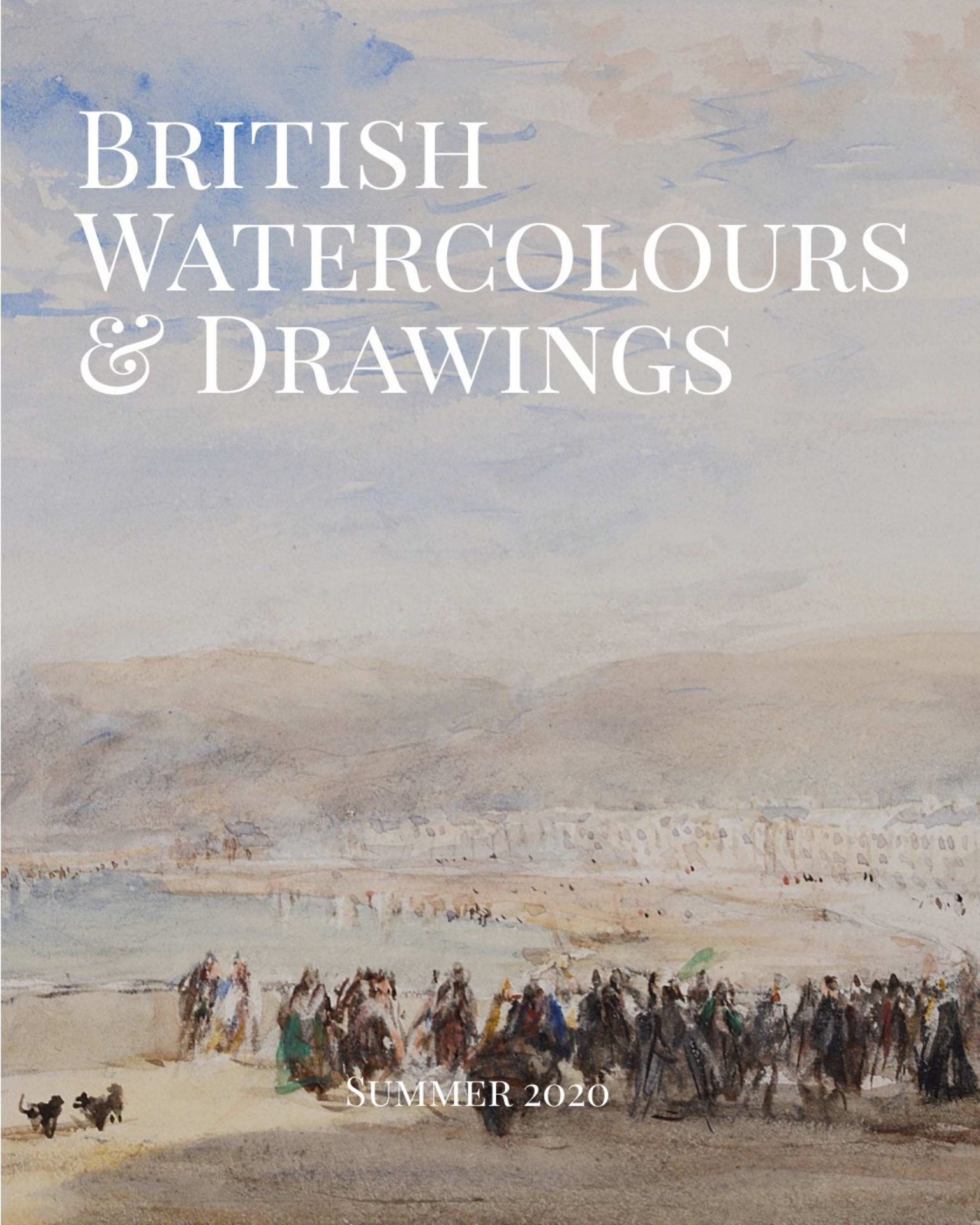


# BRITISH WATERCOLOURS & DRAWINGS

SUMMER 2020





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British Watercolours and Drawings  
Summer 2020

Since our gallery has been closed for the last two and a half months, we are now presenting some previously unexhibited items on-line. We hope you will enjoy the selection!

If you would like to buy a picture we will have it delivered free within the UK. We would ask for payment before dispatch. If within seven days of receipt you would like to return your purchase we will refund the payment less a handling fee of £100; in this case you would be responsible for the return postage, and the item must be returned in the same condition as when sent.

The gallery will be open by appointment throughout the summer. If you wish to view a picture in person, please contact us at [info@martyngregory.com](mailto:info@martyngregory.com)

We would like to thank those friends and clients who responded to our mailed request for email addresses. We hope that this finds you in good health, and that we all remain in that condition!

Martyn & Penelope Gregory, Patrick Conner and Oliver Harris

# 1

John White Abbott (1763 – 1851)

*The village of Ide, Exeter*

Watercolour over pen and ink

7 ½ x 10 ½ in (19 x 27 cm)

Signed and dated *verso* 'JWA Exeter 1794'; further inscribed on label 'Exeter. J.W.A Nov. 1794'

John White Abbott was a surgeon, apothecary and gifted painter in both oils and watercolour. He was born to a wealthy and well-connected family in Exeter, and counted Ozias Humphrey, John Downman, Francis Towne and the composer William Jackson among his circle. He studied under Francis Towne (1714 – 1816) and his style, characterised by delicate pen work and flat washes, is very close to that of his master. Save for one journey to the Lakes and Scotland in 1791, Abbott spent his life in Devonshire (his watercolours of Italy and Switzerland are direct copies of works by Towne). He inherited his uncle's estate at the age of 65, and spent the remainder of his life in considerable comfort, reputedly having never sold a picture (A P Oppé, 'John White Abbott of Exeter (1763-1851)', *Journal of the Walpole Society* vol. 13, 1924, 71). He exhibited oils at the RA as an honorary exhibitor between 1793 and 1805, and then twice more in 1810 and 1822.

Another view of Ide by Abbott was sold at Sotheby's Sussex on 4 March 1992, lot 1510.

£18,000



## 2

Thomas Shotter Boys (1803 – 1874)

*The palace of Versailles from the Pièce d'eau des Suisses*

Pencil and watercolour

5 x 6 ½ in (12.7 x 15.8 cm)

Inscribed *verso* in a later hand: 'Versailles / early 1830s'

Prov: with William Drummond

Thomas Shotter Boys was apprenticed under George Cooke, the engraver and father of marine painter E.W. Cooke. Finishing his indenture in 1823, Boys worked in Paris, coming under the influence of Richard Parkes Bonington (1802 – 1828) and sharing a studio with William Callow (1812 – 1908). He returned to London in 1837, where he was an early pioneer of chromolithography: his *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen etc.* (1839) was described as 'the first successful effort in chromo-lithography [*sic*] hitherto brought to perfection' (*The Polytechnic Journal: A Magazine of Art and Science*, vol. II, 1840, 81). He was elected Associate of the New Watercolour Society in 1840, and a Member a year later. His career faded in the mid 1840s, despite his early fame, and by 1871 illness prevented him from working.

Boys made a number of sketching visits to Versailles in the early 1830s, accompanied by Callow. This freely handled sketch shows the artists working out the composition, probably on the spot. For comparable views of Versailles from the same date see J. Roundell, *Thomas Shotter Boys 1803 – 1874*, 1973, 82, plates 17 and 18.

£8,500



### 3

Thomas Shotter Boys (1803 – 1874)

*A Gothic structure in a garden*

Watercolour, 7  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in (19.6 x 24.7 cm)

Prov: with William Drummond

The hexagonal gothic structure is similar to the library at Leigh Park, Havant, built for the botanist Sir George Staunton in 1820.

