

'Thomas Creswick RA'

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Thomas Crawford. R.A.

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Among the famous band of landscape painters that made the early part of the nineteenth century a notable epoch in the history of British art, the name of Thomas Crawford will ever hold a prominent place.

Although his work is still well known & appreciated, little has been recorded of the career ~~life~~ of this painter, who spent his life in depicting the most beautiful & characteristic scenes of his native country.

Of his private life little is known as he was ever a man of a reserved & retiring disposition. He shrank from anything in the nature of publicity, & was happiest when sitting before his easel far away from the haunts of men, in some sequestered spot in the heart of the country.

His whole being seemed absorbed in his

art.

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His father, John Frederick, was a manufacturing cutler in Sheffield, and Thomas first saw the light on February 5th 1811 in Leaver Street, an old fashioned thoroughfare in the heart of that smoky Yorkshire town.

His mother who came of an old Yorkshire family, the Epworths, was a woman of great refinement & devoted to her children Thomas, & Mary, his sister.

Six years after his son was born, John (Frederick) transferred his business to Birmingham & removed his family ^{also} to the midland Capital: He sent his son to a school at Haplewood a few miles out of the town, where Thomas first received instruction for drawing which was fortunately fostered & encouraged by his parents.

Before leaving school, his father placed him under J. V. Barber, a landscape painter of some note, & from him Thomas (Frederick) received his first instruction in painting.

After living about ten years in Birmingham John (viscount) decided to settle in London, where his son could have greater opportunities for instruction & education in art than was afforded at that time in the provinces. ^{removed} to be the year 1828 the family ~~settled~~ in the metropolis, & first resided in White Lion Street, a quiet thoroughfare in the neighbourhood of St. Pancras.

It was here Thomas finally made up his mind to become a painter, & set to work with earnest full of enthusiasm for his art. He became a student at a painting school provided over by Varley who had a considerable reputation as a teacher.

One of his earliest serious efforts was a portrait of himself at the age of seventeen, a picture which showed excellent promise. But he soon found, that neither portrait painting nor figure painting were his forte, & he resolved to devote himself solely to landscape work.

He speedily achieved success & at the age

of exhibition, his first two pictures were accepted
 & hung in the Royal Academy Exhibition.
 From this time he never looked back, &
 became a regular contributor to the Royal
 Academy, the British Institution & the Suffolk
 Street Gallery.

At this period he is described by one who knew
 him, as a tall, slim youth, with a
 thick mass of black hair which he wore
 long; ^{& almost touching his shoulders.} Out of his own family circle he had
 little to say, & was extremely quiet &
 reserved, which gave him the character
 of being ^{somewhat} churlish. But to those who
 knew him intimately, his disposition was
 both ~~gentle~~ ^{genial} & kindly, though he was naturally
 grave & reticent.

In 1836, owing to limited studio accom-
 modation, the Cruicks removed to a larger
 house in Bayswater.

Commissions now became more frequent, &
 it was evident to the friends of the young
 painter that his feet were set on the

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not to success. His name became known
in the art world, & his work was found
in the walls of the principal galleries in
London.

About this time the ~~fine character~~ ^{fidelity & feeling} of his work
attracted the notice of several
publishers, & he received ~~several~~ ^{many} tempting
offers to illustrate various books.

As these commissions were not only remunerative
but also gave him an opportunity of obtaining
fresh studies for more important work,
he accepted several of them.

Thus in 1832, he contributed a number of
drawings to Beattie's 'Pictorial Annual'
& took extended tours into the picturesque
districts of England, Ireland, Scotland
& Wales.

In the latter country he ever after retained
a strong affection, & constantly re-visited
it, finding in its green & fertile valleys,
its rushing streams & mountain torrents,
the subjects most congenial to his
taste. Almost every summer found him

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exploring some out of the way corner of the
Principality, often accompanied by his
friend David Cox, & together they would
tramp from one village to another in
search of the picturesque. They ~~would~~
stayed at the village inns & lived
the simple life of the country folk.
In some of the more remote hamlets
the visits of these brothers of the brush
are still recollected, & the good hearted
Cox more than once repainted the
signs of the village inns at which
~~he lived~~ they stopped.

Hidden away in a corner of the lovely
Conwy valley, & a little hamlet ^{nestled} in a
cleft of the mountains, called Llanbedr.

Here at the 'Black Ball', a primitive ~~little~~
hostelry, with thatched roof & whitewashed
walls, Thomas (redwick) & David Cox often
made their headquarters.

There is a local tradition, that Cox at
one time 'touched up' the sign board
that still hangs over the door, but

but a subsequent boniface being disintegrated
with the production but it repainted in
resplendent colours. ^{at} Bethers - y - coed, the
The "Royal Oak" ~~where~~ famous sign board of
which painted by ~~box~~ was some years ago
the subject of an action at law, was also
a favourite resting place of both artists.
The celebrated sign board no longer
dwings outside exposed to wind & weather
but is carefully preserved ^{under glass} in the
hall of the present hotel.

Owing to the delicacy of touch & minute
detail of Craxwick's work it lent itself
admirably to engraving, & the reproduction
of his sketches, notably in "Ireland picturesque
& romantic" by Herbert Ritchie, are perfect
gems of the engraver's art.

On his tour in Ireland in 1836 to
make sketches for this work, he was
accompanied by Macdise, who executed
several figure subjects for the same book.
Among other books for which he
supplied illustrations at this time,

was William Rose's "Wandering Excursions (8
in North & South Wales", which was published
in 1836. The plates in this work which
are very beautiful, were contributed by
Cresswick, Collesmore & Harding.
Redding's "Itinerary of Cornwall" also
contains some excellent engravings of his
pictures. In 1837, he illustrated an
edition of Byron's Poetical Works, &
also ^{of} Thomson's "Seasons", which was
published in 1842.

In 1847, he made a sketching tour
through Scotland, the result of which
appeared in a work entitled, "Scenes
in Scotland", which was published shortly
afterwards. A fine edition of Denham's
'Poems' published by Moxon in 1857
is embellished with some charming
engravings after Cresswick & Millais.
Of Cresswick's work in his early ^{years} days,
few examples are known, but two,
which were formerly in the possession
of his cousin Miss Epworth, are

especially interesting. They were both painted when he was between sixteen & seventeen years of age, & exhibit evidence of his undoubted genius. The one which we here reproduce represents a ~~Scene~~ ^{Scene} in ancient France. A placid river occupies the foreground, reflecting the ruined columns of a temple which stands on its banks. On one side is a stately tree, at the foot of which is a group of figures. A ~~golden~~ ^{golden} sunset throws a mellow light over the landscape. The whole composition is decidedly Turnerian in style & feeling.

Crowick was ever an ardent admirer of Turner's work, & the influence of his master may be traced in many of his ^{later} pictures.

The other work is a sketch in oils of "Pope's Villa Swickenham", painted shortly after he came to live in London.

The same delicacy of touch & attention to detail, so characteristic of Crowick's work,

is evident at this early period of his career. He worked both in watercolour & oil, but for the majority of his pictures he employed the latter medium.

Curiously enough, he could hardly ever draw a figure or an animal correctly. Fully conscious of this defect & of the value of such accessories in his landscapes, he generally arranged with one of his friends to paint them into the picture. In his more important works, the cattle introduced were ~~for~~ usually painted by Cooper or Ansdell, while Smith, Bottomley, Elmore Goodall or Phillips executed his figures.

His partnership with Ansdell in these compositions was particularly happy, as their touch & treatment harmonised in a remarkable manner.

Peacock's usual practice was to paint direct from nature, which gave his work a characteristic freshness. This was heightened by his brilliant colouring & his habit of employing a large

quantity of medium with his greens, which "imparted to his foliage an almost-transparent ^{effect} appearance."

In 1838, he exhibited a picture called "The Wayside Inn", which represented a frequent & familiar scene at an isolated

house of call on one of the old coaching roads. It attracted the attention of several well known connoisseurs & collectors, among others Sir Robert Peel, who afterwards became his staunch friend & liberal patron.

About this time, there were few landscape painters who stood out beyond the ordinary class of mediocrity, with exceptions perhaps of Callcott & Collins. To their height (Newall now rapidly advanced, & year by year the beauty of his work & his faithful appreciation of nature attracted more admirers, until he ^{at length} surpassed his competitors.

At the Royal Academy exhibition of 1841 he had three pictures hung, & five at the British Institution, all of which showed a marked advance both in colour & technique. His style became broader, & his treatment more vigorous, while

he still retained his delicacy of touch.

"A road scene", & "a rocky stream", & "June", are good examples of his work at this period.

The second picture named, though small in size, is particularly beautiful. Here, as in other instances, he is happier on a small canvas, his fine detail being seen to greater advantage than when extended over a large surface.

In 1842, his name & reputation as a landscape painter of the foremost rank may be said to have been established, & for many years ^{after} he was the only landscape painter who was being on the line at the Royal Academy Exhibitions.

The pictures ^{"The course of the Greta through Brijuni Woods"} entitled "Afternoon", & "June", ^{all of which were} ~~with~~ skilful composition, full of colour & feeling, were exhibited at the Academy of that year, & earned such universal praise, that the Royal Academy authorities

could no longer ignore his claims for admission to their body, & he was elected an associate in the autumn of 1842.

To the exhibition of 1843, he contributed a work of great ^{power &} beauty called "A Welsh glen". It depicts a rapid stream, rushing & tumbling down between lofty perpendicular rocks crowned with thick foliage, all in deep shadow, save for a single ray of sunshine which lights up the crest of the rocks, & touches the leaves of the trees here & there with charming effect. The whole subject is treated in the most poetic & ^{refined} ~~sublime~~ manner. "A mountain torrent" exhibited in the following year is treated in a more vigorous manner, & the rushing, turbid water of the mountain stream is finely depicted. "The Old Water Mill" which was hung at the British Institution in 1845, is notable for its great fidelity to Nature. Every detail is brought out with

masterly skill, & the whole effect is vividly realistic. In the same year, Crosswell exhibited five works at the Royal Academy, two of which are worthy of note for their beauty & delicate transparent coloring. One of these, "The River in the Glen", is a ^{subject} typical of the painter, fresh & pure in tone & vigorous in drawing. The other entitled "Rain on the hills", depicts a lovely English landscape in tender tones, the atmospheric effect being skillfully handled, & the whole work full of true poetic feeling.

In the following year he exhibited at the Academy "The pleasant way to Church", which is an excellent example in his best ^{measured} style. A noble avenue of stately trees, such as Crosswell loved to paint, extends from the foreground in all the glory of summer foliage, & narrows into a vista of perspective. On the left, the steeple of a village church rises among the distant trees, while in the foreground to the right,

a sportsman sits with his back against a tree, ^{evidently resting, after a good day's sport,} his dog
 at his feet & his boy beside him. A gentle
 evening light pervades the whole, while the leaves
 are stirred by the gentle summer breeze -

In 1847, Turner produced what is generally
 acknowledged to be his finest work. It was
 indeed his great year. His close & continued
 study of English landscape, & ^{his constant} ~~the constant~~
 communion with Nature in all her varied
~~forms~~ ^{moods}, seems to have culminated in the great
 composition with which he astonished the art
 world by exhibiting in the Academy of
 that year under the title of "England".
 Exquisitely painted & glowing in colour, it
 depicts a typical English landscape, a
 scene of which England & Englishmen may
 boast with pride - a wide stretch of
 country, rich with golden cornfields &
 meadows, & here & there a homely farmstead.
 Beyond, the spire of the village church

lapers above the trees, whole winding streams & country
 paths ~~are~~ portrayed with a technical skill
 that has rarely been surpassed, ~~and the~~ com-
 pose the main features of this ~~great~~ ^{fine} & powerful
 work. For grandeur of composition & breadth
 of treatment, (which never surpassed this
~~picture~~ ^{one of} ~~works~~), which is probably the largest canvas
 he was painted -

The nearest to it, both in point of beauty & size,
 is the composition picture which now hangs
 in the Mappein Gallery in Sheffield - This
 work ~~also~~ also represents a beautiful
 English landscape. A shallow stream occupies
 the foreground, in which stand some cattle.
 It is spanned by a rustic bridge, across
 which a dairy maid wends her way to the
 distant village, the spire of whose church can
 be seen between the trees. The cattle are
 painted by Cooper, the figures by Frith, ^{the} ~~the~~
 landscape by (Verelst) -

In 1847, he also produced two other important works viz. "Dreadful weather," & "The London road a hundred years ago". The former depicts a barren ~~beach~~ common on which the land is ^{breaking through the clats} plays with charming effect. The other work is notable for the group of figures introduced, which departing from his usual custom, ~~is~~ executed ~~by~~ himself, & that too with some measure of success.

