

**A HISTORY OF STORDON GRANGE –
A MOATED MANOR HOUSE WITH
A DRAWBRIDGE**



**BY SAMUEL T STEWART – JUNE 2024
FIFTH EDITION**

ACKNOWLEDGMENTS

- Thanks to the Boulton family for providing written permission to use information from their genealogy website in this publication on Stordon Grange, with the agreement that their copyright is honoured.
- Thanks to Ashby museum for allowing access to their archives, including the Stevenson & Barratt ledgers.

RECOMMENDED FURTHER READING

A certain line of the Boulton family's became lessees of Stordon Grange. The Boultons were very influential in the locality at one time, and they were wealthy coal mine and land owners. A particular branch of the family had business associations with the Beaumonts' of Coleorton. Joseph Boulton (1700 - 1789) became land agent in 1757 to the Beaumont family estate. In 1760, he was granted a 21 year lease on a Beaumont Colliery, farm and woods, however, this relationship ended in rather unfortunate circumstances, but that is another story, which is recorded in "**The Development of Coal Mining in the Local Area**" by **Samuel T Stewart**, which is free to download and read on both the griffydamhistory.com and the author's own website <https://samuelstewart940.wixsite.com/mysite>

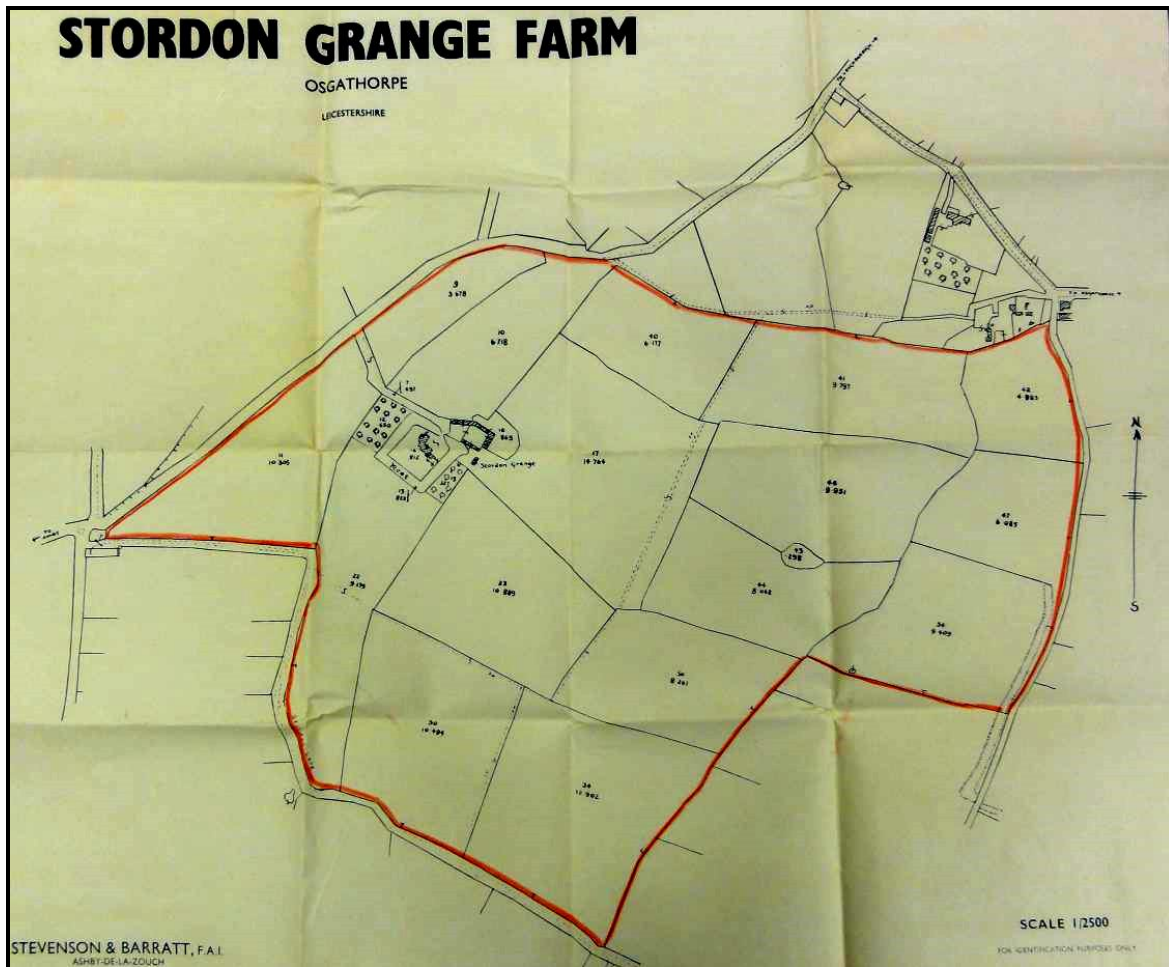
COMPLEX HISTORICAL GENEALOGICAL INVESTIGATIONS ARE SO DIFFICULT TO FOLLOW THAT CLEARNESS OF ARRANGEMENT IS THE FIRST PRIORITY. TO TAKE A LEAP INTO THE MIDDLE OF A MORASS LEADS TO NOTHING BUT HOPELESS FLOUNDERING. TO STEP CAUTIOUSLY FROM THE SOLID GROUND TO SOME SPOT WHICH OFFERS THE BEST PROSPECT OF SOUND FOOTING IS THE MOST HOPEFUL COURSE OF PROCEEDING

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STORDON GRANGE

“Stordon Grange”, which was recorded as being given historical building status, prior to it being demolished c.1965, was in the Parish of Osgathorpe from 1936. It was in Thringstone Civil Parish, prior to boundary changes carried out in 1936, which resulted in 482 acres of land being transferred to Osgathorpe. This included “The Moated Manor-house of Stordon Grange”. Below, is an extract from a map showing the location of the property, which was on the Rempstone Road towards Osgathorpe, just after the staggered cross roads. There follows an actual plan of the Grange as it was prior to its sale in 1961.



REFERENCES TO PEOPLE LIVING AT STORDON GRANGE ENTERED IN THE OSGATHORPE PARISH REGISTERS

Given	Surname	Sex	Record	Day	Month	Year	Father's Christian Name	Mother's Christian Name	Spouse's Christian Name	Spouse's Surname	Notes
Gervin	Yarwood	M	MARR	4	OCT	1739			Eliz.	Boulton	Groom from Breedon and bride from Stordon... Married by licence
Lucy	Boulton	F	CHR	27	OCT	1751	Thos.	Jane			Mr. in front of Thos. Of Stordons
Richard	Stanasy	M	MARR	11	FEB	1752			Mary	Stenson	Both from Stordons
John	Boulton	M	CHR	1	JUN	1753	Thos.	Jane			Mr. in front of Thos. Of Stordons
Thomas	Boulton	M	CHR	1	JUN	1753	Thos.	Jane			Mr. in front of Thos. Of Stordons
Elizabeth	Boulton	F	CHR	21	MAY	1755	Thos.	Jane			Mr. in front of Thos. Of Stordons
Mary	Boulton	F	CHR	8	AUG	1757	Thomas	Jane			Mr. in front of Thomas. From Stordons
Joseph	Boulton	M	CHR	4	JAN	1759	Thomas	Jane			Mr. in front of Thomas. From Stordons
William	Boulton	M	CHR	31	JAN	1761	Thomas	Jane			Mr. in front of Thomas. From Stordons
William	Bradley	M	MARR	29	SEP	1763			Deborah	Morris	Both from Stordon Grange. Witnessed by Samuel Brown and James Sword
Robert	Boulton	M	CHR	25	MAY	1763	Thos.	Jane			Mr. in front of Thos. name. From Stordon Grange
John	Mason	M	MARR	14	OCT	1766			Eliz.	Hills	Groom from Stordon Grange. Witnessed by Wm. Lacey and Samuel Massey
John	Elvarton	M	MARR	30	MAY	1775			Dorothy	Morley	Both from Stordon Grange. Married by license. Witnessed by James Ford and Samuel Brown
Thomas	Boulton	M	BURI	13	JUL	1785					Thomas was a gent. from Stordon Grange
Thomas	Boulton	M	CHR	4	MAR	1789	Robert	Sarah			Family from Stordon Grange
Thomas Edwyn	Knight	M	CHR	8	JUL	1883	Frederick	Harriet			Frederick a farmer from Stordon George, Thringstone
Harry Price	Knight	M	CHR	15	MAY	1887	John William	Sarah Hannah			John a farmer from Stordon Grange, Thringstone
Alfred Ernest	Knight	M	CHR	15	MAY	1887	John William	Sarah Hannah			John a farmer from Stordon Grange, Thringstone
Florence Eliza	Knight	F	CHR	15	MAY	1887	John William	Sarah Hannah			John a farmer from Stordon Grange, Thringstone

