three centuries of british art
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Tuesday, 29th September – Saturday, 26th October 2015

Shepherd/W&K Galleries

in association with

Bagshawe Fine Art, London
Guy Peppiatt Fine Art, London
Moore-Gwyn Fine Art, London
Robert Edge Pine (1730–1788)

Portrait of a Gentleman, seated at a table with a coffee cup and coffee pot

Oil on Canvas; 36 × 28 inches

Robert Edge Pine established a successful portrait painting practice in St Martin’s Lane in London from 1760 through to 1784. From there he sent pictures to the exhibitions at the Royal Academy, the Free Society and the Society of Artists, winning a number of prizes. Along with his portraits he was one of the first artists to portray actors in character parts. His outspoken support for American independence though began to lose him commissions in London and in 1784 he emigrated to America, settling in Philadelphia. There he established himself again, with his wife running a successful drawing school. He died there in 1784. His best known pupil in England was John Hamilton Mortimer. In America it was probably Charles Wilson Peale.
CAT. 2 (ABOVE)
George Romney (1734–1802)
Four Studies of a Woman
Pen and brown ink on laid paper, with further pen and ink studies verso; 4 3/4 x 7 in.
Provenance: Alfred de Pass (1861–1952); with William Drummond, London; Stephen Unwin Collection
It has been suggested that this is a study for Miranda in Shakespeare’s ‘The Tempest’.

CAT. 3 (OPPOSITE)
William Hoare of Bath, RA (1707–1792)
Study of a Woman reading
Black chalk on laid paper with a Pro Patria watermark; 5 3/4 x 6 3/4 inches
Provenance: Sir Henry Duff Gordon (1866–1953)
Hoare was a portrait painter in oil and pastel who was in Bath by 1739 and was the first fashionable and successful portrait painter to settle there. He produced a number of these chalk portrait drawings, which are mainly of his family and friends.
CAT. 4

Joseph Wilton, RA (1722–1803)

An Angel and Putto mourning by an Urn

Pen and black ink and grey washes on laid paper; 15 5/8 x 8 3/4 inches

Provenance: probably William Ponsonby, 2nd Earl of Bessborough (1704–1793), his Executor’s sale, Christie’s, 7th April 1801, lot 66 (as Francesco Bartolozzi); with Louis Meier, circa 1955, where bought by Ralph Holland (1917–2012)

Wilton was the son of an ornamental plasterer who trained as a sculptor in France in the 1740s before spending much of the 1750s in Rome and Florence where he learnt to sculpt. On his return to London, he built up a successful practice producing bust and funerary monuments including many in Westminster Abbey. He was a founding member of the Royal Academy in 1768 and its Keeper from 1790 until his death. A number of similar studies for funerary monuments by Wilton are in the Victoria and Albert Museum.

The use of the motif of an angel draped over an urn is typical of Wilton’s work in the 1760s – see the tomb to Charlotte St Quentin in St John’s Church, Harpham, the tomb to Mary Okeover in Okeover Church, Staffordshire, and the tomb to Elizabeth Ottley in St John’s, Antigua, all of which date from the mid to late 1760s.
CAT. 5
Samuel Hieronymous Grimm (1733–1794)
Figures by a Village Pond
Signed lower right: S.H Grimm fec/1772; pen and grey ink and watercolour on laid paper, with original pen and ink border, oval; 9½ x 12½ inches
Provenance: James Tobin until 1818; Sir John Fitzherbert, Bt.; C.M. Harmsworth, 1961; with Appleby Bros., London, 1973; anonymous sale, Christie’s, 18th March 1980, lot 34
Exhibited: London, Walker’s Galleries, 29th Annual Exhibition of Early English Watercolours, 1933, no.71

Grimm was born in Bergdorf, Switzerland and moved to Paris in 1765 before relocating to London in 1768 where he lived for the rest of his life. He specialised in topographical landscapes and exhibited at the Royal Academy and elsewhere. This drawing was part of an album of sixteen drawings by Grimm sold by James Tobin’s estate in 1818 described as ‘a volume containing a beautiful collection of Tinted Drawings by Grimm, very highly finished. A set of 16 after nature.’ Tobin was a West India merchant and planter from Bristol. A pair to this, also dated 1772, is illustrated in R.M. Clay, Samuel Hieronymous Grimm of Burgdorf in Switzerland, 1961, pl. 39.

CAT. 6
Samuel Hieronymous Grimm (1733–1794)
The Garden at Montmorency, France
Inscribed lower right: à Montmorency/ and numbered 55 lower right; pen and grey ink and watercolour heightened with bodycolour on laid paper; 9½ x 7 inches
This watercolour originates from an album mainly of French views drawn between 1765 and 1768, now in the British Museum.
Paul Sandby, RA (1731–1809)

Page's Farm, Easton Park, Essex

Watercolour and bodycolour over pencil; 7¾ x 10¾ inches

Exhibited: London, British Institution, 1808, no 271 or 287

Sandby is often described as ‘the Father of English watercolour painting’ as he was probably the first British artist in the eighteenth century to work commercially in the medium. This is one of two pictures of this size exhibited by Sandby at the British Institution in 1808 entitled ‘Part of Page’s Farm, near Easton Park, Essex’ (no.271) or ‘Page’s Farm, Easton Park, Essex, from the West.’ Views of the Keeper’s Lodge, Easton Park are in the Victoria and Albert Museum (Dyce 746) and the British Museum (1904,0819.23), which also has a ‘design for a window blind, Easton Park’, dated 1809.

The manor and estates of Little Easton, later Easton Park, were granted to Henry Maynard, Lord Burleigh’s private secretary in 1590. He was knighted in 1603. The house, Easton Park, was built in 1597 and burnt down in 1847 when it was rebuilt by Hopper. At the date of the present work, Easton Lodge was in the possession of Charles, Viscount Maynard (1752–1824) who inherited the peerage in 1775 and succeeded his father as 5th Baronet in 1792. He married but had no children so the estate was inherited by his nephew.

The house later achieved notoriety as the home of Daisy Maynard who married Francis Greville, later Earl of Warwick, in 1881. She was famous as a socialite who had several affairs with powerful men including Edward VII and was the inspiration for the music hall song ‘Daisy Daisy’. On the death of Edward VII, she tried to blackmail his son, the new king George V with letters written by his father but she was outmanoeuvred by Lord Staffordham and died virtually penniless.
**Cat. 8**

Paul Sandby, RA (1731–1809)

**Study of Miss Abbott and Mrs Rosier**

Inscribed lower left: Miss Abbott/Mrs Rosier; watercolour over pencil, with cut corners; 6 3/8 × 4 3/4 inches

Provenance: By descent from the artist to William Sandby; by descent to Hubert Peake, the great-grandson of the artist’s niece, Charlotte, his sale, Christie’s 26th May 1959; with Thos. Agnew & Sons, London; with Kennedy Galleries, New York

This sketch is typical of Sandby's rapidly worked on-the-spot drawings of the 1760s and 1770s. They were mainly drawn for use as staffage in his larger finished works and often depict Sandby’s family and friends. Many similar works are in the Royal Collection at Windsor Castle (see A.P. Oppé, Sandby Drawings in the Royal Library at Windsor Castle, 1948). Both Paul Sandby and his brother Thomas had long associations with Windsor and their work has been consistently collected by the Royal Family over the years.
CAT. 9

Thomas Beach (1738–1806)
Two Children

Oil on canvas
Canvas size: 50 x 40 inches (127 x 102 cms)
Framed size: 57 x 47 inches (145 x 120 cms)
Frame: Early 20th century carved and gilt wood frame
Provenance: Walter Samuel, 2nd Viscount Bearsted
His sale, Christie’s London
With Leger Galleries
Literature: E.S. Beach Thomas Beach 1934

Thomas Beach was born in Milton Abbey in Dorset in 1738. He studied with Sir Joshua Reynolds from 1760–62 and then moved to Bath to take advantage of the demand for portraiture there amongst the fashionable society visitors. He exhibited a number of pictures in London throughout his life, and specifically at the Royal Academy from 1785–1797. His style is close to that of his master Reynolds, with perhaps a little more directness in terms of characterization. His sitters were mostly from Bath or the West of England. He retired from painting in 1800 and died in Dorchester in 1806.

The sitters of the present charming picture of a young boy and his baby sister are not known. However the picture was listed in Elise Beach’s work on Thomas Beach. The author, a descendant of Beach, called her work Thomas Beach, a Dorset painter, favourite pupil of Sir Joshua Reynolds, which title alone goes some way to explaining the closeness of style between the two painters. This present picture was titled Boy and Girl in Elise Beach’s list of the known works of the painter and at the date of publication (1934) the work was catalogued as still being owned by Viscount Bearsted. Walter Samuel, 2nd Viscount Bearsted, had a substantial fortune, which he owed to his father who had founded the Shell Transport and Trading Company. He became a collector of very high order, helped undoubtedly by his position as a Trustee of the National Gallery. Much of his collection is still held at Upton House, the country seat he bought in the 1920s, now owned by the National Trust. This present picture, a fine and attractive example of 18th century English portraiture, would have been much to the taste of such major collectors of the early 20th century.
William Tate (attrib) (1747–1806)

Portrait of Captain William Allanby (1735–1808)

Oil on Canvas; 30 x 25 inches

Inscribed on old label verso: Smeaton........Uncle to Mrs Walker nee Allanby

There has in the past been some confusion about the identity of the sitter in this very good late 18th century British portrait, but this can now be laid to rest. The (probably mid 19th century) label on the back initially turns the researcher towards the surnames Smeaton and Allanby. The small family tree below shows that there was an Allanby – Smeaton connection in the 18th century, when a John Allanby of Flimby in Cumbria married a Jane Smeaton.

