THREE CENTURIES OF BRITISH ART
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Friday 30th September – Saturday 22nd October 2011

Shepherd & Derom Galleries

in association with

Nicholas Bagshawe Fine Art, London
Campbell Wilson, Aberdeenshire, Scotland
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EIGHTEENTH CENTURY

CAT. 1
Francis Wheatley, RA (1747–1801)

Going Milking
Oil on Canvas; 14 × 11 inches

Francis Wheatley was born in Covent Garden in London in 1747. His artistic training took place first at Shipley’s drawing classes and then at the newly formed Royal Academy Schools. He was a gifted draughtsman and won a number of prizes as a young man from the Society of Artists. His early work consists mainly of portraits and conversation pieces. These recall the work of Johann Zoffany (1733–1810) and Benjamin Wilson (1721–1788), under whom he is thought to have studied. John Hamilton Mortimer (1740–1779), his friend and occasional collaborator, was also a considerable influence on him in his early years. Despite some success at the outset, Wheatley’s fortunes began to suffer due to an excessively extravagant lifestyle and in 1779 he travelled to Ireland, mainly to escape his creditors. There he survived by painting portraits and local scenes for patrons and by 1784 was back in England. On his return his painting changed direction and he began to produce a type of painting best described as sentimental genre, whose guiding influence was the work of the French artist Jean-Baptiste Greuze (1725–1805). Wheatley’s new work in this style began to attract considerable notice and in the 1790’s he embarked upon his famous series of The Cries of London — scenes of street vendors selling their wares in the capital. It was through these that his reputation was assured. This series has been published in print form in many editions and is still highly popular today. Wheatley was elected A.R.A. in 1790 and a full academician the following year. His work is in numerous public collections, including Tate Britain, the Yale Center for British Art, The Metropolitan Museum of Art (New York), the National Gallery (Washington), Manchester Art Gallery, the National Portrait Gallery and many more.

This present picture is a charming and typical production from Wheatley’s later years. A rustic family prepare for their day’s work. The young mother, a milk pail in her hand, converses with her young son, who, to judge by his attire and accoutrements, is about to go out with his father for a day in the fields. The father is shown buckling a collar onto one of the heavy horses painted in the background. The younger child meanwhile tugs anxiously at her mother’s clothes — perhaps a bit disconcerted by her older brother’s purposeful air. As he did with his Cries of London, Wheatley gives the whole scene an air of serenity, which seems to raise the working figures above the menial nature of their tasks and imbue them with a sense of nobility.
Cosmo Alexander (1724–1772)

Cosmo Alexander was the son and pupil of John Alexander, an Aberdonian painter and engraver. He must be counted as one of the earliest established Scottish portrait painters and as such paved the way for Ramsay and Raeburn later in the century.

The defining factor in his life was his belief in the Jacobite cause. He participated in the 1745 Rising, after which he went to Rome to seek refuge. He stayed there from 1747 to 1751, painting portraits of members of the expatriate Jacobite community, including the family of Bonnie Prince Charlie. Alexander travelled throughout Italy and visited Paris before settling in London in 1754. A decade later, he visited the Netherlands, and in 1766, he embarked on an extended tour of the American colonies, where he once again found favour painting portraits of émigré Scots. He was the first teacher of the artist Gilbert Stuart, with whom he returned to Scotland in 1771.

This striking portrait of Madame Morehead is a particularly fine example of Alexander’s work. The date and inscription place this firmly amongst his sitters in Rome during his stay between 1747 and 1751. Researches into the still slightly mysterious Madame Morehead show her to have been in Paris in the early 1740s and in Rome thereafter. Her movements seem to mirror the movements of the Jacobite court very closely and so it is probably safe to assume that with her Scottish-sounding name (probably a derivative of Muirhead) and her peregrinations in Europe she was herself a supporter of the Stuart cause.

A letter from Horace Mann to Horace Walpole, writing from Florence and dated 7th May 1748 mentions her thus:

’We are expecting a famous Mrs Morehead who, it is probable, may cause some diversion. Her history you may have heard in England, and how she got into a great estate that belonged to a Mr Hunt who died in her company at Paris, and for whom she put on weeds on her return. I knew little of her in England more than having seen her once or twice at Mrs Strode’s where, I remember, just before I was to set out for Florence, she said, “Well, Sir, so you are going abroad, where you will become an ambassador or some great man. If I should make you a visit, what employment will you give me?” Upon which I promised her the first post under me, though I should be sorry she should insist upon the performance of it. She travels, I hear, with great magnificence, and is thought a great lady, which I must not contradict.’

A probable Jacobite, a probable adventuress and certainly a well-travelled lady, Madame Morehead continues to intrigue down the centuries.
cat. 3 (above)
George Romney (1734–1802)
Three studies for a female portrait
Pen and sepia ink, $\frac{5}{3} \times \frac{7}{3}$ inches
Provenance: Christopher Powney

cat. 4 (opposite)
James Gillray (1757–1815)
Angels and cherubs descending on a cloud
Pen and sepia ink, $\frac{4}{3} \times \frac{5}{3}$ inches
Provenance: with The Sabin Galleries, from the mid 1960s

The present rare example of an original drawing by Gillray appears to relate closely to another sheet of studies, at one stage in the collection of Frank A. Gibson and dated to c. 1796–97 (see James Gillray, Drawings and Caricatures, Arts Council, 1967, no. 138, plate 72).
James Ward, RA (1769–1859)
Study for 'A Poultry Market'
Signed with initials: JWD/RA
With a landscape study in pencil (verso)
Watercolour over pencil, 11 ⅜ × 8 ⅞ inches
Provenance: Peter Cochrane
This watercolour is a study for the central figure in James Ward’s major subject picture, A Poultry Market, which was engraved as a popular mezzotint by Ward’s brother William in 1803. As with most work of this date, Ward’s subject is a scene from everyday life, influenced in part by the work of his brother-in-law George Morland.

George Romney (1734–1802)
John Howard visiting a prison or lazaretto
Pencil, 7 × 9 inches
Provenance: Christopher Powney; from a sketchbook of c. 1793
Romney’s powerful drawings of the pioneering prison reformer John Howard visiting European prisons and lazarettos are amongst the most original and visionary works he produced. Although never resulting in a finished picture, numerous studies in wash, pen and ink and pencil exist, mostly executed from the middle of the 1780s through to the early 1790s.
Robert Edge Pine (1730–1788)

*Portrait of a Lady tuning a swan-necked Lute*

Oil on Canvas; 25 x 20 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 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.

Francis Sartorius (1734–1804)

*A Saddled Hunter in a Landscape*

Signed and dated 1756

Oil on Canvas; 25 x 30 inches

The name Sartorius is synonymous with sporting art in England and Francis Sartorius was the first of that family to develop a serious reputation as a painter. The father of John Nott Sartorius and grandfather of John Francis Sartorius, both good painters themselves, Francis was based in London and specialized in horse portraiture and both racing and hunting scenes.
CAT. 9

Sir Henry Raeburn, RA, PRSA (1756–1823)

Portrait of William Herries-Ker

Oil on Canvas; 29 1/2 × 24 1/2 inches

Provenance: By family descent to the Misses Herries-Ker, Kinmoum; Ichenbeuer Sale, New York, February 1872, bt Gillespie; Christie’s Sale, 23rd June 1916, lot 99, bt Tooth (£210); Christie’s Sale, 16th March 1956, lot 100, bt Lang

Literature: To be included in the forthcoming Complete Catalogue of the Paintings of Sir Henry Raeburn, being compiled by Dr. David Mackie, no. 451
This present portrait is an exciting discovery of a rare early likeness in oil of Isaac Ray (1807–1881), the famous American medical practitioner, now widely regarded as the ‘Father of Forensic Psychiatry’. Painted by the English artist William Sims, the portrait was for many years unrecognized. However, following recent cleaning and close scrutiny of the lettering on the spines of the books in the picture, there can be no doubt as to the identity of the sitter.

The brown book lying on the table, on which the sitter places a proprietary hand, is tooled in gold and reads: ‘The Medical ... of Insanity by I. Ray M.D.’ This inscription clearly identifies our sitter as Isaac Ray and the book is obviously his all-important work, published in 1838 (Boston) and 1839 (London) under the title A Treatise on the Medical Jurisprudence of Insanity. Additionally, the tooled letters on the brown book lying just behind the first book read: ‘... Farmer Animal Economy Vol II ...heep dog log ...Iry ...’ This in turn must refer to Ray’s earlier publication entitled Conversations on the Animal Economy – designed for the Instruction of Youth (Portland 1829). The other lettered book, bound in green leather on the top of the pile, has only the title ‘Botany’ visible. Isaac Ray is known in his early years to have written some material on the natural sciences, physiology and botany. He was also a reviewer of other writers’ works on these subjects. Thus the green volume on the table could either be a work by himself or indeed a work by another which he was studying.

