

**THE VAUGHAN BEQUEST
OF TURNER WATERCOLOURS
IN THE NATIONAL GALLERY
OF IRELAND**

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THE NATIONAL COLLEGE OF ART AND DESIGN

THE VAUGHAN BEQUEST OF TURNER WATERCOLOURS

IN THE NATIONAL GALLERY OF IRELAND

A Thesis Submitted to

The Faculty of History of Art and Design & Complementary Studies

and

in Candidacy for the Degree

FACULTY OF FINE ART

Department of Painting

BY

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INTRODUCTION

Turner's art in general is an amazing phenomenon, too vast to explore within the confines of this essay. I have chosen to discuss the small collection of his watercolours and drawings bequeathed by Henry Vaughan to the National Gallery of Ireland, in an attempt to identify some of the technical and conceptual achievements that they express about Turner and his development.

The Vaughan Collection includes an extraordinary variety in the works and so exhibits a constant progression in his style. From the blue-grey washes and the meticulously detailed drawings of his topographical days, he moved through a broader manner expressive of space. After his first trip to Italy in 1819, and even before, he relied on a livelier range of pigments which gave rise to a liberation of bright clear colour.

Throughout his career Turner painted with prolific energy in watercolour. He made use of watercolour extensively for two widely differing purposes. On the one hand he produced watercolours and drawings for exhibition and sale. The pieces in the Vaughan Collection which most readily fall into this category are the drawings which were later engraved. In these he developed his practice of fine brush strokes and minutely divided lights, possibly because this was best adapted to linear work and cross-hatching which he wished to perfect in the steel engraver craft. At the same time he used the medium of watercolour for his endless experimentation with technical devices, and for private exploration. As early as 1799 Farrington recalled that Turner "drove the colours about till he has expressed the idea in his mind".

He exploited the medium to such an extent that blots, thumb prints, and other happy accidents were incorporated into the finished drawing. (In Shipwreck off Hastings (pl.13) one can detect thumb-prints in the upper left hand corner). Watercolour was also the medium in which he took his principles of colour to the furthest extreme even though he exhibited his remarkable oil epics based on "Goethes" theory of Light - Light and Colour (Goethes Theory) (pl.36) and Shade and Darkness (pl.37). The advanced sketches which he made for his own pleasure or the 'colour beginnings', he never exhibited in public. In these Turner abstracted from representation, used liquid washes and abandoned brushwork to execute mysterious suggestions, full of atmosphere and light reminiscent of the study S.Giorgio Maggiore Venice (pl.24) in the National Gallery in Dublin, or of the late Swiss works.

The relationship between Turner's oils and watercolours was largely misunderstood. Sir George Beaumont, a bitter opponent of Turner's, described his oil paintings as enlarged watercolours; and Constable agreed with this description. But it is important to understand that the method and intention that he adopted in the two media were absolutely distinct. His watercolours were a complete development on their own. However, he did on occasion make discoveries in one medium and then translated them into the other.

For example in his first exhibited oil painting Fisherman at Sea (Pl.32), he achieves greater varieties of nuance in light in this relatively new medium than those he had been able to express so far in watercolour. Whereas in the watercolour of Transept of Ewenny Priory (Pl.33) he achieves an effect "equal to the best of Rembrandt" according to one critic in terms of his handling of light and shade.(1)

Thanks to his vast saleable output in watercolour Turner always managed to remain independant of the tyranny of taste. By 1799 he had more commissions in the field than he could execute. As soon as he felt confident with oil paint he reserved this medium for his most ambitious projects especially if they were for exhibition, from The Fifth Plague of Eygpt (P.34) to the Angel Standing in the Sun (Pl.35). He always relied on watercolour for saleable works and commissions and it remained the basis for the engraved topography which formed a large part of his later production and subsequent income.

As well as his ambition to succeed in the academic market-place, and obtain commercial success, Turner had an immense skill, and a great visual appetite and visual memory, without which he could not have become the great artist that he became. So while Turner is generally regarded as an amateur intellectual or intellectual "manque", amateur, he was not as an artist.

Turners natural mode of expression was visual; the pressure to create was enormous, and to this extent he was driven, obsessed by his art. He could not stop creating, hence his enormous output in watercolours, drawings, engravings and oil paintings. The art of drawing was for Turner an automatic response, a kind of nervous tic which never left him. His sketchbooks are filled with pencil scribbles: wild and frantic drawings. Many of them are functional i.e. records of ideas, of places visited, but large numbers of them were done at great speed, sometimes in awkward circumstances, and are barely intelligible.

They demonstrate Turner's passion for making drawings. It was almost impossible for Turner to go anywhere, however familiar, without making a sketch. It was as if drawing for him was a way of thinking.

He was an incessant traveller and made many trips around England and to the continent under difficult conditions, recording as he went. Turner's oil study of Calais Pier, with French poissards preparing for sea (Pl.41) shows just how difficult and challenging travel was for those adventurous enough around 1800. It is said that while on his death bed he promised the doctor that if he should live he would take him to Switzerland on his next trip. He was an intelligent traveller, accutely observant of the world about him. He acted as a pair of eyes for his countrymen, taking in and absorbing what all travellers wished to see and feel about a place. He was an ideal tourist who could also capture the intangible joys of travel and exploration. There is a fine description of Turner on one of these trips in a letter to a Joseph Severn from one Thomas Unwin, dated Naples 3rd Feb.1829, which offers an insight into the character of Turner

"I have fortunately met with a good-tempered funny little elderly gentleman, who will probably be my travelling companion throughout the journey. He is continually popping his head out of the window to sketch whatever strikes his fancy, and became quite angry because the conductor would not wait for him whilst he took a sunrise view of Macerata. "Damn the fellow!" says he, "He has no feeling". He speaks but a few words of Italian, about as much of French, which two languages he jumbles together most amusingly. His good temper, however carries him through all his troubles. I am sure you would love him for his indefatigability in his favourite pursuit. From his conversation he is evidently near kin to if not absolutely an artist. Probably you may know something of him. The name on his trunk is, J.W. or J.M.W. Turner!" (2)

There was nothing random or casual in Turners attitude to the sketches he made. They were generally done in stoutly bound notebooks or sketchbooks and each book was carefully numbered, with a note of its contents, and added to a reference library of sketches which included by the end of his active life over 260 volumes. No other artist of Turner's stature has left such complete documentation of his development from the days of his studenthood until his final years.

Apart from their social or historical meaning the watercolours possess an amazing capacity to move the spectator, as the works of nature do, by virtue of their sheer physical beauty. This is their most obvious attribute, but it must not be taken for granted. Andrew Wilton, in the introduction to his most comprehensive book on Turner - "J.M. Turner: His Art and Life", gives prominence to the watercolours and drawings and claims that "though long admired they have not been given the place they rightfully hold in Turners output as the key to his whole life's work, and the area in which he was actually able to say most clearly and accurately what he meant to say about the world about him" (3)

In the course of researching this paper on the Vaughan Bequest of Turner's watercolours I had limited access to individual files on the works, which are housed in the library of the National Gallery of Ireland. The sources that I did gain access to proved extremely scanty and consisted of notes on technical information such as dimensions and dating of the works. Other sources in the library proved more useful such as the catalogues on other bequests of Turner's works, the Vaughan Bequest in Scotland, and the Turner Bequest in the British Museum. After these I relied on the volumes as mentioned in the bibliography to accumulate and piece together the information corresponding the Dublin Vaughan collection. The most valuable of these volumes proved to be those publications by Andrew Wilton, Assistant Keeper, Department of Prints and Drawings, British Museum, an expert on Turner's drawings and watercolours. So far, nothing has been published about Dublin's Vaughan Bequest, although I believe there is a catalogue due in the near future, and not before its time, in my opinion.

FOOTNOTES

1. Graham Reynolds, A Concise History of Watercolours p.85
2. Graham Reynolds, Turner p.129
3. Andrew Wilton, J.M.W. Turner; His Art and Life

Some drawings, by Flaxman, Stothard and De Wirt, the etchings by Rembrandt, and the remainder of the "Liber Studiorum" went to University College London. Vaughan bequeathed the bulk of his fortune to charitable and religious societies" (2)

The National Gallery of Ireland is privileged to have a fairly representative selection of Turner's development as a watercolourist - from the early meticulous topographical drawings to the point where his compositions almost dissolve in light. The Vaughan collection consists of thirty watercolours and one drawing in all. They were obviously selected to give an idea of the immense range of Turner's style and still retain their freshness and brilliance.

The excellent physical state of the water-colours is a tribute to Vaughan's discerning eye, and the subsequent care of the drawings typified by the terms of his bequest which only allow them to be shown during the month of January, to prevent them from fading in the stronger light (3)

The same sort of preoccupation with how the watercolours were to be displayed concerned John Ruskin, who was another great collector of Turner's work. Ruskin (1819-1900) the champion of Turner in his "Modern Painters", had already given part of his fully representative collection of Turner watercolours to the University of Oxford, and a similar group to the University of Cambridge in 1861. The conditions of his gifts stipulated keeping the watercolours in a cabinet because of the dangers of fading if continually exposed to light and they were to be shown "only to persons really interest in art", otherwise they were to be kept solely for the use of students of the university "who may wish to copy them" (4).

This was an example of Ruskin's far sightedness as these dangers were not generally recognized until the publication of the Russell and Abney "Report on the Action of Light on Watercolours", in 1888. These conditions had certainly been formulated when Ruskin was arranging the Turner Bequest into groups for study and for circulating exhibitions in the provinces, including the Academies of Dublin and Edinburgh. Finberg in the introduction to the "Inventory of the Turner Bequest to the National Gallery" (London 1909) quoted Ruskin:

"Five or six collections each illustrative of Turner's modes of practice, might easily be prepared for the Academies of Edinburgh, Dublin, and the principal English manufacturing towns" (5)

and this is conceivably the germ of the idea embodied in Vaughan's will. In any event, Vaughan followed these conditions in his bequest when his collection of Turner watercolours was divided amongst the Victoria and Albert Museum, the British Museum, and the National Galleries of Ireland and Scotland.

