, towards a more naturalistic register. Dahl's handful of oils depicting Vesuvius erupting are particularly important in the development of his landscape art. Showing, as they do, volcanic activity at night, they combine treatment of the sublime with a new romantic power and intensity. This boldly worked and dramatic oil is preserved in exceptional condition and ranks as one of the Dahl's boldest and most significant Italian oils.

Dahl was the son of a fisherman from

Bergen, Norway. Originally intended for the priesthood, Dahl was educated at Bergen Cathedral, but he showed a precocious ability as a painter and from 1803 to 1809 he studied with the painter Johan George Müller. Another local figure, Lyder Sagen, raised a subscription to make it possible for Dahl to attend the academy in Copenhagen. In the cosmopolitan city, Dahl immersed himself in the city's collections of old master paintings writing to Sagen that he had been studying works by Jacob van Ruisdael and Allaert van Everdingen, but it was the countryside around Copenhagen that he appreciated most, noting to Sagen that he was studying 'nature above all.' Dahl exhibited landscapes regularly at exhibitions in Copenhagen from 1812 attracting the patronage of Prince Christian Frederick of Denmark who acquired a series of works by Dahl for the Royal collection. In 1816 C. W. Eckersberg returned from three years working in Italy with his paintings of Rome, Dahl was immensely impressed and captivated by the work of his older contemporary. But it was Dahl's meeting with another artist,



Johan Christian Dahl *Eruption of the Volcano Vesuvius*

Oil on canvas · 38 $\frac{3}{8}$ × 54 inches ·
98 × 138 mm · 1821
Statens Museum for Kunst,
Copenhagen, Denmark
©Bridgeman Images

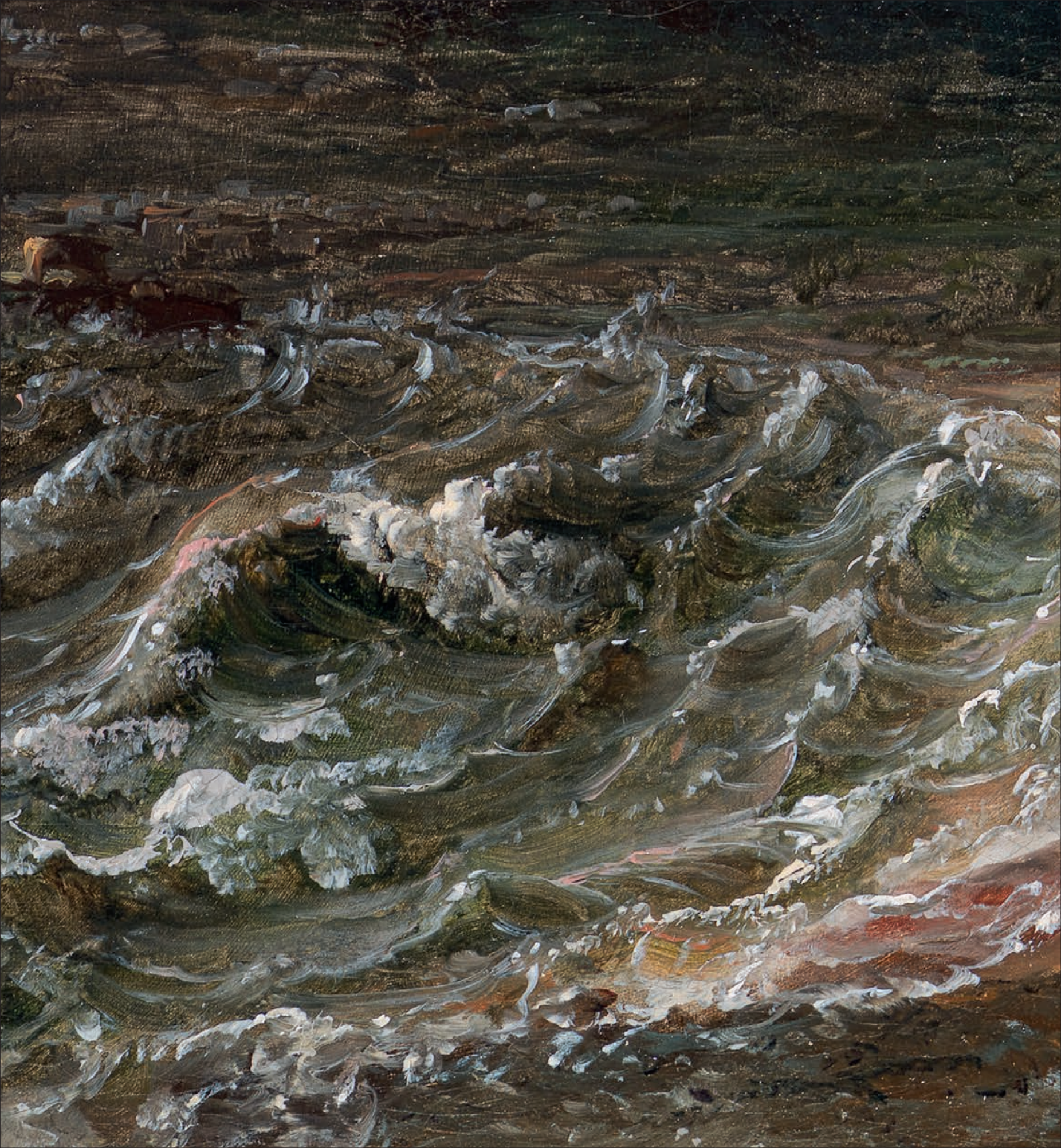


Caspar David Friedrich, which was going to have a decisive impact upon his trajectory as a landscape painter.