A graduate of Phillips Academy (Class of 1822), Isaac Ray received his medical degree in 1827 from the Medical College of Maine (Bowdoin) and attempted to establish a general practice in Portland, Maine. When this venture failed, he moved to the coastal village of Eastport, where he practiced, taught, and wrote his Treatise on the Medical Jurisprudence of Insanity. After several years in Eastport, he was appointed Superintendent of the State Hospital for the Insane in Augusta in 1841. In 1845 he moved to Providence, Rhode Island, to supervise the building of the private Butler Hospital and became its first Superintendent. Prior to Butler Hospital’s receiving patients in 1847, Ray toured the asylums of Europe, reporting his findings in the American Journal of Insanity. In 1867, he moved to an active retirement in Philadelphia.

The Treatise on the Medical Jurisprudence of Insanity was very influential and was deployed effectively by defense lawyer Sir Alex Cockburn in the English trial of Daniel McNaughton in 1843. At the trial, Cockburn quoted extensively from the book, which rejected traditional views of the insanity defence based on the defendant’s ability to distinguish ‘right from wrong’ in favour of a broader approach based on causation.

One of the founding members of the Association of Medical Superintendents of American Institutions for the Insane, Isaac Ray served as President from 1855 to 1859. Between 1828 and 1880 (except for one year), he published at least one
article every year, mainly dealing with insanity and its legal implications. Ray also
published several important monographs, including Mental Hygiene (Boston, 1863)
and Contributions to Mental Pathology (Boston, 1873).
In 1868, the Superintendents’ Association adopted his ‘Project of a Law,’ which
recommended statutory enactment to secure the rights of the mentally ill and define
the civil and criminal relationships of the insane.
The artist William Sims was a good, professional painter, working in London
producing both landscapes and portraits. He is not known to have travelled to
America, so it must be assumed that the portrait was painted when Isaac Ray was in
Europe. Ray appears to have taken a trip across the Atlantic sometime between 1845
and 1847 in order to visit mental institutions. It must have been at some point
during those two years that he sat to Sims. There is a slightly inexplicable exoticism
to the setting Sims has given this portrait, with the backdrop of palm trees
suggesting a tropical or sub-tropical location. Biographers of Ray may know of some
specific journey that the medical man made which he asked Sims to hint at in the
portrait. However, it may just be that Sims, knowing Ray’s interests in botany and
the natural sciences, painted a mise-en-scène gleaned simply from a London botanical
garden – such as the then fast-developing Kew Gardens. Another prominent feature
of the painting is the elephant seal, attached to the end of Ray’s watch chain. Further
research may reveal the genesis of this slightly unusual artefact.

CAT. 11

English School c.1800
Portrait of a Young Boy with Portfolio
Oil on Canvas; 30 × 25 inches
Arab Mare and Foal

Signed with initials and dated 1825; oil on Canvas; 28 x 36 inches

Provenance: Lady Barbara Ponsonby (Lady De Mauley); by Descent to Claude A.C. Ponsonby; sold Christie’s, 13th March 1908, Lot 21; bought by a close relative; by descent.

Exhibited: Royal Academy 1874, Portrait by Sir Edwin Landseer RA, No. 185, lent by Hon. Ashley Ponsonby.

Frame: A spectacular 7.5 inch wide gilt plaster original, which makes the overall size of the object 47 x 53 inches

Note: Labels on the reverse of the frame – and indeed the 1908 Christie’s catalogue entry – refer to ‘A Portrait of An Arab Mare given to Lady Barbara Ponsonby (later Lady De Mauley) by Princess Charlotte’. Lady Barbara was the daughter of the Earl of Shaftesbury and married William Ponsonby, 1st Baron De Mauley. Princess Charlotte was the eldest daughter of George III. She became Queen of Wurtemburg and died in 1828.

One of the finest animal painters of any age, Edwin Landseer was the epitome of the prodigiously talented young artist. He had an extraordinary gift for draughtsmanship and drew animals to a near-professional standard from about the age of 14. At 14 he was accepted into the RA schools. His mentor B.R. Haydon both encouraged him to dissect animals to understand their anatomy perfectly and also, by his own example, instilled in the young artist the idea that an animal painter could also be a painter of the imagination. He was elected to full membership of the Royal Academy in 1831 and three years later he made the first of many visits to the Scottish Highlands. In depicting animals here in their natural setting he became closely associated with the 19th century vogue for all things Scottish. Queen Victoria, herself an ardent Scottish enthusiast, became a firm supporter of Landseer, purchasing and commissioning a number of pictures. Landseer painted a number of fine portraits as well as his animal paintings and he also designed sculpture. Memorable among these designs are the lions at the base of the Nelson monument in Trafalgar Square. He exhibited a substantial number of paintings during his lifetime, mostly at the Royal Academy and was knighted by Queen Victoria in 1850. His best known works are probably Dignity and Impudence, The Monarch of the Glen, and The Stag at Bay. He was offered the presidency of the Royal Academy in 1865, but declined the post due to failing health. He died in 1873.

Arab Mare and Foal, remarkably, was painted when the artist was still in his early twenties. From childhood he had shown a fascination with drawing animals and his early work is almost entirely concentrated on dogs and horses. This present painting shows how well he observed his subject. The grey Arab mare is shown at the point of backing away and simultaneously pulling up her head from the drinking position as though we, the viewers, have disturbed her. The depiction is completely accurate and tells us how closely the young artist must have studied horse movement. His unusual positioning of the younger horse behind, with his head turned towards the viewer, leads the eye cleverly away on a diagonal into the background, lending depth to the composition. At this point in his career, Landseer is free from any hint of the sentimentality in his subjects that has occasionally given rise to criticism. Here there is simply fluidity of brushstrokings, mastery of line and a supreme understanding of the horse in motion. Arab Mare and Foal must be considered as an early masterpiece by one of Europe’s greatest animal painters.
Samuel Alken (1784–1825)

At the Gallop

Pencil and coloured wash; 7 × 10 inches

Sam Alken was one of the famous family of sporting artists, originally from Denmark, who were a prominent force in that field right through the 19th century in England. Sam, who died relatively young, was the brother of Henry Alken Senior and thus the uncle of Henry Alken Junior. More prolific in watercolour than in oil, Sam characteristically worked with a soft pencil, delineated his horses with highly visible bone structure and was very sparing with his colouring.
Charles Towne (1763–1840)

Stout Defence

Signed; oil on Panel; 9½ × 12 inches

Charles Towne was a Liverpool-based animal painter of considerable skill, who painted mostly the dogs and horses of the Lancashire and Cheshire gentry of the day. Strongly influenced by George Stubbs, Towne also admired the work of Philip de Loutherbourg and of George Morland. His hallmark is the extremely precise handling of natural detail and of the hair and fur of animal coats. Both are in evidence here. It is also interesting to note that in this work he signs himself TOWN, a spelling he would change in 1799. Thus we can date our picture to the early years of his life.

James Sant, RA (1820–1916)

Study of a Young Girl

Signed with monogram; oil on Board; 6½ × 4½ inches

Provenance: Christopher Wood
William Mulready, RA (1786–1863)

**The Child Sitter**

Oil on Panel; 20 × 24 inches

Provenance: Charles J. Hargitt; With Leggatt Brothers by 1921; William Allen Hair (of Hull); His sale Christie’s 18 April 1924, Lot 159 bt Sampson; Private Collection, U.S.A.


Mulready was born in Ennis, County Clare in Ireland, the son of an Irish breeches-maker, who took the family to England in 1792. Show ing a precocious talent for drawing, he entered the Royal Academy Schools in 1800 at the young age of 14. His first attempts were at historical genre and landscape, but it was his domestic genre scenes that brought him to the public’s attention, resulting in election at the Academy as A.R.A. in 1815 and R.A. in 1816. He can be classed with Sir David Wilkie and Thomas Webster as one of the earliest and best exponents of this essentially Dutch-influenced style of painting. The Fight Interrupted (Victoria & Albert Museum) and Idle Boys (Private Collection) are amongst his best known examples in this vein. Later in his career his style changed. In subject matter his paintings became more imaginary and idealized. In technique they became more highly-coloured and are often cited as fore-runners of the Pre-Raphaelites. Of Mulready’s works John Ruskin wrote: ‘they remain in my mind as standards of English effort in rivalry with the best masters of Holland’.

The Child Sitter is at first glance a typical example of Mulready’s earlier genre painting. A young, sensitively depicted artist has come into a fairly humble house to draw a young girl. He has put his hat and gloves down and settles to his work. His sitter, a girl of some 6 to 8 years of age perhaps, poses awkwardly for him, twisting her feet in brilliantly observed embarrassment. An intrigued mother – a laundress or seamstress perhaps if we judge by the mise-en-scene – looks over the artist’s shoulder. Two boys on their way to or from school make up the group. There are typically Mulreadian passages of highly-detailed still-life painting. A dog and a cat, recognizable Mulready touches, are skilfully put in. A washing basket and a sewing basket also receive assiduous attention. We are looking at perhaps one of the earliest depictions of a 19th century genre painter at his trade. A style of painting that was just coming into fashion with Mulready right in the vanguard.

