

## **An important Regency Collection**

### **Luke Foreman (1757-1814) and his wife Mary (1764?-1834)<sup>1</sup>**

*Based on an archive of letters written from and to Lisbon in the 1750s and 1760s by the owner of an import/export business in Lisbon, based on an inventory, travel notebooks and on other documents.*

*By Charles Sebag-Montefiore, FSA*

The dispersal of a collection can sometimes lead to the oblivion of the collector. Such has been the fate of Luke Foreman (1757-1814). He was a prosperous merchant who ran a general import/export business in Portugal started by his father, also named Luke Foreman. In 1795 he and his wife (née Mary Chandler) began to form a collection of paintings, drawings, furniture and works of art, with an unusual predilection for the Empire style.

The sale by Bonham's in June 2009 of the Foreman archive returned Luke Foreman to public notice. I succeeded in buying the lot. Subsequently, I met John Edmonds, CMG, CVO, the former owner of the archive, who very kindly gave me further manuscript books and letters, thus reuniting the archive as a single, complete entity.

The story begins in Lisbon in the 1750s, and encompasses three successive generations of the Foreman family, all called Luke. In about 1754, the second Luke founded the business in Portugal. The third Luke, born illegitimate in Lisbon in 1757, and the central character of this narrative, moved to England, married in 1788, and lived in some style in Harley Street. His wife, who outlived him by 20 years, subsequently bought and furnished Farnborough Hill in Hampshire. The Foremans had no children and, on her death in 1834, his wife left most of her property to her sister, Grace Greene, and her brother, George Chandler, the Dean of Chichester. That part of the collection in the Harley Street house was sold by Christie's in March 1835.

However the contents of Farnborough Hill followed a different path. In due course Dean Chandler sold the main house to Thomas Longman, the publisher. However, in 1819, Mary Foreman had persuaded her nephew Edward Greene to become her factotum. She built a separate house for him in the woods, known variously as the Pavilion, the Lodge, or the Cottage. The Pavilion was furnished from Farnborough Hill and it represented a microcosm of the entire collection: George Morant was responsible for the interior decoration. On her death, she bequeathed him the Pavilion with its contents: in turn Edward Greene bequeathed it to his nephew George Ewen, whose widow died in 1930.

George Ewen had five brothers and two sisters, of whom the older, Mary Isabel, known as 'Bella' (1830-1916), seems also to have inherited Foreman possessions. In 1857 she married the Rev. Henry Golding, later Golding Palmer, who unexpectedly inherited Holme Park,

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<sup>1</sup> This article has been extracted from the complete (illustrated) version, published in the Journal of the Furniture History Society, volume LII for the year 2016.

Sonning, Berkshire in 1880, but he died childless in 1896, leaving nearly £160,000. Holme Park itself passed to a Palmer cousin and his widow moved to 36 Queen's Gate, London, where she died in 1916. On 28 July 1916, Christie's sold 62 pictures and drawings, the property of the late Mrs Golding Palmer, including several pictures inherited from the Foremans.

The Pavilion at Farnborough was described by Ralph Edwards in *Country Life* in May 1930, before the sale of the house and the dispersal of its contents. However, a significant part of the collection from the Pavilion was bought by George Ewen's niece, Margaret Ewen, later Mrs Clement Williams (1878-1966), who lived in Sonning and worked diligently to record her Foreman inheritance. But who was Luke Foreman?

### **The Grandparents and the Fothergill connection**

In around 1714, Luke's grandfather Luke, the first of three successive generations to bear that name, married Mary Porter, younger daughter of George Porter of Long Sutton, Lincolnshire. Her older sister Jane Porter had a daughter also called Jane, who married John Fothergill (1730–1782), the partner of Matthew Boulton between 1762 and his death in 1782.

On 25 May 1768 Fothergill sent a letter to his first cousin Luke Foreman (Father), enquiring about the creditworthiness of an English merchant living in Lisbon. Its attractive letterhead depicts the Birmingham Manufactory. Fothergill wrote: "Being settled in this place and in partnership with Matthew Boulton Esq. and from some pretensions of relationship, I take the trouble of troubling you to request your best advice. George Thomas Bulkeley<sup>2</sup> of your place [is] having continual demands for the articles of our Manufactory & whom we must acknowledge has hitherto been very punctual in honouring our draughts after a term of six months credit, but as his concerns [...] have late considerably increased and having at present further large orders, ...., I ask your sincere opinion of the circumstances and character of George Thomas Bulkeley and if it is proper to trust a larger sum in his hands than £1,000, which is his current credit with us..."

