



LOWELL
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Masterpieces of
English Watercolours
and Drawings
from the
National Gallery
of Scotland

A loan exhibition
23 June to 14 July
2011

Masterpieces of English Watercolours and Drawings from the National Gallery of Scotland

The collection of drawings and watercolours in the National Gallery of Scotland is European in scope and contains many works of the highest quality. Gradually built up since the opening of the Gallery in 1859, it has been formed from bequests, gifts, and in more recent years, acquisitions. The English works it contains, famously include an important group of watercolours by Turner; however this part of the collection is more diverse and rich than such highlights imply and the current exhibition aims to illustrate its breadth and interest.

It includes major exhibition watercolours that were created within a few years at the outset of the nineteenth century. Thomas Girtin in the Borders, John White Abbott in Devon and John Sell Cotman in Yorkshire, all depicted rural idylls, making outstanding contributions to British landscape art. Later, highly finished examples of work in the same genre, include J.M.W. Turner's unusual gouache of Caley Hall and William Turner of Oxford's serene view of Halnaker Mill on the South Downs.

By contrast with such show pieces more informal studies, dashed off in a few moments, are also on display, allowing an intimate engagement with the business of sketching. David Cox can be seen studying the buildings of Ghent during his first visit to the Continent, while John Constable sits drawing by the River Severn towards the end of his career, engaged by the spectacle of rotting barges on a blustery day.

Travel further afield is represented by John Webber, who, working in the company of Captain Cook, drew at Nootka Sound (Vancouver), fascinated by alien customs and lifestyles. More familiar territory for British Grand Tourists is encapsulated in John Robert Cozens' supremely elegant, tremulous vision of the Colosseum. Quite different buildings pre-occupied John Frederick Lewis in Cairo, where he immersed himself in the study of the city, drawing with an obsessive attention to detail its narrow streets.

Finally, figurative works on display encompass the polite art of portraiture, with key examples of Thomas Gainsborough's deft draughtsmanship, as well as an impolite romp from Thomas Rowlandson. Highly imaginative and deeply personal sacred imagery is provided by William Blake, along with a secular counterpoint for it from the troubled genius Richard Dadd .

CHRISTOPHER BAKER

National Gallery of Scotland

Christopher Baker's recently published catalogue of the English drawings and watercolours in the collection of the National Gallery of Scotland comprehensively records the National Gallery's entire holdings in this area.



JOHN WHITE ABBOTT 1763/4–1851

Chudleigh, Devon

Brown ink and watercolour
on four sheets of joined paper, laid down
19½ × 19¾ inches; 495 × 502 mm



HENRY THOMAS ALKEN 1785–1851

Epsom Races: Preparing to Start for the Two Mile Heat

Watercolour over pencil on paper
12¾ × 24¾ inches; 325 × 620 mm



WILLIAM BLAKE 1757–1827

God writing upon the Tables of the Covenant

Ink and watercolour over pencil
and some sketching with a stylus on paper
16½ × 13½ inches; 419 × 342 mm



RICHARD PARKES BONINGTON 1802–1828

Landscape – Sunset

Watercolour and gouache over pencil
with some slight scraping out on paper
7½ × 9¼ inches; 180 × 235 mm



WILLIAM CALLOW 1812–1908

The Palazzo Grimani, Venice

Watercolour over pencil on paper
14¾ × 10¾ inches; 366 × 264 mm



JOHN CONSTABLE 1776–1837

View on the River Severn at Worcester

Pencil on paper
8½ × 11½ inches; 218 × 281 mm



JOHN SELL COTMAN 1782–1842
A pool on the River Greta near Rokeby
Watercolour over pencil on paper
17 $\frac{7}{8}$ × 13 $\frac{7}{8}$ inches; 455 × 352 mm



DAVID COX 1783–1859
View in Ghent
Watercolour over black chalk on irregularly shaped paper
9 $\frac{1}{2}$ × 18 $\frac{5}{8}$ inches; 240 × 472 mm



JOHN ROBERT COZENS 1752–1797
The Colosseum from the north
Washes of blue-grey watercolour over pencil on paper
14 $\frac{1}{4}$ × 20 $\frac{3}{4}$ inches; 361 × 528 mm

The mountains on Elba
Watercolour over black chalk on paper
14 $\frac{1}{2}$ × 21 $\frac{1}{8}$ inches; 370 × 535 mm