In September 1818 Dahl travelled to Dresden, where Friedrich was already established, the two artists became firm friends. Friedrich's still, meticulously executed landscapes – products of an art informed by his strict Protestant upbringing and a seeking for the divine in nature – were already hugely celebrated by Dahl's arrival in Dresden. Friedrich gave Dahl his small oil *Two Men contemplating the Moon*, now in the Galerie Neue Meister, Dresden, painted in 1819. It shows two 'Rückfiguren' solemnly contemplating a young sickle moon from the edge of an old forest. Friedrich was fourteen years older than Dahl and an established artist, but the two found in each other a shared interest in the intense observation of nature and for producing landscape paintings which avoided picturesque compositional devices. Friedrich's impact on Dahl's painting was to invest his landscapes with a potent, numinous quality; Friedrich's greatest works combine close observation of the natural world with an otherworldly atmosphere, something Dahl readily adopted.

Prince Christian Frederick wrote to Dahl in 1820 from Italy and invited him to join him at the Gulf of Naples. Dahl ended up spending ten months in Naples and produced a series of highly charged landscapes, including several nocturns which betray the deep impact of Friedrich. The present oil shows a view of Mount Vesuvius from Castellammare di Stabia, a settlement between Naples and Sorrento, on the site of the ancient city of Stabiae, which had been destroyed during the eruption of AD79. The

brooding, late summer view shows tumultuous waves crashing on the beach, the silhouette of Vesuvius in the background menacingly giving off its fulminous flames and smoke. The sky is dark, save for the remnants of the day, with golden light setting behind Vesuvius. Dahl has handled the paint remarkably thickly, using the body of the paint to create the foaming waves and texture of the spray on the shore. The composition shows Dahl's absorption by the twin forces of volcanic activity and the sea, as such this plein air study appeals to contemporary notions of the sublime. The crepuscular landscape, illuminated by the concealed rays of the dying sun, evokes the otherworldly light sources of Friedrich's greatest landscapes. Almost certainly painted entirely en plein air, this oil study was retained by Dahl and used to help him complete a sequence of paintings of Vesuvius erupting. These include a large, finished version of this composition which shows the sea in even great agitation, the waves crashing on to the beach and a pair of umbrella pines added to the right of the composition. This larger oil is now in the collection Uppsala University. Preserved in exceptional condition, this beautifully worked oil is, despite its small scale, one of Dahl's most impressive Neapolitan sketches and gives powerful insight to Dahl's development as a landscape painter.



JOSEPH MALLORD WILLIAM TURNER 1775–1851

EVENING – LOOKING ACROSS A DISTANT LAKE TO MOUNTAINS

Watercolour on paper
11½ × 18½ inches · 292 × 470 mm
Painted c.1831

COLLECTIONS

David Croal Thompson (1855–1930);
Walter Henry Jones (1912–1982) acquired from the above;
Sotheby's, 26 March 1975, lot 216, as 'A Mountain Lake';
C. Curtis, bought at the above;
Hinderton Trust, Wirral, Cheshire, by 1979;
Hinderton Trust sale, Sotheby's, New York 24 October 1987, lot 27;
Agnew's, London;
Private collection;
Christie's, London, 8 April 1997, lot 66;
Private collection USA, to 2023

LITERATURE

Andrew Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, p.482, no.1517 (as Looking towards Brunnen and the Seelisberg from Lake Zug)

EXHIBITED

London, Agnew's, *115th Annual Exhibition of Watercolours and Drawings*, February–March 1988,
no.73 (as A View from a Height Looking Across a Distant Lake to Mountains Beyond)

This exceptional mature landscape work by JMW Turner was almost certainly made in the 1830s on one of his visits to the Lake District. Boldly worked in pure watercolour, with no preliminary pencil under drawing, it represents an important essay in the motifs which most engaged Turner: the confluence of earth, water, and sky, in this case animated by evening light. As with other colour studies of the mid-1830s, Turner omits all extraneous detail or narrative content, concentrating solely on the landscape and elements. As such, it points to an important shift of focus in Turner's career that took place in the mid-1830s, as he developed what would become his late style and working methods. Formally, as the decade progressed, Turner became increasingly preoccupied by the sensation of being in the landscape he sought to depict, remarking to John Ruskin in 1844 that 'atmosphere is my style'. Although not intended as a preliminary study for a more finished work, this rich, evocative watercolour almost certainly served to aid Turner in the process of observation, intensifying his experience of shifting light and weather on the dramatic terrain of the Lake District. As such, it can be viewed as anticipating Turner's great sequence of watercolours depicting lakes in Switzerland made in the following decade. Preserved in exceptional condition, this large sheet has not been on the market for over quarter of a century.

