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 and Travel 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 new 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 and is Chairman of the Vetting Committee for the Works on Paper Fair.

Our first portrait and figure drawing catalogue, and exhibition, was in 2009 and this is our second. Portraits on paper were cheaper and quicker to produce than oils and the market for them expanded rapidly from the 1760s onwards. Pastels, often on a large scale, were particularly popular as their ‘wall power’ was close to that of an oil. Gardner, Hoare of Bath, Cotes and John Russell were the most successful pastellists of the time and all worked on a large scale. Hugh Douglas Hamilton and John Raphael Smith tended to specialise in smaller, often oval, portraits in pastel and it is little known that Lawrence started his career as a pastellist. The miniatures of Cosway, Edridge and Humphry were also in demand at the period and John Downman popularised his own unique watercolour portraits. This catalogue includes works by most of the above artists as well as figure drawings and portraits by artists better known for their landscapes.
BRITISH PORTRAIT AND FIGURE DRAWINGS
1750 to 1900

3rd to 12th October 2016

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

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Hugh Douglas Hamilton (1740-1808)

Portrait of a Gentleman

Half-length, in a grey coat and red waistcoat
Pastel over pencil on laid paper, oval
25.8 by 20.3 cm., 10 ¼ by 8 in.

Provenance:
Anonymous sale, Sotheby’s,
4th July 2001, lot 152

Literature:

Hamilton was born in Dublin and studied at the Royal Dublin Society from 1750 until 1756 when he moved to London. There he found success as a portrait painter producing small oval portraits in pastel and oil. He was in Rome in 1778 and returned to Dublin in 1792. He painted many of the Irish aristocracy of the period.
2

Hugh Douglas Hamilton (1740-1808)

*Portrait of a Lady*

Half-length, in a red dress
Pastel over pencil on laid paper
26.1 by 19.7 cm., 10 ½ by 8 in.
Thomas Hickey (1741-1824)

Portrait of Dr Hugh Kennedy

Half-length, wearing a grey coat
Signed centre right: T. Hickey/1774
Coloured chalks over pencil on laid paper, oval
21 by 16.4 cm., 8 ¼ by 6 ¼ in.

Provenance:
Anonymous sale, Christie’s, 17th May 1934, lot 47;
With J. Maher, 1939

Literature:
Edward A. McGuire, ‘Pastel Portrait Painting in Ireland in the XVIII century’,
Connoisseur, vol. CIII, 1939, p.11, fig. v;

Dr Hugh Alexander Kennedy (d. 1795) was Irish by birth and qualified as a doctor of medicine in Edinburgh in June 1754. He was elected Physician to the Middlesex hospital in 1759, a position he held for twenty-three years, and was admitted to the College of Physicians in 1765. He was the physician serving with the Duke of Abermarle at the Siege of Havana in 1762. He was Physician Extraordinary to the Prince of Wales at the time of his death, and Director-General of the Hospitals on the Continent. Another portrait of the same sitter, by Lemuel Francis Abbott (c.1760-1802), is recorded (NPG files).

Hickey was a portrait painter working mainly in oil as well as pastel. Born in Ireland, he studied in Italy from 1761 to 1767 and was in London by 1770. He worked in Bath from 1776 to 1780 when he set off to India via Portugal where he spent several years, reaching India in March 1784. In India, he set up a successful practice as a portrait painter working for Tipu Sultan amongst others and remained there, except for an interlude in Ireland from 1796 to 1798, until his death in Madras in 1824.
Ozias Humphry, R.A. (1742-1810)

Portrait of a Gentleman

Half-length, wearing a dark coat and white stock with a landscape beyond
Pastel on paper, on the original canvas support and stretcher
60.5 by 50.5 cm., 23 ¾ by 20 in.

Provenance:
Private collection, Buckinghamshire

Literature:
under ‘Ozias Humphry’

Humphrey was a leading portraitist of miniatures, oils and pastels in the
late eighteenth century. He was elected to the Royal Academy in 1791
and in 1792 he was appointed ‘Portrait Painter in Crayons to the King’.
Most of his portraits of the Royal Family are still in the Royal Collection.
Born in Devon, he studied art in Bath and London where he was
encouraged as a young artist by both Gainsborough and Reynolds. He
started out as a miniaturist but problems with his eyesight in the early
1770s, which eventually led to blindness, forced him to paint large scale
works in oil and pastel. In 1773 he travelled to Italy with George Romney
where he remained until 1777 and from 1785 until 1787 he was in India.
This is a typical work of the late 1780s when he was at the height of his
powers. The loosely applied or flicked brush strokes are characteristic of
his style at this period when his failing eyesight influenced his style.
5

William Hoare of Bath (1707-1792)

Study of a Seated Woman

Red chalk on laid paper with a circular watermark
19.7 by 15.4 cm., 7 ¾ by 6 in.

