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Burlington Fine Arts Club.

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EXHIBITION

OF

DRAWINGS IN WATER COLOUR

AND BLACK AND WHITE

BY

SPENCER VINCENT



LONDON:  
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

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1890.



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

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\* The Contributors whose names are marked with an asterisk are Members of the Club.

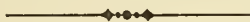


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## INTRODUCTORY NOTE.



I HAVE been asked by the Committee of the Burlington Fine Arts Club to put together, by way of preface to their Catalogue of the late Mr. Vincent's works, a few words on his life as an artist.

This may be interesting to those who did not know him—or know him well—and who must wonder how a man whose training was that of a University scholar and athlete, and whose calling was that of a practising lawyer—and a learned one—could produce work such as they see in the Gallery of the Club, and become a professional artist who could sell his pictures just as fast as he chose to paint and finish them.

Spencer Vincent was born on November 8th, 1825; the fourth son of the Rev. E. Vincent, Vicar of Rowde, in Wiltshire. He was sent early to St. Paul's School, then under Dr. Kynaston, and, gaining a Scholarship there, was entered in due course at Trinity College, Cambridge, where in 1848 he graduated with high classical honours.

While at the University he became an accomplished—indeed a celebrated—oarsman, rowing for his College and University and in pair-oar races. He kept up his rowing for some years after leaving college, and occasionally coached the Cambridge crew at Putney for the University race.

It is not remembered in his family that during his school and college life he showed much liking or aptitude for art. His earliest drawings and sketches are such as many clever boys do; perhaps with rather more than common accuracy of outline, but that is all.

It was companionship with an uncle—Mr. R. W. Mackay, himself



a good draughtsman—which first turned Vincent's tastes in the direction of landscape art. He went to Switzerland and Italy, and once, it is believed, to Skye, with this gentleman about the time he took his degree, and, under his example and encouragement, made his first essays at serious sketching.

From this time up to 1855 he seems to have worked by himself, with increasing interest, at all kinds of subjects. There are in his portfolios numerous sketches in Switzerland, Italy, and different places in England, particularly the north of Devonshire, which it would not be difficult to arrange chronologically, so marked is the advance, as he worked on, in force and freedom.

A few examples of his art during this, the first of the three periods into which his life's work naturally falls, are hung in this collection (Nos. 2 to 20).

He was working alone, and with many distractions; for he had entered in 1848 at the Inner Temple, where he was called to the Bar in 1851, and speedily became engrossed in preparing for and beginning the practice of his profession. He joined his college friend and fellow oarsman, Mr. Wolstenholme, in bringing out a new edition of "Jarman on Wills," published in 1855, a work of great labour, which took up much of his time. Indeed it is possible he might have been wholly diverted from art had not his great and increasing capacity for landscape attracted attention, and led to the formation of those life-long friendships with which the second period of his work began.

In the year 1855 the old (now the Royal) Water Colour Society was strong in both veteran and rising artists, and was supported by a body of fervent admirers belonging to other professions, but devoted lovers of Water Colour Art, and many of them no mean, though amateur, workmen in it.

Into this circle Vincent was received with acclamation. His chief intimates among the artists were G. Fripp, his brother A. Fripp,



the late G. Dodgson, Carl Haag; and later, A. W. Hunt, A. Severn, and F. Powell; and among the amateurs the late Mr. Edwin Field, Mr. T. P. Cobb, Mr. J. L. Roget, Mr. Gooden-Chisholm, the Rev. S. Hansard, and Mr. (now Sir Prescott) Hewett, and last, not least, Mr. J. A. Buckley, now one of the Chancery Taxing Masters.

Those who personally know the artist-world will understand with what delight the professional workmen welcomed, encouraged, and helped a recruit of such promise. Constantly he accompanied G. Fripp in his sketching expeditions. August 1855 he spent with Mr. E. Field at Marlow, where artists were daily coming and going, and later in the autumn he went with Fripp to Tintern and South Wales on a serious painting tour. In 1856 he visited North Wales, *vide* his Capel Curig (No. 18), and in 1858 the Lake District, where he made many sketches, of which examples are shown (Nos. 27, 28, 32, 33, 35, 38, 39).

In 1857 he paid what (with the exception of his trip to Skye above-mentioned) was his first visit to the Highlands, thenceforward to be the scene of his most successful efforts. He was for several years the guest of the late Mr. Octavius Smith, of Ardtornish, in Argyllshire, a house where he enlarged his circle of sympathising art friends, and where his powers met acknowledgment, which was pleasant even to one so simple and sincere as himself.

The advance he made during this his second period of work—the ten years from 1855 to 1865—was very great. At the beginning, the influence of G. Fripp is obvious (Nos. 26, 43, 51, 67). From one sketch (No. 40) any one can guess that he had, as in fact he had, great admiration for G. Dodgson. Some drawings (No. 30 as an example) show his appreciation of Cotman, whose method to the end of his life had a great attraction for him; and occasionally (Nos. 17, 31, 62) the influence of Turner is to be traced. In one instance (No. 23) he used the grey paper of which Turner was so fond.

But his own force and rapidly increasing self-reliance, were far too strong to permit him long to follow anyone's style, however perfect. Especially after the charm of Highland scenes had touched him he began to develop a manner of his own. His drawings and sketches of Loch Aline are good examples of this (Nos. 46, 101, of the lake in sunshine, and Nos. 102, 88, in gloom).