The 1830s was a hugely productive decade for Turner as his work for publishers increasingly drove his career; some seventy engravings on copper and over 300 on steel after his watercolours were published over the course of the decade. Most of Turner's travel in this period was directed towards

collecting material for these engravings and it was largely through them that the artist's fame spread in Europe and America. The sixth and seven parts of the *Picturesque Views in England and Wales* series were published in 1829, and a further seventeen parts with sixty-eight copper-engravings in the 1830s, the twenty-fourth and final part in 1838. The present watercolour was possibly made in connection with this great graphic project. Andrew Wilton had assumed that the present atmospheric study dated from the early 1840s and had been made on one of Turner's Continental tours. He published the watercolour as Looking towards Brunnen and the Seelisberg from Lake Zug.¹ When the watercolour appeared on the market in the 1990s a watermark in the paper for the year 1828 was discovered, this suggested a date in the 1830s. It has subsequently been associated by Ian Warrell with a trip to the north of England that Turner made in 1831.

The trip in question was prompted by yet another book project. In late February 1831 Turner was approached by the Edinburgh publisher Robert Cadell with a proposal to paint twenty-four watercolours to be engraved as illustrations to a new edition of Sir Walter Scott's *Poetical Works*. Initially reluctant, a personal invitation from Scott to stay with him at Abbotsford, convinced Turner to make the trip. Turner left London shortly after the Royal Academy General Assembly meeting on 18th July. In the twelve sketchbooks he used during the trip, it is possible to plot his route north via Worcester, Bridgnorth, Shrewsbury and Chester. Cadell recorded in his diary that Turner had reached Manchester by 22nd July and Penrith by 28th July. Passing through Preston, he reached Kendal in the



Lake District before continuing to Keswick and Derwentwater, where he sketched Skiddaw for the frontispiece of Walter Scott's narrative poem *The Bridal of Triermain*.

Ian Warrell specifically links the present watercolour to an opening in the *Minstrelsy of the Scottish Border Sketchbook*. The rapid pencil sketch has been identified as depicting Bassenthwaite from near Keswick, the hill on the left resembles the western shoulder of Skiddaw as seen from this point looking north. The lake itself is not included in the sketch, but may be visible in a rapid drawing on the opposite page.² We know that Turner was collecting material for multiple projects on the trip, a finished watercolour of Keswick Lake, Cumberland for the *Picturesque Views of England and Wales* probably results from Turner's 1831 visit to the Lake District.

As with all Turner's most beguiling works, the present watercolour was unlikely to have been made on the spot and should be read as an essay on his memories of the Lake District. Warrell has associated this richly worked, dramatic study with at least one other colour study made as a result of the 1831 trip, *Norham Castle at Sunrise*. A densely worked watercolour showing Norham Castle silhouetted against a pink toned sky, it shares a similar palette, approach and atmosphere to the present watercolour. Eric Shanes identified *Norham Castle at Sunrise* as an undeveloped composition for Turner's *Picturesque Views in England and Wales* raising the likelihood that the present watercolour should also be considered as belonging to this project. As Eric Shanes has noted of the sequence, the finished watercolours are 'often superimposed over extremely spontaneous underpaintings. A mark of Turner's



lofty conceptual and creative intentions for the project are the unusually large number of watercolour studies and sketches he elaborated in connection with it.³ The purpose of these large watercolour studies was to establish the composition and mood in terms of light and weather effects of each view.

Whilst the present watercolour is not associated with a more finished composition, the concentrated power of Turner's use of washes recall the boldest of the *England and Wales* colour beginnings. Turner has built up the landscape in multiple layers of dense watercolour wash, some of these layers were laid in and then blotted off, with a subsequent layer of colour applied to create area of rich and complex colour. Turner's habit of working on wet paper imparts a remarkably vaporous quality to the present view, the distant range of Cumbrian hills bleed into the sky, whilst the sky itself is created with fluid washes of blue, brown and most evocatively violet which dissolves into a golden horizon. Preserved in spectacular condition, this grand, panoramic watercolour gives an exceptional summation of Turner's mature watercolour technique.

Joseph Mallord William Turner *Norham Castle at Sunrise*

Watercolour · 12¼ × 19⅞ inches · 308 × 488 mm
c.1830

Tate, Accepted by the nation as part of the Turner Bequest 1856 · Photo: Tate

NOTES

1. Andrew Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, p.482, no.1517.
2. TB CCLXVI 23a/ D25806 and TB CCLXVI 24/D25807.
3. Eric Shanes, *The Golden Age of Watercolours*, London, 2001, p.88.



