BRITISH DRAWINGS AND WATERCOLOURS
2014
Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby’s British Pictures department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby’s Topographical sales. Topographical views whether they be of Britain or worldwide have remained an abiding passion. Guy left Sotheby’s in early 2004 and has worked as a dealer since then, first based at home, and now in his gallery on Mason’s Yard, St James’s, shared with the Old Master and European Drawings dealer Stephen Ongpin. He advises clients and museums on their collections, buys and sells on their behalf and can provide insurance valuations. Guy also vets a number of art fairs for authenticity and is Chairman of the Vetting Committee for the Works on Paper Fair.
BRITISH DRAWINGS AND WATERCOLOURS 2014

Monday to Friday 10am to 6pm
Weekends and evenings by appointment

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Richard Cosway, R.A. (1740-1821)

_Cupid unmasking False Love_

Signed on original washline mount: _Rich.d Cosway R.A._
_Primarius Pictor Sereness.ma Wallia Princip.. Del.t 1779_
Pen and brown ink on laid paper
Sheet 23.3 by 19.4 cm., 9 by 7 ½ in.

Provenance:
Maria Cosway (1760-1838), Lodi, Italy;
By descent until bought by an Italian dealer, his sale,
Christie’s, 1st June 1896, sold for £10.10s;
Private Collection, France

Literature:
George C. Williamson, _Richard Cosway R.A._, 1897,
il. opp. p.30 and p.87

The Latin inscription after Cosway’s signature refers to the fact that he was the official Painter to the Prince of Wales, the future George IV.
George Romney (1734-1802)

Cupid and Psyche

Pen and brown ink and washes on laid paper
37.7 by 27.7 cm., 14 ¾ by 10 ¾ in.

Provenance:
L. J. Florens Wijsenbeek, The Hague;
Private Collection, London

This is a preliminary study for an oil painting in a UK private collection (see Alex Kidson, George Romney, 2002, no. 45, pp. 102-3). Romney appears to have started work on the painting shortly after his return from Italy in the summer of 1775, doubtless inspired by what he had seen abroad. He then abandoned work on it before finishing it in early 1798. The existence of this drawing and another drawing of the subject (Kidson, op. cit., p. 103, illustrated as fig. 33) suggest that the reason for the delay is that Romney had problems resolving the positioning of the couple’s interwined legs. The two drawings show the couple in reverse with Cupid looking into a mirror whereas the finished oil shows the wedding of the reunited couple.
George Romney (1734-1802)
Four Studies of a Woman

Pen and brown ink on laid paper
With further pen and ink studies verso
11.1 by 18.3 cm., 4 ¼ by 7 in.

Provenance:
Alfred de Pass Collection;
With William Drummond, London;
Stephen Unwin Collection

It has been suggested that these are studies for Miranda in Shakespeare’s The Tempest. Romney was working on ideas for illustrating The Tempest in 1786-7 when he was commissioned by John and Josiah Boydell to produce Shakespeare subjects for their Shakespeare Gallery which opened in 1789.
Sir Joshua Reynolds, P.R.A. (1723-1792)

Study of two Figures, one wearing a Helmet, the other holding a Shield

Pen and brown ink
With his collector’s mark lower right
8.6 by 8.6 cm., 3 ¼ by 3 ¼ in.

Provenance:
With J.S. Maas & Co, London

This is a rare drawing by Reynolds. Unlike his contemporary Thomas Gainsborough, he seldom used preparatory drawings for his portraits nor did he produce drawings for his own love of the medium.

The present work may have been drawn on Reynolds’s tour to the Continent from 1749 to 1751 and could be a copy of a drawing he saw there. Sketchbooks from this period survive in the Soane Museum and the British Museum but are executed in pencil.
Sir James Thornhill (1675-1734)

*Design for a Garden House*

Pen and brown and grey ink and grey washes on laid paper
18.2 by 17.2 cm., 7 by 6 ¾ in.

Provenance:
Colonel Gould Weston, his sale, Christie’s, 15th July 1958, lot 125 as part of an album;
Ralph Holland (1917-2012)
Joseph Wilton, R.A. (1722-1803)

An Angel and Putto mourning by an Urn

Pen and black ink and grey washes on laid paper
39.6 by 22.6 cm., 15 ½ by 8 ¾ in.

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 busts 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 of Charlotte St Quintin in St John’s Church, Harpham, the tomb of Mary Okeover in Okeover Church, Staffordshire, and the tomb of Elizabeth Otley in St John’s, Antigua, all of which date from the mid to late 1760s.
Alexander Cozens (1717-1786)

A Drawing Lesson by a River, Buildings and a Bridge beyond

Signed on original mount lower left: Alex.r Cozens.
Pen and grey ink and washes on laid paper
8.7 by 13.6 cm., 3 ¼ by 5 ¼ in.

Provenance:
With Artemis, London, 1980;
With Spink, London, 1981;
Private Collection, UK

This drawing which is datable to 1755-65 is rare in Cozens’s oeuvre in being an English scene with English figures. It depicts a group of students being given a drawing lesson outdoors. Cozens was drawing master at Christ’s Hospital from 1749 and there are similarities with his Italian drawings – he was in Rome in 1746 – but the students are not wearing the distinctive school uniform. It could therefore depict Cozens teaching at Eton College which would date it to the late 1750s or early 1760s. The small scale of the drawing would also fit his work on An Essay to Facilitate the Invention of Landskips published in 1759.
Alexander Cozens (1717-1786)

Houses in a Mountainous Landscape

Signed on original mount lower left: Alex:r Cozens.
Grey washes over traces of pencil on tinted laid paper
23 by 31 cm., 9 by 12 in.