Provenance:
Sir Henry Duff Gordon (1866-1953)

Hoare was a portrait painter in oil and pastel who was in Bath by 1739 and the first fashionable and successful portraitist to settle there. He produced a number of these chalk figure studies which are mainly of his family and friends.

6

William Hoare of Bath (1707-1792)

Study of a Woman seated in a Chair

Black and white chalk on buff paper
Maximum size 26.7 by 22.5 cm., 10 ½ by 8 ¾ in.

Provenance:
Sir Henry Duff Gordon (1866-1953)
John Raphael Smith (1752-1812)

Study of a Sportsman and his dog in Parkland

Coloured chalks on grey prepared paper
39 by 25.9 cm., 15 ¼ by 10 in.

Provenance:
With Spinks, London, circa 1985;
Private Collection, U.K.

John Raphael Smith was a highly skilled mezzotint engraver and print publisher as well as a portraitist in chalks. He produced many mezzotints and was ‘mezzotint engraver to the Prince of Wales’ from 1784 but gave up engraving in 1802 to concentrate on portraits. He exhibited portraits at the Royal Academy from 1779 until 1805. He specialised in portrait drawings and later in his life much of his work was produced in the northern cities of York, Sheffield and Doncaster where he died. A self-portrait by the artist, also chalk on grey prepared paper, is in the British Museum (see Stephen Lloyd and Kim Sloan, The Intimate Portrait – Drawings, Miniatures and Pastels from Ramsay to Lawrence, exhibition catalogue 2008, no.59, p.106, ill.)
George Romney (1734-1802)

Study of a Woman in profile

Pencil on laid paper
Sheet 19 by 12 cm., 7 ½ by 4 ¾ in.

Provenance:
Private Collection, London until 2014

Nos. 8-10 originate from an album of sketches by Romney dated to May 1777. Portraits he was working on at the time include 'The Dancing Gower Children' and 'Catherine Vernon as Hebe'. Other intact sketchbooks from this period are in the Victoria and Albert Museum and the Fitzwilliam Museum, Cambridge. A sketchbook from late 1777/early 1778 is in the Walker Art Gallery, Liverpool (see Alex Kidson, George Romney, exhibition catalogue, 2002, p.140-1, no.77).

George Romney (1734-1802)

Study of a Nude Woman

Pencil on laid paper
Sheet 18.9 by 12 cm., 7 ½ by 4 ¾ in.

Provenance:
Private Collection, London until 2014
George Romney (1734-1802)

*Study of a Woman and Children*

Pencil on laid paper
With a landscape study verso
Sheet 19 by 12 cm., 7 ½ by 4 ¾ in.

**Provenance:**
Private Collection, London until 2014

John Downman, A.R.A. (1750-1824)

*Portrait of a Gentleman*

Signed lower right: *Jno Downman 1777* and numbered on backing 24
Pencil on laid paper
Sheet 24.2 by 19.1 cm., 9 ¾ by 7 ¾ in.

This early drawing dates from Downman’s brief stay in Cambridge from 1776. There he began to establish his reputation as a portrait painter but was in London by 1778. It is unusual for a pencil drawing to be signed and dated which suggests it may have been a gift or a commission drawn for only a small fee.

For more on the artist, see no. 17.
Sir Thomas Lawrence, P.R.A. (1769-1830)

Portrait of Ann Bloxham, née Lawrence

Half-length wearing a white dress
Pastel, oval
30.5 by 20.3 cm., 12 ¼ by 8 in.

