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Burlington Fine Arts Club

1871.

EXHIBITION

OF

DRAWINGS IN WATER COLOURS

BY

ARTISTS BORN ANTERIOR TO 1800,

AND NOW DECEASED,

ILLUSTRATIVE OF THE PROGRESS AND DEVELOPMENT OF THAT BRANCH
OF THE FINE ARTS IN GREAT BRITAIN.



REVISED EDITION

LONDON:
PRINTED BY METCHIM AND SON,
20, PARLIAMENT STREET, S.W.,
1871.

From the Library of
Frank Simpson

Burlington Fine Arts Club

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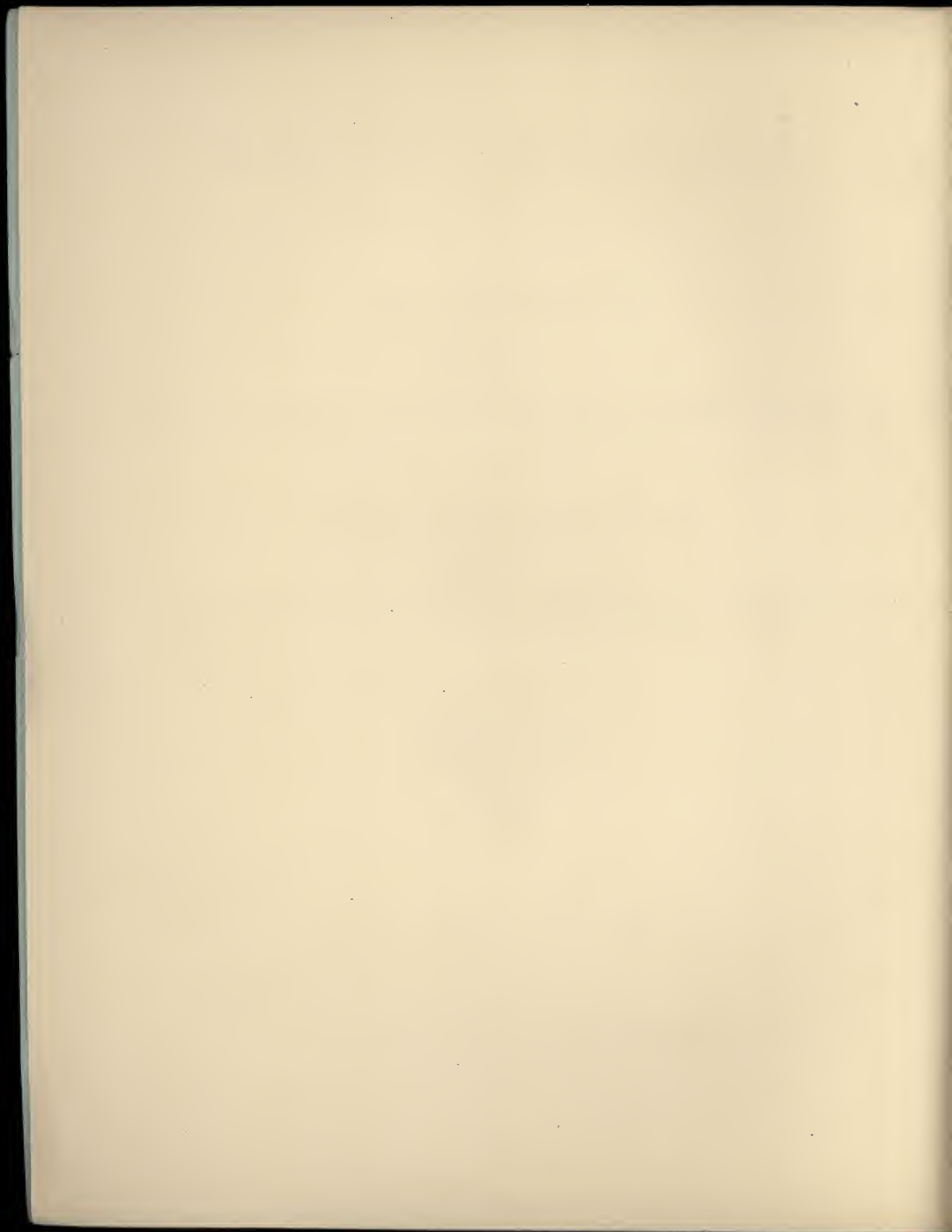
ILLUSTRATIVE OF THE PROGRESS AND DEVELOPMENT OF THAT BRANCH
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EXHIBITION
OF
DRAWINGS IN WATER COLOURS.

INTRODUCTORY REMARKS.



A COLLECTION of Drawings, illustrating the early stages and ultimate development of the Art of Water Colour Painting, as practised in this Country, cannot but be viewed with interest, seeing, that as now practised, it is peculiarly a British branch of the Fine Arts. It has drawn neither its models, nor its principles, from any foreign source : home bred and fostered, it owes its perfection to Englishmen alone.

Although the art of painting in opaque water colours (*tempera*) is of high antiquity, it was not until the 17th century that the practice of using transparent pigments, was adopted, in their landscape drawings, by some Artists of the Dutch School; as also, (with or without admixture of body colour), by the Painters who, at that time, exercised their art in this country.

It was not however out of the process of *tempera* painting, or even of Miniature painting in pure water colours, in which many of our early Artists excelled, that water colour painting, as now practised, arose. Its origin is due to the antiquarian spirit and topographical taste which sprang up in

the early part of the 18th century, and which required for its illustration minute and accurate copies of antiquarian remains and ancient buildings; the details of which, it was desired to record by literal delineations; when "the truth of rendering was of more value than art or beauty," and the introduction of local colour was altogether neglected.

By degrees the topographical Draughtsmen felt the desirability of introducing local colour, in lieu of the simple black or grey in which their drawings were made; although at first they did so timidly, by washing their drawings with transparent tints, and subsequently by introducing the local colours of the objects depicted, although not in their full intensity; by degrees they began to feel the charms with which a scene may be impressed by passing clouds, sunshine, mists, and other atmospheric effects, no less than by the varying beauties of local colour as affected by the changes of season. The result of this appreciation of the lovely effects of nature, was, that the cold spiritless topographical drawings gradually gave way to the beauties and signal excellence of the Water Colour School of Painting in Great Britain.

The object of this Exhibition is to afford an opportunity to the lover of Art, of tracing those steps, by which the revolution, as it were, in the Water Colour Art was effected; and of illustrating, by bringing together in juxtaposition (so far as the limited space available will admit), the early and late productions of the same Master, the different styles adopted during his artistic career, and of showing the progressive stages by which some of our great Artists, attained to the perfection which characterizes their more mature works.

In the course of carrying out the Exhibition some difficulties presented themselves which did not at first occur to those who were charged with its organisation. It was felt to be necessary to draw a line, which, whilst

embracing the period when the early Professors of the Art of Painting in Water Colour flourished, would include, some at least, of those great Artists who practised at a more modern date, and by whom the revolution in the Art, which led to its ultimate perfection, was effected. It was also necessary to exclude from the very numerous list of earlier Artists the productions of many which, although commendable at the date at which they were executed, now appear to be so inferior as not to be worth collecting.

With a view to meet the first point, it was resolved, not to exhibit the works of any Artist now living, or who was not born previous to the year 1800; and in reference to the selection of works by the older painters, the Committee have been guided mainly by the desire to exhibit specimens of those Artists whose works are known to have influenced more or less the development of the art of painting in water colours; not rejecting however, any good drawings by other less known Artists.

The task of collecting the Drawings necessary for a proper elucidation of the object contemplated by the Committee, has been by no means easy, seeing that it involved the necessity of obtaining specimens of Masters comparatively little known, and whose works are not generally to be found in the portfolios of modern collectors. In fact, in some cases, the difficulty has been insuperable, owing to the shortness of time within which it has been necessary to get the Collection together.

A further difficulty also arose as the work of selection proceeded, from the want of space available in the Club rooms, so that the number of Drawings by each Artist, which could be hung, necessarily became restricted, and it has been unavoidable to decline many works with which the Committee would gladly have decorated the walls.

The Committee are fully aware of the imperfections of their attempt to afford a complete view of the progress of the Art from the middle of the 18th

century, when it was perhaps at its lowest point, up to its full development in the present century. They believe, however, that some benefit will result to the Art Student from a careful examination of the very valuable and interesting collection of Drawings, which, by the aid of members of the Club, supplemented by the courtesy of Collectors, (whose cordial co-operation in the object of the Exhibition entitles them to the best thanks of the Committee,) they have been able to gather together; and they trust that calling attention to the works of English Artists who are little known, may lead to the appreciation of the merits of those early Professors of the Art, out of whose practice, however imperfect, arose the excellence of the present School.

The determination to adhere strictly to the special object of the Exhibition has been pursued, at the cost, no doubt, of making the collection less attractive to the general visitor than it would have been, had the intention been simply to gather together fine specimens of Water Colour Drawings by English Artists.

An endeavour has been made to supply the dates of the births and deaths of the several Artists whose works are exhibited, and occasional illustrative notes have been added to the descriptions of some of the drawings.

W. R. D.

BURLINGTON FINE ARTS CLUB,

June, 1871.

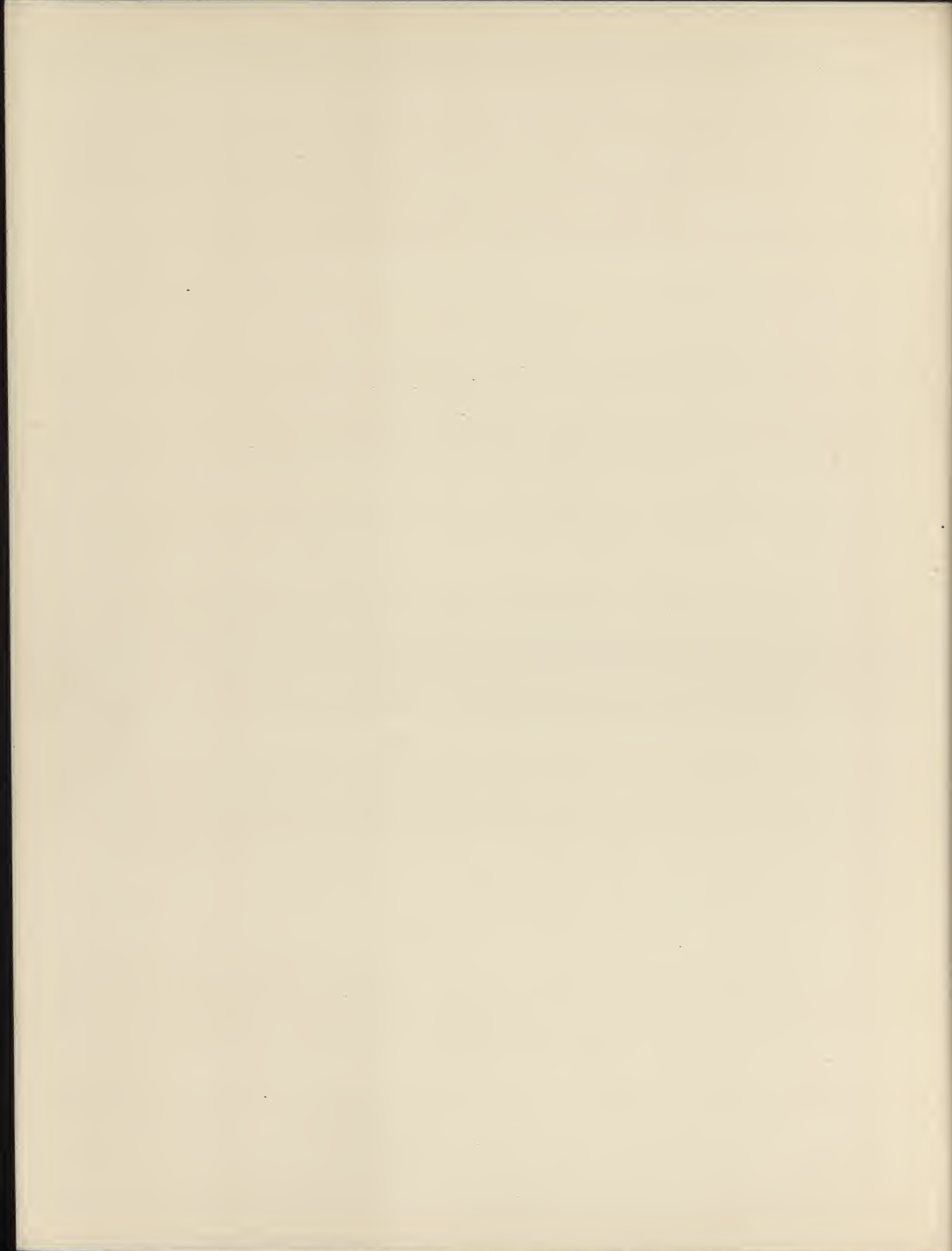


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LIST OF ARTISTS

REPRESENTED IN THIS EXHIBITION,

ARRANGED CHRONOLOGICALLY, ACCORDING TO THE DATES OF THEIR BIRTHS,* WITH
REFERENCES TO THE DISTINCTIVE NUMBERS OF THEIR DRAWINGS
IN THE COLLECTION.

1698.† (about) COZENS, ALEXANDER. No. 63.

1703. TAVERNER, WILLIAM. No. 256.

1721. SANDBY, THOMAS, R.A. No. 78.

1722. SERRES, DOMINIC M., R.A. No. 145.

1725. SANDBY, PAUL. No. 154, 202c, 228A, 228B, 228c, 228d, 235, 248.

1728. BARRET, GEORGE, R.A. No. 247.

* In those cases in which the date of the births of the Artists have not been ascertained, their names have been inserted in the year in which they first publicly exhibited their drawings.

† The Czar, Peter the Great, the reputed father of this Artist, by an Englishwoman, whom, it is stated, he took back with him from Deptford, was in this country and working in the Dockyard in that town in 1697, in which year he returned to Russia. Probably, therefore, Alexander Cozens was born about 1698, which would make him eighty-eight years of age when he died.

1734. GRIMM, SAMUEL HIERONYMUS. No. 70, 252.
1740. MARLOW, WILLIAM. No. 164.
1742. PARS, WILLIAM, A.R.A. No. 118, 231.
1742. ROBERTSON, GEORGE. No. 230.
1744. HEARNE, THOMAS. No. 52, 214, 232, 257.
1746. CLEVELY, JOHN. No. 99.
1746. ROOKER, MICHAEL ANGELO, A.R.A. No. 74, 130, 259.
1747. WHEATLEY, FRANCIS, R.A. No. 47, 255.
1748. MALTON, THOMAS, JUN. No. 238.
1749. SMITH, JOHN, ("WARWICK SMITH.") No. 55.
1750. BUNBURY, HENRY WILLIAM. No. 152.
1750. RATHBONE, JOHN. No. 51.
1750. SHELLEY, SAMUEL. No. 190.
1752. COZENS, JOHN. No. 87, 88, 95, 103, 104, 104A, 111, 112, 117, 237, 239,
240, 254.
1752. WEBBER, JOHN, R.A. No. 108.

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1753. NICHOLSON, FRANCIS. No. 226, 236, 258.
1755. STOTHARD, THOMAS, R.A. No. 67, 187, 191, 192, 193, 194, 195A, 196,
197, 199, 225.
1756. ROWLANDSON, THOMAS. No. 64, 76, 179.
1757. ANDERSON, WILLIAM. No. 253.
1757. BLAKE, WILLIAM No. 66, 68, 72, 185.
1759. IBBETSON, JULIUS CÆSAR. No. 50, 126.
1762. PUGIN, AUGUSTUS. No. 219.
1762. WELLS, WILLIAM FREDERICK. No. 65.
1763. DAYES, EDWARD. No. 149, 155, 157, 202B, 248.
1765. WESTALL, RICHARD, R.A. No. 161, 162, 200.
1767. CRISTALL, JOSHUA. No. 218.
1767. GLOVER, JOHN. No. 246, 262.
1768. ALEXANDER, WILLIAM. No. 203, 208, 209, 210, 223.
1768. OWEN, SAMUEL. No. 189, 195, 202.
1769. EDRIDGE, HENRY, A.R.A. No. 1, 2, 3, 4, 8, 205, 241.

1769. HILLS, ROBERT. No. 158, 165.
1769. OWEN, WILLIAM, R.A. No. 159.
1770. BUCKLER, JOHN CHESSEL. No. 140.
1770. PYNE, WILLIAM HENRY. No. 220.
1770. SMITH, FRANCIS. First exhibited at R.A. in this year. No. 250.
1770. TURNER, WILLIAM, (Oxford). No. 56, 245.
1772. FRANCAIA, FRANCOIS LOUIS. No. 211, 213, 213A.
1773. DANIELL, WILLIAM, R.A. No. 122.
- 1773 or 5. GIRTIN, THOMAS. No. 90, 91, 92, 98, 100, 107, 109, 113, 114, 115,
121, 123, 183, 186, 202D, 244, 249.
1774. SASS, RICHARD. No. 151.
- 1774 (about). BARRET, GEORGE, JUN. No. 167, 175, 180, 182.
1775. DELAMOTTE, WILLIAM. No. 61.
- *1775. TURNER, JOSEPH MALLORD WILLIAM, R.A. No. 81A, 84, 85, 86,
89, 93, 94, 96, 97, 101, 102, 105, 106, 110, 116, 119, 120, 124, 127, 132, 134,
202E, 227A, 233, 234, 242.

