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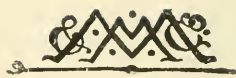
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CROME'S ETCHINGS



# Crome's Etchings

A CATALOGUE AND AN APPRECIATION  
WITH SOME ACCOUNT OF  
HIS PAINTINGS

BY

HENRY STUDDY THEOBALD, M.A.

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## P R E F A C E

THIS book originated in a desire to bring before lovers of etching the beautiful etched work of Crome, which, in the author's opinion, has not received the attention it deserves. Crome's etchings are the principal object of the book, but in studying them the author has been led on to the study of Crome's life and work generally. The result of this study appears in the preliminary chapters which deal with Crome's life and work as an artist, and give also some account of his pictures. Materials for the study of Crome are not wanting. Mr. Reeve, the Curator of the Norwich Castle Museum, collected a large quantity of Notes and Memoranda about Crome and the other Norwich artists. These Notes

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passed to the British Museum with the bulk of Mr. Reeve's collection of works of the Norwich artists, and are to be found in the Print Room there. Mr. Reeve has also allowed the author to have access to a collection of Notes made by the late Mr. Edwin Edwards, containing the result of inquiries made in the early seventies about Crome and his contemporaries. But the principal source of the author's information has been Mr. Reeve himself. Mr. Reeve's knowledge of the Norwich artists is full and precise, his memory is a store-house of facts about them, and there is probably not a picture of any importance by any one of them which has not come before him. He has with ungrudging liberality allowed the author to draw upon his stores. He has entered with zest into innumerable minute questions and problems which have puzzled the author, and has solved them with never-failing acuteness. Once or twice the author has been inclined to differ from him on a question of fact, but further study and con-

sideration have always convinced him, that to differ from Mr. Reeve on a point of Norwich art was to be wrong. Without the generous aid that Mr. Reeve has given, this book could not have been written, and whatever there may be of value in it is due to him. On one or two points the author has been allowed to quote Mr. Reeve's opinion, but in no other case must Mr. Reeve be held responsible for any opinions here expressed; for them the author and the author alone is responsible.

Crome has not lacked biographers. In 1834 Allan Cunningham published a sketch of his life in his *Cabinet Gallery of Pictures*. In 1838 Dawson Turner wrote his biographical memoir as an introduction to the public issue of *Crome's Etchings* made in that year. Other information about Crome is to be found in Dawson Turner's *Outlines in Lithography* (Yarmouth 1840). In 1858 Wodderspoon published his *John Crome and his Works*, of which a second edition "with additions and portrait" was published

in 1876. In 1879 Mrs. Heaton wrote a sketch of Crome's life for the February number of the *Portfolio* of that year. All these writings belong to the prescientific age. They are lacking both in knowledge and insight. For these qualities we must turn to Mr. Laurence Binyon's *John Crome and John Sell Cotman*, published as a Monograph in the *Portfolio* Series in 1879. The subject is here treated with the learning of a scholar and the insight of an artist. It is and will long remain the best account of Crome's life and works. The present book covers a different ground, for truly as Mr. Binyon appreciates Crome the painter, he remains indifferent to his etchings. 189

Within the last year another book has appeared on *The Norwich School of Painting* by Mr. W. F. Dickes. This book has affinities with, but is far superior to, that hateful product of our day, the *Art Book*. So far as Crome is concerned, it tells us all and "more than all" that is known of his life, and its catalogue of pictures is open to

criticism both for what it includes and what it omits. Still, if it has not said the last word about the Norwich artists, it is at least indispensable to every student of them.

Divers other writings about Crome, which the author has studied with pleasure and profit, may be here briefly referred to : Mr. Cosmo Monkhouse's "Life of Crome" in the *Dictionary of National Biography* ; an article by Miss Elise Paget on Crome in the *Magazine of Art* of April 1882 ; an article on "Some forgotten Etchers" in the *English Illustrated Magazine* for December 1883, by Sir Walter Armstrong ; an essay by Mr. Wedmore on "Old Crome" in *Studies in English Art*, 2nd edition, 1876 ; and other essays by Mr. Wedmore on the Norwich artists.

The author desires to express his warmest thanks to Mr. R. J. Colman of Crown Point, Norwich, who has allowed him to see and study his beautiful collection of works by Norwich artists. This collection was formed with great skill and judgment by the late

Mr. J. J. Colman, the father of the present owner, with the advice of Mr. Reeve, and some notable examples have been added by the present owner. All the Norwich artists are represented by their finest works, some of them, indeed, can hardly be found anywhere else, and the collection is particularly rich in Cromes and Cotmans. Hardly anywhere could a collection be found combining such local interest with such high artistic qualities. Grateful thanks are also due to Mr. J. H. Gurney of Keswick Hall, Norwich; Mr. Eustace Gurney of Sprowston Hall, Norwich; the Rev. Charles J. Steward of Ipswich; Miss Barwell of Norwich; Miss Geldart of Norwich; Mr. Arthur Samuel of Montagu Square; and Mrs. Gunn of Norwich, for allowing the author to examine their pictures, and to Lord Battersea and Sir Samuel Montagu for information about the "Glade Cottage" and the "Beaters."

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## CHAPTER I

### CROME'S LIFE

CROME was born at Norwich on the 22nd December 1768, and he died on the 22nd April 1821. The date of his birth is sometimes given as the 21st December 1769; but the correct date is established by the Register of Births for the Parish of St. George, Tombland. He was of humble origin. His father was a journeyman weaver. At the time of his birth his parents lodged at a small public-house on the Castle Ditches. He was cast upon his own resources at an early age. As a boy he was employed by Dr. Rigby, who practised as a medical practitioner at Norwich, to carry the doctor's medicines to his patients. On the 15th October 1783, at the age of fifteen, he was apprenticed for seven years, from the 1st August 1783, to one Francis Whisler, coach, house, and sign painter. Perhaps the smooth even surface of his oil pictures may be due

to what he learned in that business. When his apprenticeship was over he continued to work for Whisler, and is said to have introduced into Norwich the art of painting in imitation of grained wood. He is known to have painted the signs of several inns in Norwich. The sign of the Sawyers, painted by him, was seen by Mr. Edwin Edwards in 1874 at Messrs. Steward and Patteson's brewery in Pockthorpe, Norwich. There is a story that Crome was commissioned to paint the sign of the Leg of Mutton Inn, and drew a beautiful leg from a butcher's shop. But the sign was rejected by the publican, because he wished to have a roast leg. During his early days Crome formed a friendship with Robert Ladbroke, who afterwards attained some distinction as a local artist. They lodged together, and devoted their leisure hours to sketching and generally pursuing the art they loved. In his early efforts Crome was assisted by Mr. Thomas Harvey of Catton, who was an amateur painter, and possessed a fine collection of pictures of the Dutch and Flemish schools, as well as Gainsborough's "Cottage Door," which Crome was allowed to copy. At Harvey's house Crome made acquaintance with Sir William Beechey and Opie. Crome is said to have made frequent

visits to London, and to have spent most of his time when there at Beechey's studio. "He improved so rapidly," says Sir William, "that he delighted and astonished me. He always dined and spent his evenings with me." Some assistance Crome got from seeing Opie at his work, and Opie is said occasionally to have worked upon Crome's own canvases. Soon Crome was able to take pupils. He became a popular teacher, and upon his earnings as a teacher he principally depended for his livelihood. To perform his duties in this capacity he had to go considerable distances in the neighbourhood of Norwich, and he kept two horses for this work. Two of his pupils, James Stark and George Vincent, became distinguished painters. But he had many others. He was for some years drawing-master at the Grammar School at Norwich, where he taught E. T. Daniell, known to lovers of Norwich art by his etchings and drawings. James Brooke, afterwards the famous Raja of Sarawak, learnt drawing from him at the school, and George Borrow, some years the junior of Brooke, has testified in eloquent language his admiration of Crome's genius. Dr. Jessopp, at one time headmaster of the school, in a sketch contributed to Miss Jacob's *Life of the Raja*, recalls how the

pupils took a delight in decoying Crome into finishing their drawings for them, "which usually meant beginning a sketch and ending it at a sitting; for Crome when once he took a pencil or brush into his hand never could be induced to drop it, and he would work away with extraordinary rapidity, quite forgetting how time was passing." One of these school exercises, a small landscape in oils, which Crome actually painted during his lesson at the school, belonged to the Rev. Jonathan Matchett, formerly a resident in Norwich. After his death it was acquired from his executors, and is now in the writer's possession. Crome was universally popular; he was a pleasant companion and had a friendly word for everybody. His disposition was sociable, and he was fond of spending the evening at the Bull's Head in Magdalen Street, or some other house of entertainment, where he met the local tradesmen and discussed the news and gossip of the day over a glass and a pipe. He was also welcomed by persons of higher social standing. In August 1802 he accompanied Mr. John Gurney of Earlham and his family to the Cumberland Lakes as drawing-master. He was a frequent visitor at the house of Dawson Turner, and did some of his etchings there. Miss Paget tells

us how a spare bedroom was always ready for him at the house at Yarmouth looking on the Yare, belonging to her grandfather Mr. Paget, the father of Sir James Paget.

On the 2nd October 1792 John Crome, "Singleman," married "Pheby Bearney, Spinster," at the Church of St. Mary, Coslany. A year later Robert Ladbroke married Mary, Mrs. Crome's sister. By his wife Crome had many children, of whom only seven attained maturity. They appear to have been well educated. The eldest of them, John Berney Crome, commonly called Moonlight Crome, was a painter like his father, though without the father's genius. The inevitable result has followed, that many pictures of the son are attributed to the father. Frederick, a younger son, who became a clerk in Messrs. Gurney's bank at Yarmouth, had some artistic talent, and executed a few etchings which are not without merit. William, in the early part of his life, did some good work in painting. Another son, Michael Sharp Crome, became a dancing-master, and at one time had a large clientèle. Joseph Crome was a clerk at Somerset House. There were also two daughters, of whom one, Emily Crome, taught drawing and painted with some skill.

In February 1803 Crome succeeded in

founding the Norwich Society of Artists, "for the purpose of an inquiry into the rise, progress, and present state of painting, architecture, and sculpture, with a view to point out the best methods of study to attain to greater perfection in those arts."

Members were elected by ballot, the entrance fee was three guineas, and the subscription one guinea a year. Meetings were to be held once a fortnight, and every member was "in regular routine, as he shall be duly informed by the secretary," to furnish a picture, sketch, essay, or address on some subject connected with the arts, but "all political and theological discussions are not to be admitted." Exhibitions do not in the first instance appear to have been contemplated, but the Society soon became more ambitious, and in 1805 it held its first exhibition in Norwich, in the large room in Sir Benjamin Wrench's Court, which has long since disappeared. An annual exhibition followed until 1816, when certain members of the Society seceded from it. The cause of the secession is explained in a letter, now in the British Museum, written by Henry Ladbroke, a son of Robert Ladbroke, to his brother J. B. Ladbroke. The exhibitions of the Society had been successful, and Robert Ladbroke proposed

that the profits should go to establish a fund for the purpose of purchasing casts, models, or any other works of art that might lay the foundation of an academy for the members to study from, to make it a school for study and improvement. Crome was of opinion that the best way to spend the money would be for the Society to hold monthly meetings in the evening, at which supper should be provided, and the members might chat of art or anything else. Crome's proposal was carried, and thereupon Ladbroke, followed by Thirtle, Sillett, Joseph Stannard and others, seceded. The sympathy which might naturally be felt for the self-denying proposal of Ladbroke is somewhat mitigated by the thought of the result that might have followed if a collection of "casts, models, and other works of art" had been made under Ladbroke's guidance.

The secession did little injury to the Society. The seceders held exhibitions in the Shakespeare Tavern on Theatre Plain, which came to an end in 1818, while the Society continued its exhibitions in Sir Benjamin Wrench's Court until the year 1825. There was no exhibition in 1826 or 1827. In 1828 the Society took the name of the Norfolk and Suffolk Institution for the promotion of the Fine Arts, and held an

exhibition in their new gallery in Exchange Street near the Market Place. In that and the following year they also held a loan exhibition of works of ancient and modern masters. The annual exhibitions continued until 1833, when they also ceased.

Crome was a collector of prints, and on the 23rd September 1813 he held a sale by auction of his collection, and in the following year he paid a visit to Paris. After his return from France he painted the two fine pictures, "The Boulogne Fish Market" and "The Boulevard des Italiens," now in the possession of Mr. J. H. Gurney of Keswick Hall, near Norwich. Little remains to be told. Crome lived a quiet prosperous life, devoted to his art, and increasing in skill and power as the years went on. One of his latest pictures, "The Poringland Oak," painted in 1818, is also his finest. In 1821 he died after a short illness, and was buried in the churchyard of St. George's, Colegate. At his funeral "an immense concourse of people bore grateful testimony to the estimation in which his character was generally held." It was not until 1867 that a memorial was put up to him in the church. On the tablet the date of Crome's birth was erroneously given, but this was corrected in 1897 at the instigation of Mr. Reeve.



