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Burlington Fine Arts Club.

EXHIBITION

OF

DRAWINGS IN WATER COLOUR

AND IN BLACK AND WHITE

BY

JOHN SELL COTMAN



LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1888.

From the Library of
Frank Simpson

Burlington Fine Arts Club.

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Metchim & Son, 20, Parliament Street, S.W., and 32, Clement's Lane, E.C.

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COTMAN.

THE Norwich Art Circle—rightly interested in the achievements of the most poetic of the Norwich Artists—held last summer an exhibition of many of Cotman's drawings; and, through the kindness of the chief contributors, hardly one important piece which was then seen has been withheld from the present show. Our Club must also deem itself fortunate in having been able to add to the best of the Norwich drawings some others which worthily bear them company.

Cotman's work was accomplished within the first forty years—or thereabouts—of the present century; for he died in 1842, and was a youth when the century began, having been born in 1782—upon the 16th of May. His father was a silk mercer and haberdasher, in Cockey Lane: a man who, no doubt, must have been fairly prosperous, for he retired in old age to a villa at Thorpe—"Thorpe, next Norwich"—a peaceful place and not inelegant: with gardens sloping down to the river.

Had Cotman followed the parental wishes, he, too, in all probability, would have been a Norwich tradesman; but, in the whole of his character, he was irretrievably artistic—he required to be a painter, and he was bound to have his way. At 16 years old—furnished already with a tolerable education, and having, we may suppose, that personal charm which it is evident he exercised in after-time on pupil and friend—Cotman came up

to London, and soon had the advantage of getting into contact with such rising artists as Turner, Girtin and John Varley. At 18 years old he had drawings accepted at the Royal Academy, so that it will hardly surprise the student of our Exhibition that, with the exception of one somewhat puerile performance—a sketch in Black and White, done when Cotman was in his thirteenth year—we have not been able to lay hands upon any authentic work which is very visibly immature. The truth, indeed, is, that from 1803, or thereabouts, on to 1820, say—the period of Cotman's early manhood and earliest middle age—there is apparent in his work a steadiness of excellence denied to the more ambitious performances of his later time. To put it briefly and roughly—before resuming the story of his life—Cotman, in his later art, showed often an added freedom of poetic expression, an added love of luxury of colour and of forms that have grandeur in their restraint, or elegance in their abandonment; but showed, as plainly, a vision less sane and simple, a handling less broad and less decisive. In his earlier art—in its quietude of power—he is akin to Girtin. In his later, some fellowship with Turner—and with Turner in his middle and final phases—seems to suggest itself.

The winter—in these earliest times—used to be spent in London, and the summer in long wanderings in the Eastern Counties, in Wales, and in the North. But in 1806, Cotman settled down at Norwich, and established drawing classes there. He was married in January, 1809, to Anne Miles, daughter of a farmer of Felbrigg, near Cromer. In 1812 he moved from Norwich to Yarmouth, where he pursued that friendship with Dawson Turner, the antiquary, which is seen to have been so great an influence upon the direction of his labour. The first

part of his *Antiquities of Norfolk* was engaging him at that moment, and the *Architectural Antiquities of Normandy*, which saw the light in 1822, was the result of visits to the north of France, paid, on the advice of Dawson Turner, or actually in his company, in 1817, 1819, and 1820.

In 1823, Cotman removed again to Norwich—to an excellent house opposite the garden of the Bishop's Palace. He was busy with drawing lessons—busy too in contributing to the exhibitions of the Norwich Society of Artists. But he seems to have been dissatisfied with his position. Loved at home by reason of his affection—and a social favourite by reason of his charm—he was yet far from being a great public success. He had several children, now growing up, and his ways were not frugal. An “eternal want of pence” vexed him beyond measure, and in 1829 we find him writing to the Reverend Mr. Gunn, in the depths of gloom:—“My views in life are completely blasted. I sink “under the repeated and constant exertion of body and mind.” Yet he rubbed on—even did exquisite work—and, being appointed—chiefly through the influence of Turner—in 1834, to the post of Drawing Master at King's College, London, he recovered cheerfulness, and knew the pleasures of a fair income. Letters from Town to a son in the Eastern Counties, discover the playfulness, as well as the sensitiveness, of his disposition. From his house in Hunter Street, Brunswick Square, he was wont to attend gatherings of his brother artists. He had long been privileged to exhibit with the Society of Painters in Water Colour, and in 1836 he was made an Honorary Member of the Institute of British Architects. But letters belonging to Mr. James Reeve, and letters in the British Museum, show that with a good deal of apparent prosperity, all was not well with

him:—"I was ill in body, and spiritless." "I am not quite well, "but better." Life in London—even though it was the quieter London of fifty years ago—must have put its strain upon him. He died in Hunter Street, in July, 1842, and lies buried in the graveyard behind St. John's Wood Chapel. It is pleasant to think that in the previous autumn, spending several weeks in Norfolk—in late October and November, when, after days of rain and gusty wind, a part of the country between Norwich and Yarmouth was under flood—he had visited his ancient haunts in a mood that allowed him to enjoy them, and had executed some of his most suggestive sketches—brief and vivid Memoranda in Black and White, which our members and their friends have an opportunity of seeing.

It would be a mistake to claim for Cotman any great position as a painter in Oil. For, though the mind of an artist who is really individual causes him to be in some measure independent of the accident of the medium he works in, it is yet a natural and a common thing that his labour shall be more truly fitted for one medium than for another; and Cotman's work in Oil was irregular—produced but at intervals—it can never have been abundant. Justice is therefore to be done to him only through a knowledge of his Drawings. These express the variety of subjects that he mastered, and the variety of effects that moved or interested him. They show him, for example, to have been equipped with a thorough knowledge of Architecture. He knew, too, everything about Shipping, and he loved the sea. His instinct for grace revealed itself particularly in his treatment of trees—"foliage" we will not call it, for it was the structure of the tree quite as much as its leafage. The landscape of the wold and of the banks of a river—whether the quiet waters of his own countryside or some swifter

stream of the North—found in him always a sympathetic, and, it might be, a romantic chronicler.

Other artists in Water Colours have dealt more subtly than Cotman, with aërial effects. Few have reached poetic suggestiveness with so seemingly easy a command of the medium they worked in. As a colourist, he was, at the first, always sober, always harmonious; and, at the last, sometimes exquisite. To his later years belong some of his finest successes, and all his distinct failures. Cotman's Etchings, quite as well as his Water Colours, attest the steadiness and the refinement of his draughtsmanship, while other works in Black and White—the designs in sepia, the pencil sketches, the studies in charcoal—come to us rich in an aptitude to reveal not only his force or grace of hand, but, just as much, it seems to me, the fineness of his vision, the distinction of character or temperament which counted for so much in his Art.

FREDERICK WEDMORE.

12th November, 1888.

NOTES RESPECTING COTMAN'S ENGRAVED WORKS.

THE present Exhibition, being nominally confined to Drawings, could not properly include a collection of Prints. Yet no complete or adequate estimate of Cotman's qualities as a draftsman can be made without some acquaintance with the work he did with the etching point. As, however, his published prints are accessible to students in the public libraries, it has been thought sufficient for the above purpose merely to enumerate them here, and indicate their general nature by showing a very few examples.