£2250



## 4

Luke Clennell AA AOWS (1781 – 1840 )

*A coastal scene at sunset*

Watercolour with white heightening,

11 x 37 cm (4 x 14 in)

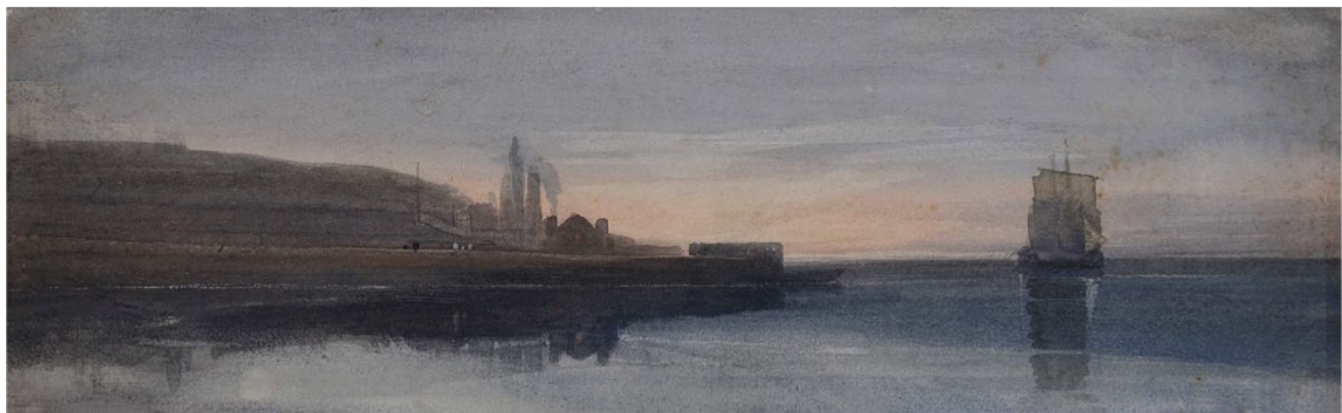
Inscribed: 'Luke Clennell 1781 – 1840 / LGD' (verso)

Prov: Leonard G. Duke, Esq., C.B.E (1890 – 1971);

Sotheby's London, 22 October 1970, lot 24

Northumberland-born Clennell was apprenticed in 1797 to the wood engraver and naturalist Thomas Bewick (1753 – 1828) who had recently published his highly influential *A History of British Birds*. Clennell's success as an engraver spurred a move to London in 1804, where his talent was recognised by Benjamin West who encouraged him as a painter. He was elected to the Society of Painters in Watercolour in 1812 and exhibited at the RA in both watercolour and oils. His watercolours (many of which are beach scenes) often include rustic figures at work, and, in his early days, were redolent of Samuel Prout and Joshua Cristall (see Martyn Gregory, cat. 95, 2016, no. 14)

£3500



## 5

Edward William Cooke RA FRS (1811 – 1880)

*Fishing vessels off the Dutch Coast*

Pencil and watercolour, 5 ¼ x 4 ½ in (13 x 11 cm)

Prov: Martyn Gregory, Cat.13, 1976, no. 125; David Addy Esq

The son of an engraver, EW Cooke showed precocious talent; producing botanical woodcuts that would go on to be used for Loudon's *Botanical Encyclopaedia of Gardening* (1822) at the age of nine. After publishing 'Shipping and Craft' a series of accomplished marine engravings in 1829 he began to paint in oils, becoming the principle follower of the marine painter Clarkson Stanfield, exceeding him in both output and talent. He exhibited at the RA in 1835 and was elected a full member in 1864. A polymath, Cooke was a member of the Linnean Society, and a fellow of the Geological Society, Zoological society and the Society of Antiquaries.

For a related composition in sepia, dated 1832, see John Munday, *E. W. Cooke 1811 – 1880 A man of his time*, 1996, 'Pen Records of Watercolours' no.14

£1500



## 6

Edwin Cooper (1785 – 1833)

*Study of a dog's head*

Pencil and wash, 5 1/8 x 5 3/4 in (13 x 14.7 cm)

Inscribed: 'En Cooper Fecit'

Born in Nottingham, Edwin Cooper was an animal painter who worked at Norwich, Newmarket and Cambridge. His father, Daniel Cooper was a miniaturist and drawing master. Around the turn of the century, Cooper moved to Norwich and became a member of the newly formed Norwich School of Art, specialising in horses but also producing genre and hunting scenes. He exhibited at the RA in 1803 and 1832 and continued to exhibit at the Norwich Society until 1832. A similar engraved three-quarter view head study of a dog called 'Will-o-the-Wisp' can be seen in the British Museum (Accession.no 1902,0514.795)

£1100



L<sup>o</sup> Cooper fecit

Charles Conder (1868 – 1909)

'*Confidences*'

Verso: *still life with apples*

Oil on card, 13 x 11 ½ in (33 x 29 cm)

Signed: 'Charles Conder' (lower right); and inscribed on the back board: 'Confidences / Charles Conder'

Exhibited: The Contemporary Art Society, 1911. no. 163

Prov: Quentin and Molly Bridge

Born in England, Charles Conder was a painter, lithographer and fan designer most closely associated with Australia's Heidelberg School – the antipodean answer to European Impressionism. In 1870, at the age of two, Conder was taken to India where his father, a railway engineer, had been posted. He returned to England in 1873 on his mother's death and saw out the remainder of his education in Eastbourne.

His early aspirations as an artist were strongly discouraged by his father, who sent him to Australia in 1884 to work under his uncle in the New South Wales Land Department. In 1886 Conder was apprenticed as a lithographer to the publishers Gibbs Shallard & Co., and his signed drawings appeared in the *Illustrated Sydney News*. He began attending painting classes at the Society of New South Wales, where he made the acquaintance of a number of Australia's foremost *en-plein-air* painters.

Conder began exhibiting at the Art Society of New South Wales in 1887. In 1888 he moved to Melbourne, where, in the company of a wide circle of artists he spent summers and weekends at Heidelberg, now a suburb of Melbourne.

Conder left Australia for Europe in 1890, stopping in Paris before settling in London in 1894. Here he became increasingly preoccupied with the fan designs in watercolour on silk that would come to cement his fame. He died in 1909 after years of ill health.

£4000



# DAVID COX O.W.S (1783 -1859)

One of the greatest British landscape painters of the nineteenth century, David Cox enjoyed a long career culminating in a freedom of expression that directly anticipated European Impressionism. The son of a Birmingham blacksmith, Cox was apprenticed to a local miniature painter, Albert Feidler, before gaining employment as a scene painter with the actor William Macready's New Street Theatre company. The promise of work at Philip Astley's famous amphitheatre brought him to London in 1804, and although the work never seems to have materialised, he arrived in the capital at an auspicious moment in the history of British watercolour.

Earlier in 1804 a group of painters including John Varley, Francis Nicholson and William Sawrey Gilpin seceded from the Academy, disgruntled by the perceived failure of the establishment to recognise watercolour as an art form in its own right. They founded the Society of Painters in Water Colours, determined to 'give watercolour...a fairer ground of appreciation when mixed with pictures in oil'. Although Cox was not to become a member until 1812 - the SPWC being a society for more established artists - a febrile enthusiasm for the medium lent impetus to his early career.

Indeed, Cox's rise as an artist was inextricably linked to his membership of Societies. Within a year of his arrival in London Cox was exhibiting watercolours at the Royal Academy, and in 1809 he became a member of the Associated Artists in Water-Colour; in the following year he had become its President. By the end of 1812 Cox was a full member on the now reconstituted SPWC.