FOOTNOTES

1. Turner's "Liber Studiorum" was designed to present his work as a landscape artist practising in several areas: the paper wrappers in which the parts appeared were entitled: "Liber Studiorum; Illustrative of Landscape Compositions, viz Historical, Mountainous, Pastoral, Marine, and Architectural. Andrew Wilton. J.M.W. Turner, His Art and Life chp.4. Switzerland p.87
2. File of "Vaughan Bequest", National Gallery of Ireland. Times, 27 Nov.1899, 3 Jan 1900 and 8 May 1901, Atheneum, 1899, ii 767; private information.
3. The thirty watercolours and one drawing by J.M.W. Turner bequeathed by Henry Vaughan are exhibited annually during January in the National Gallery of Ireland, in accordance with Vaughan's wishes. He stipulated that they were only to be exposed to light during the month of January when the light was at its lowest intensity.
4. File on "Vaughan Bequest", National Gallery of Ireland. Catalogue: The Vaughan Bequest" National Gallery of Scotland 1980.
5. Ibid

WORKS IN THE VAUGHAN BEQUEST

1. The West Gate, Canterbury, Kent (c.1793)
28 x 20.3 cm pencil and watercolour on paper
2. Shakespeare's Cliff, Dover, Kent (1794/97)
20.6 x 27 cm pencil with blue and grey washes on paper
3. Old Dover Harbour, Kent (1794/97)
23.2 x 34.4 cm pencil with grey and blue washes on Paper
4. The Waterfront of Old Dover Harbour Kent (1794-97)
22.6 x 28.4 cm pencil with blue and grey washes on paper
5. A River in the Campagne, near Rome (1790/5)
15.5 x 25.8 cm pencil and watercolour on paper
6. A Swiss Waterfall (1794/97)
24 x 37.4 cm pencil and wash on paper
7. A Sluice-gate near Netley Abbey, Hampshire (c1792)
13.7 x 20.6 cm pencil with blue and grey washes on paper
8. Beech Trees at Norbury Park, Surrey (c1796)
44.1 x 32.3 cm pencil and watercolour on paper

9. Edinburgh, Scotland (1801)
2.8 x 41.1 cm pencil and watercolour on paper
10. The Great Fall of the Reichenbach, Switzerland (1802)
47.3 x 31.2 cm pencil and watercolour over a grey wash on paper
11. A Ship against the Mewstone at the Entrance to Plymouth Sound (c.1814)
1.6 x 23.7 cm Watercolour on paper
12. A Ship off Hastings (c.1820)
20.2 x 26 cm Watercolour on paper
13. A Shipwreck off Hastings (c.1828)
19 x 28.5 cm Watercolour on paper
14. An Alpine Pass (1836)
24.2 x 30.5 cm pencil and watercolour on paper
15. Châtel Argent, near Villeneuve Switzerland (1836)
24 x 30.4 cm pencil and watercolour on paper
16. Tête Noire, Mountain, near Villa D'Arène, France (1836)
28.6 x 28.3 cm watercolour on paper
17. Passau, Germany, at the confluence of Rivers Inn and Danube(1840)
24.1 x 30.4 cm pencil and watercolour on paper
18. Fishing boats on Folkstone Beach, Kent (c.1830)
18 x 26 cm pencil and watercolour on paper

19. Clovelly Bay, Devon and Sunday Island (c.1822)
14.7 x 22.6 cm pencil and watercolour on paper
20. The Ruined City of Assos, Turkey (1832-34)
14 x 22.6 cm pencil and watercolour on paper
21. Sunrise above Petworth Park (1828 or 1830-31)
13.9 x 19.3 cm gouache on blue paper
22. The Grand Canal, Venice, looking towards the Piazzetta and S. Giorgio Maggiore (1840)
21.8 x 31.9 cm watercolour on paper
23. The Doge's Palace and Piazzetta, Venice (1840)
24 x 30.4 cm watercolour on paper
24. S. Giorgio Maggiore, Venice (1840)
22.5 x 29 cm pencil and watercolour on paper
25. Great Yarmouth Harbour, Norfolk (c.1840)
24.5 x 36 cm ink and watercolour on paper
26. A Shower over Lake Lucerne, Switzerland (1841-44)
22.5 x 28.9 cm watercolour on paper
27. Lake Lucerne, Switzerland, from Brunnen (1841-44)
21.4 x 28.2 cm pencil and watercolour on paper

28. Lake Lucerne, Switzerland, from Brunnen (1841-44)

23 x 29.2 pencil and watercolour on paper

29. The Fortresses of Uri, Schwyz and Unterwalden Bellinzona, Switzerland
(1842-43)

22.8 x 28. cm pencil and watercolour on paper

30. Le Pont du Chateau, Luxembourg (c.1840)

14 x 19.1 cm pencil and watercolour and white highlights on blue paper

31. Shipping (c.1800)

17 x 22.4 cm pencil on paper

CHAPTER 1

THE 'MONRO PERIOD'

One of the earliest works in the Vaughan Collection The West Gate, Canterbury, Kent (Pl.1) serves as a brilliant introduction to the early phase of Turner's work. It is a masterpiece of the English topographical tradition, and depicts a fourteenth century city gate across the River Stour, painted with vibrant colours over an ink drawing with tonal washes. It also displays Turner's increasing interest in the fall of light on stonework and plants. This watercolour is important because it firmly establishes Turner in the tradition of topographical painting.

Topographical works which were descriptions of interesting places without the intrusion of strong personal comment, although in existence in the early eighteenth century in England, did not develop as a really continuous process or tradition until near the middle of the eighteenth century.

One of the artists responsible for its development was Paul Sandby. Although Sandby never went to Italy, there is a strong sense of Italian taste about his style. This is particularly evident in the more contrived compositions which he regarded as his most important work, where the straightforward appearance of a stretch of landscape, such as Windsor Great Park or the Welsh Hills, is transformed by the imposition of a framework derived from Claude, Poussin or another seventeenth century source. These more ambitious pieces were often carried out partly or wholly in body colour, for though Paul Sandby is often called the "Father of English Watercolour" he felt no exclusive loyalty to the more transparent medium.

The Italianate approach in Sandby's works is an interesting commentary on the cross-currents in English taste in the mid-eighteenth century. The fondness of travellers on the Grand Tour for gouaches by Italian artists such as Busiri and Marco Ricci, was one element; Sandby himself possessed drawings by Ricci. The growing movement of the British artists to Italy was another factor; although he did not join in their travels Sandby was associated with many of its leaders, and himself made aquatint engravings of Italian scenes after William Pars for example. By amalgamating these elements through the force of his own temperament, and by concentrating on watercolour drawing and engraving (he rarely painted in oil), Sandby created the norm for half of the watercolour painting of his time. He created its public also, and became a founder member of the Royal Academy which gave watercolour painting its official standing at an important moment.

The style which he evolved remained current for three or four decades, and is notable mainly for its common sense, and absence of excess. It is the style of the "stay-at-home" artists, who did not make the trip to Italy or fall under the spell of the Swiss Alps.

Working at the same time as this group of artists who made the domestic scene their main subject were a number of equally gifted watercolourists whose travels in Europe dominated their work. For most of them the goal of their journey was Rome, most important formative influences being their view of the Swiss and Italian Alps on their journey, and the stimulus of the international society of artists they met on their arrival in Rome.

The combined effect of the Alpine scenery they had passed through on the way , the historical associations of the monuments of Italy, and the example of their fellow artists, had a stimulating effect on the group, which was very evident in their work.

One of these "travelling" artists was John Robert Cozens. He had a direct influence on Turner. Cozens made his first visit to Switzerland in 1776 where the wholly individual strains of poetry in his watercolour painting made itself apparent. The result of these travels was that Cozens acquired a vast repertoire of the more grandly picturesque subjects, extending from Switzerland to the Roman Campagna. His watercolours tend to be hauntingly direct, reflecting the personality of the artist. There is a definite strain of melancholy in his painting. For example, where he discovers the melancholy of approaching twilight in Naples, Turner was later to see the same scene as a riot of colour in the Mediterranean sun.

His subject is as much the great expanse of sky, out of which the colour is ebbing, as the ground below; and his greatest skills lay in his understanding and management of light, - the way he modified his local tones with grey puts all the elements of his landscape into keeping with one another.

Turner was directly influenced by Cozens' work since he was a member of the infamous group of young artists known as the "Monro School" who met regularly at Dr Hugh Monro's house. This young gathering received supper and a small fee for three to four hours copying, two to a candle. During the years 1794-97 Turner, along with Thomas Girtin was paid by this Dr. Monro (himself an amateur artist) to copy from his collection of works, mostly by Cozens, Hearne and Dayes.

The importance of this "school" in the history of English watercolour is twofold - The works the young artists made copies of included, besides works of Hearne and Dayes, many drawings by J.R.Cozens; and it brought together Turner and Girtin, who were to dominate the watercolour painting of the last few years of the eighteenth century. Among the earliest works bequeathed to the National Gallery in Dublin, are the blue and grey wash drawings generally accepted as having been made during Turner's association with Dr. Monro. These "Monro School" works are all very similar in media and subject matter and are found in most collections of Turners work, including the Vaughan Collection.

One of these early works is Shakespeare Cliff, Dover, Kent (Pl.2) which is simply an outline drawing enlivened by washes of grey and blue.

Old Dover Harbour Kent (Pl.3) is typical of the hundred or so views of Dover and Folkstone which are attributed to Turner during his employ at Dr. Monro's house where he copied and tinted drawings.

Another of these views is The Waterfront of Old Dover Harbour, Kent (Pl.4). Sandby and Dayes encouraged artists to use blue and grey washes in this manner in order to create shadows before the application of colour. It is obvious at this stage that Turner had a fondness for maritime subject matter. The Vaughan Collection includes an unusually detailed pencil drawing by him of warships, Shipping c.1800(pl.31). These were to be a recurring theme of his from about 1800.

Turner employs colour in the simple technique of A River in the Campagna, near Rome (pl.5). This uncomplicated work dates from the 1790s before Turner had visited Italy and was obviously copied from an artist who had travelled there. Another work from this period is A Swiss Waterfall (pl.6). This is a study based on drawings by J.R. Cozens.

Here we see a glimpse of Turner's interest in the sublime quality of mountains from his visits to Wales, but as yet he had not been to Switzerland.