It would have been easy, indeed, to have filled the Gallery with Drawings by Cotman made expressly with a view to such reproduction in architectural and topographic works; one contributor alone having liberally placed at our disposal a collection of upwards of 200 of such Drawings if required. But limits of space, and the consideration that similarity of subject involves repetition in the manner of treatment, were reasons for confining the specimens of these also to a very few. The Drawings of this class are usually executed primarily in pencil, the main shadows being washed in with sepia. Nos. 91, 92, 93, 96, 97 are examples.

It was during the first ten years of Cotman's married life, when he was in his prime, that nearly the whole of his work of this kind was done.

His first series of original Etchings were published while he was still living in Norwich. They consist of 24 plates, which were first issued in parts, beginning in 1810, and afterwards published in a small folio volume by Boydell and others, with the date 1811, and the title, "*Etchings by John Sell Cotman*," inscribed on an ornamental design of a fragment of mediæval architecture with ivy and foreground plants, and an elaborate dedication to Sir H. E. Englefield, Bart. These comprise studies from ruined abbeys and churches, in Yorkshire and other counties, some of them of doorways, with a few picturesque cottages and houses, and one study of trees in Duncombe Park.

Another serial issue followed, in ten numbers, from 1812 to 1818, of "Specimens of the Architectural Antiquities of Norfolk," intended, according to the prospectus, to be bound up either with Blomefield's "Norfolk," or Lyson's "Magna Britannia." When complete, however, they formed an important collection, fitted to stand alone on their merits, and were published together in a folio volume by Longman & Co., with the date 1818, as "*A Series of Etchings Illustrative of the Architectural Antiquities of Norfolk*,"

containing 60 plates, drawn and etched by Cotman, and classed as 14 Monastic, 30 Ecclesiastical, and 16 Military Civil and Domestic. A few these prints are on the table in the Gallery.

Contemporary in part with this issue was that of a set of "*Engravings of the Sepulchral Brasses of Norfolk and Suffolk*, by John Sell Cotman." Those of Norfolk were given alone in the first edition, dated 1819, the Suffolk series, of 47 plates, being afterwards added. Dates from 1814 to 1818 are on the plates, which, when complete with a few addenda (in the second edition, in 2 vols., 1839), are nearly 170 in number. These are admirably executed, but the subjects do not admit of picturesque treatment.

To this period also belongs a curious little quarto volume, privately printed, as "*A Narrative of the Great Festival at Yarmouth, on Tuesday, the 19th of April, 1814.*" The occasion was the fall of Napoleon, and the festival consisted of a dinner to 8,000 persons on the quay, and divers entertainments, ending with the burning of a huge bonfire. To illustrate this account Cotman furnished an effective soft-ground etching (7 by 10½ inches in size) of the last ceremony, together with a title page, a plan of the dinner tables, and a plate of the front elevation of the "Funeral pile of the Buonapartean dynasty."

Another series of 50 plates, dated 1816-1818, form a small folio entitled "*Specimens of Norman and Gothic Architecture in the County of Norfolk*, by J. S. Cotman." These are more purely architectural than the "Antiquities." Many are of doorways, some of monuments. They are said to have been circulated among the artist's friends and patrons without being regularly published.

The date "1817" is upon a large plate, etched and published by Cotman, of the Nelson Column at Yarmouth, the foundation stone of which was laid in that year.

Ten more folio or large quarto plates were published at Yarmouth in 1819, with the title "*Antiquities of St. Mary's Chapel at Stourbridge, near Cambridge, &c., &c.*, by John Sell Cotman." Six are of the Chapel, two of Cambridge Castle, and two of entrances to Ely Cathedral.

The last Etchings of this class were the "*Architectural Antiquities of Normandy*, represented in a series of 100 Etchings, accompanied by historical and descriptive notices by Dawson Turner, Esq., F.R. and A.S.," in 2 vols. folio, 1822. The plates bear dates 1819 to 1821. Some are purely architectural, in others the subjects are treated pictorially, a few, such as the Château Gaillard and the Castle of Tankarville, being more in the nature of general landscape.

In many of the various plates above enumerated, Cotman displays a rare, it may perhaps be said a unique, power of combining architectural accuracy

with pictorial effect, and largeness of treatment with truthful suggestion of detail. Content to represent a beautiful building in the state of crumbling decay in which he finds it, without making an attempt at restoration, he takes the same manifest delight in the intermingling of stone and tile and rows of bricks, with cracks in the plaster, and the very grain of the wood of an old door, as in tracing the elegant foliage of a capital, or the grotesque enrichments of a later Norman arch. Yet, with his great mastery in the rendering of varied texture, there is no painful elaboration of detail. His treatment of light and shade is always broad and massive, and expressive at the same time of sunshine or gloom, and of the true and most worthy character of the object portrayed. The skies in particular, with their big, round and towering cumuli, are carefully harmonized with the forms of the buildings, contrasting with their squareness, and giving them height and dignity.

Direct and firm in his use of the point, he sets up a model of economy in artistic labour, often making the same lines serve for tone and texture, and imparting to mere white paper an expression of solidity which others would fail to obtain by elaborate shading. Some of his force of effect may have been derived from a study of Piranesi, of whose etchings he was a great admirer; but the chief merits of his work in black and white appear to be original.

In 1838 Bohn published, in two large folio volumes, a collection of Cotman's Etchings, with the title "*Specimens of Architectural Remains in various Counties in England, but principally in Norfolk*, etched by John Sell Cotman, Esq., with descriptive notices by Dawson Turner, Esq., F.R.S., F.S.A., &c., and architectural observations by Thomas Rickman, Esq." The bulk of these plates (but, according to Bohn, not quite all) had been published before in the various works above mentioned. They are arranged in five divisions, the last of which is called "*Liber Studiorum*." The contents of this part were also published separately with the same date, 1838.

The set of plates so called are 48 in number, 39 of which are soft-ground Etchings of landscape subjects and studies, the remaining 9 being in hard-ground. Four of the latter, including the title, were in the set published in 1810-11, and 5 are of figures, after or in the manner of the Dutch masters. Bohn characterises the contents of the "Liber," without distinction, as "early efforts," which Cotman had been reluctantly persuaded by artists to publish. And some, at least, of the soft-ground Etchings seem to have been issued many years before the date of this publication. Two of the subjects ("A Landscape, with the Fable of the Judgment of Midas," and "A View of Whitby,") were exhibited at the Norwich Society of Artists in 1824, and described in their Catalogue as "Part of a series of Designs intended to Illustrate a work now publishing on Landscape composition."

And their style accords better with his drawings of that middle period than with those of the end of his life.

What his etched work was, at this last period, may be seen in a set of prints brought out shortly after his death, in conjunction with some by his son, in a thin folio volume entitled "*Eight Original Etchings by the late John Sell Cotman*"; also ten Etchings by M. E. Cotman. Now first published. Norwich: "Charles Muskett, Old Haymarket." These last Etchings differ almost entirely, both in subject and execution, from the architectural and landscape prints above referred to. They vary in quality, some being laboured and showing little of the hand of a master. Most are primarily figure subjects, and in their general treatment they seem based on a study of Rembrandt, as his earlier Etchings do on that of Piranesi. The most effective is one, the story of which is unknown, of a man, dressed as in the 17th century, writing at a table, with papers and deeds about him, while a turbaned lady peeps from behind a screen at the back. Two others (a shore scene and one apparently on the quay at Fécamp) are, notwithstanding his eminence as a marine painter, exceptional among his Etchings in representing maritime subjects.

Besides the work which was entirely his own, Cotman's drawings have, in the engravings in the following list, been reproduced by other hands.