It seems strange that Fothergill chose Bulkeley to distribute his products in Portugal, rather than his first cousin, whose views he apparently valued. The archive does not contain Foreman's reply, and it is not known whether or not he recommended raising Bulkeley's credit limit.

### **His Parents: Luke Foreman (1715-90) and his unmarried mother Mary Crawley**

The anonymous author of the '*Pedigree of Foreman*' (acquired with the archive) wrote that Luke Foreman (the Father) "appears to have gone to Lisbon in 1754 and established himself there as a General Merchant, and to have been an astute man of business, in the conduct of which he amassed a great fortune".

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<sup>2</sup> The Gentleman's Magazine records the death on 9 November 1824, aged 85, of George Thomas Bulkeley "of Upper Montagu Street and formerly of Lisbon".

The earliest document in the archive is a Bill of Lading, dated 10 November 1754, relating to the cargo of 903 bags of wheat sent from Dover to Luke Foreman in Lisbon aboard the *Prosperous*. In 1755 James Dee, wrote from Belem to Foreman (then in London), confirming the safe arrival of an unidentified consignment of goods and requesting the despatch of 9 yards of velvet “of the best, finest, softest and blackest Manchester velvet”.

Another letter of June 1755 from a supplier in Sheffield refers to cutlery, but it was on 1 November 1755 that Lisbon was almost completely destroyed by a devastating earthquake. Several letters in the archive, which refer to the event, were sent between December 1755 and January 1756 to Foreman by his business connections. Robert and James Rosseter, hatters of London, wrote on 16 December 1755 to congratulate him on his “miraculous escape from the late dreadful catastrophe (*sic*)”, adding that “we shall suffer some thousands of pounds by this calamity for our connections were almost wholly in the Portugal trade, but Blessed be God we have not lost our all! It was very unlucky and a little remiss in your friends that they did not despatch our hats sooner, because it was answering no sort of end letting them lay in the Custom House, when they might have been sold and converted into Money”. The Rossiters ended by asking Foreman to enquire “whether ye two Bales of Cloths were burnt in ye Custom House.” Whilst few traders were unaffected by the disaster, Foreman’s survival in Lisbon meant that he was able to continue to work with his suppliers, and by 24 December 1755, Jonathan Latham was able to send Foreman a copy of a Bill of Lading for a new cargo of wheat to be shipped to Lisbon, again on board the *Prosperous*. Business had to resume, and the disaster also provided some merchants with opportunities.

The archive contains four letters (from the late 1750s and the 1760s) sent to Luke Foreman by his brother Charles: these relate to green cloth and sugar to be shipped to Portugal, and also wine, port, oranges and lemons to be shipped to London. The letters refer to port and wine in huge quantities: “pipes of Lisbon” and “hogsheads of Carcavelos wine”. (A pipe was equivalent to 720 bottles and a hogshead was half a pipe). William Barnham of Norwich writes about the supply of worsted cloth, and Richard Boehm of London enquires about supplying Gulix Holland (linen made in Holland, suitable for shirts, sheets and aprons). These letters convey the range of goods in which Luke Foreman traded, and record the hazards of transport, communications and natural disasters, as well as the need for trustworthy counter-parties.

Professor Luís de Moura Sobral, Professor Emeritus, Art History, University of Montreal, has written a paper, as part of a collection of essays on *Collecting and Displaying in Portugal*, due to be published by the Ashgate Press. His paper describes the sale of the art collection of José de Mascarenhas, the last Duke of Aveiro (1708–1759). Aveiro was executed in Lisbon in 1759 as a consequence of the so-called Távora affair, the unsuccessful attempt to assassinate King José I. The pursuit and execution of the alleged conspirators made the reputation of Sebastião de Melo, better known after 1770 as the Marquis of Pombal, and it was he who forced the sale of all the possessions of the dead Duke.