* This date is generally accepted as correct, and Turner himself confirmed its accuracy by writing on a drawing of the Interior of Westminster Abbey (in the present Collection, No. 89) "*William Turner, natus 1775.*" Nevertheless, there are grounds for believing that, (as he stated to Sir Thomas Lawrence,) he was born in 1769. See "Turner and Girtin's Picturesque Views Sixty Years since." Edited by Thomas Miller, and published by J. Hogarth, Lond, 1844.

1776. BARKER, BENJAMIN. No. 148.
1776. HEAPHY, THOMAS. No. 150.
1777. VARLEY, JOHN. No. 40, 41, 42, 60, 184.
1778. CHALON, JOHN JAMES, R. A. No. 143.
1778. SMITH, JOSEPH CLARENDON. No. 46.
1779. CALLCOTT, SIR AUGUSTUS WALL, R.A. No. 57, 58, 59.
1780. CHALON, ALFRED EDWARD, R.A. No. 69, 73, 177.
1780. MACKENZIE, FREDERICK. No. 146.
1780. WILSON, ANDREW. No. 228.
1781. CLENNELL, LUKE. No. 37.
1781. NASH, FREDERICK. No. 128.
1781. WESTALL, WILLIAM, A.R.A. No. 169.
1782. COTMAN, JOHN SELL. No. 48, 49, 53, 54, 178, 206.
1782. HAVELL, WILLIAM. No. 9, 34.
1783. COX, DAVID. No. 5, 6, 7, 11, 12, 13, 14, 15, 16, 201, 215, 221, 222, 227, 265.
1783. DE WINT, PETER. No. 10, 17, 18, 19, 20, 21, 22, 23, 176, 217.

1783. WILD, CHARLES. No. 163.
1784. PROUT, SAMUEL. No. 129, 131, 136, 138, 170, 188, 261.
1784. RICHARDSON, THOMAS MILES, SEN. No. 33, 62.
1785. WRIGHT, JOHN MASEY. No. 147, 156.
1786. CONEY, JOHN. No. 198.
1786. PAYNE, WILLIAM. First exhibited at R.A. in this year. No. 189A, 202A, 229.
1787. ATKINS, S . First exhibited at R.A. in this year. No. 133.
1787. FIELDING, COPLEY ANTHONY VANDYKE. No. 35, 38, 39, 44, 45.
1788. ROBSON, GEORGE FENNEL. No. 260.
1789. MARTIN, JOHN. No. 207.
1790. EMES, J. First exhibited at R.A. in this year. No. 251.
1790. HUNT, WILLIAM HENRY. No. 24, 25, 26, 27, 28, 29, 30, 31, 32, 137, 171,
172, 173, 174, 260A.
1793. DANBY, FRANCIS, A.R.A. No. 212, 212B.
1796. ROBERTS, DAVID, R.A. No. 79, 80, 81, 82, 83.
1797. HARDING, JAMES DUFFIELD. No. 42A, 43, 264.

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1798. STANFIELD, CLARKSON, R.A. No. 135, 139, 141, 142, 204, 212A.
1799. MUNN, PAUL SANDBY. First exhibited at R.A. in this year. No. 144, 186A.
1800. RIGAUD, STEPHEN. First exhibited at R.A. in this year. No. 153.
1800. BOURNE, J. First exhibited at R.A. in this year. No. 125, 216.
1805. STEVENS, FRANCIS. First exhibited at R.A., in this year. No. 77.
1808. ATKINSON, JOHN AUGUSTUS. First exhibited at Old Water Colour Society in this year. No. 36, 75.
1808. WILLIAMS, HUGH WILLIAM. O. Memb. A.A.W.C., 1808. No. 71, 160, 168, 181, 263.
1823. WHICHELO, C. J. M. First exhibited at Old Water Colour Society in this year. No. 224.
1827. AUSTIN, SAMUEL. First exhibited at Old Water Colour Society in this year. No. 166.

MATERIALS available for Notes of the artistic careers of the larger number of Artists represented in this Collection are of a very meagre description. This is remarkable, seeing that comparatively few years only have elapsed since they practised their Art. Messrs. R. & S. Redgrave in their work, "A Century of Painters of the English School," have gathered together most of the information to be met with relating to the Artists mentioned by them, adding some Critical Notices and valuable Art information. Those who are disposed to acquire information on the subject of Water Colour Painting in this country will do well to consult that very interesting and readable book.



CATALOGUE.

NOTE.—“Memb. O.W.C.S.,” indicates that the Artist was a Member of the Old Water Colour Society. “O. Memb. O.W.C.S.,” that he was an *Original* Member of the Society when established in 1805. “A.A.W.C.,” marks an Original Member of the “Associated Artists in Water Colours,” established in 1808. “*Exh. R.A.*,” that Water Colour Drawings of the Artist were exhibited at the Royal Academy, the first exhibition of which took place in 1769. “*Soc. A.G.B.*,” means Society of Artists of Great Britain, established in 1760, and incorporated by Royal Charter 1767.

ALEXANDER, WILLIAM, b. 1768, d. 1816. Exh. R.A. 1795, &c.

Born at Maidstone in Kent in 1768; was draughtsman to Lord Macartney's Embassy to China in 1792, and to that circumstance we owe the charming drawings of Chinese views and illustrations of Chinese characters well represented in this Collection and which truly, as the Authors of “A Century of Painting” write, “sparkle with life and colour.” Some of the drawings were published as illustrations to Sir George Staunton's Narrative of the Embassy. Alexander became teacher of drawing at the Royal Military College at Great Marlow, and was afterwards Assistant Keeper of the Antiquities in the British Museum, having the collection of Prints and Drawings under his especial charge. It was there that he made the drawings of the marbles and terra-cottas for Taylor Combe's work.

No. 210.—VIEW IN CHINA. Canal. Boats and Figures.

18 inches w., by 11½ inches h.

Signed, “*W. Alexander, f. 1793.*”

Lent by J. E. Taylor, Esq.*

No. 209.—A CHINESE PLAY.

13¾ inches w., by 9¾ inches h.

Signed, “*W. Alexander, '95.*”

Lent by John Percy, Esq., M.D.

* The Contributors whose names are thus marked, are members of the Club.

No. 208.—FOUR CHINESE FIGURE SUBJECTS.Each 10 $\frac{3}{8}$ inches w., by 8 $\frac{3}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 223.—Four Drawings, CHINESE FIGURE CHARACTERS.8 inches w., by 9 $\frac{1}{2}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 203.—THE GREAT TEMPLE. Near the Zhe Hol, Tartary.14 inches w., by 9 $\frac{1}{2}$ inches h.Signed, "*W. A.*"

Lent by J. E. Taylor, Esq.*

ANDERSON, WILLIAM, b. 1757, d. 1837. Exh. R.A. 1789,

Anderson was a painter of marine subjects, generally of a small size, treated in a pleasing manner, and with "great amenity of colour."

No. 253.—A NAVAL ENGAGEMENT.14 $\frac{1}{2}$ inches w., by 9 inches h.Signed, "*W. Anderson, 1797.*"

The Companion Drawing, also signed and dated as above.

Lent by Sir William Drake.*

ATKINS, S , b. , d. . Exh. R.A. 1787.

No. 133.—MARINE VIEW. Boat and Figures on Shore in foreground.15 $\frac{1}{2}$ inches w., by 11 inches h.Signed, "*Atkins.*"

Lent by William Smith, Esq.*

ATKINSON, JOHN AUGUSTUS.

Exhibited at the O.W.C.S., of which he was a Member, from 1808 to 1818. He worked principally for book publishers, as a figure draughtsman. Several of his works, illustrative of "costumes," have been published.

No. 36.—HARVEST SCENE. Cornfield, with Waggon and Horses and a Group of Figures in the foreground.

11½ inches w., by 8½ inches h.

Lent by William Smith, Esq.*

No. 75.—THE GRAVEL PIT. Horses and Figures in foreground.

10½ inches w., by 7¾ inches h.

Lent by Samuel Redgrave, Esq.

AUSTIN, SAMUEL, b. , d. 1834, Associate Exhibitor O.W.C.S.

He first exhibited at the Old Water Colour Society in 1827.

No. 166.—LANDSCAPE. Crossing the Ford.

24¼ inches w., by 19 inches h.

Lent by William Leaf, Esq.

BARKER, BENJAMIN, b. 1776, d. 1838. Exh. R.A. 1800,

This landscape painter was born at Pontypool, in Monmouthshire, in 1776, but went at a very early age to Bath, where he afterwards chiefly resided, and was held in high estimation as a teacher of painting. In 1801 he married a sister of Mr. James Hewlett, the flower painter. In 1807 he exhibited at the British Institution, and continued an exhibitor for many years.

Barker imprudently expended several thousand pounds, the accumulations of years of labour, upon the building and embellishment of a villa on Bathwick Hill, from which he removed to Exeter and Dawlish, and finally settled at Totnes, in Devonshire, where he died in 1838.

In 1843 was published at Bath "Benjamin Barker's English Landscape Scenery: a series of forty-eight aquatint engravings by Theodore Fielding, from original paintings in

“oil by the late Benjamin Barker.” This work was dedicated to “Sir W. S. R. Cockburn, “Bart., the proprietor of the largest collection of Barker’s paintings.”

The artist’s brother, Thomas Barker, usually known as “Barker of Bath,” was popular in his day, principally as a figure painter in oil.

No. 148.—LANDSCAPE. Road Scene. Man and Horse, with seated Figure in foreground.

20½ inches w., by 15 inches h.

Lent by Sir William Drake.*

BARRET, GEORGE, Sen., R.A., b. 1728, d. 1784. Memb. Soc. A.G.B.
Exh. 1765. Exh. R.A., 1776.

Was born in Dublin. His early protector was Mr. Burke, by whom he was introduced to Viscount Powerscourt, under whose immediate patronage he practised the art of landscape-painting in Ireland until 1762, when he came to England, and took part in the establishment of the Royal Academy, of which he was one of the earliest members. Barret practised also as an etcher.

No. 247.—LANDSCAPE, with Men on Horseback Forging a River.

21¼ inches w., by 14¾ inches h.

Signed, “G. Barret, 1782.”

Lent by William Smith, Esq.*

BARRET, GEORGE, Jun., b. about 1774, d. 1842, O. Memb. O.W.C.S.

Was the son of the Royal Academician, who, on his death in 1784, left a large family to struggle with pecuniary difficulties. George Barret, jun, first exhibited at the Royal Academy in 1795 and continued to do so up to 1803. He was one of the founders of the Old Water Colour Society in 1804, and thenceforth his principal works were exhibited there. At one time, with the idea probably of seeking admission into the Royal Academy, he painted in oils, but he is best known by his Water Colour drawings, which are mostly effects of the rising or setting sun.

No. 167.—LANDSCAPE. Evening effect, with Cottage, Figure, Cattle and Sheep in the foreground.

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

Signed "*Geo. Barret, 1828.*"

Lent by William Quilter, Esq.

No. 182.—VIEW NEAR KENWOOD.

7 $\frac{1}{4}$ inches w., by 5 $\frac{1}{2}$ inches h.

This Drawing was made by the Artist for his friend Mr. Stump, the Miniature Painter.

Lent by Sir William Drake.*

No. 180.—LANDSCAPE. Morning effect.

Upright. 8 $\frac{1}{2}$ inches w., by 10 $\frac{1}{4}$ inches h.

Signed "*Geo. Barret, 1830.*"

Lent by Henry Vaughan, Esq.*

No. 175.—CLASSICAL COMPOSITION.

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

Lent by J. E. Taylor, Esq.*

BLAKE, WILLIAM, b. 1757, d. 1827. Exh. R.A. 1780.

WILLIAM BLAKE, in 1771, then of the age of 14, after having received some tuition in Pars' Drawing School, was apprenticed to James Basire (the Official Engraver of the Royal Society and Society of Antiquaries). In 1778 he studied for a short time in the Antique School of the then newly-formed Royal Academy. He first exhibited at the R.A. in 1780. Very interesting details of the artistic life and struggles of this remarkable man—at once painter, engraver, and mystic poet, will be found in "*Gilchrist's Life of William Blake, Lond. and Camb., 1863.*"

No. 66.—THE LAST JUDGMENT.

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

Signed, "*W. Blake, inv. 1806.*"

Lent by Sir W. Stirling-Maxwell, Bart.*

No. 72.—THE LAST JUDGMENT.15 inches w., by 19 $\frac{1}{4}$ inches h.Signed, "1807, *W. Blake, inv.*"

Blake executed three designs of this subject, one which is engraved as an illustration to Blair's "Grave," in 1808; another the exhibited drawing, No. 66, and a third which he designed at the instance of Ozias Humphrey, R.A., for the Countess of Egremont, being an enlargement of the Blair drawing. The description of this design, in a letter from Blake to Humphrey, dated February 18th, 1808 (printed in Gilchrist's *Life of Blake*, Vol. I, p. 213), corresponds very much with the drawing No. 72, and which, it is observed, is dated in 1807.

Lent by Sir W. Stirling-Maxwell, Bart.*

No. 68.—"SIR JEFFERY CHAUCER and the Nine-and-Twenty Pilgrims on their Journey to Canterbury."54 inches w., by 18 $\frac{1}{2}$ inches h.Signed, "*W. Blake.*"

This picture was purchased of Blake by his patron, Mr. Butts, from whose possession it came into the Collection of Mr. Stirling, of Keir.

It was painted in 1808, and there is an elaborate account of it by the Artist in his "Descriptive Catalogue of Pictures, Poetical and Historical Inventions, painted by William Blake in Water Colours, being the ancient method of Fresco Painting revived, &c.," published in 1809. The picture which was engraved by Blake himself in 1809 is stated in the Catalogue to have been painted "in self-defence against the insolent and envious imputation of unfitness for finished and scientific art," and is referred to as produced in rivalry to Stothard's picture on the same subject, which Blake criticises in no measured terms, summing up his criticism by writing of it, that "all is misconceived, and its misexecution is equal to its misconception."

In the present Collection, No. 194, a Drawing of Stothard's, "The Canterbury Pilgrimage," is exhibited, so that an opportunity is afforded of comparing the two productions—the one characterised by originality and force of drawing; the other, by elegance of design and sweetness of composition.

Lent by Sir W. Stirling-Maxwell, Bart.*

No. 185.—"THE ANCIENT OF DAYS."6 $\frac{3}{8}$ inches w., by 9 $\frac{1}{4}$ inches h.

"A grand figure, in an orb of light, surrounded by dark clouds, is slooping down, with an enormous pair of compasses, to describe the world's destined orb."

"*Paradise Lost*," Book vii., line 236.

"When he set a compass upon the face of the earth."—*Proverbs* viii. 27.

This composition was an especial favorite of the designer. An engraving of it formed the frontispiece to that visionary rhapsody which he published under the title of "*Europe, a Prophecy. Lambeth: Printed by William Blake, 1794.*" The drawing now exhibited was coloured by the Artist whilst confined to his bed during his last illness, for his friend, Mr. Frederick Tatham.

Lent by J. E. Taylor, Esq.

BOURNE, J., b. d. Exh. R.A. 1800.

The only information we have been able to gather about this artist is that he was largely employed by Sir Thomas Gage of Hengrave, Co. Suffolk. He does not appear to have exhibited after 1809.

No. 125.—LANDSCAPE, with Bridge and Church.

16 $\frac{3}{4}$ inches w., by 12 $\frac{3}{4}$ inches h.

Lent by William Smith, Esq.

No. 216.—LANDSCAPE, with Bridge, Trees and Figures in foreground.

12 $\frac{3}{4}$ inches w., by 9 $\frac{1}{4}$ inches h.

Signed, "*J. Bourne.*"

Lent by A. A. Weston, Esq.

BUCKLER, JOHN CHESSEL, b. 1770, d. 1851. Exh. R.A. 1797.

Early in life articed to an architect and surveyor, a profession which he practised for many years was a distinguished painter of architectural and topographical subjects. As early as 1797 he published two aquatint engravings of Magdalen College, Oxford, and thus originated a publication of Views of the English Cathedrals, which obtained for him much reputation. He was, associated with J. M. W. Turner in making the drawings for Whitaker's "*Richmondshire.*" He exhibited water-colour drawings at the Royal Academy almost yearly from 1790 to 1848.

No. 140.—RUINS OF FOUNTAINS ABBEY.

14 $\frac{3}{8}$ inches w., by 20 $\frac{3}{8}$ inches h.

Signed, "*J. C. Buckler, 1818.*"

Lent by James Worthington, Esq.*

BUNBURY, HENRY WILLIAM, b. 1750, d. 1811. Exh. R.A. 1780.

This Artist, the second son of the Reverend Sir William Bunbury, Bart., of Mildenhall, Suffolk, was a clever figure designer. His works generally are humorous subjects and caricatures.

No. 152.—LANDSCAPE, with Figures and Dog in foreground.

19½ inches w., by 13½ inches h.

"Drawn by W. H. Bunbury, Esq., 1786."

Lent by Sir William Drake.*

CALLCOTT, SIR AUGUSTUS WALL, R.A., b. 1779, d. 1844. Exh. R.A. 1802.

Callcott was born at Kensington in 1779. He was, in his youth, a chorister boy in Westminster Abbey, but adopted painting as his profession at an early age. He received some instruction from Hoppner, the portrait painter, and was elected a member of the Royal Academy in 1810.

Callcott made a tour on the Continent, and was greatly surprised and hurt to find himself unknown there as a painter. The French artists enquired of him what pictures of his had been engraved; but he was, at that time, scarcely able to point to any, and when he returned to England, forcibly struck with the advantage which engraving is to painters, in making their works and merits known, he offered to lend to the proprietors of "Finden's Royal Gallery of British Art." three pictures, without any charge for copyright, conditionally that each of the three should be engraved. He said: "I am known by three styles, and 'to represent me by any one of them, would not be just.'" The pictures which were selected for engraving, and which will be found in the work referred to, were, "Trent on the Tryol," a landscape; "Ann Page and Slender," a figure subject, and "Returning from Market," (now in the National Gallery), pastoral.