In the "*Beauties of England and Wales*," vol. 4, is "Gateway to Shute House, Devonshire," engraved by W. & G. Cooke after J. S. Cotman, with the date 1 July, 1803.

In Britton's "*Architectural Antiquities*," vol. 2, published 1809, are two plates of the exterior of Moreton Hall, Cheshire.

In "*Excursions in the County of Norfolk*," 2 vols. 12mo., 1818-1819, the ornamental title and 97 of the illustrative plates are after Cotman. Of these, many represent gentlemen's seats, some antiquities, and others more general views.

In Dawson Turner's "*Account of a Tour in Normandy*," 2 vols., 8vo., 1820, which was published while Cotman's own larger plates of the same district were in progress, the greater part of the Etchings are after his drawings. These plates are mostly signed E. T. and M. A. T., the initials of two of the author's daughters, Miss Elizabeth Turner (afterwards Lady Palgrave) and a sister.

One of the Etchings in this work is after a portrait by J. S. Cotman of Mr. V. F. Lamouroux, Professor of Natural History at the University of Bayeux. Five more of his portraits were etched by Mrs. Dawson Turner, and are included, with a view of "Caistor Castle, Norfolk," in an unpublished series of "*One Hundred Etchings*" by her. They represent:—W. J. Hooker, LL.D. (Professor of Botany, Glasgow), 1813; Sir H. C. Englefield, Bart., 1815;

W. P. Burchell (Author of "Travels in Africa"), 1816; George Bidder (the Calculating Boy), 1819; and Thomas Sharp, of Coventry (Author of an Essay on Coventry Mysteries), 1823. An earlier example of Cotman's style of portraiture is given in the drawing No. 132 in our Gallery.

In this set of Etchings there is also a portrait of our artist, earlier in date than that now exhibited. It is lettered "John Sell Cotman, author of Antiquities, &c., J. P. Davis delt., 1818." A graphic description of it is given in Mr. Wedmore's "Studies in English Art."

In Britton's "*Cathedral Antiquities*," the "*Exeter*" part, published 1826, contains a view of the West Front of the Cathedral by Cotman, from a sketch by S. Rayner.

In the "*Gallery of Modern British Artists*," 2 vols., 4to., 1834, there is a "View off the coast of Yarmouth," engraved on steel after J. S. Cotman.

Very shortly after his father's death, Miles Edmund Cotman issued for sale, for the benefit of the family, *Twelve Lithographs* of Imperial folio size, executed by him after the Norfolk sketches made by our artist in the last year of his life, which are specially referred to in the above notice by Mr. Wedmore. They do not however do justice to the originals, and in some cases contain emendations which can hardly be justified.

The "Ten Etchings by M. E. Cotman" above mentioned were republished with another, and the following title:—"Eleven Original Etchings by M. E. Cotman. Norwich: Charles Muskett, 1846." Notwithstanding the claim to originality, one of these Etchings is clearly after a drawing of his father's (No. 123 in the Gallery), and probably others are also.

In 1871 "*Nine Examples of Pencil Drawings*," and "*Five Examples of Sepia Drawings*" after Cotman were lithographed in folio size, by Vincent Brooks, Day & Son, for the use of schools in connection with the Government Department of Science and Art.

The following small reproductions of his works have also been made during the present year. The *Norwich Art Circle Catalogue* is adorned with lithographs of 40 and a vignette of 1 of the Drawings there exhibited in the summer, and the article "John Sell Cotman," by Mr. Wedmore, in the *Magazine of Art* for October, contains three woodcuts from drawings in the present collection.

JOHN L. ROGET.



CATALOGUE.

In arranging the Water Colour Drawings it has been sought to follow, as nearly as possible, the chronological order. No such classification could well be adopted in the case of the Black and White.

In the sizes of the Drawings, the height is always placed before the width.

Water Colour Drawings.

1 BACK WATER IN PARK.

Balustrade in centre reflected in water. Trees right and left, and beyond.
Out-door Sketch, "September, 1798."

If the date be correct, this is the earliest coloured drawing in the collection.

5½ by 12¼ inches.

Lent by Mr. James Reeve.

2 BYLAND ABBEY.

Ruin rising in centre, with hills beyond, trees in front and stream in foreground.

Inscribed "Byland, September 7, 1803."

12¼ by 10 ins.

Lent by Mr. J. Pyke Thompson.

3 DURHAM CATHEDRAL.

Part of the same View as No. 4.

11½ by 10 ins.

Lent by Mr. George Barker.

4 DURHAM CASTLE AND CATHEDRAL.

Bridge in centre. Old house on right. Town on left. Castle and Cathedral above. Rushing river in foreground.

Exhibited at Norwich Society of Artists in 1810. Lithographed in the Norwich Art Circle Catalogue, 1888.

12½ by 21 ins.

Lent by Mr. J. J. Colman, M.P.

5 MOUNTAIN PASS IN THE TYROL.

Figures with horses crossing a bridge. Waterfall with reft tree in left foreground.

Lithographed in the Norwich Catalogue.

8 $\frac{3}{4}$ by 11 $\frac{1}{4}$ ins.

Lent by Mr. James Reeve.

6 NORTH GATE, GREAT YARMOUTH.

Tower in centre. Shed, bushes, timber, and figure at grindstone in foreground.

10 by 7 $\frac{3}{4}$ ins.

Lent by Mr. J. J. Colman, M.P.

7 ON THE GRETA, YORKSHIRE.

Bridge in middle distance. Houses above on left, trees beyond. River flowing through rocks in foreground.

Etched by M. E. Cotman.

9 by 13 ins.

Lent by Mr. James Reeve.

8 DUNCOMBE PARK, YORKSHIRE.

Study of trees. Spring flowing from rocky bank in foreground.

Lithographed in the Norwich Catalogue.

12 $\frac{3}{4}$ by 9 ins.

Lent by Mr. James Reeve.

9 SALTRAM, SOUTH DEVON.

Horses with wagon crossing bridge. Figures in boat fishing in the foreground.

Lithographed in the Norwich Catalogue.

9 by 11 $\frac{3}{4}$ ins.

Lent by Mr. James Reeve.

10 TWICKENHAM.

Mansion seen through trees on the bank of the Thames. A pleasure party with boats. White sail against foliage. River on right.

Exhibited at the Norwich Society of Artists, 1808; with the quotation:—

“ The full blazing sun

Does now set high on his meridian tower;

Shoots down direct his fervid rays to warm

Earth's inmost womb.”—*Milton.*

Lithographed in the Norwich Catalogue, 1888.

9 by 11 $\frac{1}{2}$ ins

Lent by Mr. James Reeve.

11 OLD COTTAGE.

Gable of cottage in centre, trees and bridge in right distance.
 $9\frac{1}{2}$ by $7\frac{1}{2}$ ins.

Lent by Mr. Charles Clowes.

12 FISHERMAN'S COTTAGE ON THE EAST COAST.

Lithographed in the Norwich Catalogue.
 $10\frac{3}{4}$ by $8\frac{1}{4}$ ins.

Lent by Mr. James Reeve.

13 NORWICH MARKET PLACE IN 1805.

Market with stalls and many figures. Church of St. Peter Mancroft in mid-distance on right. Light on row of houses on left.
 16 by $25\frac{3}{4}$ ins.

Lent by Mrs. Bircham.