Despite his growing reputation, his income from exhibiting was not enough to support himself and his family. In 1808, Cox had felt it necessary to take on pupils; he quickly proved himself a popular teacher, and his methods were recorded in his *Treatise on Landscape Painting and Effect in Watercolour* published in 1813 and 1814. The treatise was illustrated by reproductions of his own watercolours of English and Welsh landscapes, made during summer sketching expeditions throughout the British Isles beginning in 1804, when he first visited North Wales.

In 1815 Cox moved to Hereford, taking up the position of drawing master at Miss Croucher's girls school. Hereford's proximity to the Welsh border and the Wye valley facilitated more sketching tours to Wales, and one to Devon in 1819. In 1826 Cox made the first of three journeys to the continent: a tour of Belgium, Flanders and Holland. He would return in 1829, making a six-week tour of northern France, finishing in Paris; he made another tour of French ports in 1832. Despite exhibiting 46 European subjects at the OWS between 1829 and 1838, he appeared not to be as taken with the Continent as his contemporaries, purportedly saying to a friend who was encouraging his son (David Cox Junior) to travel: 'Don't try and encourage David to go on the Continent in search of scenery. Wales, Yorkshire and Derbyshire have been good enough for me, and I quite believe they may do for him.'

Cox moved back to London from Hereford in 1827 and re-entered the artistic mainstream. In London he was able - through his reputation and the connections of former students - to build a sizable clientele. By the 1830s he was charging a guinea per lesson and was selling a greater proportion of the works he exhibited at the SPWC. By 1841 he earned enough for him to abandon his role as a drawing master, return to his native Birmingham and dedicate his time to developing his skill in oil, a medium he had taken up enthusiastically in his mid-50s under the instruction of WJ Muller. Cox continued to make annual trips to London to exhibit, as well as trips to Wales, centring (from 1844) on the small village of Betws-y-coed, which became Britain's first artist's colony. Cox suffered a stroke in 1853, and although he continued to exhibit pictures at the SPWC, the majority were earlier works taken from his collection. In 1859, with his health failing, a retrospective was held at German Gallery on Bond Street, and he died on the 7 June.

Cox's style developed throughout his long career, which is often divided into three periods. His earliest work demonstrates a multitude of contemporary influences; often there is a Varleyesque sense of colour and classicism, while sometimes there are debts to JS Cotman and in particular Samuel Prout (see cat. no.8). From 1820 to 1840 Cox distanced himself from Varley's influence and developed his abiding interest in capturing fugitive weather effects. His work of the period demonstrates a varied touch and palette, with his son, now known as David Cox Jr, claiming: 'It was not until he came to London [in] 1827 that he freed himself from conventional ideas in his foliage & foregrounds, attaining perfect looseness in the former, and that early dash and dewy sparkle which then began to characterise his landscapes'. In the last two decades of Cox's career he worked with a freedom and originality that he described as 'the works of the mind, which I consider very far before portraits of place'. These drawings, exemplified by *The Promenade at Aberystwyth* (cat.no.12), pushed the limits of the medium (and the good opinion of some critics) evoking wind, rain and sunlight with an economy, luminosity and technical mastery that anticipates Impressionism.





8

David Cox O.W.S (1783 – 1859)

*A bridge by a cottage with a woman and child collecting  
stream water, c. 1815*

Watercolour over traces of pencil,  
7 ¼ x 9 1/8 in (18.5 x 23.2 cm)

Prov: Quentin and Molly Bridge

£2800



9

David Cox O.W.S (1783 – 1859)  
*Stacking hay*

Watercolour, 8 x 11 ½ in (20.3 x 29.2 cm)  
 Signed: 'D Cox' (lower right)  
 Prov: Mrs C. E. Lees (1842- 1935), Werneth Park,  
 Oldham  
 Exhibited: Glasgow International Exhibition, 1901.

This watercolour was once in the collection of Dame Sarah Lees DBE (1842 – 1935), an English politician and civil activist who became the first female Mayor of Oldham in 1910, only the second woman in England to reach that position.

£6500



10

David Cox O.W.S (1783 – 1859)

*Driving home the geese*

Watercolour, 6 1/8 x 9 5/8 in (15.5 x 24.4 cm)

Signed: 'D Cox / 1828' (lower left)

Prov: with Anthony Reed, London

£3800

# 11

David Cox O.W.S (1783 – 1859)

*A study for a portrait of a lady*

Watercolour over traces of pencil

9 ½ x 6 7/8 in (24.1 x 17.4 cm)

c.1830

Inscribed on verso in a later hand: 'from an old scrap book  
/ David Cox'

Prov: Quentin and Molly Bridge

A portrait of a lady in contemporary dress, possibly made in c.1830 at Haddon or Hardwick Hall, where Cox stayed from time to time; here he would deviate from his traditional landscapes into portraits and interior scenes, often populated by people in period dress. According to a later label on the back, Michael Spratt's New Galleries exhibition at the King Street Galleries, 1987, no. 47, depicts a similar lady inscribed: 'sketched in the garden below the terrace at Haddon Hall'; it is suggested that the figure may be Cox's friend Dorothy Vernon.

£3300







David Cox O.W.S (1783 – 1859)

*The promenade at Aberystwyth, Cardiganshire*

Watercolour over pencil, heightened with bodycolour

7 3/8 x 10 3/8 in (18.7 x 26.5 cm)

Watermark: TEDMOND

Literature: G Bauer, *David Cox 1783 – 1859 Precurseur des Impressionistes?* Paris, 2000, p. 135 (illustrated)

Prov: with Warda Drummond, Montreal, 1982;

Martyn Gregory, Cat. 32, 1983, no. 45.

This sheet demonstrates Cox at perhaps his finest, showing a verve and freedom of expression that fully justifies the title of Bauer's book (see lit. above). The handling is reminiscent of Cox's other masterpieces of the period, notably *Rhyl Sands* (1854) in the Victoria & Albert Museum (P.30-1930) and a watercolour of the same title in the Spooner Bequest, Courtauld Institute Galleries.

However it would be wrong to assume this technique was recently acquired in the 1850s, since one can see the same crisp brisk sketching of groups of figures with the point of the brush as early as 1832 (*Le Pont Louis XVI, Paris*, in Gordon Roe, *The Life and Art of David Cox*, 1924). The 1830s was the decade when Cox's hand and palette became crisper, lighter in touch and had a sparkling quality that was absent in his earlier works.

An 'Aberystwyth Castle' was exhibited by Cox as early as 1825 at the Society of Painters in Water Colours, but the place featured infrequently in Cox's prolific output over the years, perhaps because of its remoteness from his more frequent haunts in the Wye Valley, the Borders and North Wales.

Having acquired and identified the present watercolour in Montreal in 1982 we included it in our catalogue the following year, referring also to a drawing in the National Library of Wales of the Promenade at Aberystwyth, taken from a point nearer to the headland looking across the beach. We speculated that the two drawings were executed on the same day and within a few hours of each other, as the sun and tide were in roughly the same position.

£33,000



# 13

John Crome (1768 – 1821)

*A wooded landscape with a path beside a pool*

Grey wash over traces of pencil

7 ¼ x 12 ¼ in (18.4 x 31.1 cm)

Inscribed: 'August 3rd 1804' (verso)

Prov: Norman Baker, Colchester, Essex

Literature: D. and T. Clifford, *John Crome*, London, 1968, p. 113, no. D10, pl. 12b.