JOHN ALLANBY (1750–1829) m JANE SMEATON (1750–1843)

Children

Christopher Gibson Allanby (b 1789)
Barbara Allanby ... marries a John Walker
John William Allanby (b 1794) ... emigrates to Tasmania
Jane Allanby
Margaret Allanby (1797–1873) ... marries a Thomas Walker
Joseph Stamper Allanby (b 1799)

Interestingly among their children it can be seen that they had two daughters whose married name was Walker, so either of those could be the “Mrs Walker nee Allanby” of the label. Clearly this is the right family. Both Barbara and Margaret would have had Smeaton uncles, assuming Jane Smeaton had brothers, and one therefore might initially assume that the “Smeaton” of the label would be the subject of our picture. However, researches into the army lists show that there was no Smeaton in the regular British Army at any time in the 18th century – and the subject of our picture must have been a soldier. The army lists do however contain an Allanby.

He was William Allanby, an Englishman born in 1735, who was first briefly an ensign in the 32nd Regiment of Foot (who were then in Scotland) from March to December 1763. He then went on to Half Pay (i.e., he retired) until in October 1765 he transferred to full pay in the 40th Foot (who were then in Ireland, having recently returned from North America) and remained until November 1767, when he left the Army for reasons unknown (there is a gap in the records). Now the uniform of the sitter matches exactly that of a marching regiment of foot in the 1760s to early 1770s. The facings are buff and the lace and buttons are gold/gilt. The buttons are of a pre-1768 unnumbered type. It further matches that uniform described in an inspection report of the 40th Foot at Dublin in 1768 (when they were still wearing a simplified uniform which they had adopted while serving in North America and had not yet changed to the uniform laid down in the 1768 Regulations).
Clotworthy Rowley, 1st Baron Langford (31st October 1762 – 13th September 1825) was an Irish peer and politician. He was born the 4th son of Thomas Taylor, Earl of Bective and his wife Elizabeth Rowley, 1st Viscountess Langford and as such was titled the Hon Clotworthy Taylor. On his mother’s death in 1796, although the Langford title became extinct, Taylor succeeded to the Rowley estates, changing his name by Royal Licence to Hon Clotworthy Rowley. He represented Trim in the Irish House of Commons from 1791–1795 and later sat for Meath until 1800. In that year the Langford title was revived and as Baron Langford of Summerhill in the County of Meath, Taylor was raised to the peerage. He died in 1825 and was succeeded in the barony by his son Hercules.

If we research this William Allanby further it turns out he was indeed an elder brother to Margaret and Barbara Allanby’s father, John Allanby. Thus the “Uncle to Mrs Walker nee Allanby” that the label was indicating was an Allanby uncle – and not a Smeaton uncle. The name Smeaton probably only appeared on the label as a reference to subsequent owners of the picture. There can be no doubt now that the sitter is indeed Captain William Allanby.

But if his military service is fairly routine, Allanby does have one other claim to fame. He became involved in the very early acquisition of land on what was then called The Island of St John. This island off the Atlantic coast of Canada subsequently became what we now know as Prince Edward Island. It seems that in the island’s famous Land Lottery of 1767 he was awarded, in equal shares of 10,000 acres with a Captain Robert Stewart, one of the largest parcels of land known then – and known still – as Lot 18. Proprietors were awarded grants of land in return for their undertakings to oversee the population, development and administration of that land. The plan was that such development as the owners achieved would in turn enable them to pay ongoing rents to the Crown for their lands.

What Allanby did or didn’t achieve with his holdings in Prince Edward Island is not quite clear. He is known to have held the post of Collector for the Island from 1765. But beyond that all that is known is that he left the Island in 1774, and probably never returned. He certainly had not been back by 1783, when the then Governor Patterson noted his absence. He died back in England in his home town of Flimby in 1808.
Hugh Douglas Hamilton (1740–1808)

Portrait of Miss Charlotte Musgrave

Signed lower right: Hamilton/delin. 1772; pastel over pencil on laid paper, oval; 9 x 7½ inches

Charlotte Musgrave (1751–1818) was the daughter of Sir Philip Musgrave, 6th Bt., and his wife Jane Turton. She married the Reverend Charles Mordaunt, Rector of Massingham, the son of Sir Charles Mordaunt, 6th Bt., in 1774. She was painted by Sir Joshua Reynolds in 1774–75 (see David Mannings, Sir Joshua Reynolds – A Complete Catalogue of His Paintings, 2000, no.1290, p.342).

Hugh Douglas Hamilton was born in Dublin and studied at the Royal Dublin Society from 1750 until 1756 until moving to London and finding success as a portrait painter in pastel and oil. In 1778 he went to Rome and returned to Dublin in 1792.
**CAT. 13**

**Thomas Rowlandson (1756–1827)**

**Outside a West Country Coaching Inn**

Pen and grey and brown ink and watercolour over traces of pencil; 5 ¼ x 9 ¾ inches

Provenance: with Spinks, London, circa 1990; Private Collection, UK

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**CAT. 14**

**Richard Cosway, RA (1740–1821)**

**Cupid unmasking False Love**

Signed on original washline mount: Richard Cosway R.A. Primarius Pictor Senex ea Wallia Princip.

Dél. 1779; pen and brown ink on laid paper; sheet size 9 x 7 ¼ inches

Provenance: Maria Cosway (1760–1818), Lodi, Italy; by descent until bought by an Italian dealer, his sale, Christie’s, 31st June 1896, sold for £10. 10s; Private Collection, France

Literature: George C. Williamson, Richard Cosway R.A., 1897, ill. opp. p. 30 and p. 87

The Latin inscription after Cosway’s signature is a reference to the fact that he was of official painter to the Prince of Wales, the future George IV.
CAT. 15
Joseph Farington, RA (1747–1821)
A Farmhouse in a Clearing
Signed lower left: Jos. Farington; pen and brown ink and grey wash with original washline mount, 12 x 17¾ in.
Provenance: Michael Ingram (1917–2005)
Having trained under Richard Wilson, Farington was one of the founder members of the Royal Academy in 1769. He is probably best known today for his diary which he kept from 1793 until his death and provides us with invaluable information about the art world of the period. He was a highly skilled watercolourist in the 18th century manner.

CAT. 16
Julius Caesar Ibbetson (1759–1817)
View from under the bridge at Llangollen, Wales
Inscribed on part of old mount: From under the Bridge...... Llangollen.
This originates from Ibbetson’s 1792 summer tour of North Wales in the company of Robert Fulke Greville (1751–1824). He was in Llangollen in July and there are a number of recorded Llangollen views. Another version of this watercolour is in the National Library of Wales and an oil in Glasgow Museum. For more on his Welsh trip, see Mary Rotha Clay, Julius Caesar Ibbetson, 1948, p. 32–43.
CAT. 17

Thomas Stothard, RA (1755–1834)

Design for a memorial for Sir William Myers

Sepia wash over pen and ink on joined sheets of paper, 20 × 17 ½ inches

Stothard was a central establishment figure in early nineteenth century British art. He was a friend of both Blake and Turner and served as Librarian of the Royal Academy (where he was also a member for some forty years). A prolific illustrator and subject painter he was also a remarkable and sensitive designer in an elegant late Neo-Classical style. At its best his work in this vein can have a visionary quality which rivals Blake or John Flaxman. His design work included a large body of work commissioned by King George IV for Buckingham Palace (which at the King’s death was left largely unfinished) a number of works for the pioneering silversmiths Rundell, Bridge and Rundell and his masterpiece in silver, The Wellington Shield, commissioned by the merchants of London and presented to the Duke of Wellington in 1822 (and now in the Wellington family home, Apsley House, in central London). Also inspired by the Peninsular War (albeit by an event of a more tragic nature) this impressive design commemorates the sacrifice of one of the campaign’s notable heroes. Lt Colonel Sir William Myers was a highly regarded young officer who met his death from a musket-ball whilst on horseback at the Battle of Valverde on 17th May 1811. Commemorated in a memorial at St Paul’s Cathedral, Stothard’s beautifully conceived design (its realised form as yet untraced) may be for a transparency – a medium where an image was back-lit (usually executed in glass) and for which Stothard was particularly well-known.
Sir Thomas Lawrence, PRA (1769–1830)

Portrait of Wilhelmina Bowlby

Oil on Canvas

In tondo: 24 inches diameter
Canvas size: 26 1/2 x 26 1/2 inches

Provenance: By descent in the sitter’s family
A Bowlby Esq.
Sale Christie’s, 22nd June 1979
Purchased by another member of the family


Sir Thomas Lawrence, described by Sir Walter Scott as ‘one of the first geniuses of art’, effectively transformed portraiture during his lifetime, acting as a harbinger for the technique we associate more readily with modern masters of the genre such as Sir John Lavery and John Singer-Sargent: a combined vitality of expression and medium which brings the subject alive.