INFORMATION FROM 1939 REGISTER:-

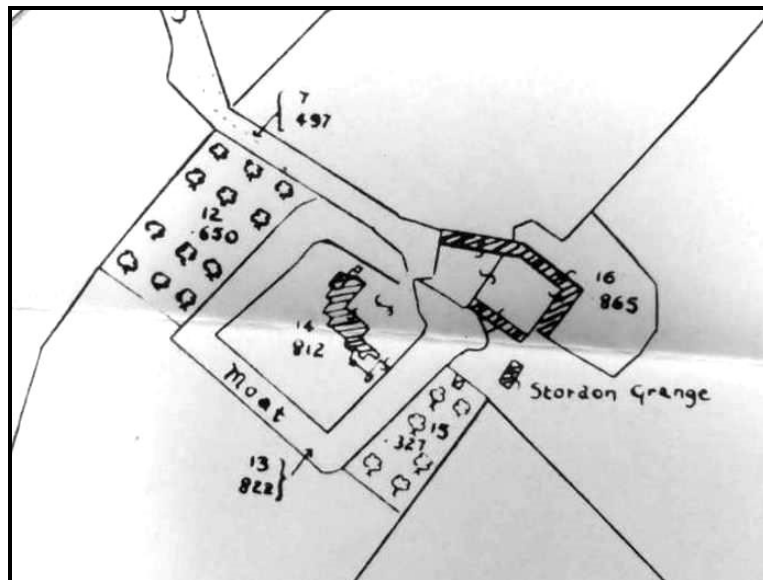
Joseph Nicklinson (2) ; Gertrude Nicklinson, John Nicklinson

THE FOLLOWING INFORMATION WAS PROVIDED BY MIKE GOULD

My great x6 grandparents, Edward Quail and his wife Elizabeth (nee Brewin), lived at Stordon Grange around the time of their marriage in 1768. On his marriage bond, Edward says that he has lived at Stordon Grange for at least a year, presumably as a yeoman tenant farmer. It appears that eventually he became unable to continue farming since, at the age of 43 in 1782, he was appointed as tollgate keeper at the "old lane tollgate" on the Hinckley to Melbourne turnpike. The turnpikes were managed by Trusts, with one of the trustees being Joseph Boulton, which may in part account for his appointment. Edward died in 1810 and Elizabeth followed him in 1821.



1881 surveyed, 1885 published O/S map showing Stordon Grange in the bottom LH corner in relation to the village of Osgathorpe



Stordon Grange - Plan prior to sale in 1961

It is likely that Stordon Grange was of monastic origin, and built in the 15th / 16th century, although we have no actual proof of that. Monastic Granges were basically farms which worked the land owned by a monastery, Abbey or Priory. This is based on the premise that it lay between the Priors of Breedon and Grace Dieu.

Garendon Abbey owned a great deal of land in the area in those times also. The writer has found no written evidence to confirm it was a Monastic Grange. A book entitled "Monastic Granges of Leicestershire" by Paul Courtney, which includes Garendon Abbey, Breedon and Grace Dieu Priors, does not mention it, although all other Granges are included.

There is no mention found of Stordon Grange under any of the relevant sections of "The history of Antiques of the County of Leicester 1800", Volume 3 Part 2 by John Nichols. In a book entitled "Memorials of Old Leicestershire", which is edited by Alice Dryden, there is a section entitled "The Beaumonts of Grace-Dieu" by M. Jourdain, in which limited reference is made to it as follows :-

*"Thomas Beaumont died in 1458, leaving two sons, John and Thomas. Of these, John succeeded to the Coleorton Estate; Thomas, the second son, married Anne Moton of Peckleton, in the County of Leicester, and resided in Thringstone - probably at **the old moated house, still standing, known as Stordon Grange**; and it was his grandson, John Beaumont, who was one of the commissioners, and the first Beaumont owner of Grace-Dieu".....*

Joseph Boulton, the first of **Griffydham**, was the testator of the following Will, which is transcribed from the original in the Leicester District Registry. *Joseph was partly a farmer, and also a skilled craftsman, who made baskets and other such things at **Griffydham**, which was in the parish of Breedon at that time. Joseph Boulton, the first (b.c.1640 – buried February 8th, 1718) appears in the ever widening Boulton family saga as having come from the north as a political refugee, bringing with him the belief that his forbears were collateral kinsmen of two medieval barons, Nicholas and Adam de Bolteby, from the Yorkshire village of Bolteby, near Thirsk, who in succession were Barons of Tindale, in Northumberland. Old Joseph was buried as "Joseph Boulton senior of Griffydham" while in the Will, still extant, he was "Joseph Boulton of Griffydham ". Earlier versions of his name appear in the Breedon registers. (The Connoisseur Magazine 1933 Edited by F. Gordon Roe)*

THE TRANSCRIBED WILL OF JOSEPH BOULTBEE THE FIRST OF GRIFFYDAM

In the name of God, Amen. I, Joseph Boultee of Griffydam in ye liberty of Worthington, in ye Parish of Breedon in ye county of Leicester, calling to mind ye uncertainty of life, and certainty of death and being of sound mind and memory, praised be God, do make this my last Will and testament in manner following. First, I commend my Soul into the hands of Almighty God who gave it me, and my Body to ye earth of which it was made, to be decently buried by ye discretion of my Executors in hopes of a joyful Resurrection into Eternal Life through the alone Merits of Jesus Christ, my Saviour and Redeemer, and as for my Worldly Estate wherewith it has pleased God to bless me, I dispose thereof as followeth, Imprimis I give unto my son Thomas Boultee ye sume of five pound at my decease. Item, I give unto my son William Boultee ye sume of five pound. Item, I give unto my son Joseph Boultee ye sume of five pound. Item, I give to my daughter Mary Draper ye sume of fifty shillings. Item, I give my daughter Ann Shaxper ye sume of five pound. Item, I give to my daughter Hannah Shaxper ye sume of five pound. Item I give to my daughter Elizabeth Ellicock ye sume of five pound. Item, I give to my Grandson Richard Baly ye sume of three pound to be put to him to Prentice, but if he does not go to a trade, then to be paid to him when he comes of ye age of eighteen years. And ye rest of my goods and cattle quick and dead, I give to my son Thomas Boultee and my son Joseph Boultee in trust for my dear and loving wife during her life and all ye remainder at her decease to be equally devided amongst all my grandchildren that are living, and this I make to be my last Will and testament

Witness my hand and seale ye 7th day of October 1717.