N.L. Goldberg, *John Crome the Elder*, New York, 1978, vol. 1, no. 137, p. 237 (ill. vol II, p. 101, no. 137)

Sometimes referred to as 'Old Crome', the elusive artist John Crome was perhaps the most important founder-member of the Norwich School of painters. The son of a Norwich weaver and innkeeper, Crome was apprenticed to Francis Whistler, a coach and sign painter, at the age of 15. He met Robert Ladbroke (1770 – 1842) who was then apprenticed to a local painter-engraver, and the pair shared a small studio, copying prints and supplying sketches to Norwich printsellers Smith and Jagger.

In 1796 Crome was appointed drawing master to the seven daughters of John Gurney at Earlham Hall. In 1803, Crome and Ladbroke formed the Norwich School of Painters, its inaugural meeting taking place in the 'Hole in the Wall' tavern on 19 February 1803. It was said to be a society for 'the purpose of an Enquiry into the Rise, Progress and Present State of Painting, Architecture and Sculpture with a view to point out the Best Method of Study to Attain the greater Perfection in these Arts'. The society held its first annual exhibition in 1805, with Crome contributing 24 paintings, watercolours and ink drawings. He would continue to serve as president until his death in 1821, where the mantle fell upon John Sell Cotman.

Much of much of Crome's most celebrated work is in oil; his watercolours, often in monochrome, are exceptionally rare.

£19,000



# 14

Sir Nathaniel Dance RA (1735 – 1811)

*Dr Johnson in conversation*

Pen and ink with watercolour

3 3/8 x 5 3/8 in (8.6 x 13.6 cm)

Watermark: Partial fleur-de-lis

The third son of the architect Nathaniel Dance the Elder, Dance studied under Francis Hayman before spending a decade in Italy, predominantly in Rome, where he was influenced by Pompeo Batoni and met Angelica Kauffman. He returned to England in 1765, and along-side Kauffman, his brother, the architect George Dance, and his former master Hayman, became a founder member of the Royal Academy (he and his brother are absent from Zoffany's 1772 group portrait of the founders, now in the Royal Collection, Gainsborough being the other notable absentee)

In 1773 he was commissioned to paint George III and Queen Charlotte, and went on to paint David Garrick and the most enduring image of James Cook, now in the National Maritime Museum, Greenwich. In 1790 he gave up his artistic career to become MP for East Grinstead and styled himself Nathaniel Dance-Holland. He was made a baronet in 1800.

£3500



# 15

Edward Dayes (1763 – 1804)

*A view of Attingham Park, Shropshire*

Pen, pencil, ink and watercolour, with original wash-line mount, 5 1/8 x 7 1/4 in (13 x 18.5 cm)

Signed and dated: 'Dayes 1798' (centre)

Inscribed: 'ATTINGHAM, SHROPSHIRE, SEAT OF LORD BERWICK' on mount

Engraved: W. Angus, *The seats of nobility and gentry in Great Britain and Wales in a collection of select views*, London, 1800, pl. 54.

Edward Dayes exhibited at the RA from 1786 until his death by suicide at 41. He was appointed as the designer to the Duke of York and had a number of students, notably Thomas Girtin, with whom he is purported to have had a falling-out. His style had a great influence on Girtin and also the young Turner, making it sometimes difficult to distinguish between the three.

Attingham Park in Shropshire was built in 1785 for Noel Hill, 1st Baron Bewick. Between 1948 and 1971 Attingham was used as an Adult Education College; in 1952 the Attingham Trust was launched, providing residential courses for an international clientele in which museum curators have figured prominently

£6500



## 16

Peter De Wint OWS (1784 – 1849)

*Dacre Castle, Cumbria*

Watercolour 7 ¾ x 12 ¼ in (19.6 x 31.1 cm)

Prov: Christopher Chasey

Peter De Wint began his artistic career in London in 1802 as an apprentice to the engraver John Raphael Smith. Soon afterwards he began to study under John Varley and to attend gatherings at Dr Munro's house. He started to exhibit at the Royal Academy in 1807, and at the Society of Painters in Water Colour in 1812. He visited Normandy in 1823, but otherwise remained in England and Wales, where he travelled widely. He was a frequent visitor to Lincolnshire, the home of his parents-in-law, and also Yorkshire and Cumberland.

De Wint was a pioneering watercolourist who painted in pure colour with no extensive under drawing, and was considered a master in his time.

£6500



# 17

Joseph Josiah Dodd (1809 – 1894)

*Princess Victoria greeted at St Leonards on Sea, 1834*

Watercolour with heightened with body colour

8 ¾ x 12 5/8 in (22.2 x 32 cm)

Signed and dated: 'JJ Dodd / 1838' (lower right)

Inscribed: 'Leonards on the sea / Dodd'(verso)

Joseph Josiah Dodd was born in Liverpool in 1809, the son of Joseph Dodd, a baker. The family moved to Tunbridge Wells, Kent and by the 1830s Dodd was gaining a reputation as a topographical artist and engraver.

Dated 1838, the present view was likely worked up from an earlier drawing by Dodd taken during Princess Victoria's visit to St Leonards in 1834. The building is Crown House, no. 57 Marina, designed by James Burton, where Victoria stayed with her Mother the Duchess of Kent. The house remains to this day.

£2500



## 18

Edward Duncan R.W.S (1803 – 1882)

*The Royal Yacht 'Fairy' in Portsmouth harbour*

Pencil, pen and ink and wash,

11 x 26 cm (4 ¼ x 10 ¼ in)

Signed with monogram (lower right); variously annotated

**HMY *Fairy*** was a small royal yacht and tender to the HMY *Victoria and Albert*. Built in 1844 by Ditchburn and Mare at Leamouth, she was commissioned in 1845 and was replaced by the *HMY Alberta* in 1863.

Edward Duncan was apprenticed to Robert Havell, the principal aquatint engraver of Audebon's *Birds of America*, and his brother, the watercolourist William Havell. His first independent practice as an artist was engraving marine and coaching prints. He was introduced to marine painting by William Huggins, whose pictures he helped engrave.

£1400



## 19

William Evans of Bristol AOWS (1811 – 1858)

*An expansive landscape*

Watercolour heightened with bodycolour,

7 3/8 x 13 1/4 in (18.7 x 35.6 cm)

Signed and dated: 'Wm Evans 1837'

Prov: with Aldridge Bros, Worthing

Lit: *William Evans of Bristol (1809-1858)* Martyn

Gregory, Cat.49, 1987. Introduction by

Francis Greenacre. See No.5 for 'Richborough Castle,

Kent' for a watercolour of similar composition

identical size and same date.

Not to be confused with his namesake, William Evans of Eton, Evans of Bristol was a master watercolourist and a great experimenter. In an exhibition of his works (see Lit. above) his ability to create atmospheric effects by 'sponging-out' is demonstrated in nos.40, *Winter Trees, with St. Mary's, Paddington Green*, and no.16, *St. Paul's Cathedral*. In the latter an entire group of figures and all the sky has been removed, leaving a beautifully detailed watercolour of cathedral and surrounding street.

A member of the second Bristol sketching club with W.J. Muller and J.B. Pyne, Evans was taught by Francis Danby and appears to have spent most of his early life in Bristol and Wales, until he was made AOWS and moved to London 1845. He made at least one Continental tour in 1852 to the Rhine and Italy, and visited the Lake District in 1857/8. He was a prolific artist and teacher in both drawing and music.

The present watercolour dates from 1837, and is likely taken from the country surrounding Bristol.

£3250



## 20

William Evans of Bristol (1811 – 1858)  
*Cottage interior with a woman spinning*

Watercolour with bodycolour over pencil,  
9 ½ x 14 in (24.1 x 35.6 cm)

Signed and dated: 'Wm Evans 1848' (lower left)

Lit: *William Evans of Bristol (1809-1858)* Martyn Gregory,  
Cat.49, 1987, no. 15 (illus.colour)

In 1844, Evans became one of the first residents of the artist colony Betws-y-coed in north Wales popularised by David Cox. O.W.S.. During this period Evans produced a number of sensitive cottage interior scenes.