Provenance:
By descent from the sitter to Dr Humphrey Arthure until at least 1964

Literature:
Neil Jeffares, Dictionary of Pastellists before 1800, p.320 as untraced

This and no. 13 are likely to date from the mid 1780s when Lawrence was working in Bath, producing three or four pastel portraits a week charging three guineas a time. In 1787 he moved to London and enrolled at the Royal Academy in November of that year. All of Lawrence's pastels date to pre 1790 and tend to measure the same size. His usual inscription on the reverse is just visible on no. 12: ‘Be pleased to keep from the damp and the sun.’ From 1790, Lawrence concentrated on portraits in oil.

Anne Bloxham (1766-1835) was the artist’s sister and married the Revd. Richard Rouse Bloxam in 1796. He was Assistant Master of Rugby School for 38 years. Another portrait of her by Lawrence drawn when he was only 12 is in the British Museum (1885.0613.90).
The Hon. Anne Venables-Vernon (1761-1832) was born Lady Anne Leveson-Gower, the third daughter of Granville, 1st Marquess of Stafford. She married the Rev. Edward Venables-Vernon-Harcourt (1757-1847), the third son of the 1st Baron Vernon in 1784, likely dating the present portrait to the 1780s. He took the additional name of Harcourt on succeeding to the property of his cousin, the last Earl Harcourt, in 1831. He was Bishop of Carlisle from 1791 and Archbishop of York from 1807 until his death. The couple had sixteen children.

Before her marriage, she was painted by George Romney in 1776-7 in his large portrait ‘Lady Anne Leveson-Gower and her Sisters’, now in the Abbot Hall Art Gallery, Kendal. Gardner painted at least ten other portraits of members of the Vernon and Harcourt families (see Neil Jeffares, *Dictionary of Pastellists before 1800*, pp.197 and 202).
Henry Edridge, A.R.A. (1769-1821)

Portrait of Hugh Monro

Inscribed lower left: March 26, 1807.
Watercolour over pencil
20.8 by 15.9 cm., 8 by 6 ¼ in.

Provenance:
By descent in the Monro family

Edridge trained as a miniaturist at the Royal Academy Schools before concentrating on detailed portraits in pencil and watercolour from circa 1790. In 1789 he met the watercolour artist Thomas Hearne who introduced him to the collector and patron Dr Thomas Monro (1759-1833). Monro and Edridge became great friends and met frequently at Monro’s house in Adelphi Terrace. He also visited the Monro family at Fetcham and Bushey and is known to have drawn various member of the family (see Mora Abell, Doctor Thomas Monro – Physician, Patron and Painter, 2009, pp.91-96).

Hugh Monro (1788-1810) was the son of Charles Monro (1757-1821) and nephew of Dr Thomas Monro. He was appointed Ensign in the 1st Foot in February 1807 and went with his regiment to India where he died, apparently of cholera, on 15th November 1810 aged 22.
John Downman, A.R.A. (1750-1824)

Portrait of Captain James Monro

Three-quarter length, in profile, the sea beyond
Signed lower left and dated 1789
Watercolour and coloured chalks heightened with touches of bodycolour;
oval
19.8 by 16.1 cm., 7 ¾ by 6 ¼ in.

Provenance:
By descent in the Monro family

Captain James Monro (1756-1806) was the daughter of John Monro and his wife Elizabeth and the brother of Dr Thomas Monro (1759-1833), the amateur artist and early patron of Turner and Girtin. He was a captain in the East India Company and regularly skippered ships between Britain and India.

Downman drew other members of the Monro family in the same manner, his sisters Charlotte (Courtauld Institute of Art, London, no. D.1967.WS.40) and Elizabeth (Fitzwilliam Museum, Cambridge, no. 2314.14). This portrait has been described as being of Dr Thomas Monro (see Mora Abell, Doctor Thomas Monro – Physician, Patron and Painter, 2009, illustrated on the cover) but an old label on the backboard and the depiction of a boat behind the sitter suggests that it shows Captain James Monro.

For more on the artist, see no.17
John Downman, A.R.A. (1750-1824)

Portrait of a Gentleman

Leaning on a gate, by a horse and holding a whip
Signed on the gate: J Downman/p.t 1786
Watercolour over pencil heightened with touches of white
51.3 by 32.2 cm., 20 ¼ by 12 ¾ in.

