

A HISTORY OF
WATER-COLOUR PAINTING
IN ENGLAND
FROM THE
FIFTEENTH CENTURY
TO THE PRESENT TIME



Gilbert Redgrave 1892:

'A History of Watercolour Painting in England'

Even at this time he was working much in oil. As early as 1793 he exhibited *The Rising Squall*, and in 1796 a subject-picture entitled *Fishermen at Sea*.

J.M.W Turner

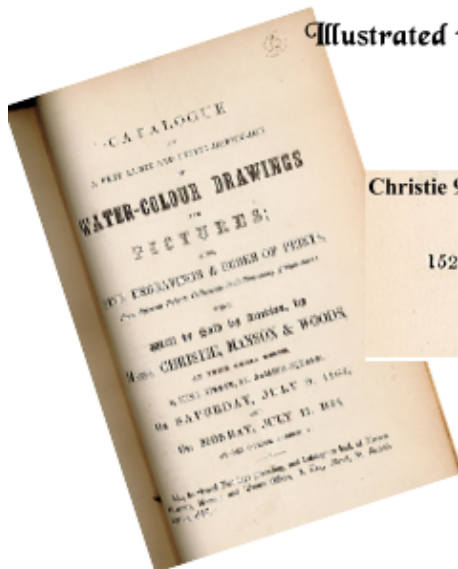
'The Rising Squall, hot wells, from St. Vincent's rock, Bristol'

One of His first Exhibited Oil Paintings

At the Royal Academy Exhibition
of

1793

Illustrated with extracts from original documents
and literary sources



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Preface

Whilst I lay claim to having found this picture, this book is not about the picture that I found. This book charts the factual details of 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol', JMW Truner's first exhibited oil painting, as found in the literature from the exhibition to it's disappearance and exposes mistakes which led to its classification as a watercolour.

JMW Turner is said by some to be England's greatest artist; we put his portrait on our £20 note, his works are valued highly and images of them are ubiquitous.

My justification for writing a book about such a well covered topic is that I have identified a mistake in the recorded history of it. This book sets out to correct the record and at the same time illustrate it with images of some of the key elements of the evidence. Many of these are now available on the internet.

It is impossible to reproduce every document that has contributed to my research. However, I have included sufficient to support each important step in the painting's history.

**In 1793 J.M.W. Turner then 17 years old sent oil paintings to the
Royal Academy Exhibition of 29th April to 8th June.**

1. Obituaries

The Art Journal Obituaries

Following his death in December 1851 obituaries appeared in prominent magazines and some recorded the exhibition of an oil in 1793. One of these was 'The Art Journal' which published a two and a half page account in January 1852 .

- Art Journal 1852 pages 46, 47 and 48 (page 46 illustrated)

"In 1789, he entered as a student at the Royal Academy, sending to the Exhibition in the following year, a "View of the Archbishop's Palace at Lambeth," executed in water-colours ; **in 1793, he exhibited his first oil picture.**"

The interest in articles about Turner's work persisted and in October 1856 The Art Journal published a biographical article which once again specified the timing of his first exhibited oil.

- Art Journal 1856 pages 297 and 298 (illustrated)

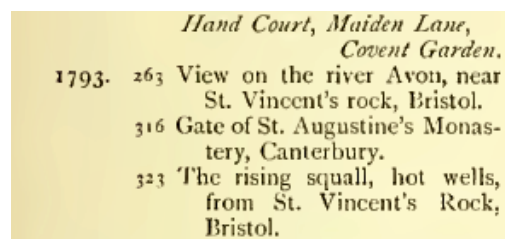
"Turner entered the schools of the Royal Academy in 1789, and in the following year he sent his first picture, a drawing in watercolours, to the Exhibition - the subject a view on the Thames, taken from the banks of the river, nearly opposite the episcopal at Lambeth; **three years afterwards he exhibited his first painting in oil.**"

The 1856 article lacks the precision of the 1852 obituary but is quite clear about the exhibition of an oil painting in 1793.

The Art Journal does not name the oil painting. (*We will see later that at this time 'The Rising Squall' was in Tasmania in the possession of Rev. Dr. Francis Russell Nixon, Bishop of Tasmania and known only as 'Landscape'. It had been there since 1843 and was returned to London in 1862.*)

Besides 'The Rising Squall' in 1793 Turner exhibited two other works. (*It can be shown that 'View on the river Avon' was also an oil; 'St. Augustine's Gate' was, and is, assumed to be a watercolour.*

- The three 1793 exhibits are named in Algernon Graves 'Contributors and their work' (1905)



Graves does not say which of these are oils.

OBITUARY.

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

THE close of the last year added a name to the list of the great men who have passed from among us during that period of time, which ought to, if it does not, excite deep regret beyond the circles with whom that name was closely associated. When a distinguished statesman or a successful commander is taken away from the living, it is long ere the popular voice is silent over the event; the death of one whose genius is of a less stirring and exciting character, is little felt out of its own sphere, and the multitude scarcely know or care

"That from the firmament a star hath fallen."

It is presumed that our readers have already heard of the lamented death of Joseph Mallard William Turner, R.A., a name so intimately connected, during the whole of the present century, with the Fine Arts of this country; and it is no disparagement to the artists of undoubted talent whom he has left behind, to affirm that we have lost in him the greatest landscape-painter of the English school; we should scarcely say too much, if we add, or of any other—ancient or modern.

Mr. Turner was born in Maiden-lane, Covent Garden, it is supposed, in 1775, for he was christened in the parish church at St. Paul's, on May the 14th, of that year. His father carried on a respectable business as a hair-dresser; and it reflects no little credit on his discernment and wisdom, that he allowed his son to follow the path which nature had marked out for him, as soon as it appeared plain and palpable. It is unnecessary, even could we afford the space, to travel over the ground which the young man took till he had established his own reputation among the artists of his earlier time; but it may be stated, that he was indebted for much sound advice, and the use of many valuable copies, to the late Dr. Munro, an amateur of high taste, and a connoisseur of no mean judgment. The Doctor possessed a large and important collection of water-colour drawings, which he liberally allowed some of the young artists of that day to copy; and among those who availed themselves of this privilege, were Turner, and his somewhat older companion, Girtin. To these two we unquestionably owe the distinguished position acquired by our school of water-colour painters; while it may be remarked, that their drawings bear so close a resemblance to each other, that it requires very nice scrutiny to distinguish between them. Turner's, however, exhibit more elaborated detail than those of the other, yet no less breadth and richness of effect. Neither of them, indeed, will bear comparison with the productions of other men of later times: the art of water-colour painting has since been carried to a height of executive power that almost rivals oil; still we have seen drawings by Turner, of forty or fifty years back, of marvellous depth and truth of colouring.

In 1789, he entered as a student at the Royal Academy, sending to the Exhibition in the following year, a "View of the Archbishop's Palace at Lambeth," executed in water-colours; in 1793, he exhibited his first oil picture. From 1790 to 1800, when he was elected Associate, he contributed to the annual exhibitions of the Academy nearly sixty works. In 1802, he was placed among the Academicians, his chief pictures of this year being "The Fall of the Clyde," and "The Tenth Plague of Egypt."

It would be occupying our columns to little good purpose, to fill them with a list of the pictures contributed by this wonderful and indefatigable painter to the Royal Academy and the British Institution during more than half a century; they have become as familiar to the frequenters of those galleries as "household words;" they have been admired or sneered at as the fancy or judgment of the visitor has dictated. Of the engraved publications which have emanated from his pencil, we may allude to the "*Liber Studiorum*," published in 1808, and now a very rare work. It consists, as its name implies, of a large number of studies or sketches, made in a remarkably free and powerful manner, in imitation of Claude's "*Liber Veritatis*." His "Rivers of England," from an exceedingly beautiful collection of drawings in the possession of the artist at the time of his death; his "Rivers of France;" "England and Wales," from a series of noble drawings belonging to Mr. Windas, of Tottenham, and Mr. Munro; "The Southern Coast;" his Illustrations of the Poems of Scott, and Byron, and Rogers; are each and all of them works that will confer immortality on the name of the artist, irrespective of the larger and single engravings from his pictures.

It is our firm conviction that the present genera-

tion must not sit in judgment upon the genius of Turner. We are too close to his pictures to see them in their right aspect, and the mind has become too unevenly balanced by the opposite opinions of his detractors and his admirers, to pronounce a clear and unbiassed verdict. Sir Joshua Reynolds had also, in his lifetime, to undergo the same ordeal of praise and calumny; but posterity has rendered him strict justice, by giving him a place among the greatest masters of Art. We have no doubt of similar honours being awarded to Turner, for we believe him to be the most extraordinary painter (and by this we mean the highest genius) that ever took pencil in hand to delineate the marvellous beauties of the world around us. It must not be lost sight of by those who would estimate the value of an artist's works, that there are two standards by which they should be judged,—their truth and their poetry; or, in other words, by the appeal they make to our natural senses, or to our imagination by their ideal beauty. There are some of Turner's works possessing each of these qualities; some that have both; and some, it will be said, though we do not think so, that have neither. It is long before one can sufficiently understand a style of painting altogether new and original, to estimate its merits. Great geniuses have ever been great experimentalists, and Turner's vast and comprehensive mind disdained to follow in the track marked out by others, however distinguished; hence, he broke away from the trammels which the dogmas of schools would have interposed between him and his genius, and heaved out a way for himself through the world of nature, which none had ever passed before, and which few can hope to follow. He saw things as no one else saw them who had not the same power of perception and analysis; where most eyes would perceive in a few acres of meadow land an unvaried mass of green, his would see it broken up and diversified by a thousand tints and tones of colour; his would detect in the clouds of a summer's sunset a multitude of beautiful and harmonious tints, where the ordinary observer would scarcely find half-a-dozen; and it was by his combination of colours, and by the arrangement of picturesque yet natural objects, that he achieved such wonderful forms of beauty and such magic effects; and however eccentric some of these might appear, so as to bring upon the painter even the charge of artistic insanity, there is "method in his madness," and beauty in his seeming extravagances. There never was an artist who so played with the elements—not in very wantonness, but with purposes of truth, and with actual sensibility, as Turner; his faculties of observation and perception were vast, and his memory must have been wonderfully retentive, for it would have been impossible for the most rapid sketcher, while seated at his sketch-book, to have caught, as he did, the variety of tints and forms exhibited in the passing clouds. The luxuriance of his pencil is its highest charm, elevated by a "subtle power of expression," as Mr. Ruskin observes, "even of the characters of mere material things, such as no other painter ever possessed." His summer evening scenes are not those of Claude, nor have his tempests the savage grandeur of Gaspar Poussin's. Of Turner's, respectively, it may be said—

"'Tis strange by fits, by starts 'tis wild;"

but neither are irreconcilable with the varied operations of nature; "all," to quote our former authority, "have this noble virtue—they are, in everything, his own; every faculty of his soul is fixed upon nature only, as he saw her, or as he remembered her."

The points he most aimed at in his works are light and space; their highly luminous qualities are their grand characteristics; we scarcely ever see an important object in his foregrounds, but generally in the centre of his pictures; where, also, is to be found the greatest mass of light, and opposed to the point of sight is the darkest and largest quantity of shade. We see these principles exemplified in the picture of "The Golden Bough," in the Vernon collection; while the effect of space and air in the same work, produced by the most elaborate and delicate application of touch and tint, carries the eye over miles of distance, where we can discern the exact character of the landscape before us, till it is lost in the harmonious blending of earth and sky, into which fancy only can penetrate.

But in contending for the fidelity of treatment, as regards their natural philosophy, exhibited by Turner in his landscapes, we must perhaps exclude those of the last twenty years, more especially, from that of positive actuality; in fact, many of his professed "views" are only types of realities; his Venetian and other Italian scenes are more places of his own creation than existing

localities. Italy was the land over which his imagination revelled; it gave him ideas to mould into whatever form, and to invest with whatever colour, his genius might choose to impart to it; he saw beauty in her palaces, and grandeur in her ruins of departed greatness, and he invested them with a glory which might have belonged to their primitive state, and which is due to them, how low soever they may now have fallen. He revived Italy, making her not what she is, but what it may be supposed she might have been when holding an exalted position among the nations of the earth; but he put his own peculiar stamp of beauty both on the present and the past. The fact is, Turner's mind was too poetically constituted to permit him to treat even the most common-place theme in a common way; his faculty of conception was too expansive, his power of invention or creation too fertile, and his taste too refined to permit him to become a mere imitator of Nature; the pencil of the artist is like the pen of the poet, and we seem to be reading an epic when studying one of his pictures. Look, for example, at that of "The Old Téméraire," exhibited at the Royal Academy a few years since, and engraved by Willmore in the "Royal Gems of British Art;" a picture that tells its story in a manner no poet could surpass in descriptive verse.

The works of Turner indicate three distinct periods of his practice; the first shows the closest attention to the most minute detail of nature, and a sober unaffected application of colour; having made himself perfect master of these qualities, he launched out into a bolder and broader use of his pencil, still adhering closely to form, and using the colours of his palette with amazing force and richness; in his third, or last period, he seems to have neglected form almost entirely, and made colour the only exponent of his ideas. The second class of works are those to which, unquestionably, the highest value will be attached; they will alone, we suspect, bear the test of time.

We believe that nothing herein stated will be found opposed to our previously expressed opinions; when forced to write in terms of deep regret at what we considered the erratic course of his genius, we always rendered homage to its marvellous doings—marvellous even in their very vagueness and wanderings—still more wondrous when confined within reason: at all times, however, something of truth and excellence is to be found in his falsities. It is no new thing for genius to be eccentric, even in what it most loves; and perhaps had Turner been less violently opposed, he would not have so defied public opinion, even for his own sake. His was a mind not to be written down, while his love of notoriety, for he was undoubtedly often impelled by this weakness, might have urged him to pursue a course which kept his name constantly before the public. Perhaps he was unwise to have so acted; he could not thereby add to his real fame, and most certainly his pertinacity has ended in diminishing it.

The pages of the *Art-Journal* are not the place for repeating the idle gossip respecting Mr. Turner's private life, and mode of living; we have to write of the artist, and not of the man, and whatever may be laid to his charge, we have no desire

"To draw his frailties from their dread abode."

There is no doubt he lived in a style utterly below his high position and his acknowledged wealth; there are hundreds who do the like, against whom the finger of scorn is never pointed; and what, after all, can his detractors say, when it is known that he accumulated riches, not as a miser does, for the pleasure of counting his gold, but for a noble and Christian-like object? If he preferred solitude to society, and hoarded his gains—not ill-gotten, but the fruits of long and arduous labours—denying himself the social comforts of life, the end he purposed justifies the means he adopted to bring it to pass. Professional men do not make money rapidly and largely like the speculative merchant and thriving trader, but only by slow degrees, and by thrifty habits. Turner, it is said, would demur to the overcharge of sixpence; and Guy, the founder of the hospital that bears his name, would put out his dim rushlight if a friend called in to have an hour's conversation in the evening, saying "they could talk as well in the dark as in the light;" and yet thousands have since pronounced a blessing on his name; many will hereafter do the same by Turner's. There are various motives which actuate men to deeds of charity; some like to have their benevolence the theme of admiration; others prefer to see the happiness it gives; and others, again, are contented to know that the good they do lives after them; but all have a claim to the esteem of their fellow men, whatever impulse they follow, so long as it works beneficially. Turner

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XIX.—J. M. W. TURNER, R.A.

Few, if any, painters, whether ancient or modern, have caused so much discussion among Art-critics as Turner: while some have extolled him as the greatest landscape-painter the world has seen, others regard him, as little better than an artistic madman: he has been the jest of one party—the idol of another; nor is this much to be wondered at, if we call to mind the peculiarity of his works as well as their originality, for the whole range of Art-history affords nothing analogous to them. Each year that has elapsed since his death, in 1851, has only served to confirm the opinion we expressed in the biographical notice that appeared in the *Art-Journal* a month or two afterwards, and which we now repeat:—"It is no disparagement to the many artists whom he has left behind, to affirm that we have lost in him the greatest landscape-painter of the English school; we should scarcely say too much if we add, of any other—ancient or modern." We are quite willing to cast in our lot with those who venerate his genius, though by no means, as some do, to the entire exclusion of every other artist. It was truly said by an anonymous writer more than twenty years ago, that "the glorious superstructure of the British School of Landscape, in part erected by the united powers of Wilson and Gainsborough, has now in our times received its final acme of excellence, its triumph of beauty and grandeur, from the genius of Turner."

Had Mr. Ruskin, in his ardent and enthusiastic admiration of the works of this painter, showed a more just appreciation of the talents of his contemporaries,

we believe that Turner would have been a considerable gainer; but the indiscriminate laudation of his idol, at the expense of, and in comparison with others, created, there is little doubt, a wide-spread feeling of opposition to the opinions and sentiments of the author of "*Modern Painters*," and through him to the subject of his eulogy: an injudicious friend often inflicts more injury on the cause he advocates than its avowed opponents.

Our opinion of the works of Turner, and the estimate we have formed of his genius, have been already recorded; it is unnecessary to travel over the same ground again; we shall only refer to our previous notice for a few facts which require to be stated in this place, and then fill up the pages at our disposal with such remarks of our own, and of other writers, as they occur to us, and are suited to our purpose.

Turner was born in 1775, in Maiden Lane, Covent Garden, where his father carried on business as a hair-dresser; he had, however, sufficient discrimination to allow his son to follow the pursuit to which he was most inclined. How and where his earliest studies in Art were carried on we have no precise information; we only know that he was largely indebted to Dr. Munro, who possessed an extensive collection of water-colour drawings, for permitting him to copy them under his own immediate direction and advice. The doctor's collection was rich in the works of Paul Sandby, Rooker, Cozens, Hearne, and others whose names are now almost lost to the public, and in sketches by Gainsborough. Turner and Girtin, as well as the late John Varley, Francis, Edridge, &c., were among the disciples of the Munro school, as it was called, and "occasionally copied and studied from the same prototypes. From the elaborate and tasteful delineations of Hearne and Rooker they acquired the rudiments of a just and accurate insight into the properties of topographical design; and from the drawings of Cozens a practical knowledge of breadth and simplicity, united with the charms of aerial perspective." To Turner and Girtin, between whom an honourable rivalry existed—for both seemed equally gifted with genius and perception, and alike endued with executive powers—are we chiefly indebted for the high position which our school of water-colour painters has reached. Girtin unfortunately died at the comparatively early age of twenty-seven, in 1802; had he lived to the years of his fellow-student, there is little doubt he would have achieved a reputation second only to that of Turner—for their merits were so equally balanced, and the drawings of one bore so



Engraving.

THE GUARD-SHIP AT THE NORE.

[J. and G. P. Nicholls.]

close a resemblance to those of the other, that no one who has not very carefully studied the works of both would be able to distinguish between them. We are speaking of those executed when the artists were fellow-pupils, or soon after that time, for Girtin in his latter years launched out into a more free and a bolder style than Turner did at the same period; while the drawings of Turner during the last thirty or forty years of his life are as unlike his own earlier productions as they are to those of any other painter:—latterly

"None but himself could be his parallel." *

* After the above paragraph was written, we incidentally met with the following passage in Mr. Ruskin's last volume of "*Modern Painters*," it occurs under the chapter

headed "Of the teachers of Turner."—"What help Turner received from this or that companion of his youth is of no importance to any one now. Of course every great man is always being helped by everybody, for his gift is to get good out of all things and all persons; and also there were two men associated with him in early study, who showed high promise in the same field, Cozens and Girtin (especially the former), and there is no saying what these men might have done had they lived; there might, perhaps, have been a struggle between one or other of them and Turner, as between Giorgione and Titian. But they lived not, and Turner is the only great man whom the school has yet produced." Mr. Ruskin here falls in with our own opinion, only he gives to Cozens—not Cozens, as he calls him—the position with regard to Turner that Girtin should have.

Exhibition—the subject a view on the Thames, taken from the banks of the river, nearly opposite the episcopal palace at Lambeth; three years afterwards he exhibited his first painting in oil. Two pictures he exhibited in 1800 attracted great attention, the “Falls of the Clyde,” and the “Teuth Plague of Egypt”—subjects very dissimilar in character, yet both distinguished by masterly treatment. To show how varied were the subjects painted by him in the early part of his career, we would instance a picture which many years ago was in the collection of Lord de Tabley; it represented a blacksmith's shop, in which was a butcher, who appeared to be disputing with the owner of the forge his charge for shoeing a pony: all the implements used by the smith were introduced with remarkable truth and firmness of painting, while in the foreground of the picture were groups of poultry, finished almost as highly as if they had come from the pencil of Hondeloeter, or Jan Fyt.

The early pictures of Turner have so rarely passed under our own observation, that there are but few—and with those the public generally are almost as well acquainted as ourselves—on which we ought to venture an opinion. Mr. John Burnet, who perhaps knows them better than any other individual, and certainly is as well able to offer a critical remark upon them as any one else with whom we are acquainted, has recorded the following observations upon their peculiar features:—“The early compositions of Turner are of a simpler character, and contain fewer parts than his later works; this not only arises from his being engaged on representations of extensive scenery, such as the

embellishment of engraved subjects demanded—where a multitude of objects was required to be given in a small space—but also from his changing his conduct of light and shade from a breadth of shadow to a breadth of light, which gradually expanded to almost a want of solidity in his last paintings; this was also the reason for adopting a more brilliant style of colour—for objects to be rendered sufficiently distinct, without cutting up the breadth of light, could only be produced by the contact of hot and cold colours. In these pictures he more resembles Wilson and Claude than in his later pictures, both on account of largeness of forms and his breadth of shadow.”

Speaking, in the chapter to which reference has been made in the preceding foot-note, of the Art-education of Turner, between whom and Walter Scott Mr. Ruskin presumes a kind of mental relationship to exist, he thus writes:—“Turner, from the beginning, was led into constrained and unnatural error; diligently debarred from every ordinary help to success. The one thing which the Academy ought to have taught him (namely, the simple and safe use of oil-colour), it never taught him; but it carefully repressed his perceptions of truth, his capacities of invention, and his tendencies of choice. For him it was impossible to do right but in a spirit of defiance; and the first condition of his progress in learning was the power to forget. . . . Turner acquired his knowledge of architecture at the desk, from academical elevations of the Parthenon and St. Paul's, and spent a large portion of his early years in taking views of gentlemen's seats, temples of the Muses, and other productions of



Engraved by

VENICE: THE GRAND CANAL.

[J. and G. P. Nicholls.]

modern taste and imagination; being at the same time directed exclusively to classical sources for all information as to the proper subjects of Art. Hence while Scott was at once directed to the history of his native land, and to the Gothic fields of imagination, and his mind was fed in a consistent, natural, and felicitous way from his youth up, poor Turner for a long time knew no inspiration but that of Twickenham, no sublimity but that of Virginia Water. All the history and poetry presented to him at the age when the mind receives its dearest associations, were those of the gods and nations of long ago; and his models of sentiment and style were the worst and last wrecks of renaissance affectations. Therefore (though utterly free from affectation) his early works are full of an enforced artificialness, and of things ill-done and ill-conceived, because foreign to his own instincts; and, throughout life, whatever he did, because he thought he ought to do it, was wrong; all that he planned on any principle, or in supposed obedience to canons of taste, was false and abortive: he only did right when he ceased to reflect; was powerful only when he made no effort; and was successful only when he had taken no aim. And it is one of the most interesting things connected with the study of his art, to watch the way in which his own strength of English instinct breaks gradually through fetter and formalism; how from Egerian wells he steals away to Yorkshire streamlets; how from Homeric rocks, with laurels at the top and caves at the bottom, he climbs at last to Alpine precipices fringed with pine, and fortified with the slopes of their own ruins; and how from temples of

Jupiter, and gardens of the Hesperides, a spirit in his feet guides him at last to the lovely arches of Whitby, and bleak sands of Holy Isle.”

Mr. Ruskin arrives at the conclusion that the classical education of Turner “hindered or hurt him;” we do not think so; but Mr. Ruskin sees no beauty in the architecture of Greece and Rome; we do, although, with the author of “Modern Painters,” we have a decided preference for the Gothic; and therefore, because we admire both, we derive as much pleasure from looking at Turner’s “Building of Carthage” as from his “Dogana, Venice,” or any other of his later Italian scenes. We conceive the difference of merit in his pictures throughout the whole of his life is not so much of kind as of degree; and it puzzles us to understand how any one of pretension to a feeling for the beautiful in Art can stand before the “Carthage,” the “Bay of Baie,” or the “Daphne and Leucippus,” and speak of them, as the “Oxford Graduate” does, as works which, “with infinite accumulation of material, are yet heartless and emotionless, dead to very root of thought, and incapable of producing wholesome or useful effect on any human mind, except only as exhibitions of technical skill and graceful arrangement.” What is it that constitutes a great painter as well as a great poet or other writer? The faculty of originating noble ideas, and of describing them in lofty and truthful representations, equivalent to language, so that the mind of others receives the impress of their grace, beauty, and power.

Had Turner’s Art-education been transferred from classical mythology to Gothic legends, England would never have seen a large number of the best pic-

The Royal Academy of Arts

A Complete Dictionary of Contributors
and their work from its foundation
in 1769 to 1904

BY

ALGERNON GRAVES, F.S.A.

COMPILER OF THE "WORKS OF SIR EDWIN LANDSEER, R.A.," THE "WORKS OF SAMUEL COOKE, R.A.,"
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1906

THE ROYAL ACADEMY EXHIBITORS

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R.A. Painter.

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701 Landaff Cathedral, South
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1798. 118 Winesdale, Yorkshire — an
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In honour to the world's great
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Par. Lost, Book V.

322 Dunstanburgh Castle, N.E.
Coast of Northumberland—
Sunrise after a squally night.

"The precipice abrupt,
Breaking horror on the black-
en'd flood,

Softens at thy return—
The desert joys.

Wildly thro' all his melancholy
bounds,

Rude ruins glitter; and the
briny deep

Seen from some pointed pro-
montory's top,

Far to the blue horizon's ut-
most verge,

Restless, reflects a floating
glcam."—Vide Thompson's

Seasons.

346 Refectory of Kirkstall Abbey,
Yorkshire.

351 Norham Castle, on the Tweed
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"But yonder comes the power-
ful King of Day,

F

Graves does not say which 1793 exhibit was the oil.

the heart and mind had other uses for the hand. His designs are said to be in number upwards of ten thousand.

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

Joseph Mallord William Turner, the great landscape painter of his age and country, died, on the 19th instant, in his seventy-sixth year, at Chelsea, in a small lodging in which he had lived for some years, though his own house was in Queen Anne Street, Cavendish Square. He was the father, or senior member, of the Royal Academy, and had lived but three months would have worn his honour of an R.A. exactly half a century. At the death of so eminent an artist we may be excused for recalling Cowley's exclamation on the death of Vandyck:—

Vandyck is dead; but what bold Muse shall dare
(Though poets in that word with painter's share)
Express her sadness? Poets! must become
An Art like Painting here, an Art that's dumb.

But the two great painters thus accidentally coupled together had little in common save genius. Vandyck lived profusely, died young and in debt, —Turner lived penuriously, died old and enormously rich.

Our great landscape painter was the son of William Turner, a barber; and was born, in 1775, over his father's shop, at No. 26, Maiden Lane, Covent Garden, on the north side of the lane, at the corner of Hand Court. His father dressed wigs, shaved beards, and in the days of queues, top-knots and hair powder waited on the gentlemen of "the Garden," as the locality still continues to be called, at their own houses, and made money by his trade, then a more flourishing profession than that of a hair-dresser in the present day. The mother's name no one has told us;—but the father lived to see his son famous,—dying, in 1829, in the painter's house in Queen Anne Street, at the age of eighty-four. He was buried, by his own request, in the church of St. Paul, Covent Garden,—where a small tablet to his memory, erected by his son, is still to be seen.