Callcott was a constant and distinguished contributor to the Royal Academy Exhibitions up to the time of his death, 25th November, 1844. In 1837 he was knighted by the Queen, and in 1844 appointed the successor of Mr. Seguier, as Conservator of the Royal Pictures, an office which he held for a few months only preceding his death.

No. 59.—LANDSCAPE. Road across a Common; Cart and Horse in foreground; Cottages in middle ground; and Windmill in the distance.

24⅝ inches w., by 13½ inches h.

Lent by Miss James.

No. 57.—LANDSCAPE. View of Thun, Switzerland.

8¾ inches w., by 5⅞ inches h.

Exhibited at Manchester, 1857.

Lent by Frank Dillon, Esq.*

No. 58.—LANDSCAPE. Approach to the Alps from the Italian side.

7½ inches w., by 5¼ inches h.

Lent by Henry Vaughan, Esq.*

CHALON, ALFRED EDWARD, R.A., b. 1780, d. 1860. O.M.A.A.W.C.

This artist was the younger brother of John James Chalon. They were both born in Geneva, but came to London whilst yet youths.

Alfred became a student of the R.A. in 1797. He practised as a water colour artist, and in 1808 joined, as an original member, the "Associated Artists in Water Colours," an institution, of brief existence, established in rivalry to the old Water Colour Society.

In 1810, A. E. Chalon first exhibited at the Royal Academy Exhibition, and in 1812, he was elected an Associate, and in 1816 a full member of the R.A.

Although in later life he painted in oil, Chalon's reputation was established and rests upon his water colour portraits, which at one time were much in vogue when he was *par excellence* the fashionable artist of portraiture. Leslie and some of his contemporaries had a high opinion of Chalon's artistic merits; but when in 1855 his works and those of his brother John, were exhibited at the Society of Arts in the Adelphi, they failed to be appreciated by the public as many considered they ought to have been.

No. 177.—"PHŒBE." Portrait of Miss Manners Sutton. Engraved.

7½ inches w., by 10½ inches h.

Signed, "A. E. Chalon, R.A., 1832."

Lent by Miss James.

No. 69.—LADY MACBETH.

"Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe, topfull
Of direst cruelty!

Macbeth, Act I., Scene V.

17¾ inches w., by 33½ inches h.

Signed, "Alfd. Edwd. Chalon, R.A., London, 1836."

Lent by Louis Huth, Esq.*

No. 73.—LADY MACBETH.

Doctor. What is it she does now? Look how she rubs her hands!
Gentlewoman. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.
Lady M. Yet here's a spot.

Macbeth, Act V., Scene I.

17¾ inches w., by 34 inches h.

Signed, "Alfd. Edwd. Chalon, R.A., London, 1836."

Lent by Louis Huth, Esq.*

CHALON, JOHN JAMES, R.A., b. 1778, d. 1854 Memb. O.W.C.S.

JOHN JAMES CHALON, R.A., commenced his artistic career as a Painter in Oils, and first appears as an Exhibitor at the R.A. in 1802. He some few years after turned his attention to painting in Water Colours, and in 1808 became a Member of the Old Water Colour Society (established four years previously), but seceded in 1813, influenced, no doubt, by his desire to become a Member of the R.A., to the honours of which his younger brother, Alfred Edward Chalon, had been admitted in the previous year. John Chalon was for forty years of his life a Member of the "Sketching Society."§

He was elected A.R.A. in 1827, and R.A. in 1841.

No. 143.—LANDSCAPE. Mountains with Water, Boats and Figures in foreground.

25 inches w., by 19 inches h.

Lent by Samuel Redgrave, Esq.

CLENNELL, LUKE, b. 1781, d. 1840.

Born near Morpeth; was apprenticed to Thomas Bewick the eminent Wood Engraver, in which art Clennell showed great skill. His reputation as a painter was established by a picture of "The Charge of the Life Guards at Waterloo;" but unfortunately his artistic career was cut short by the dreadful disease of insanity, and he ended his days in a lunatic asylum, in the 59th year of his age.

Some of his Water Colour drawings were engraved. Two of them will be found in the Southern Coast.

No. 37.—THE BLIND PIPER.

14 inches w., by 20½ inches h.

Lent by J. E. Taylor, Esq.*

§ The "Sketching Society" was founded in 1808. The Chalons (John and Alfred), with Francis Stevens being the originators; and it ceased to exist in 1848. During its existence it numbered amongst its members William Turner of Oxford, A. E. Chalon, R.A., Thomas Webster, Michael Sharp, Francis Stevens, Cornelius Varley, J. J. Chalon, R.A., H. P. Bone, J. S. Stump, T. Uwins, R.A., C. Stanfield, R.A., C. R. Leslie, R.A., and J. Partridge, R.A., with three honorary members, viz., Joshua Cristall, C. J. Robertson, and George Fennel Robson. The following is the account Leslie gives of the objects of the Society and his introduction to it: "I should have mentioned, that, in 1828, I joined a small Society of Artists that had then been established for twenty years. Its meetings are held weekly, on Friday nights, during the months of November, December, January, February, March, and April. The members assembled at six o'clock at each other's houses in rotation. All the materials for drawing are prepared by the host of the evening, who is, for that night, President. He gives a subject, from which each makes a design. The sketching concludes at ten o'clock, then there is supper, and after that the drawings are reviewed, and remain the property of him at whose house they are made."

It is probable that the prototype of the "Sketching Society" was a Sketching Class established by Thomas Girtin, which lasted about three years, and consisted of ten members, viz.:—Girtin, Sir Robert Ker Porter, Sir Augustus Calcott, J. R. Underwood, G. Samuel, P. S. Munn, J. S. Cotman, L. Francia, W. H. Worthington and J. C. Denham.

CLEVELEY, JOHN, b. 1746, d. 1786. Exh. R.A. 1770, &c.

A marine painter, who, born in London, and brought up in the Dock Yard at Deptford, became a lieutenant in the Navy. He accompanied Lord Mulgrave in his voyage to the North Pole, and subsequently went with Sir Joseph Banks to Iceland. He sometimes painted in oils, but principally in water colours. He first exhibited, at the R.A. in 1770, as "John Cleveley, Jun., of New Row, Deptford," three drawings, "A View on the Thames, off Deptford," and two other marine subjects. He must not be confounded with Robert Cleveley, a later Artist, who was marine painter to the Prince of Wales.

No 99.—MARINE VIEW. Frigate and Dutch Fishing Boats off the Isle of Wight.

16½ inches w., by 13¾ inches h.

Signed, "*Jno. Cleveley.*"

Lent by William Smith, Esq.*

CONEY, JOHN, b. 1786, d. 1833.

An architectural designer and engraver of eminence, born in London; was apprenticed to an architect, but did not follow the profession. In 1815 he published "Views of Warwick Castle," drawn and etched by himself. He engraved also from his own drawings the illustrations to "Dugdale's Monasticon," edited by the late Sir Henry Ellis. In 1829 he commenced etching from his own designs a series of plates of the Cathedrals and other public buildings on the Continent; and in 1831 a similar series of "Architectural Beauties of Continental Europe," drawn and etched by himself.

No. 198.—INTERIOR OF BEAUVAIS CATHEDRAL.

8¼ inches w., by 10 inches h.

Lent by A. Aspland, Esq.

COTMAN, JOHN SELL, b. 1782, d. 1842, Associate Exhibitor.
O.W.C.S. Exh. R.A. 1801, &c.

It is stated (Redgrave's Century of Painters) that much of this Artist's early life was spent in London, studying design in company with Turner, Girtin, and

Munn, and that with them he used to frequent the well-known meetings at the house of Dr. Munro. Cotman settled at Yarmouth, where he became associated with the late Mr. Dawson Turner, and in concert with that gentleman published in 1811, a series of etchings of "The Architectural Antiquities of Norfolk," and subsequently, in 1822, "Architectural Antiquities of Normandy." In 1834, Cotman removed to London on obtaining the appointment of Drawing Master in King's College School. He was an Exhibitor at the Old Water Colour Society, and a prominent Member of the "Norwich Society of Artists," a local Art Society of some celebrity in its day, established by John Crome (Old Crome) in 1803.

No. 178.—OLD HOUSE IN NORMANDY.

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

Signed, "J. S. Cotman, 1800."

Lent by Thomas Woolner, Esq.*

No. 206.—MARINE VIEW. Yarmouth from the Sea.

9 $\frac{1}{2}$ inches w., by 6 $\frac{1}{2}$ inches h.

Lent by Thomas Woolner, Esq.*

No. 53.—MARINE VIEW, with Barges.

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

Lent by Dr. Hamilton.*

No. 48.—MARINE VIEW. Mooring post, with Sea Gulls ; Storm coming up.

15 $\frac{3}{4}$ inches w., by 11 $\frac{1}{4}$ inches h.

Signed "Cotman."

Lent by John Heugh, Esq.*

No. 49.—LANDSCAPE. View of the Citadel of Namur, from the Bridge over the Meuse.

14 $\frac{7}{8}$ inches w., by 10 $\frac{3}{8}$ inches h.

Lent by John Heugh, Esq.*

No. 54.—SAILING BARGE ON THE BANK OF A RIVER.

21 $\frac{1}{2}$ inches w., by 14 $\frac{3}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

COX, DAVID, b. 1783, d. 1859, Memb. O.W.C.S. Exh. R.A. 1805.

This admirable artist, whose water-colour pictures rank amongst the finest of the English Landscape School for originality, truth, and beauty, was born in Birmingham in 1783, and died in 1859 at his residence, Harborne, near Birmingham.

The artist's father was a smith, and for some time he worked in the business; but his constitution was not sufficiently robust for the pursuit; and, having a great inclination for drawing, he commenced by painting small pictures from prints. He then became a scene-painter at the Birmingham Theatre, and subsequently went to London, where for some years he maintained himself by making drawings to serve as copies for the pupils of drawing masters.

The only instruction in his art which he received was a few lessons from John Varley.

Cox resided a few years at Hereford, teaching pupils, and making drawings of the picturesque scenery in the neighbourhood. To this circumstance may, perhaps, be traced that devotion to Welsh scenery which has characterised so large a portion of his works.

Cox, who was a member of the Old Water Colour Society, is known chiefly as a water-colour painter; but, at an exhibition of his pictures in London a short time before his death, a considerable number of oil pictures were exhibited, most of which had been painted within the last ten or fifteen years of his life.

No. 5.—VIEW OF PUTNEY from the River Thames.

11 $\frac{1}{4}$ inches w., by 7 $\frac{5}{8}$ inches h.

Lent by John Heugh, Esq.*

No. 13.—LANDSCAPE near Hereford, with figure and sheep in foreground.
An early drawing.

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

Lent by E. Duncan, Esq.

No. 201.—VIEW OF SOUTHAMPTON. Engraved.

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

Lent by Henry Vaughan, Esq.*

No. 215.—LANDSCAPE. North Wales; Rocky Scenery, with Cattle.

14 $\frac{1}{2}$ inches w., by 10 $\frac{3}{4}$ inches h.

Signed, "*David Cox, July 1833.*"

Lent by John Henderson, Esq.*

No. 15.—VIEW OF DRUSLIN CASTLE, CARMARTHENSHIRE,
with Hayfield, with Waggon and Horses in foreground.

17 $\frac{1}{8}$ inches w., by 11 $\frac{3}{8}$ inches h.

Signed "*David Cox.*"

Lent by John Henderson, Esq.*

No. 6.—BOLTON ABBEY ; with Cows and Milkmaids in foreground.

16 $\frac{1}{8}$ inches w., by 10 $\frac{7}{8}$ inches h.

Signed, "*David Cox, 1845.*"

Lent by John Henderson, Esq.*

No. 16.—FESTINIOG ; NORTH WALES.

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

Lent by John Henderson, Esq.*

No. 221.—BEAUMARIS ; from the Sea ; with Fishing Craft and Steamer.

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

Lent by William Quilter, Esq.

No. 227.—LANDSCAPE. Trees with Cottage, Hayfield and Waggon, with pool of water in foreground.

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

Signed, "*David Cox, 1849.*"

Lent by Henry Vaughan, Esq.*

No. 14.—BETTWYS-Y-COED, NORTH WALES.

14 $\frac{5}{8}$ inches w., by 10 $\frac{1}{2}$ inches h.

Signed, "*David Cox, 1849.*"

Lent by John Henderson, Esq.*

No. 222.—LANDSCAPE. Haystack, with Hay-waggon and Figures.

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

Signed, "*David Cox, 1849.*"

Lent by Henry Vaughan, Esq.*

No. 12.—THE HAYFIELD.

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

Signed, "*David Cox, 1850.*"

Lent by William Quilter, Esq.

No. 7.—VIEW OF DRUSLIN CASTLE, CARMARTHENSHIRE.

14 inches w., by 10½ inches h.

Lent by John Henderson, Esq.*

No. 265.—BOLSOVER CASTLE.

38½ inches w., by 28½ inches h.

Signed, "*David Cox*."

Lent by Henry Vaughan, Esq.*

No. 11.—SHRIMPERS ON HASTINGS SANDS.

29 inches w., by 19 inches h.

Signed "*David Cox*, 1856."

This picture was exhibited at the Old Water Colour Society in 1857, where it was purchased by its present owner.

Lent by Edwin W. Field, Esq.

COZENS, ALEXANDER, b. about 1698, d. 1786. Exh. Soc. A.G.B. (of which he was a member), 1767. Exh. R.A. 1778.

The reputed father of this Artist was the Czar Peter the Great. It is said that the Emperor sent his son to Italy to study painting, and that he came to England in 1746. It would seem, however, that it was about the year 1770 he established himself in London as a landscape painter. He was appointed Drawing Master to Eton College, and became the Tutor in Drawing to several members of the Royal Family. He was an ingenious Artist, and his drawings have considerable merit. His style was bold and effective, but rather sombre, in consequence of the dark colours he used and the means he took to obtain his compositions; for he held some curious notions of working them out, according to suggestions of his own fancy, from casual blots. A sponge, charged with a variety of colours, thrown against paper, or splashing the surface of a piece of earthenware with bistre or vandyke brown, and then working out the forms the colours took into trees, buildings, &c., was, in his opinion, all that was necessary for the foundation of a landscape painting—any study from nature being apparently, in his judgment, altogether unnecessary. This theory he promulgated by a publication demonstrating his practice. In the absence of better instruction, this process became popular for a time, but fortunately nearly died with its professor

Alexander Cozens also published a work upon the shape and foliage of trees in

skeleton. He married a sister of John Baptist Prince, the French engraver, (who himself resided for many years in Russia), and by her was the father of John Cozens the painter.

Cozens resided in Leicester Street, Leicester Square, where he died in April, 1786.

No. 63.—SWISS LANDSCAPE.

11 $\frac{3}{4}$ inches w., by 9 inches h.

Lent by Samuel Redgrave, Esq.

COZENS, JOHN, b. 1752, d. 1799. (?) *See Note to Drawing No. 112,*
p. 34. Exh. Soc. A.G.B., 1767.

Was the son of Alexander Cozens. John Cozens broke away from the topographical and antiquarian type which had more or less characterised the works of Sandby, Rooker, and Hearne, and may fairly be said to have been the precursor of that ultimate superiority of Water Colour Painting, the attainment of which, was reserved for Thomas Girtin and J. M. W. Turner. He visited Italy with Mr. Beckford, and he is perhaps best known by the views he then made. The high esteem in which John Cozens' works were held by Artists may be gathered from the fact that they formed the early studies of Girtin and Turner. Leslie, writing of him, says—"He had an eye equally adapted to the grandeur, the elegance, and the simplicity of nature, but loved best her gentlest, most silent eloquence."

No. 87.—LAKE ALBANO.

24 inches w., by 17 inches h.

Lent by George Girtin, Esq.

No. 137.—LANDSCAPE. View in Switzerland.

24 $\frac{1}{2}$ inches w., by 16 $\frac{1}{2}$ inches h.

Lent by C. S. Bale, Esq.

No. 117.—LANDSCAPE. View of the Lake of Nemi.

24 $\frac{3}{4}$ inches w., by 16 inches h.

Signed, "J. Cozens, 1780."

Lent by Henry Vaughan, Esq.*

No. 240.—LANDSCAPE. View from the Gardens of the Villa Negroni, Rome ;
Group of Stone, Pine, and Cyprus, with Shepherd and Sheep in the
foreground.

14 $\frac{3}{4}$ inches w., by 10 $\frac{3}{8}$ inches h.

Lent by C. S. Bale, Esq.

No. 104.—VIEW ON THE GARIGLIANO.

26 $\frac{3}{4}$ inches w., by 19 $\frac{1}{2}$ inches h.

Signed, "*John Cozens.*"

Lent by C. S. Bale, Esq.

No. 104a.—THE ORIGINAL SKETCH FOR THE DRAWING, No. 104.

Given by the Artist to Jack Bannister, the Actor, and purchased
at his Sale by the present Owner.

Oval, 8 $\frac{3}{4}$ inches w., by 5 $\frac{3}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 239.—VIEW ON THE GARIGLIANO.

One of the last Drawings by this Artist.

16 $\frac{3}{4}$ inches w., by 7 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.*

No. 95.—VIEW FROM CAPO DI MONTE, near Naples.

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

Signed "*J. Cozens.*"

Lent by John Henderson, Esq.*

No. 103.—VIEW OF ROME, from the Villa Melina.

