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Burlington Fine Arts Club

1872.

EXHIBITION

ILLUSTRATIVE OF

TURNER'S LIBER STUDIORUM

CONTAINING

CHOICE IMPRESSIONS OF THE
FIRST STATES, ETCHINGS, TOUCHED PROOFS,
AND ENGRAVER'S PROOFS; TOGETHER WITH THE
UNPUBLISHED PLATES, AND A FEW ORIGINAL
DRAWINGS FOR THE WORK.



LONDON:

SPOTTISWOODE AND CO., PRINTERS, NEW-STREET SQUARE.

1872.

From the Library of
Frank Simpson

Burlington Fine Arts Club

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INTRODUCTORY REMARKS.

IN this Exhibition an effort is made, for the first time, to display in its full strength the greatest serial work of our great English landscape painter; the book of his studies which perhaps reveals most clearly his power, and not less betrays his weaknesses—a work by which perhaps, hereafter, when time has ruined too many of his coloured works, the art student of the future may chiefly be able to study his genius. It is only by gathering together, for a short time, from different collections, the choice impressions and the unique proofs of each plate, which even the most diligent collectors have never been able to monopolise, that this work can be adequately displayed. It is indeed remarkable, that not until many years had elapsed after the publication of the original work could anything like what we now consider a fine copy—that is, a copy in which each plate is represented by a well selected first state—be got together. For, unlike other publications of the kind, no copy of *Liber Studiorum* was issued containing only early impressions, and to obtain such an one it was necessary to ransack many sets. To complete such a set was, of course, a work of time and patience; to it the late Mr. Stokes was the first to devote his energy and thought during many years. The admirable collection which he succeeded in accumulating was unrivalled, and we may be sure will

remain so, since now the difficulties of collecting have increased tenfold. Probably a large majority of the best specimens to be found in our Exhibition were originally in his possession.

The full title which Turner chose for his work was 'Liber Studiorum : illustrative of Landscape compositions, viz. Historical, Mountainous, Pastoral, Marine, and Architectural.' It has been sometimes supposed that we owe its appearance to Turner's emulation of Claude, and especially to his desire to surpass the *Liber Veritatis* of that artist. If such were his motives, one must at once avow that the contest was unequal ; for the studies after Claude which he aimed to excel were not selected and arranged to display the range of that painter's genius, and they were executed long after his death, whilst *Liber Studiorum* owes its greatest force to the careful preparation of the plates by the artist himself, and the constant supervision which the painter maintained over the engraver's work.

The issue of *Liber Studiorum* began in the year 1807. Its publication was fitful, irregular, and unbusiness-like. Turner employed no professional publisher to put forth the work for him. There is, indeed, so far as we have been able to ascertain, no trace of any prospectus or advertisement intended to recommend the work to the public. Five plates were issued together in a part, and it is supposed that the work, according to the original plan, should have extended to twenty such parts, that is, one hundred plates.

The first four parts were issued under an arrangement with Charles Turner, the engraver, according to which he was to engrave all the plates. On all but a few of the earliest of these his name appears as publisher, as well as engraver, and it has been suggested that the original design of the work was partly due to him. Rather a hard bargain is said to have been struck by

the painter with his namesake for the performance of these twofold duties. However that may be, the engagement between them terminated not very amicably after the appearance of twenty plates, and thenceforward Turner, the painter, became his own publisher, arranged the work himself, and sold the copies at his own house.

Whether the rupture arose entirely out of pecuniary differences may be questioned, since certain remarks of the painter to be found on a touched proof of No. 14, noticed in the Catalogue, indicate dissatisfaction and irritation against the engraver on account of the manner in which his work had been done. After the dispute the publication of the series, which had before been irregular, became much more so, and intervals of even three and four years elapsed without the issue of a single part. Turner thenceforward employed different engravers, and we find no less than twelve names appended to the remaining plates. The following are the names of these gentlemen, with the number of plates confided to their hands :—W. Say, 11 ; T. Lupton, 4 ; H. Dawe, 4 ; R. Dunkarton, 5 ; T. Hodgetts, 3 ; S. W. Reynolds, 2 ; G. Clint, 2 ; F. C. Lewis, 1 ; W. Annis, 1 ; J. C. Easling, 3 ; and Charles Turner, 3. Another plate, the *Mildmay Marine*, was the joint work of Annis and Easling ; and ten were reserved by the painter to himself. The *Frontispiece* records the names of all these engravers except Mr. Lupton and Mr. Lewis, the former of whom—as he had so large a share in the production of the latter portion of the work and of the plates which were never published—it may be supposed was not called in to assist until after the issue of the *Frontispiece* in 1812. It will be observed that Charles Turner's name was attached to four plates after the breach of the engagement already mentioned ; so that we may well believe that no quarrel took place such as has been described by a biographer of Turner, who asserts that the two men did not speak for nineteen years. It is impossible for

us to regret this rupture, which no doubt led to Turner's taking so many plates into his own hands, and gave us the rarest ornaments of the series.

Liber Studiorum was originally issued in parts, each containing five plates. They were stitched together in a blue-grey cover, with a badly printed title, and with no accessory to recommend them, or to suggest that their author wished the public to believe that within those slovenly wrappers lay some of the finest work of his genius. The price asked for the first numbers was, Prints, 15s. ; Proofs, £1. 5s. ; 'to be paid for on delivery;' but it was afterwards raised to, Prints, £1. 1s. ; Proofs, £2. 2s. It is to be feared that the difference between these two classes of impressions consisted wholly in the price.

There is reason to suppose that the work never proved remunerative, and it is said that its abandonment was thought of more than once. When the publication did cease—after the issue of the fourteenth part—we may doubt whether its cessation was premeditated, or whether the publication simply fell off because the painter had occupied himself with other work and found little leisure for the direction of this. Before the cessation of *Liber Studiorum*, other serial works in which he was largely concerned, including *The Southern Coast*, began to appear ; and before that time such pictures as *Mercury and Herse*, *Dido and Æneas*, *The Building of Carthage*, *Crossing the Brook*, and *The Fall of Carthage*, had been shown at the Academy. Seventy plates, as we have said, besides the *Frontispiece*, were published ; and of the thirty required to complete the full measure of the work, twenty are known to us to have been left more or less finished. These form the unpublished plates, so highly prized by connoisseurs, many of them for their exceeding rarity, but many also for their high intrinsic merits. In addition to these, several drawings exist, in the British Museum and

elsewhere, evidently designed for the continuation of *Liber*, but which never appear to have been even etched.

Liber Studiorum may be said to belong to the second period of Turner's art life. It began to appear in 1807, when he was 32 years old, and had already for five years enjoyed the full honours of the Royal Academy. He had already, judging by the subjects of his exhibited pictures, travelled on the continent several years before, and began to use foreign subjects in the first part of this work. But the list of his plates in *Liber Studiorum* shows that his mind was still dwelling on those subjects of English landscape to which he devoted in his early years so much of love and labour. The abbeys and castles, the gloomy valleys and wild mountains, the rivers and seashore of his native land still powerfully attracted his pencil. The subjects treated in *Liber Studiorum* are very varied in character, and illustrate grandly, as Turner no doubt designed they should, the vast range of his pictorial power. He classified his subjects, as the title-page we have already quoted shows, under six heads, and in the published portions of the work they are found in the following proportions:— Pastoral, 14; Elegant Pastoral, 14; Mountainous, 14; Historical, 8; and Architectural, 11; the class to which each plate belonged he showed by initial letters placed over the top. Mr. Ruskin devotes in the first volume of 'Modern Painters' (p. 125) a few interesting pages to the consideration of Turner's subjects, and we take the following extract:—

Among the earliest of the series of the *Liber Studiorum* (dates 1808, 1809), occur the magnificent Mont St. Gothard, and Little Devil's Bridge. Now it is remarkable that after his acquaintance with this scenery, so congenial in almost all respects with the energy of his mind, and supplying him with materials of which in these two subjects, and in the *Chartreuse*, and several others afterwards, he showed both his entire appreciation and command, the proportion of English to foreign subjects should in the rest of the work be more than two to one; and that those English subjects should be, many of them, of a peculiarly simple and of every-day occurrence, such as the *Pembury Mill*, the *Farm Yard* composition, with the white horse, that

with the cocks and pigs, Hedging and Ditching, Watercress Gatherers (scene at Twickenham), and the beautiful and solemn rustic subject called 'A Watermill;' and that the architectural subjects, instead of being taken, as might have been expected of an artist so fond of treating effects of extended space, from some of the enormous continental masses, are almost exclusively British—Rivaulx, Holy Island, Dumblain, Dunstanborough, Chepstow, St. Catherine's, Greenwich Hospital, an English parish church, a Saxon ruin, and an exquisite reminiscence of the English lowland castle in the pastoral with the brook, wooden bridge, and wild duck, to all of which we have nothing foreign to oppose but three slight, ill-considered, and unsatisfactory subjects from Basle, Lauffenbourg, and Thun; and, farther, not only is the preponderance of subject British, but of affection also, for it is strange with what fulness and completion the home subjects are treated in comparison with the greater part of the foreign ones. Compare the figures and sheep in the Hedging and Ditching, and the East Gate, Winchelsea, together with the near leafage, with the puzzled foreground and inappropriate figures of the Lake of Thun; or the cattle and road of the St. Catherine's Hill with the foreground of the Bonneville; or the exquisite figure with the sheaf of corn in the Watermill with the vintagers of the Grenoble subject.

In his foliage the same predilections are remarkable. Reminiscences of English willows by the brooks, and English forest glades, mingle even with the heroic foliage of the *Æsacus* and *Hesperie* and the *Cephalus*; into the pine, whether of Switzerland or the glorious stone, he cannot enter, or enters at his peril, like *Ariel*. Those of the Valley of Chamounix are fine masses, better pines than other people's, but not a bit like pines for all that; he feels his weakness, and tears them off the distant mountains with the mercilessness of an avalanche. The stone pines of the two Italian compositions are fine in their arrangement, but they are very pitiful pines; the glory of the Alpine rose he never touches; he munches chestnuts with no relish; never has learned to like olives; and, in the foreground of the Grenoble Alps, is, like many other great men, overthrown by the vine. I adduce these evidences of Turner's nationality (and innumerable others might be given if need were) not as proofs of weakness, but of power; not so much as testifying want of perception in foreign lands, as strong hold on his own; for I am sure that no artist who has not this hold upon his own will ever get good out of any other. Keeping this principle in mind, it is instructive to observe the depth and solemnity which Turner's feeling acquired from the scenery of the continent, the keen appreciation up to a certain point of all that is locally characteristic, and the ready seizure for future use of all valuable material.