Provenance:
Anonymous sale, Christie’s, 8th July 1997, lot2;
With Spink-Leger, London;
Private Collection, London

This drawing dates from the 1760s and may relate to blot 16 in A New Method of Assisting the Invention or Drawing Original Compositions of Landscape, which was not published until 1785. A drawing with a similar mountain in the distance dated 1763, Landscape with Goat and Goatherd, is in the V & A.
Joseph Farington, R.A. (1747-1821)

A Mill on a River

Signed lower left: Jos: Farington 1790
Pen and grey and brown ink and watercolour with original washline mount
25.7 by 28.1 cm., 10 by 11 in.

Provenance:
Anonymous sale, Christie’s, 24th June 1955, with another Farington
of a Worcester view also dated 1790;
Peter Paget Rhodes, F.S.A., his Estate sale, Christie’s, 11th July 1989, lot 128;
Geoffrey Evans, Weston-Super-Mare
Thomas Gainsborough, R.A. (1727-1788)
Study of a Horse with a wooden Saddle

With the artist’s stamp lower centre: T. Gainsborough and further stamps under mount
Pencil on laid paper
14.5 by 18.5 cm., 5¾ by 7 ¼ in.

Provenance:
Bought from a dealer circa 1976;
By family descent

Literature:
John Hayes, ‘Gainsborough Drawings: a supplement to the Catalogue Raisonné’,
Master Drawings, XXI (4), Winter 1983, p. 391, no. 985;
Susan Sloman, ‘The Holloway Gainsborough: its subject re-examined’, Gainsborough’s
House Review 1997/98, pp. 50-51, fig. 3

This sketch dates from the early 1760s when Gainsborough was in Bath. The wooden
saddle was typically used in the Bath area at the time as it helped in the hilly landscape.

We are grateful to Hugh Belsey for his help in cataloguing this drawing.
**Thomas Girtin (1775-1802)**
*Dartford High Street, Kent*

Inscribed on reverse of wash mount: *by Turner View of the Street at Dartford Kent*
Pen and grey ink and watercolour over pencil on laid paper
42.8 by 55cm., 16 ¾ by 21 ½ in.

**Provenance:**
Basil Dighton of Savile Row, London, 1923;
Private Collection, USA

**Literature:**
Supplement to 'Country Life', 6th October 1923, ill.

This important, recently rediscovered, drawing is based on a sketch by John Henderson dated 26th July 1794 which is in the British Museum (1878, 1228.167) and dates from circa 1795. John Henderson (1764-1843) was a collector and amateur artist and an early patron of both Girtin and Turner (see also no. 13). He often commissioned both artists to copy his own work. Henderson is recorded as being in Kent in the summer of 1794. An etching of boats at Dover was published on 28th August 1794 with a copy being in the British Museum.

Also in the British Museum is an initial copy of Henderson’s drawing, by Girtin, in pen and ink (see Thomas Girtin and David Loshak, *The Art of Thomas Girtin*, 1954, no. 113) which was given to the museum by John Henderson Junior. This copy, which may have been traced, was used as the basis for the present drawing. Henderson’s original drawing does not include any figures which are Girtin’s invention.

Henderson’s original and either the present drawing or Girtin’s pen and ink copy were known to Turner’s biographer Walter Thornbury who wrote: ‘There is, for instance, a view of the chief street at Dartford (1794), copied by Mr Girtin after an existing sketch by Mr Henderson; executed, I suppose, as a sort of drawing lesson’ (see Walter Thornbury, *The Life of J. M. W. Turner RA*, 1862, p. 98). The present drawing has an inscription on the reverse of the mount attributing it to Turner which is clearly incorrect.

We are grateful to Susan Morris for confirming the attribution to Girtin.
Francis Towne (1740-1816)

Hadrian's Villa, Tivoli

Signed and inscribed verso: No. 40/May 22 1781/Villa Adriano light on the right hand side afternoon/Francis Towne and numbered by Paul Oppé: 15 B.P.
Pen and brown ink and watercolour on laid paper
16.2 by 22.2 cm., 6 ¼ by 8 ¾ in.

Provenance:
John Herman Merivale (1779-1844) and thence by descent;
With Squire Gallery, London, 1953, bought Merivale for 150 gns;
Sir William Worsley of Hovingham Hall (1890-1973);
By descent to Sir Marcus Worsley (1925-2012)

Literature:
Adrian Bury, Francis Towne, 1962, pp. 95 and 143;
W.A. Worsley, Early English Water-Colours at Hovingham Hall, 1963, no. 68;
Timothy Wilcox, Francis Towne, exhibition catalogue, 1997, p.58

Exhibited:
Leeds City Art Gallery, Exhibition of Early English Watercolours, 1958, no.33;
London, Lowndes Lodge Gallery, Pictures and Drawings from Yorkshire Houses, April 1963, no.33

This drawing dates from Towne’s most important tour, to Italy in 1780-81. He arrived in Rome in October 1780 setting off for the Alps and home in August 1781. Towne spent about three weeks in Tivoli and the surrounding area in May. Tivoli had long held an attraction for British artists due to its combination of dramatic scenery and its link to the work of Claude and Dughet.

Towne worked assiduously while he was there, producing over forty drawings and watercolours. ‘No. 1’ is dated 1st May and the present drawing, dated 22nd May and numbered 40 is one of the last. Nos. 40 to 42, all views of Hadrian’s Villa, and dated between 20th and 22nd May, were all at one time in the Worsley collection at Hovingham Hall. Adrian Bury (op. cit., p.95) describes them as catching ‘the haunting solitude and melancholy of this relic of the great and humane Emperor, Hadrian.’ Nine of Towne’s Tivoli views are now in the British Museum and no. 39 from the group, a wash drawing of Neptune’s Grotto, Tivoli, is in the Tate Gallery.

Hadrian’s Villa or Villa Adriana was constructed by the Emperor Hadrian in the early second century A.D. as a country retreat outside Rome. It fell into disrepair and in the 16th century, marble and statues from the Villa were used in the construction of the nearby Villa d’Este.
Joseph Mallord William Turner, R.A. (1775-1851)

Fishing Boats at Low Tide, Dover

Grey washes over pencil
28.6 by 20.7 cm., 11 ¼ by 8 in.