However, there is another, deeper layer to this picture, which in fact represents one of the more exciting discoveries about this artist in recent years. The discovery in this case is in the identification of the personages depicted in the scene. First, it has now become clear that the artist depicted must be Mulready himself. F.G. Stephens, writing the catalogue notes for this picture when it appeared in the Grosvenor Gallery Exhibition of 1888, already states that we are looking at an artist ‘whose face resembles Mulready’s’. However, when we set out to confirm this, most of the Mulready portraits that confront us show us the artist as he wished posterity to recall him – a man in late middle-age, stern, be-whiskered, often be-spectacled, the very essence of a successful member of the Victorian art establishment. Looking more carefully, though, we note in
there is a known picture by Mulready called rate disappeared very early on in the story. Some initial confusion arises here as Mulready’s ward. Mrs. Leckie’s husband James Leckie appears to have died or at any From there it is an obvious step to identify the girl in the picture as Elizabeth same. It can only be the same woman. 1826 and reproduced here. The facial expression is the same, the hairstyle is the same roof as the Mulreadys. Her likeness can now be confirmed as well. The woman who is known to have kept a lodging house in Kensington and not lived under the same. It is also apparent that the artist is a visitor in this scene and not at home. Again this points to Elizabeth Leckie, who is known to have kept a lodging house in Kensington and not lived under the same roof as the Mulreadys. Her likeness can now be confirmed as well. The woman in our picture is similar beyond coincidence to Elizabeth Leckie as she appears in Mulready’s drawing Mrs. Leckie and Paul Augustus Mulready (private collection), dated 1826 and reproduced here. The facial expression is the same, the hairstyle is the same. It can only be the same woman.

From there it is an obvious step to identify the girl in the picture as Elizabeth Leckie’s daughter, who was tellingly called Mary Mulready Leckie and was even Mulready’s ward. Mrs. Leckie’s husband James Leckie appears to have died or at any rate disappeared very early on in the story. Some initial confusion arises here as there is a known picture by Mulready called Father and Child, which is usually given the date 1828 and is traditionally supposed to represent James Leckie (Elizabeth’s husband) and their daughter Mary. However, if the date and titling of that painting are correct, it must have been worked from a much earlier drawing. Mary cannot have been a baby in 1828 as the descendants of Mary Mulready Leckie have a Mulready drawing of her dated 1834 (here reproduced), where she is clearly a woman in her late teens or in her twenties. Mary Leckie must then have been born around 1810. Therefore, as say a 6 to 10 year old, she could easily be the girl in our painting. Who else would fit the bill in a family setting where the adults are William Mulready and Elizabeth Leckie?

It would then follow that the boys in the painting are most probably two of Mulready’s own boys. These four were born between 1805 and 1809. If we date the picture around 1820, we are probably safe in assuming that the younger of the two in the picture, seemingly about 10 years old, must be Mulready’s youngest son John (b. 1809). The older boy, more adult in appearance, could be any one of the other three. However, looking at the above pencil drawing again, and noting in our painting the discrepancy in the two boys’ ages, Paul (b. 1805), about 15 at that time, seems the most likely candidate. 

If then we are looking at Mulready, his housekeeper/mistress, two of his boys and a girl widely thought to be his natural daughter, then the rather private nature of this picture’s life heretofore also becomes understandable. First, as Stephens notes in the Grosvenor Gallery catalogue of 1888, the picture is slightly unfinished. That would indicate that it was neither a picture painted to commission nor intended for public exhibition. Secondly, this personal feeling is further underlined when Stephens notes that it was ‘not before exhibited’ and ‘not in sale at Christie’s April 1864’. This latter was Mulready’s dispersal sale after his death. Accounts of Mulready’s life handed down a picture, as Heleniak observes, of a man almost obsessive in his desire to preserve his reputation as being of ‘sound moral character’ and to suppress any details of the ‘irregularities of his private life’. That being so, the existence of this painting must have been during his lifetime almost akin to unexploded dynamite. In his later years as a considerable figure in public life, Mulready could quite simply not have allowed this picture – a real exposure of his rather un-Victorian private life – to come to light. Not only does its non-appearance in public exhibitions during his lifetime become completely understandable, but it is highly likely also that he would have gifted it to someone in his close inner circle rather than instruct that it should be sold publicly after his death.

The Child Sitter thus emerges as a highly important document. On one level we are looking at a typically fine example of William Mulready’s early genre painting, treating rather appositely the actual subject of his trade and underlining his position as one of the earliest and best exponents of this art. But on another we are offered a unique insight into the private world of this strangely un-Victorian painter. Here is the artist in a completely unpretentious setting, surrounded by those dearest to him – his sons, his long-term companion Elizabeth Leckie and her – and in all probability his – young daughter. The year is close to 1820 – the period of the Regency or George IV in fact – and Victorian mores have yet to come into force. So we are looking intriguingly not at the finished public image of this highly successful Irish painter, who rose to the top of the British Victorian art establishment, but at the fascinating reality of his earlier life as he was making his way there.

Thomas Webster, RA (1800–1886)

Cottagers making Music

Signed with monogram; oil on Canvas; 20 × 24 inches
Exhibited: Possibly Royal Academy 1867, no. 371, Practising for a Village Concert

Thomas Webster was one of the best known Victorian genre painters. He was born in London where his father, a member of George III’s household, wanted him to be a musician. However, a meeting with the painter Fuseli changed his course and he became a student at the Royal Academy, winning a medal in 1824. He started his professional career as a portrait painter, but it was his scenes from contemporary childhood that met with considerable popular success. By the late 1830s he was devoting himself to this style, exhibiting at the Royal Academy, the Society of British Artists and the British Institution. He was elected to full membership of the Royal Academy in 1840. In 1856 he moved to Cranbrook in Kent, becoming the leader of the group subsequently known as the Cranbrook Colony. He was to remain there for the rest of his life, resigning finally from the Academy in 1876.

In stylistic terms, Webster could be said to be a devoted disciple of Sir David Wilkie and William Mulready. Those two artists, looking intently at the precedent of the Dutch 17th century peasant painters, had given birth to a British school of genre painting at the beginning of the 19th century. Webster was a key figure in carrying this new tradition forward. Acknowledged as the leader of the Cranbrook Colony, he was in turn to be influential on the younger painters of the group such as F.D. Hardy, A.E. Mulready, G.B. O’Neill and J.C. Horsley. His best known paintings are perhaps In Sickness and in Health and The Village Choir, both now in the Victoria and Albert Museum. Both of these scenes deal with the simple, unaffected nature of rural life, which was very much the intended theme of all of the Cranbrook group. Cottagers making Music is close in spirit to The Village Choir and probably consciously echoes David Wilkie’s by then famous painting The Blind Fiddler as well. Finely detailed and inviting the viewer to admire the unsophisticated charm of its subject matter, Cottagers making Music is one of Webster’s archetypical paintings from his Cranbrook period.
Gilbert Stuart Newton, RA (1794–1835)
Study for ‘Captain Macheath Upbraided by Lucy and Polly’
Oil on Board; 9 × 7 inches

Gilbert Stuart Newton was a highly gifted artist whose promising career was cut short by his death at a young age. Born in Halifax, Nova Scotia, Newton trained originally with his uncle the celebrated American artist Gilbert Stuart, before travelling through Italy and France and finally on to London, where he entered the Royal Academy Schools. Newton was elected an A.R.A. in 1828, and a full Academician in 1832. Shortly thereafter, the artist suffered a mental breakdown which led ultimately to his death in 1835.

The present work is an oil study for a painting exhibited at the Royal Academy in 1826 entitled Captain Macheath Upbraided by Lucy and Polly, a scene from John Gay’s The Beggar’s Opera (1728). Comparison with the finished work, now at the Yale Center for British Art in New Haven, Connecticut, shows marked adjustments to the compositional structure of the painting, suggesting that Newton experimented freely with various ideas for the composition before settling on the final version.

This is entirely in keeping with Newton’s working methods, as recorded in contemporary accounts. In their important text A Century of Painters of the English School (1866), Richard and Samuel Redgrave noted that Newton was not prolific, and ascribed this to the fact that he only ever arrived at the completion of a picture ‘after many changes and much elaboration.’ Similarly, the artist Charles Robert Leslie, a close friend of Newton’s, described how one could visit Newton’s studio on subsequent days only to discover that the best part of a picture on the easel could have been ‘expunged and repainted’ in the 24-hour interim.

Leslie commented further that:
‘... so great is [Newton’s] facility that he never hesitates to dash out a figure or a group; and ... if one of his figures on the surface of his canvas could be scraped off, we should find half a dozen under it, or might detect six legs to one man, four painted and covered over before the artist had adopted the last pair.’

The present study clearly documents this practice and offers a tantalizing glimpse into the workings of an artist whose coin is rare indeed.
Mother and Child probably dates from around 1855. It bears close similarities to A Writing Lesson (sold Sothebys, Scott Collection for £79,000) of 1855 in which a young father teaches his daughter how to write in a cottage interior. A Writing Lesson shares the same tiled floor as our picture and places a similar pitcher on the floor.

Collinson was one of the seven founders of the Pre-Raphaelite Brotherhood. Born in Mansfield, the son of a bookseller, he joined the RA Schools and in 1847 his first exhibit attracted the attention of Rossetti. He was invited to join the Brotherhood, met and became engaged to Christina Rossetti but entered Stoneyhurst monastery in 1850. He failed to complete his novitiate and returned to painting in 1854.
CAT. 22

Thomas Woolner RA (1825–1892)

Portrait of Thomas Carlyle

White plaster medallion, head profile facing right, in a roundel
9¾ inches in diam.


