

£2.50

The East Midlands Paintings of John Louis Petit

Rutland County Museum, Oakham

August 23rd to October 4th 2025

***“The greatest discovery in British art for a
generation” Andrew Graham-Dixon (2022)***

The Catalogue

This catalogue gives brief details of the paintings displayed at the exhibition “The East Midlands paintings of John Louis Petit”, at Rutland County Museum in Oakham between August and October 2025, mainly drawing from material used in the poster boards and picture captions. The paintings are described under four headings – Leicestershire and Rutland, Peterborough and Northamptonshire, Lincolnshire and Cambridgeshire and Further Afield. They are either identified by a number or by a letter – the latter referring to items located in display cases. In addition, some paintings were shown on the screen at the Exhibition – these are simply listed at the end of the catalogue.



John Louis Petit

John Louis Petit (1801-68) was a remarkably talented figure of the Victorian era. As an outstanding artist, a key voice in architecture, and a thoughtful poet and theologian, Petit played a pivotal role in his time. His work reached all corners of Britain, as this exhibition reveals.

Few historical artists are from the East Midlands, or used its landscapes and buildings in their art. Petit visited these parts frequently from early in his career until the last years of his life. Laying claim to be one of the great artists of the century, Petit should be celebrated in the East Midlands as much as anywhere.

Often his art was simply another medium for his trenchant opposition to the reintroduction of 14th Century Gothic as a national architectural style. Petit loved the genuine Gothic and painted it incessantly, all over Europe. He despised fakery in all its forms. Fundamentally, Petit was a progressive, while still



loving the traditional. That set him apart from his peers in art (the Pre-Raphaelite Brotherhood, for example), in architecture (the Gothic Revival), and indeed in spiritual matters too.

Leicestershire and Rutland

The first two pictures are believed to date from very early in Petit's career, prior to his move out of parish ministry in 1834. They are the closest Petit came to a 'standard' watercolour style, with a more typical range of colour and detail across the whole picture. However, even in these, one sees his tendency towards a quick, rough approach. The locations of the pictures shown are close geographically. They were probably done during visits to Beaumanor Hall, with whose owners the artist was acquainted. Later in life Petit would rarely paint a country house, and never a folly because of its inauthenticity.

1. Old John Tower, Bradgate Park, 15.5 x 24 cm, c. 1825-30.

Old John Tower, Bradgate Park was built in 1784 as a folly, but served as a racecourse observation tower.



2. *Beaumanor Hall*, 10.5 x 17.5 cm c. 1825-30.

The current Beaumanor was built between 1842 and 1854 in Jacobean style, replacing an 18th century house, which had itself replaced the original Beau Manor from 1330.



3. Ulverscroft Abbey, 24 x 29 cm, c. 1830.

An Augustinian Priory founded in 1134, it was dissolved in 1539. All over the country monastery buildings were partly plundered for materials and partly left to fall into ruin. This is now on private land and still looks similar. The picture is a rare, full-size example of Petit's style in the early to mid-1830s. The composition of ancillary buildings to each side of the tower is perfectly balanced but not symmetrical. What looks at first sight to be monochrome contains many shades of the overall colour theme.



A to C. Remnant of Album. Probably completed 1830-34

Petit's art prior to 1846 was pasted into albums, pictures from one of which are included in the exhibition. Because the pictures more closely resemble conventional watercolours, these albums were the first to be sold when Petit's art was auctioned off in the 1990s. The entire hoard - originally 15,000 pictures, of which less than half survived - had been discovered abandoned in an outhouse on a large estate in Surrey once belonging to his great niece. The Petit Society was able to acquire the remnant of the album with 34 remaining pictures (the least commercial) before it could be entirely dispersed. Pictures B and C were bought from the same dealer and had probably originated from the same album. A selection of other pictures from the Album will be shown on the screen above the display cabinet.

In around 1830, Petit develops the first of his uniquely characteristic approaches - the dark brooding style that would dominate his art for a while that can be seen in the album and the other pictures from this period. Of particular note is the picture of Swithland Slate Pits (A) which were worked from the Middle Ages until the late 19th century. The Great

Pit, excavated to over 50m, was a key source of building material. Despite being just a small sketch, this is the first of an important group of industrial pictures by Petit of subjects almost entirely shunned by other artists. Whether he did them out of curiosity or because of their architectural features, these pictures are exceptional records. This is the only known picture of the Great Pit from this or any period of its operation.



