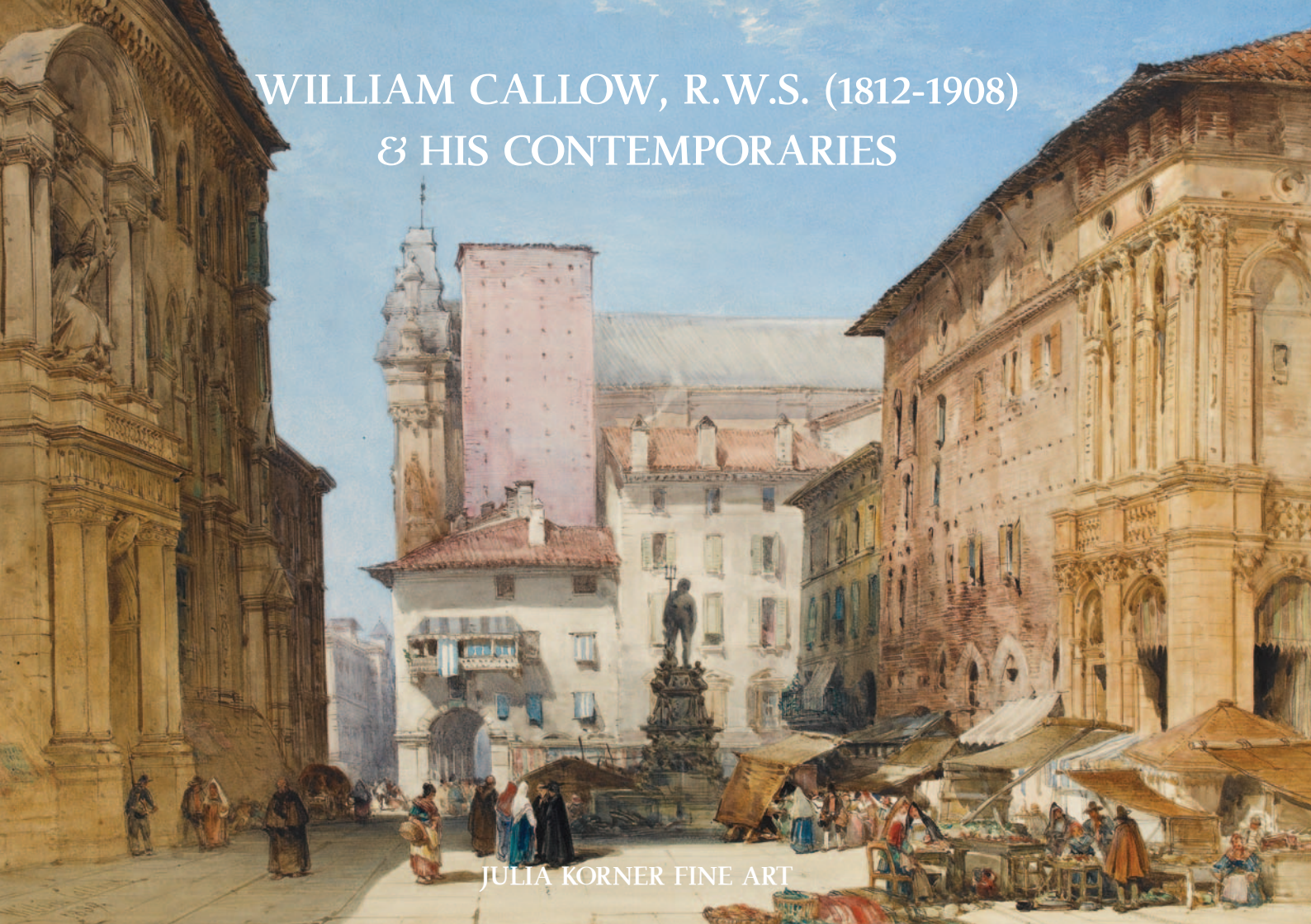


WILLIAM CALLOW, R.W.S. (1812-1908)
& HIS CONTEMPORARIES



JULIA KORNER FINE ART

Trained originally as an art historian, sculptress and graphic illustrator at Cambridge, **Julia Korner, L.S.I.A.D.**, left Christie's auctioneers in 1997 after nearly 20 years in the field as a paintings specialist, with extensive knowledge of Old Masters, of British and Victorian and of European and American paintings of the 18th, 19th and 20th Century. In 1987 she set up the Maritime Department at Christie's and built it into the pre-eminent department in the auction world, with sales in London, New York and Amsterdam.

At the same time, she was involved in conservation, in picture restoration, in the production of classic gilt and gesso frames, and in the conservation of frames, sculpture and garden statuary in her own studio. She set up her own business in 1997 to assist clients with all aspects of their collection - conservation, restoration and buying and selling items. She also advises on conserving historic interiors and gilded ceilings / rooms and works *in situ*. She also advises museums and private clients on the conservation of their collections. She has recently expanded her studio to cover increased demand on the conservation side of her business.

Alongside her existing conservation work she is able to act as an independent agent at auction and to offer clients the individual attention she gave them during her years at Christie's. She also offers an intelligence service which covers the events of the London gallery and auction seasons as well as valuation, conservation/framing and research services.

In 1997 she was elected Huntington Fellow of the Mariners' Museum, Newport News, Virginia, USA; a seven year commitment, which involved producing the catalogue of this collection for visiting academics (and that of its sister organisation, the South Street Seaport Museum, New York). She valued the collection, advised on the condition of the paintings and on sales and acquisitions. The second stage was to assemble an international maritime exhibition on the 18th, 19th and 20th century great Maritime painters of the Dutch, American and British Schools. It was envisaged that this would travel from New York to Newport News, Virginia, to London and Amsterdam. Very sadly, funding fell through at the eleventh hour so the exhibition itself never took place.

