

Burlington Fine Arts Club

EXHIBITION

OF

THE WORKS

OF

THOMAS GIRTIN

BORN 1773 : DIED 1802



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

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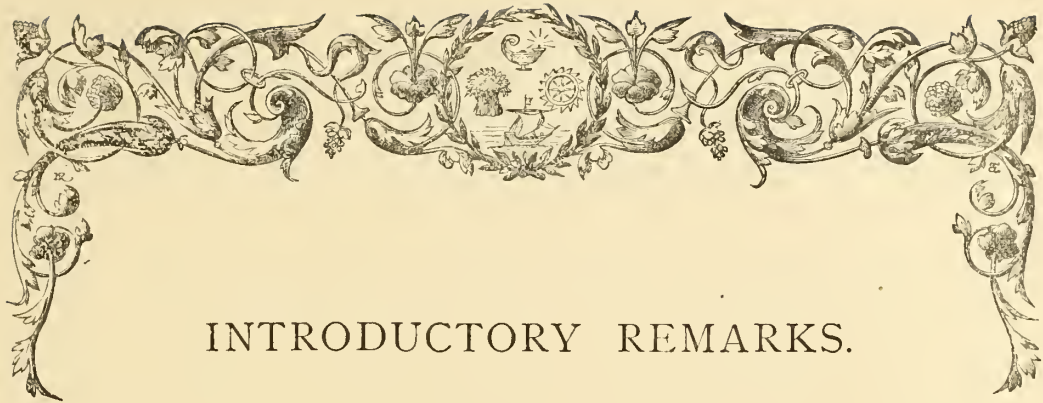
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INTRODUCTORY REMARKS.

IT is to THOMAS GIRTIN and JOSEPH WILLIAM MALLORD TURNER, more especially to the former, that the great change in the art of Water Colour Painting, from mere tinting with light washes to the employment of local colour, is due.

Eighty years ago GIRTIN, by his free and bold pencil, his judicious application of colours, then but little used, his remarkable power of producing breadth in the general treatment of his subjects, combined with simplicity of composition, completely revolutionised this method of painting, and founded the school which produced such masters of their Art as John Varley, Peter De Wint, and David Cox.

He threw into his landscapes, as well as into his architectural drawings, grandeur and elevation of sentiment appealing powerfully to the imagination, which recall some of the leading characteristics of the great masters, and afford at the same time a worthy matter for study.

GIRTIN commenced his studies as a pupil of Dayes, a landscape and miniature painter, and it was then, or shortly afterwards, when associated with Turner as colour washer in the studio of John Raphael Smith, the famous mezzotint engraver and printseller, that he and Turner attracted the notice of two well-known amateurs and collectors, Dr. Munro and Mr.

Henderson (the father of Mr. John Henderson, of Montague Street, Russell Square). These gentlemen, living on the Adelphi Terrace almost next door to each other, soon discovered the latent genius just developing itself in the two young artists. They opened their houses to them, and gave them free access to their collections. GIRTIN quickly profited by this kindness; he carefully studied and copied the works of Piranesi, Canaletto, and others, which he found in Mr. Henderson's collection, and thus probably achieved that accurate and careful delineation of outline and figures which is particularly remarkable in all his works. Mr. Henderson not only allowed him to study these works, but employed him to make drawings after these masters,* thereby finding him the means to live as well as to study.

GIRTIN'S original and bold method of treating his subjects brought him rapidly into notice, and he was much employed in giving lessons and putting in effects to the works of amateurs. Whilst thus employed he went to Scotland with Mr. Moore, a well-known amateur artist and antiquary, and there exist at the present time sketches by Mr. Moore which have been worked upon by GIRTIN, and may occasionally pass as originals of the master.

He was also at this time engaged by Mr. Walker, an engraver, to make views of English towns and scenery for a forthcoming publication. His drawings of the cathedrals manifest wonderful artistic as well as architectural skill, combined with great precision and firmness of touch, and extraordinary powers of producing the contrasting effects of light and shade.

The following extracts,* giving an account of the materials which GIRTIN used in producing these effects, are of much interest.

* A series of these beautiful copies are shown in the present exhibition, lent by Mr. John Henderson. Those after Malton, of the Exchange and Mansion House, are particularly interesting.

* *Biography of Turner and Girtin, in Turner and Girtin's Picturesque Views.* Edited by Thomas Miller. 1854.