A. *Swithland Slatepits*, 12.5 x 14 cm, c. 1830. Sponsored by Beryl Kirtland



B. *Appleby, Leicestershire* [Appleby Magna], 12.5 x 14 cm, c. 1830.



C. *St Martin's, Leicester* [Leicester Cathedral], 20 x 14 cm, c. 1830.

Pictures 4 to 8

Petit visited the region and painted churches extensively here on at least two occasions: 1845 (pictures 4, 5 and 6) and c. 1850 (pictures 7 and 8). There are differences in style between the first and second groups, but slight. By 1845 Petit had, more or less, settled on the style he would use for painting churches all over Europe during his travels of the 1850s.

Occasionally in his writings on architecture he explained what he was aiming at. The most important idea was to capture the 'character' of the building and its 'effect' on the viewer. In the short book *Remarks on Architectural Character* (1845), he describes character as the feeling that the building gives, engendered by its principal architectural features within the context of its setting. Petit would carefully choose the angle and composition to capture this. 'Effect' was a common word very much like 'impression'. Showing the building in its setting, and the impression or impact that it made on the viewer, was the point. 'Plans and drawings,' Petit wrote, can 'show the means [whereby an effect was created], but only a sketch could show the result'.

This ambition was uncommon, with other artists aiming to create an attractive picture as an end in itself, usually to be sold. They would feel free to take artistic licence to make it more picturesque. Petit, however, needed an authentic and accurate impression to demonstrate the beauty of different architecture, and to remind himself of a particular church. Some of his works capture character and effect in beautiful works of art because his composition and technique, and the natural characteristics of the scene, all combine perfectly.

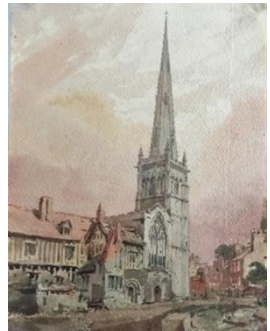
4. *St Martin's, Leicester* [Leicester Cathedral], 34 x 25 cm, 1845.

St. Martin's became Leicester Cathedral in 1927. Petit captures how the church, shown before 19th century restorations, seems to be fitted into the row of buildings along the road. An earlier version is in the display case.



5. *St Mary's, Leicester* [St Mary de Castro], 34 x 26 cm, 1845.

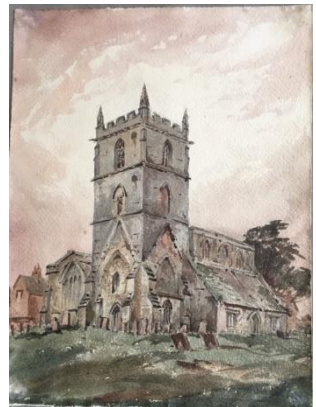
The church is situated close to St Martin's, and has an equally illustrious history. The spire had to be taken down in 2013.



6. *Thurnby* [St Luke's], 33 x 27 cm, 1845.

Anonymous sponsor.

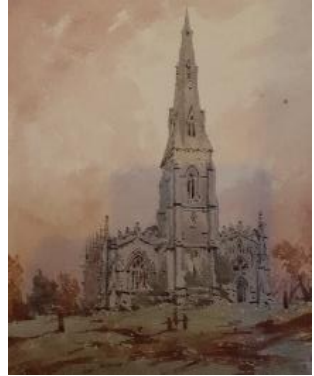
The church was almost entirely rebuilt in the 1870s, transforming the tower into a central feature as it once had been. This captures the period when it was without its nave and south transept.



7. *Gaddesby* [St Luke's], 34 x 25 cm, c. 1850.

Painting loaned courtesy Dr Malcolm Dick OBE.

One of few churches where the architecture and setting were not radically altered during 19th Century restorations. Noted for the highly decorated west end of its south aisle.



8. *Melton Mowbray* [St. Mary's], 34 x 25.5 cm, c. 1850.

Anonymous sponsor

Its grandeur as the largest and stateliest parish church in Leicestershire is evidenced by Petit's picture, done just prior to restoration by Scott.