On the following page Mr. Ruskin resumes:—

The effect of Italy upon his mind is very puzzling. On the one hand, it gave him the solemnity and power which are manifested in the historical compositions of the *Liber Studiorum*, more especially the *Rizpah*, the *Cephalus*, the scene from the *Fairy Queen*, and the *Æsacus* and *Hesperie*; on the other, he seems never to have entered thoroughly into the spirit of Italy, and the materials he obtained there were afterwards but awkwardly introduced in his large com-

positions. Of these there are very few at all worthy of him; none but the *Liber Studiorum* subjects are thoroughly great, and these are great because there is in them the seriousness, without the materials, of other countries and times. There is nothing particularly indicative of Palestine in the *Barley Harvest of the Rizpah*, nor in those round and awful trees; only the solemnity of the south in the lifting of the near burning moon. The rocks of the *Jason* may be seen in any quarry of Warwickshire sandstone. *Jason* himself has not a bit of Greek about him; he is a simple warrior of no period in particular—nay, I think there is something of the nineteenth century about his legs. When local character of this classical kind is attempted, the painter is visibly cramped; awkward resemblances to Claude testify the want of his usual forceful originality. In the *Tenth Plague of Egypt*, he makes us think of Belzoni rather than Moses. The *Fifth* is a total failure: the pyramids look like brick-kilns, and the fire running along the ground like the burning of manure. The realisation of the *Tenth Plague*, now in his gallery, is finer than the study, but still uninteresting.

The plates of *Liber Studiorum* are executed for the most part in mezzotinto, an art in which Turner ranks exceedingly high. This style of engraving was largely used by the painter for the translation of his works in the first half of his life, but he discontinued it not many years after the stoppage of the *Liber* series. It was obviously less suited to render the quality of the works of his later time. In the series before us he combined deeply bitten etching with the mezzotint. Mr. Hamerton says, 'It is very curious that, in spite of the value now attached to the prints in the *Liber Studiorum*, this marriage of two arts so naturally complementary has not been more frequently repeated;' but were it not for the ill success, pecuniarily, of the work before us, we might also express surprise that Turner, whose first use of the two combined arts was found in this series, never resumed the practice. All his other mezzotint works depend on that art alone.

Nearly all the etchings are the work of Turner's own hand, and the following remarks bearing upon the technical qualities of his work, which we borrow from Mr. Hamerton's '*Etching and Etchers*' (81 and following pages), will probably be found interesting and to many instructive:—

Turner was a first-rate etcher *au trait*, but he did not trust himself to carry out chiaroscuro in etching, and habitually resorted to mezzotint for his light and shade. His etchings were always done from the beginning with reference to the whole arrangement of the chiaroscuro, and he never laid a line with the needle without entire understanding of its utility in effect. But the effect itself, in Turner's etchings, is always reserved for mezzotint, and it results from this habit of his that Turner is not so good an example for etchers, or so interesting a master to study, as if he had trusted to pure etching for everything. . . . When etching and mezzotint are used in combination on the same plate, the etching is done first, and in simple lines, which are bitten in more deeply than they would be if the plate were intended to remain a pure etching. . . . The difference between etching with a view to mezzotint, and etching with no such intention, is very great. The etcher for mezzotint is satisfied with selecting and laying down the most necessary and expressive lines—the great guiding lines—and does not trouble himself about shading, except so far as to leave the plate in a condition to be shaded properly in mezzotint: whereas the worker in pure etching not only gives the selected and expressive guiding lines, but portions of shade along with them, and at the same time; and the more skilful he is as an etcher, the more simultaneous he is in method, giving shade and line together from the beginning, especially if he works in the acid. The power of Turner as an etcher was his power of selecting main lines, and drawing them firmly and vigorously. In this respect no landscape etcher ever surpassed him; and if his etchings are studied as examples of line selection, they can do nothing but good, if we only bear in mind that they are preparations for mezzotint.

Another point that we cannot safely lose sight of is, that they were not intended to be printed in black, but in a rich reddish brown, so that the fear of over-biting was considerably lessened, and in the heavy foreground markings Turner did not hesitate to corrode the lines to such a depth that the paper was really embossed in the printing, and a student of art who had become blind might recognise a particular plate by passing his fingers over the back of the impressed proof. One of the most curious instances of this is the Jason in the *Liber Studiorum*. There is a shadow under the tree to the left which is like the bars of a portcullis. The scales of the dragon, the heavy indications of trees, the foreground markings of vegetation, are all so bitten that the paper shows them behind in deeply sunk hollows. From these tremendous corrosions, Turner passed to light indications of distance, as, for instance, in the unpublished plate of Dumbarton, which gives one of the most delicate and charming distances ever etched. There is a small rough etching of Eton (Unpublished, No. 79), with a man ploughing, without mezzotint, which is a good instance of Turner's tendencies in biting, and is one of the most interesting of his attempts, because it shows in exaggeration the sort of quality he aimed at in etching. . . . Turner never relied upon etching to render effect, and does not seem ever to have studied it as an independent art. The kind of work he aimed at in etching was an indication of form, like pen-work, with which he would often add firmness and precision to a sepia drawing. The wash with the brush was to be imitated in mezzotint, and the difference between his combination of mezzotint and etching was chiefly a difference in the order of procedure. When he worked on paper, the broad washes were first given, and the pen markings added at the last; but when he worked on copper, the lines were etched first, and then the

shades added by himself or another engraver. This reversal of method offered, of course, no difficulty whatever to Turner, who, having a perfect hold of his subject, could treat it in any way he liked; and what I infer from his choice of this combination is, that Turner was not really anxious to produce etchings as etchings, but merely used etching and mezzotint as the most convenient processes for rendering his sepia studies. In this want of an etcher's ambition lies the distinction between Turner and some other great men who have etched. He made use of etching as an auxiliary, and etched well within the limits of the sort of etching he proposed to himself, but he never tried what the process was capable of.

The plates of *Liber* were found, in printing, to suffer the most rapid deterioration. Only about twenty-five first impressions were taken from them, and by that time the richness of their effect was so much diminished that re-touching became necessary before further impressions could be taken. Here the skill of the master hand came into use; he touched and re-touched the plates for the second and after states, altering the effects in such parts as most needed it, especially modifying the sky and cloud effects—sometimes carrying them on to an eighth or a ninth state. There is an instance, indeed, in the plate of the *Calm*, in which a certain sunniness of effect, which Turner was able to introduce into the fading plate, renders it, in the opinion of many connoisseurs, the finest of all. As another instance of changed effect for the later states we may refer the reader to the re-touched impression of *The Mer du Glace* (50 D) in this Exhibition. All the re-touches, it must be remembered, for the after states were executed by Turner himself.

The original drawings for *Liber Studiorum* were all drawn in sepia. They were made expressly for the guidance of the engraver, and do not properly answer the description of either sketch or finished drawing. The great majority of those done for the published plates—fifty in number—are to be found in the Kensington Museum. Of one drawing exhibited there with the rest, there is no engraving among the published series, nor, so far as we know, any representation of it amongst the unpublished plates. It

is a Claude-like, classical landscape, reminding one to some extent of the Premium Landscape, and passes in the Museum Catalogue as a 'Pastoral' Scene. Many of the other drawings are scattered in private collections, but the home of some is quite unknown.

When arranging the plan of this Exhibition, the Committee who had charge of it decided that their first duty would be to show each one of the published plates in its first published state, and in as great perfection of condition as it could be procured; by which means they would show the whole work in that state which best satisfied the painter's eye. The etchings, being the work of the artist himself, next claimed admission; and accordingly they, with the exception of a very few of the less important ones—omitted to save valuable space in the Gallery—will be found upon its walls. The Committee selected some of the more important and attractive plates for much more complete illustration. The progress of a few they are able to exhibit in a beautiful succession of engraver's proofs, leading from the etching to the perfect plate. In a few cases these series are adorned by touched and even tinted proofs, which teach us with what care and consummate skill Turner guided the less certain hand of his engraver. To complete the Exhibition, the Committee have obtained specimens of all the unpublished plates, with one exception; and they have been able to add a few of the original drawings, and a number of very beautiful mezzotint engravings which in the minds and collections of connoisseurs have been associated with the Liber series, but of the origin and object of which nothing is known.

In drawing up the Catalogue of the published work, the inscription on the first state of each plate has been exactly followed; but as no less than sixteen of them bear no title whatever, it has been necessary to call these 'A Composition,' 'A Classical Composition,' or 'A Sea Piece,' as the case

may be, and to add, in parenthesis, the names by which collectors usually designate the plates.

The few prefatory remarks which we have here made cannot be more fitly closed than by quoting the following eloquent passage from Mr. Ruskin's great work, designed to illustrate Turner's genius. At page 336 of his last volume, Mr. Ruskin says :—

Take up the *Liber Studiorum*, and observe how the feeling of decay and humiliation gives solemnity to all its simplest subjects, even to his view of daily labour. I have marked its tendency in examining the design of the Mill and Lock (27), but observe its continuance through the book. There is no exultation in thriving city, or mart, or in happy rural toil, or harvest gathering. Only the grinding at the mill, and patient striving with hard conditions of life. Observe the two disordered and poor farmyards—cart and ploughshare and harrow rotting away ; note the pastoral by the brook side (2), with its neglected stream and haggard trees, and bridge with the broken rail, and decrepit children—fever-struck—one sitting stupidly by the stagnant stream, the other in rags, and with an old man's hat on, and lame, leaning on a stick. Then the Hedging and Ditching (47), with its bleak sky and blighted trees, hacked, and bitten, and starved by the clay soil into something between trees and firewood ; its meanly-faced, sickly labourers—pollard labourers, like the willow trunk they hew ; and the slatternly peasant woman, with worn cloak and battered bonnet—an English Dryad. Then the Water-mill (37) beyond the fallen steps, overgrown with the thistle : itself a ruin, mud-built at first, now propped on both sides ; the planks torn from its cattle-shed ; a feeble beam, splintered at the end, set against the dwelling-house from the ruined pier of the watercourse ; the old mill-stone—useless for many a day—half buried in slime, at the bottom of the wall ; the listless children, listless dog, and the poor gleaner bringing her single sheaf to be ground. Then the Peat Bog (45), with its cold, dark rain, and dangerous labour. And last and chief, the Mill in the Valley of the Chartreuse (54). Another than Turner would have painted the convent, but he had no sympathy with the Pope, no mercy for the indolence of the monk. He painted the mill in the valley. Precipice overhanging it, and wildness of dark forest round ; blind rage and strength of mountain torrent rolled beneath it ; calm sunset above, but fading from the glen, leaving it to its roar of passionate waters and sighing of pine branches in the night. Such is his view of human labour. Of human pride, see what records. Morpeth Tower (21), roofless and black ; Gate of Winchelsea Wall (67), the flock of sheep driven *round* it, not through it ; and Rivaulx Choir (57) ; and Kirkstall Crypt (39) ; and Dunstanborough (14), wan above the sea ; and Chepstow (48), with arrowy light through traceried windows ; and Lindisfarne (11), with failing height of wasted shaft and wall ; and last and sweetest, Raglan (58), in utter solitude, amidst the wild wood of its own pleasance ; the towers rounded with ivy, and the forest roots choked with undergrowth, and the brook languid amidst lilies and sedges. Legends of grey

knights and enchanted ladies keeping the woodman's children away at the sunset. These are his types of human pride. Of human love: Procris (41) dying by the arrow; Hesperie (66), by the viper's fang; and Rizpah (46), more than dead, beside her children. Such are the lessons of the *Liber Studiorum*. Silent always with a bitter silence, disdaining to tell his meaning, when he saw there was no ear to receive it, Turner only indicated this purpose by slight words of contemptuous anger, when he heard of anyone's trying to obtain this or the other separate subject as more beautiful than the rest. 'What is the use of them,' he said, 'but together?' The meaning of the entire book was symbolised in the frontispiece, which he engraved with his own hand: Tyre at Sunset, with the Rape of Europa, indicating the symbolism of the decay of Europe by that of Tyre, its beauty passing away into terror and judgment (Europa being the mother of Minos and Rhadamanthus).‡





CATALOGUE.