23 $\frac{1}{2}$ inches w., by 17 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.*

No. 254.—THE MARE MORTO, Naples, with the Islands of Procida and
Ischia in the distance.

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

One of the Artist's latest Drawings.

Lent by John Henderson, Esq.*

No. 88.—VIEW OF LAGO MAGGIORE.20 $\frac{3}{4}$ inches w., by 14 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.*

No. 112.—VIEW OF THE LAKE OF NEMI.20 $\frac{1}{2}$ inches w., by 13 $\frac{1}{4}$ inches h.

(The date of 1801 is in the water-mark of the paper, two years later than the period generally assigned for the decease of the Artist.)

Lent by John Percy, Esq., M.D.

No. 111.—LANDSCAPE. Pompey's Tomb.21 inches w., by 14 $\frac{3}{8}$ inches h.

Lent by George Girtin, Esq.

CRISTALL, JOSHUA, b. 1767, d. 1847. O. Memb. O.W.C.S.

Commenced his artistic career as a China painter in Wedgewood's establishment. He is said to have been one of the many artists who had the opportunity of frequenting the house of Dr. Munro, in Adelphi Terrace, and there studying his art by copying from the works of his predecessors which were there collected. He was one of the founders of the Old Water Colour Society, of which, in 1821, he was elected President, an office he held for ten years. Cristall's forte lay in figure subjects; but he painted landscapes and marine pieces, and occasionally portraits. He lived to an old age (nearly eighty years). He had apparently no relatives. Two servants lived with him, and he became much attached to them, and it was a grief that when he died he had nothing to leave them. He was, however, a member of the Sketching Society; and one of their rules was that the drawings made at their meetings were never to be sold. However, Cristall left all the drawings he had to the two women who had been kind to him during his latter life, and the Society passed a resolution to the effect that they might be sold. C. R. Leslie, R.A., who was one of the members, took upon himself the sale.

No. 218.—LAKE SCENE, with Fishing Boats, Evening effect.17 $\frac{1}{4}$ inches w., by 11 $\frac{1}{2}$ inches h.

Lent by

DANBY, FRANCIS, A.R.A., b. 1793, d. 1861.

Born in Ireland, where he studied and painted until about the year 1816, when he came to England, and for some years settled at Bristol; he subsequently came to London, where he painted several well-known pictures of ideal landscape of a very original character, notably "The Upas Tree," exhibited at the British Institution in 1820, and now forming part of the bequest of the Rev. C. H. Townshend to the South Kensington Museum. His water colour drawings were comparatively few.

No. 212.—VIEW FROM CLIFTON DOWNS, over the Avon.

10½ inches w., by 7½ inches h.

Signed, "*F. Danby.*"

Lent by C. S. Bale, Esq.

No. 212b.—CARNARVON CASTLE.

18½ inches w., by 12¼ inches h.

Lent by William Maskell, Esq.*

DANIELL, WILLIAM, R.A., b. 1773, d. 1837. Exh. R.A. 1795.

The commencement of this artist's career was in India, where he accompanied his uncle Thomas Daniell, R.A.; they were absent some ten years, gathering materials for a work, "Oriental Scenery," which was published in 1808, the drawings for the great part being executed by William Daniell.

In 1822 he published "Voyage round Great Britain in 1813," illustrated from his own drawings by engravings also executed by himself in aquatint, a process, if not then a secret, at all events very little known, and which was eventually superseded by the introduction of lithography.

The "Oriental Annual," which was commenced in 1834, was illustrated down to and including 1838,* by engravings from William Daniell's drawings.

* There were two other artists of this family who are not represented in this Exhibition, viz., Thomas Daniell, R.A., (b. 1749, d. 1840), and Samuel Daniell. The former (Thomas) was the uncle of William Daniell, R.A., with whom he worked, they having gone together to India, as above-mentioned. Samuel was the brother of William Daniell, R.A. He spent three years at the Cape of Good Hope, and published in 1808 some prints descriptive of the scenery of the country, costume of the natives, &c., as also an account of the animals of Southern Africa. He died at Ceylon, December, 1811, aged 36.

No. 122.—VIEW OF DURHAM, with the River-bank and Bridge. Cattle in the foreground.

25½ inches w., by 15¼ inches h.

Signed "*W. Daniell*, 1805."

Lent by William Smith, Esq.*

DAYES, EDWARD, b. 1763, d. 1804. Exh. R.A. 1786, &c.

Edward Dayes, who, may be classed amongst the founders of the English landscape Water Colour school, was apprenticed (as was Henry Edridge) at an early age to William Pether, the mezzotinto engraver, and miniature painter, which former art he for a short time practised. He subsequently obtained eminence as a Water Colour painter, and was much employed in producing illustrations for the topographical publications of his day. Thomas Girtin was his pupil, and was imprisoned by Dayes for refusing to work out his apprenticeship indentures. Dayes' merits as a painter were recognised by Turner, who, at an early period of his life, so closely copied him that it is extremely difficult to distinguish between the works of the two artists.

No. 155.—BUCKINGHAM HOUSE, with Groups of Figures in the foreground.

25½ inches w., by 15½ inches h.

Signed, "*Edwd. Dayes*, 1790."

Lent by William Smith, Esq.*

No. 248.—LANDSCAPE. Tintern Abbey.

15¾ inches w., by 9¾ inches h.

Signed, "*Edwd. Dayes*, 1794."

Lent by Samuel Redgrave, Esq.

No. 149.—TINTERN ABBEY, on the Wye, with Ferry Boat.

17 inches w., by 12¾ inches h.

Signed. "*Edwd. Dayes*, 1795."

Probably the Drawing exhibited at the Royal Academy, 1795.

Lent by Sir William Drake.*

No. 202b.—LANDSCAPE, with Man reading on the Bank of a Stream.

5¼ inches w., by 6¾ inches h.

Signed, "1795, *Edw. Dayes*."

Lent by Samuel Redgrave, Esq.

No. 157.—THE CATHEDRAL, HEREFORD, with the Wye ; Figures and Cattle in foreground.

16 $\frac{3}{4}$ inches w., by 12 $\frac{3}{4}$ inches h.

Signed, " *E. Dayes*, 1796."

Lent by A. A. Weston, Esq.

DELAMOTTE, WILLIAM, b. 1775, d. 1863, Associate Exhibitor O.W.C.S. Exh R.A. 1797, &c.

This Artist held the appointment of Drawing Master at the Military College at Sandhurst. He exhibited at the Old Water Colour Society in 1806-7 and 8.

No. 61.—LANDSCAPE. Gothic Ruins, with Boy, Dog, and Sheep in foreground.

14 inches w., by 18 inches h.

Date 1817. Signed, " *William Delamotte*."

Lent by Philip Delamotte, Esq.

DE WINT, PETER, b. 1783, d. 1849, Memb. O.W.C.S.

For the long period of nearly forty years, Mr. De Wint's numerous drawings formed one of the most attractive features in the exhibitions of the Old Society of Painters in Water Colours ; his subjects being for the most part English landscape scenery, which he portrayed with truthfulness and fidelity, coupled with that artistic feeling which won him popularity with all who relish simplicity of nature. Mr. De Wint's style was essentially his own. If the subjects of his pencil were simple, his manner of treating them was simple also ; his handling was free and masterly, and devoid of all affectation. He essentially belonged to the old school, and carefully eschewed the use of body colours, which have been so much adopted by the Water Colour painters of the present day.

No. 20.—KENILWORTH CASTLE, with Water and Figure in the foreground.

19 $\frac{3}{4}$ inches w., by 13 inches h.

Lent by C. S. Bale, Esq.

No. 21.—LANDSCAPE. Water, with Cattle and Figures in the foreground, and distant view of Nottingham.

23 $\frac{3}{4}$ inches w., by 5 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.*

No. 18.—VIEW OF THE BRIDGE OVER THE WYTHAM, Lincoln.

20½ inches w., by 16½ inches h.

Lent by John Henderson, Esq.*

No. 19.—RUINS OF THE BISHOP'S PALACE AT LINCOLN.

20⅝ inches w., by 16¾ inches h.

Lent by John Henderson, Esq.*

No. 176.—LANDSCAPE. Village, with Cattle in the foreground.

22¾ inches w., by 14½ inches h.

Lent by Henry Vaughan, Esq.*

No. 10.—LANDSCAPE, with Windmill, Waggon, and Horses. Pool of Water with Rustic Bridge in the foreground. Man ploughing in the distance.

29¼ inches w., by 14½ inches h.

Lent by Miss James.

No. 22.—LANDSCAPE. Pool of Water, with Water-fowl and Rushes in foreground. Meadows and Cattle, with Church and Village in middle ground, and White Building in distance. Double Rainbow effect.

20 inches w., by 13¼ inches h.

Lent by Miss James.

No. 17.—LANDSCAPE. View from Goodwood.

19¼ inches w., by 6⅞ inches h.

Lent by C. S. Bale, Esq.

No. 217.—MARSWORTH, near Tring. River, with Hay Barges.

21½ inches w., by 9⅝ inches h.

This Drawing was painted in the last year of the Artist's life (1849).

Lent by Henry Vaughan, Esq.*

No. 23.—LANDSCAPE. Cornfield, with View of the Westmoreland Hills and the course of the River Ken to Morecombe Bay.

25 $\frac{1}{4}$ inches w., by 6 inches h.

Lent by John Henderson, Esq.*

EDRIDGE, HENRY, A.R.A., b. 1769, d. 1821. Exh. R.A., 1796, &c.

Born in London; apprenticed (as was Edward Dayes) to William Pether, the mezzotint engraver. In 1786 he gained the Academy silver Medal. He did not long practise the art of engraving, but established himself as a portrait painter, first in miniature on ivory, and afterwards working in Water Colours on paper, touching in the figure with black lead pencil, with washes of Indian ink and finishing the head in colours. In 1817, and again in 1819, he visited France and delineated with great power the picturesque beauties of Paris and the fine Gothic edifices of Normandy, of which good examples will be found in this Collection, Nos. 2 and 4. In 1820 he was elected A.R.A., but he was then in bad health, and died in the following year. For many years Edridge's drawings were very rare and, in consequence of their scarcity, fetched exceptionally large prices, but not perhaps more than their artistic merits deserved.

No. 1.—PORTRAIT OF AN OFFICER, with fortress in the background.

13 $\frac{1}{4}$ inches w., by 18 $\frac{1}{4}$ inches h.

Signed, "*Hy. Edridge, 1810.*"

Lent by William Smith, Esq.*

No. 241.—LANDSCAPE. Water and Trees.

12 $\frac{3}{8}$ inches w., by 16 $\frac{3}{8}$ inches h.

Signed "*H. E. 1810.*"

Lent by Miss James.

No. 205.—LANDSCAPE. A Road Scene, with Buildings. Cart, with Horses and Man in the foreground.

16 $\frac{1}{8}$ inches w., by 10 $\frac{5}{8}$ inches h.

Lent by Miss James.

No. 2.—STREET VIEW IN ROUEN, with Market in foreground, and Cathedral in the background.

14 $\frac{3}{4}$ inches w., by 21 inches h.

Signed "H. Edridge, 1821."

Lent by J. H. Agnew, Esq.

No. 4.—VIEW OF the PONT NEUF, PARIS.

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

Exhibited at Manchester, 1857.

Lent by William Smith, Esq.*

No. 3.—LANDSCAPE, near Redleaf. Cottages and Farm Buildings, with Birch-trees in foreground. Distant landscape.

19 $\frac{1}{2}$ inches w., by 12 $\frac{7}{8}$ inches h.

Lent by William Smith, Esq.*

No. 8.—LANDSCAPE. View in the Weald of Kent.

19 $\frac{1}{2}$ inches w., by 11 inches h.

Lent by Henry Vaughan, Esq.*

EMES, J., b. d. . Exh. R.A. 1790.

No. 251.—LANDSCAPE. Park Scenery, Trees, River and Boat in foreground, with View of Wynstay in the distance.

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

Lent by A. A. Weston, Esq.

FIELDING, COPLEY ANTHONY VANDYKE, b. 1787, d. 1855,
Memb. O.W.C.S.

This popular artist, although painting considerably in oils, directed his attention to Water Colour Painting, in which he achieved great success.

He joined the O.W.C.S. in 1810, and commenced exhibiting in that year. On the retirement of Cristall in 1831, Copley Fielding was elected President of the Society, a post which he filled up to his death. He was much esteemed by his brother artists and very popular with his pupils. His forte perhaps lay in his "Down" views of which a fine specimen, No. 44, is in the present Collection.

No. 45.—LANDSCAPE. Rhydland Bridge.

19 $\frac{3}{8}$ inches w., by 10 $\frac{1}{2}$ inches h.

Signed "*C. Fielding*, 1809."

Lent by William Smith, Esq.*

No. 35.—LANDSCAPE. Old Newby Bridge, near Windermere.

30 $\frac{3}{8}$ inches w., by 19 $\frac{3}{4}$ inches h.

Signed "*C. V. F.*, 1818."

Lent by James Worthington, Esq.*

No. 38.—PLYMOUTH SOUND, from the Sea, with Fishing Boat.

16 inches w., by 12 inches h.

Signed, "*Copley Fielding*, 1831."

Lent by Albert Levy, Esq.

No. 44.—LANDSCAPE. Down View, with Sheep in foreground.

31 $\frac{1}{2}$ inches w., by 17 inches h.

Signed "*Copley Fielding*, 1835."

Exhibited at the Leeds Exhibition, 1868.

Lent by James Worthington, Esq.*

No. 39.—LAKE SCENE.

22 $\frac{1}{2}$ inches w., by 15 inches h.

Signed "*Copley Fielding*, 1851."

Lent by Sigismund Rucker, Esq.

FRANCIA, FRANCOIS LOUIS, b. 1772, d. 1839. Exh. R.A. 1797, &c.

Francia was a pupil of Thomas Girtin, and formed one of the Sketching Society established by that artist. (See note p. 26.) He was one of the small band who availed themselves of the privileges afforded by Dr. Munro for study at his house on stated evenings, to make copies of the choice works which that gentleman possessed, and to take advantage of the knowledge which the Doctor was able to communicate for their instruction in their art.

No. 213a.—MARINE SUBJECT. "The Morning Gun."

11¼ inches w., by 7½ inches h.

Lent by Samuel Redgrave, Esq.

No. 213.—SEA PIECE. The Shipwrecked Mariner.

12½ inches w., by 6½ inches h.

Lent by Samuel Redgrave, Esq.

No. 211.—MARINE VIEW. Transports Returning from Spain, February, 1809, Beating into St. Helen's Roads.

16 inches w., by 11½ inches h.

Lent by Samuel Redgrave, Esq.

GIRTIN, THOMAS, b. 1773 or '5, d. 1802. Exh. R.A. 1795, &c.

This justly-admired landscape artist, who died at an early age, was apprenticed to Edward Dayes, by whom, he was imprisoned for refusing to serve out his apprenticeship indentures. His drawings did not at all resemble his master's style. He was one of the earliest friends and the zealous adviser of J. M. W. Turner, in company with whom he frequented the house of Dr. Munro, and painted from nature on the banks of the Thames, previous to an artistic tour which they took together in 1793, the result of which was a series of drawings engraved in Walker's Itinerant.

On the Peace of Amiens, a few months previous to his death, Girtin went to Paris and there made twenty drawings of the principal views of that city, some of which he etched in outlines on plates, finished in aquatinta by other artists. Two of these drawings (unengraved) are in the present collection (Nos. 186 and 183.)

No. 121.—LANDSCAPE, with Trees and Figures in foreground, and Rainbow.

20¾ inches w., by 12 inches h.

Signed, "Girtin, 1800."

Lent by C. S. Bale, Esq.

No. 92.—AN OVERSHOT MILL in Devonshire.

11½ inches w., by 8½ inches h.

Lent by C. S. Bale, Esq.

No. 113.—INTERIOR OF ST. ALBANS' ABBEY CHURCH.

18¾ inches w., by 22½ inches h.

Probably the Drawing exhibited at the R.A. 1797, No. 428.

Lent by Sir William Tite.*

No. 98.—LANDSCAPE. A Tower.

10½ inches w., by 12¼ inches h.

Signed, "Girtin."

Lent by J. E. Taylor, Esq.*

No. 244.—LANDSCAPE, Stansted Mill, Essex.

23⅝ inches w., by 16⅞ inches h.

Painted 1799.

Lent by George Girtin, Esq.

No. 115.—VIEW ON THE THAMES. Chelsea Reach, with Windmill and White House.

19¾ inches w., by 11⅝ inches h.

Signed, "Girtin, 1800."

Lent by Horatio L. Micholls, Esq.

No. 107.—INTERIOR OF REMAINS OF JULIAN'S BATHS, PARIS.

9¼ inches w., by 12½ inches h.

Lent by J. E. Taylor, Esq.*

No. 123.—VIEW OF DURHAM.

19 inches w., by 15¼ inches h.

Exhibited at Manchester, 1857.

Lent by Henry Vaughan, Esq.*

GIRTIN.

No. 100.—VIEW OF THE OLD BRIDGE OVER THE OUSE, YORK,
with adjoining Buildings, River and Boats in foreground.

20½ inches w. by 12¾ inches h.

Signed, "Girtin, 1800."

Lent by George Girtin, Esq.

No. 202d.—VIEW OF KNARESBOROUGH, with Pool of Water in fore-
ground.

20½ inches w., by 12½ inches h.

Lent by Thomas Woolner, Esq.*

No. 90.—VILLAGE, WITH CHURCH.

20½ inches w., by 12½ inches h.

Signed, "Girtin, 1800."

Lent by George Girtin, Esq.

No. 109.—KIRKSTALL ABBEY, on the River Aire, Yorkshire. Evening
effect.