Pictures 9 to 11

Only three pictures painted in Rutland are known so far (9 to 11). It is quite likely that more were done but are lost. The two of Oakham locations are both examples of how a beautiful composition can be found from the actual scene without taking licence. In each, the challenge was to find the right point at which the mass of the buildings was balanced. In both cases, an angle is chosen whereby the church spire behind supports the main focus, at the most harmonious distance in the picture. Today it is still possible to locate the exact spots chosen by the artist. This third Rutland picture is notable for its small dimensions despite being of a similar composition to pictures such as Keystone (picture 26). Sometimes Petit chose a smaller size if he was in

a hurry or if a particular building was of lesser interest but still worth capturing, or perhaps because it was damaged at the time.

9. *Oakham* [Oakham Castle and All Saints Church], 17 x 24.5 cm, c. 1850.

Anonymous sponsor.

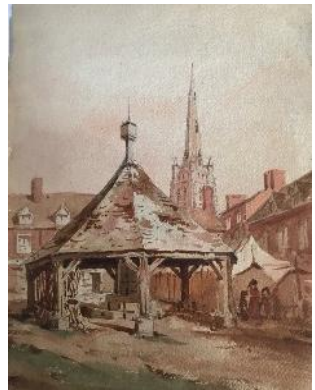
Oakham Castle is the 12th century Great Hall of a fortified Manor House in a large enclosure.



10. *Oakham* [The Buttercross], 33.5 x 27 cm, 1850.

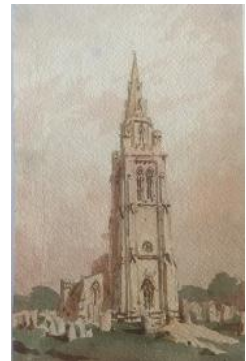
Anonymous sponsor

A 17th century Market Cross, with stocks.



11. *Exton* [St Peter and St Paul], 20 x 25 cm, 1845.

14th century parish church set in the Earl of Gainsborough's estate. Damaged by lightning in 1843, this shows it prior to restoration between 1851 and 1853. It contains a remarkable set of family funerary monuments from the 14th to 18th centuries.



Peterborough and Northamptonshire

12. *Castor* [St Kynerburghia, Northamptonshire], 34 x 26 cm, 1845.

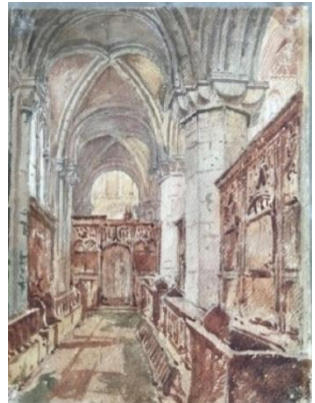
Castor was in Northamptonshire until 1888; and Cambridgeshire from 1974. The church is dedicated to the daughter of Penda of Mercia, who founded a convent here. Petit almost certainly painted the exterior also, but that picture's whereabouts is not known.



13. *Peterborough* [Cathedral], 34 x 25.5 cm, 1845.

Anonymous sponsor

A view of the north choir aisle. Catherine of Aragon's tomb is located behind the screen.



14. *Peterborough [Cathedral]*, 34.5 x 25 cm, 1845.

Sponsored by Jere Dutt.

View of the northeast pinnacle on the west end tower looking east, painted from near the northwest pinnacle on the tower roof. This picture captures the architectural detail and at the same time does far more than that - creating an unusual, dramatic and interesting picture. Petit could have drawn the detail from the ground with the latest binoculars. Instead he takes sketching equipment and stool up the narrow stairs, and paints a composition including the central Cathedral tower and the countryside beyond - producing a beautiful work of art from the ancient elements that he wished to honour. Typically, Petit makes no attempt to spare the viewer a glimpse of the building's utilitarian lead roofing in the foreground of the composition.



15. *Peterborough [Cathedral]*, 27.5 x 38 cm, 1861.

A view from the south-west. Petit painted every Cathedral in Britain several times over and in the case of Lichfield, his home town, well over 100 times. The broad Cathedral views were some of his most popular pictures because of the well known locations.