Thomas Woolner was one of the founder members of the Pre-Raphaelite Brotherhood. He first met Rossetti in 1847 and by 1850 was contributing to the Germ. In 1852 he emigrated to Australia, he returned two years later to make his living as a portrait sculptor. Thomas Carlyle approved of the Pre-Raphaelites and their early work owes much to his high moral ideas. He had an extraordinary influence on the thinking of many of his contemporaries and was historically an important figure in the politics of Victorian England. This medallion was described by James Froud, Carlyle’s biographer to be ‘by far the best likeness of him in the days of his strength’.

CAT. 23

Henry Stacy Marks RA, RWS, HRCA (1829–1898)

Puritan Barracks

Signed and dated 1856 and signed and inscribed verso
Oil on canvas
17 ¼ × 14 ¼ inches
Provenance: J. Cocker, Birtdale

Marks was an historical genre and literary painter although he is probably best known for his paintings of animals. He was a founder member of the St John’s Wood Clique and a notorious joker. Ruskin reproved him for ‘that faculty’ which he said impeded his progress as an artist. He was still prolific and popular being elected an RA in 1878.
CAT. 24

William Powell Frith RA (1819–1909)
Faraway thoughts
Signed, oil on canvas; 13 × 11 1/2 inches

Frith was one of the most important artists of the Victorian era, with a catalogue of iconic paintings that include The Railway Station (1862), Derby Day (1858) and Ramsgate Sands (1854). The model is believed to be one of his daughters.

CAT. 25

Anon, English School circa 1900, After Sir John Everett Millais
The Order of Release, 1746
Oil on board, arched top; 45 1/4 × 11 inches

This version is by an unknown copyist. The original, of 1853, hangs in Tate Britain.
**Ford Madox Brown (1821–1893)**

*The Expulsion from Eden*

With inscription ‘... for glass ... expulsion from Eden ... Ford Madox Brown’ on the frame. Pencil and grey wash on buff paper, in the original William Morris frame; 38½ x 20 inches

Provenance: The Artist and thence by descent


The present drawing appears to be an autograph tracing of the cartoon for part of the apse window in Holy Trinity Church, Meole Brace, Shropshire. It was designed in 1869 and made by Morris, Marshall, Faulkner & Co in 1870. Another version of the present drawing is in the Beaverbrook Art Gallery, Fredericton, Canada. In their catalogue Douglas Schoenherr points out that the figures of Adam and Eve are portraits of Madox Brown and his wife Emma and the two flanking angels portraits of their daughters Lucy and Catherine. It is most rare to find the drawing framed in its original Morris and Co Frame.

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**Walter Crane RWS (1845–1915)**

*Summer*

Inscribed as title; brush and sepia ink over pencil; 21 x 11½ inches

Provenance: with Hartnoll and Eyre Ltd, London.

Crane is an important artist in late 19th century British Art particularly for his associations with book illustrations and the Arts and Crafts movement. Although he was aware of the work of the PRB he didn’t meet Burne-Jones and William Morris until 1871. Burne-Jones was to become a major influence on his work. Primarily he considered himself a painter although he was also a designer of stained glass, textiles, wallpaper and ceramic incorporating aesthetic ideals in his work. The model and pose in *Summer* was repeated by Crane in other works.

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**Louis Fairfax Muckley (1862–1926)**

*Spring*

Signed; pencil, watercolour and bodycolour heightened with white and gum Arabic; 28½ x 10 inches

Louis was a member of the Birmingham Group of painters associated with the Pre-Raphaelite movement who included Gaskin, Gere, Southall and Payne. They were influenced by Burne-Jones, who was himself from Birmingham, and held the post of President of the RBBA in 1885. Around this time Muckley would have no doubt met Burne-Jones whilst he was studying. Muckley chose to exhibit at the New Gallery where the aesthetic movement was prevalent and this aestheticism is apparent throughout his work. Pictures by the artist are now rare as he was not prolific, some examples can be seen in the few book illustrations that he completed which include Spenser’s Faerie Queene published by Dent in 1897.
CAT. 29

Simeon Solomon
In the Temple of Venus
Signed with monogram and dated 1863; oil on canvas, 9¾ × 7 inches
Exhibited: Love Revealed, Simeon Solomon and the Pre-Raphaelites, Birmingham Museums and Art Gallery, 2005 no. 72

Subjects like In the Temple of Venus were being painted by Solomon’s friends and contemporaries with Poynter and Alma Tadema two such examples. Subjects of ancient Greece and Rome were to become commonplace on the walls of the Academy in the second half of the 19th century. Solomon is no exception in using his subject to titillate his audience, with the girl’s exposure of her breast under the pretext of classical costume and historical reconstruction.
CAT. 30

Dante Gabriel Rossetti (1828–1882)
The Blessed Damozel, a Study
Pencil on paper; 13 × 9½ inches
Provenance: J.A. Fuller Maitland (for another work from the same collection, see Surtees, n.207D); with Christopher Wood, London; Terence Rowe, London

Rossetti painted two versions of *The Blessed Damozel*; pairs of lovers embracing appear in the background for Mr Graham’s commission (finished 1877), but not in Mr Leylands (1879). In the latter he substitutes two angels heads. This study is for the first commission and dates circa 1876.

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CAT. 31

Reginald F. Hallward (1858–1948)
St Cecilia
Signed with monogram and dated 1895–1897
Oil on panel; 32 inches in diam; in an artist designed frame

Hallward was a painter, illustrator, decorator and designer of stained glass. He studied at the Slade, the Royal College of Art and South Kensington Schools. He is best known for running the Woodlands Press at Shorne, near Gravesend where he produced books by himself and his wife Adelaide Bloxham. They employed the artist James Guthrie with whom they worked closely. He exhibited at the Arts and Crafts Exhibition Society and the Grosvenor Gallery. He lived in Hammersmith. His work shows an affinity with Edward Burne-Jones.
Sir Joseph Noël Paton, RSA (1821–1901)
The Valley of the Shadow of Death
Signed with a monogram and dated 1866
Oil on canvas; 12 × 7 ½ inches
Provenance: Mrs Turnbull, Bolton, England; Peter Nahum, London by 1989; Schaeffer Collection, Australia

Paton’s religious pictures were very highly thought of in his lifetime. In 1895, the Art Journal wrote of his ‘later and more matured period’ when he produced ‘those profoundly thoughtful works which are, perhaps the most striking characteristics of his genius, and with which his name in future times will be chiefly associated, as they are so associated in the public mind at present’. The large versions of these pictures were ‘sent on tour with footlights and a lecturer, attracted great audiences and secured a long list of subscribers for reproductions. They were a solace to many serious-minded people, and afforded the popular preacher many a coloured text’.

The format and style of the present picture suggest that it was conceived as an idea for a bigger painting, but there is no evidence that it was ever enlarged. The unclothed female figure, despite its religious purpose, would have offended the sensibilities of the non-conformists, Paton’s main audience. Indeed Paton probably never exhibited the painting. The image reveals the latent vein of eroticism which underlies Paton’s work, and which comes to the surface only in his sketchbooks and in the cavorting fairies of Oberon and Titania (National Gallery of Scotland) and similar works.

To modern eyes, this small painting has greater visual attractiveness than Paton’s large religious works. As the Dictionary of Victorian Painters states, these ‘move towards a cold and academic style often compared to the Nazarenes. The sketches for these late works – usually in brown monochrome – are often livelier and more interesting than the finished picture’.
Sir Edward Coley Burne-Jones Bt. (1833–1898)

The Lovers – A Study for the unfinished work The Fates
Oil on Canvas; 21 × 12 inches
Provenance: With the James Coats Gallery, New York; Dr & Mrs Crawford J. Campbell; Sotheby’s New York 2 April 1976, lot 180; Private Collection, USA

Edward Burne-Jones is without doubt the most important artist in the later phase of England’s Pre-Raphaelite movement and was an artist of enormous influence both at home and abroad.

During his education at Oxford in the early 1850s Burne-Jones met William Morris and the pair of them came under the influence of Ruskin and Rossetti. Rossetti became a special hero for Burne-Jones instilling in him a love of all things medieval. By the late 1850s and early 1860s he became a partner in William Morris’ firm Morris, Marshall, Faulkner, concentrating much of his work into the design of stained glass and many other forms of decorative art. In the 1860s and again in the 1870s Burne-Jones visited Italy on a number of occasions and it was there that he

Augustus Leopold Egg, RA (1816–1863)

Contemplation
Signed; Oil on Canvas; 14 × 11 ½ inches
Provenance: With J.S. Maas & Co; Christopher Forbes Esq; Private Collection

The son of a rich gunsmith, Egg studied at Sass’s and the Royal Academy Schools. In the 1840s and 1850s he was a member of The Clique with John Philip, Richard Dadd, Henry Nelson O’Neil and William Powell Frith. His subjects were primarily taken from English history and literature, especially Shakespeare, Scott and Le Sage. Although this was a genre that had already been popularised by Charles Robert Leslie, Egg’s technique was more robust and colourful, and his treatment was less sentimental. In his later period, Egg was influenced by the Pre-Raphaelites, to whom he gave advice and encouragement. In 1862 he undertook one of his most well-known works The Travelling Companions (Tate Britain, London) which shows his awareness of the Pre-Raphaelite techniques, and his interest in painting scenes of contemporary life.