THOMAS GIRTIN 1775–1802

TWO SKY STUDIES



A

Watercolour on laid paper
4½ × 7 inches · 114 × 187 mm
Inscribed lower right: 'T. Girtin 1794'

B

Watercolour on laid paper
4½ × 7 inches · 114 × 187 mm
Inscribed lower right: 'T. Girtin'
Drawn in 1794

COLLECTIONS

Dr Thomas Monro (1759–1833);
Christie's, 27 March 1936, lot.1 ('Six
other Sepia Drawings of Landscapes and
Sky Studies');
Agnew's, acquired at the above;
L G Duke (1890–1971), acquired at the above;
Duke sale, Sotheby's, 18 July 1956, lot 2;
W A Brandt (1902–1978), acquired at
the above;
By descent until 2023

LITERATURE

John E. Thornes, *John Constable's Skies:
A Fusion of Art and Science*, Birmingham,
1999, p.179;
John E. Thornes, 'A Bried History of Weather
in European Landscape Art', *Weather*, vol.55,
October 2000, p.367;
Anne Lyles, 'That immense canopy': Studies
of Sky and Cloud by British Artists c.1770–
1860', in ed Edward Morris, *Constable's
Clouds: Paintings and Cloud Studies by John
Constable*, exh cat., Liverpool (Walker Art
Gallery), 2000, p.142 reproduced;
Greg Smith, 'Thomas Girtin (1775–1802): An
online catalogue, archive and introduction
to the artist', cat. no's TG0186 and TG0199,
reproduced

EXHIBITED

London, Agnew's, 'Annual Exhibition of
Water-Colour & Pencil Drawings', 1937,
cat. no.124;
Ickworth House, 'English Water-Colours of
the Great Period: from a private collection',

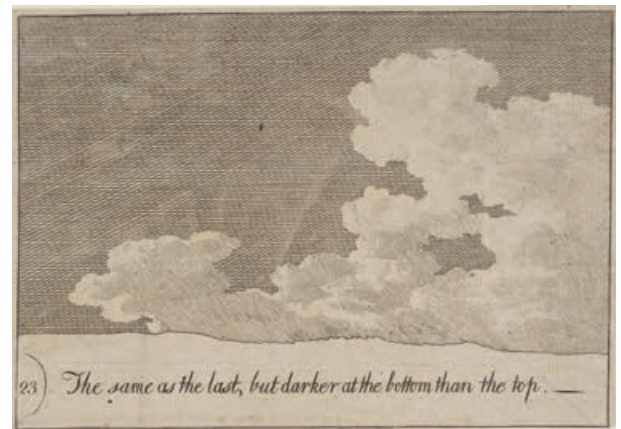
1968, cat. no.37/122;
 London, Tate, 'Landscape in Britain', 1973,
 cat.no.185;
 Coventry, Herbert Art Gallery and Museum, 'The
 Cloud Watchers: An Exhibition of Instruments,
 Publications, Paintings and Watercolours
 Concerning Art and Meteorology c.1770-1830',
 1975, cat. no.49;
 Hamburg, Kunsthalle, 'William Turner und
 die Landschaft Seiner Zeit', Hamburg, 1976,
 cat. no.144;
 London, Tate, 'Thomas Girtin: The Art of
 Watercolour', 2002, no.27

These two monochrome watercolours of clouds are the only known pure sky studies painted by Thomas Girtin. Dating to 1794 these captivating sheets, as John E Thornes has pointed out, 'predate Constable's pure sky studies by a quarter of a century.'¹ First recorded in the collection of Dr Thomas Monro, the drawings offer extraordinary evidence of Girtin's early interest in working en plein air.

Thomas Girtin was born in London, the son of a brushmaker of Huguenot descent. Girtin is said to have been taught drawing by a Mr Fisher of Aldersgate Street, before being apprenticed to the topographical watercolourist Edward Dayes in 1789. Girtin rapidly outgrew Dayes's studio and from about 1792 began working on antiquarian studies for James Moore, a wealthy Cheapside linen draper. In 1794 Girtin undertook a tour of the Midlands with Moore, this resulted in Girtin's first Royal Academy exhibit, a view of *Ely Cathedral* now in the Ashmolean Museum, Oxford. At the same date Girtin spent his evenings in the informal 'academy' established by the amateur artist and physician Dr Thomas Monro. Whilst working with Monro Girtin was exposed

to the work of John Robert Cozens who was celebrated for producing watercolours where mood and form were the central narrative element. It was this quality which Girtin developed in his own mature works, eschewing simple topography, he imbued his landscape watercolours with a power, dignity and solemnity which pointed to the new possibilities of the medium; his greatest works suggest an emotional response to landscape and climactic conditions.