In January, 2001 Julia was approached to curate a major exhibition entitled '**Yachting and the America's Cup**'. Phillips, the auctioneers, then owned by L.V.M.H., had decided to mount this event to mark the 150th anniversary of the America's Cup. A full complement of pictures and ephemera from museums, yacht clubs and private collectors from all over the world had been amassed when owing to unforeseen circumstances, the exhibition was cancelled in May 2001.

She lectures predominantly for NADFAS, Christie's Education, The Sotheby's Institute, The National Maritime Museum and to Art Societies and she is a valuer for antiques' road shows both at home and abroad.

Julia Korner is an elected member of The British Antique Dealers' Association and LAPADA - the Association of Professional Art and Antiques Dealers (where she exhibits her pictures each year); The British Association of Paintings Conservator Restorers, The Guild of Arts Scholars, Dealers and Collectors, The Institute of Conservation, The International Institute for Conservation, The Fine Art Trade Guild, The Maritime Information Association, The Museums Association, and The Conservation Consortium

Front cover illustration: **No. 10. William Callow, R.W.S. (1812-1908), Piazza Maggiore, Bologna**

JULIA KORNER FINE ART

Fine Art Consultant, Maritime Specialist & Lecturer
Conservation of Paintings, Frames and Sculpture

WILLIAM CALLOW, R.W.S. (1812-1908) & HIS CONTEMPORARIES



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- 1-10 William Callow, R.W.S. (1812-1908)
- 11 Francis Vyvyan Jago Arundale, (1807-1853)
- 12-13 George Balmer, (1806-1846)
- 14 William Roxby Beverley, (1811-1889)
- 15-16 William Shotters Boys, N.W.S. (1803-1874)
- 17-18 Hercules Brabazon Brabazon, N.E.A.C. (1821-1906)
- 19 John Callow, O.W.S. (1822-1878)
- 20 William Collingwood Smith, O.W.S. (1815-1887)
- 21 Edward William Cooke, R.A. (1811-1880)
- 22 Thales Henry Adolphus Fielding, A.O.W.S. (1793-1837)
- 23 James Duffield Harding, O.W.S. (1797-1863)
- 24 James Holland, O.W.S. (1799-1870)
- 25 Harry John Johnson, R.I. (1826-1884)
- 26 John Skinner Prout, (1806-1876)
- 27-29 Thomas Miles Richardson, Jnr., R.S.A., R.W.S., (1813-1890)
- 30 David Roberts, R.A. (1796-1864)
- 31 Thomas Sewell Robins, N.W.S. (1819-1900)
- 32 John Ruskin, H.R.W.S. (1819-1900)
- 33 Richard Phené Spears, P.R.I.B.A., F.S.A. (1838-1916)

William Callow, RWS (1812-1908) and his Contemporaries

2012 is the two hundredth anniversary of the birth of William Callow. His was a long and productive life, which spanned the reign of five British monarchs. George III was on the throne in the year of his birth, the year Britain went to war for the last time with the United States and Napoleon invaded Russia. In 1908, the year of Callow's death, George III's great-grandson, Edward VII had but two more years on the throne; that year, Henry Ford launched his 'Model T' vehicle, the first passenger flight occurred and Jack Hobbs played his first Test.

Callow's innings stands in distinct contrast to the tragically shortened lives of his (near) contemporaries, Thomas Girtin, Richard Parkes Bonington and the much under-rated Alfred Gomersal Vickers, none of whom reached the age of thirty. Callow was, in his own quiet way, a similar prodigy. He was only eleven years old when he joined the studio of Theodore Fielding, the eldest of the artistically talented family which included (Anthony Vandyke) Copley Fielding, future President of the Old (Royal) Watercolour Society (of which, in due course, Callow was to become Secretary), and Thales and Newton Fielding, in whose studios Callow was later to find work. The family trained Callow in the arts of engraving, colouring and drawing, before being sent in 1829, aged seventeen, to Newton Fielding's studio in Paris, to assist the Swiss artist, Osterwald, with his forthcoming tome of engravings of Swiss scenery.

Callow settled properly in Paris in 1831 and prospered mightily. He shared a studio for a short while with Thomas Shotter Boys. *"I learned a great deal of the theory and the practice of art from Boys and it was from him that I first acquired my taste for making watercolour drawings of picturesque old houses and churches, for which subject I have a partiality ever since"* Callow was to record in his autobiography, published shortly after his death. Boys himself had studied with Bonington for some years before the latter's demise, a co-operation in which the stylistic characteristics of the slightly elder man were absorbed to such an extent that a number of drawings within the Bonington corpus may be by Boys (and, possibly, by Callow). Callow's pictures of the time reflect undoubtedly the training not only of the Fielding brothers but also the influence of Bonington and Boys. All three artists had equal facility in the ability to record accurately, with fluent, tightly-controlled brushwork, the

detail of landscape and townscape. They shared a sense of placement which allowed the onlooker to be led into a picture and employed broken washes in a similar manner to allow the texture of the paper and the ground to stand out, creating thereby contrast and atmosphere.

Success came early to Callow. His drawing and colouring skills attracted the attention of the French royal family and he gave lessons to a number of Louis-Philippe's children. Through them he became reasonably well acquainted with the British and, subsequently, the Prussian royal families, an atypical achievement for a man whose family roots lay in the building trade. He went on to win prizes at the Salons and, most unusually for an artist living abroad, was elected, thanks, in part, to the urging of J F Lewis and Charles Bentley (the latter also a former pupil of Theodore Fielding), in an Associate of the Royal Watercolour Society in 1838. He became a full member in 1848 and was to submit more than 1400 pieces of work between 1838 and 1908.

