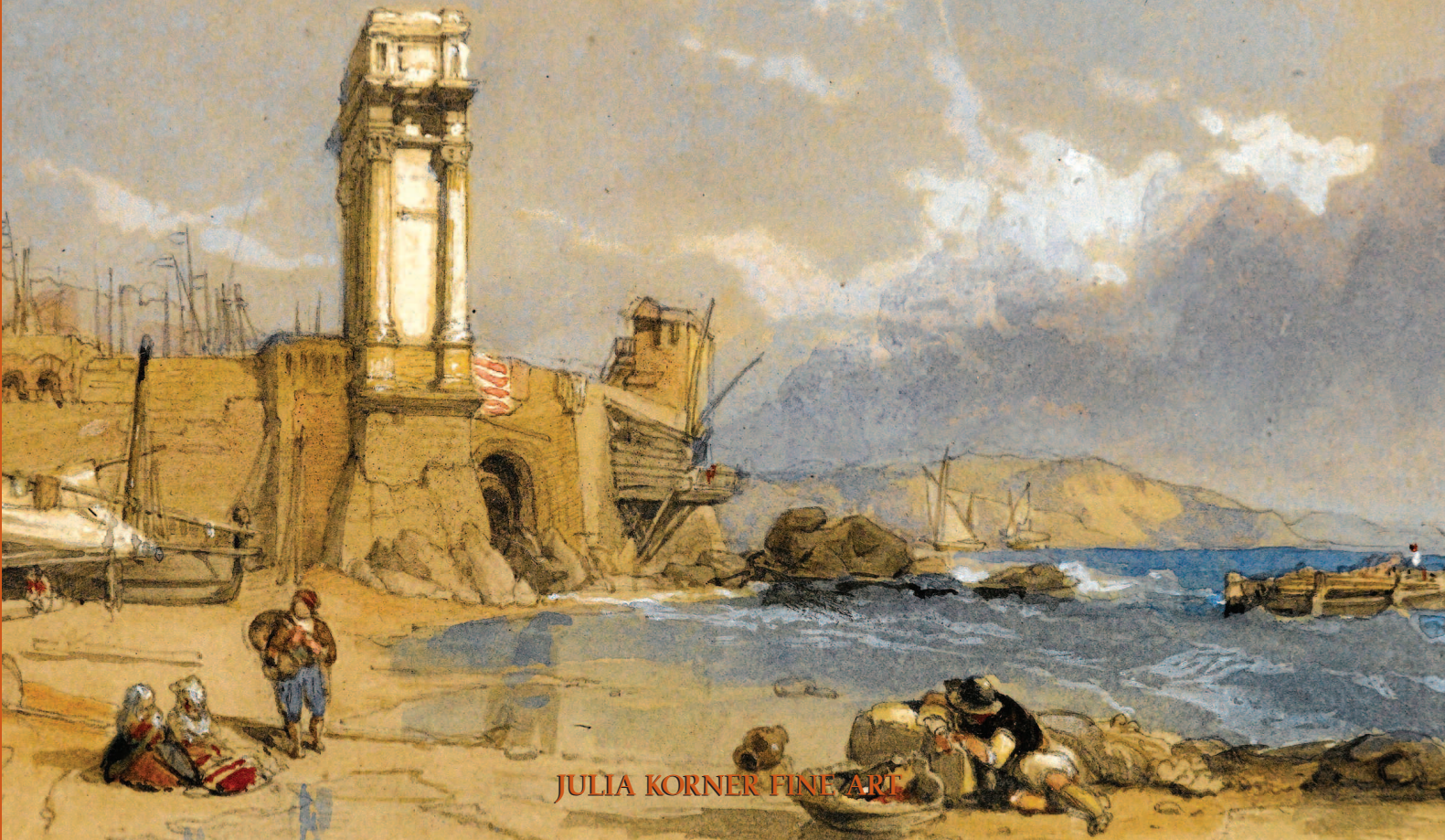


TRAVELS IN ITALY



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. 21. Clarkson Stanfield, R.A. (1793-1869) Trajan's Arch, Ancona, Italy**

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TRAVELS IN ITALY



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TRAVELS IN ITALY

The spark for this catalogue was the reading, during the celebrations of the bicentenary of his birth, of **Pictures from Italy** by Charles Dickens, published in 1846.

We all know Dickens as a man of varied interests, tastes and talents, with an immeasurable ability to paint pictures in words, but serious writing on art, fact or fiction, is rarely to be found in his works. Dickens is probably remembered best for the highly adverse criticism he delivered on encountering for the first time Millais's **Christ in the House of his Parents** (1849/50), which Dickens deplored for its (excessive) realism and where he compared the depiction of Mary, the mother of Jesus, as a "*Monster, in the vilest cabaret in France, or the lowest gin-shop in England*", a reaction interpreted benignly after his death by his daughter, Kate, herself an artist and married successively to two painters, to have been excited by her father's own, earlier, vision of such a scene out-of-keeping with Millais's portrayal. Fortunately, this expression of displeasure did not prevent Millais and Dickens becoming closely acquainted, if not firm friends.

Dickens's major artistic interests, in the first instance, lay not unnaturally in securing the best illustration for his literary works. He was a staunch, if critical, supporter of his chosen illustrators, selected not only for their artistic competence and attention to detail, but also for their empathy in the depiction of character and context. Dickens believed the work of George Cruikshank, Hablot Knight Browne ('Phiz') and John Leech to be on par with Royal Academicians and thought illustrators to be excluded wrongfully from exhibitions at the National Gallery, then the home of the Royal Academy.

Dickens numbered many artists amongst his friends, most notably Clarkson Stanfield (who painted the scenery for two of Dickens's domestic theatrical productions, one piece of which, **The Eddystone Lighthouse**, is to be seen at the Dickens House in Doughty Street), Daniel Maclise, William Powell Frith and Augustus Egg. Dickens collected both paintings and watercolours by his contemporaries, and this substantial collection was dispersed in a Christie's sale shortly after his death in 1870.

When Dickens went to Italy in 1844, he was following a well-trodden path, not only of his Victorian contemporaries but also of centuries of English travellers, from mediaeval times onwards. Aesthetic tourism in Italy has a distinguished history, with collections of pictures, drawings and architectural sketches formed by Thomas, Earl of Arundel and Charles I in the early years of the Seventeenth Century, via the employment, respectively, of Inigo Jones and Nicholas Lanier. Not to be forgotten, also, is Sir Henry Wotton, James I's ambassador to Venice and, later, Provost of Eton, who pioneered the ambassadorial collections of which Joseph 'Consul' Smith, the resident in Venice between 1744 and 1760, was probably the most notable and part of whose collection, after his death, was purchased by George III.

The Eighteenth Century is, of course, the age of the Grand Tour, the visit of the English upper classes, accompanied by tutors and artists

and often in the company also of literary men such as the ‘immortal’ Gibbon, Smollett and Sterne, to the sources of their classical studies. To this period belongs within the catalogue the portrait of **Thomas Maynard Heselrige, later Sir Thomas Heselrige (No. 7)** by Hugh Douglas Hamilton, a gifted Irishman, resident in Rome from 1779 to 1791, and the accomplished watercolours of John ‘Warwick’ Smith (**see illustration numbers 8 to 9**), whose stay in Italy between 1776 and 1781 was financed by his patron, George Greville, 2nd Earl of Warwick.