The present drawings show freshly observed skies in monochrome. One of the studies shows a stretch of sky over what looks like a thin strip of hills. The other is a 'pure' sky study, the most abstract looking – like some of John Constable's pure sky studies made at Hampstead – for its concentration on clouds alone, without any anchoring land. It has been suggested that these studies may owe something to the engravings of skies made by Alexander Cozens and published in his *New Method of Assisting the Invention in Drawing Original Compositions of Landscape* published in about 1785. But it seems just as likely to be directly observed notations. This is further supported by evidence of some bled-in colour in the pure cloud study, implying rapid application entirely consistent with Girtin working en plein air. Working out of doors became a key aspect of Girtin's method. The artist Cornelius Varley reporting how, in his mature career, Girtin would 'expose himself to all weathers, sitting out for hours in the rain to observe the effect of storms and clouds upon the atmosphere.'² The inherent translucency of the medium, coupled with the luminosity of the white paper made watercolour the ideal medium for capturing fleeting effects of weather.



Alexander Cozens 23. *The Same as the Last, but Darker at the Bottom than the Top*

Etching on paper · 4¾ × 6¼ inches · 111 × 159 mm · c.1785
 Tate, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996 · Photo: Tate

NOTES

1. John E. Thornes, *John Constable's Skies: A Fusion of Art and Science*, Birmingham, 1999, p.179.
2. Quoted in Anne Lyles, 'That immense canopy': Studies of Sky and Cloud by British Artists c.1770-1860', in ed Edward Morris, *Constable's Clouds: Paintings and Cloud Studies by John Constable*, exh cat., Liverpool (Walker Art Gallery), 2000, p.142.

JOHN SELL COTMAN 1782–1842

THE SOUTH DOOR, ALL SAINTS, KIRBY CANE, NORFOLK

Watercolour and pencil on paper
9 ⁷/₈ × 7 ¹/₂ inches · 239 × 190 mm
Numbered lower right: 1711
Signed lower left: 'J.S. Cotman'
Drawn c.1806

COLLECTIONS

Purchased from the artist by his pupil the Revd James Bulwer (1794–1879);
Bulwer family, by descent, until 1926;
T.P. Dunhill;
Anonymous sale, Christie's, July 18th, 1958, lot 3A;
Thomas Agnew & Sons Ltd, 1958;
W A Brandt (1902–1978), acquired from the above, 31st July 1958, (£50);
And by descent to 2023

LITERATURE

John Sell Cotman, *Specimens of Architectural Remains in Various Counties of England, but principally in Norfolk, with descriptive notices by Dawson Turner and Architectural Observations by Thomas Rickman*, London, Henry G. Bohn, 1838, vol.1, pl. XXXI;
C.F. Bell, 'John Sell Cotman (The Bulwer Collection)', *Walker's Quarterly*, nos. 19–20, 1926, p.30, no 41.

EXHIBITED

London, Walker's Galleries, *Exhibition of Watercolours and Drawings by J. S. Cotman from the Bulwer Collection*, June 1926, cat. no.41;
Safron Walden, Festival exhibition, *The East Anglian Landscape*, June 1960, cat. no.5;
Ickworth, National Trust, *Early English Watercolours of the Great Period*, May – June, 1968, cat. no.16.

ENGRAVED

Etched by Cotman for *Specimens of Architectural Remains in Various Counties of England, but principally in Norfolk...*, 1838, pl.XXXI

This spare, highly evocative watercolour was made by John Sell Cotman at the beginning of his career, shortly after he returned to his native Norwich from a period in London. Regarded as one of the most fertile and creative moments in Cotman's career, his early Norwich watercolours show a technical innovation and clarity of vision that has long seen him regarded as one of the pioneers of the medium and the true successor to Girtin and his Romanic vision. In the present sheet, Cotman has focused on the south door at All Saints, Kirby Cane, building the composition with controlled, planar washes to create a composition of quiet monumentality. It was these flat areas of wash which caused Cotman to be co-opted in the twentieth century as a proto-modernist, as the writer and critic

Laurence Binyon noted in his survey *English Water-Colours*, published in 1933: 'there was no need to invoke Cézanne, for Cotman was there to show the way.'¹

In 1806 Cotman had failed to be elected a member of the newly founded Society of Painters in Water Colours (later known as the Old Watercolour Society) and it was this failure which almost certainly precipitated his return to Norwich. He exhibited for the last time at the Royal Academy and set up a school of drawing in Wymer Street, Norwich. Possibly in a concerted effort to establish himself with the Norwich public, he began to devote himself to the depiction of Norwich architecture. In the 1807 exhibition of the Norwich Society of Artists, founded in 1805 by John Crome and others, Cotman showed twenty works, including



John Sell Cotman *Norwich Cathedral, the north aisle of the choir*

Pencil and watercolour
14 ¹/₈ × 10 ³/₄ inches · 362 × 273 mm
c.1807–11
Private collection, formerly with Lowell Libson & Jonny Yarker Ltd.





