

2017

Wigger Collection of British Watercolors At The Gibbes Museum of Art

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WIGGER COLLECTION OF BRITISH WATERCOLORS
AT THE GIBBES MUSEUM OF ART

by

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Bachelor of Arts
Stonehill College, 2009

Submitted in Partial Fulfillment of the Requirements

For the Degree of Master of Arts in

Art History

College of Arts and Sciences

University of South Carolina

2017

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DEDICATION

For Kevin, who constantly reminds me to not be afraid to try something new,
even if you have no idea what you're doing.

ACKNOWLEDGEMENTS

I am deeply grateful to all the staff and faculty at the School of Visual Art and Design at the University of South Carolina, especially Dr. Andrew Graciano and Dr. Lana Burgess. Thank you for your endless patience and guidance through this project. This also would not have been possible without the support and encouragement provided by my Gibbes family, especially Pam Wall, Sara Arnold and Angela Mack. And to my friends and family. Thank you for pushing me outside my comfort zone, for providing support when things seemed impossible, and most of all, for listening. I owe you.

ABSTRACT

This thesis catalogs a portion of the Wigger Collection of British Watercolors at the Gibbes Museum of Art in Charleston, South Carolina. The 48 entries featured here represent a range of watercolorists active in the mid-eighteenth century through the middle of the nineteenth century in Great Britain. Bequeathed to the Museum in 2004, this collection has remained largely un-researched, until now. This catalog begins to document and examine the professional and personal relationships between the artists represented. These relationships and the knowledge passed between each generation of watercolorists created common threads of shared techniques which are examined, most notably the picturesque aesthetic. Biographical information on several artists along with contextual information on each work places these watercolors in the larger framework of the British artistic tradition.

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INTRODUCTION

The John H.D. Wigger Collection of British Watercolors at the Gibbes Museum of Art in Charleston, South Carolina, encapsulates the tradition and evolution of watercolor painting in Great Britain in the late eighteenth and early nineteenth centuries. Prolific artists of the period such as John Varley, David Cox, Paul Sandby and Thomas Girtin are all present, as well as lesser known artists such as Nicholas Pocock and Thomas Uwins. These watercolors depict bucolic images of the British countryside and people at work and play. They represent a moment in the tradition of watercolor painting that saw the medium become elevated to a fine art rather than only an amateur pursuit.¹ Some of these works are of specific locations while others are idealized scenes. Dates of the pieces in the collection range from 1770 to the 1850s and have been arranged in this catalog chronologically by artist then by individual work.

A native of Charleston, Wigger (1915 – 2004) bequeathed this collection to the Gibbes Museum in 2004. Wigger first began collecting in 1980 while traveling to London. Initially drawn to British pewter, he shifted the focus of his collection to watercolors after a visit to a London gallery. Enchanted with the landscapes depicted by this group of artists, Wigger became an avid collector and researcher of the eighteenth and nineteenth century British watercolor genre. Over the course of twenty years, he compiled a sizeable collection of works by leading artists in the school including Peter de Wint, Samuel Prout, William Gilpin, and John Sell Cotman. Upon his death in 2004,

the entirety of Wigger's collection, including 95 watercolors, 6 etchings, 53 prints and 8 antique maps, along with extensive notes and purchase and conservation records, were transferred to the Gibbes Museum as instructed in his will.² The records detailing his purchases and research are known as the Wigger Archival Papers, and helped establish credible provenance for the watercolor collection. The majority of the Archival Papers are Wigger's personal notes on his dealings with auction houses and receipts of purchase. The collection is in excellent condition with only minor issues found on a few pieces. Wigger was intentional with his collecting methods and purchased high quality pieces from reputable dealers.³ Limited time and resources have prevented substantial research of individual pieces in the collection, until now. I was drawn to the idea of researching this collection for my thesis project as it was relevant to my work in the curatorial department at the Gibbes Museum, and it would be a means to gaining experience writing catalog entries and label copy. I could see the potential for expanded research and organization of these watercolors and have greatly enjoyed the opportunity to study them. Each of the 48 watercolors chosen for this catalog helps to narrate the evolution of the medium from the mid-1700s until the late-1800s, a time period known as the Golden Age of British Watercolors.⁴ These 48 works were chosen specifically to show a variety of stylistic methods, to compare rough sketches with highly finished works and a selection of skill levels.

Evidence of the tradition of water-based painting has been found in civilizations around the world long before it became popular among the British school of painters in the eighteenth and nineteenth centuries. Ancient Egyptians used water-based paints to create frescos on the interiors of tombs and Medieval European artists decorated temples

and manuscripts with other forms of watercolor.⁵ Its popularity amongst the artists of the eighteenth and nineteenth centuries grew because of two reasons: portability and acceptance of landscape as a subject matter. Watercolor paint is produced when dried, colored pigments are mixed with water and a binding agent that then creates a thin wash of colored paint. The paint is then applied to a porous paper that will absorb and hold the nearly translucent layer of watercolor. Early watercolorists would grind the pigments they needed by hand, but towards the end of the eighteenth century, artists were able to purchase cakes of the dried pigments, which made transporting them into nature, where most of their subject matter was, substantially easier than traditional oil paints. Compared to oil paints, watercolor dried quickly and though its application was difficult, the ease with which it would be transported made it incredibly popular among artists and amateurs alike looking to capture the natural beauty experienced during their travels.

Less cumbersome and time consuming than oil painting, watercolor painting saw a surge in popularity for a second reason: the elevated value of landscape for purely aesthetical reasons. Before the eighteenth century, landscape paintings were not as valued as portraits and historical or Biblical genre paintings. A landscape did not tell a story like a specific event or portrait could.⁶ It was the influence of sixteenth and seventeenth century Dutch and French landscape painters such as Jacob van Ruisdael, Nicholas Poussin and Claude Lorrain that began to sway the opinions of eighteenth-century British art critics and patrons towards a more favorable opinion of the landscape painting as these works became more widely disseminated.⁷ These Dutch and French artists were reacting to the urbanization of European society by meeting a growing demand for scenes that reflected leisure time, domestic life and support of local ventures. The wealthier

British classes of the eighteenth and nineteenth century, retreating from the sweeping Industrial Revolution and the shifting boundaries between the lower and upper classes, appreciated the romanticized depictions of everyday life. Drawn to what they saw as a more cultured society and a more familiar class structure, the landscapes that came out of the sixteenth and seventeenth centuries helped pave the way for a greater acceptance of the landscape as fine art.⁸ William Gilpin continued the elevation of the value of landscape painting with his teachings on what made a painting picturesque. Gilpin felt elements of beauty, grandeur and irregularity all had to be present to create a truly sublime and beautiful image, thus creating a perfectly picturesque composition.⁹

As watercolor grew in popularity and more English professional artists began to adopt it as their primary medium, groups of these artists began to naturally associate with one another and formed professional alliances. The first among these societies was an informal gathering at the home of Dr. Thomas Monro in London. A physician by trade, he was also an amateur artist, and began the “Monro Circle” around 1794. Many artists including J.M.W. Turner, Thomas Girtin, Francois Louis Thomas Francia, John Sell Cotman and John Varley all attended these informal meetings at various points where the artists would sketch and copy works of art from Dr. Monro’s collection, which included a variety of paintings, works on paper by artists like John Robert Cozens.¹⁰ With the turn of the century and the increasing demand for watercolor paintings from middle and upper class patrons, watercolorists began to formalize these gatherings in order to be taken seriously by the premier artistic society of the time, the Royal Academy of Arts.

William Frederick Wells formed the Society of Painters in Water Colours (SPWC) in 1804 and some of its original members included Gilpin, Varley and Pocock.¹¹

This group had not been impressed with their painting's treatment at Royal Academy exhibitions. Many of the watercolors they had submitted had been relegated to side rooms off the main galleries of the exhibition or placed so high on the walls that they were nearly impossible to view.¹² The treatment of their art as inferior led to the formation of the SPWC and the society was successful for many years. Over the years, as members changed and alliances shifted, the group divided into other smaller societies, one of which was the Royal Institute of Painters in Water-Colours which is still active today. These groups and their members shaped the shifting ideals and standards of the British watercolor movement in ways both mindful of tradition and experimental in representation.

The evolution of the British watercolor tradition since the mid-eighteenth century through the mid-nineteenth century has its roots in topographical drawing.¹³ Made more for documentation rather than purely aesthetic pleasure, topographical drawings captured the exact details of a building, landscape or combination of the two in order to create a faithful record. Many artists, including Paul Sandby, Thomas Hearne, and Michael "Angelo" Rooker, began their careers as topographical artists.¹⁴ Sandby got his start creating maps and topographical landscape for the British military which developed his talent for careful detailing.¹⁵ These early experiences not only provided ample opportunity to practice the medium, but also established a solid foundation of tradition from which subsequent generations would learn. Only slightly more detailed than their topographically accurate predecessors, the early works of Gilpin, Francia and Pocock are rigid and formulaic in their execution. Pocock's *Eighteenth Century Mansion Overlooking a River* (Fig. 2.7) is an example of the subdued colors and hesitant tracery

around the mansion that betrayed his ambivalence towards manmade structures on land and his fascination with bodies of water.¹⁶ The artists and work in the Wigger collection reflect this shift and the works chosen for this catalog illustrate what these British watercolorists felt was important to capture and their various methods for accomplishing their goals.

As watercolor and the landscape became increasingly popular and more accepted around the beginning of the nineteenth century, British watercolorists focused their attentions on the human responses to natural phenomena in their work. The intersection of human emotion and atmospheric beauty had begun forming in the previous centuries with artists like Lorrain, Poussin and van Ruisdael. These artists used color, bold tonal definition and intricate details to convey excitement, fear, despair and hope in their landscape. This softening and human connection was achieved by the inclusion of figures into a landscape in the late eighteenth century and early nineteenth century, as seen in many of Varley's works, including *Wales, Taquin Ferry, Snowdon from the Harlech* (Fig. 2.22). The two figures in this painting are lost in their own actions and thoughts as they take in the awe-inspiring beauty of the mountains surrounding them.¹⁷ Man's relationship to nature became a common theme amongst these artists particularly after the end of the Napoleonic Wars when the European continent was once again open to travelers from Great Britain. Human figures helped draw the viewer in and led to the feeling of immersion in the scene. The juxtaposition between the vastness of nature and the smallness of man is seen in several of these watercolors including Francia's *Soldiers Mapping a Rocky Cascade* (Fig. 2.17). Francia's vivid rendering of the rushing water and grandeur of the rock formations created a powerful image that was further enhanced by

the bold and rich hues of color that were becoming more common amongst Francia's peers in the early 1800s, a holdover from previous generations of artists who worked primarily in oil painting. While watercolor had made significant advancements and was taken more seriously as a respected medium, it was still not on par with the illustrious tradition of oil painting. It was viewed still with some suspicion though by critics who saw the rising popularity of watercolor as depreciating the superior status of oil painting.¹⁸ British watercolorists, however, fought hard to establish their talents while still paying homage to the great artists and their methods that came before them.

The artists represented in this catalog, their methods, choice of subject matter and stylistic preferences may vary, but each share the common thread of desiring to document the natural environment in a new and refreshing way. Watercolor's portability allowed for more *plein air* painting, which revolutionized the way artists captured their surroundings. Gone were the restraints of sitting in a studio, envisioning far away natural beauty or working from simple black and white sketches. The works discussed here document a brief glimpse a the unique brotherhood of watercolorists working in England and their willingness to explore new techniques while still respecting the artistic traditions that came before them.

CHAPTER 1

SUBLIME, BEAUTIFUL, PICTURESQUE AND ROMANTICISM

To better understand the works in this catalog, knowledge of certain terms defining these watercolors, sketches and their creators must be grasped. Beginning in 1757, Edmund Burke's work, A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful, defined what "sublime" and "beautiful" in regards to human emotion meant. William Gilpin continued the definition of these terms in regards to real and imagined landscapes in his 1768 Essay on Prints, a continuation of his earlier A Dialogue upon the Gardens...at Stow in Buckinghamshire, published in 1748. Gilpin's definition of what constituted something being "picturesque" married the idea of the sublime and beautiful and paralleled the artistic and intellectual movement of Romanticism that began in the late 18th century and took firmer hold in the early 19th century.

The Latin origin of "sublime" is something that is raised high or aloft. Burke's definition of the sublime in his A Philosophical Enquiry focused on the aesthetics of darkness, vastness and magnificence that raised human emotions to greater feelings of awe and terror. The sublime "...triggers a delight antecedent to any reasoning..." meaning that emotions felt by experiencing something sublime were reactionary and without thought or pre-meditation.¹⁹ For Burke, a sublime landscape would invoke the strongest of emotions possible, in particular pain and danger.²⁰ "The passion caused by the great and sublime in nature...is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror."²¹ Nicholas

Pocock's *Storm Tossed Man-O-War* (Fig. 2.5) would be considered sublime with its turbulent elements and our human response of terror to the crashing waves, ominous clouds and impending demise of the ship. The senses were overwhelmed by the sublime and reason suspended in the face of a natural occurrence that would have been life threatening.

Burke juxtaposes his discussion of the sublime in *A Philosophical Enquiry* with his ideas on what defines beauty. For Burke, something beautiful can be an object, person or experience that call forth feelings of love or passion. Well-proportioned, smoothness of surface, gradual variation and delicacy are some of the aesthetic ideals Burke claims to perpetuate beauty. He gives the example of a rose and how the sum of its parts would be considered beautiful – the smoothness of its petals, the proportion of the flower to its stem and the bush on which it grows – all create an object that stimulates the senses in a pleasing and desirous way. Order of composition, delicacy in the rendering of figures and natural elements, and variations in textures all emulate beauty in Paul Sandby's *Capriccio Landscape* (Fig. 2.3). These definitions were expanded upon and merged into an aesthetic principal on landscapes by William Gilpin and his ideas of what constituted a picturesque landscape.

Gilpin began formulating his ideas on the picturesque, or the aesthetic qualities that married sublime and beautiful landscapes, in his 1768 *Essay on Prints* and in his *Observations on the River Wye* published in 1782. Gilpin's travel through the British countryside provided him with ample opportunities to observe natural phenomena like weather and light and his knowledge of Burke's ideas on the sublime and beautiful influenced his art and writings. His 1792 work, *Three Essays: On Picturesque Beauty; on*

Picturesque Travel; and on Sketching Landscape, Gilpin defines what would make a work of art picturesque, specifically its inclusion of both beautiful and sublime elements. It must inspire feelings of awe and grandeur while retaining order and calmness that delights and inspires feelings of love and desire.²² Alterations to nature were also encouraged by Gilpin in order to create the most picturesque composition possible, without concern for whether or not the finished view was consistent with what was actually found in nature. Most artists in this catalog lived and worked at the same time and shortly after Gilpin's publications so the notion of the picturesque would have been familiar to them. John Varley, Francois Louis Thomas Francia, George Arthur Fripp and others all embraced the marriage of the sublime and beautiful in their work here, and the late 18th century and early 19th century saw a high concentration of picturesque landscapes especially by artists in Great Britain.

Gaining more momentum after the start of the 19th century, Romanticism began to take hold in Great Britain and mainland Europe as a more developed and intense form of the picturesque. Born from disillusionment after the Enlightenment and its values of reason and order, Romanticism placed more emphasis on the artist as an individual creator who was not bound to strict rules or formulas. This new movement flourished during the early and mid-1800s and called for an exaggeration of the ideas on the sublime and beautiful of Gilpin and Burke. Towering mountains, violent storms and seas and shipwrecks, all encapsulated what the Romantic aesthetic promoted, that of untethered emotion born of the experience of a terrifying yet beautiful scene.²³ Caspar David Friedrich was a German Romantic artist who's dramatically lit landscapes became meditations on man's impermanence on Earth, and his influences are seen and discussed

in David Cox's work, *Near Bolton Abbey* (Fig. 2.30). While the works in this collection and catalog were created primarily before Romanticism's peak, their picturesque qualities no doubt influenced Romantic artists by continuing and heightening the sublime and beautiful aesthetics of landscapes. Embodying elements of the sublime, beautiful, picturesque and Romanticism, the 48 works in this catalog share threads of connection between these aesthetical ideas.