In fact, while he worked, during these ten years, in company, instead of, as afterwards, in solitude, he learned the craft thoroughly, and used his tools, when he had mastered their use, for the production of work that was his own, and no one else's.

To the end of this ten years he remained eager for companionship and sympathy in his pursuit, and belonged to various clubs or gatherings founded for the practice of landscape drawing.

One in particular, which arose almost accidentally—half in joke and half in earnest—he was devoted to, and a good deal of his work for it is shown here. It was one of many that have been formed on the model of that which Cotman belonged to and Girtin is said to have founded. It used, as a rule, to meet at Girdler's Hall, in the City—then the official residence of Mr. J. A. Buckley, as Clerk of the Girdlers' Company, who was the founder and president of the Society—and consisted of several professional artists of eminence and a certain number of amateurs. A subject was selected, and for two or three hours the members—in great mirth and jollity, but with most earnest labour—devoted themselves to its illustration, each in his own fashion. Then came jovial and unsparing criticism, supper and good night. They called themselves "the Oo"s.

It would be out of place to enlarge here on the humours of those delightful evenings. They are mentioned only in connection with Vincent's work. Of all the amateurs there, he was the best. Some of his contributions (Nos. 149 to 175) we thought then—and the survivors may be pardoned, perhaps, for still thinking—as good examples of sepia work as can be found.

Many still remember the earnest intentness with which "Great Vincentio" (as he was affectionately called) would settle to his task amidst all the fun (in which he bore his full share); the simplicity with which he took our frequent applause, and the warm and eager appreciation with which he hailed any honest bit of work by anybody else. There never was a more cordial or more unsparing critic; and he was always right.

His own work was always good, and sometimes very good. Take as an instance No. 150, "A well-known spot." It is surprising that this composition could have been finished, as it was, in two hours—by one then only an amateur—in clouds of smoke (which he detested), and amidst a whirlwind of jokes, and talk and laughter, and occasional appeals to him for advice and help.

One more event during this ten years should be mentioned before passing to the third and concluding period of his life-work, specially because it partially explains why he left comparatively so small an amount of *finished* work. His professional practice took up much of his time,\* and ill-health hampered him towards the end. But undoubtedly he would have left much more but for the part he took in the Volunteer movement, which began in 1859.

When the Inns of Court Rifles were embodied, Vincent was appointed Sergeant-Major to Company E (Capt. Chitty, now Mr. Justice Chitty). Many years will have to pass before the recollection fades away of "the ideal Sergeant-Major" as we called him. He was in the prime of his health and strength, and many can recall the splendid manliness of the man, and the austere enthusiasm with which he swept us along with him, till there was none of us but would have sworn, and believed, that he was the best sergeant of the best company of the best regiment in Her Majesty's Service. He did his work—as he painted—with all his soul and strength.

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\* Another edition of "Jarman on Wills" was called for, and had to be brought out in 1861.

But it took up time, which now one may be permitted to regret was not bestowed on what would have lasted longer.

Somewhere about 1865 he began to visit the more northern parts of Scotland, especially Ross-shire, where he was often the guest of his friend Mr. Wolstenholme. The wild mountain districts furnished scenes with which his nature was wholly in accord. And here he found the subjects for many of his best works. From beyond Ullapool, and from Loch Torridon, Loch Carron, Loch Maree and Glen Sligachan, in Skye, he brought back studies and sketches innumerable, some (too few) of which he finished and parted with (Nos. 45, 56, 79, 86, 90, 103, 104, 107, 121, 132, 136, 137, 141).

It was now that he began to work almost wholly alone. The change was marked. Henceforth there is no trace of any other influence. It is Vincent, and Vincent only.

His industry at this time was immense, and his enthusiasm. Twice he pitched his tent, literally, in the wilderness, and laboured incessantly, making portfolios-full of outlines, and studies of every kind of object which could come in usefully; and, as a natural consequence, his mastery over what he was always striving for—line, gradation, and sky distance—became very great.

In 1871 Mr. Wolstenholme became the lessee of the Macdonald Deer Forest in Skye, and Vincent for the next nine years found among the Cuchullin Mountains the subjects perhaps most suited to his powers of any he had ever attacked. At any rate his productions rose to a justness of colour, a breadth and distance which he had never surpassed, even if he had reached, before.

Nothing ever moved him as these rugged Skye hills did. About 1869 he began to suffer from asthma, which never afterwards left him. But there are those who remember well with what unabated eagerness he would start, after an almost sleepless night, to spend a long day in wind and rain among his beloved mountains. I remember coming home in the evening of a rough day and finding

him crouched among some boulders, hard at work on the drawing of Corrie Scart (No. 140). To my wonder at his patience, and sympathy for his perished state from cold and wet, his only answer was, with a sweep of his paint brush towards the hills before him, "Is'nt it *mighty!*" And so it was to him. Very few ever saw and felt more deeply the very spirit and essence of the material facts of Nature; and by this time his eye and hand and brain had been so trained that, almost without the possibility of weakness, and with comparatively little labour except what was a delight, he transferred those facts to his paper so that others, unobservant and purblind, as most of us are, were struck with a shock of delighted surprise at what they had seen a hundred times, but never felt before.

Space does not allow of details as to this third period of his life—the fifteen or sixteen years from 1865 to 1881. His powers were at their highest and his work at its best. Towards the end his failing health checked and thwarted him more and more, but though he could not do so much, what he did was not less, but, if possible, more and more excellent.