‘ It was a great treat to see GIRTIN at his studies ; he was always accessible. When he had accomplished laying on of his sky, he would proceed with great facility in the general arrangement of his tints on the buildings, trees, water, and other objects. Every colour appeared to be placed with a most judicious perception to effecting a general union or harmony. His light stone tints were put in with their washes of Roman ochre, the same mixed with light red, and certain spaces, free from the warm tints, were touched with grey, composed of light red and indigo, or, brighter still, with ultramarine and light red ; the brick buildings with Roman ochre, light red, and lake, and a mixture of Roman ochre, lake, and indigo, or Roman ochre, madder brown, and indigo ; also with burnt sienna and Roman ochre, and these colours in all their combinations. For finishing the buildings which came the nearest to the foreground, where the local colour and form were intended to be represented with particular force and effect, Vandyke brown and Cologne earth were combined with these tints, which gave depth and richness of tone, that raised the scale of effect without the least diminution of harmony ; on the contrary, the richness of effect was increased from their glowing warmth, by neutralising the previous tones, and by throwing them into their respective distances, or into proper keeping. The trees, which he frequently introduced in his views, exhibiting all the varieties of autumnal hues, he coloured with corresponding harmony to the scale of richness exhibited on his buildings. The greens for these operations were composed of gamboge, indigo, and burnt sienna, occasionally heightened with yellow lake, brown, pink, and gamboge ; these mixed sometimes with Prussian blue. The shadows for the trees, indigo, burnt sienna, and a most beautiful shadow tint, composed of grey and madder brown, which, perhaps, is nearer to the general tone of the shadow of trees than any other combinations that can be formed by water colours. He so mixed his greys, that by using them judiciously they seemed to represent the basis of every species of subject

and effect, as viewed in the middle grounds under the influence of GIRTIN'S atmosphere, when he pictured the autumnal season in our humid climate, which constantly exhibits to the picturesque eye the charms of rich effects in a greater variety than any country in Europe.'

Another writer says, 'The variety of light and shadow which spread over his picturesque buildings, the manner in which he separated the masses, and the brilliancy of certain parts which received a partial burst of sunshine, diffused a splendour of effect to these scenes which no artist *before* had conceived. His fine taste for colour was most evidently conspicuous in his topographical scenes. Every tint of brick, stone, plaster, timber, and tile was combined, both in broad light, medium tint, and shadow, with such admirable feeling towards general harmony, that no one of the least taste could behold his productions without admiration and delight. His skies in general were extremely luminous.'

'It might be supposed,' says another writer, 'by the bold and broad execution which characterises the works of GIRTIN, that they were mostly off-hand productions; the contrary, however, is the fact. It is true that he could sketch, and did occasionally dash in his effects with rapidity; but his finely coloured compositions, though apparently, like the pictures by Wilson, the result of little labour, were wrought with much careful study and proportional manual exertion. In certain of his productions I have frequently watched his progress, which, like Wilson's, was careful, notwithstanding his bold execution even to fastidiousness. It is true he did not hesitate, nor undo what he once laid down, for he worked upon principle; but he reiterated his tints to produce splendour and richness, and repeated his depths to secure transparency and tone, with a perseverance that would surprise those who were not intimately acquainted with the difficult process of water-colour painting, to produce works that merit the designation of pictures.'

GIRTIN at this time (1794) was fully occupied. Purchasers and pupils came in quick succession. 'Only teach us how to draw with this daring and dashing effect and we shall be content.' He was constant to his old associate and friend Turner, and Turner reciprocated this friendship, which endured to the last. Turner made few friends and was thus the antithesis to GIRTIN; but for many years, when he spoke of GIRTIN as 'poor Tom,' it was always with great feeling.

GIRTIN made many journeys with Turner, visiting and making careful drawings of the different cathedrals and other subjects, which he often repeated, diversifying them by different tones of colour or by different effects in the skies.

