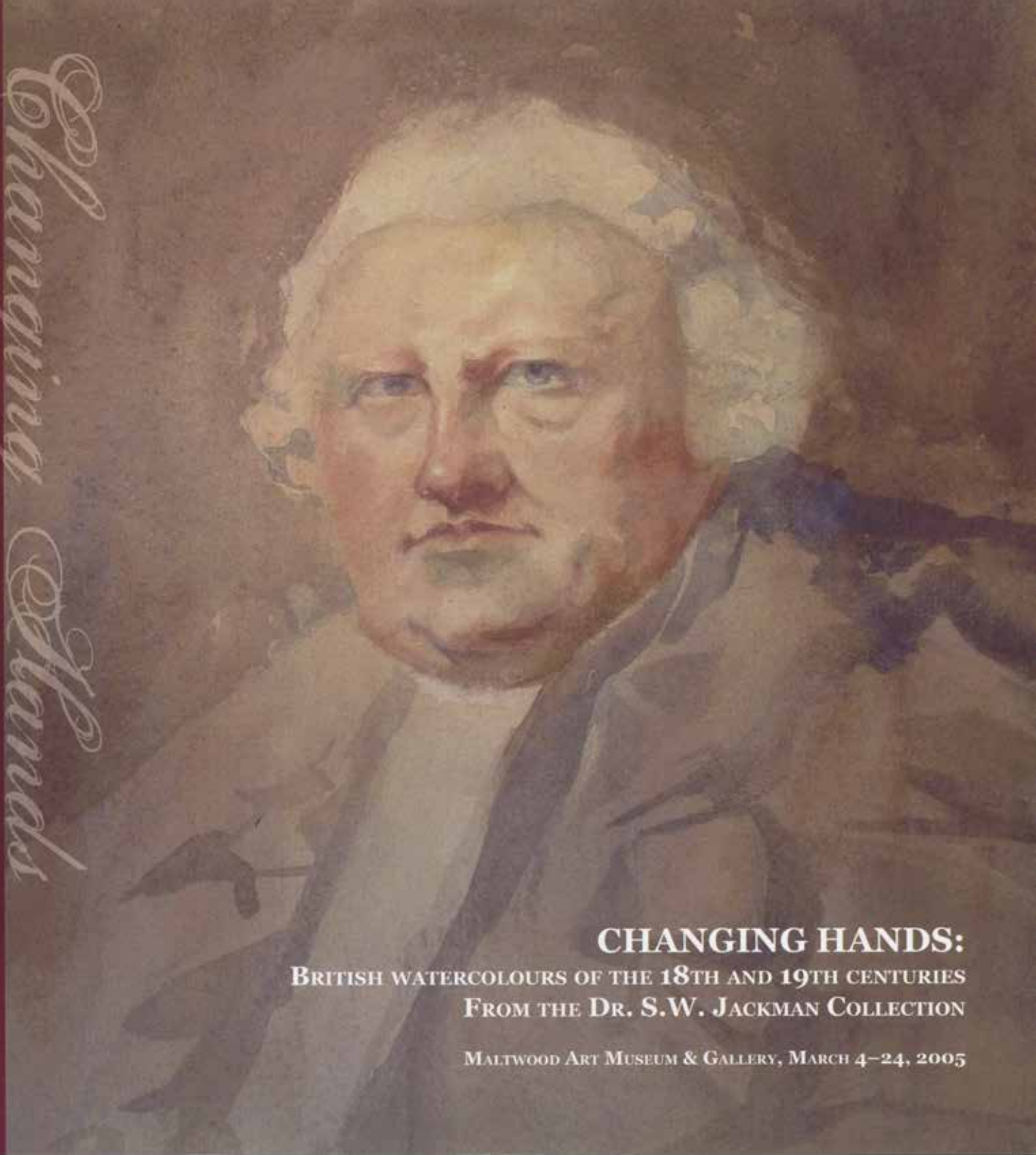


*Changing Hands*



**CHANGING HANDS:**

**BRITISH WATERCOLOURS OF THE 18TH AND 19TH CENTURIES  
FROM THE DR. S.W. JACKMAN COLLECTION**

MALTWOOD ART MUSEUM & GALLERY, MARCH 4-24, 2005



University  
of Victoria



## CITATION READ ON THE OCCASION OF GRANTING OF THE HONORARY DOCTORATE OF LETTERS

*to Sydney Wayne Jackman by the Senate of the University of Victoria November 30, 1991*