The mark X of Joseph Boultee (seal plain)

Witness Will Boultee. Jo Boultee.

Proved on the 26th February 1718 by the oaths of Thomas Boultee and Joseph Boultee. (In modern style this would be written 26 February, 1719. The legal year at that time ended March 25th)

Thomas **A** (son of Joseph, the first), and apparently a man of some character who continued to establish a family in the county had two brothers Joseph and William, the latter being buried at Osgathorpe in 1757 aged 92. The following extract taken from the Osgathorpe Poor Law and Parish Charity records refers to William Boultee of Stordon Grange, suggesting that he was lodging with his brother Thomas (**A**) at the time:-

After having given inadequate accounts in 1715 as churchwarden, Benjamin Waldrum further exhibited his shortcomings as overseer in 1722. The parish meeting refused to accept the details of his accounts again because they were so unreasonable and ordered that they be "*not entered here for others to copie after*". **Even the inadequacies of Ben Waldrum do not compare with the escapade of William Boultee of Stordon Grange:-**

"William Boultee served the office of overseer of ye poor for ye year 1723, his accompts was given up and the spare money was drunk at Bradfords by ye persons there met (etc) but he took them home (I not being there) and afterwards lost ye same".

Thomas Boultee (**B**), the second son of Thomas Boultee (**A**), became the well known country **Rector of Brailsford**, who died in 1780. He was a man of considerable wealth for those days who loved sports and was reputed to be 6ft 4ins and wonderfully strong.

Thomas Boultee (**B**) also had a son named Thomas (**C**) b.1724 d. 1785, who subsequently

fathered twin sons Thomas (**D**) and John who both became renowned artists. When John was born at Stordon an hour or so before his twin, there were only 130,000 people living in Leicestershire at that time. The twins were christened at St. Mary's Church, Osgathorpe only a short walk away across the fields, on June 4th 1753. Thomas was a portrait painter, and apparently the less talented of the two. John was a sporting artist and described as follows in the Leicester Mercury dated 24th May 1967:-

John Boulton, who studied under Sir Joshua Reynolds, was the son of the squire of Stordon Grange, and would have been a young man in the 18th century - "his finest hour came, when King George III appointed him as his animal painter, and gave him a house in Windsor Great Park.

More information on John's acumen as a sporting artist is included in the supplement at the end of the publication.

Thomas Boulton (**C**) subsequently became the official lessee of Stordon Grange under the terms of his "grandfathers" Will. He was aged 26 at the time of his grandfather's death and continued to live at Stordon. He, like his father was an imposing gentleman of 6ft 2 ins in height by all accounts. He married Jane Bage in 1749 who was 21 years of age at the time, eight years younger than her husband. They had 11 children by this marriage, between 1753 and 1769. Thomas died in 1785, and his wife Jane died in 1789 at the ages of 61 and 57 respectively.

In "The Gentleman's Magazine Vol 81 - Dec 31st 1797, the following marriage announcement appeared - At Sutton Bonnington Co. Nottingham, Mr J F Stamford to Miss Frances Boulton, daughter of the late Mr. Boulton of Stordon Grange.

In "The Monthly Magazine Vol 2 1796" (Michigan University), the following marriage announcement appeared - Sir T Perkins Bart of Bunny Park to Miss J Boulton of Stordon Grange Leicester.

It would appear that the Stordon lease still had some years to run when Thomas (**C**) died, and his son Robert apparently became the lessee for the remaining years. Robert was succeeded by his son Thomas, who left Stordon with his wife Sophia in 1818.

The writer has confirmed that the Boultons' were still at Stordon Grange in 1816, as the following marriage announcement was recorded in "The New Monthly Magazine Vol 5 & Universal Register Jan-June 1816 (Library of University of Michigan) - Married at Osgathorpe, Thos Boulton Esq., of Stordon Grange to Ann, second daughter of James Lager Esq., of Coleorton Hall Farm.

Stordon Grange was thought to have been occupied by four consecutive generations of the Boulton family.

In their latter years of occupancy, it is possible that the Boultons' rented Stordon Grange from the Beaumont's on an annual basis only and there seemed to have been some conflict of ownership in the early 1800's. Thomas Boulton and his family were apparently not socially proud and the children inherited little or nothing after the parents died.

As further confirmation that Stordon Grange was owned by the Beaumonts, the following was included in the John Crocker (local historian) archives :-

11 Feb 1799. A letter re consents to the intended enclosure of Thringstone (1807) includes reference to - Sir George Beaumont Imp. of great tithes, also owner of Stordon Grange Farm. 110A.

At the time of the "Thringstone and Peggs Green Enclosures Award" in 1807, the plots that surrounded Stordon Grange (Nos 76,77 and 78) were owned by Sir George Beaumont. A

Rev. Francis Harris had been allocated plot numbers 61,11 and 18 as compensation, and allowed to gather tithes and Easter offerings from this land. There appeared to have been legal proceedings between Sir George Beaumont and the Rev. Harris as to who actually owned Stordon Grange around this time. Interestingly, Stordon Grange was indicated on the enclosure map (not named), and was not numbered. It did not form part of the enclosure award either. It should be remembered that the original Beaumont 99 year lease would have expired well before this time, and it was probably being rented from whoever the rightful owner was, at that time.

A reference from the John Crocker archives (local historian) states :-
9th July 1804 - Bulls Head, Thringstone. Mr Hodgkinson for Sir George Beaumont to Rev Harris's claim to Stordon Grange Farm. Ordered Harris be informed, and to bring evidence in support.

Long after the Boulbbees had left Stordon Grange c.1818, and the Knight family was in residence, a visit to the Grange was made in Feb 1891 by one of the Boulbbee descendants. The following description is given on the Boulbbee website, which it is assumed came from that visit:-

The moat encloses a house with a courtyard and a garden, and during the last century was accessible by a drawbridge, which is now supplanted by a small brick bridge or causeway. The dwelling belongs to that class of small country house, which a century or two ago, were inhabited by the less wealthy landed gentry, and has now passed into the occupation of tenant farmers

It lies in a small hollow, entirely secluded from all other habitations, at a little distance from a high road. It realizes the idea of a lonely moated grange, and might readily be passed within a short distance without suspicion of its proximity. The moat is supplied with water by the natural drainage of the slopes which surround it. Without the moat, there may be noted a large orchard of ancient apple trees which were probably planted by our forefathers, and a large farmyard with improvements of the modern order, which cannot date back many years. Within the moat, the courtyard, bounded on two sides by the house, occupies the north - east angle of the enclosure. On the west side some fine elm trees, which must have been saplings in the latter time of the Boulbbee occupation, overshadow the roof. On the south side, an old fashioned garden has in its centre, a gnarled and ancient cedar under which our forefathers must have often played in their childhood years. It may be older even than our family's connection with the place. It has been said, that Thomas Boulbbee built the house; this is certainly not true in the full sense, but it probably incorrectly represents a fact.

An ancient stone chimney, perhaps of the 15th century is an evident relic of the older house. Lying close to Charnley Forest, the original Grange was probably a half timbered building with chimneys of freestone. It seems very likely from the appearance of the present house, that Thomas Boulbbee re-built this in brick, of which the exterior walls are now chiefly composed. The rooms are rather small and low according to our present ideas, but are larger and higher than in many small houses. The drawing room is lined with Wainscot paneling. The staircase is of good and bold design, and it leads to nests of bedrooms, one within another, which would not suit modern ideas. There is a tradition, that in one of the rooms of a long window, now uninhabited, the Beaumont (Francis) who is associated with Fletcher, wrote some of his dramas. The idea, true or not, witnesses to the antiquity of this place.