Where or in what way the son first evinced his love for Art has never transpired. He cared as little about talking of his early days as he did in after life of his finances; so that inquisitive persons gained little by any questions—and some were put to him—on the subject of his early predilection for Art. He was, however, an exhibitor at the Royal Academy Exhibition in his fifteenth year:—the Catalogue for 1790 recording the appearance of a 'View of the Archbishop's Palace at Lambeth,'—the artist being described as "J. W. Turner, living in Maiden Lane, Covent Garden." The view was a water-colour drawing,—as, indeed, were most of his early works; and the place of exhibition was the room set apart for "Sculptures and Drawings,"—statues, drawings, miniatures and models in wax being at that time grouped together in one apartment.

Mr. Turner continued henceforth a constant exhibitor in the rooms of the Royal Academy:—sending in 1791 views of 'The Palace at Eildham' and of 'Swakeley House near Uxbridge,'—in 1792 of 'Malmesbury Abbey' and of 'The Pantheon in Oxford Street on the Morning after the Fire,'—in 1793 of 'The Avon near St. Vincent's Rocks,' of 'St. Augustine's Gate at Canterbury,' and another subject in which he threw aside the trammels of architectural detail caught from the school of Mr. Dayes, and evinced for the first time that mastery of effect for which he is now so justly celebrated. This was, 'The Rising Squall. Hot Wells from St. Vincent's Rock, Bristol,'—and artists who remarked the drawing at the time, and with whom we have talked on the subject of Turner's early works, were accustomed to speak of this early picture as one in which a common subject was treated with a poet's eye and a painter's hand.

The father feeling confidence in the genius of his son, and the son obtaining a little money from the sale of his drawings, a sufficient sum was raised from the barber's till and the painter's pocket to enable the young artist to look for distant and more striking subjects for his pencil. These he sought at Canterbury, where he drew

Christ Churchgate and St. Anselm's Chapel with part of Becket's crown,—at Malvern, where he copied the porch of Tintern Abbey, of which he drew the interior,—and at the Devil's Bridge, in Cardiganshire, where he transferred to paper the 'Second Fall of the River Monach.' The whole of these drawings were in the Exhibition of 1794;—as other fruits of the same tour were in the Exhibition of the following year, varied by views of Lincoln and Peterborough Cathedrals—of the choir of King's College Chapel, Cambridge—and by drawings derived from scenes which had pleased him at Wrexham, Shrewsbury, and Tintern. From these he derived both profit and reputation; having, thus early, with Girtin and others, the honour of founding the English School of Water-Colour Art.

He continued his pursuit of topographical drawing for some time longer; finding that it was a profitable line of Art,—and feeling doubtless that travelling and the examination of new scenes enabled him to put together such phases and effects of nature as would be of future use in the higher line of landscape painting. He soon began to feel his strength and also to vary the subjects of his pencil. In 1796 we find him exhibiting 'Fishermen coming ashore at Sunset previous to a Gale' and in 1798 he had extended his wanderings with the pencil into Yorkshire, Westmoreland, Cumberland, and Northumberland. 'The Seasons' was then as much his favourite poem as in after life was his own MS. 'Fallacies of Hope.' Over each scene he sought to throw an effect of cloud, or storm, or sunshine,—or some novel combination which he had observed in nature, different from the everlasting effects of moonlight and evening with which Pether and Barrett and even Louthborough had contrived to sicken and weary the public eye. Thus, Buttermere Lake he chose to represent under a shower,—Norham at daybreak (notas Sir Walter Scott drew it afterwards at day-set in the opening of 'Marmion') and under the colour of a 'View of Dunstanburgh Castle' he gave us an effect of sunrise after a squally night with a taste of the wild coast of Northumberland, and only a distant peep of the Castle from which the picture derived its name. Other favourite effects with him at this time were, a hazy sunrise, clearing up after a showery day, and the approach of a thunderstorm at sunset. He was thus early attentive to the varieties of nature, and copied her with a master's hand. He had not yet begun to make "additions" to nature,—and to think with Sir Godfrey Kneller that if his assistance had been sought at the beginning of the world, the world had been a more beautiful one than it now is.

His skill increasing with his years, he painted and exhibited in 1799 a picture of a 'Sunny Morning,' the cattle by Saurey Gilpin, R.A. (a curiosity, we should think, if not something more),—and 'The Battle of the Nile at ten o'clock when the ship L'Orient blew up.' These told with the public,—and, better still, with the Royal Academicians. His name was now popular even out of artistic circles; and in the election for associates in the winter of 1799—he was chosen an A.R.A. It was therefore time, he thought, to leave the garret over his father's shop:—so, he moved the next year from Maiden Lane to 64, Harley Street, then a much more fashionable street than it is now. Here his ambition in his art grew with his ambition for a good appearance in the world; and in 1800, in the first year of his associateship, he exhibited 'The Fifth Plague of Egypt,'—and in the second, 'Dutch boats in a gale, fishermen endeavouring to put their fish on board.' These added to his already well-earned reputation; and in February 1802 he was elected a Royal Academician,—presenting as his diploma picture a view of 'Dolladen Castle, North Wales.' The list of associates from which he was chosen is indeed a sorry list:—not one, with the single exception of Bone the enamelist, whose best works would assist an artist at the present day to the honours of Suffolk Street or of the Free Exhibition.

Tired for a time—or rather perhaps deeming the public tired—of fishermen and the coast, and ships at anchor,—he turned to other subjects,—made hurried visits to Scotland, Switzerland and the Rhine,—and exhibited on his return his noble pictures of 'Edin-

burgh from the Calton Hill,' 'The Festival upon the opening of the Vintage of Macon' (Lord Yarborough's picture), and 'The Falls of the Rhine at Schaffhausen.' These were followed by 'Narcissus and Echo,' a 'Holy Family' (No. 156 of the Exhibition of 1803), 'Pembroke Castle—clearing up of a thunder storm,' and other pictures embodying scenes either abroad or at home. Still, however, sensibly insisting with himself on the charm of variety, and willing to show his command over effects, he painted and exhibited in 1807 'The Sun rising through vapour, fishermen cleaning and selling fish,'—and, more extraordinary still, 'A Country Blacksmith disputing upon the price of iron and the price charged to the butcher for shoeing his pony:—two pictures which "killed" every picture within the range of their effects. Oddly enough, a modest picture thus injured by being hung between the two fires was, 'The Blind Fiddler,'—then the second exhibited picture of a lad raw from Scotland contriving to exist, without getting into debt, on eighteen shillings a week. Turner, it is said, on the varnishing day set apart for the privileged body to which he belonged, reddened his sun, and blew the bellows of his art on his blacksmith's forge, "to put the Scotchman's nose out of joint who had gained so much reputation by his 'Village Politicians.'" The story is told, without naming Turner, in Allan Cunningham's 'Life of Wilkie,'—and is condemned as an untruth by the reviewer of the *Life in the Quarterly Review*. But there is no doubt of the truth of the story; and that Wilkie remembered the circumstance with some acerbity—though he never resented it openly—we can ourselves undertake to say. When 'The Forge' was sold at Lord Tankerville's sale, Wilkie was in Italy; and Collins, the painter, in describing the sale to him in a MS. letter now before us—adds, "And there was your old enemy, 'The Forge.'"

It was not often, however, that Turner was thus purposely overdone in colour to the injury of works hung within the range of his own pictures. It is told that on one occasion he actually injured the effect of a favourite landscape for the purpose of allowing a portrait by Sir Thomas Lawrence to be seen to full advantage. If Lawrence when in the full blaze of his reputation was sensitive on the subject of too much colour reflected by a neighbouring picture, what must have been the feeling of a boy toiling and striving to awaken reputation under seal of that important body into whose hands he had entrusted his picture! These warm effects which Turner produced by a wholesale application of orange chrome were well illustrated by Chantrey on a varnishing day at the Academy when the weather for the time of year was unusually raw and cold. Stopping before a picture by Turner, he seized the artist's arm—placed his hands before a blaze of yellow in an attitude of obtaining warmth—and said, with a look of delight, "Turner, this is the only comfortable place in the room. Is it true, as I have heard, that you have a commission to paint a picture for the Sun Fire Office?"

We must leave the pleasant labour of following Turner year by year through his long list of exhibited pictures, and of water-colour drawings made by him and sold without being exhibited,—contenting ourselves with noticing generally the appearance of many works, some of which confirmed while others materially added to his reputation. Among the number which confirmed his fame, we may mention his 'Spithead Boat's Crew receiving an Anchor,' his 'Lowther Castle,' and 'The Deluge,'—and among those which added to his fame, his 'Apollo and Python,' his 'Dido and Æneas,' and his 'Dido building Carthage.' To this period also belongs the large picture of the 'Gale at Sea' now in the Bridgewater Gallery,—where it hangs as a worthy companion to one of Vandervelde's finest works, 'The Rising of the Gale.' 'The Guard Ship at the Nore,' a small picture in the possession of Mr. Wadmore, is another admirable example of his pencil in his early style of Art:—for, like Wilkie and a few other English artists—not to mention foreign instances—Turner had two styles,—his early, and as some think better, style,—his later and, as some think, worse. To

Obituaries (continued)

JMW Turner's Obituary in The Athenaeum

We saw that The Art Journal of January 1852 and October 1856 did not name the oil painting of 1793 and from Algernon Graves that three works were exhibited.

The Athenaeum published its obituary in the last week of December 1851.

- The early works are described thus:

"Mr. Turner continued henceforth a constant exhibitor in the rooms of the Royal Academy: - sending in 1791 views 'of The Palace at Eltham' and of 'Swakeley House near Uxbridge', - in 1792 of 'Malmesbury Abbey' and of 'The Pantheon in Oxford Street on the Morning after the Fire, in 1793 of 'The Avon near St. Vincent's Rocks', of 'St. Augustine's Gate at Canterbury', and another subject in which he threw aside the trammels of architectural detail caught from the school of Mr. Dayes, and evinced for the first time that mastery of effect for which he is now so justly celebrated. This was, "The Rising Squall from St. Vincent's Rock, Bristol -";- and artists who remarked the drawing at the time, and with whom we have talked on the subject of Turner's early works, were accustomed to speak of this early picture as one in which a common subject was treated with a poet's eye and a painter's hand."

Several points of fact emerge.

- The three titles for 1793 coincide with the information shown in Algernon Graves 'Contributors and their work'
- The writer 'talked to 'artists'.
- The names of the artists are not given but they were artists 'who remarked the drawing at the time'.
- The artists 'were accustomed to speak of **this early picture**'
- The phrase 'this early picture' clearly refers to '**The Rising Squall from St. Vincent's Rock, Bristol**'

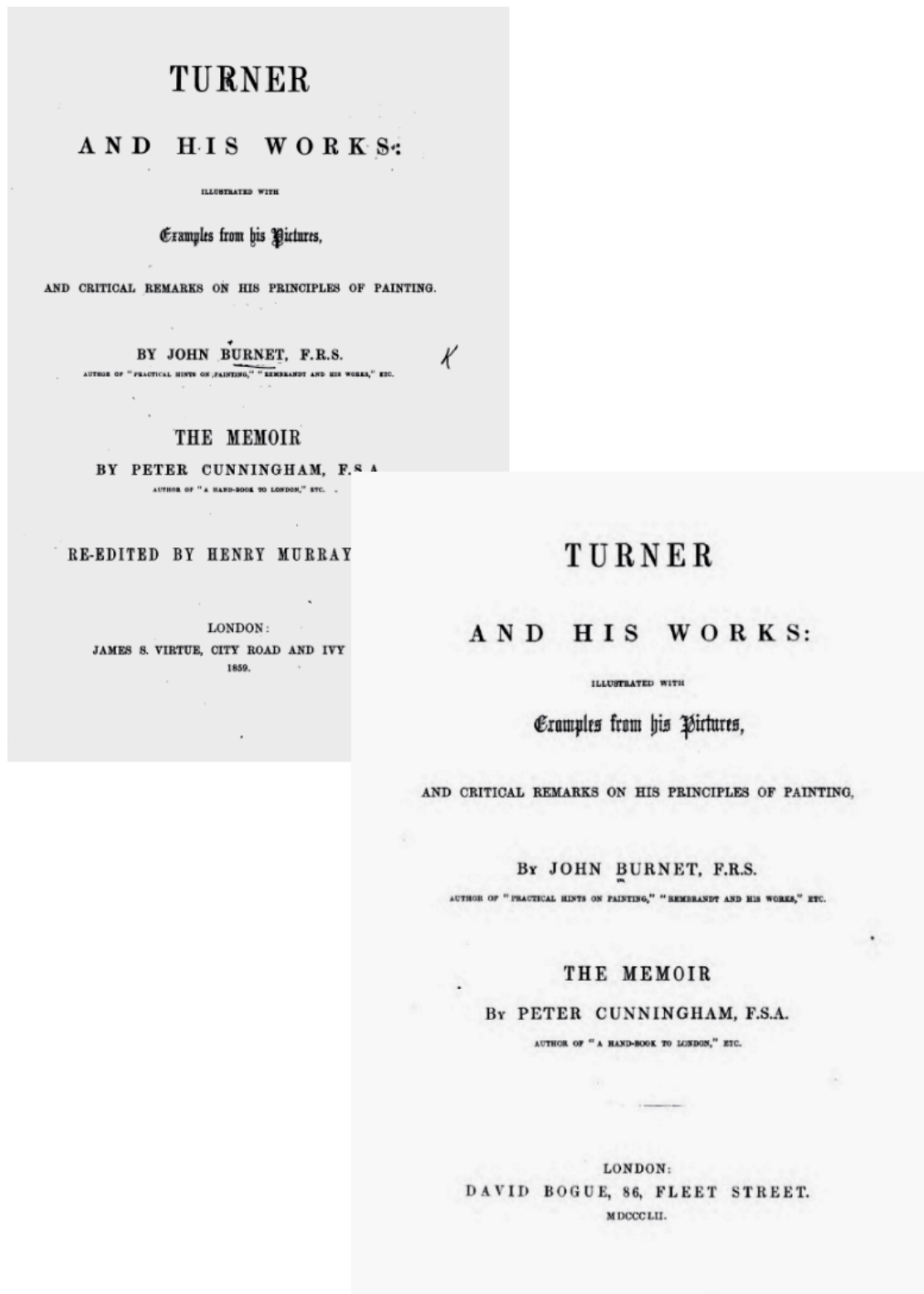
In the 1850's, use of the word 'picture' would normally be a reference to an oil painting whereas 'drawing' was used for watercolour-drawings. The latter were often referred to in catalogues as 'Drawings, Framed and Glazed' (*'framed and glazed' indicating that they were not oils*). However, this classification is not hard and fast and there is an ambiguity in this report in the 'Athenaeum' because the writer speaks of artists who 'remarked the **drawing** at the time'.

There is another point woven into the extract, one which is quoted in many essays on the subject both in printed books and on the internet. These are the 'evinced' quotes:

- "evinced for the first time that mastery of effect for which he is now so justly celebrated."
- "Where and in what way the son first evinced his love for art"

The Athenaeum introduces an idea that 'The Rising Squall from St. Vincent's Rock, Bristol' might be the 'picture', described in the Art Journal the following January, 1852, "... in 1793, he exhibited his first oil picture."

The two editions of 'Turner and his Works' by John Burnet.



The first edition was published in 1852. The text of the second, 1859, edition for the pages discussed here as regards 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol' are identical (except for page numbering)

2. 'Turner and his Works'

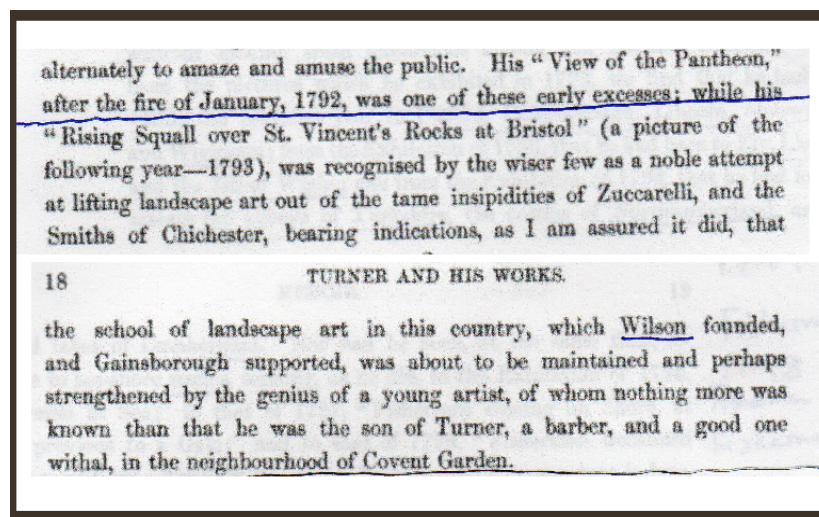
by John Burnet, with 'Memoir' by Peter Cunningham

John Burnet (1784-1868)

Peter Cunningham (c1816-c1869)

During the few months following Turner's death we have seen that The Athenaeum published his obituary noting that 'The Rising Squall from St. Vincent's Rock , Bristol' was exhibited in 1793 but in slightly ambiguous language did not confirm that it was an oil painting; then the Art Journal a few weeks later wrote of Turner's first exhibited oil painting in 1793 but did not name it.

John Burnet's work 'Turner and his Works' followed with its first edition published in 1852. A reprint of 1859 is also widely circulated on the internet. The book begins with a much quoted 'Memoir' by Peter Cunningham in which, in the 1852 edition on pages 16 to 18, Turner's early exhibition works are discussed. Here, Cunningham calls the 1793 picture 'Rising Squall over St. Vincent's Rocks at Bristol'



Cunningham does not specify that it is an oil painting. However, he does compare the work with Gainsborough (1727-1788) and such comparison can be appropriate only for an oil. The same passage is printed on pages 3 and 4 of the 1859 edition.

The first four pages of Peter Cunningham's 'Memoir' are reproduced on the following pages. In addition to his reference to 'Rising Squall over St. Vincent's Rocks at Bristol', Cunningham's use of the word 'evinced' is noted and this will be examined in more detail when we discuss the 2019 Tate Gallery online research pages.

TURNER AND HIS WORKS.

MEMOIR.

JOSEPH MALLORD WILLIAM TURNER, the most prolific, the most varied, 1
and the greatest landscape painter of the English school, was the son of
William Turner, a barber, and was born in 1775, over his father's shop, at
No. 26, Maiden Lane, Covent Garden, on the north side of the lane, at the
corner of Hand Court. The house is still pointed out, and the event of his
baptism is recorded in the register of St. Paul, Covent Garden, on the
14th May, of the same year in which he was born. His father dressed
wigs, shaved beards, and in the days of queues, top-knots, and hair-powder,
waited on the gentlemen of "the Garden," as that once fashionable locality
still continues to be called, and made money by his trade, then a more 10
flourishing profession than that of a hair-dresser in the present day. His
mother's name I have been unable to discover.

When, or in what way, he evinced a love for art no one has told us.
His first drawing is said to have been a lion, copied from an emblazoned
coat of arms. He had accompanied his father to a house in the neighbour-
hood, to take a lesson in the art of dressing hair, but his attention was
occupied more by the coat of arms on the table than the skill of his father's
fingers with the comb and curling-tongs. He was pleased, I have heard,
with the rich combination of colours in the arms, but his imitation, when at

B

The opening of Peter Cunningham's 'Memoir' from the 1852 publication.

Notice the use of the word 'evinced' on line 13; this will be examined in more depth later when the 2019 Tate Gallery online research pages are discussed. However, it should be noted that:

- The word 'evinced' appears in Peter Cunningham's 'Memoir' only twice.
(Its second use is on page 17, line 24)
- Here on page 15 'evinced' applies in the context of 'a love for art'.
("When ... he evinced a love for art"). It does not apply to a particular painting.

home, was confined to the lion. The father encouraged the rude effort of the son, and when asked, as he often was, "Well, Turner, what is William to be?" he would reply, with a look of delight, adding a satisfactory curl to his customer's hair at the same time: "William is going to be a painter."

Determined as the father was, that his son should be a painter, he provided him with water colours and brushes, and took delight in showing customers the rude gropings of his genius. He was soon skilful in his art, and found employment while yet a mere boy in colouring prints for John Raphael Smith, the crayon painter and engraver, then residing in King Street, Covent Garden. Another of Smith's assistants at this period, was Thomas Girtin, called by some, and not unjustly, perhaps, the founder of our English school of water-colour art. Girtin was two years older than Turner, and from him it was that Turner acquired his love for landscape painting. If Girtin had lived (he died, like Bonington, when still young), he would have rivalled, some say excelled, his fellow-assistant in breadth of handling, and effect of light and shade. His knowledge of Perspective he derived from Thomas Malton's treatise, and in after life he has been known to speak of the book in terms of unexpected commendation. 10

Another of his occupations at this period, and one which gave him excellent practice in his art, was that of putting skies and foregrounds into the designs and elevations of Porden, an architect of some note in his day, but now little known. The skill which he acquired in this ill-paid employment was of use to him in after-life: when tempted by large sums he threw a thunder-cloud, or a summer-sky, a rainbow, or some novel effect in nature, over the careful but unartistic representations of places made by architects and amateurs for the purposes of the engraver. 20

His skill increasing with his years he was admitted, in 1789, a student of the Royal Academy, and feeling that it was time to avail himself of the advantages of the annual exhibition of Works of Art, sent, in 1790, to the Exhibition, then in Somerset House, his first exhibited work, "A View 30

Here Cunningham introduces the Royal Academy and begins to describe Turner's first exhibit, describing it, on line 31, as a 'work'. (On the next page Cunningham states clearly that this work was a 'watercolour drawing')

of the Archbishop's Palace at Lambeth." The "View" was a water-colour drawing—as indeed most of his early works were—and the room in which it hung was that set apart for "sculptures and drawings;"—statues, drawings, miniatures, and models in wax being at that time grouped together in one apartment. The drawing of "Lambeth" is unknown to collectors, nor is its loss, perhaps, a fair subject for critical regrets.

Having felt his own powers and once found his way into Somerset House, he continued to court reputation on the walls of the Academy, then, as now, the best means an artist possesses of seeking that public reputation which he fancies his works deserve. "Lambeth" was therefore followed in the next year (1791) by views of "The Palace at Eltham," and of "Swakeley House, near Uxbridge." He had now walked beyond Maiden Lane, and the banks of the Thames at Lambeth, and extended his knowledge of nature as far as a day's excursion on foot would enable him to go. He was not, however, long content with short excursions in the environs, and was anxious (as every great artist must be) to look for other and more distant subjects for his pencil. These he found in "Malmesbury Abbey," in "The Avon, near St. Vincent's Rocks," in "St. Augustine's Gate at Canterbury," in "St. Anselm's Chapel in Canterbury Cathedral," in "the forest of Malvern;" in "Tintern Abbey;" in "the Second fall of the Monach, in Cardiganshire," and in cathedrals, castles, and pleasant places fit for the pencil of a painter or the pen of a poet. His facility of sketching was remarkable, even at this early period. He never failed to throw a sunshine or a cloud over every nodding tower or boiling torrent. Indeed, he early evinced that love for strange effects, with which in after life he was accustomed alternately to amaze and amuse the public. His "View of the Pantheon," after the fire of January, 1792, was one of these early excesses; while his "Rising Squall over St. Vincent's Rocks at Bristol" (a picture of the following year—1793), was recognised by the wiser few as a noble attempt at lifting landscape art out of the tame insipidities of Zuccarelli, and the Smiths of Chichester, bearing indications, as I am assured it did, that

On page 17 the second use of the term 'evinced' appears on line 24. This time the context is slightly different and is applied to "*that love for strange effects*". Again it does not apply to a particular painting.

This page is concerned with listing the early Royal Academy exhibits and as far as 'Malmesbury Abbey' follow the same order. However, he then moves on to 'The Avon, near St. Vincent's Rocks' and 'St. Augustine's Gate at Canterbury' (both exh. 1793). Next 'the forest of Malvern' which may refer to 'Porch of Great Malvern Abbey, Worcestershire' exhibited in 1794 then two of the five 1794 exhibits before returning to 1792 'View of the Pantheon' and 1793 'Rising Squall over St. Vincent's Rocks at Bristol'. So this page is a full list of exhibits from 1790 to 1793 and two (or three) 1794 exhibits reordered to suit the narrative. What is evident here is that the narrative distinguishes between nearby and more distant subjects and between the watercolours and one oil; with the final description of 'Rising Squall over St. Vincent's Rocks at Bristol' as 'a picture' (contrasted with 'watercolour drawing' on lines 1 & 2).

the school of landscape art in this country, which Wilson founded, and Gainsborough supported, was about to be maintained and perhaps strengthened by the genius of a young artist, of whom nothing more was known than that he was the son of Turner, a barber, and a good one withal, in the neighbourhood of Covent Garden.

His first patrons were Mr. Tomkison, the piano-forte maker, Dr. Monro, known to collectors, and to be honourably mentioned in the history of art in this country, for the taste he materially assisted in seeking for the productions of the English School of Painting; and the Rev. Mr. Crowle, whose illustrated copy of "Pennant's London" is one of the treasures of the British Museum. Monro, it is said, was attracted to his works by the rare merit of certain drawings, exposed for sale in a shop, at Maiden Lane. It is easy to find, however, another more likely and less accidental way for the good Doctor's recognition of Turner's merit. Monro was known to Cozens the painter, and to Raphael Smith, and that Smith was not wanting in discernment or unwilling to lend a helping hand to the young and the promising, is evident from the good services he rendered to Chantrey when unknown and in need of them. Nor was Turner forgetful of Monro's kindness. "There," said he, in a conversation with David Roberts; "there," pointing towards Harrow, "Girtin and I have often walked to Bushey and back to make drawings for good Dr. Monro, at half-a-crown a-piece,—and the money for our supper when we got home."

Finding topographical drawing a profitable and pleasant pursuit, that gave him fresh opportunities for sketching new combinations of nature and art, he never, even at this early period, allowed a season to pass by without making fresh excursions among the English counties. Thus, from the pictures which he exhibited in 1795, we find that he had been within the previous year to Oxford, Peterborough, Lincoln, Shrewsbury, and Wrexham; from the Exhibition of 1796, that he had been to Ely, Llandaff, and the Isle of Wight; and from the Exhibition of 1798, that he had loitered among the abbeys of Yorkshire, the castles of Northumberland, and the

On page 18 we find Cunningham's comparison of 'Rising Squall over St. Vincent's Rocks at Bristol' with the work of Gainsborough (line 2). After that there are no further references to the 'Rising Squall'.

Bearing in mind a publication date of 1852, by which time Gainsborough was well established as a painter in oils, the only appropriate conclusion is that 'Rising Squall *over* St. Vincent's Rocks at Bristol' was considered by Cunningham to be an oil painting.

CATALOGUE OF PICTURES

BY

J. M. W. TURNER.

EXHIBITED AT THE ROYAL ACADEMY.