John Sell Cotman *South Door, Kirby Cane, Norfolk*

Etching · 9 × 6½ inches · 228 × 165 mm · 1817
Private collection

three of the city itself. In 1808, his tally rose to 67, but, though he was at pains to demonstrate the full range of his abilities, there were no watercolours of Norwich.

Kirby Cane is about 14 miles from Norwich, the South door of All Saints church is Norman with an unusually carved and decorated arch. Cotman shows the door partly open to reveal the fourteenth-century font beyond. As with other watercolours of Norfolk churches, Cotman delights in recording the play of light and shade on worn stone, brick and wood; handled with a series of carefully applied watercolour washes. This watercolour was engraved for *Specimens of Architectural Remains in Various Counties in England, but principally in Norfolk* which Cotman published in collaboration with the antiquarians Dawson Turner and Thomas Rickman in two volumes in 1838. Andrew Hemingway has suggested that Cotman's choice of views suggest a considerable interest in pre-gothic architecture, 'which was felt to express the sobriety and virility of Norman culture.'²

The watercolour is in exceptional condition and has an unbroken provenance, having originally belonged to the Revd. James Bulwer, Cotman's pupil. The Bulwer collection was described as 'nearly as rich as that of Dawson Turner in antiquarian material' and 'immeasurably more so in artistic quality.'³

NOTES

1. Laurence Binyon, *English Watercolours*, London, 1933, p.191.
2. Andrew Hemingway, 'Meaning in Cotman's Norfolk subjects', *Art History*, vol.7 no.1, March 1984, p.71.
3. C. F. Bell, 'John Sell Cotman (The Bulwer Collection)', *Walker's Quarterly*, nos 19-20, 1926 p.5.



LANSDOWN GUILDING 1797-1831

FORT CHARLOTTE & KINGSTOWN VALLEY, ST VINCENT



Watercolour and bodycolour over touches of pencil heightened with scratching out on two conjoined sheets

14½ × 40¼ inches · 368 × 1022 mm

Signed, dated and inscribed verso,
'Fort Charlotte & Kingstown Valley in the
Island of St Vincent W. Indies/Del. Camera
Lucida par Lansdown Guilding/1824'

Painted in 1824

COLLECTIONS

Lansdown Guilding (1797-1831);
John Melville Guilding (1830-1898),
son of the above;
Agnes Hilda Ricketts (1868-1952),
daughter of the above;
Capt. William Symonds Ricketts, son
of the above;
Ricketts sale, Christie's, 29 March 1963,
lot.20;
W A Brandt (1902-1978), acquired at
the above;
By descent until 2023



This remarkable panoramic view of St Vincent was made in 1824 by the island's most celebrated naturalist, Lansdown Guilding. Carefully worked over two conjoined sheets and inscribed on the verso by Guilding, stating it was made using a Camera Lucida, this wonderfully preserved watercolour affords a remarkable view of the early nineteenth-century Caribbean. Guilding's drawing apparently shows the verdant, largely undeveloped coastline along the bay of Kingstown, but closer inspection reveals the infrastructure of empire, both commercial and military. St Vincent passed between British and French colonial control during the second half of the eighteenth century as well as being the locus of protracted armed struggle between the indigenous Garifuna and British occupiers.

Lansdown Guilding was born in Kingstown, the capital of St Vincent in 1797, the son of the Reverend John Guilding. Educated in England, Guilding studied at Oxford University, before returning to the Caribbean in 1817 where he succeeded his father as rector of St George's, Kingstown. Lansdown's principal interest was in natural history and he became an important conduit of scientific knowledge, gathering observations on the flora and fauna of St Vincent and other Caribbean islands which he communicated with the burgeoning learned societies back in Britain. From 1818 Guilding was a fellow of the Linnean Society and by 1820 he was in regular contact with the leading botanist Joseph Hooker, his friend Charles Darwin and Aylmer Lambert. Guilding's papers for the Linnean Society show him to have been an able scientific artist and there is evidence that he prided himself on the accuracy of his work and use



Rev. Lansdown Guilding British, *View of the Great Eruption of Morne Soufriere, St. Vincent*

Watercolor, gouache and graphite · 20½ × 16 inches
521 × 406 mm · c.1824
Yale Center for British Art, Paul Mellon Collection,
B1975.4.1928.

of colour. This remarkably rare panoramic view is carefully inscribed on the verso by Guilding, who indicates it was made using a camera lucida, and he owned one designed by Sir David Brewster. The view was probably one of several Guilding made in preparation for a proposed publication on the island. We know that he had climbed to the crater of Mount Soufrière and intended to publish on the geology of the volcano, several of Guilding's drawings of the volcano survive in the collection of the Yale Center for British Art. In September 1824 Guilding wrote to William John Swaison: 'I have formed a fine collection of landscapes to illustrate the geology of these islands. How can I best publish them?' The present watercolour shows Guilding sensitivity to colour. Guilding prepared a 'table of colours arranged for naturalists' which he submitted to the Wenerian Natural History Society in 1825. This may have been one of the first biological colour charts but has since been lost.