Professor Sobral has kindly shared with me his discovery that Luke Foreman (Father) bought some 60 paintings at this sale. In view of the fact that the vendor of the paintings was disgraced, it is likely that patriotic Portuguese shunned the sale and that the prices were low.

Moreover, the standard of the paintings does not appear very high. Only four works have unqualified attributions: two each by Parmigianino and Salvator Rosa. Most are described as pictures “in the manner” of a particular artist or are by nameless Dutch or Flemish artists. However, Foreman did buy nine works by Pierre-Antoine Quillard (ca 1701-33), a decorative artist who worked in Portugal in the style of Watteau. Quillard was one of a large number of foreign artists, such as the better known Jean-Baptiste Pillement (1728-1808), who moved to Portugal in the eighteenth century to cater for the demand for painters of landscapes and frescoes.

No papers have come to light to indicate whether or not Foreman (Father) acquired any other pictures. Nor is it known how or when he disposed of this collection, but it is likely that he sold all, or most, of his possessions in Portugal before he returned to London in the early 1770s. Professor Sobral has successfully traced four of his paintings: these are the *Four Seasons* by Pierre-Antoine Quillard. By 1930 the set was in the possession of Baron Thyssen-Bornemisza. It has now passed by descent to Carmen Thyssen-Bornemisza, who has lent them to the Museo Thyssen-Bornemisza, Madrid.

Luke Foreman (Father) did not relish the society of his mother and sisters, who had settled at Woodcote Park, Epsom, in Surrey. His distaste for their company is shown by his letter of 11 December 1773, sent to his niece, Mary Elizabeth Foreman of Ecclesden Manor, Angmering, Sussex. He wrote: “You are not altogether unacquainted with my reasons for not going to Epsom more frequently: indeed I don’t find that it answers my end. I meet with nothing but sour forbidding formality or an illiberal reserve. I have seen no cordiality & I therefore have no satisfaction there.” He continued: “But as I am not fond of scribbling & much less of intruding myself into Company where I am not welcome, it will necessarily diminish the number of my visits and serve only to put another stumbling block in my way, which perhaps had enow [*sic – enough?*] in it before.”

The *Pedigree* provides the likely answer to this estrangement. Its author described Luke Foreman as “unmarried”, adding: “During his sojourn in Portugal or it may be prior to his leaving England, he formed an illicit acquaintance with one Mary Crawley of Bantry in Ireland, and by whom he had a son who was named after his father. This child was as soon as convenient placed, under a fictitious name, in the charge of certain persons in Ireland, who seem to have taken great care of him, being of course liberally paid for their trouble. His education must have been a very fair one, as on rejoining his Father on his return to England and settlement in London, he was not long in finding himself a suitable wife which was doubtless rendered all the more feasible as the acknowledged heir to his Father’s Fortune.”

It was no doubt Luke Foreman’s flouting of the conventions of the day by fathering and acknowledging an illegitimate son which explains the cold formality he received from his family in Epsom.

In the early 1770s, Luke Foreman (Father) moved from Portugal to England, and lived at No.8 John Street, Bedford Row, in the parish of Holborn, where he died in 1790. His estate was proved in the considerable sum of £71,000. In his will, Foreman left to his “reputed son Luke Foreman the Younger” the sum of two thousand pounds and the furniture, plate, linen,

china, books and every other thing in my house in John Street.” Mary Crawley received “an annuity of thirty pounds to be paid during the term of her natural life”. According to the ‘*Pedigree*’, Luke Foreman also left legacies of £5,000 to the Chandler family, £1,600 to the Greene family, £400 to his son’s wife Mary, and the residue to his brother Charles. This last legacy seems a little curious, given that his son was his acknowledged heir, and that his brother (who died in the following year - 1791) belonged to the same generation. But it may be significant that Luke Foreman, the subject of this article, did not obtain British nationality until he was naturalised by Act of Parliament in 1791, after the death of both his father and uncle.

### **His Uncle: Charles Foreman (1720-1791)**

As noted above, Charles Foreman was in business with his older brother Luke in the Anglo-Portuguese business. He is also described as a wine merchant at St Mary at Hill and Mincing Lane: another source referred to him as “the richest hop merchant in Europe”. On 15 May 1770, Charles Foreman “Citizen and Grocer”, was proposed as a Sheriff of the City of London during the Lord Mayoralty of William “Alderman” Beckford. In the event, and for reasons not now ascertainable, Charles Foreman declined the offer.