He first began to exhibit his drawings in 1794 when 20 years of age. The View of the Interior of Winchester Cathedral in the present collection is dated 1796, and was exhibited in 1797. In the same year he exhibited the Ouse Bridge, York, and other views of that city, as well as Jedburgh Abbey. In 1798: The Coast of Dorset, Berry-Pomeroy Castle, Rivaulx Abbey, Interiors of Exeter* and Chester Cathedrals, Cottage from Nature, St. Nicholas Church, Newcastle, and others. In 1799: A Mill in Essex, the Stanstead Mill, Two Views of Beddgelert, Warkworth Hermitage, Tatershall Castle, &c. In 1800: Bristol Hotwells, York, and Jedburgh. In this year J. W. M. Turner was elected an Associate of the Royal Academy of Arts. This stimulated GIRTIN to aspire to the same honours, and because then, as now, no artist, be he ever so great a genius, was eligible from his merits as a water-colour painter, he painted a picture of Bolton Abbey in oils, which was exhibited at Somerset House in 1801. He also about this time made a Panorama of London, which is believed to be now in Russia.†

* In the present exhibition, lent by Miss Miller.

† Miss Miller has the outline of this work.

But the time was fast approaching when the brush so ably wielded, so marvellously imitating the beauties of nature and art, was to fall from the hand of the master. GIRTIN, never strong, showed symptoms of pulmonary consumption ; he was advised to change air and scene, and went to Paris in the spring of 1802, where he made the beautiful series of drawings of that city, now in the possession of the Duke of Bedford. He returned home in the autumn none the better, and as the wintry blasts set in, the lamp of life flickered and went out ; he died in November 1802 at the early age of twenty-nine. *

* An interesting account of Girtin will be found in the *Century of Painters*, by Richard and Samuel Redgrave.



CATALOGUE.

The Committee desire to return their thanks to the following gentlemen, who have so kindly placed at their disposal the various contributions forming the present interesting exhibition :—

An * placed before the name indicates a Member of the Club.

C. S. BALE, Esq.	C. E. LEES, Esq.
L. CONSTABLE, Esq.	BRADFORD LESLIE, Esq.
*EDWARD COHEN, Esq.	MISS MILLER.
WILLIAM DORRELL, Esq.	H. L. MICHOLLS, Esq.
*SIR WILLIAM DRAKE.	C. J. POOLEY, Esq.
G. W. H. GIRTIN, Esq.	*W. SMITH, Esq.
*JOHN HENDERSON, Esq.	*J. E. TAYLOR, Esq.
*RICHARD JOHNSON, Esq.	*HENRY VAUGHAN, Esq.
*Capt. DE KANTZOW.	*J. WORTHINGTON, Esq.

At the west end of the Gallery is a Portrait of Thomas Girtin, by J. Opie, R.A. ; there is also a Lithograph Portrait, by George Dance, R.A. ; a Mezzotint after the Picture by Opie, lent by Edward Cohen, Esq., and a pencil sketch of the Artist, by H. Edridge, A.R.A., lent by Capt. De Kantzow.



DRAWINGS BY THOMAS GIRTIN.

No. 1.—NORHAM CASTLE.

22 $\frac{1}{4}$ inches w., by 16 $\frac{1}{8}$ inches h.

Lent by C. J. Pooley, Esq.

No. 2.—OLD BRIDGE AND HOUSES, WITH A WATERFALL
ON THE RIGHT.

12 $\frac{3}{4}$ inches w., by 14 $\frac{1}{2}$ inches h.

Lent by C. S. Bale, Esq.

No. 3.—WESTON ON THE RIVER WHARFE, YORKSHIRE.

17 $\frac{1}{2}$ inches w., by 10 $\frac{1}{2}$ inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 4.—SNOWDON RANGE.

36 inches w., by 23 $\frac{1}{2}$ inches h.

Signed 'Girtin.'

Lent by C. S. Bale, Esq.

No. 5.—OUSE BRIDGE, YORK.

19 inches w., by $8\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 6.—PINKNEY'S FARM, WIMBISH, ESSEX.

 $18\frac{1}{2}$ inches w., by $12\frac{1}{2}$ inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 7.—LINCOLN CATHEDRAL.

23 inches w., by $17\frac{1}{2}$ inches h.

Lent by C. J. Pooley, Esq.

No. 8.—BOLTON ABBEY.

 $12\frac{3}{4}$ inches w., by $14\frac{1}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 9.—LYME REGIS. (UNFINISHED.)

17 inches w., by $8\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 10.—DISTANT VIEW OF HAREWOOD.

 $20\frac{3}{4}$ inches w., by $9\frac{1}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 11.—BAMBOROUGH CASTLE, NORTHUMBERLAND.