It is proper here to mention Vincent's connection with the Dudley Gallery, which was the cause, or at any rate the beginning, of his *professional* connection with art.

He had been in 1862 engaged as counsel—under the instructions of Mr. Field—in preparing the Artistic Copyright Act (25 & 26 Vic. cap. 68), a task over which he took infinite pains. There is little doubt that his sympathy for and interest in the profession of water colour artists, were strongly excited during the passage of this Bill through Parliament; and shortly afterwards he joined Mr. W. Severn and some other leading artists and amateurs in founding the Dudley Gallery, as a new opening intended for the younger men who had not succeeded in entering either of the existing Societies, and found the Academy but a cold stepmother to water-colour.



The Gallery was founded in 1864, and thenceforward, as long as his health lasted, Vincent was a regular contributor to it. He exhibited in all forty-two drawings—being absent from its walls during only four years (1878-81). He never, as far as is known, exhibited publicly anywhere else, except one drawing (No. 117), which was shown in the rooms of the Fine Art Society in Bond Street.

With his usual thoroughness and sincerity, as soon as he had made up his mind to exhibit—and by his example to encourage the younger workers in water-colour to do so—he determined to sell; not for the profit—which was not important to him—but in order fairly and completely to enrol himself as a working artist.

Nearly all the pictures he sold were exhibited there, and sold from the walls. The prices, indeed, which he marked, his friends thought absurdly low. But in this he was resolute. His object was not to make money by his painting, but to satisfy himself and show others—particularly younger men—that a man might be a sincere and enthusiastic artist, and reasonably successful as such, though he had another calling which he could not relinquish.

As soon as he began to sell at the Dudley he was, of course, besieged by offers of private commissions. But these it was difficult—almost impossible—to get him to accept. He would never part with a picture which did not satisfy himself, and which he had not tried his utmost to perfect; so that a commission was to him the undertaking of a serious business, and those few who prevailed on him to accept them had to wait sometimes a long time.

The public exhibition of even the few pictures he contributed to the Exhibition at once placed him in a position which made it only natural that he should be requested to act as Juror for the Water Colour Department of the Fine Arts in the Paris Exhibition in 1867. He accepted the appointment, and visited Paris in the autumn of that year in the discharge of the duties of the office.

He was loyal to the Dudley to the last. When most of its remaining members joined the Institute, in 1882, Vincent was invited to do so too, but declined. He served for some years on the Committee of the Dudley Gallery Art Society—the successor of the old Dudley—and the last two of his exhibited drawings were sent there in 1883-4, after the change of management.

It should be recorded, too, that during the years 1864-72 he wrote many of the art criticisms in the *Spectator*—his articles, which were rather essays on art than ordinary notices of exhibitions, attracting much attention. He resigned—against the wish, it is believed, of the authorities of that journal—for the characteristic reason that “he had said all he had to say, and did not write for money.”

In 1881 he began to visit the Loch Broom district, to which Mr. Wolstenholme had removed from Skye. But by this time cataract was beginning to affect one of his eyes, and the effect of imperfect sight does show itself to some extent in some of his drawings at this time, though in others there are no signs of it; for instance, his finished picture of Ben More (No. 137), and the unfinished one of Strath Broom (No. 133).

In addition, he was hampered by the great labour of bringing out, in 1881, a third edition of “Jarman.” Mr. Wolstenholme was unable to join in this, so that the whole labour fell upon him alone.

After 1882-3 his health and sight failed continuously. It is needless to dwell on the concluding years of his life. He ceased to visit Scotland in 1885. His eyes—the other having also become affected—were successfully operated on in 1886 and 1888. As soon as he could use them again he strove, as health and leisure served, to finish some of the pictures of scenes he loved best. He did entirely finish one—the drawing of Loch Inch (No. 138)—for his friend, Lord Justice Cotton. The ones he touched last were Loch Carron (No. 95), Loch Coruisk (No. 119), the Dundonell



Valley (No. 134), and an early drawing from Somersetshire (No. 1).

But his ailments increased, and he became less and less able to work so as to satisfy himself. His life indeed during the last years was one long and grievous suffering, borne with unflinching patience and unfaltering courage.

He died on the 3rd November, 1889.

A few words may be added here as to the principles and method of his art.

At the foundation lay his conviction that the artist's business was to represent—not the mere outward facts his eyes saw—but the “total impression” (his own words) the subject produced on him. No one had a more utter contempt for mere topography than Vincent. The most irritating remark anyone could make to him about his pictures was “It is very like.” He used to say it took two men to make a painter—one to grasp the meaning of the scene, which men in general missed, and the other to put it down so that they could see it, if they cared to.

He was sometimes amused, and sometimes, indeed, provoked, by finding his opinions in modern authors, for whom he had no great liking, admirable scholar as he was. Among a good many, two, nevertheless, pretty closely express his views on this point:—

“For, don't you see, we're made so that we love  
First, when we see them painted, things we have passed  
Perhaps a hundred times, nor cared to see;  
And so they are better, painted—better to us,  
Which is the same thing. Art was given for that.  
God uses us to help each other so,  
Lending our minds out.”

—BROWNING, “Fra Lippo Lippi.”

“An *Artist* is one who reproduces the world in his own likeness and image.”

—“Century of Revolution,” W. S. LILLY.