**The above photographs were taken in the late 1800's
when the Knights were in residence at Stordon Grange**



**This photograph was probably taken in the early 1900's
whilst the Knights were in residence**



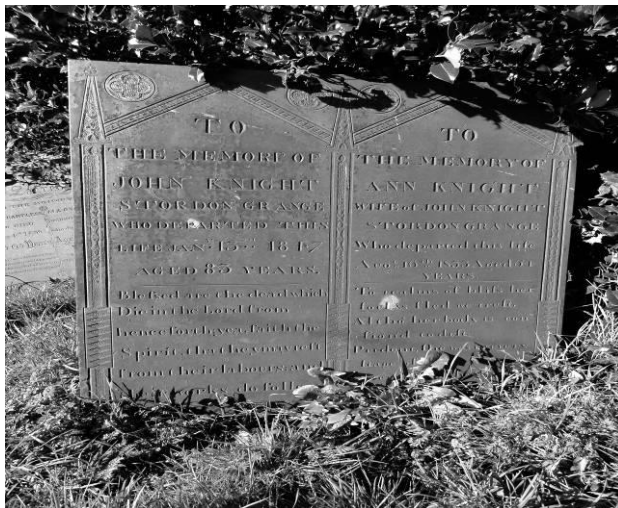
**This photograph, although similar to the preceding one, has the addition of a window on
the left, and was taken later with snow on the ground.
The building had clearly undergone some external refurbishment at this time, and there is
evidence of the addition of a window.**

THE KNIGHT'S AT STORDON GRANGE

A gravestone in Griffydam Methodist Wesleyan Cemetery states the following, which suggests that John and Ann Knight were living at Stordon Grange by 1831 :- *Sarah Ann Knight Died May 5th 1831 - Daughter of John and Ann Knight of Stordon Grange.*



There are two gravestones in Griffydam Cemetery for separate John & Ann Knight couples, which state they were of Stordon Grange, as shown in the photographs below. However, due to the bottom of Sarah Ann's gravestone above being half buried in the ground, we do not know when she was born, without excavating the headstone. It is therefore not known which couple were her Mum and Dad. There is also another headstone in memory of Elizabeth Knight, daughter of John and Ann of Stordon Grange. She was born in 1838 and died Apr 12th 1849 and would have been the daughter of John and Ann in the RH photograph below.



**John Knight b.1764 / d.1847
Ann Knight (nee Price) b.1769 / d.1833**



**John Knight b.1801 d.1870
Ann Knight b.1804 / d.1875**

The first gravestone states that John and Ann Knight are of Stordon Grange in 1831.

It is not unreasonable to assume that the three John Knights in the three graves shown, were grandfather, son and grandson.

In the 1851 census John and Ann Knight aged 49 and 46 respectively are living at Stordon Grange with their 5 children. Also 3 servants are listed who have additional jobs as Dairy Maid, Waggoner and Cowman. John Knight is given as being a farmer of 133 acres and employing 4 labourers.

In the 1861 census, John and Ann Knight (aged 59 and 56 respectively) are still farming at Stordon Grange. 6 children are now living with them, 5 of whom are doing various jobs on the farm. They now have one servant. John is now given as being a farmer of 150 acres with 2 labourers and 2 boys.

The 1871 census is very strange in that it lists Louisa Knight (sister, aged 19) as a farmer of 155 acres employing 2 men and 2 boys. There are 2 female and 1 male servant indoors listed. On the day the census was taken we can only assume that other members of the family were away.

In the 1881 census Fred Knight is listed as a farmer at Storden Grange and living with his wife Harriet and 3 children, a domestic servant and 2 farm servants. A nurse was also visiting presumably because they had a daughter that was only 4 days old, and could afford this luxury. In the 1891 census John William Knight is listed as a farmer at Stordon Grange and living with his wife Sarah and 9 children. In the 1901 census Fred Knight is listed as a farmer living with his wife Harriet and 3 children, a visitor (nurse), a domestic servant and 2 farm servants.



In Loving Memory of John William Knight of *Stordon Grange* who died October 8th, 1920 aged 78 years. Also his wife Sarah Hannah who died Sept 17th 1924 aged 78 years. Also of Clara Louisa daughter of the above at rest Sept 23rd 1906. Aged 28 Years

The first two John Knights appeared to be non-conformists as they were buried in Griffydham Methodist Wesleyan Cemetery, however, John William Knight was buried in St. Mary's Anglican Parish Church, Osgathorpe. The following obituary appeared in the Wesleyan Magazine on page 724, which, by the date of death, and age given, must refer to the first John Knight, and describes his dedication to the Wesleyan movement.

Jan. 13th.—At Coleorton, in the Ashby-de-la-Zouch Circuit, aged eighty-two, Mr. John Knight, an old disciple, having been sixty years a member of the Wesleyan society, and for twenty years a Leader. In all the relations of life, he was pious, prudent, and faithful. The prevailing state of his mind was peace. He lived at the foot of the cross. His death was sudden; but he was found ready.

W. J. B.

The author was informed by one of the Knights descendants, that they finally left Stordon Grange in 1924, which presumably coincided with the death of Sarah Hannah Knight whose grave is shown in the preceding photograph in St. Mary's Church graveyard at Osgathorpe, and includes her husband and daughter.

After the Knights vacated Stordon Grange, it was purchased by the Co-op, but reportedly, they sold it soon afterwards, having lost a lot of money because they employed a farm manager who couldn't farm. The Co-op sold it to a Mr. Joseph Nicklinson. He passed away in 1961 and Stordon Grange was put up for auction by Stevenson & Barratt on the 25th of September 1961. See the following sales documents.

By 1965, Stordon Grange had been demolished, and the rubble from the buildings used to fill the moat. A new house was built in between the original site of Stordon Grange and the road in 1962. Sadly no trace of the old Stordon Grange is now thought to exist.

By direction of the Administrators of J. O. Nicklison, deceased.

WITH VACANT POSSESSION ON COMPLETION

**THE VALUABLE FREEHOLD
AGRICULTURAL HOLDING**

**STORDON GRANGE
FARM**

OSGATHORPE

Nr. Loughborough, Leicestershire

FOR SALE BY PUBLIC AUCTION
(Unless Sold Previously by Private Treaty) on

MONDAY, 25th SEPTEMBER, 1961

Auctioneers:
STEVENSON & BARRATT, F.A.I.,
Chartered Auctioneers & Estate Agents
Ashby-de-la-Zouch. (Tel. 66)
and at Newark-on-Trent, Notts.

Solicitors:
Messrs. H. PIPES & CO.,
Meibourne,
Derbyshire,
(Tel. 113.)

Particulars

**STORDON GRANGE FARM
OSGATHORPE LEICESTERSHIRE**

The FARMHOUSE AND BUILDINGS stand well back from the main road and are approached by a hard farm drive from the main road.

The FARMHOUSE, part of which dates back about 300 years, is built of stone and brick having a tiled roof and contains the following accommodation:—

DINING ROOM with fireplace fitted cupboards and corner cupboard; TWO SITTING ROOMS (one with modern tiled fireplace); KITCHEN with range and fitted cupboards; SCULLERY with sink (cold taps over) and electric water heater; Pantry; FOUR BEDROOMS; back Staircase leading to two bedrooms and attic. Outside: Two Storeplaces; Coalplace; Earth Closet.

The FARMBUILDINGS are conveniently arranged around an open yard and comprise:—

Range of brick and tile Buildings forming two Pigstyes; GARAGE with loft over; THREE LOOSE BOXES; STABLE; TWO HAY BARNs; GRAIN PIT; MIXING PLACE with loft over; HAY PLACE; COWSHED for 20 with feeding passage, concrete divisions and floor, tap.