On his death he bequeathed a thousand pictures to family and friends, often to be chosen by them, and they went for these or famous locations abroad. This picture was chosen by one of Petit's sister's and so escaped storage with the bulk of Petit's paintings. Reflecting their preferences, these are usually not the most adventurous artistically, with this

example veering towards a classic landscape composition amply adorned by shrubbery, thus distancing the viewer from the main subject.

16. *Peterborough [Cathedral]*, 21 x 23 cm, 1843.

Although its small size makes it less attractive to exhibit, this sketch of the Peterborough skyline from the West, from 18 years earlier than picture 15 is in many ways a more harmonious and immediate picture with the open foreground.



17. *Strixton, Northamptonshire [St Romwald]*, 34 x 25 cm, 1845.

The church has a 13th century west end, with the rest rebuilt in 1873. The unusual dedication is to the early Anglo-Saxon infant saint Romwald of Buckingham, allegedly the grandson of Penda of Mercia.



18. *Near Harlestone*, 25.5 x 34 cm, 1848

Sponsored by Jere Dutt

A landscape with either village fish pond or mill pond in the foreground. Everyday snow scenes are very rare in British landscapes. Artists would paint snow mainly in the alps. The Impressionists are known for starting to paint run-of-the-mill snow in villages and towns. In the 1850s, Britain experienced a mini ice-age with snow on the ground for days or weeks most years - a nuisance, not deemed picturesque without mountains.



19. *Near Northampton*, 26 x 34 cm, 1852.

This shows the bridge on Grand Union Canal, Northampton Arm, at Briar Hill, with possibly barges to the left. The fringes of large towns were messy, muddy regions, very rarely captured. Here it is fully one third of the picture. The barges and other details are indistinct, the picture shows the green landscape squeezed into a narrow belt.



20. Chelveston [St John the Baptist], 25.5 x 33.5 cm, 1845.

A 13th century parish church with tower added in the 15th. It was significantly restored in 1849.



D, E and F. Remarks on Church Architecture

Remarks on Church Architecture (E) came out in 1841. Some respected commentators called it the best book on architecture by a living author. Even though the title sounds restrictive, Petit summarised the main points of all historical styles to date, arguing that they each had their merits. Backed by nearly 300 illustrations it was empirical. Yet it was anathema to the emerging Gothic movement, led by a Cambridge group called the Ecclesiologists. They favoured one correct style which they would decree. At one point, in 1845, John Mason Neale, their leader, argued that he would pull down Peterborough Cathedral if it could be remade in the 'correct' English Gothic.

Every illustration in the book (with two exceptions) was drawn in pen and ink by Petit, from his own watercolours painted on the spot. Here you see two watercolours matching two illustrations – Irthlingborough (D) and Holy Sepulchre, Northampton (F). This sketch of the Church of the Holy Sepulchre in Northampton is from a different angle from that which made it into *Remarks on Church Architecture*, where Petit wanted to show its 'deep diagonal buttress'.



D. Irthlingborough [St Peter's Northamptonshire], 20 x 14 cm, c. 1830.



E. Rev. J.L. Petit, *Remarks on Church Architecture*, in two volumes. Published in London by James Burns, 1841.(St. Peter's Irthlingborough (18 x 10 cm, Vol 2. P73)).



F. Round Church, Northampton [Holy Sepulchre], 20 x 14 cm, 1830.



G. Higham Ferrers, Northamptonshire [St. Mary's], 20 x 14 cm, c. 1830.



H. Round Church, Cambridge, 20 x 14 cm, c. 1830.

G. Higham Ferrers, Northamptonshire [St. Mary's], 20 x 14 cm, c. 1830.

Thirteenth century church with 14th and 15th century additions. Its tower was rebuilt after a collapse in 1631.

H. Round Church, Cambridge, 20 x 14 cm, c. 1830.

The Round Church Cambridge became very important in the 1840s when it became the testing ground for the Ecclesiologists' plans. This modest watercolour of the church (I) is one of very few pictures of how it was before a roof collapse in 1840. It was rebuilt with a pitched roof circular bell tower. Perhaps more significantly a stone altar table was installed, which resulted in proceedings in the ecclesiastical courts, the demise of the Cambridge Camden Society and its rebirth as the Ecclesiological Society.