<i>Year of Exhibition.</i>	<i>No.</i>	<i>Title of Picture.</i>	<i>Memoranda respecting.</i>
1790 ...	1.	View of the Archbishop's Palace, Lambeth.	
1791 ...	2.	King John's Palace, Eltham.	
	3.	Swakeley, near Uxbridge, the Seat of the Rev. Mr. Clarke.	
1792 ...	4.	Malmsbury Abbey.	
	5.	The Pantheon—the Morning after the Fire.	
1793 ...	6.	View on the River Avon, near St. Vincent's Rock, Bristol.	
	7.	Gate of St. Augustine's Monastery, Canterbury.	
	8.	The Rising Squall—Hot Wells, from St. Vincent's Rock, Bristol.	
1794 ...	9.	Second Fall of the River Monach, Devil's Bridge, Cardigan-shire.	
	10.	Porch of Great Malvern Abbey, Worcestershire.	
	11.	Christ Church Gate, Canterbury.	
	12.	Inside of Tintern Abbey, Monmouthshire.	
	13.	St. Anselm's Chapel, with part of Thomas-à-Becket's Crown —Canterbury Cathedral.	
1795 ...	14.	St. Hugh's, the Burgundian's Porch, at Lincoln Cathedral.	
	15.	Marford Mill, Wrexham, Denbighshire.	
	16.	West Entrance of Peterborough Cathedral.	
	17.	Transept of Tintern Abbey, Monmouthshire.	
	18.	Welsh Bridge, Shrewsbury.	
	19.	View near the Devil's Bridge, with the River Ryddol, Cardiganshire.	

There is only one mention of 'Hotwells' in the entire book. This is on page 109, 1793, No.8, in JMW Turner's original title for his 1793 exhibit.

It follows that any reference to 'Hotwells' in the context of Burnet's 'Turner and his Works' must refer to this exhibit, 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol'.

Observations from Burnet and Cunningham

Certain observations drawn from Burnet's and Cunningham's texts are crucial to understanding the events which followed. In particular a Christie's auction of 9th - 11th July 1864 where a direct reference to this book is contained in the catalogue. These observations are as follows:

'HOTWELLS'

- Cunningham's title of the oil on page 17 is "Rising Squall over St. Vincent's Rocks at Bristol" and does not include the word(s) 'Hotwells'
- There is only one mention of 'Hotwells' in the whole of 'Burnet's' book. This is on page 109 in the title as originally supplied to the Royal Academy by JMW Turner in 1793; 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol'.

'RISING SQUALL'

- There are only two references to 'Rising Squall'; one on page 17 line 28, the other on page 109 (1793 No. 8).

'ST VINCENT'S ROCK'

- There are four references to 'St. Vincent's Rock'; two in titles correctly quoted on page 109 (1793 Nos. 6 & 8) and two, incorrectly quoted as 'St. Vincent's Rocks' on page 17 (lines 18 & 28). It can be seen from these entries that both of Turner's 'St. Vincent's Rock' titles were exhibited in 1793.

'EVINCED'

The significance of Cunningham's use of the word 'evinced' will become apparent later. It appears in Cunningham's text twice but had appeared previously in the obituary of December 1851 in the Athenaeum.

- In the Athenaeum:
"... and another subject in which he threw aside the trammels of architectural detail caught from the school of Mr. Dayes, and **evinced** for the first time that mastery of effect for which he is now so justly celebrated. This was, "The Rising Squall from St. Vincent's Rock , Bristol".
and it must be noted that the title given in the Athenaeum also omits Turner's "hot wells".
- Also in the Athenaeum, without reference to any picture:
"Where or in what way the son first **evinced** his love for art..."
- On Cunningham's page 15 line 13:
"When, or in what way, he **evinced** a love for art no one has told us. "
- and on page 17 line 24:
Indeed, he early **evinced** that love for strange effects, with which in after life he was accustomed alternately to amaze and amuse the public.

Cunningham's use of the word 'evinced' conveys two general ideas. The first of these 'ideas' is "a love for art" and the second is "that love of strange effects". In the Athenaeum the text is dealing with a particular subject: "The Rising Squall from St. Vincent's Rock , Bristol".

3. 1845 Illustrated London News

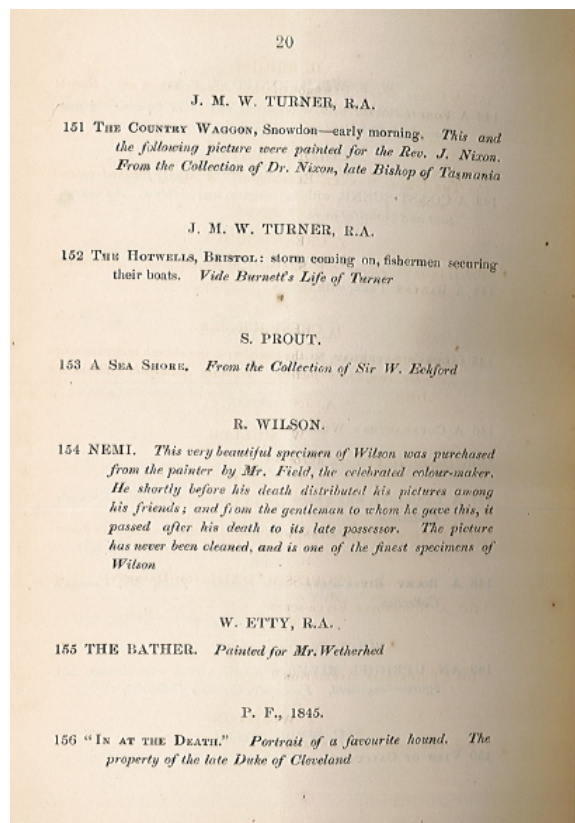
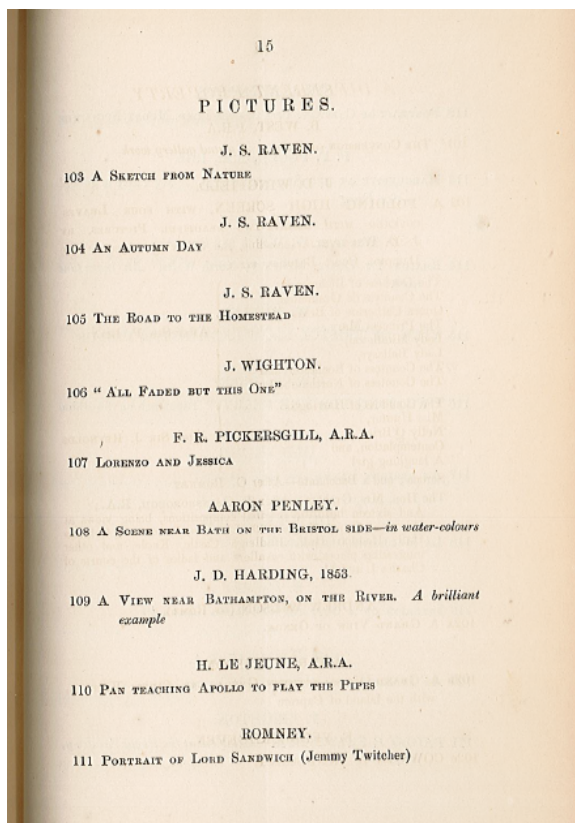
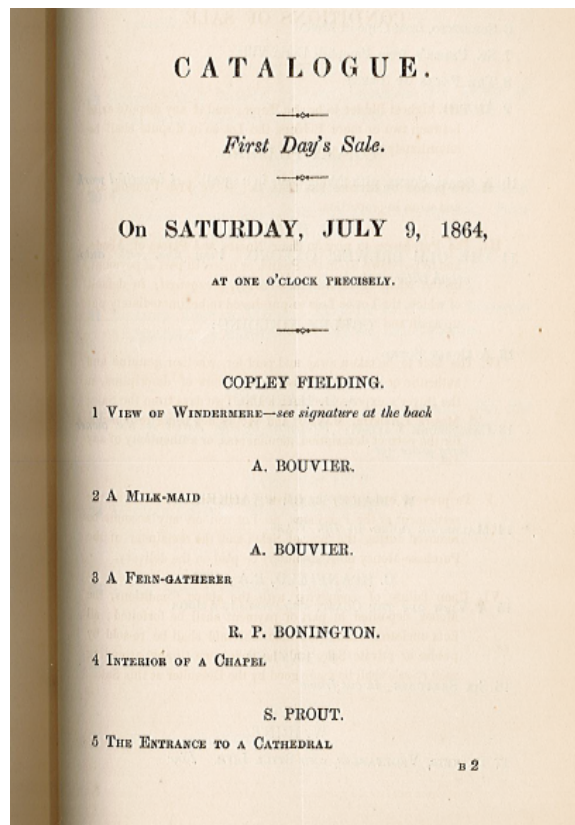
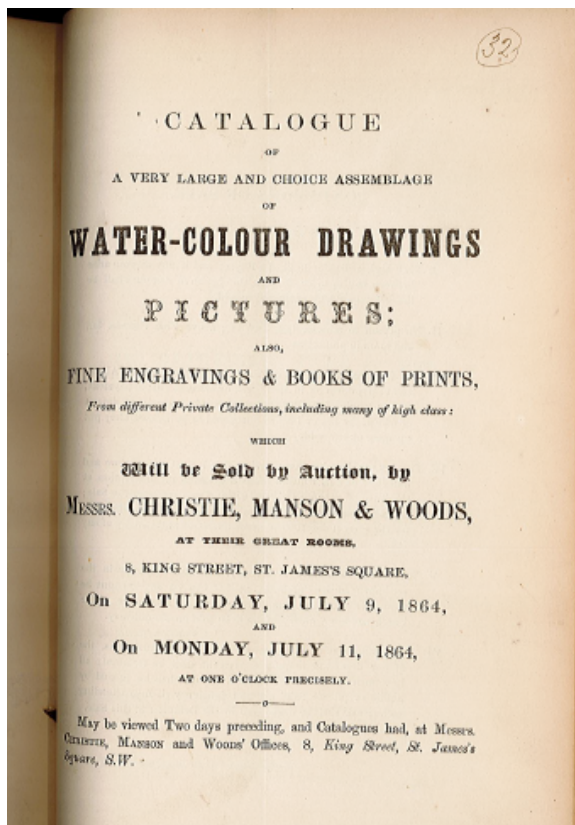
So far we have examined a cluster of commentaries around the time of Turner's death. This essay appears in the 'Illustrated London News' in May 1845, six years before Turner's death.

Joseph MALLORD WILLIAM TURNER (better known as J. M. W. Turner) was the son of a hair dresser in Maiden, lane, Covent-garden; and sent his first work, a " View of the Archbishop's Palace, at Lambeth," to the Royal Academy Exhibition of the year 1790 - five and fifty years ago. His very early works gave no great promise of after excellence in his art. They were views, for the most part, of the exteriors of celebrated buildings - " The Palace at Eltham", "Malmesbury Abbey," "Gate of St. Augustine's Monastery, at Canterbury," "West Entrance of Peterborough Cathedral," "Tintern Abbey," "Lincoln Cathedral." varied occasionally by a " View on the River Avon, at Bristol, near St. Vincent's Rock," " The Interior of a Choir," "A Rising Squall," or " The Pantheon in Oxford-street on Fire." He first sought his subjects at sea in the year 1797, when he sent to the Royal Academy Exhibition of that year his "Fishermen Coming Ashore at Sunset Previous to a Gale," and his " Fishermen Becalmed Previous to a Storm." He was elected an Associate of the Royal Academy in the year 1800, and to the the Exhibition of the following year he sent one of his very finest works "Dutch Boats in a Gale - Fishermen Endeavouring to put their Fish on Board". A vacancy occurring in the ranks of the Academy Mr. Turner was at once elected a Royal Academician. This was in 1802, and his pictures of that year justified the honour - "Fishermen upon a Lee Shore in Squally Weather," and "Ships Bearing Up for Anchorage." Tired, for a time, of fishermen and the sea, he took to other subjects, and exhibited his well-known views of " Edinburgh from the Calton Hill," " Falls of the Rhine at Schaffhausen," " Pembroke Castle," with a thunder-storm about it; and, still more ambitious, "A Country Blacksmith Disputing upon the Price of Iron and the Price Charged to the Butcher for Shoeing his Pony;" " The Unpaid Bill, or the Dentist Reproving his son's Prodigality;" "The Deluge;" "Dido and Æneas;" "Dido Building Carthage ; " " Apollo and Python."

Mr. Turner is equally distinguished for the excellence of his oil pictures and his water-colour drawings. He has the art of poetizing everything by throwing a cloud, or a rising mist, or a setting sun, with now and then a thunder storm, or a rainbow, over the whole of his composition. But in his early style his " Fishermen at Sea," his picture in the Bridgewater Gallery; his Guard Ship at the Nore" (in Mr. Wadmore's Collection), are better of their kind than any of his after productions we can name. Mr. Turner is an artist upon peculiar principles. It is either the fashion to admire him altogether, or to condemn him at a glance. The feverish-glare of his present style - that systematic defiance of every kind of principle in art or appearance in nature - still continues to find admirers; and a book has been written of late, and it is a clever one, wherein every excellence in landscape art is found pre eminent in Mr. Turner. He is the very William Blake of living landscape painters. Let us not forget, however, his "Italy, a Composition," or some of those circular views of Venice he takes so much delight in painting - while we condemn the exaggeration of his art, and call to mind his "Jessica at the Window." He is a great painter, and may be seen on his throne at Mr. Windus's, at Tottenham.

In this essay 'The Rising Squall' is featured alongside the early watercolours. 'St. Vincent's Rock' is mentioned in the title of 'View on the River Avon' but there is no mention of 'Hotwells' or use of the word 'evinced'. The book referred to was probably the first volume of John Ruskin's 'Modern Painters' first published around 1843.

Christie's Auction 9th & 11th July 1864; Catalogue cover and pages 3, 15 and 20. Lots 151 and 152 from the collection of the Bishop of Tasmania.



4. The Auction of 'The Rising Squall'; 9th & 11th July 1864

Pivotal to the recognition of 'The rising squall, hot wells, from St. Vincent's rock, Bristol' as an oil, is a Christie's auction of 9th & 11th July 1864.

From the pages illustrated (left) it can be seen that this was an assemblage from different private collections. The provenance of lots 151 and 152 in that catalogue is printed as:

"painted for the Rev. J. Nixon. From the collection of Dr. Nixon, late Bishop of Tasmania."

There is a small insignificant mistake here; the Rev. Nixon (1758-1837) was 'Robert' not 'J'. John Nixon (the artist) was his brother and it appears that the two have been confused. Rev. Dr. Francis Russell Nixon, Lord Bishop of Tasmania (1803-1879) was Robert's second son; his tenure as the Bishop of Tasmania had ended in 1862 hence described as 'late' in the catalogue.

Later we will show that Rev. Dr. Francis Russell Nixon, Lord Bishop of Tasmania owned five works by JMW Turner, two oils and three watercolour-drawings which it appears that he sold, after his return to England in 1862, to Joseph Hogarth, the picture dealer.

Lots 151 and 152 in this auction were recorded by Christie's as the property of 'Hogarth'; this e-mail from Christie's dated 4th November 2019 also shows that both lots were bought in and therefore remained with Hogarth after the sale.

@christies.com>
Mon 04/11/2019 14:33
To: Kevin Bates <kevin.bates.postbox@outlook.com>
A: *The Country Waggon, Snowdon, early morning* was in a sale held on July 9, 1864, lot 151, part of the 'Hogarth' collection and it also failed to sell and was bought in at 88 guineas.
Hotwells, Bristol, lot 152 in the sale as above also failed to sell and was bought in at 114 guineas

The catalogue for this, July 1864, sale contains a section headed 'Pictures' from lots 103 to 165; this heading usually indicates oil paintings. However, in this catalogue the heading 'Pictures' is not so straightforward. Within this section, lot 108 is described as being 'in water-colours'. Notably, no such qualification appears against the Turners and there is additional support from 'The Art Journal, New Series, Volume III, 1864, September', page 267 and George Redford's 'Art Sales' (*illustrated on the following four pages*) to be confident that lots 151 and 152 were oil paintings.

scape,' with cottages, Hobbema, 890 gs. (Holloway); 'The Departure for the Chase,' P. Wou-vernans, 860 gs. (Jones); 'Rustic Interior,' with dancers, Ostade, 700 gs. (Nieuwenhuys, of Paris); 'The Khmerese,' Teniers, 1,450 gs. (Rutler); 'Flowers,' Van Huysum, 500 gs. (Agnew); 'The Battle between Alexander and Porus,' N. Berghem, 175 gs. (Holloway).

Mr. Oppenheim's collection contained a few paintings by modern foreign artists; of these were:—'Graziella,' R. Lehmann, 510 gs. (Holloway); 'Opportunity makes Thieves,' 740 gs. (Agnew); 'The Frightened Flock,' Verboeckhoven, 320 gs. (Blenkiron); 'Landscape,' introducing A. Van der Velde sketching cattle, and its companion, 'The Morning Ride,' Rubens and Van Dyck in a landscape, E. and C. Tschaggeny, both pictures commissions from their late owner, 255 gs. (Blenkiron); 'The Morning Visit,' Luckx, 160 gs. (Cooper); 'Summer,' B. C. Koekkoek, and 'Winter,' Goldsmid, 130 gs. (Smith, of Bond Street); 'La Dame à la Ferme,' Madon, 260 gs. (Anonymous). A few specimens of sculpture were included in the sale:—'Theseus,' an antique statuette from the collection of the late Duke of Buckingham, 105 gs. (Whitehead); 'Mignon,' on a square pedestal of serpentine marble, enriched with a medallion head of Goethe, and three illustrations of his works in bronze *alto-relievo*, H. Bandel, 340 gs. (Vokins); 'The Fisherman's Orphan,' G. Goets, 160 gs. (Vokins). The entire collection of works of Art, numbering fifty-one lots, sold for nearly £13,800.

On the 17th and 18th of June, Messrs. Christie, Manson & Co. sold a considerable number of pictures by the old masters from the galleries of the late Earl of Clare, the Right Hon. Edward Ellice, Mr. G. A. Hoskins, and Mr. E. G. Vernon Harcourt. We append a list of the most important works:—'The Drawing-Lesson,' Mieris, 88 gs. (Nieuwenhuys); 'The Beggar Relieved,' Mieris, 155 gs. (Cox); 'Children beneath an Arch, looking at a Bird's Nest,' Van der Werff, 108 gs. (Webb); 'Landscape,' upright, a river rushing over broken ground, a group of fir-trees on the bank, &c., Ruysdael, 210 gs. (Holloway); 'Landscape,' Wynants, with figures by A. Van der Velde, 96 gs. (Vokins); 'Interior,' a group of five persons playing at cards, Teniers, 152 gs. (J. M. Smith); 'Two Monkeys quarrelling over a Basket of Fruit,' Snyder, and its companion, 'Three Dogs standing near a Pan,' 206 gs. (Rutley); 'A Dead Hare suspended from a Tree,' a group of flowers near, Weenix, 360 gs. (Ward); 'Landscape and Figures,' Wynants, 96 gs. (Holloway); 'A Young Girl caressing a Spaniel,' Grouze, 1,020 gs. (Durlacher); 'Roses, Peonies, and Pinks,' with a terra-cotta jar on a marble table, bird's nest and eggs, Van Huysum, from the collection of the late Sir C. Bagot, 500 gs. (Farrier); 'La Tricotieuse,' a female knitting at a window, Netscher, 330 gs. (Cox); 'Landscape,' cottage near a pool of water, surrounded by trees, peasants passing along the road, Ruysdael, 205 gs. (Vokins); 'The Travellers,' a group of figures, with a horse and cart descending a road, two figures with a horse crossing a stream, &c., Wouvernans, 155 gs. (Nieuwenhuys); 'The Astrologer,' from the collections of Hesse Cassel, Le Perrier, and others, Gerard Dow, 670 gs. (Haynes); 'A Peasant,' holding a bottle, and drinking from a glass, Murillo, from the collections of Prince Talleyrand and Lord Charles Townsend, 1,300 gs. (Rutley); 'Portrait of Field-Marshal Count La Lippe,' Sir J. Reynolds, 125 gs. (Smith); 'A Village Fête,' Jan Steen, from the Saltemarsh gallery, 100 gs. (Adams); 'A View in Guelderland,' trees and felled timber in the foreground, Wynants, peasants driving sheep and cattle, by A. Van der Velde, 130 gs. (Bourne); 'The Enchantress quitting the Infernal Regions,' Teniers, formerly in the collection of Mr. S. Rogers, 120 gs. (Bourne); 'The Prince of Orange's Yacht off Amsterdam,' Backhuysen, 105 gs. (Page); 'The Annunciation,' Murillo, from the collection of the late Lady Beresford, 175 gs. (Curtis); 'Four Persons playing at Monte,' Velasquez, 200 gs. (Cox); 'The Water-mill,' wooded heights and figures in the foreground, Ruysdael, 175 gs. (Pearce); 'Travellers halting at an Inn by a River,' Wouvernans, 165 gs. (Pearce); 'River Scene,' with a state barge, numerous boats and

figures, Van der Capella, 510 gs. (Pearce); 'Entrance to a Dutch River,' Van der Capella, 160 gs. (Cox); 'A Calm,' man-of-war and boats at anchor, W. Van der Velde, 200 gs. (Pearce); another 'Calm,' fishing-boats and yachts at anchor, W. Van der Velde, 280 gs. (Pearce); 'St. Joseph with the Infant Saviour on his knee,' Murillo, 290 gs. (Moore); 'The Virgin and Angel,' Raffaele, 240 gs. (Anthony).

Messrs. Christie, Manson, & Co., sold, on the 25th of June, a number of paintings and drawings, the majority of which belonged to Mr. T. H. McConnel. The principal pictures were:—'Lowestoft,' J. M. W. Turner, £134 10s. (Agnew); 'The Hay-Field,' D. Cox, 205 gs. (Agnew); 'Contemplation,' T. Faed, A.R.A., 63 gs. (Flatow); 'Canterbury Meadows,' T. S. Cooper, A.R.A., 75 gs. (Vokins); 'Whitehaven—Fishing Boats returning,' S. Bough, R.S.A., 90 gs. (Agnew); 'Hide and Seek,' W. H. Knight, 100 gs. (Agnew); 'The Highland Mother,' T. Faed, A.R.A., 150 gs. (Flatow); 'Landscape, with Sheep,' Augustus Bonheur, 110 gs. (Gilbert); 'A Gipsy Girl,' J. Phillip, R.A., 114 gs. (Mitchell); 'Beaching the Boat,' J. C. Hook, R.A., 200 gs. (Flatow); 'The Toilet,' Mdlle. H. Browne, 150 gs. (Pocock); 'The Path through the Wood, Spring,' J. T. Linnell, 400 gs. (Agnew); 'Gillingham Church, Kent,' W. Müller, 175 gs. (Levy); 'Fallow Deer,' R. Ansdell, A.R.A., 130 gs. (Mitchell); 'Bird's Nest and Flower,' W. Hunt, 100 gs. (Agnew); 'Landscape, Afternoon,' G. Barrett, 126 gs. (Agnew). The above are all in water-colours; the oil-paintings were disposed of at comparatively small prices.

A 'miscellaneous' collection of pictures in water-colours and oils was sold by Messrs. Christie, Manson, and Woods on the 9th of July. There were some fine specimens of both classes submitted for sale, among the principal of which may be pointed out the following drawings:—'Sussex Downs, Village of Patcham and Mill,' Copley Fielding, 150 gs. (Lloyd); 'The Frauenkirche, Nuremberg,' and 'The Canal at Bruges,' both by S. Prout, 185 gs. (E. White); 'Christ and his Disciples,' G. Cattermole, 90 gs. (Vokins); 'Bird's Nest and Apple Blossoms,' W. Hunt, 130 gs. (Smith); 'Interior of a Cathedral in Belgium,' and 'The Toilet,' L. Haghe, 171 gs. (Patteson); 'Sea View off Dover,' J. M. W. Turner, R.A., a remarkably fine work, 625 gs. (Webster). The following are oil-paintings:—'View of Bristol from Bedminster Fields,' W. Müller, 190 gs. (E. White); 'Waiting for the Ferry—Bacharach, on the Rhine,' W. Müller, 285 gs. (Graves); 'The Godmother,' De Jonghe, 96 gs. (Carpenter); 'Barnes Terrace, on the Thames,' J. M. W. Turner, R.A., painted about 1827, 1,000 gs. (Webster); 'Rembrandt in his Studio,' J. Gilbert, exhibited at the British Institution in 1890, 185 gs. (Colnaghi); 'Coast Scene,' with fisherwomen and children, W. Collins, R.A., 255 gs. (Weston); 'The Country Waggon, Snowden—Early Morning,' and 'The Hotwells, Bristol—Storm coming on,' both of them early works by Turner, painted for the Rev. J. Nixon, and from the collection of Dr. Nixon, 202 gs. (Reynolds). The sum of £8,500 was realised by the entire sale.

At the sale of the late Mr. George Daniel's library and works of Art, at the end of July, the following pictures in water-colours were disposed of:—'View on the Thames,' with Lambeth Palace on the right and old Westminster Bridge in front, 'The Pier at Dieppe,' and a smaller drawing of the same subject, D. Cox, 160 gs. (Vokins); 'Coast Scene—Isle of Wight,' De Wint, 41 gs. (Colnaghi); 'View of Scarborough,' J. D. Harding, 36 gs. (Vokins); 'Skiddaw and Saddleback, from Bolton Moor,' and 'Stonehouse Bridge, Plymouth,' C. Stanfield, R.A., 170 gs. (Vokins); 'Dumbarton Castle,' and 'A Mountain Scene,' with elephants and figures in the foreground, C. Stanfield, R.A., 164 gs. (Pocock); 'Mayence,' and 'Interior of a Cathedral,' S. Prout, 45 gs. (Graves); 'Lake Scene,' with the Grampian Hills, G. F. Robson, 274 gs. (Vokins); 'The Abbottsford Family,' Wilkie, £30 10s. (Bohn, jun.). Mr. Daniel's collection of drawings and other works of Art produced £1,890.

THE ARCHÆOLOGICAL INSTITUTE AT WARWICK.

THANKS to fine weather, a pretty neighbourhood, and the abundance of ivy-grown castles, the meeting of the Archæological Institute in Warwickshire has proved pleasant and instructive. The excursions were numerous, the papers if not elaborate were not over long, and the proceedings generally, though not eminently learned, had the recommendation of being lively and discursive. At the inaugural meeting held in the Court House, Warwick, the Marquis Camden resigned the chair to Lord Leigh, president of the year. Mr. Beresford-Hope observed that he considered it a happy omen when the Institute was coming of age—for it was entering on the twenty-first year of its existence—that the metropolis of the county should have been selected for their meeting, a town indissolubly associated with the name of Dugdale, the great patriarch and exemplar of English archæologists, and with the name of Shakspeare, the great topographical poet of England. Archdeacon Sandford, on behalf of the clergy, paid fitting tribute to the benefits archæology had conferred upon the history, literature, jurisprudence, architecture, and theology of our country. Archæologists had rescued and restored sacred fabrics, not from the hands of ancient barbarians, but from the ravages of the Goths and Vandals of modern times, from the mistaken zeal of churchmen, country clergy, churchwardens, and squires, and still more from the greater barbarities of utilitarian selfishness. The Bishop of Oxford added that archæologists were not mere mites, living in some remote old cheese, but men who, thoroughly alive, sought to blend the beautiful velvety shadows of the past with the obscure but magnificent promise of the future, thus extending the vision beyond the narrow limits of the present, and teaching the mind what to live for and aspire after. Such was the fitting introduction to the science of archæology given at this inaugural meeting. And imagination and rhetoric having thus scattered flowers in the path of a full and fair assembly of pleasure-seeking students of both sexes, off the company started amid the pealing of bells to inspect the neighbouring church of St. Mary, with its famed Beauchamp Chapel, which enshrines the ashes of Richard Earl of Warwick, and of Leicester, the favourite of Queen Elizabeth. One of these tombs displays enrichments in coloured enamels, and the niches still contain the original brass figures. It is a choice example of the Art-manufactures which in the middle ages were devoted to the service of the Church. The east end of the chapel is filled with a grandiose perpendicular window, decorated with glass in the effective pictorial style of that period. The party was next conducted to the Earl of Leicester's Almshouses, specimens more than usually intact of the domestic architecture of the sixteenth century.