Range of brick and tile Buildings forming LOOSE BOX; COWSHED for 12 with concrete divisions and floor, tap. Open Cart Shed; DAIRY with concrete floor, tap, electric power point. Brick and tile FOUR BAY IMPLEMENT SHED.

The LAND which lies very compactly around the homestead in a ring fence, is well known for its feeding qualities. The majority of the pasture fields are watered by troughs from the main supply and many of the fields are serviced by good hard roads.

SUPPLEMENTARY INFORMATION

The Connoisseur

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for Collectors

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W. B. BERWICK

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1933



No. 1.—"Pagan" and "Monarch," by the gateway of old Pychley Hall 1784 56 in. by 42½ in. In the collection of the Earl Spencer

John Boulton: Sporting Painter

By Walter Shaw Sparrow

I HAVE seen in a private collection four portraits of horses which had been given confidently to Stubbs; then another criticism—it did not come from me—had changed the attribution, naming John Boulton; and the criticism was right, I believe. And several other portraits of horses, still assigned to Stubbs, have appeared to me so much like Boulton's, that they could have been rallied in a game of tennis played between rival attributors. It has become necessary to find out how much of Boulton's enterprise has been given to Stubbs, and how much to several other painters, and among them Sawrey Gilpin.

One aim of the present article is to illustrate enough of his attested handicraft, accompanied by one unsigned study which may be debatable. The pictures with authentic signatures range in date from 1784 to 1805. A later example, nearer

to Boulton's death in 1812, would have been valuable. I tried hard to find one, but failed; and the rest of my research would have been ineffectual but for the generous collaboration which has been given to me by collectors, and by descendants of the artist's family.

A portion of his lifework is very hard to discover in pictures unspoiled by neglect; it may be called the public service that he devoted to the most notable influence of his times—the really national desire to improve English farming and its breeds of animals. He was among the first painters who passed from field sports into publicity portraits of improved sheep and cattle and horses; but this pictorial advertising belonged so plainly to current needs that its worth as real history was flouted very soon as mere utility, not Art at all; just as many persons of to-day believe

John Boulton: Sporting Painter

that journalism and literature, though near neighbours, should be unfriendly. I have included Boulton in 117 open letters written to country newspapers, English, Welsh, and Scottish, and I have found that his publicity pictures have become very scarce, like those of other early painters who recorded the improvements made by pedigree-seekers in British farm animals.

In biography, too, he has been a hard nut to crack. Books of reference either say nothing about him or repeat a few facts which are given in catalogues of London exhibitions. In Gilbey's *Animal Painters* Boulton is not overlooked, for Gilbey wrote on the painters whom he liked, and in his collection were four hunting pieces that Boulton painted in 1802. The fourth picture of this set, *The Death*, he reproduced in *Animal Painters*, and also in a later book, *Hounds in Old Days*; but of Boulton himself Gilbey knew very little, and several statements were left unverified. Still, he began the work of pioneering. New guidance came to me first, partly from two catalogues of the old Liverpool Academy, partly

from Mr. H. Butler Johnson, of Cole Orton, in Leicestershire, who sent me some news of the Boulton family, together with the address of a descendant, the Rev. T. E. M. Boulton. To-day I am in touch with eight descendants, six of whom are clergymen; and by my side, in new type-script, is a sketch history of the Boulton family, kindly lent by the Rev. H. Townsend Boulton. It was written, but not published, about seventy years ago, by Thomas Pownall Boulton, LL.D., 1818-84, first Principal of the London College of Divinity, Highbury.

In 1753, the year of my artist's birth, Reynolds was thirty, a year older than Stubbs; and Gainsborough was twenty-six, two years younger than Francis Cotes. A new orchestra of Art was being formed, its members coming from many parts of England, as though the Time Spirit were distributing variations of the same genius to chosen children in English counties. Philip Reinagle, a Londoner, was four years old, and Sawrey Gilpin, from Cumberland, aged twenty, was an art student in London, apprenticed to Hogarth's



NO. II.—TWO HORSES AND A GROOM WHO WEARS STRAW-COLOURED LIVERY WITH YELLOW COLLAR AND BLACK HAT
SIGNED 28 IN. BY 36 IN. (Photograph kindly lent by Messrs. Ellis & Smith)



NO. III.—OLD WHITE HORSE READY TO DRINK AT AN UPLAND BECK SIGNED AND DATED 1788 29 IN. BY 23 IN.
IN THE COLLECTION OF THE HONOURABLE MRS. TENNANT

friend, Samuel Scott, who lived on the south side of Covent Garden, with the stir of market life below his windows. The old school of animal painters, having lost nearly all of its leaders, was going rapidly out of vogue, while a nascent school was beginning to be active, partly in Stubbs', partly in Gain borough's, fondness for horses and dogs and cattle. John Wootton remained, a tired veteran of about seventy-six, moving into poverty, which would compel him, in 1761, to sell by auction his collection of pictures. He died in 1765, and thus in the birth-decade of three innovating successors: two in London, Morland and James Ward, and Ben Marshall in Leicestershire. Ten years later, in 1775, when Boulton became an exhibitor in London, at the Free Society, a vestry clerk at St. Paul's, Covent Garden, wrote in a register of baptisms: *Joseph Mallad (sic) William, son of William Turner and Mary his wife, 14 May. . .* And a year later, on June 11th, Constable was born at East Bergholt, in Suffolk.

Boulton's first home was a moated manor-house with a drawbridge, named Stordon Grange,

in the north-west corner of Leicestershire; it lay in a slight hollow unseen from a quiet road near by, and away from all other habitations. It stands to this day, but not as it looked in the 1750's, when it was half-timbered and feebly militant; also the movement of daily life in Leicestershire has increased exceedingly. When Boulton was born there, an hour or so before his twin—and artist—brother Thomas, only 130,000 persons lived in the county. A little walk over the fields took the christening party to the village church at Osgathorpe, on June 4th, 1753.

The father was Thomas Boulton the Third, head of a local family with several branches which had risen rapidly, aided by old traditions which were stimulating. When there was no printed journalism to confuse the public mind, many a family was entertained as much by tales of its kith and kin as we have been by the Forsyte Saga: fact and fable going together as jolly companions, in a blend of genuine romance. John Boulton had faith in family gossip by which the far distant was made near and yet very vague, like a land-



A FLEA-BITTEN GREY AND A SPOTTED TERRIER
BY JOHN BOULTON, 1863
By kind permission of the Hon. Mrs. Tennant

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The
CONNOISSEUR

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No. IV.—CHARLES JAMES PACKE, THE YOUNGER, SHOOTING AT PRESTWOLD, LEICESTERSHIRE 60 IN. BY 40½ IN.

scape veiled by mist; and the far distant was the more appealing because it had in it two barons of the thirteenth century; while his great-great-grandfather—whose grave he could visit near by at Breedon Church—was partly a farmer, partly a skilled craftsman, who made baskets and other such things at Griffydam, in Breedon parish. But this near ancestor, Joseph Boulton the First (*circa* 1640—buried February 8th, 1718), appeared in the family Saga as having come from the north as a political refugee, bringing with him the belief that his forbears were collateral kinsmen of two mediæval barons, Nicholas and Adam de Bolteby, from the Yorkshire village of Bolteby, near Thirsk, who in succession were Barons of Tindale, in Northumberland. Old Joseph was buried as "Joseph Bouldby senr. of Griffydam," while in his Will, still extant, he was "Joseph Boulton of Griffydam"; and earlier variations of his name are in Breedon registers. Please remember the spelling "Bolteby"; we shall come to it again on a picture dated 1797. It was old Joseph who obtained a ninety-nine years' lease of Stordon

Grange from its owners, the Beaumonts of Cole Orton, and there he set up his eldest son, Thomas Boulton the First (1663-1750), another man of character, who continued to form a county family. His eldest son, Thomas the Second, became remarkable as a country Rector, and he was of much help to his twin and artist grandchildren, who were born at Stordon Grange, in 1753.