The following year he made a decided change in his subjects, & devoted his attentions to coast scenery for a time.

Of these works "Home by the Sands", "A Squally day" & "The first glimpse of the sea" are perhaps the best examples.

In 1850, he exhibited at the British Institution an important work called "Sundowners", in which the cattle were painted by Ansdell. So harmonious is the coloring & technique of this work, that it is difficult to believe that the whole was not executed by the same

land.

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To the exhibition of the following year he contributed a fine wood entitled "England. A day in the country", which was again a joint production. The beautiful pastoral landscape is in Cruikshank's best manner, while

the team of horses, which give it life, are ~~rendered~~ ^{rendered} by Ansdell's masterly brush. This pasteurizing proved so successful, that in 1855 they exhibited another gallery work, viz. "The Park", in which both painters seemed to have vied one with another in producing work of equal beauty. The picture represents a magnificent park, which might have surrounded one of the ancestral homes of England, with emerald greenward & stately trees. Standing on a knoll to the left is a group of stabled deer, exquisitely wrought.

In 1851, Thomas Creswick was elected a ^{Royal} ~~fact~~ Academician. In the ^{same} year ~~following~~ he exhibited several works depicting coast scenery, of which the "Wind on the Shore", hung in the Academy Exhibition of 1851, is a good example.

"The South Stack light house", a small work ~~but~~ exhibiting a fine sky effect with a rough sea, now hangs in the Mason's Gallery at 15
Sheffield his native city.

Other notable works produced at this period were, "A dream of the future", which represents a country girl carrying a bundle, standing by a stile on the top of one of London's northern heights. Away in the distance is seen the great city capped by the ^{great} dome of St Pauls, towards which the girl looks with wondering eyes, probably thinking what fortune awaits her there. At her feet her faithful dog, who has evidently followed her on her travels, looks up with inquiring eyes at his mistress. The figure of the dog were painted by Ansell.

"The Church at Bethwys-y-coed" depicts the ancient stone edifice in mellow tones surrounded by stately old yew trees. In the "The Wayfarers", a composition work (drawn) was assisted by Frederick Goudall R.A., who is ^{responsible} ~~responsible~~ for the figures. The scene represents the pathway across a meadow, with the tower of a village church

peeping above the distant trees. Across the foreground a stream, meandering, by the side of which, seated on the trunk of a fallen tree are the figures of an old man & two children resting by the way. An atmosphere of peacefulness & repose is evidenced throughout the picture.

In "The Confluence of the Severn & the Wye," the painter has a subject worthy of his brush. The scene shows the meeting of these picturesque rivers backed by a beautiful panoramic view of the distant country as ~~seen~~ ^{seen} from a neighbouring height.

A work of brilliant colour ^{effect}, handled with ^{skill} ~~masterly~~ ^{effect} is, "Gleaming with the setting sun". It represents a beautiful lake with mountains in the distance, whose rugged crags reflect ^{the radiance of} the setting sun in crimson tints.

"The Wye near Goodrich Castle. At the King's ferry", is another fine work. On the right bank ~~of the river~~ ^{is seen} the old ferry, while the river winds away to the left.

On the opposite bank is a lofty eminence on which stands the castle.

Other joint compositions painted by Crossick this friends are, "The meadow-way in Summer Time", "The Wood-cutters", ~~the~~ "The Happy Spring time", "Dorothy Vernon's Doo-way", "St. Michael's Mount", and "across the beck", all of which are happy examples of his art.

Crossick was one of the first members of the "Etching Club", & he executed a number of charming etchings for several productions of this Society, including the illustrations to "The Deserted Village", "Melbury of Shakespeare", "Gray's Elegy", & "Etched Thoughts".

His fine & delicate touch was eminently suited for this class of work. He also produced numerous book illustrations in wood. One of the last commissions of this character he undertook, was to illustrate Major's ^{beautiful} edition of "Ignatius Walton's Complete Angler". The editor is a

foreword states, "I have induced Thomas Creswell Esq. to make repeated visits to the Lea, in order that this edition may boast a full display of the actual scenery of both parts of this tranquillizing brook. The whole of the views by Creswell were drawn on the spot - & afterwards drawn in the blocks by himself."

These charming drawings include a "View from Lea bridge", "View of Amwell Hill & bridge", "View of Ware in the Lea", "Waltham Abbey", "On the Lea", "Mrs Bullin's Cottage Chingford", "View in the Lea, the 'Stop' Chingford", "Rural bit near Edmonton", & a "Fishing house near Tottenham". This work also includes some larger drawings viz: "Night fishing for pike", a beautiful moonlight scene, with men in a boat - fishing by torchlight, & "Pike fishing", which depicts a fisherman stands below a bridge casting his line into a broad river.

Towards the year 1860, a marked change became visible in his method of colouring, & instead of the bright-vivid tints which are so characteristic of his early works, his later pictures are ~~more~~ tinged in darker & almost-sombre tones. Whether this change was due to failing sight or from some well considered conviction to moderate the brightness of his work, it is difficult to say, but there is no doubt - his pictures from this period, lack a ~~great deal~~ to a considerable extent, the delicacy & purity of tone which characterized his earlier efforts. From (Creswick's picture of "The haunted house," Tom Hood was inspired to write his vivid poem to which he gave the same title.

In 1862, a portrait of Creswick painted by his friend W. P. Frith R.A., was exhibited at the Royal Academy Exhibition. Among the principal pictures painted by Creswick during ~~his~~ ^{his} later years

are, "Dun-side, a recollection", a ferry in the foreground, with figures by Bottomley, "The Inverness ferry", "In the north country", "Crossing the stream", "On the Clyde", "The Village Smithy", "A breezy day on the English Coast", with figures by Ansell, "A mill stream in Eskdale", "A bend in the river", "Rough trees at Wycliffe", "A Highland loch", "Salmon traps on the Lees", "Windings of a rocky stream", exhibited in the Royal Academy in 1869, "Mill near Whithby", exhibited in Royal Academy in 1870, & "Sunshine & flowers" with figures by Bottomley, painted in the year in which he died.

His health began to fail in the early part of the year 1869, & after a long & painful illness he died on December 28th 1869 at his house in Linden Grove Notting Hill, & was interred at Kensal Green Cemetery. He worked at his easel up to the last few days of his life. A man of a singularly sensitive & retiring nature, Thomas (Dickens) was to those

who knew him well over a warm-hearted & true friend. Behind the barrier of reserve with which he surrounded himself, was a disposition of amiability & gentleness. He was a favourite with the younger artists of his time, for whom he always had a word of advice & kindly encouragement.

All his works ~~was~~ are characterized by a refined taste & delicacy of feeling, & there was a charm in even in his selection of a subject. He believed in following Nature closely & faithfully in all her varied moods. This is especially apparent in his earlier works, in which a very bright & free predominates in his foliage. His extreme delicacy of touch, gave apprehension at one time to those who admired his talent, that his work might degenerate into mere prettiness, but his style gradually broadened & he acquired a bolder ^{method} ~~style~~ of treatment, while he always retained his love for fine details.

The very titles of his pictures appealed to the lovers of nature, & those who admired the rushing mountain torrent or quiet sequestered corners of their native land.

He had a modest appreciation of his own works & never asked a large amount for his pictures. Being successful in his work "his life," says J. O. Barlow, "may be compared to a silvery stream which quietly pursues its way, affording pleasure to all that come within its influence."

He had a mighty contempt for the Pre-Raphaelite school & was content to learn the Welsh glens, mountain streams, leafy glades, avenues of stately trees, pleasurable valleys, winding rivers & country roads as he loved so well. He left behind him that which will influence the taste of the future as it did of the past.

In the words of a well known critic at the time of his death, "Thomas (Crawick) was a conscientious & honest workman"

in art, who practically spent his whole life in his quiet contemplation of British landscape, & has left scattered through his native country, many tributes of that love which will long preserve his memory among famous British painters."

In 1873, a loan exhibition of the works of Thomas Cradock R.A. was held at the London International Exhibition, which included a hundred fine representative works of the artist.

His name is perpetuated in the "Cradock" Scholarship founded by his sister, the Lady Mrs Cradock, in connection with the Royal Academy School for the best landscape painting executed by a student each year.

List of works painted by Thomas (viewed R. A.)

Size of paintings & date of execution given where known.

<u>Title</u>	<u>Size.</u>	<u>Date</u>
Scene in Ancient Greece		1827
Poppi Villa Twickenham		1828
Portrait of the Artist	22 in x 18 in.	1828
^{a sunset over the sea} On the Thames (watercolor)		1830
		1831
A Street scene (watercolor)		1831
New Chirk, North Wales -	24 in x 21 in	1832
Hastings (pencil sketches)		1832
On the Severn (" ")		—
Dublin pier	7 in x 6½ in	1837
Irish Lake with figures	7¾ in x 6½ in	1837
Lower Lough Corc	8½ in x 7 in	1837
An Irish Lake	7 in. x 6½ in.	1837
Glendalough, Ireland	4 in x 6 in	1837
Broadstairs (cliffs)	10½ in x 20¼ in	1838
Broadstairs (with boats)	10½ in x 20¼ "	1838
The Wayside Inn	—	1838
A blacksmith's forge	27 in x 38½	1839
(under a spreading tree. The river in this picture.)		

View in the Greta	29½ in x 22¼ in	1841
On the Conway	43 in x 33 in	1841
On the Greta (Yorks)	27¼ in x 35½ in.	1841
Scene on the Greta (Yorks)	18¼ in x 24 in.	1841
A road scene	—	1841
A rocky stream	—	1842
Same	—	1842
The Course of the Greta through Brigsteil Woods	—	1842
Afternoon		1842
Avalanche Glen	—	1843
A mountain torrent		1844
The old Water Mill		1845
The river in the Glen		1845
Rain on the hills		1845
The pleasant way to Church		1846
Pont-y-Pant Mill, North Wales	50 in x 37¾ in	1846
Large Mapstone	4 in x 6 in	1846
The Kingfisher's haunt	36 in x 28 in	1847
England	57 in x 88 in	1847
An English landscape.		
(cattle by Cooper & figures by Fritz.)		

Cranwick

The Torrent 20 x 27½

Cock near Whitley. 28 x 24

Mill near Bolgelly. 12 x 15½.

Criswell. T

Shenwood Forest, 50 x 45-

Cumrock T.

a rocky stream 22 x 17½

Cote. Col:

~~257~~

Doubtful weather.

1847

The garden road a hundred years ago.

1847

A Squally Day

41½ in x 60 in.

1848

"And near the land you may the
billows trace,

As if contending in their watery race."

Early spring.

15½ in x 19½ in.

1848

(The first glimpse of the sea)

~~1848~~

On the Tiers, near Burnard Castle 27½ in x 35½

1849

In the forest

27½ in x 35½

1849

39¼ in x 59½ in.