At an 1852 lecture in Northampton on Architectural Principles and Prejudices Petit took aim at the Ecclesiologists:

You may know a principle by your difficulty in expressing it, by your difficulty in giving a reason for it, and by your difficulty in working up to it. And you may know a prejudice, by your readiness to give it a good name, by the amount of thought that it saves you, and by the ease and satisfaction with which you carry it out.

In *Remarks on Church Architecture*, Petit writes a chapter against dogma-based restoration. Before John Ruskin or William Morris weighed into the debate 25 years later, Petit set out principles of conservation very like those that we have today, although he did not live to see them enacted.

Lincolnshire and Cambridgeshire

21. *Crowland Abbey*, 34.5 x 25.5 cm, 1845

Sponsored by Dr Robin Simon, editor of the British Art Journal, who has been quoted as calling this *'as good a picture of a building as you are likely ever to find'*.

Founded as a monastery in the early 8th century, Crowland became a Benedictine abbey in the mid-10th. By Petit's time only the north aisle of the abbey church remained in use, the main monastic buildings having been demolished under Henry VIII. The Civil War and ravages of time had done the rest.



In this view from the southwest, the vantage point is low, emphasising the towering grandeur of the west front of the former nave, its soaring masonry dramatically dwarfing the three human figures.

With a skilful mastery of perspective, Petit deploys strongly contrasting effects of light and shade. This *chiaroscuro* technique is used to convey three dimensional depth, to highlight the structure of the Gothic building with its numerous arches and niches, and to capture the ghostly character of the building. In the darkened west facade two brightly-illuminated arches can be glimpsed through the gaping opening of the great window, while the gleaming buttress which acts as the vertical "spine" of the composition contrasts with the shadowed arcading of the adjoining facade of the south aisle.

The artist's "rough" brush marks (Petit's own characterisation) and coarse-surfaced paper do more than prioritise texture over literal facts - they enhance the antiquarian, historically-distant character of the Gothic ruins. In the context of Petit's disagreements with the Gothic

Revivalists, the drawing seems to suggest that the ages of faith and savagery that created and destroyed Crowland Abbey belong in the past and contemporary architects should look beyond the anachronistic imitation of a quintessentially medieval style.

22. Crowland [Trinity Bridge], 28 x 38 cm, 1861.

Dating from the 14th century, the unusual Trinity bridge in the centre of Crowland once provided a three-way crossing over the River Welland at the point where it split into two channels. In the early 17th century the river was diverted, leaving the bridge high and dry.

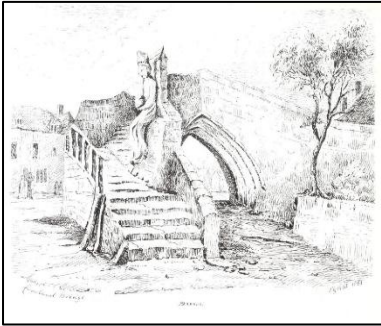


Petit referred to the structure as an "architectural freak". The ragged and untidy brush marks may be intended to convey the bizarreness and dilapidation of the structure - an eccentrically-designed bridge to nowhere, spanning nothing.

The barely-defined phantom-like crowd in the background is a characteristic example of the way Petit left human figures deliberately insubstantial so they did not compete for attention with the architecture.

A cartoon of what appears to be a riotous pub lunch on the verso of Petit's watercolour suggests that his visit to Crowland with his sister Emma in July 1861 may have been a jolly and bibulous affair - perhaps throwing further light on the disorderly brushwork.





Emma's own drawing of the same subject from a near-identical viewpoint presents a much more sober account of the bridge. Published subsequently in the Anastatic Drawing Society's 1861 annual, it gives prominence to the stone statue that adorns one of the stone parapets, which in Petit's watercolour barely emerges from the busy brush marks.

Pictures 23 and 24



**23. Tattershall Castle, Lincolnshire,
34 x 25 cm, 1845**



**24. South Kyme, Lincolnshire, 34 x
25 cm, 1845.**

These two Lincolnshire castle towers, from the same album, so presumably painted within days of each other, present an immediate contrast in how artistic approach conveys different emotion and character. The additional proximity to the 15th Century Tattershall, gives it a greater sense of power, and appearance of modernity as well as allowing some of its more intricate detail to show. The 14th Century South Kyme tower is more diminished and isolated.