Guilding's watercolour shows the view looking north west across Kingstown bay towards Fort Charlotte, the military emplacement constructed by the British to protect Kingstown harbour. On re-taking the island from the French at the conclusion of the Seven Years War, the British began construction of the fort which supported 600 troops and 34 guns. The military presence of the British state is further underscored by the inclusion of two guns in the foreground of the watercolour and two men in British army uniform. In the shelter of Kingstown harbour Guilding shows a number of merchant vessels. During the nineteenth century a plantation economy grew, producing sugar, cotton,

coffee and cocoa with the use of the labour of enslaved Africans. Guilding's surviving correspondence hints at the fragile nature of St Vincent's export focussed economy; he attempted to justify the financial benefits of the flora he is describing and explains the difficulty of acquiring even basic equipment (such as bottles) on the island. The ships Guilding carefully delineate in this watercolour were also his singular means of communication with Europe. Preserved in remarkable condition, this dazzling topographical study affords an extraordinary window on the island of St Vincent at the beginning of the nineteenth century.



WILLIAM FRASER GARDEN 1856–1921

A HAYFIELD, BEDFORDSHIRE

Watercolour, gouache with gum arabic on paper
10³/₄ × 15 inches · 273 × 381 mm
Painted c.1886

COLLECTIONS

Christopher Newall;
Private collection, UK;
Christie's, London, 13 July 2023, lot.59;
Lowell Libson & Jonny Yarker Ltd.

LITERATURE

Scott Wilcox and Christopher Newall, *Victorian Landscape Watercolours*, exh. Cat., New Haven (Yale Center for British Art), 1992, p.172

EXHIBITED

London, Royal Academy, 1886, no.1177;
Yale Center for British Art, Cleveland Museum of Art, Birmingham Museum and Art Gallery, *Victorian Landscape Watercolours*, 1992, no.108

This extraordinary, intensely worked watercolour is one of the most atmospheric landscapes by the late nineteenth-century British artist William Fraser Garden. Almost unknown in his own lifetime, Garden produced a sequence of watercolours which are startling for their haunting effect and technical virtuosity. Garden worked slowly and meticulously, producing a relatively small number of beautiful atmospheric watercolours which have long been highly prized by collectors. In the present work, showing the corner of a hayfield in high summer, Garden carefully records the scene with painstaking precision producing a vivid almost photographic treatment of the landscape. As Christopher Newall has observed, Garden's 'works of the late 1880s and 1890s are extraordinary

in their pellucid quality of light and their exact delineation of architectural and landscape detail.¹

Garden was born into a large family of artists of Scottish descent. His father Robert Winchester Fraser was an army surgeon, who settled in Bedford in 1861. In order to differentiate himself from his five artist brothers, Garden William Fraser used the name William Fraser Garden. Garden spent all his life painting the flat fen landscape of the Great Ouse, living in a series of houses between Bedford and Huntingdon, ending up bankrupt, lodging at the Ferry Boat Inn at Hemingford Grey. Garden had little professional success in his lifetime, he sent a series of watercolours to the Royal Academy during the 1880s but achieved no critical attention and little commercial success.



William Fraser Garden *A Great Tree on the Riverbank*, 1892

Pencil, pen and black ink and watercolour · 15¹/₄ × 11¹/₈ inches
388 × 283 mm · 1882–1892

Private collection, formerly with Lowell & Jonny Yarker Ltd.







This exquisitely worked watercolour is one of the rare works he prepared for exhibition, it was shown at the Royal Academy in 1886. The still scene shows the corner of a hayfield bounded on one side by a coppice of trees and a range of agricultural buildings on the other. The buildings, glimpsed through hedge and more trees in full-leaf, include two distinctive conical haystacks with thatched tops. Garden has delighted in showing the rich foliage of the trees silhouetted against the summer light. The oblique framing of the composition and avoidance of conventional picturesque motifs suggests Garden was much influenced by photography. By the time Garden was painting, photography was widely available, and the potential of the medium was already decisively affecting the way landscape painters approached the world. Garden may even have known the pioneering photographer Peter Henry Emerson, whose naturalistic depictions of the same landscape were published in 1886 in an album entitled: *Life and Landscape on the Norfolk Broads*.

Garden was a master of watercolour technique, a perfectionist and an innovator. His landscapes, in their verisimilitude and precision, capture unerringly the feeling of a summer in the flat landscape of East Anglia. Using watercolour and carefully chosen paper, Garden portrays the effect of summer sun by extraordinary means. The foliage is created with rich areas of watercolour and gum Arabic, Garden's meticulous delineation of each branch never lapses into derivativeness, preserving a fresh organic quality throughout. Garden's work moved in a decisively different direction from the trajectory of British watercolour art, away from an aesthetic that privileged fleeting

impressions made on the spot, towards a more solid vision, inflected by the rise of photography. Garden's work revels in atmospheric effect, but it is effect that was hard won through laborious work in the studio.