His London house was in St Mary at Hill in the City of London, but in the late 1770s, he bought Woodcote Park<sup>3</sup>, Epsom, Surrey, with 61 acres. He died unmarried on 2 January 1791. By his 21 page Will, proved 12 January 1791 (PROB 11/1200), he left his estate to his nephew Luke, who was then aged 33.

### **Luke Foreman (1757-1814) and his wife Mary Chandler (1764?-1834)**

Luke Foreman was born in Lisbon in May 1757, and brought up in Ireland. No document has survived to show whether or not he worked in the family business: it is possible that he worked in Lisbon in the late 1770s and 1780s, after his father’s return to England. On 17 July 1788 he married Mary, the second daughter of John Chandler of Witley, Surrey, but they had no children. It was in 1790 that his father died, followed by his uncle Charles in 1791, the year he was naturalized as a British subject. His inheritance enabled him to start to form a collection, which was housed at 47 Harley Street, London.

The manuscript inventory (a large oblong folio acquired with the archive) carries the title “*Pictures and Drawings bought at Sundry places by L.F. since the year 1795*”. It describes the purchases made between 1795 and 1820, giving a firm date for the start of the collection and providing evidence that Mrs Foreman continued to add to the collection after her husband died. It is highly likely that during her husband’s lifetime, the collection was made jointly.

The inventory starts with a burst of activity recorded at the sale held by Christie’s (Lugt 5316) on 16 May 1795 of 66 paintings, 7 drawings, and 34 prints belonging to the engravers and print publishers Valentine and Rupert Green. The Foremans bought no fewer than 13

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<sup>3</sup> Woodcote Park was formerly the home of the Calvert family, Barons Baltimore. In 1913 it was acquired by the Royal Automobile Club. Rebuilt after being gutted by fire in 1934, it continues as the country club of the RAC.

pictures, eight of which were painted by Adriaen van der Werff, a Dutch classicist painter much admired in the 18th century.

As the nineteenth century opened, the pace of acquisition increased. Auction sales in 1800 produced “*Views of Architectural Ruins in Egypt*” by Panini and “*Six Views of Sea Ports in China, painted by a Chinese*” as well as pictures by Heinrich Schweickhardt (1746-97), a contemporary artist living in The Hague by June 1774, who painted mainly landscapes with cattle and ice scenes, usually in imitation of Dutch 17th-century artists. On 27 March 1800, at the sale of “the Portuguese Ambassador”, they bought *A View of the Colosseum* and *A View of the Colosseum*, both by Abraham-Louis-Rodolphe Ducros (1748-1810), a Swiss artist much patronised by Sir Richard Colt Hoare and other British Grand Tourists.

One consequence of the French Revolution was the unparalleled opportunity given to British collectors to buy imported pictures and works of art. The most noteworthy collection to arrive in London for sale was that of Philippe Égalité, Duc d’Orléans, sold in London in 1798. The Foremans eschewed the works by Titian, Tintoretto, Raphael and the Carracci. Although the high cost of acquiring such pictures was doubtless the prime reason for avoiding them, a more appealing explanation is the matter of taste. The Foremans favoured the work of Dutch seventeenth century artists and eighteenth century view painters and did not seek expensive masterpieces.

Other notable pictures acquired by the Foremans included a *Portrait of the Greffier Fagel*, bought in 1805 as the work of Frans van Mieris. (The original portrait of Fagel by Mieris was recorded in 1842 by John Smith in his *Catalogue Raisonné*, Supplement, p. 48, no.45, as then in the collection of Charles Heusch, which was bought en bloc by Baron Lionel de Rothschild: the Heusch picture now belongs to the National Trust at Ascott House.) In the same year, they also bought views of Venice by Canaletto and Marieschi, and a *Flower Piece* by Jan van Huysum from the collection of Robert Heathcote, of Hill Street, Berkeley Square, sold on 5th-6th April 1805 (L.6926). But their finest purchase of 1805 was *Le Déjeuner*, a superb pastel by Jean-Étienne Liotard (1702–89), acquired in April from the 3rd Earl of Bessborough, whose father was a patron of the artist.