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 sketch, dating from 1795-96, belongs to a group of views of shipping at Dover copied by Turner and Thomas Girtin from the work of the amateur artist and collector John Henderson (see catalogue entry for no. 11). Henderson was a neighbour on Adelphi Terrace, London, of Dr Thomas Monro who commissioned work from both Turner and Girtin in the early to mid-1790s. 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 (see catalogue entry for no. 12). 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 White Abbott (1763-1851)
Near Stapleton

Inscribed verso: near Stapleton Aug.t 10. 94.
Pen and grey ink and watercolour on laid paper
15.5 by 22.3 cm., 6 by 8 ¾ in.

Provenance:
By descent from the artist until circa 1995

This is likely to be a view taken near Stapleton, Somerset,
which is four miles west of Ilchester.
John White Abbott (1763-1851)

**Distant view of Exeter, Devon**

Signed lower left: JWA/May 1815
Pen and grey ink and washes
22.7 by 18.9 cm., 8 ¾ by 7 ¼ in.

Provenance:
By descent from the artist until circa 1995

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John White Abbott (1763-1851)

**Study of Trees**

Pen and grey ink and watercolour on two sheets of laid paper joined
25.8 by 36.7 cm., 10 by 14 ¼ in.

Provenance:
By descent from the artist until circa 1995

The high quality of the present drawing suggests a date in the 1790s or early 1800s. The use of more than one sheet is typical of White Abbott’s work and this is almost certainly a Devon view.
Thomas Rowlandson (1756-1827)

The Mid-day Rest

Pen and grey ink and watercolour
With a signed pen and grey ink and pencil drawing verso
15.1 by 22.2 cm., 5 ¾ by 8 ¾ in.

Provenance:
Anonymous sale, Sotheby’s, 20th July 1978, lot 196;
Colin Hunter (1926-2013)

A similar drawing 'Labourers at Rest' is in the Yale Center for British Art (see John Baskett and Dudley Snelgrove, *The Drawings of Thomas Rowlandson in the Paul Mellon Collection*, 1977, no. 82, ill.) and another, ‘Haymakers at Rest’ is in the Royal Library at Windsor (see A.P. Oppé, *English Drawings at Windsor Castle*, 1950, no. 525, pl. 84).
Thomas Rowlandson (1756-1827)

The Harvesters

Bears signature lower right: T. Rowlandson.
Pen and grey ink and watercolour over traces of pencil
24 by 18.8 cm., 9 ½ by 7 ¼ in.

Provenance:
George Richmond, R.A. (1809-1896)

Study of a nude male Figure

Signed with initials lower left, inscribed lower right: Sepr 16th/1829 and further inscribed with various versions of his initials verso
Pen and brown ink and watercolour over traces of pencil heightened with gold on blue-grey paper
19 by 10.2 cm., 7 ½ by 4 in.

Exhibited:

This early drawing by Richmond dates from September 1829. In November 1829, Richmond drew his famous miniature of Samuel Palmer (see no.20) with a beard and long flowing locks (National Portrait Gallery, 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 is often religious or mystical and it was not until 1832-33 that he concentrated on portraits for which he became best known.

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Samuel Palmer (1805-1881)

View on the Devon Coast

Watercolour over pencil heightened with touches of bodycolour
18.7 by 26.9 cm., 7 ¼ by 10 ½ in.

Provenance:
By descent from the artist to Alfred Herbert Palmer (1853-1931), his sale, Christie’s, 24th May 1909, lot 115 (part);
F. M. and E. Redgrave, their sale, Christie’s, 29th June 1932, lot 119, bt. Meatyard;
Dr Samuel Nazeby Harrington (d. 1934);
By descent to his son Sir Nazeby Harrington (1891-1951);
By descent until 2013

Literature:
Raymond Lister, Catalogue Raisonné of the Works of Samuel Palmer, 1988, p.167, no.482 as ‘Untraced since 1932’

Exhibited:
Palmer visited Devon in July and August of 1848 and again in June and July of 1849 and the present watercolour is likely to date from one of these trips. Apart from the Italian sketches executed on his honeymoon, watercolours drawn directly from nature are comparatively rare in Palmer’s oeuvre. Martin Hardie describes how Palmer captured the ‘heaped up richness’ of North Devon’s dramatic rock formations and magical light. This is likely to be a view taken in the Lynton to Ilfracombe coastal area of Devon although Palmer did travel as far along the coast as Clovelly and Tintagel. According to Raymond Lister (op. cit.), a number of the North Devon views are untraced as was the present work until recently. These include views taken at Clovelly and Lynton.

We are grateful to Colin Harrison for his comments on the drawing.
John Linnell (1792-1882)

Trees in a Landscape

Signed lower left: J.L./16
Watercolour on laid paper
10.2 by 14.3 cm., 4 by 5 ½ in.

Provenance:
By descent from the artist to his granddaughter Mrs T.H. Riches, her sale, Sotheby’s, 18th October 1950, lot 138, bt Agnews;
Private Collection, London

This is typical of Linnell’s early landscape drawings dating from the 1810s. Many of them show views in the Kensington and Bayswater area which was countryside at the time. A view of the Reservoir and Waterworks on Cambridge Terrace in Camden, also dated 1816, is in the Ashmolean Museum (see P. & D. Colnaghi, A Loan Exhibition of Drawings, Watercolours, and Paintings by John Linnell and his Circle, 1973, no. 20, ill. pl. VIII) and has a similar landscape beyond of scattered trees in a flat landscape. A number of landscape sketches from the same period were included in the Ray Livingston Murphy sale at Christie’s on 19th November 1985, lots 81 to 86. Lot 86 was a study of Gravel Pits, also dated 1816, and on the same sized sheet.
James Ward, R.A. (1769-1859)

Sky Study

Signed lower left: JW. RA
Watercolour
11.5 by 15.9 cm., 4 ½ by 6 ¼ in.