It's been interesting to discover that the initials Dr. Jackman uses as the author of numerous books and articles stand for Sydney Wayne. All of us who have known him since he arrived here in 1964 think of him exclusively as Toby. Shakespeare's Juliet was seeing things the way she wanted them to be when she scoffed, "What's in a name?" In Dr. Jackman's case, the answer is "Everything!" Sydney Wayne smacks of California, where he was born; Toby conjures up a familiar persona: denizen of both Cambridge, Oak Bay, and, until last year, the department of history. At least the Muse of History knew what she was doing. As a toddler, Sydney Wayne had a favourite doll called Toby, which he tended to lose as frequently as he now loses his spectacles. "Where's Toby?" became such a familiar plaint that his grandparents used it to gain his attention, and the name stuck. Toby is now as much a part of his aura as is the gown he always wears to lectures.

Toby Jackman has been an institution in this Institution for the past 26 years, actively involved in the beginnings of graduate study, the Maltwood Museum and Liberal Studies. He has served on the senate, the board of governors, the advisory board of the *Malahat Review*, and, as an anglicized Perez de Cuel-

lar, he has been acting head of the history department, acting chair of the creative writing department and the department of slavonics. That speaks for his diplomacy and wide-ranging intellect. So it's not really surprising that his first degree was a bachelor of science from the University of Washington. Then the Muse took control of things once more, and a master of arts from Washington was followed by an MA and PhD from Harvard.

There's a well-known essay on Tolstoy by Isaiah Berlin called "The Hedgehog and the Fox." A hedgehog is the sort of thinker who has one big theory, while a fox is an ideas person. Dr. Jackman has always been skeptical of controlling theories and is obviously a fox in that his published work ranges from 19th-century British history to the history of Vancouver Island and Tasmania, the Romanovs, Cardinal Wiseman, and Lord Bolingbroke. Berlin's essay is a favourite of Dr. Jackman's. Word has it that he was talking about it one day in the faculty club when a new colleague—who shall be nameless—interrupted Toby in full flight: "Isaiah Berlin? Wasn't he the guy who wrote Annie Get Your Gun?" The silence that followed is supposedly the only time Dr. Jackman has ever been lost for words.

Toby Jackman has a way with words. His witty and eclectic intellect is as dazzling in and out of the classroom. It was Henry St. John, Viscount Bolingbroke, who said, "I have read somewhere or other ... that history is philosophy teaching by examples." As a teacher, Dr. Jackman has exercised the minds of students in an unforgettable way, year after year, with his personal example and philosophy. His exuberance is an antidote to all those who take things far too seriously, though I suspect that, for him, subversive humour is a serious business.

I have the honour to present Sydney Wayne Jackman for the Degree of Doctor of Letters, *Honoris Causa*.

**DAVID F. STRONG  
PRESIDENT AND VICE-CHANCELLOR**



## FOREWARD

The works offered in this exhibition, *Changing Hands: British Watercolours of the 18th and 19th centuries from the Dr. S.W. Jackman Collection*, represent a lifetime of collecting and a passion for art by University of Victoria professor emeritus Dr. Sydney Wayne Jackman. *Changing Hands* was designed to introduce visitors to this period in British watercolour history, as well as to honor Dr. Jackman's generosity as a donor. The opening of this exhibition fittingly coincides with Dr. Jackman's 80th birthday on March 25, 2005.

Dr. Jackman (or "Toby," as he is fondly known by colleagues and friends) was a professor of history from 1964, a year after the University of Victoria's inception, until his retirement in 1990. During that time, and since, he has served the greater Victoria community as teacher, historian, author and friend. He has also served on the Maltwood Art Museum and Gallery's exhibitions and program committee and its advisory board for over twenty years. To the Maltwood, Dr. Jackman has donated a large collection of British watercolours, predominately from the 18th and 19th centuries, as well as a substantial collection of oriental ceramics and antique furniture. Of note, Dr. Jackman's collection of Chinese blue and white ceramics, held at the

Maltwood, forms the backbone of one of the largest collections of its kind in Canada. In addition to the collection here at University of Victoria, Dr. Jackman has helped to build collections at the Art Gallery of Greater Victoria and at Government House in Victoria.