20¾ inches w., by 12½ inches h.

Lent by George Girtin, Esq.

No. 186.—LANDSCAPE. Street Scene in Environs of Paris.

11¾ inches w., by 5½ inches h.

Signed, "Girtin, 1802. Paris."

Lent by George Girtin, Esq.

No. 183.—LANDSCAPE. Mill in the Environs of Paris.

11¾ inches w., by 5½ inches h.

Signed, "Girtin, 1802. Paris."

Lent by George Girtin, Esq.

The two Drawings, No. 186 and 183, were made very shortly before the
Artist's death, they are not included in the published "Views of Paris."

No. 114.—LANDSCAPE. VIEW of the River Wye, with Chepstow Castle ;
Men towing Boat in foreground.

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

Lent by George Girtin, Esq.

No. 91.—ARCHITECTURAL COMPOSITION, with Figures.

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

This was one of a set of 12 Drawings engraved by Giampiccoli.

Lent by George Girtin, Esq.

No. 249.—LANDSCAPE. Road with Timber Waggon in foreground.

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

Lent by J. E. Taylor, Esq.*

GLOVER, JOHN, b. 1767, d. 1849, O. Memb. O.W.C.S. Exh. R.A.
1795, &c.

An important master in the early practice of water colour painting ; born in Leicestershire, and in 1794 settled in Lichfield as an Artist and Drawing Master. His practice in water colours is said to have been founded on that of William Payne of Plymouth. He was one of the founders of the Society of Painters in Water Colours, and sent nineteen pictures to the first Exhibition, and in 1815 was elected President of the Society for that year. About this time he worked largely in oil, and, probably with a view of being elected a member of the Royal Academy, withdrew from the Water Colour Society in 1818, and placed his name on the list of Candidates for the Associateship ; but without success. In the latter part of his life he went to Tasmania, and executed a considerable number of views of the local scenery in that settlement.

No. 246.—VIEW ON THE RIVER BRATHAY.

12 $\frac{1}{8}$ inches w., by 7 $\frac{1}{8}$ inches h.

Exhibited at Manchester, 1857.

Lent by William Leaf, Esq.

No. 262.—WOODED LANDSCAPE. River and Bridge in foreground;
and View of Lowther Castle in the distance.

35 inches w., by 23 inches h.

Lent by John Heugh, Esq.*

GRIMM, SAMUEL HIERONYMUS, b. 1734, d. 1794. Exh. Soc.
A.G.B. 1777.

Grimm was a native of Switzerland, and came to England about the year 1768. He was much employed by publishers in designing illustrations, and in drawing landscapes and views of antiquity. It is said his principal work was a drawing made for the Society of Antiquaries, from a picture in Windsor Castle, but now in the rooms of the Society, representing the departure of Henry VIII. for Boulogne, from which Basire engraved his print. He resided in Covent Garden, where he died in 1794.

No. 252.—VIEW OF THE NORTH FORELAND LIGHTHOUSE.

14 $\frac{3}{8}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by William Smith, Esq.*

No. 70.—COVENT GARDEN.

24 inches w., by 19 inches h.

Signed, "*S. H. Grimm, fecit 1774.*"

Lent by G. J. S. Camden, Esq.

HARDING, JAMES DUFFIELD, b. 1797, d. 1863, Memb. O.W.C.S.

Harding, a talented artist of his day, originated a style peculiar to himself, but which has found many imitators. He was ambitious of obtaining Academic honours, to which many considered he was justly entitled; but, he did not succeed in attaining the object of his ambition. He wrote many elementary works on the practice of his Art, and his sketches and drawings were very largely published in lithography.

No. 42a.—VIEW OF A MOUNTAIN GORGE IN SWITZERLAND.

9 $\frac{3}{4}$ inches w., by 13 $\frac{5}{8}$ inches h.

Signed, "*J. D. Harding, 1859.*"

Lent by Miss Hill.

No. 43.—FRIEDRICHSSTEIN on the Rhine.

31½ inches w., by 22½ inches h.

Lent by Philip Hardwick, Esq.

No. 264.—VIEW IN SWITZERLAND, with Figures in the foreground.

40 inches w., by 21½ inches h.

Lent by Philip Hardwick, Esq.

HAVELL, WILLIAM, b. 1782, d. 1857, O. Memb. O.W.C.S. Exh.
R.A. 1804.

William Havell, the son of a house-painter, born in Reading, attained considerable eminence as a landscape painter.

Although occasionally practising in oil, his works in water colours are more numerous. In 1816, Havell accompanied Lord Amherst's Embassy to China; but in the following year (1817) proceeded to Calcutta where he remained until 1825. In 1827 he returned to England and re-entered the old Water Colour Society, from which he had seceded in 1813. About this time also he visited Italy.

No. 9.—VIEW OF KILGARRAN CASTLE, with River, Boats, and Figure in foreground, and distant Landscape.

27¼ inches w., by 19½ inches h.

Lent by William Smith, Esq.*

No. 34.—LANDSCAPE. Vale of Nant Frangon, with the fall of the Ogwen, North Wales, with Cattle, and Figures; Mountains in back ground.

26½ inches w., by 18½ inches h.

Signed, "*W. Havell.*"

Probably the Drawing exhibited at the Royal Academy in 1805.

Lent by J. Fuller Maitland, Esq.*

HEAPHY, THOMAS, b. 1776, d. 1835, Memb. O.W.C.S. Exh.
R.A. 1797.

THOMAS HEAPHY was apprenticed to an engraver. He subsequently became a colourer of prints, but in 1797 he commenced exhibiting at the Royal Academy

with a portrait of himself. In 1807 he became an "Associate Exhibitor" and in 1808 a Member of the Old Water Colour Society, which, however, he quitted about 1811, when he joined the British Army in the Peninsula, and continued with it until the Battle of Toulouse, occupying himself with painting portraits of officers. In 1823 he was one of the founders, and for one year President of the "Society of British Artists," and in 1835 he was also active in the formation of the New Society of Painters in Water Colours, of which he became a member. Heaphy exhibited in 1809 a water-colour drawing called "The Fish Market," which, it is said, sold for, in that day, the large sum of 500 guineas.

No. 150.—LANDSCAPE, with Water and Trees in the foreground.

13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{4}$ inches h.

Lent by Sir William Drake.*

HEARNE, THOMAS, b. 1744, d. 1817. Exh. Soc., A.G.B., 1777.
Exh., R.A. 1785, &c.

This Artist, whose talents for the depiction of topographical subjects fairly entitle him to be included amongst the founders of our School of Water Colour Painting, was born at Brinkworth in Wiltshire. He came to London when very young, and was apprenticed to William Woollett the Engraver. He spent several years in the West Indies, where he went as draughtsman with Lord Lavington. On his return to England he engaged with the celebrated Engraver, William Byrne, in "The Antiquities of Great Britain," for which he made the drawings which, whilst faithful copies of the subjects delineated, possess pictorial merit which carry them beyond the mere dry topographical drawings of that day.

Twenty of the original drawings were exhibited at the Royal Inc. Soc. of Artists of Great Britain, in 1780, at which time the work was being published in parts.

No. 257.—VIEW ON THE THAMES. Richmond Bridge and Hill from the Surrey side.

10 $\frac{3}{8}$ inches w., by 7 $\frac{1}{2}$ inches h.

Signed, "Hearne, 1790."

Lent by William Smith, Esq.*

No. 232.—OLD BUILDINGS.

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

Signed, "T. Hearne."

Lent by J. E. Taylor, Esq.*

No. 214.—HAYMAKING.

Oval. 13 inches w., by 11 inches h.

Lent by J. E. Taylor, Esq.*

No. 52.—LANDSCAPE, View of Caistor Castle, with Water, and Figure in foreground.

18½ inches w., by 23½ inches h.

Exhibited at R.A. 1806, No. 375.

Lent by William Smith, Esq.*

HILLS, ROBERT, b. 1769, d. 1844, O. Memb. O.W.C.S. Exh., R.A. 1791.

Principally known as an animal painter, was for many years Secretary of the Old Water Colour Society (of which institution he was one of the founders) was born at Islington, and became an exhibitor at the Royal Academy when twenty-one years of age, but ceased to exhibit there after 1792. Subsequently, on the establishment of the Water Colour Society, (of which he was one of the founders), in 1805, he was a contributor to its Exhibitions until his death.

Hills etched with skill, his subjects being deer and other animals. A large collection of these etchings are in the print room of the British Museum.

He often worked in conjunction with Barret, Robson, and other artists, adding the animals to their landscapes.

No. 158.—LANDSCAPE, with Water, Cattle, and Figures in foreground, and Cottages in middle distance.

16½ inches w., by 11½ inches h.

Signed, "R. Hills, 1814."

Lent by The Baroness Meyer de Rothschild.

No. 165.—FARMYARD. Men threshing in a Barn, with Cattle in foreground, and Horses and Waggon entering the Yard.

16½ inches w., by 12 inches h.

Signed, "R. Hills, 1818."

Lent by Sir William Drake.*

HUNT, WILLIAM HENRY, b. 1790, d. 1864, Memb. O.W.C.S.

Born in London, was apprenticed to John Varley. He became a student at the Royal Academy in 1808. His early works appear to have been principally in oil, and he first appeared as an Exhibitor in 1807, while he was yet under his pupilage to Varley.

In 1824 Hunt became an Associate of the old Water Colour Society, and in 1827 a full member, and from that time to the day of his death he rarely failed to contribute to their exhibitions.

Hunt was one of the many artists indebted for assistance in his early artistic career to Dr. Munro, and it was at this period of his life that, in conjunction with Turner and others, he made drawings for the Earl of Essex of the rooms at Cashiobury, of which an example is in the present collection, No. 173.

No. 26.—LANDSCAPE. Water Mill, Hemel Hempstead.

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

Lent by Miss James.

No. 32.—INTERIOR OF ALDENHAM CHURCH. South Aisle, with Monument of John Coghill and Deborah his wife.

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

Lent by Miss James.

No. 137.—ALDENHAM CHURCH, Herts (from a Pencil Sketch by Edridge in 1819)

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

Signed "*W. Hunt.*"

Lent by John Henderson, Esq.*

No. 173.—INTERIOR OF GALLERY AT CASHIOBURY.

9 $\frac{3}{4}$ inches w., by 11 inches h.

Signed, "*W. Hunt, 1821.*"

This is one of a series of Drawings made for the Earl of Essex by Turner, Hunt, and other Artists.

Lent by Sir William Drake.*

No. 174.—VIEW OF LODGE, Cashiobury Park.

13 $\frac{1}{2}$ inches w., by 10 $\frac{3}{8}$ inches h.

Signed, "*Wm. Hunt, 1823.*"

Lent by John Heugh, Esq.*

No. 25.—THE PRAYING BOY.12 inches w., by 17 $\frac{3}{4}$ inches h.

Signed, "W. Hunt."

Lent by Sigismund Rucker, Esq.

No. 24.—PRIMROSES and IVY.Oval. 13 $\frac{3}{4}$ inches w., by 12 inches h.

Signed, "W. Hunt."

Lent by William Quilter, Esq.

No. 27.—FIGURE SUBJECT. Head of a Mulatto Girl, with Red Cloth over her head, and green dress.11 $\frac{1}{2}$ inches w., by 15 $\frac{1}{4}$ inches h.

Signed, "W. Hunt."

Exhibited at Manchester, 1857, and at Leeds 1868.

Lent by William Leaf, Esq.

No. 28.—INTERIOR WITH FEMALE FIGURE SITTING BY THE WINDOW READING.24 $\frac{3}{4}$ inches w., by 20 inches h.

This is said to have been a picture of a room at Hastings belonging to Mr. J. Maw, for whom the drawing was made.

Exhibited at Manchester 1857, and at the International Exhibition, 1862.

Lent by William Leaf, Esq.

No. 29.—FRUIT. Purple Grapes and Pomegranite.11 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches h.

Signed, "W. Hunt."

Lent by John Henderson, Esq.*

No. 31.—FIGURE SUBJECT. Boy with Dog. "Too hot."10 $\frac{3}{8}$ inches w., by 14 $\frac{3}{8}$ inches h.

Exhibited at Manchester 1857.

Lent by William Quilter, Esq.

No. 30.—FRUIT SUBJECT. Pine-apple, Pomegranite, and Purple and White Grapes.

13 $\frac{3}{8}$ inches w., by 9 $\frac{1}{4}$ inches h.

Signed, "*W. Hunt.*"

Exhibited at the International Exhibition 1862, and at the Leeds Exhibition 1868.

Lent by William Quilter, Esq.

No. 171.—STUDY FOR GIRL'S HEAD.

Circular. 7 $\frac{1}{4}$ inches diam.

Lent by Henry Vaughan, Esq.*

No. 172.—SKETCH OF A BOY—"Cold Morning."

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

Signed, "*W. Hunt.*"

Lent by John Heugh, Esq.*

No. 260a.—STILL LIFE. Dead Peacock.

23 $\frac{1}{2}$ inches w., by 13 $\frac{1}{4}$ inches h.

Lent by William Leaf, Esq.

IBBETSON, JULIUS CÆSAR, b. 1759, d. 1817.

An artist of considerable merit in his day, many of whose drawings, especially his figure subjects, were engraved. Ibbetson is stated to have been born at Masham, in Yorkshire, and to have been originally a ship-painter at Scarborough. "He was (write the authors of a 'Century of Painters') one of the jolly friends of George Morland; like him, he lived from hand to mouth, was employed by an inferior class of picture dealers, and made them his pot companions."

No. 50.—LANDSCAPE. Overshot Mill, with Figures and Donkeys in foreground.

14 $\frac{3}{4}$ inches w., by 11 $\frac{3}{8}$ inches h.

Signed, "*Julius Ibbetson, 1798.*"

Lent by Samuel Redgrave, Esq.

No. 126.—THE DEPARTURE. Engraved.

15 $\frac{3}{4}$ inches w., by 11 $\frac{3}{8}$ inches h.

Signed, "*J. C. Ibbetson, 1801.*"

Lent by Sir William Drake.*

MACKENZIE, FREDERICK, b. 1780, d. 1854, Memb. O.W.C.S.

An early member of the Old Water Colour Society and for many years its Treasurer ; was favourably known by his architectural drawings, finished with great delicacy and attention to detail. He contributed to the Old Water Colour Exhibitions from 1813 to 1853.

No. 146.—VIEW OF THE ABBEY GATEWAY AT READING.

13 inches w., by 9 $\frac{1}{8}$ inches h.

Lent by George Vaughan, Esq.

MALTON, THOMAS, Junr., b. 1748, d. 1804.

This artist, who was the author of "The Picturesque Tour through London" and other illustrated works, was the "Tom Malton of Lorg Acre," from whom J. M. W. Turner learnt the principles of the art of perspective, of which, in after years, he became so consummate a master. Malton was the son of Thomas Malton, b. 1726, d. 1801, the author of a "Treatise on Perspective in Theory and Practice."

No. 238.—STREET VIEW IN BATH, with the Abbey Church.

19 inches w., by 13 inches h.

Signed, "T. Malton, 1777."

Lent by William Smith, Esq.*

MARLOW, WILLIAM, b. 1740, d. 1800. Exh. Soc. A.G.B. (of which he was a member) 1762.

A landscape-painter and engraver. He was a pupil of Samuel Scott, (b. 1725, d. 1772), a painter of waterside buildings and marine subjects, (who is not represented in this collection), and from him acquired the style of drawing which is well represented by the specimen now exhibited. He subsequently painted and etched some Italian views.

No. 164.—VIEW OF ST. PAUL'S from Ludgate Hill.

15 $\frac{1}{8}$ inches w., by 19 $\frac{1}{8}$ inches h.

Lent by John Henderson, Esq.*

MARTIN, JOHN, b. 1789, d. 1854.

No. 207—LANDSCAPE. Pathway and Stile, with Figure and Oak Tree in foreground.

13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches h.

Signed "*J. Martin, June 1840.*"

Lent by J. E. Taylor, Esq.*

MUNN, PAUL SANDBY, b. , d. , Memb. O.W.C.S. Exh. Soc. A.G.B. 1768; Exh. R.A. 1799.

No. 186a.—LANDSCAPE, with Bridge over River.

8 inches w., by 5 $\frac{3}{8}$ inches h.

Signed, "*P. S. Munn, 1805.*"

Lent by Samuel Redgrave, Esq.

No. 144.—THE COTTAGE DOOR. Female Figure sitting on stone bench, with Cat by her side.

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

Signed, "*P. S. Munn, 1840.*"

Lent by J. E. Taylor, Esq.*

NASH, FREDERICK, b. 1781, d. 1856, Memb. O.W.C.S. Exh. R.A. 1801.

Born in Lambeth, was elected in 1808 a member of the Society of Painters in Water Colours, and soon afterwards appointed draughtsman to the Antiquarian Society. In 1810 he commenced a work on St. George's Chapel, Windsor, and in 1819, he executed the drawings for a work entitled "Picturesque Views of Paris," for which it is said he received 500 guineas. Although his landscapes were well-esteemed, it was in architectural subjects that he made his fame and fortune.

No. 128.—VIEW OF DURHAM.

13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{4}$ inches h.

Lent by William Smith, Esq.*

NICHOLSON, FRANCIS, b. 1753, d. 1844, O. Memb. O.W.C.S.
Exh. R.A. 1789.

