

The background is a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern. It consists of dense, overlapping, wavy lines of color in shades of deep red, burnt orange, ochre, and a muted blue-grey. The lines flow across the page, creating a sense of movement and depth. In the center, there is a rectangular text box with a thin black border and a light green background. The text inside the box is centered and reads:

MARTYN GREGORY
A SELECTION OF
DRAWINGS FROM STOCK
VOL.II-APRIL-MAY-2021

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DRAWINGS FROM
STOCK VOL.II
APRIL-MAY-2021



1

DAVID COX OWS (1783 – 1859)

Llanpeter Church, Wales

Pencil pen and ink, 8 x 11 in (20.3 x 27.9 cm)

Inscribed: 'Llanpeter church' and 'ash trees'

David Cox held a long affinity with Wales; visiting many times in his career. Beginning in 1816 with a tour of the Wye Valley, he returned in 1818 and 1837, before dedicating himself almost exclusively to North Wales from 1844 after staying at Bettws-y-Coed.

'One of the great names of the English Watercolour School, David Cox needs no introduction. Surely his name will forever be associated with North Wales where much of his best work was accomplished. Llanpeter Church is such a typical Cox drawing with a bit of sepia dashed in. The pencil work is nervous, slightly erratic and the scene so evocatively Welsh'
MG

£2800



2

SIR CHARLES D'OYLY, 7TH BARONET (1781-1845)

An Indian landscape with river craft

Watercolour over traces of pencil, 4 1/8 x 7 1/4 in (10.5 x 18.4 cm), cut across at corners

Inscribed in an early hand on old album page 'Sir Charles Doyley [sic]'

Provenance: Matilda Browne

Born in Calcutta in 1781, D'Oyly was educated in England before returning to India in 1798 to work for the East India Company. A friend and student of George Chinnery, he initiated an art society, variably named: 'The United Patna and Gaya Society' or 'The Behar School of Athens' in which both local residents and EIC officers were encouraged to join. He returned to England in 1838 and spent most of the remainder of his life in Italy.

£330



3

GEORGE DINSDALE (Late 18th century - d. 1848)

View of Pittville Park and the Pump Room, Cheltenham

Brown Wash, 3 ¾ x 6 in (9.5 x 15.2 cm)

Inscribed on the verso: 'by G Dinsdale / Pittville Spa
Cheltenham / Engr by G. T. Griffiths'

Engraved: W. Radclyffe for Samuel Young Griffiths & Co.
Cheltenham, Gloucestershire, 1826.

Provenance: with Summerville and Simpson Ltd

Pittville, the vision of lawyer and MP Joseph Pitt (1759 – 1842) was a planned 'new town' development that would rival nearby Cheltenham's status of fashionable spa town. The Pump Room was the largest of the spa buildings, and was conceived as Pittville's centrepiece. It was built by the architect John Forbes between 1825 and 30.

Very little is known about the artist George Dinsdale. He was presumably a resident of Gloucestershire, as a number of engravings after his views of Cheltenham and its environs are now at the V&A Museum (Asc.No. E1204-1965)

'Cheltenham is my home town and we lived a stones throw from Pittville Park and its famous Pump Room which serviced fashionable society with its sulphurous water in Georgian & Regency times. My brother and I spent hours fishing for sticklebacks in the lake with a bent pin and some bread on the end of a bit of string. The prize was one with a pink blush on its underneath (males) which we called 'Red Breasts', triumphantly carried home in a jam jar.

This small sepia watercolour was an engraved work. It has some indentation marks in the central sky area'

£450



4

EDWARD DUNCAN R.W.S (1803 – 1882)

Fisher boy

Pencil and watercolour, 7 ½ x 4 ¼ in (19 x 10.7 cm)

Signed with initials and inscribed as title

Edward Duncan was apprenticed to Robert Havell, the principal aquatint engraver of Audebon's Birds of America, and his brother, the watercolourist William Havell. His first independent practice as an artist was engraving marine and coaching prints. He was introduced to marine painting by William Huggins, whose pictures he helped engrave.