NOTE

1. Scott Wilcox and Christopher Newall, *Victorian Landscape Watercolours*, exh. cat., New Haven (Yale Center for British Art), 1992, p.172.

LAURA KNIGHT 1877–1970

FRYN TENNYSON JESSE

Oil on canvas
24 × 20 inches · 610 × 510 mm
Signed lower right: 'Laura Knight'
Painted c.1909

COLLECTIONS

Lay's Auctioneers, Penzance, 24th August
2023, lot.53;
Lowell Libson & Jonny Yarker Ltd. acquired
at the above

This beautiful portrait by Laura Knight dates from early in her career, painted when she was living and working in Newlyn, in Cornwall. The sitter, Fryn Tennyson Jesse, described by Knight in her memoirs as 'slender and graceful like a wand', was a pupil of Stanhope Forbes. Jesse would go on to have a celebrated career as a journalist, war reporter and writer.

Laura Johnson was trained at the Nottingham School of Art, where she met Harold Knight, a fellow student. The pair were married in 1903 and spent time living and painting in Staithes in North Yorkshire. In 1907 the Knights moved to Newlyn to work with Stanhope Forbes and his followers. Knight gives a characteristically picaresque description of their time in Cornwall in her memoir *Oil Paint and Grease Paint*. In



Bassano Ltd Fryn Tennyson Jesse

Bromide print · 7% × 5% inches · 194 × 144 mm · 1912
© National Portrait Gallery, London

Newlyn they found 'Student life of sunlit pleasure, and leisurely study', although older than most of Forbes's other followers and more established with growing reputations in London. Harold Knight was in demand as a society portrait painter and Laura Knight became increasingly ambitious, working on a series of large, outdoor works for the Royal Academy. As she noted in *Oil Paint and Grease Paint*, 'once again I became aware of latent power. Daring grew, I would work only in my own way. An even greater freedom came – glorious sensation, promise for a future when anything might be attempted.'¹

Cornwall provided an important circle of fellow artists, Alfred Munnings, Samuel John 'Lamorna' Birch, Augustus John and his first wife, Ida Nettleship, along with Forbes and his followers. Knight identified Ernest Procter as the most talented male student, offering, in her rich account of the colony of artists she encountered, a description of some of the female students she knew:

'In the heart of Newlyn an old Georgian house remained intact, surrounded by a garden and myrtle trees. Its half-circle bay windows and fine proportions had great distinction. In it four girl students lived. They were the *élite*. Among them was Dod Shaw and Friniwid Tennyson Jesse. Mrs Shaw, Dod's mother, presided over the group. Friniwid was slender and graceful like a wand, her hair was auburn. They talked literature, some wrote tales and poems, some did woodcuts, some painted. Some did all three.'

Dod Shaw would go on to marry Ernest Procter and became a distinguished professional painter, Royal Academician and a close friend of Knight.

This beautifully articulated portrait



almost certainly shows the auburn-haired Jesse in around 1909. Knight shows the sitter dressed in a simple white blouse, with black bow in her hair and at her neck arranged against a geometrical background of stark verticals. Knight's handling shows the loosening of her technique, Jesse is modelled with great freedom; the simplicity of the design, underscores the quiet introspection of the portrait. Knight was a remarkably sympathetic painter of women and in her depiction of the beautiful young artist she captures something of her character.

Wynifried Jesse was the daughter of the Reverend Eustace Tennyson Jesse and great-niece of the poet, Alfred, Lord Tennyson. Following time spent as a pupil of Forbes, living with Dod Procter and her mother, Jesse became a pioneering war correspondent, reporting from France and Belgium for the *Daily Mail*. Jesse was commissioned by the Ministry of Information to report on the Women's Auxiliary Corps and the First Aid Nursing Yeomanry. In 1919 she published a book on her experience: *The Sword of Deborah: First Hand Impressions of the British Women's Army in France*, which became an important text in the ongoing struggle for universal suffrage. Jesse would remain a vocal advocate for female causes, including divorce and abortion rights. Post war she became a distinguished crime reporter, contributing a number of cases to *Notable British Trials* and a successful novelist. *Moonraker: or the French Pirate and her Friends*, published in 1927, is remarkable for its gender reversal and sensitive handling of race.

NOTE

1. Laura Knight, *Oil Paint and Grease Paint*, London, 1936, p.169.





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Published by
Lowell Libson & Jonny Yarker Limited 2023

Text and publication
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ISBN 978-1-9999783-7-2

Design by Dalrymple and Nye Hughes Studio
Typeset in Elena by Nye Hughes Studio
Photography by Prudence Cummings Associates
Colour reproduction by Altimage Ltd
Printed in London by Gavin Martin

Cover: Jophan Christian Dahl *View of Vesuvius
from Castellammare* (detail), see p.54

Inside covers: Thomas Girtin *Two Sky Studies*
(detail), see pp.62-3

Frontispiece: Gavin Hamilton *The Oath of Brutus*
(detail), see p.27



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