14 IN THE AMBULATORY, NORWICH CATHEDRAL.

Norman doorway, with dog in foreground to left. Open wood screen, hung with red and blue curtains, across the path to right.
 $15\frac{3}{4}$ by $10\frac{7}{8}$ ins.

Lent by Mr. J. R. Bulwer, Q.C.

15 CHURCH TOWER, NORFOLK.

$15\frac{5}{8}$ by 11 ins.

Lent by Mr. J. R. Bulwer, Q.C.

16 SANDLING'S FERRY, NORWICH.

Signed "Cotman."
 $8\frac{1}{4}$ by $11\frac{3}{4}$ ins.

Lent by Mr. J. Prior.

17 IN THE JESUS CHAPEL, NORWICH CATHEDRAL, looking East.

Windham Tomb (now removed to nave) in foreground, with lectern and ladder behind.
 $15\frac{1}{4}$ by $10\frac{5}{8}$ ins.

Lent by Mr. J. R. Bulwer, Q.C.

18 BINHAM ABBEY, NORFOLK, west front.

$16\frac{1}{4}$ by 12 ins.

Lent by Mr. Lewis Fry, M.P.

19 THE SCOTCHMAN'S STONE, ON THE GRETA, YORKSHIRE.

River in rocky bed in foreground, trees beyond.

Exhibited at the Norwich Society of Artists, in 1808.

10½ by 15½ ins.

Lent by Mr. James Reeve.

20 ST. LUKE'S CHAPEL, N.E., NORWICH CATHEDRAL.

Houses on left. Donkeys under wall in foreground.

13¾ by 18 ins.

Lent by Mr. J. J. Colman, M.P.

21 CLEVE TOMB, BLICKLING CHURCH.

Girl to right foreground.

11½ by 17¾ ins.

Lent by Mr. J. R. Bulwer, Q.C.

22 ELY CATHEDRAL.

Pool of water with cows in right foreground. Trees in mid-distance.

Cathedral beyond. Sunset effect.

Signed "J. S. Cotman."

Lithographed in the Norwich Catalogue.

8¾ by 14½ ins.

Lent by Mr. W. H. Andersson.

23 RUINS.

A decorated end window, with trees beyond.

Signed "J. S. Cotman."

16 by 11¼ ins.

Lent by Mr. J. R. Bulwer, Q.C.

24 ST. PETER HUNGATE CHURCH, NORWICH.

Pulpit with sounding board and reading desk below, on right of centre. High square pews on left, with artist sketching. Altar and east end of Church beyond.

Lithographed in the Norwich Catalogue.

13 by 18¾ ins.

Lent by Mr. Thomas Wells.

25 DRAINING MILL, LINCOLNSHIRE.

Evening, with storm clearing off, on the left a figure with cattle. Croyland Abbey in the distance. Cattle in water in foreground.

Exhibited at the Norwich Society of Artists in 1810. Lithographed in the Norwich Catalogue, 1888.

13 by 19½ ins.

Lent by Mr. James Reeve.

26 BISHOPGATE BRIDGE, NORWICH.

Bridge in centre. Old houses on the river on right, and St. James's Hill in distance beyond. River bank with old houses and trees to left.

Lithographed in the Norwich Catalogue. Engraved on wood in the *Magazine of Art*, October, 1888.

9½ by 17 ins.

Lent by Mr. Frederick Wedmore.

27 THE CONFESSIONARY, OR RELIQUARY CHAMBER, NORWICH CATHEDRAL.

Archway in centre, with wooden screen and door (now removed), leading to the Jesus Chapel, on right.

10¾ by 14½ ins.

Lent by Mr. J. R. Bulwer, Q.C.

28 IN THE JESUS CHAPEL, NORWICH CATHEDRAL, looking West.

Windham tomb in foreground, with wooden screen (now removed) to left centre. Norman apse with window (now opened out) to right.

11 by 14½ ins.

Lent by Mr. J. R. Bulwer, Q.C.

29 PRIOR BOZOUN'S TOMB, NORWICH CATHEDRAL.

14½ by 10¾ ins.

Lent by Mr. J. R. Bulwer, Q.C.

30 INTERIOR OF NORWICH CATHEDRAL.

View from the south transept through doorway to steps leading to choir.

Galleries on left, as standing in 1800, and subsequently removed.

Lithographed in the Norwich Catalogue.

14 by 10¾ ins.

Lent by Mr. James Reeve.

31 MOUSEHOLD HEATH, NORWICH.

A winding road over the heath from Silver Road. At the right, sheep feeding. Boy with dog in strong sunlight on left. Two donkeys in right foreground.

Exhibited at Norwich Society of Artists, in 1810.

Etched in dry point, by C. J. Watson.

11¾ by 17 ins.

Lent by Mr. James Reeve.

32 INTERIOR OF WALSINGHAM ABBEY.

Ruined wall in centre, pierced by four pointed arches. Through that on the right a further window is seen. Walls and modern windows on left. Trees beyond, on right.

11 $\frac{7}{8}$ by 18 $\frac{1}{8}$ ins.

Lent by Mr. Lewis Fry, M.P.

33 IN THE BAUCHUN CHAPEL, NORWICH CATHEDRAL.

Carved stone pedestal for statue, with canopy over. Seated figure to right.

16 $\frac{7}{8}$ by 10 $\frac{7}{8}$ ins.

Lent by Mr. J. R. Bulwer, Q.C.

34 MOUSEHOLD HEATH.

Horses and cart with direction post on right. Mill and Cathedral spire in distance.

6 by 11 ins.

Lent by Mr. Alfred Mottram.

35 WINDOW BETWEEN ST. ANDREW'S HALL AND DUTCH CHURCH, NORWICH.

Signed "J. S. Cotman."

13 $\frac{1}{4}$ by 9 $\frac{1}{8}$ ins.

Lent by Mr. J. R. Bulwer, Q.C.

36 CASTLE IN NORMANDY.

Castle to right of centre on broken ground. Hills and trees in distance.

Figure with cattle on left. Stream in foreground.

Lithographed in the Norwich Catalogue.

9 by 13 $\frac{3}{8}$ ins.

Lent by Mr. James Reeve.

37 BOATS OFF YARMOUTH.

Fishing boat in left centre, with two men, one of whom points to larger boats in distance. Rough sea, cloudy sky.

7 $\frac{3}{8}$ by 10 $\frac{1}{8}$ ins.

Lent by Mr. Lewis Fry, M.P.

38 DRAWING MADE TO INSTRUCT PUPILS.

Water in foreground, with willows and other trees; building, in centre, on hill behind. Unfinished.

12 $\frac{1}{2}$ by 9 ins.

Lent by Mr. James Reeve.

39 PORTRAIT OF JOHN SELL COTMAN.

In Water Colour, by H. B. Love.

Seated, leaning on right elbow. Copy of his work "Normandy" in left hand.

Exhibited at the Norwich Society of Artists, 1830.

10½ by 9 ins. Oval.

Lent by Mr. James Reeve.

40 A SQUALL.

Boat's crew boarding a trawler in rough sea. Dark clouds gathering to left.
9½ by 12¾ ins.

Lent by Mr. J. J. Colman, M.P.

41 ON THE DUTCH COAST.

A schuyt in full sail in foreground, with fishing boats and low-lying coast in distance to right and left.

8⅝ by 12½ ins.

Lent by Mr. Robert Geldart.

42 SHIPPING.

Lugger, in dark shadow, sailing towards left, with a strong breeze: two ships at anchor in distance on right.

13¼ by 17¾ ins.