Artists approached Italy, until the Risorgimento (1848-1870), a plethora of city states, duchies and principalities, dominated by the Papal States and the Kingdom of the Two Sicilies, with a variety of aspirations and intentions: to capture, in the first instance, the elements of classical beauty appropriate to the history painting prized by the Royal Academy. Topographical accuracy was not considered as essential as classical construction, in homage to the admired works of Poussin and Claude, and allowance was made both for the caprice and the picturesque. For the Grand Tourist, Rome was the ultimate destination, with only Venice and Florence worthy of detour. Once Pompeii was uncovered, Naples joined the limited number of hallowed places deemed essential to the traveller’s enlightenment. The popularity of local artists, such as Canaletto, Guardi and Batoni to these aristocratic travellers is well known. Drawings by those we term today ‘Old Masters’ were also prized and the Dukes of Devonshire and of Buccleuch as well as Sir Joshua Reynolds and Sir Thomas Lawrence formed notable collections. This catalogue contains examples of the types of drawings collected, with works from the Florentine School in particular **illustration No. 4**.

It is often forgotten that the Continent was accessible only intermittently to the British visitor during the Eighteenth Century. The period might well be termed that of the ‘Second Hundred Years’ War’ between Great Britain and France, with the Continent closed by armed conflict between 1702 and 1714, from 1740 and 1748, between 1756 and 1763, from 1778 to 1783 and, finally, for the extended period from the outbreak of the Revolutionary wars in 1793 to the end of the Napoleonic wars in 1815, with only a brief interlude in 1802/03 following the Peace of Amiens. Indeed, the Continent became familiar as much through albums of engravings, first, of classical treasures and sites as through actual visits. Such an approach and method was enhanced greatly during the Regency and early Victorian periods when albums of antiquarian and picturesque scenes were commissioned from artists we now consider masters in the field of drawing and watercolour. Thomas Girtin, JMW Turner, Samuel Prout, John Sell Cotman, James Duffield Harding, William Callow and Clarkson Stanfield found employment as recorders of foreign sights/sites for those unable/unused to travel. Armchair tourism has a distinguished lineage.

The Nineteenth Century began with British tourist, as a result of the Napoleonic wars, confined to barracks. A rush of travellers to Brussels and Paris, often escaping creditors in the manner of Rawdon and Becky Crawley in **Vanity Fair**, soon spread further afield. The works of Walter Scott in particular had coupled the natural desire to visit new places and to mix with other, sometimes ‘inferior’, societies with a wish to rediscover the past, particularly as so many sights had been damaged/destroyed by the previous spread of

revolutionary fervour. These new travellers were driven less by reverence for the classical past than by the growth of, first, the Romantic spirit and thereafter by the spread of the aesthetic movement, exemplified by John Ruskin. It was movement aided and abetted by the improvement in physical transport, whether by road, sea or railway, which permitted the voyager to travel in increasing safety and in (relative) comfort.

Tellingly, Dickens called the account of his travels **Pictures from Italy** as if he recognised that his facility with words allowed him to create vivid tableaux of places visited and characters observed rather than to focus on the works of art to be found in Italian churches, palaces and galleries, ably described in the guidebooks published by Messrs. Murray and Baedeker, the essential hand-luggage of the Victorian tourist. Dickens displayed too the irritations and prejudices of his contemporaries with regard to Italy and, in a letter to the Count D'Orsay in August 1845, he remarked with some feeling: *"What a sad place Italy is! A country gone to sleep and without prospect of waking again!..It seemed as if one had reached the end of all things – as if there were no more progress, motion, advancement of any kind beyond; but here the whole scheme had stopped centuries ago, never to move on any more, but just lying down in the sun to bask there, 'till the Day of Judgement"*.

When Dickens first visited Italy in 1844/45 it was still only *"a geographical expression"* in the immortal words of the then towering figure of European diplomacy, Prince Metternich, in a letter to Lord Palmerston. British travellers regularly perceived Italy to be frozen in the past and in poverty, trapped in decay, disease and superstition with little trace of the grandeur associated with the Classical age. Too often accommodation proved to be unsuitable and uncomfortable, the food 'foreign' and unappetising, the locals uncooperative and untrustworthy (*"a shocking race: eaters of garlic and catchers of vermin"*, in Boswell's words) and Catholicism over-bearing and restrictive. Indeed, it is said that Clarkson Stanfield, himself a Roman Catholic and whose accomplished sketch of **Trajan's Arch, Ancona** is featured in this catalogue (**No. 21**), so disliked Dickens's perjorative asides on Catholicism as to withdraw from illustrating **Pictures from Italy**.

Dickens's tour began at Genoa and he used a villa there as a base for his travels. Interestingly, Genoa is not a popular subject in the oeuvre of contemporary artists. Perhaps they shared Dickens's initial impressions, recorded in the same letter to the Count D'Orsay from which we have quoted already: *"Of all the mouldy, dreary, sleepy, dirty, lagging, halting God-forsaken towns, it surely must be the very uttermost superlative"*. Dickens's tour followed an idiosyncratic route, from Genoa to Piacenza, Bologna, Modena, Venice, Verona, Mantua and Milan, with a diversion into Switzerland before setting off for Rome, via Pisa and Siena: *"It is such a delight for me to leave new scenes behind, and still go on, encountering newer scenes..."* From Rome he went to Naples, was interested in Pompeii but more enthralled by Mount Vesuvius. His return journey took him to Florence, via Monte Cassino (whose entrance, he observed almost approvingly, was guarded by an eye-catching raven, *"a sly and stealthy fellow, in looks resembling a Jesuit"*), to Perugia and Florence before returning to London.

Our journey begins in Aosta, with William Callow's coloured sketch of 1838 of the **Arc de Triomphe (No. 12)**. Callow was born in the same year as Dickens (1812); like him, he had a successful, distinguished career, except that he outlived by a considerable degree all his contemporaries, with his artistic work ceasing only shortly before his death in 1908. Callow returned to Italy over five decades. He visited Verona for the first time in 1840 where he spent time recording the sights, of which the **Old Bridge (No. 14)** was one of his favourites. His picture of the **Italian Riviera (No. 13)** dates from his last visit.

From Verona we move to Venice, then, as now, a magnet for British tourists owing to its "*magnificent and stupendous reality*" as Dickens remarked. Venice's allure was, of course, magnified by John Ruskin's descriptions and one of his coloured drawings, **An Architrave**, is to be found within the catalogue, **No. 19**. Venice is represented elsewhere, not only by the pair of capriccios by 'Warwick' Smith, to which reference has already been made, but also by two watercolours by William Leighton Leitch (1804-1883). A Glaswegian by birth, Leitch had a varied career as lawyers' clerk, weaver, house painter, porcelain miniaturist, theatrical scene painter (the latter a career pursued also by his contemporaries, David Roberts and Clarkson Stanfield) before moving to London, with his family, to better his fortunes. He embarked on his first Continental tour in 1833 and found himself so captivated by Italy that he did not return to London until 1837. In due course, following an introduction by Lady Canning, he became drawing instructor to the young Queen Victoria and the Royal Family, a position he occupied for 22 years. A sketch of **San Giorgio** and a fuller watercolour of **Santa Maria Della Salute** are to be found (**Nos. 16 & 17**). These pictures demonstrate the ease of outline, the confident purity of colour and the impression of simple grandeur for which Leitch still is not appreciated properly.

