



KAREN TAYLOR FINE ART

BRITISH WOMEN ARTISTS (1770-1950)
A SELECTION OF WORKS ON PAPER

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Front cover illustration: *The daughters of Dawson Turner sketching*, catalogue number 9
Frontispiece illustration: Laura Knight, *Anna Pavlova dancing 'The Bacchanal'*, catalogue number 39

It is a great pleasure to present my fourth biennial catalogue celebrating the work of eighteenth and nineteenth century British women artists. Since my first catalogue there has been a marked increase in energy devoted to bringing the work of women artists into the mainstream, with many exhibitions all over the world. In London, in the first half of 2026, the Courtauld Gallery exhibited *A View of One's Own Landscapes by British Women Artists 1760-1860* and the Royal Academy showed *Michaelina Wautier*, while the National Museum of Wales, Cardiff opened a monographic show on Gwen John.

While the difficulties confronted by women artists are becoming better known, it must not be forgotten that women were not admitted to the Schools of London's Royal Academy of Art until the 1860s, and that they remained excluded from their figure drawing classes until the 1890s. Married British women were not allowed to own property until 1870, including any profits from their work. Consequently, they frequently inhabited the domestic sphere, as reflected in the subjects of many of the drawings in this catalogue. The fascinating album of drawings and prints by the daughters of Dawson Turner highlights the collaborative nature of much female enterprise.

I hope that you will enjoy this selection, which celebrates the contribution women made to science and natural history with works by Elizabeth Gould, Augusta Withers, Sarah Bowdich and Marion Chase. Portraiture, which provided the livelihood for many female artists, is well represented from Penelope Cawardine and Anna Tonelli in the eighteenth century, to Laura Knight a century and a half

later. Landscapes by Harriet Lister, the mainstay of the Courtauld Gallery's recent exhibition devoted to the subject, Henrietta Fortescue, Sarah Beale and Constance Gordon-Cumming reflect the enthusiasm with which women artists embraced the fashionable subject. They were all also redoubtable travellers.

Print makers also feature in this catalogue, represented by their original work as well as by the etchings and lithographs included in the album featuring the work of Mary Turner and her daughters and Laura Knight's *Juanita*. The Countess of Sutherland, Apollonia Griffith, Elizabeth Gould, Augusta Withers, Sarah Bowdich and Louisa Sharpe all made prints.

The Pre-Raphaelite circle of women artists is the focus of the much-anticipated exhibition *Pathways through Pre-Raphaelitism* organised by Pamela Gerrish Nunn at the Fundación Mapfre, Madrid, later this year and I am delighted that our drawings by Anna Chambers and Margaret ffolliatt will be shown there.

Thanks are due to many helpful colleagues, and I am particularly grateful to Neal Jeffares, Charles Hind, Francesca Kaes, Pamela Gerrish Nunn, Jan Marsh, Kim Sloan, Rachel Sloan, Greg Smith and Tim Wilcox. As ever, Oliver Brind has contributed more than he knows.

Karen Taylor

1

Lady Diana Beauclerk (1734-1808)
A Bacchanal of Putti

Inscribed verso: *Given by Sir John Murray May 4 1812,*
 watercolour over traces of pencil

30.2 x 41.7 cm.; 12 x 16 3/8 inches

Provenance

Private collection, U.K. until 2024

Known as Lady Di, the artist was the eldest daughter of Charles Spencer, 2nd Duke of Marlborough and grew up at Blenheim Palace where she copied the Old Masters from a young age.

In 1757 she married the 2nd Viscount Bolingbroke but left her drunken, unfaithful husband, and conducted a secret relationship with her lover Topham Beauclerk (1739–1780), whom she subsequently married two days after her divorce in 1768. This relationship fared little better as Beauclerk was a hypochondriac addicted to laudanum.

Horace Walpole (later Lord Orford), who was a close friend and admirer, built a room at Strawberry Hill, where she was a frequent visitor, to house her work.

Lady Diana was well known for her charming drawings of children, cupids and bacchantes, some of which were engraved by Francesco Bartolozzi and thus widely distributed. She produced designs for Wedgwood wares from wine coolers to marble clocks, painted murals and illustrated books.

General Sir John Murray, 8th Bt. (c. 1768 – 1827), who gave this drawing to an unknown recipient in May 1812, was a British Army officer who led a brigade under Arthur Wellesley, 1st Duke of Wellington, in the Peninsular War. Later in the war, he commanded an independent force that operated on the east coast of Spain.



2

Anna Tonelli (née Nistri) (c. 1763-1846)

Portrait of Frances Anderson (née Gosling) (1768-1850),

half-length, wearing a white dress and blue headdress, signed on backboard: *Anna Tonelli/fe.. in Londra/1798*, inscribed on backing on reverse: *glass taken out and restored 1848 (?)*. *Frances Anderson née Gosling/born 1768 died 1850 at Dorset Gardens/Brighton*

Pastel, framed as an oval in the original frame
25.5 x 21 cm.; 10 x 8 ¼ inches

Provenance

By family descent to Pamela Bruce Clarke (1915-1989);

By family descent at The Grange, Wendover, Buckinghamshire, until October 2024

Literature

N. Jeffares, *Dictionary of Pastellists before 1800*, online edition, no. J.722.167



Portrait of Robert Anderson (1764-1837),

half-length, wearing a black coat and with powdered hair, signed on backboard: *Anna Tonelli/fece in Londra/1798*, inscribed on label attached to backboard: *Robert Anderson M.D. Born 1704 died 1837/at Dorset Gardens, Brighton, Restored 1893. W.B.C./Ancestor of Pamela Bruce Clarke*

Pastel, framed as an oval, in the original frame
25.5 x 21 cm.; 10 x 8 ¼ inches
Frame size 32 x 28 cm.; 12 ½ x 11 inches

Robert Anderson was a physician in Brighton who married Frances Gosling in 1788. The couple lived in Dorset Gardens, Brighton.

Anna Tonelli, née Nistri, was probably trained in Florence, possibly by Giuseppe Piattoli (1743-1823) with whom she collaborated on a portrait of the family of Granduca Pietro Leopoldo, which was engraved in 1785. At some stage before 1785 she married the virtuoso violinist Luigi Tonelli. It seems highly likely that she came across the work of Hugh Douglas Hamilton in Rome.



Tonelli met Lord Clive, 'Clive of India', while he was travelling in Italy, and he employed her to make pastels of members of his family. From 1794 she taught drawing to his children in London. She exhibited at the Royal Academy in 1794 and 1797, giving her address as 97 Norton Street. The artist travelled with the Clive family to India between 1798 and 1801, moving around southern India with Lady Clive and her daughters. During her time in the subcontinent, she seems to have worked in watercolour or miniature, rather than pastel, and charged twelve to thirty guineas for a miniature. She painted the Rajah of Tanjore and Tipu Sultan on this trip. She returned to Florence in 1801.

Tonelli's work has been confused often with that of Hugh Douglas Hamilton. She is known to have copied his work for Lord Clive, producing portraits in 1790s to add to a series begun by Hamilton. In 1806 the American agent in Paris, Filippo Mazzei, engaged her to bring up his daughter Elisabetta. He provided a description of the family to Thomas Jefferson (letter, 20th July 1806) with a view to them emigrating to the USA, praising the father, a violinist 'the peer of any other', the two children (born c.1789–90), and the mother who 'sings and plays the piano like an expert; knows very well her own language, French, and English; draws and paints with excellent taste; is accomplished in embroidery and all needlework; and knows geography quite well.' Jefferson's response highlighted the expense of living in a major city, which may have deterred the family, as by 2 November 1807 they were in Pisa with Mazzei, while by 1809 they seem to have returned to Florence.

The Grange, Wendover was owned from 1789 to 1794 by John Barker Church (1748-1818). Barker Church was an English born businessman and the supplier of the Continental Army during the American Revolutionary War. He was one of the few American revolutionaries to sit in the English parliament. His brother-in-law was Alexander Hamilton the influential founding father of the United States. Hamilton and Church were not only business partners but also friends having married sisters. Hamilton went on to have a love affair with Church's wife Angelica Schuyler. She is featured in the popular musical 'Hamilton' by Lin-Manuel Miranda and Church is referred to as her 'wealthy husband'.

3

Anna Tonelli (née Nistri) (c.1763 – 1846)
Portrait of a lady in a white headdress
wearing a white dress

Pastel, signed on reverse of original
 backboard: *Anna Tonelli/fece in*
Londra/1796, in the original frame
 bearing the inscription *Anna Tonelli*
H.D.Hamilton 1796

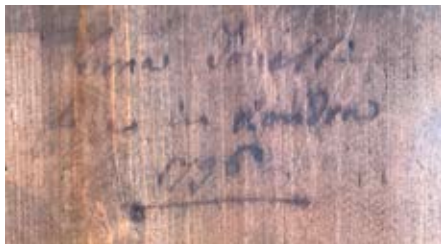
26.1 x 22.6 cm.; 10 ¼ x 8 7/8 inches

Provenance

Mellors & Kirk, Nottingham, 9-10 June
 2011, lot 713 (as of Tonelli by Hugh
 Douglas Hamilton);
 Private collection, U.K. until 2022

Literature

N. Jeffares, *Dictionary of Pastellists*
before 1800, online edition, no.
 J.722.167



4

Penelope Cawardine (1729 – 1804)
Portrait of a lady looking in a mirror

Pencil and black and red chinks on laid paper
Oval 15.4 x 11.5 cm.; 6 1/8 x 4 1/2 inches

Provenance

Bonhams, 19 February 2008, lot 144; Cyril Fry;
Private collection U.K. until 2020

One of only two recorded drawings by the artist, who was the eldest daughter of John Cawardine of Thinghills Court, Withington, Herefordshire, and his wife Anne Bullock, a miniature painter. Penelope also practised miniature painting, regarded as a genteel pastime for a woman. It seems she took up painting as a means of earning a living after her father ran into financial difficulties from around 1754. Cawardine exhibited at the Society of Artists in 1771 and 1772. Cawardine painted many fashionable sitters, including Lady Anne Egerton, the Earl of Coventry and his wife, Maria Gunning, Countess of Coventry (Wallace Collection) and Alice, Countess of Egremont (Kenwood).



James Boswell the diarist visited her home on 15th March 1763 to call on Lord Eglington, who was having a miniature painted, and described her in his *London Journal* as a very good-looking, agreeable woman. She moved in artistic circles and was painted by George Romney, John Downman and Thomas Bardwell. She is said to have been a friend of Sir Joshua Reynolds and his sister Frances, and apparently Reynolds painted a portrait of one of her sisters as a present for her. (The only record of this is in Algernon Graves and William Vine Cronin's *A History of the Works of Sir Joshua Reynolds P.R.A.*, 1899, where a brief entry for Miss Cawardine states 'Sat in 1777'). Her brother, Rev. Thomas Carwardine (1734-1824), was rector and clerk of Earl's Colne Priory, Essex and a close friend of Romney, who was godfather to his daughter Anne (b.1779) and a frequent visitor to their house. Romney painted his portrait in 1772.

Penelope Cawardine married James Butler, organist of Ranelagh and St. Margaret's, and St. Anne's, Westminster in 1763 at St James's, Piccadilly. After her marriage she worked much less, as the social customs of the day dictated.

The National Museum of Sweden owns the only other recorded drawing by Cawardine, drawn in a very similar style to the present work. It shares the characteristic diagonal hatching of the red chalk, is on similar laid paper and is cut into a rough oval in the same way. Examples of her miniatures can be found in the Wallace Collection, the Victoria & Albert Museum, Kenwood House, the Museum of Fine Arts, Houston and the Tormey-Holder Collection. Cyril Fry (1918-2010) was a dealer in British drawings who owned a gallery in Jermyn Street. Fry and his wife Shirley amassed a substantial private collection over the course of his career.

5a

Harriet Lister (c. 1751-1821)***Rydal Water, Westmoreland [sic]***

Signed and dated I.I.: *H. Lister/1793*, watercolour over traces of pencil, on original washline mount, inscribed verso: *Rydal Water/Westmoreland-/from Miss Lister to Mr Green/1793/a lesson of humility/that I'd think this worth/giving to Mr G-*, further inscribed indistinctly *Mr G.....1797* and with crossings out, on original washline mount

26 x 37.3 cm.; 10 ¼ x 14 ¾ inches

Provenance

The Iolo Williams Collection, Olympia Auctions, 2 October 2024, lot 25 (part lot, described as Amos Green)

Harriet Lister came from a wealthy family from York and was educated in London. She met Alexander Cozens in 1775 and subscribed to his 1778 *Principles of Beauty*. In the 1780s and 1790s she made several sketching tours of England when she met William Gilpin in 1792 and was introduced to Amos Green

through their mutual friend Mary Hartley in Bath in 1793. Mary Hartley had earlier encouraged Amos to take up landscape painting in watercolours, lending him Gilpin's tours.

Harriet is said to have taken lessons from Amos, but Kim Sloan notes there is no proof of this and she was already an accomplished landscapist with a distinctive style, in the picturesque manner¹. She made numerous sketches from life, many of which she annotated extensively, and then used these to work up larger more finished watercolours at a later date.

From their marriage in 1796, which was strongly opposed by Lister's mother, until Amos's death in 1807 the couple toured and sketched all over the British Isles, producing several albums of hundreds of drawings, apparently working together as equals. It can be very difficult to distinguish their work from each other's.

Lister's work featured prominently in the Courtauld Gallery's exhibition *A View of One's Own Landscapes by British Women Artists 1760-1860*, 2026, pp. 46-53 drawn from their own collection.



5b

Harriet Lister (c. 1751-1821)***Study in a boat near Lodore, Derwentwater***

Signed, inscribed and dated in pen and brown ink verso: *Study in a boat near/Lowdor, of effects on/the Lake of Derwentwater/Aug 22, 1802./HG-*, further inscribed by Iolo Williams in pencil: *By Mrs Amos Green née Lister/I.A.W.*, inscribed with title in a later hand in pencil on mount l.r., watercolour over pencil, with an added strip, on original hand drawn mount

14 x 20 cm.; 5 ½ x 7 7/8 inches

Provenance

The Iolo Williams Collection, Olympia Auctions, 2 October 2024, lot 25 (part lot, described as Amos Green)



5c

Harriet Green (c. 1751-1821) or Amos Green (1735-1807)***An urn in a wood***

Painted oval, the plinth
inscribed: *HG*, grey washes
on laid paper

The oval 14.5 x 18.5 cm.;
5 ³/₄ x 7 ¹/₄ inches, the sheet
27.2 x 37.5 cm.;
10 ³/₄ x 14 ³/₄ inches

Provenance

The Iolo Williams Collection,
Olympia Auctions, 2 October
2024, lot 25 (part lot,
described as Amos Green)

Sold unframed



6

Elizabeth Leveson-Gower, Countess of Sutherland (1765-1839)
Capriccio view of Jedburgh Abbey

Inscribed on original mount l.l.: *Drawn by the Countess of Sutherland*, watercolour over traces of pencil heightened with gum arabic

Image 20 x 27 cm.; 8 x 10 5/8 inches

Provenance

Lady Jane Hope (1766-1829), sixth daughter of John Hope, 2nd Earl of Hopetoun (wife of Henry Dundas, Viscount Melville and Thomas Wallace, 1st Baron Wallace);

From the Featherstone Castle folio of watercolours, by family descent to Jacqueline Hope-Wallace (1909-2011);

Private collection, U.K.

A pencil inscription verso reads: *Elizabeth Countess (later Duchess) of Sutherland/Competent amateur whose dwgs were/‘reinforced and completed’ by T. Girtin .. patron/and pupil she was. The best of his school/See /Girtin’ by Girtin*

Elizabeth Leveson-Gower was a talented amateur artist and Girtin's most prominent pupil. Vastly wealthy, she inherited her father's Sutherland estates in northern Scotland. She married

George Granville Leveson-Gower, son of the Marquis of Stafford and nephew and heir to the art collector the Duke of Bridgewater. Her work clearly shows Girtin's influence. While she did not exhibit publicly, she privately printed her etched *Views of Orkney* in 1807 and aquatints after her watercolour *Views on the Northern and Western Coast of Scotland*, c. 1833. Joseph Farington (1747-1821) records that she and Edward Lascelles (1764-1814) were 'disposed to set up Girtin against Turner- who they say effects his purpose by industry-the former more genius' (J. Farington, *Diary*, 9 February 1799).

This appears to be a capriccio based on Jedburgh Abbey. The topography is approximately correct if you turn the ruin at right angles and exaggerate the mountainous background. However, the tower, the length and height of the nave, the absence of Jedburgh's crossing tower and the forebuildings against the west front do not correspond to the Abbey.

Lord and Lady Wallace lived at Featherstone Castle, Northumberland and the estate was inherited by his nephew Colonel James Hope (1807-1854), (son of the Earl of Hopetoun) who changed his name to Hope-Wallace.



7

Henrietta Fortescue (c. 1765-1841)

Henrietta Fortescue was an accomplished landscapist. The only daughter of Sir Richard Hoare, 1st Baronet., of Barn Elms, and sister of Sir Richard Colt Hoare of Stourhead, she was married in 1785 to Sir Thomas Dyke Acland, 9th Bt. (1752-1794) of Killerton and, after his death, in 1795 to Captain the Hon. Matthew Fortescue, RN (1754-1842), brother of the 1st Earl Fortescue, as his second wife. She was a pupil and lifelong friend of Francis Nicholson (1753-1844) whom she provided with sketches of continental views which he made into prints.