Callow's good fortune did not confine him to Paris. In 1835 this '*coloriste vrai et dessinateur exacte*', as he was described by one contemporary, embarked on the first of many, predominantly walking, tours. On this occasion he made his way on foot to Honfleur, crossed the Channel and, via the Isle of Wight, made his way to Winchester. His sketchbook was ever at hand and such was his enjoyment that, the following year, he took himself off on a far more adventurous tour of the south of France. He was particularly pleased to cover 1700 miles in some two and one-half months at a cost of only £20. The work he undertook supplied him with material to 'work up' for many years to come. Thereafter, travel became the major source of both inspiration and oeuvre. In 1838 he made his first visits to Switzerland, the borders of Italy and Germany before spending summer in Italy in 1840, whose charms (particularly those of Venice) were to entice him back on numerous occasions until 1892 when, at the age of eighty, he visited it for the last time. By then, having returned to England in 1841, he had become the Grand Old Man of Watercolours. Each summer he would travel within the United Kingdom with visits to Scotland, Wales and the Midlands. He remained drawn overseas with journeys to the Continent, in 1844 to the Rhine and Moselle, in 1845 to Holland and, in 1846 to Germany, Switzerland and Venice (on honeymoon with his first wife Harriet Anne Smart, herself a skilled watercolour artist). In 1863, a 'royal progress' to Coburg, Potsdam and Berlin took place where he executed work for, and was entertained by, both Queen Victoria and her beloved daughter, Vicky, Crown Princess of Prussia.

Callow's corpus of work is considerable, a measure, of course, of his longevity. His obvious proficiency, his ability to record, to copy and to colour often similar views, with the occasional lack of imagination, has rendered some of his work repetitious and overfamiliar. He continued to 'work up' early sketches throughout his life, which renders their dating sometimes troublesome. It is common to decry him for not being more imaginative and adventurous like his contemporaries, Turner and Constable (although that was not his bent) and, as he grew older, for losing his edge and succumbing to the demand for highly-finished gallery pictures. Such judgements do him great injustice. Every artist has good days and bad days and many of his later works stand shoulder to shoulder with admired earlier work. His approach and temperament led him to concentrate on the picturesque rather than the romantic or the ideal. As Martin Hardie records in his volume on Victorian artists, *"the visual aspect of the subject, its distinctive character and salient parts were recorded with unerring skill. He was sure of his power as a draughtsman and composer...He liked an orderly scheme of things...He was always cool and detached, a relentless observer..."*. On his day and on his own terms, he ranks amongst the finest of his breed whose qualities are now once more being recognised properly.

Callow stayed in touch with many of his contemporaries, often by the easy means of the regular exhibitions of the Old Watercolour Society (from 1881 The Royal Watercolour Society). Works by his contemporaries within this catalogue include watercolours by Francis Vyvyan Jago Arundale, George Balmer, Thomas Shotton Boys, N.W.S., John Callow, O.W.S., William Collingwood Smith, O.W.S., Thales Fielding, Edward William Cooke, R.A., A.O.W.S., James Duffield Harding, O.W.S., James Holland, O.W.S., Harry John Johnson, R.I., Thomas Miles Richardson Jnr., R.W.S., David Roberts, R.A. and Thomas Sewell Robins.

1. **William Callow, R.W.S. (1812-1908)**

Fisher Folk at Calais

signed with initials (lower right) and inscribed and dated '*Calais/37*' (lower left)

pencil and watercolour

3 ½ x 5 ½ in. (8.9 x 14 cm.)

In 1837, after an industrious summer and, in the words of his autobiography, "*being sadly in need of a rest*" accompanied by his brother John, Callow paid a visit to England and this drawing was executed prior to his embarkation for London.



2. William Callow, R.W.S. (1812–1908)

'Near Montmartre'

signed with initials, signed again, numbered and inscribed 'WC.177/near Montmartre/William Callow R.W.S'

pencil, pen and brown ink and watercolour with scratching out

6 ½ x 9 ½ in. (16.5 x 24.1 cm)

Stylistically the present watercolour dates from circa 1832 shortly after Callow had arrived in France for the first time in 1829, at the age of seventeen. By 1830 Callow had moved to the Rue St Honoré in Paris with his travelling companion, Newton Fielding. It was in the summer of this year that he experienced first hand the Revolution that led to King Charles X fleeing the city. He lived amongst the barricades and the mob that had taken over and he witnessed open fire between soldiers and the Revolutionists. On 31 July 1830 Callow hastily set off for England and did not return to France until February of the following year.

In his autobiography, Callow records that "*in 1832 thanks to Boys, I became more diligent in making sketches both in pencil and watercolour, and many a happy day I spent in making short excursions to Versailles, St. Cloud and Monmartre.*"



3. William Callow, R.W.S. (1812-1908)

Le Château de la Bâtiaz

The Castle of La Batiaz, Martigny, Switzerland,

signed '*W. Callow*'

watercolour over pencil heightened with bodycolour and gum-arabic,

12 x 16 ½ in. (30.8 x 42 cm.)

PROVENANCE:

with The Fine Art Society, London, 1950s

The origin of the name 'Bâtiaz' derives from the latin word 'bastida' meaning fortified place, or a fortress. Le Château de la Bâtiaz was built in the 13th Century by the Ducs de Savoie to defend their territory. Standing high above Martigny, Switzerland, overlooking the Rhône, Martigny lies south-southeast of Montreux and is on the eastern edge of the Rhône Valley, at the foot of the Swiss Alps. The town's origins go back two thousand years to the Celts and the Romans and was visited by Callow in 1838.



4. **William Callow, R.W.S. (1812-1908)**

'The Old Bridge, Verona'

signed, inscribed and dated '*W Callow / Vieux Pont à Verona / 22. Aout 1840*'

watercolour over pencil highlighted with white;

10 1/3 x 16 in. (26.3 x 36.9 cm.)