The exhibition title, *Changing Hands*, relates in two ways to the work on display. First, the title is a tribute to Dr. Jackman's substantial collection, now in our hands. Second, it alludes to the history of the watercolour medium which "changed hands" during the 18th and 19th centuries in Britain from its primary use as a colouring tool for miniaturists and map makers to a material used by fine artists such as Sir Henry Raeburn and Samuel Palmer, whose work is featured in this exhibition.

Dr. Jackman's collection of artwork is an invaluable resource to the university community and to the city of Victoria at large. We are indebted to him for his keen eye as a collector and his generous heart as a friend and colleague of the Maltwood Art Museum and Gallery.

**DANIELLE C. HOGAN, CURATOR**



Portrait of Dr. S. W. Jackman, by David Wood;  
2000; 70 x 50.5 cm; watercolour. U000.15.1



## LOOKING AT THE JACKMAN COLLECTION:

### A BRIEF HISTORY OF BRITISH ART IN THE 18TH AND 19TH CENTURIES

The S.W. Jackman Collection of prints and drawings provides a glimpse into the formative age of British art and society, the 18th and 19th centuries. Thomas Newcomen developed the first steam pump in 1712 presaging the Industrial Revolution, which remade Britain into a country of urban mechanization and wealth creation. At the same time the Enclosure Acts were transforming the countryside into managed estates and patterned field systems. Rapid colonial expansion overseas provided adventure, wealth and opportunity across the class system. Internationally, social change was marked by bloody political revolutions in France and America, in Britain by the less violent Reform Acts.

Against this backdrop the arts flourished, as a series of individuals and institutions transformed Continental influences into a unique regional synthesis, part of which would be noted as the "golden age" of the English watercolour. And while the oil painting remained the graphic standard, the core "high art" of this period (until William Henry Fox Talbot's development of the "photogenic drawing" in 1839 signaled its ultimate demise), the subsidiary arts of drawing and printmaking became objects of specialized artistic endeavor, exhibition and collection.

The Royal Academy was founded in 1768, the painter Joshua Reynolds (1723-92) its first president. In 1838 British art achieved its own home with the opening of National Gallery in Trafalgar Square, London.

The Grand Tour provided gentlemen, artists and architects with the opportunity to maintain contact with Continental philosophical and artistic thought, but it also allowed British aestheticians to move artistic expression through a nationally focused debate on aesthetic ideals. Under the leadership of Reynolds, William Mayllord Turner (1775-1851), and the writings of men such as Lord Shaftsbury and William Gilpin (1724-1804), the British school articulated its own progress from the constraints of Italian and French renaissance grounded classicism to the individual centered "romantic" movement which found inspiration in the picturesque landscape and the sublime effects of raw nature on human senses and emotions.

Against this backdrop the so-called minor media—the pen-and-ink drawing, the quickly sketched ink-and-wash, or the on-site gouache study as well as an array of multiple image techniques generally known as "engravings"—were the subject of in-

tense innovation. The steel nib for carrying permanent ink became popular in the late 18th century and was mass-produced in the early 19th. The graphite pencil (lead mineral in a gum medium) was an English 17th century invention, which became popular at the end of the 18th when perfected by the French chemist Nicolas-Jacque Conte. This medium, joined with mass-produced paper, allowed the artist to work up preparatory studies for finished studio work, but it also allowed topographer or botanist to make field notes for scientific documentation, illustration and research. Equestrian painter to the nobility George Stubbs (1724-1806) is noted for his meticulous drawings of animal anatomy. Gouache and watercolour, with or without the foundation of an ink or pencil line, gradually emerged from merely being a finish for architectural drafting, engraved maps or topographical records to finished artistic products in their own right. Venetian *vedutista* Giovanni Antonio Canal "Canaletto" (1697-1768) spent time in England (1746-56) and influenced a generation of scene painters such as William Hodges (1744-97) who developed the open-air oil sketch. Hodge accompanied Cook as topographic recorder on the second expedition to the South Seas. The fabled and exotic colonial life of

British India entertained London audiences through theatrical depictions by adventurer artists such as Johann Zoffany (1733-1810). Turner himself trained first as a watercolour topographer and architectural draughtsman at Royal Academy drawing classes. Portrait painters such as Henry Raeburn (1756-1823) and Thomas Lawrence (1769-1830) were able to work up on-site watercolour sketches of their sitters, noble or rustic, into monumental oils in the studio. Under Turner, mountaineer John Robert Cozens (1717-86), panoramic painter Thomas Girtin (1775-1802), landscapists John Sell Cotman (1782-1842) and David Cox (1783-1859)—all who exploited the atmospheric, spatial and gradated colour effects of

watercolour—British art enjoyed its golden age of the medium. This fact was marked by the founding of the Society of Painters in Water-Colours in 1803.