All his work was done with this object in view. He would sit for hours—sometimes the whole day—hardly drawing a line, and

when asked how he had got on, would say, "Well, I have been *soaking myself* in it." And he would go back again and again to the place, as the picture progressed, sometimes for years, to make sure that he was not wandering from that "total impression" he was striving to record.

One great result from this principle in his work was, that he wasted nothing. In no finished picture of his is there a square inch which has not its definite and intended effect, directly contributing to this "total impression." Not in any one can there be found those vacant spaces—"lodgings to let" he used to call them—filled with vague conventional stuff, common form, remembered from former pictures, and put in with no definite purpose but to fill up. Till every fraction of his composition, in its due order and degree, clearly helped, and could be felt to help, he never called it finished. Almost his last serious work on any drawing was on the Loch Carron (No. 95), which was begun in 1869 or 1870. The right hand bottom corner was (as it was in fact) a smooth slope of soft turf running down weakly to the level of the flooded river. It was discordant with the whole spirit of the scene: the roaring stream filled by the burns from the rain-darkened mountains, sweeping down trees and drift to the sea, and tearing out the bowels of its banks. He laboured at it for days, saying that even if there were nothing there in fact, the eye would have broken it up by exaggerating unevenness, till it worked in with the rest; and it will be observed how he broke it into roughness with torn bank and scattered timber. Unfinished as it is, it is certainly a vivid expression of relentless storm, and every fraction joins to tell the story.

On the composition—the anatomy—of his pictures, he spent untiring labour, as may be gathered from the exquisite outlines, of which, out of the many he left, some have been selected as examples (Nos. 146, 147, 148). The first thing he looked for, and settled before

anything else, was his "line," the "backbone" as he called it, and on this he built the rest, leading his foregrounds up to it, and floating his distances away beyond it with gradations so carefully calculated as to give a wonderful breadth and sense of space. Latterly, he used to say, and his later unfinished pictures show he meant it, that when you had fixed your line, and the main values of the forms, the safest way of gaining and keeping space was to draw and arrange the sky pretty completely, and then finish up to, or rather under, it.

In the selection of the colours he used he was extraordinarily careful. He used few, but the dangerous ones he almost completely eschewed. Indigo, as will be seen, he was shy of, and brown-pink he strongly disapproved of. His favourite was raw sienna, he said it was the only colour that would paint gold.

He always had a dislike of dark purple, and towards the end of his career avoided it as much as he could, coming independently to the same conclusion as Mr. Ruskin, who, it may be remembered, puts it thus strongly: "I think the first approach to viciousness of colour is commonly indicated chiefly by a prevalence of purple and an absence of yellow" ("Modern Painters," vol. i., p. ii., sec. ii., c. ii., sec. 17). This certainly was not perceptible in Vincent.

Exception has been sometimes taken, even by those who recognise the merit of his work, to two qualities or characteristics of it, which are closely connected, viz., the predominance of a certain, not exactly gloom, but seriousness, if not sombreness of feeling, and an almost entire absence of human interest.

No doubt the first of these observations is to a considerable extent true. Nature, and the learning and reproducing by his art her inner meaning, were to him very serious though infinitely delightful things, and his own nature led him to dwell on her serious aspects. That is all that can be said.

As to the lack of human interest, it is true also in a limited degree. Where his object was, as in most of his Highland pictures it was, to depict solitude, human transactions would have been out of place. But where men and women and their affairs really help on the whole effect to be produced, he is ready enough with them—see, as an instance, the Beach at Eastbourne (No. 76). Nevertheless, it is true that they are always used strictly for landscape purposes. They are there because they are wanted for the composition, much more than to tell a story of their own.

In short, Vincent was a landscape artist pure and simple, striving earnestly to do all that Wordsworth wished he could do—

“To express what then I saw—and add the gleam,  
The light that never was on sea or land,  
The consecration—and the poet’s dream.”

That he succeeded in this to an uncommon degree the drawings here exhibited show. They show also that neither pressure of business, nor the distress of broken health, can keep back “the vision and the faculty divine,” when backed by patience, courage, and a resolute will, from achievements which shall be joys for ever, even when the tired workman has finally laid down his brush.

J. CHARLES WHITEHORNE.







## CATALOGUE.

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The Water Colour Drawings and Sketches (with a few exceptions) have been arranged with regard to chronological sequence. The assignment of dates has, however, been necessarily partial and in many cases conjectural; the difficulty of ascertaining the time of production having been increased, not only by the fact that the artist scarcely ever dated his sketches, but by his habits of work. Many of these drawings, which may appear complete to other eyes, were not nearly so in his. He would keep them long in hand, it might be for a series of years, and work upon them at intervals. Not a few bear witness, in the experimental markings with white chalk and charcoal still on their surface, to the care and thought bestowed upon them to insure the due and artistic relations of their light and shade.