The present work is a charming example of his genre painting on an intimate and domestic scale and shows the influence of the Pre-Raphaelites in his use of a white ground, the vivid colours and acute observation of nature. Egg has captured the pained and distant expression of this young girl who has received news of the death of a loved one, conveyed to her by the letter she holds in her right hand, which is edged in black. He has gently depicted this poignant moment in an intimate and private composition without resorting to the over-sentimental or overtly emotional expressions sometimes employed by lesser Victorian genre painters.
absorbed first hand the work of the old masters – in particular Giorgione, Mantegna, Botticelli and Michelangelo. But it was in the 1870s and particularly at the opening exhibition of the Grosvenor Gallery in 1877 that Burne-Jones’ work caught the public imagination. His mature style, a combination of the imaginations of Rossetti and William Morris and the technical execution of the Italian Old Masters, catapulted him to a new status as the star of the Grosvenor Gallery, the key venue for adherents of the Aesthetic Movement. From that moment on he was recognized as one of the leading artists in the country. He showed thereafter with the Grosvenor Gallery and then with its successor the New Gallery and briefly with the Royal Academy, where Lord Leighton had persuaded him to accept the status of A.R.A. International success came too when King Cophetua and the Beggar Maid brought him to the attention of a European audience at the Exposition Universelle in Paris in 1889. He became something of a revered father figure for European Symbolist artists and even influenced the young Picasso in Barcelona. He was created a baronet in 1894 and died in 1898.

This beautiful oil sketch of a male and female figure has for many years remained as an undocumented work by Burne-Jones – usually being referred to merely as an ‘Allegorical Subject’. Recent research however has identified it clearly as one of the few works in oil Burne-Jones executed for a composition he called The Fates in 1865. Birmingham Museums and Art Gallery hold a number of related sketches in ink, chalk and pencil for this envisaged picture and it becomes clear looking at them that this work was a more developed move to realize that composition. The picture was intended to have shown the figures of the Three Fates seated above the two figures of the lovers. The Fates spin, measure and cut the thread, which equates in Greek and Roman mythology to the predestined lifespan of mortals on earth. Below them the entwined lovers walk, unaware of how their lives are controlled from above. The early history of our picture is uncertain, but it is interesting to note that a considerable time ago – and most probably in the artist’s lifetime – it has been taken off its original stretcher and lined onto a second canvas enabling the edges of the initial canvas to be laid flat and incorporated into the picture. It would seem sensible to conjecture that this was the artist himself, widening the painting to incorporate some new compositional idea.

The end product may not have been realized, but we are still left with a brilliant example of Burne-Jones’ figure work from that period of his life. The beautifully rendered torso of the female figure is testament to the new assuredness with which the artist was treating figures following his second trip to Italy in 1862. Similarly the juxtaposition of the two bodies speaks of a new sophistication in his compositions and seems to hint at some of the artist’s great works to come – Perseus and Andromeda particularly. This unfinished but highly dexterous oil sketch shows us the tangible working methods of one of England’s great masters of 19th century art as he begins to translate a work from its initial conception in pencil and chalk to a fully finished oil painting.
Robert Walker Macbeth, RA, RI, RE, RWS (1848–1910)

His Last Copper

Signed with initials; oil on Board; 10 X 14 inches

Robert Walker Macbeth was a Scottish-born painter of figure subjects and rustic genre scenes. He was born in Glasgow, the son of the Scottish portrait painter Norman Macbeth, and came to London to study painting. One of his younger brothers, Henry, was also an artist, changing his name to Henry Macbeth Raeburn to avoid any professional confusion. Robert Macbeth worked initially as an illustrator for the Graphic before exhibiting at the Royal Academy, the Royal Institute and the other major public London venues. The majority of his output is concerned with scenes from the everyday lives of working men and women – predominantly those making their living from the land. To that end he painted particularly in the Lincolnshire and Somerset countryside. His work can be compared to that of George Hemming Mason and Frederick Walker, both of whom influenced him considerably. James Caw in his Scottish Painters even compares Macbeth’s work to the novels of Thomas Hardy.

His Last Copper is typical of Macbeth’s work in that it shows him at work with his usual subject matter. The flat landscape and the ferry indicate that we are in the Lincolnshire fens. The impoverished, itinerant fiddle player, who opens his palm to show the last coin that remains to him, places Macbeth firmly amongst the British social realist painters of the day. His treatment of the subject treads a carefully balanced course. Sympathy for the lot of the rural classes is elicited, but with minimal sentimentality. The setting is totally believable, totally realistic. His contribution to this school though is not only as an oil painter, but also as an etcher. Interestingly, ‘His Last Copper’ was the title of one of his etchings, shown in the Royal Academy in 1890 and sold for the benefit of the Artists’ Benevolent Fund. It is probably safe to assume that this present oil painting, pleasingly sketchy and small in scale, is his first attempt at this subject.
**Cat. 36**

**William Holman Hunt, OM, RWS (1827–1910)**

Study for ‘One touch of nature’

Pen and sepia ink with pencil, 6 × 4 1/4 inches

Provenance: by descent from the artist’s family to Hilary Holman Hunt; bought Christie’s, 28 July 1965 by the Hon Christopher Lennox-Boyd


The passage is a quotation from Shakespeare’s play Troilus and Cressida and a private meditation by the artist on family life. Holman Hunt’s own family are the models for the drawing, the child to the left of the roundel depicting his daughter Gladys. The tondo is based on similar reliefs by Luca or Andre Della Robbia (examples of which were in the artist’s own collection), but the Madonna on the roundel is a portrait of Holman Hunt’s wife. The age of Hunt’s daughter in this drawing helps to date the work to c. 1878.

**Cat. 37**

**Charles West Cope, RA (1811–1890)**

Standing female nude, study of Eve holding an apple

Signed and dated: March 1853/C.W. Cope ra.; pen and sepia ink, 12 × 8 inches
John Singer Sargent, RA (1856–1925)
The Crucifixion
Plaster, partially gilded and painted; 32 × 24½ inches

The present work is a model for a sculpture created for display in the Boston Public Library. The finished crucifix in high relief forms the centrepiece of Sargent’s mural Dogma of the Redemption, installed in 1903 on the south wall of the Library’s upper staircase hall. Sargent’s scheme of decoration, for which he also designed the architectural enrichments and the lighting, tells the story of the Judaic and Christian religions. On the north wall Sargent depicted the suffering of the Jews at the hands of the Egyptians and the Assyrians. The matching lunette on the south wall represents the Trinity behind the relief sculpture of the Crucifixion, representing man’s redemption through the sacrifice of the Saviour. Sargent was commissioned to decorate the hall in the spring of 1890 by the Trustees of the Library on the recommendation of the architects Charles F. McKin and Stanford White, who were friends of the artist. Although he had little previous experience in sculpture or in mural art, Sargent eagerly took on this enormous challenge which occupied him for nearly thirty years, and which he regarded as his greatest artistic achievement.

The sculptures, like the murals, went through a long process of gestation and were the subject of intensive designs and maquettes. The present maquette for the crucifix must have been produced early on in the process of design. Like the final relief, but on a smaller scale, it is in plaster, the head painted and gilded.

The exact provenance of the present sculpture is unknown, although it is very likely that it was a gift from Sargent’s sister Violet (Mrs Francis Ormond) to the Community of the Resurrection, an Anglican order at Mirfield, West Yorkshire, in the mid-1930s. Mrs Francis Ormond is known to have gifted an oil of the crucifixion to the Community in 1936. Sargent was extremely proud of the final design of the crucifix, creating smaller bronze casts for friends; one of these is in the Tate Gallery. A full-scale bronze cast was given by the artist’s sisters to St Paul’s Cathedral, where it remains today as a memorial to the extraordinary talent of this exceptional artist.
Arthur Hardwicke Marsh ARWS (1842–1909)

Girl with Daffodils

Signed; watercolour; 26 1/4 x 20 1/2 inches

Marsh was a member of the Cullercoates community of artists. Cullercoates was a bohemian centre in the north east of England that flourished between 1842–1909 and counted Winslow Homer and Frank Holl amongst its members. Marsh came from London where he was a genre painter working mostly in watercolour. He exhibited over 100 works at the Old Watercolour Society as well as Exhibiting at the RA. Much of his work centres around daily life in the north east particularly scenes of the fishing community.