Lent by Mr. Lewis Fry, M.P.

43 MOUNT ST. MICHAEL, on the approach from Pontorson.

Sands in foreground, with soldiers, horses and peasants to left centre. Mount St. Michael beyond.

Signed "J. S. Cotman, 1818."

Etched in Cotman's "Antiquities of Normandy." Two nearly similar treatments of the same subject are exhibited, Nos. 48 and 77. There was also a drawing by Cotman at the Society of Painters in Water Colours in 1825, entitled "Mount St. Michael on the side of Pontorson, Normandy, showing the Phenomenon of the Mirage."

9 by 16½ ins.

Lent by Mr. J. P. Heseltine.

44 WIESBADEN.

The Rath Haus, with balcony and gable in sunlight, woman in foreground.

On the right, an arched gateway surmounted by tower and belfry in centre distance, and a fountain with women backed by houses in shadow.

10¾ by 15¾ ins.

Lent by Mr. H. G. Barwell.

45 WOODLAND STREAM.

Woods in background. Meadow on left. Water in front.
9½ by 12½ ins.

Lent by Mr. J. J. Colman, M.P.

46 THE BEACH AT YARMOUTH.

Brig in centre, with carts: grey sky.
6¾ by 10 ins.

Lent by Mr. J. P. Heseltine.

47 RIVER BARGES.

Hay barge sailing, left centre, other sails in distance on right, all in warm
sunshine. Storm clearing off on left, with town on distant shore.
8¾ by 12¾ ins.

Lent by Mr. Lewis Jarvis.

48 MOUNT ST. MICHAEL, NORMANDY.

Same subject as No. 43, with variation. The group of figures is further to
the left, the white horse being directly under the windmill.
Signed "J. S. Cotman, 1829."
Lithographed in the Norwich Catalogue.
11½ by 18½ ins.

Lent by Mr. J. N. Waite.

49 CHATEAU NORMANDY.

Under strong effect of sunlight. Trees on left. Weeds and water in the
foreground. Diagonal shadow across building. (See No. 63.)
Lithographed in the Norwich Catalogue.
7¾ by 8¾ ins.

Lent by Mr. James Reeve.

50 ROCHESTER CASTLE.

Castle surrounded by trees on right centre, with river in foreground.
Cathedral in the distance to left.
8½ by 12 ins.

Lent by Mr. J. P. Heseltine.

51 TOWN HALL, GHENT.

Town Hall to right, with figures in foreground. Houses to left in deep
shadow. Street with figures in centre, and tower in distance.
14½ by 20½ ins.

Lent by Mr. J. P. Heseltine.

52 MOUNT ST. CATHERINE, ROUEN.

Buildings and trees on left, with horses watering. Boats to right centre, with Mount St. Catherine in distance. River with quay, wine casks, &c., in foreground. Signed "J. S. C."

Exhibited at Norwich Society of Artists in 1823. Lithographed in the Norwich Catalogue, 1888.

12¼ by 21 ins.

Lent by Mr. R. H. Inglis Palgrave.

53 PARK SCENE.

Group of trees in centre, water on right, trees in distance.

11 by 18¼ ins.

Lent by Mr. Frank Dillon.

54 GOLDEN TWICKENHAM.

The river, blue with the reflections of a summer sky, winds through a golden landscape, and under a belt of trees.

Signed "J. S. Cotman."

9 by 13 ins.

Lent by Mr. J. Pyke Thompson.

55 POSTWICK GROVE, NEAR NORWICH.

Figure in red, left of centre. Rushes and water in foreground.

8¼ by 11½ ins.

Lent by Mr. James Reeve.

56 FRAMLINGHAM CASTLE.

Roadway and cows in foreground. Castle in centre, middle distance.

Group of trees to right, and sun setting behind distant hills to left.

Signed "J. S. Cotman, 1828."

Engraved on wood in the *Magazine of Art*, October, 1888.

7¼ by 10½ ins.

Lent by Mr. J. L. Roget.

57 MALINES.

An open space in the town, with three figures in foreground, one a man in a red cloak, reading a paper. Gabled fronts right and left. In centre a building supported by pillars between a square tower to right and a retiring street with a church to left.

7¾ by 12 ins.

Lent by Mr. Lewis Jarvis.

58 A HAY BARGE.—A CALM.

Barge in centre, sailing towards left, with one large sail. The lower part shaded with yellow wash. Small sails in distance.

9 by 13½ ins.

Lent by Dr. Hamilton.

59 THE OLD ABBEY.

Ruined Abbey on rising ground, in centre. Masses of trees, in deep shade on right. Broken ground, herbage, &c., in foreground.

Lithographed in the Norwich Catalogue.

7½ by 10½ ins.

Lent by Mr. J. J. Colman, M.P.

60 THE MOUNTAIN TARN.

Moorland, with range of mountains in the distance. Strong streak of light in sky. Water posts in foreground.

7 by 10¼ ins.

Lent by Mr. James Reeve.

61 ABBATIAL HOUSE OF ST. OUVEN, ROUEN.

A highly ornate mansion. Ladies, gentlemen, falconer, monks, servants, horses and dogs to left. Group of gentlemen cavaliers to right, also statue and trees.

Signed "J. S. Cotman, 1825."

Exhibited at Society of Painters in Water Colours, 1825. A drawing by Cotman of the same subject was there in 1831 also. The house was taken down in 1817.

Lithographed in the Norwich Catalogue.

16¼ by 22¼ ins.

Lent by Mr. J. J. Colman, M.P.

62 A STREET VIEW IN (probably) THE TYROL.

Diligences at an inn door on left. Church tower in centre beyond, and hill-sides in distance.

Signed "Cotman," and inscribed "To Mrs. Roberts, with the best respects of J. S. Cotman."

10¼ by 7½ ins.

Lent by Sir William Drake.

63 BLUE AFTERNOON.

A group of trees, golden and olive brown, and a tall house, the colour of red sand, rise against the white and blue of a summer sky. (See No. 49.)

Signed and dated "J. S. Cotman, 1831."

Engraved on wood in the *Magazine of Art*, October, 1888.

9 $\frac{3}{8}$ by 12 $\frac{1}{4}$ ins.

Lent by Mr. J. Pyke Thompson.

64 CADER IDRIS.

A lake with sombre trees on the banks, and in the distance brown and grey mountains, on which cloud shadows chase each other across the solitary space, while a blue rolling cloud sky forms the background.

Lithographed in the Norwich Catalogue.

13 $\frac{3}{4}$ by 17 $\frac{1}{2}$ ins.

Lent by Mr. H. G. Barwell.

65 DOWN SCENERY.

Dark heath in foreground, parted by a streak of light from deep blue hills, wreathed with dark clouds. Sunshine on right mid-distance, leading to a white gleam in horizon.

Signed "Cotman."

9 by 13 ins.

Lent by Mr. Richard Mills.

66 BAMBOROUGH CASTLE, NORTHUMBERLAND.

Under full sunlight. Sea in distance. Trees on right with figures in foreground.

9 $\frac{3}{4}$ by 15 $\frac{1}{2}$ ins.

Lent by Mr. James Reeve.

67 STORMY WEATHER.

Two fishermen with nets, baskets, &c., on beach in foreground. Heavy clouds in background.

These figures are introduced in one of Cotman's posthumous Etchings.

10 $\frac{1}{4}$ by 6 $\frac{3}{4}$ ins.

Lent by Mr. J. J. Colman, M.P.