'Though primarily known as a marine artist he was by no means exclusively so. Like E. W. Cooke RA, he was really a painter of ship and shore rather than the open sea or ship portraiture. Unlike Cooke he did not have that artist's profound knowledge of a ship's structure, its sails, rigging and tackle - English, Dutch and Venetian. Instead he produced skilful, well composed pictures very popular with Victorian collectors. Its a pleasant surprise to find this delightfully crisp study of a fisher-boy and it comes with two pencil sketches of the same subject'
MG

£1400



5

WILLIAM HENRY HUNT O.W.S (1790 – 1864)

Study of a girl reclining

Pencil and watercolour with scratching out

10 x 11 in (25.4 x 27.9 cm) oval

Inscribed on old mount 'From Co. Fye's [?] Collection at Nunnington Hall (this indistinct inscription must refer to Colonel Roland d'Arcy Fife, who, with his wife Margaret Ruston, owned Nunnington Hall in the 1920s.

Provenance: Nunnington Hall

Given the moniker 'Bird's nest Hunt' due to his predilection for intricate still-lives, William Henry Hunt was also a talented landscape painter, often including figures and using a reed pen and sepia ink. He entered the RA schools in 1808 and became a member of the OWS, where he turned away from landscape to the still-lives for which he is now largely remembered.

The young girl depicted here may be the artist's daughter, who appears in other studies by Hunt: see John Witt, *William Henry Hunt 1790-1864*, figs. 94-96

'Hunt, suffering from lameness, began his painting career at John Varley's house along with the likes of John Linnell and William Mulready and together (when they were not boxing with the active participation of Varley himself) they roamed the banks of the Thames and produced well observed oil studies of trees, old punts on the riverside and ramshackle buildings. This was in 1805/6. Later he confined himself to watercolour painting exclusively becoming a great experimenter in technique and pigments often underpainting in Chinese white. His subjects were mostly figurative, portraits and still lives, the last of which were painted with a brilliance of colour admired by many including Ruskin and J. F. Lewis. This sensitive and intimate portrait of a young girl is a fine example'
MG

£3200



6

SIR EDWIN LANDSEER RA (1802 – 1873)

Stag hunting – a sketch

Pen and ink , 3 ½ x 7 ½ in (8.9 x 19 cm)

The sketch is a fragment of a letter inscribed 'Believe me obliged and truly yours / E Landseer'; on the reverse is an earlier part of the letter: '...other Letter has been following me from place to place in Scotland and is at last returned to me here where they are both received. I hope to take advantage of your kind proposal and to see you accomplish this great feat, will you be so obliging as to say how I am...'

'Few artists could paint animals as well as Landseer. He was one of Queen Victoria's favourites. He spent much of his time as a sportsman stalking in the Highlands but he was fully aware and alive to the majesty and grandeur of the beasts and the hills where they dwelt. Some of his sketches and small oils of the nooks and crannies in the glens, often without figures or animals can be breath-taking and maybe some of the best things he did. The ink sketch here drawn on a fragment of a letter, probably to a fellow sportsman, mentioning Scotland shows a fallen 'Monarch' but also depicts a rider on horseback pursuing a stag which I would have thought would be difficult in the Highlands. Exmoor?'

MG

£3250

7



WILLIAM MARLOW (1740 – 1813)

Grotto of Posillipo

Pencil, 4 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in

Inscribed in pencil 'Grotto of Posillipo'

Provenance: Mrs Elizabeth Finch, 38 Bedford Gardens,
London, W8; by descent to her granddaughter

A view dating probably from the artist's travels on the Continent in 1765-6. The 'grotto of Posillipo' in fact a Roman tunnel – was frequently sought out by artists and other visitors to Naples in the eighteenth century.

William Marlow was a marine and landscape painter in both oil and watercolour. He became a member of the Incorporated Society of Artists in 1762, and from 1788 exhibited at the RA.