EXHIBITED

London, The Walker Galleries, April 1927, No. 83

PROVENANCE

with Thos Agnew and Sons, London, No. 20305

K. F. Banner Esq.,

Having visited London to view his watercolours hanging at the annual exhibition of the Old Water-Colour Society, Callow returned to Paris and shortly thereafter embarked on his first visit to Italy. His autobiography displays a sketch of the Piazza Della Erbe, Verona, presumably executed at the same time as this drawing.



5. **William Callow, R.W.S. (1812-1908)**

'Malines', Belgium

signed '*Wm. Callow*' (lower left) and inscribed '*Malines / No.10*' verso

pencil and watercolour with touches of white heightening

9 ½ x 13 in. (24.2 x 33 cm.)

A watercolour of 'The Fish Market, Malines' was exhibited in 1842 at the British Institution, No. 120. It sold for 20 gns.



6. William Callow, R.W.S. (1812-1908)

Lake Como

signed and dated '*W. Callow 1842*'

pencil, watercolour and bodycolour

7 x 10 in. (18 x 25.5 cm.)

Callow first visited Italy in 1840 and stopped at Lake Como "*smaller but prettier than Maggiore*" with time spent at Bellagio and Cadenabbia before moving on to Milan having recorded in his diaries a day sketching at Como before departure.



7. **William Callow, R.W.S. (1812-1908)**

'Caesar's Tower Mill, at Warwick',

signed, inscribed and dated '*Caesar's Tower/Mill at Warwick/Aug. 10th 52*'

pencil and watercolour

13 x 9 ½ in. (33 x 24 cm.)

EXHIBITED:

Leeds, City art Gallery and Temple Newsam House, on loan from the W.A.H. Harding Trust, 1974-82

A picture of similar dimensions and date was exhibited at Walker's Galleries, New Bond Street, London, April, 1907

PROVENANCE:

W.A.. Harding Trust

Sold by Christie's, London. 21 December 1982, lot 109.

8. William Callow, R.W.S. (1812-1908)

The Market Square, Coburg, Germany

signed and dated 'W. Callow/1872' (lower left) and inscribed 'No 11/Cobourg [sic]' verso and indistinctly inscribed on the fragment of a label on the backboard

pencil and watercolour with gum-arabic

10 ½ x 14 ½ in. (34 x 36.8 cm.)

EXHIBITED

(Presumably) London. The Society of Painters in Water-Colours, 1872, as '*Looking for the Market Place at Cobourg [sic]*'.

In 1871 Callow and his wife set out on a sketching tour of Germany staying first and foremost in Bonn, where they attended the Beethoven Festival, and then moving on to Limburg, Runkel, Wilburg, Giessen, Marburg and other towns in the valley of the Lahn. During the tour Callow recorded the sights he saw in pencil. The study for the present watercolour is at Tate Britain (A00139), London.



9. **William Callow, R.W.S. (1812-1908)**

'A Glimpse of the Riviera'

signed and date '*W. Callow 1886*' and entitled '*A Glimpse of the Riviera*' on an old exhibition label attached to the reverse
watercolour and pencil

11 x 10 in. (29 x 25cm.)



10. **William Callow, R.W.S. (1812-1908)**

Piazza Maggiore, Bologna

signed and dated '*William Callow 1889*' (lower left)

inscribed '*Piazza Maggiore, Bologna*' and further inscribed '*No. 27 / Bologna / on the Grand Place*' attached verso
watercolour

18 $\frac{3}{4}$ x 25 $\frac{3}{4}$ in. (47 x 64 cm.)

PROVENANCE:

with Appleby Bros., London



11. Francis Vyvyan Jago Arundale (1807-1853)

The excavation and discovery of the casing stones of the Great Pyramid at Gizeh, May 12th, 1837 bears partial gallery label (verso)

watercolour heightened with bodycolour on J. Whatman Turkey Mill, 1838

52 x 41 cm (20 1/2 x 16 1/8 in).

PROVENANCE:

with Spink & Son Ltd., London

EXHIBITED:

London, Royal Academy, 1839, No. 801 'Excavation and discovery of the casing stones of the Great Pyramid at Gizeh, May 12th 1837, from a sketch by Andrews'

ENGRAVED

Howard-Vyse, Operations Carried on at the Pyramids of Gizeh (London, 1840-42), frontispiece.

In 1837, following seven months of work and at the expense of a large fortune, Major-General Sir Richard William Howard Vyse (1784-1853), with his team of a hundred assistants, re-opened the forced entrance to the Great Pyramid at Gizeh, made originally by Al Mamoun early in the ninth century AD. He also rediscovered the corner-sockets previously uncovered by the French in 1799. When Vyse decided to clear away some debris by the pyramid, he discovered two of the original polished limestone casing stones. George Henry Andrews (1816-98) accompanied Howard Vyse to Egypt and served as an engineer and illustrator. Arundale prepared many of the illustrations for Howard-Vyse's three-volume *Operations Carried on at the Pyramids of Gizeh* (London, 1840-42), based on his excavation at Gizeh between 1835 and 1837.

Trained originally as an architect, Arundale became a pupil of Augustus Pugin whom he accompanied to Normandy and was tasked with recording the most attractive sites for the work which Pugin published in due course about their journey in 1826. In 1831 Arundale travelled to Egypt with Robert Hay, the explorer, before attaching himself, in 1833, to the expedition to the Holy Land led by Cathernwood and Bonomy. His illustrations of Jerusalem and Mount Sinai, executed in collaboration with Bonomy, were well received. In later years he worked up a number of his watercolours into oils. He married a daughter of the painter H.W. Pickersgill and died prematurely, supposedly of a disease he contracted whilst visiting the tomb of an unknown pharaoh.



12. **George Balmer (1806–1846)**

'St Marloes'

Inscribed as title, verso

5 1/3 x 3 5/8 in. (13.4 x 9.3 cm.)