In contrast to the more conventional pictures of Venice, the catalogue's Florentine offering spans the centuries, with Old Master Drawings by Giovanni Bandini (**St Matthew the Evangelist**), a design for a bas-relief for the choir of the Duomo on whose (re)decoration the artist worked in the 1550s (**No. 1**), **A helmet-bearing, male nude** by Ludovici Cardi, known as Cigoli, a drawing once in the collections of both Jonathan Richardson Senr. and Sir Joshua Reynolds (**No. 4**) as well as others from the Florentine school. Twentieth Century watercolours 'balance' the earlier drawings. There are three mixed media studies, inspired by Renaissance imagery, by the acclaimed contemporary artist, teacher and Deputy President of the Royal Scottish Academy, Victoria Crowe RSA, RSW. Finally, we feature **No. 30, Homage to Uccello**, by the highly-regarded Australian artist, Donald Stuart Leslie Friend (1915-1989), a modern reworking, kindled by Friend's visits to Italy between 1949 and 1953, of (part of) Uccello's *Battle of San Romano* to be found in the Uffizi.

Roman scenes are worth an exhibition in themselves and we constrain ourselves there to providing a mixed hors d'oeuvre which encompasses **A Cittadina di Roma** drawn by John Thomas Serres (1759-1825) during his 1790/91 travels (**No. 10**); one of the original watercolours by Carl Werner of the 1848/49 (Austrian) siege of Rome, the **Villa Savorelli and Battery in the Casa Merluzzo Bastion**;

two scenes from the Roman Campagna, one a major oil by Vincenzo Cabianca (1827-1902) **No. 28**, the other, **No. 18**, an enchanting miniature of a landscape late in the day, painted by Leitch. The Campagna was one of the few landscapes, outwith Vesuvius, to excite Dickens: *"Returning, by the road, at sunset! and looking, from the distance, on the course we had taken in the morning, I almost feel...as if the sun would never rise again, but looked its last, that night, upon a ruined world..."*. Finally, the impact of one of Raphael's frescoes in the Vatican on John Piper is illustration **No. 29**: his **Variation: Scene from The Expulsion of Heliodorus from the Temple**.

The last major stop on our travels is Naples and its environs, where, outwith a delightful sketch by John Thomas Serres of a Neapolitan citizen, a companion piece to his Roman Cittadina, a variety of views is to be enjoyed. Dickens admired these sights greatly: *"The finest country in the world is spread about us...whether we go by the Grotto of Posilipo...to Castel-a-Mare, with its ruined castle, now inhabited by fishermen standing in the sea upon a heap of rocks"*. **Castellamare** by James Duffield Harding OWS (1797-1863), Ruskin's second artistic tutor, is to be found as **No. 11**; whilst a brilliant scene, **No. 24**, shows **Naples from Posillipo** by Edward Alfred Angelo Goodall, who, only seven years junior to William Callow, died in the same year (1908). Elsewhere, readers will discover a view **From beneath the City Walls** by the wealthy, highly-talented, 'amateur', Hercules Brabazon Brabazon (**No. 25**); **Morning Light in the Bay of Naples** by Albert Goodwin (**No. 26**); and, finally, before it was 'reclassified' as a *macellum* (indoor market place), the **Temple of Jupiter Serapis, Pozzuoli** by the Reverend Francis Russell Nixon, (**No. 23**), chaplain at one time to the embassy at Naples, who became subsequently first Bishop of Tasmania, before returning to retirement amongst the Italian lakes.

Our travels to the South are almost run. We pause at Positano for an example of the '*superb draughtsmanship*' (The Observer obituary column, 12th September, 1994) of Edgar ('Teddy') Millington-Drake, (**No. 32**), and **A Scene in Amalfi** by John Frederick Lewis (**No. 15**), prized for his later scenes of the Near East, but whose skill was demonstrated at an early age when he was employed by Sir Thomas Lawrence to add 'animal excitement' to the background of his portraits. Ruskin esteemed Lewis as the *"greatest power in the English School"*, second only to Turner.

We end our journey in Sicily, at Taormina, with John MacWhirter's colourful and accomplished scene outside the town, **No. 27**, an excellent example of that which Dickens spoke elsewhere, and under other circumstances, as *"resembling and refining upon nature, and presenting graceful combinations of forms and colours"*.

1. Giovanni Bandini (1540-1599)

Saint Matthew the Evangelist – design for the choir of the Duomo in Florence on whose (re)decoration the artist worked in the 1550s,

inscribed with a 'C', lower left,

pen, brown ink with brown wash

13 ¾ x 8 ½ in. (35.1 x 20.6 cm.)ndini (

Previously, this drawing was shown to Dr. Roger Ward who confirmed the attribution

LITERATURE

Baccio Bandinelli 1496-1560, Drawings from British Collections, cat. expo. Cambridge, Fitzwilliam Museum, 1988, p. 78

Giovanni Bandini (1540-1599) became an apprentice to the Florentine sculptor, Baccio Bandinelli, *circa* 1555 and his talents were recognised rapidly, with his admission, a few years later, as a member of the newly-established Accademia del Disegno and with a commission to produce, first, sculptured figures for Michelangelo's catafalque and, afterwards, the figure of Architecture for his tomb in Santa Croce.

Bandini worked with Bandinelli on the restoration of the Duomo and, after the latter's death in 1560, completed the choir screen composed of bas reliefs, on which Bandinelli began work in 1547. Bandini concentrated on the western side of the screen, bringing his task there to an end in 1572. He received further commissions for the Duomo, including the head of Cosimo de' Medici and the column sculptures of St James the Lesser and of St. Philip. His long association with work in the cathedral led to his nickname, Giovanni dell'Opera. Other sculpture by Bandini can be found in the gardens and palaces of Florence whilst the Metropolitan Museum in New York, holds some of his drawings within its collection.



2. Follower of Federigo Zuccaro or Zuccherò (1543-1609), last quarter of the 16th Century

Saint Paul

with signature 'F. Zuccherò'

pen and ink

14 x 10 in. (35.6 x 25.4 cm.)

This drawing would appear to date from the last quarter of the Sixteenth Century and is close in style to the drawings of Federigo Zuccaro, a painter born in Tuscany and the younger brother of Taddeo Zuccaro. The spelling 'Zuccherò' is found only in England or thence derived. After falling out with Pope Gregory XIII over the painting of the vault of the Cappella Paolina in the Vatican, Zuccaro was forced to flee from Rome and, after employment in France and the Netherlands, arrived in England in 1574. His name has been attached to a number of Elizabethan portraits, especially those of Queen Elizabeth herself. He certainly painted portraits of both the Queen and the Earl of Leicester and the British Museum holds two drawings also by him. After four years in England, he returned to Italy and was employed in Venice before returning to Rome to complete his work. He executed commissions for Philip II in Madrid and Gregory XIII's successor, Sixtus V and went to live, ultimately, in Ascona where he died in 1609.



3. Polidoro (da Caravaggio) Caldara (c. 1492-1543)

Lazarus with a dog

inscribed '*Sa' Lazaro da Polidoro*'

pencil, pen & brown wash with traces of another drawing verso

10 ½ x 7 (26.2 x 17.7 cm.)

Polidoro (da Caravaggio) Caldara was born at Caravaggio, where he lived in poverty. He set out for Rome at the age of eighteen to seek work. There he was employed to carry mortar for the artists in the Vatican at work on frescoes for Leo X. Intrigued by watching them copying Raphael's designs he soon emulated them so successfully that he attracted Raphael's attention and became his pupil. Caldara was the first of the Roman masters to employ chiaroscuro.