 $8\frac{3}{4}$ inches w., by $6\frac{7}{8}$ inches h.

Lent by Miss Miller.

No. 12.—COLCHESTER CASTLE.

$8\frac{3}{4}$ inches w., by $6\frac{7}{8}$ inches h.

Lent by Miss Miller.

No. 13.—RUINS AT ROME.

$18\frac{3}{4}$ inches w., by 12 inches h.

One of a set of twelve Landscapes engraved by Giampiccoli.

Lent by G. W. H. Girtin, Esq.

No. 14.—LANERCOST PRIORY.

After HEARNE.

$7\frac{7}{8}$ inches w., by $10\frac{1}{8}$ inches h.

A drawing made by T. Girtin for the late Mr. Henderson.

Lent by John Henderson, Esq.

No. 15.—EXETER.

$21\frac{1}{2}$ inches w., by 15 inches h.

Lent by J. Worthington, Esq.

No. 16.—BOLTON ABBEY.

18 inches w., by $12\frac{1}{2}$ inches h.

Lent by C. J. Pooley, Esq.

No. 17.—THE ROCKING STONE, CORNWALL.

$17\frac{1}{2}$ inches w., by $21\frac{3}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 18.—PONT Y PAIR, NORTH WALES.

$20\frac{3}{4}$ inches w., by 15 inches h.

Lent by G. W. H. Girtin, Esq.

No. 19.—COTTAGES NEAR HEREFORD.

18½ inches w., by 12 inches h.

Lent by W. Smith, Esq.

No. 20.—MELROSE ABBEY.

After HEARNE.

7¾ inches w., by 10½ inches h.

Drawing made for the late Mr. Henderson.

Lent by John Henderson, Esq.

No. 21.—RICHMOND, YORKSHIRE.

19¼ inches w., by 14½ inches h.

Lent by C. J. Pooley, Esq.

No. 22.—GUISBOROUGH, YORKSHIRE.

18¼ inches w., by 11¾ inches h.

Lent by C. J. Pooley, Esq.

No. 23.—SANDPIT AND WOOD.

16¼ inches w., by 10¾ inches h.

Lent by C. S. Bale, Esq.

No. 24.—DUNROBIN CASTLE.

13¾ inches w., by 9¾ inches h.

Signed 'Girtin.'

Lent by Prescott Hewett, Esq.

No. 25.—KIRKSTALL ABBEY.

15¼ inches w., by 10¾ inches h.

Lent by C. E. Lees, Esq.

No. 26.—JEDBURGH ABBEY.

12 inches w., by $14\frac{1}{4}$ inches h.

Lent by C. J. Pooley, Esq.

No. 27.—THE PORCH OF PETERBOROUGH CATHEDRAL.

 $13\frac{3}{4}$ inches w., by $17\frac{1}{2}$ inches h.

Signed 'T. Girtin.'

Lent by J. E. Taylor, Esq.

No. 28.—OLD CHURCH WITH TREES.

16 inches w., by 9 inches h.

Lent by G. W. H. Girtin, Esq.

No. 29.—ROCKY LANDSCAPE AND WATERFALL.

 $17\frac{7}{8}$ inches w., by $21\frac{1}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 30.—DURHAM.

 $20\frac{3}{4}$ inches w., by $20\frac{1}{2}$ inches h.

Signed 'Girtin, 1799.'

Lent by J. E. Taylor, Esq.

No. 31.—TURNER'S FARM, WIMBISH, ESSEX.

 $16\frac{1}{2}$ inches w., by 12 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 32.—LITCHFIELD CATHEDRAL.

 $14\frac{3}{4}$ inches w., by $18\frac{3}{8}$ inches h.

Lent by J. E. Taylor, Esq.

No. 33.—DESKFORD CASTLE.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.
Signed 'Girtin.'

Lent by Miss Miller.

No. 34.—DENBIGH CASTLE.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.
Signed 'Girtin.'

Lent by Miss Miller.

No. 35.—BALA LAKE, NORTH WALES.

18 inches w., by $11\frac{1}{2}$ inches h.

This drawing formerly belonged to C. R. Leslie, Esq., R.A., and is engraved in his Handbook for Young Painters.

Lent by Bradford Leslie, Esq.

No. 36.—TEMPLE OF CLYTUMNUS.