68 INTERIOR (UNFINISHED).

A group of children at table to left, lamp with green shade. Pictures on wall in background. Books on floor in foreground.

Signed "J. S. Cotman, 1830."

13 $\frac{1}{4}$ by 18 $\frac{3}{4}$ ins.

Lent by Dr. Firth.

69 SPRUGGINS HALL.

“Interior of Spruggins Hall, Manor of Dulfuddle, Bedfordshire, leading “to the Picture Gallery. Arms of Spruggins, Gull, Whittingham, “Bagnigge, Kiltwaddle and Sucklethumkin, over the Doorway—*vide* “*Spruggins Gallery*.” Above is description in catalogue of Society of Painters in Water Colours, where the picture was exhibited in 1833. Man in dress of fifteenth century under doorway at end of a corridor. Above him a screen with arms, surmounted by helmet and green dragon crest, and the motto, “*Haud ignavis ortus avis.*”

“*Spruggins Gallery*” is the book referred to as “*Lady Morley’s Spruggins Family*,” in connection with the subject (“*Sir Simon Spruggins, Knt.*, the tall fellow of the family of that ilk,”) of a drawing by Cotman at the Water Colour Society in 1831. It is a set of caricatures, lithographed with the initials “*F.M.*,” and published in 1829 as a satire on family pride, under the form of a mock pedigree and gallery of ancestral portraits. The coats of arms in the original are of a part of the burlesque, that, for example, of Whittington (misprinted “*Whittingham*” in the description cited) is “*a cat, mousant, sable ; whiskered, or, &c.*” It is conjectured that Cotman, having an antiquary’s respect for relics of the past, exhibited these compositions as a counterblast to such irreverent fooling.

Lithographed in the Norwich Catalogue.

17 $\frac{1}{4}$ by 13 ins.

Lent by Mr. J. J. Colman, M.P.

70 CHATEAU NAVARRE.

River in foreground spanned by a bridge in middle distance leading to the chateau, surrounded by trees on right. Mountains in distance to left.

9 $\frac{3}{8}$ by 15 $\frac{3}{8}$ ins.

Lent by Mr. R. H. Inglis Palgrave.

71 STREET SCENE IN ALENÇON.

High arched porch of Cathedral in centre. To right and left, shops with signs, and pictures cages and other articles for sale outside.

Unfinished.

12 $\frac{1}{4}$ by 24 $\frac{1}{4}$ ins.

Lent by Mr. John Gunn.

72 ENTRANCE INTO FALAISE.

Straight road on a causeway in centre, leading into the town; with figures.

Cathedral in distance on left. Trees right and left of foreground.

Strong sunlight effect.

(See No. 75.)

11 $\frac{1}{2}$ by 16 $\frac{7}{8}$ ins.

Lent by Lady Eastlake.

73 THE CATHEDRAL, AIX LA CHAPELLE.

Exterior of west end, showing the polygonal nave erected, as his burial place, by Charlemagne. Groups of market folk in front.

17½ by 12¾ ins.

Lent by Sir William Drake.

74 A GARDEN WALK.

A terrace with three figures in 17th century costume; high trees on right and in centre; a wooded hill seen between them.

17½ by 13½ ins.

Lent by Mr. Lewis Fry, M.P.

75 ENTRANCE INTO FALAISE.

The same view as No. 72, with slightly different treatment. Here the cathedral and tree on the left tell dark against the sky.

Inscribed "J. S. C., 1829."

Lithographed in the Norwich Catalogue.

13¼ by 18½ ins.

Lent by Professor F. T. Palgrave.

76 BLASTING ST. VINCENT'S ROCK, CLIFTON.

Sloping ground covered with trees to left. Roadway in right foreground, with cliffs rising in rear and extending to centre of picture. Two boats on river with sails in strong sunlight in centre.

After a sketch by the late Rev. J. Bulwer. Lithographed in the Norwich Catalogue.

13¼ by 22¼ ins.

Lent by Mr. J. R. Bulwer, Q.C.

77 MOUNT ST. MICHAEL, NORMANDY.

The same view as Nos. 43 and 48, with slight variations of treatment. Here the group of figures is placed further to the left than in either, and beyond the outline of the rock. The buildings are backed by a large round mass of white cloud.

12 by 20¾ ins.

Lent by Mr. John Gunn.

78 CROSBY HALL.

Upper part of hall (one of Henry VIII.'s palaces), Bishopsgate Street, London, when used as a warehouse. Highly ornamented Gothic timber roof. Two figures seated at table, right centre. Bales of goods behind. Signed, "J. S. Cotman, 1830."

Exhibited at the Norfolk and Suffolk Institute, 1830. A drawing of the same subject, now in Mr. Bulwer's collection, was at the Society of Painters in Water Colours, 1831. Lithographed in the Norwich Catalogue, 1888.

13 $\frac{3}{4}$ by 20 $\frac{1}{4}$ ins.

Lent by Mr. J. J. Colman, M.P.

79 LANDSCAPE.

Rocks in foreground. Trees in middle distance, with high cliffs in left distance. Effect of wind among the trees.

16 $\frac{1}{4}$ by 11 $\frac{1}{2}$ ins.

Lent by Rev. W. N. Ripley.

80 GATEWAY OF ABBEY, AUMALE, NORMANDY.

Groups of figures in front, with dancing dogs and pantomimists at a fair. Signed "J. S. Cotman, 1832."

17 $\frac{3}{4}$ by 13 $\frac{1}{4}$ ins.

Lent by Sir William Drake.

81 SCHAFFHAUSEN.

River in centre, with bridge and low building in mid distance. On right old wooden houses and women on quay washing clothes in stream. On left old houses and figures on paved pathway.

Lithographed in the Norwich Catalogue.

8 $\frac{3}{4}$ by 13 $\frac{1}{2}$ ins.

Lent by Mr. J. J. Colman, M.P.

82 HOWTH AND IRELAND'S EYE.

Rising ground in foreground, with village street to left, and women drying linen to right. A harbour and lighthouse in left middle distance, and a rocky island beyond. Coast in extreme distance to right.

Signed "J. S. Cotman, 1839."

From a sketch by the Rev. J. Bulwer. Lithographed in the Norwich Catalogue.

11 $\frac{1}{4}$ by 16 $\frac{3}{4}$ ins.

Lent by Mr. J. R. Bulwer, Q.C.

83 CHARLES I.—CHARING CROSS.

Statue in centre, with houses behind. Spire of St. Martin's Church beyond. Northumberland House on right. Figures in foreground.

Lithographed in the Norwich Catalogue.

18¼ by 12½ ins.

Lent by Rev. W. N. Ripley.

84 ON THE RIVER SARTHE, ALENÇON.

House on river in centre, with figures and boats. Cathedral with vessels in distance to left, and tower in distance to right.

9½ by 13½ ins.

Lent by Mr. R. H. Inglis Palgrave.

85 COMPOSITION.

A raised piazza with figures in the foreground, beyond which, in the centre of the picture, is a river spanned by two bridges, on either side of which are the buildings of an Italian town. Mountains in distance.

Lithographed in the Norwich Catalogue.

13¾ by 20½ ins.

Lent by Mr. H. D. Geldart.

86 CLASSICAL LANDSCAPE.

Trees on right and in centre, with water in foreground. On left, Doric architecture, and four female figures with pitchers.

Signed "J. S. Cotman."

13¾ by 18 ins.

Lent by Sir William Drake.