His designs are known today only from the etchings and engravings of Alberti and Goltzius. When Rome was sacked in 1527, Caldara went to Naples, where he was helped by Andrea de Salerna. He established a school and received many commissions for frescoes before leaving for Sicily where, in Messina he once more attained great success. His work can be found on the friezes in the Vatican, in the Louvre, Paris, and the Brera, Milan.



4. Ludovico Cardi, also known as Cigoli (1559-1613)

Portrait of a naked man seen from behind wearing a plumed helmet, his left hand leaning on a sword
with inscription 'Ludovico Cardi / detto Cigoli' on an early mount, now set within a window and an inscription
'Originale di Lodovico Cardi detto Cigoli', verso

pen, brown ink and wash

8 x 7 in. (20 x 18 cm.)

PROVENANCE:

Jonathan Richardson, Sen (1666-1745) (L.2984) with his stamp, lower left and his inscription, *verso*

Sir Joshua Reynolds (1723-1792) (L.2364).

Lodovico Cardi (1559-1613), also known as Cigoli, was born at Villa Castelveccchio di Cigoli, in Tuscany. He was both painter and architect, and trained in Florence. He was influenced subsequently by Santi di Tito and Barocci whose emphasis on form and colour he adopted. He moved to Rome at the turn of the Seventeenth Century and his pictures can be found in the Vatican and various Roman palaces and churches. He was well-regarded during his lifetime and apparently numbered Galileo amongst his friends. His drawings, in due course, found their way into the collections of Jonathan Richardson Senior, Sir Joshua Reynolds and Sir Thomas Lawrence.



5. After Andrea del Sarto, thought to be a near contemporary version

Charity – from Andrea del Sarto's (1486-c.1530) celebrated fresco cycle in the Chiostro dello Scalzo, Florence

pen, brown ink and wash

8 x 4 ½ in. (20.3 x 11 cm.)

Those looking for an art-filled, meditative spot without Florence's summer crowds should visit the Chiostro dello Scalzo, located near the church of San Marco. Within, there are 16 frescoes, 14 of which were created by one of the greatest exponents of the Florentine Mannerist period, Andrea del Sarto (1486-c.1530), known as 'the artist without errors.'

Since the frescoes are almost at eye-level, visitors can experience the mastery of an artist admired by Michelangelo and emulated by Pontormo. Del Sarto was also teacher to Giorgio Vasari, who later became his biographer, offering both lofty praise and scalding criticism. Though 'faultless', del Sarto lacked the 'fire of Divine Inspiration' that had characterized his Florentine predecessors, Vasari insisted, offering a series of personal vignettes that depict the artist's so-called lack of ambition and constant submission to his 'faithless' and 'vixenish' wife. (Interestingly, del Sarto's wife, Lucrezia del Fede, appeared as his muse in his paintings-often as a Madonna or a female virtue-and her portrait can be found in some of the Chiostro dello Scalzo frescoes.)

Vasari aside, during del Sarto's short lifetime-the artist died at age 43 during an outbreak of the bubonic plague-he produced some of the most noteworthy examples of Florentine Mannerist art, and their elegance is considered matchless. His grey and brown grisaille fresco cycle series in the Chiostro dello Scalzo depicts the virtues Faith, Hope, Justice and Charity and the series depicting the Life of Saint John is truly a hidden gem. Del Sarto started with 'The Baptism of Christ' in 1513 and finished with 'The Birth of the Baptist' in 1526. His technique matured over the course of those years, especially his sculptural clarity, and the architectural setting of his frescoes set a new standard in monumental fresco painting. In general, del Sarto's works were unrivalled at this time owing to his use of colour and his talent for creating atmosphere. These grisaille frescoes, executed in creamy brown-grey shades, are particularly unusual for the modern viewer, recalling sepia-toned photographs.



6. Jan Asselijn (circa 1616-1652)

Porta del Popolo, Rome

indistinctly dated lower left

pen, pink and brown wash

11 x 17 in. (28 x 43 cm.)

Jan Asselijn (1610-1652) came originally from a Huguenot family in Dieppe and moved to Amsterdam to receive training in the studio of Esaias van der Velde (1587-1630) and his nephew and pupil, Jan Maertzen de Jonge, famous not only for animal designs and landscapes but also for pictures of cavalry skirmishes. Asselijn left such scenes behind him when, in 1635, he made his way to Rome and, like many Northerners before him, became a convert to the Italianate style of landscape, of which his countryman, Claude Lorrain, had been the precursor. He settled into the Dutch colony there and bore the nickname 'Crabbetje'. He stayed in Rome for at least a decade and was to be found once again in Amsterdam in 1647, having first found a French wife. A number of his Italian *vedute*, particularly of Roman ruins, were engraved subsequently by Gabriel Perelle. Asselijn remains best known, however, for his *Threatened Swan* in the Rijksmuseum, interpreted as an allegory of Dutch resistance to foreign tyranny.



7. Hugh Douglas Hamilton (1740-1808)

Thomas Maynard Hesilrige (1741-1817), later Sir Thomas Hesilrige, Bart,

pastel on blue paper 10 x 7 ¾ in. (25.4 x 19.7 cm.)

inscribed on the old backing paper '*Thomas Maynard Esqr. / Hoxne Hall / Suffolk / October 1784*' and on a label on the outer backing paper in the same hand '*Thomas Maynard Esqr. / Hoxne Hall / Suffolk / October 1784*'

In 1765 Laurence Sterne wrote to Thomas Hesilrige, addressing his friend:

My dear dear Sir

I made a thousand enquiries after you all this last winter...pray how do you do? And how do you go on, in this silly world?

He wrote to solicit subscriptions for the third and fourth volumes of *A Sentimental Journey* from Hesilrige's relative and employer Lord Charles Maynard.

How Sterne and Hesilrige met is not clear, but Hesilrige's family certainly moved in literary and theatrical circles. His mother Lady Hannah Hesilrige (nee Sturges) was the model for Samuel Richardson's *Pamela*, published in 1740.

Thomas was the third son of Sir Arthur Hesilrige and would not have expected to succeed to any title or land but a series of family deaths resulted in his inheriting Hoxne Hall, Suffolk in 1775 and the baronetcy of Hesilrige in 1805. The first inheritance resulted from the death of Charles, sixth Baron Maynard in 1775. It was nine years after inheriting Hoxne from the Maynards that Hesilrige, who now took the name Maynard, sat for Hugh Douglas Hamilton in Italy. Thomas married twice, firstly in 1805 to Mary Tyriel (d. 1809) and secondly in 1811 to the Hon. Letitia Wodehouse.

The portrait carries two original labels which indicate that it was executed in October 1784. At that date Hugh Douglas Hamilton was in Florence. Thomas Maynard Hesilrige and his wife are known to have been in Pisa in February 1785 and before that they were in Rome, and presumably in Florence. The duration of the Maynards's stay in Italy is not known, but several other members of the Maynard and Hesilrige families spent considerable periods in Italy. Thomas's father Sir Arthur Hesilrige was in Rome, Venice, Florence and Padua in 1723-4, immediately before his marriage, and Charles, second Viscount Maynard (1752-1824) was in Italy from 1777-80 and in the 1790's with his wife, the actress Nancy Parsons. Thomas's father sat for Francesco Trevisani in Rome in 1723 and was drawn by P. L. Ghezzi in 1724; he and Lady Hannah sat for Philip Mercier in 1738.