The influence of Cozens on Turner is important for two reasons. Girtins name is always familiar when the rise to prominence of watercolour at this period is discussed; but none of Girtins achievements in the medium reaches Turners level of sheer size and weight, though he may have progressed further at this time in the exploration of atmosphere effect. There are no other English watercolourists of the late eighteenth century from whom Turner can have learnt this particular and very striking quality, unless he had seen any of J.R. Cozens' largest drawings.

The influence of Cozens on Turner is however of great importance for another reason. It is well known that Turner and Girtin worked very closely at Dr. Monro's. It is said that Girtin drew the outlines and Turner coloured them; it seems unlikely that either artist or Dr. Monro would have allowed this arrangement to persist unchanged for long.

The particular lesson that Cozens could have taught both Girtin and Turner was the method of building up tones in Watercolour by means of layers of carefully placed small brush strokes, so that the whole structure of the design could be expressed in terms of mass rather than outline. This process was inherent in Cozens' own drawings with in exceptional subtlety of response to atmosphere, and there can be little doubt that the close study of Cozens landscapes enabled Turner to move faster in the direction of expressing his own sensitivity to atmosphere, even if, for the moment, he applied their lessons to English view painting.

What is curious is that while Turner probably made hundreds of drawings after Cozens, colouring them in either blue or grey or green and yellow washes, he never, as far as can be judged, set out to imitate Cozen's style precisely.

The other artists whose works Dr. Monro offered as examples were Dayes and Hearne, models whose manner Turner completely absorbed into his own style. Hearne in particular taught him a characteristic formula for the foliage of trees, which like his cloudy skies are always arranged in lateral or diagonal strips or streaks. The mannerism became the basis of Turner's technique when dealing with those parts of the drawing which surround and embellish the buildings themselves. It can be seen in his handling of foreground details at least up to 1800, gradually loosening towards greater and greater generalisation.

Hearne and Dayes made many studies of the ruins of castles and abbeys. This practice displays the fondness men had in the eighteenth century for turning their eyes towards the past with either fascination or horror, but always with interest. The eighteenth century was the age in which the effect of landscape on human sensibility was explored to its depths. A Sluice Gate near Netley Abbey, Hampshire (c1792)(Pl.7) is the earliest watercolour in the Vaughan Bequest, and comes from the period of Turner's first sketching trips to England and Wales. Netley Abbey itself was popular with artists in search of picturesque ruins in the mode of Hearne and Dayes. Here again Turner has worked up a pencil sketch in ink and added blue and grey washes.

The most unusual work in the Vaughan collection dating from the 1790's is Beech Trees at Norbury Park, Surrey (c1796)(Pl.8). This striking watercolour belonged to Turner's first major patron Dr. Monro, and was probably worked up from a pencil and grey wash sketch which is now in Indianapolis (1). His approach is still that of an eighteenth century artist with nature seen as a series of features against a static sky.

This work highlights Turner's strong instinct for generalisation. He readily adopted the formulae of the eighteenth century draughtsmen, and we rarely find in his sketchbooks the careful drawings of individual plants which characterise Gainsboroughs or Constables formative exercises. That he observed and understood the details of natural life is clear from his output; Ruskin devoted much of "Modern Painters" to making the point; but this seems to have been something which Turner was able, almost entirely, to trust to his memory. Specific studies of weeds and grasses that he made appear occassionally, and it is significant that they can so easily be singled out, whereas studies of figures in costume or performing particular actions are commonplace. Hardly ever does Turner stop to sketch a tree, so that this study of beech trees is a rarity, although it has not been directly observed from nature, but worked up from a study.

FOOTNOTES

1. File No.2409: Library, National Gallery of Ireland.

CHAPTER 2

NATURE

"Art can concentrate and intensify by judicious selection what is often apparent only by implication in nature itself" (1)

Turner evolved his mature topographical style on this principle. He gradually diverged from the strict and literal recording of facts that had characterised his earliest views. His successful essays in the architectural sublime of the late 1790s, e.g. "Interior of Christ church Cathedral, Oxford" (c1799-1801), showed that there was a new public taste for expressive and atmospheric topography, designed to stimulate a romantic mood rather than gratify curiosity about scientific facts. So although the nineteenth century began with a continuation of the demand for views, it witnessed a change in the nature of topography, for which Turner was largely responsible.

Thanks to his highly sophisticated watercolour technique, developed by his repeated exercises in depicting the mountains first of Wales, then of Scotland and later Switzerland, Turner was able to present, even on modest scale of a small sheet of paper, a vividly convincing likeness of immense spaces, panoramic views and infinitely receding vistas, seen in all kinds of atmospheric conditions.

He could afford to choose scenery and natural effects for his subject-matter that had previously been beyond the range of even the most proficient technicians.

During the Summer of 1801 Turner paid his first visit to Scotland. The Scottish view in the Vaughan Collection Edinburgh from above Duddingstone (Pl.9) is listed by Finberg as one of the subjects belonging to this tour. It depicts the city of Edinburgh, the castle rising on a rock in the centre, beneath a stormy widely sky and a passing shower. In the foreground there are cattle grazing on a moor. It provides a good example of how Turner could endow places with those qualities of light, air and space, which all scenery possesses in reality, thereby rendering them grand. This atmospheric panorama of the old city and castle is taken from his "Smaller Fonthill" sketchbook, and possesses a real sense of drama with its stormy sky. He later removed the page from the sketchbook in order to finish this work. Turner's memory was such, that having experienced this view in changing weather conditions, he was able to recall his sensations. This work cannot be described as strictly topographical, as it creates a mood which depends more on our response than the geographical information it provides.

Andrew Wilton comments on Turner's style at this stage of his career - "Air, sunshine, shadow, storm, clouds, the wind itself, he could render; not, as we should expect, by the free use of a wet brush, spreading broad washes across the paper, but the carefully building up the very substance of these insubstantialities with minute touches of a fine brush. He still employed the alternative of a free wash as Cozens had suggested to him, but now the wash and the fine hatched strokes were so intricately interwoven that the old clear opposition of the one technique to the other no longer appeared.

By a strange contrareity of matter, in order to obtain effects on a small sheet of paper which on canvas he would get by means of breadth he needed to apply a miniature touch to every separate part of the composition"(2)

The appearance of Turners first oil painting at the Royal Academy in 1796 was paralleled by important changes in his attitude to his sketchbooks. Those that he had used on his travels in the mid 1790s are full of fine pencil drawings, onto which he frequently pours light and air in the form of shimmering watercolour washes: these bring the outlines to life, giving them mass, colour and movement. Turner was emerging as an artist who had already gone further along the road of conventional watercolour than anyone else. Once he began to use oil paint, however, he recognised that a comparable process of building up tonality from dark to light was possible on paper. Several of his sketchbooks of this period have their pages washed with a grey or brown tone, and he worked on them with pencil or chalk, scratching out and bodycolour, using several different media if necessary on one sheet, to obtain his effect. The effect he achieved was no longer merely one of carefully transcribed fact but one of subjective mood superimposed on observed data.

In 1802 during a temporary halt in the Napoleonic Wars, Turner visited Switzerland and produced a work which is typical of these recent developments in his style, The Great Fall of the Reichenbach 1802 (Pl.10) This work is the largest piece in the Vaughan collection and was made on paper which was covered with an overall grey wash to which details were added in pencil and watercolour. Turner scraped through the paint to indicate the spray. Although this work is only an initial monochromatic impression (a more fully coloured version was painted in 1804 and is now in the Bedford Museum), it is an important development.

This rugged piece combines subtlety of handling with great power and breadth. A contemporary described the method Turner used to create such a work. "The lights are made out by drawing a pencil (i.e. a brush) with water in it over the parts intended to be light (a general ground of dark colour having been laid where required) and raising the colour so damped by the pencil by means of "blotting paper"; after which with crumbs of bread the parts are cleared. Such colour as may afterwards be necessary may be passed over the different parts. A white chalk pencil (Gibraltar rock pencil) to sketch the forms that are to be light. A rich draggy appearance may be obtained by passing a camel hair pencil (brush) nearly dry over them, which only flirts the damp on the part so touched and by blotting paper the lights are shown partially" (3)

This painting is also important in terms of Turner's oeuvre which was largely pessimistic. The sublime subject matter is tackled in the following way: Turner took his stand immediately under the fall, so as to gain as much as possible of the sheer size and "terror". There is hardly room for human life in this pressing and claustrophobic presence of the fall. Two tiny figures can be seen about half way up on the left of the view which further emphasises the sheer height of the scene. Again, Turner was largely concerned with evoking a response with this study, and was playing on one's susceptibility to fear. He may well have been influenced by Burke's theory of the sublime. (4)

Drama at sea was a continual interest with Turner and was always stimulated by personal experience. A Ship against the Mewstone at the Entrance to Plymouth Sound (pl.11) painted in 1814 is a fine sea piece which certainly evokes the "terrific" sublime of Turner's early style.

Turner was something of a theatrical painter and one can sense the drama he creates in this depiction of a ship in a storm at sea. This painting was probably inspired by Dutch seventeenth century painting which Turner would have been familiar with. In this work he has crowded many thousands of tiny strokes onto a sheet that would take only a few broad ones. He magnificently controls his effects from millimetre to millimetre of the surface of the design thereby increasing the relative scale of his paper. He succeeds in saying so much in such a confined space. About this time he raised the colour key of his drawings - rather as he was doing with his oil paintings over the same period.

These technical developments were intimately related to Turner's heightened perception to natural phenomena. It may have been Burke's theory of the "terrific" sublime that initially encouraged Turner to distort the geographical details of what he saw to express more forcibly such ideas as height, depth and distance. He creates depth and recession in A ship against the Mewstone (Pl.11) and this artificial creation of a recession became a common feature of his compositions. Views through arcades, avenues of trees, tunnels of rock, even vortices of dust or storm, create an arrow-like retreat through the picture space, that is often at odds with the calmer perspective of the principal view. The use of this device also features in Turner's fine study of a Shipwreck off Hastings (1828) (Pl.13) another sea piece in the collection. These distortions or devices that Turner employs increase the dynamism of the scene. The viewer must enact with the eye leaps and plunges, ascents, penetrations and progressions, which lend the scene a three-dimensional presence. The unnaturalness of these devices is evident and they are largely responsible for our sense that Turner is a theatrical, and not a naturalistic painter.