Wilhelmina Bowlby (1798–1834), known as Martha, was the daughter of Major-General William Balfour, a former Lieutenant-Governor of New Brunswick. She married Captain Thomas Bowlby (1790–1842) of the Royal Artillery in 1817 in Gibraltar. They lived at Bishopwearmouth in County Durham, where, after his military service, Captain Bowlby was active in the timber business. They had nine children. Lawrence’s portrait of her is a fine example of the artist’s late work. Her jewellery, dress and hairstyle would indicate a date close to 1825 – just 5 years before the artist’s death – and as such can be compared to his portrait of Princess Sophia (George IV’s sister) from 1825 or the Marchioness of Londonderry (1827–8). The contrast of the sitter’s jet-black hair against the rich, red background is a striking effect – perhaps consciously recalling Roman wall-painting at Pompeii, whose excavations were excitingly underway at this time. This work, along with a large number of other canvases, was left unfinished at Lawrence’s death. A number of his clients obviously still wanted their portraits and so Lawrence’s studio brought these to completion where possible. In the case of Wilhelmina Bowlby’s portrait, the picture has been lightly overpainted in light brown colours by the studio in a circular shape and then framed as a tondo. Rather excitingly, underneath the frame, one can see the outline of the sitter’s body that Lawrence was planning and the intended positioning of her right hand becomes clear too. The picture has been re-framed now following the direction taken by the studio at Lawrence’s death, and as such presents a picture completely in keeping with the tastes of the 1830s. However, for those of our own century who take an interest in the working methods of these earlier painters, it would still be possible to frame this picture square. This would show not only this excellently finished head, but Lawrence’s early compositional thoughts as well.
Richard Westall, RA (1765–1836)
The Three Witches appearing to Macbeth and Banquo
Watercolour heightened with bodycolour and scratching out; 10⅝ x 8 inches
Provenance (as Fuseli): Canon Smythe, Sussex; Appleby Brothers, London, November 1961; Bernard Black Gallery; Castellane Gallery
This shows the Three Witches appearing to Macbeth and Banquo on the heath in Act 1, Scene 3 of Shakespeare's play. It may be an unused design for Boydell's illustrated edition of Shakespeare's plays, for which Westall produced a number of illustrations, including two subjects from Macbeth in the late 1790s.

Thomas Shotter Boys (1803–1874)
A Horse and Cart on a Country Road
Watercolour over pencil heightened with bodycolour and stopping out; 4 x 7½ inches
This early work by Boys dates stylistically from the early 1830s and shows the strong influence that Richard Parkes Bonington (1802–1828) exerted on him at this period. A Horse and Cart on a country road was a popular motif for Bonington and Boys is known to have copied a similar work by him (see Patrick Noon, Richard Parkes Bonington – the Complete Paintings, 2008, no.121, ill.). Boys arrived in Paris in 1823 to begin a career as an engraver and subsequently a watercolourist. There were few British artists in Paris at the time and Boys and Bonington would no doubt quickly have become acquainted. Although Bonington was only two months older than Boys, he strongly influenced the latter's work in the late 1820s and early 1830s.
Joseph Mallord William Turner, RA (1775–1851)
Fishing Boats at Low Tide, Dover, Kent
Grey washes over pencil; 11\(\frac{3}{8}\) x 8 inches

Provenance: Arthur Crosland, Heaton Mount, Bradford, Yorkshire, his sale, Christie’s, 9th March 1956, lot 20; an Estate sale, Sotheby’s, 11th July 1996, lot 21; private Collection, UK, until 2013

This early sketch, dating from 1795–96, belongs to a group of views of shipping at Dover copied by Turner from the work of the amateur artist and collector John Henderson. Henderson was a neighbour on Adelphi Terrace, London, of Dr Thomas Monro who commissioned work from both Turner and Girtin in the early to mid1790s. Joseph Farington records in his diary (1st December 1795) that Henderson lent Monro ‘a Portfolio of outlines of Shipping and boats, made at Dover.’ Henderson’s sketches were probably drawn in the summer of 1794 when he was known to be in Kent. An etching of boats at Dover by him was published on 18th August 1794, with a copy being in the British Museum. A number of these Dover subjects appeared at Dr Monro’s sale at Christie’s on 26th June 1833 and were bought by Turner. They were probably lot 118, described as one of nine ‘Views at Dover, & c., blue and grey’ by Turner. Henderson’s collection which includes several of his ‘outlines’ passed to his son who bequeathed it to the British Museum. A number of the group are in the Turner Bequest in the Tate Gallery and others are in the Courtauld Institute, National Gallery of Scotland and the Fitzwilliam Museum, Cambridge.
John Nost Sartorius (1759–1828)

Hunting Scenes – A set of 3

Oil on Canvas

Canvas sizes: 19 x 26 inches each
Framed sizes: 24 x 31 inches each

One signed

John Nost Sartorius was perhaps the best-known and most prolific of the Sartorius family, whose name is almost synonymous with 18th and early 19th century English sporting painting.

J.N. Sartorius’s grandfather came to England from Nuremburg in Germany in the early 18th century, but it was his father, Francis Sartorius (1734–1804) with his successful career as a horse painter, who brought the family name to prominence. Francis painted portraits of racehorses and hunters as these became increasingly valued by their owners. J.N. Sartorius, clearly taught by his father, continued this practice extending it to more active scenes of the sporting world. Not only was he a competent horse portrait painter but he painted finishes of races and hunting scenes.
along with shooting and coursing scenes. He developed the idea of presenting hunting scenes in sets of pictures – sometimes as many as six or eight canvases in the set. These show the progress of a hunt from the meet to the end of the day. They gained considerable popularity in their day and remain in demand among collectors today. Along with the action shown, these also give us a now rather fascinating glimpse into the landscape of the English countryside as it was 200 years ago. Sartorius in his muted English palette shows us a gentle undulating country punctuated by woods, streams and the occasional post and rail fence. This is an England still effectively pre-industrial, uninterrupted by railway lines or even many roads and where the landscape is still largely unenclosed. His horses and people show that certain naivety that has come to be associated with the English sporting artist, but for the sporting fraternity of the day they were deemed highly accurate depictions of horse, rider and landscape and ensured a long and fruitful career for the painter. Somewhat unusually among sporting painters J.N. Sartorius showed a large number of paintings at the Royal Academy, which is some testament to his standing among his more mainstream fellow artists. His son in turn, John Francis Sartorius (1775–1831), was also a painter in a similar mould. Not as prolific in oil as his father or grandfather, he is best remembered today for his sporting prints.
Bon Mot was a bay colt, who provided the young John Osborne, then only about 16 years of age, with his first major win on the turf, The Liverpool Cup of 1849. Starting as the outsider of a field of ten at a price of 20 to 1, Bon Mot won by a length from the 2 to 1 favourite Essadarius. The following day he was saddled for the Bentinck Memorial Race, and with Osborne again in the saddle, he came home again. It is interesting to note from the racing records that for the Liverpool Cup the horses were running at what by today’s standards can only be seen as remarkably low weights. Osborne was riding at 5 stone, and there was even a starter in the field carrying 4 stone 10. For the Bentinck Memorial Race, Bon Mot was required to carry over 7 stone. Connections considered that with the amount of dead weight Osborne would have to carry, the horse would be better served by a heavier jockey. But owner and trainer insisted that if “the lad had won on him yesterday, he would win on him today”. And so it proved.

Harry Hall was one of the foremost sporting painters of the 19th century. He painted hunting scenes, shooting scenes and scenes from country life. But it was as a painter of racehorses that he gained his reputation. Following the retirement from Newmarket of John Frederick Herring Senior in 1853, Harry Hall became almost unrivalled as the obvious choice for owners when wanting to record their prize thoroughbred possessions. On account of this, he is believed to have painted 30 consecutive winners of the Derby. Many of these pictures were engraved and, as witness to his success, over 100 plates after his paintings appeared in the Sporting Magazine.

Given the 1849 successes of Bon Mot, the subject of this present picture, it is probably safe to assume that Harry Hall was commissioned to paint the horse in that same year or very shortly afterwards.
Henry Liverseege (1803–1832)
The Cobbler or The Weekly Register
Oil on Canvas
Canvas size: 8¾ x 10½ inches
Framed size: 15 x 17 inches
Signed & dated 1830
Exhibited: British Institution 1830 – a larger version
Engraved: W. Giller

Henry Liverseege’s career was cut short at the age of 29 and it is clear that had he lived he would be much better known today. Born in Manchester in 1803, he was a sickly child suffering from asthma, under-developed lungs and a spinal deformity. Somewhat abandoned by his father he went to live with his uncle, a successful cotton manufacturer, who allowed him to study the fine arts. He exhibited first at the Royal Manchester Institution, but by 1828 was exhibiting both at the Society of British Artists in London and at the Royal Academy, where he is said to have been greatly encouraged by Sir Thomas Lawrence. A few portraits are recorded, but genre scenes, both contemporary and historical, seem to have been his subjects of choice. His work found its way into a number of notable collections, including that of The Dukes of Devonshire at Chatsworth. In his obituaries he was described as “The English Wilkie”, comparing him to the great Scottish genre painter Sir David Wilkie.