PROVENANCE:

with William Drummond, London

Born in North Shields, Balmer was renowned for his landscape and marine watercolours. He exhibited at Blackett St. Academy in Newcastle where his works won great acclaim. He was a friend and rival of John Wilson Carmichael, with whom he collaborated on several paintings. He toured the Continent, and visited Holland, Germany and Switzerland, after which he settled in London. In 1836 he started work on *The Ports, Harbours, Watering Places and Coast Scenery of Great Britain* which contained engravings of some of his best drawings, but was never completed. The first volume appeared in 1842 and examples of his work are to be found in The British Museum, the Victoria and Albert Museum and the Laing Art Gallery in Newcastle.



13. George Balmer (1806–1846)

A Mill on the Lake of Lungern, Switzerland, half way between Lucerne and Interlaken

watercolour

3 $\frac{3}{4}$ x 5 $\frac{1}{3}$ in. (9 x 13 cm.)

A print after this watercolour was engraved by A H Payne and appeared in *The Gallery of Modern British Artists* consisting of a series of engravings from works of the most eminent artists of the day. The text accompanying the engraving reads: “A beautiful subject! In the scenery of Switzerland are all the elements of the sublime; lofty cloud-capped mountains inclosing romantic lakes which engender storms of cloud, through which bursts of light give an opportunity to the artist of acquiring a knowledge of the grand effects which are constantly occurring in this picturesque country...”

The engraving differs only slightly from the original watercolour, with an extra horse added between the horse and rider and the standing figure on the right.

LITERATURE:

‘The Gallery of Modern British Artists consisting of a series of engravings from works of the most eminent artists of the day’ (London, Marshall Stationers, 1834) p.54.

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14. William Roxby Beverley (1811-1889)

Scarborough Castle from the North Sands

signed and dated 'W.R. Beverley 1862' (lower right)

inscribed on an old label 'No. 2 / North Sands. / Scarbrough (sic) Castle in the distance'

watercolour heightened with bodycolour

19 $\frac{3}{4}$ x 29 $\frac{1}{2}$ in. (50 x 75 cm.)

Born in Richmond, Surrey, Beverley came from a Yorkshire theatrical family called Roxby, the name of Beverley being added for professional reasons by his father. He was essentially a theatrical scene-painter and a most important figure in that field in the 19th century alongside Clarkson Stanfield. Notably, he combined innovatory painting techniques with remarkable mechanical ingenuity and was the first theatrical painter capable of easel-painting who was content to let his reputation rest on his theatrical work, once the theatre had become 'respectable'.

He combined theatre with an interest in marine and some landscape painting and exhibited at the Royal Academy from 1865 to 1880, all his contributions there being of coastal or fishing boat scenes. He died on 17 May, 1889 in Hampstead, London.



15. **Thomas Shotter Boys, N.W.S. (1803 – 1874)**

Prague

pencil, brown ink and watercolour

7 1/3 x 11 in. (18.4 x 28 cm.)

In 1842 and 1843 Boys visited his sister, Mary, at her home in Darmstadt and used it as a base for sketching from. In 1843 at the New Water-Colour Society exhibition, he exhibited pictures of Antwerp, Prague and Dresden and was to do so a number of times.

Another version of this view is in the Victoria and Albert Museum, painted by William Wyld (1806 - 1889)

EXHIBITED

Liverpool, 1861 *'Old Towers of Prague – from the Banks of the Moldaw [sic]'*

PROVENANCE:

with Thos. Agnew & Sons, Ltd., London No. 19379, Cat. No. 77

We would like to thank the late Henry Wemyss for his invaluable help in researching this watercolour

Thomas Shotter Boys's career was like a firework that burned out over quickly. His talents were recognised early but by the end of his life (1874) he was sadly neglected. He learned his trade, like Callow, as an engraver, with George Cooke, the father of the better known Edward William Cooke. He moved in 1824 to Paris where he met Richard Parkes Bonington who encouraged his interest in watercolour. The vogue for volumes containing illustrations of notable towns and landscapes kept Boys busy and, in due course, he produced his renowned *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen* (1839) and *Original Views of London* (1842). He travelled in Europe thereafter but, after his return to England, his career, at one stage reduced to converting Ruskin's sketches into engravings, petered out without further success. Callow, perhaps unsympathetically, wrote of him as "a clever but eccentric artist".



16. **Thomas Shotter Boys, N.W.S. (1803-1874)**

The Oude Hoofdpoot, Rotterdam

watercolour over pencil, heightened with gum-arabic

signed and dated '1831' (lower left)

8 x 10 in. (20.3 x 25.5 cm.)



17. Hercules Brabazon Brabazon, N.E.A.C. (1821-1906)

Naples from beneath the city walls

signed with initials 'HBB' (lower right) and indistinctly inscribed (lower left)

pencil and watercolour heightened with touches of bodycolour

8 ½ x 10 ¾ in. (21.6 x 27.3 cm.)

PROVENANCE:

with Chris Beetles Ltd., London.

Despite the handicap of an education at Harrow, redeemed by a degree in mathematics from Trinity College, Cambridge, Hercules Brabazon Sharpe decided to become an artist and spent three years in Rome studying with A.D. Fripp as one of his instructors. On the death of his elder brother he inherited the Brabazon estates (and name) in Ireland. Thanks to further inheritance of property in Sussex and Durham, he was able to lead an artistic life free of material wants. Each winter he would abandon England and travel abroad, first to the Continent, (France, Spain, Germany and Italy) and thereafter to North Africa and India. It was only in 1891 that his work became known to a wider public and, with encouragement from John Singer Sargent, he held an exhibition at the Goupil Gallery. He was influenced by a number of the renowned watercolourists of the 19th century amongst which were numbered Turner, Cox, Muller and de Wint and he took great pleasure in imitating their styles in an 'impressionist' manner. His career was encapsulated well by Sir Frederick Wedmore as "*a country gentleman who at seventy years old made his debut as a professional artist and straightaway became famous*".