Thomas Maynard Hesilrige seems to have acquired from his parents an interest in the arts and architecture as well as literature. When in Rome in 1784 (the year that he sat for Hugh Douglas Hamilton), he recommended the young architect Willey Reveley (1760-1799) to Sir Richard Worsley, whose somewhat eccentric marital affairs were the subject of Hallie Rubenhold's excellent biography 'The Lady in Red', published in 2008.

Hugh Douglas Hamilton (1740-1808) was born in Dublin in 1740, the son of a wig-maker. Little is known of his very early life but he achieved first prize in the 1755 competition of Dublin Society's drawing school and it may be here that he met his future patrons, the La Touche banking family (whose descendant, Rose, Ruskin was to pursue unsuccessfully and at the cost of temporary insanity). Hamilton received a number of commissions, mainly oval pastel portraits, and he carried his skills and charms to London in 1764. London society proved open to both and he appears to have lived well, with Royal patronage, and exhibited often at the Society of Artists and the Free Society of Artists. In 1779 he travelled to Italy, where he resided for the next twelve years, sometimes in Florence and, more often, in Rome where, heeding John Flaxman's advice, he turned his hand to portraits in oil. He became friends with Henry Tresham and Antonio Canova, whose double portrait in Canova's studio by Hamilton now resides at the Victoria and Albert Museum. He painted also a rather aged Bonnie Prince Charlie, in exile in Rome, before returning to Dublin in 1792. There he continued to attract commissions, executed both in oil and in pastels, until his death in 1808.



8a. **John ‘Warwick’ Smith (1749-1831)**

Lake Como, Italy

signed with monogram lower left and inscribed *verso*: ‘Como’

pencil and watercolour on laid paper

12 ½ x 18 in. (31.1 x 45.4 cm.)

John ‘Warwick’ Smith (1749-1831) was born near Carlisle, the son of the Gilpin family’s gardener. This connection led him to study with Sawrey Gilpin, the renowned animal painter. Like so many of his, and the following, generation he attracted attention as a skilful topographical draughtsman and engraver and secured thus the patronage of George Greville, Earl of Warwick. Warwick provided Smith with the wherewithal to travel to Italy where he stayed between 1776 and 1781. In Italy he met other British artists, such as Francis Towne and Thomas Hearne and these friendships seem to have brought about changes to his style, with a greater emphasis on colour and line than hitherto.

He engraved his own work, most notably in ‘**Select Views in Italy**’ (1792-6) and ‘**Views of the Lakes of Cumberland**’ (1791-5). He was one of the early members of the Old Watercolour Society who, according to Edwin Landseer’s father, John, “*first discovered and taught the junior artists the rationale of tempering their positive colours with the neutral grey formed by the mixture of red, blue and yellow..*”. Smith was a major contributor to the Society’s exhibitions between 1807 and 1823 and served, at various times, both as President and Treasurer, before his resignation in 1823, eight years before his death.



8a

8b. **John 'Warwick' Smith** (1749-1831)

Classical figures with the Gulf of Salerno beyond

pencil and watercolour on laid paper

11 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (29.8 x 43.6 cm.)

See No. 8a for the biography of **John 'Warwick' Smith**.



8b

9. John 'Warwick' Smith (1749-1831)

Lazy days on the Venetian Lagoon

pencil and watercolour

4 ½ x 7 in. (10.8 x 17.8 cm.)

a pair (2)

See No. 8a for the biography of John 'Warwick' Smith.



10. **John Thomas Serres (1759-1825)**

'*Napolitano*', – and Fisherman on the beach, verso

inscribed by the artist, as title

and

'*Cittadina di Roma*'

signed, inscribed and dated '1791'

pen, brush and ink

11 x 6 ½ in. (28 x 16.5 cm.)

John Thomas Serres (1759-1825) was the eldest son of the Gascon marine painter, Dominic Serres, RA. Like his father, he made his name as a marine painter, with his maritime works accepted by the Royal Academy for the first time in 1776. His ambitions, as well as curiosity, took him to Italy in 1790, not the best of years to travel via France. His father's connections, as a founder member of the Royal Academy, secured him letters of introduction to Lady Knight (wife of the future governor of Gibraltar), and Consul John Udney in Leghorn, once Joseph 'Smith's junior partner. He travelled extensively, both by road and by sea, happy to record scenes, on land and sea, as well as of 'friendly natives', and completed a number of sketches as well as some more highly finished works which bear his signature. The impact of his travels was demonstrated by his exhibiting a series of Italian scenes in 1792 and 1793 at the Royal Academy. Furthermore his ambitions were realised shortly afterwards when, following his father's death, he succeeded to the position of Marine Painter to the King, having been appointed previously Master of Drawing at the Royal Naval College. Alas, his promising career was blighted by his wife's strange insistence that she was the illegitimate daughter of the Duke of Cumberland which led to Serres' gradual loss of patronage and, ultimately, to death in a debtors' prison.



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

Castellammare, with Vesuvius and Naples beyond, Italy

pencil and watercolour heightened with bodycolour and with scratching out

8 x 11 ½ 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.

James Duffield Harding (1797-1863) was born at Deptford, the son of a drawing master who had himself been a pupil of Paul Sandby. Harding studied with his father before receiving lessons from Samuel Prout. His apparent lack of imagination as well as his temporary inability to sketch foliage realistically, led him to be apprenticed to John Pye, an engraver. Such employment was short-lived but the benefit of the training never left Harding. By 1811, Harding, at 13 years' old, was proficient enough at landscape drawing to have his work exhibited at the Royal Academy. In the early 1820s he turned his hand successfully to lithography, a technique applied to his own, and others', drawings, including those of R.P. Bonington. He became an Associate of the Old Watercolour Society in 1820, a Member in 1821 and, with an ambition to become a Royal Academician, resigned in 1846.

His failure to secure election led him to rejoin the OWS in 1856. Harding was dedicated to teaching and was a pioneer in the movement for art instruction in schools and for the training of art masters. John Ruskin was amongst his pupils and he accompanied Ruskin across the Alps and to Venice in 1845. Harding, by then, was quite familiar with Italy, having visited the country for the first time in 1824, and having made regular trips thereafter. Ruskin in later life was critical of Harding's technique which he found inferior to that of Turner but there is no doubt that Ruskin's own drawings reflect the beneficial elements of Duffield's instruction, observation and composition. After Harding's death, Christie's disposed of his studio works in two sales, one in May, 1864, the other in May, 1865.



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

The Arc de Triomphe, d'Aosta

signed 'W Callow and inscribed 'Arc de Triomphe/Aosta aout. 20.38.'

watercolour over pencil heightened

with touches of white on grey paper

14 x 9 ¾ in. (36 x 25 cm.)

William Callow (1812-1908) entered, at the precocious age of 11, the studio of Theodore Fielding, the eldest of the artistically-talented family which included Copley Fielding, Thales and Newton Fielding in whose studios Callow was later to find work. Callow was trained in the arts of engraving, colouring and drawing and such skills saw him sent in 1829 to Paris to assist the Swiss artist, Osterwald, then preparing a tome of engravings of Swiss scenery. Callow shared a studio with Thomas Shotter Boys, who had studied with Bonington and their influence on his early style is transparent. Good fortune seems to have attended Callow's career. He won prizes at the French Salons, became drawing master to members of the French royal family and, rare for one living abroad, became an Associate of the Royal Watercolour Society in 1838 and full member in 1848.