For finished drawings Turner always preferred to use a smooth white-wove Whatman paper or similar make. But he was by no means respectful of this fine quality surface. Unlike Girtin and several of his contemporaries, he did not use rough or tinted paper but treated fine paper as a completely malleable and adaptable medium. A contemporary account suggests that he worked by blending paper and colour into one coherent entity. He was observed by a fellow artist working on several drawings at the same time: - he "stretched the paper on boards and, after plunging them into water, he dropped the colours onto the paper whilst it was still wet, making marblings and grauations throughout the work. His completing process was marvellously rapid, for he indicated his masses and incidents took out half-lights, scraped out highlights and dragged, hatched and stippled until the design was finished" (5)

The speed of Turner's method is testified to in another account in 1818, "he began by pouring wet paint onto the paper until it was saturated, he tore, he scratched,, he scrabbled at it in a kind of frenzy and the whole thing was chaos - but gradually as if by magic the lovely ship, with all its exquisite minutia, came into being and by luncheon time the drawing was taken down in triumph"(6)

Turner increasingly found himself trying to balance the demands of topography, as he had learnt it in his youth with the requirements of High Art. The relationship of men and their surroundings is explored particularly in the seascape A Shipwreck off Hastings (Pl.13). This imaginative vision of disaster at sea is no longer a mere record of a historical place, but expresses a constant theme of Turner's: the futility of man against nature.

Turner had explored this theme which expresses the pessimistic movement of his mind already. A painting in which Turner perhaps combined all the elements of "terror" which Nature inspired is his famous work Snowstorm: Hannibal and his army crossing the Alps 1812 (Pl.38). This oil painting exudes a confidence of handling which must have developed from his activity in watercolour. In this gloomy and majestic scene one can sense the menace of the mountains, the wildness of the storm, while the plundering natives in the foreground struggle over a captive woman and some booty. We also see his most marked use of the vortex - "That seething womb of light" - as Jack Lindsay, author of "Turner: his life and work" once described it. Turner added the swirling effect of a storm which he had observed a year or two before on the Yorkshire Dales. J.R.Cozens had also treated the theme in his only known oil painting which was charged with menace and gloom. The long remembered idea from Cozens, the observation of nature in the raw among the Swiss Alps and in the Yorkshire thunderstorm, and Turner's own political, perhaps even personal apprehensions, coalesce in this fine painting of disaster.

Andrew Wilton has said of Turner's constant reference to the human experience "Even in his most abstract studies of natural phenomena we feel the vital response of the human mind and emotions. By his sheer technique in painting say a wave, Turner informs us of the subtlety and depth of his own feelings about the sea" (7)

By the time he had painted the sea pieces in the Dublin collection Turner had found in language which not only speaks to the eye but also to the imagination and the heart. His very brush strokes enable us to identify with the imagination that has contemplated nature, be it sea or mountains, and to understand its significance in the lives of men.

REFERENCE
ONLY

FOOTNOTES

1. Andrew Wilton Turner and the Sublime Chap.3 p.78
2. Ibid
3. Andrew Wilton Turners Drawings and Watercolours p.24
4. Andrew Wilton Turner and the Sublime Chap 2. page 40.
Burke's whole understanding of the sublime was that of an emotion dependant on fear. 'Terror is in all cases whatsoever, either openly on latently, the ruling principle of the sublime'.
5. Andrew Wilton J.M.W. Turner. His Art and Life Chap 4. p.104
6. Ibid
7. Andrew Wilton Turner and the Sublime Chap 3.

CHAPTER 3

TRAVELS ON THE CONTINENT

By the early 1820s, although we are very conscious of the sometimes extreme exaggerations of space and form in Turner's work we rarely feel that our susceptibility to experience fear is being played upon. It is far more often a sense of the overwhelming splendour of the world that emerges from the watercolours of this central period in his career.

As we have already seen Turner could combine breadth with a persistent concern for minutely graded and modulated texture and local detail, applied with the most delicate strokes of the brush. But the minuteness of Turner's technique in no way impaired the dynamism of his watercolours. Indeed as soon as this elaborate process had been evolved he was able fully to match his style to the constantly changing world that he saw. It was only now that he could render not merely the forms and appearance of solid objects, but also the very evanescence, the shift and flow of the air itself. The fine touches of his brush could convey in watercolour a wider expanse of open air, of space filled with light, than he could depict in any other medium. When he returned to Switzerland it was therefore possible for him to draw not so much the mountains but the spaces in between them.

The watercolour of Alpine Pass (Pl.14) executed in about 1836 during Turner's second visit to Switzerland, provides a valuable contrast with the Reichenbach study of 1801 (Pl.10). I feel that Turner relies on the splendour of atmosphere that he can now achieve by means of his mature watercolour technique for his effect in an Alpine Pass. The sublime quality of the waterfall seen from immediately below in Reichenbach is replaced by a sublimity more subtly perceived: that of light in air, modified by countless changing conditions in the Alpine Pass painting.

Hugh Monro of Novar, a major collector of Turner's work and his travelling companion to Switzerland in 1836, recorded that Turner would at that date often paint sketches in colour on the spot. This unidentified Alpine Pass, half hidden in mist may have been done in this way.

During 1836 Turner made a trip to the Continent visiting the following places -

Clais-Rheims-Dijon-Geneva-Bonneville-Sallanches - Chamoix - Courmayeur - Val-d'Aosta - Ivren - Turin - Mont Cenis - River Rhine. As well as an Alpine Pass (Pl.14) Vaughan collection includes two other drawings from this particular tour, Châtel Argent near Villeneuve, Switzerland (1836) (Pl.15) and Tête Noire, Mountain, near Villa D'Arène, France (1836) (Pl.16). As with his view of an Alpine Pass these works were executed on the spot. Both are composed of broadly applied sweeps of colour which is typical of painting done on the spot by Turner. More detailed watercolours would often be worked up from his sketchbook drawings after his return to London. As with his views of the Rhine, the combination at Châtel Argent of hills, castle, river and village appealed to Turner and there is another view of it in Henry Vaughan's Bequest of watercolours to Edinburgh.

Turner's working "out of doors" was governed by two needs: He required a full reference library of topographical subjects, as he began his career as a topographer; and his art as a master of the 'sublime' demanded a mastery of 'natural effect'. There is an intimate link between the notion of sketching on the spot and the theory of the 'sublime' because it is only by convincingly suggesting scale and the variation of light that the grandeur of a landscape can be conveyed. These studies out of doors were not done simply to record, but were frequently essays in scale, and it was central to Turners ambition that he should study to evoke scale (after Cozens). Many of these continental studies out of doors demonstrate his use of washes of colour that express, above all, the distance, breadth and atmospheric variety of such views. Indeed, the mass of studies of cloud, of storms, of sunsets, of tranquil seas that he made all through his career testify to his compelling need to express space - the one medium through which his landscapes could come to life.

One important difference between the watercolours of these years and their predecessors of the 1790s, is that whereas previously Turner's preliminary drawings were usually pencil outlines, whose function was to fix accurately the detail of his subject, now he would begin a composition over the barest sketch, in colour alone, blocking in the principal masses and tones, establishing the overall structure of the design in colour, not in line. Later he would apply details in pen and coloured inks.

Turner was not afraid to use devices that evoked a kind of horror when his subject merited such treatment, as in his seascapes. But his overriding object in these watercolours was to impress us: first with the grandeur of nature, and second with the reality of that grandeur, as experienced by human beings like ourselves, who live out their lives in the conditions he presents. Ruskin realised that for Turner it was not the emptiness of the scene alone, nor its hostility to human life that needed to be stressed.

On occasion Turner created a 'town portrait' which reflected an excitement with the progress of the industrial revolution, which many artists and writers felt at the time. Turner's views of cities were topographical in the sense that they presented the appearance of a single defined place, with more or less its neighbouring countryside. Turner's study of Passau, Germany, at the Confluence of the Rivers Inn and Danube (1840) (Pl.17) provides an example of this aspect of Turner's output. The city itself takes a subordinate place in the more general vista, but the small boats in the foreground suggest evidence of humanity and focuses one's attention on the town depicted in a veil of violet blue.

Turner seems to have renounced the drama of the 'sublime' in favour of a more prosaic topography during this period from 1830 to 1840 and yet, in its very breadth and comprehensiveness, in the scope of its vision, his new view is richer and in a human sense, more dramatic than the old. Whereas before there was hardly room for human life in the pressing claustrophobic presence of the mountains, now the vast scale of the continental landscape is precisely what enables life to spread and thrive. The continental landscape was chosen so that Turner could exploit the new techniques potential, and he succeeds in conveying subtler shifts in atmospheric effect than had been possible before.

CHAPTER 4

WORKS FOR PUBLICATION

The years from 1810 to 1830 were the years of Turner's most intensive activity as a book illustrator. "The Picturesque Views of the South Coast of England" series was begun in 1810 when Turner was commissioned by the engraver and print publisher George Cooke, to make views of the coastal scenery of southern England from Kent to Devon and Cornwall. This project occupied him until the early 1820s by which time he had undertaken many other such commissions. William Bernard Cooke's "Picturesque Views of the South Coast of England" was a particularly lengthy sequence of varied subjects, exploring the interrelationship of sea and land in complex, multiple-focus panoramas and seemed to have appealed profoundly to Turner's instinct for working in series.(1)

The drawings for the engravings executed in colour alone display a great brilliance (as intense as that of the Petworth study done in bodycolour.)(PL.21). It is quite amazing that he should have begun a drawing for an illustration, to be interpreted in black and white only, by applying broad washes of contrasting colour. Even when working expressly for the engraver Turner thought first of all in vivid colour. These beautiful drawings include an immense range of effects within a tiny area; and it seems likely that Turner realised that it was by means of colour, exaggerated if necessary, that he could most effectively draw the attention of his engravers to the wealth of detailed effect which he wanted them to achieve.

Two views in the Vaughan Collection were later engraved from the "Picturesque Views of the South Coast of England" series - A Ship against the Mewstone at the entrance to Plymouth Sound (c1814)(Pl.11) and Clovelly Bay, Devon and Sunday Island (c1822)(Pl.19). As we have seen already in Turners painting of the Mewstone, paper and paint had become completely malleable elements in his hands. In Clovelly Bay Turner recorded a simple incident of people loading donkeys on a beach. He was careful to include details of their occupation, clothing, wagons, and other paraphernalia and proved his abiding interest in humanity.