1850

Over the hills & far away 27½ in. x 35¾ in.

1850

Sundown

1850

(cattle by Ansdell)

Evening

37½ in x 50 in.

1850

"The west yet glimmers with
some streaks of day"

England. a day in the country.

1851

(cattle by Ansdell)

The drover's hall

46 in x 60½

1851

(figures & animals by
Ansdell)

The evening hour

38 in x 50 in

1851

Watermill & castle in distance	57 in x 76 in.	1851
The wind on the shore		1851
The same black lighthouse.		1851
The King fisher's haunt.	21 in x 28 in.	1853
The Wood cutters (the happy spring time) Figured by W. F. R. A.	48 in x 72 47 $\frac{3}{4}$ in x 72 in.	1853
The woodland Trees (Yorks)	25 $\frac{1}{2}$ in x 36 in	1854
The Park (landscape with deer) annal by R. Ansell R. A.	18 in x 60 in.	1855
The heaviest way in Summer time (figures & animals by R. Ansell R. A.)	47 $\frac{1}{2}$ in x 72 in	1855
Afternoon - the river's bank.	39 in x 50 in	1855
Morning the middle of an English river.	23 $\frac{1}{2}$ in x 36 in	1855
A mountain Torrent (morning)	93 in x 73 $\frac{1}{2}$ in	1858
Sea Scap	18 in x 24 in	1859
Cock Mill, Whitby	28 in x 21 in	1860

- Trent side, a recollection 45 in x 72 in 1861
 (Ferry in foreground. Cattle
 figures by Bottomley)
- The described ferry 28½ in x 37½ in. 1862
 { The Village Smithy
 an avenue of trees
 in front of the ferry } 36½ in x 50 in. 1862
- The River Tees at Wyldcliffe. 49¾ in x 39½ in. 1863
 { crossing the brook
 figures by
 A. Elmore. R.A. } 28 in x 21 in. 1863
- An Avenue 36 in x 28 in. 1863
 On the Clyde 33 in x 24 in. 1864
- Across the beck in the
 North Country. } 93 in x 74 in. 1864
 { Avenue by Bottomley }
- The Mill Stream in Gokdale 27½ in x 36½ in 1865
 { Dordley Vernon's doorway
 Radnor Hall
 figures by A. Elmore. R.A. } 19½ in x 17 in. 1865
- A Highland Loch 18 in x 24 in. about 1865
 { Sheep in foreground ~~the~~ by
 J. W. Bottomley }

- Salmon traps on the Tels. 19 in x $23\frac{3}{4}$ in. 1865-
- Kynance Cove, Cornwall. $17\frac{1}{2}$ in x $23\frac{1}{2}$ in 1866
- Abruzzo day on the English Coast-
(St. Michael's Mount-)
Types by R. Ansdell R.A. } $44\frac{1}{4}$ in x 72 in. 1866
- A beck in Eskdale }
near Whitby } $20\frac{3}{4}$ in x 28 in. 1867
- A bend in the river. 21 in x 28 in. 1868
- Windings of a rocky stream 48 in x 72 in. 1869
- Mill near Whitby $27\frac{1}{2}$ in x $3\frac{1}{2}$ in. 1869
- A dream of the future
figures & dog by R. Ansdell R.A. }
- The Church at Bettwys-y-coed
- The Wayfarers. figures by F. Goodall R.A.
- The Confluence of the Severn & the Wye
gleaming with the sitting salmon.
- The Wye near Goodrich Castle }
At the King's ferry. }
- Windings of a rocky stream 1869
- Scenic & flowers
figures by W. Bottomley } 1869
- Mountain Scene
(The men fishing in foreground) 9 in x 12 in.

River scene	
(Boat with dog crossing a ford)	9 in x 12 in.
Mountain scene	
(Stream crossed by a bridge)	9 in x 12 in.
A Welsh Mill	
(A man looking out of window)	4 1/2 in x 3 1/4 in.
A place to remember	3 9/4 in x 4 9/2 in.
Stepping stones	
(A girl on a bridge. Cattle	3 9 in x 5 0 in.
coming down a hill)	
Twilight - near Millington	1 9 1/2 in x 3 0 in.
Brighton promenade.	8 in x 6 3/4 in.
The valley behind Moore's	
cottages at Chittaway	8 in x 6 in.
Old Burnard Castle.	3 7 1/4 in x 4 8 1/2 in.
Landscape - in Wales	1 7 3/4 in x 2 4 in.
View on the Hudson	9 in x 12 in.
Scene in Surrey.	2 0 3/4 in x 2 7 3/4 in.
An Avenue.	1 6 in x 1 2 in.
Abbey of the Holy Cross.	7 3/4 in x 6 1/4 in.
River scene, with figures	7 in x 10 in.
landscape	7 1/2 in x 5 3/4 in

Landscape (~~evening~~) $7\frac{1}{2}$ in $\times$ $5\frac{3}{4}$ in.

Bridge in Woodstock $8\frac{1}{4}$ in $\times$ $6\frac{3}{4}$ in.

Crossing the Stream $17\frac{3}{4}$ in $\times$ $2\frac{1}{2}$ in

Oliver Goldsmith's Mill, } $8\frac{1}{4}$ in $\times$ 7 in
 Auburn.

Haunted House $6\frac{3}{4}$ in $\times$ $5\frac{1}{4}$ in.

Landscape (Evening) 11 in $\times$ 16 in

Landscape (Looking towards the sea) 11 in $\times$ 16 in

{ The Village Smithy
 Two trees by the Smithy & a
 dog drinking at a pool } 36 in $\times$ $5\frac{1}{2}$ in.

A dog Summer on the Trees. 24 in $\times$ $28\frac{1}{2}$ in.

Coming from Church. $36\frac{1}{4}$ in $\times$ 28 in

The Holmes near Cardiff (watercolour)

River Scene (watercolour)

{ Waiting for the Coach
 again by Marcus Stone } $19\frac{1}{2}$ in $\times$ 28 in

{ Old Barnard Castle
 with dog drinking in
 foreground } $25\frac{1}{2}$ in $\times$ 38 in.

Moore rising on the Coast of
Cornwall

$29\frac{1}{2}$ in $\times$ $43\frac{1}{2}$ in.

Stepping Stones

(Woman (child in foreground)

$11\frac{1}{2}$ in $\times$ 16 in.

River Scene

9 in $\times$ 12 in.

Scene in North Wales.

12 in $\times$ 16 in.

Shallow Waters

40 in $\times$ 50 in.

Lucerne

4 in $\times$ 6 in.

Keytonstone Creek.

$3\frac{1}{2}$ in $\times$ $4\frac{1}{4}$ in.

On the Thames.

21 in $\times$ 28 in.

Trout fishing

(Welsh river)

21 in $\times$ 28 in.

Glamberis Lake

4 in $\times$ 6 in.

North Wales.

On the Thames (watercolour)

Mill near Bettws-y-coed

$12\frac{1}{2}$ in $\times$ 16 in

Wendinell & Fyne trees

(Sketch by R. Ansdell R.A.)

$38\frac{3}{4}$ in $\times$ $49\frac{1}{4}$ in

Cornfield & Elm trees

$17\frac{3}{4}$ in $\times$ $23\frac{1}{2}$ in.

(Fyne by W.P. Fyfe R.A.)

The Towers at Rotheby.	19 in x 26 in
A brawling stream.	18 in x 24 in
A river scene.	8 in x 12 in.
Bath Abbey.	37 in x 26 in.
* A Welsh lake scene.	14 in x 12 in
A Welsh river scene.	21 in x 28½ in.
Near Llanidloes, Capel Curig.	12 in x 8 in
On the Seas.	48 in x 36 in.
A farmstead.	21 in x 28 in
A landscape.	9½ x 13½ in
Tintern Abbey (Solitude)	13 in x 17 in.
A glade in Windsor forest (animated by J. S. Cooper, R.A.) Under the beech trees Over the Sands Welsh Lake Scene	

* This picture sold for 1,150 guineas by Messrs Christie, Manson & Woods in 1902

A mountain stream	32 in. X 44 inch
The river Ices at Wycliffe	
taken by W. A. Fudge.	50 in X 40 "
A cooling stream	30 in X 25 "
(crossing the brook.	17½ in X 10½ "
The Abbey of the Holy Cross.	8 in X 6½ inch
The Land's End. (S. Kensington Museum)	
a Summer afternoon. " "	
The wayside Inn	9 X 11½
A Derbyshire Mill.	25 X 20½
The skirts of the Park	27½ X 36