In this present painting Liverseege puts forward as he so often did a mildly humorous but perspicacious genre scene. He shows us a cobbler surrounded by the tools of his trade, his shutter open for business. He is seen straining his eyes to get to grips with the famous weekly publication of the time “The Political Register”. The Weekly Register as it was commonly known was a political publication published by the redoubtable William Cobbett (1763–1835), journalist and pamphleteer, best remembered today for his Rural Rides. It appeared almost every week from 1802 until Cobbett’s death in 1835. Liverseege’s picture must have hit a popular note at the time as we are here dealing with a slightly smaller version of the one he exhibited in the British Institution in 1830. The only reason for a secondary version would be the popularity and sale of the first, or possibly the demand for a slightly smaller one from which the engraver (Giller) could work.
Near Pandy Mill, North Wales

Inscribed in another hand: Pandy Mill by D. Cox Sept r 52; watercolour over black chalk heightened with stopping out on oatmeal paper; 10 3/4 x 14 1/2 inches

Pandy Mill is situated on the river Machno near its junction with the river Conway, two miles south-east of Bettws-y-Coed. Cox visited Bettws in 1844 and returned there almost every summer afterwards. The scenery in the surrounding area is especially dramatic. Solly in his biography of Cox described it as follows: ‘it is surrounded by rocky glens and deep wooded valleys …. Through these the mountain streams, the Machno, the Lledr, and the Llugwy, flow on towards their junction with the Conway …. All these streams are spanned by old and picturesque bridges, well known to lovers of art and Welsh scenery, and their banks also adorned by several ancient water-mills; of these, Pandy Mill, on the Machno, is the chief, on account of its romantic situation and the fine old oaks which surround it’ (see N. Neal Solly, Memoir of the Life of David Cox, reprinted 1973, p.158–9).

The present drawing dates from his visit there in September 1852 according to an inscription on the reverse. Stylistically it is typical of his loose, almost impressionistic late style with broad washes of watercolour over black chalk drawn on a rough so-called oatmeal paper.
CAT. 28
David Cox (1783–1859)
Fishermen off the Coast
Signed lower left: D. Cox/1829; watercolour over pencil heightened with touches of bodycolour; 6 × 9 inches
This dates from Cox’s second trip to France in 1829 in the company of his son David Cox Junior and it is likely to be a view in the English Channel. It is typical of his looser, more confident middle style of the 1820s and early 1830s.

CAT. 29
David Cox (1783–1859)
The Fishseller on the Banks of the Thames
Watercolour over pencil heightened with bodycolour; 8½ by 12⅝ inches
This early work by Cox dates to circa 1810–11. Another version, with differences, was with Andrew Wyld in 2006 (see his exhibition catalogue, June 2006, no.14). The interest in the depiction of architecture and the awkward figures are typical of his early or first style as it is known.
Henry Bishop, whose music was extremely popular in the mid-nineteenth century, is a name that today really only resonates with music cognoscenti. He was however the first musician to be honoured in England with a knighthood and his musical setting for the popular song *Home Sweet Home* will ensure that his reputation lasts.

Bishop was born in London and having a natural talent for music began composing as a teenager. By his twenties he was fully involved in London’s theatre world. Between 1810 and 1835 he had written numerous works; operas, musical plays, musical entertainments and melodramas. Much of his music has been lost, but it is probable that most of these had more in common with today’s ‘Musicals’ than with the full-blown 19th century continental opera tradition.

It was his 1823 opera *Clari – or the Maid of Milan* that brought him fame. With a libretto by the American John Howard Payne (1791–1852) this contained the enormously popular song *Home Sweet Home*. Seeing an opportunity later Bishop re-issued this piece of music as a parlour song in 1852, and its fame grew internationally. Perhaps on account of its American author Payne, the song was taken up wholeheartedly in the United States, and by the time of the Civil War it was hugely popular with both sides. It was said to be a favourite of Abraham Lincoln too, although it is also recorded that some Union generals banned its singing. The fear was that it would generate feelings of homesickness among the troops and encourage desertion. Down the centuries the song (or snatches of it) makes appearances in other musical works and films. It is referenced in Henry Wood’s *Sea Shanties* and strains of it can be heard in the *Wizard of Oz* and *Meet me in St Louis*.

Judging by Henry Bishop’s age, this picture is probably painted around 1830. The hand is typically that of a follower of the enormously influential Sir Thomas Lawrence. Lawrence effectively sets the tone for much early 19th century portrait painting and our artist must be one who came under his sway. One or two slightly primitive pictures of Bishop exist, one in the National Portrait Gallery and one in the Royal College of Music. There are three images known of him in print; a mezzotint by Reynolds after Foster, and lithographs by Wageman and Vigneron. This present picture though is perhaps the most sympathetic of the known images and the inclusion of the sheet music bearing his name is clear confirmation of his identity. The reference to *Vauxhall Gardens* presumably points to the time that he was musical director at the gardens. He held this post from 1830 to 1833, so we can probably be safe in dating our portrait to those years.
CAT. 31

William Henry Hunt (1790–1864)

A Lady asleep in a Chair

Watercolour over pencil heightened with touches of bodycolour on laid paper, with a pencil study of an easel verso; 5¼ x 4½ in.

Provenance: the artist’s daughter, Emma, Mrs Thomas Robinson; her son William Hunt Robinson; his eldest daughter Maud Marie Ennis, née Robinson (1886–1963); her son Desmond Wilfred Ennis (d. 2000); by descent until 2010

Hunt was trained by John Varley and achieved great success from the late 1820s with his still lifes of fruit and flowers. Such an intimate study is a likely to depict a member of his family or a close friend.

CAT. 32

Constantin Guys (1802–1892)

A sheet of studies from the Crimean War

Numbered l.l. 109

Wash over pen and ink, 10 x 16½ inches

Provenance: Bruno Streiff, Zurich

Although a French painter, Guys did much of his most interesting and historically important work as an illustrator for the Illustrated London News in the mid 1850s. Baudelaire described Guys as “the painter of modern life”, a title that is fully justified by the originality and fidelity of his powers as an illustrator, whether in his depictions of lavish Paris society in the Second Empire or in the heat of war. The studies on this sheet relate to a number of finished drawings Guys executed for the Illustrated London News during the Crimean War, a role he undertook as an equivalent to today’s war photographer. His ability to capture his subject with a swift but poetic flourish deeply influenced his contemporaries, particularly Honoré Daumier, as well as Gautier and his biographer, Baudelaire.
Willes Maddox (1813–1853)
Snake Catchers of Syria,
capturing a Cobra de Capello
Oil on Canvas
Canvas Size: 34 x 54 inches
Framed size: 44 x 54 inches
Signed and dated 1852
Exhibited: British Institution 1852

Willes Maddox was a painter of biblical, orientalist and allegorical subjects and also a portrait painter. William Beckford was one of his early patrons, who commissioned a number of works from him. Among his sitters for portraits was the Turkish ambassador to London and the ambassador subsequently arranged for the artist to visit Constantinople to paint the Sultan. It must have been this stay that encouraged Maddox to produce his Turkish and other orientalist pictures. He died at the relatively young age of 40 while working at Pera near Constantinople.
Andrew Nicholl, RHA (1804–1886)
Wild Flowers by a River with Cattle grazing and Mallard in Flight — Sunset
Signed in red lower left: A. Nicholl R.H.A.; watercolour heightened with bodycolour, stopping out and scratching out; 18⅞ x 30⅞ inches
Provenance: anonymous sale, Christie’s, 26th April 1988, lot 120
Nicholl was born in Belfast and apprenticed to a printer before moving to London where he taught himself to paint. He left for Dublin and exhibited at the Royal Hibernian Academy from 1832. The present watercolour is likely to date from that period when he specialised in views of Ireland seen through a fringe of wild flowers. He returned to London in the late 1830s and exhibited at the Royal Academy from 1832 until 1844.

Cat. 35

John Varley (1778–1842)
Cader Idris from near Dolgelly, North Wales
Signed lower left: J. Varley 1812.; watercolour over pencil, 8⅞ x 18⅞ inches
Provenance: acquired by Bolton Museum and Art Gallery in 1965; de-accessioned in 2011
Varley was a frequent visitor to North Wales and Cader Idris was one of his favourite subjects. This could be one of two watercolours of Cader Idris which Varley exhibited at the Society of Painters in Water-colours in 1812. His use of pure washes with no bodycolour and gum arabic is typical of his work up to 1815.
Philippe-Jacques De Loutherbourg, RA (1740–1812)

View of Conway Castle

Oil on Canvas

Canvas size: 22 x 30 inches

Framed size: 33 x 41 inches

Signed and dated 1803

De Loutherbourg was a multi-faceted artist of considerable diversity, who must rank as one of the foremost landscape painters of his day. He was born in Alsace to a Swiss father and having taken some artistic instruction from an Italian, soon found his way to Paris. In 1755 he had placed himself under the tutelage of Charles-Andre van Loo and quickly became a member of the French Academy with his reputation resting on his pictures of battle scenes, sea-storms and landscapes. After traveling extensively in Switzerland, Germany and Italy he came to settle in London in 1771, where he was to remain for the rest of his life. Initially he was employed by David Garrick to design costumes, scenery and ‘stage-effects’ at the Drury Lane Theatre. Around this time he also developed his famous Eidophouskon, a kind of miniature mechanical theatre which showed images of nature by means of the manipulation of painted glass. But he continued painting to considerable acclaim. He produced a spectacular series of pictures of weather effects in the Alps and similarly a number of large paintings of British naval actions both recent and historic. A number of these are to be found today at the National Maritime Museum in Greenwich. He was elected a full member of the Royal Academy in 1781.