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- 1 WADHAM FARM, SOMERSET.  
Begun about 1850-53; worked on up to 1889. [See Preface, p. xiv.]  
*Lent by Miss Vincent.*
- 2 ROWSLEY, DERBYSHIRE.  
[Before 1855.]  
*Lent by Miss Vincent.*
- 3 A WINDMILL.  
[1853.]  
*Lent by Miss Vincent.*
- 4 ON THE THAMES NEAR HARLEYFORD.  
[1855.]  
*Lent by Miss Vincent.*
- 5 THE FORELAND, LYNMOUTH.  
Signed "S.V., 1853."  
*Lent by Miss Vincent.*
- 6 HAMBLEDON, THAMES; with Eel-bucks.  
[1855.]  
*Lent by Miss Vincent.*
- 7 THAMES. From the weir near Marlow. Early morning.  
[1855.]  
*Lent by Miss Vincent.*
- 8 OLD WEIR, AT CLEAVE LOCK, ON THE THAMES.  
[About 1855.]  
*Lent by Miss Vincent.*



- 9 BULLAND LODGE, WIVELESCOMBE, THE SEAT OF ARTHUR  
CAPEL, Esq.  
[About 1856-7.] *Lent by Mr. Arthur Capel.*
- 10 MANORBEER CASTLE, SOUTH WALES.  
[1856.] *Lent by Miss Vincent.*
- 11 AT SHIPLAKE, ON THE THAMES.  
*Lent by Miss Vincent.*
- 12 MILL AT MAPLEDURHAM.  
[March, 1855.] *Lent by Miss Vincent.*
- 13 WEIR AT HARLEYFORD.  
[1855.] *Lent by Miss Vincent.*
- 14 LYNMOUTH.  
[1853.] *Lent by Miss Vincent.*
- 15 ON THE THAMES ABOVE TEDDINGTON.  
*Lent by Miss Vincent.*
- 16 SMALL SAILING CRAFT, SWANAGE.  
[1863.] *Lent by Miss Vincent.*
- 17 LAUGHARNE.  
[1855.] [Sec Preface, p. vii.] *Lent by Miss Vincent.*
- 18 SNOWDON, FROM CAPEL CURIG.  
[1856.] *Lent by Miss Vincent.*
- 19 ON THE RIVER WEY, SURREY.  
[1856.] *Lent by Miss Vincent.*
- 20 NEAR MORTLAKE.  
*Lent by Miss Vincent.*
- 21 IN BORROWDALE. Sunset effect.  
[1858.] *Lent by Miss Vincent.*
- 22 EYNESBURY CHURCH, ST. NEOTS.  
[1860-61.] *Lent by Miss Vincent.*



- 23 SMALL SAILING CRAFT, SWANAGE.  
[1863.] On grey paper. [See Preface, p. vii.]  
*Lent by Miss Vincent.*
- 24 LOCH ARIENUS.  
*Lent by Miss Vincent.*
- 25 LOCH ALINE, MORVEN.  
[1857.]  
*Lent by Miss Vincent.*
- 26 OLD WALTON BRIDGE.  
[1858.] [See Preface, p. vii.]  
*Lent by Miss Vincent.*
- 27 GRANGE, BORROWDALE.  
[1858.]  
*Lent by Miss Vincent.*
- 28 GRANGE, BORROWDALE.  
[1858.]  
*Lent by Miss Vincent.*
- 29 EEL-BUCKS ON THE RIVER LODDON.  
[1858.]  
*Lent by Miss Vincent.*
- 30 STUDY OF A GRAVEL PIT.  
[See Preface, p. vii.]  
*Lent by Miss Vincent.*
- 31 KINLOCH ALINE CASTLE. Sunset effect.  
[See Preface, p. vii.]  
*Lent by Miss Vincent.*
- 32 GRANGE BRIDGE, BORROWDALE.  
[1858.]  
*Lent by Miss Vincent.*
- 33 IN BORROWDALE; from the Bowder Stone.  
[1858.]  
*Lent by Miss Vincent.*
- 34 LOCH ARIENUS.  
*Lent by Mr. T. Valentine Smith.*
- 35 GRANGE, BORROWDALE.  
[1858.]  
*Lent by Dr. Hamilton.*
- 36 THE CREEK, WARGRAVE.  
[1861.]  
*Lent by Miss Hitchins.*

- 37 SHIP-BUILDING.  
*Lent by Mr. T. Valentine Smith.*
- 38 LOOKING TOWARDS BORROWDALE.  
[1858.] *Lent by Miss Vincent.*
- 39 LOOKING TOWARDS BORROWDALE.  
[1858.] *Lent by Miss Vincent.*
- 40 STUDY OF TREES AND WATER.  
[See Preface, p. vii.] *Lent by Miss Vincent.*
- 41 WIGRAM'S WHARF, BLACKWALL.  
Painted 16th June, 1861. *Lent by Mr. J. C. Whitehorne, Q.C.*
- 42 LOCH ALINE, MORVEN.  
[About 1875-76.] *Lent by Miss Vincent.*
- 43 COOKHAM OLD WEIR.  
[1859.] [See Preface, p. vii.] *Lent by Mr. T. P. Cobb.*
- 44 GLEN TORRIDON, LOCH MAREE.  
[1864.] *Lent by Miss Vincent.*
- 45 ARDMARE BAY, AND LOCH CARRON, ROSS-SHIRE ; seen from the  
base of Coulmore.  
[1863.] *Lent by Mr. E. P. Wolstenholme.*
- 46 LOCH ALINE.  
[1860.] [See Preface, p. viii.] *Lent by Dr. Blandford.*
- 47 KINLOCH ALINE.  
[1860.] *Lent by Mr. T. Valentine Smith.*
- 48 NEAR LOCH MAREE.  
[1864.] *Lent by Miss Vincent.*
- 49 " ON THE COAST, NEAR BEACHY HEAD."  
Exhibited in the Dudley Gallery, 1870.  
*Lent by Lady Jackson.*