The peregrinations of Wednesday commenced with a visit to Warwick Castle, and the Rev. C. H. Hartshorne, having mounted a chair, gave a fragmentary sketch of the structure. The precise date of the present building is doubtful, but probably no portion of the existing edifice is earlier than the middle of the fourteenth century. For pictorial effect, the castle stands almost without rival. The spacious courtyard in which the company assembled is shadowed by noble trees, above which rise the stately towers of Caesar and Guy. Entering the grand suite of apartments occupied by the present earl, commanding views are gained of the richly-wooded grounds and

The Art Journal lists 'The Hotwells, Bristol - storm coming on' with the oil paintings. The buyer is shown as Reynolds but, since Christie's records show that the picture was bought in, this is probably the failed bid.

ART SALES.

A HISTORY OF SALES
OF
PICTURES AND OTHER WORKS OF ART.

WITH
NOTICES OF THE COLLECTIONS SOLD, NAMES OF OWNERS,
TITLES OF PICTURES, PRICES AND PURCHASERS,
ARRANGED UNDER THE ARTISTS OF THE DIFFERENT SCHOOLS IN ORDER OF DATE.
INCLUDING
THE PURCHASES AND PRICES OF PICTURES FOR THE NATIONAL GALLERY.

ILLUSTRATED

WITH
AUTOTYPES FROM SMALL SKETCHES OF GREAT PICTURES & WATER-COLOUR DRAWINGS SOLD,
PORTRAITS OF EMINENT COLLECTORS AND VIEWS OF THEIR RESIDENCES,
OBJECTS OF ORNAMENTAL ART, &c., &c.



BY
GEORGE REDFORD, F.R.C.S.,

CORRESPONDENT OF "THE TIMES" FOR ART SALES;
Registrar of the Crystal Palace Collection of Sculpture, 1853-4;
Curator of the Art Treasures Exhibition, Manchester, 1857;
Consultant for the National Exhibition of Works of Art, Leeds, 1858;
AND
Author of "A Manual of Ancient Sculpture."

IN TWO VOLUMES.

VOL. II.

LONDON:

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1888.

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SUBJECT.	PRICE.	OWNER.	BUYER.
(J. M. W. TURNER.)			
The Dogana, Church of St. Giorgio at Venice. P. 1841. P. for Str F. Chantry	£ s.	1853.	
Venice, Going to the Ball. "Fallacies of Hope," M.S., 1846	1155 0	W. J. BRODERIP.	Egg.
Morning, Returning from the Ball. St. Martino. 1846	546 0	B. G. WINDUS.	Gambart.
Dawn of Christianity, Flight into Egypt. 1841	640 0	"	Wallis.
Glaucus and Scylla. On panel. 1841	745 0	"	Bt. in.
The Approach to Venice	735 0	"	"
A Sea-shore, fishing-boat, lugger, mouth of harbour	850 10	"	Gambart.
Edinburgh from Calton Hill	1312 10	E. S. ELLIS.	"
The Smuggler	31 10	"	Cubitt.
Cologne	220 10	VOKINS.	Bt. in.
The Harbour at Dieppe	1854.	JAS. WADMOORE	Grundy for Mr. J. Naylor.
Guardship at the Nore	2100 0	"	Raught.
Kilgarran Castle. Ex. 1799	1606 10	"	Wallis.
The Old Pier at Gt. Yarmouth. E. 1883	525 0	WIL. CAVE.	1855.
Newark Castle. From de Tabley Coll.	198 10	"	Bt. in.
Carrying out an Anchor to Dutch man-o'-war at sea in 1665. P. 1803-4. 40 x 51	493 10	JOHN MACDONALD.	"
Sea-piece, Fishing-boats, gale coming on	3000 0	N. N.	1856.
The Lock, Sunset. Engd. in Liber. See 1851	182 14	SAM'L. ROGERS.	Ratcliffe.
Newark Castle. Fr. De Tabley Coll.	525 0	LEO. REDFATH.	Gambart.
A View from Blackheath. Small early sketch	231 0	JN. MACDONALD.	Rhodes.
The Dawn of Christianity, "Flight into Egypt." 1841	15 15	MRS. GREEN.	Waters.
Glaucus and Scylla. 1841	320 0	B. G. WINDUS.	"
A Sea-piece, with Fishing-boats in a stiff breeze	280 0	H. SCOTT.	"
Town on a River, Boats and figures	46 4	TRIMMER.	Hooper.
The Grand Canal, Venice. Engd. by Miller. See 1875	7 0	"	De La Rue.
Ostend, stormy sea	2520 0	H. A. J. MUNRO.	Gambart.
Neapolitan Bathers surprised. Moonlight	1732 10	"	"
The Burning of the Houses of Parliament	225 15	"	Flatau.
"What you Will"	708 15	HENRY WALLIS.	White.
Loch Katrine	357 5	LADY CHANTREY.	Agnew.
The Dawn of Christianity. Circle. See 1859	787 10	N. N.	Bt. in.
Glaucus and Scylla. See 1859	315 15	B. G. WINDUS.	Raught.
The Pass of the Simplon	284 0	"	"
Helvoetsluys, "The City of Utrecht," 64, going to sea. 36 x 48. Ex. 1832.	102 18	J. ALLNUTT.	White.
Antwerp, Van Goyen looking for a subject. Ex. 1833. 36 x 48 (b)	1680 0	EL. BICKNELL.	Agnew.
Ivy Bridge, Devon. 36 x 48. See 1881	2635 10	"	"
"Wreckers," Coast of Northumberland, steamer assisting ship off. Ex. 1834. 36 x 48	924 0	"	Bt. in.
	1984 10	"	Agnew.
Calder Bridge, Cumberland. Never Ex. 36 x 48	£ s.	1863.	
Venice, The Campo Santo. Ex. 1842. See 1886. 24 x 36	525 0	EL. BICKNELL.	H. Bicknell.
Venice, The Giudecca. Ex. 1841. 24 x 36	2000 0	"	Agnew.
Ehrenbreitstein on the Rhine. Ex. 1835	(a) 1737 10	"	"
Port Ruysdael. Ex. 1827. 36 x 48 (d)	1890 0	"	"
Palestrina, a Composition. Ex. 1850. See 1881. 55 x 98½	1995 0	"	Bt. in. H. Bicknell.
Waggon, Snowdon, early morning. Hot Wells, Bristol	92 8	HOGARTH.	1864.
Barnes Terrace on the Thames. 1827	119 14	"	"
Remains of Waltham Abbey. Ex. 1796	1102 10	FRIFF.	Bt. in.
St. Vincent's Rock, Avon, Bristol. Ex. 1793	141 15	HUSKINSON.	"
Battle of Nile, L'Orient blown up. Ex. 1799	31 10	"	"
Squally Weather. 18 x 12	10 10	"	"
Wreckers, early morning. 21½ x 14	69 6	H. S. BICKNELL.	Bicknell.
Sunset, Study for the Old Téméraire. 191 x 12½	52 10	"	Vokins.
Off Margate, hazy morning. 24 x 15	131 5	"	Agnew.
A View off Margate. 18 x 12	136 10	"	Bicknell.
Palestrina, a Composition. See 1881. 55 x 98½	162 15	"	Agnew.
L., bridges and figures. 46 x 34	2205 0	"	Miller (c).
L., Woman with Tambourine & Composition picture. 46 x 34. Engd.	472 10	N. N.	Agnew.
The Beacon on the Rock. 38 x 23	504 0	"	"
Off Margate Pier. 24 x 18	316 1	"	"
Morning after the Wreck. 19 x 13	210 0	"	"
Kingsgate Bay. 24 x 18	157 10	"	Shaw.
The Mouth of the Thames, Isle of Sheppey	168 0	"	White.
View in Radnorshire, stage coach	367 10	F.	Colnaghi.
L. in Cumberland	50 8	BEYANT.	Bt. in.
The 7th Plague of Egypt. Engd. in Liber	1029 0	FLATOU.	1866.
Passing the Cross	1060 10	GEORGE YOUNG.	"
Calder Bridge	199 10	G. PENNELL.	Bt. in.
Rv. Sc., Female figures Bathing	1029 0	H. BICKNELL.	Bt. in.
Cicero at his Villa at Tusculum. Ex. 1839	1333 0	MUNRO.	Ex. J. H. H. H.
Loch Katrine	1543 10	"	Lord Powercourt.
Modern Italy. (Engd.) Ex. 1838	582 15	"	White.
The Wreck Buoy	3465 0	"	Fallow.
Small replica of the Van Tromp in Soane Museum	1575 0	"	"
Wreck Ashore	36 15	J. C. GRUNDY.	Pennell.
Modern Italy. See 1878	840 0	COLNAGHI.	Bt. in.
The Burning of the Houses of Parliament	2961 0	JAS. FALLOW.	B. Johnston.
	1527 15	FISHER.	Agnew (d)

(a) This picture belonged to Lord Delamere; afterwards to W. B. White, see his sale, 1879.

(b) Now in Mr. Graham's Collection, Skilmonrey. Cost Mr. Bicknell 300 guineas; "Helvoetsluys," £283 10s.

(c) Cost £262 10s., "Ehrenbreitstein," £400. The last named belongs to Mr. R. Brocklebank, Liverpool.

(d) Cost 300 guineas, now Sir J. Kell's.

(e) The picture painted for Mr. Bicknell and in his sale, 1863.

(f) Since R. Gaskell's of Liverpool.

BRITISH SCHOOL—OIL PAINTINGS.

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SUBJECT.	PRICE.	OWNER.	BUYER.
	£ s. d.		
A Storm at Sea	77 14	1868. W. HOLMES.	<i>Gilbert.</i>
Interior of a Cathedral	110 5	" "	<i>Haut.</i>
The Dawn of Christianity. Ex. 1841	351 16	B. G. WINDUS.	
Glauco and Scylla. Panel	294 0	" "	
Pt. of Himself	52 10	1869. LLEWELLYN.	<i>Bl. in (a).</i>
Newark Abbey, on the Wey	1302 0	N. N.	<i>Agnew.</i>
The Slave Ship. 36 x 48	2042 5	J. RUSKIN.	<i>Volsus.</i>
Venice, The Dogana and S. M. della Salute. Ex. 1844	2688 0	E. BULLOCK.	<i>Agnew.</i>
The Rape of Europa	309 15	1871. PRATER.	<i>Cassell.</i>
The Falls of the Clyde	375 0	" "	<i>Sir H. C.</i>
On the River Brent	609 0	BROOKS.	<i>Cox (b).</i>
The Windings of the Wye	115 10	H. WALLIS.	<i>Wynn.</i>
Stem, Pilot-boats, Town, ruined Tower	90 15	1872. W. W. PEARCE.	<i>N. N.</i>
Sea-piece, Wreck, boat pulling towards jetty	160 13	" "	
Norham Castle	94 10	" "	<i>Leroit.</i>
Venice, the Grand Canal and Rialto. Upright. 51 x 43	4000 10	J. RUSKIN.	<i>Agnew (c).</i>
Pt. of Master Trimmer with a Kitten. Son of Rev. E. Trimmer, Turner's executor. The kitten and handkerchief painted by Turner. P. at Heston Vicarage, about 1811	99 15	F. E. TRIMMER.	<i>Bl. in.</i>
Margate Harbour	224 15	F. R. LEYLAND.	" "
Emigrants Embarking at Margate. Sketch	199 10	" "	<i>Polak.</i>
Sunset after Storm. Sketch	90 6	" "	<i>Bl. in.</i>
Sketch on the Medway	60 18	G. R. BURNETT.	<i>Palmer.</i>
Glauco and Scylla. Illustration of Ovid. Panel. Ex. R.A. 1841	553 10	L. HUTCH.	<i>Tooth.</i>
The Dawn of Christianity. Ex. R.A. 1841	966 0	" "	<i>Rawlings.</i>
The Animals going into the Ark. Circle	201 0	MRS. JUDKINS.	<i>White.</i>
"Going to the Ball." San Martino, Venice. 25 x 37	1785 10	J. GILLOTT.	<i>Lord Bective.</i>
"Returning from the Ball," S. Marino, Venice. 25 x 37	1575 0	" "	" "
Calais Sands, Poissards, low water. Ex. 1830. 28½ x 42 (d)	1785 0	" "	" "
Rosenu; seat of H.R.H. Prince Consort. 38 x 49	1942 10	" "	<i>Agnew.</i>
Cl. Sc.: boats. 12½ x 17½	315 0	" "	<i>Betts.</i>
Early Morning on the Coast. 10 x 14	270 0	" "	<i>Cowroy.</i>
Kilgarran Castle. 23 x 29. See 1879	630 0	" "	" "
An Open Sea View. 13 x 18	840 0	" "	<i>Betts.</i>
Kilgarran Castle, with Bathers. 36 x 48 (e)	2835 0	" "	<i>N. York Museum.</i>
The Junction of the Thames and the Medway. 42½ x 56½	4567 10	" "	<i>Agnew.</i>
Walton Bridges. 37 x 49	5250 0	" "	" "
The Rescue of the Brides of Venice. 43 x 60	997 10	1873. W. COTTELL.	<i>Bl. in.</i>
The Banquet at Guildhall to the Allied Sovereigns, 1814. 19 x 18½	105 0	E. DINON.	<i>Mrs. Bischoffshausen.</i>
(a) Ex. at S. Kensington, 1868; mentioned by Ruskin. (b) From Griffith's Coll. (c) Painted for Mr. Ruskin, Scnr., and given by him to his son, Mr. John Ruskin, many years before. (d) Cost Mr. G. £350. (e) A "Chateau Kilgarran" was sold in 1874 at Hotel Drouot for £1320.			
Homeward Bound: Crossing the Brook. 28 x 26	157 10	1873. McLEAN.	<i>Permain.</i>
The Avalanche. 34 x 47	378 0	" "	<i>Bl. in.</i>
Yarmouth Jetty. (No size.) S.d. 1813	157 10	STANLEY.	<i>Cox (a).</i>
The Falls of the Clyde	346 10	1874. SIR H. H. CAMPBELL.	<i>Agnew.</i>
"On the Brent"	656 5	ADAMSON.	<i>Bl. in.</i>
Newark Abbey on the R. Wey, 1815	378 0	JOHN PYE (the engraver).	<i>Agnew (b).</i>
The Whale Ship. See 1851, 1883	960 15	LEYLAND.	<i>Bl. in.</i>
Queen Adelaide disembarking at Southampton. See 1883	325 10	" "	" "
Emigrants Embarking at Margate	153 6	" "	<i>White.</i>
Sunset after Storm	56 14	" "	<i>Burnett.</i>
Cl. Sc. with Boats. 19 x 27	136 10	J. FARNWORTH.	" "
Fairlight Glen, Hastings. 19 x 36	105 0	" "	" "
Dunstanborough. 36 x 48	4305 0	J. HEUGHL.	<i>Maple.</i>
Windmill and Lock. 35½ x 47½	1837 10	" "	<i>Cox.</i>
Old London Bridge. 38 x 49	3255 0	" "	<i>Agnew.</i>
Egglesstone Abbey. 15½ x 21	105 0	" "	" "
View on the River Maas, Holland. 22 x 36	2625 0	1875. S. MENDEL.	<i>W. Armstrong.</i>
Grand Canal, Venice. 36 x 48	7350 0	" "	<i>Agnew (c).</i>
Worcester. 27 x 36. Engd. 1795	420 0	T. WOOLNER.	" "
Kirkstall Abbey	273 0	" "	" "
Crichton Castle. Ex. B. H. 1875	504 0	" "	<i>Agnew.</i>
Whalers. Ex. 1845	325 10	" "	" "
Neapolitan Fisher-girls surprised bathing. Moonlight. Ex. 1840	525 0	" "	<i>Ellis.</i>
The Devil's Bridge. Fr. Allnutt Coll. 37 x 24	945 0	G. R. BURNETT.	<i>Agnew.</i>
Pass of St. Gothard. Companion pict. from Allnutt Coll. 37 x 24	892 10	" "	<i>Calderon.</i>
The Calm. Eng. in 'Liber.' 17 x 13	180 0	G. BURNETT.	" "
Sunset at Sea. Sketch	94 10	" "	" "
On the Tyne. 28½ x 38	241 10	1876. WYNN ELLIS.	" "
Waterfall. 15½ x 12	147 0	" "	" "
Kilgarran Castle, Evening. 22 x 28	472 10	" "	" "
Whalley Bridge. 24 x 34½	945 0	" (d)	<i>Agnew.</i>
Conway Castle. 41½ x 54½. See 1848	2940 0	" (e)	<i>Whitehead.</i>
View of Summer Hill, Kent. 35 x 47	892 10	" "	<i>Williams.</i>
Temple of Jupiter at Aegina. 46 x 70	2100 0	" (f)	<i>Gouffé.</i>
"Going to the Ball." From Windus and Gilloft Coll. 25 x 37. See 1872	1260 0	1878. N. N. (a nobleman).	<i>Bl. in.</i>
"Returning from the Ball." From Windus and Gilloft Coll. 25 x 37	1260 0	" "	" "
Ancient Italy. Ex. 1838. 36 x 48	5460 0	MUNKO (Butler Johnstone).	<i>Agnew (K. Hodgson, M.P.).</i>
Modern Italy. Ex. 1838. 36 x 49	5250 0	" "	<i>David Price.</i>
Rome, View from Mount Aventine. Ex. 1836. 36 x 49	6142 10	" "	<i>David.</i>
Modern Rome, Campo Vaccino. Ex. 1839. 35½ x 48	4672 10	" "	" "
(a) Painted for Bransby Cooper. Coll. R. Bayley. (b) Painted for Dr. Lancaster of Merton, Surrey. (c) Lord Dudley bid against Agnew, but gave in, and afterwards bought the picture of him at his 10 per cent. advance. See Vol. I. (d) Passed into Lord Overstone's Collection and is now in Lord Wantage's at Lockinge House, Berks. (e) In superb state. (f) Doubtful at sale, but guaranteed for three months. Engraved by John Pye and published 1828. Mr. Ellis bought it of Moon, Boys, & Graves, print-sellers, 40 years before this sale. A letter from Mr. Ellis was read by the auctioneer stating this. Graves bought it of Turner and had it till 1826. I went down to Lion House to see the picture there at this time, which is a much finer work, the same size, and is that exhibited 1816 (note Vol. I.). It was bought by Messrs. Colnaghi of Gambart and sold to the D. of Northumberland for £1,200—about 1856.			

VOL. II.

R

The Auction of 'The Rising Squall' (continued)

The Identity of lot 152

The full catalogue description of lot 152 is:

The Hotwells, Bristol: storm coming on, fishermen securing their boats. Vide Burnett's Life of Turner.

The identification of Lot 152 stems from the reference, 'Vide Burnett's Life Of Turner'. Although around this time there was a collector of JMW Turner's work called 'George Burnett' he did not write such a book. 'Burnett' in the catalogue appears to be a mis-spelling of John 'Burnet'. This was confirmed by e-mails with the British Library. The British Library found no trace of 'Burnett's 'Life of Turner' and offered the following explanation:

British Library 'Burnett's' reference. Extract from e-mail of 22nd February 2021.

I would certainly agree that the reference appears to be referring to a biography of Turner and I think it is likely that the editor was referring to John Burnet's work and mis-spelled his name, as well as giving the work an abbreviated title (the full title of Burnet's work was *Turner and his works* (1852)).

At the date of the auction (1864) Burnet's book had been in circulation for twelve years and was likely considered an authoritative work. In 1864 there were two other authoritative books available, 'Turner and Girtin's Picturesque Views, Sixty Years Since' by Thomas Miller, published 1854 by Joseph Hogarth, and 'The Life of JMW Turner RA' by Walter Thornbury published in 1862. Miller's book does not mention "The Rising Squall" at all whereas Thornbury exhibits many contradictions. He never describes 'The Rising Squall' as a watercolour-drawing and at the beginning of his chapter entitled, "Turner's Art Life" he describes 'The Rising Squall, Hotwells' as one of JMW Turner's "earliest pictures" apparently indicating an oil. However, Thornbury continues by so conflating the terminology that he cannot be relied upon as evidence in this matter. Moreover, Thornbury's book had been in circulation for only two years at the time of the auction.

To identify lot 152 we cross reference the text of the auction catalogue with that of Burnet's 'Turner and his works'.

- In the auction catalogue we are given the location 'Hotwells, Bristol'. We have seen that there is only one mention of 'Hotwells' in Burnet; This is on page 109 in the title as originally supplied to the Royal Academy by JMW Turner in 1793; 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol'.
- In the auction catalogue we have, as part of its description, 'storm coming on'. There is only one reference in Burnet that contains both 'Hotwells' and a reference to a storm coming on. That is the reference given above where the 'storm coming on' is described as 'The Rising Squall'. In Burnet there is one other reference to 'Rising Squall' on page 17, line 28. (In Cunningham's 'Memoir')
- The reference to 'Rising Squall' on page 17 is made in the context of 'a picture of the following year, 1793', "Rising Squall over St. Vincent's Rocks at Bristol".

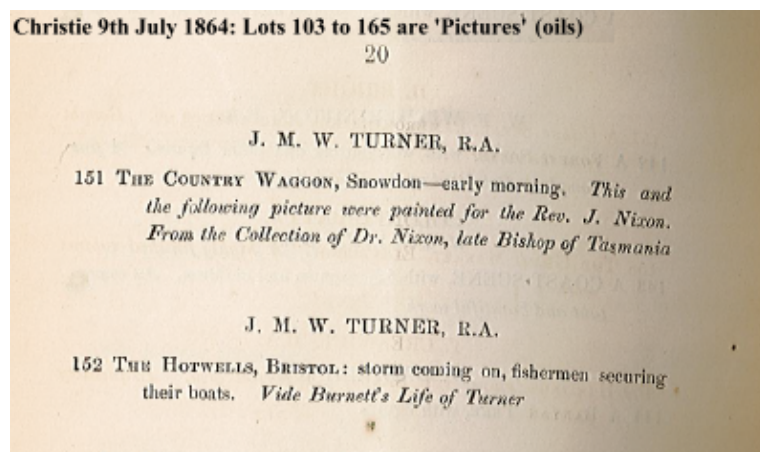
Thus "Vide Burnett's Life of Turner" in the auction catalogue identifies only one picture: The Rising Squall, hot wells, from St. Vincent's rock, Bristol' exhibited 1793.

5. Provenance from 1793 to July 1864

Catalogue

From the foregoing analysis it is certain that, on 11th July 1864, Joseph Hogarth was in possession of JMW Turner's first exhibited oil, 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol' exhibited 1793.

The auction catalogue entry at lot 151 provides an overview of its provenance:



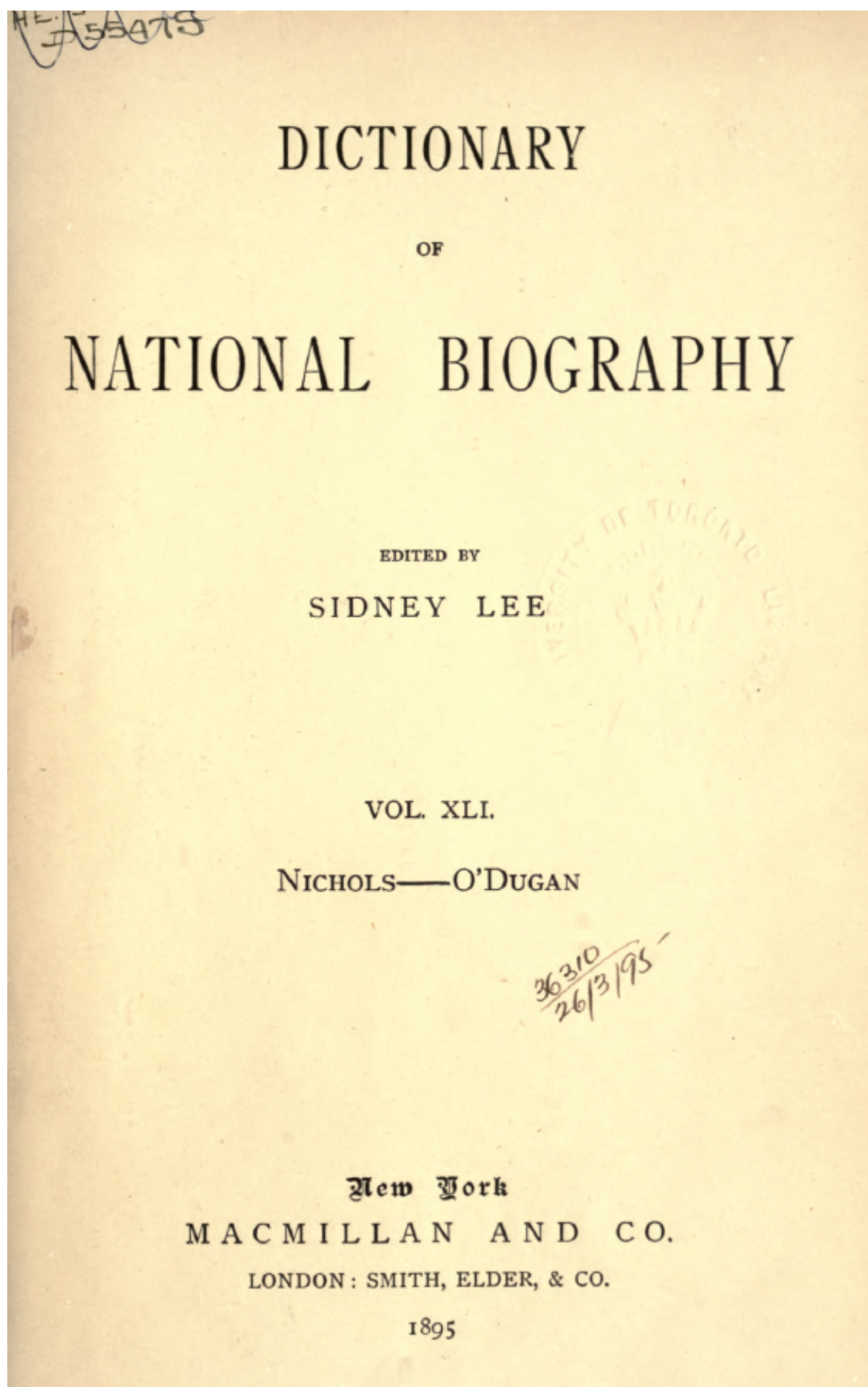
In the catalogue entry for lot 151 we see that the picture was 'painted for the Rev. J. Nixon'. There is a case of mistaken identity here because the 'Rev.' Nixon was 'Robert' not his brother John, the artist. 'Dr. Nixon, late Bishop of Tasmania' was Robert's second son. These relationships are recorded in 'Dictionary of National Biography' (Sidney Lee, 1895). Robert's first son, George, is recorded in the admissions register of Merchant Taylors' School, March 1810. Robert's third son, Wyatt, died in infancy.

By 1895 (when 'Dictionary of National Biography' was published) a degree of confusion had set in regarding Turner's first oil painting. The reference on page 77 lines 18-20, in specifying 1793, may well be intended to indicate the first '*exhibited*' oil, quoting the exhibition year. However, this is uncertain and these pages are illustrated only to corroborate the relationship between Rev. Robert Nixon, John Nixon and Rev. Dr. Francis Russell Nixon, Lord Bishop of Tasmania.