In 1817 she embarked on an extensive European tour with her husband and their eldest daughter. Fortescue was drawn to sublime subjects such as steep rocky gorges, castles, waterfalls and ruins and often added botanical notes to her drawings. She seems to have been more intrepid than most travellers of her time and sought out unusual views and remote places, venturing beyond the obvious sketching spots and tourist destinations.

The party spent most of 1817 in Italy, and, between September and November, they were in the Val d'Aosta, Savoy, where Fortescue drew many mountain scenes, similar in character to this group of drawings, many of which are now in the Collezione d'Arte of the Regione Valle d'Aosta. She was one of the first amateur artists to visit and draw the landscapes of the Val d'Aosta extensively.

This group of drawings were drawn in the heart of the French Pyrenees, around sixty miles from Pau, where there was a small British community, established by veterans of the Peninsular war. While now a popular tourist destination, in those days it was remote and inaccessible. She is likely to have been one of the first traveller artists to have visited this region and depict these scenes.

Fortescue's work is included in several public collections, including Killerton, the Acland seat in Devon and Stourhead (National Trust) and the Collezione d'Arte of the Regione Valle d'Aosta. The Yale Center for British Art, New Haven, owns a view of Cascatella, Tivoli, painted on 18th April 1817.



7a

Les Bains de Saint-Sauveur, dans les Hautes Pyrénées, France

Signed and dated l.r.: *H.A. Fortescue May 5th 1818*,
inscribed with title l.c., *numbered u.l.: 254*, pen and
brown ink over traces of pencil



7b

View in the Vallée Lutour near Canterets, France

Signed and dated l.r.: *H.A. Fortescue May 4 1818*,
 inscribed with title l.c., further inscribed with locations
 and notes, numbered u.l.: 252, pen and brown ink over
 traces of pencil on laid paper



7c
Gavarnie, France

Signed l.r.: *H.A. Fortescue May 30th 1818.*, inscribed with title l.c., numbered u.l.: 267, pen and brown ink and wash on laid paper



7d

Le Pont de Lesdenoucat, 3 miles from S. Sauveur, France

Signed and dated l.r.: *H.A. Fortescue. May 22nd. 1818.*,
inscribed with title l.c, numbered u.l.: 271, pen and
brown ink over traces of pencil

8

Apollonia Griffith (fl. 1830-1850)
Raglan Castle, Monmouthshire

Inscribed on mount: *Ragland [sic] Castle/June 1838*, pen and brown ink and watercolour over traces of pencil

17.5 x 26.5 cm.; 6 7/8 x 10 1/2 inches

Apollonia Griffith was a talented print maker and watercolourist with a delicate hand. Her father was the London merchant Thomas Griffith of Ham Common, who had four children. Her brother William (1810-1845) was a medical doctor and naturalist, celebrated for his contribution to Indian botany. Their great grandfather was the miniature painter Jeremiah Meyer RA, (1735-1789), Painter in Miniatures to Queen Charlotte, Painter in Enamels to King George III and a founder member of the Royal Academy.

On his deathbed William asked fellow botanist John McClelland to sort through and publish his manuscript papers, and it is through these posthumous memoirs, journals of his travels on the Indian subcontinent published in 1847 (*Biographical Memoir of the late William Griffith*) with lithographs by his sister, that Griffith's work is so widely known and celebrated. Her role is praised in the introduction to the memoirs:

'We owe the transfer of the landscapes to stone, which add so much to the appearance of the following volume, to the talent and kindness of his sister'.



An important family album of drawings and prints relating to Dawson and Mary Turner (née Palgrave), John Sell Cotman, the Hooker and Palgrave families, c. 1828-42, probably compiled by Joseph Dalton Hooker (1817-1911), containing a total of 44 drawings and sketches and 10 prints, comprising:

Elizabeth Turner, Lady Palgrave (1799-1852), His daughters sketching in Mr [Dawson] Turner's Study, G[rea]t Yarmouth, inscribed and dated: *H.S.T. / M.A.T. / E.J.T.* [Hannah Sarah, Mary Anne & Eleanor Jane Turner], *Oct. 1835*, inscribed and dated, pen and brown ink; 20 x 25 cm, 8 x 9 ¾ inches

The girls are sketching in the library on the first floor of Bank House, on the South Quay, Great Yarmouth. Contemporary accounts suggest this was a typical sight in this industrious household of artists.

Elizabeth Turner, Lady Palgrave, Mary Turner at her writing table, inscribed and dated: *Hampstead, 17 March 1836*; pen and brown ink, 18 x 11 cm; 7 x 4 3/8 inches

Frank Putnam, a woman washing a child, inscribed: *Frank Putnam fecit*, pencil, 17 x 11 cm.; 6 ¾ x 4 3/8 inches

Mary Turner (1774-1850), Portrait of Mary Turner, inscribed: *Mary Turner/July 1831, For dear Maria [Lady Hooker] from MAT*, pencil, 27 x 20 cm.; 10 5/8 x 7 7/8 inches

Elizabeth Turner, Lady Palgrave, Mary Turner seated reading, inscribed and dated l.l.: *M.A.T. Jan. 1835*, brown washes over pencil, 21 x 18.5 cm.; 8 ¼ x 7 ½ inches

John Sell Cotman or Elizabeth Turner, Lady Palgrave, Portrait of Hannah Sarah Turner, Mrs Brightwen, pencil, 27 x 20 cm.; 10 5/8 x 7 7/8 inches

John Sell Cotman or Elizabeth Turner, Lady Palgrave, Portrait of Ellen Turner, Mrs Jacobsen, inscribed, pencil, 10 5/8 x 7 7/8 inches

Ramsay Richard Reinagle, RA (1775-1862), Portrait of a young girl wearing a bonnet, head and shoulders, pencil, 11.2 x 11.2 cm.; 4 3/8 x 4 3/8 inches

Elizabeth Turner, Lady Palgrave, HST [Hannah Sarah Turner] hearing Inglis [Palgrave] read Mrs Markham's Hist[or]y, June 1835, inscribed, pen and brown ink, 18 x 11 cm: 7 x 4 3/8 inches

Elizabeth Turner, Lady Palgrave, Aunt Hannah teaching Reginald at Blackheath, May 1833, inscribed and dated, pencil, 12 x 7.3 cm.; 4 ¾ x 2 ¾ inches

Ramsay Richard Reinagle RA, Head and shoulders portrait of a young girl, pencil, 7.4 x 8.4 cm.; 2 ¾ x 3 ¼ inches

School at Campden Hill, inscribed below: Elizabeth & Mary [?] school, 1839, J. D. Hooker, 16 x 19 cm; 6 ¼ x 7 ½ inches

Elizabeth Turner, Lady Palgrave, I.W.H. [Isabella Whitehead Hooker] sketching, inscribed and dated Aug. 23 1842, pencil, 18 x 11 cm; 7 x 4 3/8 inches



His daughters sketching in Mr [Dawson] Turner's Study

Attributed to Maria Hooker, A young woman playing the piano from behind [probably a daughter of Maria Hooker], inscribed: *Hooker*, pencil, 14 x 10 cm; 5 ½ x 4 inches

Elizabeth Turner, Lady Palgrave, M.H. [Maria Hooker] reading, inscribed with initials and dated June 10 1839, pen and brown ink, 16 x 9 cm; 6 ¼ x 3 ½ inches

Attributed to Maria Hooker, Mary Harriet Hooker playing the piano, pencil, 14 x 20 cm; 5 ½ x 8 inches

Attributed to Maria Hooker, Mary Harriette and Elizabeth Hooker singing, pencil, 14 x 16 cm; 5 ½ x 6 ¼ inches

Elizabeth Hooker, Mary Harriette Hooker nursing Maso [cat] reading 'Modern Society', Jersey, initialled E.J.H. and inscribed, recto, pen and brown ink over traces of pencil, a similar drawing verso, 20 x 15.5 cm; 7 ¾ x 5 7/8 inches

Elizabeth Turner, Lady Palgrave, Shelling peas at Streatham, inscribed and dated June 18th 1831, [Frank, Inglis and Gifford Palgrave], pen and brown ink; 10.5 x 11 cm; 4 1/8 x 4 ¼ inches

Elizabeth Turner, Lady Palgrave, F.T.P./R.H.I.P./W.G.P. [Francis Turner, Robert Harry Inglis & William Gifford Palgrave], looking at a book, inscribed and dated Nov. 26 1828, pen and brown ink; 9 x 14 cm; 3 ½ x 5 ½ inches

Elizabeth Turner, Lady Palgrave, Reginald Palgrave looking at a book, inscribed and dated April 5th 1831, pen and brown ink, 11 x 9 cm; 4 ¼ x 3 ½ inches

Elizabeth Turner, Lady Palgrave, F. G. I. & R. P. [Francis, Gifford, Inglis & Reginald Palgrave] saying their multiplication tables, inscribed For M.H. [Maria Hooker], Feb. 1835, pen and brown ink over pencil, 16 x 8.5 cm; 6 ¼ x 3 3/8 inches



Hampstead

Elizabeth Turner, Lady Palgrave, Aunt Hannah hearing Inglis read Mrs Markham's History, June 1835, inscribed and dated, pen and brown ink, 18 x 11.5 cm.; 7 x 4 ½ inches

13 further pen and ink or pencil drawings: including 5 sketches of the churchyard and tomb of Joseph Dalton and Maria Hooker's 16-year-old daughter, Mary Harriet, at St Brelade's, Jersey, a view of Mount Orgeuil, Jersey, all probably by Joseph Dalton Hooker, 1841 and a pencil sketch of Mrs Dawson Turner

John Sell Cotman Portrait of Francis Garden, April 1825, Glasgow, inscribed [afterwards *Sub dean Chapel Royal*] and dated, pencil, 26 x 19.5 cm.; 10 ¼ x 7 ¾ inches;

John Sell Cotman, Portrait of Robert Monteith of Carstairs, inscribed and dated April 1825, pencil, 25.5 x 20 cm.; 10 x 7 7/8 inches

Mary Turner, Portrait of John Sell Cotman, inscribed: *Cotman/Norwich artist*, pencil, 15 x 12 cm.; 5 7/8 x 4 ¾ inches

Kew Palace, and a later watercolour and pencil drawing of two goldfish in a bowl by W. Fitch



Reginald



Shelling peas

Prints of Dawson Turner's family:

Portrait of Dawson Turner by Hannah Sarah Turner, lithograph after a drawing by J.P. Davis, inscribed *etched by Miss d.T.*;

Portrait of Dawson Turner after J.P. Davis, 1816, printed by Graf & Soret;

Portrait of Lady Palgrave by Mary Turner (?), inscribed *Cotman/Lady Palgrave*, etching;

Mrs Dawson Turner engraved by W.C. Edwards after Thomas Philipps, R.A., 1814;

Lady Hooker by Mary Turner, 1814, etching, inscribed *Etching by her mother/Mrs Dawson Turner/Lady Hooker*;

Portrait of Edward Rigby by Mary Turner, inscribed with title and signed 'Mrs D.T. 1814' in plate, etching;

Portrait of Elizabeth Turner by Mary Turner, inscribed in pencil: *1816 Elizabeth Turner (Lady Palgrave)/Etching by her Mother/Mrs Dawson Turner*, etching after a drawing by J.P. Davis;

Portrait of Maria Hooker by Mary Turner, dated Oct. 1814 in plate, inscribed in pencil: *Etched by her mother/Mrs Dawson Turner/Lady Palgrave*, possibly after a drawing by Thomas Phillips, R.A. (see N. Goodman, *Dawson Turner, op. cit.*, p. 5, ill., the pencil inscription appears to incorrectly identify the sitter as Lady Palgrave);

Portrait of Mrs John Gunn, (Hannah Turner), after E.U. Eddis 1838, lithograph with white heightening;

Portrait of Hannah Sarah Turner by Mary Turner after Elizabeth Turner, Lady Palgrave, signed in plate *E.T. del. 1818/HST*, etching

All prints and drawings tipped onto album leaf rectos with some leaves blank, the additional pencil annotations to some drawings and mounts.

Signed, inscribed and dated on front pastedown: *To Reginald H.[awthorn] Hooker from his father Jos.[eph] D[alton] Hooker., May 19 1910*, contemporary roan-backed marbled boards with ties

4to (28.5 x 22 cm; 11 ¼ x 8 5/8 inches)

Provenance:

(Presumably) Maria Hooker, née Turner (eldest daughter of Dawson and Mary Turner);

Joseph Dalton Hooker, FRS (1817-1911);

Reginald Hawthorn Hooker (1867-1944);

Reginald Arthur Hooker (1913-1994);

Jane, Charles and Andrew Hooker until 2025

This interesting family album captures the world of the artistic, erudite and industrious daughters of Dawson and Mary Turner who both illustrated and engraved their father's publications producing over seven thousand prints. Mary Turner was a talented artist and print maker who produced a book of 100 etchings.

The album was compiled by Joseph Dalton Hooker (1817-1911), the botanist and director of the Royal Botanic Gardens at Kew, and son of Dawson and Mary Turner's oldest daughter Maria and her husband William Jackson Hooker, the first director at Kew. There are numerous pencil annotations throughout the album in his hand, and the inside front cover is signed and inscribed by him and dedicated to his son, Reginald Hooker, on May 19, 1910, the year before he died. It includes nine drawings by Lady Palgrave, née Elizabeth Turner, (1799-1852), the second daughter and most accomplished artist, many of her sisters drawing and going about their daily lives.

For further details and more illustrations please see p. 91.

10

Elizabeth Gould (1804-1841)***Maryland or northern bobwhite quail (Colinus virginianus)***

Signed l.r.: *Eliza Gould/1829*, watercolour, inscribed in pencil l.r.: *Maryland Quail* and further indistinctly inscribed, on wove paper watermarked 1816

64 x 50.5 cm.; 25 ¼ x 19 ¾ inches

Provenance

Thomas Barwick Lloyd Baker (1807-1886) of Hardwicke Court, Gloucestershire, promotor of reformatory schools and influential writer on crime and punishment; thence by family descent until 2025.

Elizabeth Gould was one of the most important ornithological artists of the nineteenth century. As much of her short life was spent in the shadow of her husband, Elizabeth Gould's significant artistic and scientific contribution to the art of natural history has been overlooked traditionally. However, her reputation has recently been reassessed in Andrea Hart and Ann Datta's monograph *Birds of the World: The Art of Elizabeth Gould*, published in 2023.

Elizabeth was born and educated in Ramsgate, Kent. In 1827 she began working as a governess in London. She met John Gould, Curator and Preserver for the Museum of the Zoological Society from 1828, through her brother Charles Coxen, a fellow taxidermist. They married in 1829. John Gould was to become the publisher of the greatest series of bird books ever produced, and, until her death aged thirty-seven in 1841, Elizabeth was the major contributor of lithographs to this oeuvre creating over six hundred lithographic plates for their publications. Complications with the birth of their fourth child nearly killed Elizabeth in 1833. Some of her best work is to be found in *Gould's Birds of Europe* (1832–1837) and this outstanding book also contained lithographs by Edward Lear who instructed her in lithography; together they raised the standard of ornithological illustration. The two artists also worked on *Ramphastidæ or Family of Toucans*, 1833-1835. Only a few women mastered lithography making Gould's contribution all the more noteworthy. She had eight children in twelve years before her premature death.

The present watercolour is signed 'Eliza Gould' which was John Gould's name for her and drawn when she was twenty-five. Her early work shows her talent as a draughtswoman, meticulous attention to detail and ability to capture the characteristics of a species most convincingly.



John Gould began his career as a taxidermist and by 1833 had become superintendent of the ornithological department at the newly established London Zoological Society, where he joined a circle of prominent naturalists. He was responsible for the scientific descriptions of birds collected by Charles Darwin during the voyage of *HMS Beagle*, and he provided the crucial information that the wildly different Galapagos specimens were all finches. Less heralded have been the plates which accompanied the illustrations of Darwin's 'Birds' which were credited to Elizabeth Gould after sketches by John in Darwin's introduction to the work.

The Goulds started in publishing during the late 1820s, when the first substantial collection of Himalayan birds was obtained by the Zoological Society. Their novelty in Britain made them interesting both to naturalists and wealthy enthusiasts, providing the opportunity to produce a lavish volume depicting all eighty species (one hundred birds in total were depicted, with the title *A Century of Birds from the Himalaya Mountains*, 1830-1833). Elizabeth was responsible for the illustrations, made the original watercolours and transferred them to lithographic stones for printing. The images were then finished to the highest standard by teams of professional hand-colourists. It was by far the most accurate work on foreign ornithology published up to that time. Its success convinced the couple to continue as a publisher, and over the

next fifty years John Gould produced another forty-nine imperial folio volumes covering birds from almost every continent, including Australia, which he and Elizabeth visited to collect specimens and draw birds from life in 1838-1839.

The two Australian books which the couple produced, *A Synopsis of the Birds of Australia, and the Adjacent Islands* (1837-8) closely followed by *The Birds of Australia and the Adjacent Islands* (1837-8) cemented the Goulds' reputation. Elizabeth is thought to have made all the plates which are minutely detailed and full of charm.

The bobwhite quail, also known as the Virginia quail, is a small but distinctive species native to much of North America, including the eastern coast of Mexico and the islands of the Caribbean. It has been in decline for the last half century due to habitat loss. They are found throughout the year in the eastern counties of Maryland but less west of Chesapeake Bay. The bobwhite is a small bird, ranging from 9 to 11 inches in length and 13 to 15 inches in wingspan, weighing from 6 to 9 ounces each. While there are regional variations in appearance among males across its range, the females are similar in all locations. Females are generally dull brown with a buff-coloured throat, while males have a white throat and a distinctive brow stripe with a black border. Eastern bobwhites may have rufous-coloured breast feathers.