Born in North Wales, Downman trained in London under Sir Benjamin West before leaving for Italy with Joseph Wright of Derby in late 1773. He was back in London in 1775 and established himself as one of the most fashionable portrait painters of the period in the 1780s. He invented a method of drawing on very thin paper with watercolour on the reverse to give the colouring a subtle effect. He exhibited frequently at the Royal Academy but complained about the positioning of his pictures in the less prestigious rooms. Perhaps for this reason, he began to work on a larger scale from the late 1780s.
John Downman, A.R.A. (1750-1824)

Portrait of the Hon. Mary Harcourt

Three-quarter length leaning against a column with a landscape beyond, holding a pen in one hand and a drawing of a tree in the other. Signed lower left: JDownman/Pinxt/1781 and extensively inscribed with details of sitter on canvas backing. Watercolour and black chalk heightened with touches of white on wove paper laid on canvas, with original wash mount. 34 by 26.2 cm., 13 ½ by 10 ½ in.

Provenance:
Mrs Reynolds-Peyton, 1917;
Anonymous sale, Phillip’s, 7th December 1999, lot 1

Literature:
Reproduced in The Connoisseur, March 1917;
Kim Sloan, 'A Noble Art' – Amateur Artists and Drawing Masters c.1600-1800, 2000, p.155

The sitter (1749-1833) was born Mary Danby, the daughter of William Danby of Swinton Park, Masham, Yorkshire. Her first husband was Thomas Lockhart and in 1778 she married secondly, William, son of the first Earl Harcourt. She was a pupil of Alexander Cozens as a letter written to William Beckford in September 1781, the year of the present portrait, indicates (Sloan, op.cit.). Several of her works are in public collections (Yale Center, Leeds City Art Gallery and the Tate Gallery) where they were once thought to be the work of Cozens.

Her husband William Harcourt (1743-1830) was also a talented amateur artist (see Sloan, op. cit., no.77, pp.117-8). He was Deputy Ranger of Windsor Great Park from 1782 and the first Governor of the Royal Military College at Marlow from 1796. He succeeded to the title on the death of his brother in 1809 as the third Earl. In 1782 he purchased Gloucester Lodge in St. Leonard’s Hill, Windsor.

Another portrait of the sitter by Downman, dated 1779, shows her pointing at a globe.
Richard Cosway, R.A. (1740-1821)

*Cupid unmasking False Love*

Signed on original washline mount: *Rich.d Cosway R.A. Primarius Pictor Sereniss.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:

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

*John Howard visiting the Lazaretto*

Pencil on laid paper watermarked with Britannia 15.7 by 19.1 cm., 6 by 7 ½ in.

John Howard (1726-1790) was a prison reformer who worked for the improvement of condition in British jails. He visited prisons all over the country and in 1778 he appeared before a House of Commons committee to put forward his thoughts on how to improve them. Howard never sat for a portrait but Romney’s drawings of his prison visits are one of his principal projects of the early 1790s. Romney here focuses on the cowering prisoners to the right of the image with their gaolers sketched in to the left.

Similarly intense pencil drawings of the subject are in a sketchbook in the Huntington Library, San Marino which dates from October 1792. The album is numbered 3 which suggests that two other sketchbooks date from this month alone.
Paul Sandby, R.A. (1731-1809)

Portrait of Miss Abbott and Miss Rosier

Full-length standing, holding hands
Watercolour over pencil, with cut corners
16.8 by 12.4 cm., 6 ½ by 4 ¾ in.

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

This sketch is typical of Sandby’s rapidly worked on-the-spot drawings of the 1760s and 1770s. They were mainly drawn for use as staffage in his larger finished works and often depict Sandby’s family and friends. Many similar works are in the Royal Collection at Windsor Castle (see A.P. Oppé, Sandby Drawings in the Royal Library at Windsor, 1948).
Henry Edridge, A.R.A. (1769-1821)

Portrait of Charles Long, 1st Baron Farnborough

Signed lower left: H.E. Jany 1809.
Watercolour over pencil
21.7 by 16.4 cm., 8 ½ by 6 ¼ in.

Provenance:
By descent in the family of the sitter until 1849

Engraved:
For ‘The British Gallery of Contemporary Portraits, Being a Series of Engravings of the Most Eminent Persons Now Living or Lately Deceased in Great Britain and Ireland: From Drawings Accurately Made from Life or from the Most Approved Original Pictures, Accompanied by Short Biographical Notices’, 2 vols. published by T. Cadell & Davies, London, 1810 to 1822

Charles Long (1760-1838), met Pitt the Younger at Cambridge and was an MP from 1789 until he retired as 1st Baron Farnborough in 1826. He was Lord Commissioner of the Treasury on Pitt’s return to power in 1804, Secretary of State for Ireland from 1806, and Paymaster-General from 1810.