12 inches w., by $8\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 37.—THE STEPPING STONES, BOLTON ABBEY, YORKSHIRE.

$20\frac{1}{2}$ inches w., by 13 inches h.

Lent by G. W. H. Girtin, Esq.

No. 38.—DURHAM.

$19\frac{1}{2}$ inches w., by $14\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.

No. 39.—PARIS, WITH VIEW OF NOTRE DÂME.

17½ inches w., by 7½ inches h.

Lent by John Henderson, Esq.

No. 40.—LINCOLN.

10¾ inches w., by 8¾ inches h.

Lent by Miss Miller.

No. 41.—LINCOLN CATHEDRAL.

8¾ inches w., by 6½ inches h.

Lent by Miss Miller.

No. 42.—LITCHFIELD CATHEDRAL.

10½ inches w., by 14½ inches h.
Signed 'T. Girtin' 1794.

Lent by Miss Miller.

No. 43.—TREES AND OLD MILL.

37½ inches w., by 19½ inches h.

Lent by Edward Cohen, Esq.

No. 44.—INTERIOR OF EXETER CATHEDRAL.

24 inches w., by 17 inches h.
Signed 'Girtin.'

Lent by Miss Miller.

No. 45.—HEREFORD CATHEDRAL FROM THE BANKS OF
THE WYE.

19½ inches w., by 15 inches h.

Lent by C. S. Bale, Esq.

No. 46.—TWO VIEWS OF DUFF HOUSE, BANFF, N.B.

No. 1.— $6\frac{3}{4}$ inches w., by $4\frac{3}{4}$ inches h.No. 2.— $8\frac{3}{4}$ inches w., by $6\frac{7}{8}$ inches h.

Signed 'Girtin.'

Lent by Miss Miller.

No. 47.—CROYLAND ABBEY.

12 inches w., by 13 inches h.

Lent by Miss Miller.

No. 48.—OLD MILL, NORTH WALES.

 $20\frac{1}{2}$ inches w., by $12\frac{3}{4}$ inches h.

Lent by Sir William Drake.

No. 49.—GUISBOROUGH PRIORY, YORKSHIRE.

 $20\frac{3}{8}$ inches w., by 12 inches h.

Lent by G. W. H. Girtin, Esq.

No. 50.—CAERNARVON CASTLE.

 $17\frac{1}{4}$ inches w., by $11\frac{1}{2}$ inches h.

From the Redleaf Collection.

Lent by C. S. Bale, Esq.

No. 51.—CAREW CASTLE, PEMBROKESHIRE.

 $8\frac{3}{4}$ inches w., by $6\frac{3}{4}$ inches h.

Signed 'Girtin.'

Lent by Miss Miller.

No. 52.—CRAIG MILLAR CASTLE, NEAR EDINBURGH.

 $8\frac{3}{4}$ inches w., by $6\frac{3}{4}$ inches h.

Lent by Miss Miller.

No. 53.—TYNEMOUTH PRIORY.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Lent by Miss Miller.

No. 54.—EXETER CATHEDRAL.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Lent by Miss Miller.

No. 55.—CRYPT OF KIRKSTALL ABBEY.

$9\frac{1}{4}$ inches w., by $12\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 56.—EILDON HILLS, MELROSE.

$25\frac{1}{4}$ inches w., by $19\frac{1}{4}$ inches h.

Signed '*Girtin*, 1800.'

Lent by G. W. H. Girtin, Esq.

No. 57.—KELSO.

$20\frac{3}{4}$ inches w., by $9\frac{1}{2}$ inches h.

Signed '*Girtin*.'

Lent by Edward Cohen, Esq.

No. 58.—A CHURCH SPIRE AND SALTWOOD CASTLE.

In pencil.

Lent by Miss Miller.

No. 59.—BOLTON CASTLE.

$8\frac{7}{8}$ inches w., by $6\frac{3}{4}$ inches h.

THE SAME IN OUTLINE.

Lent by Miss Miller.

No. 60.—VIEW AT HIGHGATE.

10 $\frac{3}{4}$ inches w., by 5 $\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 61.—COTTAGES NEAR NEWCASTLE.

8 $\frac{1}{4}$ inches w., by 4 $\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 62.—RUINS OF AN ABBEY.

10 inches w., by 6 $\frac{3}{8}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 63.—LANDSCAPE, WITH MAN FISHING.