He began his travels in Europe with Paris as his base in 1835, travels which continued, both within the British Isles and on the Continent, after his return to London in 1841. Italy was one of his favourite destinations, with his last visit taking place when he was eighty years' old. Callow's corpus of work is considerable (more than 1400 items were submitted to the Royal Watercolour Society during his seventy years of membership), a measure of his longevity but nearly all of it is marked by calm observation, skilful composition and draughtsmanship coupled to a controlled sense of colour.



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

The Italian Riviera

signed and dated '*W. Callow 1886*' and entitled '*A Glimpse of The Riviera*' on an old exhibition label *verso*
pencil and watercolour

11 ½ x 10 in. (29 x 25 cm.)

See No. 12 for the biography of **William Callow, R.W.S.**



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

'The Old Bridge, Verona'

signed, inscribed and dated 'W. Callow / Vieu Pont a Verona / 22.Aout 1840'

watercolour over pencil heightened with white

10 ½ x 16 in. (26.3 x 36.9 cm.)

EXHIBITED

London, Walker Galleries, April 1927, No. 83; illustrated opposite page 44 in Walker's Quarterly No. 22 (1928)

PROVENANCE

with Thos. Angnew 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.

See No. 12 for the biography of **William Callow, R.W.S.**



15. **John Frederick Lewis, P.O.W.S., R.A. (1805-1876)**

L'Avvocatella a Cava, the convent near Corpo di Cava, Almalfi

pencil and watercolour heightened with white, on buff paper

8 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (22.3 x 29.3 cm.)

John Frederick Lewis (1805-1877) was the son and nephew of both painters and engravers and a close friend of Landseer's father, John, also an engraver. Best known for his highly-prized – and highly-valued – scenes from the Near East, Lewis had far broader interests. His earliest, extant work comprises engravings of his own drawings of the scenery of SW England. Like Edwin Landseer, his early, great love was the depiction of animals and was employed by Sir Thomas Lawrence to fill the backgrounds of his portraits with exotic animals. A new chapter in his life was opened by a visit in 1832 to Spain, following an initial visit to the Continent in 1827/8. On his way back to London, he worked briefly with William Callow in France and continued to take every opportunity to travel overseas. He visited Italy in 1838, before making his way in 1840 to Constantinople and thence to Egypt. He resided in Cairo until 1850, the source of inspiration and imagery with which his work is so closely identified. On Copley Fielding's death in 1855, Lewis was elected President of the Old Watercolour Society, but resigned within three years to devote himself to, by his own admission, more lucrative oil painting. He was elected a Royal Academician in 1865 and retired in 1876, shortly before his death the same year. Christie's sold the contents of his studio in May 1877.



16. **William Leighton Leitch, R.I. (1804-1883)**

Outlook on San Giorgio Maggiore from the Doge's Palace, Venice

pencil and watercolour heightened with white

5 ½ x 9 in. (13.5 x 22 cm.)

William Leighton Leitch (1804-1883) was the son of a soldier who settled in Glasgow. Leitch had various short careers before turning to painting theatrical scenery, originally for the Theatre Royal, Glasgow. In search of better fortunes, he moved with his wife and growing family to London, originally as a theatrical scene painter, thanks to his friends Clarkson Stanfield and David Roberts. He received lessons from Copley Fielding and, after exhibiting drawings in 1832 at the Society of British Artists, took himself off to the Continent, with Italy as his final destination. Here he spent the next four or five years; teaching and sales of watercolours apparently provided sufficient means for survival.

Upon his return to England, he concentrated on teaching once more and secured pupils from the right milieu. An introduction from Lady Canning secured the Royal Family as pupils and patrons.

Whilst Leitch occasionally exhibited pictures at the Royal Academy, his loyalties lay in the watercolour sphere and he exhibited, until his death in 1883, to exhibitions at the Institute of Painters in Watercolours (RI), of which he was the vice-president. His watercolours demonstrate his mastery of composition in which he combines close study with grace, colour and atmosphere.



17. William Leighton Leitch, R.I. (1804-1883)

Santa Maria Della Salute, Venice

signed with monogram and dated '1842'

pencil and watercolour heightened with touches of bodycolour

11 $\frac{3}{4}$ x 16 $\frac{3}{4}$ in. (30 x 42.5 cm.)

PROVENANCE:

with Thos. Agnew & Sons, Ltd., No. 16534, W. L. Leitch, 'Santa Maria della Salute', Cat. No. 60

See No. 16 for the biography of **Willian Leighton Leitch, RI.**



18. **William Leighton Leitch, R.I. (1804-1883)**

In the Roman Campagna

pencil and watercolour heightened with white

5 x 9 ½ in. (12.7 x 23.5 cm.)

PROVENANCE:

The Estate of Jane Wilde Howe (1913-2006), wife of the distinguished American diplomat Walter Howe (1907-1966)

See No. 16 for the biography of **William Leighton Leitch, R.I.**



19. 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 watercolour. 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 Nineteenth Century 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 James 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.



20. Carl Friedrich Heinrich Werner (1808-1894)

'The Siege of Rome, 1849' with the Villa Savorelli and Battery in the Casa Merluzzo Bastion beyond inscribed and dated 'Siege of Rome 1849' verso
pencil and watercolour with touches of white
7 ½ x 10 in. (18.4 x 25.3 cm.)

One of the drawings from the 1848/49 (Austrian) Siege of Rome.

LITERATURE:

"Garibaldi's Defence of the Roman Republic" (1908) by G.M. Trevelyan (p.202)

Carl Friedrich Heinrich Werner was a pupil of Hans Schnorr von Carolsfeld at the Academy in Leipzig before moving to Munich to continue his studies in 1829. In 1833 he settled in Italy for eight years before moving on to Spain in 1857, Palestine in 1862 and 1864, Greece in 1875 and Sicily from 1877-78 and finally, Rome in 1891. He travelled to England many times for prolonged visits and was finally he was appointed professor at the Leipzig Academy.

He exhibited at the Royal Academy in London, frequently at the New Water-Colour Society, and finally he became a member of the Academy in Venice. His work is very varied, decorative and with a lovely sense of light and colour.



21. **Clarkson Stanfield, R.A. (1793-1869)**

Trajan's Arch, Ancona, Italy

pencil and watercolour heightened with touches of bodycolour

4 x 6 in. (10.2 x 15.3 cm.)

PROVENANCE

with Agnew's, London

Clarkson Stanfield (1793-1867) was born in Sunderland and named after the famous abolitionist, William Clarkson. Originally apprenticed to a heraldic painter in Edinburgh, he found greater excitement in joining the Merchant Navy in 1808, but found himself, shortly afterwards, pressed into the Royal Navy. In 1818, disabled by a fall, he was discharged. To earn a living, he became a theatrical painter, alongside his friend, David Roberts. He gave up the profession to devote himself to oil painting and was elected a Royal Academician in 1835. He toured the Continent on a number of occasions and produced watercolours, engravings and oils, marked by high-quality draughtsmanship, of the sights he visited. Ruskin praised him as the *"leader of the English realists"* whilst Charles Dickens, a close friend, mourned the loss of *"the soul of frankness, generosity and simplicity, the most loving & most lovable of men"*.