- 50 KINLOCH EWE.  
[1864.] *Lent by Mr. L. D. Nicholson.*
- 51 MOUNTAIN SCENE AT THE LAKES.  
[1858.] [See Preface, p. vii.] *Lent by Miss Vincent.*
- 52 ULLIN, ARGYLLSHIRE.  
[1859.] *Lent by Miss Vincent.*
- 53 NEAR WEST DEVIZES.  
*Lent by Miss Vincent.*
- 54 ARUNDEL CASTLE.  
*Lent by Miss Vincent.*
- 55 FARM NEAR EASTBOURNE.  
[1865.] *Lent by Miss Vincent.*
- 56 LOCH KISHORN, ROSS-SHIRE.  
[1867.] *Lent by Mr. W. B. Coltman.*
- 57 LOCH MAREE.  
[1864.] *Lent by Miss Vincent.*
- 58 "ACHARN, ARGYLLSHIRE."  
Exhibited at the Dudley Gallery, 1865.  
*Lent by Mr. J. C. Gooden-Chisholm.*
- 59 ARDTORNISH BAY.  
[1863.] *Lent by Mr. T. Valentine Smith.*
- 60 LOCH SUNART, ARGYLLSHIRE.  
[1866.] *Lent by Miss Vincent.*
- 61 COAST AT EASTBOURNE.  
[1865.] *Lent by Miss Vincent.*
- 62 "BEACHY HEAD."  
Exhibited in the Dudley Gallery 1867. [See Preface, p. vii.]  
*Lent by Sir William H. Melvill.*

- 63 STUDY OF WAVES ; NEAR EASTBOURNE.  
[1865.] *Lent by Miss Vincent.*
- 64 ARDTORNISH CASTLE, SOUND OF MULL.  
[1860.] *Lent by Miss Vincent.*
- 65 LOCH ALINE.  
[1864.] *Lent by Miss Vincent.*
- 66 BEN RESIPOL, ARGYLLSHIRE.  
[1866.] *Lent by Miss Vincent.*
- 67 AT SHIPLAKE ON THE THAMES.  
[1863.] [See Preface, p. vii.] *Lent by Miss Vincent.*
- 68 LOCH ALINE.  
[1864.] *Lent by Mr. J. Arthur Buckley.*
- 69 STUDY OF WAVES ; CHESIL BEACH, NEAR WEYMOUTH.  
[1865.] *Lent by Miss Vincent.*
- 70 LOCH ALINE  
1869.] *Lent by Miss Vincent.*
- 71 MOUNTAINS IN THE ISLE OF SKYE.  
[1866.] *Lent by Miss Vincent.*
- 72 NEAR LOCH MAREE.  
[1864.] *Lent by Miss Vincent.*
- 73 SWANAGE BAY.  
*Lent by Mr. T. H. Bastard.*
- 74 MOUNTAINS IN ROSS-SHIRE.  
*Lent by Miss Vincent.*
- 75 GLEN AFFARIC.  
[1868.] *Lent by Miss Vincent.*
- 76 EASTBOURNE.  
[1867.] [See Preface, p. xvii.] *Lent by Mr. John Vincent.*

- 77 ARDTORNISH CASTLE.  
[1869.] *Lent by Miss Vincent.*
- 78 LOCH ALINE.  
[1867.] *Lent by Miss Vincent.*
- 79 "EDRACARRON, N.B., 5TH OCTOBER."  
Exhibited at the Dudley Gallery, 1869.  
*Lent by Mr. T. Valentine Smith.*
- 80 LOCH TORRIDON.  
[1868.] *Lent by Miss Vincent.*
- 81 BEN DAMPH, LOCH TORRIDON.  
[1868.] *Lent by Miss Vincent.*
- 82 BEN LEACH, LOCH TORRIDON.  
[1867.] *Lent by Miss Vincent.*
- 83 SCUIR-NA-GILLEAN, ISLE OF SKYE ; EARLY MORNING.  
Exhibited at the Dudley Gallery, 1866.  
*Lent by Mr. T. Valentine Smith.*
- 84 LOCH SUNART.  
[1867.] *Lent by Miss Vincent.*
- 85 LOCH TORRIDON AND BEN DAMPH.  
[1868.] *Lent by Miss Vincent.*
- 86 LOCH TORRIDON.  
[1867-68.] *Lent by Mr. George Wedd.*
- 87 AT NEW KELSO.  
[1868.] *Lent by Miss Vincent.*
- 88 KINLOCH ALINE CASTLE.  
[1862.] [See Preface, p. viii.] *Lent by Miss Vincent.*
- 89 NEAR SHIPLAKE, ON THE THAMES.  
[1868.] *Lent by Miss Vincent.*