£5500



## 21

Thomas Fairbairn (1821 – 1885)

*Old Mansion, Stockwell Street, Glasgow, 1849*

Pencil and watercolour, 8 ¾ x 11 ¼ in (22.4 x 28.7 cm)

Signed and dated: 'Thomas Fairbairn 1849' (centre)

A native of Glasgow, Thomas Fairbairn trained under Andrew Donaldson and exhibited landscapes at the Suffolk Street Gallery from 1865 to 1877. In 1867 he was an unsuccessful candidate for the New Watercolour Society. Despite being primarily a landscape painter, he is most popularly known for his series of views of Glasgow's streets and buildings, reproduced in *Relics of Ancient Architecture and Other Picturesque Scenes in Glasgow*, published posthumously in 1885.

This view of 29 – 37 Stockwell Street in Glasgow shows the original late 17th century house sandwiched between two 19th century tenements. By the time of Fairbairn's drawing, the house was owned by a Mr Ritchie of Stockwell Street and the ground floors leased as Spirit Vaults. Fairbairn's drawing was reproduced in *Relics of Ancient Architecture* with some changes to the figures.

£2800



## 22

Heneage Finch, 4th Earl of Aylesford, PC, FRS, FSA  
(1751 – 1812 )

*A view of the Canterbury Cathedral from the  
Archdeaconry garden.*

Pencil, pen and ink and wash

15 ¼ x 20 ¾ in (38.7 x 52.7 cm)

Watermark(s): Fleur-de-Lis (left); and 'PIETRO  
MILIANI FABRIANO'(right)

Prov Packingham Hall, Warwickshire

Heneage Finch, 4th Earl of Aylesford, styled Lord Guernsey, was a British politician and gifted amateur draughtsman. Born at Syon House, he was educated at Westminster and Oxford, training under the German-born artist and musician John Malchair, who also influenced Constable. He was elected MP for Castle Rising in 1772 and Maidstone in 1775. Upon the death of his father he was made a peer, but not before making sketching tours of Italy and Sicily. He exhibited at the RA from 1786 to 1790.

The present view of Canterbury Cathedral looks towards the Archdeaconry, sometimes called Chillenden Chambers, with Pentise walk just visible on the right, and Ladder Gate in the distance.

We are grateful to Peter Henderson for his assistance in cataloguing this drawing.

£3000



## 23

Alexander Fraser ARSA RSA (1827 – 1899)

*A coastal landscape*

Watercolour heightened with bodycolour

11 1/8 x 15 3/8 in (28.2 x 39 cm)

Signed: 'A Fraser' (lower right)

Prov: Quentin and Molly Bridge

Alexander Fraser, also known as Alexander Fraser the Younger to distinguish him from his artist father, Alexander George Fraser, was Scottish landscape painter who trained at the Trustees Drawing Academy of Edinburgh. His father was assistant to Sir David Wilkie, and at an early age Fraser resolved to be 'a painter, and nothing else' (E. Pinnington 'Alexander Fraser, R.S.A. 'The Art Journal', London: Virtue & Co., 1904, p. 376)

He was elected ARSA in 1858 and a full member in 1862. Despite spending time in London and Wales, his subjects were mostly Scottish landscapes in both oil and watercolour.

£1800



## 24

George Arthur Fripp RWS (1813 – 1896)

*A cottage by a river in the moonlight*

Watercolour, 10 x 14 in (25.4 x 35.5 cm)

Signed: 'G. A. Fripp' (lower left)

The grandson of Nicolas Pocock, Fripp was taught by J.B Pyne and Samuel Jackson. He began his career as a portrait painter in Bristol, and in 1834 he travelled to Italy with William James Muller. He began to exhibit with the Old Watercolour Society in 1837, and was elected A.O.W.S and then full member in 1841 and 1845 respectively.

Between 1848 and 1852, Fripp served as Secretary to the Society. His style is varied, and his early efforts demonstrate a debt to fellow O.W.S member, David Cox.

£2800



## 25

attributed to Thomas Girtin (1775 -1802)

*Landscape with horse drinking*

Watercolour 5 x 6 ¼ in (12.7 x 15.8 cm)

Born in Southwark, Girtin was apprenticed to Edward Dayes and developed a friendly rivalry with J.M.W. Turner. Both artists demonstrated a precocious talent; moving away from the careful, topographical style of their predecessors towards a more dramatic painting that was as preoccupied with mood and atmosphere as it was the landscape itself. He exhibited at the RA from 1794, but remained something of an outsider from the art establishment, dying of a suspected asthma attack at the age of 27. Turner was later to say of his friend: 'had poor Tom lived, I would have starved'.

The four drawings in this catalogue are likely exercises rather than specific views and are attributed to Girtin on stylistic grounds. Similar works on a small scale can be found at the British Museum (MN:1855,0214.67)

£9000



Actual size at 100% zoom

26

attributed to Thomas Girtin (1775 -1802)

*Landscape with ruins*

Watercolour, 5 x 6 ¼ in (12.7 x 15.8 cm)

£6500

27

attributed to Thomas Girtin (1775 -1802)

*Landscape with rocks and trees*

Watercolour, 6 ¼ x 5 in (15.8 x 12.7 cm)

£6500



28

attributed to Thomas Girtin (1775 -1802)

*Landscape with figures crossing a bridge*

Watercolour, 5 x 6 ¼ in (12.7 x 15.8 cm)

£6500



Actual size at 100% zoom

## 29

attributed to Moses Griffiths (1749 – 1819)

*Aysgarth Falls, Yorkshire*

Watercolour and bodycolour

11 ¼ x 18 3/8 (28.5 x 46.7 cm)

Inscribed on the original wash-line mount: 'AYSGARTH  
– FOSS in WENSLEY-DALE. YORKSHIRE'

Moses Griffiths was a self-taught artist employed by the Welsh landowner and antiquarian Thomas Pennant to assist him in topographical and historical publications. He accompanied his master on frequent tours of England, Scotland and Wales which resulted in numerous travel books, including *A Tour in Scotland and a Voyage to the Outer Hebrides* (1772) *A Tour of Wales* (1779-81) He visited Yorkshire with Pennant in 1777. Pennant later credited Griffiths: 'the public may thank him for the numberless scenes and antiquities which would otherwise remain forever concealed' (*Literary Life*, 1793) A similar drawing of Aysgarth Falls – a popular picturesque site on the River Ure – by Moses Griffiths was with Lowell Libson, *Watercolours and Drawings*, London, 2003, no. 7.

£3800



AYS GARTH-FALLS in WHARFEDALE YORKSHIRE.

attributed John Samuel Hayward (1778 - 1822)  
*The Old Admiralty, London, c. 1820*

Watercolour over traces of pencil  
8 ¼ x 13 in (20.9 x 33 cm)

The only surviving son John Hayward, John Samuel Hayward was a cloth manufacturer and amateur artist who was friends with John Cristall and Thomas Girtin. He exhibited at the RA from 1798 to 1816 and acted as Secretary of the sketching society. His later style was modelled on Cristall's looser drawing, and displayed the influence of Cotman, although he did produce a number of controlled, architectural studies.