RICHARD DADD 1817–1886

Dancing jester with imps

Brown ink and pencil on paper

7 × 5 inches; 177 × 128 mm



THOMAS GAINSBOROUGH 1727–1788

A study of a girl walking

Black chalk heightened with white on brown paper

15½ × 9⅝ inches; 385 × 245 mm

Portrait of a man, possibly a Dutch sea captain

Black and white and coloured chalks on grey prepared paper

12½ × 10⅞ inches; 317 × 257 mm



THOMAS GIRTIN 1775–1802

The village of Jedburgh, Roxburgh

Watercolour over pencil on paper

11⅞ × 20⅞ inches; 302 × 521 mm



*Stepping Stones on the
Wharfe, Yorkshire*

Watercolour over pencil
on off-white wove paper
12 $\frac{7}{8}$ × 20 $\frac{3}{8}$ inches;
327 × 518 mm



JOHN FREDERICK LEWIS

1805–1876

*Exterior of a mosque
(Gemia Sultan Hasan)*

Pencil and ink with
watercolour and gouache on
beige tinted paper
21 $\frac{3}{8}$ × 14 $\frac{3}{4}$ inches;
544 × 374 mm



SAMUEL PALMER 1805–1881

The Two Pet Lambs

Watercolour, gouache and gum arabic, with scratching out, on card
8 × 17 $\frac{7}{8}$ inches; 203 × 434 mm



THOMAS ROWLANDSON

1756–1827

The Chambermaid

Brown and grey ink and
watercolour over pencil on
paper
7 $\frac{3}{8}$ × 9 $\frac{1}{8}$ inches;
192 × 232 mm



GEORGE ROMNEY 1734–1802
Study for 'Elizabeth Warren as Hebe'
Brown ink and wash over pencil on paper
15 × 8½ inches; 380 × 215 mm



PAUL SANDBY 1731–1809
Bonnington Linn
Watercolour, grey ink and gouache on paper
10¼ × 14¾ inches; 259 × 376 mm



JOSEPH MALLORD WILLIAM TURNER 1775–1851
Caley Hall, Yorkshire with stag hunters returning home
Gouache and watercolour, on buff paper
12 × 16⅞ inches; 304 × 429 mm
The Death Boat of Heligoland
Watercolour over pencil, with scraping out, on paper
5½ × 4¾ inches; 130 × 120 mm
On Camp Hill, near Hastings
Watercolour over pencil, with scraping out, on paper
5⅞ × 4⅞ inches; 150 × 125 mm



WILLIAM TURNER OF OXFORD 1789–1862

*Halmaker windmill, near Chichester:
looking towards the Isle of Wight*

Watercolour over traces of pencil on paper
20¾ × 29¼ inches; 527 × 743 mm



JOHN WEBBER 1751–1793

*The inside of a house in Nootka Sound
(Vancouver Island)*

Pencil on paper, laid down
14¼ × 20½ inches; 363 × 511 mm



PETER DE WINT 1784–1849

The Devil's Hole, Lincoln

Watercolour over pencil on buff paper
17 × 25⅞ inches; 431 × 657 mm

We are delighted to be showing this wonderful group of English watercolours from the National Gallery of Scotland and are especially pleased that our exhibition coincides with and indeed marks the publication of Christopher Baker's catalogue of the English watercolours and drawings at the National Gallery. I hope that these works – a small sampling of the many and varied riches of the print room at the National Gallery – will not only give great pleasure to our visitors but also underline some of the less obvious treasures to be found in Edinburgh. *Lowell Libson*

LOWELL LIBSON LTD

specializes in British art with an emphasis on paintings, watercolours and drawings of the seventeenth, eighteenth and nineteenth centuries. Lowell Libson has over thirty-five years experience of dealing in museum quality works and we number many major international museums and collectors amongst our clients. Our institutional clients include:

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We are always interested in acquiring important British paintings, drawings and watercolours either by outright purchase or for sale on the owner's behalf. In addition to British Art, our interests incorporate works on paper, sculpture as well as paintings and drawings which would have appealed to the tastes of British 'Grand Tourists'. We also maintain an interest in 20th Century British works. We work on a discrete 'by appointment' basis and always have a selection of significant and beautiful works for sale at various price levels. Please contact Lowell Libson should you wish to discuss any aspect relating to either the sale or purchase of British works of art.

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