- 90 AT NEW KELSO, ROSS-SHIRE.  
[1867-68.] *Lent by the Right Hon. Lord Justice Cotton.*
- 91 A WESTMORELAND BECK.  
[1868.] *Lent by Mrs. E. W. Field.*
- 92 LOCH ALINE.  
[1866.] *Lent by Miss Vincent.*
- 93 LOCH TORRIDON AND BEN DAMPH.  
[1867-8.] *Lent by Miss Vincent.*
- 94 GLEN ABOVE ACHRANICH, ARGYLLSHIRE.  
[1869.] *Lent by Miss Vincent.*
- 95 AT LOCH CARRON  
[1869.] Worked on in 1889. [See Preface, pp. xiii, xv.]  
*Lent by Miss Vincent.*
- 96 KENILWORTH CASTLE.  
[1872.] Formerly in the collection of the late Mr. Teesdale.  
*Lent by Mr. S. H. Lofthouse.*
- 97 PIER AT ARDTORNISH, SOUND OF MULL. Steamer Discharging  
Sheep.  
[1860.] *Lent by Miss Vincent.*
- 98 FASNAKYLE.  
[1867-68.] *Lent by Miss Vincent.*
- 99 ARDTORNISH CASTLE, ARGYLLSHIRE.  
[1870.] *Lent by Mrs. Charles Buxton.*
- 100 LOCH GOYLE, ARGYLLSHIRE.  
Exhibited at the Dudley Gallery, 1871, as "Loch Eleraik-Soft."  
*Lent by Mr. J. C. Gooden-Clisholm.*
- 101 LOCH ALINE, MORVEN, ARGYLLSHIRE.  
[1869.] [See Preface, p. viii.] *Lent by Miss Vincent.*
- 102 LOCH ALINE, MORVEN, ARGYLLSHIRE.  
Exhibited at the Dudley Gallery as "Loch Eleraik" (1871?).  
[See Preface, p. viii.] *Lent by Miss Flora Smith.*

- 103 LOCH FIONNRAUCH, NEAR ACHNASHELLACH, ROSS-SHIRE.  
[1869-70.] *Lent by the Hon. Mr. Justice Chitty.*
- 104 SCUIR-NA-GILLEAN, FROM GLEN SLIGACHAN, ISLE OF SKYE.  
[1868.] *Lent by Sir William H. Melvill.*
- 105 NEAR LOCH CARRON.  
[1868.] Sketch, with first washes only. *Lent by Miss Vincent.*
- 106 ARDTORNISH BAY, with Yacht lying-to.  
[1874.] *Lent by Miss Vincent.*
- 107 LOCH TORRIDON.  
[1867-8.] *Lent by Mr. J. C. Whitehorne, Q.C.*
- 108 ISLE OF ARRAN.  
[1872-75.] *Lent by Mr. T. P. Cobb.*
- 109 "LOOKING NORTHWARD FROM SCONSER, SKYE."  
Exhibited at the Dudley Gallery, 1875. *Lent by Mr. W. H. Deverell.*
- 110 BLAAVEN, ISLE OF SKYE.  
[1871-72.] *Lent by the Right Hon. Lord Justice Cotton.*
- 111 LOCH GOYLE.  
[1871-72.] *Lent by Miss Vincent.*
- 112 MARSCOW AND OTHER MOUNTAINS, ISLE OF SKYE.  
[1875.] *Lent by Miss Vincent.*
- 113 SCUIR-NA-GILLEAN, ISLE OF SKYE.  
[1873-75.] *Lent by His Honour Judge Francis Bacon.*
- 114 CRAWFORD BRIDGE, SPETISBURY, DORSET.  
*Lent by Mr. T. H. Bastard.*
- 115 THE UDAL, LOCH CARRON.  
[1870.] *Lent by Miss Vincent.*
- 116 GLEN RIG, ISLE OF SKYE.  
[After 1871.] *Lent by Miss Vincent.*



- 117 KINLOCH AINORT, ISLE OF SKYE.  
Exhibited by the Fine Art Society, January 1878.  
*Lent by Mr. J. L. Roget.*
- 118 LOCH AINORT, ISLE OF SKYE.  
[1874.] *Lent by Mr. Edmund Potter.*
- 119 LOCH CORUIISK, ISLE OF SKYE.  
[1874.] [See Preface, p. xiii.] *Lent by Miss Vincent.*
- 120 SCUIR-NA-GILLEAN.  
[1871-80.] *Lent by Miss Vincent.*
- 121 APPLECROSS MOUNTAINS, FROM LOCH KISHORN.  
[1876.] *Lent by Mr. John Westlake, Q.C.*
- 122 MARSCOW, ISLE OF SKYE.  
[1875-76.] *Lent by Mr. and Mrs. Alexander Craig Sellar.*
- 123 WARWICK CASTLE.  
[1872.] *Lent by Miss Vincent.*
- 124 LOCH-A-BHRAONH, ROSS-SHIRE.  
[1881-2.] *Lent by Miss Vincent.*
- 125 "ON THE THAMES BETWEEN MAIDENHEAD AND WINDSOR."  
Exhibited at the Dudley Gallery, 1876. *Lent by Miss Flora Smith.*
- 126 ON THE THAMES BELOW BRAY.  
[1875-76.] *Lent by Mr. J. Arthur Buckley.*
- 127 LOCH CORUIISK, ISLE OF SKYE.  
[1874.] *Lent by Miss Vincent.*
- 128 FROM THE TOP OF DRUM-NA-CLOGH, ISLE OF SKYE.  
[1875.] *Lent by Miss Vincent.*
- 129 "CLOUDS FROM S.W.—SKYE": OVER SCUIR-NA-GILLEAN.  
[1876-77.] *Lent by Miss Flora Smith.*
- 130 STRATH CARRON, ROSS-SHIRE.  
[1869-70.] *Lent by Miss Vincent.*