C. J. Thompson

3 Horiden Rd

Walen Lane

West Hampstead

London

N.W

~~~~~

Telephone 3423 Central.  
Telegrams: "DUCTARIUS, LONDON"  
Cable Address: "BERWALDUCK, LONDON"

DUCKWORTH & CO.

Thos. Cromwell R. Lindesgar  
Edinburgh Grove London  
Kensington, W. 13<sup>th</sup> May 1883  
Dear Sir.

Your son does not owe any-  
thing to me for the places  
he has got. I did not/I

Am ashamed to check with the  
The Comptroller of the C

much a li  
This  
the very best I shall in the 8/10  
I am very glad

in front of  
copy  
copy  
Thomas Cromwell  
Edinburgh Grove  
Kensington, W.  
very pleasant  
Poke fishing  
a little better on  
I am very glad

Cus  
3  
W



|                                        |                  |
|----------------------------------------|------------------|
| A mountain stream                      | 32 in. X 44 inch |
| The river Ices at Wycliffe             |                  |
| taken by W. R. Fiddle.                 | 50 in X 40 "     |
| A cooling stream                       | 30 in X 25 "     |
| (crossing the brook.                   | 17½ in X 20½ "   |
| The Abbey of the Holy Cross.           | 8 in X 6½ inch   |
| The Land's End. (S. Kensington Museum) |                  |
| a Summer afternoon.       "       "    |                  |
| The wayside Inn                        | 9 X 11½          |
| A Derbyshire Mill.                     | 25 X 20½         |
| The skirts of the Park                 | 27½ X 36         |

on the way

which ends a road

The Confluence of the

Av

in front of  
room  
sketching

Thomas [Jewick]

Thurs

The under photo

lovely

neighboring

height

Pike forming

Dep

a bridge below at

a

from which in the 8



Thos. Preswick. R. A. Linden Grove

Edinboro Grove

Kensington. W.

London

13<sup>th</sup> May 1853

Dear Sir.

Your son does not owe any  
thing to me for the places  
he has got - as I did not (I  
am ashamed to say) recollect the  
name - but I liked the pictures  
much - though perhaps they are  
a little sombre in color - I  
think the one of Leipzig is  
the best.

I am very glad to hear you



have got two pictures of mine  
as I am afraid I shall have  
to tax y<sup>r</sup>. patience for some  
time, however, ~~it~~ it shall not  
escape my memory & if I have  
the opportunity I will paint  
you a little picture.

I remain Dear Sir

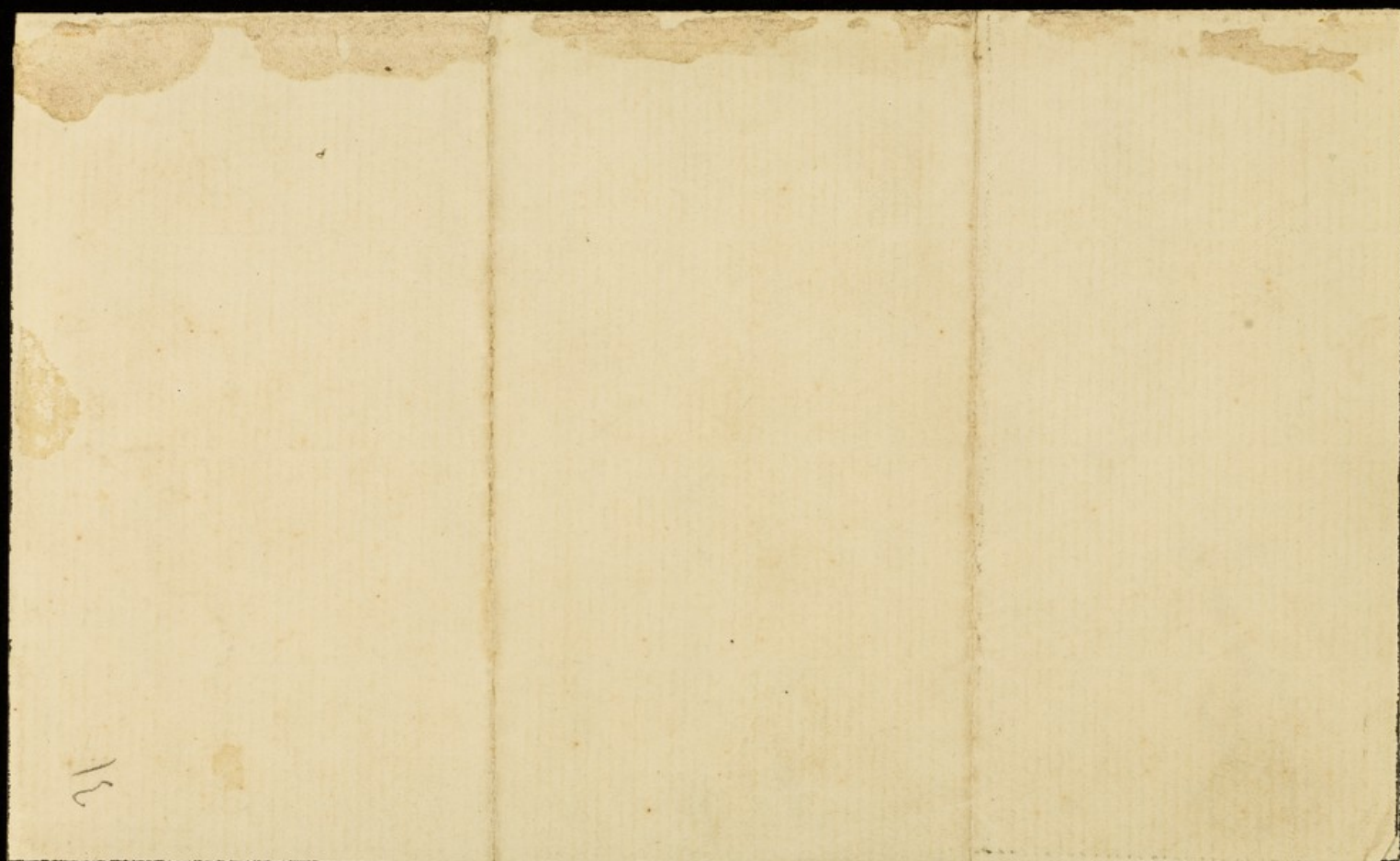
Very truly Y<sup>r</sup>

Thomas Pennell

C. Hargitt Esq

R.A.





hand

Wife of Mr. J. W. V. V. V.  
Church & Chapman collect  
P. C. in Chapman —



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3, HENRIETTA STREET,  
COVENT GARDEN, W.C.

Dec 10 1902      Sun Jan 24/03

Dear Sir

We are obliged for your letter of  
Dec 8<sup>th</sup> & shall be pleased to  
consider your list of Thomas  
Creswick R.A.

Yours faithfully

Duckworth & Co.

Creswick J Thompson Esq

3 Hoveiden Rd

Walton Lane

West Hampstead 2nd

2 Portraits  
Autographs

Earlywood classment

4 small sketches

Photo Pastime & City Club

12 Steel Engraving  
of Irish Scenery

8 Newspaper Gallery

12 Brie.

4. Thompson's Col

chrom. photograph - 1890  
a painting - 1890  
The engraving by C. & G. 1890

1890 - 1890  
The engraving by C. & G. 1890

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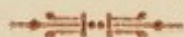
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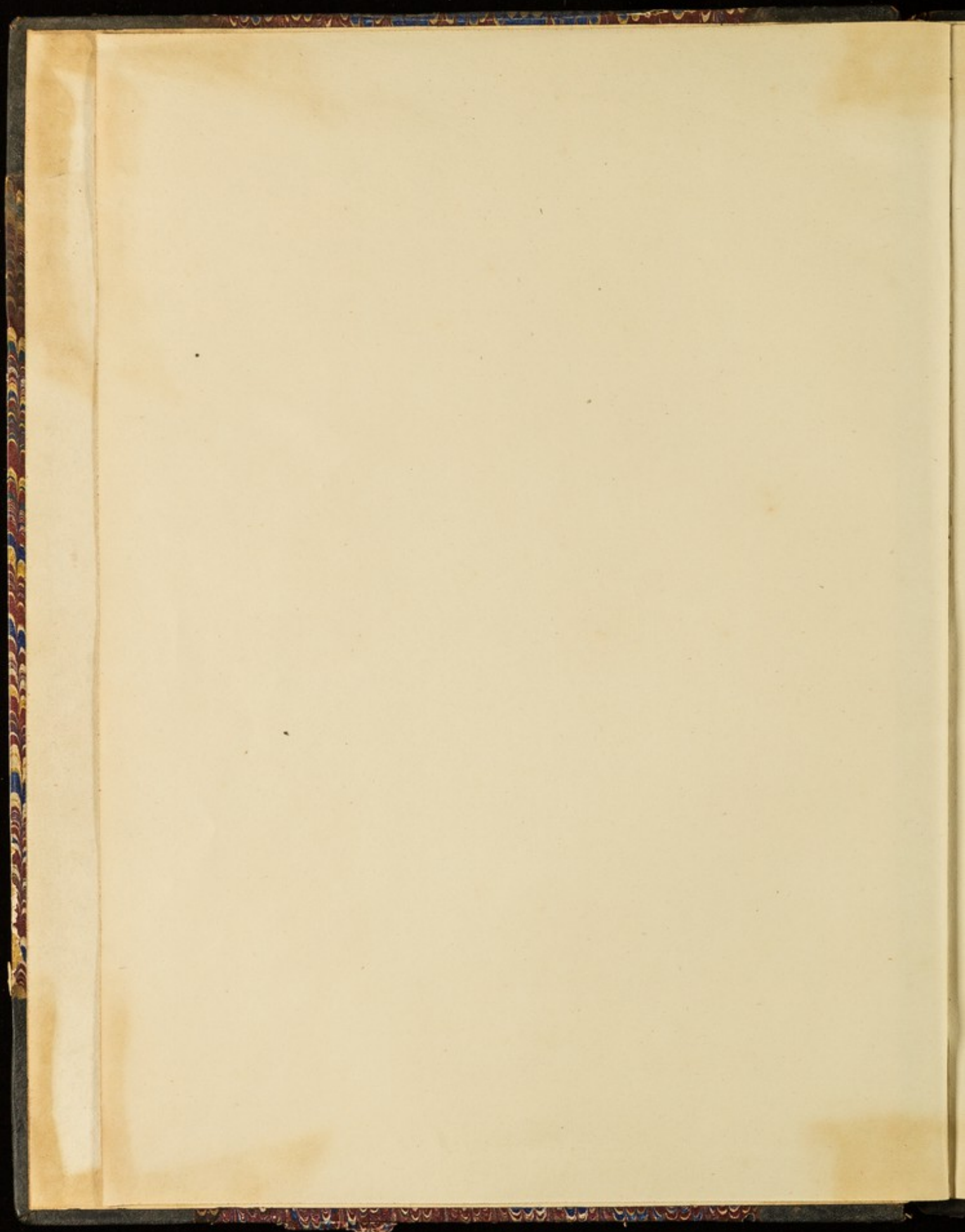




**F. A. Woodcock,**

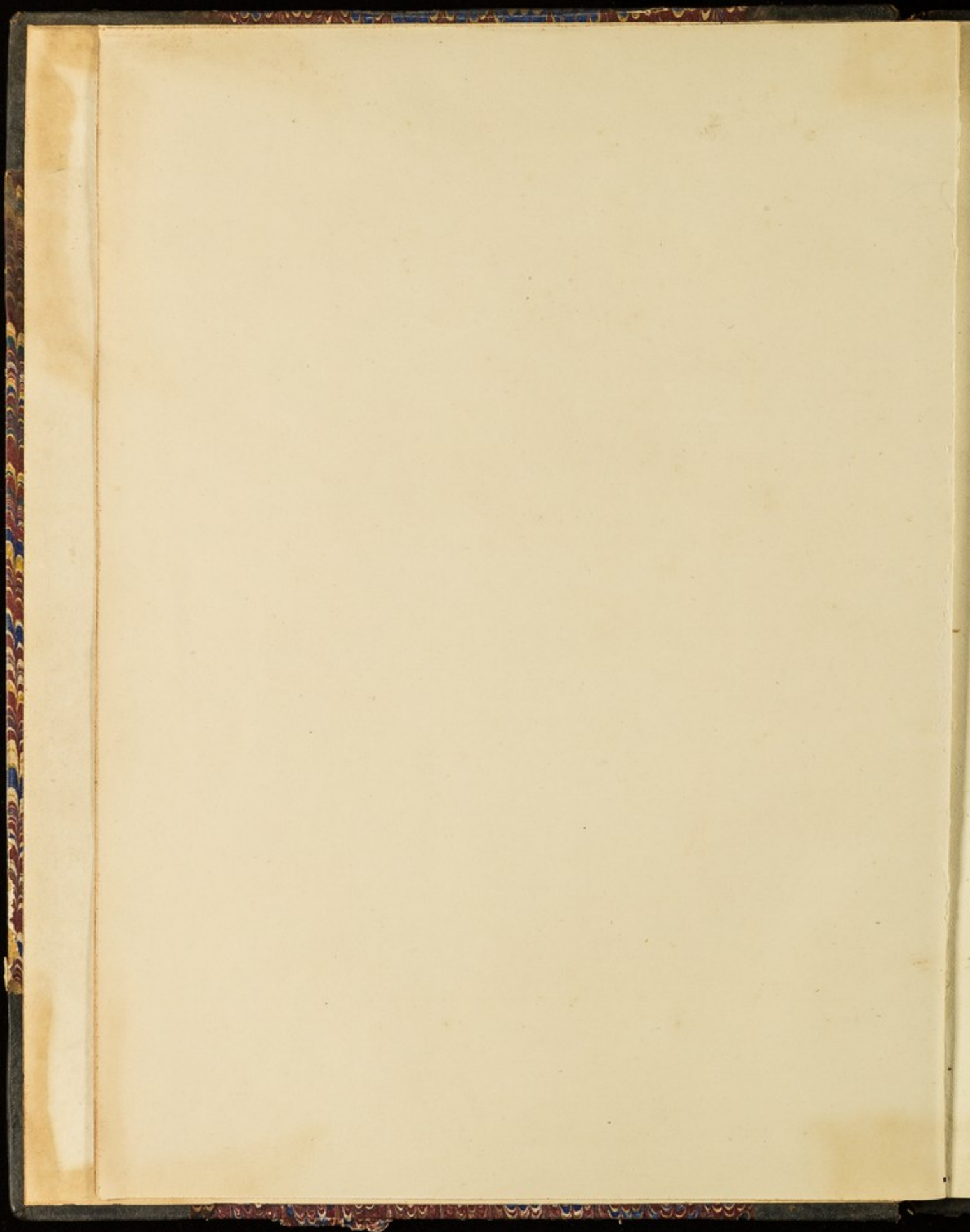


Royal Studio, Lodge Lane, Liverpool,  
and Imperial & Queen's Studios,  
Douglas Head Road, Douglas, I.O.M.



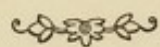


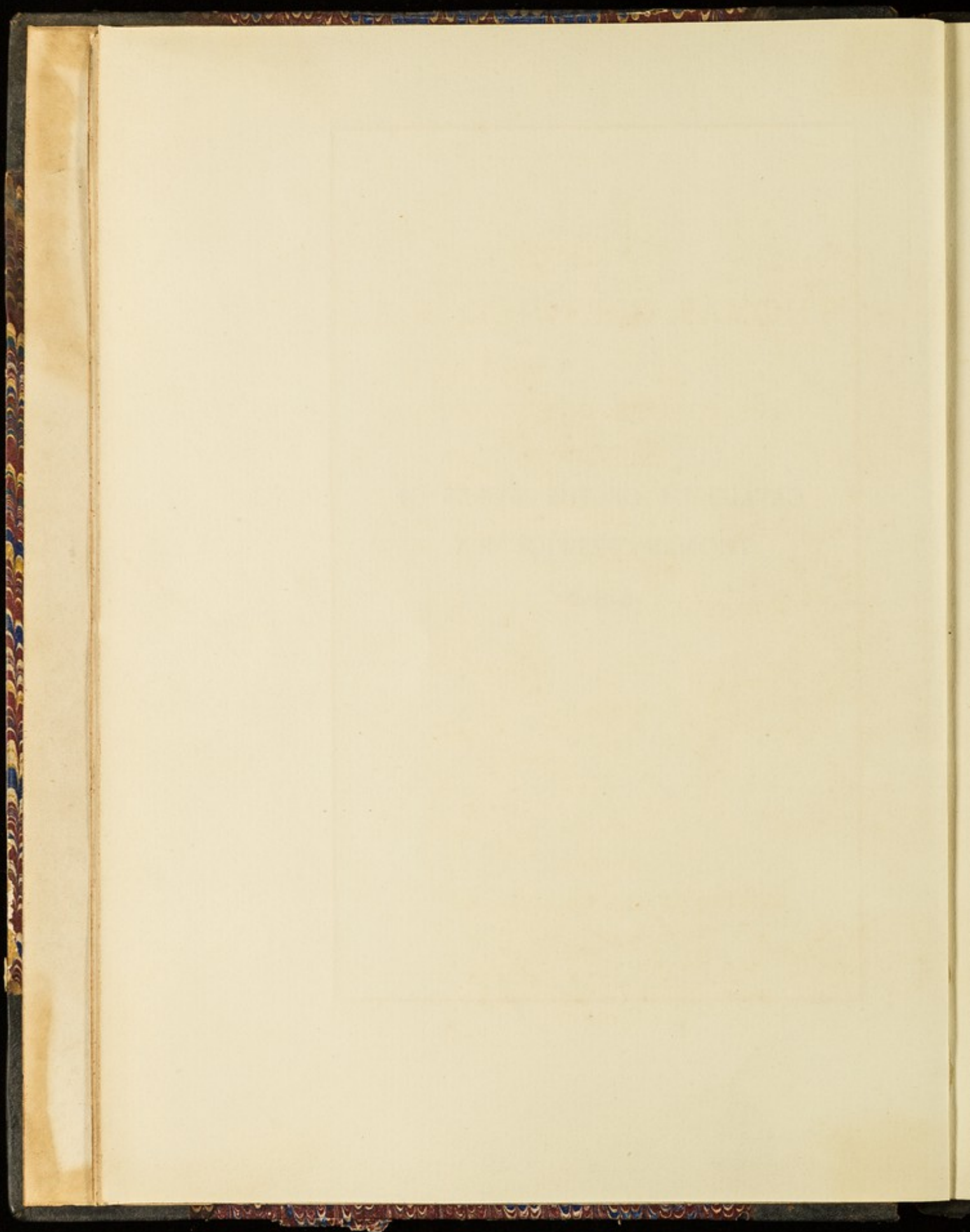






CATALOGUE OF THE WORKS OF  
THOMAS CRESWICK, R.A







A CATALOGUE OF THE  
WORKS OF  
THOMAS CRESWICK, R.A.,

EXHIBITED AT  
THE LONDON INTERNATIONAL  
EXHIBITION,

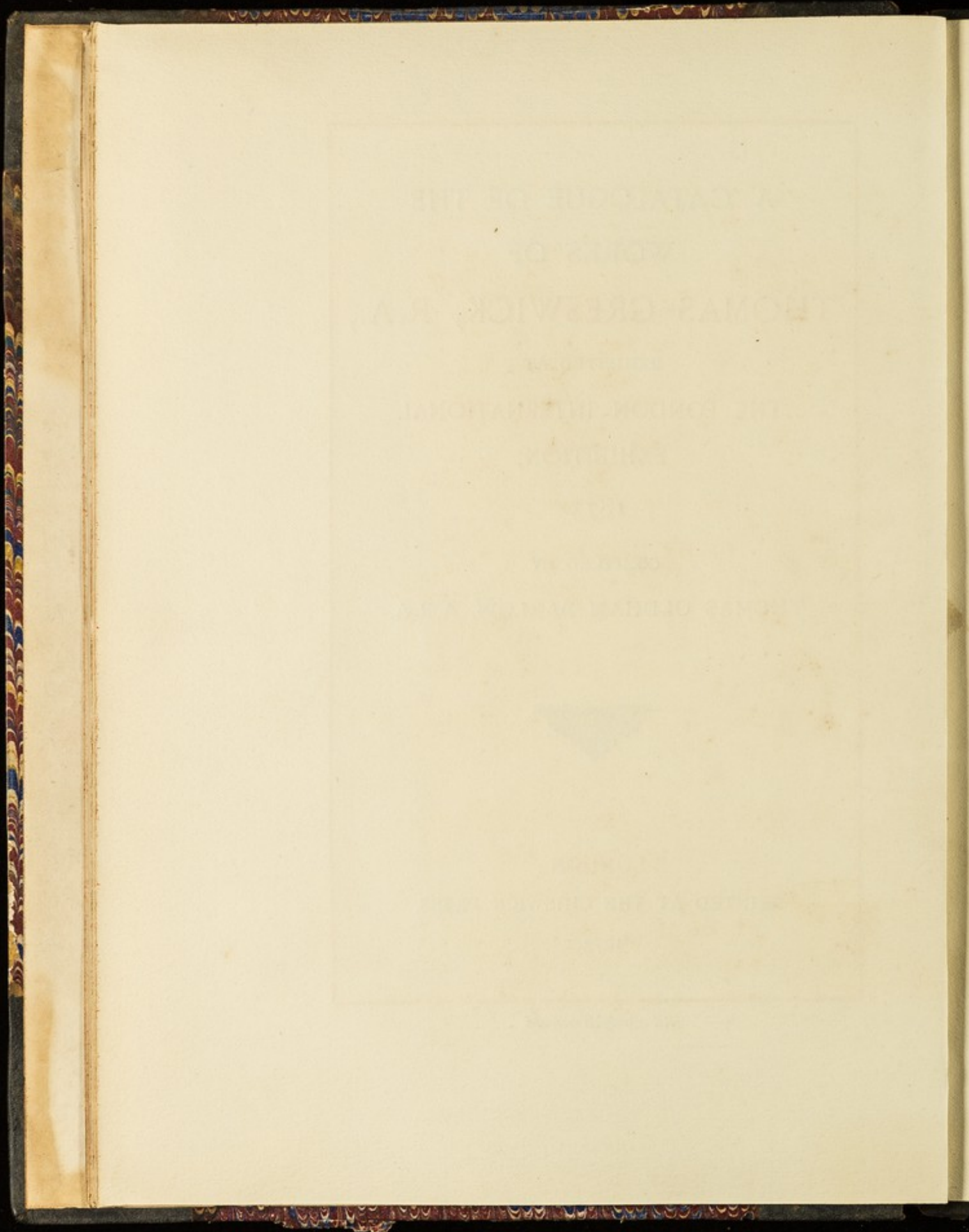
1873.

COMPILED BY  
THOMAS OLDHAM BARLOW, A.R.A.



LONDON :  
PRINTED AT THE CHISWICK PRESS.

1873.





6

THIS CATALOGUE

*is presented to*

C. J. S. Thompson

*and is an authentic record of*

*the works painted by*

THOMAS CRESWICK, R.A.,

*which were exhibited at the*

LONDON INTERNATIONAL EXHIBITION

OF 1873,

*in Promotion of Public Instruction.*

THIS CATALOGUE  
OF THE  
ARTS AND MANUFACTURES  
OF THE  
UNITED KINGDOM  
AND THE  
FOREIGN COUNTRIES  
EXHIBITED AT THE  
LONDON INTERNATIONAL EXHIBITION  
OF 1873  
IN ACCORDANCE WITH THE  
ACT OF PARLIAMENT  
IN THAT BEHALF



## INTRODUCTION.



HOMAS CRESWICK, R.A., was born at Sheffield, Yorkshire, February 5th, 1811, and died December 28th, 1869, at his residence, Linden Grove, Notting Hill, London. He was educated at Hazelwood, near Birmingham, where his talent for drawing developed itself. He also studied for a time under J. V. Barber, a landscape painter of some distinction. In 1828, he went to London to pursue his studies, and the same year he exhibited for the first time at the Royal Academy two landscapes. From this date he was a constant contributor.