View of Conway Castle is one of a number of highly atmospheric views of the castle that De Loutherbourg produced following his tour of Wales in 1786 up until about 1807. Most are a typical combination of actual topography and the artist’s imagination – and this is no exception. Here the castle becomes the backdrop for what is really a powerful rendering of a weather effect. Clouds scud vigorously across his sky, perfectly matching his rough sea, which dominates the foreground of the picture. The group of figures on the shore are similarly subjugated by the weather as they wait for the arrival of the sailing vessel, ploughing through the water towards them. In paintings like this De Loutherbourg claims a definite place in the development of the English landscape at the end of the 18th century. Unlike some of his more theatrical productions, this is a fairly quiet picture for the artist. But that notwithstanding one can still see here the murmurings of that imaginative spirit in landscape painting, which was to develop so powerfully with the Romantic artists of the next generation – among them of course, J.M.W. Turner, who was an avowed admirer of De Loutherbourg’s work.
Edward Lear (1812–1888)
Toski on the Nile, Egypt
Inscribed lower left: Toske. 4  5. p.m. and numbered 401 lower right; pen and brown ink and watercolour; 2⅛ x 6⅞ inches
This dates from Lear’s third trip to Egypt in the winter of 1866–67. He left Cairo with his servant Giorgio and they met Lear’s Canadian cousin Archie Jones at Luxor. They reached the southern-most point of their journey on 4th February at Abu Seer and the present watercolour dates from 10th February 1867 on their return. Toske or Toski is on the Nile between Abu Simbel (which Lear visited on 8th February) and the rock temple Derr (11th February) and was the site of a battle in the Sudan War on 3rd August 1889.

Lear travelled widely in Europe, Egypt, the Near East in India and spent long periods living in Corfu and San Remo in Northern Italy where he died. His on-the-spot sketches are usually numbered, inscribed with notes on location and time, and annotated with colour notes.

Myles Birket Foster, RWS (1825–1899)
Cliveden from Maidenhead Bridge, Berkshire
Signed with initials lower right and inscribed with title under mount: Cliveden from Maidenhead Bridge; watercolour heightened with bodycolour; Whole sheet 7 x 8½ inches
Provenance: J. Noble, 1882
Exhibited: London, J. & W. Vokins, 14 and 16 Great Portland St., Birket Foster Loan Exhibition, 1882, no.25

Myles Birket Foster is one of the most known watercolour artists of the Victorian period. His family moved to London in 1830 and he was apprenticed to a wood engraver. Until the 1850s he worked as an engraver and black and white illustrator especially for the Illustrated London News and turned to working seriously in watercolour by 1860. He exhibited over four hundred works at the Society of Painters in Water-colours and his house at Witley, Surrey became a meeting place for artists of all sorts. His works are always highly coloured and very detailed, and are usually drawn with a stippled effect. He often worked on a small scale.

This is a view looking north from Maidenhead Bridge, Berkshire, with the island of Bridge Eyot in the foreground and Cliveden House on the hill in the distance. Cliveden is an Italianate mansion 200 feet above the Thames on a hillside. The present house, the third on the site, was built in 1851 by Charles Barry for the 2nd Duke of Sutherland and is now a five star hotel.
George Richmond, RA (1809–1896)

Study of a nude male Figure

Signed with initials lower left, inscribed lower right: Septr 16th/1829 and further inscribed with various versions of his initials verso; pen and brown ink and watercolour over traces of pencil on blue-grey paper; 7⅜ x 4 inches


This early drawing by Richmond is dated 16th September 1829. In November of that year, Richmond drew his famous portrait of his fellow artist Samuel Palmer with a beard and long flowing locks (National Portrait Gallery, London, see Samuel Palmer – Vision and Landscape, exhibition catalogue, 2005, no. 54, p.129, ill.). Palmer was one of Richmond’s closest friends and they had spent the summer of 1827 together at Shoreham. Richmond’s subject matter at this period was often religious or mystical and it was not until 1832–33 that he concentrated on portraits for which he became best known.
John Harris Valda (c.1835–c.1881)

Love

Oil on Canvas

Canvas size: 24 x 20 inches

Signed, titled, and dated London 1866 in lower right hand corner under frame

Framed as an oval in original gilt plaster frame

Provenance: A Mr Meredith by 1932

J. H. Valda’s Love is a very interesting emergence on the Victorian painting market as this clearly highly competent artist is almost completely unknown to art historians. The scant facts of his life are that he was known to have studied at Sass’s Academy, that he had five children, that he lived for some part of his life in Austria and that he returned to England in 1871. Attached to the frame of this painting was a note from the artist’s son (also called J. H. Valda), which tells us that his father died when he himself was seven years old. This son, later to become a noted black and white illustrator, was born in 1874, so we can assume that Valda Senior died around 1881.

Stylistically though some thread does seem to emerge. Valda is believed to have studied at Sass’s Academy alongside John Everett Millais and it could be that this early acquaintance directed his art towards the Pre-Raphaelism that is so evident in this present picture. Following the remarkable innovations of the Pre-Raphaelite Brotherhood in the late 1840s and early 1850s, a number of painters came into their sphere of influence in the ensuing years. Valda was clearly one of these. The almost obsessive detailing of the eyes and flesh tones of this model recalls quite strongly the early work of William Holman Hunt. The treatment of the hair has similar echoes of Hunt and also of the highly meticulous Frederick Sandys. Quite where Valda was in these middle years of the 19th century and whose work he knew and admired must remain for now a matter of speculation. As future years unearth further works by him, we shall better understand where he fits into the canon of British art. For now however we must content ourselves with admiration for this remarkably accomplished head study that he has produced and look forward to other works of his emerging into public view.
Sir Edward Coley Burne-Jones, Bt., ARA, RWS (1833–1898)

Studies of seated figures

Red chalk, 7 × 11 inches

Provenance: with the Fine Art Gallery, Edinburgh

The present studies can be dated to c.1865 and clearly show the influence of the Pre-Raphaelite painter Albert Moore on Burne-Jones's work. Although the left hand group of figures is thought to represent the Virgin with St Anne (a recurring subject in Burne-Jones's work that also appears in his stained glass commissions for the Morris Company), the figure on the huddled to the right of the sheet is relatively unusual in Burne-Jones's work in that it may not relate to a particular subject or even drawn with one in mind. It was possibly taken from the artist's observations from everyday life.

John William Waterhouse, RA, RI (1849–1917)

An Italian Produce Shop

Verso: study in watercolour of ruins (possibly at Pompeii)

Watercolour and bodycolour, 9 × 11 inches

Provenance: the John Physick Collection

Exhibited: Mappin Art Gallery, Sheffield, John William Waterhouse, RA, 1849–1917, cat no. 52

Peter Trippi identifies the present work as a likely Neapolitan subject dating from c.1877 and painted on one of a number of documented painting trips that Waterhouse made to Italy. Here Waterhouse encountered an oddly antiquated world that would appear largely untouched by the dramatic advances seen in industry and society in nineteenth century England: “the small, sparkling, An Italian Produce Shop ... may be – the watercolour A Chestnut Vendor which Waterhouse exhibited at Dudley in 1879. Although the costumes locate this scene in the nineteenth century, it could almost be antique, so little had changed in Italy in contrast to London.” (Trippi, op cit, p. 37). Such trips were to provide inspiration for the mythical world of the great Classical subjects he executed later in his career.
William John Hennessy (1839–1917)
A New England Barberry Picker
Oil on Canvas
38 x 16 inches
Signed and dated 1871
Exhibited: Royal Academy, London 1871 No.198

William John Hennessy was an Irish born artist, who worked first in America and then later in England and France. He was born in Co Kilkenny in Ireland in 1839, but when his father John Hennessy, politically active in the Young Ireland movement, was forced to leave the country in 1848 William John would travel with his mother and brother to join him in New York where he had settled. William John Hennessy would remain in America until 1870 and it was in America that he underwent his artistic training. He was accepted into the National Academy of Design in New York in 1854, and exhibited his first works there. Following his studies he found employment as an illustrator and engraver initially, working particularly for Harper’s Weekly and Leslie’s Illustrated. But in the 1860s he began to develop as a genre painter as well, painting figures in both oil and watercolour in indoor and outdoor settings. In 1870 he moved to England and began showing at the Royal Academy and elsewhere and by 1875 he had moved to France, renting a manor near Honfleur. Here he found much inspiration in the Calvados region of Normandy, painting the field and orchard workers of the area. By 1893 he was back in England living first in Brighton and later in the Sussex countryside. He continued to exhibit widely in England, showing in London, Manchester, Birmingham and Glasgow and also at a number of the exhibitions of the Royal Hibernian Academy in Dublin. But interestingly he never detached himself from his American roots either, sending works to the 1876 Centennial Exposition in Philadelphia, and to the annual exhibitions at the National Academy of Design from 1880 to 1882 and again in 1900. He died in Sussex in 1917.

A New England Barberry Picker was one of Hennessy’s first Royal Academy exhibits (1871) when he arrived in England. With its American title it must be safe to assume that it was one of the last works he painted in the US before his emigration. The girl in the picture is shown collecting barberries, the fruit of the barberry plant (Berberis Vulgaris). This plant was popularly grown in New England as a hedging plant, with the flowers being used for yellow dye and the red and purple, slightly egg-shaped berries for jam. The strong reddish tinge to the landscape, so typical of a New England fall, again marks the setting out as unmistakeably American.
Henry Holiday (1839–1927)
Study of Six Figures
Pencil
21 × 17 inches

Henry Holiday studied art at Leigh’s Academy and the Royal Academy Schools. At an early age he met John Ruskin in the Lake District, who in turn introduced him to Edward Burne-Jones. This brought Holiday into contact with the Pre-Raphaelite circle and he began to visit Burne-Jones in his studio, where he became greatly influenced by the older man’s style and technique. When Burne-Jones left the firm of Powell, for whom he had been designing stained-glass, in 1861, Holiday took over his position working on over 300 compositions before leaving in 1890 to set up his own glassworks in Hampstead. A genuine polymath, Holiday worked not only as a glass designer but also as a sculptor, an enamellist and a painter. His most celebrated work in this last category must be his Dante and Beatrice – a famous work in its own day and now an iconic image in the Walker Art Gallery in Liverpool.