Their dates are shown as follows:

- John Nixon (died 1818)
- Robert Nixon (1759-1837), brother of the above, died at Kenmure Castle.
- Francis Russell Nixon (1803-1879), son of the Rev. Robert Nixon.
- George Russell Nixon (1802-1878)

Lee's dictionary clearly places Rev. Robert Nixon at Footh Cray, Kent from 1784 to 1804 where he therefore resided in 1793 when he took possession of 'The Rising Squall, hot wells, from St. Vincent's rock, Bristol' after the Royal Academy Exhibition.



one: as the Senses and Organs, in the composition of the other. By A. N., London, printed by Edward Allde, 1612, 4to.; a second edition was printed at Oxford by Joseph Barnes for John Barnes, 1616, 4to. 10. 'Great Brittain's Generall Joyes. Londons Glorious Triumphes. Dedicated to the Immortall memorie of the joyfull Mariage of the two famous and illustrious Princes, Fredericke and Elizabeth. Celebrated the 14 of Februarie, being S. Valentine's day. With the Instalment of the sayd potent Prince Fredericke at Windsore the 7 of Februarie aforesaid,' London, Henry Robertes, 1613, 4to. 11. 'A Strange Foot-Post with a Packet full of strange Petitions. After a long vacation for a good Terme,' printed at London by E. A., b.l., 1613, 4to; a reissue of this, with omissions and additions, appeared as 'The Foot-Post of Dover. With his Pocket stuf full of strange and merry Petitions,' London, printed by Edward Allde for John Deane, 1616, 4to. 12. 'The Scourge of Corruption. Or a Crafty Knave needs no Broker. Written by Anthony Nixon,' printed at London for Henry Gosson and William Hoalmes, b. l., 1615, 4to. A plagiarism from Thomas Lodge has been detected in this tract.

[Collier's Poetical Decameron. i. 302-3, and his Bibl. Account of English Lit. ii. 48, 53; W. C. Hazlitt's Handbook to Early English Literature, p. 420, and his Collections and Notes, p. 306, 2nd ser. p. 426, 3rd ser. p. 177; Hunter's manuscript Chorus Vatum, ii. 92 (Addit. MS. 24488).]

R. B.

NIXON, FRANCIS RUSSELL (1803-1879), bishop of Tasmania, son of the Rev. Robert Nixon [see under **NIXON, JOHN**], was born 1 Aug. 1803, and was admitted into Merchant Taylors' School, London, in March 1810 (*ROBINSON, Register*). In 1822 he was elected from the school a probationary fellow of St. John's College, Oxford, whence he graduated B.A. (third class in classics) in 1827, M.A. 1841, and D.D. 1842. After having held several minor charges and acted as chaplain to the embassy at Naples, he was made, in January 1836, incumbent of Sandgate, Kent, and in November 1838 was preferred to the vicarage of Ash next Wingham by the archbishop, who also appointed him one of the six preachers in Canterbury Cathedral. Both at Sandgate and Ash he was much beloved, and in the latter parish was instrumental in erecting a chapel of ease. On 24 Aug. 1842 he was consecrated in Westminster Abbey by the archbishop as bishop of the newly constituted see of Tasmania, which he retained for twenty-one years and administered with much success. Returning to England in 1863, he was presented in the following year to the

valuable rectory of Bolton-Percy, York, as a recognition, on the part of Archbishop Thomson, of his services to the colonial church. He resigned this charge in 1865, and retired to a home which he had made for himself on Lago Maggiore, where he died on 7 April 1879.

Nixon was an accomplished musician and artist, as well as a preacher of no little eloquence. The little history of his old school, which he published after he had left it, is of interest only for its illustrations. His 'Lectures on the Catechism' were well received, and are still held in esteem. Besides charges and pamphlets issued in Tasmania between 1846 and 1856, he published: 'The History of Merchant Taylors' School,' with five lithographic views, pp. 32, London, 4to, 1823; 'Lectures, Historical, Doctrinal, and Practical, on the Catechism of the Church of England,' London, 8vo, 1843; 'The Cruise of the Beacon: a Narrative of a Visit to the Islands in Bass's Straits,' London, 8vo, 1857.

[Personal and parochial recollections; Guardian, 16 April 1879.] C. J. R.

NIXON, JAMES (1741?-1812), miniature-painter, was born about 1741. He first exhibited with the Society of Artists in 1765, and from 1772 to 1805 was an annual contributor to the Royal Academy. Nixon was one of the ablest miniaturists of his time, and held the appointments of limner to the Prince of Wales and miniature-painter to the Duchess of York; in 1778 he was elected A.R.A. He painted Miss Farren and other theatrical celebrities, as well as fancy figures of Shakespearean characters. He sent to the Academy a few portraits in oil, and in 1786 a series of ten designs illustrating 'Tristram Shandy.' Nixon resided in London throughout his professional career, but died at Tiverton on 9 May 1812, aged 71. His portraits of Dr. Willis, the Duchess of Devonshire, Mrs. Hartley, and the Misses Jenny and Nelly Bennet have been engraved, as well as some fancy subjects.

[Redgrave's Dict. of Artists; Sandby's Hist. of the Royal Academy, i. 244; Gent. Mag. 1812, pt. i. p. 499; Royal Academy Catalogues.]

F. M. O'D.

NIXON, JOHN (d. 1818), amateur artist, was a merchant in Basinghall Street, London. He had some skill as an artist, and drew landscapes well. He also executed a number of clever caricatures, some of which he etched himself. He was a frequent exhibitor at the Royal Academy from 1784 to 1815. Nixon drew a number of views of the seats of the nobility and gentry in England and Ireland, which were engraved for a series published by William Watts [q. v.] the

Nixon

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Noad

engraver. Nixon was for many years secretary to the Beefsteak Club, and died in 1818.

Another contributor to the same series of views was ROBERT NIXON (1759–1837), who was curate of Foot's Cray in Kent from 1784 to 1804, and was an honorary exhibitor at the Royal Academy and the Society of Artists from 1790 to 1818. He appears to have been brother of the above, and identical with the Robert Nixon, son of Robert Nixon of London, who graduated at Christ Church, Oxford, in 1780, became a bachelor of divinity in 1790, and died at Kenmure Castle, New Galloway, on 5 Nov. 1837, aged 78. He married at Foot's Cray, on 31 Jan. 1799, Ann Russell, by whom he was father of the Rev. Francis Russell Nixon [q. v.], bishop of Tasmania. It was in Nixon's house that Turner, when a boy, in 1793 completed his first painting in oils.

[Gent. Mag. 1818 pt. i. p. 644, 1838 pt. i. p. 104; Foster's Alumni Oxon.; Watts's Seats of the Nobility and Gentry; Royal Academy Catalogues.] L. C.

NIXON, ROBERT (*fl.* 1620?), the 'Cheshire Prophet,' who is stated by one writer to have been born in the parish of Over, Delamere, Cheshire, in 1467, and by another authority to have lived in the reign of James I, but about whose existence at all there exists some doubt, was the reputed author of certain predictions which were long current in Cheshire. All accounts point to his having been an idiot, a retainer of the Cholmondeley family of Vale Royal, and to his having been inspired at intervals to deliver oracular prophecies of future events, both national and local. These prognostications, generally of the usual vague character, were first published in 1714 by John Oldmixon. A further account of Nixon by 'W. E.' was issued in 1716. Innumerable subsequent editions have been published, and the various versions were collated and edited in 1873, and again in 1878, by W. E. A. Axon. Nixon is said to have attracted the royal notice, and to have been sent for to court, where he was starved to death through forgetfulness, in a manner which he himself had predicted. Dickens's allusion in 'Pickwick' to 'red-faced Nixon' refers to the coloured portraits which occur in some chap-book editions of the prophecies.

[Nixon's Cheshire Prophecies, ed. Axon, 1873 and 1878; Axon's Cheshire Gleanings, 1884, p. 235; cf. also 'An Irish Analogue of Nixon' in Trans. Lanc. and Chesh. Antiq. Soc. vii. 130.] C. W. S.

NIXON, SAMUEL (1803–1854), sculptor, was born in 1803. In 1826 he exhibited at the Royal Academy 'The Shepherd,' in

1828 'The Reconciliation of Adam and Eve after the Fall,' in 1830 'The Birth of Venus,' and in 1831 'The Infant Moses.' He was principally employed during the next few years on portrait and sepulchral sculpture. When Philip Hardwick [q. v.] the architect was engaged on building Goldsmiths' Hall, in Foster Lane, Cheapside, he employed Nixon to do the sculptural decorations; the groups of the four seasons on the staircase were especially admired. Nixon also executed a statue of John Carpenter for the City of London School, and one of Sir John Crosby, to be placed in Crosby Hall, Bishopsgate Street. His principal work was the statue of William IV at the end of King William Street in the city, on the exact site of the famous Boar's Head of Eastcheap, set up in December 1844. This statue, which is fifteen feet three inches in height, is constructed of two blocks of Scotch granite, and the difficulty of the work severely crippled Nixon's health and resources (cf. *Gent. Mag.* 1844, i. 179). Nixon's workshop was at 2 White Hart Court, Bishopsgate Street, and he died at Kennington House, Kennington Common, on 2 Aug. 1854, aged 51. A brother was a glass-painter of repute.

[Gent. Mag. 1854, ii. 405; Redgrave's Dict. of Artists; Royal Academy Catalogues.] L. C.

NOAD, HENRY MINCHIN (1815–1877), electrician, born at Shawford, near Frome, Somerset, 22 June 1815, was son of Humphrey Noad, by Miss Hunn, a half-sister of the Rt. Hon. George Canning. He was educated at Frome grammar school, and was intended for the civil service in India, but the untimely death of his patron, William Huskisson [q. v.], caused a change in his career, and he commenced the study of chemistry and electricity. About 1836 he delivered lectures on these subjects at the literary and scientific institutions of Bath and Bristol. He next examined the peculiar voltaic conditions of iron and bismuth (*Philosophical Mag.* 1838, xii. 48–52), described some properties of the water battery, and elucidated that curious phenomenon the passive state of iron. In 1845 he came to London, and studied chemistry under August Wilhelm Hofmann, in the newly founded Royal College of Chemistry. While with Hofmann he made researches on the oxidation of cymol or cymene, the hydro-carbon which Gerhardt and Cahours discovered in 1840 in the volatile oil of Roman cumin. The results were in part communicated to the Chemical Society (*Memoirs*, 1845–8, iii. 421–40) at the time, and more fully afterwards to the 'Philosophical Magazine,' 1848, xxxii. 15–35.

1810

Merchant Taylors' School Register.

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Henry Darlot, s. of *Henry*, b. 24 Feb. 1801.
Thomas Price, s. of *Thomas*.
Frederick Fowler, s. of *Thomas*.
William Edmonds, s. of *Richard*.

Feb.

John Richards, s. of *John*, b. 25 Nov. 1796.
Charles Mottley, s. of *Jas. Charles*, b. 3 July, 1800.
Samuel Brooksbank, s. of *Joseph*, b. 29 June, 1798.
Henry Thompson, s. of *William*.
William Gatfield, s. of *Charles*, b. 13 Feb. 1798.
Thomas Gatfield, s. of *Charles*, b. 6 May, 1800.
Henry Gray, s. of *Henry*.
Robert Fyfe Whyte, s. of *James*.
John Baynes, s. of *William*.
Benjamin Moore, s. of *Benjamin*, b. 30 Aug. 1799.
George Field, s. of *George*.

March.

Johnston Darlot, s. of *Henry*.
John Mare, s. of *George*.
Frederick Field, s. of *George*.
George Russell Nixon,¹ s. of *Robert*, b. 19 March, 1802.
Francis Russell Nixon,² s. of *Robert*, b. 1 Aug. 1803.
John Watson Hodge, s. of *John*.
James Adcock, s. of *Joseph*. (Re-admitted.)
Bartholomew Calway, s. of *James*.

April.

James Townsend Saward, s. of *James*, b. 5 July, 1800.
Robert Townsend Saward, s. of *James*.

May.

George Taylor Salter, s. of *George Taylor*.

June.

James Colly Branford, s. of *William*.
William Welch,³ s. of *George*, b. 10 April, 1803.
Robert Broadley,⁴ s. of *Robert*, b. 5 April, 1801.
Charles Field, s. of *John*.
Henry Travers Owen,⁵ s. of *Henry Butts*, b. July, 1799.
George Giles, s. of *George*, b. 29 March, 1799.

July.

Thomas Southey,⁶ s. of *Thomas*, b. 25 June, 1799.

¹ *G. R. Nixon*, of Trin. Coll. Camb. B.A. 1834. Died in N. S. Wales, 1878.
² *F. R. Nixon*, el. to St. John's, Oxf. 1822, B.A. (3rd C.) 1827, M.A. 1841, D.D. 1842. V. of Ash, co. Kent. One of the Six Preachers in Canterbury Cath. Consecrated first BISHOP OF TASMANIA, 1842. Resigned, 1863. R. of Bolton Percy, Yorks. 1864-5. Died 7 April, 1879.
³ *W. Welch*, Stuart's Exh. to St. John's, Oxf. 1821, B.A. (2nd C.) 1825.
⁴ *R. Broadley* (son of Rev. Rob. B.) sometime of St. Edm. Hall, Oxf. P. C. of Swinton, Lanc. 1833.
⁵ *H. T. Owen* entered H. E. I. C. Civil Service (Bengal), 1816. Judge of Allahabad, 1829. Special Commr. for Meerut and Bareilly, 1835. Chief Judge of Moorshedabad. Retired after 35 years' service.
⁶ *T. Southey*, of Coleman St. City.

A

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Rector of West Hackney,

AND

AUTHOR OF "THE CASTLES OF HEREFORDSHIRE AND THEIR LORDS,"
"THE MANSIONS AND MARCHES OF HEREFORDSHIRE,"
ETC.

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1883.

Provenance from 1793 to July 1864 (continued)

Rev. Robert Nixon

When Rev. Robert Nixon took possession of 'The rising squall, hot wells, from St. Vincent's rock, Bristol' at Foots Cray in 1793 he already had a small collection of Turner's works. Amongst them was a watercolour drawing, 'Ruins of Sir Gregory Page Turner's House, Blackheath' dating from around 1790. The latter is now known as 'Ruins of Wricklemarsh, Blackheath' (16³/₄" x 12³/₄") in the possession of Leicester Museum & Art Gallery. It was sold by the executors of Sir William Richard Drake as 'View of Mr. Gregory Page Turner's House' at Christies on 27th June 1891, lot 291.

The Burlington Magazine January 1975, vol 117 No. 862, page 48 reports that Wricklemarsh originally had six columns, four of which were removed in the 'early 1790's' (leaving just two in place). Turner's drawing shows three columns and must therefore date from before the 'early 1790's'.



The image on the left came from the Tate Gallery website but has been removed; accession number: tw349. A similar, coloured photograph of the watercolour-drawing in Leicester Museum and Art Gallery is shown on the right and an inscription on it confirms that this is 'Ruins of Sir Gregory Page Turner's House, Blackheath' now known as 'Wricklemarsh, Blackheath, Kent'.

Also in Rev. Robert Nixon's collection around 1793 were 'River Scene, View on the Dee' and 'Shakespeare's Cliff, Dover' watercolour-drawings both of which appeared in Joseph Hogarth's sale, Christie's, March 14th 1866, lots 440 & 441.

The other oil, which appeared in Joseph Hogarth's sale of 9th - 11th July 1864, lot 151, 'The Country Waggon, Snowdon - Early Morning', was said by Rev. Dr. Francis Russell Nixon to be Turner's first painting in oil which would date it to before the 1793 Royal Academy exhibition. (*Sir Walter Armstrong suggests that this picture was painted between 1798 and 1800. However, these dates are clearly wrong because several oils had been exhibited before 1798*).

In 1813 Rev. Robert Nixon presented five drawings by James Barry to the 'Society for the Encouragement of Arts, Manufactures and Commerce' (now the RSA). His gift was recorded in their 'Transactions, Vol. XXXII' and his address shown as Chaffcroft House, Charlton, Kent and 33, St. Mary Axe (London). By 1818, aged 60, he had moved to Burr-Street, East Smithfield (London) (*see Gentleman's Magazine 1818 page 639, illustrated*).

TRANSACTIONS
OF THE
SOCIETY,
INSTITUTED AT LONDON,
FOR THE
ENCOURAGEMENT
OF
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AND COMMERCE;
WITH THE
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MDCCCXIV.

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A CATALOGUE

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N

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T P Ossory,

PART I.] Dr. Adams.—Obituary, with Anecdotes. 639

sought, loved, and practised undissembled truth—who condemned dissimulation wherever he met it, and seldom expressed asperity but in combating its baleful effects. In his friendships he was warm and sincere, and in the circle of his acquaintance courteous and polite.—In lecturing to his pupils, and in public speaking on general subjects when occasion required, he expressed himself clearly and with what is usually termed “to the point”—he avoided all circumlocution, and did not often indulge in the deceptions of flowers of oratory.—He has left the world at the age of 62, with the esteem and regret of those who knew him best, and an amiable widow and several relatives to mourn their loss.

DEATHS.

1817. NEAR Guntoor, on his way to Oct 27. Madras, Lieut. G. F. Smith, 2d Native Cavalry, eldest son of the late George Smith, esq. formerly of Canton.

Nov. 8. At Mirzapore, Capt. Andrew O'Shea, 8th Native Reg. second son of Andrew O'Shea, esq. of Baker-street, Portman-square.

1818, Jan. 10. At Bombay, in her 20th year, Eliza, eldest daughter of G. B. Tyndale, esq. of Lincoln's-inn.

Jan. At Calcutta, aged 64, Sir J. Hadley D'Oyley, bart.

March 1. In Sicily, B. Barrett, esq. formerly of Gray's-inn.

March 31. On his passage from Madras to England, after a period of forty-two years public service in India, in his 63d year, Maj.-gen. Sir John Chalmers, K.C.B. Colonel of the 17th reg. Madras Native Infantry.

April 3. In Duke-street, West Smithfield, aged 22, Mr. Charles Tanner, son of Rev. T. Tanner, of Bradninch, Devon. He had just completed with credit his education as a surgeon, and was about to return into the country, when an erysipelas hurried him to a premature grave.

May 1. At Palrosie, in Sutherland, aged 74, Mrs. Duncan McGregor; and on the 17th, Mr. Duncan McGregor, taxman of that place. This venerable couple lived together forty-eight years.

May 8. At Berbee, Ralph John Blois, esq. youngest son of the late Sir John Blois, bart. of Cockfield-hall, Suffolk.

May 10. On his passage from Leith to Aberdeen, Capt. James Stevenson, (1st.) of the Royal Navy. Capt. Stevenson served in the campaign in Egypt, where he commanded the flotilla of gun-boats on the Nile, on the resignation of Sir Sidney Smith; and the public dispatches of that period bear ample testimony to his eminent services in that arduous campaign.

The wife of Col. Hulse, of Cosington, co. Leicester.

May 12. In Gloucester-place, John McCalm, esq.

May 13. In St. James's-place, in very indigent circumstances, Mrs. Bernard, widow of the late M. Bernard, esq. barrister-at-law, late of Richmond, Surrey, and of Houghton, Hants. During her residence at Richmond and Houghton, she was celebrated for her superior taste in fitting up her mansions in the most elegant and costly style, and for her most splendid equipages.

In Curzon-street, May-fair, T. D. Lamb, esq. eldest son of T. P. Lamb, esq.

At Aldsworth-house, Sussex, John Campbell, esq.

At Kingsdown, Mr. Edward Ash, many years the faithful treasurer and zealous servant of the Bristol Infirmary, and at all times the charitable contributor to every institution deserving support in that City. Numerous other of his unostentatious virtues will cause his name to be held in perpetual remembrance by his fellow-citizens.

At Bath, Mrs. Bignell, widow of Mr. Bignell, formerly an eminent attorney of Banbury.

May 14. In Hans-place, Sloane-street, aged 69, James Keith, esq.

At Crouch-end, aged 72, Charles King, esq. of Bernard's Inn.

At Edinburgh, Mrs. Arbuthnot, widow of Robert Arbuthnot, esq. late secretary to the Board of trustees for the improvement of Fisheries and Manufactures in Scotland.

May 15. At Upper Tooting, aged 75, Joseph Broster, esq.

May 16. Aged 52, Cordelia, wife of Rev. Robert Nixon, of Burr-street, East Smithfield.

In Sloane-street, in her 65th year, Frances, widow of the late John Stokes, esq. of the same place.

At Pentonville, Edmund Charles Cotterill, esq. only surviving son of the late William Cotterill, esq. of Mile-end.

Aged 21, Walter, eldest son of Walter Urquhart, esq. of Great Baddow, Essex.

At Gaddesby, co. Leicester, Eliza, wife of Lieut. col. Cheney, of the Scotch Greys.

Near Gisborough, co. York, Henry Hale, esq. second son of late Gen. John Hale.

In the Gulf of Florida, on his passage home from Jamaica, where he was solely called by his benevolent desire of ascertaining personally the happiness of the negroes on his estates, Matthew Gregory Lewes, esq.

May 17. In Surrey-place, Kent-road, in his 85th year, John Madgson, esq. late Master-attendant of his Majesty's Dockyard, Chatham, and sixty years in his Majesty's service.

Mrs. Wilson, relict of the late Robert Wilson, esq. of Wood-house, East Ham.

Gentleman's Magazine 1818 Jan-Jun

Transactions: information for the year 1813 is shown in the 1814 volume. Gentleman's Magazine shows the death of Rev. Robert Nixon's second wife at Burr-street.

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OBITUARY.—Clergy Deceased.

[Jan.

Oct. 24. At Presteign, in his 70th year, the Rev. *Erasmus Maitlocks*, Perpetual Curate of Kynsham, Herefordshire, to which he was presented in 1815, by L. Evelyn, esq.
Oct. 25. At Hinton St. George, co. Somerset, aged 71, the Rev. *Henry Stannbury*, Rector of that parish, and of Seavington St. Michael, and Rural Dean of Crewkerne. He was descended from the ancient Devonshire family of Stannbury, and was the son of the Rev. Willoughby Stannbury. After receiving his education at Huddell's school, Tiverton, he proceeded at an early age to Oriel college, Oxford, of which society he was elected a Fellow upon taking the degree of B.A. He vacated his fellowship in the year 1789, when, immediately upon taking Priest's orders, at the age of twenty-five, he was presented to the rectories of Hinton St. George and Seavington St. Michael, with the chapelry of Dinton, Somerset; so that at the time of his decease, he had been Minister of these parishes forty-eight years. He had the honour of receiving particular attention from his late most gracious Majesty King William IV., when Duke of Clarence, who, being on a visit at Hinton House, the seat of Earl Poulett, was accustomed to call every morning at the rectory.
Oct. 26. The Rev. *Samuel Steele*, Vicar of Llanrhaidar-yu-Mochmant, and Perpetual Curate of Llansaintfred (Glynecroft, co. Denbigh). He was presented to the latter church in 1805, by Viscount Dungannon, and collated to the former in 1826, by Dr. Luxmoore, then Bishop of St. Asaph.
Oct. 27. At East Farndon, Northamptonshire, aged 32, the Rev. *Thomas French Lawrence*, Rector of that parish. He was a son of the late John Lawrence, esq. attorney of the London Assurance Office, and brother to the Archbishop of Cashel; was born at Eltham, educated at Merchant-taylor's school; thence elected to a scholarship at St. John's college, Oxford, in 1824; was admitted actual Fellow in 1827, and graduated B.A. 1828, M.A. 1832. In 1834 he was presented, by the College, to the rectory of East Farndon, and in the same year he married the daughter of Sir Thomas C. Morgan, M.D. of Dublin. In Mr. Lawrence, his family have lost an affectionate and valued relative, his parish a kind pastor, at once zealous and discreet, and society an accomplished, well-informed, and agreeable member.
Oct. 30. At West Park house, Bristol, aged 70, the Rev. *Francis Knight, D.D.* At Torquay, Devonshire, in his

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30th year, the Rev. *Alexander Stewart*, Rector of Hurford first portion, Shropshire. He was the second, but eldest surviving, son of the Hon. Montagu Stewart (uncle of the present Earl of Galloway) by Catherine, daughter of Patrick Honeyman, esq. He was presented to Hurford first portion in 1836, by the Rev. G. Rushout Bowles. He married, in Nov. 1833, Miss Mary Lawson.
Nov. 2. At his father's George R. Denbigh, Thetford house, near Bourne, Lincolnshire, aged 27, the Rev. *Henry Deanshore*, of Clare hall, Cambridge.
Nov. 5. At Kenmure castle, New Galloway, aged 78, the Rev. *Robert Nixon*, B.D. He was a native of London, was matriculated of Christ church, Oxford, in 1776, and graduated B.A. 1780, M.A. 1783, B.D. 1790.
Nov. 6. The Rev. *William Charles Holder*, Vicar of Cam, Gloucestershire. He was of Emmanuel college, Cambridge, M.A. 1833, and was collated to Cam in 1834 by the present Bishop of Gloucester. At Northfield cottage, Beds. aged 76, the Rev. *George Edward Mossey*, for upwards of fifty years Vicar of Langford in that county. He was a native of St. Hees, Cumberland; and was presented to Langford in 1783 by the Lord Chancellor.
Nov. 8. At Begelly, Pembrokeshire, aged 86, the Rev. *Thomas Seth Jones Thomas*, Rector of Begelly with Williamston, Rural Dean of Narberth, Chaplain to the Earl of Clarendon, and for twenty years a magistrate for the county of Pembroke. He was son of the late Rev. John Thomas, M.A. of Jesus college, Oxford, Vicar of Llandysil, co. Cardigan, and brother to the late Adm. John Thomas, of Llanvaghan in the same county. He was B.A. of Jesus college Oxford, and was presented to Begelly by Sir R. B. P. Phillips in 1802. Though indisposed on the Sunday preceding his death, he had preached and administered the sacrament with his usual fervour.
Nov. 9. In Guernsey, the Rev. *Richard Burdett Worthington*, B.A. He entered as a Commoner of Brazenose college, Oxford, in 1816, and afterwards became a member of St. Mary hall. He took the degree of B.A. in 1820.
Nov. 12. Aged 41, the Rev. *James Barnes*, Perpetual Curate of Warton with Borwick, Lancashire, to which he was presented in 1823 by the Dean and Chapter of Worcester.
Nov. 13. The Rev. *John Henry Love*, M.A. of Corpus Christi college, Cambridge, eldest son of the Rev. E. M. Love, Rector of Somerleyton, Suffolk.

Gentleman's Magazine 1838

Gentleman's Magazine 1838 shows the death of Rev. Robert Nixon at Kenmure Castle the previous year, 1837.

Provenance from 1793 to July 1864 (continued)

Rev. Robert Nixon was a Fellow of the Linnean Society. Their annual lists recorded names and addresses of the Fellows. The pages illustrated for 1827 and 1828 show him resident in Burr-street, East Smithfield until 1826. (*The annually published lists show data for the previous year*)

In 1827, aged 68, Rev. Robert Nixon moved to Scotland. He resided in Kenmure Castle where he served as a domestic chaplain until his death in 1837.