He married the accomplished artist and garden designer Amelia Hume in 1793 and together they built Bromley Hill Place in Kent. He was a collector of pictures and sculpture and Trustee of both the British Museum and the National Gallery (to whom he bequeathed fifteen paintings) and a personal friend to both George III and George IV. A full-length portrait of Long by Edridge, dated 1805, is in the National Portrait Gallery.
Robert Dighton (1751-1814)

The Pretended Elopement

Pen and grey ink and watercolour over pencil on laid paper
Oval 19.2 by 14.5 cm., 7 ½ by 5 ¾ in.

Provenance:
Colin Hunter (1926-2013)

The son of a London printseller, Dighton was a man of many talents – caricaturist, actor, writer and singer. He is best known for his satirical portraits which he exhibited at the Free Society and the Royal Academy. His sons Richard and Joshua also became caricaturists.
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).
Richard Westall, R.A. (1765-1836)

*The Three Witches appearing to Macbeth and Banquo*

Watercolour heightened with bodycolour and scratching out
26.9 by 20.2 cm., 10 ½ by 8 in.

Provenance:
Canon Smythe, Sussex;
Appleby Brothers, London, November 1961;
Bernard Black Gallery;
Castellane Gallery

Exhibited:

This shows the Three Witches appearing to Macbeth and Banquo on the heath in Act I, Scene 3 of Shakespeare’s play. It may be an unused design for Boydell’s illustrated edition of Shakespeare’s plays, for which Westall produced a number of illustrations, including two subjects from Macbeth in the late 1790s.
John Varley (1778-1842)

Self-portrait

Signed lower right
Pencil on buff paper heightened with touches of white
18.7 by 14.6 cm., 7 ½ by 5 ¾ in.

Provenance:
The Lowry Family;
Anonymous sale, Sotheby’s, 13th November 1980, lot 43;
Robert S. Pirie;
Private Collection, UK

This rare self-portrait by Varley dates from circa 1810. A portrait of Varley by John Linnell is in the V & A (see Adrian Bury, *John Varley of the ‘Old Society’*, 1946, plate 1, ill.), and portraits of him by Blake and Mulready are in the National Portrait Gallery.

Born in London, Varley trained as a watercolourist under Joseph Barrow aged sixteen and first exhibited at the Royal Academy in 1798. He was a regular exhibitor there until becoming a founder member of the Old Watercolour Society in 1805, where he exhibited over 700 watercolours until his death. He was also a successful drawing master but was a poor businessman and in constant financial difficulties.
Edwin Dalton Smith (1800-1866)

Portrait of William Samuel Deacon

Three-quarter length, holding a fishing rod
Signed lower left: Edwin D. Smith pin.t 1838
Watercolour heightened with bodycolour, with corners cut
33.5 by 25.7 cm., 13 by 10 in.

Provenance:
Lord Courthope, Whiligh, Wadhurst, East Sussex;
By descent until 2011

Smith began his career as a painter of fruit and flowers and worked for the Royal Gardens at Kew for many years as a botanical artist. He was also an engraver and portraitist in watercolour.

William Deacon (1828-1903) married Miss Mary Sophia Currie (1833-1920) in Kensington in 1858. Smith painted for members of the Deacon family in 1838 and 1839.
Margaret Sarah Carpenter (1793-1872)

Portrait of Minnie and Janie Smith

Gouache on paper laid on canvas
Oval 18.1 by 22.5 cm., 7 x 8 ¾ in.

Margaret Carpenter was the daughter of Captain Alexander Geddes and took lessons as a young woman from a Salisbury drawing master. She established herself as a portrait painter in London from 1814 and exhibited 147 pictures at the Royal Academy from 1818. In 1817 she married William Hookham Carpenter, who in 1845 was appointed Keeper of Prints and Drawings at the British Museum. She produced everything from miniatures to full-length portraits in oil and was well known and successful in her day. Her sister married the artist William Collins, R.A. Examples of her work are in the British Museum and the Victoria and Albert Museum. This may be the picture exhibited at the Royal Academy in 1849, no. 376 as ‘The Children of George Smith Esq.’
John Linnell (1792-1882)

Portrait of Mrs Nasmyth

Signed lower left: J Linnell fect 1836.
Pencil, coloured chalks and watercolour on buff paper
56.1 by 40.5 cm., 22 by 15 ¾ in.