** The initial letters placed at the top of the published plates (and shown in the Catalogue in the margin opposite the titles) have the following meanings:—P., pastoral; E.P., elegant pastoral; Ms. and M., mountainous; M., marine; H., historical; A., architectural.

The titles given in this Catalogue are copied as nearly as could be from the plates.

THE PUBLISHED PLATES.

No. 1.—THE FRONTISPIECE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and the Centre Engraved by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by J. C. EASLING.

1 A.—THE ETCHING Lent by T. Gambier Parry, Esq.

1 B.—FIRST PUBLISHED STATE ” ”

The picture in the centre (the ‘Rape of Europa’) was engraved by Turner himself. There is reason to believe that Turner at first intended to insert there the subject which he had used in the composition (No. 4) commonly called ‘Flint Castle.’ An outline drawing, which is in the possession of J. E. Taylor, Esq., appears to prove this.

PART I. ISSUED JANUARY 20, 1807.

No. 2.—A COMPOSITION (BRIDGE and COWS); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by P. C. TURNER.

2 A.—THE ETCHING Lent by Henry Vaughan, Esq.

2 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington. The engraving is reversed from it.

No. 3.—A CLASSICAL COMPOSITION (WOMAN and TAMBOURINE); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by E.P. J. M. W. TURNER, R.A.; Engraved by C. TURNER.

3 A.—THE ETCHING Lent by Henry Vaughan, Esq.

3 B.—FIRST PUBLISHED STATE " "

This plate is described by Mr. Ruskin as one of the worst and feeblest studies in the book, owing the principal part of its imbecilities to Claude (M. P. vol. iii. p. 324).

The drawing is at South Kensington.

No. 4.—A COMPOSITION (SMUGGLERS, FLINT CASTLE); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by C. TURNER.

M.

4 A.—THE ETCHING Lent by Henry Vaughan, Esq.

4 B.—FIRST PUBLISHED STATE " "

The drawing of this subject is at South Kensington.

No. 5.—BASLE; published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by C. TURNER.

A.

5 A.—THE ETCHING Lent by Henry Vaughan, Esq.

5 B.—FIRST PUBLISHED STATE " "

No. 6.—JASON; published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by C. TURNER. ['Pict. 3ft. by 4ft.' afterwards added.]

H.

6 A.—THE ETCHING Lent by J. E. Taylor, Esq.

6 B.—ENGRAVER'S PROOF " "

6 C.—FIRST PUBLISHED STATE " "

The drawing for this engraving is at South Kensington.

In the National Gallery will be found a picture of this subject bequeathed by Turner to the nation.

Mr. Ruskin, in his chapter 'Of Imagination Penetrative,' describes this plate in the following terms: 'Take up Turner's Jason, "Liber Studiorum," and observe how the imagination can concentrate all this real pervading horror and sense of the creature's being, and infinitely more, in one moment. No far forest country, no secret paths nor cloven hills; nothing but a gleam of pale horizontal sky that broods over pleasant places far away, and sends in, through the wild overgrowth of the thicket, a ray of broken daylight into the hopeless pit. No flaunting plumes nor brandished lances, but stern purpose in the turn of the crestless helmet, visible victory in the drawing back of the prepared right arm behind the steady point. No more claws, nor teeth, nor manes, nor stinging tails. We have the dragon, like everything else, by the middle. We need see no more of him. All his horror is in that fearful, slow, griding upheaval of the single coil. Spark after spark of it, ring after ring, is sliding into the light, the slow glitter steals along him step by step, broader and broader, a lighting of funeral lamps one by one, quicker and quicker; a moment more, and he is out upon us, all crash and blaze, among those broken trunks; but he will be nothing then to what he is now. . . . Now observe in this work of Turner that the whole value of it depends on the character of curve assumed by the serpent's body; for had it been a mere semicircle, or gone down in a series of smaller coils, it would have been, in the first case, ridiculous, as unlike a serpent, or, in the second, disgusting, nothing more than an exaggerated viper; but it is that *coming straight* at the right hand which suggests the drawing forth of an enormous weight, and gives the bent part its springing look, that frightens us. Again, remove the light trunk on the left, and observe how useless all the gloom of the picture would have been, if this trunk had not given it depth and *hollowness*. Finally and chiefly, observe that the painter is not satisfied even with all the suggestiveness thus obtained, but to make sure of us, and force us, whether we will or not, to walk his way, and not ours, the trunks of the trees on the right are all cloven into yawning and writhing heads and bodies, and alive with dragon energy all about us; note especially the nearest, with its gaping jaws and claw-like branch at the seeming shoulder, a kind of suggestion which in itself is not imaginative, but merely fanciful (using the term fancy in that third sense not yet explained, corresponding to the third office of imagination); but it is imaginative in its present use and application, for the painter addresses thereby that morbid and fearful condition of mind which he has endeavoured to excite in the spectator, and which in reality would have seen in every trunk and bough, as it penetrated into the deeper thicket, the object of its terror.' Elsewhere (M. P. vol. iii. p. 324) Mr. Ruskin speaks of this work having been produced strongly under the influence of Titian.

Mr. Hamerton, in his notice of the etching for this plate ('Etchers and Etching,' p. 89), remarks that coarse as appear to be the lines in this etching, they are, in the intellectual sense, considerably more refined than the most minute work of modern artists, and reminds us that 'the combination of the highest mental refinement with some roughness of material accompaniment is as natural as that other very common combination, of perfect visible finish with low intellectual culture.'

PART II. ISSUED FEBRUARY 20, 1808.

No. 7.—A COMPOSITION (THE STRAW YARD). London, published Feb. 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

P.

7 A.—ENGRAVER'S PROOF Lent by Richard Redgrave, Esq., R.A.

7 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing is at South Kensington. The engraving is reversed from it.

No. 8.—A COMPOSITION (OKEHAMPTON CASTLE, BOY PIPING). London, published February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

E.P.

8 A.—THE ETCHING Lent by J. E. Taylor, Esq.

8 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 9.—MT. ST. GOTHARD. London, published February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M^s.

9 A.—THE ETCHING Lent by C. S. Bale, Esq.

9 B.—TOUCHED PROOF „ J. E. Taylor, Esq.

This proof bears the following remarks in the handwriting of J. M. W. Turner: 'My advice is first to fill up the rotten or half lights in No. 1, to make it an equal tint, but lighter near No. 2; the whole of the snow mountain three degrees lighter, and the lights *pure paper* (and, if you can, take my lines out). 3. Make darker, and sparkling pieces of snow, but not white ones. 4. Lighter than the sky, the cloud below. 5. Lighter one degree, and fill up the rotten parts towards the side. 5-5. Gradually lighter towards 6; and yet mind all this mass must be lighter than the mountain. 7. These things being well attended to may save the sky.'

9 C.—FIRST PUBLISHED STATE Lent by Rev. Stopford A. Brooke.

The drawing made for this plate is at South Kensington.

No. 10.—SEA PIECE, in the possession of the Earl of Egremont.
 London, published February 20, 1808, by C. Turner, 50
 Warren Street, Fitzroy Square; Drawn and Etched by
 J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS.
 M. TURNER. [‘6 by 5’ afterwards added.]

10 A.—THE ETCHING Lent by Henry Vaughan, Esq.

10 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 11.—HOLY ISLAND CATHEDRAL. London, published
 February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy
 Square; Drawn and Etched by J. M. W. TURNER, Esq.,
 A. R.A., P.P.; Engraved by CHAS. TURNER.

11 A.—THE ETCHING Lent by J. E. Taylor, Esq.

11 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

PART III. ISSUED JUNE 10, 1808.

No. 12.—PEMBURY MILL, KENT (afterwards PENBURY).
 London, published June 10, 1808, by C. Turner, 50 Warren
 Street, Fitzroy Square; Drawn and Etched by J. M. W.
 P. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.

12 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 13.—CLASSICAL COMPOSITION (BRIDGE IN MID-DISTANCE, SUN BETWEEN TREES). London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']

E.P.

13 A.—THE ETCHING Lent by J. E. Taylor, Esq.

13 B.—FIRST PUBLISHED STATE „ „

According to Mr. Ruskin, this is one of the weakest of the series, and owes its imperfections to the influence of Claude. The sky is executed in aquatint.

Mr. Thornbury calls attention to the fact that one of the trees in the foreground casts no less than three distinct shadows.

The drawing of this subject is at South Kensington.

No. 14.—DUNSTANBOROUGH CASTLE; the [afterwards 'a'] Picture in the possession of W. Penn, Esq.; London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']

A.

14 A.—THE ETCHING Lent by J. E. Taylor, Esq.

14 B.—FIRST FINISHED PROOF. „ Rev. Stopford A. Brooke.

The upper part of this plate, down to the rocks, is executed in aquatint. That this was done by the engraver without the painter's sanction seems to be proved by the following remark of Turner's upon one of the touched proofs in the possession of Mr. J. E. Taylor: 'Sir, You have done in aquatint all the castle down to the rocks; did I ever ask for such an indulgence?'

A picture of the same subject was exhibited in the Royal Academy so early as the year 1798, and the effect depicted was called 'Sunrise after a Stormy Night.'

The drawing for this engraving is at South Kensington.