18. Hercules Brabazon Brabazon (1821-1906)

On the Nile

signed with initials '*HBB*' and with inscription '*Egypt*' on the original mount
attached verso

watercolour heightened with bodycolour over pencil

14 x 17 $\frac{3}{4}$ in. (11 x 19 cm.)



19. John Callow, O.W.S. (1822 – 1878)

Scarborough from the Sea

signed and dated '*John Callow 1854*'

pencil, watercolour with gum-arabic, heightened with touches of bodycolour and with scratching out

19 $\frac{3}{4}$ x 31 in. (50.3 x 78.7 cm.)

PROVENANCE:

Executors Sale, June 1878, sold for £ 57.15s

EXHIBITED:

The Royal Watercolour Society, 1855, No. 196, sold to Richard Till Esq. for 20 gns.

John Callow was ten years younger than his brother William and was indebted to him for his artistic education. He joined William in Paris in 1835 at the age of thirteen and stayed on until 1843, William Callow having left in 1841. In addition to his watercolour work and engraving he took on a number of his brother's pupils. He was elected to the New Watercolour Society in 1845 to whose annual exhibitions he contributed some twenty-eight drawings and watercolours, all of marine subjects. From 1850 he exhibited at the Old Watercolour Society and continued to do so until his death in 1878. The subjects he chose to depict were generally sea and coast scenes, with native shipping, many of which depicted the South West, Wales, the East Coast, the Channel Islands and the coast of Normandy.



20. **William Collingwood Smith, O.W.S. (1815-1887)**

Lorelei Rock

Figures on the Banks of the Rhine by a castle near the Lorelei Rock

watercolour and bodycolour over pencil

9 ½ x 16 ½ in. (24 x 42 cm.)

William Collingwood Smith became an associate of the Old Watercolour Society in 1843 and was elected a full member in 1849, serving thereafter as Treasurer and Trustee. He was, to a great degree, self-taught although he received the occasional lesson from James Duffield Harding. Collingwood Smith's early subjects were all marine. As a result of his later travels he developed a great love of the Italian lakes and the river scenery of Germany and the Netherlands. He was much admired and J.L. Roget's *History of the Old Watercolour Society* records that, in his time, he had the "*largest clientele of pupils in London of the nobility and gentry*". In the words of *The Times* in a review of the 1884 annual exhibition '*his watercolours are marked by breadth of effect, firmness of drawing and precision of touch*'. He died in London in March, 1887 and the contents of his studio, some 422 lots, of which 355 drawings and sketches were his own, were sold at Christie's in March, 1888.



21. Edward William Cooke, R.A. (1811-1880)

Cologne

signed and dated 'E.W.Cooke' (lower left) and 'July 28, 1829.' (lower centre)

and further inscribed

'Beyenthurm/Bei Köln'

pencil

6 ½ x 8 ¾ in. (16 x 22 cm.)

This charming little sketch of Cooke's shows the Church of St. Severin and the Tower of Beyenthurm on the Rhine in central Cologne

Cooke was the son of the well-known engraver, George Cooke, and this training provided him with the foundations for a fine and long career as watercolour and oil painter, much as it did for William Callow, Thomas Shotter Boys and James Duffield Harding. Cooke's talent, eye for detail and masterful depiction of the minutiae of rigging, spars and nets etc., attracted the attention of Clarkson Stanfield who commissioned from Cooke studies of ships which he would work into his own



Beyenlhuus. Bei Köln.

22. **Thales Henry Adolphus Fielding, A.O.W.S. (1793–1837)**

Landscape with a distant view of Plumstead Church, Kent

signed with initials 'T.F.'

pencil and watercolour

5 $\frac{3}{4}$ x 11 in. (14.5 x 28 cm.)

EXHIBITED:

A similarly titled watercolour was exhibited at the Royal Watercolour Society in 1837

PROVENANCE:

with Spink & Son Ltd., London

Thales Fielding was the fourth son of Nathan Theodore Fielding and the brother of Theodore Henry, Newton and Anthony Vandyke Copley Fielding, all three of whom, at one stage or another, were associated with William Callow. Thales spent time in Paris and became a friend of Delacroix, to whom he acted as host on his visit to London in 1825. He was elected an Associate of the Old Watercolour Society in 1829 to which he contributed 53 drawings and watercolours between 1829 and the year of his death, 1837.

He has a distinct style of pastel shades with an object placed in the forefront of his pictures, backed up by a distant view of a well-known feature. He also painted general landscapes mostly of the South Coast of Dorset, Sussex and Kent. His works are rare according to J.L. Roget, historian of the Old Watercolour Society.



23. James Duffield Harding, O.W.S. (1797-1863)

Castellammare, Italy

pencil and watercolour heightened with bodycolour and with scratching out

8 1/8 x 11 1/2 in (20.7 x 29.2 cm)

ENGRAVED:

J.C. Verrall for Thomas Roscoe's *The Landscape Annual for 1833: The Tourist in Italy* – illustrated from Drawings by J.D. Harding, published by Jennings and Chaplin, London, 1833.

Harding was born at Deptford in either 1797 or 1798 and was the son of a drawing master who had himself been taught by Paul Sandby. He also received lessons from Samuel Prout. He did not meet with immediate success, and found, in particular, drawing from nature to be a great challenge. Perseverance and close study finally won through and he began to exhibit landscape drawings at the Royal Academy as early as 1811, aged fourteen. He restricted his views to buildings, mainly in Kent and Sussex at the start of his career, but soon learnt to draw with greater confidence on stone and paper, and thus became one of the early lithographers, employed, in the first instance, as a copier of drawings by other artists, both professional and amateur. He made a number of trips abroad with visits to Italy in 1824 and again in 1831, 1843 and 1845. In 1820 he was elected an Associate of the Old watercolour Society before becoming a member less than one year later.