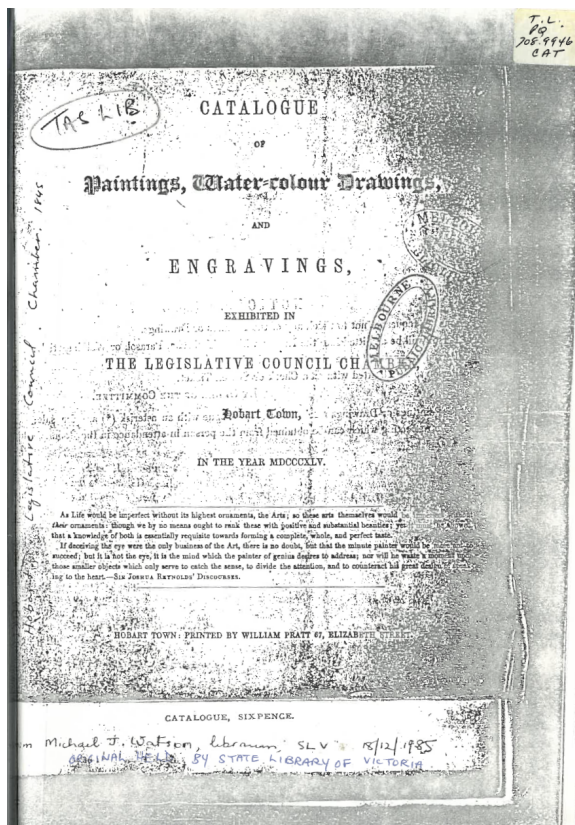
'Robert Nixon's Study at Fooks Cray, Kent' by his brother, John Nixon.

'The rising squall, hot wells, from St. Vincent's rock, Bristol' was in the possession of Rev. Robert Nixon from 1793, at Fooks Cray, to 1827, at Burr-Street. and then for the last ten years of his life at Kenmure Castle although it is not clear whether Robert took his collection to Scotland. If not, the collection would have passed to his sons in 1827. Otherwise, 1837.

We have no record of any part of Robert's collection gifted or bequeathed to George. The part of his collection which descended to Rev. Dr. Francis Russell Nixon, Robert's second son is, however, well documented and included these five works by JMW Turner.

- 'The rising squall, hot wells, from St. Vincent's rock, Bristol'
- The Country Waggon, Snowdon - Early Morning
- Ruins of Sir Gregory Page Turner's House, Blackheath
- 'Shakespeare's Cliff, Dover'
- River Scene, View on the Dee

Hobart Town Exhibition 1845



4		
No.	Master.	Proprietor.
23 Dutch Oyster Girl		Robert Kerr, Esq.
24 "The Adoration"	Franck, junior	J. Dunn, Esq.
25 City of Blois, on the Loire	Williamson.	J. E. Bicheno, Esq.
"Gay, sprightly land of mirth and social ease, Pleased with thyself, whom all the world can please; How often have I led thy sportive choir, With tuneful pipe, beside the murmuring Loire."		
26 Death of Adonis	Nicolas de Largilliere	Mr. Thomas Bock
27 Landscape and Cattle, (after Cuyp)	J. Fussell	J. Dunn, Esq.
28 Landeck in the Tyrol	After C. Stanfield	J. P. Poynter, Esq.
29 View near Caudebec, Normandy	Hackert	Mrs. Poynter
30 Sunderland Harbour	Carmichael	V. Fleming, Esq.
31 Fish and Fruit	Steinwick	F. Maning, Esq.
32 Portrait of Lady	Vandyke	F. Maning, Esq.
33 Landscape	J. M. W. Turner, R. A.	Lord Bishop of Tasmania
34 St. Sebastian	Guido	Lord Bishop of Tasmania
St. Sebastian, once the friend of the Roman Emperor Diocletian, was put to death by the order of that Monarch, when promises and threats had failed to tempt him to the abjuration of Christianity. He was tied to a tree, as represented in the picture, and shot to death with arrows. This was a favourite subject with Guido, and one which he more than once repeated, with slight variations. His most celebrated "St. Sebastian" is in the Dulwich Gallery. This picture was brought from France about forty years ago, by M. La Fontaine, and sold by him to H. W. Brookes, Esq., from whose possession it passed into that of the Bishop of Tasmania.		
35 Five Kings of the Amorites sent to death.	Franck, senr.	G. T. W. Boyes, Esq.
36 Fish and Fruit	Steinwick	F. Maning, Esq.
37 Composition (evening)	Williams	V. Fleming, Esq.
38 Portrait of Mrs. Nixon	William Boxall	Lord Bishop of Tasmania
39 View of Snowdon, North Wales	J. M. W. Turner, R. A.	Lord Bishop of Tasmania
It is believed that this is the first production in oils of that distinguished artist.		
40 The Descent from the Cross	After Rubens	Rev. H. P. Fry.
41 Fishing Boats; a scene at Hastings, (morning)	J. Fletcher	J. E. Bicheno, Esq.
42 Landscape	Hackert	Mrs. Poynter.
43 Klum, Old Castle in the Valley of the Inn, Tyrol	After C. Stanfield	J. P. Poynter, Esq.
44 Landscape		Mr. Thomas Bock.
45 Landscape	Ruysdael	J. Dunn, Esq.
46 Landscape	After Constable	G. T. W. Boyes, Esq.
47 Portrait of W. Gunn, Esq.	Mr. Thomas Bock	Mr. Robin Hood
48 Cottage and Children Angling; a scene near Malvern, Worcestershire	Robert Laval	G. F. Read, Esq.

7		
WATER-COLOUR DRAWINGS.		
No.	Master.	Proprietor.
93 Pencil Drawing	G. W. Evans, Esq.	G. W. Evans, Esq.
94 Innocence	J. Wilson	T. Cracroft, Esq.
95 Cottage Scene	Samuel Prout, M. W. S.	G. T. W. Boyes, Esq.
96 Portrait of J. Rae, Esq., M.A., Town Clerk of Sydney	W. Nicholas.	J. S. Prout, Esq.
97 Original Sketch; Group of Pigs	Howitt	P. Fraser, Esq.
98 Pencil Drawing	G. W. Evans, Esq.	G. W. Evans, Esq.
99 Italian Composition; moonlight	Beverley	V. Fleming, Esq.
100 Cottage Scene, after S. Prout	G. T. W. Boyes, Esq.	G. T. W. Boyes, Esq.
101 Near the Lizard, Cornwall (in crayons)	J. S. Prout	Lord Bishop of Tasmania
102 Sunset in the Tropics (crayon sketch)	J. S. Prout	Lord Bishop of Tasmania
103 Water colour Landscape	G. J. Oldfield	Mr. Robin Hood
104 From the Falls, New Norfolk	Mrs. Allport	Mrs. Allport
105 Four water colour Drawings	G. W. Evans, Esq.	G. W. Evans, Esq.
106 Arch Island, River Huon	William Knight	William Knight, Esq.
107 Bunch of Grapes	William Thompson	H. Murray, Esq.
108 A Child, in crayons	Wainwright	E. P. Bedford, Esq.
109 Specimen of Electrottype	P. Fraser, Esq.	P. Fraser, Esq.
Christ healing the sick at the Beautiful Gate of the Temple.		
110 Mount Wellington, Hobart Town, near the Female Factory*	J. S. Prout, M. N. W. S.	
111 Boat Builders' Shed, Falmouth	S. Prout	G. T. W. Boyes, Esq.
112 Landscape	John Varley	Lord Bishop of Tasmania
113 Pencil Drawing	The late Miss Burgess	Mrs. Burgess.
114 Ditto	The late Miss Burgess	Mrs. Burgess.
115 Sea Piece	Samuel Owen, A. R. A.	P. Fraser, Esq.
* 116 View of Hobart Town, taken from the angle of Catholic Burying Ground	Thos. Smyth Cramer	
117 Ruins of Sir Gregory Page Turner's House, Blackheath. A nearly drawing.	J. M. W. Turner, R. A.	Lord Bishop of Tasmania
118 Mount Wellington, Hobart Town; Sunrise; crayon drawing*	J. S. Prout	
119 Whitty Harbour	H. B. Carter	Robert White, Esq.
120 Ruins of Queen Giovanna's Palace, Bay of Naples; pencil sketch	Lord Bishop of Tasmania Major Ainsworth	

8		
No.	Master.	Proprietor.
121 Four water colour Drawings	G. W. Evans, Esq.	G. W. Evans, Esq.
122 Portrait of a Gentleman (miniature)	J. J. Windsor	
123 Windmill and Landscape	William Davidson	Robert White, Esq.
124 Model in Wax: Sir John Franklin	Bradbury	Mr. Burfoot
125 View on the Dee	J. M. W. Turner, R. A.	Lord Bishop of Tasmania
126 Kirkstall Abbey, Yorkshire	John Varley	Lord Bishop of Tasmania
127 Deer Stalking, Invernesshire, Highlands of Scotland	P. Fraser	
128 Telopea Punctata, from the mountain pass above Barrett's Mill	Mrs. Allport	Mrs. Allport
129 Miniature of a Lady		Mrs. Allport
130 Native Flowers, Tasmanian Orchidiae		
131 Fern Tree Valley, after J. S. Prout	An Amateur	
132 Tom Thumb's Lagoon, Illawarra, New South Wales: Natives spearing fish*	J. S. Prout	
133 Sketch of Wm. Grant Broughton, D.D.	Lord Bishop of Australia	
134 English Winter Scene*	J. S. Prout	
135 Ouse Bridge, Hamilton district, Van Diemen's Land*	Ditto	
136 Native Flowers		Mrs. Allport
137 Landscape	George Jones, R. A.	Lord Bishop of Tasmania
138 Madonna, after Guido	Ignatio Rauf	J. P. Rowe, Esq.
139 Shakespeare's Cliff, Dover; an early drawing by J. M. W. Turner, R.A.	J. M. W. Turner, R. A.	J. P. Rowe, Esq.
140 Valley of the Weatherboard Hut, Bathurst-road, N. S. Wales, in crayons*	J. S. Prout	Lord Bishop of Tasmania
141 A Native Hut	W. Knight, Esq.	
142 A Female Head		William Knight, Esq.
143 Portrait of a Child	Wainwright	E. P. Bedford, Esq.
144 All Saints' Church, York; a sketch	J. S. Prout	
145 Quarantine Burial Ground, Port Jackson, New South Wales*	J. S. Prout	
146 Botham Bar, York	H. B. Carter	Robert White, Esq.
147 A Child	Thomas Bock	E. P. Bedford, Esq.
148 St. Michael's Mount, Cornwall*	J. S. Prout	

The two oils, Nos. 33 and 39 are shown on page 4 (top right); watercolours start on page 7, the Turners are: No. 117 and on page 8, Nos. 125 and 139.

Rev. Dr. Francis Russell Nixon

At the time it was acquired by Rev. Francis Russell Nixon, whether this be 1827 or 1837, 'The rising squall, hot wells, from St. Vincent's rock, Bristol' became known simply as 'Landscape'. (*After his move to Tasmania, Francis exhibited the two Turner oils inherited from his father as 'Landscape' and 'View of Snowdon, North Wales', (the latter being clearly 'The Country Waggon, Snowdon - Early Morning')*).

In 1827 Rev. Francis Russell Nixon was unmarried and living in Layton, Essex;

- He was a subscriber to 'A catalogue of Phaenogamous Plants collected in South Kent' (Longman 1829 - Gerard Edwards Smith) he and George are both shown in the list of subscribers.

In 1829 he married his first wife Frances Maria Streatfield; their marriage record shows him as 'Reverend Francis Russell Nixon, a clerk of Leyton, Essex. They had daughters, Fanny (born 1834) and Harriett (born 1835). He was appointed chaplain to the embassy in Naples but by 1836 Frances Maria had died and in January 1836 he was appointed to Sandgate, (Folkestone), Kent and on 5th December married his second wife Anna Maria Woodcock at Dover.

Rev. Robert Nixon died on November 5th 1837 so if Francis' took possession of his share of the collection at this time he did so whilst at Sandgate. From 1838 to 1842 Francis served as curate of St. Nicholas at Ash Next Wingham, near Canterbury, Kent. The collection was in his possession throughout his tenure at Ash.

In 1842 Francis was appointed Bishop of Tasmania; his full title became 'Rev. Dr. Francis Russell Nixon, Lord Bishop of Tasmania' and various abbreviations of this appeared in publications that followed. He sailed, with his family and possessions including his art collection, on the Duke of Roxburgh on 7th March 1843 and arrived in Hobart Town on 18th July 1843. His daughter, Fanny, died during the voyage.

The five works by JMW Turner in the Bishop's collection were exhibited at the Hobart Town exhibition of 1845:

- 'The rising squall, hot wells, from St. Vincent's rock, Bristol'
as 'Landscape', No. 33, with 'oil paintings'
- The Country Waggon, Snowdon - Early Morning
as 'View of Snowdon, North Wales', No. 39, with 'oil paintings'
- Ruins of Sir Gregory Page Turner's House, Blackheath
No. 117 on page 7 with watercolours.
- 'Shakespeare's Cliff, Dover'
No. 139 on page 8 with watercolours.
- River Scene, View on the Dee
as 'View on the Dee', No. 125 on page 8 with watercolours.

'Landscape' (133) and Snowdon (157) were exhibited again in 1858; 1858 Hobart Town catalogue

8

No		MASTER	PROPRIETOR
127	Port'al de la Calandre, Cathedral de St. Ouen, Rouen	O After D. Roberts	Mr. F. Butler
128	Head	O After Guido	Mr. T. Giblin
129	Waterfall near Lake St. Clair, Tasmania	O J. S. Prout	Dr. Agnew
130	Forest Scene in the Highlands	O B. Bowley	Sir V. Fleming
131	Flemish Farm House	O Von Ash	Mr. Justice Horne
132	Portrait of a Lady	O Grouze	Mr. F. Butler
133	Landscape	O J. M. W. Turner, R.A.	The Ld. Bp. of Tasmania
134	Longford Bridge, Ireland	O O'Connor	Sir V. Fleming
135	Scene in North Devon	O J. Williamson	Mr. M. Allport
136	Christ Crowned with Thorns (painted on porcelain)	O After Guercino	Mr. R. W. Nutt
137	Landscape	O Williamson	Mr. W. Knight
138	Don Quixote reading his Books on Knight Errantry	O	Mr. D. T. Kilburn
139	The Mineral Spring	O J. Collinson	Captain Clinch
140	Dead Goldfinch and Nest	W	Mr. S. Prout Hill
141	Hunting Scene	O	Mr. G. Propsting
142	Venice	O School of Canaletti	Mr. T. J. Knight
143	St. Sebastian	O Guido	The Lord Bishop of Tasmania

St. Sebastian, once the friend of the Roman Emperor Diocletian, was put to death by the order of that Monarch, when promises and threats had failed to tempt him to the abjuration of Christianity. He was tied to a tree, as represented in the picture, and shot to death with arrows. This was a favorite subject with Guido, and one which he has more than once repeated, with slight variations. His most celebrated "St. Sebastian" is in the Dulwich Gallery. This picture was brought from France about fifty years ago, by M. Le Fontain, and sold by him to W. H. Brookes, Esq., from whose possession it passed into that of the Bishop of Tasmania.

144	Coast Scene	O	After Stanfield	Mr. T. Gillin
145	Reichenbach	W	Morton Allport	Mr. Allport
146	The Waratah, from Upper Mills, Mount Wellington	W	Mrs. Allport	Mr. Allport
147	Christ Healing the Sick (Etching)	W	Rembrandt	Mr. J. Dunn
148	Riches, Mount Wellington	W	Mrs. Allport	Mr. C. Allport
149	Staubach	W	Morton Allport	Mr. Allport
150	Scene in North Devon	O	J. Williamson	Dr. Agnew
151	Italian Student	O	Rochard	Ven. Archdeacon Davies
152	Landscape	O	Williamson	Mr. W. Knight
153	The Lattice Window	O	J. F. Marshall	Mr. W. Knight
154	Moonlight Scene, Italy	W		Sir V. Fleming
155	Beach Scene	O		Mr. T. Giblin
156	Ulysses, (Exhibited at the Royal Academy in 1848)	O	Veith	Mr. A. Nicholas
157	View of Snowdon, North Wales	O	J. M. W. Turner, R.A.	The Lord Bishop of Tasmania

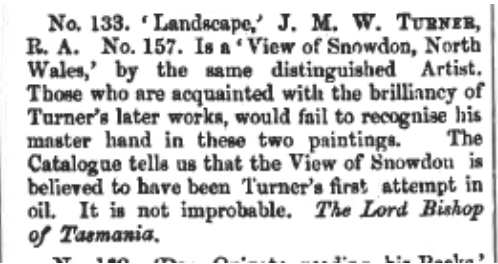
It is believed that this is the first picture, in oils, executed by that distinguished artist.

158	Ben Lomond	O	C. Stanfield, R.A.	Mr. J. E. Calder
159	Australian Flowers (Painted on Ivory)	O	Mrs. Allport	Mr. M. Allport
160	Portrait of a Lady	O	A. E. Chalon, R.A.	Mr. R. Power
161	Beach Scene	O		Mr. T. Giblin
*162	Village Scene in the South of England	O	J. Williamson	Mr. A. Book
163	The Sluice-gate	O	Boe	Mr. Tapfield

Provenance from 1793 to July 1864 (continued)
Rev. Dr. Francis Russell Nixon, Bishop of Tasmania

The two oils were exhibited again in 1858. 'The rising squall, hot wells, from St. Vincent's rock, Bristol' was again exhibited as 'Landscape'; No. 133; notice that it is marked 'O' for 'oil'.

The 1858 exhibition was reported in the Hobart Town Daily Mercury on 22nd June. The report for 'Landscape' ('The Rising Squall') No. 133 and 'View of Snowdon, North Wales' was written by Rev. Dr Francis Russell Nixon, Lord Bishop of Tasmania himself.



No. 133. 'Landscape,' J. M. W. TURNER, R. A. No. 157. Is a 'View of Snowdon, North Wales,' by the same distinguished Artist. Those who are acquainted with the brilliancy of Turner's later works, would fail to recognise his master hand in these two paintings. The Catalogue tells us that the View of Snowdon is believed to have been Turner's first attempt in oil. It is not improbable. *The Lord Bishop of Tasmania.*

Note what the Bishop said about connoisseurship of both works:

"Those who are acquainted with the brilliancy of Turner's later works, would fail to recognise his master hand in these two paintings."

Rev. Dr. Francis Russell Nixon served in Tasmania until 1862. He returned to London, arriving 22nd May 1862. He had retired the Tasmanian office due to ill health and his next appointment was less demanding, Bolton Percy in York. It is unlikely that the Turner paintings went with him. Four of the five, including "The Rising Squall", are next found in auctions of properties of Joseph Hogarth the picture dealer based in London at 5, Haymarket.

Between the return of Rev. Dr. Francis Russell Nixon and the first of those auctions (9th July 1864) Joseph Hogarth exhibited six photographs at the 1863 Photographic Society Exhibition held at the Gallery of the Society of British Artists, Suffolk Street, Pall Mall East. Exhibit 471 was 'A frame containing six copies of Turner'. The identity of the pictures appearing in the six photographs is unknown. A catalogue is said to be held by the Victoria and Albert Museum, London ('www.peib.dmu.ac.uk' as of June 2022).

HOBART TOWN DAILY MERCURY TUESDAY MORNING

THE MERCURY

WITH WHICH IS INCORPORATED

THE

"TASMANIAN DAILY NEWS."

TUESDAY, JUNE 22ND, 1858.

THE ART-TREASURES EXHIBITION.

THE first exhibition of Paintings and Statuary ever, we believe, held in Tasmania, was opened yesterday in the Chamber of the Legislative Council. The number of paintings in oil and water color was two hundred and sixty-six; in addition to which there were ninety-three works of Art composed of Bronzes, Statuettes, Photographs, &c., making a total of three hundred and fifty-nine. It may easily be supposed that every available inch of space in the Chamber is occupied. Indeed, if it can be termed a fault, the room is too crowded. Some of the pictures in the upper tier are entirely lost. The general effect of them is all that is afforded us by which to judge of their merits. It is a great disadvantage in all Exhibitions of this kind that the eye can never rest entirely upon one work. If we attempt to fix our attention exclusively upon any painting, we find that those which immediately surround it intrude themselves upon us, and mar the enjoyment which we should otherwise have experienced. This is a fault; but it is a fault inherent in all Exhibitions of this nature. Had the room been less crowded; had there been space left upon which the eye could repose; we believe the general effect, though less gaudy, or less brilliant, would have been more grateful. We can easily understand, however, the difficulties which beset the Committee, amongst whom we should have been

glad to have seen the names of some of our own artists, in making their selection. Every Exhibitor naturally desired to have a prominence given to his own pictures, which, without, in many instances, being a judge, he deemed the best in the collection. The task of rejecting paintings as worthless is, and must have been, a most thankless and a most unpleasant duty; and yet it is a duty which must be most rigidly and uncompromisingly performed. This has been evidently felt by those to whom the selection has been confided; and hence we find several productions which have been admitted solely in deference to the artist, or the proprietor. We are disposed to exclaim with Byron, when annoyed by them after looking at some beautiful work:—

"What did they there at such a time?"

These, however, are drawbacks which, perhaps, could not be altogether avoided. Our only marvel is, that so splendid a display of exquisite paintings could have been collected in Tasmania. This Exhibition is an honor to the taste of the Colony; and it is infinitely superior to the first Exhibition held in Sydney some twelve or thirteen years ago.

The selection, we believe, has mainly devolved upon MORTON ALLPORT and R. WIGMORE Esquires, both of whom, as amateur artists, are well known; and we confess they have done their duty in a highly satisfactory manner. There appears to have been no spirit of exclusiveness manifested; and we are gratified at this, notwithstanding that the general effect of the Exhibition may have been, here and there, marred in consequence.

It would be impossible for us to notice every painting in the catalogue, or to particularise the various photographs, statuettes, and bronzes. Amongst the

photographs are some executed in France, the property of R. W. NUTT Esq.; and some very fine works by our own talented artists, Messrs. FRITH, CHERRY, and SHARP and DOWLING. The marble statuettes, Venus de Medici, the property of T. G. GREGSON Esq.; the Venus, (after Canova); the Sleeping Child; and the Boy extracting a Thorn, the property of R. W. NUTT Esq.; and indeed many others, are well worthy of note. The Entry of the Duke of Wellington into Madrid, a raised bronze by Jefferson, is a novel and a very superior work of art, and will, doubtless, command considerable attention. It is the property of Mr. G. PROBSTING.

Before proceeding to notice a few of the principal works, it is but right to acknowledge the services of the Committee, to whom the colonists are indebted for bringing the Exhibition to maturity with so much success. Those who have assisted, by lending their paintings for the purpose, will be rewarded by the stimulus, which, we have no doubt, will be given to the study of this delightful art amongst ourselves. This is but the first Art Treasures Exhibition, but, we trust, it is intended to be the precursor of many others. The paintings have been hung by Mr. R. L. HOOD of Liverpool-street under the direction, more especially, of F. F. HUTTON ESQUIRE; and they have lost nothing by being confided to his hands. With the exception that some of the smaller paintings occupy too high a position, we do not believe it is possible to object to the general arrangement.

The names of the Artists are printed in SMALL CAPITALS, the names of the owners in *italics*.

No. 1. 'Portrait of Her Majesty,' KNIGHT after Winterhalter. A life-sized portrait. *The Colony of Tasmania*.

Nos. 2 and 6. 'The Noonday Meal,' 'The Evening Repast,' G. MORLAND. Two small oil paintings which need no name to tell the Artist. *Rev. A. Maguire*.

No. 3. 'Boy and Fish,' JAN STEEN. An elaborately finished painting. *M. Allport*. No. 6. 'The Toper,' by the same Artist, is a more pleasing work. *J. A. Thomson*.

No. 7. Landscape—'Sunset.' A beautifully toned picture. The Artist need not have felt ashamed of attaching his name. *T. Giblin*.

No. 8. 'The Cotter's Saturday Night,' J. STEWART. Just such a scene as a vivid imagination would suggest on reading Burns' Poem. *J. A. Thomson*.

No. 9. 'The Picnic,' WATTEAU. This is a large oil painting. The distance and most of the foreground have been kept subdued. The strong light thrown upon the group has, consequently, a most telling effect. No. 121. 'The Fete Champetre,' is by the same Artist. *J. A. Thomson*.

No. 11. 'Portrait of the late Rev. Robert Nixon,' W. BOXALL. No doubt a speaking likeness. *Bishop of Tasmania*.

No. 12. 'Landscape and Cattle,' J. FUSSELL (after Cuypp.) A fine truthful painting, quiet and natural. *J. Dunn*.

No. 13. 'Landscape,' J. WILLIAMSON. *Sir Valentine Fleming*. This Artist has several of his works in the Exhibition. No. 47. 'Landscape,' *Archdeacon Davies*; No. 135. 'Scene in North Devon,' *M. Allport*; No. 150. 'Another Scene in North Devon,' *Dr. Agnew*; and No. 162. 'Village Scene in the South of England,' *A. Bock*. There need be no doubt as to these works being the production of one pencil. The coloring is cool, refreshing, and natural. The reflections in the water in the scenes in North Devon are well managed. These paintings are "taking," and will be favorites with the visitors to the Exhibition.

No. 15. 'The Trosachs,' PULLER. The distance in this painting is exquisite. The water falling from the distant mountain is, perhaps, a shade too prominent. But the whole scene is in admirable keeping. A casual observer, however, will be struck with the aerial perspective which is finely managed. *Archdeacon Davies*.

No. 22. 'Moonrise in the Tropics,' SOLOMON. This is a gem. To those who have never witnessed a Moonrise in the Tropics the coloring may appear too high. The only blemish we notice in the painting is the want of keeping between the warmth of the sky and its reflection on the water in the foreground. *Mr. Tajfield*.

No. 27. 'Welch Interior,' HARDY. This is an old painting and, we should say, a valuable one. It represents the interior of a Welch Cottage with a young female engaged in needlework. *M. Allport*.

No. 29. 'Coast View near Hastings,' SHAYER. A subject often chosen, and often similarly treated, but rarely with a happier result. *Judge Horne*. No. 116. Is a 'Coast Scene,' by the same Artist. *J. P. Campbell*.

No. 31. 'Portrait after Sir Joshua Reynolds,' DUTERRREAU. One of the best we have ever seen from the pencil of the late Mr. Duterrreau. *G. Propsting*.

No. 35. 'Bridge on George's River, New South Wales,' CONRAD MARTENS. There is another work of this Artist in the Exhibition. No. 84. 'Mountain Pass to Bathurst.' We write from an intimate acquaintance with Mr. Martens's paintings; and, we feel bound to say that these two give but a faint idea of the power of his pencil. *T. Giblin*.

No. 38. 'Mount Wellington from St. George's Hill,' J. S. PROUT. John Prout all over. Bold, sketchy, and telling. *Dr. Bedford*.

No. 43. 'Greyhounds,' WOODWARD. Landseer and Cooper have thrown all paintings of animals into the shade. This is a good picture nevertheless. *T. J. Knight*.

No. 53. 'Mountain Stream,' A. MONTAGU. A beautiful little bit. As bold and dashing as the stream it represents. *Mr. Tapfield*.

Nos. 55, 62, 70, 73, 79. 'Views near Gateshead,' CARMICHAEL. Five very pretty sketches. These were executed when the artist was a boy. *J. Dobson*.

No. 60. 'Landscape and Waterfall,' No. 75. 'Landscape—Evening.' Two large water color paintings something in the style of Glover. These works were exhibited some years ago at Mr. Hood's exhibition, and attracted at that time considerable attention. The mystery as to who painted them, however, remains the same. As works of Art they will always receive our homage; although we are no great admirers of that school. *Hon. James Whyte*.

No. 61. 'Country,' No. 86. 'Town,' Two Crayon drawings of females, very characteristic of the name given to each. *Sir V. Fleming*.

No. 69. 'Tantallon Castle by Moonlight,' CARMICHAEL.

"Tantallon vast
Broad, massive, high, and stretching far,
And held impregnable in war;
On a projecting rock it rose,
And round three sides the ocean flows."
SIR WALTER SCOTT.