Provenance:
Captain Claude Ward-Jackson;
H. Noel Whiting until 1970;
With Sidney Sabin;
Private Collection, USA until 2007

Literature:
Dennis Farr, James Ward 1769-1859, exhibition catalogue, 1960, no. 92, p. 43

Exhibited:
London, Tate Gallery, and elsewhere, James Ward 1769-1859, 1960, no. 92;
WS Fine Art Ltd, Drawings by James Ward, 2009, no. 49

56 ‘sky’ drawings were recorded in the list of drawings in the artist’s possession on his death (manuscript in Getty Research Institute, 860127-160) but the only reference to his making sky studies dates from a visit to Margate to the autumn of 1818. This study relates stylistically and is of similar size to a group of sketches drawn on Cader Idris in 1807 (see WS Fine Art Ltd, op. cit., nos. 37-39).
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**Samuel Hieronymous Grimm (1733-1794)**

*The Garden at Montmorency, France*

Inscribed lower right: *à Montmorenci* and numbered 55 lower right
Pen and grey ink and watercolour heightened with bodycolour on laid paper
23.8 by 18.3 cm., 9 ¼ by 7 in.

This originates from an album mainly of French views drawn between 1765 and 1768. 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. Montmorency is a village ten miles to the north of Paris and was originally the fiefdom of the Montmorency family, one of the oldest in the French nobility.

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**William Alexander (1767-1816)**

*View near Tientsin on the Peiho River, China*

Signed with initials lower right
Watercolour over pencil on laid paper
23.9 by 38.3 cm., 9 ¼ by 15 in.

*Provenance:*
Private Collection, Portugal

Alexander accompanied George, 1st Lord Macartney (1737-1806) on his Embassy to China which left England in September 1792 and reached Chusan on 3rd July. Alexander was employed as the official artist for the journey and his watercolours were used to illustrate Sir George Staunton’s account of it published in 1797.
In Chusan they found Chinese junks to take them up the Peiho River to Peking and they set off on 6th August, reaching Tientsin on 11th August. The Secretary to the Embassy Sir George Staunton described Tientsin as a 'heavenly spot' with a good climate and fertile soil. Alexander exhibited two views of Tientsin at the Royal Academy – a large watercolour of the town, in 1796, is in the Whitworth Art Gallery, University of Manchester (see Susan Legouix, Image of China – William Alexander, 1980, p. 50, no. 27, ill.) and 'View of Tien-Sing' in 1800.

On 16th August, they reached Tungchow, twelve miles from Peking, and they continued to the capital by cart, although the ambassador was taken by sedan chair. From there the ambassador set off to see the Emperor at his summer residence at Jehol. Alexander did not accompany him and was forced to remain in Peking, a great disappointment as he was keen to see the Great Wall. In November Alexander set off on the return journey to England on the Hindostan and reached home in September 1794.
Michael 'Angelo' Rooker (1746-1801)

A Farmhouse by a Country Road

Signed with initials lower right
Watercolour over pencil heightened with touches of bodycolour on laid paper
23.6 by 29.8 cm., 9 ¼ by 11 ¾ in.

Provenance:
Bought from the Albany Gallery, London, November 1972;
By descent until 2013
The High Tor is a sheer rock face, four hundred foot high, found near the village of Matlock in Derbyshire. It was a popular tourist attraction in the eighteenth and nineteenth centuries. Glover exhibited nine views taken in and around Matlock at the Society of Painters in Water-colours in 1814 and 1815. This watercolour commanded the very high price of £210 in 1814.
John Sell Cotman (1782-1842)

A Doorway inside Wells-next-the-Sea Church, Norfolk

Signed lower left: J.S. Cotman 1817 and inscribed lower right: A Doorway inside Wells Ch. Norfolk
Brown washes and pencil
Sheet 28.3 by 23.2 cm., 11 by 9 in.

Provenance:
With W. Boswell & Son, St Ethelbert House, Tombland, Norwich

Exhibited:
Norwich, Boswell Centenary Exhibition, June 1939
John Sell Cotman (1782-1842)
The South Doorway, Buckenham Ferry Church, Norfolk

Signed lower right: 1984/J.S. Cotman 1817 and inscribed lower left: South Doorway Bokenham Ferry Norfolk
Brown washes and pencil
Sheet 23.6 by 18.8 cm., 9 ¼ by 7 ¼ in.

Provenance:
With W. Boswell & Son, St Ethelbert House, Tombland, Norwich

Exhibited:
Norwich, Boswell Centenary Exhibition, June 1939, no. 12

A drawing of Buckenham Church by Cotman of a similar size, dated 1813, is in the Castle Museum, Norwich and an etching of the tower of Buckenham Church after Cotman was published in 1817.
John Sell Cotman (1782-1842)

South Burlingham Church, Norfolk, from the south-east

Signed lower left: Cotman and numbered lower right 631
Black chalk on buff paper
19.3 by 25.9 cm., 7 ½ by 10 in.

Provenance:
Bulwer Collection;
Sir Michael Sadler (1861-1943);
With Thos. Agnew & Sons, London, 1945

Exhibited:
London, Thos. Agnew & Sons, 72nd Annual Exhibition of Watercolour Drawings,
Feb – March 1945, no. 68

A drawing of the pulpit of the church, dated 1816, is in Yale Center for British Art and an etching of Cotman’s drawing of the doorway of the church was published on 29th August 1810.
Miles Edmund Cotman (1810-1858)
The Doorway to Framlingham Earl Church, Norfolk

Signed lower left: Framlingham/April 13th 1826 M E Cotman
Pencil on wove Whatman paper dated 1822
34.1 by 24.2 cm., 13 ¼ by 9 ½ in.