7

Henrietta Fortescue (c. 1765-1841)

Henrietta Fortescue was an accomplished landscapist. The only daughter of Sir Richard Hoare, 1st Baronet., of Barn Elms, and sister of Sir Richard Colt Hoare of Stourhead, she was married in 1785 to Sir Thomas Dyke Acland, 9th Bt. (1752-1794) of Killerton and, after his death, in 1795 to Captain the Hon. Matthew Fortescue, RN (1754-1842), brother of the 1st Earl Fortescue, as his second wife. She was a pupil and lifelong friend of Francis Nicholson (1753-1844) whom she provided with sketches of continental views which he made into prints.

In 1817 she embarked on an extensive European tour with her husband and their eldest daughter. Fortescue was drawn to sublime subjects such as steep rocky gorges, castles, waterfalls and ruins and often added botanical notes to her drawings. She seems to have been more intrepid than most travellers of her time and sought out unusual views and remote places, venturing beyond the obvious sketching spots and tourist destinations.

The party spent most of 1817 in Italy, and, between September and November, they were in the Val d'Aosta, Savoy, where Fortescue drew many mountain scenes, similar in character to this group of drawings, many of which are now in the Collezione d'Arte of the Regione Valle d'Aosta. She was one of the first amateur artists to visit and draw the landscapes of the Val d'Aosta extensively.

This group of drawings were drawn in the heart of the French Pyrenees, around sixty miles from Pau, where there was a small British community, established by veterans of the Peninsular war. While now a popular tourist destination, in those days it was remote and inaccessible. She is likely to have been one of the first traveller artists to have visited this region and depict these scenes.

Fortescue's work is included in several public collections, including Killerton, the Acland seat in Devon and Stourhead (National Trust) and the Collezione d'Arte of the Regione Valle d'Aosta. The Yale Center for British Art, New Haven, owns a view of Cascatella, Tivoli, painted on 18th April 1817.



7a

Les Bains de Saint-Sauveur, dans les Hautes Pyrénées, France

Signed and dated l.r.: *H.A. Fortescue May 5th 1818*,
inscribed with title l.c., *numbered u.l.: 254*, pen and
brown ink over traces of pencil

32 x 47 cm.; 12 5/8 x 18 1/2 inches



7b

View in the Vallée Lutour near Canterets, France

Signed and dated l.r.: *H.A. Fortescue May 4 1818*,
 inscribed with title l.c., further inscribed with locations
 and notes, numbered u.l.: 252, pen and brown ink over
 traces of pencil on laid paper

32 x 48 cm.; 12 ½ x 18 7/8 inches



7c
Gavarnie, France

Signed l.r.: *H.A. Fortescue May 30th 1818.*, inscribed with title l.c., numbered u.l.: 267, pen and brown ink and wash on laid paper

32 x 47 cm.; 12 5/8 x 18 1/2 inches



7d

Le Pont de Lesdenoucat, 3 miles from S. Sauveur, France

Signed and dated l.r.: *H.A. Fortescue. May 22nd. 1818.*,
 inscribed with title l.c., numbered u.l.: 271, pen and
 brown ink over traces of pencil

30 x 48 cm.; 11 ³/₄ x 18 ³/₄ inches

8

Apollonia Griffith (fl. 1830-1850)
Raglan Castle, Monmouthshire

Inscribed on mount: *Ragland [sic] Castle/June 1838*, pen and brown ink and watercolour over traces of pencil

17.5 x 26.5 cm.; 6 7/8 x 10 1/2 inches

Apollonia Griffith was a talented print maker and watercolourist with a delicate hand. Her father was the London merchant Thomas Griffith of Ham Common, who had four children. Her brother William (1810-1845) was a medical doctor and naturalist, celebrated for his contribution to Indian botany. Their great grandfather was the miniature painter Jeremiah Meyer RA, (1735-1789), Painter in Miniatures to Queen Charlotte, Painter in Enamels to King George III and a founder member of the Royal Academy.

On his deathbed William asked fellow botanist John McClelland to sort through and publish his manuscript papers, and it is through these posthumous memoirs, journals of his travels on the Indian subcontinent published in 1847 (*Biographical Memoir of the late William Griffith*) with lithographs by his sister, that Griffith's work is so widely known and celebrated. Her role is praised in the introduction to the memoirs:

'We owe the transfer of the landscapes to stone, which add so much to the appearance of the following volume, to the talent and kindness of his sister'.



An important family album of drawings and prints relating to Dawson and Mary Turner (née Palgrave), John Sell Cotman, the Hooker and Palgrave families, c. 1828-42, probably compiled by Joseph Dalton Hooker (1817-1911), containing a total of 44 drawings and sketches and 10 prints, comprising:

Elizabeth Turner, Lady Palgrave (1799-1852), His daughters sketching in Mr [Dawson] Turner's Study, G[rea]t Yarmouth, inscribed and dated: *H.S.T. / M.A.T. / E.J.T.* [Hannah Sarah, Mary Anne & Eleanor Jane Turner], *Oct. 1835*, inscribed and dated, pen and brown ink; 20 x 25 cm, 8 x 9 ¾ inches

The girls are sketching in the library on the first floor of Bank House, on the South Quay, Great Yarmouth. Contemporary accounts suggest this was a typical sight in this industrious household of artists.

Elizabeth Turner, Lady Palgrave, Mary Turner at her writing table, inscribed and dated: *Hampstead, 17 March 1836*; pen and brown ink, 18 x 11 cm; 7 x 4 3/8 inches

Frank Putnam, a woman washing a child, inscribed: *Frank Putnam fecit*, pencil, 17 x 11 cm.; 6 ¾ x 4 3/8 inches

Mary Turner (1774-1850), Portrait of Mary Turner, inscribed: *Mary Turner/July 1831, For dear Maria [Lady Hooker] from MAT*, pencil, 27 x 20 cm.; 10 5/8 x 7 7/8 inches

Elizabeth Turner, Lady Palgrave, Mary Turner seated reading, inscribed and dated l.l.: *M.A.T. Jan. 1835*, brown washes over pencil, 21 x 18.5 cm.; 8 ¼ x 7 ½ inches

John Sell Cotman or Elizabeth Turner, Lady Palgrave, Portrait of Hannah Sarah Turner, Mrs Brightwen, pencil, 27 x 20 cm.; 10 5/8 x 7 7/8 inches

John Sell Cotman or Elizabeth Turner, Lady Palgrave, Portrait of Ellen Turner, Mrs Jacobsen, inscribed, pencil, 10 5/8 x 7 7/8 inches

Ramsay Richard Reinagle, RA (1775-1862), Portrait of a young girl wearing a bonnet, head and shoulders, pencil, 11.2 x 11.2 cm.; 4 3/8 x 4 3/8 inches

Elizabeth Turner, Lady Palgrave, HST [Hannah Sarah Turner] hearing Inglis [Palgrave] read Mrs Markham's Hist[or]y, June 1835, inscribed, pen and brown ink, 18 x 11 cm: 7 x 4 3/8 inches

Elizabeth Turner, Lady Palgrave, Aunt Hannah teaching Reginald at Blackheath, May 1833, inscribed and dated, pencil, 12 x 7.3 cm.; 4 ¾ x 2 ¾ inches

Ramsay Richard Reinagle RA, Head and shoulders portrait of a young girl, pencil, 7.4 x 8.4 cm.; 2 ¾ x 3 ¼ inches

School at Campden Hill, inscribed below: Elizabeth & Mary [?] school, 1839, J. D. Hooker, 16 x 19 cm; 6 ¼ x 7 ½ inches

Elizabeth Turner, Lady Palgrave, I.W.H. [Isabella Whitehead Hooker] sketching, inscribed and dated Aug. 23 1842, pencil, 18 x 11 cm; 7 x 4 3/8 inches



His daughters sketching in Mr [Dawson] Turner's Study

Attributed to Maria Hooker, A young woman playing the piano from behind [probably a daughter of Maria Hooker], inscribed: *Hooker*, pencil, 14 x 10 cm; 5 ½ x 4 inches

Elizabeth Turner, Lady Palgrave, M.H. [Maria Hooker] reading, inscribed with initials and dated June 10 1839, pen and brown ink, 16 x 9 cm; 6 ¼ x 3 ½ inches

Attributed to Maria Hooker, Mary Harriet Hooker playing the piano, pencil, 14 x 20 cm; 5 ½ x 8 inches

Attributed to Maria Hooker, Mary Harriette and Elizabeth Hooker singing, pencil, 14 x 16 cm; 5 ½ x 6 ¼ inches

Elizabeth Hooker, Mary Harriette Hooker nursing Maso [cat] reading 'Modern Society', Jersey, initialled E.J.H. and inscribed, recto, pen and brown ink over traces of pencil, a similar drawing verso, 20 x 15.5 cm; 7 ¾ x 5 7/8 inches

Elizabeth Turner, Lady Palgrave, Shelling peas at Streatham, inscribed and dated June 18th 1831, [Frank, Inglis and Gifford Palgrave], pen and brown ink; 10.5 x 11 cm; 4 1/8 x 4 ¼ inches

Elizabeth Turner, Lady Palgrave, F.T.P./R.H.I.P./W.G.P. [Francis Turner, Robert Harry Inglis & William Gifford Palgrave], looking at a book, inscribed and dated Nov. 26 1828, pen and brown ink; 9 x 14 cm; 3 ½ x 5 ½ inches

Elizabeth Turner, Lady Palgrave, Reginald Palgrave looking at a book, inscribed and dated April 5th 1831, pen and brown ink, 11 x 9 cm; 4 ¼ x 3 ½ inches

Elizabeth Turner, Lady Palgrave, F. G. I. & R. P. [Francis, Gifford, Inglis & Reginald Palgrave] saying their multiplication tables, inscribed For M.H. [Maria Hooker], Feb. 1835, pen and brown ink over pencil, 16 x 8.5 cm; 6 ¼ x 3 3/8 inches



Hampstead

Elizabeth Turner, Lady Palgrave, Aunt Hannah hearing Inglis read Mrs Markham's History, June 1835, inscribed and dated, pen and brown ink, 18 x 11.5 cm.; 7 x 4 ½ inches

13 further pen and ink or pencil drawings: including 5 sketches of the churchyard and tomb of Joseph Dalton and Maria Hooker's 16-year-old daughter, Mary Harriet, at St Brelade's, Jersey, a view of Mount Orgeuil, Jersey, all probably by Joseph Dalton Hooker, 1841 and a pencil sketch of Mrs Dawson Turner

John Sell Cotman Portrait of Francis Garden, April 1825, Glasgow, inscribed [afterwards *Sub dean Chapel Royal*] and dated, pencil, 26 x 19.5 cm.; 10 ¼ x 7 ¾ inches;

John Sell Cotman, Portrait of Robert Monteith of Carstairs, inscribed and dated April 1825, pencil, 25.5 x 20 cm.; 10 x 7 7/8 inches

Mary Turner, Portrait of John Sell Cotman, inscribed: *Cotman/Norwich artist*, pencil, 15 x 12 cm.; 5 7/8 x 4 ¾ inches

Kew Palace, and a later watercolour and pencil drawing of two goldfish in a bowl by W. Fitch



Reginald



Shelling peas

Prints of Dawson Turner's family:

Portrait of Dawson Turner by Hannah Sarah Turner, lithograph after a drawing by J.P. Davis, inscribed *etched by Miss d.T.*;

Portrait of Dawson Turner after J.P. Davis, 1816, printed by Graf & Soret;

Portrait of Lady Palgrave by Mary Turner (?), inscribed *Cotman/Lady Palgrave*, etching;

Mrs Dawson Turner engraved by W.C. Edwards after Thomas Philipps, R.A., 1814;

Lady Hooker by Mary Turner, 1814, etching, inscribed *Etching by her mother/Mrs Dawson Turner/Lady Hooker*;

Portrait of Edward Rigby by Mary Turner, inscribed with title and signed 'Mrs D.T. 1814' in plate, etching;

Portrait of Elizabeth Turner by Mary Turner, inscribed in pencil: *1816 Elizabeth Turner (Lady Palgrave)/Etching by her Mother/Mrs Dawson Turner*, etching after a drawing by J.P. Davis;

Portrait of Maria Hooker by Mary Turner, dated Oct. 1814 in plate, inscribed in pencil: *Etched by her mother/Mrs Dawson Turner/Lady Palgrave*, possibly after a drawing by Thomas Phillips, R.A. (see N. Goodman, *Dawson Turner, op. cit.*, p. 5, ill., the pencil inscription appears to incorrectly identify the sitter as Lady Palgrave);

Portrait of Mrs John Gunn, (Hannah Turner), after E.U. Eddis 1838, lithograph with white heightening;

Portrait of Hannah Sarah Turner by Mary Turner after Elizabeth Turner, Lady Palgrave, signed in plate *E.T. del. 1818/HST*, etching

All prints and drawings tipped onto album leaf rectos with some leaves blank, the additional pencil annotations to some drawings and mounts.

Signed, inscribed and dated on front pastedown: *To Reginald H.[awthorn] Hooker from his father Jos.[eph] D[alton] Hooker., May 19 1910*, contemporary roan-backed marbled boards with ties

4to (28.5 x 22 cm; 11 ¼ x 8 5/8 inches)

Provenance:

(Presumably) Maria Hooker, née Turner (eldest daughter of Dawson and Mary Turner);

Joseph Dalton Hooker, FRS (1817-1911);

Reginald Hawthorn Hooker (1867-1944);

Reginald Arthur Hooker (1913-1994);

Jane, Charles and Andrew Hooker until 2025

This interesting family album captures the world of the artistic, erudite and industrious daughters of Dawson and Mary Turner who both illustrated and engraved their father's publications producing over seven thousand prints. Mary Turner was a talented artist and print maker who produced a book of 100 etchings.

The album was inherited by Joseph Dalton Hooker (1817-1911), the botanist and director of the Royal Botanic Gardens at Kew, and son of Dawson and Mary Turner's oldest daughter Maria and her husband William Jackson Hooker, the first director at Kew. There are numerous pencil annotations throughout the album, and the inside front cover is signed and inscribed by him and dedicated to his son, Reginald Hooker, on May 19, 1910, the year before he died. It includes nine drawings by Lady Palgrave, née Elizabeth Turner, (1799-1852), the second daughter and most accomplished artist, many of her sisters drawing and going about their daily lives.

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10

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11

Sarah Bowdich (1791 – 1856)***Carp***

Signed l.r.: *S Bowdich del* and inscribed l.c.: *A2. Carp. /2 natl. size, pen and grey ink watercolour heightened with gold*

27.7 x 35 cm.; 10 7/8 x 13 3/4 inches

Literature

The Freshwater Fishes of Great Britain, 'Drawn and Described by Mrs. T. Edward Bowdich' London, 1828, plate II

Sarah Bowdich or Sarah Lee, née Wallis (1791-1856), was the daughter of a grocer and linen-draper in Colchester, where she grew up and learnt how to fish. Her parents were prosperous, property-owning Nonconformists, but her father went bankrupt in 1802 and the family moved to London, where Sarah met and married the explorer Thomas Edward Bowdich (1791-1824). He sailed in 1815 for Cape Coast Castle, in present-day Ghana, with the Royal African Company, and Sarah followed in 1816 with their new-born baby. During the voyage she caught a shark and helped put down a mutiny. While she waited for her husband to return from a trip to England, Sarah studied the local culture and natural history. Thomas led an expedition inland to the Ashanti kingdom while Sarah was the first European woman to collect plants systematically in West Africa.

The family settled in Paris in 1819 to study natural science in preparation for a further expedition to Africa and were assisted

by the savant, Baron Georges Cuvier. They published English translations of French works, which were illustrated by Sarah. In 1822 they sailed for Africa, spending fifteen months in Madeira en route to study its natural history. Soon after reaching Bathurst (now Banjul in The Gambia), Thomas Bowdich died of fever in 1824. To support her three young children Sarah Bowdich forged a career in the art of natural history and her work became very popular. In 1825, in London, she published her husband's last work about Madeira with additions of her own. Her descriptions of new species and genera of fish, birds and plants established her as the first woman known to have discovered whole genera of plants. She remarried an assize clerk, Robert Lee in 1826.

In 1826 Sarah Bowdich began her most famous work *The Freshwater Fishes of Great Britain* comprising forty-eight plates depicting fishes, with accompanying text. The work had fifty subscribers, headed by the Duke of Sussex, the sixth son of George III, and appeared in twelve fascicles of four plates each between 1828 and 1838. Remarkably, each illustration in each of the fifty copies is an original watercolour by the artist, not a hand-coloured print, totalling 2400 watercolour illustrations. She worked from life from freshly caught specimens, beautifully illustrated by the lifelike golden sheen of the carp's scales in the present work. Her preface comments: 'Every Drawing has been taken from the living Fish immediately it came from the water it inhabited, so that no tint has been lost or deadened, either by changing the quality of that element, or by exposure to the atmosphere'.



12

Augusta Innes Withers (1792-1877)***Two robins and their nest amongst foliage***

Signed and dated l.r.: *Mrs. Withers/1862*, watercolour over pencil heightened with touches of bodycolour, gum arabic and scratching out

46.4 x 35 cm.; 18 ¼ x 13 ¾ inches

Augusta Innes Withers, the daughter of a Chaplain to the Prince Regent, was born in Cheltenham. She was well known to contemporaries and widely praised for her botanical and bird pictures, characterised by her meticulously detailed and accurate work which is beautifully illustrated in the present work.