No. 15.—LAKE OF THUN, SWISS^d; London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.

M.

15 A.—THE ETCHING Lent by J. E. Taylor, Esq.

15 B.—FIRST PUBLISHED STATE „ Henry Vaughan, Esq.

The drawing of this subject is at South Kensington.

No. 16.—THE FIFTH PLAGUE OF EGYPT, the Picture late in the possession of W. Beckford, Esq.; London, published June 10, 1808; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']
 H. ('6 by 5' afterwards added.)

16 A.—THE ETCHING Lent by J. E. Taylor, Esq.

16 B.—FIRST PUBLISHED STATE " "

The picture of this subject was exhibited in the Royal Academy in the year 1800. The drawing for engraving is in the possession of Henry Vaughan, Esq.

PART IV. ISSUED MARCH 29, 1809.

No. 17.—A COMPOSITION (commonly called THE FARMYARD, with COCK); London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.
 P.

17 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing for this plate is at South Kensington.

No. 18.—DRAWING OF THE CLYDE, in the possession of J. M. W. Turner, 3ft. 4in. by 2ft. 3in.; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.
 E.P.

18 A.—THE ETCHING Lent by Henry Vaughan, Esq.

18 B.—ENGRAVER'S PROOF " "

18 C.—TOUCHED PROOF " T. Gambier Parry, Esq.

18 D.—ENGRAVER'S PROOF " Rev. Stopford A. Brooke.

18 E.—FIRST PUBLISHED STATE " J. E. Taylor, Esq.

The drawing for engraving of this subject is at South Kensington.

No. 19.—LITTLE DEVIL'S BRIDGE OVER THE RUSS, ABOVE ALTDORFT, SWISS^D; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M^S.

19 A.—THE ETCHING Lent by H. Vaughan, Esq.

19 B.—TOUCHED PROOF ” ”

The following are the remarks written in Turner's writing on this proof: 'The light must be sharp and brilliant, particularly upon the front trees, bones, rock, &c.; and if my etching is in your way, viz. the bird and top of the tree, scrape out or beat up the copper. Be careful about the distance. It wants air and light scraping to render it like the place.'

19 C.—TOUCHED PROOF Lent by C. S. Bale, Esq.

The following are the painter's remarks on this proof: 'This sky is much better, but do not understand the spots amongst the light part. A slight indication of a ray of bursting light under the bridge would improve that part, and a few sharp white touches upon the leaves marked ×, because they are now two black spots without connection with the stems of the trees. Put a shade upon the top of the bridge, and under at the top of the arch.'

19 D.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

A criticism on the foregoing mezzotint, from which we take an extract, is found in Mr. Hamerton's 'Etching and Etchers' (p. 90): 'The heavy etching of the rock and pines to the left, and of the riven tree on the isolated central rock, has the artistic advantage of harmonising with the rugged material. When the foreground is occupied by things whose nature is opposed to human effeminacy, and affords enjoyment to none but our hardest instincts, the iron pencil may be blunt and strong, and the hand of the artist resolute; but we might not safely infer from the success of such work as this that it would be well to apply a like method to all foregrounds. . . . Turner's use of mezzotint was an evasion of these difficulties, and the effect of drifting mist and broken light beyond the bridge in this design, being rendered in pure mezzotint, does not concern us.'

No. 20.—ORIGINAL SKETCH OF A PICTURE FOR W. LEADER, Esq.; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M.

20 A.—THE ETCHING Lent by H. Vaughan, Esq.

20 B.—ENGRAVER'S PROOF ” ”

20 C.—FIRST PUBLISHED STATE ” ”

The drawing used for engraving this plate may be seen at South Kensington ; but a beautiful study for it—probably the original idea, and differing much from that which Turner adopted—from the collection of Mr. Bale, is shown in this exhibition (No. 111) above the mantelpiece. Both of these contain the one ship only, and the nearest boat ; the other vessels were added just before the completion of the plate, as is shown by Mr. Vaughan's rare and interesting engraver's proof.

This subject passes also by the title 'The Guard Ship at the Nore.'

No. 21.—MORPETH, NORTH^D ; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square ; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P. ;
A. Engraved by CHAS. TURNER.

21 A.—THE ETCHING Lent by J. E. Taylor, Esq.

21 B.—TOUCHED PROOF ” ”

This proof bears the following remarks of Turner : ' I think the whole sky would be better a tone lighter, besides the light clouds, which will make the hill more solid. The white-washed house cannot be too white, or the linen upon the stall. The etching line at the corner of the house, and some brighter upon tiling of the houses.'

21 C.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

In his 'Elements of Drawing' (p. 134), Mr. Ruskin recommends the etching of this subject as very desirable to the student for purposes of study.

The drawing for this plate is at South Kensington.

PART V. ISSUED JANUARY 1, 1811.

No. 22.—JUVENILE TRICKS ; published January 1, 1811, by Mr. Turner, Queen Ann Street West ; Drawn and Etched by J. M. W. TURNER, R.A. ; Engraved by W. SAY, Engraver
P. to H.R.H. the Duke of Gloucester.

22 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

Mr. Ruskin draws attention to the trees in this plate, and praises them as a marked example of Turner's truth in giving woody character to his stems (M. P. vol. i. p. 388). Elsewhere the same writer goes so far as to point to the boys in the foreground as evidence of Turner's 'sympathy with children' (M. P. vol. iv. p. 15).

The drawing of this subject is at South Kensington.

No. 23.—A COMPOSITION (HINDOO WORSHIPPER);
published January 1, 1811, by Mr. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.;
E.P. Engraved by R. DUNKARTON.

23 A.—THE ETCHING Lent by Henry Vaughan, Esq.

23 B.—ENGRAVER'S PROOF „ „

23 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 24.—COAST OF YORKSHIRE, NEAR WHITBY; published
January 1, 1811, by Mr. Turner, Queen Ann Street West;
Drawn and Etched by J. M. W. TURNER, R.A.; Engraved
M. by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

24 A.—ENGRAVER'S PROOF Lent by Henry Vaughan, Esq.

24 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

The series is continued on the other side of the fireplace.

No. 25.—HIND HEAD HILL, on the Portsmouth Road; published
January 1, 1811, by Mr. Turner, Queen Ann Street West;
Drawn and Etched by J. M. W. TURNER, R.A., P.P.;
M. Engraved by DUNKARTON.

25 A.—THE ETCHING Lent by J. E. Taylor, Esq.

25 B.—TOUCHED PROOF „ C. S. Bale, Esq.

25 C.—FIRST PUBLISHED STATE „ Rev. Stopford A. Brooke.

Mr. Ruskin recommends the etching of this subject to students for purposes of study
as one of those which are very desirable.

The drawing of this subject is at South Kensington.

No. 26.—LONDON, FROM GREENWICH. Picture in the possession of Walter Fawkes, Esq., of Farnley; published January 1, 1811, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by C. TURNER; 3 feet by 4 feet.

A.

26 A.—THE ETCHING Lent by J. E. Taylor, Esq.

26 B.—TOUCHED PROOF „ „

The remarks written on this proof are as follows: 'Water about the chimneys pure white, and the smoke near St. Paul's very light.'

26 C.—FIRST PUBLISHED STATE ' Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

PART VI. ISSUED JUNE 1, 1811.

No. 27.—WINDMILL AND LOCK, from a Picture in the possession of J. M. W. Turner, R.A.; published June 1, 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

P.

27 A.—THE ETCHING Lent by J. E. Taylor, Esq.

27 B.—TOUCHED PROOF „ John Heugh, Esq.

27 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

Mr. Ruskin selects this subject to contrast with a similar one engraved after Clarkson Stanfield (engraved in the 'Coast Scenery'), to illustrate the different ranges of the two artists. He says (M. P. vol. iv. p. 7): 'At first sight, I daresay, the reader may like Stanfield's best; and there is indeed a great deal more in it to attract liking. Its roof is nearly as interesting as a piece of a stony peak on a mountain, with a ch[^]atlet built on its side; and it is exquisitely varied in swell and curve. Turner's roof, on the contrary, is a plain, ugly gable—a windmill roof and nothing more. Stanfield's sails are twisted into most effective wrecks, as beautiful as pine bridges over Alpine streams, only they do not look as if they had ever been serviceable windmill sails; they are bent about in cross and awkward ways, as if they were warped or cramped, and their timbers look heavier than necessary. Turner's sails have no beauty about them, like that of Alpine bridges, but they have the exact switchy-sway of the sail that is always straining against the wind, and the timbers form clearly the lightest possible framework for the canvas, thus showing the essence of windmill sail. Then the clay wall of Stanfield's mill is as beautiful as a piece of chalk cliff, all worn into furrows by the rain, coated with mosses, and rooted to the ground by a heap of crumbled stone, embroidered with grass and creeping plants. But this is not a serviceable state for a windmill to be in. The essence of a windmill, as distinguished from all

other mills, is, that it should turn round, and be a spinning thing, ready always to face the wind; as light, therefore, as possible, and as vibratory, so that it is in no wise good for it to approximate itself to the nature of chalk cliffs.

‘Now, observe how completely Turner has chosen his mill, so as to mark this great fact of windmill nature; how high he has set it; how slenderly he has supported it; how he has built it all of wood; how he has bent the lower planks so as to give the idea of the building lapping over the pivot on which it rests inside; and how, finally, he has insisted on the great leverage of the beam behind it, while Stanfield’s lever looks more like a prop than a thing to turn the roof with. And he has done all this fearlessly, though none of these elements of form are pleasant ones in themselves, but tend, on the whole, to give a somewhat mean and spider-like look to the principal feature in his picture; and then, finally, because he could not get the windmill dissected, and show us the real heart and centre of the whole, behold, he has put a pair of old millstones, *lying outside*, at the bottom of it. These—the first cause and motive of all the fabric—laid at its foundation, and, beside them, the cart which is to fulfil the end of the fabric’s being, and take home the sacks of flour. So far of what each painter chooses to draw. But do not fail also to consider the spirit in which it is drawn. Observe, that though all this ruin has befallen Stanfield’s mill, Stanfield is not in the least sorry for it. On the contrary, he is delighted, and evidently thinks it the most fortunate thing possible. The owner is ruined, doubtless, or dead, but his mill forms an admirable object in our view of Brittany. . . . Not so, Turner. *His* mill is still serviceable, but, for all that, he feels somewhat pensive about it. It is a poor property, and evidently the owner of it has enough to do to get his own bread out from between its stones. Moreover, there is a dim type of all melancholy human labour in it—catching the free winds, and setting them to turn grindstones. It is poor work for the winds, and better, indeed, than drowning sailors or tearing down forests, but not their proper work of marshalling the clouds, and bearing the wholesome rains to the place where they are ordered to fall, and fanning the flowers and leaves when they are faint with heat. Turning round a couple of stones, for the mere pulverisation of human food, is not noble work for the winds. So, also, of all low labour to which one sets human souls. It is better than no labour, and, in a still higher degree, better than destructive wandering of imagination; but yet, that grinding in the darkness, for mere food’s sake, must be melancholy work enough for many a living creature. All men have felt it so; and this grinding at the mill, whether it be breeze or soul that is set to it, we cannot much rejoice in. Turner has no joy of his mill. It shall be dark against the sky, yet proud, and on the hill-top; not ashamed of its labour, and brightened from beyond, the golden clouds stooping over it, and the calm summer sun going down behind, far away, to his rest.’