## CHAPTER II

### CROME'S PICTURES

CROME'S work was always appreciated, and Henry Ladbroke, in the letter already referred to, mentions that at the exhibitions in Norwich his pictures were almost always marked sold. Some critics have been found to lament that he never received more than £50 for a picture ; but no doubt Crome was content, and, like all great artists, he found his satisfaction in the exercise of his great faculties rather than in the commercial results that followed. Since his death there has been a steady appreciation in the value of his works. The demand that arose for his pictures soon created a supply. Many works by John Berney Crome and James Stark have been attributed to him, sometimes in ignorance, sometimes dishonestly, in order to enhance the market value of a picture.

In the exhibition of the Norwich Society

for 1823, two years after Crome's death, "J. Paul, Norwich," appears as an exhibitor. His name occurs again in 1829 and 1832 as a painter of portraits. He must have come into contact with the Norwich artists and studied their works. Some time after 1832 he got into trouble, was outlawed, and for thirty or forty years nothing was heard of him. Ultimately it was discovered that he had a studio in or near London, where he and his sons had been working for many years. He died suddenly, early in May 1887. There is an account in the *Pall Mall Gazette* of the 11th May 1887 of the inquest which was held on his body, according to which he was eighty-three years of age, and lived at 53 William Street, St. Pancras. He was said to have been married five times. The jury found that he died from syncope. Mrs. Hunt of Yarmouth, who knew him, said of him with the candour of a friend, "He was a great actor, a great singer, a great gambler, a great rogue, and a great fool." He certainly was a very clever artist, and many of the pictures at the present day attributed to Crome, Stark, and Vincent, probably came from his studio.

It is quite certain that Crome could not have painted one-tenth of the pictures that pass under his name. The number of

pictures contributed by him to the Norwich exhibitions was about 290; but these included very many, though it is impossible to say how many, water-colours, pencil-drawings, and slight sketches in oil. Besides these, Crome exhibited between 1805 and his death thirteen pictures at the Royal Academy, and six at the British Institution. There were no doubt some pictures which were never exhibited at all. Taking thirty as the number of unexhibited pictures this would bring the entire work of Crome's life up to about 340 pictures of all kinds, of which possibly two-thirds may have been finished oil-paintings. A similar result may be arrived at by other considerations. Crome's earliest sketch in oils is said to have been painted in 1790, when he was twenty-two; he died in his fifty-third year; this would give him about thirty years of working life. Bearing in mind that he looked to teaching and not to painting for his livelihood, and that, though a hard and rapid worker, he was fond of social pleasures, there is good reason to suppose that the estimate of about 200 finished oil-paintings is a very liberal one. And this is borne out by the fact that at the memorial exhibition of his works held in Norwich in 1821, soon after his death, only 110 of his works were got

together. To arrive at anything like a fair estimate of the Cromes still in existence, a large deduction must be made for the injuries done by neglect, time, and the hand of the restorer. Mr. Reeve can recall between seventy and eighty genuine Cromes, which he has seen. He thinks, that there may be as many more to be found in different parts of the world, but these must be small and unimportant pictures. The present ownership of a large number of the eighty, which Mr. Reeve has seen, would now be very difficult to trace.

It is true, that Mr. Dickes in his *Norwich School of Painting* has given a list of some 170 or 180 Cromes; but the present ownership of about 70 or 80 of the pictures enumerated by him is not known, and as for the rest Mr. Dickes is too generous in admitting claimants to the select circle of genuine Cromes, and a more critical estimate might very considerably reduce his list. It may interest those, who wish to become acquainted with Crome's work, to mention here some of the pictures, from which a just opinion of his genius may be formed.

The documentary evidence with regard to Crome's pictures is scanty and unsatisfactory. A set of the Catalogues of the exhibitions of the Norwich Society is in

the Print Room at the British Museum. Wodderspoon in his *Crome and his Works* has extracted from these Catalogues the works exhibited by Crome each year. But the Catalogues give very little more than the title of the pictures. They rarely, if ever, draw any distinction between oils, water-colours, and pencil-drawings, and they never give measurements. A copy of the Catalogue of the Crome Exhibition held in 1821 after his death is also in the Print Room. This gives the names of the contributors of the different pictures, and in most cases the year, when each picture was painted, but adds no other information. It is therefore extremely difficult to identify existing Cromes with those mentioned in the old Catalogues. Mr. Binyon has, however, in several instances succeeded in doing this. The dates of some of the later works are known from other sources. In the following list no attempt has been made to arrange the pictures chronologically, but Mr. Binyon's dates and identifications are mentioned, where they apply to any picture in the list. Curiously enough twelve out of the thirteen Academy pictures exhibited by Crome remain unidentified. The thirteenth, "The Blacksmith's Shop near Hingham, Norfolk," exhibited at the Academy in 1808,

Citizens of Hingham, Massachusetts, U.S.A., have subscribed £500 for the relief of citizens of Hingham, Norfolk, who have suffered in the war. 24.9.17.

has been identified by Mr. Binyon (p. 21) with a picture exhibited at Messrs. Agnew's in 1896, and stated by Mr. Dickes (p. 63) to belong to Mr. J. H. M'Fadden.

It is proposed first to mention pictures in public galleries, and then to pass on to those in the possession of private owners, which the writer has seen. A few pictures of undoubted authenticity (those numbered 39 to 43) are added which the writer has not seen. For the convenience of students, where a picture is mentioned in Mr. Dickes's book the page is given, the book being for brevity referred to as the "Norw. School." For the history of the pictures, where it is recorded, the writer is indebted to information kindly supplied by Mr. Reeve. The dimensions are given in inches, the height being in each case mentioned first. When a picture has been reproduced a reference to the reproduction is given. "Autotype Co." refers to the set of autotypes of the Norwich School published in 1893 by the Autotype Company.

## I. "MOUSEHOLD HEATH, NORWICH"

*Nat. Gall. Canvas 43 by 71 (Norw. School, p. 106).*

This picture was sold at J. B. Crome's sale at St. George's, Colegate, Norwich, in 1831. It was not specifically mentioned in the Catalogue, but was offered for sale rolled up as a "sundry lot," and bought by Joseph Stannard for £1. It was painted on two pieces of canvas, which were badly joined, and came apart, and Stannard used the pieces to shade the two windows of his studio. It afterwards came into the possession of Mr. Freeman, a Norwich carver and gilder. Freeman joined the two canvases and framed them, and offered the picture for sale for £25, at which price it is said to have been bought by Mr. Yetts of Yarmouth. Mr. Yetts exhibited it in 1856 at the Fine Arts Association in Norwich, and again in 1862 at the International Exhibition in London. It was bought out of that exhibition by the National Gallery for £400. Mr. Binyon gives "about 1816 or later" as the date of the picture. The cattle were inserted after Crome's death by another hand, but they are not obtrusive and do not interfere with

the general effect. Considering the vile uses to which the picture has been put, it is wonderful that it should be so well preserved. It competes with "The Poringland Oak" for the position of Crome's masterpiece, and it is difficult to decide between them. Perhaps, taking all matters into consideration, the "Oak" is the finer and more characteristic work. But the "Mousehold Heath" has wonderful "air and space": how skilfully the shepherd's pointing arm carries the eye to the far horizon; what a sense of peace is over all. Noteworthy too is the delicate painting of the foxgloves and weeds in the foreground to the left. They form, indeed, a picture by themselves, and from this point of view they are a flaw upon the picture, but no one would wish them away, and they are so placed as not to distract attention from the centre of interest. Engraved by Mr. Cole in "Old English Masters, engraved by Timothy Cole, with historical notes by John C. Van Dyke. Macmillan, 1902." Reproduced Binyon, p. 28; Norw. School, p. 106. Autotype Co.



2. "THE WINDMILL ON AN UNDULATING HEATH, PROBABLY MOUSEHOLD HEATH, IN THE NEIGHBOURHOOD OF NORWICH"

*Nat. Gall. Panel 43 by 36 (Norw. School, p. 107).  
Purchased at the sale of the Watts Russell Collection in 1875.*

*From the  
Sale 264.  
Purchased for  
Tennant 3  
on 2210*

This is another beautiful specimen of Crome's work, full of his tender feeling and charm. Probably painted about the same time as the "Mousehold Heath" (1816). Engraved by Mr. T. Cole in the work already referred to. Reproduced Binyon, p. 19; Norw. School, p. 108. Autotype Co.

3. "A VIEW AT CHAPEL FIELDS,  
NORWICH"

*Nat. Gall. Canvas 29 by 43 (Norw. School, p. 133). Bequeathed by Henry F. Chorley in 1872.*

This is probably the picture exhibited by Crome at the exhibition of the Norwich Society in 1820. The cattle and figures were afterwards added by W. Shayer, and either his or some other hand has so meddled with the picture that hardly anything of Crome can be discovered in it.

Mr. Dickes (*Norw. School*, p. 133) informs us that Mr. Spratt of St. Catherine's College, Cambridge, has told him that "when the picture was in the hands of his grandfather, Mr. William Spratt, Crome's friend, it was unfinished." The fact that the picture was finished by another hand may well account for the disappearance from it of most things characteristic of Crome. Etched by R. S. Chattock.

#### 4. "SLATE QUARRIES"

*Nat. Gall. Canvas 52 by 62 (Norw. School, pp. 37, 123). Purchased in 1878 from Mr. Fuller Maitland.*

Mr. Reeve considers, that this picture is by Crome, and Mr. Binyon agrees with him. It must therefore be accepted as genuine. Very little more than this can be said about it with any certainty. In Mr. Reeve's Collection of Crome Memorials in the Print Room at the British Museum there is a correspondence about the picture which took place in 1887. Dr. Caleb Rose, who married the widow of Mr. Sherrington, the collector of Cromes, states positively that Sherrington bought the picture from Dawson Turner, and that it was then called "The Cumberland Sketch." On the other hand,

Mrs. Jacobson, Dawson Turner's daughter, does not "at all believe" that the "Slate Quarries" was in her father's possession. Mrs. Palgrave, Dawson Turner's granddaughter, remembers a large picture called "The Cumberland Sketch," which hung on the staircase, and was not thought worthy of a frame, but she "never was quite certain it was the same" as the National Gallery picture, though she believes it was. "My remembrance of the picture on the staircase is not very strong." The result appears to be, that there is nothing but conjecture to connect the sketch with the picture. The matter is of little consequence. The picture may once have been a fine one, but its lines have been swept by decay's effacing fingers, and there is little of the charm of Crome left in it.

There is another picture attributed to Crome in the National Gallery, "Brathey Bridge, Cumberland." Canvas  $18\frac{1}{2}$  by  $25\frac{1}{4}$ . Bequeathed by Mr. Henry Vaughan in 1900 (Norw. School, p. 61). On the back of the picture is written in an old handwriting, "This picture by Crome represents Brathey Bridge, Cumberland," or words to that effect, and from this inscription the title is derived. But no doubt Cumberland

is a mistake for Westmoreland. Crome did exhibit at the Norwich Society's Exhibition in 1806 a picture described as "Breathey Bridge, Westmoreland." But this cannot be Mr. Vaughan's picture, which in style is unlike the pictures known to have been painted about this time, such as the "Carrow Abbey" and the "Cow Tower." Mr. Vaughan's ownership cannot be said to add anything to the authenticity of the picture, for there is no reason to suppose, that he had any special knowledge of Crome. The picture is the sort of thing, that dealers of mid-Victorian times were always ready to supply to collectors desirous of possessing a Crome.

5. "VIEW ON MOUSEHOLD HEATH,  
NEAR NORWICH"

*V. and A. Mus., South Kensington. Canvas 32 by 21½ (Norw. School, p. 76).*

This picture is about the same period as the great "Mousehold Heath." Mr. Binyon suggests that it may be identical with the "Boy keeping Sheep—Morning," exhibited in the Norwich Society's Exhibition in 1815. It is an example of Crome of extraordinary beauty. Reproduced in the *Norw. School*, p. 76.

## 6. "MOONLIGHT, NEAR YARMOUTH"

*V. and A. Mus. Sheepshanks Coll. Canvas*  
 $14\frac{1}{4}$  by  $12\frac{1}{4}$ .