He also exhibited at the British Institution, and the Suffolk Street Gallery. When only seventeen he painted his own portrait, a work of so much promise as to leave little doubt of his success, had he made that branch of art his study. His earlier works were principally painted in Wales. The ever-varying aspect of that mountainous country possibly suggested such subjects for his pencil as "Rain on the Hills," "The Windings of a Rocky Stream," "A Shady Glen," and "Passing Showers." The scenery of Wales, Yorkshire, and Cornwall occupied his time until 1837, when he visited Ireland, and painted a number of beautiful small vignette pictures, several of which were engraved for various publications. A change was visible in his style at this period; it became much bolder under new impressions. Generally his practice was to paint direct from nature. Hence the freshness in most of his works.



He exhibited in 1842, "The Course of Greta through Brignal Woods," and was that year elected an Associate of the Royal Academy. In 1847, "The London Road a Hundred Years ago" and "England" were his contributions to the Academy Exhibition. These two fine works established his reputation. In 1848, he made another change in his subjects—"Home by the Sands" and "A Squally Day;" and in 1850, he continued these seaside pictures, exhibiting "The First Glimpse of the Sea," "The Wind on Shore," as well as "Old Trees," and "The Forest Farm,"—all most happy examples of his art. His pictures were often varied by the introduction of figures and cattle, painted by Ansdell, Bottomley, Cooper, Elmore, Frith, and Phillip, who, as his friends, united their talents with his, producing many charming combinations. We have examples of these joint works in "The Nearest Way in Summer Time," "The Wood-cutters—the Happy

Spring Time," "Dorothy Vernon's Doorway," "St. Michael's Mount," and "Across the Beck."

Creswick was one of the first members of the "Etching Club," and he executed very many beautiful etchings for the following and other works issued by this Society:—"The Deserted Village," "The Songs of Shakspeare," "Gray's Elegy," "Etched Thoughts." He also produced numerous book illustrations on wood. All his works were characterized by great delicacy of feeling, and a refined taste. There was always a charm, too, in the selection of his subjects from nature. The titles of his pictures also arrested the attention and won for them the sympathy of those who, like himself, were admirers of babbling brooks, and the "nooks and corners" of the beautiful sylvan scenery with which England abounds. He had a modest appreciation of his own works; his prices for his pictures were never large. Being always successful in his profession, and having

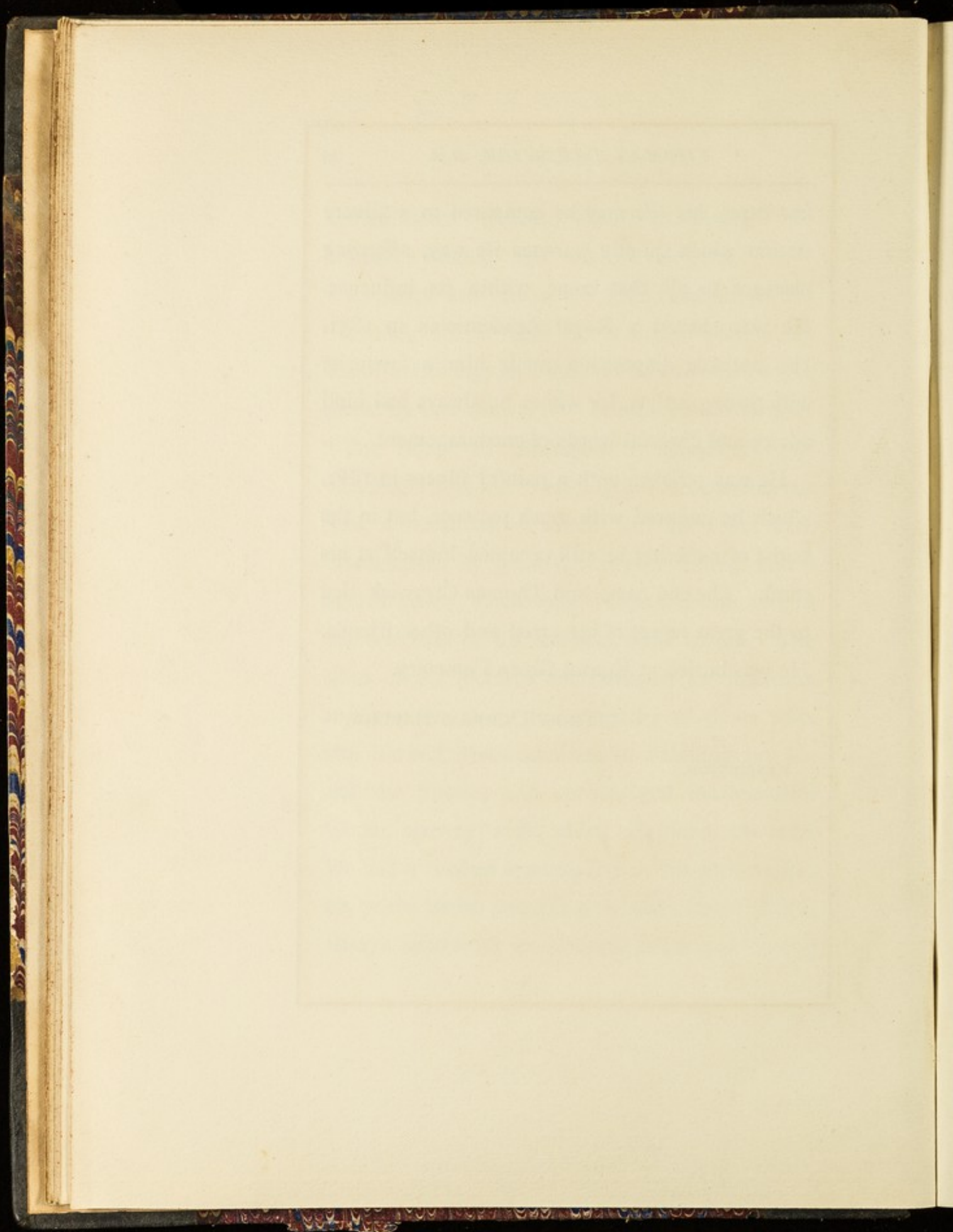


few cares, his life may be compared to a silvery stream which quietly pursues its way, affording pleasure to all that come within its influence. He was elected a Royal Academician in 1851. His amiable disposition made him a favourite with young artists, for whom he always had kind advice and cheerful words of encouragement.

He was stricken with a painful illness in 1867, which he endured with much patience, but in the midst of suffering he still occupied himself at his easel. The end came, and Thomas Creswick died to the great regret of his artist and other friends. He was buried at Kensal Green Cemetery.

THOS. OLDHAM BARLOW.

KENSINGTON,  
*October, 1873.*





# CATALOGUE.

*In the sizes of the Paintings the height is always given  
before the width.*

I.

1828.

THOMAS CRESWICK.

Painted by himself.

(Catalogue Int. Ex. No. 1394.)

Oval, canvas, 22 in. by 18 in.

*Lent by Mrs. Creswick.*

B

II.

1831.

**ON THE THAMES.**

(WATER-COLOUR.)

(Catalogue Int. Ex. No. 1485.)

*Lent by Mr. Alexander Collie.*

III.

1831.

**A STREET SCENE.**

(WATER-COLOUR.)

(Catalogue Int. Ex. No. 1480.)

*Lent by Mr. Alexander Collie.*



IV.

1832.

NEAR CHIRK, NORTH WALES.

(Catalogue Int. Ex. No. 1393.)

Canvas, 24 in. by 21 in.

*Lent by Mr. José de Murrieta.*

V.

1832.

HASTINGS.

(FOUR SKETCHES. PENCIL.)

(Catalogue Int. Ex. No. 1491.)

*Lent by Mr. T. Oldham Barlow, A.R.A.*

VI.

1837.

## DUBLIN PIER.

(Catalogue Int. Ex. No. 1314.)

Panel, 7 in. by  $6\frac{1}{2}$  in.*Lent by Mr. José de Murrieta.*

VII.

1837.

## AN IRISH LAKE, WITH FIGURES.

(Catalogue Int. Ex. No. 1315.)

Panel,  $7\frac{3}{4}$  in. by  $6\frac{1}{2}$  in.*Lent by Mr. José de Murrieta.*



VIII.

1837.

LOWER LOUGH ERNE.

(Catalogue Int. Ex. No. 1323.)

Panel, 8½ in. by 7 in.

*Lent by Mr. José de Murrieta.*

IX.

1837.

AN IRISH LAKE.

(Catalogue Int. Ex. No. 1335.)

Panel, 7 in. by 6½ in.

*Lent by Mr. José de Murrieta.*

X.

1837.

## GLENDALOUGH, IRELAND.

(Catalogue Int. Ex. No. 1497.)

Panel, 4 in. by 6 in.

*Lent by Mrs. Gibbons.*

XI.

1838.

## BROADSTAIRS.

(CLIFFS.)

(Catalogue Int. Ex. No. 1479.)

10½ in. by 20¼ in.

*Lent by Mrs. Creswick.*



XII.

1838.

**BROADSTAIRS.**

(WITH BOATS.)

(Catalogue Int. Ex. No. 1484.)

10½ in. by 20¼ in.

*Lent by Mr. H. O'Neil, A.R.A.*

XIII.

1839.

**A BLACKSMITH'S FORGE.**

(UNDER A SPREADING TREE; NO RIVER IN  
THIS PICTURE.)