87 THE BROKEN BRIDGE (COMPOSITION).

On the left rise the ruins of palaces amidst clumps of trees, and a group of figures. A bridge broken at the second arch, runs from the ruins partly across a river in the centre middle distance. Hills in distance.

Lithographed in the Norwich Catalogue.

8½ by 12 ins.

Lent by Mr. H. G. Barwell.

88 CLASSICAL LANDSCAPE.

In centre, a group of trees and three female figures, seated, in foreground.

On left, a corinthian temple. On right, steps and distant landscape.

Signed "J. S. Cotman."

13¾ by 18 ins.

Lent by Sir William Drake.

Black and White Drawings.

89 WEIRD SCENE. MOONLIGHT.

A stone cross on the brow of a hill in centre. Ghosts bowing down on right, and floating before the moon's disc on the left. On the back is inscribed: "Wednesday, March 23rd, 1803. Subject—The Moon looks abroad from her cloud. The grey skirted mist is near. The dwelling of ghosts.—*Ossian*. J. S. Cotman, Pres^t.—J. Varley, "T. Webster, Neil, Hayward, P. S. Munn: Visitor, D. Munn."

Drawn with a brush.

This drawing was evidently made in a Sketching Society, most likely that to which Girtin had formerly belonged. Cotman seems to have been the host and president of the evening.

8½ by 12¼ ins.

Lent by Mr. James Reeve.

90 PORCH OF FREE SCHOOL, THETFORD.

Three boys in right foreground.

Signed and dated "J. S. Cotman, 1818."

In sepia.

10 by 7¾ ins.

Lent by Mr. J. R. Bulwer, Q.C.

91 THE MOUNT, THETFORD.

Signed "1818, J. S. Cotman."

In pencil and sepia.

Engraved in "Excursions in the County of Norfolk," 1818.

6¾ by 10½ ins.

Lent by Mr. J. R. Bulwer, Q.C.

92 NORTH-WEST VIEW OF THETFORD.

Signed "J. S. Cotman, 1818."

In pencil and sepia.

Engraved in "Excursions in Norfolk," 1818.

6¾ by 10¾ ins.

Lent by Mr. J. R. Bulwer, Q.C.

93 "GREAT HOUSE AT GRAND ANDELYS," NORMANDY.

In pencil and sepia.

Etched by J. S. Cotman in "Architectural Antiquities of Normandy."

Plate published 7th October, 1819.

8½ by 12 ins.

Lent by Mr. E. J. Poynter, R.A.

94 SKETCH IN NORMANDY.

Crypt or basement of old building. Cattle, water and broken cart in foreground.

In brown, with warmer colour in parts.

10 by 16½ ins.

Lent by Mr. J. J. Colman, M.P.

95 THUXTON CHURCH (EXTERIOR).

In pencil.

7¾ by 10¾ ins.

Lent by Mr. J. R. Bulwer, Q.C.

96 RUINS BEHIND FREE SCHOOL, THETFORD.

Dated and signed "1818, J. S. Cotman."

In pencil and sepia.

7½ by 11 ins.

Lent by Mr. J. R. Bulwer, Q.C.

97 WOLTERTON HALL.

Signed and dated "J. S. Cotman, 1818."

In pencil and sepia.

Engraved in "Excursions in the County of Norfolk," 1818.

7 by 11½ ins.

Lent by Mr. J. R. Bulwer, Q.C.

98 OLD BRIDGE.

Bridge in centre. On left, buildings, and cattle in water. Tower in distance.

Ruins on right, with trees above from centre to right.

In chalk, on blue-grey paper heightened with white.

6½ by 10¾ ins.

Lent by Mr. J. J. Colman, M.P.

99 BY THE RIVER SIDE.

Water in foreground. Trees in centre, with shed behind them.

In chalk, on blue-grey paper heightened with white.

12 by 9 ins.

Lent by Mr. James Reeve.

100 DARTMOOR.

Mountains on right. Winding river below. Trees and hills on left.

In pencil and white chalk, on blue-grey paper.

7 by 9½ ins.

Lent by Mr. James Reeve.

101 RUINED CASTLE.

Ruins on eminence in centre and right, sea and small islands in distance.

To right, rocks and trees in foreground.

In sepia.

7½ by 15 ins.

Lent by Mr. J. J. Colman, M.P.

102 A WRECK OFF YARMOUTH.

Jetty in left distance. Vessels to right in a rough sea.

Pencil sketch on white paper.

6 by 11 ins.

Lent by Mr. James Reeve.

103 COMPOSITION.

Waterfall and bridge to right of centre, above which are a tower and walls of a building, and mountains in the distance beyond. High trees on left above bridge, with foliage extending below on each side of fall.

In grey, with a brush.

8¼ by 6¼ ins.

Lent by Mr. James Reeve.

104 STUDY OF TREES.

Trees in centre. Palings on high ground to right. Steps in foreground leading to high ground in centre.

In chalk, on blue-grey paper heightened with white.

13 by 9¼ ins.

Lent by Mr. J. J. Colman, M.P.

105 "PETER" BOATS OFF BLACKWALL.

Covered boats to left front. Warehouses and vessel on stocks. River with shipping in centre and right.

In chalk, on blue-grey paper heightened with white.

9¼ by 14 ins.

Lent by Mr. J. J. Colman, M.P.

106 POSTWICK GROVE.

The trees on the river bank.

In black chalk, on stone-grey paper heightened with white.

10 $\frac{3}{4}$ by 18 $\frac{1}{2}$ ins.

Lent by Mr. Frederick Wedmore.

107 CADER IDRIS.

High mountains on left. Cattle below. Water in right foreground.

In pencil and white chalk, on stone-grey paper heightened with white.

6 $\frac{3}{4}$ by 9 $\frac{3}{4}$ ins.

Lent by Mr. James Reeve.

108 NORTH WALES.

A silent stream to left in middle distance, spanned by bridge. A group of tall trees deeply reflected in water. Smaller trees, &c., near the side of stream on left.

In chalk, and with a brush.

Lithographed in the Norwich Catalogue.

9 $\frac{1}{4}$ by 6 $\frac{1}{2}$ ins.

Lent by Mr. James Reeve.

109 RIVER NEAR ST. ANNE'S STAITHE, NORWICH.

Houses and wherries on left. Cathedral spire and trees in background.

Meadow with figure on right.

In chalk, on blue-grey paper heightened with white.

10 by 14 $\frac{1}{2}$ ins.

Lent by Mr. J. J. Colman, M.P.

110 A SHADOWED STREAM.

River between high banks. Trees above. Pathway on right, with two figures in college caps.

Drawn with a brush.

Lithographed in the Norwich Catalogue.

9 by 12 $\frac{1}{2}$ ins.

Lent by Mr. James Reeve.

111 COMPOSITION.

Figures fishing from terrace. Pine trees to right. Masses of trees on left.

6 $\frac{1}{2}$ by 10 ins.

Lent by Mr. J. J. Colman, M.P.

112 DEWY EVE.

A study for a picture. Stream in foreground. Trees and bank beyond, with boys fishing.

In chalk and Water Colour.

Lithographed in the Norwich Catalogue.

10 $\frac{3}{4}$ by 14 $\frac{3}{4}$ ins.

Lent by Mr. James Reeve.

113 BREAKING THE CLOD.—EVENING.

Two horses drawing a roller in centre. Trees beyond in strong shadow on left. Water in right foreground.

In Water Colour and chalk, lights put in with body colour.