Withers enjoyed a successful career and exhibited widely, at the Royal Academy in London from 1829 to 1846, the Royal Society of British Artists where she showed sixty-eight works between 1832-65 and the New Watercolour Society. She was one of the earliest members of the Society of Women Artists where she exhibited forty-three works from 1857-75.

Withers enjoyed Royal patronage and was appointed flower painter to Queen Adelaide in 1833, flower and fruit painter to Queen Victoria in 1864. She is also listed as a painter to the Horticultural Society. In 1822 she married Theodore Withers (1782-1869), an accountant from Middlesex. The couple lived mainly in London and had at least two children, Theodore (b. 1823) and Augusta (b. 1825).

Withers contributed to many publications including *The Botanist*, John Lindley's *Pomonological Magazine* and Curtis's *Botanical Magazine*. She illustrated Robert Thompson's *The Gardener's Assistant*, 1859 and collaborated with Sarah Drake on James Bateman's *Orchidaceae of Mexico and Guatemala*.

Three of Withers' paintings are in the Natural History Museum, London. The Fitzwilliam Museum, Cambridge and the Lindley Library of the Royal Horticultural Society have good collections of her watercolours.



13

Augusta Innes Withers (1792-1877)***Prize pair of Foreign Birds***

Watercolour over traces of pencil heightened with gum arabic and white, with framing instructions in pencil, verso, inscribed on original label attached to backboard

31.6 x 41.4 cm.; 12 ½ x 16 ¼ inches

The artist has drawn a painted marble ledge on which the birds are arranged, a compositional device used in Dutch still lifes. The combination of birds and flowers in an elaborate arrangement was a subject which Withers favoured in 1840s and a departure from her botanical work. The embossed and moulded milk glass

of the vase and urn were popular in the early nineteenth century and have been beautifully rendered by Withers. The introduction of a window, here delicately drawn with a cracked pane and bubble in the glass, looks back to the Old Masters. The landscape beyond suggests a freedom not enjoyed by the captive birds and is a reminder of the interior world inhabited by women of the mid-nineteenth century.

Withers forms part of a distinguished cohort of female artists who drew natural history subjects in inventive and diverse ways. Predecessors such as Rachel Ruysch (1664 - 1750) or Barbara Dietzsch (1706 - 1783) had similarly scientific approaches to their subjects and her work merits consideration in this broader context⁷.



14

Louisa Seyffarth, née Sharpe (1798 – 1853)
The Alarm in the Night

Signed l.r.: *Louisa Seyffarth*, watercolour heightened with white and gum arabic and stopping out

24.3 x 33.5 cm.; 9 ¾ x 13 ¼ inches

Provenance

Thomas Baring (40 Charles Street, Berkely [sic] Square, London)

Exhibited

The Society of Painters in Water-Colours, 1841, no. 266 (12 guineas)

Louisa Sharpe, the daughter of William Sharpe, an engraver, was the most talented of four sisters, Eliza, Charlotte and Mary Ann, all of whom became artists. Raised in Birmingham, the sisters were encouraged to travel to France and Germany to visit galleries and were taught engraving. In 1816 the family moved to London. Ellen Clayton, the Victorian chronicler of female artists, mentions the present work by name and records its date as 1841⁸.

The artist exhibited over thirty miniature portraits at the Royal Academy from 1817. Louisa developed her practice as a water-colourist and made highly finished costume subjects and domestic scenes such as the present work. Many of her drawings were engraved in popular annuals such as *The Keepsake and the Forget-Me-Not Annual* and *Heath's Book of Beauty*. Her work was engraved by Charles Heath, John Henry Robinson and

Francis Engleheart. In 1829, she was elected as a member of the Old Water-Colour Society, where she was to exhibit thirty-eight works. Roget notes that her choice of subjects show a 'taste for dramatic point, and a search for anecdote of a telling kind as well as a picturesque capacity', extremely long titles and not a little humour⁹.

In 1834 Louisa Sharpe married Professor Woldemar Seyffarth and moved to Dresden. The couple had two daughters, one of whom, Agnes, also became an artist. Her work continued to be exhibited in London until her death. Her husband was the King of Saxony's Commissioner to the Great Exhibition in 1851.

Ellen Clayton describes the Sharpe sisters as 'among the most remarkable figure painters' and notes that the Duke of York, George III's second son, was their first patron. She states that they were 'among the first to originate the modern bold style of water-colour drawing'¹⁰.

Anna Bronwell Jameson (1794-1860) the British writer, art historian and feminist who visited Dresden in 1830s wrote of Sharpe's work in the same breath as that of Elizabeth Sirani and Angelica Kauffman, and remarked that it was 'supremely feminine'¹¹.

Thomas Baring (1799-1873), the first owner of this watercolour was the son of Sir Thomas Baring (1772-1848) and a partner of Barings Bank from 1828 and until his death.

Louisa Sharpe exhibited, published and sold her work during her lifetime and was patronised by Royalty and significant contemporary collectors. She is another example of a female artist born into an artistic family and favourably recorded by her contemporaries, but who subsequently slipped from view.



15

Louise Rayner (1832 – 1924)
Salisbury with the cathedral

Signed l.l.: Louise Rayner, watercolour over pencil heightened with bodycolour and gum arabic

46.5 x 33 cm.; 18 3/8 x 13 inches

The artist was born in Matlock Bath, Derbyshire, the daughter of Samuel and Ann Rayner who were both professional artists. The most talented of six children, who were all artists, Louise studied painting from the age of fifteen, first with her father, and subsequently with George Cattermole, Edward Nieman, David Roberts and Frank Stone. The family moved to London and, except when travelling, the artist spent much of her life there. She would often accompany her architect brother Richard on his business trips in Britain and northern France to paint. She most enjoyed painting old cathedral cities and market towns in watercolour.

By 1865 she had moved to Chester where she spent many years working and teaching painting. In 1910, she and her sister Margaret, who had lodged with her for a time in Chester, moved to Tunbridge Wells. When Margaret died, in 1920, Rayner moved for the last time to Southwater Road, St Leonard's-on-Sea, Sussex, and died there on 8th October 1924, aged 92. She never married.

For over half a century, Louise Rayner was a regular exhibitor at the Royal Academy, the Old and the New Watercolour Societies, the Society of British Artists, Suffolk Street Gallery, the British Institution, the Society of Female Artists, the Dudley Gallery, the Birmingham Society of Artists and the Walker Art Gallery, Liverpool. Her work can be found in many public collections.



16

Marian Emma Chase (1844-1905)***A summer border, Hartwell House, Buckinghamshire***

Signed l.r.: *Marian Chase*, watercolour over traces of pencil heightened with bodycolour and gum arabic

30 x 39 cm.; 11 ¾ x 15 ⅜ inches

Chase was born in London, the daughter of John Chase, an artist, and his second wife, Georgiana. His first wife, Mary Ann Rix (d. 1840) had also been a watercolour artist.

Chase was taught by her father and by Margaret Gillies, R.W.S. (1803-1887). She specialised in depicting flowers, fruit and still lifes, her work characterised by delicacy and careful observation.

She exhibited from 1866 to 1905 at the Royal Academy, the Royal Society of British Artists, the Royal Institute, the Dudley Gallery, the Grosvenor Gallery, the International Exhibition of 1871 and various provincial, colonial, and foreign exhibitions. On 22 March 1875, she was elected an associate of the Institute of Painters in Water Colours, and in 1879 she became a full member. In 1878 she contributed drawings and watercolours to the journal *The Garden*. In 1888 the Royal Horticultural Society awarded her a silver medal. Chase died in 1905 after a heart operation and is buried in St Pancras Cemetery.

Examples of her work can be found in the collections of the Victoria & Albert Museum and Aberdeen Art Gallery.

Hartwell House is now a hotel run by the National Trust.



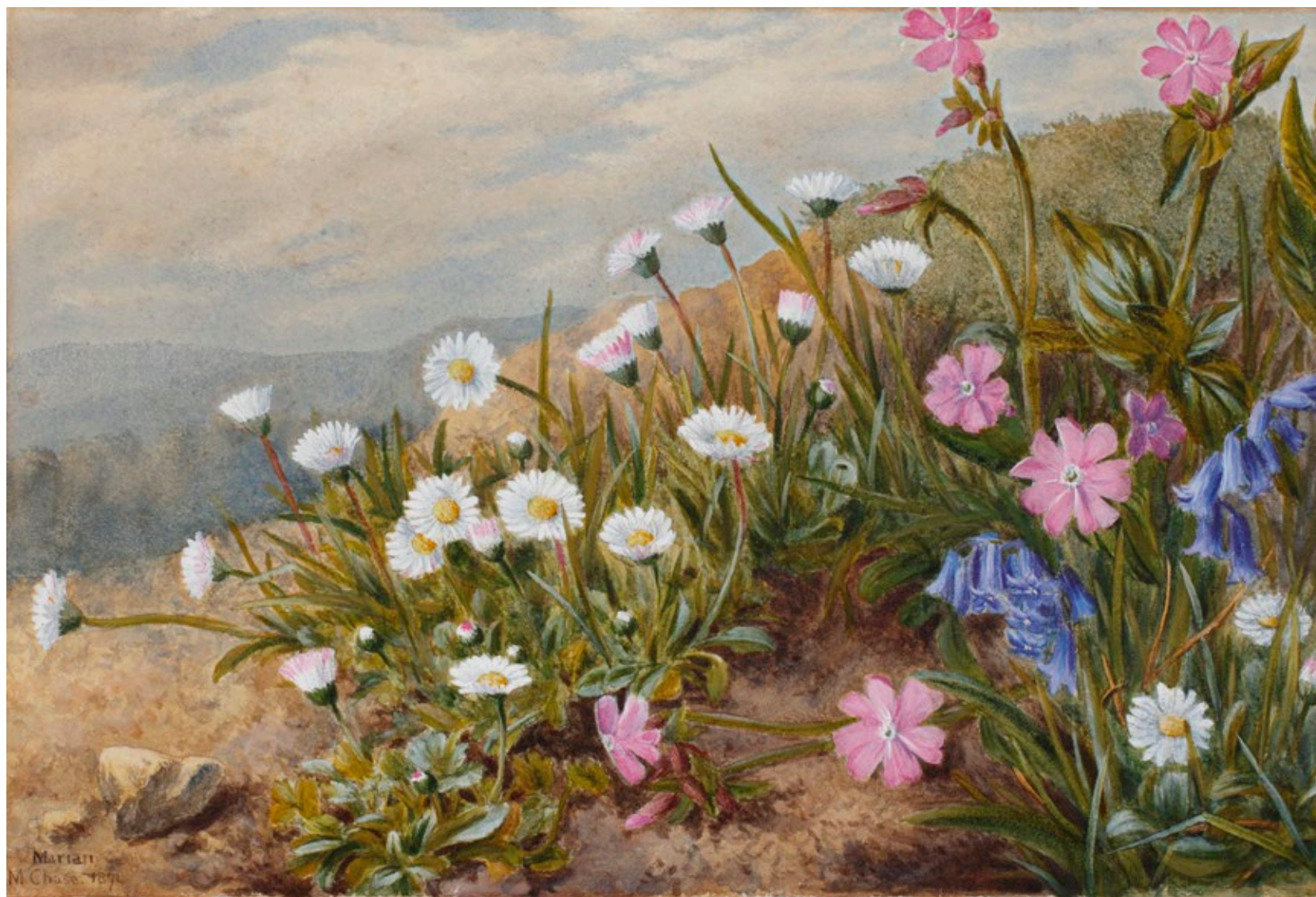
17

Marian Emma Chase (1844 – 1905)***Daisies, bluebells and red campion***

Signed l.r. *Marian/M. Chase 1874*, watercolour over traces of pencil with touches of white and gum arabic, in a period sand frame

20 x 29.2 cm.; 8 1/8 x 11 1/2 inches

Chase specialised in depicting flowers, fruit and still lifes. Ellen Clayton, in her seminal work *English Female Artists*, described Chase as 'having an intense love of the country and of wild flowers...her chief pictures have been the simple growing flowers of woods and lanes'¹².



18

Sarah Sophia Beale (1837 – 1920)
A view of Heidelberg, Germany

Signed and dated l.r.: *SOPHIA BEALE/1869*, watercolour heightened with bodycolour and gum arabic

34.5 x 60 cm; 13 ¾ x 23 ½ inches

Provenance

Brightwell's, Leominster, 12 January 2004; where purchased by Paddy Docker-Drysdale (1929-2020);

By descent until 2022

This substantial landscape of Heidelberg is a fine example of a detailed Pre-Raphaelite landscape. The skilful use of bodycolour applied with a dry brush creates a pleasing richness which combined with the play of dappled sunlight on the mossy rocks in the foreground and the careful selection of colours elevates the view well above topography.

Beale was born in London to Frances, née Smith, and Lionel John Beale, a surgeon. Her sister, Ellen Brooker Beale, was also an artist with whom she collaborated. Sophia and Ellen Beale went to Queen's College School, London and took art lessons at the popular Leigh's Academy run by the artist Matthew Leigh. They copied extensively after Old Masters and antiquities in the National Gallery and British Museum.

From 1860 to 1867 the two sisters shared a studio on Long Acre in Covent Garden. In 1869 Sophia Beale travelled in Germany and France, when the present work was drawn, and in 1872 she returned to Paris, where she took classes run for women at Charles Joshua Chaplin's (1825-1891) studio (where Mary Cassatt also studied), financing her studies by working at M. Bertin's studio. On her return to London, Beale used the money she had earned in Paris to open an art school in Albany Street, near Regent's Park, teaching the latest Parisian techniques.

Beale was a feminist and in 1889 among the two thousand signatories to the 'Declaration in Favour of Women's Suffrage' formulated by the Central Committee for Women's Suffrage. Beale also advocated for the Royal Academy and the universities to allow greater access for women.

The artist exhibited extensively during her lifetime at the Society of British Artists in Sussex Street, where she showed around thirty works, while she also had four works accepted by the Royal Academy between 1863 and 1887. Between 1868 and 1882 she exhibited at the Royal Hibernian Academy and with the Society of Women Artists from 1860 to 1881. She published four books, *A guide to the Louvre* (1883), *The Amateur's Guide to Architecture* (1887), *The Churches of Paris from Clovis to Charles X* (1893) and her autobiography, *Recollections of a Spinster Aunt* (1908). She also wrote articles including a review of the 1894 exhibition 'Fair Women' at the Grafton Gallery in London for *The American Architect and Building News* (1876-1908), Boston 45, no. 975¹³.



19

Constance Frederica Gordon-Cumming (1837-1924)***Hindoo temple near Dehra***

Signed, inscribed and dated l.r.: *Hindoo Temple near Dehra/Himalayas in the background-/Oct. 1869./C.F.G.C.*, watercolour over pencil with touches of white

40 x 63.4 cm.; 15 ¾ x 25 inches

Provenance (nos. 19-23)

By descent in the family of the artist

The artist's first trip abroad was to India in 1868-1869, the beginning of a period of extensive travel. Leaving her sister with the nanny she had accompanied from England and a new baby, the

artist travelled further in the Himalayas with some friends, Colonel and Mrs Graves, whom she described as perfect sketching companions. They followed the course of the Sutledge, travelling hard and sometimes pitching their small hill tents on steep hillsides looking right up at the snowy peaks of the Himalayas. After a further spell in Simla she visited Massourie and Landoun in the Himalayas and Dehra Doon. Her first article, 'Camp Life in the Himalayas' was published in *Good Words* magazine in 1870, followed by *The Hebrides to the Himalayas* in two volumes in 1876.

Dehradun, the capital of Uttarakhand, is in the foothills of the Himalayas. On the banks of a river is a Hindu temple in front of which figures ride elephants through the shallow waters. On the riverbank, a woman performs the aarti, releasing a diya to float upon the waters as an offering.



Painted from the sketch
by the artist
in 1885
L. B. S.