It is almost impossible to avoid securing a good effect to such a scene as this. The Artist has, however, managed his subject with consummate art. The wreck, the cold masses of cliff, and the pale light of the moon on the waves is in admirable keeping. It is a beautiful painting. *Sir V. Fleming*. No. 108. is another of this painter's works. 'Sunderland Harbour,' also the property of *Sir V. Fleming*.

No. 74. 'View near Richmond, Yorkshire,' LISTER. A pretty study of foliage and distance and well executed. *Mr. Maning*.

No. 77. 'My Pets,' No. 80. 'Portrait of Glover,' MRS. ALLPORT. The work of a talented lady. *Messrs. Allport*.

No. 78. 'Village of Eyam,' SCOTT. A beautiful painting of a beautiful country. *W. Knight*.

No. 88. 'Gillie, black game, and setters,' F. TAYLOR. A Sepia study with genius in every touch. *J. W. Graves*.

No. 89. 'The first ear-ring,' SIR D. WILKIE, R. A. This picture was never a favorite of ours. The name of the artist, however, is a sufficient guarantee of the ability of the work. *Mr. J. A. Thomson*.

No. 90. 'Leave taking,' T. WOODWARD. Very expressive. *T. J. Knight*.

No. 92. 'Scene in Surrey,' J. STARK. A highly-finished painting; but containing too much green. *Mr. Pisk*.

No. 93. 'Hulks in the Medway,' J. LANCASTER. There are two other works by this Artist in the Exhibition:—No. 231. 'Near Boulogne,' and No. 261. 'Coast Scene near Calais.' These are three fine paintings, and exhibit Mr. Lancaster's talent to great advantage. No. 221, however, is our favorite. *Mr. Allport*.

No. 95. 'St Francis,' MISS SOLLY. A well-executed picture. *B. T. Solly*.

No. 98. 'Portrait of a Gentleman,' HERBING. The Artist has exhibited his wit as well as his talent as a painter in this work. The head of a donkey is the subject, and, doubtless, the title of the picture is a good-humored and not inappropriate sarcasm upon the modern acceptance of the word "gentleman." *Mr. C. Buckland*. Another from the same Artist's pencil is No. 103. "Catching it." A person on horse-back is caught in a storm and evidences an unmistakable disapproval of his position. *Mr. J. Roberts*.

No. 99. 'Morning in the Mountains, Switzerland,' and, NICOLE. A rich bit of coloring. *Sir F. Fleming*.

No. 100. 'Interior of All Saints' Church, York,' J. S. PROUT. A beautiful little sketch. *Dr. Bedford*.

No. 101. 'Dead Phœnix,' No. 113. 'Basket of Fruit.' These are two highly-finished water-color paintings, evidencing not only talent but industry. *S. Prout Hill*.

No. 104. 'Sea Piece,' WILLIAMS. A fine breezy painting, and very natural. *Mr. Maning*.

No. 106. 'Sea piece,' CLARKSON STANFIELD, R. A. This is but a rough sketch; but yet it is one of the most forcible and eloquent little bits in the Exhibition. It is not often such a gem can be seen. *M. Allport*.

No. 112. 'Beach Scene,' SAMUEL PROUT. This early sketch derives its value from the Artist's subsequent renown. *J. P. Campbell*.

No. 115. 'Dutch Luggers running from a storm.' Very sketchy, but true to nature. *Sir V. Fleming*.

No. 118. 'At Venice,' HOLLAND. Too high up. The effect is very fine, and the coloring in the foreground dark and rich. *Mr. F. Butler*.

No. 122. 'Scene in Devonshire,' H. JETSEX. Just what we should expect to see. *Dr. Agnew*.

No. 126. 'View on the Plym,' BATH. A rough, but beautiful picture. *Archdeacon Davies*.

No. 127. 'Cathedral de St. Ouen, Rouen,' By no means an unworthy disciple of Prout and Roberts. His modesty ruins him. *F. Butler*.

No. 128. 'Head,' after Guido. Very beautiful. *T. Giblin*.

No. 129. 'Waterfall near Lake St. Clair, Tasmania,' J. S. PROUT. An exquisite oil painting; and one of the finest and most successful of Prout's efforts. *Dr. Agnew*.

Nos. 137, 152. 'Landscapes' by WILLIAMSON (not J.) Very dark pictures and well painted. *W. Knight*.

No. 133. 'Landscape,' J. M. W. TURNER, R. A. No. 157. Is a 'View of Snowdon, North Wales,' by the same distinguished Artist. Those who are acquainted with the brilliancy of Turner's later works, would fail to recognise his master hand in these two paintings. The Catalogue tells us that the View of Snowdon is believed to have been Turner's first attempt in oil. It is not improbable. *The Lord Bishop of Tasmania*.

No. 138. 'Don Quixote reading his Books.' This is a beautiful painting, and evidently the production of a master's hand. *D. T. Kilburn*.

source: <https://probatesearch.service.gov.uk>

1883.

HOGAN John Theodore.

Personal Estate £288 13s. 10d.

30 June. Administration of the Personal Estate of John Theodore Hogan late of 8 Marlborough-terrace Shakespeare-road Herne Hill in the County of **Surrey** Manufacturer's Agent a Widower who died 11 August 1882 at St. Bartholomew's Hospital in the City of London was granted at the **Principal Registry** under the usual Limitations to Elizabeth Kate Davies of 8 Marlborough-terrace Spinster the Sister by the Half Blood and Guardian of Ada Hogan Spinster Alexis Theodore Hogan Bertrand Hogan Beatrice Hogan Spinster Claude Hogan and Constance Hogan Spinster Minors the Children and only Next of Kin.

HOGARTH Alfred George.

Personal Estate £942.

15 September. The Will of Alfred George Hogarth late of the "Dolphin" Inn in the City of **Lichfield** Victualler who died 18 August 1883 at the "Dolphin" was proved at **Lichfield** by William Henry Veal Painter and Harriet Ann Veal (Wife of the said William Henry Veal) the Sister both of Bore-street Lichfield the Executors.

HOGARTH Edward Rodgett.

226. Personal Estate £175 in England.

28 March. The Will of Edward Rodgett Hogarth formerly of 7 Museum-street Warrington in the County of Lancaster but late of Adelaide in the Province of **South Australia** Gentleman who died 20 June 1882 at Adelaide was proved at the **Principal Registry** by George Slater of the Raikes near Bolton in the said County Bleacher one of the Executors.

HOGARTH Eliza.

Personal Estate under £300.

14 August. The Will of Eliza Hogarth (Wife of Alfred George Hogarth) late of Bore-street in the City of **Lichfield** who died 29 August 1882 at Bore-street was proved at **Lichfield** by John Dakin of Montmatre Upper East Hayes Bath in the County of Somerset formerly Builder one of the Executors. Probate being granted under certain Limitations.

HOGARTH Jane.

Personal Estate £501 17s. 2d.

*Admin of unadmin'd Property
resided March 1887*

1 December. Administration of the Personal Estate of Jane Hogarth late of Morpeth in the County of **Northumberland** Widow who died 28 October 1883 at Morpeth was granted at **Newcastle-upon-Tyne** to Isabella Haswell of the Market Place Morpeth Spinster the Sister and one of the Next of Kin.

HOGARTH Joseph.

41 Personal Estate £5,814 8s. 1d.
Resworn April 1883 £6,441 1s. 11d.

12 January. The Will with a Codicil of Joseph Hogarth late of 96 Mount-street Grosvenor-square in the County of **Middlesex** Printseller and Picture Dealer who died 9 October 1879 at Paxton House West Drayton in the said County was proved at the **Principal Registry** by Elizabeth Hogarth of Paxton House Widow the Relict and George Bicknell Hogarth of 96 Mount-street Picture Dealer the Son the Executors.

HOGARTH
otherwise
HOGGARTH } **Thomas.**

Personal Estate £26 3s. 2d.

22 June. The Will of Thomas Hogarth otherwise Hoggarth late of Revoe in the Township of Great Marton in the County of **Lancaster** Contractor who died 9 March 1881 at Revoe was proved at **Lancaster** by Daniel Hartley of 5 Adelaide-street Blackpool in the said County Contractor and Thomas Aspden of 64 Chapel-street Blackpool Beerhouse Keeper the Executors according to the Tenor.

389

Provenance from 1793 to July 1864 (continued)

Joseph Hogarth

'The Rising Squall' and 'The Country Waggon' did not sell at the auction of 9th July 1864. The Art Journal recorded the buyer as 'Reynolds' but that was probably the failed bid. There are further sales of 'The Country Waggon' and of the three watercolour drawings. There is no record that Joseph Hogarth sold 'The Rising Squall' and, if it remained unsold at his death, he died with it in his possession. There are no later sightings of the picture.

Joseph Hogarth's probate shows that he died at Paxton House, West Drayton. That is not the modern-day Paxton House at Berwick upon Tweed.

A peculiar phrase in the codicil of his will gives rise to a suspicion that all was not well in Joseph's life. He wrote, "I have the greatest horror of litigation". 'The Rising Squall' did not emerge following his death; this may suggest that he may have deliberately hidden it with some other possessions.

*my children as shall be living at the time of my decease subject to this proviso that if my partners prefer to do so they shall be at liberty to defer or making any or all of the payments for an indefinite period by paying quarterly the interest due upon each individuals share of course they giving security to the trustees or exors for the gross amount whatever articles of furniture books &c that may be in my house in Mlarent Street or any other residence belonging to me to be the property of my partners in the first case and my wife Elizabeth in the second case I have the greatest horror of litigation and to guard against it if any of the legates jointly or separately do any thing or instruct any one else to do any thing that has for its object to prevent my intentions as now stated being carried into effect then he she or they shall entirely forfeit all interest in the bequest and the amount so forfeited it is my desire and intention that it shall be divided among those who dutifully carry out these my intentions _____ J. Hogarth Aug. 15/74
Witness to signature _____ S. Hatcher _____ E. Lowe, West Drayton*

On 12th January 1883 (Affidavit of due execution of Codicil filed) Probate of this Will with a Codicil thereto was granted to Elizabeth Hogarth Widow and George Ricknell Hogarth & the Executors.

The last sighting of 'The rising squall, hot wells, from St. Vincent's rock, Bristol' was on 9th July 1864 in the possession of Joseph Hogarth and this ends the evidential provenance. Joseph Hogarth bought the lease of a property in West Drayton in 1873. This was a piece of land with two houses built on it. One was a semi known as 2, Orchard Villas; the other was a large detached house called Orchard House. He renamed Orchard House to Paxton House. He let 2 Orchard Villas which was later renamed to '1 Orchard Villas' and later to 113 Station Road. Subsequent renumbering made this property 147 Station Road and it is here that the picture may have been abandoned.

A LIST
OF THE
WORKS CONTRIBUTED TO
PUBLIC EXHIBITIONS

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

WITH NOTES BY
C. F. BELL,
HON. M.A. OXFORD



LONDON
GEORGE BELL AND SONS
1901

N/D
491
144843

1792-1794

27

7 GATE OF ST. AUGUSTINE'S MONASTERY, CANTERBURY.

20½ x 16.

R.A. 1793, No. 316. COLLECTIONS: Sir William Tite, O.M. 1873, No. 384; sale 1874, £158 11s. (Durlacher). Mrs. Berthon; sale 1891, £19 19s. (Nathan).

8 THE RISING SQUALL—HOT WELLS FROM ST. VINCENT'S ROCK, BRISTOL.

R.A. 1793, No. 323.

Messrs. Redgrave, in their *Dictionary of Artists of the English School* describe this as an oil-picture; they correct the statement in their *Century of Painters of the English School*.

9 SECOND FALL OF THE RIVER MONACH, DEVIL'S BRIDGE, CARDIGANSHIRE.

R.A. 1794, No. 333.

10 PORCH OF GREAT MALVERN ABBEY, WORCESTERSHIRE.

R.A. 1794, No. 336. COLLECTIONS: [R. Chambers, Esq.; sale 1859, £21 (Gambart). J. Smith, Esq.; sale 1870, £56 14s. (Agnew). Sale, July 2nd, 1888 (Lord Beauchamp) (?).]

The drawing sold in 1888 was one of a pair of views of Malvern, upon one of which the following note, copied in the catalogue, was written: "I purchased this and another, of a carver and gilder in London about the year 1794, who told me he had them of a young artist in payment of some picture frames. T. Norris, Hughenden Manor, Bucks."

6. What Went Wrong?

C.F.Bell, Richard, Samuel and Gilbert Redgrave

How 'The Rising Squall' was transformed from an oil picture into a watercolour drawing.

In a nutshell 'The Rising Squall' was transformed into a watercolour drawing due to an unbelievably stupid mistake by C. F. Bell.

Here is C. F. Bell's statement regarding 'The Rising Squall'.

8 THE RISING SQUALL—HOT WELLS FROM ST.
VINCENT'S ROCK, BRISTOL.
R.A. 1793, No. 323.
Messrs. Redgrave, in their *Dictionary of Artists of the English School* describe this as an oil-picture ; they correct the statement in their *Century of Painters of the English School*.

"Messrs. Redgrave, in their *Dictionary of Artists of the English School* describe this as an oil-picture; they correct the statement in their *Century of Painters of the English School*."

He cites two references:

- Messrs Redgrave: *Dictionary of Artists of the English School*
- Messrs Redgrave: *Century of Painters of the English School*

These are illustrated on the following two pages: (Note that their order is reversed.)

- **'Century of Painters of the English School'**
was indeed published by the Redgrave brothers Richard and Samuel in **1866**.
- **'Dictionary of Artists of the English School'**
was not written by 'Messrs. Redgrave', it was the work of Samuel Redgrave alone. it was published in **1874**

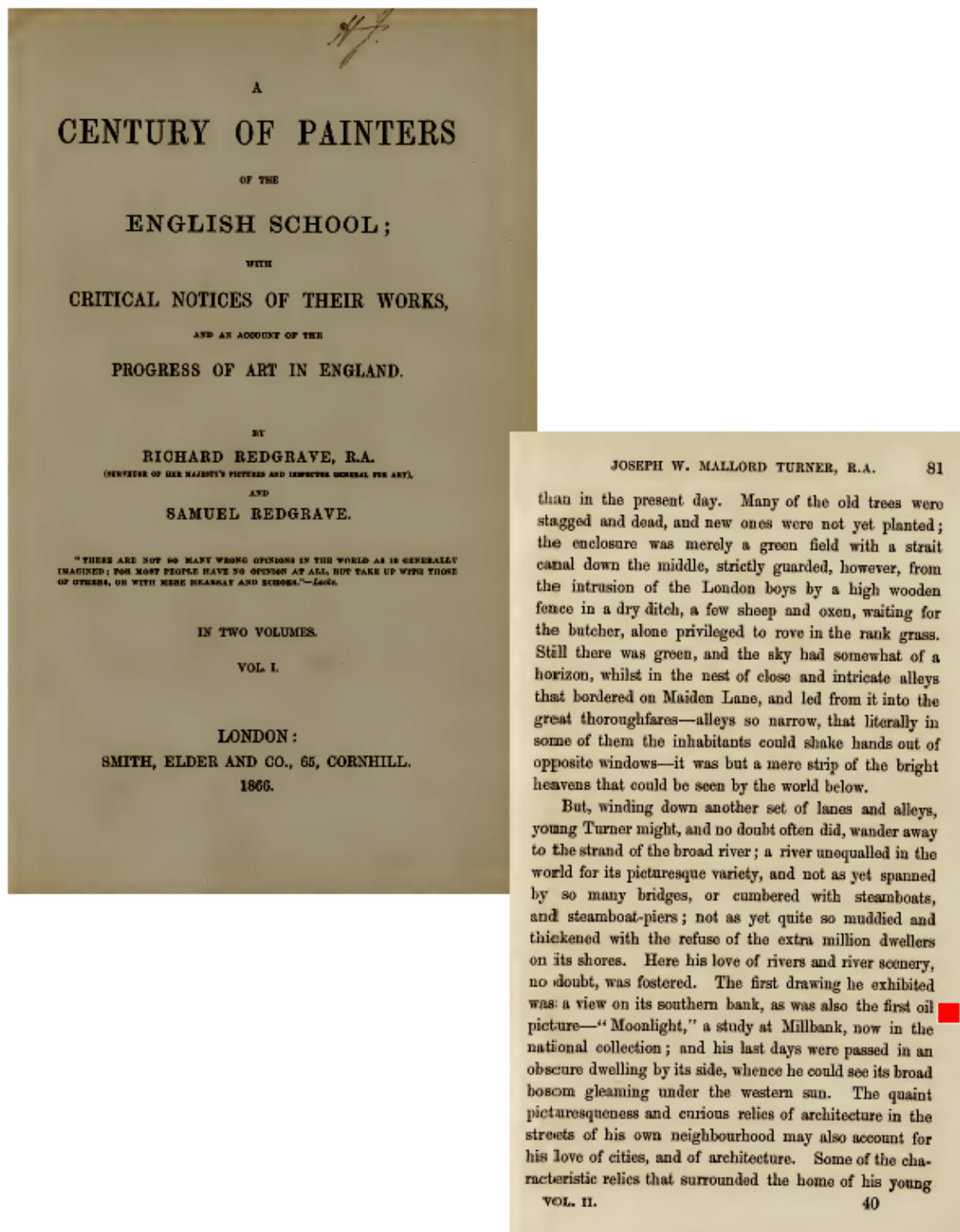
Substituting this information into C.F.Bell's statement we have:

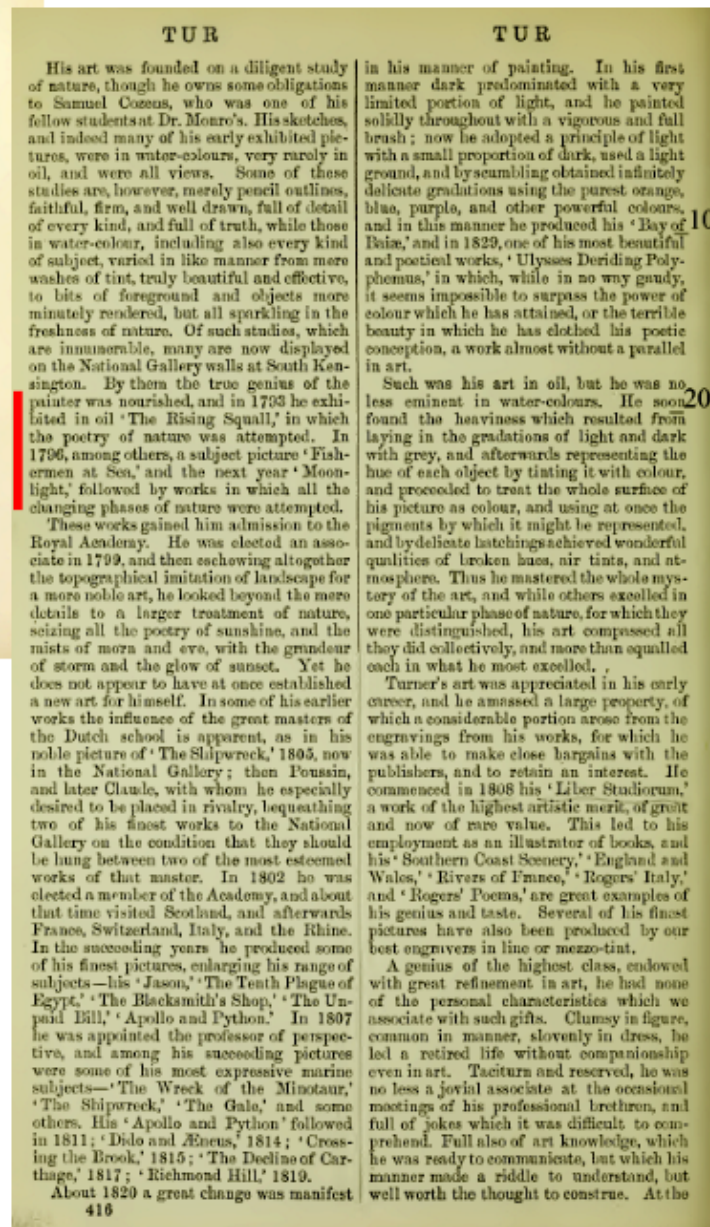
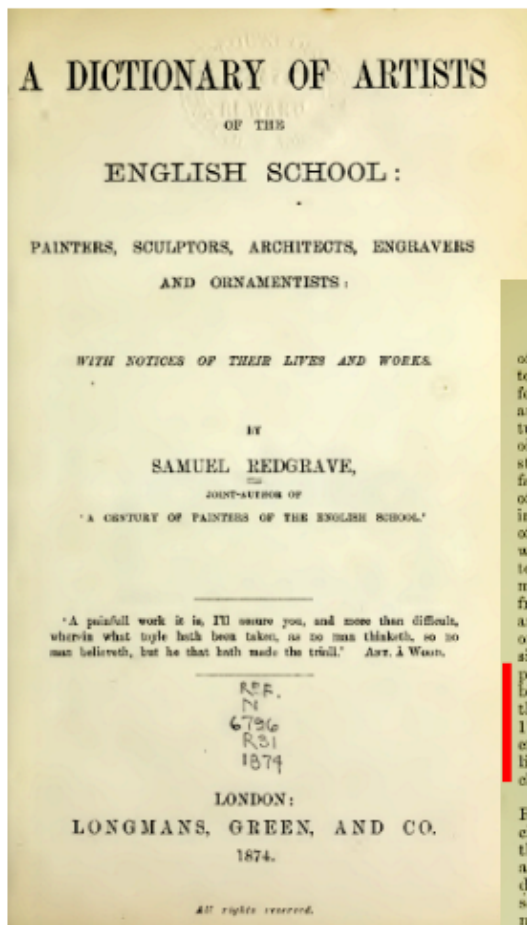
"Samuel Redgrave, in their **1874** *Dictionary of Artists of the English School* describe this as an oil-picture; **they correct the statement** in Richard and Samuel Redgrave's book of **1866**, *Century of Painters of the English School*."

Bell's proposition is that the authors, in 1866, 'corrected' a statement made in 1874.

This is clearly ridiculous.

Richard and Samuel Redgrave, *Century of Painters of the English School*, published 1866 in two volumes. The title page illustrated is from Vol. 1, the extract for Turner, page 81 is from Vol. 2.





A HISTORY OF
WATER-COLOUR PAINTING
IN ENGLAND

BY GILBERT ^{Richard} REDGRAVE
Author of "Lives of David Cox and Peter De Wint"



LONDON
SAMPSON LOW, MARSTON AND COMPANY
LIMITED
St. Dunstan's House
FETTER LANE, FLEET STREET
1892

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WATER-COLOUR PAINTING IN ENGLAND.

was well aware of its advantages on grey or toned paper; and many of his studies for skies are so treated. He used white, in fact, merely for the sake of rapidity, but he invariably avoided it in his finished pictures. While speaking thus of the plan upon which Turner worked, we may glance aside for a moment to direct attention to the interesting series of studies by Constable recently presented to the South Kensington Museum by his daughter, which show how attentively another master-mind drew his inspirations from nature.

Turner's art during his long career went through many changes, and his work has been grouped under three periods—the earlier, the middle, and the later style. He won his spurs and gained admission to the Royal Academy as a water-colour painter. His earlier works are, we must confess, disappointing, and bear little evidence of his future powers. Many of them are copies of prints, sketches of buildings near London, and reproductions of works by Cozens, Hearne, and others. Here and there we find indications of original observation and some signs of an attempt to represent natural effects. Much of his time at the outset was devoted to topographical and architectural studies. These are noteworthy for the grace and delicacy of their outlines and for their careful drawing. During all these years he was storing his mind with the facts of nature, to be hereafter re-coined and re-created by his marvellous pencil. His Academy associateship dates from 1799, and in 1802 he was elected a member. Even at this time he was working much in oil. As early as 1793 he exhibited *The Rising Squall*, and in 1796 a subject-picture entitled *Fishermen at Sea*. Marine subjects at the beginning of his career had great attractions for him, and he was at this period inspired more or less by the

What Went Wrong? (continued)

C.F. Bell compounded his error in respect of 'Messrs. Redgrave' because he (Bell) completely ignored Gilbert Redgrave. Gilbert was Richard's son and published 'A History of Watercolour Painting in England' in 1892 (nine years before Bell's publication).

Gilbert Redgrave couldn't have been clearer:

"Even at this time he [Turner] was working much in oil. As early as 1793 he exhibited *The Rising Squall*, and in 1796 a subject-picture entitled *Fishermen at Sea*.

Samuel Redgrave died in 1876. Richard Redgrave died in 1888. (*Illustrated, Samuel's probate; Richard's page, from the register.*)

Two years after the death of Samuel, in 1878 his 'Dictionary of Artists of the English School' was reprinted. There was no change to the content in respect of 'The Rising Squall'

Following Richard's death, 'Century of Painters of the English School' was reprinted, in 1890.

It can be seen from the new publication dates that the reprints appear in the 'wrong' order and it appears that C. F. Bell was working from the reprint dates instead of the original publication dates.

A reprint of Gilbert Redgrave's 'A History of Watercolour Painting in England' was made during Gilbert's lifetime in 1905 when he was aged 61. If he had issues with the content it could have been corrected at this time.

It may be said, of C.F. Bell, that he did not have modern resources, libraries and the internet. However, this mistake is not about resources but just about a very simple error that is very easy to make when dealing with an overwhelming amount of information.

1876.

REDGRAVE Samuel Esq.

430 Effects under £14,000.

4 May. The Will of Samuel Redgrave late of 17 Hyde-Park-gate-South Kensington in the County of **Middlesex** Esquire who died 20 March 1876 at 17 Hyde-Park-gate-South was proved at the **Principal Registry** by James Frazer Redgrave of Mottingham Eltham in the County of Kent Esquire the Brother one of the Executors.

REDGRAVE Thomas.

344 Effects under £300.

1 April. Administration (with the Will) of the effects of Thomas Redgrave late of 1 Spencer-street Park-road Battersa in the County of **Surrey** who died 27 February 1876 at 1 Spencer-street was granted at the **Principal Registry** to Maria Louisa Redgrave of 1 Spencer-street Widow the Relict the Residuary Legatee.

REDHEAD Henry.

Effects under £2,000.

29 February. The Will of Henry Redhead late of Hawkswell in the Parish of Ulverston in the County of **Lancaster** Farmer who died 9 January 1876 at Hawkswell was proved at **Lancaster** by William Settle Land Surveyor and William Dodgson Higgin Draper both of Ulverston the Executors.

REDHEAD Mary.

Effects under £450.

13 June. Administration of the effects of Mary Redhead late of Middlesbrough in the County of **York** Widow who died 9 April 1876 at Middlesbrough was granted at **York** to Jane Dalton (Wife of Charles Dalton, Commercial Traveller) of Stockton in the County of Durham the Sister and only Next of Kin.

REDHED Matthew.

Effects under £1,000.

Re-sworn September 1877 under £1,500.

10 July. The Will of Matthew Redhed late of Hawkswell in the Parish of Ulverston in the County of **Lancaster** Husbandman who died 4 March 1876 at Hawkswell was proved at **Lancaster** by William Settle Surveyor and William Dodgson Higgin Draper both of Ulverston in the said Parish the Executors.

REDIKER Catherine.

Effects under £100.

3 June. Administration of the effects of Catherine Rediker (Wife of Peter Rediker) late of 50 Duke-street Marylebone in the County of **Middlesex** who died 6 May 1876 at 50 Duke-street was granted at the **Principal Registry** to the said Peter Rediker of 50 Duke-street Baker.

REDINGTON John.

868 Effects under £600.

9 November. The Will of John Redington late of 73 Hoxton-street Shoreditch in the County of **Middlesex** Theatrical Printer who died 19 October 1876 at 73 Hoxton-street was proved at the **Principal Registry** by Jane Dewey of 8 Baxendale-street Hackney-road in the said County Spinster the sole Executrix.