Walter Field ARWS (1837–1901)

A Poppy Field

Signed; oil on canvas; 13 x 21 1/4 inches

Field painted landscapes and country scenes not far from his home in Hampstead, he worked in the Thames Valley and on Hampstead Heath itself. A Poppy Field is slightly different from his usual depictions and bears comparison to the work of the Irish artist Andrew Nicholl who was exhibiting at the RA in London up until 1854 and famous for painting wild flower meadows. Field’s work is executed with a high degree of technical skill and is an example of the ‘truth to nature’ that Ruskin would have been championing at the time.
Walter Greaves (1846–1930)

Nocturne: Chelsea Reach

Signed and dated: W. Greaves 1872; oil on canvas, 20 × 24 inches

Provenance: purchased by Philip H. Rosenbach from William Marchant, The Goupil Gallery, at Walter Greaves’s 1911 exhibition; the Rosenbach Museum and Library, Philadelphia, deaccessioned in 2010

From a family of Thames boatmen, Walter Greaves, a totally untrained artist, holds a central place in the creation of some of most important paintings in Western art from the later nineteenth century. Greaves’s father had been J.M.W. Turner’s boatman on the Thames in the early part of the nineteenth century and in 1863 Walter met the great American painter James Abbott McNeill Whistler. Greaves appears prominently in the foreground of one of Whistler’s first great views of the Thames, Brown and Silver: Old Battersea Bridge of 1863 (Addison Gallery of American
This marked the beginning of an extremely close association between the two men, Greaves becoming Whistler’s studio assistant, mixing his paints, preparing his canvases and taking him out at night on his river boat to observe parts of the London river Greaves knew so well. The result of these trips were Whistler’s great nocturnes, including *Nocturne: Blue and Gold, Old Battersea Bridge* (1871–77) and *Nocturne in Blue and Silver* (1872–78). Walter and his brother Henry also collaborated with Whistler in his great Japanese-influenced decorative scheme for Frederick Leyland in The Peacock Room and specifically applied the gold to *Harmony in Blue and Gold: the Peacock Room* (the entire scheme is now in the collection of the Freer Art Gallery, Washington D.C.). Greaves’s work remained very close to that of his master at this date, both in his nocturnes, etchings and pastels (many of which display something of the Japanese influence central to Whistler’s portraits and figurative work from the same time). By the end of the century Whistler had dropped Greaves. When in 1911 (the date the present nocturne was bought) William Marchant launched a major exhibition at the Goupil Gallery rediscovering Greaves and suggesting that there was a far more significant mutual influence between the two artists, Whistler’s self-appointed biographer Joseph Pennell accused Greaves of plagiarism, condemning his art once again to obscurity. Despite widespread support from artists such as Augustus John, Walter Sickert and William Nicholson, Greaves was to die penniless in 1830. Today Greaves’s reputation is slowly and finally being rebuilt and the importance of his work enjoying a long overdue reassessment. Greaves’s dating remains notoriously unreliable (he appears to have guessed when he painted many of his pictures), but there is little doubt that many of his own nocturnes were executed alongside those of his master and can at their best show an inspiration and originality that are close to Whistler himself, as well as serving as a perfect portrayal of the tones and shades of a river that Greaves knew better than any artist of his age...
**Cat. 44**

**Mark Fisher, RA (1841–1923)**

*Studies of cattle in a wooded landscape*

Oil on canvas, 14 × 20 inches

Provenance: acquired from the artist’s daughter, Margaret Fisher Prout, R.A. by her friend, the artist Anthony Devas, A.R.A., by descent to the daughter of the artist Kenneth Rowntree

The American-born painter Mark Fisher was one of the most widely admired painters of the Edwardian period, known for his spirited plein-air depictions of the English countryside. This charming oil sketch was acquired from Fisher’s studio after his death by the painter Anthony Devas, who was a close friend of Fisher’s artist-daughter Margaret Fisher Prout. It is typical of the free and painterly studies that were worked up into Fisher’s later larger scale paintings. Sir George Clausen said in a memorial tribute to Fisher, that his work always strove to have ‘breadth of life’ (whether in) ‘the sky, the trees, the beasts of the field’ his work was no mere ‘record of facts, but as expressing his own sense of their vitality and beauty under the conditions of light and air’. (Memorial Exhibition of works by Mark Fisher, Leicester Galleries, 1924, appreciation by G. Clausen, p. 9.)
Graham Sutherland, OM (1903–1980)

*View down a lane in Pembrokeshire*

Gouache and watercolour over pen and ink and pencil, 8 x 6 inches

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

Sutherland forms a beautifully balanced abstract from the shapes and contours of the Welsh landscape in this remarkably vibrant sketchbook sheet. There are a number of close similarities between this study and his Pembrokeshire landscape *Road at Porthclais with setting sun*, now in the National Museum of Wales (acc. no. 2267). Sutherland’s paintings of the Welsh countryside are considered amongst the most original and visionary in the history of British landscape painting.
**Frank Cadogan Cowper RA (1877–1958)**

**Portrait of Elizabeth Witts, daughter of General F.V.B. Witts C.B.E., D.S.O., M.C.**

Signed; oil on canvas; 73 × 51 inches

Exhibited: London, Royal Academy, 1955 no. 343

Cowper was a man who should have been born fifty years earlier, had he been he would almost certainly have been asked to join the Pre-Raphaelite Brotherhood. Scott Buckle wrote recently of the artist that ‘Cadogan Cowper’s art is undergoing something of a renaissance. His unique oeuvre is gradually being reappraised and his most distinctive artworks are beginning to be fully appreciated once again. He is no longer unjustly seen as a remnant of a bygone age, but as a highly inventive and creatively talented individual who remained true to his own personal vision, regardless of whatever fads or conventions the rest of the art world had decided to follow.’ The Mercilès Beaute was painted in 1907 and is typical of the artist’s work at this time. He borrowed Alma Tadema’s ring to copy the stone for the Onyx setting in the girl’s crown.

**Frank Cadogan Cowper RA (1877–1958)**

**The Mercilès Beaute**

Signed and inscribed ‘your eyen too wol sle me sodenly/ I may the beaute of hem not sustene/
so I woundeth it through-out my herte kene’ and signed and inscribed on a label verso.

Watercolour; 11 × 17½ inches

Provenance: Charles H. James Collection.

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**Dorothy Carleton Smyth (1880–1933)**

**A Sailor**

Signed and dated 1923; oil on canvas; 27 × 24 inches

The Glasgow Girls Dorothy and Olive Carleton Smyth both trained at and indeed taught at the Glasgow School of Art. Dorothy worked there from 1914–33. They shared a visionary style in their early work with Dorothy specialising in book illustration and theatre costume design. A Sailor is completely different from her illustrative style, here she vigorously uses her brush to give the portrait instant swagger, breathing life into the subject in a wonderful informal way. It in fact depicts her neighbour Robert Harris who was captain of the ‘Empire Mace’. Harris led the charge of boats on D-Day towards Golden Beach. The ship came through with remarkably few casualties and he was mentioned in dispatches to the King for his services.
CAT. 49

Charles Sims RA (1873–1928)
In the Garden of the Hesperides
Signed, oil on panel; 11 × 19 1/2 inches

Sims studied at the National Art Training School and in Paris and the RA. In 1903 he returned to Paris working under Baschet. He exhibited widely, often in a classical theme. He was elected RA in 1915 and he was keeper of the Royal Academy from 1920–1926, but resigned as a result of mental illness. In 1928 he committed suicide. Our painting is probably an early work, here he uses a strong design element that links his painting with an interest in William Morris and the Arts and Crafts movement.

CAT. 50

Arthur Melville (1855–1904)
Life Study II
Oil on canvas; 30 1/4 × 20 1/2 inches
Provenance: with Fine Art Society, London

Melville was a leading member of the Glasgow Boys whose work was recently reappraised in the exhibition at the Royal Academy, London earlier this year. Life Study II is an early academic study. He was to develop his style with a brilliant and quite individual impressionist approach that has had many imitators. Among those influenced by Melville were Brangwyn, Brabazon, Watterson Herald and many others.
CAT. 51
Edward Gordon Craig (1872–1966)
An elegant lady in an ‘Art Nouveau’ dress
Wash over pen and ink, 6¼×4¼ inches
Provenance: The Piccadilly Gallery, London, acquired directly from the artist's family
As well as being one of the twentieth century's most significant theatrical practitioners, Gordon Craig was an outstanding artist who excelled particularly at printmaking and book illustration and design. His interest in graphic art was particularly fostered by James Pryde and William Nicholson both of whom taught Craig and something of their influence is evident in the present work.

CAT. 52 (PAGE 78)
Victor Hume Moody (1896–1990)
The Judgement of Paris
Oil on canvas; 34×30 inches
Provenance: By direct descent to the Artist's daughter and sold by her executors.
Victor Moody was trained at Battersea Polytechnic and The Royal College of Art under William Rothenstein. Rothenstein was principally a figure painter and encouraged Moody in this direction using early Italian Renaissance as his source. This along with other influences such as the Pre-Raphaelites was to shape Moody's work in the future. His pictures rely heavily on the past but he pulls them very much into the twentieth century with his composition and sensual figure painting. There have been several one-man shows of his work and he has also been included in a number of surveys of twentieth century British Art including the recent show 'Counterpoint Modern Realism 1910–1950' at the Fine Art Society, London. Moody spent much of his life teaching; he was the head of the Malvern School of Art for many years.