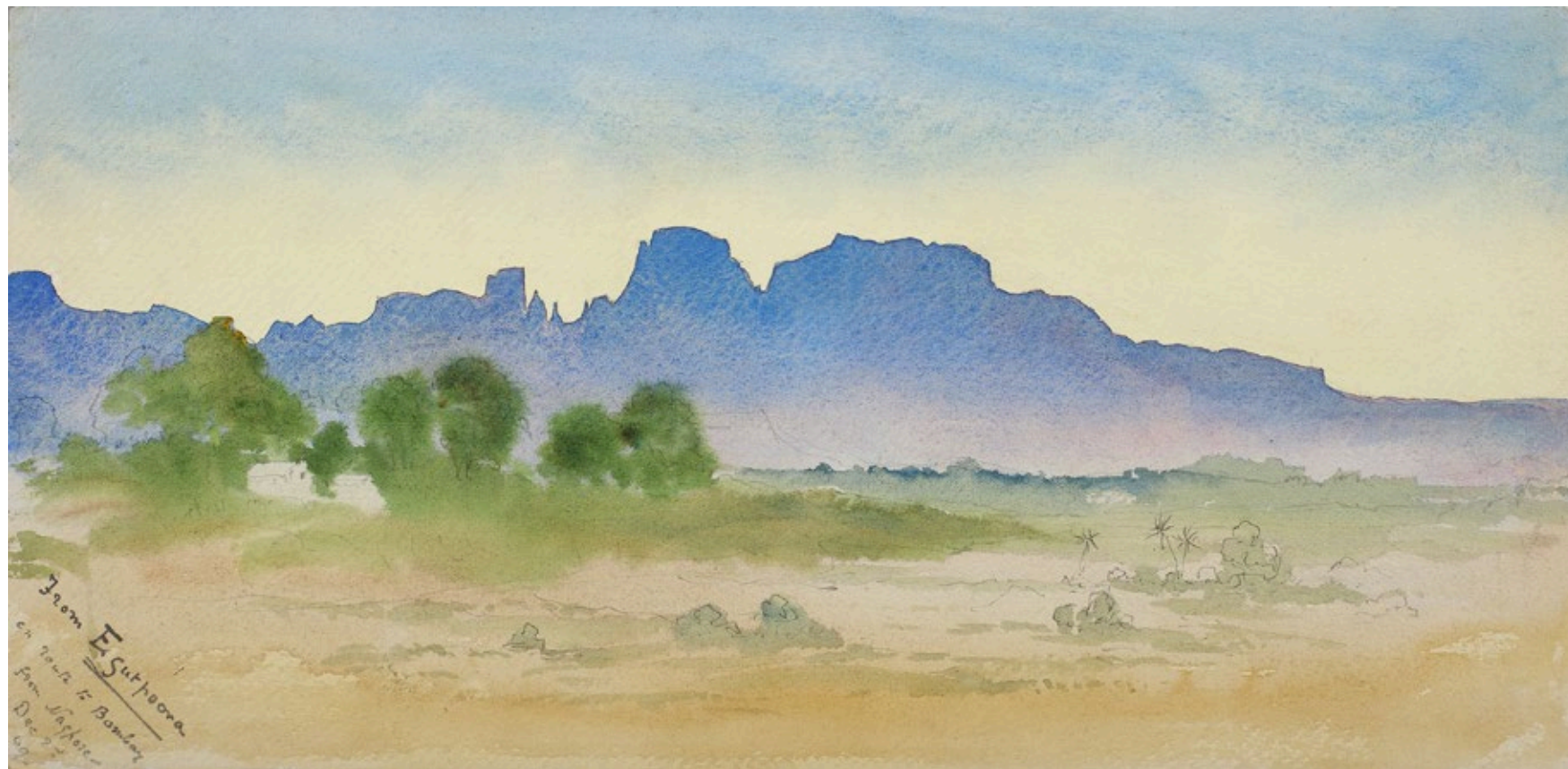
20

Constance Frederica Gordon-Cumming (1837-1924)
From Egutpoora, en route to Bombay, India

Inscribed and dated l.l.: *From Egutpoora/en route to Bombay/-
from Nagpore/Dec 2nd/69*, watercolour over pencil

17 x 35 cm.; 6 ³/₄ x 13 ³/₄ inches

The artist stopped in Nagpore 'the city of the Naga', or serpent, on the railway to Bombay, (see her book *In the Himalayas and on the Indian Plains*, 1884, p. 569). This watercolour is drawn with a freedom attesting to great skill with the medium using wet and dry effects with sponging and blotting. A similar work made on the same journey is now in the collection of the Metropolitan Museum, New York (2025.765).



21

Constance Frederica Gordon-Cumming (1837-1924)***Cave on the Island of Elephanta, Bombay, India***

Signed, inscribed and dated l.r.: *Cave on the Island/of Elephanta/Dec 9th. 69* and further signed by another, watercolour over pencil

17.3 x 35.3 cm.; 6 7/8 x 13 7/8 inches

Gordon-Cumming visited the famous Hindu temple carved into the rockface on the island of Elephanta. Constructed between the fifth and sixth century, the temple is part of the 'City of Caves' devoted to the cult of Shiva.

22

Constance Frederica Gordon-Cumming (1837-1924)***The Mahaweli Ganga from Gangarowa looking towards Puselawa, Sri Lanka***

Signed, inscribed and dated l.r.: *The Mahaweli Ganga from/Gangarowa. looking towards Puselawa (The Peacock)/July 9th. 73, C.F.G.C.* and also signed by Frederick Horsford and Cecilia Horsford, inscribed l.l.: *(Gangarowi Bomaluwi Pavinci Rheotamanci)*, further inscribed in Tamil and *Pi. E. Temple*, watercolour over traces of pencil

35.3 x 50.7 cm.; 13 ¾ x 20 inches

The artist spent two years in Ceylon in 1873-1874. Her autobiography records 'I found peculiarly lovely subjects among the huge bamboo clumps overhanging the beautiful river Gangarowa, on whose banks I was the guest of the proprietors Mr and Mrs Horsford, most kind friends'¹⁴. Their signatures can be found on this watercolour, a convention the artist adopted to record people's kindness to her on her travels. Their coffee estate on the banks of the Mahavelli river was opposite the Peradeniya Botanical Gardens.

The inscription in Tamil was presumably made by a local inhabitant who the artist met and asked to inscribe her work.



23

Constance Frederica Gordon-Cumming (1837-1924)***Tangalla (Tangalle), Sri Lanka***

Signed, inscribed and dated l.r.: *Tangalla/C.F. Gordon Cumming./Nov. 22nd 1873*, and signed by J.H. Campbell, Isabell Lloyd Hill and H. Lloyd Hill, watercolour over pencil

25 x 75 cm.; 9 3/4 x 29 1/2 inches

The artist and her party visited the District Judge at Tangalle, 'a hospitable Scotsman who lived in an old bungalow by the sea. Tangalle was 'a pretty little seaside town' about twenty miles away to the east. 'The charms of that shore, with the quaintly-built canoes, with great outriggers and nets hung up to dry, and the picturesque groups of brown figures...'¹⁵.

The Lloyd Hills, who signed this work lived in a bungalow on the edge of the Nilwalla River near Matara, where the artist stayed and enjoyed sketching the surrounding landscape.



24

Louisa, Marchioness of Waterford (1818-1891)
A young girl holding a peacock feather

Watercolour over pencil heightened with gum arabic, inscribed on old label attached to reverse of frame with provenance details and *painted not later than 1876... was framed by John Short in March 1876*

20.3 x 10 cm.; 8 x 4 inches

Provenance

Harriet Eloret, a gift from the artist;
 The Hon. P. Ramsay (1886-1974);
 Richard Ivor

The artist who was born in Paris was taught to copy the Old Masters as a child by a Mr Page and subsequently by an artist called Shepherdson. She spent time in Rome as a child and also made many studies from nature. Her husband Henry, 3rd Marquess of Waterford (1811-1859) who lived at Curraghmore

House, Ireland encouraged her talent and she spent a great deal of time drawing and sketching, during the day and in the evenings and always had a sketchbook to hand. After his premature death from a riding accident in 1859 she devoted even more time to her art.

The artist became friends with John Ruskin and their correspondence is now in the collection of the Huntingdon Library, San Marino, California. In his letters he emphasised the importance of study of the human figure, accurate drawing, observation of light and shade and colour 'to colour well requires your life'¹⁶, a lesson she put to good use in the current watercolour.

Ruskin introduced her to Rossetti, Burne-Jones, Millais and Watts, who all admired her work. Watts had a very high opinion of it and felt that her aristocratic birth prevented her from fulfilling her potential as an artist. Ellen Clayton records her as an amateur artist (she had no need to sell her work) and noted that 'her colour is rendered warm, rich, harmonious, and full of refined sentiment'¹⁷. She mainly painted genre scenes, especially of children and mythological and biblical subjects.



25

George Howard, Earl of Carlisle (1843-1911)***Lady Cecilia Howard sketching in a garden***

Watercolour over traces of pencil with touches of white and scratching out, inscribed by the artist on a label attached to backboard: *Cecilia by Father/given to Wilfrid/(painting a picture he has), and in another hand: George Howard*

32 x 22 cm.; 12 ¼ x 8 ¾ inches

Provenance

Given by the artist to Wilfrid Roberts (1900-1991), the son of the sitter, by descent until 2025

George Howard was the 9th and last Earl of Carlisle, who inherited the estates of Naworth Castle in Cumbria and Castle Howard in Yorkshire, where he probably drew this watercolour of his daughter Cecilia. He was the only child of the politician the Hon. Charles Wentworth Howard and the Hon. Mary Priscilla Harriet Parke, daughter of Lord Wensleydale.

He was educated at Eton and went up to Trinity College, Cambridge in 1861. After graduating Howard studied in London under William Cave Thomas at Leigh's Art School and, from 1865, with Alphonse Legros and Giovanni Costa at the Royal College of Art. In 1864 he married Rosalind Frances Howard, eighth daughter of the 2nd Baron Stanley of Alderley. She was a radical political and social activist particularly remembered for her support of the Temperance Movement. She took over most of the running of their large country estates so that George could concentrate on his art. Rosalind and George divided their time between the country and 1 Palace Green in Kensington, an Arts and Crafts house designed by Philip Webb and decorated by William Morris.

George Howard specialised in landscape painting, and he became one of the group of artists known as 'The Etruscans', which included Lord Leighton, Giovanni Costa and Matthew Ridley Corbett. His daughter Cecilia inherited his artistic ability and was an accomplished watercolourist. Sadly, it has not been possible to identify the painting on which she is working so intently, which also belonged to her son Wilfred, according to the label written by his grandfather, the artist.



26

Lady Cecilia Maude Howard (1868-1947)
Amalfi from the Cappuccini Gardens, Italy

Watercolour over traces of pencil with scratching out and touches of white

34.2 x 25.7 cm.; 13 3/8 x 10 inches

Provenance

Given to Aurea Howard by the artist, 3 January, 1917;
Bequeathed to Joanna Matthews,
Thence by descent until 2025

The artist was the daughter of the artist George Howard (1843-1911) (see previous entry) and was brought up in a creative environment as her parents had a wide circle of artists, writers and politicians amongst their friends notably Edward Burne-Jones. The Howards spent several months of every year in Italy.

This colourful watercolour which dates from before 1890 shows the view from the Grand Hotel, Amalfi, formerly the Convento dei Cappuccini – a photograph in the collection of the Städel Museum shows the same view. Grand Hotel Convento di Amalfi in Italy was founded in 1212 by Cardinal Pietro Capuano. It was originally an abbey, then a monastery, and finally became a hotel in 1882.



27

Alice Elfrida Manley (1846 - c. 1923)
In that Sweet Mood

Signed with initials l.c.: *AEM.*, watercolour over pencil
 heightened with white and touches of gum arabic

44 x 33.3 cm.; 17 ¼ x 12 inches

Provenance

Maas Gallery;
 David Pike (1936-2024)

The watercolour is inspired by Wordsworth's poem
Lines Written in Early Spring: 'In that sweet mood when
 pleasant thoughts bring sad thoughts to the mind'.

With her sister Eleanor Eliza Manly, who became a
 genre painter, the artist attended the Female School of
 Art, Queen Square, 1862-1863, before going on to the
 South Kensington Schools where she taught as an
 assistant. She exhibited extensively for almost 40 years
 between 1880-1917 at the Royal Society of Artists,
 Birmingham, the Dudley Gallery and New Dudley
 Gallery, the Walker Gallery Liverpool, Manchester City
 Gallery, the Royal Academy, Royal Society of British
 Artists, Royal Institute of Painters in Water Colour, Royal
 Institute of Oil Painters and the Society of Women
 Artists.

David Pike was a collector of Victorian oils and water-
 colours and a supporter of many museums including
 the Watts Gallery in Surrey.



28

Gertrude Martineau (1837-1924)
Loch Long from Coileissan, Scotland

Signed and inscribed on label: *Loch Long from Coileissan G Martineau/July 21 7.*, watercolour with bodycolour and scratching out

20.5 x 37 cm.; 8 1/8 x 14 1/2 inches

Gertrude Martineau, together with her sister Edith, was one of a small group of female artists associated with the Pre-Raphaelites.

The daughter of Dr James Martineau, a Unitarian minister and theologian of Huguenot descent, the artist was born in Liverpool. After studying at the Liverpool School of Art, she attended Leigh's School of Art, later known as Heatherley's, the first school to allow women into their life classes. From 1873 to 1884, Martineau taught at the Art School at Bedford College for Women, London, one of the few women professors during the college's first forty years. She also taught wood carving.

The Martineau family had a home at Rothiemurchus in Scotland where the artist liked to paint. By 1901 Gertrude Martineau, who never married, lived at 5 Eldon Road in Hampstead, near the Heath, with her sisters Edith and Mary. Martineau worked on a small scale in watercolour primarily and is known for her delicately painted and meticulous landscapes which owe much to the Pre-Raphaelites, and flower and genre paintings.

Martineau exhibited three times at the Royal Academy in 1890s. She held her first major exhibition together with her younger sister Edith (1842–1909), also a watercolourist, at the Modern Gallery in 1906. A second joint exhibition was held at the New Dudley Gallery in 1910 in commemoration of Edith Martineau's death.



29

Edith Martineau, A.R.W.S. (1842-1909)***Hampstead Heath looking towards Harrow on the Hill***

Signed l.r.: *Edith Martineau*, watercolour with scratching out and touches of gum arabic, inscribed on label attached to backboard: *Hampstead Heath, looking/over to Harrow on the Hill, Brent/Reservoir, painted in early spring/from just beyond Spaniards old/Fir Trees in 1905 Edith Martineau A.R.W.S./5 Eldon Road/Hampstead/property of Miss Emma Lister/Hampstead Heath, and again on backboard: E.L. Lister/bought 1905*, and with provenance details on a second label, in original gilded oak frame

28 x 39.5 cm.; 11 x 15 ½ inches

Provenance

Miss Emma Lister, Upper Heath Street, Hampstead, 1905, a bequest to her great-nephew Walter Pierre Courtauld (1910-1989), November, 1915;
Sarah Colegrave Fine Art;
Private collection, London until 2021

Edith Martineau was born in Liverpool, the daughter of Dr James Martineau, a Unitarian minister and theologian of Huguenot descent. After studying at the Liverpool School of Art and Leigh's School of Art, later known as Heatherley's, the first school to allow women into their life classes, Martineau became one of the first women to be admitted to the Royal Academy Schools in 1862, aged nineteen, for seven years and then a further two.

The artist exhibited at the Royal Academy from 1877-1890, the Grosvenor Gallery, the Dudley Gallery (with many other followers of the Pre-Raphaelites) and the New Water-colour Society. Martineau contributed to numerous annual exhibitions at the Walker Art Gallery in Liverpool, the Royal Society of Artists in Birmingham, the Manchester City Art Gallery and the Society of Women Artists. In 1888 she was elected an associate member of the Royal Society of Painters in Water Colours, one of only nine women. Her work was also exhibited at the Palace of Fine Arts in 1893 at the World's Columbian Exposition in Chicago. Together with her older sister Gertrude, she held an exhibition at the Modern Gallery in 1906. A second joint exhibition was held at the New Dudley Gallery in 1910 in commemoration of Edith Martineau's death.



30

Margaret Zaida ffolliott (Irish 1857-1939)***Portrait of a woman artist seated at her easel holding a mahl stick and a paint brush***

Signed with monogram l.r., watercolour heightened with touches of bodycolour

60 by 47 cm., 23 ½ by 18 ½ inches

Provenance

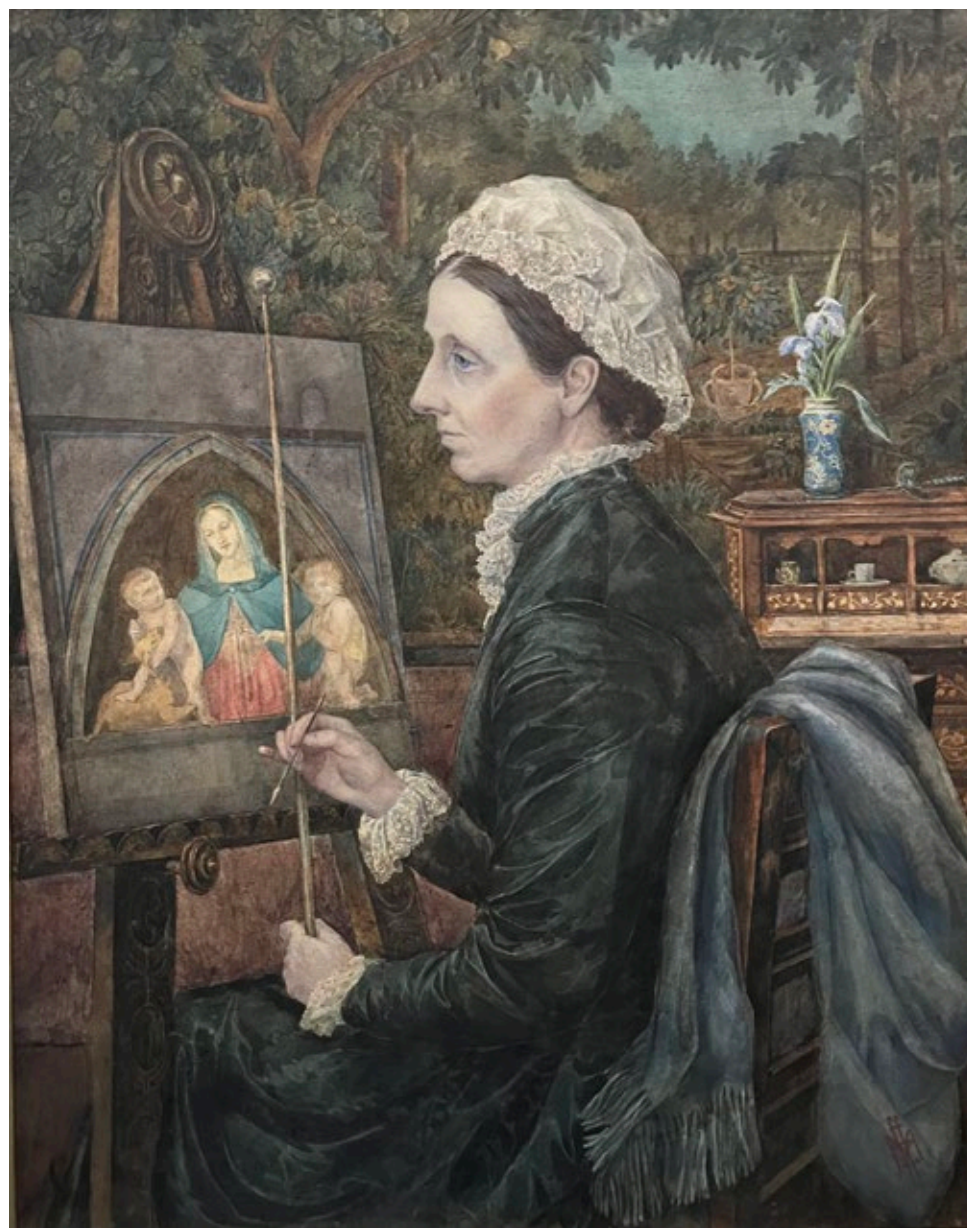
Sarah Colegrave Fine Art

The sitter is shown seated in front of an easel in the Arts and Craft style on which stands a copy of the Madonna with Christ and John the Baptist after the fresco by Bernardino Luino from Santa Maria degli Angeli, Lugano. The interior is richly furnished with a tapestry depicting an Italianate garden. Her father and two of her sisters were artists who exhibited at various London venues in the 1880s and 1890s. It is therefore likely that the present watercolour of a female artist seated at her easel is a portrait of one of the sisters, either Agnes or Anna and family photographs suggest a resemblance. Agnes spent much of her life in Romania, as governess to the Royal Family and an English tutor to the future King Carol II, where she died in 1911.