This is one of the earliest dated drawings by Miles Edmund Cotman, the eldest son of John Sell Cotman, drawn when he was only 16. Unsurprisingly it shows the strong influence of his father, both stylistically and in terms of the subject. A drawing of the north door of Framlingham Earl church by J.S. Cotman, dated 1816, is in the collection of Norwich Castle Museum.

Framlingham Earl is four miles south-east of Norwich and the church of St. Andrew is famous for its classic Norfolk round tower.
**Isaac Johnson (1754-1835)**

_Erpingham’s Gate and the West End of Norwich Cathedral, Norfolk_

Signed on the original washline border: _Erpinghams Gate Way and West End of Cathedral Norwich. Taken on the Spot by Isaac Johnson 1790s._

Pen and grey ink and watercolour heightened with bodycolour on laid paper

23.6 by 15.4 cm., 9 ¼ by 6 in.

This is a rare work by the Suffolk artist Isaac Johnson. The son of a surveyor, Johnson earned a living as a surveyor and antiquarian draughtsman based in Woodbridge and his surviving work is mainly topographical views of Suffolk and Norfolk. Over one thousand of his sketches are in the Society of Antiquaries and over five hundred drawings of Suffolk churches bound in an album are in Suffolk Record Office. For more information on the artist, see _Isaac Johnson of Woodbridge 1754-1835 – that ingenious artist_, Suffolk Record Office, 1979.

Erpingham Gate stands in the grounds of Norwich Cathedral. It was built 1416 to 1425 and named after Sir Thomas Erpingham (d.1428) who gave money towards its construction.
Edward William Cooke, R.A.  
(1811-1880)

On the Quai, Le Havre, with part of the Customs House, France

Signed lower left: E.W. Cooke, inscribed lower right: LA DOUANE and inscribed on the original mount: From E.W Cooke to Mr Jeffery – in grateful remembrance of his kind attention. Eastbourne Dec 16 1861/ON THE QUAI HAVRE/with part of the DOUANE. Watercolour over pencil heightened with bodycolour 25.6 by 20.3 cm., 10 by 8 in.

Provenance:  
Given by the artist to Mr Jeffery, 16th December 1861

Cooke’s first day abroad was in Le Havre on 30th August 1833. His diary records his first day in France: ‘Friday morning – most extraordinary sight all new & wonderful – such a harbour and Quais – first went to the Hotel des Indes on the Grand Quai and had my first French bkfast. (capital!) Sketched figures on quai, cleared luggage at the Douane, dine at the Table d’Hote at 5 – sketched till dark – went to Café & returned at 8 very tired and sleepy to bed’ (see John Mundy, Edward William Cooke R.A. – a Man of his Time, 1996). He stayed in Le Havre until 6th September and returned there regularly.
John Varley (1778-1842)
Torre Abbey, Devonshire, the Seat of G. Cary Esq.

Signed lower left: J. Varley 1810 and again verso: Tor Abbey Devonshire the Seat of G Cary Esq//Varley 1810
Watercolour over pencil heightened with touches of bodycolour and stopping out 37.5 by 69.3 cm., 14 ¾ by 27 ¼ in.

Provenance:
By descent in the Cary Family at Torre Abbey, until 1930

Exhibited:
London, Society of Painters in Water-colours, 1810, no. 23

Torre Abbey was dissolved in 1536 and converted into a house by Thomas Ridgeway in 1598. It was bought by the Cary family in 1662 and was sold to Torquay Council by Commander Henry Cary in 1930. It is now an art gallery in central Torquay and is known for its formal gardens.
John Martin (1789-1854)

View on the South Downs

Signed lower left: J. Martin
Watercolour heightened with scratching out and bodycolour
24.2 by 33.1 cm., 9 ½ by 13 in.

This watercolour is likely to date from the 1840s when Martin produced a number of landscapes very much in the British landscape tradition. William Feaver comments: 'views of hayfields, hedgerows, crooked stiles, and church spires nesting in speckled foliage of gold and green with pale blue shadows were to become his stock-in-trade in the 1840s' (William Feaver, The Art of John Martin, 1975, no.154). Similar landscapes from this period include ‘Harvest Field’ (Fitzwilliam Museum), ‘The Valley of the Tyne’, 1842 (Private collection), ‘Richmond Park’, 1843 (V and A) and ‘The Wye near Chepstow’, 1844 (Chepstow Museum).
Anthony Vandyke Copley Fielding (1787-1855)

‘Distant View of the Cumberland Mountains, Skiddaw & C. from near Carlisle’

Signed lower centre: Copley Fielding/1853 and inscribed with title verso
Watercolour over pencil heightened with bodycolour and stopping out
30.2 by 42.7 cm., 11 ¾ by 16 ¾ in.

Provenance:
Bought from Michael Bryan, January 1986;
Private Collection, UK, until 2013

Exhibited:
London, Society of Painters in Water-colours, 1853, no. 269

This is an unusual view of the mountains of the Lake District, taken from the
north, so it would only have been seen by travellers continuing on to or
returning from Scotland.
David Cox (1783-1859)
Lancaster Sands, Cumberland

Signed lower left: David Cox/1836
Watercolour over pencil heightened with touches of bodycolour and stopping out
18.1 by 25.9 cm., 7 by 10 in.

Provenance:
With Davis & Long, New York;
Mrs Brooke Astor (1902-2007)

This fine watercolour by Cox depicts one of his most important subjects, Lancaster Sands. Cox visited Lancaster Sands, or Ulverston Sands as it is also known, on Morecambe Bay in north-west England in the summers of 1834, 1835 and 1840, fascinated by the vast skies and ever changing weather. The sands were, and still are, famously dangerous and travellers were frequently cut off by the fast moving tides. Travellers usually crossed in groups led by a guide on his pony.

A large view of Lancaster Sands by Cox made a record auction price for his work at Sotheby’s on 10th April 1997 when it sold for over £100,000.
Thomas Leeson Rowbotham (1782-1853)

The Hermitage at Wick House, Brislington, Bristol

Brown washes over pencil heightened with stopping out 28.4 by 20 cm., 11 by 7 ¾ in.