CHAPTER 2
CATALOG

William Gilpin (British, 1724 – 1804)



Figure 2.1 *A Picturesque Composition of a Receding Landscape*, ca. 1770s, by William Gilpin (British, 1724 – 1804); Watercolor on paper, 6 ½ x 9 ½ inches; Bequest of John H.D. Wigger, 2004.011.0058

William Gilpin’s legacy lies not in his artistic output, but in his definition of the picturesque landscape and the lasting impact this definition had on the eighteenth and nineteenth-century landscapes – painted and real. Gilpin was not an artist by profession, but a teacher and clergyman that developed his own theories on the compositional elements that must be present in a painting for it to be considered technically beautiful.²⁴ His 1792 publication, *Three Essays on Picturesque Beauty*, expounded upon the term of “picturesque” and defined his ideas behind the ideals of beauty.²⁵ Gilpin believed that for a landscape to be picturesque, it must possess not only serene and smooth natural beauty and sublime grandeur of composition and emotion, but also a third element of rough,

irregular detailing that was visually and compositionally pleasing to behold.²⁶ Perhaps inspired by the natural and rugged beauty of his childhood spent in the northern county of Cumbria in England, Gilpin found the wild and untamed elements in a landscape to be the most beautiful and his ideas on the picturesque quickly took hold amongst artists and amateurs alike in England and Europe during the late-eighteenth century and early-nineteenth centuries.²⁷ As its title suggests, this landscape incorporates several of his requirements for a scene to be considered picturesque. The towering cliffs in the background are sublime in their imposing height and the serene water below the precipice is smooth and calm, its beauty uninterrupted. The hastily rendered foliage and castle ruins on the distant cliff are examples of Gilpin's method of interrupting an otherwise perfect scene with imperfect details, thus making it picturesque. The overlapping of foreground, middle ground and background create harmonious layers of perspective that Gilpin also promoted as necessary for a successful image.²⁸ While his artistic skills may have been amateur and undeveloped, Gilpin's understanding of the theories behind composition and the use of textural element was his greatest contribution to the British school of landscape painters in the eighteenth century and beyond.

Paul Sandby (British, 1731 – 1809)

Paul Sandby's talent and understanding of the watercolor medium garnered him the title of the "father of modern landscape painters in watercolor."²⁹ His life and career spanned the period that saw the rise of the British watercolorist and his contributions to the field were pivotal to the elevation of the watercolor medium as a fine art.³⁰ Sandby began his career as a draughtsman and was first employed by the military to prepare topographical drawings of roads and towns throughout Scotland in pencil and ink on paper.³¹ While on these excursions, Sandby would also practice sketching the people, architecture and landscapes he encountered with modest washes of watercolor.³² This extensive travel and consistent practice honed his skills and two of his three watercolors in this catalog depict his understanding of how figures and landscapes can complement one another. He also enthusiastically adopted Gilpin's treatise on the picturesque and was primarily concerned with how each element of a landscape complemented each other visually, not whether or not it was true to life. Sandby's watercolors took topography beyond what it had been utilized for in the past (that being technically accurate renderings of towns, roads and landscapes) and moved it into a more expressive and creative expression.³³ Sandby helped to elevate the watercolor medium beyond its previous undervalued status in society through his technically complex yet lighthearted works.³⁴



Figure 2.2 *A Wooded Stream with a Waterfall Near a Bridge*, 1780, by Paul Sandby (British, 1731 – 1809); Watercolor on paper, 9 ¼ x 11 ½ inches; Bequest of John H.D. Wigger, 2004.011.0082

By the time *A Wooded Stream with a Waterfall Near a Bridge* was painted, Sandby's understanding of compositional arrangement and use of different pigments to achieve this picturesque landscape had reached a high point.³⁵ A nod to Gilpin's theories on the picturesque, the rough irregularity of the branches paired with the streaming water, the imperfect textures and shapes and charming masonry patterns in the bridge crossing the small stream are all elements that Gilpin would have appreciated. Hazy mountains barely visible through the trees, lead the eye out into the distance, inviting the viewer to contemplate more than what is right in the foreground. Sandby was also intentional with the variety of pigments he used in this watercolor. The foreground had been painted with

darker and more detailed body color, or pigment ground with gum Arabic and water, to make these elements more prominent.³⁶ Sandby often used body color when creating works for exhibition rather than a private commission. The deeper hues achieved by this type of application stood out more in the exhibition halls of the Royal Academy where he was an active member.³⁷



Figure 2.3 *Capriccio Landscape*, 1799, by Paul Sandby (British, 1731 – 1809); Watercolor on paper; 12 x 17 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0161

Two years after Sandby's death, *Monthly Magazine* published a summary of the artist's memoirs. Among the contents of the article, a recurring observation was the late artist's talent for outline and precision: "Outline was Mr. Sandby's peculiar fort; he drew with amazing facility and the greatest correctness, whatever might be the subject, or however complicated its parts."³⁸ Such precision is evident here as each branch and leaf on the trees has been individually drawn with watercolor and the movements of the figures below are fluid. An arched bridge near a village in the distance is painted with care and Sandby retains his talent for dramatic and precise lighting of certain areas of the scene. This landscape falls under the category of "capriccio" art, meaning it is composed of a mixture of imagined and real imagery.³⁹ Sandby was fond of this combination of fantasy and reality in his landscapes and was not a purist like many of his contemporary

watercolorists who aimed to paint only what they observed.⁴⁰ Capriccio art demonstrated a level of creativity on the part of the artist as merging a real landscape with a fictional or historical event was a complicated task to undertake. This method of composition helped elevate landscape art to a more respected form of fine art as it incorporated thoughtfulness and curiosity, all while retaining some connection to the historical and religious genre paintings of previous generations.⁴¹ The chances that these particular figures in *Capriccio Landscape* were all in their exact positions (or existed at all) in this idyllic scene is unlikely, but very much in keeping with Sandby's goal of creating an interesting and well balanced scene. Similarities between his and John Varley's work can be seen in the idea of capriccio as well. Varley was unapologetic about his alteration of positions of topographical landmarks and also adopted Gilpin's notion that nature often needed some editing in order to depict it at its most flattering.⁴²



Figure 2.4 *Man and Dog with Castle in the Background*, n.d., by Paul Sandby (British, 1731 – 1809); Watercolor on paper, 9 ¼ x 11 ½ inches; Bequest of John H.D. Wigger, 2004.011.0083

With its perfectly situated figures and picturesque castle in the distance, this undated work was likely created towards the beginning of Sandby's professional career as an artist. A watercolor by Sandby in the Museum and Art Gallery in Nottingham, England entitled, *The Romantic Castle* and dated about 1775, bears a striking resemblance to this scene with an almost identical composition of a castle in the background, several hills in the middle ground a few trees framing the foreground.⁴³ A sketchbook from his time as a draughtsman in Scotland depicts numerous figures in a variety of poses and manners of attire. These more focused sketches would be used in his later works as inserted or

imagined figures and invented ruins or castles.⁴⁴ The man and dog may have been placed there by Sandby to add a point of interest to the viewer other than the castle and incorporate narrative evidence of human experience. Its limited range of color suggests it was one of his earlier works as he developed a more robust and confident use of color as his career progressed.⁴⁵

Nicholas Pocock (British, 1741 – 1821)

Nicholas Pocock began his career by following in his father's footsteps, becoming a master of a merchant ship in his twenties.⁴⁶ This position was one of great responsibility as the ship's master was in charge of navigation, the crew, cargo and preparing all necessary supplies for the voyage. Pocock made numerous Atlantic crossings during his maritime career as the master of the *Lloyd* and became an experienced sailor. A merchant trading vessel, the *Lloyd* carried everything from shoes and silk petticoats to almonds and wine glasses between England and a variety of ports, including Charleston, SC.⁴⁷ The demand for British-made goods was particularly high in Charleston as wealthier citizens followed the trends among their English peers and sought to imitate them.⁴⁸ The *Lloyd's* log and notes in the *South-Carolina Gazette* provide records of its numerous visits to Charleston including two trips in 1767 and 1768 when Pocock was the master on the ship.⁴⁹ His time spent at sea allowed him the opportunity to closely observe changing atmospheric elements such as light during storms and how wind created white caps on the waves. While at sea, Pocock sketched the ships he sailed and the coastal scenes he encountered, producing a number of journals depicting sailing vessels and natural elements.⁵⁰ He was also known to interview people who had witnessed certain atmospheric events or shipwrecks in order to capture a more accurate documentation of the event.⁵¹ It is unclear if Wigger knew about Pocock's connection to Charleston, it is possible he encountered this information in his research. Pocock's works in the Wigger collection highlight his knowledge of the effects weather can have on a landscape and compositional knowledge of distances.



Figure 2.5 *Storm Tossed Man-O-War*, 1778, by Nicholas Pocock (British, 1741 – 1821); Watercolor on paper, 14 x 18 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0081

With a keen sense for the ever-changing mood of the sea and the vessels that sailed upon it, Pocock was poised for a successful career as a maritime painter when he retired from shipping in 1778, the same year this piece was painted.⁵² Pocock demonstrates his talent for detailing in this rendering of a man-o-war ship tossed about off the coast as three men observe from a rocky outcropping. Propelled by powerful, billowing sails, this ship fights to stay upright in the churning waves. He evidences the strong winds present through the white-capped sea and the dark, brooding clouds. One can almost feel the wind pushing against the ship as the tips of the waves all point towards the shore suggesting a powerful force is dragging them in that direction. The ship has been pushed dangerously close to the rocky cliffs and the three men observing the scene are helpless to assist. Shipwrecks were an all-too familiar reality for an experienced sailor such as Pocock. The impending

tragedy of the scene is heightened by its beauty and dramatic lighting and displays Pocock's understanding of Edmund Burke's ideas on the sublime in art. Burke preached that passion, astonishment, horror and power were all felt by witnessing a sublime scene in nature.⁵³ The mind was completely filled with the extraordinary event before the viewer and could not look away, a technique Pocock has used here to capture the emotions of his audience. Towards the end of the eighteenth century, more artists began to emphasize emotion in their work. They revered the power of nature and wanted to depict the emotional response to a dramatic landscape or event taking place outside. Artists like Jacob van Ruisdael, a Dutch landscape artist from the 17th century, famously used large billowing clouds full of dark and light tones over his landscapes to add drama and a sense of impending action. Pocock's frightening shipwreck scene was the ideal use of more evocative colors and greater variations in tones in the water and clouds.



Figure 2.6 *Mountains on Edge of Lake, Penmaenmawr*, 1794, by Nicholas Pocock (British, 1741 – 1821); Watercolor on paper, 5 ½ x 11 inches; Bequest of John H.D. Wigger, 2004.011.0025

According to a note on the back of this watercolor, Pocock created it aboard a ship on the sea looking towards Penmaenmawr, Wales in 1794. Located on the northern edge of what is now Snowdonia National Park, this view of the village of Penmaenmawr from the sea is consistent with what an approaching vessel would have seen along the shore of the mountainous region.⁵⁴ It was incorrectly titled though when it was inventoried into the Gibbes Museum's collection, as there are no lakes near the village of Penmaenmawr, only the Irish Sea and the River Conway.⁵⁵ Three peaks rise from the coastline and large billowing clouds emerge from behind the mountains. This is not a finished work but rather a simple sketch comprised of varying tones of gray and brown watercolor, most likely an effect of his working conditions. Pocock was no stranger to working in watercolors aboard a ship, but capturing this scene would have been challenging on a moving vessel. While watercolor was an easier medium to transport and work with in the field, it is not easily reworked once the pigment has dried so either the artist had to be

quick with its application or know how to add multiple layers over one another to create different textures and effects. Pocock did not use utilize underdrawing in this work so he had to vary the tones of the brown wash in order to delineate each form. Alexander Cozens, another eighteenth century watercolorist, had preached a similar method not long before Pocock was active, seeking to distance art from pure imitation by his revolutionary “blot” technique. Cozens encouraged artists to use shapeless amount of monochromatic watercolor paint and move it around the paper or canvas with a brush or tool, creating an organic landscape that resembled the scene being painted but not a pure representation.⁵⁶ Perhaps partially inspired by Cozens and partially restricted to his use of colors by his surroundings, Pocock has created a simple yet interesting rendering of the mountains.



Figure 2.7 *Eighteenth Century Mansion Overlooking a River*, n.d., by Nicholas Pocock (British, 1741 – 1821); Watercolor on paper, 7 ½ x 10 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0077

Pocock combines his knowledge of bodies of water with the growing popularity of landscape painting in the late-eighteenth century in this watercolor. From the right side of the figure flows a river that curves around a hill on the opposite shore and then twists left again and out of the frame in the back left portion of the landscape. Two cows, one standing next to the other who is lying down, share the bank of the river with the viewer. Near the bend in the river floats a small boat on which a figure is barely visible. His inclusion of these figures and the river creates a less formal composition had just the mansion dominated as the subject. Pocock's oeuvre is primarily focused on maritime activities so this watercolor is unique in that regard and his landscapes are not as plentiful.⁵⁷ This evidence of human life and activity is also unique and came as a response to the eighteenth century artist's criticism that previous generations of artists

had been too formal and sterile in their work.⁵⁸ Evidence of daily life and man's influence upon the land was beginning to be seen more in the British watercolor school.

In contrast to the working class figures below, on the distant hill partially blocked by the hill closest to the viewer, sits a grand mansion overlooking the river. The three-storied mansion is nestled among a lush forest but rises prominently above the tree line and its owners must have enjoyed spectacular views from the front double staircase and promenade. Elements of its architecture resemble Chatsworth House in Derbyshire, England, most notably the pediment above the two-story windows. Though Chatsworth House is three stories and would not have been visible from this particular vantage point, Pocock may have been familiar with the home and had it in mind when he made this watercolor.⁵⁹ The mansion is the most detailed part of this composition and is drawn almost as a draughtsman completing a technical drawing of a building might have depicted it. Despite its distance from the viewer, the clarity of the angles on the building are clear and it stands in stark contrast to the indistinct foliage around the mansion and on the shore nearby. The rough nature of its execution suggests it was intended to quickly capture this vista either for practice or to later turn it into a more finished composition.



Figure 2.8 *Penmaenmawr Looking Towards Conwy*, n.d., by Nicholas Pocock (British, 1741 – 1821); Watercolor on paper, 7 ¾ x 11 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0035

Pocock often visited this northern part of Wales, and another view of Penmaenmawr by him in the Victoria & Albert Museum dated 1795 suggests that this undated view could have been completed during the same trip.⁶⁰ The vantage point that he has chosen for this composition places the viewer on a precarious position on a winding path along a rocky cliff. Dividing the scene diagonally, the rocky cliff rises from the right side of the sandy path up towards the top right corner of the frame in muted tones of browns, greens and dark blues. The view of Conwy in the distance is partially blocked by the hill but part of the town, which would have been about five miles from Penmaenmawr, can be observed. The path drops sharply off to the left towards the sea which is brightly illuminated from above by the sun which breaks through the clouds. Pocock's composition is designed to draw the viewer in and tempts them to walk the path in front of them and see what lies

beyond the curve in the road around the rocky hill. The rough, unfinished nature of this watercolor suggests haste as Pocock applied the pigment. In various sections pigment has been applied in firm points creating a circular, spotted effect. This work borders on the picturesque ideas of Gilpin as the grandeur and awe-inspiring cliffs contrast with the calm of the sea below.

Thomas Hearne (British, 1744 – 1817)



Figure 2.9 *County Durham, Barnard Castle*, ca. 1790s, by Thomas Hearne (British, 1744 – 1817); Watercolor on paper, 6 ¼ x 10 ½ inches; Bequest of John H.D. Wigger, 2004.011.0033

In 1786, Thomas Hearne, along with author and artist William Byrne, published *Antiquities of Great Britain: Illustrated in Views of Monasteries, Castles, and Churches, Now Existing*. The volume contained engravings of notable structures throughout England and Wales by Byrne that he modeled after drawings by Hearne.⁶¹ These types of volumes were popular with the public in the eighteenth century as the country was enjoying a surge in nationalism and pride in the natural and man-made, historic treasures to be found in Great Britain. Though this particular view of Barnard Castle is not included in the book, its approximate date and location in comparison to several engravings in the volume suggest it may have been completed while the pair researched their book.⁶² Other views of Barnard Castle by Hearne in the Bowes Museum in England display his interest in the structure as a subject and the variation in views from which he

captured the castle. The ruins of the castle walls and intact cylindrical tower overlook the River Tees, which winds through the town named after the fortress, Castle Barnard. Hearne completed this watercolor in gray wash, which he often used for paintings that would later be turned into engraving, providing further evidence that this work was completed on the trip he took with Byrne.⁶³ Even in its unpolished state, Hearne exhibits a talent for capturing small details that can be extremely difficult when working in the medium of watercolor. Paintings in gray, monochromatic tones could prove even more challenging. The artist had to be skilled at mixing the appropriate amount of pigment with water in order to achieve the desired tonal variations.⁶⁴ His experience as a draughtsman and patience needed to achieve an accurate rendering of a structure are evident in his body of work which heavily represents castles, mansions and monasteries throughout Great Britain, as he never traveled to Europe.⁶⁵



Figure 2.10 *A Picturesque Cottage*, ca. 1775-1795, by Thomas Hearne (British, 1744 – 1817); Watercolor on paper, 5 ½ x 7 ½ inches; Bequest of John H.D. Wigger, 2004.011.0026

Characterized by clear outlines in pencil over which muted watercolor was applied, Hearne's oeuvre showcases his preference for charming pastoral scenes and his interest in the picturesque. Since a certain amount of roughness and disorder was considered pleasing in a picturesque scene, and because this work is infused with only a modest wash of color, Hearne forces the viewer to look at the textural element of the image instead of overwhelming colors or atmospheric effects.⁶⁶ A thatch-roofed cottage dominates the left side of the composition and lush, green foliage grows up against the side of the front door and climbs up to the roofline. A well-used workbench sits on the side of the house and upon which leans tools the occupant of the house appears to have been using recently. A bucket and washboard sit opposite the front door and evidence of

their use, a white sheet freshly washed, hangs over a nearby bush to dry. Barely visible behind the house towards the middle of the composition are several large haystacks and trees in the distance. Though devoid of figures, evidence of human existence is visible in these manmade elements. Varied textural elements including the smooth stones outside the front door, asymmetrical leafy vines around the front door and geometric shapes of the laundry and haystacks, “irritated the retina” and stimulated the eyes which Gilpin believed made a landscape picturesque.⁶⁷ Hearne has focused his attention on the detailing closest to the foreground and the trees in the distance are not much more than faint suggestions of trees. They are drawn heavily in pencil and over which light green wash has been applied. This shortcut allowed Hearne to render a tree and its innumerable leaves rather simply and without much effort on his part.