(Catalogue Int. Ex. No. 1312.)

Canvas, 27 in. by 39½ in.

*Lent by Sir Joseph Whitworth, Bart.*

XIV.

1841.

## A VIEW ON THE GRETA.

(Catalogue Int. Ex. No. 1407.)

Canvas,  $29\frac{1}{2}$  in. by  $22\frac{1}{4}$  in.*Lent by Miss Strutt.*

XV.

1841.

## ON THE CONWAY.

(Catalogue Int. Ex. No. 1254.)

Canvas, 43 in. by 33 in.

*Lent by Mr. G. C. Schwabe.*



XVI.

1841.

ON THE GRETA.

(YORKSHIRE.)

(Catalogue Int. Ex. No. 1260.)

Canvas,  $27\frac{1}{4}$  in. by  $35\frac{1}{2}$  in.

*Lent by Lord Belper.*

XVII.

1841.

A SCENE ON THE GRETA.

(YORKSHIRE.)

(Catalogue Int. Ex. No. 1310.)

Canvas,  $18\frac{1}{4}$  in. by 24 in.

*Lent by Mr. T. H. Oakes*

## XVIII.

1846.

## PONT Y PANT MILL, NORTH WALES.

(Catalogue Int. Ex. No. 1213.)

Canvas, 50 in. by  $37\frac{3}{4}$  in.*Lent by Mr. Samuel Mendel.*

## XIX.

1846.

## LAGO MAGGIORE.

(Catalogue Int. Ex. No. 1482.)

Panel, 4 in. by 6 in.

*Lent by Mrs. Gibbons.*



XX.

1847.

THE KINGFISHER'S HAUNT.

(Catalogue Int. Ex. No. 1182.)

Canvas, 36 in. by 28 in.

*Lent by Mr. Thomas Agnew.*

XXI.

1847.

ENGLAND.

(Catalogue Int. Ex. No. 1209.)

Canvas, 57 in. by 88 in.

Exhibited at Royal Academy, 1847.

*Lent by Mr. H. W. F. Bolckow, M.P.*

XXII.

1848.

**A SQUALLY DAY.**

"And near the land you may the billows trace,  
As if contending in their watery chase."—*Crabbe*.

(Catalogue Int. Ex. No. 1302.)

Canvas, 41½ in. by 60 in.

Exhibited at Royal Academy, 1848.

*Lent by Mrs. Gibbons.*

XXIII.

1848.

**EARLY SPRING.**

(Catalogue Int. Ex. No. 1275.)

Panel, 15½ in. by 19½ in.

Exhibited at Royal Academy, 1848.

*Lent by Mrs. Gibbons.*



XXIV.

1849.

ON THE TEES, NEAR BARNARD CASTLE.

(Catalogue Int. Ex. No. 1239.)

Canvas,  $27\frac{1}{2}$  in. by  $35\frac{1}{2}$  in.

*Lent by Mr. W. Baldwin.*

XXV.

1849.

IN THE FOREST.

(Catalogue Int. Ex. No. 1330.)

Canvas,  $27\frac{1}{2}$  in. by  $35\frac{1}{2}$  in.

Exhibited at Royal Academy, 1850.

*Lent by Mrs. Middleton.*

XXVI.

1850.

## THE FIRST GLIMPSE OF THE SEA.

(Catalogue Int. Ex. No. 1320.)

Canvas,  $39\frac{1}{4}$  in. by  $59\frac{1}{2}$  in.

Exhibited at Royal Academy, 1850.

*Lent by Mr. Samuel Mendel.*

XXVII.

1850.

## OVER THE HILLS AND FAR AWAY.

(Catalogue Int. Ex. No. 1243.)

Canvas,  $27\frac{1}{2}$  in. by  $35\frac{3}{4}$  in.

Exhibited at Royal Academy, 1851.

*Lent by Mr. Henry Waring.*



XXVIII.

1850.

**EVENING.**

"The west yet glimmers with some streaks of day."

*Shakespeare.*

(Catalogue Int. Ex. No. 1390.)

Canvas,  $37\frac{1}{2}$  in. by 50 in.

*Lent by Mr. G. Holt.*

XXIX.

1851.

**THE DROVER'S HALT.**

(Catalogue Int. Ex. No. 1338.)

Figures and animals by R. Ansdell, R. A.

Canvas, 46 in. by  $60\frac{1}{2}$  in.

*Lent by Mr. Alexander Collie.*

XXX.

1851.

## THE EVENING HOUR.

(Catalogue Int. Ex. No. 1415.)

Canvas, 38 in. by 50 in.

Exhibited at Royal Academy, 1851.

*Lent by Miss Starkey.*

XXXI.

1851.

## LANDSCAPE.

(WATER-MILL AND CASTLE IN THE DISTANCE.)

(Catalogue Int. Ex. No. 1442.)

Canvas, 51 in. by 76 in.

*Lent by Mr. W. O. Foster.*



XXXII.

1853.

THE KINGFISHER'S HAUNT.

(Catalogue Int. Ex. No. 1410.)

Canvas, 21 in. by 28 in.

*Lent by Mr. J. T. Mounsey.*

XXXIII.

1853.

THE WOOD-CUTTERS.

(THE HAPPY SPRING-TIME.)

Figures by W. P. Frith, R.A.

(Catalogue Int. Ex. No. 1238.)

Canvas, 47 $\frac{3}{4}$  in. by 72 in.

Exhibited at Royal Academy, 1853.

*Lent by Mr. Samuel Mendel.*

XXXIV.

1854.

## THE WOODLAND TEES.

(YORKSHIRE.)

(Catalogue Int. Ex. No. 1413.)

Canvas, 25½ in. by 36 in.

Exhibited at Royal Academy, 1854.

*Lent by Mrs. Ewart.*

XXXV.

1855.

## LANDSCAPE, WITH DEER.

The animals by R. Ansdell, R. A.

(Catalogue Int. Ex. No. 1386.)

Canvas, 18 in. by 60 in.

*Lent by Mr. A. Brogden, M.P.*



XXXVI.

1855.

THE NEAREST WAY IN SUMMER-TIME.

The figures and animals by R. Ansdell, R.A.

(Catalogue Int. Ex. No. 1305.)

Canvas, 47½ in. by 72 in.

Exhibited at Royal Academy, 1855.

Engraved by J. T. Willmore, A. R. A.

*Lent by Mr. A. C. Burnand.*

XXXVII.

1855.

AFTERNOON—THE RIVER'S BANK.

(CATTLE STANDING IN THE WATER.)

(Catalogue Int. Ex. No. 1327.)

Canvas, 39 in. by 50 in.

Exhibited at Royal Academy, 1855.

*Lent by Mr. G. Boden, Q. C.*

XXXVIII.

1855.

MORNING—THE MOUTH OF AN  
ENGLISH RIVER.

(Catalogue Int. Ex. No. 1236.)

Canvas, 23½ in. by 36 in.

Exhibited at Royal Academy, 1855.

*Lent by Mr. Ben Lockwood.*

XXXIX.

1858.

A MOUNTAIN TORRENT,  
(MORNING.)

(Catalogue Int. Ex. No. 1399.)

Canvas, 93 in. by 73½ in.

Exhibited at Royal Academy, 1858.

*Lent by Mr. J. Fenton.*



XL.

1859.

SEA PIECE.

(Catalogue Int. Ex. No. 1426.)

Canvas, 18 in. by 24 in.

*Lent by Mr. G. Boden, Q.C.*

XLI.

1860.

COCK MILL, WHITBY.

(Catalogue Int. Ex. No. 1391.)

Canvas, 28 in. by 21 in.

*Lent by Mr. G. D. Tomlinson.*

XLII.

1861.

## TRENT-SIDE, A RECOLLECTION.

(A FERRY IN THE FOREGROUND.)

Cattle and figures by J. W. Bottomley.

(Catalogue Int. Ex. No. 1403.)

Canvas, 45 in. by 72 in.

Exhibited at Royal Academy, 1861.

*Lent by Mr. John Marshall.*

XLIII.

1862.

## THE DESERTED FERRY.

(Catalogue Int. Ex. No. 1227.)