Literature:
W.S. Fine Art, Summer Catalogue, 2009, no. 55, pp. 90-91

This portrait drawing of the wife of the eminent dental surgeon Alexander Nasmyth (1789-1848) is unusually well documented in Linnell’s diary and archive in the Fitzwilliam Museum, Cambridge. Linnell painted portraits in oil of Mr and Mrs Nasmyth in 1833-34 and Nasmyth later wrote to Linnell requesting a portrait of his wife ‘in the Ten pound style’ meaning a watercolour and chalk drawing. The drawing was eventually executed on 28th June 1836. Nasmyth then requested that Linnell include a chair and table in the portrait which he added when he dined with the Nasmyths in their house at 13a George St, Hanover Square on 14th July.

The son of a London woodcarver and picture dealer, Linnell entered the Royal Academy Schools in 1805 and was a pupil of John Varley (see no.26). He preferred drawing landscapes but made his living as a portrait painter in oil, miniature and watercolour. From 1847 he gave up portrait painting to concentrate on landscapes. He was the father-in-law of Samuel Palmer, one of the Ancients who worked at Shoreham with George Richmond (see no.30).
George Richmond, R.A. (1809-1896)

Study of a nude male Figure

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

Provenance:
By descent from the artist until sold at Sotheby’s, 4th July 2001, lot 145 (part);
With Thos. Agnew & Sons

Exhibited:

This early drawing by Richmond is dated 16th September 1829. In November of that year Richmond drew his famous portrait of Samuel Palmer with a beard and 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 spent the summer of 1827 together at Shoreham. Richmond’s subject matter at this period was often religious or mystical and it was not until 1832-33 that he concentrated on portraits.
William Henry Hunt (1790-1864)

The Flower Girl

Signed lower left: W. Hunt
Watercolour over pencil heightened with bodycolour
27 by 18.4 cm., 10 ¾ by 7 ¼ in.

Born in London, Hunt was apprenticed to John Varley in about 1804. He showed talent as a landscape artist but having been born with deformed legs, he concentrated on still-lives of fruit and flowers from the mid 1820s.

The cool colouring of the present watercolour indicates this is a late work by Hunt and it has been suggested that this is the work exhibited at the Society of Painters in Water-colours in 1864, no. 275 as ‘A Flower Girl’, a few months after he died. This work was described in The Athenæum, No. 1905, 30th April 1864, p. 618:

‘...he [Hunt] is worthily represented by thirteen of his latest works, – especially by the glowing and almost odorous basket of wallflowers, etc., which the country damsel bears, and to which he gives the title A Flower Girl (No. 275)....’

and in The Spectator, 7th May 1864, p. 536:
‘...the “Flower-girl (275) is an admirable example. The bountiful load of flowers is a blaze of color, and the homely girl who owns it gives an interest to the picture which not all the perfect imitations in color, form, and texture of peach, rose, or birds’-nest (sic) can win for other drawings by the same master, dependent as they must be solely on their technical merits.’
William Henry Hunt (1790-1864)

A Lady asleep in a Chair

Watercolour over pencil heightened with touches of bodycolour on laid paper
With a pencil study of an easel verso
13.7 by 11 cm., 5 ¼ by 4 ¼ in.

Provenance:
The artist’s daughter, Emma, Mrs Thomas Robinson;
Her son William Hunt Robinson;
His eldest daughter Maud Marie Ennis, née Robinson (1886-1963);
Her son Desmond Wilfred Ennis (d. 2000);
By descent until 2010
Sir Edward John Poynter, P.R.A. (1836-1919)

Study for a figure in ‘Horae Serenae’

With artist’s stamp lower right
Black and white chalk on coloured paper
27.7 by 37 cm., 11 by 14 ⅞ in.

This is a preliminary study for a figure in the bottom right corner of Poynter’s large oil ‘Horae Serenae’ or ‘Serene Hours’ exhibited at the Royal Academy in 1894, no.163 and now in Bristol City Museum and Art Gallery.
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