

Humphry Repton Collection

A collection of four of Repton's most important works on landscape gardening and architectural design. The four volumes provide an overview of Repton's entire career from his early flourishes of success, to his most important commissions and into his declining years as he fought against changing fashions and the shadow of the Napoleonic Wars.

Included in the collection is Repton's first treatise, *Sketches and Hints on Landscape Gardening* (1794), which sparked the notorious public controversy between Repton and the radical Whigs, Richard Payne Knight and Uvedale Price. *Sketches* features a number of Repton's proposed designs for Welbeck Abbey the home of the Duke of Portland and one of Repton's most important patrons.

Observations on the Theory and Practice of Landscape Gardening (1803) proved so commercially popular that it was re-printed two years later with the original being "so scarce it was fetching four times its original price" (ODNB). This publication marked the defining years of Repton's career as he worked on numerous notable projects for the Duke of Bedford.

Fragments on the Theory and Practice of Landscape Gardening (1816) has been seen as a "valedictory work, charting the break-up of landscape gardening and the society which sustained it" (ODNB), Repton's health had by this time begun to suffer and he faced criticism of his work from a number of different parties. The Napoleonic wars had also curtailed the finances of those who had previously provided him with commissions. Repton died two years later and the final poignant illustration in *Fragments* shows "my own cottage, in Essex" [see illustration].





Added to these three works is the large folio of *Designs for the Pavilion at Brighton* (1808). Repton had long sought Royal patronage and so saw the commission by the Prince of Wales to propose designs for the re-fashioning of the Royal Pavilion as one of the greatest honours of his career. Although he enlisted the help of all three of his sons his designs were not implemented and he received no money for the work; though the designs by John Nash which were eventually built were partly based on Repton's, and the book remains as a tribute to his vision.

The collection was accumulated by Mary Anna Marten (nee Sturt) of Crichel House, Dorset (1929-2010). Her bookplate is in all the volumes and her gilt monogram has been stamped on the covers of two of the volumes.

£36,000



For further details please contact Chris Stork.

www.maggs.com

chris@maggs.com

0044 (0)20 7493 7160