22. John Skinner Prout (1806-1876)

Old Houses on the edge of Lake Maggiore

pencil, watercolour and bodycolour

13 ½ x 10 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 he 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.



23. The Reverend Francis Russell Nixon (1803-1879)

Temple of Jupiter Serapis, Pozzuoli

pencil and watercolour heightened with bodycolour, on buff laid paper

10 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in. (27.5 x 22 cm.)

Nixon was educated at Oxford, but in later life became Chaplain to the Embassy at Naples. After a number of years he returned to England and was made vicar of Sandgate and then Wingham. In 1842 he left England again and became the first Bishop of Tasmania where he '*never spared himself in the pastoral oversight of his large diocese*', which included King Island, the Furneaux group and even Norfolk Island. In 1849 his yacht was stolen and never recovered, but he still contrived to visit the Bass Strait Islands and northern Tasmanian settlements. His *Cruise of the Beacon*, a narrative of a visit to the islands in Bass's Straits, published in 1857 by London, Bell & Daldy, with his own illustrations, records one such visit' (ADB). He returned again in 1863, but soon retired and went to live in a house he had built on the Italian lakes



24. Edward Alfred Angelo Goodall, R.W.S (1819-1908)

'Naples from Posillipo'

signed 'E.A. Goodall / RWS' (lower right) and inscribed 'Naples / from / Posillipo' (lower left)

pencil and watercolour heightened with touches of white

11 ½ x 20 ½ in. (29.5 x 52.4 cm.)

Edward Alfred Angelo Goodall (1819-1908), the long-lived son of Edward Goodall, Turner's engraver and brother to three other artists (Frederick, Walter and Eliza), made his name as a landscape and Orientalist painter. Clarkson Stanfield recognised Goodall's precocious talent whilst still a teenager and Goodall first made his name as relief artist on a joint British/Prussian Schomburgk expedition to map and to collect natural history material in (British) Guiana in 1841. Goodall freely portrayed the landscape, peoples, plants and animals of the area, illustrations now to be found in the British Library. Upon his return Goodall continued to exhibit, at the Royal Academy, the British Institution, the Society of British Artists and, most notably, at the Royal Society of Painters in Watercolours, of which he was elected a member in 1864. Goodall led a peripatetic existence with frequent visits to France, Spain, Portugal and Italy with travels further afield to the Crimea (where he was engaged as a war artist by the Illustrated London News), Morocco and Egypt. He continued up to his death to exhibit in London.



25. **Hercules Brabazon Brabazon** (1821-1906)

Beneath the City Walls, Naples

signed with initials 'HBB' and indistinctly inscribed

pencil, watercolour and bodycolour on tinted paper

8 ½ x 10 ¾ in. (21.5 x 27.3cm.)

PROVENANCE:

with Chris Beetles, Ltd., London

EXHIBITED:

'*Art and Sunshine*' Hercules Brabazon Brabazon (1821-1906), May, 1997, No: 86

Despite the handicap of an education at Harrow, redeemed, in part 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 other 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, 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".



26. **Albert Goodwin, R.W.S. (1845-1932)**

'Naples'

signed and inscribed '*Albert Goodwin/Naples*'

pencil, pen, watercolour and bodycolour on buff paper

9 ½ x 14 ½ in. (24 x 37 cm.)

Albert Goodwin (1845-1932) was one of nine children of a Maidstone builder and his artistic talents did not go unnoticed. His apprenticeship to a draper was curtailed and he went to study with the Pre-Raphaelite painters Arthur Hughes and Ford Madox Brown before accompanying Ruskin, in 1872, on a three-month tour of Switzerland and Italy. Ruskin urged him, no doubt, to absorb the lessons of Turner when observing the variety of landscape. Goodwin seems to have responded with a rare synthesis of styles, combining the mystery and mistiness of Turner with the exactitude of the Pre-Raphaelite, and with an engagement of light and colour at sunset and dawn that, at times, would not have shamed John Martin. Goodwin is recognisable instantly also from his use of pen-line with the coloured wash of watercolour.

Goodwin travelled extensively, not only within the British Isles but overseas as well, to the Continent, to Egypt (1876), to India (1895) to North America and the West Indies (1902, 1912) and even to New Zealand during the Great War. He participated in exhibitions at the Royal Academy (his first picture accepted at 15 years of age) and the Royal Watercolour Society with frequent shows elsewhere.

His pictures are to be found in all the major museums and galleries in the United Kingdom.



27. **John MacWhirter, R.A., A.R.S.A., R.S.W. (1839-1911)**

Taormina, Sicily

signed 'MacW'

pencil, watercolour and bodycolour

14 $\frac{1}{2}$ x 19 $\frac{3}{4}$ in. (36. x 50.2 cm.)

EXHIBITED:

The Scottish National Exhibition, Edinburgh, 1908

PROVENANCE:

John Hutchison, R.S.A.

John MacWhirter (1839-1911) was apprenticed originally by his parents to the Edinburgh booksellers, Oliver and Boyd. The engagement did not prove a success and, in 1851 he enrolled at the Trustees Academy where he was instructed by Robert Scott Lauder and John Ballantyne. He displayed an early talent for sketching and painting *en plein air* and first exhibited, when only fourteen, at the Royal Scottish Academy. He moved to London in 1867, settled in St. John's Wood and secured election as a Royal Academician in 1893.

He travelled abroad, with numerous visits to the Continent and took especial pleasure in recording views of the Alps and the Italian countryside whilst happy to travel further afield to Turkey and the United States. MacWhirter flirted with Pre-Raphaelite approach before adopting a freer, if equally observant, colourful style by which he depicted landscapes from the Scottish Highlands to Sicily and beyond.



28. **Vincenzo Cabianca, (1827-1902)**

Twilight in the Campagna

signed and inscribed '*Cabianca, Roma*'

oil on canvas

16 ½ x 36 ¾ in. (41.2 x 93.3 cm.) in its original 19th Arts and Crafts frame

Vincenzo Cabianca (1827-1902) was born in Verona and, a brief period in a seminary, became, in 1842, a pupil of Giovanni Callari at the Accademia di Belle Arti. After a brief spell at the Accademia in Venice, Cabianca turned aside to join the Italian rebellion against Austrian rule. His participation in the defence of Bologna may have led to his move in 1853 to Florence, outwith the Austrian sphere of influence. In Florence he formed friendships with Telemaco Signorini (1835-1901) and Odoardo Borrani (1835-1904) and, in due course, became part of the Macchioli group. The Macchioli were renowned for executing their landscapes *en plein air* and Cabianca appears to have been happy to put temporarily to one side the academic style he had been taught to devote himself to excursions into the countryside. His moves to Parma in 1863 and thereafter to Rome in 1870 appear to have encouraged a return to a more academic approach but he seems to have been adept at switching styles when the mood took him, with some impressive landscapes painted in the south of Italy. In 1893 he suffered a severe stroke which brought to an end his painting career.



29. Circle of Albert Bierstadt (1830-1902)

Portrait Studies of ladies in local Italian costume, possibly from Nogara, in the Veneto

one indistinctly inscribed 'Nogara'

oil on canvas

16 ½ x 11 in. (41.4 x 28.1 cm.)

in their original plain gilded frames

a pair (2)

American artists travelled abroad, not only to live the life of an artist within a supportive community, but also to learn the artist's craft. In the 1840s the National Academy of Design in New York offered students the most traditional form of art education in America. The Academy's Antique School, for example, enabled students to copy casts after antique sculpture. However there were a few art schools in America where students could draw from live models and a few public art collections where artists could view paintings and sculpture. As a result, Americans, in the middle of the Nineteenth Century flocked to Italy. Had they lived in the Eighteenth Century, they would have gone specifically to study with a master or enrol in an Italian art academy. They travelled instead to view and copy works of art by the Old Masters and, in an effort to improve their eye, these artists studied the vast public art collections.