10 inches w., by 8 $\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 64.—VIEW OF A CHURCH.

16 inches w., by 12 $\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 65.—KNARESBOROUGH CASTLE.

11 $\frac{1}{4}$ inches w., by 12 $\frac{5}{8}$ inches h.

Lent by John Henderson, Esq.

No. 66.—OVERSHOT WATER MILL.

11 $\frac{1}{2}$ inches w., by 8 $\frac{1}{2}$ inches h.

Lent by C. S. Bale, Esq.

No. 66*.—EFFECT OF STORM.

9 inches w., by $6\frac{3}{4}$ inches h.

Lent by Miss Miller.

No. 67.—THE MAYOR'S WALK, OUSE BRIDGE YORK.

21 inches w., by $10\frac{1}{2}$ inches h.

Signed 'Girtin,' 1801.

Lent by G. W. H. Girtin, Esq.

No. 68.—VILLAGE OF KIRKSTALL, YORKSHIRE.

$19\frac{1}{4}$ inches w., by $12\frac{1}{2}$ inches h.

Dated 1801.

Lent by G. W. H. Girtin, Esq.

No. 69.—ST. VINCENT'S ROCK, CLIFTON.

$20\frac{3}{4}$ inches w., by $12\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 70.—BERRY-POMEROY CASTLE, DEVON.

$14\frac{1}{2}$ inches w., by 10 inches h.

Exhibited at the Royal Academy in 1798.

Lent by G. W. H. Girtin, Esq.

No. 71.—CANTERBURY CATHEDRAL, INTERIOR.

$12\frac{1}{4}$ inches w., by $16\frac{1}{8}$ inches h.

Lent by John Henderson, Esq.

No. 72.—DURHAM.

$14\frac{1}{2}$ inches w., by $10\frac{1}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 73.—VIEW NEAR BROMLEY, KENT.

12 $\frac{1}{2}$ inches w., by 8 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 74.—VIEW OF SOUTHAMPTON.

11 $\frac{3}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

SCARBOROUGH.

12 $\frac{1}{2}$ inches w., by 8 $\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 75.—CRUMMOCK WATER, CUMBERLAND.

13 inches w., by 8 inches h.

Signed 'Girtin, 1800.'

Lent by G. W. H. Girtin, Esq.

No. 76.—WARKWORTH HERMITAGE.

23 $\frac{3}{4}$ inches w., by 17 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 77.—CHEPSTOW CASTLE.

23 $\frac{3}{4}$ inches w., by 14 $\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 78.—ENVIRONS OF PARIS.

11 $\frac{3}{4}$ inches w., by 5 $\frac{3}{4}$ inches h.

Signed 'Girtin, 1802.'

Lent by G. W. H. Girtin, Esq.

No. 79.—ENVIRONS OF PARIS.

11 $\frac{3}{4}$ inches w., by 5 $\frac{3}{4}$ inches h.

Signed '*Girtin*, 1802.'

Lent by G. W. H. Girtin, Esq.

No. 80.—LANE IN HAMPSTEAD.

11 inches w., by 12 $\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 81.—LANGWERN CHURCH, GLAMORGANSHIRE.

9 $\frac{1}{4}$ inches w., by 11 $\frac{1}{2}$ inches h.

Signed '*T. Girtin*.'

Lent by G. W. H. Girtin, Esq.

No. 82.—RIPON MINSTER.

18 $\frac{1}{2}$ inches w., by 11 $\frac{3}{4}$ inches h.

Signed '*Girtin*, 1801.'

Lent by G. W. H. Girtin, Esq.

No. 83.—NIGHTINGALE VALLEY, NEAR BRISTOL.

21 $\frac{1}{2}$ inches w., by 17 $\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 84.—PARIS, FROM ABOVE NOTRE DÂME.

18 $\frac{1}{2}$ inches w., by 7 $\frac{1}{8}$ inches h.

Lent by G. H. Haes, Esq.

No. 85.—GRAVEL PIT, BROMLEY, KENT.

16 inches w., by 10½ inches h.

Lent by G. W. H. Girtin, Esq.

No. 86.—LANDSCAPE WITH OLD WOODEN BRIDGE.

Signed 'Girtin' 1802.

20¾ inches w., by 12½ inches h.

Lent by Edward Cohen, Esq.