This present work is typical of Holiday at his most inventive as a designer. Six beautifully executed figures, both male and female, are centrally arranged. Around them is the outline of circle with regular, ogee-style divisions. In all probability this was a design for a circular stained glass window – but whether executed or not, we don’t know. It is however in works like this one, with its delicate composition of interlocking, androgynous figures, that Holiday shows himself to be one of Burne-Jones’s very closest disciples.
CAT. 45

Sir Charles Holroyd, R.E. (1861–1917)

A family in their late Victorian drawing room
Oil on panel, 14 × 20 inches

Holroyd's diverse talents ranged from painting and etching (both training and teaching at the Slade School in London) to considerable work as an art historian which included a significant tome on Michelangelo and directorships of both the National Gallery (from 1906) and the National Gallery of British Art (later the Tate Gallery) where he was appointed the first keeper in 1897. This closely observed late Victorian interior (probably from c.1890) is an intriguing snapshot of social history and evidence of Holroyd's dual abilities as painter and historian of taste. The densely decorated drawing room with close hanging (of mainly contemporary (Victorian) pictures) and tables and carpets also from the period, reveal the sitters to be a knowledgeable, most likely middle class family of keen collectors in tune with the fashion of the period. Characteristic of this is the typical habit of hanging blue and white china and other pieces of porcelain in and amongst a diverse mixture of watercolours and oil paintings. This approach to decoration (together with the profusion of draped plants over the mantelpiece) was typical of the style of the Aesthetic Movement which had flourished in Metropolitan England from the previous decade.

CAT. 46


From the deck of a ship at night
Signed l.l.: Arthur Severn
Bodycolour with watercolour, 10 × 14 inches

In 1871 Severn married John Ruskin's cousin and was soon so closely associated with the artist that at one point in the early 1880s he is recorded as living with Ruskin at Hawkshead. It was not surprising that at the famous Ruskin versus Whistler trial in 1878, Severn was summoned to act as a character witness. It is though significant that he otherwise kept a low profile and was not prepared to testify against Whistler. In fact Severn was a huge admirer of his work. He is quoted as stating that he believed Whistler's paintings were 'carefully painted and generally very beautiful and true in colour'. He met Whistler on several occasions and reported that the great artist was consistently courteous throughout the trial. It is not surprising that elements of Whistler's style can be detected in some of Severn's work, such as the present picture which, through the painter's own strikingly unusual composition, captures the almost abstract effects of light on water at night in a manner reminiscent of the great American artist himself.
Powys Evans (1899–1982)
Leadenhall Market, London
Oil on canvas

Better known by his illustrator nickname “Quiz”, Evans was also a close associate of the Camden Town Group, receiving private tuition from Robert Bevan and Spencer Gore before going to the Slade where he studied under Henry Tonks. It is the influence of that group which emerges strongly in this charming depiction of the Victorian Leadenhall market during its early twentieth century heyday.

Arthur Hacker, RA, RI (1858–1919)
Wet evening, Piccadilly Circus
Signed, inscribed with title and dated (verso): Arthur Hacker/1910
and with further dedication (to Dora) on the artist's death in 1919
Oil on panel, 32½ x 35¾ inches

Provenance: with the artist's family in 1919

Until his election as a Royal Academician in 1910 (the date of the present work) Hacker had made his reputation as flamboyant portraitist and subject painter in a grand late Victorian-Edwardian style. Following his election he painted a small but significant group of nocturnal views of London taking both his fellow Academicians and public by surprise. More forward-looking and inspired than his previous work these probably now stand as his masterpieces, with one of them A wet night Piccadilly Circus becoming his Royal Academy Diploma work. In the present painting Hacker captures the warm haze of gaslight over a busy wet evening in a manner that recalls both Turner and Whistler in its abstract play of tone and suggested form.
Anna Lea Merritt (1844-1930)

Luna

Oil on Canvas; 20½ x 16½ inches; signed and dated 1881
Provenance: Christie’s, London 19th March 1937, Lot 64
Exhibited: Pennsylvania Academy of Fine Arts, Nov-Dec 1881;
Special Exhibition of Paintings by American Artists at Home and in Europe

Anna Lea Merritt was born Anna Massey Lea in Pennsylvania in 1844 but moved with her family to Europe in 1865. She studied briefly with Stefano Ussi in Florence and Heinrich Hoffman in Dresden and finally with Leon Cogniet in Paris. By 1870 she had settled in London, setting up her own studio there. She continued to study in London with the art critic Henry Merritt, whom she married in 1877, but who died only some 3 months later. In her long career she kept studios in London and in Philadelphia, enabling her to develop a successful portrait practice in both countries. Aside from portraiture she painted pictures broadly in the late Pre-Raphaelite manner, which show the influence of Leighton, Rossetti, Blake Richmond and G.F. Watts. She became a regular exhibitor at the Royal Academy, the Grosvenor Gallery and the New Gallery. Her most famous painting must still be Love Locked Out, painted as a reaction to her husband’s untimely death. This picture, shown at the Royal Academy in London in 1890, was the first picture either by an American or by a woman to be bought by the Chantrey Bequest for the British nation. It hangs today in Tate Britain. Merritt was also a highly accomplished etcher, her works being used to illustrate a number of both English and American books.

Luna, was accompanied in its exhibition listing in Philadelphia in 1881 by four lines from Shelley’s poem To the Moon:

Art thou pale from weariness
Of climbing Heaven and gazing upon Earth,
Wandering companionless
Among the stars that have a different birth?

The underlying tone of the Shelley poem is one of loneliness and Merritt must have felt singularly in sympathy with this, given the tragic circumstances of her short marriage. This is effectively a symbolist work by the artist and as such the figure is relatively unspecific in its reference. But if we factor in the title, the Shelley lines and Merritt’s own circumstances this picture can be read as a highly intimate portrayal of sensuality, longing and loss.
Mary F. Raphael (fl.c.1890–1918)

**Amongst the Delphiniums**

Oil on panel, 22⅜ x 15⅞ inches

Raphael exhibited at the Royal Academy from the latter part of the nineteenth century to around the end of the First World War. Her highly decorative and softly painted landscapes and figure scenes (like the present picture) are strong in Aesthetic influence. Her best known painting is probably *A Wood Nymph* in the Cheltenham Art Gallery. As with this painting Raphael perfectly captures darkening tones conveyed by twilight in an English landscape.

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Noel Laura Nisbet (1887–1956)

**The Pipes of Pan**

Watercolour; 20 x 16½ inches; signed
John Singer Sargent (1856–1925)

Lady Meysey-Thompson

signed ‘John S. Sargent’ (upper left)

oil on canvas

63 x 39 inches

Painted in 1901

Provenance:

Sir Henry and Lady Ethel Meysey-Thompson, later The Lord and Lady Knaresborough

Their daughter, Hon. Helen Winifred Meysey-Thompson, later Lady Newton by 1922.

Her son the 4th Baron Newton, by descent, 1958.

By descent to the present owners.

Exhibition:


London, Royal Academy of Arts, Winter Exhibition 1926: Exhibition of Works by the Late John S. Sargent, R.A., January 14-March 13, 1926, no. 565 (as The late Lady Knaresborough (Lady Meysey-Thompson)).

Lyme Park, Cheshire, United Kingdom, on loan to the National Trust.

Literature:


W.H. Downes, John S. Sargent: His Life and Work, Boston, Massachusetts, 1925, p. 203.


Royal Academy of Arts, Winter Exhibition 1926: Exhibition of Works by the Late John S. Sargent, R.A., exhibition catalogue, London, 1926, p. 81, no. 565 (as The late Lady Knaresborough (Lady Meysey-Thompson)).


The sitter in this tremendous portrait by Sargent was born Ethel Adeline Pottinger, the daughter of Sir Henry Pottinger, 3rd Baronet. She married Sir Henry Meysey-Thompson, 2nd Baronet, in 1885 and they lived at Kirby Hall in North Yorkshire. He was a liberal politician, who was elected to the House of Commons at various times between 1880 and 1905. He was raised to the peerage in 1905 and took the title Lord Knaresborough. He was later chairman of the North Eastern Railway. They had four daughters and one son who died of wounds in the First World War. Ethel was titled Lady Knaresborough in later life, but at the time of sitting to Sargent she would have been Lady Meysey-Thompson, and it is as such that she appears in Sargent’s sitters’ records. She died in 1922.

By the time this picture was painted in 1901, Sargent was entering his last decade of formal portraiture. Already famous and financially secure, he was starting to indulge areas of artistic interest other than portraiture. Landscape occupied him
How They Met Themselves

John Singer Sargent (1856-1925)

One of only a handful of sculptures that Sargent ever produced, the charming group
How They Met Themselves was inspired by D.G. Rossetti’s work of the same title. Rossetti produced a pen and ink drawing of this subject for G.P. Boyce and produced at least two watercolour replicas of it in the 1860s. The pen and ink and one of the replicas are today in the Fitzwilliam Museum in Cambridge. The subject is that of a pair of medieval lovers meeting their spirits or doppelgängers in a wood. Meeting an image of yourself was said to be a foreshadowing of the future, and it is this notion that rather fascinated Rossetti – as it did those interested in the world of the supernatural in Victorian times.