In Rome, some attended the costume schools, or 'Public Schools' as they were sometimes called, where they drew and painted costumed models in the evenings. Costumes appealed to the American sensibility and their descriptions frequently found their way into guidebooks to Italy. At the costume school, models dressed in colourful Italian regional clothing and posed for the artists. John Frederick Kensett attended such a school as did Christopher Cranch, Thomas Hicks and, Albert Bierstadt, as well. Bierstadt was to produce a variety of studies which dated from his first trip to Italy in 1857. He later incorporated these into larger paintings. The Lyman Allyn Art Museum, New London, Connecticut, has some delightful sketches dating from 1857 similar to these small intimate oil studies.

Bierstadt arrived in Rome in 1856 after studying in Germany. In oil on paper, Bierstadt recorded three poses of a model dressed in an elaborate costume, topped by a red cloak. These studies were intended for later use in the studio where they served as an artist's repertory of costumes and poses which might be inserted into studio compositions. While human figures seemingly play a small role in Bierstadt's oeuvre, even a single figure could give a sense of scale and set the tone for an entire landscape.



29



67

30. Donald Stuart Leslie Friend (1915-1989)

Homage to Uccello.

signed 'Donald Friend'

pen, black ink and bodycolour

21 ½ x 30 ⅓ in. (54.6 x 76.8 cm.)

Donald Stuart Leslie Friend (1915-1989), author as well as painter, was born in Sydney, Australia and studied art in his schooldays. After a brief period as a cattle-hand on the family estate, he went to London to further his artistic bent and enrolled at the Westminster School of Art in 1936. His artistic influences were eclectic: from Bosch and El Greco to Gauguin and Picasso, before setting off for Nigeria to try his hand at sculpture. He returned to Australia in 1940, enlisted as a gunner, volunteered as a medical guinea pig in the testing of new anti-malaria drugs before being commissioned as an official war artist. He returned to Europe in 1949 and lived at various times in England, Italy and Greece. He returned home for a short period before establishing himself in Asia, first in Sri Lanka between 1957 and 1962 and thereafter, following a short break, in Bali (1967-1979). He returned to Australia in 1979 as a result of health problems which led to severe strokes and, ultimately, death in 1989. The variety of his life had an impact on his artistic style, but firmness of line and pleasure in colour seem never to have left him. Robert Hughes described him as “*one of the two finest draughtsmen of the nude in Australia*” and his work is to be found in the major museums and art galleries in Australia.



31. **John Piper, CH (1903-1992)**

Variation: Scene from Raphael's The Expulsion of Heliodorus.

signed 'John Piper' (lower right) and inscribed and dated "*Raphael Variation 1954*" verso

ink and bodycolour

13 ½ x 17 ½ in. (34.3 x 44.4 cm.)

PROVENANCE;

with Brook Street Gallery, London, Mr. W. Taylor

John Egerton Christmas Piper (1903-1992) was one of the pre-eminent British artists of the Twentieth Century. Piper was a man on many parts: painter of landscape, architectural and abstract compositions and master of mixed media (oil, watercolour, pencil, crayon and collage); designer of opera and stage productions as well as stained-glass windows; and writer on the arts. His first exhibition (of wood engravings) took place in 1927 and thereafter few years passed without Piper works on public display. After a period of abstraction, he returned to representational painting, particularly to architectural subjects in romantic/pastoral settings. He was an official war artist during the Second World War, remembered particularly for his pictures of the heavily-bombed Coventry Cathedral. After the war, he continued to travel extensively whilst receiving official and private commissions, both at home and abroad. He died in 1992, highly revered and honoured.



32. Edgar Millington-Drake (1932-1994)

'Positano'

signed and inscribed 'Teddy Millington-Drake, Positano'

pencil, pen, watercolour and bodycolour

21 x 28 in. (53.5 x 71 cm.)

Edgar 'Teddy' Millington-Drake (1932-1994) was the younger son of Sir Eugen Millington-Drake, famous for convincing the Uruguayan authorities not to provide refuge to the *Admiral Graf Spee* during the Battle of the River Plate, the first serious naval engagement of the Second World War. Millington-Drake's upbringing was unconventional and without material wants. Millington-Drake took advantage of Wilfred Blunt's inspired teaching at the Eton Art Schools but, after Oxford and National Service, took to a nomadic life, travelled extensively in the Near East, with pencil and paintbrush in hand, before settling in Italy in the 1950s. He visited Patmos in the 1960s, fell in love with the island and made Chora his base for the rest of his life. Millington-Drake was a versatile artist in various media and, as The Observer remarked in its obituary: *"He will be remembered for his many series of water-colours. They demonstrate his superb draughtsmanship: the control and flow of line admired by the artist Cy Twombly"*.



33. **Victoria Crowe, OBE, RSA, RSW** (*born 1945*)

'Dog Plaque, Grand Canal'

signed and inscribed as title, *verso*

mixed media

11 $\frac{1}{3}$ x 7 $\frac{3}{4}$ in. (28.5 x 18.5 cm.)

Victoria Crowe (b. 1945) is considered to be among the most vital, original figurative and landscape painters currently at work in Britain. She studied at the Kingston School of Art from 1961 to 1965 and then at the Royal College of Art. She then moved to Edinburgh, at the invitation of Sir Robin Philipson, to teach at the Edinburgh College of Art.

Since then a number of popular exhibitions has brought her to the attention of the general public, particularly after her series of canvases, *A Shepherd's Life*, produced in the 1970s and 1980s, was chosen as one of the National Galleries of Scotland's Millenium exhibitions.

She is Deputy President of the Royal Scottish Academy, a member of the Royal Scottish Society of Painters in Watercolours and a Fellow of the Royal Society of Edinburgh. Her work is to be found in public and private collections: in the Scottish Gallery of Modern Art, in the National Portrait Gallery, in the Danish National Portrait Gallery and at the Fleming Wyfold Art Foundation.



34. **Victoria Crowe, OBE, RSA, RSW** (*born 1945*)

'Fragile Virgin'

mixed media on a print base

7 1/3 x 9 3/4 in. (18.5 x 25 cm.)

See No. 33 for the biography of **Victoria Crowe, OBE, RSA, RSW**



35. **Victoria Crowe, OBE, RSA, RSW** (*born 1945*)

'Collections from a Small Museum'

signed and inscribed as title, *verso*

mixed media

9 ½ x 15 ½ in. (24 x 39.3 cm.)

See No. 33 for the biography of **Victoria Crowe, OBE, RSA, RSW**



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Julia Korner exhibits annually at the following Fairs:

B.A.D.A. Fine Art & Antiques Fair, Duke of York Square, off Sloane Square, London. SW3 held in March, please see www.bada.org for details.

L.A.P.A.D.A. Art & Antiques Fair, Berkeley Square, Mayfair, London, W1 held in September, please see www.lapada.org for details.

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Back cover illustration:

No. 17. William Leighton Leitch, R.I. (1804-1883)

Santa Maria Della Salute, Venice