CAT. 53 (PAGE 79)
Agnes Clara Tatham (born 1893)
Perseus with the Head of Medusa
Signed; oil on canvas
29½×17¾ inches
Provenance: The Piccadilly Gallery, London, acquired directly from the artist's family
Tatham was born in Abingdon, Berkshire. She studied art at the Byam Shaw School of Art, Vicat Cole School of Art and at the RA Schools where she received several medals for painting. She painted in oil and tempera and exhibited widely. She was an illustrator and worked on a number of children's books. She set up her own art school with Elsie Gledstanes and Alice Burton called the Unique School for Children's Art, in London.
CAT. 54

Frederick Caley Robinson ARA, RWS, RBA (1862–1927)
The Cat plots against the Children
For the Blue Bird by Maeterlinck, 1911, p. 32
Signed and dated 1911; pencil and watercolour; 18 x 13 inches
Provenance: with the Fine Art Society, London, May 1985; Leicester Galleries;
presented to Red Cross Sale, Christie’s 20 April 1918, lot 1821

The subject is taken from Maurice Maeterlinck’s The Blue Bird: a play in six acts,
published by Methuen and Co Ltd in 1911. The story concerns two children Tyill and
Mytiill on their travels through various fairy infested kingdoms in the pursuit of
happiness. Caley Robinson’s style was influenced by the paintings of Rosetti, Burne-
Jones and Watts. He often painted in tempera in a distinctive linear style.

CAT. 55 (PAGE 82)

Samuel Webley (1877–1956)
Songbirds
Oil on gilded panel; 8 3/4 x 6 1/4 inches

Webley was self-taught, he was both a landscape and figure painter. He often painted
his landscapes with a surreal luminous quality that set them apart from the more
traditional landscape painters. His figure work tends to have a symbolist edge to it
and he must have looked to Burne-Jones, Watts and Pre-Raphaelite landscape
painting. He worked from an address in Clapham, London where he developed the
unusual technique of painting over gold leaf.

CAT. 56 (PAGE 83)

Stanislaus Souten Longley (1894–1966)
The Sleepwalker
Signed; gouache; 16 1/2 x 11 inches

Longley was born in Aylesbury, Buckinghamshire. He studied at the Regent Street
Polytechnic under Harry Watson. He was an illustrator and designer who worked in
watercolour and gouache. He designed posters and it has been suggested that the
present work was a design for the London Underground. During World War Two he
served as a camouflage officer. He exhibited at the Fine Art Society, RA and Paris
Salon amongst others.
Percy Robert Craft, rbc, rca (1856–1934)

Shipping by an English pier at dusk
Signed: Percy R Craft; oil on panel, 11 × 7¾ inches

Craft was one of the most formative of the original members of the community at Newlyn, sharing a house with Stanhope Forbes from 1885. Later, in London, he formed a major part of the Royal British Colonial Society of Artists where he encouraged many other Newlyn artists to join him as an exhibitor. Craft’s style was removed from the more sentimental characteristics of some Newlyn art his interest in the tone and mood of his subject, revealing an influence beyond his own shores to French art and the work of Whistler.

George Spencer Watson, ra, rws (1869–1934)
The artist’s wife, Hilda, walking in the Swiss Alps
Verso: a study of a tree; oil on panel, 10½ × 14½ inches
Provenance: from a direct descendant of the artist

A precocious talent, Watson joined the Royal Academy Schools in 1889, winning the school’s Silver Medal in 1889 and 1891 and the Landseer Scholarship in 1892. He rose to become one of the most significant and talented portrait and genre painters of the Edwardian period. This more intimate oil sketch records a trip made to Switzerland by Watson and his wife Hilda in the early 1920s.
CAT. 59
Robert Bevan (1865–1925)

Colehill, Devon

Signed: Robert Bevan; oil on canvas, 22 × 26 inches
Provenance: with Stanislawa Bevan (the artist’s widow) in 1925; thence by descent
Exhibited: Goupil Gallery, c. 1924 (cat. 152), as ‘Colehill, Devon’; Goupil Gallery, c. 1926, Bevan Memorial Exhibition (cat. 153); New English Art Club, 73rd Exhibition, Spring Garden Gallery, London (cat. 8); As ‘Colehill, Devon’, Exhibition of British Painting since 1900, May–June 1940, Town Hall, Bridgend, cat. 5.

One of the founder members of the Camden Town Group, Sir Philip Hendy, a former director of the National Gallery in London, referred to Bevan as ‘perhaps the first Englishman to use pure colour in the twentieth century’. For the last decade of his life he was strongly attracted to the patterned landscape of the Devon/Somerset border painting a number of outstanding landscapes of the Blackdown Hills, the Bolham Valley and nearby Luppitt (the subject of the present work).

CAT. 60
Laurence Koe (1868–1913)

Portrait of the Artist John Da Costa, ROI, RP

Signed; oil on Canvas; 24 × 20 inches
Provenance: Purchased from Da Costa’s great-grand-children

Laurence Koe, a good professional portrait painter from London, died relatively young. In the 1890s he had been a fellow student with his more famous friend John Da Costa (1867–1931). It was then that this picture, depicting Da Costa very much as the young gentleman about town, was painted. Da Costa was to find considerable fame as a portraitist on both sides of the Atlantic. He developed a quick, bravura style of working, reminiscent of John Singer Sargent, which appealed greatly to his society sitters in the early years of the 20th century.
CAT. 61
Sir William Rothenstein (1872–1945)
Devastation on the Western Front
Signed, inscribed and dated: W. Rothenstein/Cléry/Jan 1918
Gouache with watercolour and chalk, 14\frac{1}{2} \times 21 inches
Provenance: with the Fine Art Society, Bond Street, 1969
Most of Rothenstein’s hauntingly beautiful Western Front drawings date from the winter of 1917–18. He recalled it as an inspired period in which he found a peculiar picturesque: ‘Had I asked myself, would I rather there had been no war, and consequently no such strange livid beauty, I should have been at a loss to answer ... I never valued life more highly than during the weeks spent in making these records.’ (William Rothenstein, Men and Memories, 1872–1938, vol. II, Macmillan, 1940)

CAT. 62
Inglis Sheldon-Williams (1870–1940)
The artist’s wife in an interior
Oil on canvas laid to board, 10 \times 8 inches
Provenance: the artist’s grand-daughter
Canadian born, Sheldon-Williams trained at the Slade and worked as a war artist in World War One. Here the artist focuses on the tones of his surroundings in a manner reminiscent of Whistler. It depicts his wife Ina, also a well-known artist and illustrator.
Adrian Stokes, RA, RWS (1854–1935)
Sheep grazing by the Lizard, Cornwall
Signed: Adrian Stokes; oil on canvas, 16½ × 21½ inches

A formative part of the early St Ives community of painters, Stokes’s years living in Cornwall were amongst his happiest and included a time serving as Chairman of the St Ives Society of Artists in the early 1890s. Coastal subjects were his most successful compositions and at the newly opened Whitechapel Art Gallery in 1902, it was one such subject that Stokes chose to exhibit alongside his fellow St Ives artists, Charles Lewis Hind observing: ‘… Mr A. Stokes painted his sheep, his wet west winds, his grasses changing colour in every gust …’ (See Magdalen Evans, Utmost Fidelity, the painting lives of Marianne and Adrian Stokes, Sansom & Co, 2009, p. 89).

Archibald McGlashan, RSA (1888–1980)
A model in the artist’s studio
Oil on canvas, 16 × 12 inches
Exhibited: The Royal Glasgow Institute of the Fine Arts, 1939, no. 738

McGlashan’s most successful exhibits of the late 1920s and 1930s were generally informal scenes showing the workings of his studio and often depicted his own family. These include his Mother and Child (exhibited Royal Scottish Academy, 1927). That informality is strongly evident in the present work, which shows his wife pregnant with their next child. The view is taken from the Bohemian surroundings of McGlashan’s studio looking out into Park Road in Glasgow’s West End.
John Riley Wilmer (1883–1941)

Waiting

Signed and dated 1931; watercolour; 6 × 9 inches

Wilmer was a West Country artist who lived and worked mostly in Falmouth. He knew the Cornish artists Henry Scott Tuke and Thomas Cooper Gotch, and his work was admired by Edward Burne-Jones, who was an influence as well. He studied under the painter Charles Napier Hemy. One of the last of England’s artists to paint in the Pre-Raphaelite manner, his work is often illustrative in nature. Falmouth Art Gallery holds a number of his works.

William Ratcliffe, RBA (1870–1955)

Still life by a draped curtain

Signed: W. Ratcliffe; oil on canvas board, 15 3/8 × 11 1/2 inches

At the first Camden Town Group exhibition in 1911, the art critic of The Daily Telegraph singled out Ratcliffe as ‘a valiant and well-skilled Impressionist of the French type’. One of the rarer members of the original Camden Town Group, Ratcliffe lived for most of his life in Letchworth in Hertfordshire and was a committed champion of English suburbia.
John Piper, CH (1903–1992)
The Tree of Life
Original design for the Churchill Memorial Window, the Episcopal cathedral, Washington D.C.
Cut-out over gouache and watercolour, 13 3/4 × 7 1/2 inches
Provenance: The Bohun Gallery, Henley (directly from the artist’s wife, Mfanwy); from whom acquired by the previous owner’s mother
Literature: F. Spalding, John Piper/Mfanwy Piper - Lives in Art, Oxford, 2009, pl 78 (for an illustration of the final window)

John Piper was one of the most versatile of the twentieth century’s great British artists. He was also amongst the century’s great designers of stained glass, raising the art form to new levels of originality and visionary flair. The present work is the original design for Piper’s most important American commission as a stained glass artist, for the Churchill Memorial Window in the tower in the Episcopal cathedral in Washington D.C. Installed as a memorial to arguably Britain’s most important twentieth century Prime Minister, Piper worked on the design from the early 1970s. The final window was created from Piper’s design by Patrick Reyntiens, with whom he collaborated on many of his most important window designs.