25. *Ely Cathedral*, 29 x 39 cm, 1868

A view from the southeast painted in the last year of Petit's life. A far more 'Petit-like' picture than the painting of Peterborough in its landscape setting (15) or Emma Petit's of Lincoln (27), with little deference to artistic convention.

The foreground gives an impression of muddy rusticity, probably realistically, yet this only enhances the grandeur of the building shown in its true setting. The large hayrick (?) parallel to the cathedral anchors the whole picture.



26. *Keystone* [St John the Baptist, Keyston, Huntingdonshire], 34.5 x 25 cm, c. 1845.

This church still retains many of its 13th and 14th century features, and which inspired Petit to make a full-size impactful picture.



27. Emma Gentile Petit, *Lincoln Cathedral*, 29 x 38 cm, c. 1850s.

Sponsored by David Tate.

A view from the southeast, by Emma Gentile Petit (1808-1893), sister of John Louis Petit. A younger sister of J.L. Petit, Emma accompanied him on many of his travels, catalogued and organised his work and often painted alongside him, as did another sister, Elizabeth. Their pictures have some similarities to Petit's



(Emma acknowledged herself as a 'follower' of her brother) and dealers sold their work as his. In some cases he would rely on the sisters to record additional views of specific locations. This is one of Emma's finest pictures currently known, for overall composition and believability. It shows her more classical artistic approach, richer colour and greater emphasis on vegetation. She has captured the moment the sun emerges to fall on the Cathedral, while the cattle in the middle distance add the conventional pastoral feel.

28. *Lincoln [Cathedral]*, 33 x 25 cm, c. 1845

This interior of the Cathedral is altogether gentler and simpler than the more dramatic and impressionistic pictures given in the Northamptonshire section (pictures 12 and 13).



29. *Wisbech* [St Peter and St Paul; Cambridgeshire], 27.5 x 37 cm, c. 1845.

A 12th century church, but substantially rebuilt in the 14th century, and again in the 16th century after the fall of the tower.



30. *Foulmere* [St. Mary's, Fowlmere], 28 x 39 cm, 1868

Taken on the same trip as picture 25 above. A simpler foreground in the same style with the church tower between trees, and the large meadow emphasizing its rural aspect.



Further Afield

31. *Chateau Gaillard* [Normandy, France], 28 x 39 cm, 1863.

In Petit's version of this picturesque location on the banks of the Seine, in place of neatly defined features and the bright sunshine of a classical picture, he provides immediacy and realism. His sister sitting on the bank, the bridge pillars and the central part of the castle ruin catch the eye, everything else is deliberately vague.



Pictures 32 to 34

One of Petit's important 'modern' attributes was painting the reality of mid 19th Century life. The sketch of the Swithland Great Pit (Picture A) was the first of these, and here there are three more. Each is a very rare picture of their subject matter. The Great Orme mine, or the Lead Smelter at Stoney Middleton in the Peak District, were not considered picturesque and were not in demand. This was not the case with the Crystal Palace: the iconic cast iron and plate glass exhibition hall was a not infrequent subject for artists, but was invariably depicted from a distance. Painting the inside presented a huge technical challenge for the watercolourist. This picture as much as any demonstrates Petit's skill.

In all three examples Petit creates attractive works of art from the subject matter which both tell the stories off the building and are pleasing to the eye, as a result of the harmony of mass and colour.

Together with the Swithland sketch [Picture A], the three are part of a J.L. Petit card booklet, *Impressions of Industry*.



32. *Stoney Middleton* [Lord's Cupola, Nr Buxton, Derbyshire], 25 x 34 cm, c. 1835.



33. *Sydenham* [The Crystal Palace], 38 x 27.5 cm, 1867.



34. *Great Orme, Llandudno*, 28 x 38 cm, c. 1853. Anonymous sponsor

Pictures 35 to 39

Petit was an innovator not just in subject matter but also in technique. Pictures 35 to 39 capture, to some extent, the direction of modern art for the following fifty years. All demonstrate the impressionistic style which he created for himself: rough, visible brushstrokes which at a distance allow the mind to fill in missing detail and be drawn to the point of focus in the picture.



**35. *Nr Torquay* ['London Bridge'],
34 x 25 cm, 1848.**



36. *Nr Torquay*, 25 x 34 cm, 1848.