Michael “Angelo” Rooker (British, 1743 – 1801)



Figure 2.11 *Entrance to the Botanical Garden*, n.d., by Michael “Angelo” Rooker (British, 1743 – 1801); Watercolor on paper, 7 ½ x 5 inches; Bequest of John. H.D. Wigger, 2004.011.0036

Michael Rooker grew up under the tutelage of his father, the master architectural engraver Edward Rooker. Michael quickly excelled in this method of architectural rendering and advanced to exploring the watercolor medium.⁶⁸ His knowledge of structural forms and talent for precision served him well during the beginning of his career and he began to exhibit at some of the small schools and academies near London.⁶⁹ It was during this time that Rooker met Paul Sandby who not only encouraged him to explore the watercolor medium, but also, as rumor has it, bestowed upon him the nickname of Michael “Angelo”.⁷⁰

Rooker followed Gilpin's picturesque ideas and often incorporated Classical architectural details, full of both grandeur and beauty, into his compositions. In particular, Rooker included ruins into his works whenever possible, adopting the picturesque technique of using opposing rough and smooth textures to create what was considered a perfect composition.⁷¹ In this view of a stone, arched entryway, Rooker paints a scene with opposing rough, untidy elements in the foliage and smooth, orderly symmetry of the walkway and stone archway. A man walks below the intricately carved archway that is reminiscent of Constantine's Arch in Rome or other Greek and Roman triumphal arches. Beautifully detailed and grand, the archway allows the man below to walk through it out of the botanical gardens which it encloses. By emulating ancient Romans, this kind of architecture was meant to draw parallels between the people of the present day and their historical ancestors of Roman Britannia.⁷²

Thomas Monro (British, 1759 – 1833)



Figure 2.12 *Untitled Landscape*, Thomas Monro (British, 1759 – 1833); Watercolor and pencil on paper, 5 ½ x 8 ½ inches; Bequest of John H.D. Wigger, 2004.011.0094

Thomas Monro's contributions to the British school of eighteenth and nineteenth century landscape painting lie not in his mediocre artistic abilities, but in his role as patron and advocate for aspiring artists. Monro was a doctor who specialized in patients with mental illness and had a tumultuous practice in the late 1700s in England.⁷³ He was also an avid amateur artist who surrounded himself with creative, artistic types of personalities. He was not particularly gifted as an artist but enjoyed the pursuit of improvement and created an informal academy of aspiring and established artists beginning in 1793.⁷⁴ Based out of his home in London, Monro would invite artists of varying skill levels to spend the evenings sketching copies of works in his own personal collection in order to improve their skills.⁷⁵ John Varley, John Sell Cotman, Peter de Wint, J.M.W. Turner and Thomas

Girtin numbered among the members of Monro's academy and formed professional relationships with each other and found inspiration in each other's work.⁷⁶ This landscape by Monro is a simple sketch that shows a group of three trees on a small rise of land with another group of trees in the distance to the left. Most of his work is similar in rudimentary execution to this sketch and have little to no color wash added. Being surrounded groups of such talented artists did make an impression on Monro though, and he exhibits knowledge of proper composition and understanding of levels of distance in his work. The distances between the foreground, middle ground and background are accurate in relation to the size and positioning of the trees and forest. Content to learn from and encourage other artists in their pursuits and talents, Monro's contributions to the advancement of many British watercolorists should not be overlooked and contributed greatly to the knowledge based and technical prowess of many of his protégés.

George Barret, Jr. (British, 1767 – 1842)



Figure 2.13 *An Arcadian Landscape at Nightfall*, 1825, by George Barret, Jr. (British, 1767 – 1842); Watercolor on paper, 10 ½ x 8 ½ inches; Bequest of John H.D. Wigger, 2004.011.0011

George Barret, Jr. was the son of the famed oil painter George Barret, Sr., a founding member of the Royal Academy. The elder Barret died when his son was only seventeen years old, but passed along his delicate mastery of light and softness of depiction of each element in his paintings.⁷⁷ As a young man, Barret, Jr. chose to pursue the watercolor medium and became a consistent member of the Old Water-Colour Society, exhibiting his romantic compositions reminiscent of Claude Lorrain and Nicholas Poussin.⁷⁸ Set at dusk, the time of day Barret found to be the most romantic⁷⁹ a couple and a child in

classical attire rest upon a hill overlooking an idyllic valley filled with a large body of water and columned bridge in the distance. The name of Arcadia in the title is a reference to the Greek province that was thought to possess the epitome of wild, untamed and unspoiled natural beauty. An “Arcadian” view suggested the perfection of composition, beauty and serenity that was unrivaled. Gleaned from the example of his father’s work and that of Lorrain and Poussin, Barret’s glowing sky and crescent moon possesses a serenity seen often at the end of a day. In his book The Theory and Practice of Water-Colour Painting, Barret writes:

After the sun has for some time disappeared, twilight begins gradually to spread a veil of gray over the late glowing scene which...soothes the mind and relieves the sight previously fatigued with the protracted glare of sunshine. At this time of the evening to repose in some sequestered spot, far removed from the turmoil of public life...is to the contemplative mind source of infinite pleasure.⁸⁰

The figures in this scene have done just that and removed themselves from the distractions of society at the end of the day for rest and contemplation in the natural beauty that surrounds them.

Francois Louis Thomas Francia (B. France, 1772 – 1839)

With the start of the French Revolution in 1789 came a wave of refugees from France to England. Among them was Francois Louis Thomas Francia who arrived in London in 1790.⁸¹ While not British in nationality, Francia quickly became one of the most recognizable leaders in the British watercolor school of painters in the early nineteenth century. His attendance at the informal academy hosted by Dr. Monro introduced him to other artists such as Varley and Girtin, with whom Francia formed “The Brothers”, a short-lived society of watercolorists who practiced painting together and critiqued each other’s work.⁸² Rather than exclude him from the group of English-born artists, Francia’s French heritage and colorful personality added an important element to the watercolorist circle.⁸³ English patrons had collected works by French, Italian and Swiss artists for centuries, so foreign influence was not new to English artists, making Francia’s inclusion in the British group of watercolorists natural.⁸⁴ As part of the earlier group of British watercolorists, Francia’s work exhibits the tension between the formal, topographical drawing techniques which watercolor evolved from, and a desire to break away from these traditions in order to create new and more expressive method of rendering in watercolor.



Figure 2.14 *Farm Buildings Beside a Stream*, ca. 1809, Francois Louis Thomas Francia (B. France, 1772 – 1839); Watercolor on paper, 5 ¾ x 8 ½ inches; Bequest of John H.D. Wigger, 2004.011.0032

For artists who lived in urban cities such as London, sketching trips into the country would have been a way to practice *plein air* painting. This method called for painting outdoors in nature, rather than in a studio or academic institutions, a departure from the formulaic and premeditated method employed by previous generations of topographers.⁸⁵ Francia was an early adopter of the *plein air* method, and he depicts several farm buildings through which a small stream and a bridge meander in this watercolor. He has closely cropped the scene and compacts a variety of textures, forms and colors into a small frame. Francia's pencil markings around several areas of the painting are still visible, especially around the roofline of the building to the far left of the scene, as well as around the treetops and bridge that spans the stream. The darkest underdrawing marks are on the structures to the far-left of the paper, and Francia's handling of the angles of

the buildings is very rigid. From this vantage point, the front of the buildings should have been partially visible as he was viewing them from the side, but Francia has aligned the buildings in such a way that only the side of the structure is seen. Mastery of perspective was a struggle for Francia over his career but his technique does improve through the years, as does his decreased dependence on formal under drawings.⁸⁶ Many artists working in the watercolor medium during the eighteenth and nineteenth centuries used pencil underdrawing to varying degrees of intensity to first sketch a particular scene before applying watercolor pigments, including Henry Fuseli. Fuseli would use incised lines of pencil and ink markings before applying washes of pigment or gouache to his canvas or paper.⁸⁷ The watercolor medium was very unforgiving and once pigment was applied to paper, it was difficult to alter the intensity or appearance of the color. By sketching a rough outline of the scene first, Francia would have been more confident in applying his first washes of color followed by smaller detailing which he would do freehand.



Figure 2.15 *Wreck Stranded After a Storm*, 1810, by Francois Louis Thomas Francia (B. France, 1772 – 1839); Pencil and watercolor on paper, 7 x 9 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0028

The power felt by the departing storm in Francia's *Wreck Stranded After the Storm* connects the viewer to the scene in an emotional way, as this hastily completed sketch is realistic in its frenetic energy. The expansive skyscape, filled with agitated cloud formations is similar in nature to the work of one of Francia's peers, John Constable, whose dramatic landscapes shared the same luminosity and drama when depicting storms.⁸⁸ Francia's vantage point is on the beach at the waterline where gentle waves form and proceed towards the sand. He was still living in land-locked London when this was painted so it was likely created on a trip to the coast of England or Wales.⁸⁹ Ships did wreck on the shores of the River Thames which runs through London, so this view could

also be from the city. On the horizon, which is only a third of the way from the bottom of the paper, are the faint shapes of several ships that have weathered the storm and remain afloat. To the far left though, a large double-masted ship has drifted ashore and leans precariously to the left. The culprit for this damage is the massive storm that has just departed, of which large, ominous and dark clouds roll out of the frame towards the right of the scene. One can imagine Francia rushing to the beach with some paper, a few watercolors and a charcoal pencil and hastily working to capture the storm's visual impact even as it receded into the distance. Shipwrecks had become a popular subject for artists of the nineteenth century making Francia's watercolor a timely creation. Romantic and poetic literature of the era encouraged this interest in the tragic yet beautiful demise of great ships and the sailors on board, and Francia's own interest was increased by his involvement in an organization in Calais that organized more effective lifeboat service.⁹⁰

Despite its broadness of scope, this watercolor sketch lacks detail, suggesting speed and a desire to capture a fleeting moment were his motivators. Black pencil marks and smudges define the billowing masses of the clouds and the moody tones suggest the potent impact the storm had welded. Sharp and definitive lines also betray the speed with which Francia executed this work. His modest use of blue and light brown tones slightly enhances the water, sand and sky and makes the black of the charcoal pencil even more pronounced. The sweeping panorama takes in all of the important elements of the aftermath of the storm and the impact of its destruction would not have been as visceral had Francia cropped the scene. By opening up the field of vision he creates a dramatic and lasting impression of a moment that was beginning to fade even as he painted.



Figure 2.16 *North Wales*, n.d., Francois Louis Thomas Francia (B. France, 1772 – 1839); Watercolor on paper, 4 ¾ x 7 ½ inches; Bequest of John H.D. Wigger, 2004.011.0030

In Francia's view of a body of water in North Wales, the blue of the sky and gray and white in the clouds are executed in broad, flat brushstrokes giving the work an impressionistic effect. Francia has treated the mountains in the distance with the same flat washes of definition and has not bothered to imbue them with great detail. What little there is in this work are concentrated at the shoreline of the water where a few large rocks are scattered and where a small vessel approaches the sandy beach. A few figures are discernable on the boat, but again, Francia has not depicted these characters in any great detail. The artist traveled frequently to northern Wales and Snowdonia National Park where this vantage point was taken, and could have been created on one such excursion. The tidal lines left by the receding water on the sandy beach evidence to this body of water's connection to the ocean and the changing tides. It's likely then that Francia has

depicted the Menai Strait, a shallow tidal passage separating mainland Wales and the island of Anglesey. The opposite shore is quite close and the small boat would have suited to traveling across shallow stretches of water, more evidence suggesting this is the Menai Strait.



Figure 2.17 *Soldiers Mapping a Wild, Rocky Cascade*, 1824, by Francois Louis Thomas Francia (B. France, 1772 – 1839); Watercolor on paper, 15 ½ x 12 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0078

After living in England for close to twenty years, Francia moved back to France in 1817.⁹¹ Not long after returning to his native Calais, rumor has it that he met British landscape painter Richard Parkes Bonington while sketching on the beach. The pair formed a professional friendship until Bonington's death only a few years later in 1828.⁹² Just as influential as Girtin had been to Francia's career, Bonington left an even greater mark on the artist and profoundly shaped his work in the later decades of his life.⁹³ Francia adopted Bonington's more vibrant and interactive style in this scene of several

soldiers engaged in cartographical surveying by a waterfall. Rapids rush through the rocky passageway, the churning water pushing its way around and through whatever stands in its way. White caps on the rapids allude to its power and speed and the soldiers positioned on the rocky outcroppings are perilously close to the water, heightening the tension of the scene. Burke's ideas on the sublime come into play in this work as the rugged setting and fear felt at the closeness of the rapids influence the emotions.

Francia's decision to paint the composition vertically enhances the dramatic composition, as each natural element appears to funnel down into the rocky crevice and out of view in the bottom right corner of the paper. This vertical arrangement takes its influence from Thomas Gainsborough, whose dramatic works Francia was exposed to at Monro's academy.⁹⁴ In order to capture each individual detail, he has carefully drawn out this scene with pencil before applying his washes of watercolor. The crisp brushstrokes seen in the detailing in the trees and figures on the rocks are hallmarks of Francia's later career as he began to develop his own, more defined style after Bonington's influence. Though the overall tone of the colors in the watercolor are darker, there are more variations in the shades Francia uses making this work livelier and more dynamic than his earlier work which favored more monochromatic coloring. This unique composition is one of Francia's more complex and accomplished works and shows his skill at arranging natural elements to create a pleasing and dynamic vantage point.



Figure 2.18 *London Barges on the Thames Near Millbank*, n.d., Francois Louis Thomas Francia (B. France, 1772 – 1839); Watercolor on paper, 6 x ¼ x 8 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0029

In this view of the River Thames, Francia depicts a mundane and commonplace view with which eighteenth-century Londoners would have been familiar. Images of the River Thames were guaranteed to garner attention as those from all walks of life had associations with the river.⁹⁵ As England began its rise to global power after the end of the Napoleonic Wars, artists began to promote the city as a place worthy of its new power through their art.⁹⁶ Some chose to depict the marvels of the modern metropolis, while others painted reminders of London's thriving market economy as Francia as done with this fishing scene. His use of the horizontal line is frequent in this view and sharp, linear detailing give the watercolor a feeling of movement that hums with activity. Several fishermen on the shore clean and cast their nets into the water where a number of boats

are engaged in similar activities. A rich, ochre color is used for the shoreline and gradually fades from dark to light where the sand meets the water. Slashes of the varying tones of ochre create the idea that the tidal water had just receded and the damp sand along the riverbank is still wet. The river is comprised of light blue and tan giving a glassy appearance to the water and Francia uses some of this coloring in the sand to create the illusion of dampness. He creates these natural elements with crisp, horizontal lines that move the eye back and forth across the scene taking in each element and detail. This would have been achieved with quick, horizontal movements of the brush lightly across the paper. An outcropping of land with several trees sharply cuts into the scene from the right side of the work and while the land does not stretch across the paper to reach the left side of the scene, it creates a definitive horizon line where the eye can rest. A few wispy clouds mimic the water below as narrow slivers of white and gray that interrupt the light blue of the sky. Francia's use of this distinct linear composition would later come to resemble the work of J.M.W. Turner, one of his most notable contemporaries.