'Marlow was a pupil of Samuel Scott, a painter of ships and buildings and views along the Thames. He joined Scott in 1756 for five years. Unlike Scott, Marlow travelled abroad, but like Scott he used the Thames as a source for some of his compositions and his figure drawings of folk on the Thames are sometimes tinted with soft colours and are very similar to the work of Scott.'

MG

£750



8

FRANK STEWART MURRAY (1848 – 1915)

Study of a Thames barge

Watercolour and bodycolour on buff paper

4 x 9 ¼ in (10.2 x 24.1 cm)

Born in London to Scottish parents, Frank Stewart Murray was an artist, illustrator, wall paper designer and decorative painter. He was a member of the Arts and Crafts Exhibition Society and exhibited regularly with the Walker Gallery, Liverpool; the Royal Academy and the Royal Institute of Painters in Watercolour among others.

As a decorative painter he specialised in maritime subjects: he was commissioned by the Cunard Line to paint a frieze for the RMS *Mauretania*, and by P&O Lines to execute a series of boardroom friezes at their head offices at Cockspur Street. He also produced designs for the interior of Kaiser Wilhelm's Yacht, *The Hohenzollern*.

'Murray was a fine watercolourist and this sketch comes from a group of works we acquired at Christie's in 1984. He was multi-talented, being an architect, illustrator, designer and into the 'Arts & Crafts' movement.

The Thames barge was a flat-bottomed vessel of sturdy construction. When fully laden they looked as if they were about to go down, as seen in this sketch. The gunwales appear almost at water level and the lee board is raised but just peeps above the surface. They varied in size and the larger craft were sea-going, sailing up the east coast and going as far as the Continent.'

MG

£950



9

SIR WILLIAM BLAKE RICHMOND (KCB, RA, PPRBSA
(1842 –1921)

Three small landscape studies, (framed together as image)

- a) Pen and brown ink, 1 1/4 x 2 3/4 inches (3.2 x 7 cm), signed with initials, inscribed on album paper 'Sunday morning'
- b) Pen and brown ink, 2 1/4 x 4 inches (5.7 x 10.2 cm), inscribed on album paper 'Saturday night'
- c) Pen and brown ink, 2 1/8 x 2 3/4 inches (5.3 x 7 cm), verso: envelope with penny red stamped 'Brighton' and dated 'Dec. 2nd Nov. 1863' addressed to 'Miss Foster,... Terrace'

Blake Richmond came from an artistic family; his grandfather being a painter of miniature portraits and his father, George, becoming a fashionable portraitist. George was an admirer of William Blake (hence our artists name) and a friend of Samuel Palmer, the latter becoming Blake Richmond's godfather.

*Blake Richmond became a well known figure and portrait painter with an interest in the Arts & Crafts movement and in the production of stained glass. a) and b), Sunday Morning & Saturday Night, perhaps should have been transposed but we felt they looked better in the mount this way, and anyway there's nothing kitchen sink about these confident pen & ink drawings. Saturday Night has a very Palmeresque feel to it of a lonely figure wending its way along a moonlit lane. If you collect stamps there's a Penny Red on the verso of c).
MG*

£850



10

THOMAS ROWLANDSON (1756 – 1827)

An artillery piece drawn by four horses

Pen and ink and watercolour 3 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in (7.6 x 15.8 cm)

Provenance: with Andrew Wyld, Cork Street

Wheeled vehicles of all kinds feature prominently in Rowlandson's work, and in the 1780s and 90s he travelled widely by post-chaise, often sketching incidents along the way. Carriages adapted for military purposes also attracted his attention, as seen in 'Sadler's Flying Artillery' published in 1798 (BM 1923, 0417.26), in which small cannon on a swivel base are mounted on a horse-drawn chassis.

£3500

'This small fully finished watercolour depicts what could have been just a detail in one of Rowlandson's larger compositions.

A sharp observer of human behaviour from the lowest social strata to the highest in the late 18th and early 19th century, nothing it seems failed to catch his eye - greed, lechery, deceit, arrogance, snobbery and sometimes virtue all portrayed with unfailing penmanship.