This is probably the picture referred to in the Norwich School, p. 77, though the dimensions there given ( $19\frac{1}{4}$  by  $15\frac{1}{4}$ ) do not tally with the official measurements given above. The picture is "in circulation," and has not been seen by the writer, but it comes from a good source and is no doubt genuine. Another picture belonging to the Museum, "Moonlight, near Norwich,"  $11\frac{1}{2}$  by  $13\frac{1}{2}$  (Norw. School, p. 77), is also "in circulation," and has not been seen.

## 7. "A WOODY LANDSCAPE"

*V. and A. Mus. Sheepshanks Coll. Canvas*  
 $19\frac{3}{4}$  by  $15\frac{1}{4}$  (Norw. School, p. 73).

This picture is painted with a more loaded brush than is usual with Crome. Etched by G. Vincent. Reproduced in the Norw. School, p. 73.

## 8. "ON THE SKIRTS OF THE FOREST"

*V. and A. Mus. Canvas 42 by 30½*  
*(Norw. School, p. 77).*

This is a fine picture, though not Crome at his best.

A picture in the Ionides Collection, "A Wherry on a Norfolk Broad,"  $7\frac{3}{8}$  by  $13\frac{3}{8}$ , is attributed to Crome. It is a charming little picture, but no information is furnished as to its history, and the stylistic grounds are not sufficiently convincing to justify its acceptance as a Crome.

There are in the South Kensington Museum two other pictures which bear the name of Crome. "Forest Scene with Oak-Trees." Canvas 29 by  $24\frac{1}{2}$  (Norw. School, p. 70). It may have come from the studio of Paul, but it has no connection with Crome. The authorities show a just appreciation of its merits, for it is skied so that it can be seen only by mounting a tall ladder. The other picture, "Landscape with Cottage and Figures," Canvas 9 by  $11\frac{3}{4}$ , is hung on a screen where it is impossible to see it.

9. "BRUGES RIVER—OSTEND IN THE  
DISTANCE—MOONLIGHT"

*Norw. Castle Mus. Canvas 25 by 31*  
(*Norw. School, pp. 96, 105*).

This picture was exhibited, with the title given above, in the exhibition of the Norwich Society for 1816, No. 49 in the Catalogue. It was again exhibited after Crome's death at the Memorial Exhibition of 1821 by his son F. Crome with the title "Scene between Bruges and Ostend," No. 60 in the Catalogue, which by mistake gives the year in which it was painted as 1818. This mistake has given rise to a conjecture by Mr. Binyon, adopted by Mr. Dickes (*Norw. School, p. 122*), that the picture of 1816 was a sketch only from which the existing picture was painted in 1818. But there is nothing beyond the date 1818 in the Catalogue of 1821 to support this view. It is much more likely that the date is a slip. In 1829 the picture was exhibited in Norwich by William Freeman. It then came into the possession of Thomas Churchyard of Woodbridge. It was exhibited at the winter exhibition at Burlington House in 1873 by T. Woolner, A.R.A., and again in 1881 by W. Angerstein.

In 1885 it was sold at Christie's in Mr. Hermann de Zoete's Collection. At that sale it was bought by the late Mr. J. J. Colman, under whose will it passed to the Castle Museum, Norwich. Etched by R. Girling. Reproduced Norw. School, p. 170.

10. "YARMOUTH SANDS AND JETTY"

*Norw. Castle Mus. Canvas 17 by 22*  
(*Norw. School, p. 128*).

Purchased by Mr. J. J. Colman at Miss Martineau's sale in 1877. Under his will it passed to the Castle Museum. Reproduced Norw. School, p. 128. Autotype Co.

11. "STUDY OF A BURDOCK"

*Norw. Castle Mus. Panel 21 by 16*  
(*Norw. School, p. 91*).

This picture formerly belonged to John Middleton, the Norwich artist. After his death it was sold to R. P. Burcham of Norwich, and on the death of the latter it was bought by Mr. J. J. Colman, and passed under his will to the Castle Museum. Reproduced Norw. School, p. 91.



12. "BACK OF THE NEW MILLS,  
NORWICH"

*Norw. Castle Mus. Canvas 15 $\frac{3}{4}$  by 20 $\frac{1}{2}$   
(*Norw. School, p. 102*).*

Belonged at one time to William Davey, from whom it passed to his son Canon Davey, who sold it to Mr. J. J. Colman. Under his will it passed to the Castle Museum. Reproduced *Norw. School, p. 102*. Autotype Co.

13. "A VIEW ON THE WENSUM,  
NORWICH"

*Norw. Castle Mus. Panel 19 $\frac{3}{4}$  by 16 $\frac{1}{4}$   
(*Norw. School, p. 65*).*

This picture was bought at a broker's shop in London by Michael Sharp Crome, Crome's youngest son, who gave it to J. B. Morgan. Morgan sold it to the East Anglian Art Society. Reproduced *Norw. School, p. 66*. Autotype Co.

The following pictures, numbered 14 to 23, are in the possession of Mr. R. J. Colman of Crown Point, Norwich. They include specimens of nearly every period of

Crome's art, and are of the highest interest. Most of them are too well known to require any word of praise here.

14. "CARROW ABBEY, NORWICH"

*Colman Coll. Canvas 49½ by 37*  
(*Norw. School, p. 47*).

This picture was painted in 1805, and was exhibited in the same year at the first exhibition of the Norwich Society, No. 145 in the Catalogue. Dr. Martineau afterwards took it from the artist in satisfaction of his doctor's bill, and it was exhibited by him at the Memorial Exhibition in 1821, No. 55 in the Catalogue. Miss Martineau afterwards owned the picture. After her death in 1877 it was purchased by the late Mr. J. J. Colman. Reproduced Binyon, p. 9; *Norw. School, p. 49*. Autotype Co.

15. "A ROAD WITH POLLARDS"

*Colman Coll. Canvas 28 by 42*  
(*Norw. School, p. 135*).

This picture formerly belonged to Mr. J. N. Sherrington, the well-known collector of Crome's works, who bequeathed it to his friend, W. H. Hunt of Yarmouth. It

was bought from Hunt by the late Mr. J. J. Colman. Reproduced *Norw. School*, p. 135. Autotype Co.

16. "LANDSCAPE—GROVE SCENE"

*Colman Coll. Canvas 18½ by 25½*  
(*Norw. School*, p. 134).

This picture Crome painted for his wife in 1820. After Crome's death Mr. Joseph Geldart bought it from Mrs. Crome for £30, and exhibited it at the Crome Memorial Exhibition in 1821. It afterwards passed to Mr. Robert Geldart, the son of Joseph, who sold it to Mr. Colman in 1890. Reproduced *Binyon*, p. 39; *Norw. School*, p. 134. Autotype Co.

17. "THE COW TOWER, NORWICH"

*Colman Coll. Canvas 18 by 24*  
(*Norw. School*, p. 50).

Mr. J. J. Colman bought this picture from Mrs. Wilson, whose father-in-law was a picture-dealer and one of Crome's intimate friends. It is probably one of the few pictures painted by Crome out of doors. Reproduced *Binyon*, p. 11; *Norw. School*, p. 50. Autotype Co.

## 18. "EARLY DAWN"

*Colman Coll. Canvas 12 $\frac{3}{4}$  by 11  
(Norw. School, p. 49).*

Formerly in the collection of William Davey of Norwich, a friend and patron of Crome. Mr. J. J. Colman bought the picture from Canon Davey, the son of William Davey. Reproduced Binyon, p. 15. Autotype Co.

## 19. "HORSES WATERING"

*Colman Coll. Panel 13 $\frac{1}{2}$  by 10. Purchased, like the preceding picture, from Canon Davey.*

This is a very early picture.

## 20. "OLD TROWSE BRIDGE"

*Colman Coll. Panel 10 by 15  
(Norw. School, p. 74).*

Another early work. It was given by James Stark to his sister Mrs. Skipper. Her son, William Skipper, a solicitor of Norwich, sold it at Yarmouth in 1882, when it was bought by the late Mr. J. J. Colman.

21. "A WOOD SCENE—POSTWICK GROVE,  
NORWICH "

*Colman Coll. Panel 18 $\frac{3}{4}$  by 15 $\frac{1}{2}$   
(Norw. School, p. 116).*

A hillside sloping upwards towards the right with trees ; a country road runs from the left foreground towards the right through the trees. The morning sun casts long shadows of the trees across the road ; there are two figures on the road, one in the distance, one nearer at hand. The trees form a lovely outline against the sky. The picture is full of sunshine.

This picture belonged for many years to Miss Mack, who bequeathed it to her friend Miss Ewing of All Saints' Green, Norwich. After her death it was sold by auction in April 1895, and bought by the late Mr. J. J. Colman. It is a lovely picture—Crome in one of his sunniest moods.

22. "STUDY OF FLINTS "

*Colman Coll. Panel 8 by 12 (Norw. School, p. 93).*

This picture was purchased by the late Mr. J. J. Colman at R. W. Burleigh's sale at Halesworth in 1883. Reproduced Norw. School, p. 93.

## 23. "VIEW OF KIRSTEAD CHURCH"

*Colman Coll. Canvas 9 by 12 (Norw. School, p. 77).*

Purchased, like the last picture, at R. W. Burleigh's sale. Reproduced *Norw. School*, p. 78.

## 24. "THE PORINGLAND OAK"

*In the possession of the Rev. C. J. Steward of Ipswich. Canvas 49 by 39 (Norw. School, p. 123).*

The oak fills the centre of the picture ; in front is a pool in which four boys are bathing ; on the left the landscape stretches away into the distance. The sky is blue, with clouds tinged with delicate golden and rosy sunset hues. The bathers were painted by Michael Sharp ; three of them are sons of Crome, the fourth is the son of a Mr. Aldous, who drove the mail-cart. At the Crome Memorial Exhibition in 1821 this picture was exhibited with the title "Scene at Poringland," No. 49 in the Catalogue, which stated that it was painted in 1818. The name of the owner is not mentioned in the Catalogue. Wodderspoon says that it was exhibited by Captain Steward. But this must be a mistake, inasmuch as Captain

Steward did not acquire the picture before 1828. It was exhibited at the exhibition of living artists at the British Institution in 1824 with the title, "A Study from Nature—Poringland, Norfolk," No. 36 in the Catalogue. The dimensions, 5 feet 6 inches by 4 feet 9 inches, which include the frame, correspond with those of "The Poringland Oak." W. Freeman, a frame-maker of Norwich, is named as the exhibitor. In or about 1828 the picture belonged to the Leathes of Herringfleet, from whom it was purchased for £80 sometime between 1828 and 1830 by Captain Steward, the father of the present owner, to "fill a space" at Blundeston, where Captain Steward went to reside in 1830.

"The Poringland Oak" is Crome's masterpiece. It is a superb picture, worthy to be seen in any company. Reproduced Binyon, *Frontispiece*; *Norw. School*, p. 124. Autotype Co.

An imitation of this picture, ingeniously christened "The Porlington Oak" (*Norw. School*, p. 110; *Canvas* 35 by 42), was in the Wynn Ellis Collection. Happily it went to America.

Mr. Steward also possesses a picture by Crome called "The Boathouse at

Blundeston," Canvas 18 by 24½. The boat-house is seen through trees with water on the right; on the left is a footbridge with a cow to the right of it. There is a rosy flush of sunset in the sky to the right. The picture was sold at J. B. Crome's sale. Unhappily it has suffered so much from time and cleaning that there is nothing of Crome left in it. Mr. Steward has also a sketch by Crome in Indian ink for this picture.

25. "ON THE YARE, NORWICH, ABOVE  
THE NEW MILLS"

*In the possession of Mr. Max Michaelis of 22  
St. James' Place. Canvas 27½ by 39 (Norw.  
School, p. 125).*

This picture was purchased from the artist by Alderman Hankes of Norwich, and is generally known as the Hankes Crome. It was afterwards in the Sherrington Collection, and subsequently belonged to the late C. F. Huth. After his death it was sold at Christie's on the 19th March 1904 for £1900. Reproduced in the Magazine of Art for 1904. This is a very fine specimen of Crome, and stands very high among his masterpieces.



26. "ON THE RIVER YARE—A VIEW  
OF THE KING'S HEAD GARDENS"

*In the possession of Miss Barwell of Norwich.  
Panel 16 by 21½ (Norw. School, p. 130).*

This picture formerly belonged to Charles Norris, who sold it to Joseph Parrington of Beccles. It was afterwards sold at Christie's, and ultimately was purchased by Mr. H. G. Barwell. It is a most delightful specimen of Crome's art. Reproduced Binyon, p. 31; Norw. School, p. 130. Autotype Co.