The Rector's son, Thomas the Third, was twenty-nine when his twins came into the world. His wife Jane was a beautiful girl of twenty-one, with the maiden name of Bage. Nine children more were to be born, and in such rapid succession that the last was baptised in 1769. Five sons grew up to be handsome and tall, like their father, whose height was 6 feet 2 inches; and as the mother and her six daughters were noted for their grace, charm and distinction, the family must have looked like a school of beauty.

How it was educated in Leicestershire I cannot learn, but I do read that social pride at Stordon Grange was so imprudent that the children inherited little or nothing after their parents died



NO. V.—PORTRAIT OF A BLACK HORSE SIGNED AND DATED 1793. 36½ IN. BY 28½ IN.

—the father in 1785, aged sixty-one, his widow at fifty-seven, four years later. If my painter was entirely dependent on the money that he earned, a big portion of his lifework has not yet been recovered, for he had a family of his own to bring up, in the midst of difficulties that were enforced on most artists by the long war against Napoleonism. Hence he needed from year to year an unflinching readiness to work hard, and also enough support from a various patronage.

Commissions came to him from fellow-sportsmen, from men who were improving agriculture, and because he and his work were liked; he had male relations whose influence was friendly, and some of the marriages that were made by his girl cousins and by his own sisters extended the social connections that encouraged painters of country life. His sister Jane, in second marriage, became Lady Parkyns, wife of Sir Thomas Parkyns, Bart., of Bunny Hall, Nottingham; and another relative, Charles Boulton (1783-1833), Rector of Baxterley, married Julia Wyndham, sister of George, Lord Egremont (1751-1837), one of John Boulton's patrons.

One formative influence in his career came from his grandfather, Thomas Boulton the Second, Rector of Brailsford, near Derby, a man of considerable wealth for those days, and so remarkable that he would have delighted Henry Fielding,

He was wonderfully strong and 6 feet 4 inches in height, fond of field sports, devoted to his glebe farm of 75 acres, and beloved by his parish, over which he reigned through sixty-three years. As a great epitome of old English character he lived on and on, till he attained his ninety-second year, 1780. His portrait was painted by Reynolds; and thus, when his twin grandchildren went to London as art students,

the Rector could help them with a very valuable letter of introduction.

Another point of interest concerns the Rector's wife, whose maiden name was Lucy Shirley. Among her nearest relatives was Laurence, 4th Earl Ferrers, a man so dangerous in temperament that at last, in 1760, he murdered a steward and was hanged at Tyburn. John Boulton's father acted as deputy for the Rector whenever there were business matters to be discussed with the Earl, and, being prudent, he carried pistols with him. In one of these interviews Lord Ferrers locked the door and put a poker in the fire; but his visitor acted with equal deliberation, taking a pistol from his pocket and placing it quietly on the table before him. Then the Earl became tractable.

Seventeen years after this Earl was executed, Tom Boulton had at the Royal Academy a view of Staunton Harold, Leicestershire, which he had painted for the next Lord Ferrers. The twins were in London together. When they arrived there I do not know, and only a little direct evidence can be found that concerns their art education. According to the family records, both were pupils of Reynolds, but I prefer to think of them as having been guided by good advice from the P.R.A. Tom, for example, entered the Academy Schools in 1775: this fact I received

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from the present Librarian, together with another : that John was never enrolled among the students there. This being so, what advice would Reynolds give to a young fellow who desired to be a painter of animals? Would he not say, that as animal painting could not be separated from either landscape or figure painting, the apprentice work to be done was very complex and very difficult? And if, further, a master for John Boulton was suggested, the leading choice lay between Gilpin and Stubbs. That the latter in his manifold enterprises needed assistance there can be no doubt, but only one pupil is known—his son, G. T. Stubbs. Gilpin, on the other hand, did take apprentice pupils, and John Boulton may have been among them. At present, however, I connect him with Gilpin only by suggestion. He painted two of the very famous horses in Turf history that Gilpin portrayed, *Highflyer* and *Sir Peter Teazle*; his *Sir Peter* he exhibited at the Liverpool Academy in 1812, and his *Highflyer* was engraved in 1821 for Vol. 58 of the *Sporting Magazine*. Again, Boulton left unfinished a picture of Gulliver among the Horses, a subject that appealed greatly to Gilpin, who handled it in three pictures between 1768 and 1772. One thing more is certain: that Boulton captured much from Gilpin and from Stubbs in a space of about ten years from 1775,

when he and his brother had three pictures each at the Free Society, hung in a numbered sequence, as if the committee paid respect to the rarity of twins in Art. John's numbers were 24, 25, 26, and Tom's 27, 28, 29. Portraiture and the country were being studied then, John sending *A Landscape*, *A Storm*, also a *Portrait of an Old Shepherd*; and Tom's titles were *Portraits of Two Young Gentlemen*, *whole length*, *Portraits of Two Children*,

half length, and *A Landscape*. They were living together at 83, Oxford Street.

Next year, when their rooms were at 338, Oxford Street, the R.A. hung a landscape by John, and two by his brother. At the Society of Artists were three of John's landscapes, together with three oils by Tom: two country studies and a *Portrait of a Young Gentleman*. When John in 1783 appeared again at a London exhibition he had passed through seven formative years and was thirty, with an address at Derby. He had painted the portrait of a stallion named *Penseroso*, that belonged to Thomas William Coke, of Norfolk; this work he sent to the R.A. And in the same show three portraits of horses were catalogued as by T. Boulton, I think erroneously. Curious blunders were made then in catalogues, and if a hurried clerk mistook "J" for "T," he would give to T. Boulton some of J.B.'s work. As follows:—88. *A Hunter and a Shooting Horse, the property of T. W. Coke, Esq.*; 188. *Portrait of an Old Charger*; 196. *Portrait of a Hunter*: these subjects certainly look like John's; but I cannot verify this point yet, as the pictures painted for T. W. Coke are no longer at Holkham.

At this point, too, the twins part company, for Tom in later life painted as an amateur, generally at Great Chatwell, near Newport, Salop, where he



NO. VI.—MR. DEVERHILL WITH HIS FAVOURITE HUNTER "GAYLASS," AT GOADBY BULMER, VALE OF BELVOIR
SIGNED AND DATED 1793 IN THE COLLECTION OF LORD WOOLVINGTON

lived with his wife Mary (*née* Kempson), and four children, and where he died in 1808. His only son, Thomas (1793-1884), left no male issue.

Only a little more work by John Boulton, shown at the R.A.; there were two horse portraits in 1787 and two the next year. The last of this quartet has a title that is vaguely notable: *Portrait of a Favourite Horse of Mr. Bakewell*; that is the famous Robert Bakewell (1726-95), who lived at Dishley Grange, near Loughborough, and who brought about many improvements in the breeding of farm animals. His model farm of 450 acres attracted a great many notable visitors, and among them Arthur Young and William Marshall, historians of the agricultural movement. Young studied the work of Bakewell in 150 longhorned cattle, 400 large sheep, and sixty horses. Viewed as an open-air studio for animal painters, Dishley Grange must have been excellent, particularly to Boulton, who lived in the neighbourhood. Yet only a very little is known, at present, about the portraits which were painted for Bakewell or on his farm. Renewed efforts to discover much more are being made by several students; and so, meanwhile, I will connect Boulton with two facts only.