12 $\frac{1}{2}$ by 10 $\frac{1}{4}$ ins.

Lent by Mr. James Reeve.

114 STORM AT SEA.—MOONLIGHT.

Fishing boat in centre, lifted high out of the water by a wave. A deep shadow from the boat cast by the moon on left. Boats in right distance with flags hoisted.

In pencil, on stone-grey paper, lights put in with body colour.

10 by 15 $\frac{1}{2}$ ins.

Lent by Mr. James Reeve.

115 FOUNDRY BRIDGE, NORWICH.

Trees and vessel on left. Bridge in centre. Mousehold in right distance. Figure sketching in foreground.

In chalk, on blue-grey paper heightened with white.

9 by 14 $\frac{1}{2}$ ins.

Lent by Mr. J. J. Colman, M.P.

116 A STUDY.

In centre, tall dark masses of trees. On right, trees in deep shade. In foreground, water, sedges and two figures.

Drawn with a brush, on stone-grey paper heightened with white—red in figures.

This composition is introduced in the foreground of an oil painting by

J. S. Cotman, of St. Benedict Abbey.

Lithographed in the Norwich Catalogue

6 $\frac{3}{8}$ by 12 $\frac{3}{4}$ ins.

Lent by Mr. J. J. Colman, M.P.

117 COMPOSITION.

Cattle on high ground on right. Dark trees in centre. Road, rock, and figure in foreground.

6 $\frac{3}{4}$ by 8 $\frac{1}{2}$ ins.

Lent by Mr. J. J. Colman, M.P.

118 STUDY OF TREES.

Trees and horse and cart on left. In front, water, and light trees to right.
In chalk, on blue-grey paper heightened with white.

10¼ by 14¼ ins.

Lent by Mr. J. J. Colman, M.P.

119 WHITLINGHAM LANE.

Road running to avenue on left. Figures with faggots, and dog in left foreground. Large pollard willows on right.

Signed in monogram, and dated "1824."

In chalk, on stone-grey paper heightened with white.

13 by 18¾ ins.

Lent by Mr. J. J. Colman, M.P.

120 ON THE GRETA, ROKEBY, YORKSHIRE.

River in left foreground. Two cows under high rocky and wooded bank opposite. Low bank under trees on right.

In pencil and red chalk, on stone-grey paper heightened with white.

7⅞ by 5⅞ ins.

Lent by Mr. James Reeve.

121 CASTLE EDEN DEAN, DURHAM.

Trees on right and left of the side of a hill. Horse and cart, with figures below, in centre of foreground. Beyond, a road close to the entrance of a deeply shadowed dell.

In chalk and grey pigment, on grey paper heightened with white.

8¼ by 9 ins.

Lent by Mr. James Reeve.

122 STUDY OF TREES.

Trees on right. Palings on left. Roadway in centre, with figure in distance.

In chalk, on blue-grey paper heightened with white.

13¼ by 11 ins.

Lent by Mr. J. J. Colman, M.P.

123 POSTWICK GROVE.

Pollard trees on left. River in foreground. Other trees extending to right distance. A wagon and horses near farm buildings on right.

Signed with monogram.

In chalk, paper slightly washed with a tint, and lights erased.

Etched in "Eleven original Etchings, by M. E. Cotman," 1846.

9¼ by 12¾ ins.

Lent by Mr. James Reeve.

124 FIGURES DANCING.

Dancing group in front of classic ruins, and trees. Sketch in sepia and white.

6½ by 10¼ ins.

Lent by Mr. James Reeve.

125 STUDY FOR A PICTURE.

Dark clump of trees in centre and towards left. Pool and cows in foreground. Bank on right, with path leading up to a wall and distant buildings.

Dated "Dec. 28, 1841."

In Black and White chalk, on blue-grey paper.

7 by 10 ins.

Lent by Mr. James Reeve.

126 POSTWICK GROVE.

River, with sailing boat in left centre foreground.

Dated "Augst. 13, 1839."

In Black and White chalk, on stone-grey paper.

5 by 7¾ ins.

Lent by Mr. James Reeve.

127 "FROM THE GARDEN OF MY FATHER'S HOUSE AT THORPE, NEXT NORWICH, 1841."

View of the river Yare, looking towards Norwich. Fir trees on left. Thorpe Old Hall, partly hidden by trees. Peacocks on terrace in foreground.

In Black and White chalk, on stone-grey paper.

Lithographed by M. E. Cotman, with poplars in place of firs.

11¾ by 14¾ ins.

Lent by Mr. James Reeve.

128 "BELOW HARDLEY CROSS, OCT, 19TH, 1841."

A study of trees in a gale of wind. Church in the distance on left. River in foreground. Described by the Artist as "The Wold Afloat."

In Black and White chalk, on stone-grey paper.

8½ by 14½ ins.

Lent by Mr. James Reeve.

129 "BELOW LANGLEY, OCT. 19TH, 1841."

River in foreground, strong effect of wind. Mill on left, and two mills in distance on the right.

In Black and White chalk, on stone-grey paper.

Lithographed by M. E. Cotman, with variations. A boat with a large sail is introduced on the right.

7¼ by 12¼ ins.

Lent by Mr. James Reeve.

130 "NORWICH, FROM THE CROMER ROAD, NOV. 15TH, 1841."

River and meadows, with group of cattle in foreground. A long wooded belt of trees beyond. Hilly ground rising to centre distance, above which is the tower of St. Giles's Church, and a mill to right of it.

In Black and White chalk on stone-grey paper.

7 by 20½ ins.

Lent by Mr. James Reeve.

131 "MOUSEHOLD HEATH.—THE LANE TO THE LEFT OF COLONEL HARVEY'S HOUSE, NOV. 18TH, 1841."

Lane to left. A clump of trees standing to right distance, towards what was known as Crome's Mill. Gravel pit, with figures and dogs in right corner.

In Black and White, on stone-grey paper.

Lithographed by M. E. Cotman.

14½ by 18¾ ins.

Lent by Mr. James Reeve.

132 PORTRAIT OF FRANCIS CHOLMELEY, ESQ.

In Cotman's handwriting is "To Francis Cholmeley, with J. S. Cotman's compliments, July 5th, 1804."

In pencil.

[The Cholmeleys of Brandsby were among the friends whose acquaintance Cotman made in his earliest sketching tours in Yorkshire, and some of the family became his pupils.]

6¼ by 5½ ins.

Lent by Mr. James Reeve.

133 OLD HOUSES, MILL LANE, NEWMARKET ROAD, NORWICH.

Houses with gable to left. A pedlar walking along a road to right. Water in left foreground.

There is written on the back of the drawing, in J. J. Cotman's handwriting, "J. S. C., drawn in 1794."

In sepia.

6¾ by 11 ins.

Lent by Mr. James Reeve.

IN GLASS CASE ON TABLE are :—

- (1) Four Prints from Cotman's Etchings of the *Architectural Antiquities of Norfolk*.

Lent by Mr. J. R. Bulwer, Q.C.

- (2) A Copy of Cotman's *Liber Studiorum*.

Lent by Mr. J. L. Roget.

- (3) Two Autograph Letters, written by Cotman ; one containing architectural notes on a church in Normandy, the other referring to his appointment as teacher at King's College.

Lent by Mr. W. V. Morten.

- (4) An Autograph Letter from J. Stark to J. S. Cotman respecting the publication of the "Norman Antiquities."

Lent by Mr. W. V. Morten.



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