Margaret Zaida ffolliott was born at her family home of Holybrook House, Ballinacorney, County Sligo, Ireland. She was the oldest of the four daughters of Colonel John ffolliott (1824-1894) and his wife Grace Charlotte ffolliott, nee Philips (1827-1909). From 1877-1879 the family spent two years in Italy, mainly in Florence to study early Italian art, and then also in Venice, Rome and the Lago Maggiore. John ffolliott noted in his *Reminiscences* that these were two happy and profitable years and that his daughters 'had a natural taste for art'¹⁸.

In the 1880s ffolliott moved to London to study art in Chelsea. The 1891 census records her as living in Sloane Gardens House, Lower Sloane Street. Built for the Ladies' Associated Dwelling Company, Sloane Gardens House was founded in 1888 and housed 150 independent professional women in self-sufficient accommodation. It is now the home of the Sloane Club.

Margaret and Maria ffolliott continued to live at Holybrook after the death of their father in 1894. Their Unionist upbringing caused them to become increasingly concerned at political developments in Ireland and harassment by local Sinn Feiners led to the sale of Holybrook in 1921. The contents were auctioned off and the sisters moved to London for good, settling in Kensington in 1925.¹⁹ Neither Margaret nor her sister, Maria Henrietta, ever married.



31

Alice Mary Chambers (1855-1920)***Portrait of Rebecca Porter Somerset Paddon (1850-1905)***

Signed with monogram u.l., red chalk

45 x 37.5 cm.; 17 ¾ x 14 ¾ inches

Provenance

By descent in the family of the sitter to John Rollo Somerset-Paddon (1920-2024), Chalk Newton House, Maiden Newton, Dorset;

His estate sale, Duke's, Dorchester, 18 October 2023

Alice Mary Chambers was a talented and well-connected artist associated with Whistler and the Pre-Raphaelites. A notable figure in the late nineteenth century British art world, Chambers exhibited her work in many major galleries including the Royal Academy, was a close friend of the collector Charles Augustus Howell and gave Dante Gabriel Rossetti's plaster death mask to the National Portrait Gallery. She specialized in drawings of female figures and mythological and orientalist subjects and favoured red chalk. Her monogram is reminiscent of that of Rossetti.

Chambers was born in Harlow, Essex in 1854 or 1855. Her father Charles Chambers (1817–1874), vicar of St Mary's, Harlow, was

a significant figure in the ritualist or Anglo-Catholic movement, her mother Mary Upton (c.1815–1873) the daughter of a Sedbergh cotton merchant. Orphaned by their death within a year of each other in 1873–4, she was able to complete her studies in art. The 1881 census records Chambers as an artist in drawing and painting, living at 17 Red Lion Square in a house which had previously been lived in by William Morris, Dante Gabriel Rossetti and Edward Burne-Jones and where Morris, Marshall, Faulkner & Co. had their first headquarters.

Chambers was a direct contemporary of Evelyn De Morgan, Kate Bunce and Marianne Stokes and like them, the Pre-Raphaelite influence on her work was profound. She was a friend of the collector and art agent Charles Augustus Howell (1840-1890) and through him met other artists such as Whistler²⁰. Howell was Ruskin's secretary from 1865–70, and a close friend of Algernon Swinburne and the Burne-Joneses inter alia. Howell famously oversaw the exhumation of Lizzie Siddal's coffin to recover Rossetti's manuscript poems in 1869 and was rumoured to have overseen the forgery of various paintings with the help of his lover, the artist Rosa Corder. When the sitter's husband the collector Samuel Wreford Paddon (b. 1843) sued Howell for fraud in 1885 (see below), Chambers and Corder provided promissory notes to help settle the claim. On Howell's death in 1890 he named Chambers as an executor and trustee of his will and a guardian of his daughter Rosalind, and she made the arrangements for his funeral and the sale of his estate.



Chambers exhibited nine works at the Royal Academy between 1883 and 1893. Her work included such titles as *Cydippe*, *Psyche*, *A Priestess of Ceres*, *Nancy*, *An Egyptian Fella Woman*, *Relentless Memory* and *During the Prelude*. She exhibited *Daphne* in 1892 at the New Gallery; the catalogue described it as a 'little upright picture of a maiden penetrating with closed eyes through dense laurel thicket' (New Gallery 7). She showed *During the Prelude* and *Home through the wood: Brittany*, at the Autumn 1894 exhibition of the Royal Birmingham Society of Artists (Royal Society 35, 55). She exhibited work at the Royal Institute of Painters in Water Colours, the Walker Art Gallery in Liverpool, and the Manchester City Art Gallery. She also provided the frontispiece illustration for Mary Hullah's *The Lion Battalion* (1885), a collection of stories for children.

The sitter was born at Wootton Bassett in Wiltshire in 1850, the daughter of Edmund Thomas and Mary Ann Somerset. She married Charles John Paddison on 24 June 1874, but three years later she filed for divorce on the grounds of his cruelty and adultery and sought custody of their son, born in 1875. The divorce became final in 1879. Until the 1857 Matrimonial Causes Act it was essentially impossible to obtain a divorce without the passage of a private Act through Parliament. Even after 1857 divorce was extremely rare in England and required great strength of character to achieve. She married Samuel Wreford Paddon, a diamond agent and art collector, in 1879 and they lived in Reigate, Surrey.

This drawing was probably made circa 1879-85, when the sitter was around 30-35 years old, and it may have been commissioned for Rebecca's second marriage in 1879. It is also possible that it may have been drawn as part of the settlement of the claim in 1885, when Samuel Paddon sued Charles Howell.

Samuel Paddon was an associate of Charles Howell, and through him was introduced to Whistler. Rebecca is known to have liked pastel drawings, and bought one from Whistler, possibly from the 1881 'Venice Pastels' exhibition at the Fine Art Society, London. During the 1880s the Paddons moved to 55 Earl's Court Square, London. Samuel Paddon eventually fell out with Howell over some black Chinese ware he had bought from him, which Howells had described as very rare. However, Paddon had found the same pots in an Oxford Street shop at a low price. There was also a dispute, published in 1882 in correspondence known as the 'Paddon Papers: The Owl and the Cabinet'. This concerned the ownership and whereabouts of a Chinese cabinet and marked the end of the two men's relationship. In 1885 Paddon took legal action against Howell for fraud.²¹

Rebecca and Samuel Paddon had three children, Eva, Stanley and Philip. Rebecca died on 9 August 1905 (aged 54-55) in Hampstead and is buried at West Norwood Cemetery, Lambeth. She was also drawn by Frederick Sandys.

32

Evelyn De Morgan (1855-1919)***A head study of the model Alessandro di Marco***

Coloured chalks on coloured paper

35.5 x 32.5 cm: 14 x 12 ½ inches

Provenance

Private collection, U.K. until 2026

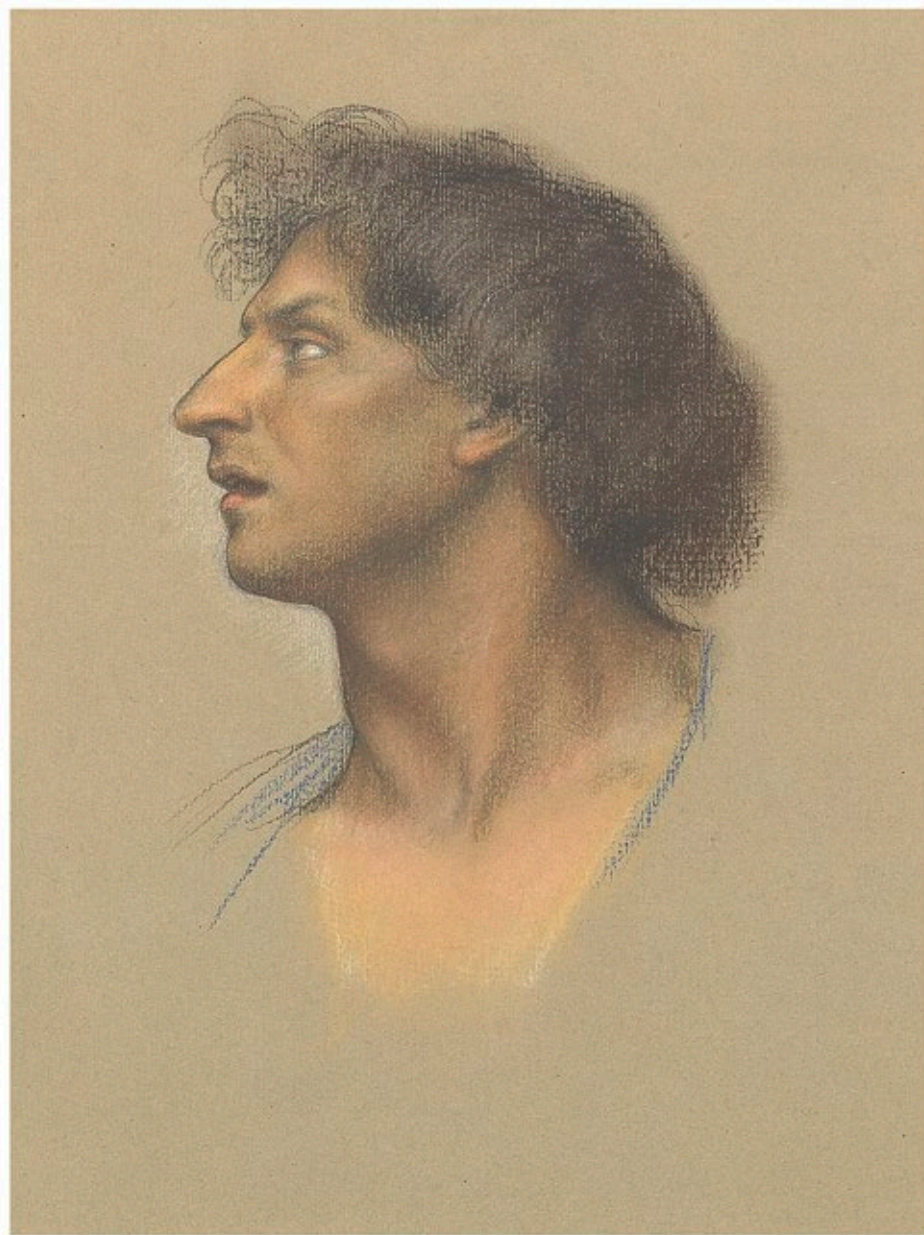
Alessandro di Marco was a charismatic professional artist's model from Piedmont. Evelyn De Morgan made studies of him on several occasions, initially when she was studying at the Slade and later in her own studio. This drawing probably dates from 1890s. Another study of him from this date in the De Morgan Foundation collection, for her 1899 painting *The Valley of Shadows* is not dissimilar to the present work (D_EDM_0038).

Di Marco was used by Evelyn De Morgan in two works depicting Boreas, *Boreas and Oreithyia* (De Morgan Foundation P_ED-M_0040, 1896) and *Boreas and the Fallen Leaves* (c. 1910-14). He also features in *Aurora Triumphans* (1876), *Life and Thought Have Gone Away* (1893), *The Poor Man Who Saved the City* (1901), *The Marriage of St. Francis and Holy Poverty* (1905), *The Gilded Cage*, *A Soul in Hell* (with curly hair) and 1914.

Di Marco modelled for Frederic, Lord Leighton (1830-1896) in Rome and was one of the artists' models working in London around 1870. Sir William Blake Richmond (1842-1921) described him as 'a fellow so graceful and of such a colour, a kind of bronze gold'²². William Hamo Thornycroft noted in his diary that Alessandro sat for long periods of time without a break. He was the model for Merlin in Edward Burne-Jones's earlier work *The Beguiling of Merlin* (1872-77). He was also photographed by Julia Margaret Cameron. George Richmond described him as 'the living embodiment of a classical sculpture'.

Evelyn De Morgan was influenced by George F. Watts and Sir Edward Burne-Jones and by the work of her uncle John Roddam Spencer Stanhope. She often visited Stanhope in Florence, where she developed a love of the work of Botticelli and quattrocento art. She first exhibited at the Grosvenor Gallery in 1877. In 1887 she married the ceramicist William De Morgan, and they often wintered in Florence.

De Morgan's work is held in many national collections including the Walker Art Gallery, Liverpool, National Trust properties Wightwick Manor, Wolverhampton and Knightshayes Court, Devon, the Russell-Cotes Art Gallery and Museum, Bournemouth, the National Portrait Gallery, London and Southwark Art Collection, London.



33

Evelyn De Morgan (1855 – 1919)
The head of a woman

Coloured chalks on buff paper

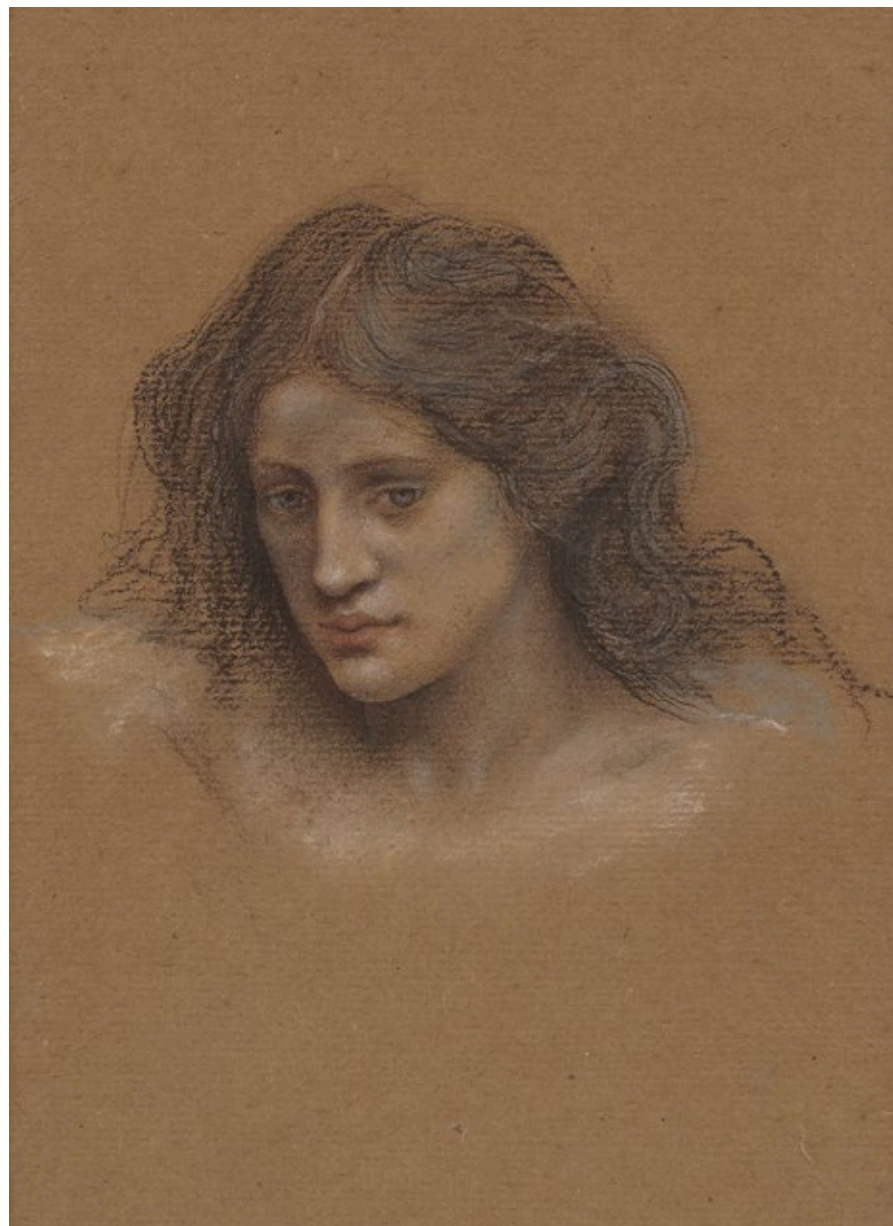
35.8 x 23.4 cm.; 14 1/8 x 9 1/4 inches

Provenance

Private collection U.K., by descent until 2024

This beautiful drawing of the head of a woman deep in thought may be a study for the figure of Purity in De Morgan's 1914 painting *The Vision*, also known as *1914*, an allegorical painting inspired by World War I. The work depicts two women representing Peace and Purity in the foreground, with a demon representing war behind them (private collection, with the Louise Whitford Gallery/David Hughes in 1981).