REDINGTON Joseph.

266 Effects under £800.

1 March. The Will of Joseph Redington late of Sawbridgeworth in the County of **Hertford** Gentleman who died 15 February 1876 at Knight-street Sawbridgeworth was proved at the **Principal Registry** by Joseph Redington of 14 the Hawthorns Church End Finchley in the County of **Middlesex** Gentleman Assistant Keeper of the Public Records the Son one of the Executors.

[illegible]

What Went Wrong? (continued)

Tate Research page 1

TATE

J.M.W. Turner: Sketchbooks, Drawings and Watercolours

ISBN 978-1-84976-386-8

J.M.W. Turner > 1787-1801 Student and master > Wales and the Marches 1792-4

> Drawings and Watercolours Connected with ... > Artwork

22 of [51 artworks](#)

Joseph Mallord William Turner

Back View of the Hot Wells, Bristol ?1792-3



[View the main page for this artwork](#)

Joseph Mallord William Turner 1775–1851

Back View of the Hot Wells, Bristol ?1792–3

D00389

Turner Bequest XXIII O

Pencil and watercolour on white wove paper, 184 x 256 mm

Stamped in black 'XXIII O' bottom right

Accepted by the nation as part of the Turner Bequest 1856

What Went Wrong? (continued)

Tate Research page 2

The subject is derived from a sketch in the *Bristol and Malmesbury* sketchbook (Tate [D00074](#); Turner Bequest VI 3). Both this study and that sketch were very probably used as the bases for the watercolour exhibited at the Royal Academy 1793 (8) under the title *The rising squall – Hot Wells, from St Vincent's Rock, Bristol*. The damaged sheet testifies to its intensive use in the studio. The exhibited work was tentatively identified by Finberg¹ as a drawing of which one version is in the Bristol Museum and Art Gallery,² but that is probably another subject, dating from a year earlier.

Of the work exhibited in 1793 Peter Cunningham wrote in his memoir of Turner that it 'evinced for the first time that mastery of effect for which he is now so justly celebrated.'³ The present study seems to possess qualities appropriate to that assessment. The pigment is elaborately worked with the fingers in places. It is used to portray effects of fitful, stormy light and atmosphere, and the composition is full of well-observed detail: the finished figures, for instance, which would not usually feature in a study of this kind; though compare the series of coastal subjects (Tate [D00392](#), [D00394](#), [D00396](#); Turner Bequest XXIII R, T 2, V).

A slight sketch, perhaps related to this subject, is on the verso of the sheet ([D40334](#)).

1. Alexander J. Finberg, *The Life of J.M.W. Turner, R.A. Second Edition, Revised, with a Supplement, by Hilda F. Finberg*, revised ed., Oxford 1961, pp.22–3.
2. Andrew Wilton, *J.M.W. Turner: His Life and Work*, Fribourg 1979, p.302 no.18, pl.8.
3. Peter Cunningham, 'Memoir' of Turner, prefixed to John Burnet, *Turner and his Works*, London 1852.

Technical notes:

The sheet has been stained, rubbed and damaged in the 1928 Tate flood.

Andrew Wilton

April 2012

How to cite

Andrew Wilton, 'Back View of the Hot Wells, Bristol ?1792–3 by Joseph Mallord William Turner', catalogue entry, April 2012, in David Blayney Brown (ed.), *J.M.W. Turner: Sketchbooks, Drawings and Watercolours*, Tate Research Publication, December 2012, <https://www.tate.org.uk/art/research-publications/jmw-turner/joseph-mallord-william-turner-back-view-of-the-hot-wells-bristol-r1141140>, accessed 14 March 2022.

What Went Wrong? (continued)

The myth that 'The Rising Squall' was a watercolour-drawing

C. F. Bell's erroneous analysis persisted.

Many publications perpetuated the myth that 'The Rising Squall' was a watercolour-drawing and this continues. The internet is littered with references to it and these proliferate thanks to artificial intelligence.

The error has also found its way into the most prestigious collection of all: the Turner Bequest in the Tate. (*illustrated previous two pages*)

It should be mentioned that there is a mistake in the Tate's essay. There is a citation of Peter Cunningham's work:

"Of the work exhibited in 1793 Peter Cunningham wrote in his memoir of Turner that it '**evinced** for the first time that mastery of effect for which he is now so justly celebrated.(3)"

"3. Peter Cunningham, 'Memoir' of Turner, prefixed to John Burnet, Turner and his Works , London 1852."

However, this is not the quotation from Peter Cunningham's Memoir'.

Earlier we discussed the 'evinced' quotations and they were:

- In the Athenaeum:
"... and another subject in which he threw aside the trammels of architectural detail caught from the school of Mr. Dayes, and **evinced** for the first time that mastery of effect for which he is now so justly celebrated. This was, "The Rising Squall from St.Vincent's Rock , Bristol".
- Also in the Athenaeum, without reference to any picture:
"Where or in what way the son first **evinced** his love for art..."
- On Cunningham's page 15 line 13:
"When, or in what way, he **evinced** a love for art no one has told us. "
- and on page 17 line 24:
Indeed, he early **evinced** that love for strange effects, with which in after life he was accustomed alternately to amaze and amuse the public.

The passage quoted is from the December 1851 obituary in the Athenaeum.

PAINTERS AND THEIR WORKS:

A DICTIONARY OF GREAT ARTISTS,
WHO ARE NOT NOW ALIVE,

GIVING

THEIR NAMES, LIVES, AND THE PRICES PAID FOR
THEIR WORKS AT AUCTIONS.

By RALPH N. JAMES.

IN THREE VOLS.

VOL. III.—Sabbatini to Zyl, and Appendixes.

LONDON:

L. UPCOTT GILL, 170, STRAND, W.C.

1897.

PAINTERS AND THEIR WORKS.

135

Dayes are executed in a manner which is a nearer approach to that of Girtin and Turner than that of Cozens. Yet all these means of advancement Turner used in a manner which was his own, when applying them to the study of nature; and if ever a painter could lay claim to being self-taught, Turner could.

A strange mistake has been made in several biographies of Turner. It has been said that he exhibited for the first time at the Royal Academy in 1787. On referring to the catalogues of the exhibitions, it appears that a W. Turner exhibited in 1787 two pictures, one representing "Dover Castle," and the other "Wanstead House, the seat of Sir James Tilney Long," but his address was then "at Mr. G. Turner's, Walthamstow"; and G. Turner, who is described as then of No. 24, Charing Cross, exhibited, in 1790, "A Landscape after a Storm." Of course this may have been a false address given by Joseph Mallord William Turner, but those who assert that such was the case give no proof of it; and it is not probable that the Academicians would allow such a trick to be played by a boy of twelve years of age, or that he could then paint two pictures, apparently in oils, which they would accept. In the catalogue of 1790 he is described as "J. W. Turner, Maiden Lane, Covent Garden," and what he exhibited was a "View of the Archbishop's Palace, Lambeth." This shows also that so early as that year he used his name Joseph. It is sufficiently wonderful that he should have painted a picture at seven which was accepted. It must, however, be admitted that it appears in the catalogue of 1791 as Mr. Turner, of Maiden Lane.

It is impossible to follow, within reasonable limits, step by step, the career of Turner. But it seems certain that he entered the Schools of the Academy in 1789, and exhibited for the first time in 1790. He was possessed through life by the desire to obtain two objects—perfection in the art of landscape-painting, and the making that a means of accumulating money. His industry was untiring throughout a long life, and it is said that at a very early age he contrived to find pupils who paid him five and ten shillings for a lesson—then a high rate of payment.

Between 1790 and 1850 Turner exhibited no less than 259 works at the Royal Academy, seventeen at the British Institution, and seven in Suffolk Street; yet these formed but a very small number of the sketches and pictures which he produced. The sketches he made from nature, principally in water-colours, in which he used every method, might be reckoned by thousands.

What Went Wrong? (continued) Back To The Beginning

Ralph N James (c1810-1899), in 'Painters and their Works' 1897 (L. Upcott Gill) Volume 3, page 136, gives the year of Turner's first exhibited oil as 1793:

- "In 1793 he exhibited at the Royal Academy a "View on the River Avon, near S. Vincent's Rock, Bristol," in oil, and other works..."

James provides a title but not as the 'Rising Squall' and this is an indication that he consulted the Royal Academy Exhibition catalogue and concluded that the picture in the ante-room was an oil..

136

PAINTERS AND THEIR WORKS.

In 1793 he exhibited at the Royal Academy a "View on the River Avon, near S. Vincent's Rock, Bristol," in oil, and other works in 1796, which caused him to be elected an Associate of the Academy in 1799, and he became a full member in 1802. His greatest pictures in oil were produced between 1805, which is the date of "The Shipwreck," now in the National Gallery, and his "Ulysses Deriding Polyphemus," of 1829—pictures which, for force of general effect and power of colouring, have not been surpassed in modern art. His early works are low in tone, forcible, and gloomy, with few lights in them. Gradually, however, he forsook that manner, until he strove to produce the effects of a strong, general light, and even of sunshine.

In person Turner was heavy, and his manner was abrupt, not to say coarse. His mother died insane, and although he never showed any symptoms of insanity, he was eccentric to a very remarkable degree. He endeavoured to envelop all he did in mystery, yet was willing to assist other artists by his advice; but the language in which he gave it was so confused that they had some difficulty in profiting by it. His works nevertheless prove that under such a rough exterior was hidden a most poetic imagination. That he set a high value upon them is shown by his having refused very large sums for them, and his desire to re-purchase some which he had sold. In connection with this there is a well-authenticated story, that, having failed to induce the owner of several to part with them, he burst into a flood of tears, like a disappointed child. Yet in his desolate painting-room he allowed hundreds of others to suffer irreparable injury by neglect. His life was full of similar contradictions. The sketches he made show that he wandered over a great part of the British Isles and the Continent alone, or if with a companion, virtually so, for he would not allow the latter to see the sketches he made on the journey.

Although Turner's success as an artist came at an early age, he led such a retired life that very little is known of it. When only twenty-five he, however, could afford to live in a house in Harley Street, from which he removed to Hammersmith, and subsequently to Twickenham, having at the same time another house in Queen Anne Street. Living there ostensibly, his friends learned later, with surprise, that he was lying dead in a small cottage on the banks of the Thames, just above Battersea Bridge, and that he had been known there as Mr. Brooks.

Such was the end of the man of whom England may justly feel

What Went Wrong? (continued)

Back to the beginning

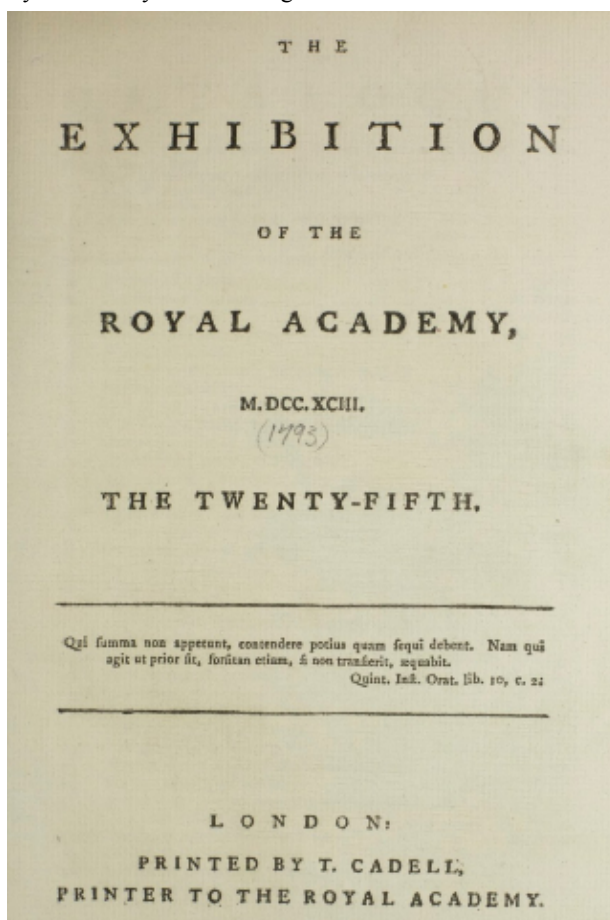
In 'Painters and their Works' 1897 (*Illustrated*) the author Ralph N James following the common understanding that oils were exhibited in the great room and ante-room saw Turner's catalogue entry and wrote:

"In 1793 he exhibited at the Royal Academy a "View on the River Avon, near S. Vincent's Rock, Bristol," in oil"

James provided a title but not as the 'Rising Squall'

James assumed that 'View on the river Avon, near St. Vincent's rock, Bristol ' was the oil because the catalogue showed it in the ante-room. (on page 10)

Royal Academy 1793 Catalogue



[9]	
219	* The triumphal arch of Titus, with part of the portico of the temple of Jupiter Tonant's at Rome R. Freebairn
220	Haymakers repofing G. Wilson
221	Hebe Rev. Mr. Frith, H.
222	Portrait of a general officer, knight of the bath J. F. Rigaud, R. A.
223	* Breaking in the young coach-horfe T. Gooch
224	* Infide of a ftale — Quadal, R. A.
225	Two girls R. M. Paye
226	* A Yarmouth cart, with a view of Yarmouth E. Garrard
227	Portrait of a young gentleman J. Cox
228	Macbeth confulting the witches P. Mequignon
229	Portrait of a gentleman T. Kearsley
230	A nymph repofing after bathing — Downman
231	Portrait of a gentleman T. Lawrence, A.
232	A market girl R. Heighway
233	* A compofition in imitation of the Italian fea-ports J. T. Serres
234	Portrait of a horfe E. Garrard
235	Portrait of a lady T. Lawrence, A.
236	Winter, or the comforts of Christmas E. Edwards, A.
A N T I - R O O M.	
237	Portrait of an officer J. Ruffell, R. A.
238	Young artifts J. Ruffell, R. A.
239	The village dance G. Wilson
240	Portrait of a gentleman H. Spicer
241	Portrait of a gentleman W. Staveley
242	A family portrait A. Hickel
243	South eaft view of Kirkftall Abbey, with a fall on the river Air G. Arnald
244	The finding of Perdita, vide Winter's tale R. M. Paye
245	A view on the river at Greenwich, from the ifle of Dogs R. Dodd
246	* The Marys' at the grave of Chrift L. J. Coffe
247	* Work day A. Hickel
248	The foldier's children going for provifions R. Livefay
249	Portrait of a nobleman G. Dupont
250	A landfcape with figures and pigs, view from nature Sir F. Bourgeois, knt. R. A. elect
251	Portrait of a hunter J. N. Sartorius
252	Landfcape and figures A gentleman, H.
253	The cottage nurfery R. Livefay
C	

In an earlier version of this text we wrote:

Whilst it is possible, it is very unlikely that Turner's watercolour-drawing 'View on the River Avon, near St. Vincent's Rock, Bristol' was hung in the ante-room.

and explained this by a transposition of titles in the catalogue. However, it seems more likely that:

'The rising squall, hot wells, from St. Vincent's rock, Bristol', was hung, downstairs, in the library as shown in the catalogue and:

'View on the River Avon, near St. Vincent's Rock, Bristol', hung in the Anti-Room, was also a oil.

'View on the River Avon, near St. Vincent's Rock, Bristol' was exhibited in the Anti-Room at No. 263 and as such is likely to have been an oil. It was not marked as 'drawing' or 'crayon' in the Anderdon/Bell copy of the 1793 catalogue; (the Russells were marked) It appeared in the Huskinson sale where Christies recorded it as 'exhibited RA 1793'. Redford recorded its presence in the Huskinson sale as an oil.

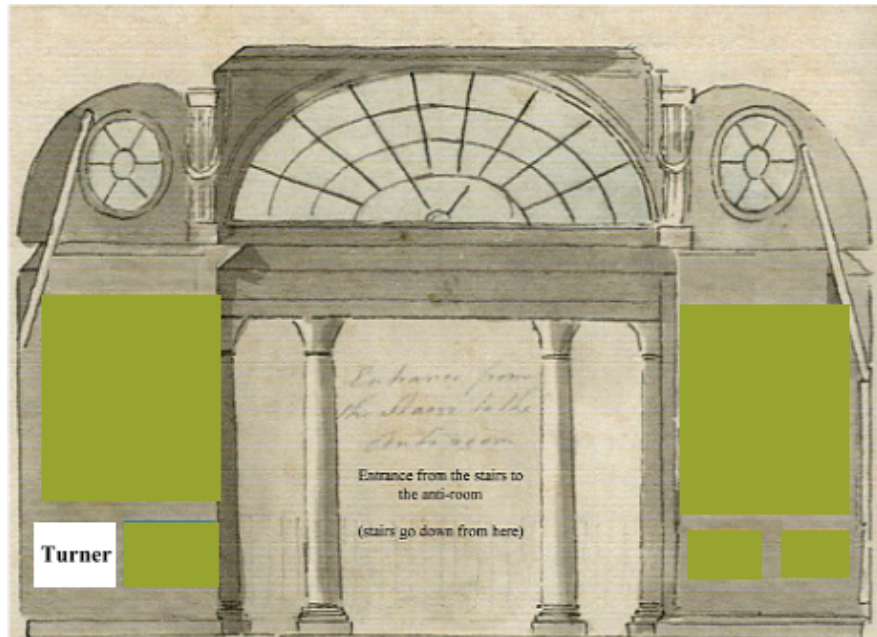
Royal Academy 1793 Catalogue

[10]		
254	Portrait of a gentleman	M. Stue
255	Lady Elizabeth Gray imploring of Edward IV. the restitution of her husband's lands	R. Westall, A.
256	View in Edgbaston park, Warwickshire	Mrs M. Pixell, H.
257	View of Ulliwater from Gobarrow park, Cumberland	P. Holland
258	View in Edgbaston park, Warwickshire	Mrs M. Pixell, H.
259	Moonlight, with a scene on the river Ouse	G. Arnold
260	The intolence of Dunstan to king Edwy, vide Hist. of England	W. Bromley
261	A view on the river at Gravesend, with passage boats	R. Dodd
262	Sunday	A. Hickel
→ 263	View on the river Avon, near St. Vincent's rock, Bristol	W. Turner
264	Portrait of an eminent botanist	J. Rising
265	Landscape with figures	J. Cartwright
266	The Countess of Mountford having descried the English succours, flies to forbid the capitulation, vide Hume's History of England, anno 1342	G. F. Joseph
267	Portrait of the celebrated Master Seybold	J. Rising
268	Portrait of a gentleman	T. Brain
269	View in the fourth dean castle, Eden Durham	E. Edwards, A.
270	The man and his As, from the fable	Quadal, R. A.
271	Haftings cliff and cattle, Suffolk	M. Rooker, A.
272	A Dog stealing	J. Ward
273	A fisherman	H. Thompson
274	Portrait of a lady	P. Jean
275	Castle del Uova, the entrance of the gulph of Salerno and the island of Caprea from Naples	J. T. Serres
276	Portrait of an artist	W. Arlaud
277	Portrait of l'abbé de St. Far	H. Danloux
278	Portraits of a family	S. Drummond
279	Design	J. Rising
280	Cephalus and Procris	D. Pellegrini
281	Venus and Cupid	D. Pellegrini
282	Portrait of a favourite dog	R. Reinagle, jun.
283	Portrait of the late Mr. Lewis, of Richmond	T. Stewart
284	Portrait of a lady of quality	J. Earl
285	A scene in the village lawyer	De Wilde
286	Portrait of a horie	T. Geoch
287	A blacksmith's shop at Abergavenny, Monmouthsh.	J. Gardner
288	A gale encreasing	N. Pocock
289	A sleeping shepherd	W. Hodges, R. A.
290	A portrait	E. Edwards, A.
291	Powis castle, north Wales, the seat of lord Powis	R. Frebairn
292	Portrait of a lady	R. Fulton

[11]		
293	Portrait of a lady	R. Graham
294	Odin and the phropetefs, vide Gray's poems	H. Singleton
295	A landscape	Manfikirb
296	The good Samaritan	S. Jennings
297	Venus and Cupid	E. Edwards, A.
298	Portrait of Alderman Langstone	J. Russell, R. A.
299	Portrait of an officer	J. Russell, R. A.
300	A sketch taken on the bank of the Rumney, Glamorg.	G. Beck
LIBRARY.		
301	Portrait of a gentleman	P. Barbier
302	Portrait of a clergyman	T. Proffer
303	Morning, cottagers going out hay-making	F. Wheatley, R. A.
304	A view near Levans, Westmorland, morning	T. Walmley
305	Dove dale, morning	Mrs Thurlby, H.
306	A view from the Terrace of the Royal hospital at Green- wich	T. Lancy
307	A scene near Dolgelly, North Wales	J. Laporte
308	A scene near Capel Carig, North Wales	J. Laporte
309	Landscape, cattle, and figures, sun rise	
310	Portrait of a lady	Sir F. Bourgeois, Knt. R. A. elect
311	Caractacus before Claudius	J. Russell, R. A.
312	Portrait	S. Woodforde
313	Portrait of a young lady	R. Bosworth
314	The fairing	T. Proffer
315	Part of Buttermere lake, Cumberland, morning	F. Wheatley, R. A.
316	Gate of St. Augustine's monastery, Canterbury	T. Walmley
317	The remains of Sir Francis Walsingham's house in Scadbury park, Chislehurst, Kent	W. Turner
318	A portrait	Rev. Mr. Nixon, H.
319	Portrait of a gentleman	A. Hickell
320	Portrait of a gentleman	Stewart
321	Love songs and matches	S. Medley
322	Portrait	J. Russell, R. A.
→ 323	The rising squall, hot wells, from St. Vincent's rock, Bristol	J. K. Baldrey
324	View in Bedfordshire	W. Turner
325	An English frigate lying off the Castell Vecchio at Leg- horn	W. H. Pyne
326	Scene from the camp at Bagshot heath	J. T. Serres
327	Peasants escaping from their cottage fired by lightning	F. Wheatley, R. A.
328	A girl	R. M. Faye
		Mrs. Bell

1793 Anti-Room & Library

The Rising Squall At The Royal Academy



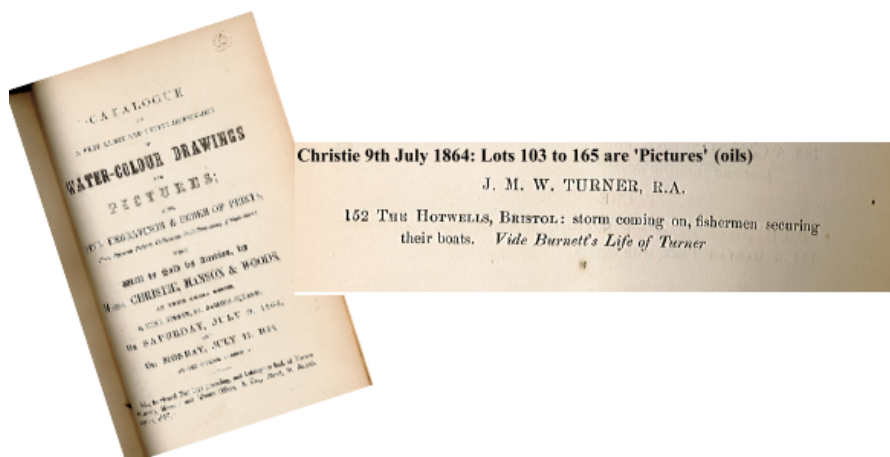
The probable position of Turner's, 'View on the River Avon, near St. Vincent's Rock, Bristol', in the ante-room in 1793 derived from Sandby's drawings of the 1792 exhibition and the numbering in the 1793 catalogue. This picture was auctioned at Christie's on 27th April 1864 (lot 90) by Leonard Huskinson.

'The rising squall, hot wells, from St. Vincent's Rock, Bristol' was at 323 in the Library, then:

	Stations	Representatives
33 South Ocean		J. Dunn, Esq.
34 "The Adventure"	Frank, junior	J. Dunn, Esq.
35 City of Ohio, on the Lake	William, junior	J. E. Reichen, Esq.
<i>(Note: previously listed as "Ohio" and "Lake Erie" in the original document)</i>		
36 Death of Birds		Mr. Thomas Brock
37 Landscape and Cattle, (early)	J. Russell	J. Dunn, Esq.
38 Landscape in the Tyrol	Adolf or Standfeld	J. P. Payson, Esq.
39 View of the Caublen, Normandy	Carabial	F. M. Boring, Esq.
40 Ruffled Hair	Carabial	F. M. Boring, Esq.
41 Portrait of Lady	Yankee	F. M. Boring, Esq.
42 "The Old Man"	A. L. Leitch, Esq.	Mr. Thomas Brock
43 A. S. Sebastian		Lord Bishop of Tasmania
<i>(Note: previously listed as "The Old Man" in the original document)</i>		
44 The Old Man		J. Dunn, Esq.
45 The Old Man		J. Dunn, Esq.
46 The Old Man		J. Dunn, Esq.
47 The Old Man		J. Dunn, Esq.
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100 The Old Man		J. Dunn, Esq.

...at the 1845 / 1858 Hobart Town exhibitions.

...at the auction of 9th July 1864



7. Conclusion:

The journey of 'The Rising Squall'

From oil to watercolour and back again!

The journey of 'The Rising Squall' is a troubled one. Inspired by visits to the Narraway family in Bristol in 1791 and May 1792, painted in the winter of 1792, after receiving oil paints and canvas from Rev. James Douglas of Rochester and encouraged in pursuit of oil painting by Rev. Robert Nixon of Foots Cray, it was exhibited in the Library in Somerset House from 29th April to 8th June 1793. It was an oil painting amongst many other watercolours and oil paintings by more familiar names than Turner and, being in the Library, was misinterpreted as a watercolour.

Of its few days or weeks after the exhibition nothing is known. However, it was soon on its way to Foots Cray Kent and the Rev. Robert Nixon who cared more about the painter than the painting. After some twelve years it moved to London with Rev. Nixon, first St. Mary Axe then Burr Street, East Smithfield. In 1827 Rev. Robert then 70 years old moved to Kenmure in Scotland. Did 'The Rising Squall' go with him?

It emerged in Tasmania, in the possession of Rev. Robert Nixon's second son, Rev. Dr. Francis Russell Nixon, Bishop of Tasmania, at Upper Davy Street in Hobart Town and in 1845, forty two years after its appearance at the Royal Academy, was, at last, exhibited again. However, its title was missing and it was known only as 'Landscape'.

It moved with the Nixons in 1850 to 'Bishopstowe, New Town' (Now Runnymede Museum) and was exhibited again in 1858, still as 'Landscape'

Back in London in 1864 it found its true identity again with Joseph Hogarth. Even so, at its auction at Christies the original title was not printed in the catalogue. Instead it was identified by a cryptic reference but one which was capable of only one interpretation.

Unsold, it remained with Joseph Hogarth who died in 1879.

Its mythical transformation to watercolour began in 1901 with C. F. Bell's misinterpretation of research by the Redgraves and persists to this day.

For many years a watercolour-drawing in Bristol Museum was said to be 'The Rising Squall'. The Tate Gallery website still has references to 'The Rising Squall' as a watercolour and the internet is littered with similar erroneous statements. In early 2025 'View on the River Avon, near St. Vincent's Rock, Bristol' was found. In this picture there is no noticable sign of a squall, it is not a view *'from'* St. Vincent's Rock and there is only one fisherman on the boats. However, it has been misidentified as 'The Rising Squall' - Is history repeating itself?

The purpose of this book is to restore 'The Rising Squall' to its proper place in history as one of J.M.W. Turner's first exhibited oil paintings. Further work will hopefully reveal its true identity.

0specific_identifications_an_oil_exhibited_in_1793__book_format.htm