Thomas Girtin (British, 1775 – 1802)



Figure 2.19 *The Gates of St. Denis, Paris*, 1802, by Thomas Girtin (British, 1775 – 1802); Watercolor on paper, 9 x 19 inches; Bequest of John H.D. Wigger, 2004.011.0099

“If Thomas Girtin had lived, I should have starved.” These words, spoken partially in jest, summarize the sincere admiration and respect J.M.W. Turner felt for his early contemporary and friend and acknowledge the great talent and lasting impression Girtin made upon the British school of watercolorists before his early death at 27 years old.⁹⁷ Girtin began his career as an apprentice to topographical draughtsman, Edwards Dayes, whom he quickly surpassed in talent.⁹⁸ Girtin’s skill for detailed topographical rendering coupled with Turner’s mastery of color washes, led to their collaboration on several occasions at Dr. Monro’s gatherings.⁹⁹ This early exposure to his contemporaries in the watercolor circle led to Girtin’s desire to see and experience other artists working in the same mediums and he made his first trip to mainland Europe in the early 1800s. His desire to explore new places and gather new visual material was also motivated by financial reasons as his growing family and health problems began to take a toll on his

finances.¹⁰⁰ Late in 1802, the same year this watercolor of the Gates of St. Denis in Paris was painted, Girtin unveiled in London a spectacular panorama of the city and which he charged visitors admission to view.¹⁰¹ He had hoped to create a similar panorama of Paris to display in London that may have inspired the wide angle we see in this sepia colored painting. The wedge shaped foreground was a compositional technique used by Girtin to increase the field of vision of a work and to mimic a panoramic view.¹⁰² The width of the street in the near foreground does not match the width of the passageway under the arch but this is one of many artistic liberties he took in his complex topographical works. Had tuberculosis not claimed Girtin's life so early, his legacy could have rivaled that of Turner's and would have influenced even more artists.

John Varley (British, 1778 – 1842)

The three watercolors by Varley in this catalog are from the mid-point in his career and showcase his wide range and sure application of colors, as well as his firm grasp on the effect light can have on a landscape. Early in his career, his motto was “Go to Nature for Everything” and the care with which Varley executes these watercolors in the Wigger collection are proof of his reverence and dedication to total immersion in a scene once he began creating a work. Early on, he rejected the formal imagery of Claude Lorrain and William Gilpin, and painted nature directly as he encountered it, without embellishment.¹⁰³ Exposure to Girtin’s ideas on editing scenes later led him to adopt “Nature wants cooking”, meaning altering elements of a landscape in order to present them in a more flattering way was perfectly acceptable.¹⁰⁴ His watercolors explore the growing early nineteenth-century fascination with life in the rural countryside and a desire to return to Nature where authentic life and morals were believed to still exist.¹⁰⁵ During the late 1700s and early 1800 in England, the Industrial Revolution had placed a distance between man and his origins in nature and Varley and his contemporaries did their part to close this divide by depicting the disappearing agricultural side of their country.¹⁰⁶



Figure 2.20 *Shepherd's Croft*, ca. 1810, by John Varley (British, 1778 – 1842); Watercolor on paper, 7 ¼ x 10 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0057

During the first and second decades of the nineteenth century, depictions of the rustic cottage reached peak popularity in England.¹⁰⁷ The solitude of a traditional landscape painting had been interrupted by the inclusion of figures and structures that evidenced human presence. Instead of a the viewer left alone with his thoughts in nature – often an overwhelming and daunting prospect – buildings, such as the cottage seen here, provided a place for the viewer's thoughts to rest and settle on.¹⁰⁸ In Varley's view of a shepherd's croft, a small cottage rests at the foot of the mountains and is surrounded by trees and lush vegetation. Several sheep graze in front of the cottage and a man rests on grass on the right side of the composition. Confident delineations of shapes and textures are seen in the roof of the cottage and leaves of the trees. These color blocks would have been

achieved with a small brush with a limited amount of watercolor paint. Watercolor is easy to over-apply so Varley would have had to be careful with the amount of paint he used in each brushstroke. Artists and their patrons, who largely made their primary residences in crowded and dirty cities like London, appreciated these types of scenes because they envied what they imagined to be a peaceful and tranquil life in the countryside.¹⁰⁹ Tending to one's garden and livestock in the fresh air with beautiful mountains in the distance seemed preferable to cramped quarters and rampant disease experienced in cities. This romanticized notion of country life was often far from the truth of hard reality of the tenant farmer in the country. Long days, hard work and a meager income were closer to the reality of the situation and the shepherd in Varley's painting would not have been able to afford a luxury like a watercolor. Idyllic in appearance, paintings like the *Shepherd's Croft* betrayed deeper disconnects between classes in society and the idealized dream of country life that was not as pleasurable as it was often depicted.¹¹⁰



Figure 2.21 *Man in Archway by a Pond, Ruins Behind the House*, ca. 1815, by John Varley (British, 1778 – 1842); Watercolor on paper, 7 ¼ x 10 ½ inches; Bequest of John H.D. Wigger, 2004.011.0056

In this watercolor, Varley explores ruins as a subject and their parallel to the human experience of decay and the unrelenting progression of time. By the late-eighteenth century, ruins had become a fixture in landscape painting as a reminder of great civilizations and the inevitability of the progression of time.¹¹¹ Ruins provided variety and delighted the eye by their broken lines and natural elements that have reclaimed what man had built such as moss, ivy or bushes. Varley's composition shows the ruins of a large structure partially blocking the view of a modern home. To the right of the ruins a man walks beneath a covered, arched-gateway of what was possibly a walled area around the ruined property. His inclusion of the figure is significant in that it gives scale to the buildings and provides proof that life continues on around this crumbling structure.

Perhaps this man built the modern building in the background that will one day meet the same fate of the ruins in whose shadow it stands. The rough textures of the ruins paired with the flowing lines of the grass and soothing light cast by the sun speak to the picturesque, even though Varley did not follow Gilpin's ideas. Mankind's impermanence pales in comparison to these heroic surviving ruins, which will go on standing long after their builder is gone.¹¹² Painted towards the middle of his career, this work shows Varley's progression from spontaneous brushstrokes and compositions to more mechanical and precise application of colors. From the solid walls of the structures to the soft grass around the small pond, Varley has spent more time on this work than the other two in the Wigger collection. Perhaps unused to featuring a building so prominently, the angles and shadows that fall upon the ruins and house are technically accurate. Though crisp and firm, the outlines of each shape and color have been softly blended together, achieved by very faint pencil under drawings.



Figure 2.22 *Wales, Taquin Ferry, Snowdon from the Harlech*, 1819, by John Varley (British 1778 – 1842); Watercolor on paper; 14 ¾ x 20 ½ inches; Bequest of John H.D. Wigger; 2004.011.015

Like many of his artistic peers, Varley traveled extensively throughout the English countryside during the late eighteenth and early nineteenth century while the Napoleonic Wars raged in mainland Europe, closing the continent to travelers. One location popular amongst artists and tourists was Snowdon, the highest mountain on the British Isles south of the Scottish Highlands.¹¹³ Varley's bucolic and picturesque depiction of the mountain reflects not only the landscape's beauty but also the trend amongst artists for enhancing nature to their own advantage. A simple palette of muted browns, blues and greens make up this carefully constructed composition.

Varley's vantage point of Snowdon is from Harlech, a village about 20 miles from the mountain. While the peak is hazy in the distance, its size and detail suggests it should

be closer than twenty miles. It is likely that he sketched Snowdon during one of his many trips to the Welch countryside between 1798 and 1802 and completed the finished watercolor later.¹¹⁴ The disparity in the perspective of the mountain and the geographical facts suggest that Varley took artistic liberties with this particular view and enhanced the perspective of the peak in order to create such a stunning composition. This augmentation of nature is consistent with Gilpin's suggestion that sometimes alterations to nature were acceptable to show the landscape at its best – a technique with which Varley would have been familiar.¹¹⁵ Intent on capturing the impressive size and grandeur of Snowdon, he widens the angle of the scene to be panoramic like Girtin often suggested, and also includes two small figures who view the mountain from similar vantage points.¹¹⁶ One reclines on a small hill in the foreground while the other continues walking down a path towards the lake that stands between the viewer and the mountain. Man contemplating nature and his reaction to the feelings of awe experienced there were common themes amongst landscape artists in the late seventeenth and early eighteenth centuries. The expansiveness of the mountain, the tranquility of the water on the lake and the lush greenery framing the scene all contribute to the physical and emotional response Varley was hoping to achieve with this work.

Thomas Uwins (British, 1782 – 1857)



Figure 2.23 *Gleaners*, ca. 1810, by Thomas Uwins (British, 1782 – 1857); Watercolor on paper, 12 ½ x 9 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0048

Thomas Uwins began his career as an engraver but disliked the monotony of the medium and soon enrolled at the schools at the Royal Academy where he learned the techniques of watercolor and oil painting.¹¹⁷ This work, painted early in Uwins career, shows his developing talent for merging genre painting with landscape painting in *plein air*. A young woman of the peasant class gleanes the remains of the wheat harvest while another woman does the same in the distance. Gleaning had been an accepted practice for thousands of years across the globe. Beginning in the eighteenth century in Europe

though, it was the right of the peasant or non-land owning class to be allowed to collect, or glean, the remains of the harvest.¹¹⁸ The woman pictured here holds wheat stalks that have been missed or trampled on by the initial harvesters in haste or because they were of inferior quality. Facing the left side of the frame, the woman has paused for a moment, eyes and head pointed towards the ground, either lost in thought or scanning the ground for more wheat stalks to gather. Her graceful pose and the slightly regal manner of her bearing, hints at the growing acceptance in Europe for depictions of the laboring classes in art during the mid-nineteenth century.¹¹⁹ Some critics praised these romanticized depictions of the situation of the lower classes, while others felt the subject was not worthy of fine art.¹²⁰ French artist Jean Francois Millet faced the same criticism for his 1857 oil painting of gleaners at work in a field. Both portraits glorified the worker and by making their labors a work of art, made many in the upper classes uncomfortable.¹²¹ Though perhaps not intentional, this romanticized the struggle to survive among the lower classes and ignored a growing tension between the classes.

John Sell Cotman (British, 1782 – 1842)



Figure 2.24 *Remains of a Little Border Castle*, ca. 1810, by John Sell Cotman (British, 1782 – 1842); Watercolor on paper, 7 ½ x 10 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0060

John Sell Cotman began his career hand-coloring aquatints, mastering the delicate application of colors needed in that field.¹²² His style of painting stands out amongst his contemporaries who often favored a looser and more naturalistic style. Cotman consistently demonstrated his talent for controlling the edges of his subjects though by unmodulated washes of color and distinctive lines.¹²³ In *Remains of a Little Border Castle*, the structure fills the scene – its decay and ruin clearly evident. Unlike Girtin or Sandby, who relegated their ruins to the middle distance or background, Cotman’s ruin dominates the frame even though it sits back from the foreground.¹²⁴ The walls of the castle are definitively outlined and stand out against the monochrome sky and mountains

in the background. Shadows reflected onto the back portion of the structure by the front tower of the castle are hard and angular with no softening of the edges. The masonry, which has begun to fall away from the front of the castle walls, is markedly visible and Cotman depicts this area like puzzle pieces that have fallen away from the composition. The effect is difficult to achieve in the watercolor medium and only those with skill and training are able to control the ink and pigment in such a way. Watercolor by its aqueous nature prefers a less formal and studied approach to the subject, especially when an image is created in *plein air*. Instead of quick brushstrokes and less defined colors and shapes, Cotman has created an image that more closely resembles an etching than a watercolor in initial appearance. Each color in this work has been carefully applied in the appropriate area that he designated it for, and no bleeding between the lines of pencil can be seen. Created towards the beginning of his career, this watercolor showcases Cotman's early mastery of the medium and his understanding of flat washes that echoed the topographical renderings from which watercolor had stemmed.



Figure 2.25 *St. Mary's Church, Old Hunstanton, Norfolk*, 1815, by John Sell Cotman (British, 1782 – 1842); Pencil on paper, 6 ½ x 10 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0090

Cotman's work from the beginning of the nineteenth century shows a strong emphasis on picturesque depictions of subjects with strong localized character.¹²⁵ He had ample subject material to choose from, including St. Mary's Church built in the 14th century in the village of Old Hunstanton. This pencil drawing of the modest church was possibly a preliminary drawing for a series of etchings Cotman completed between 1812 and 1818 of ancient buildings in the area.¹²⁶ The inclusion of a pencil drawing in this catalog serves to illustrate the preliminary sketches watercolorists often drew before creating a finished watercolor. His vantage point shows the church from the rear at an angle. A bell tower rises from behind the church, the top of which is seen over the roofline. Several headstones dot the graveyard and faint outlines of clouds and a few passing birds are seen in the sky. Cotman demonstrates his mastery of perspective in this simple pencil drawing

and his understanding of how architectural elements should be treated in realistic renderings.

When compared to modern photographs of St. Mary's, Cotman's pencil drawing becomes a valuable record of the church's structural renovations. Church records indicate that in 1853, a major restoration of the church included raising the roof and upper walls to accommodate for pierced clerestory windows that would provide more light inside the church.¹²⁷ Present day photographs of the church, taken from the same vantage point where Cotman would have stood to produce this drawing bear evidence of these changes: the pitch of the roof is significantly steeper, clerestory windows in the nave have been added, and the bell tower is less visible as the roof has been raised approximately ten feet. This sketch, completed almost forty years before these structural changes, is also missing a small vestry that was added on in the 1950s.

Samuel Prout (British, 1783 – 1852)



Figure 2.26 *Market Women on a Porch of the Cathedral at Ulm, Bavaria*, ca. 1823, Samuel Prout (British, 1783 – 1852); Watercolor on paper; 12 ¼ x 9 ½ inches; Bequest of John H.D. Wigger, 2004.011.0041

With the end of the Napoleonic Wars in 1815, British artists found the European continent once again available as a source of artistic inspiration. When Samuel Prout first visited Europe in 1819, he was enchanted with the Gothic architecture of its churches and the lively cities that teemed with life.¹²⁸ Prout was already an accomplished artist of landscapes and portraits, but found his true talent in depicting the ancient and picturesque architecture he encountered on his travels.¹²⁹ His willingness to travel worked to his advantage when many of his contemporaries such as David Cox saw no reason to leave

England in order to find inspiration.¹³⁰ Prout managed to produce a prolific body of work over his career that captured scenes from numerous countries and cultures across Europe. Lithography, invented at the end of the eighteenth century, aided in the dissemination of Prout's work and he gained a following of patrons who enjoyed his depictions of destinations they may never be able to visit.¹³¹ In this market scene on the porch of Ulm Cathedral in the Bavarian region of Germany, Prout's talent for intricate details can be seen in his crisp outlines of the stone figures on the portal jams and the groups of human figures. Heavy shading in the left side of the frame, which falls across the group of people in the left foreground, is another commonly seen element of Prout's work. He enjoyed incorporating dark shading to add drama to an otherwise ordinary scene and his mastery of perspective is visible, even in the square, stone pavers that he has shaped and angled to appear as though receding into the distance. Like William Callow, Prout used brown tones near the foreground and middle ground and light blue hues in the background where the sky is visible behind the distant row of buildings.¹³² The heavy shading and brown tones work well together and make the viewer feel as though they are observing the market unnoticed from the shadows of the porch. This attention to detail and romantic vision Prout saw for this ordinary market scene led to his success as an artist and made his work highly sought after.¹³³

David Cox, Sr. (British, 1783 – 1859)

David Cox, Sr. displayed promise at an early age in painting and drawing and was encouraged by his father in this pursuit.¹³⁴ Intense study of nature and a willingness to spend the time necessary to understand how light, weather and natural elements effect one another gave Cox an advantage over his peers. Throughout the entirety of his career, he was fascinated by weather and its effect on light and was always conscious of this as he worked. He sketched and studied the various times of day and his understanding of the shadows seen at each point in the day is evident in these works in the Wigger collection.¹³⁵ Cox excelled at watercolor so quickly that he began taking on his own pupils in his early twenties.¹³⁶ Teaching became an important source of income for Cox as he did have much success selling his art at the Royal Academy. It was not until later in his life that he felt confident, both financially and artistically, that he loosened his hold of the formal training he had received and made the shift towards less restrained brushstrokes and expressed a freedom from traditional techniques.¹³⁷ Cox was a man of simple tastes and routine, and even though his later life was overshadowed by illness, he continued to exhibit the same workmanlike quality in his watercolors, knowing full-well that he shouldn't stray too far from the style which had brought him success in his career.¹³⁸



Figure 2.27 *A Village Street Scene*, ca. 1810, by David Cox, Sr. (British, 1783 – 1859); Watercolor on paper, 5 ¾ x 8 ½ inches; Bequest of John H.D. Wigger, 2004.011.0064

Work from Cox's younger years is distinguished by a more rigid and precise rendering of colors, lines and dimension, all of which are evident in *A Village Street Scene*. Several buildings line the left side of the street where a woman with her back to the viewer has stopped to converse with another woman leaning out a window of the first building. Well-defined blocks of color compose the buildings and Cox's rendering of the bricks is so exact that the mortar in between each brick is visible. Light enters from the right side of the composition and brightens the façade of the buildings and the two women speaking. The sharp relief of light and shadows makes for a dramatic depiction of an otherwise ordinary glimpse at village life. Cox had made several trips throughout England and Wales at this point so it could have been completed on one of those trips or

possibly closer to his home in Dulwich outside of London.¹³⁹ The precise angles Cox uses to render the gables on the buildings is reminiscent of Francia's handling of similar buildings in *Farm Buildings Beside a Stream* (Fig. 2.14) painted around the same time. The two artists were acquainted and early in their careers when these were painted, but had yet to master the subtle ways of creating technically accurate while still visually pleasing representations of their subjects.¹⁴⁰ This example of Cox's early work shows a young artist practicing his craft but still dependent upon the techniques he would have been taught as a student.