Canvas,  $28\frac{1}{2}$  in. by  $37\frac{1}{2}$  in.

Exhibited at Royal Academy, 1862.

*Lent by Mr. J. Price.*



XLIV.

1862.

THE VILLAGE SMITHY.

(IN THIS PICTURE AN AVENUE IN FRONT OF  
THE FORGE.)

(Catalogue Int. Ex. No. 1252.)

Canvas, 36½ in. by 50 in.

*Lent by Mr. Charles Lucas.*

XLV.

1863.

THE RIVER TEES AT WYCLIFFE.

(Catalogue Int. Ex. No. 1231.)

Canvas, 49¾ in. by 39½ in.

Exhibited at Royal Academy, 1863.

*Lent by Mr. Samuel Mendel.*

XLVI.

1863.

## CROSSING THE BROOK.

Figures by A. Elmore, R.A.

(Catalogue Int. Ex. No. 1443.)

Canvas, 28 in. by 21 in.

*Lent by Sir Henry Thompson.*

XLVII.

1863.

## AN AVENUE.

(Catalogue Int. Ex. No. 1409.)

Canvas, 36 in. by 28 in.

*Lent by Mr. Henry Rougier.*



XLVIII.

1864.

ON THE CLYDE.

(Catalogue Int. Ex. No. 1248.)

Canvas, 33 in. by 24 in.

Exhibited at Royal Academy, 1864.

*Lent by Mr. John Kelk.*

XLIX.

1864.

ACROSS THE BECK IN THE NORTH  
COUNTRY.

Animals by J. W. Bottomley.

(Catalogue Int. Ex. No. 1350.)

Canvas, 93 in. by 74 in.

Exhibited at Royal Academy, 1864.

*Lent by Mr. John Kelk.*

L.

1865.

## THE MILL-STREAM IN ESKDALE.

(Catalogue Int. Ex. No. 1331.)

Canvas, 27½ in. by 36½ in.

*Lent by Mr. Alexander Collie.*

LI.

1865.

## DOROTHY VERNON'S DOORWAY.

(HADDON HALL.)

The Figure by A. Elmore, R.A.

(Catalogue Int. Ex. No. 1368a.)

Canvas, 19½ in. by 17 in.

*Lent by Mr. W. Ward.*



LII.

About 1865.

**A HIGHLAND LOCH.**

A flock of sheep in foreground painted by

J. W. Bottomley.

(Catalogue Int. Ex. No. 1346.)

Canvas, 18 in. by 24 in.

*Lent by Mr. Alfred Elmore, R.A.*

LIII.

1865.

**SALMON TRAP ON THE TEES.**

(Catalogue Int. Ex. No. 1296.)

Canvas, 19 in. by 23½ in.

*Lent by Mr. Henry Rougier.*

LIV.

1866.

**KYNANCE COVE, CORNWALL.**

(Catalogue Int. Ex. No. 1448.)

Canvas, 17½ in. by 23½ in.

Exhibited at Royal Academy, 1866.

*Lent by Mr. J. T. Mounsey.*

LV.

1866.

**A BREEZY DAY ON THE ENGLISH COAST.**

(ST. MICHAEL'S MOUNT, CORNWALL.)

Figures by Richard Ansdell, R.A.

(Catalogue Int. Ex. No. 1344.)

Canvas, 44¼ in. by 72 in.

Exhibited at Royal Academy, 1866.

*Lent by Mr. Samuel Mendel.*



LVI.

1867.

A BECK IN ESKDALE, NEAR WHITBY.

(Catalogue Int. Ex. No. 1207.)

Canvas,  $20\frac{3}{4}$  in. by 28 in.

*Lent by Mr. R. Shaw, M.P.*

LVII.

1868.

A BEND IN THE RIVER.

(Catalogue Int. Ex. No. 1289.)

Canvas, 21 in. by 28 in.

Exhibited at Royal Academy, 1868.

*Lent by Mr. Ben Lockwood.*

LVIII.

1869.

**WINDINGS OF A ROCKY STREAM.**

(Catalogue Int. Ex. No. 1294.)

Canvas, 48 in. by 72 in.

Exhibited at Royal Academy, 1869.

*Lent by Mr. Henry Dewhurst.*

LIX.

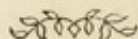
1870.

**MILL NEAR WHITBY.**

(Catalogue Int. Ex. No. 1222.)

Canvas, 27½ in. by 3½ in.

Exhibited at Royal Academy, 1870.

*Lent by Mrs. Leech.*



LX.

1862.

THOMAS CRESWICK, R.A.

Painted by W. P. Frith, R.A.

(Catalogue Int. Ex. No. 1367.)

Canvas,  $22\frac{1}{4}$  in. by  $17\frac{1}{2}$  in.

Exhibited at Royal Academy, 1862.

*Lent by Mrs. Creswick.*



THE DATES OF THE FOLLOWING PICTURES ARE NOT  
KNOWN WITH CERTAINTY.

LXI.

LANDSCAPE.

(MOUNTAIN SCENERY, A MAN FISHING IN THE  
FOREGROUND.)

(Catalogue Int. Ex. No. 1172.)

Panel, 9 in. by 12 in.

*Lent by Mr. Henry Waring.*

LXII.

## RIVER SCENE.

(A GIRL WITH A DOG CROSSING A FORD.)

(Catalogue Int. Ex. No. 1176.)

9 in. by 12 in.

*Lent by Mr. Charles Gassiot.*

LXIII.

## LANDSCAPE.

(MOUNTAIN SCENERY, STREAM WITH A BRIDGE  
OVER IT.)

(Catalogue Int. Ex. No. 1178.)

Panel, 9 in. by 12 in.

*Lent by Mr. Henry Waring.*



LXIV.

A WELSH MILL.

(A MAN LOOKING OUT OF THE MILL WINDOW.)

(Catalogue Int. Ex. No. 1189.)

Canvas,  $41\frac{1}{2}$  in. by  $31\frac{3}{4}$  in.

*Lent by Mr. Henry Dewhurst.*

LXV.

A PLACE TO REMEMBER.

(Catalogue Int. Ex. No. 1197.)

Canvas,  $39\frac{1}{4}$  in. by  $49\frac{1}{2}$  in.

*Lent by Mr. G. H. Strutt.*

## LXVI.

## STEPPING STONES.

(A GIRL ON A BRIDGE, CATTLE COMING DOWN  
A HILL.)

(Catalogue Int. Ex. No. 1200.)

Canvas, 39 in. by 50 in.

*Lent by Mr. A. Cuthell.*

## LXVII.

## TWILIGHT—NEAR HILLINGDON.

(Catalogue Int. Ex. No. 1210.)

Canvas, 19½ in. by 30 in.

*Lent by Mr. Thomas Williams.*



LXVIII.

BRIGHTON PROMENADE.

(Catalogue Int. Ex. No. 1215.)

Panel, 8 in. by  $6\frac{3}{4}$  in.

*Lent by Mr. F. Newton Mappin.*

LXIX.

THE VALLEY BEHIND MOORE'S COTTAGE  
AT CHITTAWAY.

(Catalogue Int. Ex. No. 1232.)

Panel, 8 in. by 6 in.

*Lent by Mr. José de Murrieta.*

LXX.

## OLD BARNARD CASTLE.

(Catalogue Int. Ex. No. 1241.)

Canvas,  $37\frac{1}{4}$  in. by  $48\frac{1}{2}$  in.*Lent by Mr. Ralph Brocklebank.*

LXXI.

LANDSCAPE, WITH WOODCUTTER'S  
FAMILY.

The Figures by Frederick Goodall, R.A.

(Catalogue Int. Ex. No. 1266.)

Panel, 16 in. by  $20\frac{1}{4}$  in.*Lent by Baron de Stern.*



LXXII.

VIEW ON THE HUDSON.

(Catalogue Int. Ex. No. 1268.)

Panel, 9 in. by 12 in.

*Lent by Mr. José de Murrieta.*

LXXIII.

LANDSCAPE—WALES.

(Catalogue Int. Ex. No. 1281.)

Canvas, 17 $\frac{3}{4}$  in. by 24 in.

*Lent by Mr. José de Murrieta.*