This drawing and no. 38 are likely to have been commissioned from Rowbotham by the great Bristol collector and antiquary George Weare Braikenridge (1775-1856) who purchased Broomwell House in Wick Road, Brislington in May 1823. Braikenridge's collection of 1400 topographical views of Bristol and the surrounding area was commissioned from a number of local artists and includes 258 drawings by Rowbotham and others by Samuel Jackson, James Johnson and were bequeathed by one of his sons to Bristol City Art Gallery in 1908. He also commissioned over 100 drawings of Brislington alone in the mid 1820s, mainly from Rowbotham of which this is probably one. Another view of the Hermitage at Wick House is in the collection of the Bristol City Art Gallery (K4907).

Brislington is two miles south-east of Bristol city centre and was described as one of the prettiest villages in Somerset in the early 19th century. Wick House, built in circa 1790, was a villa that stood in sixty acres of pleasure grounds. 'Jones' views of the Seats, Mansions, Castles, & C. of Noblemen and Gentleman in England, Wales, Scotland and Ireland', published in 1829 includes Wick House and mentions 'the Hermitage, in the midst of the shady grove, invites to musings and retirement.' At the time t was the seat of William Withering (1775-1832) and it is now a retirement home.
Thomas Leeson Rowbotham (1782-1853)

A Tree in a Garden, Brislington, Bristol

Brown washes over pencil heightened with stopping out 28.6 by 20 cm., 11 ¼ by 7 ¾ in.

See note to no. 37.
Anthony Vandyke Copley Fielding (1787-1855)

Deer in Woodland

Signed lower centre: Copley Fielding
Watercolour over pencil heightened with stopping out and gum arabic
50.2 by 67.8cm., 19 ¾ by 26 ½ in.

This watercolour is unusual in Copley Fielding’s oeuvre in not being an overtly topographical view and in his dramatic use of perspective. Stylistically it dates from circa 1820.
William Turner of Oxford (1789-1862)

Spithead from Portsdown Head, Hampshire

Signed lower left: W. Turner
Watercolour over pencil heightened with touches of bodycolour
41.9 by 73.5 cm., 16 ½ by 28 ¾ in.

Provenance:
With Thos. Agnew & Sons, 1954

Exhibited:

This is a view taken from Portsdown Hill which stands between Havant and Fareham and overlooks the city of Portsmouth. The artist is looking south-west towards Spithead and the Isle of Wight which is visible on the horizon. Turner painted a number of versions of this view taken from different angles in the 1830s and 1840s. ‘Portsmouth Harbour and the Isle of Wight, as seen from Portsdown Hill’ was exhibited at the Society of Painters in Water-colours in 1834, no. 19 and a watercolour measuring 6 ½ feet framed was exhibited at the British Institution in 1841, no. 244.
CALLOW IN PARIS 1829-1841 (NOS. 41-45)

Callow was apprenticed to Theodore Fielding as a thirteen year old in 1825 (brother of Copley Fielding, see nos. 35 and 39) and worked for his younger brother Thales Fielding from 1827 until 1829 when he was asked by him to go to Paris to help with the engraving of a work by the Swiss artist D’Ostervald. So aged only sixteen, ‘on 16 July 1829, I left home alone for a foreign country. I scarcely knew a word of French and all I had to assist me were a few questions written on a sheet of paper, without answers’ (see William Callow – an Autobiography, 1908, p.9). He shared a studio with another Fielding brother Newton and by the end of 1829 he was working mainly for him. The 1830 Revolution made life in Paris difficult and Callow and Newton Fielding returned to England in July of that year. Callow was eager to return to Paris however and set off again from Dover in early February 1831.

In 1831 he first met the artist Thomas Shotter Boys (1803-1874) who was to have the most profound effect on his watercolour style and when Newton Fielding married and returned to England in 1833, he and Boys took an atelier together on Rue de Bouloi. By 1834, Boys had left the atelier and Callow began to make his mark as a drawing master to the nobility soon giving lessons to the second son of the French King and Princess Clementine d’Orleans. His first exhibits at the Paris Salon were well received and his work was now much in demand and selling well.

Nos. 42 and 43 date from Callow’s first major walking tour which took him from Chartres down to the Loire and then on to Lyon from where he returned to Paris. He had left Paris on 6th June and returned there by diligence from Lyon on 16th August having covered 681 leagues or about 1,700 miles.

1836 to 1841 were his most successful years in Paris. Royal patronage continued and he made sketching tours to Switzerland and Germany in 1838 and Italy in 1840. In 1841 however, he decided to return to London to set himself up as a drawing master. Callow’s work from the 1830s and 1840s is generally considered his best.
William Callow, R.W.S. (1812-1908)

View of Tours on the Loire, France

Signed with monogram lower left and inscribed lower right: Tours June 18th 1836
Watercolour over pencil heightened with white on blue-grey paper
13.7 by 23.2 cm., 5 ¼ by 9in.

Callow set off from Paris on 6th June with a German friend called Soherr and travelled along the Loire and then to the South. On 17th June he set off from Amboise arriving in Tours the same day. His diary entry for 18th June reads: ‘Did a little sketching, but we could find nothing very interesting. We were detained in Tours for our washing till seven that evening. They arrived back in Paris on 16th August having travelled about 1,700 miles and spent only £20.

A more finished version of this view dated 1839 is in the Castle Museum, Nottingham (see Jan Reynolds, William Callow, 1980, pl.22).

Provenance:
Anonymous sale, Christie’s, 10th July 1984, lot 261
William Callow, R.W.S. (1812-1908)

View of Aix-en-Provence, France

Inscribed lower right: Aix Juil 29
Watercolour over pencil heightened with white on blue-grey paper
13.5 by 23.3 cm., 5 ¼ by 9 in.