Figure 2.28 *Calais Pier*, ca. 1820s, by David Cox, Sr. (British, 1783 – 1859); Watercolor on paper, 7 x 11 inches; Bequest of John H.D. Wigger, 2004.011.0085

Cox made his first trip to mainland Europe in 1826 stopping in Calais and Dunkirk on his way to Belgium. Though he did not spend more than a few days in Calais, he was captivated by the seaside town and made return trips in 1829 and 1832.¹⁴¹ On his first trip in 1826, Cox renewed his acquaintance with Francia. He was a great admirer of Francia's friend and famed artist Richard Parkes Bonington. By renewing his friendship with Francia, Cox no doubt hoped to gain some knowledge of Bonington's skills, whose modernization of the techniques of the old masters Cox sought to emulate.¹⁴² Tributes to Bonington and the old masters of landscape painting such as Jacob van Ruisdael and Hobbema can be seen in Cox's treatment of the expansive sky, threatening clouds and multi-tonal sea, and have an element of the picturesque ideas of Gilpin.¹⁴³ Several figures contemplate the waves and ships tossed upon them in the distance, the vibrant color of

their garments beginning to hint at Cox's increased use of color in the 1820s and beyond. Calais was an important stop for anyone traveling from England to the Continent and there is no shortage of representations of the port city throughout the eighteenth and nineteenth centuries watercolorists. One of his many depictions of Calais, this particular piece was likely created during his first trip to the city. N. Neal Solly's memoir of Cox recounts that in 1828, just two years after Cox's first trip to Calais, the artist submitted seventeen drawings to the Water Colour Society, including one entitled "Calais Pier", meaning this work may have been displayed at the organization's annual exhibition.¹⁴⁴ It retains the more controlled use of line and firmer brushstrokes that characterized Cox's work as a younger man and its composition is planned to give the appearance that it was not premeditated. Later paintings by Cox of the pier at Calais in at the British Museum and Liverpool Museums¹⁴⁵ evidence his continued interest in this particular vantage point and his experimentation with perspective and figures.



Figure 2.29 *Sketch for the Watercolor Curiosity*, ca. 1835, by David Cox, Sr. (British, 1783 – 1859); Watercolor and pencil on paper, 8 ¾ x 13 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0050

Cox was one of many travelers who had to exchange journeys to mainland Europe during the seventeenth and eighteenth centuries for domestic excursions through England and Wales, which provided the entirety of his subject material over the course of his career.¹⁴⁶

This sketch from the mid-1830s was probably created on one of these trips. Cox's sketches in the field are characterized with the firm pencil strokes and sparse details seen here.¹⁴⁷ He has focused his attention on the man and horses gathered at the water and his concern for capturing the definition of the shore and activity centered in that area is apparent. The land and sky surrounding these figures are all but vacant which draws attention immediately to the center of the scene. A lone rider sits upon his horse on the middle left side of the scene and looks over a small body of water and a few other horses that graze. Cox sketched and created finished works of fields similar to this over his

career but a great number of them were concentrated in the 1830s when this image was created.¹⁴⁸ Great expanses of sky and land allowed him to experiment with the atmospheric effects of weather and light on natural elements. Several of his later works bare striking similarities in composition to this sketch. *Bathers Disturbed by a Bull* (1853) and *On the Moors, near Bettws-y-Coed* (1856) both show Cox's aptitude, even decades later, for a scene that called for room to use the sky to produce a certain mood.¹⁴⁹ By focusing his attention on the figures in this sketch and devoting little attention to the sky and land, his talent for those parts of the composition is revealed. If he did indeed create a finished version of this scene later, his only concern when hastily sketching the scene was with capturing the figures and details of the composition and he felt confident in his ability to capture the atmospheric effects at a later time without many details on which to rely.



Figure 3.30 *Near Bolton Abbey, Yorkshire*, ca. 1840, by David Cox, Sr. (British, 1783 – 1859); Watercolor on paper, 9 x 14 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0042

As Cox advanced in years, his work began to show signs of a more relaxed and confident approach to his craft. His surety as an artist and increased financial stability are often attributed to this change in Cox's working style and this watercolor could be used as evidence to support that noted difference.¹⁵⁰ Loose brushstrokes, less definition between different colors and more subdued treatment of light throughout the scene are markedly different treatments of watercolor than Cox was known for in his early career. In this work, two large trees dominate the composition. From behind the tree on the left side of the scene a large building is barely visible, but its true size and purpose cannot be ascertained from this vantage point. From the right side of the composition walks a woman towards the space between the trees and towards the building. She is hunched

forward as though elderly or carrying a great weight, but advances nonetheless towards her final destination across the brown, dry ground. This bleak and rough scene is typical of his later period of work. One potential influence on Cox's treatment of this watercolor was German artist Caspar David Friedrich whose romantic landscapes created during the same decades share similarities with Cox's work. Friedrich became known for his new treatment of the landscape by including a figure with their back to the viewer.¹⁵¹ This technique was meant to invite the viewer to participate in the scene and inspired contemplative thought of man's place in the world, holding true to the romantic ideals of heightening to worth of the individual and distancing from traditional modes of expression. Like Cox, Friedrich understood the raw power of nature to effect the sublime emotions and was skilled at depicting atmospheric occurrences in order to produce an emotional response.¹⁵² Friedrich's *Monk by the Sea* created in 1810 shows his trademark lone figure – a monk hunched over as he walks along the seashore with a menacing sky before him – shares similarities to Cox's lone woman in this work.¹⁵³ *Monk by the Sea* received mixed reviews, but was widely discussed in the years following its debut, making it possible that Cox had heard of or seen a reproduction of the composition.¹⁵⁴ He may have been thinking of his own advancing mortality during the last decades of his life and exploring his own feelings on human life with this composition.



Figure 2.31 *A Man Fishing by a Tree Lined Stream*, 1850, by David Cox, Sr. (British, 1783 – 1859); Watercolor on paper, 10 ½ x 14 ½ inches; Bequest of John H.D. Wigger, 2004.011.0045

During the final two decades of his life, Cox suffered from several health problems that greatly affected his work. In 1843 he was confined to bed for a number of months with a mysterious illness that he admitted weakened him physically and mentally.¹⁵⁵ Though he recovered enough to continue working, his health was never the same and only worsened when bronchitis and a stroke claimed more of his strength in 1853. These setbacks changed Cox's style of work considerable and his technique became much rougher and lacked the detail and gracefulness of his earlier work. In *A Man Fishing by a Tree Lined Stream*, a man stands in the foreground on the banks of a stream along which several large trees grow. The trees are stiff and hastily rendered and have not been treated with the same graceful curves and submission to the wind that he had been skilled at rendering

as a younger man. The combination of decreased physical health and the pressure to continue producing work likely contributed to the hurried finished product seen in his work from the 1840s and 1850s. The complete immersion of the man in nature speaks to Cox's adoption of Romanticism in his art. The juxtaposition of elemental forces like the water and rustling leaves on the trees and the man looking to tame those forces by catching a fish for his own use, creates a tension between Man and Nature which Cox explored frequently.¹⁵⁶ A sketch from the late 1840s by Cox for *The Welsh Funeral* in the Tate's collection exhibits similarities to his image of the man fishing at the stream. Two large trees stand in the middle of the scene, blocking out the sky behind them and creating a lush canopy above the mourners. He alters the composition in the finished oil painting by making the trees smaller and allowing more room for the sky.¹⁵⁷ *A Man Fishing by a Tree Lined Stream* shares the same general composition of two vertical objects creating a cover over the bottom horizontal part of the scene which in this case is the man fishing at the stream. *The Welsh Funeral* places human figures in nature, mourning the loss of life which all must face eventually, another nod to Romanticism and nature's power to evoke emotions.



Figure 2.32 *Castle Through the Trees*, n.d., by David Cox, Sr. (British, 1783 – 1859); Watercolor on paper, 11 ½ x 8 ½ inches; Bequest of John H.D. Wigger, 2004.011.0053

Judging by the scarcity of details and flat wash of monochromatic color throughout, a reasonable estimate would be that Cox executed this drawing towards the end of his life. This period of his life was overshadowed by illness and depression and the tone of many of his works from the 1840s and 1850s is somber and moody in their depths.¹⁵⁸ He feared what he was producing during these decades was not up to the standard he had set at the beginning of his career and abandoned many works during this time.¹⁵⁹ In this rough sketch, part of a castle and tower are seen in the distance through a grove of trees.

Characteristic of this later period, the edges of the tree trunks are firm and definitive, and lack any softness. The canopy of leaves at the top of the scene is comprised of dark smudges that barely hint at their true form and individuality. Darkness shrouds the scene because of the dense foliage above and gives the painting a moody and foreboding tone. Despite his health concerns, Cox continued to exhibit in London and had a supportive network of friends and colleagues that surrounded him. All of this was not enough to dispel his anxious nature and melancholy tendencies though and the only solace and consolation he found was to enter into nature where he was able to explore his emotions and translate them onto paper.¹⁶⁰

Peter de Wint (British, 1784 – 1879)

As a pupil of Dr. Monro's informal academy, Peter de Wint had the advantage of being surrounded by some of the most prolific artists of the British watercolor school as a young man. He studied for a brief time under Varley, emulating his departure from the pure landscape by the inclusion of figures engaged in a variety of activities.¹⁶¹ In the three works by de Wint in the Wigger collection, there is a level of personal connection as the figures are closer to the viewer and de Wint crops the frame to focus the view on the figures' activity. The middle of the nineteenth century saw tastes for pure landscapes start to wane as patrons found picturesque beauty too formal and staged.¹⁶² De Wint acquired a reputation for working directly from nature and spent excessive amounts of time outdoors to achieve a perfect level of accuracy in what he observed and how he translated that onto the paper. John Ruskin, a leading art critic of the nineteenth century claimed that de Wint was "...a most ardent lover of truth – hardly ever paints except from nature, attends constantly and effectually to colour and tone, and produces sketches of such miraculous truth of atmosphere, colour and light..."¹⁶³ This dedication produced an impressive oeuvre and de Wint was a skilled teacher, taking on countless pupils over his career.¹⁶⁴



Figure 2.33 *A Village Street With a Couple Walking Down the Road*, ca. 1820, by Peter de Wint (British, 1784 – 1879); Watercolor on paper, 12 x 10 inches; Bequest of John H.D. Wigger, 2004.011.0044

With his innate understanding of composition and confidence in his abilities as a watercolor painter, the village street scene was a common image among de Wint's works.¹⁶⁵ In this watercolor, from the left corner of the foreground begins an ochre brown pathway that leads diagonally into the middle of the composition. The path then curves gently to the left and disappears between a grove of trees. Where the road begins to curve are two people who are walking away from the viewer. The title suggests that it is a couple, but upon closer inspection, it appears to be an adult with a small child holding hands. Along the right side of the watercolor are several homes of relatively the same size

and color. The homes cast shadow along the pathway suggesting the presence of the sun somewhere outside of view behind the homes. At the right corner of the foreground stands a woman who holds a child in her arms. Turned slightly away from the viewer, her position suggests she is about to walk out of frame and behind the homes, one of which she might occupy. While this watercolor exhibits many of the same compositional features seen in de Wint's other pastoral landscapes, the vertical composition is unique as is the confined atmosphere. The verticality of this piece suggests that de Wint realized that a quiet, intimate glimpse at village life such as this would call for a more sheltered and reserved composition. Critics praised the notable lack of picturesque and sublime elements in de Wint's work as this was seen as a welcome departure from the overly worked and staged watercolors by Gilpin and his followers.¹⁶⁶



Figure 2.34 *Making a Haystack, A Cornfield in the Background*, 1839 or 1840, by Peter de Wint (British, 1784 – 1849); Watercolor on paper, 12 ½ x 19 inches; Bequest of John H.D. Wigger, 2004.011.0018

A recurring theme in de Wint's oeuvre is the harvest scene of the English countryside. De Wint only traveled outside of England once during his lifetime so his subject matter was limited.¹⁶⁷ Rather than becoming stale in his approach of this type of scene though, he continually changed his approach to the landscape through his use of varying figures and composition. In this particular watercolor, de Wint depicts a group of farmers making a haystack underneath a tent that would have shielded the hay and workers from the elements. This piece is unique in that the foreground is smaller than many of his other landscapes. De Wint preferred to place some distance between his subjects and the viewer to retain the feeling of an outsider looking in.¹⁶⁸ Taking up more than half of the composition, the vast, gray sky stretches out beyond the haymakers and cornfield into the distance. A hint of blue sky peaks out from above the billowing clouds which have been

softly drawn in pencil then filled with light pigment. The Industrial Revolution which had swept through England beginning in 1760 up until the 1830s has transformed the nation into a society of machine-made goods and increased the populations of cities where workers moved for these jobs. A scene such as this would have romanticized the disappearing agricultural society and would have preserved the memory of England as a fertile paradise.¹⁶⁹ Like Uwins' *Gleaner* (Fig. 2.23), artists struggled with how to depict the evolving agricultural atmosphere in England



Figure 2.35 A *Landscape with Haystack*, n.d., by Peter de Wint (British, 1784 – 1849); Pencil on paper, 2 ½ x 7 ½ inches; Bequest of John H.D. Wigger, 2004.011.0074

In this undated sketch, de Wint demonstrates his measured approach to creating a watercolor, and how an artist would have first approached a composition. The small size of this work suggests that the image was not intended to be a preliminary underdrawing for a finished composition, but rather a quick impression de Wint would have made while on a sketching trip. The inclusion of this pencil sketch amongst de Wint's other watercolors serves to show how quickly he worked in nature before completing a more polished watercolor. Reinforcing this theory is evidence on the back of the sketch which covered with notes in de Wint's handwriting unrelated to the composition, meaning it was the equivalent of scrap paper. De Wint's fondness for shallow panorama scenes is evident here with his wide view of a hayfield in mid-harvest. Several small haystacks have been assembled by the figure barely distinguishable in the center of the frame. A large tree to the right of the figure is very rapidly executed in light brown watercolor wash and pencil and is accompanied by a larger hedge of trees in the background. This line of foliage separated the field from several mountains in the distance. De Wint has used a lighter touch on the lines of the mountains giving the effect of their haziness at this distance. Continuous, unbroken lines betray his talent and surety as a draughtsman as he

knew what he wanted to draw and exactly how to do so. Without color to provide clues towards understanding what de Wint intended for this scene, one must rely on the hastily rendered outlines. De Wint's main concern over his career was not overworking the climate or atmosphere of a scene, but making sure that the overall composition was beautifully articulated which would then could not fail to make the atmospheric elements beautiful as well.¹⁷⁰

William Turner of Oxford (British, 1789 – 1862)



Figure 2.36 *Old Oak Trees, Burley Lodge, New Forest, Hampshire*, n.d., by William Turner of Oxford (British, 1789 – 1862); Watercolor on paper, 10 $\frac{3}{4}$ x 15 $\frac{1}{4}$ inches; Bequest of John H.D. Wigger, 2004.011.0079

Of all the British watercolorists, William Turner of Oxford exhibited signs of a promising career as an artist earlier than most. Born in 1789, Turner moved to London in 1804 as a teenager and became one of earliest pupils of master watercolorist John Varley.¹⁷¹ At only 18 years old, Turner first exhibited at the Royal Academy in 1807 and became a full member of the Old Society of Water-Colours in 1808.¹⁷² Varley was proud of his young pupil and spoke highly of his merits as an artist. Joseph Farington, a noted landscapist and writer wrote in his *Diary* that “Varley spoke violently of the merit of a young man who has been his pupil in learning to draw in water-colour and...he had never before

seen drawings equal to them...His name Turner."¹⁷³ Despite such a promising start, in his early twenties, Turner moved back to Oxfordshire where he was born and lived in the area for the remainder of his life, producing a small number of works and teaching.¹⁷⁴ In this watercolor of New Forest, now a National Park, was an area of southern England along the coast known for its beautiful scenery and forests. His depiction of four oak trees hints at the symmetry and order he preferred in his paintings. The trees stand in groups of two, their brown leaves and gnarled upper branches about equal height. This use of somber colors and dark shadows within the trees lend a melancholic atmosphere to the scene and hint at the sublime feels nature could produce in art according to Edmund Burke. Turner's oeuvre contains other scenes similar to this and his limited travels suggest this was one of a few landscapes he had available to paint. One-dimensional in its lack of defined middle ground, this scene's beauty comes not from its technical refinement, but its atmospheric effect on the viewer.