Harding had a fertile career and is renowned as the tutor of Ruskin. He resigned from the Old Watercolour Society in 1846 in consequence of his wish to become a Royal Academician. In this he was unsuccessful and he rejoined the OWS before his death.



24. **James Holland, O.W.S. (1799-1870)**

Rotterdam

indistinctly signed with initials and dated 'JH/45' (lower right)

pencil, pen, watercolour and bodycolour, and gum-arabic

9 ½ x 14 ½ in. (24 x 37 cm.)

James Holland made a tour of the Continent between August and October 1845 and executed sketches in Rotterdam between 2nd September and 1st October of that year. Three pictures of Rotterdam were exhibited in 1857, 1859 and 1862.

Holland made his name originally as a painter of flowers, having been taught by his grand mother who painted porcelain for his grandfather, a Staffordshire manufacturer. Floral study acted fortunately to introduce him to a more varied range of subjects and, like William Collingwood Smith, he was mainly self-taught. He visited the Continent for the first time in 1830 when he executed the first of his architectural drawings. Whilst he became an associate of the Old Watercolour Society in 1835, Holland was as much at home as a worker in oil as in watercolour. He continued to travel in Europe for the rest of his life and became well known for his drawings of Northern Europe, Italy and Portugal whilst, in Britain, Greenwich Hospital formed frequent subject matter. Holland was a great contributor to the various exhibitions at the Old Watercolour Society with in excess of 200 works exhibited in his lifetime.



25. **Harry John Johnson, RI (1826-1884)**

'The Walls of Rhodes', Greece

signed with monogram 'HG' and with inscription, as title, *verso*

watercolour

9 ½ x 14 ½ in. (24.1 x 37.2 cm.)

Johnson accompanied the archaeologist Sir Charles Fellows on his expedition to Lycia in the autumn of 1843

Born in Birmingham, himself the son of an artist, Johnson came to fame both as the pupil of William Müller and as his travelling companion to the Levant on the Lycian expedition of 1843-44. On his return he worked alongside Müller in the Clipstone Street Studio before joining David Cox on a sketching exhibition to Wales. He exhibited from 1845-1880 at a number of institutions including the RA, the British Institution and the New Watercolour Society. In the words of Martin Hardie *"both in pencil and colour work, Johnson retained the influence of Cox but still more than of Müller throughout his life and he was an admiral draftsman... his sketches in general have a force and vitality not always displayed in his exhibition pieces"*.



26. **John Skinner Prout** (1806-1876)

Old Houses on the edge of Lake Maggiore, Italy

pencil, watercolour and bodycolour

13 5/8 x 10 1/8 in. (34.6 x 25.7 cm.)

John Skinner Prout was the nephew of Samuel Prout and, although largely self-taught, was greatly influenced by his uncle in choice of subject matter and style. He became a member of the New Watercolour Society in 1838 but his membership lapsed as a result of his lengthy sojourn in Australia. On his return he settled in Bristol where he became a friend of Samuel Jackson and W.J. Müller, with whom became a founder of the Bristol Sketching Club.

Examples of his work are to be found in the British Museum, the Victoria and Albert Museum and the Fitzwilliam Museum, Cambridge.



27. Thomas Miles Richardson, Jnr., R.S.A., R.W.S., (1813-1890)

'Glen Nevis'

signed, inscribed and dated '*Study in / Glen Nevis / T.M. Richardson / 1854*'

pencil and watercolour heightened with white

21 $\frac{1}{8}$ x 36 $\frac{3}{4}$ in. (54 x 93.4cm.)

Thomas Miles Richardson, Jnr. bore the same name as his father, the founder of the Newcastle Society of Painters in Watercolours, established in 1831. Richardson père passed on his talents to five of his children of whom the most distinguished was his namesake. Thomas Miles Richardson, Jnr. moved to London after his marriage in 1845 and was elected a full member of the Old Watercolour Society in 1847. His subjects are mostly views in Scotland, supplemented in later years by views of Italy and Switzerland. He liked "*panoramic effects*", in the words of Christopher Woods, "*and often used long, narrow sheets of paper for this reason.His best works are his Highland sketches.*" His studio sale, which comprised more than six hundred lots were sold in sessions over three days at Christie's in June 1890. He was elected at the same time as William Collingwood Smith to the Royal Watercolour Society.



28. **Thomas Miles Richardson, Jnr., R.S.A., R.W.S., (1813-1890)**

Figures on a hillside overlooking Lake Maggiore, Italy

signed with initials 'TMR' lower right

pencil, watercolour and bodycolour on buff paper

9 ½ x 13 ½ in. (23 x 34.2 cm.)



29. **Thomas Miles Richardson, Jnr., R.S.A., R.W.S., (1813-1890)**

'Hohenstein Castle', Germany

signed lower right, and indistinctly dated

inscribed lower left.

pencil, watercolour and bodycolour

10 x 13 ½ in. (25.5 x 33.6 cm.)

Hohenstein Castle, near Wiesbaden, was built *circa* 1190 by the Counts of Katzenelnbogen and the Counts of Nassau-Laurenburg, and is now a ruin.



30. **David Roberts, R.A. (1796-1864)**

The Courtyard Falkland Palace, Fife

signed 'David Roberts' lower left and numbered '16' top right

pencil and watercolour

14 $\frac{3}{4}$ x 9 in. (33.5 x 23 cm.)

The Royal Palace of Falkland, built between 1501 and 1541 is set in the heart of an unique medieval village. It was the country residence and hunting lodge of eight Stuart monarchs, including Mary, Queen of Scots.

Roberts was born at Stockbridge, near Edinburgh, the son of a shoemaker and was apprenticed originally to a house painter. Much of his spare time appears to have been spent sketching local monuments, a skill that he was to bring to perfection later in life as a painter of architectural subjects and a highly skilled lithographer.