This drawing came from the late (much missed) dealer Andrew Wyld and was sold many years ago to a collector from whom we recently acquired it.'
MG



11

VERA SOUTHBY (1895-1987)

Two Arab figures with sheep

Gouache, 6 ½ x 4 ¾ in (16.5 x 12 cm)

Signed 'Southby'

Arab figure with camels

Gouache 3 ½ x 4 ¾ in (9 x 12cm)

Signed verso (visible through paper)

Born in Cape Town to English parents Vera Southby studied at the London School of Art and at the Scuola Britannica in Rome. She lived in China in the late 1920s and early 30s. After a brief interval in Europe she returned to China in 1935, and was interned at Shanghai during the Sino-Japanese war. After the war she travelled in India, China and South East Asia.

'I first met Vera in the late 1970s, probably because much of her work was painted in the Far East and we specialise in historic and topographical pictures relating to this area. The result was we gave her an exhibition devoted to her Far Eastern subjects particularly those of China.

Vera was elderly then but must have been a very beautiful woman. She had dazzlingly blue eyes and great charm. She survived being in a Japanese camp in Shanghai during the war and with her second husband Ake Hartman moved later to Italy where she continued to paint.

Her Arab compositions are arrestingly simple and would have probably been illustrations for some publication.'

MG

£1100





12

JOHN VARLEY OWS (1778 – 1842)

Tree sketch

Sepia Wash , 3 ¼ x 5 ½ in (8.2 x 13.9 cm)

Provenance:

John Linnell (1792 – 1882); with Agnew's, London,
with Abbott and Holder.

Born in Hackney, John Varley lived his entire life in London. He was closely associated with Dr Munro's 'academy' at Adelphi Terrace. He was a founder-member of the Society of Painters in Water Colour and was a prolific exhibitor, showing works in their first 39 exhibitions. A talented and popular teacher, Varley's pupils included David Cox, John Dobson, John Linnell and William Turner of Oxford.

'A dextrous and spontaneous sketch by that prolific watercolourist, Varley. A great teacher, a very young John Linnell numbered as one of Varley's pupils at the dawn of the 19th century. Linnell was the owner of this drawing and he was to become one of the great English landscape painters of the century. Constable, fearing a rival, went to great lengths to keep Linnell from becoming a member of the Royal Academy, and succeeded to the extent that Linnell ceased to put his name forward, knowing that lesser artists had been accepted in preference. Later, when Linnell became one of the most highly sought after painters a group of Academicians invited him to put his name forward - but he declined.
MG

£1800



13

JAMES WARD RA (1769 -1859)

Loch Lomond

Pencil, 6 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in (17.1 x 24.1 cm) cut across corners

Inscribed in shorthand throughout and 'Loch Lomond August 19'

Verso: collector's monogram of Peter Cochrane from original mount

Provenance: Spencers, from, whom purchased by Peter Cochrane in August 1940

Primarily remembered as a painter and engraver of animals, James Ward was elected ARA and RA in 1807 and 1811 respectively. He worked all over the British isles, and was a habitual draughtsman. His oils were often branded with his monogram 'IW RA' on the back of panels or stretchers.

In my opinion Ward is one of our great masters. He was a fine draughtsman, particularly of animals, and his approach to drawing and painting was robust. This drawing, part of Loch Lomond (possibly the northern end), is copiously inscribed with the artist's shorthand, no doubt detailing colour, light and other observations. Ward joins Robert Hills and George Chinnery in the use of shorthand but I am not sure if anyone has successfully deciphered Ward's.

This drawing purchased some 14 years ago came from the estate of Peter Cochrane, a collector of Ward's work, and was acquired by him at auction in 1940.

MG

£1200

The background is a traditional marbled paper pattern, often called 'stone' or 'shell' marbling. It consists of dense, overlapping, wavy lines of color in shades of deep red, burnt orange, ochre, and a muted blue-grey. The pattern is highly textured and organic, resembling natural stone or biological cells. In the center, there is a rectangular text box with a thin black border and a light green background. The text inside the box is centered and reads:

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