James Holland (British, 1800 – 1870)

Born on the eve of the nineteenth century, James Holland's career as a painter evolved slowly and relatively unnoticed over the course of his lifetime. As a boy, Holland began by painting decorations on ceramics in the same pottery factory where his parents worked. Holland moved to London as a young man where he continued to practice his craft while giving lessons on drawing and watercolor painting.¹⁷⁵ An experienced traveler, Holland's works in the Wigger collection reflect his journeys through Portugal, Italy and his native England. Holland was an enthusiastic adopter of underdrawings and thoroughly sketched his subject before he ever applying pigment to the paper. He also frequently made notations on his works detailing the location and date the work was completed, as seen in *Buildings Near the Sea, Genoa* (Fig. 2.38)¹⁷⁶ Holland shared this tendency with other watercolorists including J.M.W. Turner, and also his decreased reliance on underdrawings as his career progressed and gained confidence and a looser, more impressionistic style.¹⁷⁷



Figure 2.37 *Portugal*, 1837, by James Holland (British, 1800 – 1870); Watercolor on paper, 10 ¼ x 16 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0089

Holland traveled extensively across Europe and spent most of 1837 in Portugal.¹⁷⁸ A number of reproductions of his paintings from his travels in Portugal later appeared in William Henry Harrison's book, *The Tourist in Portugal*, published in 1839. One part guidebook, one part history textbook, Harrison's text was enhanced by Holland's rendering of certain towns and structures the author covered in the book. This particular view is not included in the book but in conjunction with the date of the work and several stylistic elements suggest that it was likely made on the same trip Holland created the other images for Harrison's book.¹⁷⁹ This view may not have been used in Harrison's book because it is not as polished and formal as the images he uses to complement the text. Holland took full advantage of the spontaneous nature of watercolor painting and its usefulness for capturing translucent atmospheric effects, which shows in this view of the

coast. Brilliant sunlight glitters off the ocean and casts shadows behind the structures on the shoreline. These naturalistic elements are hastily executed with quick, unstudied brushstrokes and his variations in textures created a dynamic composition. He takes his time though on the structures and renders them in careful, thoughtful lines. Some underdrawing marks can be seen in the bottom left corner of the watercolor where he had begun to depict a fence or similar structure. Holland faced criticism at times for what was interpreted as overthinking the composition and not allowing for more freedom in his application of colors. His use of brighter colors also seemed garish on occasion, but more vibrancy in his work is not surprising given the burgeoning Barbizon school of painters in France in the mid-1800s.¹⁸⁰ It is possible he came into contact with some of the Impressionists early work and felt inspired by their rejection of the established rules of restrained color and handling of paint.¹⁸¹



Figure 2.38 *Buildings Near the Sea, Genoa*, ca. 1851, by James Holland (British, 1800 – 1870); Watercolor and pencil on paper, 6 ½ x 11 inches; Bequest of John H.D. Wigger, 2004.011.0054

This piece provides a unique example of Holland’s working process and his method of fully sketching a subject first before applying body color. This view captures several grand buildings on the coastline in Genoa in the northwest corner of Italy. Holland has focused his attention on rendering the architectural details of the buildings in the foreground and middle ground of the landscape, while the detailing decreases farther out into the background. The cloud formations and mountain in the distance are no more than quick pencil outlines with little texture or variation in shape. Holland has saved the detailing for the columned palazzo to the left of the foreground and the terraced buildings and tower towards the middle of the scene. Holland stressed the importance of a carefully studied and detailed under drawing that would provide just enough information for him to later apply body color accurately and precisely.¹⁸² While not every minute detail of the buildings are captured, Holland draws enough of the structure and architecture to remind

himself of the perspective and relation of the buildings to each other to later finish the work in a manner that would present the landscape in the best possible way. Several other works in the Tate Britain's collection that Holland completed of Genoa share this same unfinished state with a sketched scene and partially painted watercolor.¹⁸³ Why Holland left these views unfinished is not known, but his introduction of some color in the landscape suggests he either started to finish the work but abandoned it for other pursuits or was unhappy with the way the work was progressing. The later seems more plausible as the number of these unfinished works that exist is substantial and Holland many have been practicing technique with these views rather than intending them for a finished product.



Figure 2.39 *Red Roofed Farmhouse, Wales*, 1855, by James Holland (British, 1800 – 1870); Watercolor on paper, 14 ½ x 20 ½ inches; Bequest of John H.D. Wigger, 2004.011.0004

This view of a farmhouse in Wales was completed in the last decade of Holland's career and exhibits the less crisp outlines of each element that characterized this period of his work.¹⁸⁴ Two trees dominate the middle of the frame, behind which the red roof of a home is visible. Mountains rise up in the distant background and a few wispy clouds float through the blue sky. All of these natural elements lack the sharp outlines Holland favored as a younger artist and share similar characteristics of Cox's later work. Holland exhibits this same tendency here: the roof of the farmhouse lacks the crisp pencil outline seen in his other structures and the greenery of the trees are not designed as individual leaves but rather as groups of shapes that are meant to give the illusion of foliage. Small, cross-hatch marks make up the texture of the roof and the trees which he would have

created with a small, fine brush. The choice of subject matter for Holland is also a departure from what he produced during the bulk of his career. Very few of his works are of pure landscapes with little or no inclusion of buildings or figures. His scenes of daily life in Verona and Venice are fully of life and this rather mundane, ordinary view possesses none of the elegance or grandeur his oeuvre suggests he was drawn to. This landscape probably one of Holland's simplest works as it lacks the grand architectural elements and dynamic and interactive figures which he enjoyed depicting. *Red Roofed Farmhouse* then becomes a reference point for the final era in Holland's career as he explored simpler naturalistic elements closer to home in his native Great Britain.



Figure 2.40 *A Street in Verona with Figures*, 1862, by James Holland (British, 1800 – 1870); Watercolor on paper, 15 ¼ x 9 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0080

Famous as the setting of Shakespeare's *Romeo and Juliet*, the romanticized image of Verona, conjured by the name of the infamous story, seems ironic in the depiction of the city Holland has presented here. The viewer looks down a debris filled street, on which either side grand, crumbling buildings stand. Laundry hangs from the windows of the building on the left side of the composition, evidence of human existence and work. Women carry baskets on their backs, their figures burdened with the weight just as the ancient architecture surrounding them has begun to succumb to the weight of time and

neglect. Holland was undoubtedly influenced by the popularity of ruins in eighteenth and nineteenth century art and purposefully juxtaposes the time-worn structures here with the human figures on the street. These massive buildings loom over the men and women who mirror the same feeling of brokenness and dejection as they lounge in the shade of the buildings. Sandby also explored the less attractive side to city life in his series of drawings, *London Cries*. Some of his figures were drawn from life while others from his imagination and from his knowledge of previous generations of depictions of the urban poor.¹⁸⁵ Holland likely drew these figures from life but may have, like Sandby, let his imagination wander and called upon other figures he had seen depicted and reused elements of them. His use of bright colors in this Veronese street scene is drawn from the examples of Richard Parkes Bonington whose use of body color, a more concentrated and vibrant form of pigment, influenced Holland.¹⁸⁶

Thomas Shotter Boys (British, 1803 – 1874)



Figure 2.41 *Las Salinieres, Trouville, Normandy*, 1826, by Thomas Shotter Boys (British, 1803 – 1874); Watercolor on paper, 3 ¾ x 7 ¼ inches; Bequest of John H.D. Wigger, 2004.011.0063

A native of London, Thomas Shotter Boys was an apprentice to an engraver as a young man before moving to Paris in the early 1820s to study.¹⁸⁷ In Paris, Boys made the acquaintance of Richard Parkes Bonington who encouraged him to take up watercolor as it shared some similarities with his current profession of engraving.¹⁸⁸ Boys also met and became friends with William Callow while in Paris and the two shared a studio and traveled through France and England together on sketching tours.¹⁸⁹ Boys’s method for finding suitable subjects was simply to wander, and Callow recalled that Boys would “ramble about the ancient part of the cite of Paris in search of old buildings to sketch.” This watercolor appears to be a sketch he created while wandering through the seaside town of Trouville-sur-Mer. Boys has employed the *sgraffito* technique, or scratching out technique, which is used to reveal layers beneath the watercolor wash. Using the non-brush end of the paintbrush or a similar blunt tool, Boys would run the tool through the

wet paint revealing the paper or colors beneath. This technique created a rougher and more natural feel to the lines of each element and was a popular method of J.M.W. Turner.¹⁹⁰ Bonington created an oil painting of the same subject, also entitled *Les Salinieres*, which exhibits similar rapid movement in the watercolor, painted with broad, elongated brushstrokes. The rapidity of both Boys's and Bonington's renderings of the same scene suggest the influence their mobile nature had upon one another.¹⁹¹

Miles Edmund Cotman (British, 1810 – 1858)



Figure 2.42 *Norwich: The Old Catholic Chapel*, 1841, by Miles Edmund Cotman (British, 1810 – 1858); Watercolor on paper, 7 x 4 ½ inches; Bequest of John H.D. Wigger, 2004.011.0037

The eldest son of John Sell Cotman, Miles Edmund was born in Norwich, England in 1810 and began learning his father's craft at an early age.¹⁹² Cotman first exhibited at the Norwich Society at the age of 13 and by his early twenties, he had shown over 60 works at the Society. In 1834 when the elder Cotman moved to London to assume a teaching position at Kings College, he deemed his son proficient enough to entrust to him the continued education of his pupils in drawing.¹⁹³ Equally intrigued by the landscapes and

architectural curiosities to be found in Norwich and the surrounding countryside, the majority of Miles Cotman's catalog of works is focused on this geographical area. His light-infused watercolor, *Norwich: The Old Catholic Chapel* is the only non-landscape, interior church scene in the Wigger collection. Interior scenes were more difficult to compose and capturing the grand scale of these churches was not easy due to poor lighting and heavy structural elements. Other artists including Varley and Francia also attempted interior church scenes which exhibit the same interest in dramatically lit spaces and rough, yet beautiful picturesque details of the stone and wooden materials used in the construction.¹⁹⁴ The golden haze of the light paired with the blue sky visible through the glass dispels any doubts about Cotman's ability to work just as well indoors as outdoors. One can almost feel the warm rays of sunshine through the window. Still a young artist when this was created, Cotman could have been testing his skills as an indoor watercolorist. He may also have been studying a watercolor by his father of the interior of the same which had been painted around 1807.¹⁹⁵ Perhaps testing his skills or looking for a different challenge, Cotman managed to create a beautiful and unique image of an ordinary church interior.

William Callow (British, 1812 – 1908)

Born in England in 1812, William Callow studied engraving and was apprentice to artist Fielding Copley from whom he learned the art of *plein air* painting.¹⁹⁶ Callow later moved to Paris and to finish his training and eventually took over the studio of Thomas Shutter Boys.¹⁹⁷ He enjoyed moderate success in France, which allowed him to travel through Italy, Switzerland and the Netherlands, but he eventually returned and settled in London in 1841. Quick, broad brushstrokes, lightness of textures and wide open perspectives were all preferred aesthetic elements of Callow which he shared in common with Copley and Boys.¹⁹⁸ He also admired and adopted the rich coloring and skilled handling of paint seen in the work of Richard Parkes Bonington and incorporated elements of Bonington's style into his work. Despite these professional connections and his flawless technical understanding of the watercolor medium, Callow's work was sometimes criticized for lacking the depth of emotional connection needed to be truly picturesque and romantic.¹⁹⁹



Figure 2.43 *Rocks and Rapids*, 1843, by William Callow (British, 1812 – 1908); Watercolor on paper, 6 $\frac{3}{4}$ x 9 $\frac{1}{4}$ inches; Bequest of John H.D. Wigger, 2004.011.0012

Rocks and Rapids is an early example of Callow's interest in the movements found in nature and exhibits a style and passion for vivid movement. In the foreground of this watercolor are several rocks over which rushing water cascades. The vantage point of this work puts Callow either in the water that rushes by or right on the edge of the shore of the body of water. This immersion in the scene forces the viewer into the composition and brings them up close and personal with the structure or natural elements before them. It also embodies the idea of Romanticism by uniting the artist with their subject by their physical immersion in the landscape while painting. The water rushes by uncomfortably close and the viewer is so close that moss can be seen on one of the larger boulders in the center of the frame. He captures the swiftness of the water by depicting the waves that

swirl and crash over the rocks as white capped eddies in tones of white and gray. Callow used the *sgraffito* technique of scratching out layers of applied pigment to reveal other layers and the paper below in the waves. In an interview in 1907, a year before he died, Callow discusses this technique and how it had been used by generations of artists.²⁰⁰ In the distance are dark, ominous mountains rising abruptly from the body of water. The dark blue of the mountains echo the dark coloring of the rocks and add to the feeling of foreboding. The elements of motion and immersion in the scene into what could have been a static landscape make this a unique work in the Wigger Collection.



Figure 2.44 *Scotland, Head of Holy Loch*, 1849, by William Callow (British, 1812 – 1908); Watercolor on paper, 10 x 14 ½ inches; Bequest of John H.D. Wigger, 2004.011.0088

After returning to London in 1841, Callow led a relatively quiet life for the next two decades, painting and sketching throughout England and Scotland.²⁰¹ His autobiography accounts for a trip he made in 1849 to Scotland when this watercolor was likely created.²⁰² Located slightly northwest of Glasgow, Holy Loch is a small inlet on the Cowal peninsula. The view of the loch incorporates a composition that relies heavily on diagonal lines. The lines formed by the mountains, water and foreground all intersect and overlap, forming a dynamic and visually pleasing image. Callow used this compositional set-up often in his views of Wales as well, in particular his view of the pass from Llanberis to Capel Curig in Snowdonia.²⁰³ Callow clearly defines the peaks of mountains and the shore of the water in the middle and foreground, yet has not included

overwhelming details in the body of those elements. This is another common characteristic found in his work. Landscapes in particular do not feature clearly defined details but Callow saved that type of detailing for his scenes that featured buildings, ships or other large-scale structures.²⁰⁴ His rendering of the land in the foreground is rough and hurried and broad brushstrokes are clearly evident, suggesting his unconcern for the details of his landscapes. Callow preferred to focus on the overall feeling of the landscape and how each element and atmosphere played against one another.



Figure 2.45 *Priory, Great Yarmouth, Norfolk, 1851*, by William Callow (British, 1812 – 1908); Watercolor on paper, 10 x 13 ¾ inches; Bequest of John H.D. Wigger, 2004.011.0007

In this watercolor completed about a decade after his return to England, Callow has begun to depict a priory in the county of Norfolk. Next to his signature on the bottom left of the watercolor, he has written ‘Priory, Yarmouth, October 20, 1851’. Located on the east coast of England, the town of Great Yarmouth in Norfolk County was a popular resort town for those wealthier tourists who could afford a holiday by the sea. It was also the home to the ancient priory of St. Nicholas that was founded by Benedictine monks in 1101.²⁰⁵ A priory is the home of a religious order of men or women that would have been governed by a prior or prioress. The priory of St. Nicholas was suppressed by the Church of England in 1536 and was used not only as a church but also a hospital and school over

the centuries.²⁰⁶ Callow's rendering of the structure is a realistic depiction of a building in need of repairs and restoration. Even in the watercolor's unfinished state, the grimy stone façade, patched roof and greenery growing out of the side of the windows and walls does not present an appealing representation of the structure. Its dilapidated state is enhanced by the dark shadows created by the deep-set windows and dark roofline. He has left parts of the watercolor unfinished and pencil lines can still be seen in various parts of the image, particularly at the roofline and at the chimney farthest to the right. Far from the romantic ruin paintings seen in the career of Gilpin, Callow has rendered the building exactly as it appeared. He did not prescribe to Gilpin's idea that details could and should be altered to create the most pleasing composition possible. The watercolor's unfinished state adds to the feeling of neglect of the worn structure but Callow's talent as a draughtsman is still evident. The angles and proportions of the windows, doorways and roof are all painstakingly accurate and the shadows cast by the deep-set windows also make sense with the lighting Callow has utilized. This honest and melancholy scene harkens back to Varley's *Man in Archway by a Pond, Ruins Behind the House* (Fig. 2.21) in its reminder of the impermanence of man-made endeavors.