No. 28.—A COMPOSITION (JUNCTION of the WYE and the SEVERN); published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, Esq., R.A.

E.P.

28 A.—THE ETCHING Lent by J. E. Taylor, Esq.

28 B.—TOUCHED PROOF (with trees and foreground washed over)
Lent by Rev. Stopford A. Brooke.

28 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

This is the first plate of the series which the painter executed from first to last himself. The drawing for engraving of this subject is at South Kensington.

No. 29.—MARINE DABBLERS; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

29 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.
The drawing of this subject is at South Kensington.

No. 30.—NEAR BLAIR ATHOL, SCOTLAND; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

30 A.—THE ETCHING Lent by Henry Vaughan, Esq.
30 B.—ENGRAVER'S PROOF " "
30 C.—FIRST PUBLISHED STATE " "

Mr. Ruskin particularly commends the truth of tree-drawing in this subject (M. P. vol. i. p. 388).

The drawing is at South Kensington.

No. 31.—LAUFFENBOURGH on the RHINE; published January 1, 1811, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by T. HODGETTS.

A.

31 A.—THE ETCHING Lent by J. E. Taylor, Esq.
31 B.—FIRST PUBLISHED STATE " "

This is one of the group of subjects which Mr. Ruskin declares to have been taken, with hardly any modification by pictorial influence, straight from nature (M. P. vol. iii. p. 324). Elsewhere (M. P. vol. v. p. 174) he commends the grouping of the figures on the rocks.

The drawing of this subject is at South Kensington.

PART VII. ISSUED JUNE 1, 1811.

No. 32.—YOUNG ANGLERS; published June 1, 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by P. J. M. W. TURNER; Engraved by R. DUNKARTON.

32 A.—THE ETCHING Lent by J. E. Taylor, Esq.

32 B.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin has selected the Pollard Willow in this etching to illustrate his remarks on truth of tree-drawing (*M. P.* vol. v. p. 71). ‘A branch,’ he says, ‘is not elastic as steel is, neither as a carter’s whip is; it is a combination, wholly peculiar, of elasticity with half-dead and sapless stubbornness, and of continuous curve, with pauses of knottiness, every bough having its blunted, affronted, fatigued, or repentant moments of existence, and mingling crabbed rugosities and fretful changes of mind with the main tendencies of its growth. The piece of Pollard Willow from Turner’s etching of “Young Anglers” in the “Liber Studiorum” has all these characters in perfectness, and may serve for sufficient study of them.’

The drawing of this subject is at South Kensington.

No. 33.—ST. CATHERINE’S HILL, NEAR GUILDFORD; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by J. C. EASLING.

E.P.

33 A.—THE ETCHING Lent by J. E. Taylor, Esq.

33 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 34.—MARTELLO TOWERS, NEAR BEXHILL, SUSSEX; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

34 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

This plate was afterwards copied in the series of the ‘Southern Coast,’ one of the very rare instances (if not a solitary case) of Turner’s repeating an already published plate.

The drawing of this subject is at South Kensington.

No. 35.—INVERARY — PIER, LOCH FYNE — MORNING ;
published June 1, 1811, by J. M. W. Turner, Queen Ann
Street West ; Drawn, Etched, and Engraved by J. M. W.
M. TURNER, R.A.

35 A.—THE ETCHING Lent by J. E. Taylor, Esq.

35 B.—ENGRAVER'S PROOF „ Henry Vaughan, Esq.

35 C.—FIRST PUBLISHED STATE „ C. S. Bale, Esq.

This beautiful plate is wholly the work of Turner.

The following interesting remarks are to be found in Mr. Hamerton's 'Etching and Etchers' (p. 88) : 'This view of Inverary shows as well as anything in the "Liber Studiorum" what sort of duty Turner intended his coarse etched lines to do. The combination of etching with mezzotint was a marriage of two opposite arts. Turner, therefore, avoided in his work with the needle every kind of labour which might intrude upon the domain of mezzotint ; he even did more than this, and purposely sought in every etched line a quality the very opposite of that softness and tenderness of tint which became his chief objects when he took up the tools of the engraver. The striking contrast between methods of work in this plate is focussed in the very centre of it. The pale mountain towards Glen Falloch is engraved with aërial delicacy, the morning shadows fall in soft gradations from the risen wreaths of mist, and against the very tenderest passage of all, the opening of the distant glen, comes the stiff mast and coarse sail of a fishing-boat, of the firmest and boldest execution. The heavily-etched anchor rising out of the shallow water in the foreground sets its iron rigidity, by a similar contrast of method, against the soft and liquid surface. To the left this coarseness loses itself more gradually in greater manual refinement, and the transition from the dark boat under the pier to the far trees on the edge of the wooded hill is managed by a subtle blending and shallower bitings with rich full shades of mezzotint.'

No. 36.—FROM SPENSER'S FAIRY QUEEN ; published June 1811,
by J. M. W. Turner, Queen Ann Street West ; Drawn and
Etched by J. M. W. TURNER, Esq., R.A. ; Engraved by
H. T. HODGETTS.

36 A.—THE ETCHING Lent by J. E. Taylor, Esq.

36 B.—FIRST PUBLISHED STATE „ „

Notwithstanding the title of this subject, search has, it is stated, proved unavailing to discover any passage in Spenser's poem which this plate could have served to illustrate.

PART VIII. ISSUED FEBRUARY 1, 1812.

No. 37.—WATER MILL; published February 1, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by P. J. M. W. TURNER; Engraved by R. DUNKARTON.

37 A.—THE ETCHING Lent by J. E. Taylor, Esq.

37 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 38.—A COMPOSITION (commonly called WOMAN at a TANK, or HINDOO ABLUTIONS); published February 1, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

38 A.—THE ETCHING Lent by Henry Vaughan, Esq.

38 B.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin mentions the etching of this subject as one of the four finest of the series ('Elements of Drawing,' p. 134).

The drawing for engraving is at South Kensington.

No. 39.—ORIGINAL DRAWING (CRYPT of KIRKSTALL ABBEY), in the possession of John Soane, Esq., R.A., Professor of Architecture; published February 11, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, Esq., R.A., P.P.; 23in. by 36in.

39 A.—THE ETCHING Lent by J. E. Taylor, Esq.

39 B.—FIRST PUBLISHED STATE ” ”

This plate was engraved, as well as etched, by Turner.

The drawing for the engraving is at South Kensington.

The same subject was very similarly treated by Turner a little later, in an illustration for Brittons' 'Architectural Antiquities.'

No. 40.—PICTURE in the possession of Sir John Mildmay, Bart.; published February 11, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; M. Engraved by W. ANNIS and J. C. EASLING; 3 feet by 4 feet.

40 A.—THE ETCHING Lent by J. E. Taylor, Esq.

40 B.—FIRST PUBLISHED STATE „ „

No. 41.—PROCRIS AND CEPHALUS; published February 14, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and H. Etched by J. M. W. TURNER; Engraved by G. CLINT.

41 A.—THE ETCHING Lent by J. E. Taylor, Esq.

41 B.—FIRST PUBLISHED STATE „ Henry Vaughan, Esq.

The etching of this subject is one of the four to which Mr. Ruskin gives the preference, and the plate is praised by him as an example of the excellence of Turner's drawing of the trunks of trees (M. P. vol. i. p. 388); also (p. 394) as showing Turner's 'magnificent power of elaborating close foliage.' Regarding its imaginative qualities, the same author writes (M. P. vol. ii. p. 201): 'I suppose few, in looking at the "Cephalus and Procris" of Turner, note the sympathy of those faint rays, that are just drawing back and dying between the trunks of the far-off forest, with the ebbing life of the nymph, unless, indeed, they happen to recollect the same sympathy marked by Shelley in the "Alastor."'

The drawing of this subject is at South Kensington.

PART IX. ISSUED APRIL 23, 1812.

No. 42.—WINCHELSEA, SUSSEX; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and P. Etched by J. M. W. TURNER; Engraved by J. C. EASLING.

42 A.—THE ETCHING Lent by J. E. Taylor, Esq.

42 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 43.—A CLASSICAL COMPOSITION (BRIDGE and GOATS);
published April 23, 1812, by J. M. W. Turner, Queen Ann
Street West; Drawn and Etched by J. M. W. TURNER, R.A.;
E.P. Engraved by F. C. LEWIS.

43 A.—THE ETCHING Lent by J. E. Taylor, Esq.

43 B.—FIRST PUBLISHED STATE „ Rev. Stopford A. Brooke.

This plate, which Mr. Ruskin includes amongst the worst and weakest of the series, is engraved in aquatint, and is the only one wholly executed in that manner.

The plate is reversed from the drawing, which may be seen at South Kensington.

No. 44.—C A L M. Picture in the possession of J. M. W. Turner;
published April 23, 1812, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
M. TURNER; 1ft. 2in. by 2ft. 3in.

44 A.—FIRST ETCHING Lent by J. E. Taylor, Esq.

44 B.—SECOND ETCHING „ Henry Vaughan, Esq.

44 C.—ENGRAVER'S PROOF „ T. Gambier Parry, Esq.

44 D.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

44 E.—ENGRAVER'S PROOF „ T. Gambier Parry, Esq.

44 F.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

44 G.—FIFTH PUBLISHED STATE „ „

The soft ground etchings of this subject, executed, as was the engraving itself, by Turner, are of exceeding rarity; only three of them in progressive states being known to exist. It will be observed that the plate was bitten in after it had been advanced as far as the second engraver's proof shown here.

The fifth state, which bears a more sunny effect than the early impressions of the plate, is esteemed by many connoisseurs the most beautiful of all.