- 131 SLIGACHAN LOCH AND GLAMAIG, ISLE OF SKYE; seen from  
the Portree Road, above Sligachan Inn.  
[1880.] *Lent by Mr. E. P. Wolstenholme.*
- 132 "LOCH CARRON, SHEEP GOING SOUTH IN OCTOBER FOR  
WATERING." Exhibited in the Dudley Gallery, 1876.  
*Lent by Mr. W. H. Deverell.*
- 133 STRATH BROOM.  
[1881-82.] [See Preface, p. xiii.] *Lent by Miss Vincent.*
- 134 DUNDONNELL, ROSS-SHIRE.  
[1882.] Worked on in 1889. [See Preface, p. xiv.]  
*Lent by Miss Vincent.*
- 135 "MONKEY ISLAND, THAMES."  
Exhibited in the Dudley Gallery, 1877. Formerly in the Collection of  
the late Mr. Teesdale. *Lent by Mr. Edmund F. Buckley.*
- 136 "A ROSS-SHIRE BURN, NEAR KINLOCH EWE."  
Exhibited in the Dudley Gallery, 1882. *Lent by Mr. J. L. Roget.*
- 137 "BEN MORE IN COIGACH, FROM THE BAY OF ARDMAIR,  
CO. CROMARTY."  
Exhibited at the Dudley Gallery, 1884. [See Preface, p. xiii.]  
*Lent by Miss Vincent.*
- 138 LOCH INCH.  
Begun about 1874; finished about 1886-87. [See Preface, p. xiii.]  
*Lent by the Right Hon. Hon. Lord Justice Cotton.*
- 139 LYME REGIS.  
[1885.] *Lent by Miss Vincent.*
- 140 CORRIE SCART, ISLE OF SKYE.  
[1871-80.] [See Preface, p. xi.] *Lent by Miss Vincent.*
- 141 DUNDONNELL, ROSS-SHIRE.  
[1883.] *Lent by Miss Vincent.*
- 142 LYME REGIS.  
[1885.] *Lent by Miss Vincent.*

*The following three Drawings were made for a Literary and Artistic Society called "The Portfolio."*

143 TINTERN ABBEY.

*Lent by Mrs. William Smith.*

144 THE LANGDALE PIKES.

For a given subject, "Old Friends."

*Lent by Mr. and Mrs. Alexander Craig Sellar.*

145 MOONLIGHT SCENE.

*Lent by Mrs. William Smith.*

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*Outlines.* [See Preface, p. xv.]

146 BEN LEACH, LOCH TORRIDON.

[1868.] Pencil outline, with first wash.

*Lent by Miss Vincent.*

147 STUDY OF A ROCKY BEACH.

Pencil outline.

*Lent by Miss Vincent.*

148 IN THE ISLE OF SKYE; GLEN SLIGACHAN.

[1876.] Pencil outline, with first wash.

*Lent by Miss Vincent.*

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*The following 27 Sepia Drawings were made at the meetings of The "O-o" Society as illustrations of given subjects. [See Preface, p. viii.]*

149 "AIR." 5th February, 1863.

*Lent by the "O-o" Society.*

150 "A WELL-KNOWN SPOT." 23rd January, 1861.

[See Preface, p. ix.]

*Lent by the "O-o" Society.*

- 151 "THE TOP." 5th March, 1858.  
*Lent by the "O-o" Society.*
- 152 "DANGER."  
*Lent by the "O-o" Society.*
- 153 "THE LOCK." 30th November, 1859.  
*Lent by the "O-o" Society.*
- 154 "A STORM." February, 1867.  
*Lent by the "O-o" Society.*
- 155 "THE TIDE." 18th March, 1859.  
*Lent by the "O-o" Society.*
- 156 "A WATCH TOWER." 8th April, 1859.  
*Lent by the "O-o" Society.*
- 157 "AN OLD CHURCH BY A RIVER." 22nd February, 1861.  
*Lent by the "O-o" Society.*
- 158 "A BANK." [?]  
*Lent by the "O-o" Society.*
- 159 "THE DOWNS." 13th December, 1859.  
*Lent by the "O-o" Society.*
- 160 "RENDEZVOUS." 31st March, 1860.  
*Lent by the "O-o" Society.*
- 161 "WINTER." 22nd January, 1862.  
*Lent by the "O-o" Society.*
- 162 "THE TURNING POINT."  
*Lent by the "O-o" Society.*
- 163 "CLOUD-LAND." 29th April, 1858.  
*Lent by the "O-o" Society.*
- 164 "SCENE FROM SHAKSPERE." 25th June, 1860. "We do live here in  
the skirts of the forest like fringe upon a petticoat."  
*Lent by the "O-o" Society.*

- 165 SUBJECT UNKNOWN.  
*Lent by the "O-o" Society.*
- 166 "WATER." 9th January, 1863.  
*Lent by the "O-o" Society.*
- 167 "TRUANTS."  
*Lent by the "O-o" Society.*
- 168 "REPOSE." 14th December, 1858.  
*Lent by the "O-o" Society.*
- 169 "PATH THROUGH THE MEADOWS."  
*Lent by the "O-o" Society.*
- 170 "GYPSIES." 7th February, 1860.  
*Lent by the "O-o" Society.*
- 171 "A WATERING PLACE."  
*Lent by the "O-o" Society.*
- 172 "A DROP TOO MUCH." 24th November, 1859. A recollection of the  
Oxford and Cambridge Boat Race of 1859, when the Cambridge Boat sank.  
*Lent by the "O-o" Society.*
- 173 SUBJECT UNKNOWN.  
*Lent by the "O-o" Society.*
- 174 "STILL LIFE."  
*Lent by the "O-o" Society.*
- 175 "A BRIDGE."  
*Lent by the "O-o" Society.*