The Old Admiralty, between Whitehall and Horse Guards, was designed in the 1720s by Thomas Ripley. See Martyn Gregory, Cat 12, 1975, no. 42 for a watercolour of All Saints Church, Southampton, signed & dated July 1804

£2800



Alfred William Hunt (1830 – 1896)

*Hay barge on the Thames*

Watercolour, 9 x 14 1/8 in (23 x 36 cm)

Prov: with Thos. Agnews & Sons

The son of the landscape painter and friend of David Cox, Alfred Hunt was an Oxford-educated artist with a promising career in academe until his marriage to novelist Margaret Raine in 1861 lead to automatic resignation of his fellowship. He turned to painting as full time pursuit and became a member of the Liverpool Academy while exhibiting at the RA in the mid-1850s. In 1862 he became a member of the O.W.S; exhibiting works in a Pre-Raphaelite style. He was elected Vice-President in 1888. Despite being influenced by Turner, his drawing always managed a Pre-Raphaelite verisimilitude, and he would sometimes work 'backwards' to reduce the finish in order to create an atmospheric effect.

£3250



## 32

William Henry Hunt (1790 – 1864)

*Hastings Beach*

Pencil with white heightening

5 ½ x 9 ½ in (14 x 24 cm)

Signed 'W. HUNT' (lower right)

Prov: David Addey Esq

Known as 'Bird'- nest Hunt' from his skill at intricate still-lives, William Henry Hunt also a talented topographical watercolourist and draughtsman. He was apprenticed to John Varley in 1804, and one of his fellow pupils was John Linnell. The pair made a number of sketching tours together and visited Hastings in 1809. By 1815 he had established himself as an architectural and 'rustic' painter. He was made O.W.S.in 1826 and began turning from pure landscape towards the still-lives that would give him his enduring epithet. Hunt continued to have an affinity with Hastings and the South-Coast for the remainder of his life.

£1500



## 33

The Reverend Calvert Richard Jones (1804 – 1877)

*The 'Ulysses of Baltimore' and other vessels at sea:  
approaching storm*

Pencil pen ink and watercolour

7 x 10 in (17.7 x 25.4 cm)

Inscribed: 'Ulysses of Baltimore' (lower right) and dated  
'Feby 27 1836' (lower left)

Prov: Martyn Gregory, cat. 45, 1986, no. 94;  
David Addey Esq.

The son of a Mayor of Swansea, Calvert Jones was educated at Oriel College Oxford; his inherited wealth enabled him to travel widely in Europe and to indulge his considerable artist talents, both as a watercolourist and as a pioneer of calotype photography. He specialised in marine subjects. The Glynn Vivian Art Gallery in Swansea holds a substantial collection of his sketchbooks as well as a marine oil. Some of his watercolours are of North American shipping.

The ship *Ulysses of Baltimore* was built in 1818 in New York and traded between North America and England under three owners throughout her life.

£1400





34

The Reverend Calvert Richard Jones (1804 – 1877 )  
*The brig 'Hardy' under sail.*

Pen ink and watercolour, 7 x 10 ½ in (17.7 x 26.6 cm)  
 Inscribed: 'Hardy of Marblehead'; and dated 'Aug 22 1834'  
 (lower left)  
 Prov: Martyn Gregory, cat. 45, 1986, no. 90;  
 David Addey Esq.

The *Hardy* was built in 1825 at Salem, MS; according to the Boston Register of 1831 – 40 it was owned by Francis G. Gray and Samuel C Gray of Boston.

£1400



35

Sir Edwin Landseer RA (1802 – 1873)

*My second days shooting*

Pencil, 8 ¾ x 11 1/8 in signed with monogram 'EL' (lower right) and inscribed as title

Prov: with The Fine Art Society Ltd, London, 1968;  
with Davis Galleries, New York

£6000

William James Muller (1812 – 1845)  
*Gypsy encampment near Gillingham*

Black chalk and watercolour, 8 x 10 in (20.3 x 25.4 cm)  
 Watermark: 'J Whatman, Turkey Mill, 1838 [?]  
 Prov: Lord Clywd (1900 – 1987). Martyn Gregory, Cat.  
 27, 1981, no. 103; Quentin and Molly Bridge

The second son of a Prussian émigré who became curator of the Bristol Institution, Muller was apprenticed in 1827 to the landscape artist James Baker Pyne; Muller had already shown precocious talent as a teenager, drawing bones and fossils for the use of lecturers.

In 1829 or 1830 Muller met the Reverend James Bulwer, who had some three hundred drawings made by J.S. Cotman for his *Architectural Antiquities of Norfolk* (1818). It was no doubt this collection that prompted the 18-year-old artist to visit Norfolk and Suffolk himself in the early part of 1831.

He made a number of journeys abroad during his career, first to Wales in 1833, then to Holland, the Rhine and Venice with G.A. Fripp (see above) in 1834. In 1838 he travelled as far as Athens, before returning and settling in London. After failing to gain acceptance to the Royal Academy, he set off for France in 1840 and finished his international touring years in Lycia in 1843. (see Martyn Gregory, Cat. 95, 2016, no. 51)

£3500



## 37

Bristol School (19th Century)

*Three members of the sketching club*

Pencil and watercolour

6 ¾ x 9 ¾ in (17.1 x 24.7 cm)

In 1832/3 a second generation sketching club was established in Bristol to replace Francis Danby's earlier iteration in 1829 after its disbandment. This new club consisted chiefly of William James Muller, Thomas Leeson Rowbotham, John Skinner Prout and Robert Tucker, and may have been attended by Samuel Jackson, G.A. Fripp, James Baker Pyne and William Evans among others. The present watercolour can be compared in subject and on stylistic grounds to a drawing by W.J. Muller of a man sketching previously in the collection of fellow club member Rowbotham. (see Martyn Gregory, Cat. 20, 1978, p. 26)

£2500



## 38

William Orme (1771 – 1854)

*A view of the River Lea with dwellings at Leyton, Essex*

Watercolour with pen and ink

10 x 13 ¼ in (25.5 x 35 cm)

Signed and inscribed: 'Layton, Essex / Will. Orme del.  
1801' (on old mount)

Born in Manchester, William Orme worked as a drawing master and landscape painter until 1797, when he moved to London, exhibiting at the RA between 1797 and 1819. By 1800, Orme had moved to 59 New Bond Street; this became the headquarters of the Orme family's printing and publishing house, run by William and his brothers Edward and Daniel, both artists in their own right.

£1400



## 39

William Pearson (1772 – 1849)

*Watermill at Carshalton, Surrey*

Watercolour, 10  $\frac{3}{4}$  x 15  $\frac{1}{2}$  in (27.3 x 39.4 cm)

Signed and inscribed: 'Mill Carshalton / Surrey / Wm  
Pearson. 1809' (verso)

Born in Durham, William Pearson exhibited landscapes at the RA from 1798 to 1809. A friend of Francis, he was a close imitator of Girtin; he may have been the author of a series of drawings of London churches dated 1810 – 13 and of *Select Views of Antiquities of Shropshire*, 1807.

£1200



Nicholas Pocock, OWS (1740 – 1821)

*Fingals Cave, Staffa, Inner Hebrides*

Pen and ink and watercolour over traces of pencil,

10 x 14 in (25.5 x 35.5 cm)

Signed 'N. Pocock, 1792' (l.r)

Nicholas Pocock was a sailor and marine artist who spent his youth in the merchant navy, only becoming a professional painter in 1778 when his employer, Richard Champion, became financially insolvent. As a sailor he illustrated his ships logs' with watercolour and pen and ink sketches. After becoming a professional artist, he exhibited at the RA in 1782 and quickly won popularity as a painter of naval battles. He was one of the founders of the Society of Painters in Watercolour, but resigned when the society was reconstituted in 1814.

Staffa, from the Old Norse for stave or pillar island, is an island in the Inner Hebrides composed of distinctive hexagonal basalt columns. It captured the public's imagination in the late 18th century after being visited by the botanist Sir Joseph Banks, who renamed the islands main cavern 'Fingal's Cave' after the eponymous hero from James Macpherson's epic poem.