His portrait of a Bakewell horse at the R.A. of 1788 was not the one that Francis Jukes engraved for him three years later, producing a fine aquatint 15½ by 20 inches. This oil-colour now belongs to a collateral descendant of Robert Bakewell, Mr. T. S. Bakewell, and its date is 1790. It portrays a black shire stallion six years old, a superb creature, standing alone in a field, at the end of which are the buildings of Dishley Grange.

Earl Spencer has contributed to this article a notable hunting piece showing what J.B. could do at the age of thirty-one (No. 1). It was commissioned in 1784 by George John, 2nd Earl Spencer, and painted outside the gateway of old Pytchley Hall. I wish it could be seen side by side with a work of equal complexity that Stubbs produced when he was thirty-one, *i.e.*, in 1755, a year after he left England on his visit to Italy and to Ceuta; but signed and dated work of his initial period has remained exceedingly scarce. J.B.'s gateway is handled with a much better feeling for architecture than Stubbs revealed in several buildings. Take the ugly brick box that he put imprudently behind his portrait of *Mr. Ogilvy's Bay Racehorse Trentham, ridden by a Jockey in Harlequin Colours*, signed in 1771 (his forty-seventh year)—illustrated in colour in *THE CONNOISSEUR* (December, 1931). That Boulton, in 1784, had become a disciple of Stubbs is very evident in his two hunters; and also, I believe, in his frieze-like distribution of the

animate life, amusingly across the canvas along a level plane. This arrangement was employed by Stubbs again and again, and in pictures which were never exhibited publicly. For the rest, one part of Boulton's background, the foliage, may have been suggested by a liking for early water-colour; and another part, the quiet sky, is worth noting, because English animal painters for a long time were afraid to let their design have adventures among cumulus clouds and in other active cloudscapes.

A few months after this picture was finished, J.B. went into Essex, where he married Miss Annie Coulton, from Derby, on December 16th, 1784, in the parish church of Great Burstead. There is no room here to speak of their children, five sons and three daughters, all born between October 1st, 1785, and November 8th, 1795. What a responsibility for brushes and colours to support! A great need of cash must have been frequent, in spite of the reigning vogue for portraits of horses and dogs, and of sheep and cattle. And I note that J.B.'s second boy, Thomas Joseph, who became an artist, remained a bachelor! T.J. was born at Loughborough on January 10th, 1787. Twenty-five years later he had three studies at the Liverpool Academy: a spaniel, an evening landscape, some dead game; and next year, 1813, he exhibited *A Wounded Stag taking the Water*. I do not yet know whether T.J.B. worked in his father's manner.

His parents in 1812 had moved from Chester to Liverpool, and had set up their home at 4, High Street, Edge Hill. They had relatives in the neighbourhood, and the art movement in Liverpool must have been attractive. But a few months later, perhaps suddenly, Boulton died, when nearly sixty, on November 30th, 1812. He had been ailing for some time; and one descendant has hinted that "probably a good deal of wine was drunk in those days." Indeed, wine was then what tobacco is now. Still, there is evidence that Boulton fought on, for it was in 1812, three or four months before his death, that he saw in the Liverpool Academy eight of his oil-pictures, and among them his portrait of Lord Derby's historic racehorse and sire, Sir Peter Teazle. There is still at Knowsley a Boulton portrait of Sir Peter.

Let me give the other subjects:—29. *Three Setters, the property of T. Trafford, Esq.*; 52. *Two Pointers and a Setter, belonging to Colonel Farrington*; 54. *Three celebrated Otter Hounds, the property of Grimshaw Lomax, Esq.*; 119. *Portrait of Striver, a celebrated Hunter*; 137. *A Brood Mare and Foal, taken in the Paddock at Garswood, for Sir W. Gerard, Bart.*; 214. *A Pointer, footing*

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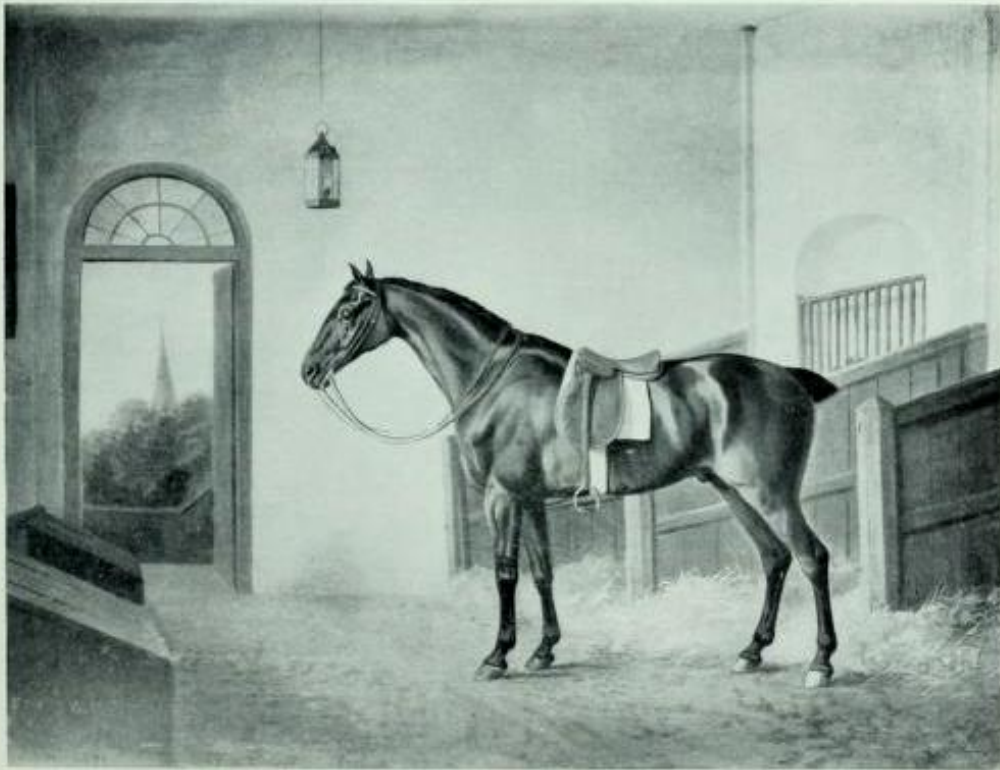
to Game; 220. Two Pointers belonging to J. B. Glegg, Esq.

Two or three things more remain to be outlined. At Petworth House, Sussex, all but one in the Audit Room are eleven oil-studies of typical sheep and cattle, which must have been done for a student of agriculture. Only four of the eleven can be seen at all well, as the others have fared badly during a long life; and only one of the four has a signature. To me, the unsigned examples are very interesting, and because I think of them as being by John Boulton, one of the three is reproduced here, by kind permission of Lord and Lady Leconfield (No. viii.). Its black-and-white cattle are early shorthorns, and near in the background is a very unfamiliar view of Windsor Castle, the north front as it remained until King George IV. began to make alterations. There is a companion piece with cattle of the same attractive type, and a near-by view of the Round Tower at Windsor Castle. In this pair of pictures the shorthorns belong to a royal herd, apparently in the time of King George III.*

* Photographs of this pair have been placed by the Librarian at Windsor Castle among the topographical records.

Turn you now to the signed work—a study of goats and merino sheep in a hilly landscape, very well framed within the panelling of a wall upstairs. The signature is firm and clear, though read through time-sullied varnish:—"J. Boulton, Pinx. 1797." Who was he? Did his name appear in any catalogue, or has it been seen on any other picture? No, not within the limits of my studies and enquiries. It is under his name that the other Petworth studies of farm animals have been catalogued, ten of them! Here, then, is a pretty problem.