27. "VIEW OF NORWICH FROM  
ST. AUGUSTINE'S GATES"

*In the possession of Mr. Eustace Gurney of  
Sprowston Hall, Norwich. Panel 20½ by 29½  
(Norw. School, p. 111).*

Hilly ground in front with Norwich in the valley; the spire of the cathedral stands up clear against the sky in the centre. There are figures in the left corner.

This picture was bought by Mr. Samuel Gurney from Crome for £10. It has been called a sketch, but it is full of Crome's highest qualities. Perhaps it is the picture exhibited at the Norwich Society's Exhibition

in 1812 under the title "View without St. Augustine's Gate."

28. "FISHMARKET ON THE BEACH,  
BOULOGNE"

*In the possession of Mr. J. H. Gurney of Keswick Hall, Norwich. Canvas 20 by 33 (Norw. School, p. 132).*

The picture was painted from sketches made during Crome's trip to France in 1814, and was exhibited at the exhibition of the Norwich Society in 1820. It is a very beautiful work, all the more interesting that it shows Crome treating a subject and a landscape with which he was not familiar. Reproduced Norw. School, p. 132. Auto-type Co.

29. "BOULEVARD DES ITALIENS, PARIS"

*In the possession of Mr. J. H. Gurney of Keswick Hall. Canvas 21½ by 34 (Norw. School, p. 99).*

This picture was exhibited at the exhibition of the Norwich Society in 1815, No. 98 in the Catalogue, with the title "View in Paris—Italian Boulevard." Another result of the French tour in 1814, and of the

greatest interest. Reproduced Norw. School, Frontispiece. Autotype Co.

30. "THE GATE"

*In the possession of the writer. Canvas 27½ by 25.*

Generally known as the Norgate Crome, as it formerly belonged to John Norgate of Norwich. After his death it was sold, and subsequently became the property of the late Mr. Staats Forbes. Exhibited in 1860 at the exhibition of the works of deceased local artists at the Government School of Art, Norwich, at the Grafton Gallery in 1905, and at the Leicester Gallery in 1906.

31. "VIEW OF ST. MARTIN'S RIVER,  
NORWICH"

*In the Staats Forbes Collection. Canvas 20 by 14.*

Formerly the property of J. Sultzer of Norwich, at whose sale it was sold for £75. Exhibited at the Grafton Gallery in 1905. Etched by Colkett.

32. "A VIEW ON THE RIVER YARE, WITH  
WHERRIES AND A DRAINING MILL"

*Lent by Mr. G. Salting to the South Kensington Museum. Canvas 27 by 45 (Norw. School, p. 65). Now called "Moonrise at the Mouth of the Yare."*

This picture belonged to Dawson Turner. There is a lithograph of it in his "Outlines in Lithography, from a small collection of pictures (Yarmouth, 1840)." It was sold at the sale of Dawson Turner's collection at Christie's in May 1852 for £30:9s. Dawson Turner possessed seven pictures by Crome, which are lithographed in his "Outlines in Lithography." He must have had opportunities of procuring fine Cromes, but he does not appear to have made good use of them. His Cromes did not include any first-rate specimen of the master.

33. "WOOD SCENE AT CATTON, NEAR  
NORWICH"

*In the possession of Mrs. Gunn, Norwich. Canvas 27 $\frac{1}{4}$  by 22 $\frac{1}{4}$  (Norw. School, pp. 109, 121).*

A road through a wood along which a horse and cart is passing; a man is seated on the horse. Etched in reverse by Richard Girling.

34. "VIEW AT SALTHOUSE, NEAR  
NORWICH"

*Also in Mrs. Gunn's possession. 17½ by 13½  
(Norw. School, p. 92).*

Trees overhanging water, with hilly ground in the left distance.

35. "WOOD SCENE AT EARLHAM, WITH  
THATCHED COTTAGE"

*In the possession of Miss Geldart of Norwich.*

An early Crome which has suffered by the hand of time.

36. "THISTLE AND WATER-VOLE"

*In the possession of Mr. Arthur Samuel,  
48 Montague Square. Canvas 28¾ by 24.*

On the left a tall thistle in full bloom, water in front, with a vole or water-rat lying on the right.

37. "VIEW NEAR HONINGHAM, NORFOLK  
—EVENING"

*In the possession of the writer. Panel 14 by 17½.*

On the right the roof of a cottage is seen over a rough hedge. To the extreme

right a tall ash-tree rises against the sky. In the hedge in front of the cottage is a pollard oak. The hedge itself is reflected in a pool in the foreground. To the left a distant landscape. The sky is bright blue with a delicate sunset flush over the cottage. This picture was exhibited by Lady Jerningham at the Crome Memorial Exhibition in 1821. It was No. 102 in the Catalogue, and was stated to have been painted in 1813. It was afterwards in the collection of W. C. Ewing, a well-known Norwich collector, and from him it descended to his granddaughter, Mrs. Wigston. She sold it to Mr. Reeve, from whom the present owner acquired it.

### 38. "COTTAGE SCENE"

*In the possession of the writer. Millboard  
8½ by 10½.*

This picture was painted by Crome for a pupil, Jonathan Matchett, during a lesson to his class. It is said to have been completed at one sitting. The picture is referred to in the "Raja of Sarawak" by Miss Jacob, vol. i. p. 7. It was bought in 1880 from the executors of Jonathan Matchett by Mr. Reeve, from whom the present owner

acquired it. Reproduced Norw. School, p. 115.

39. "THE GLADE COTTAGE"

*In the possession of Lord Battersea. Canvas  
44 by 36 (Norw. School, p. 131).*

This picture is sometimes called "The Village Glade." It formerly belonged to Bernard Barton, who allowed Allan Cunningham to engrave it for his Cabinet Gallery of Pictures, published in 1834 (vol. ii. p. 23). It has been photographed by Mr. Hollyer, but it does not photograph well. It is said to be a fine specimen of the master.

40. "LANDSCAPE"

*In the possession of Mr. W. R. Fisher of Harrow.  
Panel 14 by 11 (Norw. School, p. 70).*

Formerly in the possession of the Rev. Richard Turner of Yarmouth, who bought it from Crome. Reproduced in the Magazine of Art, 1882, vol. v. p. 221, and in Norw. School, p. 71.

41. "ON THE WENSUM, NORWICH—  
FRONT OF THE NEW MILLS"

*In the possession of Mr. W. Birkbeck of Stratton Strawless, Norfolk. Panel 14 by 21 (Norw. School, p. 125).*

A view from St. Miles' Bridge, looking towards the new mills; the river in the foreground with houses on either bank; a boat with sail looped up discharging cargo; the bridge in the middle distance. Formerly the property of W. H. Robinson of Norwich.

42. "THE BEATERS"

*In the possession of Sir Samuel Montagu, Bart.  
Panel 20½ by 33½ (Norw. School, p. 103).*

The edge of a wood; in the foreground at the foot of some trees are two men seated and one standing with a dog; distant view of open country on the right; blue sky with clouds. Exhibited at the Exhibition of Old Masters at Burlington House, 1894.

43. "THE WILLOW TREE"

*Canvas 50 by 40.*

This is a very fine Crome, which went to America. It was formerly in Sherrington's



collection, which was put up for sale at Christie's. At the sale it was bought for £100 by the Rev. John Holmes, from whom it passed to his brother Mr. George Holmes of Brooke Hall, Norfolk. It is said to have been sold to an American for £2000.

The above does not claim to be a complete list of existing Cromes. It gives only pictures the ownership of which is known to the writer. Several genuine Cromes, which have been seen during the last twenty years are omitted, because their whereabouts is not known. Others no doubt lie concealed in country houses all over England. It is, however, believed that all the pictures numbered in the list are genuine examples, and that any one, who will take the trouble to study them, will be able to form a standard, by which to judge the many spurious examples, that bring discredit on the great name of Crome.

## CHAPTER III

### CROME AND COTMAN

IT is remarkable that Norwich should have produced two such painters as Crome (1768-1821) and Cotman (1782-1842)—both men of genius, almost contemporaries, yet a whole world lies between them. Neither of them had any advantages of birth. Cotman had a good education; Crome had none at all. Crome's was the humbler origin; but as he had no position to support he was able to follow his art with single-hearted devotion. He was content with little; his highest ambition was a moderate competency, which he easily attained. The struggle for existence never affected his art. He lived to paint, he never had to paint in order to live. Cotman's social position was better than Crome's; his standard of living was higher, but to uphold this standard he had a lifelong struggle which prejudiced his art. Crome shows a smooth and steady

development ; his life was passed at Norwich unbiassed by the main stream of artistic tendencies in the England of his day ; he was content to be a drawing-master, and found himself a great painter. Cotman was familiar with the art world of London ; his brother artists appreciated his work, but very few bought it. He could not afford to paint in oils, and he had to abandon his highest ambitions in order to live ; he yearned to be a great painter, and he found himself a drawing-master at King's College. Not that Cotman's achievement in art is not great ; he was great in spite of his difficulties. Crome's greatness lies in the serenity of his art, which bears no trace of effort. He interprets nature in her quiet and reposeful aspects, and if ever there was an art, of which it could be said, that it does not add to nature, but is the "art which nature makes," it was Crome's. Cotman too could interpret the healing power of nature, but he loved a contrast, a problem.

Crome cared little for architecture ; he could feel and render the pathos of an old church, time-worn and neglected, but he preferred a cottage. Cotman loved architecture ; he loved it as a painter, he also loved it as an architect, and many will think, that the time he spent on elaborate archi-

tectural drawings of churches in Normandy and elsewhere would have been better given to more purely artistic work.

Both men used oils and water-colours, but Crome's water-colours are unimportant ; he lives by his oils. Cotman painted some oil pictures, but they are few and little known. His greatness lies in his water-colours—the bright morning light and the afterglow of the two "Greta Bridges," the sunshine of the "Twickenham," the gathering and dispersing storm of the "Yarmouth Beach" and the "Draining Mill." Crome could not but be a master of the pencil, but he does not seem to have taken much delight in its use. Cotman's pencil sketches afford almost a complete diary of his art work. They make us regret, that he was so rarely able to translate these lovely studies into more finished and permanent works. Crome is entirely free from literary associations ; his scenes, if known at all, are known only because he painted them ; no gods or goddesses are required to give dignity to his landscape, no nymphs or satyrs to adorn his swards. Crome could depict with extraordinary skill the busy life of a Parisian boulevard or the picturesque crowd of the Boulogne fishmarket, as the two French pictures testify ; but these pictures came as

a surprise, they revealed an unexpected side of his genius, quickened into life by the unaccustomed sights which his French visit brought before his eyes. As a rule he cares little for human interest or living things. The bathing children in "The Poringland Oak" were added by Michael Sharp; the cattle in the "Mousehold Heath" and the "Chapel Fields" are by another hand. When he puts in figures they are quiet labouring men, sons of the soil, a woman resting by a stile, a shepherd pointing to the distant horizon—they are as much a part of the landscape as the trees or hills. It was this quality which drew from J. M. Whistler an admiration for Crome which he refused to Turner, and would probably have refused to Cotman. Cotman with his archæological interest loved a historic spot—Norwich Castle, a famous abbey, a ruined church—and he is fond of introducing human beings—a junketing party, a group of knights and ladies, a band of peasants in gay attire, who often have very little to do with the scene and sometimes strike a jarring note. Both men etched, but Crome was a true painter-etcher; he treated etching as an art by itself. Cotman's etchings are mostly soft-ground, and rarely rise above the level of illustrations. It is idle to ask, which was the greater

spirit—where each is unique there is no common standard. The answer must depend on the temperament of the judge and has no interest. Crome shines by the perfection of his performance, he recalls the classic art of Greece ; Cotman by the splendour of his promise never fully realised. Crome, though not an old man when he died, yet died in the fulness of years—his work was done. Cotman lived longer than Crome, but his death leaves us with the poignant sense of a life prematurely cut short.

## CHAPTER IV

### CROME'S ETCHINGS

IT is not known, when Crome first began to etch. On an impression in the British Museum of his soft-ground etching of St. Peter's Church, Kimberley, which was bought at Mr. Ewing's sale in 1863, there is written "Crome's first attempt," and this is very likely correct. The soft-ground etching "Colney" (No. 32) is dated 1809. The other etchings, so far as they are dated, bear the dates 1812 and 1813. Very few impressions were taken in Crome's lifetime. Crome's practice appears to have been to bite the plates lightly, and then to have impressions taken in order that he might judge of his work. The plate was then rebitten, usually with some alterations, and some more impressions were taken. A few of these impressions were given by Crome to his friends, but there was no issue of the plates to the public while Crome lived.