Figure 2.46 *A Rocky Coastline*, 1873, by William Callow (British, 1812 – 1908); Watercolor on paper, 5 x 9 inches; Bequest of John H.D. Wigger, 2004.011.0072

In his autobiography, which he dictated shortly before his death, William Callow recounted his extensive travels during his early career. Each year was divided into seasons and brief descriptions of works completed during each period were given.²⁰⁷ According to this travel diary, during the early 1870s Callow spent time in Germany and Italy with his wife but returned to England towards the end of 1873 when this watercolor was painted. His records indicate “Two Studies of Sea” were completed during the second half of 1873, one of which could have been this scene.²⁰⁸ No other geographical clues about the potential location are given but the dramatic rise of the land from the sea and the rocky cliffs are suggestive of the northern English coastline. Callow’s meticulous record keeping helps to potentially assign a location to this work. From the left side of the frame a rocky cliff extends to the shoreline and then slightly further out into the water a jagged section of rock rises amongst the white-capped waves. In the distant background a hazy blue mountain slopes gently towards the right side of the scene. Over the mountains

roll white and gray clouds, giving the appearance of an approaching storm. Callow's connections with Bonington and Boys and even his exposure to J.M.W. Turner's work are seen in the firm pencil drawing underneath the watercolor paint. The cliff and rocks in the foreground, as well as the mountain in the distance are all distinctly defined by dark outlines of pencil. Callow bore criticism for his work in the later years of his life from critics who felt it had become too mannered and lacking in picturesque elements.²⁰⁹ In this view of the sea, Callow is close to capturing the energy and power of the dark and moody seascape, but the overall composition lacks luminosity and texture that would have made it a truly remarkable work.

George Arthur Fripp (British, 1813 – 1896)



Figure 2.47 *Woods at Bristol*, 1836, George Arthur Fripp (British, 1813 – 1896); Watercolor on paper, 6 ¼ x 9 inches; Bequest of John H.D. Wigger, 2004.011.0071

Born into a family of artists, George Arthur Fripp was the grandson of master topographer and painter Nicholas Pocock, and older brother to Alfred Downing Fripp, another prominent watercolorist in the 19th century.²¹⁰ Fripp was too young to receive much in the way of formal training from his grandfather, but his work exhibits the same attention to detail and mastery of light and shadow that Pocock's did, so it is probable that Fripp studied and copied his grandfather's work as a young man. Born into a later generation of landscape watercolorists, Fripp developed his craft in the decades after the great artists such as his grandfather, J.M.W. Turner, Varley and Constable had lived and worked. Natural talent and familial contacts with one of these great men aided Fripp in

his development as an artist and he was praised for continuing the traditional styles and methods employed by his predecessors.²¹¹ In this early watercolor by Fripp of a forest near his hometown of Bristol in the south of England, he experiments with the transition from light to shadow and intensity of that contrast. Fripp's early working style was marked by sharp differentiations between shadows and a greater degree of darkness was common. A hill gently slopes down from the left side of the frame and on which a forest of trees grows. Fripp's vantage point was from the very edge of the forest where a few large rocks in the foreground have cropped up. His understanding of composition and perspective is evident in his placement of the trees on the hill and the gentle slope at which they grow. They lean gently with the hill and bend towards the right as they would naturally. Unlike some of his predecessors such as Gilpin, Fripp remained true to what he saw and felt in nature and would not alter natural elements in order to create what he thought was a more pleasing arrangement. Fripp also preferred lighter, more translucent washes of color, a holdover from his grandfather and his contemporaries.



Figure 2.48 *Rowton Bridge, Staffordshire*, 1862, by George Arthur Fripp (British, 1813 – 1896); Watercolor on paper, 28 x 19 ¾ inches; Bequest of John H. D. Wigger, 2004.011.0006

When viewed chronologically, Fripp's work becomes more detailed and delicately rendered as his career progressed.²¹² One of the most stunning works in the Wigger collection, Fripp captures the intensity and power of the rushing water under Rowton Bridge as well as the intricate foliage and grandeur of scale without losing his delicate touch. Reaching about two thirds of the way up the painting, a massive, arched stone bridge rests securely on rocky cliffs on either side. The transition from stones of the bridge and the rock cliffs below is seamless and gives the appearance of the bridge being carved directly from the rock. The roughly hewn stone, placed in contrast with the glassy

water below and Fripp's inclusion of a figure on the bridge to give scale, harkens back to Gilpin's treatise on the picturesque nearly 100 years prior to this watercolor.²¹³ Though the British watercolorists painted merely for aesthetic pleasure, rather than to convey deep or intellectual ideas, the image of a bridge was favored by Romantic painters on the outskirts of the British picturesque movement including Caspar David Friedrich. Used often to convey the idea of a path that someone would journey across from this life into the next, Friedrich used bridges in his work to signify this passage.²¹⁴ Though the painting is overall rendered in dark tones beginning at the bottom of the falls which is in the shadows, Fripp raises the eye by incorporating lighter and brighter colors further up the falls near the bridge and above in the blue of the sky. The light blue and white of the water at the bottom of the waterfall travels up the cascade and is seen again in the highlighting of the clear sky. Even with the bridge dominating the frame, Fripp has managed to depict the middle ground and background despite the stone archway blocking some of its view. His position allowed him to angle the vantage point up through the bridge to incorporate a view of the sky and land beyond the bridge, suggesting far-reaching beauty beyond this specific point. His steadiness of talent and ability to incorporate the strengths of his predecessors with his own unique talent makes George Arthur Fripp one of the more talented British watercolorist of the nineteenth century.

ENDNOTES

¹ Greg Smith, *The Emergence of the Professional Watercolorist: Contentions and alliances in the artistic domain, 1760 – 1824* (Burlington, VT: Ashgate Publishing Company, 2002), 1.

² Members of the Gibbes curatorial staff met with Wigger before his passing and it was decided that all 162 works would be accepted into the museum's collection. Though the institution's collecting mission at the time focused mainly on Southern American art, the work of these British landscape artists of the 18th and 19th century closely paralleled many of their American peers working at the same time. The curatorial staff felt that these British connections and influences helped tell the story of the popularity of landscapes in the United States.

³ The archival papers contain all of Wigger's purchase receipts and thorough notes he took on each piece he considered buying. Personal correspondence between Wigger and a variety of dealers in London detail his understanding of the works he was collecting and the trust he established with the dealers over the decades.

⁴ After reviewing the collection, I chose to discuss these 48 watercolors for their quality, stylistic differences and scope over the late 18th and early 19th centuries. I wanted to discuss works in a range of stages including unfinished works (James Holland's *View of Genoa* for example), simple pencil sketches like Peter de Wint's *Haystack* and highly finished pieces like George Arthur Fripp's *Rowton Bridge*. I was also intentional about which artists I chose as I wanted to be able to discuss the professional alliances and influences these men had upon one another over the decades.

⁵ Graham Reynolds, *English Watercolors: An Introduction* (New York: New Amsterdam Books of New York, Inc, 1950 and 1988), 7.

⁶ Hubert Locher discusses the values assigned to certain genres of art and art historical canons which judged the value of subject matter in paintings in his chapter, "The Idea of the Canon and Canon Formation in Art History" in the book, *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks*. Locher suggests that painting not for the purpose of recording or interpreting an event but for purely aesthetic pleasure developed in the centuries after the Renaissance and reached a high point towards the middle and end of the 18th century. Pure landscapes posed a problem for critics and historians because accepted art historical canons did not provide parameters for landscape as subject matter. Landscapes without any historical or Biblical references could not be compared to any examples in the canon of painting. These landscapes and their creators essentially established a new genre and set of standards in the canon of art history.

⁷ Reynolds, *English Watercolors: An Introduction*, 7.

⁸ Andrew Wilton and Ilaria Bignamini, *Grand Tour: The Lure of Italy in the Eighteenth Century* (London: Tate Gallery Publishing, 1996), 39.

⁹ John Dixon Hunt examines the types of landscape categories in his book, *The Genius of the Place*, including the picturesque and sublime. Gilpin's Three Essays on Picturesque Beauty defined what he felt what elements should be present to make a picturesque image. These ideas influenced generations of artists after him well into the 19th century.

¹⁰ Anne Lyles and Andrew Wilton, *The Great Age of British Watercolours: 1750 – 1880* (London and Munich: Royal Academy of Arts and Prestel-Verlag, 1993), 20.

¹¹ Scott Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art* (New York: Hudson Hills Press, 1985), 18.

¹² C.M. Kauffmann, *John Varley: 1778 – 1842* (B. T. Batsford Ltd.: London, 1984), 30.

¹³ Anthony Smith, “ ‘The Land and its People’: reflections on artistic identification in an age of nations and nationalism,” *Journal of the Association for the Study of Ethnicity and Nationalism* 19, no. 1 (2013): 91.

¹⁴ Matthew Hargraves, *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art* (New Haven and London: Yale University Press, 2007), 36.

¹⁵ Reynolds, *English Watercolors: An Introduction*, 10.

¹⁶ See Pocock's bio and Fig. 5 for more information on his early career as a ship's master.

¹⁷ The use of figures with their backs to the viewer is found in several of the works in this collection. The viewer is invited to wonder what the figure is contemplating in the distance and look in that direction as well, a tool the artist uses to draw the eye out from the foreground and imply thoughts on the future and the larger, unknown world.

¹⁸ Greg Smith, *The Emergence of the Professional Watercolorist*, 37.

¹⁹ David Dwan, “Edmund Burke and the Emotions”, *Journal of the History of Ideas*, 72, no. 4 (2011): 577.

²⁰ Burke, Edmund, *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful*, 1757.

²¹ Burke, Edmund, *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful*, 1757.

²² Gilpin, William. *Three Essays: On Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: to which is added a Poem on Landscape Painting*. London: R. Blamire, 1792.

²³ Galitz, Kathryn Calley, “Romanticism”, Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, https://www.metmuseum.org/toah/hd/roma/hd_roma.htm

²⁴ Zoe Kinsley, “William Gilpin and the Coast: A New Perspective on Picturesque Travel Writing.” *The Review of English Studies* 68, no. 284 (2016): 322.

²⁵ Francesca Orestano, “The Revd William Gilpin and the Picturesque: Or, Who’s Afraid of Doctor Syntax?”, *Garden History* 31, no. 2 (2003): 168.

²⁶ Orestano, “The Revd William Gilpin and the Picturesque”, 168.

²⁷ In Greg Smith’s book, *The Emergence of the Professional Watercolorist*, the landscape of Gilpin’s childhood is suggested as a reason for his fascination with rugged and untamed landscapes. Gilpin’s writings on the picturesque quickly spread throughout the literary and artistic community of 18th century Great Britain. Each of the artists in this catalog had some direct or indirect connection with the theories Gilpin professed made the best image.

²⁸ Orestano, “The Revd William Gilpin and the Picturesque”, 168.

²⁹ Reynolds, *English Watercolors: An Introduction*, 11.

³⁰ “The Memoir of Paul Sandby by His Son,” details the extensive connections Sandby had in the watercolorist community and his popularity as a teacher. His unpretentious manner and natural talent drew other artists to him and increased the use of watercolor among artists and amateurs.

³¹ Ann V Gunn, “Paul Sandby, William Pars and the Society of Dilettantia,” *The Burlington Magazine* 152, no. 1285 (2010): 219.

³² Iolo Williams, *Early English Watercolors* (Trowbridge and London: Redwood Press Limited, 1970).

³³ Lyles and Wilton, *The Great Age of British Watercolours: 1750 – 1880*, 80.

³⁴ Sandby’s works in this collection are not only technically advanced, but exhibit a fluidity of line and structure, a difficult combination to execute.

³⁵ See Paul Oppe’s article discussing the memoirs of Paul Sandby that were compiled by his son. Excerpts from the memoirs detail Sandby’s numerous expeditions throughout Britain and Europe which provided ample practice for the artist.

³⁶ Watercolor paint is known by several different names. Gouache is commonly used to refer to opaque pigments ground and mixed with water and a binding agent. In the 18th and 19th century, the commonly used term for this was body color.

³⁷ H. L. Mallalieu, *Understanding Watercolors* (Suffolk, England: Antique Collectors’ Club, 1985), 34.

³⁸ Paul Oppe, “The Memoir of Paul Sandby by His Son.” *The Burlington Magazine for Connoisseurs* 88, no. 519 (1946): 144.

³⁹ Josephine L. Allen, “Capriccio by Canaletto,” *The Metropolitan Museum of Art Bulletin* 4, no. 5 (1946): 124.

⁴⁰ Oppe, “The Memoir of Paul Sandby,” 144.

⁴¹ While to fashion for painting pure landscapes had taken foot during the 18th century, “Capriccio” landscapes were paid homage to the generations of artists who had come before these men. While it showed creativity, it also betrays a hesitancy to completely break free from the historical or religious genre painting that had dominated the art historical canon for centuries.

⁴² Kauffmann, *John Varley: 1778 – 1842*, 21.

⁴³ Oppe, “The Memoir of Paul Sandby,” 144.

⁴⁴ Martin Hardie, *Water-colour Painting in Britain: The Eighteenth Century* (London and Beccles: William and Clowes and Sons, Limited, 1966), 105.

⁴⁵ Williams, *Early English Watercolors*.

⁴⁶ Hardie, *Water-colour Painting in Britain: The Eighteenth Century*, 233.

⁴⁷ Walter E. Minchinton, “Richard Champion, Nicholas Pocock, and the Carolina Trade: A Note.” *The South Carolina Historical Magazine* 70, no. 2 (April 1969): 99.

⁴⁸ Maurie Dee McInnis, *In Pursuit of Refinement: Charlestonians Abroad, 1740-1860*. Columbia: University of South Carolina Press (1999): 56.

⁴⁹ Minchinton, “Richard Champion, Nicholas Pocock, and the Carolina Trade: A Note,” 97.

⁵⁰ Perhaps due in part to his beginnings as a ship’s master, Pocock was known for his thoroughness and attention to detail which carried over into his artistic career. Interviewing witnesses to storms or shipwrecks would have provided primary source evidence of the event and Pocock would not have to rely so much on his imagination. This dedication to reality and detail suggests he was not a follower of Gilpin’s as he seems to only render the facts as close to reality as possible.

⁵¹ Hardie, *Water-colour Painting in Britain: The Eighteenth Century*, 234.

⁵² Hardie, *Water-colour Painting in Britain: The Eighteenth Century*, 234.

⁵³ Edmund Burke, *A Philosophical Inquiry into the Origin od Our Ideas of The Sublime and Beautiful*, 1757.

⁵⁴ Photographic records in the Library of Congress verify the vantage point from the sea looking towards Penmaenmawr would have bee consistent with Pocock’s representation.

⁵⁵ Geographically it would not be possible to see Penmaenmawr from a lake, as the nearest lake to the village was too far away. Given Pocock’s sailing experience it is more likely he created this approaching the shore of the village from the sea.

⁵⁶ Hargraves, *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art*, 15.

⁵⁷ Pocock's work is found in museums and at auctions around the world. The majority of these are of maritime activities including naval battles, shipwrecks and documentation of important vessels. The National Maritime Museum in London for example has several of Pocock's watercolors, most of which have little to no representation of landscape in them.

⁵⁸ Anne Lyles and Andrew Wilton discuss this evolution in their book *The Great Age of British Watercolors: 1750-1880* and attribute this change in perception to increased travel and more fluidity between the classes in England.

⁵⁹ Despite its similarities to Chatsworth, I do not believe Pocock's watercolor is of that particular estate. He would have had to take substantial artistic liberties to paint the mansion in this particular vantage point. Modern photographs and maps show the house situated on the banks of the River Derwent, but it sits closer to the banks of the river, not as high up as Pocock has rendered the house.

⁶⁰ "Collections: Paintings," Collections: Paintings, Victoria & Albert Museum, accessed July 28, 2017, <https://www.vam.ac.uk/collections/paintings>

⁶¹ William Byrne and Thomas Hearne, *Antiquities of Great Britain: Illustrated in Views of Monasteries, Castles, and Churches, Now Existing* (London: T. Hearne and W. Byrne, 1786), https://archive.org/details/gri_33125012241044.

⁶² The dates of the engravings in the book range from 1777 through the 1790s.

⁶³ Williams, *Early English Watercolors*, 52.

⁶⁴ Williams, *Early English Watercolors*, 53.

⁶⁵ Iolo Williams speculates in his book, *Early English Watercolors*, that Hearne never visited mainland Europe because his oeuvre consists entirely of British themes and topography from England and Wales.