£4400



# 41

Samuel Prout (1783 – 1852 )

*Mountainous landscape with fishermen in an estuary*

Watercolour, 15 x 21 ½ in (38.1 x 54.6 cm)

Prov: with Martyn Gregory, London; Quentin and Molly Bridge

Samuel Prout developed a highly distinctive style in his landscapes, both in Britain and on the Continent. His drawing of architecture won the admiration of John Ruskin. His earlier handling of watercolour is in the tradition of Girtin, Varley and Cotman, and uses a more limited palette. In his early years Prout made topographical drawings for engraving and set up as a drawing master in 1808. He exhibited at the Royal Academy and elsewhere from 1803. Much of his work concerns his native Plymouth.

£6500



42

Samuel Prout (1783 – 1852)

*Fishermen near Plymouth*

Watercolour over traces of pencil

7 ½ x 10 ¼ in (19 x 26 cm)

Signed: 'By S. Prout'; and further inscribed: 'near Plymo'  
(verso)

Prov: with Michael Spratt, Guildford;  
Quentin and Molly Bridge

£2250



Michael Angelo Rooker (1743 – 1801)  
*The ruins of Leiston Abbey, Suffolk*

Watercolour, 12 x 10 ½ in (31 x 26.5 cm)

Signed: 'MRooker' (lower left)

Prov: Baskett and Day, London; Mr and Mrs William Beale, by whom placed on long loan to the Ashmolean Museum, Oxford, in the 1990s

On 6-8 September 1796 Michael Angelo Rooker made four drawings of the ruins at Leiston, near the Suffolk coast; he recorded these in his 'list of sketches' now held in the Rooker Papers in the British Museum. His visit formed part of a two-month walking tour of East Anglia, in which he made 59 drawings, paying particular attention to medieval ruins.

Two of his watercolours of Leiston Abbey - perhaps including the present picture - were exhibited at the Royal Academy in 1798 and 1800. For other views of Leiston see P. Conner. *Michael Angelo Rooker (1746-1801)*, 1984, figs. 29 and 32 and col. pl. III. This watercolour depicts the south aisle of the choir of the abbey church, which may be seen today in much the same state as Rooker observed it.

Rooker was a regular exhibitor at the Royal Academy; he was elected ARA in 1770, one of the first group of artists and sculptors to achieve this rank. Some of his exhibits at the Royal Academy were oils, but by the late 1780s he seems to have been working largely in watercolour. For much of his career, moreover, he enjoyed a well-paid position as scene-painter at the Haymarket Theatre in London.

This watercolour typifies Rooker's evident enthusiasm not only for the details of ruined masonry but also for evidence of the ruins' adaptation to rural life - the wattle fencing, the gnarled timber, the thatched lean-to shed, the horses and drinking-troughs, and the pigs in the pile of straw. (There is however no sign of the legendary 'Black Shuck', a fearsome hound which reputedly haunted the neighbourhood, and which has been linked to a large dog skeleton excavated at Leiston Abbey in 2014.)

£24,000



Paul Sandby RA (Nottingham 1725 – 1809 London)

*The Strid on the River Wharfe, Yorkshire*

pencil, pen and grey ink and watercolour

11 5/8 x 19 in. (29.5 x 48.3 cm.)

Inscribed in pencil on the verso 'Cam yr Gothy'

Exh: London, The Walker Galleries, *50th Anniversary exhibition*, 1954, no. 125

Often described as the 'father of English Watercolour', Paul Sandby began his career as a military draughtsman and cartographer at the Tower of London with his brother Thomas in 1742. In 1746 he was appointed draughtsman to survey of the Highlands under the direction of Colonel David Watson. He left his post at the survey in 1751, assisting his brother, now the Deputy Ranger of Windsor Great Park, making a series of drawings of the park, castle and surrounding area. Among his many admirers was Gainsborough, who claimed that 'with regard to real Views from the Nature', Sandby was 'the only Man of Genius'.

Another version of the present watercolour with minor differences was sold at Sotheby's, London, 14 November 1996, lot 84.

£15,000



45

James Seymour (1702 – 1752)

*A study of two hares*

Pen & ink, 3 x 5 ½ in (5 x 14 cm)

Prov: with Spink & Sons Ltd, 1936. H.C.H Merewether Esq., by 1972.

James Seymour was a sporting artist specialising in equestrian portraits. His father was an amateur artist and dealer, whose other business interests afforded James the luxury of teaching himself painting. His love of racing lead to him specialising in equestrian paintings, and he quickly won the patronage of some of England's most prominent sporting families, including Charles Seymour, 6th Duke of Somerset. According to Vertue, Seymour 'livd gay and loosely', rapidly burning through his inheritance and dying in poverty. Despite his ignominious fate his output was prolific, and together with Tillemans and Wooton is considered the founder of the English school of sporting art.

Other studies of hares are in the Yale Centre for British Art (B2001.2.1193)

£2500







William Turner of Oxford (1789 – 1862)

*Dawn, Loch Torridon*

Watercolour and body colour

17 1/2 x 36 3/4 in (44.5 x 93.4 cm.)

Signed and inscribed verso 'No.3. / The Dawn. Lock  
Torridon, Rosshire / North Britain / W. Turner / 16 St  
John's Street / Oxford'

Prov: Sotheby's sale of 11th July 1985; Nina  
Rathbone and by descent to; Michael A. Rathbone,  
Agnew's 1986; Christopher Chasey.

Oxfordshire-born William Turner lived with his uncle in Shipton-on-Cherwell from 1803. He was sent to London in 1804 to study drawing under John Varley, who instructed his students in the importance of sketching outdoors. By 1808 he became one of the youngest members of the Society of Painters in Water Colours, and had started to exhibit at the Royal Academy. The precocious artist produced some ambitious works early in his career, and went on to paint grand exhibition watercolours. He returned to live with his uncle in Shipton in about 1812, and began to teach drawing at the University of Oxford and to pupils around the county.

Turner visited Scotland for the first and only time in 1838 at the age of 49. Despite the relative brevity of his trip, Scottish subjects came to form a major part of his output for the remainder of his career. Turner's route took him through many of the well-known sites, but he went further than most of his contemporaries, and seems to have preferred the more remote parts, journeying as far as Loch Inver in the northwest, before returning southwards via Loch Torridon (see no. 47) to Skye.

£22,000



William Turner of Oxford (1789 – 1862)

*Loch Coruisk, Isle of Skye*

Watercolour and bodycolour,

13 x 22  $\frac{3}{4}$  in (33 x 57.7 cm)

Signed 'Wm Turner of Oxford' (lower right)

c.1838

Prov: Bruce Ingram (L.1405a), H.S. Theobald  
(1847-1934); with JS Maas & Co. Ltd., London;  
Christopher Chasey

Exhibited: Chris Titterington et al, '*William Turner of Oxford (1789 – 1862)*', Oxford, Oxfordshire County Museum, 1984, no. 61, 22 (illd).

Loch Coruisk, on the Western Coast of the Isle of Skye, provided many painters with a perfect example of the sublime; vast, rugged and brooding. The Scottish romantic novelist and playwright Walter Scott (1771 – 1832) recalled, 'although I have seen many a scene of more extensive desolation, I have never witnessed any which pressed more deeply upon the eye and heart than at Loch Corriskin' (*The Lord of the Isles*, 1830 ed., note XXXII).

£26,000







*John Varley O.W.S (1778 - 1842)*



John Varley O.W.S. (1778 – 1842)

*A Lady with her children near Walton Bridge*

Watercolour over pencil with white heightening  
signed 'J. VARLEY' (l.r.)