His career was varied, since he came to fame originally as a theatrical scene painter, most notably as the designer of the sets for the first production in London of Mozart's *Il Seraglio*. He first exhibited at the Royal Academy in 1826 and continued to do so up to his death in 1864. Such was his reputation that he became one of the Commissioners of the Great Exhibition of 1851. He is best known for his travels which took him to France, Spain and North Africa in the 1830s, and in particular for his visits to the Holy Land in 1838/9. His early work, particularly his Scottish sketches, are deemed to be finer than the rather more monotonous drawings done in the East with "*their uniform scheme of red, grey, brown and yellow*" (Christopher Wood).

At the time of his death in 1864 he was working on a series of views of London and the Thames.



31. Thomas Sewell Robins, N.W.S. (1814-1880)

Stonemasons on the Banks of the River Meuse before the City of Liege

signed, inscribed and dated twice 'T.S. ROBINS / 1854' (lower right) and 'Liege / 54' (lower left)

pencil and watercolour

11 ½ x 18 ½ in. (28.5 x 46.5 cm.)

LITERATURE:

The Dictionary of British Watercolour Artists, up to 1920, Plates Volume, page 496 by H. L. Mallallieu

Robins was trained at the Royal Academy schools where his lecturers were Thomas Phillips and J.M.W. Turner. He was an occasional contributor to the Royal Academy exhibitions but was as well known for his watercolours as well as for his oils. He was elected an Associate of the New Watercolour Society in 1839 and contributed some 317 works to exhibitions there before he resigned in 1866. He is remembered for his marine / yachting scenes and for his topographical representations which derive in particular from his travels abroad to the Mediterranean to Northern Europe.



32. **John Ruskin, H.R.W.S. (1819 – 1900)**

Study of an architrave

inscribed '*Over the door*'

pencil and watercolour

6 ½ x 8 in. (15.9 x 20.3 cm.)

Ruskin had a somewhat paradoxical view of the art of watercolours. He regarded watercolour painting to be "*in every way harmful to the arts; its pleasant slightness and plausible dexterity divert the genius of the painter*".

Despite his reservations, Ruskin was a prolific artist with an output well in excess of two thousand drawings. Ruskin's own watercolour style was based on 19th professional work, rather than the picturesque approach of the gentleman amateur, and he received lessons from a number of outstanding instructors such as Copley Fielding and Duffield Harding. In due course he was to form a collection of contemporary artists in watercolour second to none.

Given his wide ranging interests and ideas, there are numerous themes incorporated into his watercolours. He was equally happy recording fauna and flora as much as mountainous terrain and Italian architectural features; his love of Venice is well known. Ruskin lived to the age of eighty-three after a highly productive, but essentially sad, life punctuated by a series of mental breakdowns.



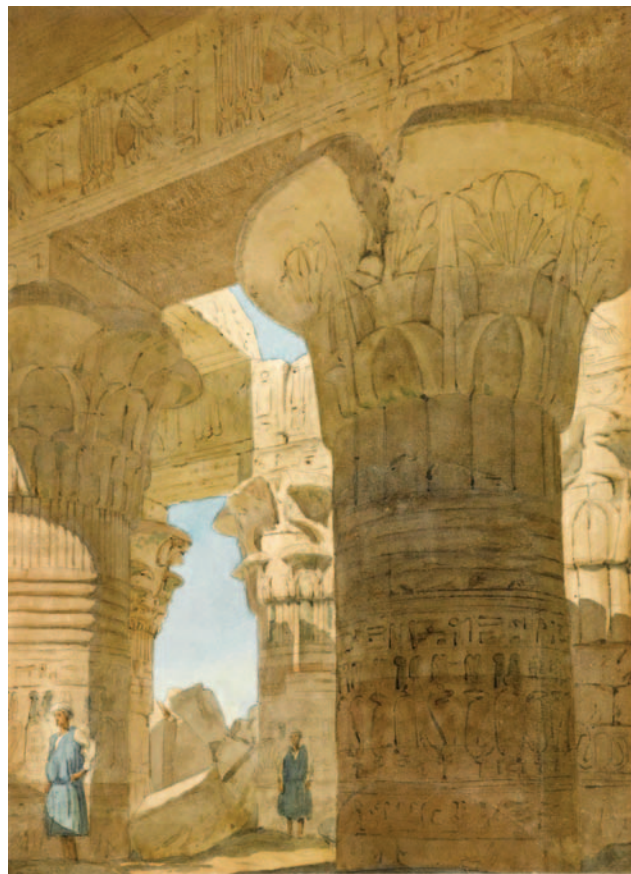
33. Richard Phené Spiers, P.R.I.B.A., F.S.A. (1838–1916)

The Temple of Kom Ombo, Egypt

pencil, brown ink and watercolour

12 x 8 $\frac{3}{4}$ in. (30.5 x 22.2cm)

Phené Spiers was, by education, an engineer before becoming an architect as a result of his studies at the Atelier Questel of the Ecole des Beaux Arts, Paris. On his return to London he won both the Gold Medal and travelling scholarship of the Royal Academy and, shortly afterwards, the Soane Medal of the RIBA. His influence on English architects of the late 19th century was second to none, thanks to his long mastership of the Architectural School at the Royal Academy. Phené Spiers travelled extensively with visits to France, Spain, Egypt, Syria and the East. On such travels he recorded not only architectural examples but executed a number of detailed and imaginative watercolours which demonstrated both talent and skill. He was a frequent exhibitor at a number of galleries, and he was both the author and illustrator of a number of books on architecture. His abilities were recognised not only in the UK but also by his election to membership of architectural academies in France, Spain and America.





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Back cover illustration:

No. 27, Thomas Miles Richardson, Jnr., R.S.A., R.W.S. (1813-1890),

‘Glen Nevis’