The signature, of course, cannot be tested under sullied varnish, but it *looks* right—of the same age as the paint surrounding it; and just as a painter of to-day named Willett could have a pupil, named Willitt, who worked in his master's manner, so J. Boulton in 1797 *may* have had a pupil named J. Boulton, whose handling was very similar. There is not much use in the human comedy for the word impossible. And if a "J. Boulton" did work at Petworth for Lord Egremont, like J. Boulton, his signature will turn up again now that publicity has become busy with his name. Meantime, however, I suggest that Boulton himself may have harked back to the



NO. VII.—BAY HUNTER IN HIS STABLE AT BARKBY HALL, NEAR LEICESTER
DATED 1805 IN THE COLLECTION OF MR. VICTOR R. POCHIN

SIGNED AND

spelling Bolteby after a talk with Lord Egremont about the mediæval de Boltebys to whom I have referred early in this article.*

There is a lively print, a coloured aquatint, by Jukes and Sargent, after a portrait that Boulton did for George, Earl of Egremont, and that is still at Petworth, together with a good impression of the print. It represents a noted "running horse" named "Gohanna," attended by Thomas Bird. While the plate was being engraved, Boulton was at Quorndon, near Loughborough; and on August 4th, 1807, he took a subscription circular, wrote a letter behind it, and sent it to Lord Spencer, saying that the plate was "recommended by the kindness of Lord Egremont."

Some other things in my painter's life and work have Windsor Castle in the debatable questions that they stir up, for I am told by the family traditions that King George III. was among Boulton's patrons, and at Windsor itself. At one time, indeed, the King assigned to Boulton a house in the Park, but the arrangement was stopped by some cause or other. It was believed in the Boulton family, about seventy years ago, that some of John's pictures were at Windsor then. On the other hand, the Librarian at Windsor Castle has looked in vain for any reference to my painter; and the Surveyor of the King's Pictures finds that Boulton's name is absent from his card index of paintings in other royal residences. Still, Ben Marshall also, late in the 1790's, painted some cattle in the royal herds at Windsor, and these pictures, too, mentioned twice by the *Sporting Magazine*, are not in royal residences. We must remember that when George III. encouraged artists by purchasing their pictures with money from his privy purse, he could either place the pictures among Crown property or give them away as presents. Portraits of his cattle and sheep he might send as gifts to other lovers of farming; or he could distribute some of them among the managers of his farms, at Windsor and Kew, where in the course of time they might be neglected and forgotten. And these considerations are noted here because the information that connects Boulton with King George III. cannot be set aside entirely.

Indeed, he related to his family an amusing episode from his experiences at Windsor. One day the King complained of a toothache, and feared it would be right to have the tooth pulled

out. So J.B., being dutiful in sympathy, said he knew the pain too well, having been troubled recently in the same way. About a fortnight later the King received his dentist at the Castle, and, after he had taken his place in a chair and had seen the forceps, a comfortable idea suddenly intervened, causing His Majesty to grasp the dentist's hand and to say "Stop! Mr. Boulton has a bad tooth—he shall have it out *first!*"

After some delay the deputy was found, and as soon as Boulton came, hot and flurried, the new honour that awaited him was conferred by the King. What could be done? The bewildered painter tried to explain that, in his case, a dentist was not required, as he had been out of pain for some time; but when the King was worried by this evasion, and then excited, Boulton sat down and lost a perfectly good tooth. Afterwards, when talking to his family, he was a martyr, vowing that he would never again condole with anyone in pain. But I hope he perceived later that a story with amusing life in it, not likely to be forgotten, was worth a sound tooth. When it came to me among the tribulations of research, I welcomed it as a friendly contribution from old Windsor Castle.

To my other contributors also I offer grateful thanks. They reveal Boulton in good examples of his variety. Lord Woolavington has lent an attractive hunting piece of special interest to sportsmen, because it commemorates such a good run of three hours by Hugo Meynell's Hounds on January 19th, 1793, that only one horseman out of two hundred was up at the death (No. vi.). But neither Boulton nor any other artist of the eighteenth century could make real in paint the drama of fatigue in hunters and hounds. Take Stubbs and his *Grosvenor Stag Hunt*, dated 1762. While achieving a masterpiece of handling, he evaded two-thirds of a chosen climax, his hunters and hounds looking fresh after a run which has caused a defeated stag to fall half-dead in a shallow pond. Boulton has killed his fox, but the dappled grey mare is as unfatigued as a hunter just saddled for a day's sport. Like Marshall, he was too fond of inactive moods. When his *motif* was a shooting piece he studied portraiture at his ease, as in his big one (46½ inches by 60 inches) of *Charles James Packer the Younger, Shooting at Prestwold, Leicestershire, with his Servant Bonam*, that hung in Lady Allendale's Exhibition almost side by side with a well-known Stubbs from Welbeck (No. iv.). The test was too severe, yet J.B. kept his colours flying quite well, and attracted much attention.

The Hon. Mrs. Tennant has contributed three pictures in which a developing attitude towards

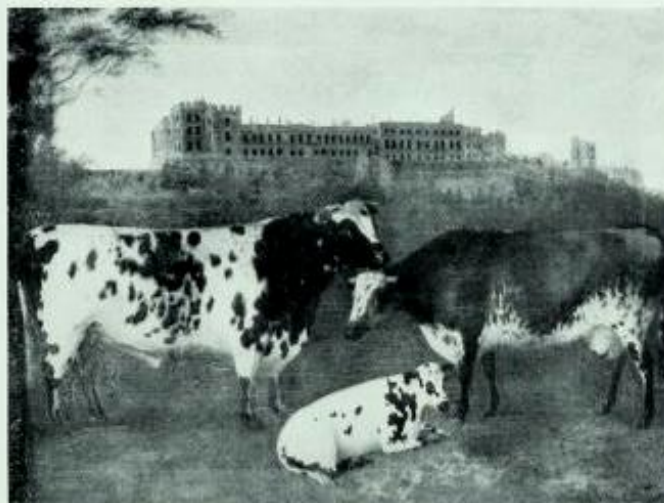
* Boulton had such a firm belief in the traditional descent of his family from Sir Nicholas de Bolteby, Baron of Tindale, that he made a note of it on April 8th, 1789, in a Bible given to him then by his mother. I have received this fact from the Rev. H. Travis Boulton, who tells me also that the Bible now belongs to Miss Holland.

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horses and landscapes takes us from 1788 to 1803; and, clearly, the latest in date proves that J.B., nine years before his death, was accepting new impressions with an enjoyment that improved his *technical sentiment* (colour plate, page 151): a quality that differs very much from mere handling or technical dexterity, since a good deal of the finest technical sentiment in paint was fumbled into immortality, while many a picture handled with wonderful dexterity is a shallow piece of much ado. Note the contrast between Boulton's work of 1803 and his old white horse ready to drink from an upland brook (No. iii.). In each a similar mood is carried through the whole pictorial conception; but the earlier one belongs to the

eighteenth century more than the other. And I am tempted to think that some inspiration from J. R. Cozens is present in its hilly and patterned landscape. The companion piece of 1803 comes within the evolutionary changes which another painter from Leicestershire, Ben Marshall, had begun to circulate as a new pioneer. We do not yet know how much more can be said truly about Boulton, only a portion of his signed work having been recovered; yet he will be freed from his incognito in those of his paintings which are given now to several of his contemporaries.

(Mrs. Tennant's third picture will be illustrated in colour in April.—Ed.)



NO. VIII.—BLACK AND WHITE SHORTHORNS AND A NEAR VIEW OF THE
NORTH FRONT OF WINDSOR CASTLE OIL PAINTING IN THE STYLE
OF JOHN BOULTON
IN THE COLLECTION OF LORD AND LADY LECONFIELD