Maurice Greiffenhagen, RA (1862–1931)
Portrait of a lady in a coral necklace
Signed: Maurice Greiffenhagen; watercolour and gouache over pencil, 18 × 12 inches
Provenance: with James Hyman Fine Art

Greiffenhagen’s diverse influences included J.W. Waterhouse (who was a close friend) and Charles Rennie Mackintosh who he encountered whilst a professor at the Glasgow School of Art at the beginning of the twentieth century. The resulting body of work is of a highly original style that combines elements of Art Nouveau with late Pre Raphaelite painting. He was one of the first Royal Academicians to produce significant work as a poster designer and, as the present work demonstrates, was also an exceptional draughtsman.
Edward Irvine Halliday (1902–1984)

Hypnos

Signed; Oil on canvas; 30 × 24 inches

Provenance: Sir Benjamin Johnson; Edward Halliday, as a gift in 1937 upon the death of Johnson.

Exhibited: Royal Academy, 1939, under the title Evening in the Campagna (with new date added 1930–9 but no changes to the composition).

Literature: Anne Compton, Edward Halliday, Art for Life, 1925–1939, pp. 18–21, reproduced p. 20 and on front cover.

Edward Halliday is today best remembered as a portrait painter and a look at his list of exhibited portraits shows that he was much in demand amongst the great and good of the mid-twentieth century. Those with longer memories might also remember that Halliday was a celebrated public speaker on design and art and a considerable force in the promotion of art through the early days of broadcasting. But in his early years he was awarded the Rome Scholarship for Painting in 1925, and duly spent three years (1925–8) at the British School at Rome. Here he concerned himself chiefly with decorative painting. Working with the traditional methods learned at the Royal College of Art, Halliday would conceive these large works by making numerous individual studies of figures before uniting them, like a theatre director, in carefully composed compositions. Many of his pictures, no doubt inspired by the Italian Old Masters he could see in Italy, contain elaborate and detailed classical references.

Henry John Stock RAI, ROI (1853–1930)

Spring drawing away Winter

Signed and dated 1914; Oil on canvas; 27½ × 30½ inches

Born in Soho, Stock went blind in childhood but recovered his sight on being sent to live in the New Forest. He studied at St Martin’s School of Art and the RA and was encouraged by the wood engraver W.J. Linton, who took him to Italy. In the 1870s he was employed to draw figures for stained glass. He exhibited widely, mostly works of an imaginative nature. His work shows the influence of Watts and Rossetti but he was particularly struck by William Blake, with whom he may well have felt some sense of identity.
Hypnos, begun in Rome and finished in his first two years back in England, is arguably his masterpiece from those three years in Italy. It shows the God of sleep casting a drowsy spell on all around at the time of the mid-day siesta. Commissioned by the Liverpool dye-works magnate Sir Benjamin Johnson, it was destined for a bedroom corridor in Johnson’s house in Woolton. Halliday’s choice of subject – essentially extemporizing on the theme of sleep – would therefore have been entirely appropriate for the setting. When Johnson died, in recognition of his friendship with the artist, his family bequeathed the picture back to Halliday. Researches into the likely models for this picture have proved revealing. It is probable that the hatted figure in the centre is Halliday himself. The red-headed seated figure in white is his friend Robert Longdon, a classics scholar at the British School, who later became headmaster of Wellington College. The figure under the umbrella closely resembles Halliday’s Liverpool friend and fellow Rome Scholar for painting, Robert Lyon. The older figure lying on the ground centre right under a hat is most likely to be modelled on Arthur Smith, the principal of the School in Halliday’s later years.
J.B. Souter studied art in Aberdeen at Gray’s school of art and then furthered his education with a European travelling scholarship. He exhibited at the Royal Academy early on and then, after serving in the First World War, settled in London. He had a fashionable practice as a portrait painter, with sitters such as Ivor Novello and Gladys Cooper, but he also painted some memorable figure pictures. His painting The Breakdown, which depicted a nude white girl dancing to a black saxophone player, caused such a furore at the Academy in 1926 that it had to be withdrawn. He was an extremely precise draughtsman and his finished pictures have great clarity, making them capable of considerable impact.

Souter’s technically virtuosic paintings owe a conscious debt to great Continental artists of the seventeenth and eighteenth centuries including Chardin, Velazquez and Vermeer. The present work can be seen hanging on the wall to the left of the picture in another of his paintings Talking of Ballet, exhibited at the Royal Academy in 1952 (no. 306).
Jacques-Émile Blanche (1861–1942)

Portrait of a Young Lady with Red Hair

Signed; oil on Canvas; 28 × 23 inches

Provenance: Sir Saxton and Lady Noble; by descent to their daughter, Cynthia, Lady Gladwyn; private collection, Paris

Jacques Émile Blanche was born in Paris and raised in the fashionable suburb of Poissy. He spent his youth in a house that once belonged to the Princesse de Lamballe and he was educated in an atmosphere of culture and refinement. He was the grandson of the celebrated physician Emile Antoine Blanche, who treated the elite of Paris, among them the poet Gerard de Nerval. From an early age Blanche was exposed to the literary and artistic luminaries of late 19th century Paris and was quite comfortable in the company of famous artists, writers, musicians and socialites. He spent some time in the studio of Henri Gervex and won a gold medal at the Exposition Universelle of 1900. He regularly exhibited at both the Paris Salon and the Royal Academy in London and 1900 also saw him become a commander of the Legion d’Honneur. Something of a writer himself as well, Blanche published a small number of novels. These are somewhat autobiographical and, like his paintings, give the reader an insight into the manners and social mores of the social elite of the Belle Époque. Portraits of a Lifetime, published in 1937, and its sequel More Portraits of a Lifetime, published a year later, are effectively chronicles of Parisian and London life at the turn of the century. It is through them that we get an idea of just how closely connected to this society Blanche was. It is just this connection which explains how he managed to develop such insight into the personalities he portrays in his portraiture.

Blanche was in enormous demand as a portraitist in England and in France. He travelled to England regularly from 1884 onwards and would have been exposed on both sides of the channel to the burgeoning demand for portraiture created so notably by the doyen of that art-form, John Singer Sargent. Blanche’s sitter’s book is a veritable Who’s Who of late 19th century society. Among his most notable sitters in France were Marcel Proust (Musée d’Orsay), Jean Cocteau, Andre Gide, Edgar Degas (a particularly close friend), Claude Debussy and Colette. In England he painted memorably Aubrey Beardsley (National Portrait Gallery), Henry James, James Joyce, D.H. Lawrence and Thomas Hardy.

The identity of the red-haired beauty in the present portrait is currently unknown. It is interesting to note though that the picture was for a number of years in the collection of the Noble family. Celia Noble, the wife of Sir Saxton Noble was a major patron of Blanche in London and not only commissioned a number of portraits from him, but introduced him to a significant number of other potential clients. This picture may well depict a member of the Noble family, but this has so far remained unsubstantiated.
Sir Robert Ponsonby Staples Bt. (1853–1943)
Nicholas Soyer Demonstrating his cooking techniques

Signed and dated: R. Ponsonby Staples/Nov 3 1911
Watercolour and gouache; 9½ × 13⅞ inches

Nicolas Soyer (1864–1935) was one of the great celebrity chefs of his day. Son of Alexis Soyer, who had been chef as the Reform Club in the mid nineteenth century, Nicholas was himself at one time both travelling chef to Edward VII and in charge of the kitchens at another St James’s club, Brooks’s. In 1911 Soyer caused a sensation, publishing *The Art of Paper Bag Cookery*, an eccentric if ingenious attempt at ready meal or ‘boil-in-the-bag’ cooking which was met with short-lived success. To publicise the book, Soyer travelled across both Britain and the United States the same year, demonstrating the techniques from the book to large, if somewhat bemused, gatherings. Staples’s wonderful watercolour depicts one such event in Belfast in November 1911 and is conveyed with the artist’s typically astute sense of pictorial observation, as Soyer demonstrates his techniques to his large audience with a suitable degree of pomposity.

Ernest Fairhurst (1916–1985)
Her Majesty Queen Elizabeth II on horseback

Signed, oil on Canvas; 19 × 13 inches

Both an animal and figure painter, Fairhurst was in demand in England in the 1960s and 1970s for painting ceremonial pictures for a number of regiments. This charming study shows the Queen, in her uniform as Colonel-in-Chief of the Household Cavalry, taking the salute at the ceremony of Trooping the Colour. This ceremony takes place every year at Horseguards’ Parade in London in official celebration of the Queen’s birthday. This painting, a lively study for a larger work, is dateable to the early 1960s at which time the Queen took part in the ceremony on horseback.
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Designed by Matt Hervey
Photography by Glynn Clarkson, Matt Pia
Printed in Northern Ireland by Nicholson and Bass