At the second auction, handled by Phillips, of the collection of Robert Heathcote in April 1807, the Foremans aspired higher in buying “*A Magdalen*” by Titian. Mrs Foreman added a note: “Sent from Rome by Sig. Fagan and valued at 300 gns. It sold first for £200, then to Heathcote for £300, then bt. by Mr. F.” In 1800 Foreman had bought reduced copies of seven cartoons by Goupy after Raphael’s tapestry designs, then at Hampton Court Palace. Mrs Foreman added details of their noble provenance: “Painted for Frederick P. of Wales to his order, sold in 1751 to the Duke of Chandos for £300, sold in 1798 to Dr Stevens, sold in 1800 to L.F. Handsomely framed anew, in 1820, by M.F”. The 1820 inventory records them hanging in the Drawing Room at Farnborough Hill, with an attributed value of £200. Her most valuable paintings were hung in the Dining Room of Farnborough Hill: these were Jan Steen’s *Interior of a Dutch House* (valued in 1820 at £500); *The Double Surprise* by “Schalken or Dou” (also £500); and Teniers’s *The Alchemist* (£350).

Luke Foreman kept a notebook of expenses while touring the Continent 1802-04, in which he recorded their many purchases of works of art, and the costs of travel and lodging. By 7 January 1803, they had reached Rome, where Foreman meticulously recorded in his notebook the admission fees paid to visit the Vatican, and the private collections displayed in the Aldobrandini, Borghese, Colonna, Farnese, Ludovisi and Spada and other palaces or villas. They visited Canova's studio twice. At the end of the month, they bought a collection of unidentified drawings from Vitali for 1,980 pauls. After visiting Naples, they returned to Rome in March: where, among other purchases, they spent 180 pauls on a "cameo necklace from Raffaele", 968 pauls with Pomardi on "2 drawings on Vellum & some on paper", and then paid a second visit to Vitali to buy more drawings to the value of 3,140 pauls.

The notebook records their progress to Venice (May), Munich (June), Vienna (July, where they made bought several clocks and necklaces), Prague (August), Dresden and Leipzig (September), Berlin (October, where they purchased painted glass vases), Hamburg (November 1803 until April 1804). Their most expensive purchase in Hamburg was described as "Candelabras, Winged figures", which cost 474 marks. In all the Foremans had been abroad for 20 months and their continual purchases were sent home to Harley Street.

Luke Foreman died in Paris on 24 September 1814, aged 57 "on his way to the south of France for the recovery of his health". His widow inherited her husband's estates and outlived him by 20 years. She erected a memorial tablet in All Saints Church, Witley, Surrey, the place where she was born, recording that he was buried in Père Lachaise Cemetery. She also placed a memorial to her husband in the church of St Martin of Tours, Epsom, which carries the words "Sacred to the Memory of LUKE FOREMAN Esqre. of London, the only son of MR. LUKE FOREMAN Esqre. above inscribed. Born at Lisbon May 1757. Died at Paris Sepr. 1814 Aged 57 Years".

It was in 1819 that Mrs Foreman bought Farnborough Hill in Hampshire, previously known as Windmill Hill, from James Ludovic Grant, which, at the time, consisted of about 150 acres. She continued to add to the collection, mostly in order to furnish her new house. The second part of the Inventory (pp.18-98) takes the form of a valuation, made in 1820, of the oil paintings, water-colours drawings, furniture, sculpture, clocks and works of art in the rooms of Harley Street and Farnborough Hill. The name of the valuer is not cited, and some of the information is anecdotal. But each room is described individually, giving us a clear understanding of the contents of each room. In the case of Farnborough Hill, the contents were acquired by the purposeful Mrs Foreman after the death of her husband.

The Inventory reveals the originality and breadth of Mrs Foreman's taste. The rooms in Farnborough Hill were idiosyncratically named and decorated with appropriate pictures, furniture and works of art. Perhaps nowhere else in England were so many decorative themes by differently styled rooms within the same house. As well as "the Vatican" or Morning Room, there was the German Room, the Swiss Room, the Grecian Room (also known as the Blue Chamber), the Plaid or Scotch Room, the Indian Room, and a room embellished with furniture in the Gothic style. A detailed invoice survives in the archive from George Morant and Sons

of no.88 New Bond Street: they were a leading firm of paper hangers, carvers, gilders and latterly interior decorators and upholsterers.