One of America’s most celebrated artists of all time, Sargent made his name in the field of society portraiture, initially in France, and then famously in England and America. He came later to sculpture and began his first experiments in that medium in the late 1890s. How They Met Themselves was produced by him sometime after 1900. Sargent follows the Rossetti group faithfully from the front, but interestingly composes his own original ideas for the reverse of the work. He was a lifelong admirer of Rossetti and an engraving of Rossetti’s Arthur and Guinevere is known to have hung in his studio. But he also owned a print of Rossetti’s How They Met Themselves, whose compositional elements he much admired. He is recorded as saying of it: “That is the difficult thing to do. Anyone can paint, but to design a group so that it will … well, do in sculpture … that’s what counts. Rossetti could do it.” Sargent was not a mainstream sculptor, but this striking and unusual little group is a testament to his considerable abilities in the field.

This bronze cast has been dated to the first years of the 20th century by the London sculpture expert and restorer, Imogen Paine. The sculpture, unmounted until recently, but having original drill-holes for a base, has been recently mounted on a fine piece of Levanto rosso marble and stands 12.75 inches (32cms) high altogether.
This characterful portrait sketch depicts the great American portrait painter John Singer Sargent who had been an avid promoter of Orpen’s work in the 1900s. The drawing is executed at the end of a letter to Orpen’s great muse and mistress Evelyn St George concerning a commission that Sargent was involved in. The suggestion of rivalry between the two artists is perhaps ironic. In the drawing the imposing and powerful figure of Sargent dwarfs the smaller one of Orpen perhaps signifying the huge admiration that the latter held for an artist who had established himself as the pre-eminent portrait painter of his day.
Thomas Austen Brown (1857–1924)
The Young Laird
Oil on Canvas
Canvas size: 35 x 18 inches
Framed Size: 39 x 22 inches
Frame: Original period frame, refinished

Thomas Austen Brown was born in Edinburgh in 1857 and studied at the Royal Scottish Academy Schools there. He worked initially in the manner of Robert Macgregor painting rural figures in a tonal manner and as such his work naturally came close to that of the Glasgow Boys. Like the Boys his pictures in the 1880s and 90s seem to descend from the French influence of J.F. Millet and Jules Bastien-Lepage. His pictures are un-Victorian in the sense that they are not filled with incident or any attempt at story-telling but they nevertheless seem to stop short of the complete detachment from the subject matter which characterized the work of the more mainstream Glasgow Boys. From the late 1890s on his exhibits in Glasgow and Edinburgh show that he was also involved in portraiture. He also became a very proficient etcher and woodcut artist, winning medals for this work at a number of venues in continental Europe.

This present work seems typical of the style of a Glasgow Boy when concentrating on portraiture. There is a expected attention to detail where the painting deals with the physiognomy of the subject. However, the brush-stroking on the figure is remarkably broad at times and even in the face and hands shows an interest in blocks of colour and pattern making. The landscape backdrop is vigorously and freely handled. This interesting picture is the pleasing result of a broad style of painting, derived initially for landscape painting, here applied to the art of formal portraiture.
Herbert Dalziel (1858–1941)

Seascape
Signed l.r.: Herbert Dalziel/1919
Oil on board, 8½ x 11½ inches

Herbert Dalziel’s extraordinary oil paintings were largely re-discovered when a number appeared at Sotheby’s sale of works from the Dalziel family in 1978. Plagued with ill health for much of his life, Dalziel’s produced relatively few pictures in his own lifetime and they are very rarely seen on the open market. Through his family firm (as one of leading British families of engravers in the mid to late nineteenth century), it is known that Dalziel came to know Whistler and the same preoccupation with the abstract qualities of tone and light characterise his paintings. His work appears in Kenneth McConkey’s 2005 Yale catalogue, Impressionism in Britain, McConkey admiring his “...jewel-like landscapes which adopt a sophisticated divisionism ... the sense of atmosphere and weird luminosity draws comparisons with contemporary photography and the mystic landscapes of Knopff.”

Julius Olsson, RA, RBA, ROI (1864–1942)

Blue estuary
Signed l.r.: Olsson
Oil on canvas, 18 x 23½ inches

Olsson was one of the greatest British seascape painters from the turn of the twentieth century and a central member of the St Ives community of artists. Other influences were painters of Sweden (from where his family originally came) and Whistler whom he encountered as a fellow member of the Royal Society of British Artists in the later nineteenth century. It is those latter two influences that can be gleaned in the style of this serene seascape. Unlike his stormy depictions of the English channel, the present work focuses on the abstract plays of rich colour between the orange sky and the calm blue waters beneath, recalling something of the Symbolist character of Swedish landscape painting of the same period.
Walford Graham Robertson (1866–1948)

Bessie

Oil on Canvas

Canvas size: 32 x 22 inches

Signed and dated 1900

Titled on artist’s label on reverse

Exhibited: Royal Society of Portrait Painters 1948

Original frame

W.G. Robertson, known throughout his life simply as Graham Robertson, was a multi-faceted artist and collector. Born the only son of a wealthy shipbuilding family, he was able to afford his artistic lifestyle, applying himself in a number of different directions without the usual commercial pressures attending such activities. As a writer he produced plays, a comic opera, *The Fountain of Youth* (1929), and a number of books, some for children, which he illustrated himself. As a painter, he studied with Albert Moore and through him became acquainted with the aesthetic and pre-Raphaelite painting circles. Their influence is clearly recognizable in his own work. He exhibited at the Grosvenor Gallery and at the Royal Academy and was frequently reviewed in *The Studio*. But he was also a perspicacious collector of art as well, bequeathing a number of works to The Tate Gallery towards the end of his life, in particular a fine collection of works by William Blake. The Tate were also left Robertson’s own portrait by John Singer Sargent, through which his youthful and aesthetic looks have remained well-known to subsequent generations.

Bessie, the subject of this painting, was one of the three daughters of the amateur artist Charles Joseph Keene and his wife Annie. Annie had modelled for the painter Edward Burne-Jones and also for the photographer Julia Margaret Cameron. All three daughters would become models in turn. Laura eventually became an actress with the stage name of Taigi. Jessie married the neo-classical painter William Clarke Wontner. Bessie, the youngest and the subject of this present painting also became a regular model of Burne-Jones in the 1890s, modelling memorably for his *Aurora*, his *Vespertina Quies* and his *Love among the Ruins*. In *Love among the Ruins*, a work from 1873, Maria Spartali was used initially as the model for the female face, but in 1893, when the picture was in Paris and being treated for a photogravure to be made, it was seriously damaged. Almost miraculously under the direction of Charles Fairfax Murray the painting was recovered and restored in 1898. One of the few areas necessitating any actual repainting was the head of the girl. For this Burne-Jones used Bessie as the model. The facial similarities are clearly noticeable. In this present picture Robertson uses her gentle, down-cast features to give us a quiet, low-key interpretation of female beauty. That she was, as Robertson tells us in his autobiography *Time Was*, a favourite model of a number of painters at this period seems altogether unsurprising.
Alfred Wolmark (1877–1961)

Three figures in a drawing room

Oil on panel, 22⅝ × 14⅜ inches
In a hand-made period “Wolmark” frame
Provenance: the Major Gallery; with James Kirkman

Wolmark arrived as an émigré from Poland in the early 1880s before becoming one of the pioneers of Post-Impressionism in England. Amongst his most impressive works were a series of highly decorative paintings of Manhattan painted in c.1919 and which made him one of the first significant British painters to capture the scale and impact of the city. The present picture is an unusual example of Wolmark’s interior painting from the inter-war years. In subject and treatment it bears close comparison to the painting A drawing room with a gentleman and two ladies', (also undated) (see, Bonhams Knightsbridge 15 July 2008 (lot 125) and may even depict the same house. As with that work, the painting is characterised by strong impasto and a powerfully suggestive interpretation of its scene that is far more about form and tone than detail. Although known under a number of titles Wolmark’s own numbering on the reverse of the panel (M126) identifies it as a work that appears in the artist’s own records with the simple title Room with piano and 3 figures.

Wolmark designed nearly all his own frames between about 1910 and 1930. As his son Eric Wolmark has commented: “nearly all his paintings were conceived as decorations … the frames being an essential part of the decoration”. This painting appears to be in its original “Wolmark” frame from the period and is therefore appropriately photographed as such in this catalogue. I am grateful to Peter Risdon for his assistance in cataloguing this picture.
Christopher Richard Wynne Nevinson, ARA (1889–1946)

View across an exotic valley

Signed l.r.: C.R.W. Nevinson; wash over pen and pink ink, 7 x 10½ inches
Provenance: executed as a design for Cadbury's, 1932, from who presented to a former employee on their retirement
Exhibited: The Leicester Galleries, London

Nevinson was part of the impressive generation of artists trained at the Slade School of Art in London at the eve of the First World War in c.1914 – his contemporaries included Stanley Spencer, Paul Nash, Dora Carrington and Mark Gertler. He became obsessed with the Italian Futurists, his early heroes being the group’s leading lights Balla and Severini. His drypoints of the Western Front are amongst the finest works ever made in the medium. If his later work is more old fashioned, this pink landscape still shows something of his enduring idiosyncrasy. It is a modern chocolate box picture, commissioned by the Quaker confectioners Cadbury’s in 1932, as a response to the Gorell Commission on Art and Industry which encouraged the two spheres to work together. Cadbury’s commissioned leading artists of the period including Laura Knight, Arthur Rackham, Edmund Dulac, Dool Procter, Mark Gertler and Nevinson. This, Nevinson’s original design, was worked up into a finished painting for Cadbury’s exotic chocolate collection.