There is no reason to suppose, that Crome

printed his etchings himself. In those days the printing was not considered, as it is now, as essential a part of the art of etching as the drawing of the subject, or the biting of the plate. Copper-plate printing was done by W. C. Edwards of Bungay, and the two Ninhams, and by Sloman of Yarmouth, who printed most of Cotman's plates, and did much work for the Turner family. Crome's printing was probably done by one or other of these men, and it cannot be said to have been done with much skill. The printer seems to have been afraid of the ink, and in some early impressions portions of the plate have hardly printed at all.

At one time Crome himself intended to publish his etchings, and in the year 1812 he went so far as to issue a prospectus inviting subscribers. But nothing came of it. It was not until the year 1834—thirteen years after his death—that a public issue of the etchings took place. Mrs. Crome then had some sets printed on India paper with large mounts  $14\frac{3}{4}$  by  $21\frac{3}{4}$  inches in size. These sets contained a portrait of Crome in line by R. W. Sievier, after D. R. Murphy, and thirty-one etchings, of which seven were soft-ground, being those numbered in the following Catalogue 1 to 24 and 27 to 33. The title was as follows :—



NORFOLK  
PICTURESQUE SCENERY

CONSISTING OF A SERIES OF  
THIRTY-ONE ETCHINGS

BY THE LATE

JOHN CROME

Founder of the Norwich Society of Artists

AND

PRINTED FROM THE PLATES AS LEFT BY HIMSELF

NORWICH

Published by Mrs. CROME, St. George's St. ; Mr. J. B. CROME,  
St. George's St. ; Mr. B. STREET, Chapel Fields ; and  
Mr. FREEMAN, Repository of Arts, London St.

MDCCCXXXIV

The sets were enclosed in paper wrappers, on which was printed "J. Crome, 1834." Sixty sets were published at three guineas a set. Cotman subscribed for a set, and received a handsome discount of 25 per cent. One of these sets can be seen at the South Kensington Museum. Another is in the Castle Museum, Norwich. Two bound sets are at Keswick Hall, near Norwich.

The writer has one in the original paper wrappers. There must be others in the possession of collectors, but they are very rare, and it is believed that not a single set has been seen in a London auction-room during the last twenty years. It is stated on the title-page that these etchings were "printed from the plates as left by himself"; they represent, therefore, the genuine work of Crome, and in spite of poor printing they are beautiful examples of painter-etchings.

In December 1837 there was an advertisement in a Norwich paper that there was "now publishing by Mrs. Crome, *Etchings of Norfolk Picturesque Scenery*, consisting of seventeen views by the late John Crome, founder of the Norwich Society of Artists, with a biographical memoir, written expressly for the work by Dawson Turner, Esq., A.M., F.R.S., A.S. and L.S., and a portrait of the artist, engraved by R. W. Sievier from a drawing by R. D. Murphy. The whole will be issued in a neat portfolio, price £1 : 5s. Specimens may be seen and subscriptions received at, etc. The subscription will close in February next, when the work will be delivered, accompanied with a list of the subscribers' names."

The memoir by Dawson Turner promised in the advertisement was written, and is

dated 1838. It is interesting so far as it is based upon Dawson Turner's personal knowledge of Crome. But Dawson Turner did not know Crome till his position was established, and the memoir repeats some anecdotes about his early days which are more picturesque than true. Though the memoir is stated to have been written expressly for the issue of the seventeen etchings, it was not used for that issue only. Before the alterations of the plates, presently to be mentioned, some further impressions from the thirty-one plates as left by Crome were issued with the memoir and portrait. They are distinguishable from those printed by Mrs. Crome in 1834 by the smaller size of the paper used. The memoir measures as a rule  $13\frac{1}{2}$  inches by  $16\frac{1}{2}$  inches, and the size of the paper on which the etchings were printed was selected to suit the memoir.

The memoir bore the following title: "Etchings | of | Views in Norfolk | by the | late John Crome | Founder of the Norwich Society of Artists | together with a | Biographical Memoir | by | Dawson Turner, Esq., A.M., F.R.S., A.S. and L.S. | Norwich | Published by, etc., 1838."

It will be noticed that this title was equally appropriate to the thirty-one and the seventeen etchings. Subscriptions to the

seventeen etchings were obtained in answer to the advertisement, and a list of them was printed. This list is frequently found with sets of the thirty-one etchings. The list shows that 108 sets no doubt of the seventeen etchings had been subscribed for.

With a view to this issue considerable alterations were made in the plates at the suggestion of Dawson Turner. He was disturbed by what he calls "the want of finish observable in these performances." This may have induced him to urge upon J. B. Crome to remove, if possible, this supposed defect. At any rate under the instructions of J. B. Crome many of the plates were rebitten and worked over with the graver, and in most cases titles were added. There is in the British Museum a bound volume containing seventeen of the etchings, being those numbered 1 to 9 and 11 to 18 in this Catalogue, touched by J. B. Crome for the alterations which were to be made, and with the titles written in ink in his handwriting underneath most of them. In some places charcoal has been rubbed into the etchings, in others the lights have been heightened with white chalk. This book of seventeen etchings was collected by Mr. Reeve. Fifteen of the seventeen etchings in it he obtained from Henry

Ninham, by whom, in conjunction with W. C. Edwards of Bungay, the alterations were carried out.

The seventeen etchings as issued to subscribers were not, however, always identical with those in Mr. Reeve's bound volume. For instance, Mr. Steward possesses a set which belonged to his father, Captain Steward, an original subscriber. In this set the small etching "Landscape with a Wooden Bridge and Horseman" (No. 24) is substituted for the "Woodrising" (No. 9). Other sets may show other small variations.

It is difficult to understand how J. B. Crome can have been guilty of such want of piety, such lack of artistic feeling, as to allow the alterations to be made. After Edwards and Ninham had worked their will upon the coppers, they lost all interest; they are neither good etchings nor good engravings, the artist's intention is destroyed, and they are mere caricatures of the beautiful work of Crome. Yet it is from these ruined counterfeits that many people derive their notion of what Crome was as an etcher.

The destruction of the etchings as works of art by no means destroyed their popularity with the public. From 1838 onwards they were issued over and over again with Dawson Turner's memoir bearing the date

1838, which was never altered. At some time after 1838 the plates became the property of Henry Ninham, who from time to time issued sets without the memoir.

In 1850 some sets were published by C. Muskett of Norwich, with an additional soft-ground etching, which had then lately been discovered, being that numbered 34 in this Catalogue. Soon after 1860 Ninham sold the plates to Mr. Hutton, who had fifty or more sets printed in a portfolio, and they were then for the first time described as thirty-two. The title on the cover of the portfolio is stated in the *Dictionary of National Biography* to have been "Thirty-two original etchings. Views of Norfolk by old Crome, with portrait. India Proofs."

Ultimately the plates were bought by the late Mr. J. J. Colman. At Mr. Colman's request Mrs. Edwin Edwards, the wife of the well-known etcher, printed some dozen sets from the plates as they then were. These sets contain the portrait of Crome, the twenty-four etchings printed on twenty sheets, and the eight soft-ground etchings, each on a separate sheet. The size of the sheets is 13 inches by  $18\frac{3}{4}$  inches. Crome's etchings had never yet been printed with so much skill, but not the most skilful printing could restore them to their original beauty

or efface the injuries done by wear and tear, and still more by the ruthless hand of the improver. Mr. Colman bequeathed the coppers to the Norwich Castle Museum, where they now are, and it is to be hoped that they will be allowed to rest there in peace.

Besides the etchings already mentioned, Crome also did seven etchings of Norfolk churches. They are not of great importance as works of art, but they are interesting records of the condition of the Norfolk churches in Crome's day, and, considering the date when they were done, it is wonderful how accurately the architecture of these old churches is reproduced. They were done from time to time as the fancy seized Crome, not as a series or as illustrations to a book. They were not published in his lifetime. In 1834 the plates got into the hands of F. Thompson, who added the publication line, "Published by F. Thompson, Royal Bazaar, Norwich, 1834," and sold them singly. They are now very rare.

There is a very fine collection of Crome's etchings in the Print Room at the British Museum, acquired many years ago from a Mr. W. Smith, F.S.A., and the collection has been recently enriched by several interesting rarities from the collection of Mr. Reeve, including two impressions in the

first and second states of the small etchings (9, 10, and 11), taken before the plate was divided. At the British Museum most of the plates will be found in all states, many of them in impressions printed in Crome's lifetime. There are also three unpublished soft-ground etchings (35-37), which are probably unique. In addition, there is a small etching which is attributed to Crome, but is almost certainly by another hand. It is described in the following Catalogue as No. 26. Many years ago the writer purchased at Christie's the collection of Crome's etchings formed by Dawson Turner. It had been bought by E. Girling at Dawson Turner's sale, where it formed lot 548 in the third day's sale, and was described as "Crome (John), collection of his etchings, including many unpublished subjects, proofs, and various states; others by him, soft-ground etchings; lithographs (private plates by the Misses Turner) after his pictures; etchings by J. B. Crome and F. Crome, and one after J. Crome by E. Girling; together 103 subjects (three being pencil drawings) inserted in a large guard book, half Russia." This collection, as might have been expected, is a very fine one. It includes some things which are not to be found in the British Museum; amongst others an unpublished



etching "The Cottage at Earlham," which is a very characteristic piece of work. It is possible that he may have done some others, but it is not likely that any besides those here catalogued will ever be found. Wodderspoon in his *John Crome and his Works* says, "One specimen of his works of large size, 13 by 10½ inches, having no title but is marked 'J. Crome, 1818,' has some of the characteristics of Waterloo." The reference probably is to the upright etching called a "Composition" (No. 21), though the size is incorrectly given and the date is 1813 and not 1818; moreover, it is difficult to discover anything of Waterloo in it. From one page of the book which contained the Dawson Turner collection, a print, which must have been about 10 inches high by 8½ inches wide, had been removed when the book came into the writer's possession, and upon the page had been written, probably by Dawson Turner himself, "upright etching of cottage in landscape which stood here presented to Mr. Woolner, he having the original oil-painting of the same by Crome." This etching was probably not by Crome, and it is not likely that it will ever be identified.

It is possible that one or two of Crome's etchings may have been etched by him after

his own pictures. Mr. Reeve remembers a small picture of the "Front of the New Mills," rather larger (11 by 13½ inches) than the etching (8½ by 11½ inches) from which the latter was probably taken. This picture was exhibited by Archdeacon Hankinson at a loan exhibition in St. Andrew's Hall, Norwich, in August 1867, and by Mrs. Hankinson at the exhibition of Old Masters at Burlington House in 1878. It cannot be the large picture (29 by 36 inches) called "Front of the New Mills," which was exhibited in 1905 at the Grafton Gallery in the collection of the late Mr. Staats Forbes, and afterwards at the Leicester Galleries in 1906, and on both occasions attributed to Crome. That picture was a copy of the etching, with some very small modifications in details. Few of those who are familiar with Crome's pictures will be disposed to disagree with a writer in the *Burlington Magazine* for July 1905, who said that the picture "was obviously not by Crome"; he goes on to say that it is an early work of David Hodgson adapted from the etching.

The etching called "The Back of the New Mills" looks as if it might have been etched from a picture, but the picture is not known to exist. There can be very little doubt that all the other etchings are entirely

original works. But though Crome rarely, if ever, etched his pictures, pictures often occur which resemble the etchings. They should be received with great suspicion, as this circumstance, far from being evidence of the authenticity of the picture, suggests at once the work of the imitator. The best-known instance of such a picture is the so-called Crome in the Tate Gallery. There is an etching by Crome of the same subject, but it is certain that the picture was copied from the etching and not the etching from the picture. The first state of the etching represents a wider landscape with a wind-mill on the right. Crome, possibly because he was dissatisfied with the composition, cut a piece off the right hand of the plate and printed some impressions from the reduced plate. He was still dissatisfied and took a further piece off the plate, and this is the third state of the etching. In the fourth state his name is added. The fourth state is the only state issued to the public, and it is with this state that the picture corresponds. It is therefore clear that the etching is earlier than the picture. The picture is a very close copy of the etching, even down to the bark stripped off the trunk of the large tree on the left. There are some slight variations. The picture is

rather better in shape. The reductions of the plate left the etching too square. The proportions of the picture are an improvement. But this proves little either way. The large-leaved water-plants in the foreground of the etching which Crome would have delighted to paint have disappeared in the dark foreground of the picture. There are some other differences of a trifling kind. It is unlikely that Crome would have painted a picture after one of his own etchings, still more unlikely that, if he had done so, the picture would have been so slavish a copy of the etching. There are other indications that the picture is not by Crome. The ground by the tall tree on the left, and parts of the tree itself, are painted in a treacherous manner very unlike Crome, and the paling on the right is feeble and uninteresting. The picture was no doubt painted to deceive. It is not without cleverness or it would not be where it is. It has been honoured by being etched by Mr. Short, and artists have admired its aerial perspective. But none of these things can make it genuine. Who painted it is a question more difficult to answer. Mr. Reeve considers that it is by A. G. Stannard (1828 to 1885), of whom his father, Alfred Stannard, used to boast that he had painted at least 300 Cromes.