## LXXIV.

## SCENE IN SURREY.

(Catalogue Int. Ex. No. 1285.)

Canvas,  $20\frac{3}{4}$  in. by  $27\frac{3}{4}$  in.

*Lent by Mr. Alexander Collie.*

## LXXV.

## AN AVENUE.

(Catalogue Int. Ex. No. 1291.)

16 in. by 12 in.

*Lent by Mr. J. F. Perkinton.*



LXXVI.

ABBEY OF THE HOLY CROSS.

(Catalogue Int. Ex. No. 1297.)

Oval, panel,  $7\frac{3}{4}$  in. by  $6\frac{1}{4}$  in.

*Lent by Mr. Robert Rawlinson, C.B., C.E.*

LXXVII.

RIVER SCENE, WITH FIGURES.

(Catalogue Int. Ex. No. 1299.)

Canvas, 7 in. by 10 in.

*Lent by Mr. José de Murrieta.*

LXXVIII.

## BRIDGE IN DEVONSHIRE.

(Catalogue Int. Ex. No. 1301.)

Panel,  $8\frac{1}{4}$  in. by  $6\frac{3}{4}$  in.*Lent by Mr. Robert Rawlinson, C.B., C.E.*

LXXIX.

## CROSSING THE STREAM.

(Catalogue Int. Ex. No. 1304.)

Panel,  $17\frac{3}{4}$  in. by 24 in.*Lent by Mr. Robert Rawlinson, C.B., C.E.*



LXXX.

OLIVER GOLDSMITH'S MILL, AUBURN.

(Catalogue Int. Ex. No. 1321.)

Panel,  $8\frac{1}{4}$  in. by 7 in.

*Lent by Mr. José de Murrieta.*

LXXXI.

HAUNTED HOUSE.

(HOOD WROTE HIS POEM, "THE HAUNTED  
HOUSE," FROM THIS PICTURE.)

(Catalogue Int. Ex. No. 1322.)

Oval, panel,  $6\frac{3}{4}$  in. by  $5\frac{1}{4}$  in.

*Lent by Mr. S. Taylor-Whitehead, M.A.*

LXXXII.

## LANDSCAPE.

(Catalogue Int. Ex. No. 1333.)

Oval, panel,  $7\frac{1}{2}$  in. by  $5\frac{3}{4}$  in.*Lent by Mr. José de Murrieta.*

LXXXIII.

## LANDSCAPE.

(EVENING.)

(Catalogue Int. Ex. No. 1431.)

Panel, 11 in. by 16 in.

*Lent by Mr. G. Boden, Q.C.*



LXXXIV.

LANDSCAPE.

(LOOKING TOWARDS THE SEA.)

(Catalogue Int. Ex. No. 1437.)

Panel, 11 in. by 16 in.

*Lent by Mr. G. Boden, Q.C.*

LXXXV.

THE VILLAGE SMITHY.

(TWO TREES BY THE SMITHY, AND A DOG DRINKING  
AT A POOL IN THE FOREGROUND.)

(Catalogue Int. Ex. No. 1440.)

Canvas, 36 in. by 52 in.

*Lent by Mrs. McConnel.*

## LXXXVI.

## A DRY SUMMER ON THE TEES.

(Catalogue Int. Ex. No. 1444.)

Canvas, 21 in. by 28½ in.

*Lent by Mr. J. Nisbet Robertson.*

## LXXXVII.

## COMING FROM CHURCH.

(Catalogue Int. Ex. No. 1446.)

Canvas, 36¼ in. by 28 in.

*Lent by Mr. J. T. Mounsey.*



LXXXVIII.

THE HOLMS, NEAR CARDIFF.

(WATER-COLOUR.)

(Catalogue Int. Ex. No. 1486.)

*Lent by Mr. José de Murrieta.*

LXXXIX.

RIVER SCENE.

(WATER-COLOUR.)

(Catalogue Int. Ex. No. 1488.)

*Lent by Mr. José de Murrieta.*

XC.

## WAITING FOR THE COACH.

Figures by Marcus Stone.

(Catalogue Int. Ex. No. 1348.)

Canvas, 19½ in. by 28 in.

*Lent by Mr. José de Murrieta.*

XCI.

## OLD BARNARD CASTLE.

(A DOG DRINKING IN THE FOREGROUND.).

(Catalogue Int. Ex. No. 1352.)

Canvas, 25½ in. by 38 in.

*Lent by Mr. A. Brogden, M.P.*



XCII.

MOON RISING ON THE COAST OF  
CORNWALL.

(Catalogue Int. Ex. No. 1353.)

Canvas, 29½ in. by 43½ in.

*Lent by Peyton Blakiston, M.D., F.R.S.*

XCIII.

STEPPING STONES.

(WOMAN AND CHILD IN THE FOREGROUND.)

(Catalogue Int. Ex. No. 1358.)

Panel, 11½ in. by 16 in.

*Lent by Mr. Richard Ansdell, R.A.*

XCIV.

## RIVER SCENE.

(Catalogue Int. Ex. No. 1360.)

Panel, 9 in. by 12 in.

*Lent by Mr. Charles Gassiot.*

XCV.

## NORTH WALES.

(Catalogue Int. Ex. No. 1374.)

12 in. by 16 in.

*Lent by Mr. José de Murrieta.*



XCVI.

SHALLOW WATERS.

(Catalogue Int. Ex. No. 1396.)

Canvas, 40 in. by 50 in.

*Lent by Mr. John Fleming, C.S.I.*

XCVII.

LUCERNE.

(Catalogue Int. Ex. No. 1495.)

Panel, 4 in. by 6 in.

*Lent by Mrs. Gibbons.*

XCVIII.

## LEYTONSTONE, ESSEX.

(Catalogue Int. Ex. No. 1496.)

Panel,  $3\frac{1}{2}$  in. by  $4\frac{1}{4}$  in.*Lent by Mr. T. H. Oakes.*

XCIX.

## ON THE THAMES.

(Catalogue Int. Ex. No. 1449.)

Canvas, 21 in. by 28 in.

*Lent by Mrs. Hyatt.*



C.

TROUT FISHING.

(WELSH RIVER.)

(Catalogue Int. Ex. No. 1450.)

Canvas, 21 in. by 28 in.

*Lent by Mr. José de Murrieta.*

CI.

LLANBERIS LAKE, NORTH WALES.

(Catalogue Int. Ex. No. 1477.)

Panel, 4 in. by 6 in.

*Lent by Mrs. Gibbons.*

CII.

## LOCH KATRINE, TROSSACHS.

(Catalogue Int. Ex. No. 1478.)

Panel, 4 in. by 6 in.

*Lent by Mrs. Gibbons.*

CIII.

## WINDERMERE.

(Catalogue Int. Ex. No. 1481.)

Panel, 4 in. by 6 in.

*Lent by Mrs. Gibbons.*



CIV.

WATER COLOUR.

(A COTTAGE, DUCKS IN THE FOREGROUND.)

(Catalogue Int. Ex. No. 1483.)

*Lent by Mr. Alexander Collie.*

CV.

UP THE GLEN.

(A SKETCH FROM NATURE.)

(Catalogue Int. Ex. No. 1419.)

Canvas, 22 in. by 27½ in.

Exhibited at Royal Academy, 1867.

*Lent by Mr. Richard Ansdell, R.A.*

CVI.

## ON THE THAMES.

(WATER-COLOUR.)

(Catalogue Int. Ex. No. 1476.)

*Lent by Mr. Alexander Collie.*

CVII.

MILL NEAR BETTWS - Y - COED,  
NORTH WALES.

(Catalogue Int. Ex. No. 1364.)

12½ in. by 16 in.

*Lent by Mr. G. D. Tomlinson.*



CVIII.

LANDSCAPE.

(WINDMILL AND PINE-TREES.)

The Sheep by Richard Ansdell, R. A.

(Catalogue Int. Ex. No. 1245.)

Canvas,  $38\frac{3}{4}$  in. by  $49\frac{1}{4}$  in.

*Lent by Mr. John Kelk.*

CIX.

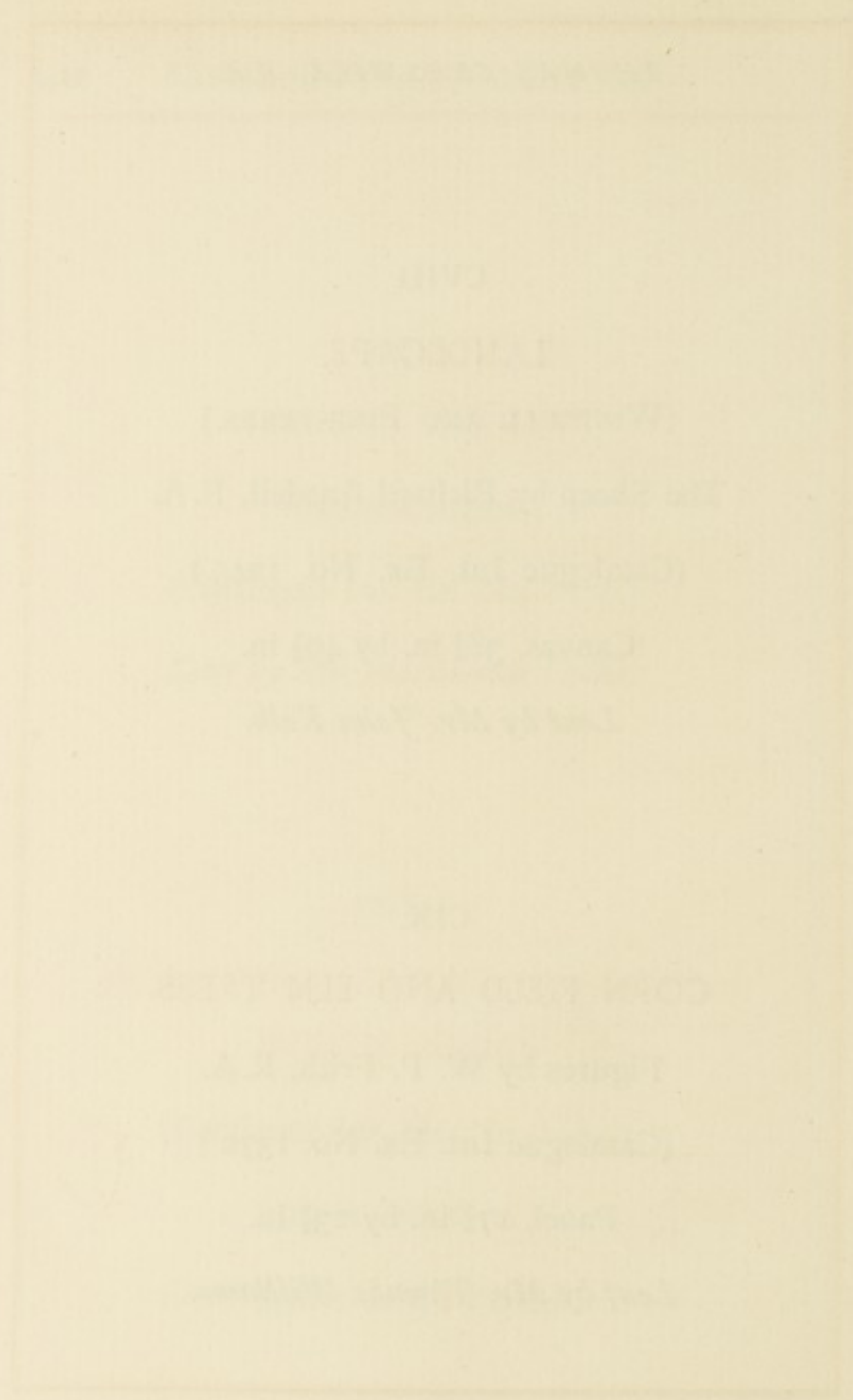
CORN FIELD AND ELM TREES.

Figures by W. P. Frith, R.A.

(Catalogue Int. Ex. No. 1372.)

Panel,  $17\frac{3}{4}$  in. by  $23\frac{1}{2}$  in.

*Lent by Mr. Thomas Williams.*





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