Sir George Clausen, RA, RWS (1852–1944)

The Harrow

Signed with initials l.r.: GC and further signed and inscribed with title (verso) Coloured chalks, 8 x 10 inches
Provenance: with Barbizon House (the artist’s dealers) c.1930

The present work is an unusually complete pastel study for one of Clausen’s great paintings of the late 1890s, The Harrow that was exhibited at the Royal Academy in 1898 (no.522) and sadly subsequently destroyed by fire. These works, more than any others by the artist, assimilate Clausen’s long-held admiration for the French realist painter Jean-Francois Millet. This subject is perhaps all the more immediately realised in pastel, the medium for which Clausen is rightly regarded as one of the great practitioners of his era.
The virtuosic drawings executed by John between c.1903 and 1910 are amongst the greatest in the history of twentieth century British art. Their primary inspiration was to be found in his muse (and later, wife) Dorelia McNeill who he had first met in 1903 and who remained with him until his death in 1961. She appears in many of his large subject paintings of the period as well as his oil sketches of family life, the latter of which depict the serene-if-Bohemian domestic life they enjoyed with their ever-growing young family. His drawings in the fluid style of their execution in graphite most immediately reveal John’s genius, whether in the many portrait studies which capture her striking beauty to the full-length drapery studies which are nonetheless equally suggestive of her elegant physique. This drawing can be closely compared to Woman standing of c.1908 now in the Art Gallery of New South Wales (acc.no.295), also probably a study of Dorelia.
Malcolm Drummond (1880–1945)

A lady darning in an interior

Signed and dated l.r.: Drummond/1922; Oil on canvas laid to panel, 12 x 16 inches

Provenance: sold by Mrs Malcolm Drummond, Christie’s, 2nd March 1979, part lot 41

Women at work are a recurring subject in painting of the Camden Town group. Malcolm Drummond was one of the movement’s founder members, exhibiting with the group from their first exhibition in 1911. Together they made up what was arguably the first ground breaking and forward-thinking movement in British art of the twentieth century. Similar subjects were undertaken by Drummond’s friend and colleague Charles Ginner, who executed a painting of a dressmaking factory and another of a blouse factory. Drummond’s scene appears to be set in a more domestic interior, although like much of the best Camden Town painting, captures his sitter seemingly unaware.
Sir Stanley Spencer, RA (1891–1959)

Self portrait

Verso: a study for “Firebelt” for the Sandham Memorial Chapel, Burghclere

Pencil, 14¼ x 10 inches

Provenance: acquired directly from the artist by Ian Kellam in the late 1950s

This important double sided drawing was one of a number of works acquired from Spencer by the musician Ian Kellam towards the end of the artist’s life. Although the portrait only occupies the centre of one side of this sheet, it is captured with the same characteristic intensity that typifies so many of Spencer’s better known finished self portraits, some of which are now counted amongst his greatest works on paper. The presence on the verso of this sheet of a small but complete study for the much changed Firebelt panel from the artist’s great mural scheme for the Sandham Memorial Chapel at Burghclere also helps us date the drawing (and most probably the portrait) numbering it as one of only a few self portraits executed during his prolonged time working on the chapel project throughout the 1920s.
**Sir Gerald Kelly, PRA (1879–1972)**

*La Fontaine de Carpeaux, Paris*

With signature and date (1904) on reverse of panel and further inscribed with title

Olive on panel, 10½ x 8 inches

The present oil sketch was painted en plein air during Kelly’s time as a student in Paris from 1901 to 1904. There, under the tutelage of the Canadian painter John Wilson Morrice, Kelly worked outside producing a series of remarkably fresh impressions of the great city executed with a remarkable freedom and immediacy that strongly contrasts with the tighter technique of his work as a portrait painter. Kept by the artist privately, these paintings were first seen by the public in a retrospective of the artist’s work at the Royal Academy in 1957, a couple of years after Kelly’s retirement as that institution’s president.

Depicting maidens representing the four parts of the earth, *La Fontaine de Carpeaux* is one of the masterpieces of the great Parisian sculptor Jean-Baptiste Carpeaux and stands in the centre of Les Jardins du Luxembourg. Interestingly Kelly also owned a very similar view of the subject by Morrice painted in c.1902 which he donated to the National Gallery of Canada in the mid 1930s (inv.16786). The dark mahogany panel on which the picture is painted is probably part of one of Kelly’s old cigar boxes, which he used throughout his time in Paris to heighten the intensity of these works backgrounds and (perhaps) to avoid him having to acquire more expensive painters’ panels.
Gerald Gardiner (1902–1959)

A Cotswold Farm

Signed with initials and dated: GG/1945
Oil on paper, 12 x 16 inches
Provenance: Mrs P.E.Gordon-Marshall

Gardiner’s best work depicts the area of the Cotswold hills close to his home near Stroud in Gloucestershire. Painted on the eve of the end of the Second World War this optimistic view of a Cotswold farm is depicted in the warm, richly-coloured palette that is typical of this most appealing artist. A comparable work, Morning in January, is in the collection of the Royal West of England Academy where Gardiner was a member. A number of his works can be found in public collections in the United Kingdom, particularly at his closest significant public gallery, the Cheltenham Art Gallery and Museum.
In the 1930s Armstrong was a significant member of Unit One, a group formed by his fellow artist Paul Nash to promote modern art, architecture and design. The group had a significant role in organising the International Surrealist Exhibition in 1936 and it is perhaps for this reason that Armstrong’s work takes on strongly surrealist quality from the 1930s. As well as soon establishing himself as one of the most international British painters of his day, Armstrong enjoyed a particularly distinguished career as a designer working for most of Alexander Korda’s productions in the 1930s including Henry VIII, The Scarlet Pimpernel and Rembrandt and the whimsical English ballet Façade.

In The Seer, a solitary contemplative female figure leans on a Classical column and stares out onto a seemingly endless empty sea beyond. Painted in 1955, a year of great turmoil for Armstrong, it is one of a number of works from the period that dwells on the subject of voyage and departure. The primary inspiration for such work was the end of the marriage to his second wife Veronica Sibthorp in the same year and the move from Lamorna in Cornwall where the couple had lived for the previous ten years. Armstrong’s split from Veronica was a particularly antagonistic and unhappy one, exemplified by a number of relationships she had had, including one with the Welsh poet, Dylan Thomas. Armstrong was nevertheless able to direct his feelings into a series of great and monumental works of which The Seer is one. The artist returns here to the distinctive and original brushwork seen in his paintings of the mid 1940s, whilst maintaining oil, which had replaced tempera in about 1950, as his medium of choice. I am grateful to Jonathan Gibbs for his assistance in cataloguing this painting.
Graham Sutherland, OM (1903–1980)

**Picton**

Squared for transfer and numbered

Watercolour over pencil, 8 5/16 x 6 5/16 inches

Provenance: acquired directly from the artist by his friend the writer Giorgio Soavi

This watercolour forms part of a group of studies based on withered oak trees that Sutherland found by the estuary at Picton on his return there in the early 1970s. It became the subject of a number of major pictures and prints, including an etching of the subject and the lithograph, *La Foresta II* (1971–72). An etching of the present subject from 1973 bears particularly close comparison with the present work. Sutherland later wrote of this subject: “the trees are eroded by the tide and wind ... I suppose you would call them dwarf oaks. They have the most extraordinary beautiful, varied and rich shapes which detach them from their proper connotation as trees. One does not think of them so much as trees, more as figures; they have the same urgency that certain movements of figures can have in action” (The Listener, XCVIII, 1977, p. 231).
Alongside his prolific output as one of the twentieth century’s most enduringly popular British cartoonists, Lancaster’s larger scale watercolours and paintings reveal him to be an impressive painter on a larger scale (whether in his many theatrical designs to illustrations based on his many travels like the present work). Here, as so often in his work, its charm rests on the humour of its detail, the bustle of the crowd suggested by peoples’ heads peeping characteristically just above the lower edge of the painting.
John Piper, CH (1903–1992)
The Towers of Pagodaland
Signed, inscribed and dated (verso): John Piper/Pagodas/Covent Garden/1957
Watercolour, gouache and wax resist with collage, 35 1/4 × 29 inches

This is a backdrop design for one of one of Piper’s most colourful and vibrantly-quirky collaborations with his close friend, the composer Benjamin Britten. The artistic relationship between Piper and Britten is a particularly significant one from the perspective of both British art and music, with Piper designing the sets and costumes for most of the composer’s operas from The Rake of Scarcia in 1946 to his final stage work Death in Venice in 1973. The Prince of the Pagodas is Britten’s only ballet and was partly conceived by the choreographer John Cranko (with whom Piper also worked on a number of other projects). Although the first performance, particularly from a musical and choreographic perspective, met with mixed reviews, there can be little doubt of the colourful originality of Piper’s working designs. The inventive use of cut collage also looks forward to the artist’s original abstract work of the late 1950s and early 1960s.
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