Like the pictures, the etchings have suffered from their popularity. In the case of the etchings it is not the imitator or the forger who has done the mischief. It is due partly to those persons who thought they could improve the etchings, and partly to the indifferent printing and the frequent reissues. The etchings in their finer states are so rare as to be almost unknown. Most people who know the etchings at all know them only from ruined impressions which retain little of their original charm.

The critics have not been kind to Crome's etchings. Dawson Turner was evidently frightened at the responsibility he undertook in introducing them to the public. Though he discourses about the qualities which should be expected in painter-etchings, he laments that Crome's are "more than commonly unfinished," and makes an apology for their shortcomings. It would be difficult to find a critic of the present day who would charge these careful and elaborate drawings with want of finish.

Wodderspoon, writing in 1858, apologises for Dawson Turner's apology and denies that the etchings are rough, but even he is disposed to admit "that these essays of Crome's are (at least some) in a loose and dishevelled costume."

To turn to the larger world outside Norwich—in the edition of Segquier's *Dictionary of the Works of Painters*, published in 1870, Crome's etchings are said to "class very well with Ker's and other beautiful examples of English etchings," though any one more dead and buried and not embalmed than Ker it would be impossible to conceive.

In the index to Ruskin's *Modern Painters* even Crome's name is not to be found at all. Hamerton in his *Etching and Etchers* praises Wilkie and Geddes, but says not a word of Crome. Mr. Binyon has written a most scholarly and delightful account of Crome's life and works, but has not allowed himself to feel the charm of the etchings. Mr. Wedmore, who has so often been the first to call attention to fine works of art, stands almost alone in appreciating Crome's etchings at their true worth. He praises (*Studies in English Art*, p. 132) their "splendid tree work, large, massive, intricate, pictorial, never narrowly faithful alone." "Ruysdael's work is rivalled and the best of Waterloo outdone," and he has said the appropriate word about several of the etchings in detail.

Crome, in truth, as he led the way in the revival of etching in England, so also is he one of the greatest of English etchers. In

soft-ground etching he was not without assistance among his contemporaries. It was well known and much practised in his time. But soft-ground etching, though charming effects can be produced by it, has too much the quality of lithography and lacks the virility and power of etching with the needle which alone is etching properly so called. Etching was used to make the preliminary sketch for line engraving, and Turner employed it as the basis for the mezzotinted plates of his *Liber Studiorum*, but as an independent art it was very little practised in England when Crome began to etch. Mr. Harvey of Catton was an amateur etcher, and left more than fifty plates, "mostly of different kinds of cattle." From him Crome may have learnt the rudiments of the art, but he can have had little assistance in the more advanced technicalities which a beginner at the present day would have no difficulty in learning in the schools; and the etchings reveal the difficulties he had to contend with in matters of technique. Dawson Turner says that Crome was not satisfied with his etchings; "he too clearly saw their imperfections." He may have felt that he had not acquired that mastery over the copper which some of the great etchers have possessed; and if he met with

much of the sort of criticism which is to be found in Dawson Turner's memoir, it is no wonder that he locked the etchings up in a drawer and waited for a generation which should be more capable of appreciating them.

The impulse to etch came to him from the Dutch masters whom he collected himself, and whose works he saw in the houses which he visited as a teacher. But whatever the inspiration may have been, Crome was as thoroughly original in his etching as he was in his painting. Without depreciating the art of the Dutchmen, it would not be unfair to say of Ruysdael and Waterloo that, attractive as some of their work is, theirs is the art of the decadence. Crome's etchings, on the other hand, have all the freshness and vigour of youth. Never was such delight expressed in the forms of trees and the beautiful intricate lacework of interweaving boughs. Skies have given etchers a good deal of trouble. Rembrandt has etched a fine storm-swept sky, Claude a tender, peaceful sunset. But on the whole the early etchers avoided skies. Crome was not afraid of a sky. Sometimes he was content with mechanical ruled lines, but more often he liked to fill his skies with soft rounded summer clouds, and one of his



etchings, "The Mousehold Heath," is the etching of a sky, a fine effect, which is worth comparing with the somewhat similar sky in Cotman's well-known drawing of "The Draining Mill," Lincolnshire, now in the British Museum. This etching met with the usual fate of originality and power. It displeased the Philistines, into whose hands the plates fell. It was improved by removing the sky altogether and inserting mechanical lines in its place, not to mention the other injuries that were done to the plate by rebiting and work with the graver.



## CATALOGUE OF THE ETCHINGS

IN the following Catalogue the general arrangement adopted has been to describe first the etchings done with the needle and then the soft-ground etchings, but this arrangement has not been strictly followed, because the etchings of churches, only two of which are soft-ground, are placed at the end as being the least important part of Crome's etched work. The measurements have been taken from one of Mrs. Crome's sets, except in those cases where the etching is not to be found there. Where the subject does not fill the plate, the measurements of the subject also are given. The capital letters B. M. following a state mean that it is to be found in the Print Room at the British Museum ; D. T. that it is in the Dawson Turner collection. But these letters have only been added to the rarer and more important states. Left and right refer to the left and right hand of the spectator. H. means height, W. width.

*J. H. M. & Co. London (Donkey) etching*

## I. "AT COLNEY"

A clump of trees on rising ground to the right, to the left an open landscape with rows of bushes and a farmhouse beyond. A rough road from the left passes round the rising ground. H. 9 in., W.  $6\frac{7}{8}$  in.

*First State.*—There is a donkey in the centre of the foreground; the rising ground behind the donkey is left blank. The plate is lightly bitten, and has a silvery effect like a delicate pencil-drawing. B. M.

*Second State.*—The donkey remains; the plate has been worked upon and rebitten. The foliage of the trees and the foreground have been elaborated and darkened. The silvery effect has gone.

*Third State.*—The donkey has been taken out; the space behind it is blank. In this state the plate was left by Crome, and was printed in Mrs. Crome's set in 1834.

*Fourth State.*—The title "At Colney" added in etched letters at the bottom within the line enclosing the subject. The plate was rebitten by H. Ninham in accordance with an impression touched by J. B. Crome. The space where the donkey stood is filled in with etched lines. Ninham certainly

went beyond his instructions and did considerable injury to the plate.

*Restored 22 x 16 1/2 in.*

2. "ROAD SCENE, TROWSE HALL (NEAR NORWICH)"

Two woodland roads converge in the foreground. In front where they converge is a bank of dock leaves, behind that a tumble-down paling, and beyond the paling fine trees with spreading branches. Across each road is a closed five-barred gate. On the right in the foreground a youth is seated holding a large stick; behind him rising ground with trees. The road to the left runs between trees, and open country is suggested beyond. The scene is full of sunshine, rays of sun come through the trees and light up the road, and sunshine is on the trees and foliage. In the right-hand corner of the plate at the bottom, "J. Crome, 1813," in etched letters. H.  $8\frac{7}{8}$  in., W.  $11\frac{3}{4}$  in. Subject, H. 8 in., W.  $10\frac{3}{4}$  in.

*First State.*—As described. On the copy in Dawson Turner's collection there is written in pencil, probably by Dawson Turner himself, "Unique—plate destroyed." It is a very beautiful impression of a lovely subject. Though called by Dawson Turner

a composition, there can be little doubt that it is a sketch from nature.

*Second State.*—The plate remains the same size, but some of the work has been taken out, probably by a mistake in rebiting, and in particular the face of the young man seated on the right has been injured and blurred. This no doubt is the reason why the plate was cut down as described in the next state. There are two impressions of this state in the B. M., one, which is fine, in black ink, and the other in brown ink. Underneath the latter is written in pencil, "some of the work taken out." In this condition the plate was left by Crome.

*Third State.*—After Crome's death, and with a view to Mrs. Crome's publication, about four inches were cut off the right side of the plate, so that its width became  $7\frac{11}{16}$ . An impression from the piece cut off was given by H. Ninham to Miss Brightwell, and afterwards came into Mr. Reeve's possession. It is now in the B. M. In addition to the piece cut off, about a quarter of an inch of the work on the right side was burnished out so as to leave a margin between the subject and the edge of the copper. The subject is now  $6\frac{7}{8}$  wide. In this state the plate was printed in Mrs. Crome's set. It will be seen hereafter that

another plate, "Deepham, near Hingham" (No. 7), underwent a somewhat similar process of curtailment, but in that case by Crome himself.

*Fourth State.*—The title, "At Trowse," added in etched letters underneath. The plate rebitten by Ninham.

### 3. "MOUSEHOLD HEATH, NORWICH"

It is a stormy day in late spring. Sunlight and shadow sweep across the heath. In the distance on the left a sharp shower of rain is peppering down, and above, a great stormcloud is blowing up and spreading across the sky. In the distance, a little to the right of the centre, is a windmill facing the wind; to its right are some cottages, and further to the right again, another windmill facing in the same direction. In the foreground, towards the left, is a pool with high banks behind it and to the left. In front a road leads to the edge of the pool, and winds away round the pool and then turns to the left. Here and there are trees and shrubs with scanty foliage. In the foreground, to the right, a donkey is standing by the side of a cow, which is lying down. H. 9 in., W. 12 in. Subject, H.  $8\frac{1}{8}$  in., W.  $11\frac{1}{8}$  in.

*First State.*—As described, before the balance of sky and earth was altered by rebiting, and before the cow was obliterated. D. T.

*Second State.*—The plate rebitten. The sky much darkened and the plate darker throughout. The recumbent cow almost obliterated by cross-lines. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M., D. T.

*Third State.*—The plate rebitten by H. Ninham and the sky entirely removed. Ninham was anxious to disclaim responsibility for anything but the rebiting (see the *Norwich Mercury* for December 4, 1858, in Mr. Reeve's collection of documents about the Crome family at the B. M.).

*Fourth State.*—A dull, uninteresting sky ruled in with the diamond point by W. C. Edwards of Bungay. A portion of the work in the water burnished out, thus destroying the balance of light and shade. Portions of the plate worked over with the graver. Underneath in etched letters "Mousehold Heath." B. M., D. T.

At one time it was supposed that Crome himself had taken out the original sky, and, in order to account for the alteration, a suggestion was made, that there was an extraordinary blunder in the plate. It was



said, that the shape and drift of the cloud chariots suggest a half-gale blowing from the right, while the sails of the windmills and the slant of the rain are consistent only with a wind from the left. Undoubtedly the wind blows from the left, and very few people looking at the etching with an unbiassed eye will feel any contradiction in the etching between the direction of the wind and the drift of the clouds. Crome in this etching was certainly depicting something that he had seen, and in a matter of this kind he could not go wrong. Attention has already been directed to the likeness between the Mousehold Heath sky and the sky in Cotman's water-colour drawing of the "Draining Mill, Lincolnshire."

#### 4. "BACK OF THE NEW MILLS"

A stream broadening towards the foreground. In mid-distance a house with a bay window, built out and overhanging the water; a disused windmill without sails rises behind the house; to the right is another gabled house. On the left bank is a row of trees; in the foreground are two boats with two men, one standing and the other sitting. In the distance to the left are buildings, trees, and rising ground. In the

top left-hand corner, "J. Crome, Fecit 1812," in etched letters. H. 9 in., W. 12 in. Subject, H.  $8\frac{6}{8}$  in., W.  $11\frac{1}{4}$  in.

*First State.*—Before the heavy lines in the sky on the left. There is a double line at the top of the plate, which is faintly traceable on the other three sides. B. M., D. T. There is also in the B. M. an impression inscribed "first state" in which the trunk of a tree rises to the right of the tall tree on the left and is reflected in the water. It forms no part of the composition, and may have belonged to another subject originally etched on the copper. The impression hardly deserves to be called a state. The offending trunk was afterwards removed.

*Second State.*—Heavy lines added in the sky on the left, and on the right in a well-defined outline. The double lines still visible. The plate rebitten and darkened. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M.

*Third State.*—The plate much rebitten by Ninham. The tall tree made darker. On the other hand, the sky has worn and is much fainter. The title, "Back of the New Mills," added in etched letters underneath.