Mr. Hamerton ('Etchers and Etching,' p. 90) calls this subject one of the most valuable as an illustration of the purposes to which Turner applied etching and mezzotint: 'The cock-boat, with the figures, is etched as coarsely and vigorously as possible; the two fishing-boats in the centre are etched with moderate strength; a hay-boat beyond is just indicated with the needle, and beyond that the vessels are hardly etched at all, being made out, almost exclusively, by various delicate tints obtained by the scraper and burnisher. This is one of the most admirable examples of complete tonality in the whole range of Turner's works, but its value in this respect depends little upon the etched lines. The lines are right and true in their places, and could not be spared; they give, by their force, an extraordinary delicacy to the mezzotint, but almost all the tonic values are obtained in mezzotint alone.'

No. 45.—PEAT BOG, SCOTLAND; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by G. CLINT.

M.

- 45 A.—THE ETCHING Lent by Henry Vaughan, Esq.
 45 B.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.
 45 C.—TOUCHED PROOF „ Henry Vaughan, Esq.
 45 D.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

This is one of the class of plates which Mr. Ruskin says were taken straight from nature, with hardly any modification from pictorial influence.

The drawing of this subject is at South Kensington.

No. 46.—RIZPAH; 2nd Book of Samuel, Chap. 21; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by R. DUNKARTON.

H.

- 46 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 46 B.—FIRST PUBLISHED STATE „ „

Mr. Ruskin attributes to the effect of Italy upon Turner's mind the solemnity and power which are manifested in this and other historical compositions of the Liber series. He says (M. P. vol. i. p. 128): 'There is nothing particularly indicative of Palestine in the "Barley Harvest of the Rizpah," nor in those round and awful trees; only the solemnity of the south, in the lifting of the near burning moon.' In this and some other of the finest subjects of the series, Mr. Ruskin believes Turner to have been strongly under the influence of Titian.

The drawing is in the possession of Sir Edwin Landseer, R.A.

PART X. ISSUED MAY 23, 1812.

[*The Frontispiece was presented with this Part.*]

No. 47.—HEDGING and DITCHING; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by J. C. EASLING.

P.

- 47 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 48.—RIVER WYE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. Turner, Esq., R.A., P.P.; Engraved by W. ANNIS.

48 A.—THE ETCHING Lent by J. E. Taylor, Esq.

48 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 49.—CHAIN of ALPS from GRENOBLE to CHAMBERI; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. Turner, Esq., R.A., P.P.; Engraved by W. SAY, Engraver to the Prince Regent and H.R.H. the Duke of Gloucester.

49 A.—THE ETCHING Lent by Henry Vaughan, Esq.

49 B.—TOUCHED PROOF ” ”

49 C. FIRST PUBLISHED STATE ” J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 50.—MER DE GLACE—VALLEY of CHAMOUNI, SAVOY; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. Turner, Esq., R.A., P.P.

50 A.—THE ETCHING Lent by J. E. Taylor, Esq.

50 B.—ENGRAVER'S PROOF ” ”

50 C.—FIRST PUBLISHED STATE (with variation) ” Henry Vaughan, Esq.

50 D.—LATE PUBLISHED STATE (altered and re-worked) ” T. Gambier Parry, Esq.

Speaking of the influence of Yorkshire scenery upon Turner's art, Mr. Ruskin says (M. P. vol. i. p. 124): ‘Open the “Liber Studiorum,” and compare the painter's enjoyment of the lines in the “Ben Arthur” (No. 69) with his comparative uncomfartableness among those of the *aiguilles* about the Mer de Glace. Great as he is, those peaks would have been touched very differently by a Savoyard as great as he.’ Later on, in the same volume (p. 282), when treating of the difficulty of rendering the true anatomy of the snow-covered mountain, he writes: ‘Turner invariably avoids the difficulty, though he has shown himself capable of grappling with it in the ice of the Mer de Glace, which is very cold and slippery; but of the crests and wreaths of the higher snow he has taken no cognisance.’

No. 51.—RIVAULX ABBEY, YORKSHIRE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by H. DAWE.

A.

51 A.—THE ETCHING Lent by J. E. Taylor, Esq.

51 B.—FIRST PUBLISHED STATE : ” ”

The drawing of this subject is at South Kensington.

PART XI. ISSUED JANUARY 1, 1816.

No. 52.—SOLWAY MOSS; published January 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by THOS. LUPTON.

P.

52 A.—THE ETCHING (tinted) Lent by Henry Vaughan, Esq.

52 B.—ENGRAVER'S PROOF ” ”

52 C.—ENGRAVER'S PROOF ” ”

52 D.—TOUCHED PROOF ” T. Gambier Parry, Esq.

52 E.—ENGRAVER'S PROOF ” Henry Vaughan, Esq.

52 F.—TOUCHED PROOF ” ”

52 G.—FIRST PUBLISHED STATE ” Francis Stevenson, Esq.

No. 53.—A COMPOSITION (SOLITUDE, or READING MAGDALEN); published May 12, 1814, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

E.P.

53 A.—THE ETCHING (touched) Lent by J. E. Taylor, Esq.

53 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 54.—MILL NEAR THE GRANDE CHARTREUSE, DAUPHINY; published January 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn by J. M. W. TURNER; Engraved by H. DAWE.

M.

- 54 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 54 B.—TOUCHED PROOF : : : „ „
 54 C.—FIRST PUBLISHED STATE „ „

There is no record on this plate of the etching being—like almost all the rest—the work of Turner. If it be his this would seem to be the only instance in which he has not recorded on the plate itself his share in the work. Mr. Ruskin refers to this plate in several places, praising it for the woody character of its tree stems (*M. P.* vol. i. p. 388), for the powerful painting of the close foliage, and citing it as a sublime study of a certain kind of mountain gorge to be found in Switzerland.

The drawing for this engraving, which is the property of Henry Vaughan, Esq., is also exhibited in the Gallery (No. 106), above the mantelpiece.

No. 55.—ENTRANCE OF CALAIS HARBOUR; published January 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, R.A.

M.

- 55 A.—ENGRAVER'S PROOF (black ink, unique) Lent by Henry Vaughan, Esq.
 55 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

No etching of this plate is known to exist, and none executed with aquafortis could have been made; for an engraver's proof, taken at a somewhat advanced stage of the plate, in the collection of T. Gambier Parry, Esq., shows no trace of biting in. The engraving is from Turner's hand.

No. 56.—DUMBLAIN ABBEY, SCOTLAND; published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by T. LUPTON.

A.

- 56 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 56 B.—TOUCHED PROOF „ Henry Vaughan, Esq.

This proof has the following instructions to the engraver: 'The sky must be much lighter and clearer, and until it possesses *both*, the other parts have not their value. The parts marked × will nearly do; the figures require to be sharper as to the lights and

shadows. Quære, have you got sufficient ground on the sky to bear scraping down? the parts by the tower look rather doubtful.'

56 C.—FIRST PUBLISHED STATE Lent by Henry Vaughan, Esq.

In his 'Elements of Drawing' (p. 133), Mr. Ruskin asserts that the etching of this subject is not the work of Turner. It is satisfactory to know that the statement to the contrary, which the plate itself bears, is fully confirmed by the authority of Mr. Lupton, who engraved the plate.

The drawing of this subject is at South Kensington.

PART XII. ISSUED JANUARY 1, 1816.

No. 57.—NORHAM CASTLE, ON THE TWEED; the Drawing in the possession of the late Lord Lascells; published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by C. TURNER.

P.

57 A.—THE ETCHING Lent by J. E. Taylor, Esq.

57 B.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

This subject was a favourite with Turner, and was repeated with slight variations three times afterwards. The engraving in the 'Rivers of England' is taken from nearly the same point of view, and with a very similar effect of light.

The drawing of this subject is at South Kensington.

No. 58.—A COMPOSITION (commonly called RAGLAN CASTLE); published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A.

E.P.

58 A.—THE ETCHING Lent by J. E. Taylor, Esq.

58 B.—ENGRAVER'S PROOF „ Henry Vaughan, Esq.

58 C.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

58 D.—ENGRAVER'S PROOF „ „

58 E.—FIRST PUBLISHED STATE „ „

This etching is supposed not to be the work of Turner, although the finishing of the plate is due to his hands. In his 'Elements of Drawing' (p. 133), Mr. Ruskin remarks:

'It is deeply interesting to see how Turner, apparently provoked at the failure of the beginnings in the "Arveron" and "Raglan," took up the plates himself, and either conquered or brought into use the bad etching by his marvellous engraving.'

There seems to be no warrant for giving the name 'Raglan Castle' to this subject; it is said to have much more resemblance to Berry Pomeroy.

The drawing from the collection of Henry Vaughan, Esq., is exhibited over the mantelpiece (No. 104).

No. 59.—VILLE DE THUN, SWITZERLAND; published Jan. 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by
A. THOS. HODGETTS.

59 A.—THE ETCHING Lent by J. E. Taylor, Esq.
59 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 60.—THE SOURCE OF THE ARVERON, in the VALLEY OF CHAMOUNI, SAVOY; published January 1, 1816, by Mr. Turner, Queen Ann Street, West; Drawn and Engraved by J. M. W. TURNER, R.A.
M.

60 A.—THE ETCHING Lent by Henry Vaughan, Esq.
60 B.—TOUCHED PROOF
60 C.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

This plate, like 'Raglan Castle' (58), was not etched by Turner, and the remarks of Mr. Ruskin appended to that plate apply equally to this.

Mr. Ruskin, in 'Modern Painters' (vol. iv. p. 315), has reproduced in facsimile the stones from the foreground of this subject, with the pines growing amongst them, and also a similar portion of the plate of 'Ben Arthur,' in order to contrast the treatment of these with Claude's drawing of rocks, and then says: 'I think the reader cannot but feel that the blocks in the two former subjects are massy and ponderous in the lower, wholly without weight. If he examine their several treatment, he will find that Turner has perfect imaginative conception of every recess and projection over the whole surface, and *feels* the stone as he works over it; every touch, moreover, being full of tender gradation.' He also, further on in the passage, praises 'Turner's way of wedging the stones of the glacier moraine together in strength of disorder.'

In the fifth volume (p. 83) he reverts to this plate in the following words: 'Especially at edges of loose cliffs, about waterfalls, or at glacier banks, and in other places liable to disturbance, the pine may be seen distorted and oblique; and in Turner's "Source of the Arveron" he has, with his usual unerring perception of the main point in any matter,

fastened on this means of relating the glacier's history. The glacier cannot explain its own motion, and ordinary observers saw in it only its rigidity; but Turner saw that the wonderful thing was its non-rigidity. Other ice is fixed; only this ice stirs. All the banks are staggering beneath its waves, crumbling and withered as by the blast of a perpetual storm. He made the rocks of his foreground loose—rolling and tottering down together; the pines smitten aside by them, their tops dead, bared by the ice wind.'

The drawing, the property of John Heugh, Esq., will be found exhibited over the mantelpiece (No. 109).