Another finished watercolour which was commissioned for a series of engravings is The Ruined City of Assos, Turkey (1932-34)(Pl.20). It was engraved in 1834 for Edward and William Finden's 'Landscape Illustrations of the Bible' 1836. The architect Charles Barry visited places with biblical associations from 1817 to 1820, and a decade later Turner was commissioned to paint twenty eight watercolours from his sketches for Finden's Publication.

Turner painted the idyllic scene of Fishing Boats on Folkstone Beach, Kent (c1830) (Pl.18), probably with the "Picturesque Views of the South Coast of England" in mind. It was later engraved for an edition of "Dr. Broadley Poems" and displays more of Turner's technical virtuosity. The Sun's light is the central feature. It creates a brilliance which refers explicitly to the diffused golden atmosphere of Claude. The composition is deliberately classical, the colouring hot, predominantly yellow. Again Turner uses a scraping-out technique with amazing skill which enhances the texture of the drawing and suggests a dazzling glitter of light, reflecting from practically every object in the scene.

The same preoccupation with diffused light pervades the Venetian studies, (Pls. 22-24) but whereas these allow the white paper to 'speak' through a delicately applied watercolour wash, Turner achieves the same results using a completely opposite technique in the 'Folkstone' study by scumbling white paint over the textured areas.

This painting might also be considered to be an example of Turner's concern for the 'moral landscape' of the country more than just landscape in the abstract. Turner always saw nature as the necessary setting and background for human life and like the Clovelly Bay piece rarely showed a real place without demonstrating with great accuracy the economics of the view in terms of the industry, agriculture, entertainments and costumes of the people.

These finished watercolours of Turner display a combination of two apparently opposite processes and are quite unique. They were worked out in careful detail with a technique like that of a miniaturist which at the same time remain miraculously very broad boldly designed and freely executed.

They were certainly remarkable works. No-one at that high moment of the English Watercolour School was doing anything that even remotely approached them for their complexity. They were infinitely fine, subtle and full of nervous detail, applied with countless tiny strokes of brilliant colour. They almost expressed the reverse of the usual practice of the bold and confident young movement that had come to life after the death of Girtin.

FOOTNOTES

1. Engraved Work of J.M.W. Turner XXIII p.44

CHAPTER 5

PETWORTH

The interrelationship at this period of Turner's work (from 1820 on) in oil, watercolour, and engraving, cannot easily be analysed, each has an important fruitful bearing on the other two sections of this output and it was perhaps because he was engaged simultaneously on work in all three media that his attitude to colour evolved as it did: it was intimately connected with his developing response to the technical means by which his ideas were expressed.

Turner's output in watercolour divides itself naturally into these two categories: elaborately finished works, for exhibition or sale through an agent, which he produced at irregular intervals even when working on a series of related views; and spontaneous watercolour sketches, equally fine, but evidently done together in groups for his own private use.

To this second category belong not only the famous Italian watercolours of 1819, the Petworth and "French Rivers" studies of about 1829, the late Venetian drawings and the batch of Swiss views that Turner submitted to Thomas Griffith in 1841, but also the "colour beginnings". (1)

These series are distinguished from each other, not only by subject matter and format, but by the fact that Turner's technique varies constantly from one to another, presenting new characteristics in response to changes of purpose and mood and to his developing experience.

Turner often abandoned his pen altogether and expressed everything in colour as he did in the Gallery's Petworth Park study. This work depicting Sunrise above Petworth Park (Pl.21) is thought to have been painted between 1828 and 1831, and consists of the use of gouache (bodycolour) on blue paper; another technique in Turner's armoury.

By this time Turner had been to Venice in 1819 and the brilliant arbitrary colours of the Mediterranean: pinks, reds and yellows, shining against a blue sky and reflected in a dark green water, had a decisive effect on him. They showed him how the whole of a visual impression could be transposed into brilliant colour equivalents without any feeling of artificiality. And since his colour was ultimately dependent on experiences, this visual experience was easier to find in Venice or in Southern Italy. When he returned to England his problem was to find, under grey skies, subjects which would allow him freedom to use his new range of colour. He hated green, and the fields of England in their normal illumination, were not at all pleasant to him. An immediate answer was provided by sunsets and sunrises. The Vaughan collection provides two examples - Petworth Park and a later study made around 1840 of Great Yarmouth Harbour Norfolk (Pl.2) which will be discussed later.

Apart from their effect on the emotions, sunsets and sunrises gave Turner the opportunity of introducing into his work one whole segment of the spectrum, red, yellow, orange, and purple which would otherwise have been excluded. He loved stunning effects and forcing the tone, but this perilous procedure often resulted in garishness which I find true of the 'Petworth' study. Despite this, most of his sunsets did retain their delicacy and the Yarmouth Harbour study provides a suitable balance to the harshness of the Petworth painting.

Sunrise above Petworth Park (Pl.21) reflects an attitude to colour unlike that in any of Turners other works in the collection. He chose a blue ground in order to promote a vivid and intense use of body colour; it has an effect utterly different from that of the grey or brown washed grounds that he had hitherto employed.

The colours which Turner employed in this study were vermillion, lime green, purple, opaque white, orange and blue, and they have a brilliance which could only be achieved in pure watercolour by the application of an elaborate and miniscule technique. With the use of bodycolour on blue paper he could achieve the desired effect immediately in a rapid sketch.

Another important feature of this study is Turner's use of black, principally for the trees in the scene. He deliberately recasts form as colour and uses black, not as a shadow, but as an expressive factor equal to other colours employed.

Through experimenting with strong body colour on tinted paper, Turner sacrificed transparency but gained instead unity and richness. Many of these small watercolour look like exercises in a single colour idea, and yet they are also deeply felt experiences as with the 'Petworth' study. Such exercises in colour were often referred to by some musical term such as a harmony or symphony. (2)

Both the first great sunsets and the small studies on tinted paper were done at Petworth; and after Venice, I think it was there more than anywhere else that Turner felt free to realise his feeling for colour, and proved that fine colour involves an immediate response to sensuous delight. The owner of Petworth house Lord Egremont's motto was "Live and let live".

It could have been "Do what you will", according to Haydon "The very flies at Petworth seem to know that there is room for their existence, that the windows are theirs." (3) Turner loved the informality at Petworth and everything he painted there reflects a sort of liberation. One of the most endearing works is an oil painting representing Lord Egremont with his dogs, walking back to the house at sunset, with the deer casting long shadows on the terrace Petworth Park (1830)(Pl.39). Another famous study the Interior at Petworth (Pl.40) P6640 reflects this liberation. That Turner was at his best when completely free from all restraints and obligations, which means painting to please himself and a few friends, is unquestionable.

The intensity of the medium of body-colour seems to have led Turner to use it on a deliberately reduced scale, as if he thought to achieve maximum concentration. In the long series of body colour drawings which he made towards the end of the 1820s such as the 'Petworth study', he attained an unprecedented degree of brilliance and power on surfaces much more restricted than he had previously employed.

Le Pont du Chateau, Luxembourg (Pl.30) a later work in the Vaughan Collection was also painted on blue paper. This spectacular view of the bridge to the castle above Luxembourg was sketched in pencil during a visit in 1834. It was painted from memory later about 1840. The blue paper gives added depth to the colours and it is finished in ink. The scale of this work is as small as the Petworth study. However, this does not detract from the spectacular breadth of the view.

FOOTNOTES

1. The 'colour beginnings' or experiments in light and colour are among Turners most advanced creations and do much to throw light on his later pictures, misunderstood as they were by his own age. Finberg when cataloguing the drawings when they came to the British museum as part of the Turner Bequest could think of no better description for them than 'Colour Beginnings'

Additional information on these experiments is to be found in Graham Reynolds, Turner Chp.4 p.146

2. Kenneth Clarke, Romantic Rebellion, Chap 10. p.25.
3. Ibid.

CHAPTER 6

I VENICE

Andrew Wilton described the effect of Turners watercolours as "one of brilliant light, distintergrating and absorbing forms in an overall blondness of atmosphere" (1) This description certainly befits the Venetian works in the Vaughan Collection. All three are late works painted by Turner during his third and final visit to Venice in 1840. This visit is well documented. He travelled to Italy around the end of July and by about August 10th he had reached the Swiss-Austrian frontier at Bregenz. There can be little doubt that Venice was the main objective of this journey, and he stayed there for fourteen days, longer than on either previous visit.

Turner's output during those fourteen days was quite amazing. He made about one hundred and eighty pencil sketches for example. They were quite summary and can hardly have been used for reference puposes, but were perhaps a form of mental exercise, a means of registering the process of observation. All this would have gone on at high speed. A revealing glimpse of how Turner worked during this visit occurs in the "Autobiography of William Callow": "The next time I met Turner was at Venice, at Hotel Europa, where we sat opposite at meals and entered into conversation. One evening whilst I was enjoying a cigar in a gondola, I saw in another one Turner sketching San Giorgio, brilliantly lit up by the setting sun. I felt quite ashamed of myself idling away the time whilst he was hard at work so late" (2)

**REFERENCE
ONLY**

The three views which are in the National Gallery Dublin,

The Grand Canal, Venice, looking towards the Piazzetta and S. Giorgio Maggiore (1840) (Pl.22) The Doges Palace and Piazzetta Venic (1840) (Pl.23) and San Giorgio Maggiore, Venice (1840(Pl.24) like most of Turners watercolours of Venice are most perfect and dream-like. The colouring of these watercolours is transparent and brilliant and makes the Venetian sky, water and architecture seem magical. His view of Venice was strange and visionary. He hints at decay and at a city in a state of 'becoming' rather than 'being'.

In The Grand Canal, Venice, looking towards the Piazzetta and S. Giorgio Maggiore (Pl.22) Turner was evidently not concerned with the details of the buildings. He emphasised the light passing across their facades, so that only outlines of buildings identify the exact geographical location. He seemed more interested in the boats in these later watercolours, and here he flicked one into the foreground with a few curving strokes of the brush, so that they appear to float on top of the water like wicker baskets, hardly breaking the surface. The building on the left dissolves into a series of verticals which link up with its reflection in the water in a way which anticipates the watercolours of Cezanne. The overall impression of this work is one of coolness in comparison with the other two works. A beautiful pale yellow light emerges from the blue of the sky and sea, which is broken by a band of pale orange buildings on the distant horizon of the Piazzetta and S. Giorgio Maggiore.