5. "FRONT OF THE NEW MILLS,  
NORWICH"

A mill pool. Water fills the foreground and runs up in a triangular form to the middle distance towards the right. On the right an old wall with foliage hanging over it. At the steps, where the water ends, a boat with two figures in it, beyond in the background a gabled house. On the left, buildings and a large tree with luxuriant foliage, two boys standing in the shallow water, a broken wall and tall wooden paling on the rising ground behind them. At the top on the left in etched letters, "J. Crome, 1813." H. 9 in., W. 12 in. Subject, H.  $8\frac{1}{2}$  in., W.  $11\frac{1}{2}$  in.

*First State.*—The gabled house in the background is very lightly etched, the lower part of it left vague; the effect is light and silvery. B. M., D. T.

*Second State.*—The gabled house worked up, the plate rebitten and darkened, especially the broken wall on the extreme left; the reflections on the water have also been elaborated and not improved. In this state the plate was left by Crome, and was printed in Mrs. Crome's set.

*Third State.*—The plate rebitten and

worked with the graver by W. C. Edwards and blackened throughout. Underneath, within the subject in white engraved letters on a black ground, "Front of the New Mills." There is a picture copied from this etching with slight variations in the collection of the late Mr. Staats Forbes.

#### 6. "GRAVEL PIT, MARLINGFORD"

Two large trees cut down and stripped of foliage fill the middle distance, stretching from left to right; at the back two old trees with many bare branches and scanty foliage. On the right a tall tree stump, with a smaller withered stump to its left. At the foot of the tall tree a boy is seated facing to the right. H. 9 in., W.  $6\frac{7}{8}$  in. Subject, H.  $8\frac{3}{4}$  in., W.  $6\frac{2}{3}$  in.

*First State.*—There is no foliage on the branch which springs from the tall tree stump on the right; the tall tree trunk which rises on the left is also without foliage. There are no ruled lines in the sky. B. M., D. T.

*Second State.*—Foliage has been added to the tree stump on the right, and also to the topmost branches of the tree on the left. Heavy ruled lines added in the sky. In this

state the plate was left by Crome and was printed in Mrs. Crome's set. B. M., D. T.

*Third State.*—The foliage on the right has been worked over and altered, the plate darkened throughout. The title, "At Marlingford," added in etched letters underneath.

### 7. "DEEPHAM, NEAR HINGHAM"

Oak trees round a pool; on the left a country road; on the right, hilly ground with a windmill; some trees in the distance to the left of the mill. On the right a withered oak stands close to the water's edge, with one bare branch striking up into the sky-line to the left of the mill. Summer clouds are on the horizon near the windmill, and above them are other clouds.

*First State.*—As described. Underneath his impression Dawson Turner has written "unique." H.  $6\frac{1}{4}$  in., W.  $9\frac{3}{8}$  in. D. T.

*Second State.*—The plate has been cut down on the right, thus removing the windmill and part of the trees nearest to it. Part of the withered tree remains. W.  $7\frac{1}{8}$ . D. T.

*Third State.*—The plate has been still further cut down by removing the whole of the tree nearest the mill, and also the withered oak by the water. W.  $6\frac{3}{4}$  in. D. T.

*Fourth State.*—"J. Crome, 1813," added in etched letters in the top left corner and lines added in the sky. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M.

*Fifth State.*—"Near Hingham" in etched letters underneath. The plate has been worked over. The water in the right-hand bottom corner shaded.

The picture in the Tate Gallery is a copy of the etching after the two cuttings down had taken place.

#### 8. "FOOTBRIDGE AT CRINGLEFORD"

A rough wooden footbridge crosses a stream to a group of trees; on the right in the distance posts and rails, and beyond hills indicated. H. 9 in., W.  $6\frac{7}{8}$  in. Subject, H.  $8\frac{3}{4}$  in., W.  $6\frac{3}{4}$  in.

*First State.*—Before the hills on the right and before the lines in the sky by the tree on the left. "J. Crome" hardly visible in the right-hand bottom corner. B. M., D. T.

*Second State.* The hill on the right behind the palings filled in and shaded lines in the sky added behind and by the side of the tree on the left. The water to the left of the bridge darkened by horizontal lines. The plate darkened throughout. In this

state it was left by Crome and was printed in Mrs. Crome's set. B. M., D. T.

*Third State.*—The plate still more worked upon, especially in the foreground, but before the title was added.

*Fourth State.*—Crome's signature plainly visible. "At Cringleford" in etched letters underneath on the left of the plate.

### 9. "AT WOODRISING"

A portion of a pool in the foreground surrounded by trees, a boat on the right. H.  $2\frac{1}{4}$  in., W.  $7\frac{1}{2}$  in.

This and the two following etchings were etched on one copper, close together, without any space between them. There are in the B. M. impressions of the first and second states of the plate before it was divided into three. The first state is before the boat and before some foliage was added to the tree in the centre of the Woodrising. In the second state the boat and foliage are added.

*First State.*—Before the boat and foliage already mentioned.

*Second State.*—With the boat and added foliage, but printed before the copper was cut into three pieces. Impressions of the first and second states have therefore the

plate-mark only at the top and sides ; the whole of the boat is shown.

*Third State.*—With a view to Mrs. Crome's publication the copper was cut into three pieces. In this state the plate-mark shows on all four sides. In cutting the copper, the boat was almost cut away, and on the right of the plate some tree stems, which are confused in the earlier states, are clearly etched. Horizontal lines are added in the sky on the right.

*Fourth State.*—The title, "At Wood-rising," in etched letters in the sky in the right upper corner.

#### 10. "RUSTIC ROAD WITH THATCHED BARNs"

A rustic road winds towards the left ; on the left is a rising ground with an old tree, to the left of that a post and rails ; on the right of the road a large barn with thatched roof and open doorway, to the right of it the thatched roof of another barn is seen. H.  $2\frac{1}{4}$  in., W.  $7\frac{1}{2}$  in.

This was the middle one of the three etchings on one copper.

*First State.*—Before the copper was cut into three separate plates, showing therefore the plate-mark only at the sides. The



doorway of the large barn is not clearly defined.

*Second State.*—After the copper was cut for Mrs. Crome's publication, showing therefore the plate-mark on all four sides.

*Third State.*—The plate darkened throughout.

## 11. "AT SCOUTTON"

In the foreground a pool; on the right large tree trunks and a bank beyond with smaller trees; in the distance on the left a church tower with the sun setting behind it; on the left a group of three trees on a bank. H.  $2\frac{3}{8}$  in., W.  $7\frac{1}{2}$  in.

This was the bottom one of the three etchings on one copper.

*First State.*—Before the copper was cut, showing therefore the plate-mark only at the bottom and sides.

*Second State.*—After the copper was cut into three pieces for Mrs. Crome's publication, showing therefore the plate-mark on all four sides. The church tower is faintly seen and the distance has a blurred effect, especially to the left of the tower.

*Third State.*—With the title, "At Scoutton," in etched letters at the bottom in the middle. The church tower is now a mere outline without shading.

## 12. "A COMPOSITION—MEN AND COWS"

Two men stand talking under a tree. On their right two cows are standing; a third, in front of them, is lying down. In the foreground broken ground. H. 3 in., W. 4 in.

The plate appears only in one state. In late impressions it loses much of its charm. B. M.

## 13. "AT BAWBURGH"

On the right is a pool, on the left bank of which grows a large willow. In the foreground large-leaved plants. On the left, in the distance, two tree stumps with scanty foliage, to the right of which stands a cow facing to the left. Broken ground to the left. H. 6 in., W. 7½ in. Subject, H. 5½ in., W. 7 in.

*First State.*—Before the enclosing line was drawn round the four sides, and before Crome's name in the upper right-hand corner. Under the impression in Dawson Turner's collection has been written in ink, "The first impression." B. M.

*Second State.*—The enclosing lines added. In the upper right-hand corner "J. Crome, fecit, 1813," added in etched letters. In

this state the plate was left by Crome, and was published in Mrs. Crome's set. B. M.

*Third State.*—The title, "At Bawburgh," added underneath in etched letters. The plate has been darkened throughout. In some of the latest impressions Crome's name has disappeared.

#### 14. "AT HACKFORD"

An open landscape. On the left, in the foreground, a pool; immediately to the right of it two felled trunks of trees. Behind the pool, on the left, two old tree stumps rise bearing scanty foliage. To the right of the trees a wooden paling with an opening, through which are seen a pathway and fields. To the right of the paling two more tree stumps almost destitute of foliage, and behind them a cottage with two trees to the right of it. A country road leads from the foreground on the right up past the cottage; to the right of the road a barn and another cottage with trees about it. On the left in the water, "J. Crome, fct. 1812," in etched letters. H. 7 in., W. 9 in. Subject, H.  $6\frac{3}{4}$  in., W.  $8\frac{3}{4}$  in.

*First State.*—Before the sky. B. M.

*Second State.*—A delicate sky has been lightly etched in suggesting summer clouds,

but there are no lines in the sky between the two groups of trees on the left.

*Third State.*—Lines added in the sky between the two groups of trees on the left.

*Fourth State.*—A series of heavy horizontal lines ruled in in the sky across the plate at the top. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. In an impression in the B. M. the horizontal lines are black and heavy, but they soon became faint.

*Fifth State.*—The title, "At Hackford," added in etched letters underneath. The plate was not much altered. The reflections in the water were darkened and the sky as a rule is hardly visible.

15. UPRIGHT ETCHING UNNAMED. SOMETIMES CALLED "BACK OF THE MILLS." ALSO CALLED BY DAWSON TURNER "LAKE AND BOAT ON IT, WICKERSWELL, SOMERLEYTON."

Water fills the foreground, and on the left takes a sharp turn to the right, where the right bank juts out into a grassy promontory. In the foreground on the right a man sits by the water's edge facing to the left. On the left a flat-bottomed boat is

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fastened to a ring fixed to a post on the bank. On the right the withered trunk of a tree; a row of tall trees on the left. H.  $8\frac{7}{8}$  in., W. 7 in. Subject, H.  $8\frac{3}{4}$  in., W.  $6\frac{3}{4}$  in.

*First State.*—The tree stump on the right has some scanty foliage, but the main branches rise up bare and withered to the sky. B. M.

*Second State.*—Foliage is delicately etched in behind and above the tree stump to the right. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M.

*Third State.*—Rebitten by H. Ninham and engraved by W. C. Edwards. The lines in the water beyond the boat taken out, the man's clothes etched over, the foliage on the right darkened, the plate generally black and unsatisfactory.

### 16. "THE HALL MOOR ROAD NEAR HINGHAM"

A country road winds from the foreground towards the right up towards the left, and is lost in some wooded ground. On the left is a cottage with a group of trees, on the right another cottage with some withered trunks and a cow. In the fore-

ground on the left a tall oak, and behind it a paling and a stile. In the left top corner "J. Crome, fecit, 1812," in etched letters. H. 7 in., W. 9 in. Subject, H.  $6\frac{3}{4}$  in., W.  $8\frac{7}{12}$  in.

*First State.*—The principal branches of the oak on the left stand out bare against the sky; before the horizontal lines were added in the sky at the top. Summer clouds lightly etched on the right. B. M.

*Second State.*—Foliage has been added to the tree on the left. There is a blank space in the sky to the left of the tall tree. B. M.

*Third State.*—Heavy horizontal lines added in the sky at the top of the plate to the right of the big tree. The blank space filled in with horizontal lines and foliage. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M.

*Fourth State.*—Much rebitten by Ninham. The title, "Near Hingham," added in etched letters underneath. The foliage of the tree, which reached to the top of the plate, taken out.

### 17. "A COMPOSITION"

A large tree on a mound by the side of a road. On the right in the middle distance

a woman and child seated. H.  $6\frac{5}{8}$  in., W.  $6\frac{1}{4}$  in. Subject, H.  $6\frac{1}{2}$  in., W.  $6\frac{1}{5}$  in.

*First State.*—Before the black lines round the plate; the paling on the right only indicated; no lines in the sky above the paling; the left of the mound left white. Underneath the impression from Dawson Turner's collection is written, "First impression."

*Second State.*—Black lines drawn round the plate, lines added in the sky to the right, work added on the mound to the left. In this state the plate was left by Crome, and was published in Mrs. Crome's set. B. M.

*Third State.*—"Composition" added in etched letters underneath.

18. "ROAD SCENE, HETHERSETT"

A man is driving sheep up through a woodland scene. In the foreground on the left two felled tree stumps; tall trees beyond them. On the right another group of trees. Hilly ground at the back crossed by a road on the right. H.  $6\frac{3}{4}$  in., W.  $6\frac{3}{8}$  in. Subject, H.  $6\frac{1}{4}$  in., W.  $5\frac{7}{8}$  in.

*First State.*—As described. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M.

*Second State.*—The title added beneath in etched letters.

19. "ROAD BY PARK PALINGS"

A road runs from left to right by park palings; in the distance the tower of a church. H. 4 in., W.  $7\frac{1}{16}$  in.