⁶⁶ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 41.

⁶⁷ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 95.

⁶⁸ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 36.

⁶⁹ Reynolds, *English Watercolors: An Introduction*, 13.

⁷⁰ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 36.

⁷¹ A number of Rooker's works included ruin structures, a motif that became a commonly studied subject in the late 1800s. Reminders of the fleeting nature of mankind and the juxtaposition of rough, stone structures and the organic natural elements which they were built into were extensions of Gilpin's teachings on the picturesque.

⁷² Roman Britannia was the area of what is now Great Britain which was ruled by the Roman Empire from about 40 to 400 A.D. Reminder of Classical Roman influences on literature, architecture and art continued to be felt in the 18th and 19th centuries. An arch like this one leading to the botanical garden was a timeless form of architecture that the British had adopted as their own.

⁷³ Despite his pervasive influence over the British school of watercolorists, little is known about Dr. Monro and what stories do exist portray two very different types of man. An encouraging patron of the arts, the access he granted to his collection and the connections he created by introducing artists to one another was very beneficial. This stands in contrast to his professional life as a doctor at the Bethlem Royal Hospital (also known as “Bedlam”), a psychiatric hospital in London. Rumors of patient abuse and inhumane treatments paints another picture of this complicated individual.

⁷⁴ Mallalieu, *Understanding Watercolors*, 53.

⁷⁵ Monro’s collection included a variety of sketches, watercolors, oil paintings and sketches which his guests had access to during his “academy”.

⁷⁶ Smith, *The Emergence of the Professional Watercolorist: Contentions and alliances in the artistic domain, 1760 – 1824*, 180.

⁷⁷ Williams, *Early English Watercolors*, 222.

⁷⁸ Reynolds, *English Watercolors: An Introduction*, 64.

⁷⁹ Reynolds, *English Watercolors: An Introduction*, 64.

⁸⁰ George Barret, *The Theory and Practice of Water-Colour Painting* (London: Ackermann and Co., 1840), 106.

⁸¹ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 90.

⁸² Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 90.

⁸³ Marcia Pointon alludes to Francia’s outspoken and assertive personality in her book, *Bonington, Francia & Wyld*. Francia was not afraid to anger his fellow artists or critics and made not apologies for his art or stylistic choices he made.

⁸⁴ Reynolds, *English Watercolors: An Introduction*, 22.

⁸⁵ Marcia Pointon, *Bonington, Francia & Wyld* (London: B.T. Batsford Ltd., 1985), 25.

⁸⁶ Scott Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, 50.

⁸⁷ Roger Mandle “A Preparatory Drawing for Henry Fuseli’s Painting ‘The Shepherd’s Dream,’” *Master Drawings* 11, no. 3 (1973): 272

⁸⁸ Louis Hawes discusses Constable's aptitude for depicting atmospheric grandeur in his article, "Constable's Hadleigh Castle and British Romantic Ruin Painting." Hawes argues emotion could be a great source of inspiration and landscape artists often used tragedy and intense atmospheric events to convey deep emotion in their work. Constable's grief over the death of his wife, Hawes argues, is conveyed in the dark and melancholy sky seen in his painting, *Hadleigh Castle*.

⁸⁹ Pointon, *Bonington, Francia & Wyld*, 19.

⁹⁰ The romanticized view of shipwrecks in literature and art (see Nicholas Pocock) lessened the tragedy and reality of the event and instead replaced that with the honor and heroic struggle that was assumed to be present during these events. Francia may have had a different view since he was involved with the lifeboat service and likely had a more realistic view of the danger and horror involved with a shipwreck.

⁹¹ Pointon, *Bonington, Francia & Wyld*, 22.

⁹² Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 90.

⁹³ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 50.

⁹⁴ Pointon mentions that Monro's collection contained work by Gainsborough so it's likely that Francia was exposed to his work. Gainsborough's landscapes often feature a distinct point of focus on the horizon which the eye is drawn to by a steadily narrowing pathway. This "funnel" gives the viewer a place to rest their focus on and Francia could have interpreted this technique into his own unique mode of depiction with the funneling of the waterfall.

⁹⁵ Timothy Wilcox, "English Watercolors of the River Thames by David Cox and Cornelius Varley." *Record of the Art Museum, Princeton University* 66 (2007): 21.

⁹⁶ John Bonehill, "'The centre of pleasure and magnificence': Paul and Thomas Sandby's London," *Huntington Library Quarterly* 75, no. 3 (2012): 366.

⁹⁷ Smith, *Thomas Girtin: The Art of Watercolor*.

⁹⁸ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 93.

⁹⁹ Smith, *Thomas Girtin: The Art of Watercolor*, 123.

¹⁰⁰ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 98.

¹⁰¹ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 98.

¹⁰² Bonehill, "'The centre of pleasure and magnificence'": 383.

¹⁰³ Craig W. Englund, "Constructed Naturalism in the Watercolors of William Henry Hunt." *Huntington Library Quarterly* 53, no. 1 (1990): 68.

¹⁰⁴ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 124.

¹⁰⁵ Smith, “ ‘The Land and its People,’ ” 99.

¹⁰⁶ Smith, “ ‘The Land and its People,’ ” 102.

¹⁰⁷ Kauffmann, *John Varley: 1778 – 1842*, 129.

¹⁰⁸ The vast, open landscapes of Constable, Gilpin and others were awe-inspiring, but could also produce feelings of unease. Faced with a great expanse of space, a viewer had nothing to visually settle upon and they were forced to turn back upon themselves for reflection. This was a common criticism of pure landscapes.

¹⁰⁹ Kauffmann, *John Varley: 1778 – 1842*, 47.

¹¹⁰ Kauffmann, *John Varley: 1778 – 1842*, 35.

¹¹¹ Gilpin, Rooker, and Hearne all explored ruins in their art, along with many others.

¹¹² Louis Hawes, “Constable’s Hadleigh Castle and British Romantic Ruin Painting,” *The Art Bulletin* 65, no. 3 (1983): 463.

¹¹³ C.M. Kauffmann discusses Snowdon’s popularity among artists during the 18th and 19th centuries. Its picturesque qualities and impressive stature made it a prime subject and is found in a majority of these watercolorist’s oeuvres.

¹¹⁴ Kauffmann, *John Varley: 1778 – 1842*, 13.

¹¹⁵ With his connections in the Monro circle and involvement with the other watercolor societies, Varley would have been familiar with Gilpin’s exercises in altering nature to create a better composition.

¹¹⁶ Greg Smith, *Thomas Girtin: The Art of Watercolor* (London: Tate Publishing, 2002), 239.

¹¹⁷ Martin Hardie, *Water-colour Painting in Britain: The Eighteenth Century*, 157.

¹¹⁸ Peter King, “Customary Rights and Women’s Earnings: The Importance of Gleaning to the Rural, Labouring Poor, 1750-1850.” *The Economic History Review* 44, no. 3 (1991): 462.

¹¹⁹ While on many levels the Industrial Revolution in England widened the distance between the classes, it also made this distance more visible, making some of the wealthier classes uncomfortable. The utter dependence on the working classes to support the economic progression of society had become glaringly apparent and one wonders if artists like Uwins, Varley and Millet saw an opportunity to depict these workers in a way that glorified their existence in a way they would never be recognized for openly.

¹²⁰ Bradley Fratello, “France Embraces Millet: The Intertwined Fates of ‘The Gleaners’ and ‘The Angelus’ ”. *The Art Bulletin* 85, no. 4 (2003): 685.

¹²¹ Fratello, “France Embraces Millet,” 686.

- ¹²² David Hill, *Cotman in the North: Watercolors of Durham and Yorkshire* (New Haven and London: Yale University Press, 2005), 4.
- ¹²³ Adele M. Holcomb, *John Sell Cotman* (London: British Museum Publications Ltd., 1978), 8.
- ¹²⁴ Hawes, “Constable’s Hadleigh Castle and British Romantic Ruin Painting,” 463.
- ¹²⁵ Holcomb, *John Sell Cotman*, 13.
- ¹²⁶ Holcomb, *John Sell Cotman*, 13.
- ¹²⁷ “St. Mary’s, Old Hunstanton.” The Saxon Shore Benefice. Accessed June 6, 2017.
<http://www.saxonshorebenefice.co.uk/oldhunst.htm>
- ¹²⁸ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 39.
- ¹²⁹ Reynolds, *English Watercolors: An Introduction*, 97.
- ¹³⁰ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 45.
- ¹³¹ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 168.
- ¹³² Mallalieu, *Understanding Watercolors*, 58.
- ¹³³ Smith, *The Emergence of the Professional Watercolorist*, 153.
- ¹³⁴ Scott Wilcox, *Sun, Wind, and Rain: The Art of David Cox* (New Haven and London: Yale University Press, 2008), 87.
- ¹³⁵ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 91.
- ¹³⁶ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 7.
- ¹³⁷ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 135.
- ¹³⁸ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 61.
- ¹³⁹ N. Neil Solly’s *Memoir of the Life of David Cox*, a biography of the artist, details most of the trips Cox made during his life time for sketching purposes through England and Wales.
- ¹⁴⁰ N. Neal Solly, *Memoir of the Life of David Cox* (Rodart Reproductions Ltd.: London, 1973), 63.
- ¹⁴¹ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 11.
- ¹⁴² Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 177.

¹⁴³ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 31.

¹⁴⁴ N. Neal Solly, *Memoir of the Life of David Cox*, 63.

¹⁴⁵ Liverpool Museums. "Calais Pier, David Cox." Accessed September 12, 2017.

¹⁴⁶ Andrew Wilton and Ilaria Bignamini, *Grand Tour: The Lure of Italy in the Eighteenth Century* (London: Tate Gallery Publishing, 1996), 18.

¹⁴⁷ The Birmingham Museums & Art Gallery in England is home to an extensive collection of Cox's works, including dozens of his sketches.

¹⁴⁸ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 186.

¹⁴⁹ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, Nos. 215 and 230.

¹⁵⁰ Scott Wilcox, *Sun, Wind, and Rain: The Art of David Cox* (New Haven and London: Yale University Press, 2008), 13.

¹⁵¹ Helmut Borsch-Supan, "Caspar David Friedrich's Landscapes with Self-Portraits." *The Burlington Magazine*, 114, no. 834 (Sept. 1972): 623.

¹⁵² Bailey, Colin J. "Six Drawings by Caspar David Friedrich in the Ashmolean Museum." *Master Drawings* 13, no. 3 (1975): 277.

¹⁵³ Monk by the Sea by Caspar David Friedrich is currently in the Alte Nationalgalerie in Berlin, Germany.

¹⁵⁴ Borsch-Supan, "Caspar David Friedrich's Landscapes with Self-Portraits," 624.

¹⁵⁵ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 55.

¹⁵⁶ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 206.

¹⁵⁷ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 222.

¹⁵⁸ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 57.

¹⁵⁹ Wilcox, *Sun, Wind, and Rain: The Art of David Cox*, 55.

¹⁶⁰ N. Neal Solly, *Memoir of the Life of David Cox* (Rodart Reproductions Ltd.: London, 1973), 293.

¹⁶¹ C.M. Kauffmann, "Cambridge, Fitzwilliam Museum. Drawings and Water-Colours by Peter de Wint," *The Burlington Magazine* 121, no. 918 (1979): 600.

- ¹⁶² Kauffmann, “Cambridge, Fitzwilliam Museum. Drawings and Water-Colours by Peter de Wint,” 600.
- ¹⁶³ David McTavish, “Peter de Wint and Gaspard Dughet.” *Master Drawings* 47, no. 3 (2009): 325.
- ¹⁶⁴ Williams, *Early English Watercolors*, 180.
- ¹⁶⁵ Reynolds, *English Watercolors: An Introduction*, 81.
- ¹⁶⁶ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 48.
- ¹⁶⁷ Reynolds, *English Watercolors: An Introduction*, 81.
- ¹⁶⁸ Mallalieu, *Understanding Watercolors*, 161.
- ¹⁶⁹ Kauffmann, *John Varley: 1778 – 1842*, 47.
- ¹⁷⁰ Lyles and Wilton, *The Great Age of British Watercolours: 1750 – 1880*, 224.
- ¹⁷¹ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 47.
- ¹⁷² Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 47.
- ¹⁷³ Joseph Farington, *The Farington Diary, Volume V* (London: Hutchinson and Co., 1923), 13.
- ¹⁷⁴ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 47.
- ¹⁷⁵ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 68.
- ¹⁷⁶ Mallalieu, *Understanding Watercolors*, 85.
- ¹⁷⁷ Kimberly Nichols, “Turner’s Use of Graphite Underdrawing in His Watercolor *Cassiobury Park, Hertfordshire*,” *Master Drawings* 40, no. 4 (2002): 300.
- ¹⁷⁸ Reynolds, *English Watercolors: An Introduction*, 93.
- ¹⁷⁹ William Henry Harrison, *The Tourist in Portugal: Illustrated From Paintings by James Holland* (London: Maurice, Clark and Co., 1839),
<https://archive.org/details/touristinportuga00harruoft>
- ¹⁸⁰ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 68.

- ¹⁸¹ Lindsay Snider, "A Lasting Impression: French Painters Revolutionize the Art World," *The History Teacher* 35, no. 1 (2001): 91.
- ¹⁸² Reynolds, *English Watercolors: An Introduction*, 93.
- ¹⁸³ Two unfinished works by James Holland in the Tate Modern collection show precise underdrawings typical of Holland's preference for preparatory sketches: *Genoa; a Crowd outside a Church* (date unknown) and *Genoa, from the Shore to the North* (1851)
- ¹⁸⁴ Mallalieu, *Understanding Watercolors*, 141.
- ¹⁸⁵ Bonehill, "The centre of pleasure and magnificence": 378.
- ¹⁸⁶ Reynolds, *English Watercolors: An Introduction*, 93.
- ¹⁸⁷ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 170.
- ¹⁸⁸ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 170.
- ¹⁸⁹ Wilcox, *British Watercolors: Drawings of the 18th and 19th Centuries from the Yale Center for British Art*, No. 63.
- ¹⁹⁰ Nichols, "Turner's Use of Graphite Underdrawing," 300.
- ¹⁹¹ Pointon, Bonington, Francia & Wyld, 36.
- ¹⁹² Holcomb, *John Sell Cotman*, 15.
- ¹⁹³ Williams, *Early English Watercolors*, 164.
- ¹⁹⁴ Pointon, Bonington, Francia & Wyld, 105.
- ¹⁹⁵ Pointon, Bonington, Francia & Wyld, 73.
- ¹⁹⁶ Hargraves, *Great British Watercolors from the Paul Mellon Collection*, 184.
- ¹⁹⁷ William Callow and H.M. Cundall, *William Callow: An Autobiography* (London: Adam and Charles Black, 1908), 21.
- ¹⁹⁸ Mallalieu, *Understanding Watercolors*, 148.
- ¹⁹⁹ Patrick Noon, "Reviewed Work(s): William Callow, R.W.S. by Jan Reynolds," *Master Drawings* 22, no. 1 (1984): 85.
- ²⁰⁰ "The Water Colour Method of Mr. William Callow." *The Burlington Magazine for Connoisseurs* 11, no. 51 (1907): 161.
- ²⁰¹ Hargraves, *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art*, 186.

²⁰² Callow and Cundall, *William Callow: An Autobiography*, 103.

²⁰³ Kauffmann, *John Varley: 1778 – 1842*, 102.

²⁰⁴ Sketches by Callow in the Tate Modern from his travels in Europe shows the precision he used when working out a preliminary underdrawing of a building. Like James Holland, his focus was clearly on making sure the architectural details were correct above all else. Natural elements of the landscape are worked in a general, sparsely detailed manner.

²⁰⁵ William Page. *Victoria History of the County of Norfolk: Volume II*. (London: Archibald Constable and Company Limited, 1906): 330.

²⁰⁶ “House of Benedictine Monks: The Priory of Yarmouth.” British History Online. Accessed June 20, 2017. www.british-history.ac.uk.

²⁰⁷ In Callow’s autobiography, H.M. Cundall took Callow’s travel diaries and organized them into years in order to be easier to read.

²⁰⁸ Callow and Cundall, *William Callow: An Autobiography*, 158.

²⁰⁹ Hargraves, *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art*, 186.

²¹⁰ Hardie, *Water-colour Painting in Britain: The Eighteenth Century*, 234.

²¹¹ Hargraves, *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art*, 192.

²¹² Comparison of works by Fripp in several collections, including the Bristol Museum and Gallery, Tate Modern and the British Museum, shows the artist’s increasing luminosity in his watercolors over his lifetime.

²¹³ Kinsley, “William Gilpin and the Coast,” 323.

²¹⁴ Ronald Paulson, “Types of Demarcation: Townscape and Landscape Painting,” *Eighteenth-Century Studies* 8, no. 3 (1975): 350.

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