This dates from 29th July 1836. Callow’s diary entry for the day reads:

‘I was to leave by coach at six for Aix, but fell asleep again, and did not wake until a few minutes before that hour. Hurried into my clothes, but found the coach had already started, so got a man to carry my knapsack and ran after it, catching it up about a mile out of the town as it was ascending a hill; arrived at Aix at 9 A.M. Intended to make some sketches, but was unable on account of the heat. I had decided to take the coach to Avignon, but it was so full that I went by another one to Orgon’ (see William Callow – An Autobiography, 1908, p.55-56).

This drawing dates, therefore, from his few hours in Aix. Callow draws the city from the north with the tower of the Cathedral of St Sauveur in the foreground.

Provenance:
London, Fine Art Society;
Sir Adrian Holman, K.B.E. (1895-1974);
By descent until 2009
William Callow, R.W.S. (1812-1908)

Fishing Boats at Sea

Signed lower right: W Callow

Watercolour heightened with touches of bodycolour and scratching out

17.1 by 24.9 cm., 6 ¾ by 9 ¾ in.

Nos. 44 and 45 are unusual in Callow’s oeuvre as pure marine watercolours and show the strong influence of Bonington on his work of the period. The signature and style suggest a date in the late 1830s and they are doubtless views on the English Channel.
William Callow, R.W.S. (1812-1908)

A Fishing Boat at Anchor

Signed lower left: W Callow
Watercolour heightened with touches of bodycolour and scratching out
17.8 by 25.2 cm., 7 by 9 ¾ in.

See note to no. 44
Thomas Miles Richardson Senior (1784-1848)

Conway Castle, North Wales at Sunset

Signed lower left: Conway Castle/T.M. Richardson
Watercolour heightened with bodycolour, scratching out and gum arabic
30.6 by 48.8 cm., 12 by 19 in.

Provenance:
John Naylor (1813-1889) of Leighton Hall, Welshpool;
By descent until 2013

This is a view of Conway Castle from the east. It shows the suspension bridge
which was built by Thomas Telford in 1826 and replaced the ferry crossing.
Andrew Nicholl, R.H.A. (1804-1886)

A Banyan Tree on the Galle Road near Colombo, Ceylon

Signed lower left: Study from nature on the Galle road Ceylon/And…
Nicholl 1847. and inscribed verso: Banian Tree on the Galle Road/near Colombo/1847/The light and shadow on this tree will give/an idea of the vivid light of the sun in this region/and I have suffered greatly by my imprudent/exposure to its terrible heat/To my old and valued friend/Mr F.D. Finlay

Watercolour over traces of pencil
53.1 by 36.3 cm., 21 by 14 ¼ in.

Provenance:
Given by the artist to the Belfast publisher and journalist Francis Dalzell Finlay (1793-1857)

Born in Belfast, Nicholl was the son of a bootmaker. From 1822 until 1829, Nicholl worked as a compositor for the Belfast publisher, Francis Dalzell Finlay and an inscription on the reverse of the present watercolour informs us that Nicholl gave it to Finlay in 1847.

While employed by Finlay, Nicholl was also working as a landscape artist and acquired a wealthy patron, the politician and writer Sir James Emerson Tennent (1804-1869) who financed a two year stay in London from 1830 to 1832. Tennent was M.P. for Belfast until July 1845 when he was knighted and appointed civil secretary to the colonial government of Ceylon (now Sri Lanka). In 1846 Nicholl travelled to Ceylon where Tennent had found him an appointment as teacher of landscape drawing, painting and design at the Colombo Academy. Nicholl provided the illustrations for Tennent’s book ‘Ceylon: an Account of the Island, Physical, Historical and Topographical’ published in two volumes in October 1859.
George Frederick Prosser (1805-1882)
Looking towards Morestead Downs from Chesil St., Winchester

Signed lower left: Looking to Morested/from Bar End./G.F.E. Prosser/1878
Watercolour over pencil heightened with touches of bodycolour
17 by 27.3 cm., 6 ½ by 10 ¾ in.

This is a view looking south down Chesil St, which becomes Bar End Road, towards the village of Morestead up on the Downs.

Prosser was born in London and worked in Surrey before moving to Winchester in the early 1850s. He lived and worked at 80 High Street, Winchester where he also taught drawing.
George Frederick Prosser (1805-1882)
Chesil Street, Winchester

Signed lower left: G F E Prosser/1881/Cheesehill St. WINTON
Watercolour over pencil heightened with touches of bodycolour
17 by 27.3 cm., 6 ½ by 10 ¾ in.

This is a view looking west from the junction of Chesil St., Bar End Road, Wharf Hill and East Hill. At the bottom of Wharf Hill is the Old Dog and Duck pub which remained in business until 1922 and in 1934 the building was demolished. Beyond is the tower of Winchester College chapel. The Black Boy pub, which still exists, is visible to the left with the King’s Arms pub, which closed in 2007 and is now a restaurant, to the right. A view from almost the same spot by Prosser, dated 1840, is in Winchester Museum.
EDWARD LEAR AT FOX WARREN NOS. 50-53

Nos. 50 to 53 appear to have been drawn at Fox Warren Place near Cobham, Surrey, the home of Charles Buxton, M.P. (1823-1871), a friend of Lear’s. Two of the sheets are embossed ‘Fox Warren.’ Lear’s diaries record several visits to Fox Warren in the early 1860s. On 14th August 1862, he writes: ‘At 4.10 I left Waterloo Station, & came to Weybridge – where was C. Buxton, who took me – through St. George’s Hide, – towards Fox Warren, – but torrents came down, & we were glad to get into the Break [which overtook us], & go on to his house. Very beautiful the view thence! Cheerful & far away. Also Parrots abide in the Gardens – & flowers…… Dinner good. The 2 Buxtons very kindly & pleasant. Evening Cheerful.’