**37. *Near Pau* [Pyrénées-Atlantiques, France], 27.5 x 39 cm,
1859.**



**38. *Nr Maronite Convent*
[Syria/Lebanon], 27.5 x 39 cm,
1865.**



39. *Locmariaker* [Locmariaquer, Brittany], 27.5 x 39 cm, 1851.

Petit's fishing boats Nr Torquay (Picture 36), is a theme and composition repeated almost exactly by Monet 20 years later, moving away from the more romantic, refined marine works customary until that point. On the same trip Petit made many rock studies in the Torquay area (Picture 35); the trick being to capture the mass and density of the natural stone in comparison with man-made structures. This theme is extended with the study of a megalith in Brittany (Picture 39), anticipating the rock studies of the Post-Impressionists, although the latter would not contrast rock formations with a distant church as Petit has done here. The red French landscape (Picture 37) starts to play with colour, while the Middle East landscape (Picture 38) - possibly Our Lady of Saidnaya Monastery - continues and extends these themes towards abstraction of shapes.

Near Pau (37) is one of Petit's most unusual works. There are about 15 such pure landscapes known so far in a stark red palette. The careful shading, and freshness, ensures that these are no accidents or result of colour loss. It is believed that at the same time he was starting to work on his long poem, The Lesser and The Greater Light reconciling the advances of science with God's underlying presence. The beauty of the world was surely evidence of God's creation just as much as the written word. Not the pretty-pretty beauty of traditional landscapes with their perfect greens and blue skies, but something that encompassed the harshness and violence of nature too.

*What ! Shall we own the written witness true
And not the record of creation too ?
Are they but freaks of chance or toys designed
To cheat and dazzle some enquiring mind ?*

We think Petit faced the challenge of communicating this, taking his art beyond that of his contemporaries and into the 20th Century, when colour was routinely varied. However the purpose here is spiritual unlike the moderns who might play with colour for effect.

40. *Paris* [Notre-Dame Cathédral], 28 x 39 cm, 1861.

Petit's view of Notre Dame Cathedral combines several aspects of his art that we have seen above. The modern realistic town view painted without precision; the contrast of the Cathedral with the rough rubble-strewn banks of the Seine and the limited colour palette, albeit with numerous variations of tone.



41. *Caerdeon* [Nr Barmouth], 27 x 37 cm, 1862.

Anonymous sponsor

Petit designed and supervised buildings rarely. The two best documented are the church shown here, here, and his Summerhouse near Lichfield (Picture 42). The church at Caerdeon was upgraded to Grade 1 listing a few years ago because of its unique design for the period and the way it harmonises with its environment. Predictably castigated at the time by the Ecclesiologists, it is in fact remarkably innovative while building on traditional styles – exactly as Petit recommended.



42. *Bumblekyte* [Upper Longdon, Nr Lichfield], 25.5 x 33.5 cm, 1855.

Designed and built by Petit, this Summerhouse is remarkable for its unusual Byzantine features, yet retaining a traditional feel. It was destroyed in the 1920s to make room for an estate.



43. Corfu [SS Iason and Sossipatro, Old Town, Corfu], 27 x 36 cm, 1857.

The Corfu church shown is the oldest Byzantine church on the island and still looks exactly as in the painting. It served as the model for Petit's suggestions to his contemporaries to draw ideas from Byzantine.



Items shown on screen at the Exhibition

Pages from the 1830 Album

1. Charnwood rocks / Swithland slate pit / Ulverscroft Abbey
2. Groby Hall, Leicestershire
3. Three-master at Portsmouth
4. St Alban's Abbey
5. On the Thames

Paintings in catalogue but not hung due to space constraints

Other East Midlands paintings

1. Bradgate Park, Leicestershire
2. St Nicholas, Leicester / St Peter's, Lowick, Northants
3. Kirby Muxloe Castle, Leicestershire
4. St Giles, Northampton
5. St Mary's, Woodford, Northants
6. Broughton, Northants (location uncertain)
7. Lincoln Cathedral Chapter House / St Mary's, Whittlesea
8. Bridge at St Neots, Huntingdonshire

All pictures are by JL Petit, except No 27, and are in watercolour and pencil, on paper, except those shown at 'E'. Italicised titles are those written by JL Petit on original mounts or on backs of the pictures.

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