In referring to the elder race of Water Colour Artists, Francis Nicholson must not be passed over. He studied his Art during a long life, with a conscientious desire to elevate and improve it. He was born in Yorkshire, and first exhibited at the R.A. in 1789, "A View of Castle Howard." He was one of the founders of the Society of Painters in Water Colours, and the author of a preceptive work, published in 1820, on "The practice of Drawing and Painting Landscapes from Nature in Water Colours," in which, amongst much instructive matter connected with the Art on which he wrote, he exemplified a mechanical process for preserving the heightenings pure and thus avoiding the necessity of putting them in by means of opaque white. See an interesting biographical memoir of this Artist in the "Gentleman's Magazine," April, 1844, p. 435.

No. 258.—BRIDGE OVER THE MOUNTAIN TORRENT, BETWEEN
LLANRWST AND PENMACHNO, NORTH WALES:

17 inches w., by 12½ inches h.

Lent by Sir William Drake.*

No. 236.—VIEW OF SCARBOROUGH FROM THE SEA.

20 inches w., by 13¾ inches h.

Date of Drawing, 1816.

Bought at the Monro (of Novar) Sale at Christie's, 1863.

Lent by John Percy, Esq., M.D.

No. 226.—LANDSCAPE. View of Stirling Castle, with plain, and distant
Mountains.

18 inches w., by 13 inches h.

Lent by John Heugh, Esq.*

OWEN, SAMUEL, b. 1768, d. 1857, O. Memb. A.A.W.C. Exh. R.A.
1799.

This artist, very popular in his day, practised painting of marine subjects both in oil and water colours, but did not exhibit for many years previous to his death.

No. 195.—MARINE VIEW. British Frigate of War off the Land.

8½ inches w by 5¾ inches h.

Lent by John Heugh, Esq.*

No. 189.—LOW WATER. Fishing Boats beached, with Figures in foreground.

8½ inches w, by 5⅞ inches h.

Lent by John Heugh, Esq.*

No. 202.—MARINE VIEW, off Dover with Ships. Figures in Foreground.

10¼ inches w., by 7¼ inches h.

Signed, "*S. Owen.*"

Lent by J. E. Taylor, Esq.*

OWEN, WILLIAM, R.A., b. 1769, d. 1825. Exh. R.A. 1792.

WILLIAM OWEN, a native of Shropshire, came to London in 1786. He commenced exhibiting at the R. A. in 1792 as an oil painter, his subjects being rustic life, but his fame rests on his portraits, in which he was very successful. During an illness, which confined him to his room for five years previous to his death, he practised the art of water-colour painting, and produced a number of drawings, of which the following is a specimen. He was elected an Associate of the R.A. in 1804, and a full member in 1806.

No. 159.—LANDSCAPE. Cottage, with Figures.

13¼ inches w., by 10 inches h.

Lent by Rear-Admiral Sir Henry Denham.

PARS, WILLIAM, A.R.A., b. 1742, d. 1782.

Was born in London. He was much patronised by the Dilettanti Society, in whose service, and in that of Henry second Viscount Palmerston, many years of his life were occupied in making drawings of views and antiquities in Greece, Switzerland, and Italy. Several of his views in Greece were engraved by Byrne, and a selection from his Swiss and Italian drawings were executed in aquatint by Paul Sandby. He died at about the age of 40, in Rome, where he had been residing for seven years. William Pars was the brother of Mr. Pars, the successor of Shipley, whose drawing-room in the Strand was, in 1767, the preparatory school for young Artists. In 1770, he was elected an associate of the R.A. One of the drawings by Pars in the present Collection, No. 118, "View of the

Lake of Nemi," may be instructively studied, in comparison with the drawings of the same subject by John Cozens, No. 117, and by J. M. W. Turner, No. 116.

No. 231.—VIEW OF A SWISS LAKE. Boat, with Figures in foreground.
13½ inches w., by 9½ inches h.

Lent by A. A. Weston, Esq.

No. 118.—VIEW OF THE LAKE OF NEMI.

22½ inches w, by 15¾ inches h.

Lent by John Percy, Esq., M.D.

PAYNE, WILLIAM (of Plymouth), b. , d. . Exh. R.A.
1786, &c.

The first notice we find of this artist, who, like John Cozens, "abandoned mere topography for a more poetical treatment of landscape scenery," is in 1786, when, residing at Plymouth, he contributed views of that town and its neighbourhood to the Royal Academy Exhibition. In 1790 Payne appears to have removed to London, as in the Royal Academy Catalogue for that year a London address is attached to his name. "Payne adopted many peculiarities in his methods of execution, some of which were valuable additions to the Art" (See "Cent. of Painters," vol i. p. 382). He became a drawing master, from which he is said to have derived a large income.

No. 189a.—LANDSCAPE, with Water, Boat and Figures in foreground;
Cottage and Landscape in distance.

8½ inches w., by 6¼ inches h.

Signed, "W. Payne, 1791."

Lent by John Percy, Esq, M.D.

No. 202a.—LANDSCAPE. Tree in foreground, with Cattle.

10 inches w., by 7¼ inches h.

Lent by Samuel Redgrave, Esq.

No. 229.—FOUR LANDSCAPES.Each $6\frac{3}{4}$ inches w., by 5 inches h.

SWANSEA BAY.

Signed, "*W. Payne.*"

VIEW near Lidford, Devon. Waterfall.

VALE OF USK, Brecon. Distant Mountains, with Figure and Cows
in foreground.

VIEW ON THE WYE, near Piersfield. Setting Sun.

Signed, "*W. P.*"

Lent by Sir William Drake.*

These drawings are examples of the process Payne adopted, and which was subsequently much followed by Glover, of enriching scenes, when he desired to depict the effects of sunset or sunrise, by passing a full warm coloured wash over his completed drawing. See "A Century of Painters," Vol. i., p. 383.

PROUT, SAMUEL, b. 1784, d. 1852, Memb. O.W.C.S. Exh. R.A.
1805.

Born at Plymouth; was the author of several instructive works on the art of drawing. About 1818 he commenced a course of artistic tours abroad and the result was a series of views, very many of which were engraved for the landscape and Continental annuals. His fame rests upon the architectural features of his drawings, the mode of execution of which he evidently derived from Edridge; and a comparison between the two artists' drawings, Edridge Nos. 2 & 4 and Prout Nos. 131 & 138, will be interesting.

Prout was a member of the Society of Painters in Water Colours, and was an annual contributor to its exhibitions to the end of his life.

No. 131.—PORCH OF CHURCH AT ABBEVILLE.14 inches w., by $19\frac{3}{4}$ inches h.Signed, "*S. Prout, 1815.*"

Lent by John Henderson, Esq.*

No. 136.—"DISMANTLED." Marine View. Ships dismantled. $21\frac{1}{2}$ inches w., by $14\frac{3}{4}$ inches h.Signed, "*S. Prout.*" Date of Drawing, 1815 to 1820.

Lent by John Henderson, Esq.*

No. 129.—VIEW OF DURHAM.

23 $\frac{3}{8}$ inches w., by 17 $\frac{1}{2}$ inches h.

Date of Drawing, 1815 to 1820.

Lent by John Henderson, Esq.*

No. 170.—SEA-PIECE, with Boats and distant Shore. Men in Fishing-boat, drawing their Net, in foreground.

10 $\frac{1}{2}$ inches w., by 8 $\frac{1}{4}$ inches h.

Lent by John Heugh, Esq.*

No. 188.—SHIPPING. Low Water, with Dismantled Fishing-boat and Figures in the foreground, with Landscape and Ruined Castle in the distance.

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

Lent by William Quilter, Esq.

No. 261.—INDIAMAN ASHORE.

38 $\frac{1}{4}$ inches w., by 25 $\frac{1}{8}$ inches h.

Lent by William Leaf, Esq.

No. 138.—VERONA. The Tombs of the Scaglieri.

12 inches w., by 15 $\frac{7}{8}$ inches h.

Exhibited at Manchester, 1857.

Lent by John Pender, Esq.*

PUGIN, AUGUSTUS, b. 1762, d. 1832, Memb. O.W.C.S.

PUGIN was born in France in the year 1762. He came to England and obtained employment as draughtsman in the office of Nash the Architect. He became a Student at the Royal Academy, and first exhibited there in 1799. He was an associate exhibitor of the old Water Colour Society in 1808, and elected a member in 1821; his works appeared in their gallery between the first named year and 1831. He is best

known for his published works "Specimens of Gothic Architecture," &c. "Specimens of the Architectural Antiquities of Normandy," &c., the plates of which are engraved by the brothers Le Keux.

No. 219.—LINCOLN CATHEDRAL, with Houses in foreground.

10½ inches w., by 13½ inches h.

Lent by J. E. Taylor. Esq.*

PYNE, WILLIAM HENRY, b. 1770, d. 1845, O. Memb. O.W.C.S.
Exh. R.A. 1790, &c.

The Author of "Wine and Walnuts" and the Editor of "The Somerset House Gazette," an Art serial published in 1823-4. To the latter work we are indebted for much information about Art and Artists. Pyne used his pencil in various branches of his Art—in portraits, landscapes, figure painting, and topographical subjects. He entered upon a speculation, which was not we believe profitable, in publishing a "History of the Royal Residences," illustrated by coloured engravings, facsimiles of drawings by himself and others. For some years in his later life he lived at Reading, and amongst the small circle of his acquaintances there, was esteemed for his amusingly chatty and anecdotal conversation. He was one of the founders of the Old Water Colour Society.

No. 220.—SIR CLOUDESLEY SHOVEL'S HOUSE, at Rochester.

11¼ inches w., by 8 inches h.

Lent by Sir William Drake.*

RATHBONE, JOHN, b. 1750, d. 1807. Exh. R.A. 1799.

A native of Cheshire. He was a landscape-painter, and it is said, that many of the figures introduced into his pictures were drawn by Ibbetson, Anderson, and other of his contemporaries.

No. 51.—VJEW ON THE WYE. Boat and Figures in foreground.

17½ inches w., by 12¾ inches h.

Lent by Samuel Redgrave, Esq.

RICHARDSON, THOMAS MILES, Sen., b. 1784, d. 1848.

This artist was a native of Newcastle-on-Tyne, where he resided during the whole of his life. He attained considerable reputation as a landscape painter, not only in his own locality but in the Metropolis. Originally intended for an engraver, and having for some years been apprenticed to a cabinet maker, he became, on the death of his father, his successor as Master of the Grammar School at Newcastle. The early talent which he possessed for drawing is said to have been developed by the study of a picture by David Cox; after which he abandoned all other pursuits to follow the profession of an artist, and he joined the New Water Colour Society, of which he continued a member until his death. Several of Richardson's drawings were engraved in aquatint.

No. 33.—WARKWORTH CASTLE.

15¼ inches w., by 10½ inches h.

Lent by T. M. Richardson, Esq.

No. 62.—VIEW IN NEWCASTLE-ON-TYNE, Church of St. Nicholas.

12½ inches w., 17 inches h.

Lent by T. M. Richardson, Esq.

RIGAUD, STEPHEN, b. , d. , O. Memb. O.W.C.S. Exh.
R.A. 1800.

No. 153.—FIGURE SUBJECT.

16½ inches w., by 22 inches h.

Signed, "*S. Rigaud*, 1812."

Lent by A. A. Weston, Esq.

ROBERTS, DAVID, R.A., b. 1796, d. 1864.

Born near Edinburgh and apprenticed to a house-painter in that city, with whom he served an apprenticeship of seven years. In 1820 he became scene-painter at Glasgow and

Edinburgh, and in that year sent an oil picture to the Edinburgh Exhibition, which was rejected. In 1822 he became scene-painter at Drury Lane. In 1823 he was one of the original members of the Society of British Artists in Suffolk Street, a position he resigned to become eligible for the Royal Academy. In 1824 he first exhibited in London at the British Institution, and in 1826 he first exhibited at the Royal Academy.

Having made two previous excursions to France and the Rhine, Roberts in 1832 went to Spain, where he made a series of drawings, two of which are in the present Collection, Nos. 82 and 83, which were published in lithography in 1837 under the title of "Picturesque Sketches in Spain."

Mr. Roberts's artistic tours were very numerous; but the principal was that to Egypt and Syria, which occupied him for a twelvemonth, 1838-9, and the subjects of his drawings formed the well-known publication of "Roberts's Sketches in the Holy Land, Syria, and Egypt," the publication of which commenced in 1842, and was completed in 1849.

It was during his absence in the East, that he was elected in 1839 an Associate of the Academy, to which a full membership was added in 1841.

No. 82.—THE TOWER OF COMARES. The Fortress of the Alhambra.

11¼ inches w., by 16¼ inches h.

Published in Roberts's "Picturesque Sketches in Spain, 1832-3."

Lent by Sir William Drake.*

No. 83.—GATE OF THE VIVARRAMBLA, Granada.

10¾ inches w., by 15½ inches h.

Published in Roberts's "Picturesque Sketches in Spain, 1832-3"

Lent by Sir William Drake.*

No. 79.—INTERIOR OF XERES CATHEDRAL.

10¾ inches w., by 14 inches h.

Signed, "*D. Roberts*, 1834."

Lent by Henry Vaughan, Esq.*

No. 80.—BURGOS CATHEDRAL.

10½ inches w., by 15¾ inches h.

Signed, "*D. Roberts*, 1834."

Lent by Henry Vaughan, Esq.*

No. 81.—PLACENTIA, with the Monastery of St. Just. The place of Retirement of Charles V.

14 inches w., by 9½ inches h.

Signed, "*D. Roberts*, 1837."

Lent by Henry Vaughan, Esq.*

ROBERTSON, GEORGE, b. about 1742, d. 1788. Exh. Soc. A.G.B. 1773.

Born in London ; was instructed in design in Shipley's Drawing School. At an early age he went to Italy, where he studied Landscape Painting with good results. He afterwards visited Jamaica and made several drawings of the scenery of that island which were exhibited at the R.A. in 1775. He etched a few of his own views. He was Vice-President of the Royal Incorporated Society of Artists of Great Britain in 1780.

No. 230—CASCADE AT TERNI.

21½ inches w., by 14 inches h.

Lent by Sir William Drake.*

ROBSON, GEORGE FENNEL, b. 1788, d. 1833, Memb. O.W.C.S.

No. 260.—VIEW OF DURHAM.

44½ inches w., by 25½ inches h.

Exhibited at Manchester 1857.

Lent by William Leaf, Esq.*

ROOKER, MICHAEL ANGELO, A.R.A., b. 1746, d. 1801. Exh. Soc. A.G.B. 1765. Exh. R.A. 1769, &c.

The son of Edward Rooker, a designer and engraver, by whom he was instructed in the use of the "burin;" after which he became a pupil of Paul Sandby. For several years he was principal scene-painter at the Theatre in the Haymarket. He practised both as an artist in water colours and as an engraver, drawing and engraving many of the head-pieces to the Oxford Almanacks; and in 1773 was elected an associate of the Academy. Rooker exhibited at the first Exhibition of the R. A. in 1769.

No. 130.—RUINS.

14½ inches w., by 10¾ inches h.

Signed, "*M. Rooker.*"

Lent by A. Aspland, Esq.

No. 259.—WEST FRONT OF THE ABBEY GATE, Bury St. Edmund's.

21 inches w., by 15½ inches h.

Signed, "*M. Rooker.*"

This, probably, was the Drawing exhibited at the R.A. in 1797, Cat. No. 485.

Lent by A. A. Weston, Esq.

No. 74.—VIEW OF GODMINTON, near Ashford.

10 inches w., by 14 inches h.

Lent by William Smith, Esq.*

ROWLANDSON, THOMAS, b. 1756, d. 1827. Exh. R.A. 1775, &c.

This well-known designer of humorous subjects and caricature was born in London, and became an artist of no mean merit. He, however, did but scant justice to his artistic powers; his love of gambling was the bane of his life, and it is to be feared that he looked upon his pencil almost solely as a ready means of replenishing his resources when luck had been against him. He studied drawing at the Royal Academy, and subsequently in Paris. Sir Joshua Reynolds and West are each said to have declared that some drawings of Rowlandson which were submitted to them would have done honour to Rubens. In addition to numerous caricatures and humorous drawings he executed illustrative designs for "Dr. Syntax," "The Dance of Death," &c. &c.

His early works were wrought with much more care than his later productions, and of the former there are good illustrations in this Exhibition.

No. 76.—VIEW OF COVENT GARDEN MARKET, with St. Paul's Church.

22¾ inches w., by 15 inches h.

Lent by John Henderson, Esq.*

No. 64.—VIEW IN ANTWERP.

21¾ inches w., by 16½ inches h.

Lent by John Henderson, Esq.*

No. 179.—FIGURE SUBJECT—DUTCH MERCHANTS. Sketched from life at Amsterdam.

7½ inches w., by 9¼ inches h.

From the Esdaile Collection.

Lent by Henry Vaughan, Esq.*

SANDBY, PAUL, R.A., b. 1725, d. 1809. Exh. Soc. A.G.B. 1760.
Exh. R.A. 1770, &c.

PAUL SANDBY was born at Nottingham, but came to London when fourteen years old, and was employed in the drawing-room at the Tower. He is mentioned in the Charter of Incorporation 1767 as one of the Directors of the Society of Artists of Great Britain, formed 1760. At the foundation of the R.A. he was elected a member, and in the same year, 1768, was appointed Chief Drawing Master to the Military Academy at Woolwich, an office he held until his death. Although commencing as a topographical draftsman, and continuing throughout his career to depict his views with characteristic truth, he added, a pictorial effect which was wanting in other artists of his day. He painted in oil, distemper, and transparent water colours, and may be regarded as the founder of the present school of Landscape Water Colour Painters. His works were very popular in his day, and he was much patronised. To his other acquirements he added those of an etcher and engraver. Paul Sandby was, probably, the first English artist who practised engraving in aquatint.

No. 228a.—WINDSOR CASTLE AND TERRACE.

34 inches w., by 24 $\frac{3}{4}$ inches h.