De Morgan was a pacifist, deeply moved by the horrors of the Boer War (1899-1902) and World War I, who made over fifteen paintings criticising war.



34

Kate Gardiner Hastings (1837 – 1928)
Portrait of Ellen Terry as Ophelia

Signed l.l.: Kate Gardiner Hastings, red and black chalk
 46.7 x 36.9 cm.; 18 ½ x 14 ½ inches

Ellen Terry (1847-1928) is portrayed against a background of blossom. Her hair is pinned behind, and she wears a blouse with a frilled collar and a knotted scarf. The background, costume and pose bear a strong resemblance to other portraits of Terry as Ophelia.

The famous actress was born in Coventry in actors' lodgings, where her parents were on tour, and she started acting as a child. She married the much older artist, George Frederick Watts in 1864, but they separated within a year. He painted her in many guises, including as Ophelia and Joan of Arc. Terry became known as the Painters' Actress and was painted and photographed by Julia Margaret Cameron, John Singer Sargent and Aubrey Beardsley, amongst many others.

Terry and the architect and designer Edward William Godwin (1833-1886) had two children, Edith Craig and Edward Gordon Craig. She returned to the stage in 1872 to establish herself as a leading actress with the Bancroft's and John Hare's company. In 1878, Terry joined Henry Irving's company at the Lyceum Theatre as its leading lady, playing Ophelia opposite Irving's Hamlet. Her acting career became increasingly successful with tours of America and ventures into theatre ownership and management.

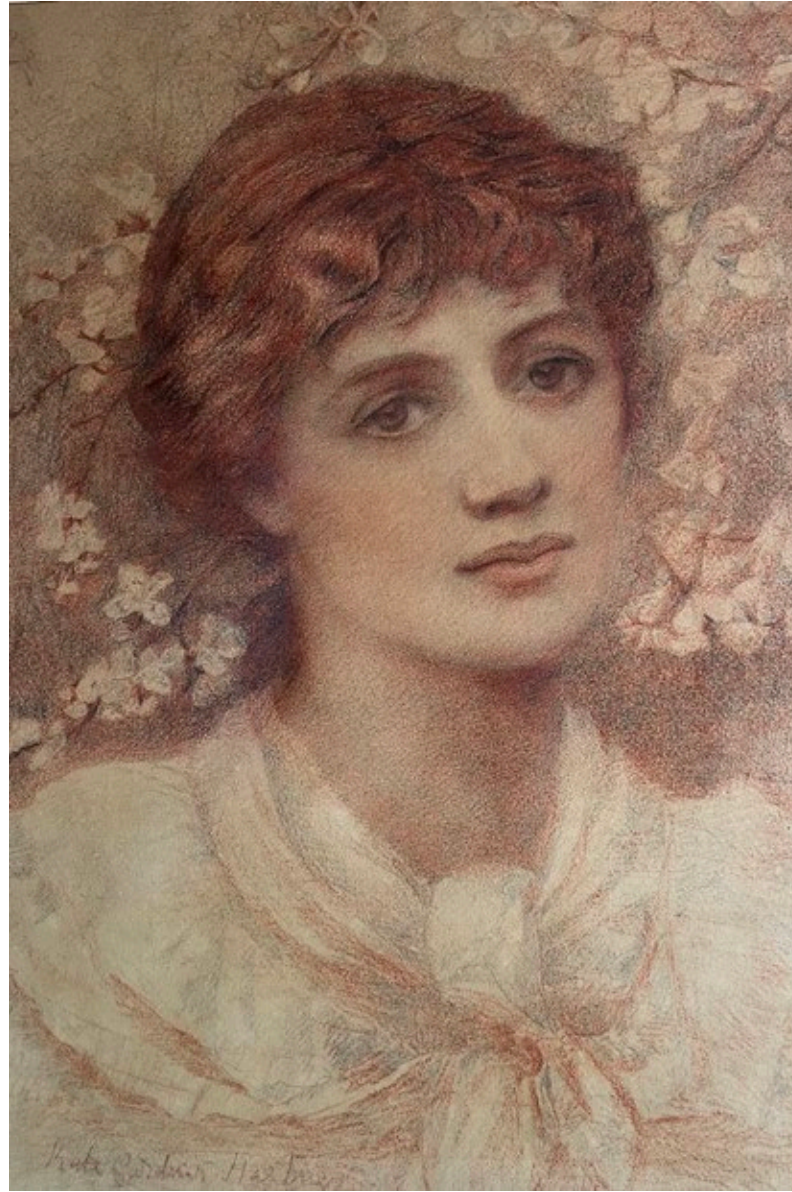
In 1907, Ellen Terry married her third husband, the American actor James Carew (1876–1938) in Pittsburgh, Pennsylvania, whom she first met at the Royal Court and with whom she toured America in George Bernard Shaw's *Captain Brassbound's Conversion*. She graduated successfully to film and continued her career after the First World War on both stage and screen.

In later life she continued to act, but also produced plays, lectured and wrote. Terry moved in artistic and literary circles, and her friends included Henry James, George Bernard Shaw and Oscar Wilde. Her great-nephew was the actor, Sir John Gielgud (1904-2000).

Born in London in 1837, as Katherine Carr, Kate Gardiner Hastings received her artistic education at the Slade School in London. From 1871 - 1876 she studied with John Poynter and upon the completion of her studies, in 1877, she married Alfred Gardiner Hastings. For the next few years, she exhibited regularly showing her work at the Dudley Gallery and the Walker Gallery.

The artist drew a series of portraits of Terry's family circa 1890 which are now part of the National Trust Collection and held at Terry's former home, Smallhythe Place in Kent (NT/SMA/D/20, 21, 22, and 23). These portray Benjamin and Sarah Terry, (the actress's mother and father) and her children Edith, the theatre director and activist and Edward Gordon Craig, the theatre designer. The pastel of Sarah Terry (1817-1892) was exhibited at the Summer Exhibition of 1890 at New Gallery, London.

Another red chalk portrait of the actress as Ophelia in Hamlet c. 1878 by the artist is in the collection of the Victoria & Albert Museum (S.1484-2014).



35

Sara Page (1855-1943)***Portrait of Marie***

Signed l.l.: S Page, inscribed u.l.: MARIE, oil on board, label attached verso: Papeterie F. Dupré, 141 Faubourg St Honoré, Paris

46 x 38 cm.; 18 x 15 inches

Literature

Olga Baird (Yatsenko), *Sara Wells Page (1855-1943): a Parisian artist from Wolverhampton*, 2022, p. 12 (ill).²³

Sara Page was born in Moxley, Staffordshire, the fourth child of Samuel Page, a successful timber merchant, and his wife Sara Wells Page, the daughter of a wealthy local ironmaster. Her parents died in the 1870s leaving her and her siblings financially independent. From 1884-1891 she studied drawing at Wolverhampton School of Art and then travelled to Italy to continue her artistic education, making copies in oil after originals in the Uffizi Gallery in Florence. She was photographed in Venice by the photographers Fratelli Vianelli.²⁴

In 1892, having been encouraged by Sir Frederick Leighton, Page went to Paris to study at the Académie Julian, under Bouguereau, Tony Robert-Fleury and Gabriel Ferrier. Male and female students received the same training which included drawing from live models, the sexes taught in separate ateliers. One of the ateliers for female students was at 5 rue de Berri. Page wrote that she 'worked under the best French artists at the Académie Julian and found there both guidance and much interest in the companionship of many different nations, and as all the students (about 500) competed in efforts for the medal in painting

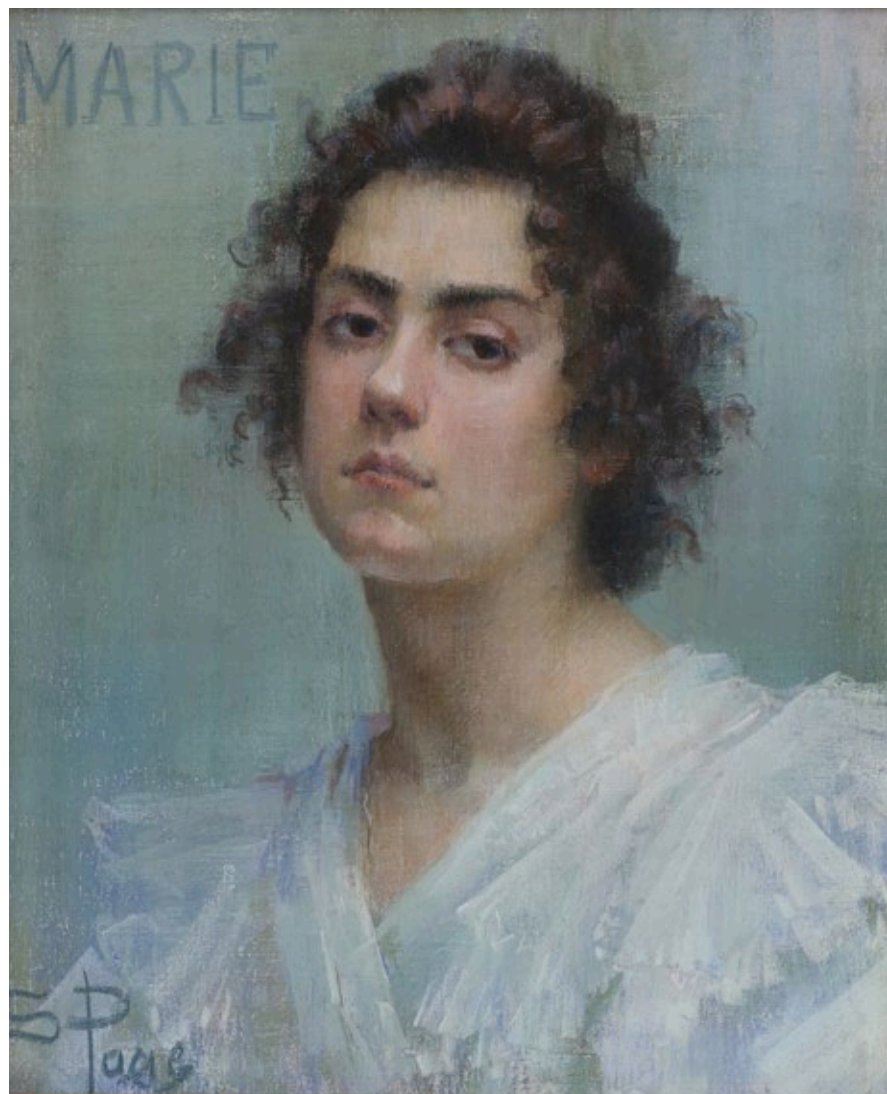
and sculpture, life was animated'²⁵. Page received a medal for portrait painting.

In 1893 she exhibited at the Société des Artistes Français. The present portrait was presumably executed around this time and the board on which it is painted was from a local shop of artist's materials, a short walking distance from the Julian which is still in the rue Berry today. There are two similar pastel portraits of young women in the collection of Poole Museum by the artist, one of which is on a board with the same label from the Papeterie F. Dupré.

Sara Page travelled to Brittany and in 1897 moved to Neuilly-sur-Seine, an area popular with artists, and studied with Gustave-Claude-Etienne Courtois (1852-1923) and Jean Dagnan-Bouveret (1852-1929) who had a studio at 73, boulevard Bineau. Page found a studio where she worked in rue Perronet. In 1913 she moved to 37 rue Charles Laffitte where she lived for thirteen years, also painting miniatures (In January 1910 *The New York Tribune* mentioned her exhibit at the George Petit Gallery of 'a bright little group of Dutch children',²⁶. She also received a lengthy good review in *Revue modern des arts et de la vie*, 28 February 1921²⁷.

Page continued to exhibit her work in London, her agent Percy Young, a publisher, and importer and manufacturer of artists' materials in Gower Street. She showed at the Society of Women Artists and the Royal Academy. Towards the end of her life Page returned to England and continued to exhibit at the Royal Birmingham Society of Artists and the Walker Art Gallery, Liverpool.

There are three works by her in the collection of Wolverhampton Art Gallery and two in Poole Museum. Almost ninety works by her have been identified showing that she worked in different genres and techniques in the academic style.



36

Gwen John (1876-1939)***A seated tortoiseshell cat (probably Edgar Quinet)***

Stamped with estate stamp l.l., watercolour and pencil on tan paper, numbered verso in pencil: 67 (twice)

16.2 x 12.9 cm.; 6 3/8 x 5 1/8 inches

Provenance

The Estate of the artist, by descent

In February 1904 Gwen John and Dorelia McNeill left Toulouse for Paris where they took a room in the Hôtel de Mont Blanc at 19 boulevard Edgar Quinet in the 14th arrondissement. They acquired a female tortoiseshell cat with a white breast which Gwen John named after the street and drew frequently, and which would appear to be the subject of the present drawing which dates from around 1905-1908.

Gwen John had many cats throughout her life, and when Edgar Quinet disappeared in 1908, she wrote a poem in her memory entitled *Au Chat* which she sent to Rodin. Her remarkable cat drawings capture the personality of the animals and are understandably acclaimed.



37

Thérèse Lessore (1884 – 1945)
In a Belgian Train

Signed and dated l.r.: *Lessore/1921*, watercolour over pencil, with a pencil outline, inscribed in pencil with title beneath mount l.r.: *in a Belgian train*

Image 23 x 26.5 cm.; 9 x 10 3/8 inches, full sheet 28 x 32 cm.; 11 x 12 5/8 inches

Provenance

Bonhams, London, 17 November 1988, lot 27;
 Sandra Lumis Fine Art, London;
 Bernard Kelly (1930-2022) bought from the above, his sale at
 Lyon and Turnbull, London, 15 January 2025, lot 225

The artist came from an artistic family and was the daughter of the painter Jules Lessore (1849-1892) and sister of the sculptor Frederick Lessore (1879-1951). Born in Brighton, she attended

the South-Western Polytechnic Art School and the Slade School of Fine Art from 1904–9, where she won the Melville Nettleship Prize for Figure Composition. She exhibited regularly at the New English Art Club and the Goupil Gallery, and had her first solo exhibition at Eldar Gallery, with a catalogue preface written by Walter Sickert. She was a founder member of The London Group, the artist-run organisation of radical painters which grew out of The Camden Town Group, where she was to exhibit regularly. Lessore was amongst the most talented female artists of The London Group.

Her first husband was the artist Bernard Adeney (1878 – 1966). They divorced in 1921 and, in 1926, she married Walter Sickert (1860 – 1942), as his third wife. He described her as “a Persian miniature”. The two artists shared a love of the music-hall and the circus which feature in both their work. Her contributions to exhibitions at The London Group were fewer after her marriage to Sickert, who was 24 years her senior and for whom she cared and acted as his artist’s assistant.



38

Nina Hamnett (1890 – 1956)***Portrait of a lady***

Signed, inscribed and dated l.r.: *Nina Hamnett/Oct 1924/Paris*,
pencil, partial watermark ENGLAND

25.4 x 25.7 cm.; 10 x 10 1/8 inches

Provenance

By family descent until 2024

This may be a portrait of Mary Torr, painted in oils by Hamnett in 1924.

The daughter of an army officer, Hamnett was born in Wales and had a peripatetic childhood, showing early talent for drawing and painting. In 1911 she set up a studio in Grafton Street in Fitzrovia. Throughout her early career she worked at the Omega Workshops and was well known on the London art scene.

Hamnett moved to Paris in 1913 and lived in Montparnasse. She attended Marie Wassilieff's academy where she had lessons with Fernand Leger, worked as an artist's model and met Amedeo Modigliani, Chaim Soutine, and Gertrude Stein. She was at the heart of the Anglo-French exchange of artistic ideas at this period and came and went between Paris and London. Hamnett was back in France in 1920 enjoying the Bohemian life of the French capital with other artists and seeking out the avant-garde. One of Hamnett's first solo exhibitions was held at the Eldar Gallery, London in 1918 and consisted mainly of portraits of figures she had met in Paris.

Hamnett, dubbed the 'Queen of Bohemia' is now recognised as a leading proponent of British Modernism and a retrospective of her work, including many drawings, was held at Charleston in 2021.

The grandmother of the previous owner and her husband used to frequent the Fitzroy Tavern and drink with the artists and intellectuals who frequented it.



39

Laura Knight, DBE, RA, RWS (1877-1970)***Anna Pavlova rehearsing The Bacchanal, c. 1910-1911***Signed l.l.: *Laura Knight*, oil on canvas

45.5 x 41 cm.; 17 5/8 x 16 1/8 inches

Provenance

Peter and Vera Chadwick, 1977 (according to an inscription on the previous frame);

Harry Greateorex, 1988;

His sale at Sotheby's, unidentified sale 1988(?), lot 73;

Private collection U.K. until 2025

Knight captures the grace, elegance and kinetic energy of the most famous ballerina of her day on stage performing her most dynamic and erotic role.

Pavlova (1881 – 1931) visited London with Sergei Diaghilev's company for the first time in the summer of 1910. She caused a sensation with her dramatic Dance Bacchanal from Pepita's ballet *The Seasons*, choreographed by Mikhail Fokine, which was

to become one of her signature roles. An erotic duet, performed with Mikhail Mordkin saw the dancers throwing garlands and striking sensual poses with theatrical abandon, wearing Greek tunics.