Lear also visited Fox Warren on 18th October 1863 and records seeing Cockatoos in the grounds. The studies of Cockatoos and Parrots might therefore be drawn from life. The addition of ‘Holman Hunt delt’ to one of the drawings is typical of Lear’s sense of humour. Holman Hunt, or ‘Daddy Hunt’ as he called him, was a good friend and painting companion of Lear. They were regular correspondents, and a number of letters between them survive (six, written between 1853 and 1865, were published in Edward Lear Selected Letters, ed. V. Noakes, 1988).
Edward Lear (1812-1888)

Study of a Parrot facing left

Signed lower left: Ed. Lear and signed again with monogram
Pen and brown ink on writing paper embossed: FOX WARREN/COBHAM
Sheet 13.9.2 by 8.8 cm., 5 ¼ by 3 ½ in.

See introduction on p. 56
Edward Lear (1812-1888)

Study of a Cockatoo

Signed lower left: Ed Lear and signed again with monogram
Pen and brown ink on laid paper
13.9 by 8.9 cm., 5 ½ by 3 ½ in.

See introduction on p. 56
Edward Lear (1812-1888)

Study of a Parrot

Inscribed lower left by the artist: Holman Hunt del.t
Pen and brown ink on laid paper watermarked: G...
9.2 by 5.6 cm., 3 ½ by 2 in.

The addition of ‘Holman Hunt delt’ to this drawing is typical of Lear’s sense of humour. Holman Hunt, or ‘Daddy Hunt’ as he called him, was a good friend and painting companion of Lear. They were regular correspondents, and a number of letters between them survive (six, written between 1853 and 1865, were published in Edward Lear Selected Letters, ed. V. Noakes, 1988). It has been suggested that this depicts a Lory, a small arboreal parrot.
Edward Lear (1812-1888)

A Cottage at East Marden, West Sussex

Inscribed lower right: East Marden/Oct 28. 1834
Pencil and stump heightened with bodycolour on grey paper
17.5 by 26.3 cm., 6 ¾ by 10 ¼ in.

This is a rare early English landscape view by Lear dating from his stay at Pepperidge House near Arundel, the home of the Drewitt family, in September and October 1834. Lear’s second eldest sister Sarah married Charles Street, a banker in Arundel, in 1822 and Lear was a frequent visitor to the house in his childhood. East Marden is a small village in the South Downs, eight miles north-west of Chichester.

Two drawings in the park at nearby Parham, at the time the property of the Zouche family, dated 30 September and 13 October 1834, are in the Yale Center for British Art. For another drawing of Parham House, see Charles Nugent, Edward Lear – the Landscape Artist, 2009, no.11, p.44, ill. p.45.
Edward Lear (1812-1888)

Study of Umbrella Pines, Italy

Inscribed lower right: August and in brown ink: Aug 1./1842/1842
Black chalk
28.4 by 25.5 cm., 11 by 10 in.

Provenance:
Private Collection, New York

This drawing dates from 1842 during Lear’s Roman years. He left England in July 1837 and travelled down through Luxembourg, Germany and Switzerland arriving in Italy in September. He reached Florence in early November and Rome on 3rd December. Here he was to remain, apart from two visits to England, in 1841 and 1845-46, for the next ten years. He made a living giving drawing lessons to English residents in Rome as well as selling his drawings, watercolours and oil paintings. He tended to remain in Rome during the colder winter months and travel to other parts of Italy in the summer. His early works during this period tend to be, like the present work, executed in black chalk sometimes heightened with white bodycolour.
In March 1871, Lear moved into the Villa Emily, San Remo, Italy, where he was to remain for the rest of his life. In July 1878, he visited Monte Generoso, Switzerland where he continued to go almost every summer until 1883. In August, the date of the present work, he travelled down to Lake Como to see his friend Marianne North who had just returned from India. A watercolour made the previous day, 20th August is illustrated in Philip Hofer, *Edward Lear as Landscape Draughtsman*, 1967, no. 87.

Lear’s illustrations to Tennyson’s *The Daisy* include ‘Lago di Como, from Varenna’, no. 175 (‘One tall Agave above the Lake’) and ‘Varenna, Lago di Como’, no. 176 (‘That Fair Port’). A view of Monte Generoso dated 10th and 14th August 1878 was sold at Christie’s on 3rd July 2012, lot 160 for £11,250.

Edward Lear (1812-1888)

*View from the Hotel Reale, Varenna, Lake Como*

Extensively inscribed lower left: Hotel Reale/(Marcioni) (Daisy)/Varenna/Lago di Como/21. Augt. 1878/11.30. AM/wonderful Olearde

Pen and brown ink and watercolour over pencil

32.9 by 49.8 cm., 12 ¾ by 19 ½ in.

Provenance:

Ray Livingston Murphy, his sale, Christie’s, 19th November 1985, lot 74;

Private Collection, New York
Edward Lear (1812-1888)

Villefranche, France

Inscribed twice lower left: Villefranche./10.am./15. January 1865, numbered 35 lower right, variously inscribed with colour notes and inscribed verso: 11./Upright/Lowest

Pen and grey ink and watercolour over pencil heightened with touches of bodycolour on buff paper

22.1 by 32.1 cm., 8 ⅜ by 11 ⅜ in.

Lear spent the winter of 1864-65 in Nice. He had spent the three previous winters on Corfu which was under British rule at the time, but in May 1864 the island was handed back to Greece and Lear left. He spent most of December walking in Italy before returning to Nice on New Year’s Eve. The present drawing dates to the morning of 15th January when Lear records in his diary: ‘I rose at 6 - & at 7 exactly I set out – it is too blessed to get out of this swell doghole once a week. Glorious bright morning: up, by the Port, to Col. Smith’s – & to Villefranche – which I drew till 10 (I got there are 8.20.).’ This drawing is numbered 35 – no. 34, which was drawn on the same day between 8 and 9.30am, and shows the same view was sold at Sotheby’s on 11th April 1991, lot 85.
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