Lent by Her Majesty the Queen.

No. 235.—LANDSCAPE. Road Scene, with Flock of Sheep and Figures on horse-back in the foreground.

19 $\frac{1}{2}$ inches w., by 12 $\frac{3}{4}$ inches h.

Dated 1774.

Lent by William Smith, Esq.*

No. 154.—COMPOSITION. Landscape, with Trees, Figures and Water in foreground, with Bridge. Painted in Body colours.

From the Bicknell Collection.

30 $\frac{1}{2}$ inches w., by 20 $\frac{1}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 202c.—LANDSCAPE, with Village; Mountains in distance.

10 $\frac{3}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 243.—VIEW ON THE BANKS OF THE THAMES, with Man and Woman seated on the outside of a Public-house, with Soldier in conversation with them, and other figures. Painted in body colour.

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

Lent by Sir Walter Stirling, Bart.

No. 228b.—LANDSCAPE WITH TREES AND RIVER; Man fishing in the foreground.

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

Lent by William Sandby, Esq.

No. 228c.—VIEW IN WALES, with Group of Trees, Water and Cattle, in foreground.

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

Probable date of drawing, 1780.

Lent by William Sandby, Esq.

No. 228d.—FORTIFIED TOWER AND BRIDGE, with Waterfall; Cattle and Figures in foreground.

21 $\frac{1}{4}$ inches w., by 15 inches h.

Signed "P. S. 1791."

Lent by William Sandby, Esq.

SANDBY, THOMAS, R.A., b. 1721, d. 1798. Exh. Soc. A.G.B. 1767.

No. 78.—ARCHITECTURAL COMPOSITION.

30 inches w., by 22 $\frac{3}{8}$ inches h.

Lent by Decimus Burton, Esq.

SASSE, RICHARD, b. 1774, d. 1849. Exh. R.A. 1792.

No. 151.—RUINED TOWER AND BUILDINGS.

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

Signed, "Sasse."

Lent by A. A. Weston, Esq.*

SERRES, DOMINIC M., R.A., b. 1722, d. 1792. Exh. Soc. A.G.B. (of which he was a member), 1765. Exh. R.A., 1782.

SERRES was born at Auch, in France. He went early to the West Indies, and was brought to this country a prisoner of war, having been taken on board a Spanish ship at Havannah. It is not known where he acquired the art of painting; but, when liberated

from the Marshalsea, he first opened a shop upon London Bridge, for the sale of his pictures, and afterwards removed to Piccadilly. He became Marine Painter to George III., and Librarian to the Royal Academy.

No. 145.—LANDSCAPE. Ruined Gateway, with Cattle Man and Dog in foreground.

12½ inches w., by 9 inches h.

Lent by Thomas Woolner, Esq.

SHELLEY, SAMUEL, b. 1750, d 1808. O. Memb. O.W.C.S. Exh. R.A., 1798.

Shelley divided with Samuel Collins and Richard Cosway the fashionable patronage of their day as miniature painters. It was at his house in George Street, Hanover Square, that the establishment of the Old Water Colour Society was decided on in 1804. Previous to that date Water Colour Paintings were exhibited under great disadvantage at the Royal Academy. §

No. 190.—FIGURE SUBJECT. The Hermit of the Dale.

5½ inches w., by 6½ inches h.

Lent by Samuel Redgrave, Esq.

SMITH, FRANCIS, b. , d. about 1779. Exh. R.A. 1770.

SMITH was an artist much employed by Lord Baltimore, with whom he went to the East and painted several views, one of which, a "View of Constantinople," was exhibited at the Royal Academy in 1770. Many of his Turkish subjects have been engraved. He also painted views in England, chiefly in the vicinity of the Thames.

§ The Society, when first constituted, consisted of the following sixteen members, all of whom at the time enjoyed considerable reputation as artists:—

George Barret,
Joshua Cristall,
William Sawrey Gilpin,
John Glover,
William Havell,

Robert Hills,
James Holworthy,
John Claude Nattes,
Francis Nicholson,
Nicholas Pocock,
William Henry Pyne,

Stephen Rigaud,
Samuel Shelley,
John Varley,
Cornelius Varley,
Wm. Fred. Wells.

With the exceptions of Gilpin, Holworthy, Nattes and C. Varley (who is still living), all the original members of the O.W.C.S. are represented in the present Collection.

No. 250.—MOUNTAIN TORRENT, with Bridge.13 $\frac{5}{8}$ inches w., by 17 $\frac{3}{8}$ inches h.

From the Collection of the late Viscount Palmerston.

Lent by the Right Hon. William Cowper Temple.*

SMITH, JOHN (WARWICK SMITH), b. 1749, d. 1831, Memb. O.W.C.S.

No. 55.—LANDSCAPE. Lake Scene with Mountains, with Trees in foreground.20 $\frac{1}{2}$ inches w., by 13 $\frac{1}{4}$ inches h.

Lent by Thomas Woolner, Esq.*

SMITH, JOSEPH CLARENDON, b. 1778, d. 1810.

Mr. J. C. SMITH was born in London in 1778. He was sent to sea at a very early age, and, after serving about three years as a midshipman, was admitted into the Mathematical School of Christ's Hospital, for improvement in the Study of the Theory of Navigation; but, as he discovered much inclination for imitative art, he was, when the time of his dismissal arrived, placed, first under Wilson, and, subsequently, under Parker, the engravers. He worked with credit on some of the plates which bear the names of those artists, but the best engravings he made will be found in Weld's Topography of Killarney. After pursuing the Art of Engraving for some few years, he abandoned it for that of Landscape Painting in Water Colours, and he visited Suffolk, Warwickshire, and Devonshire, in search of subjects for his pencil. He suffered for some years from the pulmonary complaint which had killed his father and his only brother, and went to Madeira, in the hope that the climate there would mitigate the disease under which he laboured. Not finding the relief he anticipated, he embarked to return to his native country, but died on his homeward voyage, at the early age of 32. Some of his principal drawings, it is said, were made for the Earl of Warwick, Sir Thomas Dyke Acland, and Sir Robert Harry Inglis; his works are, however, comparatively few, and but little known; although their artistic merit was, for the time in which he flourished, considerable, as is evidenced by the drawing now exhibited.

No. 46.—WALTHAM CROSS, with Figures.16 $\frac{1}{2}$ inches w., by 20 $\frac{1}{2}$ inches h.

Signed "J. C. Smith, 1807."

Lent by Samuel Redgrave, Esq.

STANFIELD, CLARKSON, R.A., b. 1798, d. 1867.

This eminent painter, born at Sunderland, was brought up to a seafaring life, which he followed for a brief period; sufficiently long, however, to imbue him with that nautical knowledge and insight into sea effects and incidents, of which he availed himself so largely in his numerous and important marine works. Like several other of our great artists, Stanfield commenced his artistic career as a scene painter, and his works in that category, whilst they established his reputation, led to an immense improvement in scenic decorations. His works were very numerous, for his pencil was never idle, and its subjects were sought not only in his native country, but in all parts of the Continent. Although Stanfield was essentially an oil painter, his Water Colour Drawings are numerous, but as a rule they are not highly finished, although in the present collection there are some examples which leave nothing to be desired in that respect. He himself was unwilling, "for want of practice in the material," that his drawings should be exhibited by the side of the productions of Water Colour artists.

On the formation of the Society of British Artists in 1823, Stanfield became a principal contributor to their Exhibitions. In 1832 he was elected an Associate, and in 1835 a full Member of the Royal Academy.

No. 135.—THE RETURN. Fishing Boat entering Port.

17 inches w., by 13 inches h.

Signed, "C. Stanfield, R.A."

Lent by John Henderson, Esq.*

No. 41.—VIEW OF LANDECK, in the Tyrol.

9½ inches w., by 11¾ inches h.

Lent by William Leaf, Esq.

No. 139.—THE DOGANA. Venice.

12¾ inches w., by 8¾ inches h.

Lent by Henry Vaughan, Esq.*

No. 204.—VIEW. Landscape. Coast of Normandy, Windmill in foreground.

11 inches w., by 7¾ inches h.

Lent by Henry Vaughan, Esq.*

No. 142.—POOL AT LYNMOUTH.

13¾ inches w., by 9½ inches h.

Lent by Mrs. Stanfield.

No. 212a.—MILL AND VESSELS.

8½ inches w., by 4 inches h.

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

STEVENS, FRANCIS, b., d. Memb. O.W.C.S., Exh. R.A., 1805. Contributed to O.W.C.S. Exhibitions from 1806 to 1823.

No. 77.—CLASSICAL LANDSCAPE, with figures in foreground.

18½ inches w., by 25½ inches h.

Signed, "F. Stevens, 1812."

Lent by Samuel Redgrave, Esq.

STOTHARD, THOMAS, R.A., b. 1755, d. 1834. Exh R.A. 1781, &c.

As a Book Illustrator Stothard has probably no equal, whether we regard the merits, or the number, of his works. Commencing as a designer of patterns for brocading silk, he became the illustrator of almost all the popular literature of his day. He furnished designs for chasers in metal and was largely employed in that branch of art by the well-known goldsmiths, Rundell & Bridge, (See an example, No. 67 in the present Collection), and the outlines of many works of English sculpture may be traced to Stothard's pencil. He was elected an Associate of the Royal Academy in 1785, and an Academician in 1794.

Stothard did not, during his life, receive that support from the Art patrons of the day (with the notable exception, however, of Mr. Samuel Rogers) which his artistic merits deserved.

The following extract from a Lecture delivered at the Royal Academy by C. R. Leslie, R.A., a critic in every respect qualified to pronounce a sound judgment, evidences the high estimation in which Stothard's art was held by his brother artists:—

"I should now be glad to say something, if I could say it in a manner worthy of the subject, of the art of Stothard.

"For more than half a century this great ornament of our school was engaged in illustrating not only the contemporary literature of his country,—but the works of her best poets, from the time of Chaucer to his own; his employers, with the exception occasionally of the goldsmiths, being the booksellers. By these he was engaged in every species of composition, from illustrations of Homer and Shakspeare, to designs for spelling-books and pocket almanacks, fashions for the *Ladies' Magazine*, portraits of popular actors and actresses, in character, as well as other subjects of the day, such as "Balls at St. James's," "The Employments of the Royal Family," "The King going out with the Fox Hounds," &c. Numbers of his early designs are from novels and poems, the very names of which are now only preserved in his beautiful Art. By the goldsmiths he was employed in designing ornaments for plate, from the Wellington Shield to spoon-handles for George IV.

"The species of his employment formed his style, which, resulting from the haste required by tradesmen, appeared slight and unsubstantial by the side of the works of artists who were enabled to give more time to their productions. His practice, also, limited the size of his works; and with people, therefore, who judge of pictures, in any degree, by the space they occupy on the walls of galleries, or the quantity of minute detail within that space, Stothard will rank as a painter of minor importance; while all who estimate Art by the soul that lives in it, will place him with the very few painters who have possessed imaginations of the highest order, and have yet restrained themselves from over-stepping the 'modesty of Nature.'

"It must, however, be acknowledged that it is in his smallest pictures and drawings only that we feel there is nothing more to be desired;—when he repeated his subjects on a

larger scale, which he sometimes did for the Exhibition, they have in general too much the character of magnified sketches. This may have made him say, near the close of his life, 'I feel that I have not done what I might have done.' Yet, perhaps, this is the feeling at last of every painter."

No. 225.—TWO LANDSCAPES, with figures, representing the Contest for the Silver Gun presented to the Master Fealsner, of Dumfries, by one of the Kings of Scotland.

Formerly in the Esdaile Collection.

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

Lent by C. S. Bale, Esq.

No. 67.—DESIGN FOR A SALVER, executed in Silver-gilt for George IV., and now belonging to the Queen.

Circular, 30 $\frac{1}{4}$ inches diameter.

Lent by C. S. Bale, Esq.

No. 197.—BOADICEA IN HER CHARIOT Addressing the Britons.
Indian Ink.

13 $\frac{1}{2}$ inches w., by 10 $\frac{3}{4}$ inches h.

Lent by Louis Huth, Esq.*

No. 193.—DESIGN FOR STAIRCASE DECORATION at Burleigh House.

16 $\frac{3}{4}$ inches w., by 10 $\frac{1}{2}$ inches h.

From the Esdaile and Sir Thomas Lawrence's Collections.

This design was executed by Stothard (assisted by his son, Charles Alfred Stothard) at Burleigh House, the figures being 7 feet high.

Lent by Louis Huth, Esq.*

No. 194.—THE CANTERBURY PILGRIMAGE.

18 $\frac{1}{4}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 191.—ALFRED disguised as a Harper in the Danish Camp.

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

This design was engraved for the History of England. Published by J. R. Smith, Feb. 1793.

Lent by Henry Vaughan, Esq.*

No. 196.—CUPID AND CAMPASPE.

“Cupid and my Campaspe play'd
At cards for kisses.”

J. LYLVE (1554—1600.)

Oval. 6 inches w., by $7\frac{5}{8}$ inches h.

Signed “*T. Stothard.*”

Formerly in the Windus Collection.

Lent by Louis Huth, Esq.*

No. 192.—PILGRIM AND HERDSMAN.

“Now gentle Herdsman—
Unto the towne of Walsingham
Shew me the right and ready way—”

Percy's Reliques of Ancient Poetry.

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

Signed “*T. Stothard.*”

This Drawing was engraved by Ryland, and published Feb. 8th, 1790.

It was formerly in the Windus Collection.

Lent by Louis Huth, Esq.*

No. 187.—TWO ILLUSTRATIONS FOR THE “SPECTATOR.”

Lent by J. E. Taylor, Esq.*

No. 199.—TWO ILLUSTRATIONS FOR THE “SPECTATOR.”

Lent by J. E. Taylor, Esq.*

No. 195a.—SIX SMALL STUDIES FOR ILLUSTRATIONS.

Lent by H. W. Sotheby, Esq.*

TAVERNER, WILLIAM, b. 1703, d. 1772.

This, the oldest Artist (excepting probably Alexander Cozens) of whose works an example is to be found in this collection, was a Proctor in Doctor's Commons. Although an amateur, he studied and practised the art of landscape painting, with zeal and success, which gave him a prominence and repute in his day.

No. 256.—LANDSCAPE. Road Scene, with Trees.

$12\frac{1}{4}$ inches w., by $7\frac{3}{4}$ inches h.

Lent by the Right Hon. William Cowper Temple.*

TURNER, JOSEPH MALLORD WILLIAM, R.A., b. 1769 or 1775 (?), d. 1851. Exh. R.A. 1791.

His first art instruction was from employment by one Smith, a picture dealer, in print colouring. His earliest works are little more than imitations of the manner of Cozens, Dayes, P. Sandby, and Hearne, whose drawings he copied at Dr. Munro's house: That gentleman, the Rev. Wm. Nixon of Footscray, and Mr. Henderson of the Adelphi Terrace, (the father of the Exhibitor in the present Collection of several of Turner's drawings) were his early patrons. He soon, however, gave up the tinting process he had learned, and with Girtin, adopted the practice of first laying in his pictures with local colour, instead of working the shadows in neutral tints.

The progressive steps by which Turner from a colorer of prints, reached the position of the greatest of English Landscape painters, are highly instructive, and deeply interesting to the Art Student; but it would be foreign to the object of this note, even if space permitted, to attempt to elucidate them.

When Turner first broke from the trammels of the Old School of Water Colour painting and looked to Nature as his instructress, he did so in company with Thomas Girtin, and in 1793, the result of a joint sketching tour, was the drawings by both artists which were engraved in Walker's "Itinerent" (since republished, in 1854, from the original plates, under the title of "Turner and Girtin's Picturesque Views, sixty years since," with Memoirs, by Thomas Miller). Girtin's name was also associated with that of his early friend and companion, in a work published many years after the death of the former, under the title of "River Scenery of England and Wales."

It has been said that Turner's artistic career may be divided into three periods; but these periods may be again subdivided into almost as many years as each embraced, so gradually progressive were the stages reached from time to time by this marvellous Artist.

The *first* period may be said to extend down to 1800. It included, of course, Turner's early works, which are illustrated in the present collection by the Drawings Nos. 202e, 84, 94, 234, 242, 93, 101, 97, 85, 233, and 89.

In 1797 Turner appears to have been occupied in making drawings in Yorkshire, several of which he exhibited at the Royal Academy in the following year (1798); two drawings, Views of Sheffield and Wakefield, engraved in the "Itinerant" in the same year (1798), were, probably, also made at this time. The drawings engraved as illustrations to Whitaker's "Parish of Whalley" in Yorkshire, which was published in 1800, may likewise be attributed to 1797.

Some of the drawings of the latter end of the first period contrast strongly in point of breadth and colour with Turner's earlier drawings, as may be seen by reference to No. 96, a work which was probably the drawing exhibited 1799 (the same year with the drawing of Warkworth Castle (now in the South Kensington Museum), and which may be instructively compared with the "View of Durham" (No. 123) by Girtin, to whose works at that time, Turner's bore strong resemblance.

The *second*, so-called, period may be said to extend from about 1800 to 1824. It includes, amongst numerous others, the drawings made for the "Liber Studiorum" (the first of the published plates of which was engraved in 1807, and the last in 1816); for Whittaker's History of Richmondshire (published in 1823); for the "Southern Coast" (the engraving of the drawings for which began in 1814 and ended in 1826); and for the "Illustrations of the scenery of Scotland, with descriptive letterpress by Sir Walter Scott" (pub. in 1826). This second period also included Turner's drawings for the Oxford Almanack from 1801 to 1811. It is illustrated in the present collection by Nos. 110, 102, 106, and 127.