No. 61.—TENTH PLAGUE OF EGYPT; published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

H.

- 61 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 61 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

PART XIII. ISSUED JANUARY 1819.

No. 62.—WATERCRESS GATHERERS, Rail's Head, Ferry Bridge, Twickenham; published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by THOS. LUPTON.

P.

- 62 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 62 B.—TOUCHED PROOF. ” ”
 62 C.—FIRST PUBLISHED STATE ” ”

No. 63.—A COMPOSITION (TWICKENHAM); published Jan. 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by H. DAWE.

E.P.

- 63 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 63 B.—FIRST PUBLISHED STATE ” ”

No. 64.—BONNEVILLE, SAVOY; published January 1, 1816, by
 J. M. W. Turner, Queen Ann Street West; Drawn by
 M. J. M. W. TURNER; Engraved by H. DAWE.

64 A.—THE ETCHING Lent by J. E. Taylor, Esq.

64 B.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq,

The etching for this plate is not the work of Turner.

The drawing of this subject is at South Kensington.

No. 65.—INVERARY CASTLE and TOWN, SCOTLAND; the
 Drawing in the possession of the Duke of Argyle; published
 January 1, 1816, by J. M. W. Turner, Queen Ann Street
 West; Drawn and Etched by J. M. W. TURNER; Engraved
 M. by C. TURNER.

65 A.—THE ETCHING Lent by J. E. Taylor, Esq.

65 B.—FIRST PUBLISHED STATE „ „

Mr. Ruskin has re-engraved (M. P. vol. v. p. 67) the two fir-trees to the left from this etching, and makes the following comments upon them: 'These two Scotch firs are both in perfect poise, representing a double action; the warping of the trees away from the sea-wind, and the continual growing out of the boughs on the right-hand side, to recover the balance.'

The drawing of this subject is at South Kensington.

No. 66.—ÆSACUS AND HESPERIE (*vide Ovid, Mets. Book XI.*);
 published January 1, 1819, by J. M. W. Turner, Queen Ann
 Street West; Drawn, Etched, and Engraved by J. M. W.
 H. TURNER, Esq., R.A., P.P.

66 A.—THE ETCHING Lent by Henry Vaughan, Esq.

66 B.—ENGRAVER'S PROOF „ „

66 C.—FIRST PUBLISHED STATE „ „

66 D.—SECOND PUBLISHED STATE „ J. E. Taylor, Esq.

This plate has won perhaps warmer praise than any other in the series. It is the last of the published plates which proceeded wholly from Turner's hand. In Vol. I. of 'Modern Painters' (p. 389), Mr. Ruskin writes: 'Of the arrangement of the upper boughs

the "Æsacus and Hesperie" is perhaps the most consummate example; the absolute truth and simplicity, and freedom from everything like fantasticism or animal form, being as marked on the one hand, as the exquisite imaginativeness of the lines on the other.' Again, in his next volume (p. 157), he proceeds: 'It is impossible to tell whether the two nearest trunks of the "Æsacus and Hesperie" of the "Liber Studiorum," especially the large one on the right with the ivy, have been invented or taken straight from nature; they have all the look of accurate portraiture. I can hardly imagine anything so perfect to have been obtained except from the real thing, but we know that the imagination must have begun to operate somewhere, we cannot tell where, since the multitudinous harmonies of the rest of the picture could hardly in any real scene have continued so inviolately sweet.' Other passages in the same work might be referred to, in which their author has pointed out the beauties of this work for purposes of illustration, but we prefer to quote the following graceful and instructive description from Mr. Hamerton's 'Etchers and Etching' (p. 86): 'Of all Turner's etchings, this is the most remarkable for the grace and freedom of its branch-drawing. It is a piece of simple brook scenery, and materials not less graceful exist in abundance in all northern countries which are watered by running streams. Æsacus, the son of Priam, sought Hesperie in the woods; and Turner, with that love for water which characterises all true landscape painters, has assigned as the place of their fatal meeting one of those sweet little solitudes which from time immemorial have been dear to poets and lovers. She is seated on the gently-sloping ground at the edge of a shining pool; the water has been lately divided by stones, which, to the left of the etching, rise visibly above its surface, but it pauses at the feet of Hesperie, where she sits as she thinks, alone. Æsacus, still unperceived by her, has just discovered her, as he breaks through the branching fern. Over the head of the nymph bends a boldly slanting tree, and where its boughs mingle, to the left, there is a passage of such involved and wild intricate beauty that I can scarcely name its equal in the works of the master-etchers. Over the head of Æsacus, and between the trunks of the two principal trees, is a glade so full of tender passages of light, which are chiefly due to the work in mezzotint, that this plate may be taken as a transcendent example of Turner's powers in both arts. The brilliant freedom of the etched branches, the mellow diffusion of light in the tinted glade, are both achievements of the kind which permanently class an artist.'

PART XIV. ISSUED JANUARY 1, 1819.

No. 67.—EAST GATE, WINCHELSEA, SUSSEX; published
 January 1, 1819, by J. M. W. Turner, Queen Ann Street
 West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.,
 P. P. P.; Engraved by S. W. REYNOLDS.

67 A.—THE ETCHING Lent by J. E. Taylor, Esq.

67 B.—FIRST PUBLISHED STATE " "

The drawing of this subject is at South Kensington.

No. 68.—ISIS. Picture in the possession of the Earl of Egremont, 3 feet by 4 feet. London, published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

E.P.

- 68 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 68 B.—FIRST PUBLISHED STATE „ „
-

No. 69.—BEN ARTHUR, SCOTLAND; London, published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by T. LUPTON.

M.

- 69 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 69 B.—ENGRAVER'S PROOF „ „
 69 C.—TOUCHED PROOF „ Henry Vaughan, Esq.
 69 D.—FIRST PUBLISHED STATE „ Francis Stevenson, Esq.

Mr. Ruskin places this etching amongst the four finest of the series. He greatly praises the drawing of the rocks of the foreground (M. P. vol. iv. p. 315), and 'the indication of the springing of the wild stems out of the rents in the boulders.'

No. 70.—INTERIOR OF A CHURCH; published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A.

A.

- 70 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 70 B.—EARLY PROOF „ „
 70 C.—FIRST PUBLISHED STATE „ „

The soft ground etching of this subject is not attributed to Turner. The effect of the plate was apparently originally intended to have been daylight, but for some reason, probably arising out of the state of the plate, candles were placed in the chandelier, and the place, in the published state, appears illumined by their light only. Mr. Ruskin seems to connect this scene with the painter's reminiscences of his childhood, and from this point of view the following passage may not be without interest (M. P. vol. v. p. 297): 'I suppose the boy Turner to have regarded the religion of his city also from an external intellectual standing point. What did he see in Maiden Lane? Let not the reader be offended with me; I am willing to let him describe, at his own pleasure, what Turner saw there, but to

me it seems to have been this. A religion maintained occasionally, even the whole length of the lane, at point of constable's staff; but, at other times, placed under the custody of the beadle, within certain black and unstately iron railings of St. Paul's, Covent Garden. Among the wheelbarrows and over the vegetables, no perceptible dominance of religion; in the narrow, disquieted streets, none; in the tongues, deeds, daily ways of Maiden Lane, little. Some honesty, indeed, and English industry, and kindness of heart, and general idea of justice; but faith of any national kind shut up from one Sunday to the next, not artistically beautiful even in those Sabbatical exhibitions, its paraphernalia being chiefly of high pews, heavy elocution, and cold grimness of behaviour. What chiaroscuro belongs to it (dependent mostly on candlelight) we will, however, draw considerably, no goodliness of escutcheon nor other respectability being omitted, and the best of their results confessed: a meek old woman and a child being let into a pew, for whom the reading by candlelight will be beneficial.' On the same page Mr. Ruskin cynically adds: 'The English Church may, perhaps, accept it as a matter of congratulation, that this is the only instance in which Turner drew a clergyman.'

No. 71.—CHRIST AND THE WOMAN OF SAMARIA; published
January 1, 1819, by J. M. W. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.,
H. P.P.; Engraved by S. W. REYNOLDS.

71 A.—THE ETCHING Lent by J. E. Taylor, Esq.

71 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.





UNPUBLISHED PLATES.

THESE plates are twenty in number, and were left by Turner in various states of completeness; some not having been carried beyond the etching. Never having been issued to the public, they are, necessarily, of greater rarity than the published plates. One of them, indeed, 'The Thames, near Kingston,' is so scarce that no example of it has been procurable, and the Committee for this Exhibition have not been able to avoid leaving its place a blank in their Collection. It is, however, represented by the drawing made for the plate. The copper-plates of most of these subjects are, however, in existence, and it may be hoped that some day impressions from them will be obtainable. The order of the plates and their titles have been adopted from Mr. Stokes's Catalogue.

No. 72.—THE PREMIUM LANDSCAPE; Engraved by W. SAY.

- 72 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 72 B.—PROOF ” ”
-

No. 73.—GLAUCUS AND SCYLLA; Engraved by W. SAY.

- 73 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 73 B.—COLOURED PROOF ” C. S. Bale, Esq.
 73 C.—PROOF ” Henry Vaughan, Esq.

**No. 74.—SHEEP-WASHING, WINDSOR CASTLE ; Engraved
by C. TURNER.**

- 74 A.—THE ETCHING Lent by J. E. Taylor, Esq.
74 B.—FINISHED PROOF „ „

In 'The Elements of Drawing' (p. 126), Mr. Ruskin has introduced a facsimile of the left-hand half of the etching for this plate, and appends to it the following comments:—'If you copy it carefully you will be surprised to find how the touches all group together, in expressing the plummy top of the tree branches, and the springing of the bushes out of the bank, and the undulation of the ground. Note the careful drawing of the footsteps made by the climbers of the little mound on the left (meant, I believe, for Salt Hill). It is as good an example as you can have of the use of pure and firm lines. It will also show you how the particular action in foliage, or anything else to which you wish to direct attention, may be intensified by the adjuncts. The tall and upright trees are made to look more tall and upright still, because their line is continued below by the figure of the farmer with his stick; and the rounded bushes on the bank are made to look more rounded because their line is continued in one broad sweep by the black dog and the boy climbing the wall. These figures are placed entirely with that object.'

No. 75.—DUMBARTON ; Engraved by T. LUPTON.

- 75 A.—THE ETCHING Lent by J. E. Taylor, Esq.
75 B.—TOUCHED PROOF „ C. S. Bale, Esq.
75 C.—PROOF „ Henry Vaughan, Esq.