The 1820 valuation included the Harley Street House, many of the contents of which had been bought by Luke Foreman with his wife. The Back Drawing Room contained an “inlaid commode”, bought at a cost of 30 guineas at Lady Holderness’s sale (22 February to 1 March 1802, L.6363), a “beautiful clock called St Cecilia, bought in Paris, 1802” for £42, “two superb vases, enamelled in purple and gold, bought at Duchêne’s, Paris” for £30 and an “Alabaster Hebe (Canova’s) on a Malachite pedestal”, which cost £15. In the Library were “two antique Etruscan vases, once belonged to Sir Wm. Hamilton, bought at Mr Hope’s” for £33. 12s, which stood on a Library table, bought at Leipzig. The Parlour contained “two large Vienna porcelain vases, after the Etruscan”, which are described as having been bought for 30 guineas at the “sale of the Neapolitan Ambassador”, probably Sir William Hamilton. The house also contained a mahogany bookcase with gilt lion terminals, c.1810 and a “Black Cabinet, very antique, new done up by Morel<sup>4</sup>”.

In 1819 Mary Foreman persuaded her nephew Edward Greene (1795-1887) to become her factotum and manage her estates. He had served as Lieutenant in the Artillery at Waterloo, remaining in the army until 1819, when he acceded to his aunt’s request. She built him a separate house in the woods at Farnborough, known variously as the Pavilion, the Lodge and the Cottage, and furnished it in the same style as the main house.

### **Mary Foreman’s Will: inheritance by the Chandler and Greene families**

Mary Foreman died on 18 May 1834, aged 70, an event also recorded on her husband’s memorial in All Saints Church, Witley. A copy of the probate of the will of Mrs Mary Foreman of Upper Harley Street, “Widow of Luke Foreman and aunt of Mrs Grace Greene” is held in the Berkshire Record Office, D/EE/F82/2, 1834. The Record Office also holds the executorship accounts relating to the will of Mrs Mary Foreman, 1834-35 (D/EE/F 82/4). She died leaving a substantial estate. Her property consisted of 47 Upper Harley Street and 8 John Street in London, Farnborough Hill in Hampshire, Woodcote Park in Surrey, 100 acres at Long Sutton, Lincolnshire (which derived from Luke Foreman’s grandmother), together with cash and other funds of c. £43,600. The entire estate was valued at £76,872.

Having no children of her own, Mrs Mary Foreman left most of her estate to her sister and brother. Her sister Grace had married the Rev. Thomas Greene and was the mother of Edward Greene, her factotum, and in all the Greene family inherited property to the value of £42,959. To her brother Dr George Chandler (1779-1859), the Dean of Chichester, she left property worth £25,575, including the main house at Farnborough Hill. She left £8,338 to friends and servants.

Dean Chandler sold Farnborough Hill to Thomas Longman, the publisher. Mrs Foreman’s striking interiors were destroyed when he rebuilt the house in the 1860s. In 1881, it was bought by the Empress Eugenie (1826-1920), the widow of Napoleon III. After her death

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<sup>4</sup> Nicholas Morel was commissioned by George IV to refurbish Windsor Castle.

it became a Catholic school, which continues to exist. The contents of Farnborough Hill and other Foreman houses were dispersed among the Greene and Chandler families, but on 19 and 20 March 1835, Christie and Manson sold property removed from 47 Upper Harley Street. The title page proclaimed the sale as “A Catalogue of the Cabinet of Pictures, Collection of Marbles, Italian Bronzes, Oriental and other Porcelain, Service of Elegant Modern Plate, Jewels, the Property of Mrs. Foreman, deceased, and removed from her late residence, 47 Upper Harley Street<sup>5</sup>”.

The porcelain, plate and jewellery were sold on the first day and the bronzes, marbles, sculpture, Greek pottery and paintings were offered for sale on the second day. Only 36 paintings were offered for sale, but 21 failed to sell. The most startling and valuable failures were two pictures by Rachel Ruysch, bought in respectively for 130 and 175 guineas. As the entire sale comprised only 193 lots, with no furniture, it is likely that the bulk of Mrs Foreman’s collection was dispersed around the several members of the Greene and Chandler families. With the exception of Edward Greene’s portion, trace has become lost of these items.