No. 87.—YORK MINSTER.

19½ inches w., by 13¾ inches h.

Lent by Edward Cohen, Esq.

No. 88.—LANDSCAPE IN SEPIA.

20¼ inches w., by 12 inches h.

Lent by Edward Cohen, Esq.

No. 89.—THE MAYOR'S WALK, OUSE BRIDGE, YORK.

21¾ inches w., 12¼ inches h.

Signed 'Girtin'

Lent by G. W. H. Girtin, Esq.

No. 90.—FARM IN ESSEX.

16½ inches w., by 12 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 91.—KIRKSTALL ABBEY.

20½ inches w., by 12½ inches h.

Lent by G. W. H. Girtin, Esq.

No. 92.—CONWAY CASTLE, NORTH WALES.

21 inches w., by $10\frac{1}{4}$ inches h.

Signed 'Girtin 1800.'

Lent by G. W. H. Girtin, Esq.

No. 93.—BEDDGELLART, NORTH WALES.

$20\frac{3}{8}$ inches w., by 12 inches h.

Lent by Edward Cohen, Esq.

No. 94.—HAREWOOD CASTLE.

$37\frac{1}{2}$ inches w., by 25 inches h.

Lent by Edward Cohen, Esq.

No. 95.—PONT Y PAIR, BETTWS Y COED, NORTH WALES.

21 inches w., by $14\frac{1}{4}$ inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 96.—MOUTH OF THE EXE.

(Rainbow effect.)

$20\frac{3}{8}$ inches w., by 9 inches h.

Lent by Edward Cohen, Esq.

No. 97.—RIPON CATHEDRAL.

17 inches w., by $10\frac{1}{2}$ inches h.

Signed 'Girtin, 1800.'

Lent by Lionel Constable, Esq.

No. 98.—INTERIOR OF WINCHESTER CATHEDRAL.

$16\frac{1}{4}$ inches w., by $21\frac{1}{2}$ inches h.

Signed 'Girtin, 1795.'

Lent by Edward Cohen, Esq.

No. 99.—TREES AND POND NEAR BROMLEY, KENT.

12 $\frac{1}{4}$ inches w., by 8 $\frac{1}{2}$ inches h.

Drawn and coloured on the spot.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 100.—MILL AT STANSTEAD, ESSEX.

23 $\frac{1}{2}$ inches w., by 17 inches h.

Lent by G. W. H. Girtin, Esq.

No. 101.—HAREWOOD BRIDGE.

25 inches w., by 15 inches h.

Lent by Edward Cohen, Esq.

No. 102.—THE WHITE HOUSE, CHELSEA REACH.

19 $\frac{3}{4}$ inches w., by 11 $\frac{1}{4}$ inches h.

Signed, on the bank below the mill, 'Girtin. 1800.'

It is said that Turner declared this drawing to be finer than any painted by himself.

Lent by Horatio L. Micholls, Esq.

No. 103.—VIEW NEAR BROMLEY.

12 $\frac{1}{2}$ inches w., by 8 inches h.

Signed 'Girtin.'

Lent by Edward Cohen, Esq.

No. 104.—INTERIOR OF ST. ALBANS ABBEY.

18 $\frac{1}{2}$ inches w., by 22 $\frac{1}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 105.—VILLAGE AND CHURCH.

11 inches w., by $8\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 106.—HAREWOOD HOUSE.

$37\frac{1}{2}$ inches w., by 25 inches h.

Lent by Edward Cohen, Esq.

No. 107.—RIVER WITH VILLAGE AND COWS.

$20\frac{1}{2}$ inches w., by $11\frac{3}{4}$ inches h.

Signed 'Girtin, 1800.'

Lent by Edward Cohen, Esq.

No. 108.—THE RIVER EXE, NEAR EXMOUTH.

(Rainbow effect.)

Engraved in the Gems of Art.

$20\frac{1}{2}$ inches w., by 12 inches h.

Signed 'Girtin, 1800.'

Lent by C. S. Bale, Esq.

No. 109.—MORPETH BRIDGE.

From the Redleaf Collection. Said to be the last drawing made by the Artist.

$20\frac{3}{4}$ inches w., by $12\frac{3}{8}$ inches h.

Lent by C. S. Bale, Esq.

No. 110.—RUINS OF THE SAVOY HOSPITAL.