In The Doges Palace, Venice (Pl.23), Turner again used flat washes of colour - purple, ultramarine blue and orange to denote the forms of the buildings. This painting is more complex both in its use of blended colours, and in the relationships it establishes with reality. The ordinary words 'red' 'blue' or 'green' no longer seem appropriate, and because of the transparency and brilliance (not intensity) of the colours, they seem like precious and semi-precious stones: emerald, turquoise, sapphire, amethyst, topaz, garnet and so on. Turner expressed a light which seems to glow or emanate from the very stone itself, and the bustle of human activity on the quayside becomes a blurred mass of colours and shadows. Details were added by the use of coloured inks.

In both these works Turner took advantage of a special property of watercolour. By diluting the colour with water and thus allowing the white of the paper to show through, the colour keeps its brilliance while losing some of its natural depth of tone. The effect, if only to a limited degree, is literally that obtained by placing a coloured filter in front of a light source; and since as we have seen, it was light colour rather than local colour that he wanted to represent, this effect was exactly what he needed.

S. Giorgio Maggiore, Venice (Pl.24) is one of the most minimal works in the collection. The buildings across the Grand Canal are depicted here silhouetted against the sun, and are painted with a freedom of technique which is typical of Turner's last visit to Venice in 1840. This momentary sensation is recorded by Turner in vivid colour. Ethereal, calm, and abstracted, the dream of a water-borne world, it perfectly combines both suggestiveness and completeness.

This view certainly depicts Venice in a state of 'becoming' rather than 'being' and evokes Byron's words:

"I saw from out the waves her structures rise
As from the stroke of the enchanter's wand" (3)

Ruskin claimed that Venice helped to release Turner's imagination:

"there he found freedom of space, brilliancy of light, variety of colour, massy simplicity of general form and to Venice we owe many of the motives in which his highest powers of colour have been displayed...."(4)

One thing is certain, the distinctive characteristics of Venice were the catalyst that released Turner's most innate qualities as an artist, and enabled him to achieve hitherto undreamt of expression.

During the Romantic period, Venice was a city of the mind and heart as well as of the eye. Light and water worked a magic on the spectator. It was as if it wasn't quite real as it moved through its various guises of being veiled in mist, reddened by the setting sun, or made ghostly by moonlight. The present conjured up the past so that the two were not wholly distinct. It was this Venice that was painted by Turner.

II LIGHT AND WATER

I find that the later works in the Vaughan Collection have an irresistible appeal and that this is due mainly to the treatment of light. Around 1840 Turner made a most determined effort to master the theory of colour, in the course of which he read a book on the subject "Goethe's Farbenlehre" (5). As well as this, earth and vegetation, the conventional material of landscape, became markedly less important in Turner's later works. He was always preoccupied with the four elements of creation. he depicted water, either calm with "liquid melting reflection" or storm tossed or suspended in air as mist or cloud. He depicted fire, sometimes literally as in The Burning of the Houses of Lords and Commons (Pl.42) but usually as light emanating from the sun. Soon everything became transmuted into 'light and water'.

Turner painted many sunsets and the Vaughan Collection includes one fine one in Great Yarmouth Harbour Norfolk(c1840)(Pl.25) as well as the 'Petworth' study. Turner knew that the phenomenon of sunset exercises a powerful influence over us. It evokes a reponse by virtue of its stupendous grandeur. The sun is the heavenly body which is most intimately connected with our livliehood. Burke insists that Darkness is more conducive to a sense of the 'sublime'- "Darkness is more productive of sublime ideas than light. Mere light is too common a thing to make a strong impression on the mind, and without a strong impression nothing can be sublime. But such a light as the sun, immediately exerted on the eye , as it overpowers the sense, is a very great idea" (6)

If some of Turners works in particular the earlier ones, adopt the language of Burke and the 'landscape sublime', it is clear that in his maturity he took a broader view, and he preferred to invest his later works with the sublimity of brilliant sunlight "immediately exerted on the eye" (7). This manipulation of light emerges in the "golden scheme" of the 'Folkstone' study, the Venetian works and in the late Swiss watercolours.

Turner was supposed to have remarked that the "sun is god", and if it is true it certainly sums up the overwhelming impression we receive from much of his output. Sunlight, in its power to illuminate the world we live in and in the inherent grandeur of its effects, is a supremely moving force, a force that is often felt in his paintings and watercolours, to have a divine strength and beauty. In these later works Turner celebrates the omnipotent energy and saving grace of the sun. This was for Turner the 'religious sublime'. His work is no longer pessimistic but idolises a superhuman force working in and through the natural world for the good of men.

FOOTNOTES

1. Andrew Wilton J.M.W. Turner His Art and Life Chap.6
2. Lindsay Stainton Turners Venice p.22
3. Ibid p.28
4. Ibid p.14
5. John Gage, Colour in Turner - Poetry and Truth. Chp.11, p.173.
6. Andrew Wilton, Turner and the Sublime. Chp.3. p.101.
7. Ibid

CHAPTER 7

LATE SWISS VIEWS

Turner made three sketching tours to Switzerland during the 1840s. Switzerland and the Alps, from Austria to Savoy, became more and more important to Turner as he got older. Old age prevented his making the longer journey to Italy after 1840, but he insisted on returning to central Switzerland while his health permitted. It was there that his mind and spirit could expand without constraint amid the most magnificent of European scenery, as he sought out the ineffable calm of the great mountains and lakes, a calm which they possess even when disturbed by storms. Turner must have recalled, as he spent long hours on the shores of Lake Geneva, the words of Byron -

"Are not the mountains, waves and skies a part
Of me and of my soul, as I of them?
Is not the love of these deep in my heart
With a pure passion?" (1)

Three of the works in the Vaughan collection depict Turner's other favourite haunt in Switzerland during these visits - the Lake of Lucerne at Brunnen - A Shower over Lake Lucerne Switzerland (1841 - 44) (Pl.26) and two views of Lake Lucerne, Switzerland from Brunnen (1841-44) (Pls. 27& 28). The other late Swiss view The Fortresses of Uri, Schwyz and Unterwalden, Bellinzona, Switzerland (1842-43)(Pl.29) is a moonlit study of the frontier town of Uri, ringed by three castles, on the shores of Lake Lucerne.

The three views of Lake Lucerne are rather sketchy. One work explores the effect in the sky of a passing shower. Turner probably worked this from a lake ferry. The other views also display economic means, quick pencil notation with a few strokes of colour to suggest the distance. Turner must have frequently seen the same view of Lake Lucerne when he changed lake ferries at Brunnen during the tours from 1841-44. In the most detailed of the three studies he has begun to explore the effect of cool light on the mountains. This painting is quite typical of Turners treatment of his late Swiss works in that he suggests figures in the foreground, creates scale with the use of a fluid, vaporous wash and then leaves the work incomplete. Watercolour was the most logical medium for this engagement with light and air because of its properties of fluidity and evanescence. Indeed at this point, if Turner had occasion to use oil he would make it as fluid as watercolour. It is more or less accepted that Turner created these works for his own pleasure. The study of the Fortresses of Uri possesses a magical feel suggested by the pale low toned colouring of a moonlit scene, and is the most finished of these later Swiss studies.

With these calm paintings Turner demonstrated that he was capable of painting landscapes that were free from violence, agitation and danger, but which at the same time convey the most exalted sense of sublimity. Switzerland could be a source of scenery that was grand without any connotations beyond its own serenity and splendour. When Turner drew his long series of views of Lake Lucerne and Lake Geneva he focussed his meditations on the sheer amplitude of their vistas and the infinite calm of their waters at dawn or sunset.

His interpretation of the Swiss atmosphere is so vivid, so strong, and expansive that the broad foundations of his classically based compositions seem to be disintegrated by it: it is the air itself that expresses the monumentality of the landscape. The space that he so freely captures in the Swiss works is filled with vibrant and changing air, and it is that vibrancy and those changes that are the common motif of all Turner's late watercolours.

Turner did sell some of these studies, but they were really, as Ruskin observed, only half-way to being finished works. They embody however, much of Turner's response to Switzerland but they could not in themselves say all that he felt. Andrew Wilton maintains that -

"The mood in these late Swiss lake scenes is a return to the sanctified calm of John Robert Cozens, a faintly elegiac absorption of the mind and spirit in the grandeur of creation" (2)

FOOTNOTES

1. Andrew Wilton Turner Abroad p.25
2. Andrew Wilton Turner and the Sublime Chp.3. p.100

CONCLUSION

The Vaughan Collection comprises only a tiny fraction of Turner's immense output as an artist, but in its entirety it demonstrates the vast range of Turner's skills, and a technique that was forever changing. From this selective collection of works one can detect the depth and breadth of his achievement and also the artist's eagerness for experimentation and producing works for his own pleasure, as distinct from making preparatory works for oil paintings, finished drawings or engravings.

He obviously respected the medium of watercolour and exploited it to its farthest reaches. As well as displaying his technical virtuosity the Vaughan works evoke moods and an instinctive human response in the viewer, as effectively as many of Turner's oil epics. From the frenzied, stormy sea pieces and early mountainous landscapes, the pastoral calm of the continental pieces, the lyrical calm of the Venetian works and late Swiss lake scenes and the domestic harmony of pieces like Clovelly Bay or Folkstone one can appreciate that Turner was as much a recorder of the 'ordinariness' of human life as well as its storms and passions.

At the same time Turner was not concerned with depicting the mere details of nature, such as the shape of the clouds or the colour of the sea, (unlike many of his contemporary landscape artists). Instead he could capture with amazing accuracy the height and depth and breadth of the sky or the incalculable movement of the ocean. He could draw a mountain and convey its true height in terms of what the heart could feel and the mind could understand. Throughout he sought to depict the achievements and efforts of men and impress us with their grandeur.

Because of his status as a phenomenal painter, indeed many of his works are termed 'modern' paintings, many sophisticated reasons been devised for appreciating his works. I feel that this small collection of his watercolours and drawings represents works that were executed for largely unsophisticated reasons, and they ensure that we response to his art as Turner certainly intended us to.