### **Subsequent history of the Foreman Collection at the Pavilion**

Edward Greene (1795-1887) served at Waterloo, leaving the army in 1819 to act as his aunt’s factotum and agent. Following her death in 1834, he continued to live at the Pavilion. He died aged 91 on 9th May 1887: in his obituary, his untiring exertions for the cause of religion and education won particular praise.

His chosen heir was his nephew George William Ewen (1829-1902), the son of Thomas Ewen of Dedham, Essex and Mary Greene. In 1860 George Ewen married Edith Ellis (1839-1930), the daughter of the vicar of Langham. The fact that they died childless perhaps contributed to the survival intact of the Pavilion until the death of George Ewen’s widow in 1930. The purpose of the article by Ralph Edwards in *Country Life* in 1930 was to record The Pavilion and its contents shortly before the sale of the house and the dispersal of its contents.

However, some items from the Foreman collection had separately passed into the ownership of members of the Ewen family, possibly by legacy from the Greene or Chandler families. George Ewen, the chosen heir of the Pavilion, had five brothers (including Henry L’Estrange Ewen, the father of Mrs Margaret Williams) and two sisters. George Ewen’s older sister Mary Isabel, known as ‘Bella’ (1830-1916), seems also to have inherited items from the Foreman collection. In 1857 she married the Rev. Henry Golding, later Golding-Palmer. In 1880 he unexpectedly inherited Holme Park, Sonning, Berkshire. He died childless in 1896, and left nearly £160,000. Holme Park itself passed to a cousin but Mrs Golding Palmer moved with the contents to 36 Queen’s Gate, London, where she died in 1916.

Following her death, the contents of that house were sold. The furniture and works of art were offered for sale by Barber in a large sale of 1,690 lots on 24th-27th July 1916 (L.75953, only recorded copy with Colnaghi). The pictures followed on 28th July 1916, auctioned by

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<sup>5</sup> Lugt (13912) records only two surviving copies of the sale, respectively in the libraries of Christie’s and RKDH (Netherlands Institute for Art History) in The Hague.

Christie's in a sale of 56 paintings and 6 drawings (L.75961, records copies at NGL & V&A; a third belongs to the author). Her sale included pictures with a Foreman provenance as well those inherited from the Palmers.

The sale catalogue provides no information about provenance, so it is not easy to identify the pictures in the 1916 sale catalogue which descended from the Foremans. But it is possible that Canaletto's *View of a Town near Venice* (400 guineas to Agnew) and Guardi's *Church of Santa Maria della Salute and the Dogana, Venice* (650 guineas, also to Agnew) derived from the Farnborough Hill collection. Liotard's *Le Déjeuner*, acquired by the Foremans in 1805, fetched 1,200 guineas at the sale and is today in a private European collection.

Mrs Margaret Williams (1878-1966) of Shelvingstone, Sonning, Berkshire acquired some interesting items from the Foreman collection. She was the daughter of Henry l'Estrange Ewen and therefore the niece of George Ewen of the Pavilion. It was due to her encouragement that Ralph Edwards wrote the article about Luke Foreman and the Empire Style, published on 10th May 1930 by Country Life.

In 1903 Margaret Ewen married Lt-Col Frederick Arthur Deare (died in 1915 of influenza), by whom she had a daughter Barbara (b. 1906, m. John Day) and a son Thomas Deare (b.1909, m. Josephine Kestal). In 1921, six years after the death of her first husband, she married Clement Williams, managing director of Huntley & Palmer and had a daughter second Armine (1922-2005), who married John Edmonds (1921-2015). It is thanks to him that the Foreman archive has survived to the present day. In due course it will pass to the National Gallery, London, together with the author's entire library.

## **Dedication and Acknowledgements**

This article is dedicated to John Edmonds, CMG, CVO, who died in August 2015, but retained an undiminished intellect until his death and took a keen interest in this article.

I thank Professor Luis de Moura Sobral for generously sharing his knowledge of Luke Foreman's father and for permitting me to draw on his unpublished research. I also thank Simon Swynfen Jervis, Tim Knox and Sir Hugh Roberts for valuable comments on the full article when in draft.

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