$11\frac{1}{4}$ inches w., by $8\frac{3}{4}$ inches h.

Lent by Miss Miller.

No. 111.—OLD OUSE BRIDGE, YORK.

$19\frac{1}{2}$ inches w., by $13\frac{1}{4}$ inches h.

Signed 'Girthin.'

Lent by Edward Cohen, Esq.

No. 112.—LANDSCAPE WITH CASTLE.

12 $\frac{1}{4}$ inches w., by 8 inches h.

Lent by G. W. H. Girtin, Esq.

No. 113.—KIRKSTALL ABBEY—MORNING.

20 $\frac{1}{2}$ inches w., by 12 $\frac{1}{4}$ inches h.

Signed 'T. Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 114.—ELY CATHEDRAL.

19 $\frac{3}{4}$ inches w., by 15 inches h.

Lent by Miss Miller.

No. 115.—VALLE CRUCIS, NORTH WALES.

12 $\frac{1}{2}$ inches w., by 10 inches h.

Lent by G. W. H. Girtin, Esq.

No. 116.—RIVAULX ABBEY, YORKSHIRE.

18 $\frac{1}{2}$ inches w., by 12 $\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 117.—RUINS OF OAKHAMPTON CHURCH.

13 $\frac{1}{2}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 118.—MOUTH OF THE EXE, DEVON.

14½ inches w., by 10½ inches h.

Lent by G. W. H. Girtin, Esq.

No. 119.—OUSE BRIDGE, YORK.

20½ inches w., by 13 inches h.

Signed 'Girtin' 1800.

Lent by G. W. H. Girtin, Esq.

No. 120.—RUINS OF AN OLD CASTLE.

13½ inches w., by 9¾ inches h.

Lent by G. W. H. Girtin, Esq.

No. 121.—VIEW OF A BRIDGE, &c.

20¾ inches w., by 14 inches h.

Lent by Captain De Kantzow.

No. 122.—DRAWING OF A ROMAN TEMPLE.

Drawn with a reed pen.

21½ inches w., by 16¾ inches h.

Lent by John Henderson, Esq.

No. 123.—THE GRAND CANAL, VENICE.

After CANALETTO.

19¼ inches w., by 8 inches h.

Lent by John Henderson, Esq.

No. 124.—AN OLD BRIDGE, ITALY.

After PIRANESI.

19 $\frac{7}{8}$ inches w., by 6 inches h.

Lent by John Henderson, Esq.

No. 125.—THE GRAND CANAL, VENICE.

After CANALETTO.

16 $\frac{3}{4}$ inches w., by 9 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 126.—THE RIALTO, VENICE.

After CANALETTO.

Drawn with a reed pen.

20 $\frac{1}{2}$ inches w., by 14 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 127.—‘ DOGS HESITATING ABOUT THE PLUCK.’

After G. MORELAND.

12 $\frac{1}{2}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.

No. 128.—CORNHILL AND THE BANK IN 1795.

18 $\frac{7}{8}$ inches w., by 21 $\frac{7}{8}$ inches h.

Lent by John Henderson, Esq.

No. 129.—THE MANSION HOUSE.

After the engraving by MALTON.

13 $\frac{1}{2}$ inches w., by 14 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 130.—THE OLD ROYAL EXCHANGE.

After MALTON.

19 $\frac{1}{4}$ inches w., by 13 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 131.—ST. GEORGE'S, HANOVER SQUARE.

After the engraving by MALTON. The figures are different in the engraving.

13 $\frac{1}{2}$ inches w., by 14 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 132.—A PEN AND INK DRAWING OF DARTFORD,
KENT.

After a pencil sketch by the late Mr. Henderson.

21 $\frac{7}{8}$ inches w., by 16 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 133.—VIEW OF ST. PAUL'S.

14 $\frac{1}{4}$ inches, w., by 19 $\frac{1}{4}$ inches h.

Lent by W. Dorrell, Esq.

No. 134.—KNARESBOROUGH.

20 $\frac{1}{4}$ inches w., by 12 $\frac{1}{4}$ inches h.

Lent by Richard Johnson, Esq.

No. 135.—VIEW IN ROME.

7 $\frac{6}{8}$ inches w., by 10 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 136.—GATE OF ST. EDMUNDS BURY ABBEY.

After HEARNE.

10 inches w., by 7 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

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