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BIOGRAPHICAL OUTLINE

- 1775 23 April Joseph Mallord William Turner born at 21 Maiden Lane
Covent Garden London, the eldest son of a barber.
- 1787 First signed and dated drawings.
- 1789 Probable date of earliest sketch-book from nature. Admitted
student at the Royal Academy Schools where he studied for four
years. Also studying under Thomas Malton during this period.
- 1790 First exhibit, a watercolour, at the Royal Academy.
- 1791 First sketching tour, at Bristol, Bath, Malmesbury etc.
- 1792 First visit to Wales.
- 1793 Awarded the 'Greater Silver Pallet' for landscape drawing by
the Society of Arts.
- 1794 Publication of the first engraving after one of his drawings.
Probably first year in which he spent the winter evenings
copying drawings for Dr. Monro, often together with Thomas
Girtin.
- 1795 Shows eight watercolours at the Royal Academy.
- 1796 Exhibits his first oil painting at the Royal Academy
- 1797 First visit to the Lake District.
- 1799 Elected an Associate of the Royal Academy. Takes lodgings in
Harley Street.
- 1802 12 February. Elected a full member of the Royal Academy. First
Journey abroad, to France and Switzerland.
- 1804 Death of Turner's mother. First exhibition at his own gallery
in Harley Street.

- 1806 Takes a house on the river at Hammersmith.
- 1807 First part of the 'Liber Studiorum' published. Elected Professor of Perspective at the Royal Academy.
- 1810 First recorded visit to Walter Fawkes at Farnely Hall in Yorkshire, where he was a frequent visitor until 1824.
- 1811 Delivers first lectures as Professor of Perspective. Starts building house at Twickenham. Alterations to his Gallery; the entrance is moved to Queen Ann Street West.
- 1815 Turner's R.A. exhibits violently criticised by Sr George Beaumont.
- 1817 Tour of the Netherlands and the Rhine Valley.
- 1819 Highly successful exhibitions of his works at the London homes of two of his patrons, Sir John Leicester and Walter Fawkes. In August sets out on first visit to Italy.
- 1820 Returns from Italy in February.
- 1821 Major alterations in house and gallery at Queen Ann Street West (formerly Harley Street) completed. Visit to France.
- 1822 Series of watercolours made for engravings exhibited in London by the Publisher W.B. Cooke. Further exhibitions in 1823 and 1824. Visits Edinburgh, going by sea up the East coast.
- 1823 Commissioned to paint the Battle of Trafalgar for St. James Palace Sketches on the south-east coast.
- 1825 Tour of Holland, the Rhine and Belgium. Death of Walter Fawkes.
- 1826 Visits the Meuse, the Moselle, Brittany, and the Loire.
- 1827 Stays on Isle of Wight as guest of John Nash, the architect. Probable beginning of regular visits to Petworth, as guest of Lord Egremont.

- 1828 Last Lectures as Professor of Perspective. Second visit to Italy; exhibited three oils in Rome.
- 1829 Visit to France. Death of Turner's father, who had long been living with him.
- 1832 Exhibition of engraved watercolours at Messrs. Moon, Boys and Graves, London; also in 1833 and 1834.
- 1833 First Venetian subjects exhibited at the Royal Academy. Visit to Paris and Italy, including, probably Venice.
- 1834 Visit to France and Germany.
- 1835 Visit to Italy.
- 1836 Visit to France and Switzerland.
- 1837 Represented in British Institution's Old Masters Exhibition. Death of Lord Egremont. resigns as Professor of Perspective.
- 1839 Takes a cottage on the river at Chelsea.
- 1840 Visit to Italy, including Venice.
- 1841 Visits Switzerland and again in 1842, 1843 and 1844
- .1843 Anonymous publication of first volume of Ruskin's "Modern Painters."
- 1845 Represented at the Congress of European Art in Munich. Acts as Deputy-President of the Royal Academy during the President's illness; continues with these duties in 1846. Two short visits to French coast, his last journeys abroad.
- 1848 Painting hung in the National Gallery to represent the Vernon Gift. No exhibits at Royal Academy.
- 1849 Two early works shown in the British Institution's 'Old Masters' Exhibition.
- 1850 Last exhibits (four oils) at the Royal Academy
- 1851 19 December. Dies at his home in Chelsea; is buried in St. Paul's Cathedral on 30 December.

CHRONOLOGY OF TURNER'S EUROPEAN TOURS

1802 15 July - 20 October

Paris - Lyons - Grenoble - Geneva - Bonneville - Chamonix - Courmayeur -
Aosta-Great St. Bernard Pass - Martigny - Thun - Interlaken - Grindelwald
- Meiringen - Brienz - Lucerne - St. Gothard - Zurich - Schaffhausen -
Basle

1817 10 August - mid-September

Belgium: Battlefield of Waterloo

The River Rhine: Cologne - Remagen - Coblenz - St. Goar - Mainz

Holland: Rotterdam - The Hague - Amsterdam - Dordrecht

1819 August

Calais - Paris - Lyons - Mont Cenis - Turin - Como - Milan - Verona -
Venice - Bologna - Ancona

13 October

Rome - Tivoli - Naples - Pompeii - Paestum - Florence - Turin

1820 15 January - 1 February

Mount Cenis - London

1821 - mid-September

Havre - River Seine between Rouen and Paris - Dieppe

1825 ?28 August

Holland and the first Meuse-Moselle tour:

Rotterdam - The Hague - Amsterdam - Utrecht - River Meuse to Verdun -
River Moselle, Metz to Coblenz - Cologne - Aix-la-Chapelle - Liege -
Antwerp - Bruges - Ostend.

1826

Calais - Abbeville - Dieppe

River Loire: Nantes - Angers - Saumur - Blois - Beaugency - Orleans -
Paris

1828 11 August - early October

Paris - Orleans - Lyons - Avignon - Marseilles - Nice - Genoa - Florence -
Rome

1829 January - 22 January

Ancona - Turin - Mont Tarare - Paris

August - early September

Paris - River Seine to Harfleur

Normandy: Cherrbourg - St. Malo

Guernsey

1832

Paris - River Seine

1833 (or 1835)

The Baltic - Stettin - Berlin - Dresden - Prague - Vienna - Ratisbon -
Passau - Venice

1834 July or later

Brussels - Liege - Verdun - Metz - River Moselle to Coblenz - up the River Rhine to Mainz - down the River Rhine to Cologne - Aix-la-Chapelle

1836

Calais - Rheims - Dijon - Geneva - Bonneville - Sallanches - Chamonix - Courmayeur - Val d'Aosta - Ivrea - Turin - Mont Cenis - River Rhine

1840 August - early October

Rotterdam - River Rhine - Bergenz - Venice - Meran - Innsbruck - Munich - Passau - Ratisbon - Nuremberg - Coburg - Rosenau - Heidelberg

1841 end of July

Rotterdam - Basle - Schaffhausen - Constance - Zurich - Lucerne - Brunnen - Fluelen - Brienz - Thun - Lausanne - Geneva - Fribourg - Bern - Basle

1842 1 August

Ostend - Cologne - Basle - Lucerne - Brunnen - St. Gothard - Bellinzona - Locarno - Lugano - Lake Como - Bolzano - Constance - Basle

1843

Basle - Lucerne - Goldau - Fluelen - St. Gothard - Bellinzona - Como - Spulgen - Zurich - Basle

1844 ?August - early october

Basle - Rheinfelden - Schaffhausen - Zurich - Godeau - Brunnen - Brunig - Meiringen - Grindelwald - Interlaken - Thun - Bern - Basle

1845 September

Dieppe - Coast of Picardy - Treport - Eu - Bologne

LIST OF ILLUSTRATIONS

1. The West Gate, Canterbury, Kent (c.1793)
28 x 20.3 cm pencil and watercolour on paper
2. Shakespeare's Cliff, Dover, Kent (1794/97)
20.6 x 27 cm pencil with blue and grey washes on paper
3. Old Dover Harbour, Kent (1794/97)
23.2 x 34.4 cm pencil with grey and blue washes on Paper
4. The Waterfront of Old Dover Harbour Kent (1794-97)
22.6 x 28.4 cm pencil with blue and grey washes on paper
5. A River in the Campagne, near Rome (1790/5)
15.5 x 25.8 cm pencil and watercolour on paper
6. A Swiss Waterfall (1794/97)
24 x 37.4 cm pencil and wash on paper
7. A Sluice-gate near Netley Abbey, Hampshire (c1792)
13.7 x 20.6 cm pencil with blue and grey washes on paper
8. Beech Trees at Norbury Park, Surrey (c1796)
44.1 x 32.3 cm pencil and watercolour on paper

9. Edinburgh, Scotland (1801)
2.8 x 41.1 cm pencil and watercolour on paper
10. The Great Fall of the Reichenbach, Switzerland (1802)
47.3 x 31.2 cm pencil and watercolour over a grey wash on paper
11. A Ship against the Mewstone at the Entrance to Plymouth Sound (c.1814)
1.6 x 23.7 cm Watercolour on paper
12. A Ship off Hastings (c.1820)
20.2 x 26 cm Watercolour on paper
13. A Shipwreck off Hastings (c.1828)
19 x 28.5 cm Watercolour on paper
14. An Alpine Pass (1836)
24.2 x 30.5 cm pencil and watercolour on paper
15. Chatel Argent, near Villeneuve Switzerland (1836)
24 x 30.4 cm pencil and watercolour on paper
16. Tete Noire, Mountain, near Villa D'Arene, France (1836)
28.6 x 28.3 cm watercolour on paper
17. Passau, Germany, at the confluence of Rivers Inn and Danube(1840)
24.1 x 30.4 cm pencil and watercolour on paper
18. Fishing boats on Folkstone Beach, Kent (c.1830)
18 x 26 cm pencil and watercolour on paper