Prov: Christie's, London, 11 July 1989, lot 144, as 'On the Thames'

Born in Hackney, John Varley lived his entire life in London. He was closely associated with Dr Munro's 'academy' at Adelphi Terrace. He was a founder-member of the Society of Painters in Water Colour and was a prolific exhibitor, showing works in their first 39 exhibitions. A talented and popular teacher, Varley's pupils included David Cox, John Dobson, John Linnell, William Mulready and William Turner of Oxford.

The bridge at Walton, spanning the river Thames between Walton on Thames and Shepperton, had long captured the imagination of artists: Canaletto painted the original wooden structure in 1754 (now in the Dulwich Picture Gallery), while the second bridge (depicted here) was the focus of a number of paintings and sketches by Turner in 1805, now mostly held at the Tate Gallery, London.

£9000

## 49

John Varley OWS (1778 – 1842)

*Snowdon from Llyn Dinas*

Watercolour with white heightening

10 ¼ x 15 ¼ in (26 x 39 cm)

Signed or inscribed: 'Snowdon Varley 100' (lower right);

and further inscribed on old backing:

'Llyn Dinas – near Beddgelert'

Prov: with Michael Spratt, Guildford; Quentin and Molly Bridge.

Welsh mountain landscapes from the sketching tours of 1798 -1802 constitute the bulk of John Varley's early output. This view of Snowdon from Llyn Dinas can be dated on stylistic grounds to c.1803; its broad washes punctuated by short strokes of the brush demonstrate his early debt to Girtin. Like much of his work from this period, the curve of the lake has been exaggerated to achieve a more 'picturesque' composition.

£4000



50

John Varley OWS (1778 – 1842)

*Polesden Lacey, Surrey*

Watercolour 10 1/8 x 14 1/8 in (25.7 x 35.9 cm)

Signed 'J Varley' (lr)

Prov: with John Mitchell and Sons, London

John Varley first visited Polesden Lacey in the North Downs in 1800 with Thomas Monro, although the present watercolour dates from c. 1825; the house depicted was erected in 1824 by Thomas Cubitt for its new owner Joseph Bonsor. The whimsical crooked chimney on the cottage in foreground was replicated in 1854 for the 'Garden Cottage' and can be seen to this day. Another version of the present watercolour, unsigned and with changes to the figures, is in the Polesden Lacey collection (NT 1246674)

£7700



51

John Varley OWS (1778 – 1842)  
*Polesdon Lacey, Surrey, from the East*

Watercolour on laid paper  
10 x 14 ¼ in (25.4 x 36.1 cm)  
Prov: with Appleby Bros, London

Dating from c.1825, this view of house at Polesdon Lacey is taken from the East. The Ionic colonnade on the South elevation is seen on the left. Cubitt's design, seen here, was drastically altered in 1902 by Ambrose Poynter (the son of Sir Edward Poynter P.R.A) for its new owner, Sir Clinton Edward Dawkins.

£7700





52

John Varley OWS (1778 – 1842)

*Figures by a gate house*

Watercolour on laid paper

11 x 19 in (27.9 x 48.2 cm)

Inscribed verso 'no. 19'

£8800



53

John Varley OWS (1778 – 1842)  
*Bamburgh Castle, Northumberland*

Watercolour, 8 ½ x 11 ¾ in (21.5 x 30 cm)  
Inscribed as title in a later hand (verso)  
Prov: A. Dewar Durie

£3250

John Webber RA (1752 – 1793)

*The valley of Aber at the Bont Newydd*

Watercolour over pencil, 13 x 18 ¾ in (33 x 47.5 cm)

Signed & dated 'J: Webber del 1791' (l.r.)

Prov: Sotheby's, London, 3 April 1996, lot 125.

The son of a Swiss sculptor, John Webber entered the Royal Academy schools in 1775 having previously studied at Berne and Paris. In 1776 he served as official Admiralty artist on Captain Cook's third and final voyage, and his sketches illustrated the Admiralty's account published in 1784. On his return he was elected as a member of the Royal Academy; he continued to paint landscapes in England and Europe until his death in 1793.

This view from Webber's 1790 – 1791 tour of Wales looks south from Bont Newydd (New Bridge) on the Afon Aber towards Aber Falls. Both the bridge and the cluster of buildings can be seen today. Other Welsh views from the tour to which this drawing belongs are in the V&A Museum - '*Millpond near Shrewsbury*' (1097-1884) and '*View near Dolgelly*' (1732-1871) – and in the National Gallery of Ireland - '*Cottages at Llenelltyd*' (NGI. 2305) and '*The river Dee at Bala*' (NGI.2304).

£5800



55

John Webber RA (London 1752 – 1793)  
*View of Bala, North Wales*

c. 1790  
Watercolour over pencil  
12 13/16 x 18 ½ in. (12.5 x 47 cm)  
Prov: Sotheby's, London, 3 April 1996, lot 126.

Two other views of Bala Lake from Webber's 1790 – 91 tour: 'The River Dee at Bala' now in the National Gallery of Ireland (NGI. 2304) and one sold at Colnaghi in 1973 (see W. Hauptman, *Captain Cook's Painter: John Webber 1751 – 1793 Pacific Voyage and Landscape Artist*, Bern, 1996, p. 226) are signed and dated 1790, suggesting the present view was executed the same year. The distinctive crest of Aran Fawddwy in Snowdonia can be seen in the distance.

£5800



William Westall ARA (1781 – 1850)

*A view of the Rye valley, North Yorkshire, at Rievaulx Abbey*

Sepia watercolour with traces of white heightening over an etched outline, 7 ½ x 10 ¾ in (19 x 27.4 cm)

Signed: 'W. Westall. A.R.A.' (lower right)

The younger brother and pupil of Richard Westall (1765 – 1836), William was chosen by the American painter Benjamin West as a draughtsman to Matthew Flinders expedition to Australia in 1801. He returned via China and India in 1803 and 1804 respectively. After a few months in England he left for Madeira (where he had fallen overboard and nearly drowned four years earlier on Flinders' voyage). He spent a year in Madeira before sailing to Jamaica. He was elected Associate of the Watercolour Society in 1810 and Associate of the Royal Academy two years later, resigning from the O.W.S. Save for a trip to Paris in 1847 he spent the remainder of his life in England.

£1800



57

William Westall ARA (1781 – 1850)

*The monks of St. Croce, Madeira*

Watercolour over traces of pencil on squared paper

8 ¾ x 11 ¾ in (22.2 x 28.8 cm)

Signed: 'W Westall' (lower right)

The present drawing, squared for transfer, likely dates from 1804/5 when Westall returned to Madeira after a brief spell in England, since all his sketches from his first visit to the island in August 1801 were destroyed when the ship was swamped.

£3000



James Ward R.A. (1769 – 1859)

*Harlech Castle, Wales*

Watercolour over traces of pencil

4 ¼ x 7 ¾ in (10.7 x 19.7 cm)

Signed: 'JW.RA' (lower left)

Prov: with Spink, London

Over his long and prolific career, James Ward produced hundreds of drawings, watercolours and paintings, through which the tremendous range of his interests is demonstrated. He delighted in sketching the ordinary – animals, figures at work and everyday objects – as well as dramatic mountain scenery, waterfalls and turbulent skies. He made several sketching tours around England, Scotland and Wales in the late eighteenth and early nineteenth centuries. It is suggested that the majority of his drawings from nature were made early in his career during these extensive travels, as his later trips were more specifically connected with commissions (see *WS Fine Art, Drawings by James Ward 1769-1859*, 2009, 10).

£7750



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