The plate was not altered, and appears to have lasted well. There are in the B. M. two impressions of it, which are called first and second states, but they appear to differ only in quality of impression.

20. "ROAD BY BLASTED OAK, WITH LABOURING MAN LOOKING TO RIGHT"

A rustic road, over which stretch the branches of a withered oak. The tree has its roots in a mound of earth, which fills the left foreground and remains almost white, with scanty plants on its slope lightly indicated; in the background a row of leafy trees. H. 6 in., W.  $7\frac{1}{2}$  in. Subject, H.  $5\frac{5}{8}$  in., W. 7 in.

*First State.*—A labouring man on the right standing by and leaning over a donkey, his right arm bent and on the donkey's back. The donkey is very lightly etched in.



The sky is filled with heavy horizontal lines, which, in some places at the top of the plate, have failed in the biting, leaving blank spaces. "J. Crome, 1813," very lightly etched in the top left-hand corner. B. M.

*Second State.*—The donkey is erased by a series of vertical lines. The blank spaces in the sky remain. In this state the plate was left by Crome, and was printed in Mrs. Crome's set. B. M.

*Third State.*—The vertical lines are burnished out, leaving only a portion of the forearm of the labouring man. The space in front of him is blank, but there is a suggestion as if he were talking to some one and emphasising a point in his discourse. The blank spaces in the sky remain.

*Fourth State.*—The right forearm of the labouring man has been straightened, and he now holds a spade, upon which he leans. A man in dark dress is seated opposite to him. This figure is badly drawn. It is very black and was put in with the graver. The blank spaces in the sky have been made good. The signature is plainly visible.

*Fifth State.*—The seated figure, which was no doubt felt to be intolerable, has been burnished out and the space it occupied left blank.

21. "COMPOSITION—SANDY ROAD  
THROUGH WOODLAND"

The large upright plate. A bright sunny day. A rough country road runs through trees on either side; on the left ash-trees; on the right is rising ground, on which stands in front the trunk of an old oak, gnarled and withered. A cart with two figures is driving away in the distance. In the middle distance two men—one standing with a spade in his hand, the other seated on a bank with a wallet on his back—are talking. In front of them a dog, lying down, is looking up at its master. In the front to the right is a large-leaved plant. Beyond the trees is open country. A thick black line surrounds the plate on each side. H. 16 in., W.  $11\frac{7}{8}$  in. Subject, H.  $14\frac{5}{8}$  in., W.  $10\frac{1}{2}$  in.

This is undoubtedly a sketch from nature. It is called a composition because the early collectors did not know the scene represented. As already pointed out, Crome himself did not give any titles to his etchings.

*First State.*—Before the lines in the sky on the right, before the lines on the lower half of the large dock leaf to the right, and before Crome's name. In the B. M. there

are two impressions of this state, on one of which is written in pencil at the top right-hand corner, "1st impression off this plate"; and on the other in a similar place, "2nd impression off this plate." Unfortunately both impressions are badly printed. The ink has failed in the first on the right, and in the second on the left side.

*Second State.*—Lines added in the sky at the top on the right. Lines added on the lower half of the dock leaf to the right. At the top right-hand corner, "J. Crome, 1813," in etched letters with the "3" reversed. In this state the plate was left by Crome, and was printed in Mrs. Crome's set.

*Third State.*—The plate worked over throughout. In particular the white spot on the dog's head is shaded and lines are added on the coat of the man seated on the right. The foreground much darkened.

## 22. "AT HEIGHAM"

Water in the foreground; behind, on the right, land with trees; on the left the land recedes, and on the extreme left a church tower is dimly seen; on the right a broad-bottomed boat, and behind it an open shed. In the middle the land runs out into the

water and there is a cottage with tall elms, those on the left bowing down towards the water. H.  $2\frac{1}{4}$  in., W.  $7\frac{1}{3}$  in. Subject, H.  $1\frac{1}{6}$  in., W.  $6\frac{3}{4}$  in.

*First State.*—As described. A most delicate silvery etching. It is only fine in early impressions, as the delicate distance on the left soon went. In this state the plate was left by Crome, and was printed in Mrs. Crome's set.

*Second State.*—"At Heigham" in etched letters underneath.

### 23. "FARM BUILDINGS BY A POOL"

The end of a pool; on the right a farmhouse and buildings, with a barn near the waterside. Trees fringe the water's edge. On the other side, opposite the barn, are some large trees, and near them a path strikes away to the left. Beyond this, undulating ground and a sky with fleecy clouds. H.  $2\frac{1}{4}$  in., W.  $7\frac{5}{12}$  in. Subject, H. 2 in., W. 7 in.

*First State.*—In this state the ground on the left rises into a considerable hill. The branches of the tree on the left stretch out against the sky with leafless ends. On the right a white spot is left in the sky. In

this state the plate was left by Crome, and was published in Mrs. Crome's set. B. M.

*Second State.*—The hill on the left is lowered, leaving open undulating country; the branches of the tree on the left end in foliage, the white spot in the sky on the right filled in. B. M.

24. "LANDSCAPE WITH A WOODEN  
BRIDGE AND A HORSEMAN"

On the right a wooden bridge leading to a rising ground with trees on the left, and a wind-blown bush on the right. The rising ground stretches away to the left, and is lightly etched with a slim tree at the point where it slopes downward. A man on a horse is riding away to the left. In the left top corner "J. Crome" in etched letters. H.  $2\frac{1}{4}$  in., W.  $7\frac{5}{12}$  in. Subject, H.  $1\frac{3}{4}$  in., W.  $6\frac{3}{4}$  in.

This plate appears only in one state. In spite of its delicacy it lasted well, and late impressions have still considerable charm, though they have lost most of the silvery beauty of early impressions. B. M.

25. "COTTAGE AT EARLHAM WITH HIGH  
THATCHED ROOF"

A road leads to a cottage with high thatched roof; on the left of the road is a bank with a tree stump, from which foliage springs on the right. This is a small plate, H. 4 in., W. 3 in., which was never published. It is probably unique. D. T.

There is in the possession of Miss Geldart of Norwich an interesting early oil painting by Crome of this cottage taken from a different point of view. The picture is known to be from a cottage at Earlham. The title for the etching has been taken from the picture.

26. "LANDSCAPE WITH STREAM AND  
COW DRINKING"

This is a small etching in the B. M., which is there attributed to Crome. It is  $4\frac{1}{4}$  inches in height and  $5\frac{1}{2}$  inches wide. It represents in the foreground on the left a stream, at which a cow is drinking; some sheep are close by, and on the right a shepherd is seated on a mound. To the left are three trees with foliage, and in the background hills. This etching is almost certainly not by Crome.

## SOFT-GROUND ETCHINGS

Of the eleven etchings catalogued under this head, eight only were published. The remaining three are to be seen in the B. M., and are probably unique. There is no difference of state in the eleven soft-ground etchings. They have suffered from wear and tear, but they were left untouched by the desecrating hand of the improver, and sometimes late impressions are fairly good. The following is a list of these etchings. Three of the etchings catalogued under the head of "Etchings of Churches" are also soft-ground :—

27. Sketch of a tree trunk. On the left some bushes. H. 7 in., W.  $5\frac{2}{3}$  in.

28. On the left the trunk of a tree, on the right beyond, a row of trees dark against the sky. In front of the tree two heavy wheels leaning against each other. On the right of them some upright beams with a cross-bar supporting three heavy beams laid horizontally upon them. H. 7 in., W.  $5\frac{1}{2}$  in.

29. A study of tree trunks on either

side of a lane. In front a trunk leaning to the right, with other trees behind. H.  $8\frac{1}{4}$  in., W.  $6\frac{1}{2}$  in.

30. Hoveton St. Peter. The end of a wood. On the right tall trees, on the left fields and clouds roughly sketched in. In the bottom right-hand corner J. C. in etched letters. H.  $6\frac{1}{2}$  in., W.  $9\frac{3}{8}$  in.

31. Study of three trees close together ; in front dock leaves. H. 9 in., W. 7 in.

32. Colney. A cottage on the right with two loose wheels leaning against the paling. Posts and rails in the foreground, against which a labouring man stands. A row of trees in the background. Underneath, in the right-hand corner at the bottom, "Crome, 1809," with the nine reversed. This is the earliest date to be found on an etching by Crome. H.  $6\frac{5}{8}$  in., W.  $8\frac{1}{4}$  in.

33. Bixley. A study of trees by a pool ; an old gnarled oak on the right ; a rail crosses the water ; on the left a road and stile. A drawing for this etching is in the B. M. H.  $6\frac{1}{2}$  in., W. 9 in.

34. Trees on a bank by the roadside.



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On the left of the road are two felled trees ready for carting. To the left of the trees is a notice-board. H.  $6\frac{1}{2}$  in., W.  $9\frac{1}{4}$ . This etching was not published till about 1850.

35. A foxhound stands facing to the right. Distant landscape to the right. H.  $4\frac{7}{8}$  in., W.  $6\frac{1}{2}$  in. Unpublished. B. M.

36. Three tree stumps, two of them springing from one root; foliage higher; bushes to the right; a slender tree in the background. H.  $8\frac{1}{4}$  in., W.  $5\frac{3}{4}$  in. Unpublished. B. M.

37. Two cows and a dog. Two cows; the one to the right has its head down facing a dog. Three sheep to the left; a farmhouse in the background; the trunk of a large tree rises behind the cow to the right. H.  $6\frac{3}{4}$  in., W.  $8\frac{5}{8}$  in. Unpublished. B. M.

## ETCHINGS OF CHURCHES

These etchings have now become very rare. Only those states are here catalogued which have been seen. It is probable, however, that they may all be found in three states. Before the sky, with the sky but before the title, and with the title and publication line.

38. "BIXLEY CHURCH, SEEN FROM THE  
SOUTH-WEST"

A church with a square tower at the west end and a porch on the south side. H.  $6\frac{7}{8}$  in., W.  $8\frac{7}{8}$  in. Subject, H.  $4\frac{6}{8}$  in., W.  $6\frac{3}{8}$  in.

1. Pure etching and before the sky.
2. Dry point work and sky added.
3. The title added and underneath, "Pubd. by F. Thompson, Royal Bazaar, St. Andrews, Norwich, 1834."

39. "ST. MARY'S CHURCH, HADDISCOE"  
(SOFT-GROUND)

North-west view of the church, with a round tower at the west; there is a clock in

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the tower. The top member of the tower is built of alternate black and white stones. H. 7 in., W. 9 in. Subject, H.  $5\frac{1}{4}$  in., W.  $7\frac{3}{8}$  in.

1. Before the sky. B. M.
2. With the sky.

40. "GILLINGHAM CHURCH"

North-east view; church with a square tower with Norman arcading. H.  $6\frac{7}{8}$  in., W.  $8\frac{6}{8}$  in. Subject, H.  $4\frac{1\frac{1}{6}}$  in., W.  $6\frac{3}{8}$  in.

1. Before the sky. B. M.
2. With the sky.

41. "ST PETER'S CHURCH, KIMBERLEY, NORFOLK" (SOFT-GROUND)

South-east view of the church, with square tower and a small spire on the top. H.  $5\frac{1}{8}$  in., W.  $7\frac{1}{4}$  in.

This is a soft-ground etching, and on an impression in the B. M. bought at Mr. Ewing's sale in 1863 is stated to be "Crome's first attempt."

1. Before the sky. B. M.
2. With the sky. Underneath, "S.E. view of St. Peter's Church, Kimberley, temp. Henry III.," and the publication line.

## 42. "ST. MARY'S CHURCH, HELLESDON"

South-east view. A church with a small turret or belfry. At the north-west end there is a large porch. H. 7 in., W. 9 in. Subject, H. 5 in., W.  $6\frac{3}{4}$ .

1. Pure etching. The east window of the north aisle and the south windows of the chancel are without tracery. D. T.

2. Dry point work added throughout and omitted tracery inserted. B. M.

## 43. "ST. MARY'S CHURCH, HELLESDON"

This is a soft-ground etching. The view is the same as the last number. The plate is the same size, but the subject is rather larger. H. 7 in., W. 9 in. Subject, H.  $5\frac{3}{8}$  in., W.  $7\frac{3}{8}$  in.

44. "ST. ANDREW'S CHURCH, FRAM-  
INGHAM PIGOT"

South-east view. A small church with a belfry and bell; a porch on the south side;

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on the right in the background the stump  
of a tree. B. M. H.  $4\frac{3}{4}$  in., W.  $6\frac{3}{8}$ .

A few impressions of this plate were  
printed and sold at the Norwich Polytechnic  
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