19. Clovelly Bay, Devon and Sunday Island (c.1822)
14.7 x 22.6 cm pencil and watercolour on paper
20. The Ruined City of Assos, Turkey (1832-34)
14 x 22.6 cm pencil and watercolour on paper
21. Sunrise above Petworth Park (1828 or 1830-31)
13.9 x 19.3 cm gouache on blue paper
22. The Grand Canal, Venice, looking towards the Piazzetta and S. Giorgio Maggiore (1840)
21.8 x 31.9 cm watercolour on paper
23. The Doge's Palace and Piazzetta, Venice (1840)
24 x 30.4 cm watercolour on paper
24. S. Giorgio Maggiore, Venice (1840)
22.5 x 29 cm pencil and watercolour on paper
25. Great Yarmouth Harbour, Norfolk (c.1840)
24.5 x 36 cm ink and watercolour on paper
26. A Shower over Lake Lucerne, Switzerland (1841-44)
22.5 x 28.9 cm watercolour on paper
27. Lake Lucerne, Switzerland, from Brunnen (1841-44)
21.4 x 28.2 cm pencil and watercolour on paper

28. Lake Lucerne, Switzerland, from Brunnen (1841-44)
23 x 29.2 pencil and watercolour on paper
29. The Fortresses of Uri, Schwyz and Unterwalden Bellinzona, Switzerland
(1842-43)
22.8 x 28. cm pencil and watercolour on paper
30. Le Pont du Chateau, Luxembourg (c.1840)
14 x 19.1 cm pencil and watercolour and white highlights on blue paper
31. Shipping (c.1800)
17 x 22.4 cm pencil on paper
32. Fisherman at Sea 1796
Oil 36 x 48 ins Tate Gallery London
33. The Transept of Ewenny Priory 1979
Watercolours 15 3/4 x 22 1/4 ins National Museum of Wales, Cardiff
34. The Fifth Plague of Egypt 1800
Oil 49 x 72 ins. Art Association of Indianapolis
35. Angel Standing in the Sun 1846
Oil 30 1/2 x 30 1/2 ins Tate Gallery, London.
36. Light and Colour (Goethes Theory) 1843
Oil 31 x 31 ins. Tate Gallery, London.

37. Shade and Darkness 1843

Oil 30 1/2 x 30 1/2 ins. Tate Gallery, London

38. Snowstorm: Hannibal and his army crossing the Alps 1812

Oil 7 x 93 ins. Tate Gallery London.

39. Petworth Park c.1830

Oil 24 1/4 x 58 1/4 ins Tate Gallery, London.

40. Interior at Petworth 1830-7

Oil 35 3/4 x 48 ins. Tate Gallery, London.

41. Calais Pier, with French Poissards preparing for sea: an English packet arriving 1803

Oil 67 3/4 x 94 1/2 ins. National Gallery, London.

42. The Burning of the Houses of the Lords and Commons 1835

Oil 36 1/2 x 48 1/2 The Cleveland Museum of Art, U.S.A.



Pl.1

The West Gate, Canterbury,
Kent 1793



Pl.2

Shakespeare's Cliff, Dover
Kent 1794/97



Pl. 3

Old Dover Harbour, Kent
1794/97



Pl. 4

The Waterfront of Old Dover
Harbour, Kent 1794/97



Pl. 5

A River in the Campagna,
near Rome, 1790s

Pl. 6

A Swiss Waterfall 1794-97





Pl. 7
A Sluice-Gate near Netley
Abbey, Hampshire 1792



Pl. 8

Beech Trees at Norbury Park
Surrey 1796



Pl. 9
Edinburgh, Scotland 1801



Pl.10

The Great Fall of the
Reichenbach, Switzerland 1802



Pl.11

A Ship against the Mewstone at
the Entrance to Plymouth
Sound 1814



Pl.12

A Ship off Hastings 1820



Pl.13

A Shipwreck off Hastings
1828





Pl. 15

Chatel Argent, near
Villeneuve Switzerland 1836



Pl. 16

Tete Noire, Mountain, near
Villa D'Arenne, France 1836



Pl. 17

Passau, Germany at the
Confluence of Rivers Inn
and Danube 1840



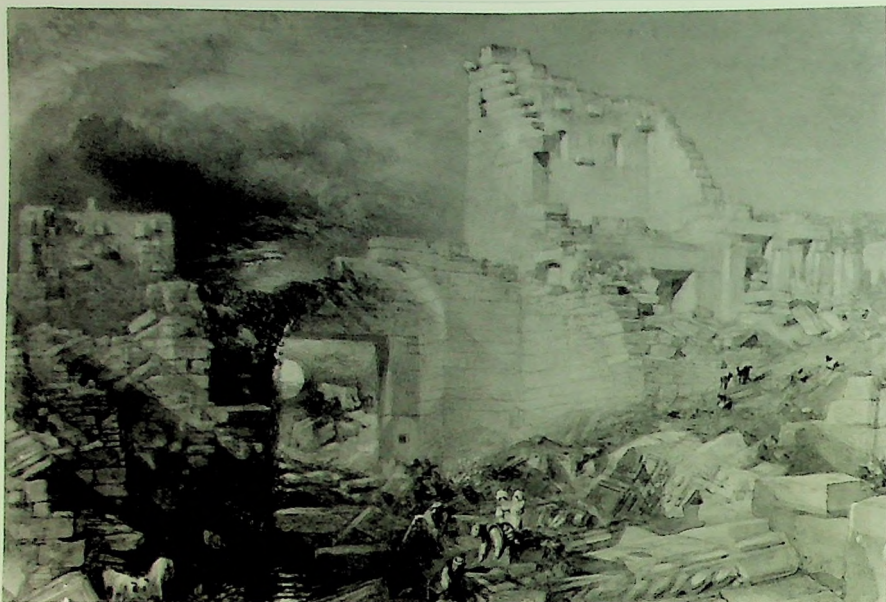
Pl. 18

Fishing Boats on Flokstone
Beach, Kent 1830



Pl. 19

Clovelly Bay, Devon and Sunday
Island 1822



Pl.20

The ruined city of Assos,
Turkey 1832-34



Pl.21

Sunrise above Petworth
Park 1828 or 1830-31



Pl.22

The Grand Canal, Venice,
looking towards the
Piazzetta and Giorgio
Maggiore 1840



Pl. 23

The Doge's Palace and
Piazzetta, Venice 1840

Pl.24

S.Giorgio Maggiore,
Venice 1840





Pl. 25

Great Yarmouth Harbour,
Norfolk 1840



Pl. 26

A Shower over Lake Lucerne,
Switzerland 1841-44



Pl. 27

Lake Lucerne, Switzerland
from Brunnen 1841-44



Pl. 28

Lake Lucerne, Switzerland
from Brunnen 1841-44



Pl. 29

The Fortresses of Uri,
Schwyz and Unterwalden
Bellinzona, Switzerland 1842-43



Pl.30

Le Pont du Château, Luxembourg
1840

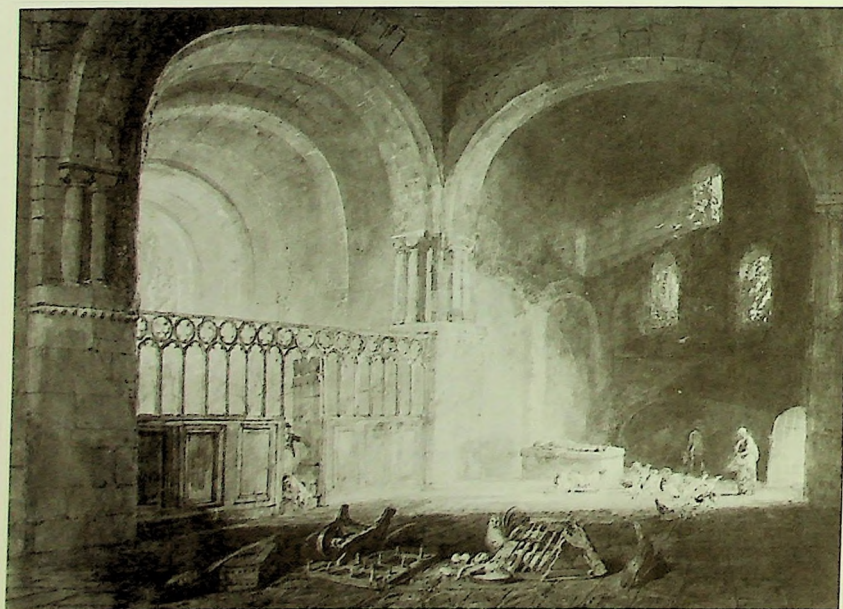


Pl.31.

Shipping 1800
A print of this work was
unavailable



Pl.32
Fisherman at Sea 1796



Pl.33
The Transept of Ewenny Priory
1797



Pl. 34

The Fifth Plague of Egypt 1800



Pl. 35

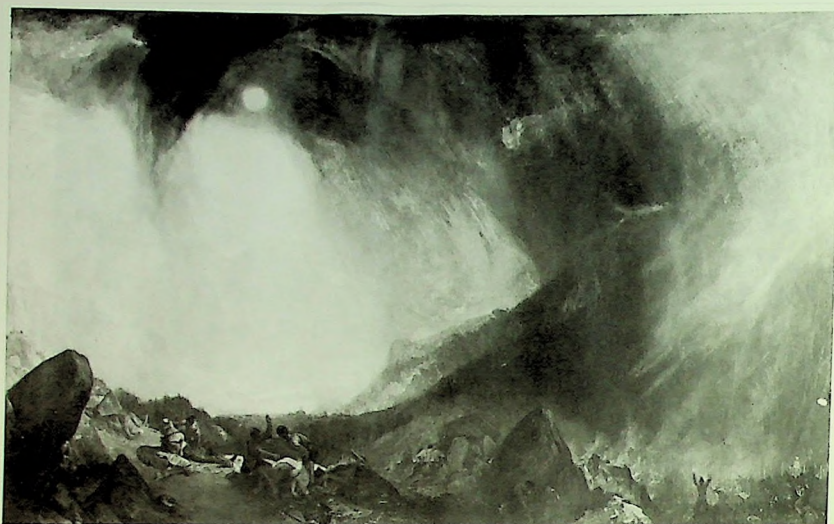
Angel Standing in the Sun 1846

Pl.36
Light and Colour (Goethe's
Theory) 1843



Pl.37
Shade and Darkness 1843





Pl.38

Snowstorm : Hannibal and his
army crossing the Alps 1812



Pl.39

Petworth Park 1830



Pl.40
Interior at Petworth 1830-7



Pl.41

Calais Pier, with French
Poissards preparing for sea:
an English packet arriving 1803

Pl.42

The Burning of the Houses of
Lords and Commons 1835