Knight was mesmerised by the Ballets Russes when they performed in London during the years before the First World War. In particular, she became enamoured with the dancer Anna Pavlova. In her auto-biography *The Magic of a Line*, Knight wrote: 'The whole look of Pavlova had perfection of finish ... But whatever the beauty of form may have been, she possessed an attraction all her own ... a something not of this world.'²⁸. In 1911 she made sketches of Pavlova at the Palace Theatre, continuing her interest in the figure in motion.

Pavlova often invited Knight to her home, The Ivy House in Golders Green next to Hampstead Heath, which she bought in 1912, so she could sketch her. Knight drew Pavlova's portrait many times as well as sketching her backstage and made small enamel pieces recording her dancing. Her work helped cement the dancer's reputation in Britain and beyond.

Pavlova settled in London permanently after the Russian Revolution of 1917.



40

Laura Knight, DBE, RA, RWS (1877-1970)***Dancers in the wings***

Signed, inscribed and dated l.r.: *Laura Knight 1954/For John and Kirsty*, watercolour and pencil

25 x 36 cm.; 9 ¾ x 14 ¼ inches

Provenance

Private collection U.K.

I firmly believe the most valuable study I have ever made was in my attempt to draw the ballet. Never before had I tried to make the pencil speak in a language all of its own'.²⁹

This lovely, vigorous drawing, reminiscent of the work of Degas, relates to *Ballet* in the Lady Lever Art Gallery, Port Sunlight. In the finished oil the curtain is painted brown rather than the striking blue in the drawing. The famous oil was exhibited at the Royal Academy in 1936, the year in which Knight became an Academician.

Laura Knight's acclaimed ballet subjects are amongst the best known of her works. Knight had a long-standing fascination with the Ballets Russes from when they first performed in London in 1911 until their last performance in 1929. She drew dancers at rest and in motion, endlessly fascinated in how they moved and held themselves. She got to know many of the performers well and was given backstage access to the wings of the stage, rehearsals and dressing rooms.



41

Laura Knight, DBE, RA, RWS (1877-1970)
Juanita, 1928

Signed in pencil l.r.: *Laura Knight*, drypoint

Inscribed on label Trial B PRINT 11

Plate 25.1 x 17.1 cm.; 9 3/4 x 6 5/8 inches

Provenance

Private collection U.K.

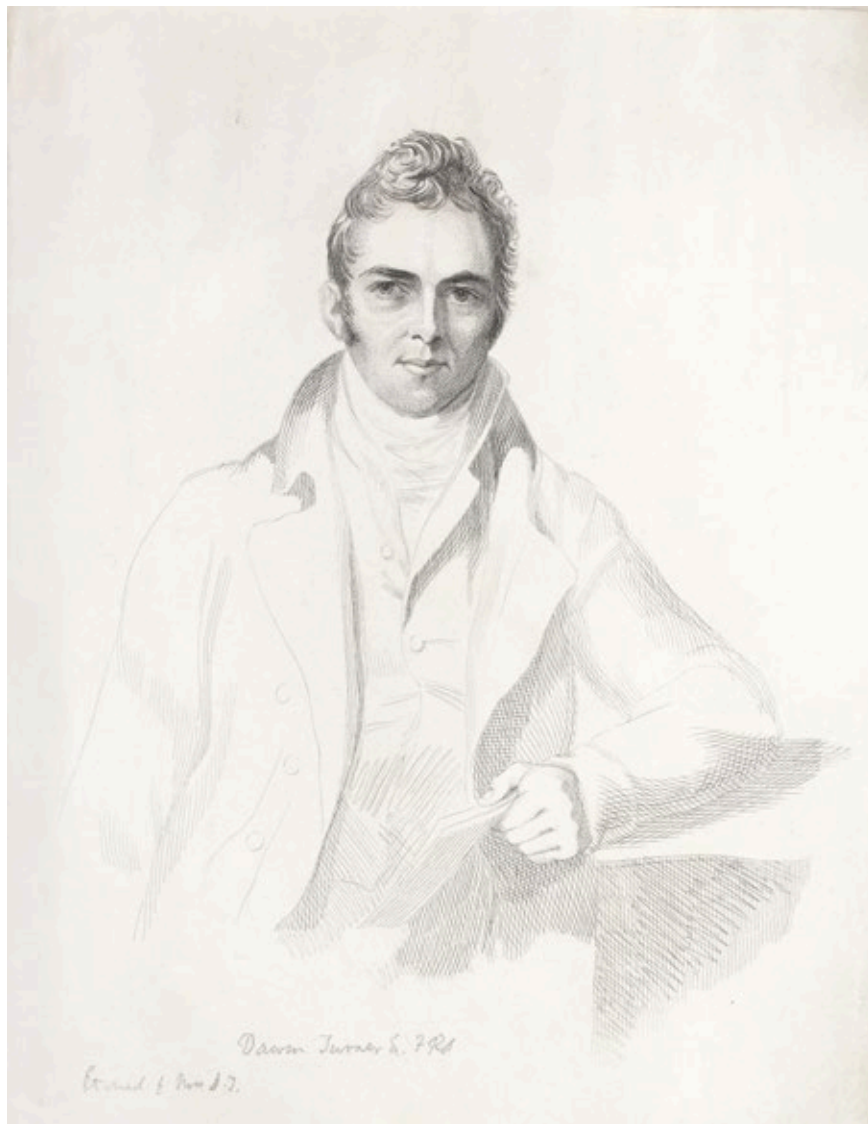
Harold Knight was invited to Baltimore in 1927 to paint Dr John Finney and Dr William Baer at the John Hopkins Memorial Hospital, and Laura joined him there after more commissions followed. She asked to be allowed to make studies in the segregated wards of the hospitals.

Laura Knight initially faced some hostility when she started to sketch, as the sitters thought they might be caricatured. However, her work reassured them, and her portraits are sensitively handled.

Juanita was one of the girls the artist met in Baltimore. The drypoint was exhibited at the Royal Academy in 1928 and Knight was proud of this series of work which was extensively reproduced in the press.

In her 1936 autobiography, *Oil Paint and Grease Paint*, Knight used racist language when describing her visit to Baltimore. Nevertheless, she recorded a neglected section of society with dignity and empathy.





Lithographic portrait of Dawson Turner by Harriet Turner

CATALOGUE NUMBER 9.

The Artist Daughters of Dawson and Mary Turner

Dawson Turner (1775-1858) was a banker, antiquary and botanist, an important patron of John Sell Cotman and a prominent figure in East Anglia. After a local education, he went up in 1792 to Pembroke College, Cambridge. He was destined for the church, but he left without graduating in 1794, shortly before the death of his father. In 1796, he joined the family bank, Gurney and Turner, in Yarmouth and married Mary Palgrave (1774-1850) from Coltishall, Norfolk. Their home at the Bank House, above the ground floor bank on the South Quay of Great Yarmouth, faced west and looked over the river Yare. From the library, where the family worked at drawing, etching, cataloguing, studying languages and indexing, the masts of ships at their moorings could be seen.

The couple had eleven children, of which eight survived infancy. Their eldest daughter, Maria, married her father's botanist protégé, William Jackson Hooker (1785-1865), the eminent botanist and first director of the Royal Botanic Gardens at Kew, in 1815. Their son Joseph Dalton Hooker (1817-1911) was no less a distinguished botanist and succeeded his father at Kew. Another, Elizabeth, the artist of the accomplished pen and brown ink drawings in the album, married Francis Cohen, on the condition that he first convert to Christianity and adopt her mother's name, Palgrave. She was the most talented artist in the family who benefitted from many years of tuition by John Sell Cotman, between 1812-1823, when he made almost daily visits to Bank House. Sir Francis Palgrave FRS (1788-1861) became the first

head of the Public Record Office, and their four sons were equally prominent in literary and artistic circles.

Harriet married John Gunn, a Norfolk antiquarian and geologist, Eleanor Jane, known as Ellen, the Reverend William Jacobson, Professor of Divinity at Oxford and later Bishop of Chester, and Hannah Sarah, the son of her father's partner, Thomas Brightwen. Their only surviving son, Dawson William Turner, became a distinguished headmaster, author of history textbooks, *Notes on Herodotus*, and a translation of Pindar, and, in old age, was well known as a friend to the poor on the streets of London.

Mary Anne never married and stayed at home and became her father's amanuensis. In Turner's *Guide to the Historian*, 1848 he records his thanks in a dedication, 'to his very dear daughter Miss Mary Anne Turner his constant companion and unwearied assistant; to whom his Norfolk collections owe their existence, his autographs their arrangement and their beauty; the author as a lasting testimony of his obligations, most gladly and gratefully dedicates this volume; which without her help, had never been prepared or completed'.

Dawson Turner's interests were shared and furthered by his children and their distinguished husbands and families.



Lady Palgrave, children looking at a book

Dawson's wife Mary was such a skilled artist that her drawings and watercolours can be hard to distinguish from those of Cotman². She also excelled at etching, which she was taught by James Sowerby in 1804, while he was staying and making plates for Dawson Turner's *Muscologiae Hibernicae Spicilegium* as well as by William Camden Edwards of Bungay³ who also taught her daughters. The album contains prints of Dawson Turner and their daughters. Mary Turner produced many portrait etchings of their circle

including several after Thomas Phillips and produced a book of 100 etchings as well as illustrations for her husband's books.

Turner was a polymath and had many interests and formed numerous collections, the first of which was botanical. As well as publishing in the *Transactions of the Linnean Society*, in 1802 (the same year he became a Fellow of the Royal Society), he published his two-volume *A Synopsis of British Fuci* (seaweeds). In 1808 and 1819, Turner published four volumes of the lavishly illustrated *Fuci, sive, Plantarum Fucorum generi a botanicis ascriptarum icones descriptiones et historia Fuci* (Fuci, or, Coloured figures and descriptions of the plants referred by botanists to the genus *Fucus*), having, in 1804, written *Muscologiae Hibernicae spicilegium* (A Collection of Irish Mosses) also in Latin. In 1805, with Lewis Weston Dillwyn (1778–1855), he



Print after Lady Palgrave of Harriet Sarah Turner

published a two-volume *Botanist's Guide through England and Wales*, which, beginning with Anglesea [sic], lists the plants found in the counties of England and Wales, drawing on earlier publications and the work of various parson-naturalists.

Turner was also fascinated by antiquities, art, books and manuscripts and the family's artistic endeavours supported his interests. The painter, etcher and collector John Crome (1768–1821) (from whom Dawson bought several paintings, and to whom he seems to have allowed credit from the bank at one stage) taught his wife and daughters, as well as the daughters of the Gurney family. After Crome, Turner persuaded John Sell Cotman to take over and he visited Bank House from 1812 for twelve years.

The industry of the whole largely female household was noted by several contemporaries including the painter Benjamin Robert Haydon (1786–1846) who recorded in his diary in 1817 that the daughters were continually

busy with drawing, needlework and etching, while their father was 'one incessant scene of fact collecting ... He was an immense, living Index'. Sir Frederick Madden the keeper of MSS at the British Museum stayed in 1832 and wrote in his journal, 'Mr T. has three unmarried daughters at home, all of whom are extremely clever and brought up in a systematic plan...for getting up at seven or earlier, breakfasting at eight, drawing or studying all day, teaching at schools etc. ...the younger daughter reads Greek and Latin authors with him daily'.⁴

Turner's daughters also transcribed manuscripts, catalogued his growing collections, and compiled indexes. John Crome and John Sell Cotman's tuition took them to a level which far exceeded that of mere accomplishment and enabled their work to be used in their father's publications. Cotman drew up a list of 'Rules to be observed in Drawing' which emphasise careful observation and a systematic approach. Rule 3 states 'Examine well the subject before you, for it is only through a thorough knowledge of the subject that you are about to copy, that accuracy, precision, ease and expedition can be acquired', and then sets out a step by step process starting with sketching in the entire subject, then adding an outline, completing the principle features and finally dealing with the sky, background and foreground. Many of the drawings in this album are composed like this and feature a single figure with little or no background. Visiting artists such as John Varley in October 1822 also contributed additional tuition.

The family visited local collections, such as the Coke family's at Holkham Hall. They also travelled; in 1814, for example, Dawson and Mary took Elizabeth and Maria and their husbands to France, where they visited the Louvre on several occasions (see ed. N. Goodman, *Dawson Turner*. pp. 127-131).



Aunt Hannah hearing Inglis read

The volume of the Turner daughters' artistic output was unusual. While they were not professional artists, they all made valuable contributions to their father's antiquarian projects. For example, they contributed over seven thousand drawings to his edition of Francis Blomefield's *An Essay Towards a Topographical History of the County of Norfolk* (now in the British Library). He began this project, an 11-volume account of Norfolk's past, in 1814, which took almost thirty years to complete. Many of the largely unsigned illustrations are copies after Cotman's sketches of details of Norfolk churches.

It is not easy to distinguish between the sisters' work. They were all taught the same way and appear to have had a similar approach to art. Their industry is recorded in the sketches they made of each other and of everyday life at Bank House, in which they are invariably engaged in an instructive activity. They also produced books of *Dawson Turner Family Etchings* in 1812-14, 1817, 1818, 1819, 1820, 1821 and 1824. Many of the prints were produced collaboratively. Other books were also published in small numbers for private circulation, such as Hannah Sarah's *Sixty Portraits from Drawings on Stone after Unedited Originals* in 1840. Mary Anne, who remained at home, developed an interest in local history and wrote and illustrated a *History of Caistor Castle*.

Dawson Turner's two-volume *Account of a Tour in Normandy*, 1820 was illustrated by Mary Turner, two of their daughters and Cotman, while he wrote the text for and published, at his own expense, Cotman's *Architectural Antiquities of Normandy*, 1822. He also wrote the text for a collection of Cotman's two volumes of etchings, *Specimens of Architectural Remains in Various Counties in England, but Principally in Norfolk* (1838), along with Thomas Rickman (1776–1841), the architect, antiquary and Quaker, who provided 'architectural observations'.

Turner collected Dutch and Italian old master paintings and published a descriptive catalogue of his collection, *Outlines in Lithography* (1840). The plates were the work of his daughters Mary Anne and Hannah Sarah, seen drawing in his study in 1835 in this album. Mary Turner wrote the descriptions, while he wrote the commentaries.

Jane Knowles examines the way in which the Turner female artists appear to have been viewed as artistic copyists rather than as artists by their father and how their original work appears to have been viewed as less important⁵. Whilst their art might appear to be rooted in a feminine domestic tradition, the scale of their output was a 'monument to unacknowledged female artistic endeavour'⁶.

Turner's library grew to around 8,000 books and manuscripts and he also collected works by artists of the Norwich school. He also continued to publish; a *Guide ... towards the Verification of Manuscripts by Reference to Engraved Facsimiles* (1848), editions of scientific correspondence including the letters of Isaac Newton to John Covel, and works on local history, such as *A List of Norfolk Benefices* (1847), and *Sepulchral Reminiscences of a Market Town: as afforded by a list of the interments within the walls of the parish church of St. Nicholas, Great Yarmouth as afforded by a list of the interments within the walls of the parish church* (1845).

Mary Turner died in 1850, and, in the following year, Dawson Turner eloped to Gretna Green with a young widow, Rosamund Matilda Duff (1810–63). Family dissension and disquiet within the bank ensued and Turner moved with his new bride to London. Most of his pictures were sold at this time, while other items were stored in an empty property in Yarmouth. The British Museum bought five volumes of manuscripts.

Sir Francis Palgrave was able to reconcile Turner with his family as his health began to fail. He suffered a stroke, from which he partly recovered with the care of his wife, but he died after a second stroke on 20 June 1858. He was buried in Brompton Cemetery and the following year the remainder of his collections was sold. The British Library, The Royal Botanic Gardens, Kew, and Trinity College, Cambridge, amongst others, now hold material which he owned.

Dawson and Mary Turner (née Palgrave) were the great-great-great grandparents of the previous owners of the album.



Album cover



Lady Palgrave Maria Hooker (M.H.) reading



Lady Palgrave, Isabella Whitehead Hooker sketching



Attributed to Mary Turner or John Sell Cotman, Robert Monteith

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KAREN TAYLOR



Karen Taylor has been working with paintings and drawings for forty years. She works as a fine art agent and dealer, offering independent, impartial advice to collectors and museums all over the world on buying, selling and all areas of collection management.

After graduating from Brasenose College, Oxford, where she read history, she joined Sotheby's British Paintings department and spent nearly ten years there. She ran the British drawings and watercolours auctions and specialized in topographical and travel picture sales, where she built up the Greek and Turkish areas.

In 1993 she joined Spink's picture department. Here she expanded her interest in Oriental, Indian and Far Eastern art and organised exhibitions of Orientalist pictures and twentieth century British paintings and contemporary artists. She also represented Spink at international art fairs in Basel, Maastricht, New York, Hong Kong and Singapore, amongst other places, and served on the prestigious Grosvenor House Art & Antiques Fair picture vetting committee. Based in Sydney for several years, where she renewed her interest in Australian art, Karen headed up Spink Australia before returning to London. Since 2001 she has been running her fine art consultancy, handling British paintings and drawings of all periods, typically placing pieces privately and working with many of the world's major museums. She exhibits regularly at London fairs and holds exhibitions in St James's. She can provide valuations for all purposes and advice on insurance, framing, conservation, lighting and display, storage and logistics. She works by appointment in West London and is always interested in buying British paintings and drawings.



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