It has been sometimes questioned whether this plate, up to the advanced state in which it is here represented, had been executed under the supervision of Turner. The interesting, freely-touched proof, belonging to C. S. Bale, Esq., shown above, sets the matter pretty much at rest. It is interesting, however, to be able to add that Mr. Lupton, the engraver, has stated that the engraving of Dumbarton was commenced during Turner's lifetime, and from a very slight drawing (Exhibited No. 105). This subject was also etched by Turner, and Mr. Lupton proceeded with the plate to a first mezzotinto state, which state Mr. Turner touched, and which touches were transferred to the plate. And here the progress of the Dumbarton plate ended, and remains in the same state.

Mr. Hamerton ('Etchers and Etching,' p. 87) appears also to have fallen into the mistake we have corrected above, of supposing that this subject had never been carried beyond the etching. The following very appreciative criticism will be found in his notice of the plate: 'The artistic motive of the composition was space and beauty, rather than force and contrast. The view is wide and fair, and the last waves of the granite ocean, which tosses its highest crests on Cruachan and Ben Nevis, come undulating here in long slopes to the edge of the lowland plain. Out of the Clyde the last expression of the exhausted mountain energy rises far off—the fortress rock of Dumbarton. Against this beautiful distance, Turner will bring no rudely contrasting tree, but gives us the slender and delicate acacia, with all its pendent flowers. Leading thus from the faint lines of the distance to the stronger work of the foreground, he has obtained by this transition a natural passage to the massiveness of the great trees to the left.'

The drawing of this subject, from the collection of Frederick Locker, Esq., is in the Exhibition (No. 105), and will be found above the mantelpiece.

No. 76.—CROWHURST ; Engraved by H. DAWE.

- 76 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 76 B.—FINISHED PROOF ” ”
-

No. 77.—TEMPLE OF JUPITER, ÆGINA.

- 77 A.—THE ETCHING Lent by Henry Vaughan, Esq.
 77 B.—FINISHED PROOF ” ”
-

No. 78.—SWISS BRIDGE, MONT ST. GOTHARD.

- 78 A.—THE ETCHING Lent by Henry Vaughan, Esq.
 78 B.—PROOF ,, T. Gambier Parry, Esq.

This plate, perhaps better known to collectors as the ‘Via Mala,’ has rarely been seen so far advanced as in the proof shown here. Mr. Ruskin, who no doubt had seen the plate in its most advanced state, calls the etching the best but one of the whole series, and says : ‘Turner seems to have been so fond of these plates that he kept retouching and finishing them, and never made up his mind to let them go. The “Via Mala” is certainly, in the state in which Turner left it, the finest of the whole series’ (‘Elements of Drawing,’ p. 134).

The drawing for the engraving has been lent by C. S. Bale, Esq., and will be found over the mantelpiece (No. 108).

No. 79.—PLOUGHING, ETON ; Engraved by T. LUPTON.

- 79 A.—THE ETCHING Lent by J. E. Taylor, Esq.

Mr. Lupton has stated that the original plate of this was etched by Turner, and then partly done with mezzotinto. Subsequently the plate, he believes, was stolen from him, and perhaps sold for old copper. After Turner’s death, Mr. Lupton etched a new plate of the subject, and mezzotinted it.

No. 80.—PAN AND SYRINX.

- 80 A.—THE ETCHING Lent by J. E. Taylor, Esq.

It is believed this plate was never carried further than the etching.

No. 81.—STONEHENGE AT DAYBREAK.

81 A.—PROOF Lent by J. E. Taylor, Esq.

The drawing for this plate, from the collection of Mr. J. E. Taylor, will be found over the mantelpiece (No. 107).

No. 82.—THE FELUCCA.

82 A.—PROOF Lent by J. E. Taylor, Esq.

No. 83.—STORK AND AQUEDUCT.

83 A.—THE ETCHING Lent by J. E. Taylor, Esq.

83 B.—PROOF „ C. S. Bale, Esq.

83 C.—PROOF „ J. E. Taylor, Esq.

Mr. Ruskin gives to this etching the first place in the whole series, whether published or unpublished.

No. 84.—STORM OVER THE LIZARD.

84 A.—ENGRAVER'S PROOF Lent by Francis Stevenson, Esq.

This plate, which goes also by the name of the 'Shipwrecked Man,' is of exceeding rarity, and is esteemed by connoisseurs one of the grandest of the whole series.

No. 85.—MOONLIGHT AT SEA. THE NEEDLES.

85 A.—ENGRAVER'S PROOF Lent by Henry Vaughan, Esq.

No. 86.—MOONLIGHT ON RIVER, WITH BARGES.

86 A.—PROOF Lent by C. S. Bale, Esq.

No. 87.—THE THAMES, NEAR KINGSTON.

This plate is represented only by the drawing made for it from the collection of H. Vaughan, Esq. (No. 110), over the mantelpiece.

No. 88.—THE DELUGE.

88 A.—PROOF Lent by T. Gambier Parry, Esq.

The drawing for this plate, lent by H. Vaughan, Esq., will be found above the mantelpiece (No. 103).

No. 89.—FLOUNDER FISHING, NEAR BATTERSEA.

89 A.—PROOF Lent by Henry Vaughan, Esq.

No. 90.—NARCISSUS AND ECHO. (Soft Ground.)

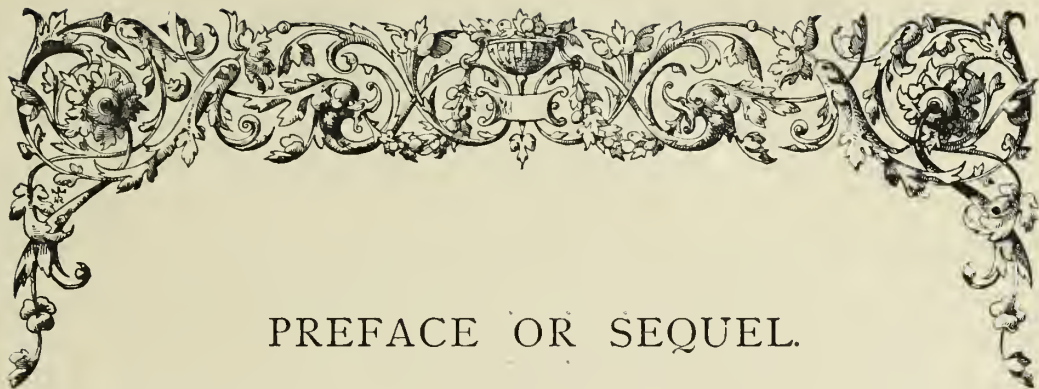
90 A.—UNFINISHED PROOF Lent by J. E. Taylor, Esq.

There is a picture of this subject at Petworth.

No. 91.—COWS ON BANK. (Soft Ground.)

91 A.—UNFINISHED PROOF Lent by J. E. Taylor, Esq.





PREFACE OR SEQUEL.

THE following plates are placed in this Exhibition, not because any valid reason can be given for connecting them with the work which our Collection is designed to illustrate, but because of their intrinsic artistic merits, and because vaguely they have come to be associated with it in the portfolios of collectors. Nothing else being known about them, it is pretty clear, from the evidence which they themselves furnish, that they are the work of Turner himself, and probably they may have been trial plates made by him for some work conceived but never executed. The subjects do not seem to possess any sequence or connection amongst themselves, and give us no clue to the motives of their author. The size of the plates, and their being engraved in pure mezzotint, as distinct from the combined art of the Liber plates, seem more markedly to dissociate them from that work than any other points would appear to ally them with it. It is known also that many of them were engraved from coloured drawings instead of sepia. No list, as far as we are aware, has ever appeared of them. They do not enter into Mr. Stokes's Catalogue, although some of them came from his collection, and the Committee are unable to say whether they have succeeded

in exhibiting all the plates which exist or not. The titles, too, given to the plates, with one or two obvious exceptions, have necessarily been improvised for the occasion :—

No. 92.—PÆSTUM.

92 A.—EARLY PROOF	Lent by T. Gambier Parry, Esq.
92 B.—TOUCHED PROOF	„ „
92 C.—EARLY PROOF	„ Henry Vaughan, Esq.
92 D.—PROOF	„ T. Gambier Parry, Esq.

An attentive examination of the touched proof above (92 B), and the later proof, will show that although the Artist drew in that distant temple as seen from the side, he afterwards modified his intention and in the engraving introduced the façade of the edifice.

No. 93.—THE EVENING GUN.

93 A.—EARLY PROOF	Lent by Henry Vaughan, Esq.
93 B.—TOUCHED PROOF	„ T. Gambier Parry, Esq.

No. 94.—SHIELDS LIGHTHOUSE BY MOONLIGHT.

94 A.—EARLY PROOF	Lent by J. E. Taylor, Esq.
94 B.—ALTERED PROOF	„ C. S. Bale, Esq.

No. 95.—EVENING.

95 A.—TOUCHED PROOF	Lent by T. Gambier Parry, Esq.
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No. 96.—SHIPWRECK.

96A.—PROOF	Lent by J. E. Taylor, Esq.
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No. 97.—THE MEW STONE.

97 A.—PROOF Lent by T. Gambier Parry, Esq.

No. 98.—VENICE.

98 A.—PROOF Lent by J. E. Taylor, Esq.

No. 99.—STUDY OF SEA AND SKY.

99 A.—PROOF Lent by J. E. Taylor, Esq.

No. 100.—COMPOSITION, WITH MONUMENT.

100 A.—PROOF Lent by J. E. Taylor, Esq.

No. 101.—SEA PIECE, WITH SHIPPING AT NIGHT.

101 A.—PROOF Lent by J. E. Taylor, Esq.

No. 102 —GLOUCESTER CATHEDRAL.

102 A.—PROOF Lent by H. Vaughan, Esq.



D R A W I N G S

(OVER MANTELPIECE)

By J. M. W. TURNER, R.A.

No. 103.—THE DELUGE. Lent by HENRY VAUGHAN, Esq.

No. 104.—RAGLAN CASTLE. Lent by HENRY VAUGHAN, Esq.

No. 105.—DUMBARTON. Lent by FREDERICK LOCKER, Esq.

No. 106.—MILL NEAR THE GRANDE CHARTREUSE. Lent
by HENRY VAUGHAN, Esq.

No. 107.—STONEHENGE AT DAYBREAK. Lent by J. E.
TAYLOR, Esq.

No. 108.—SWISS BRIDGE—MONT ST. GOTHARD (called
also VIA MALA). Lent by C. S. BALE, Esq.

No. 109.—SOURCE OF THE ARVERON. Lent by JOHN HEUGH,
Esq.

No. 110.—THAMES, NEAR KINGSTON. Lent by HENRY
VAUGHAN, Esq.

No. 111.—SKETCH OF A PICTURE FOR W. LEADER, Esq.
Lent by C. S. BALE, Esq.

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