The *third* period may be considered as commencing about 1824, with the drawings made for the "England and Wales" Series, the publication of which extended from 1827 to 1838. Of the drawings for this work there are in the present Exhibition, four examples, viz., Nos. 105, 119, 120, and 124. During this third period the numerous drawings were

made which were engraved as illustrations to the "Life and Works of Lord Byron," "The Keepsake," "Heath's Gallery of British Engravings," "Finden's Illustrations of the Bible," "Roger's Italy and Poems" (1830-4), the Works of Sir Walter Scott. The Rivers of France, engraved from drawings in chalk and body colour, on blue paper. 1833, 4. 5; (See examples Nos. 134 and 132); Campbell's Poems, 1827. The Lake of Nemi (No. 116 in the present Collection) was made in 1840, as appears from the engraving on which the initials and date appear "*J. M. W. T., 1840.*"

The above division very nearly coincides with a classification of Turner's mode of colouring. His first drawings were executed in indigo, or prussian blue, and Indian ink.

He subsequently adopted local and warm tints, and by degrees he introduced into his works cobalt, ultra-marine, and a variety of colour of great intensity, yellow and red eventually preponderating in a large degree.

The drawings exhibited are arranged in this catalogue in the order (as nearly as can be determined) in which they were painted, and a careful study of them in that order will convey a better idea of the progressive style of Turner's colouring than any written description can do.

No. 81a.—THE RYE HOUSE.

10 $\frac{3}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

Lent by Sir William Drake.*

No. 202e.—THE HARDRAW FALL.

14 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches high.

Lent by F. Dillon, Esq.*

No. 84.—VIEW OF THE LAKE OF ALBANO.

21 $\frac{1}{2}$ inches w., by 16 $\frac{1}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 94.—VIEW OF LLANTHONY ABBEY.

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

Signed, "*Turner.*"

See Drawing (No. 119) of the same subject, made for engraving in the "England and Wales" series.

Lent by C. S. Bale, Esq.

No. 234.—RIVER SCENE. View on the Dee.

8 $\frac{3}{4}$ inches w., by 5 $\frac{3}{4}$ inches h.

Signed, "*Turner.*"

Formerly in the collection of The Rev. Mr. Nixon, one of Turner's earliest patrons.

Lent by Sir William Drake.*

No. 242.—UNFINISHED DRAWING. VIEW IN KENT. Cornfield
with Figures reaping, with Trees and distant Landscape.

From the Wells Collection.

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

Lent by C. S. Bale, Esq.

No. 93.—VIEW OF WORCESTER CATHEDRAL, West-end.

12 $\frac{3}{4}$ inches w., by 16 $\frac{3}{4}$ inches h.

Signed, "Turner."

Probable date of Drawing, 1793.

Lent by John Henderson, Esq.*

No. 101.—TINTERN ABBEY.

12 $\frac{3}{4}$ inches w., by 16 $\frac{1}{2}$ inches h.

Signed, "Turner."

Probable date of Drawing 1793.

Exhibited at Manchester 1857.

Lent by John Henderson, Esq.*

No 97.—CHRIST CHURCH, OXFORD.

16 $\frac{5}{8}$ inches w., by 12 $\frac{1}{4}$ inches h.

Signed, "Turner."

Probable date of Drawing 1793.

Exhibited at Manchester 1857.

Lent by John Henderson, Esq.*

No. 85.—ST. AUGUSTINE'S GATE, CANTERBURY.

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

Signed, "W. Turner."

Probably the drawing exhibited at the Royal Academy in 1793.

Lent by Sir William Tite.*

No. 233.—BUILDINGS, with part of Ruined Abbey. "The One Tun Inn."

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

Signed, "W. Turner, *pinxt.*"

Lent by Thomas Woolner, Esq.*

No. 86.—VIEW OF BRIGHTON in 1798. Beach, with Boats in the foreground. On the stern of one of the Boats "*Hope of Brighton.*"

21 $\frac{5}{8}$ inches w., by 16 $\frac{3}{8}$ inches h.

Lent by John Heugh, Esq.*

No. 89.—WESTMINSTER ABBEY. Interior.

15 $\frac{1}{2}$ inches w., by 21 $\frac{1}{4}$ inches h.

Signed on a stone of the pavement "*William Turner, natus 1775.*"

Lent by John Heugh, Esq.*

No. 96.—VIEW IN WALES. Bridge over the River Usk, with Cattle in foreground.

24 $\frac{3}{4}$ inches w., by 16 $\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 110.—CHRYSES WORSHIPPING THE SETTING SUN.

39 inches w., by 26 inches h.

Turner adopted the composition of this Picture (with other figures) in one of the Drawings made for the *Liber Studiorum*, under the title of "*Glaucus and Scylla.*" The original Drawing in sepia for the engraving, and the etching by the Artist, together with the engraving (which was not published), can be seen in the Drawing-room. No. 227A.

" The trembling priest along the shore return'd,
And in the anguish of a father mourn'd ;
Disconsolate, not daring to complain,
Silent he wander'd by the sounding main ;
Till safe at distance, to his God he prays ;
The God who darts around the world His rays."

POPE'S *Homer's Iliad*, Book i.

Exhibited at the Royal Academy 1811.

Lent by R. C. L. Bevan, Esq.

No. 227a.—GLAUCUS AND SCYLLA. Drawing in Sepia for Turner's *Liber Studiorum*.

11 inches w., by 9 inches h.

Lent by Henry Vaughan, Esq.*

ETCHING by Turner for the engraving.

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

Lent by Henry Vaughan, Esq.*

The ENGRAVING (by W. Say).

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

Lent by Henry Vaughan, Esq.*

No. 102.—VIEW OF LYME REGIS from the Sea. Engraved by W. B. Cooke, in 1814, and published in the "Southern Coast" series.

8 $\frac{5}{8}$ inches w., by 5 $\frac{3}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 106.—THE MEWSTONE. Engraved by W. B. Cooke in 1816, and published in the "Southern Coast" series.

9 $\frac{3}{8}$ inches w., by 6 $\frac{1}{8}$ inches h.

Exhibited at Manchester, 1857.

Lent by Henry Vaughan, Esq.*

No. 127.—HASTINGS from the Sea. Deep-sea Fishing.

23 $\frac{3}{8}$ inches w., by 15 $\frac{3}{8}$ inches h.

Signed, "J. M. W. Turner, R.A., 1818."

Exhibited at Manchester, 1857.

Lent by C. S. Bale, Esq.

No. 105.—FALL OF THE TEES, YORKSHIRE.

15 $\frac{1}{2}$ inches w., by 11 inches h.

Engraved by E. Goodall, and published in June, 1827, in the "England and Wales" series.

Lent by C. S. Bale, Esq.

No. 119.—LANDSCAPE. View of Llanthony Abbey, Monmouthshire.

16 $\frac{1}{2}$ inches w., by 11 $\frac{1}{2}$ inches h.

Engraved by J. T. Willmore, and published in 1836, in the "England and Wales" series.

Lent by J. E. Taylor, Esq.*

No. 124.—VIEW OF DURHAM. Engraved by W. Miller, and published in 1836, in the "England and Wales" series.

17 $\frac{3}{8}$ inches w., by 11 $\frac{1}{2}$ inches h.

Exhibited at Manchester 1857.

Lent by Henry Vaughan, Esq.*

No. 120.—KESWICK LAKE. Derwentwater, Lodore Fall.

16 $\frac{3}{4}$ inches w., by 10 $\frac{3}{4}$ inches h.

Engraved by W. Radclyffe, and published in 1837, in the "England and Wales" series.

The two Drawings numbered 119 and 120 were exhibited at Leeds 1868.

Lent by J. E. Taylor, Esq.*

No. 116.—THE LAKE OF NEMI. Engraved.

20 $\frac{1}{4}$ inches w., by 13 $\frac{1}{2}$ inches h.

Signed "J. W. T."

The engraving bears "J. M. W. T., 1840."

Formerly in the Windus and Fordham Collections.

Lent by John Fowler, Esq.*

No. 134.—LAKE LECCO. Drawing in body colour upon grey paper.

7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.

SISTERON. Drawing in body colour upon grey paper.

7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 132.—THE MOSELLE. Drawing in body colour upon grey paper.

7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.

DINANT ON THE MEUSE. Drawing in body colour upon grey paper.

7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

TURNER, WILLIAM (of Oxford), b. 1770, d. 1862, Memb. O.W.C.S.

This artist was born, lived, and died at Oxford. His pencil was mainly devoted to architectural subjects in connection with landscape. He was a member of the Old Water Colour Society, and in 1813 when that Association was on the point of dissolution from want of patronage, Turner was one of the members who united to carry it on, and through whose energy, after a series of fluctuating fortunes it attained the high position it now holds.

No. 245.—VIEW OF OXFORD. Magdalen Tower in foreground.

22½ inches w., by 13 inches h.

Signed, "*W. Turner, Oxford.*"

Lent by James Leathart, Esq.

No. 56.—LAKE SCENE, with Ruins on Hill in foreground. Moonlight effect.

34¾ inches w., by 17¼ inches h.

Lent by H. W. Sotheby, Esq.*

VARLEY, JOHN, b. 1777, d. 1842, O. Memb. O.W.C.S. Exh. R.A. 1799.

Born in London 17th August, 1777. Was one of the artists who, like Turner and Girtin, frequented the house of Dr. Munro. He had been intended by his father to follow the trade of a silversmith; but his enthusiasm for art prevailed, and on the death of his father, the original intention was abandoned.

There is, perhaps, no English painter, who has pursued his art more conscientiously than Varley. The field for his early sketch-book was Wales, which he visited in 1799, and in several succeeding years.

On the formation of the Society of Painters in Water Colours, Varley joined it, and to their first exhibition, in 1805, contributed 42 drawings, almost entirely Welsh subjects.

Varley was the instructor of many of the English Water Colour Artists, including W. H. Hunt, Turner of Oxford, John Linnell, Samuel Palmer, Finch, and others.

Varley was a great enthusiast in all he undertook, including the study of Astrology, which he himself stated to be one of the causes of his popularity as a drawing master. "Ladies come to take drawing lessons, that they may get their nativities cast!"

There is, however, no doubt that he was sincere in his belief of his astrological powers. The following is an authentic anecdote of Varley's reliance on planetary dispositions, and the result which occasionally justified it. Calling one day on a well-known picture dealer, he sought to dispose of some of his drawings, which he had brought in a portfolio. The dealer declined, but only to be again and again urged; at length Varley exclaimed—"I shall sell before I leave the house," mentioning as the ground for his assertion some

particular relation which existed between the planet under which he was born and another of the celestial luminaries. The dealer invited him to tea, still refusing to purchase; but as Varley was on the point of leaving the house, a friend of the dealers came in, and on being introduced to the artist, then and there bought his pictures. "Ah!" said Varley, "I told you I should sell before I left your house."

No. 40.—LANDSCAPE. View of Harlech Castle, with Sands, Boat and figures in foreground.

26½ inches w., by 8¼ inches h.

Signed, "*John Varley, 1811.*"

Lent by John Heugh, Esq.*

No. 184.—LANDSCAPE. The Plains of Marathon.

10¾ inches w., by 6¼ inches h.

Lent by John Heugh, Esq.*

No. 60.—VIEW OF THE LAC DU PONTIS.

14¼ inches w., by 9¾ inches h.

Signed, "*J. Varley, 1828.*"

Lent by William Quilter, Esq.

No. 41.—LANDSCAPE. View of Thames and London from Greenwich Hill.

20¾ inches w., by 12¾ inches h.

Signed, "*J. Varley, 1830.*"

Lent by William Leaf, Esq.

No. 42.—LANDSCAPE. River with Barges. View of Church in the distance, and Cottage and Trees in the foreground.

16 inches w., by 11½ inches h.

Lent by William Quilter, Esq.

WEBBER, JOHN, R.A., b. 1752, d. 1793. Exh. R.A., 1784.

The son of a sculptor; received his early artistic education in Paris; returned to England, and in the year 1784 exhibited at the R.A. He accompanied Captain Cook in

his last voyage to the South Seas, and on his return in 1780, was employed by the Admiralty to superintend the engraving of the drawings he had made during the expedition. He subsequently published a set of views, etched and aquatinted by himself. He acquired considerable reputation as a landscape painter; was elected an Associate in 1785 and R.A. in 1791; his drawings were noted for their very careful finish.

No. 108.—SOUTH SEA ISLANDER'S CANOE. Cook's Voyage.

19 $\frac{3}{4}$ inches w., by 12 inches h.

Signed, "J. Webber."

Lent by William Smith, Esq.*

WELLS, WILLIAM FREDERICK, b. 1762, d. 1836. O. Memb.
O.W.C.S. Exh. R.A. 1796.

No. 65.—LANDSCAPE. View in the Marylebone Fields before the formation of the Regent's Park. Trees and Pool of Water in foreground.

Painted in 1805-6. Exhibited at Old Water Colour Society.

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

Lent by Mrs. Wheeler.

WESTALL, RICHARD, R.A., b. 1765, d. 1836. Exh. R.A. 1784, &c.

No. 162.—LANDSCAPE, with Figures and Cattle. Girl in foreground, with Pail of Water.

7 $\frac{1}{4}$ inches w., by 9 $\frac{3}{4}$ inches h.

Signed, "R. W., 1825."

Lent by William Smith, Esq.*

No. 161.—DIANA, with Dog and Satyr in background.

14 $\frac{1}{2}$ inches w., by 18 $\frac{1}{4}$ inches h.

Signed, "R. Westall."

Lent by the Baroness Meyer de Rothschild.

No. 200—NYMPHS AND SATYR.

5½ inches w., by 4½ inches h.

Lent by Henry Vaughan, Esq.*

WESTALL, WILLIAM, A.R.A., b. 1781, d. 1850, Memb. O.W.C.S.,
O. Memb. A.A.W.C. Exh. R.A. 1799.

No. 169—WINDERMERE.

7 inches w., by 5 inches h.

Lent by J. E. Taylor, Esq.*

WHEATLEY, FRANCIS, R.A., b. 1747, d. 1802. Exh. R.A. 1778.

Was born in London, and was one of the many Artists who received their instruction in Shipley's drawing-school. He assisted Mortimer, R.A., in painting a ceiling at Bocket Hall, the seat of Lord Melbourne, having been previously employed upon the decorations of Vauxhall, but he is best known by his depiction of rural and domestic subjects which were very popular, and for which he had a peculiar talent. He also painted several of the illustrations of Shakespeare, published by Boydell. In 1790, he was elected an associate, and in the following year, member of the R. A.

No. 47—LANDSCAPE, with Church spire in the middle distance, with Cottage, Figures and Dog in foreground.

19½ inches w., by 14½ inches h.

Signed, "*F. Wheatley, del.*, 1800."

Lent by Sir William Drake.*

No. 255—LANDSCAPE Cottage-door, with Figures and Pigs.

17¾ inches w., by 11½ inches h.

Lent by Samuel Redgrave, Esq.

WHICHELO, C. J. M., b. , d. Memb. O.W.C.S., where he first
Exh. 1823, and contributed for the last time in 1854.

No. 224—VIEW OF CHARING CROSS. with Men in the Pillory.

5⅞ inches w., by 3½ inches h.

Signed at the back "*C. J. M. Whichelo, del.*, 1812."

Lent by John Heugh, Esq.*

WILD, CHARLES, b. 1783, d. 1835, Memb. O.W.C.S.

No. 163.—INTERIOR OF THE CHURCH OF THE CARMES DE-
CHAUSSE'S AT GHENT.

14 inches w., by 18½ inches h.

Exhibited at Manchester 1857.

Lent by Owen Jones, Esq.

WILLIAMS, HUGH WILLIAM ("Grecian"), b. , d. 1829,
O. Memb. A.A.W.C.

A volume of "Select Views in Greece," with classical illustrations by this artist, engraved by Miller and others, was published by Longman in 1829.

No. 71.—LANDSCAPE. View of Loch Ard.

26 inches w., by 19½ inches h.

Signed, "*H. W. Williams, pint.*"

Lent by John Lessels, Esq.

No. 106.—LOUGHRIGG TARN, CUMBERLAND. Landscape, with Cattle
and Water in foreground.

20¾ inches w., by 14¾ inches h.

Signed, "*Williams, 1806.*"

Lent by John Percy, Esq., M.D.

No. 181.—LANDSCAPE. View of St. Giovanni del Sanes.

6½ inches w., by 4½ inches h.

Signed, "*H. W. Williams, 1827.*"

Lent by John Lessels, Esq.

No. 168.—LANDSCAPE. View of the Tower of Aquapendente on the road
between Sienna and Rome.

6½ inches w., by 4¾ inches h.

Lent by John Lessels, Esq.

No. 263.—VIEW from the Grounds of Hillside, Fifeshire, looking over the Firth of Forth towards Edinburgh, with the Pentland Hills in the distance.

51½ inches w., by 29½ inches h.

Lent by John Lessels, Esq.

WILSON, ANDREW, R.S.A., b. 1780, d. 1848.

No. 228.—DISTANT VIEW of St. Peter's and the Vatican, Rome.

34 inches w., by 20½ inches h.

Supposed Date, about 1815.

Lent by John Lessels, Esq.

WRIGHT, JOHN MASEY, b. 1785, d. 1866, Memb. O.W.C.S.

No. 156.—DON QUIXOTE FED BY DAMSELS.

15½ inches w., by 20 inches h.

Lent by George Vaughan, Esq.

No. 147.—INTERIOR, with staircase, and groups of figures.

15 inches w., by 17½ inches h.

Exhibited at Leeds, 1868, and described in the Catalogue as "A Reception at Stafford House."

Lent by William Smith, Esq.*





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