At the other end of the production cycle, 18th century developments in print-making techniques ushered in a new age for the popularization of the artistic image not only as reproductions of paintings, but also as a response to diversifying markets for everything from scientific illustrations to moralizing prints for middle-class drawing rooms to hunting scenes for country houses. So the heavy line of wood-cut gave way to the dense-ly cross-hatched chiaroscuro of dry-point

line engraving, the even more delicate line attainable in acid plate etching techniques, and the impressionist tonal effects obtainable through etched aquatint and mezzotint as used extensively by Reynolds and Thomas Gainsborough (1727-88) in his picturesque rural Suffolk landscapes. Translating paintings of noble subjects, biblical or mythical, became a skilled professional specialization. Planographic printing, specifically stone lithography, was invented in 1798 by the Bavarian Aloys Senefelder. In England Romantic painters such as nationalist image-maker Benjamin West (1738-1820) and gothic horror dramatist Henri Fusili (1741-1825) made effective use of this immediate and flexible mass production medium. Applied to posters, maps and book illustrations, by the end of the 19th century lithographs achieved the status of fine art in the hands of practitioners such as James McNeill Whistler (1834-1903).

While these personalities constitute the “greats” of the technical, intellectual and aesthetic currents of two centuries wherein British art defined a distinct national tradition, the Jackman collection constitutes a fine representative collection from the supporting caste of less well-known artists from the period.

**MARTIN SEGGER, DIRECTOR**



*Untitled*, by David Cox; 19th century; 30.2 x 50.5 cm, watercolour on paper. Gift of Dr. Bruce and Mrs. Dorothy Brown. U998.15.40



## BUILDING A COLLECTION OF COLLECTIONS

*Collecting is a tool of the unconscious mind rebelling against the end of time when all things will cease to exist. To preserve something is to validate its existence and importance.<sup>1</sup>*

—ERNA ALJAMETS

The development of museums and their collections has a long history and is directly linked to the interests and passions of individual collectors. Contemporary museums have their roots in the 16th and 17th centuries, when *Kunst-* and *Wunderkammern* proliferated throughout courtly and civic centres of Europe. These cabinets of natural and artificial wonders became symbols of their owners' status, wealth and power and were typically accessible to only a select few. In *The Age of the Marvelous*, Joy Kenseth notes that "diversity, abundance, [and] a love for the singular, the odd, and the uncommon"<sup>2</sup> were the traits of most Renaissance cabinets, whether under the control of aristocrats or scholar-collectors. *Kunst-* and *Wunderkammern* were also used for didactic purposes and were often maintained privately by scholars or in conjunction with universities.<sup>3</sup> By the 18th and 19th centuries, curiosity cabinets were set up as centres for study. Scholars of the Enlightenment moved toward more rationalized, scientific, and linear modes of thought, which also applied to museums and their collections. Specialized museums of art, science, history began to be established.

Many of these collections were amassed in conjunction with libraries or historical societies or by enterprising private collectors.

Today, museums continue to develop and adapt to the changing needs of their audiences. The application of new technologies, finding ways to engage and involve diverse communities, and providing increased accessibility to collections are some of the primary concerns of the contemporary museum. Certainly these issues have been the focus of the Maltwood Art Museum and Gallery as we develop our collection and exhibition mandates. Ours is a university museum of some 15,000 objects, originally established in 1964 with the bequest of artist, collector and scholar Katharine Emma Maltwood (1878-1961) and her husband, John. They lived most of their lives in Britain and toured the Middle East, India, China, Korea, Japan and North and South America. These trips yielded an extensive multi-cultural collection of ceramics, paintings, textiles and sculpture. During their last 20 years spent living in Victoria, the Maltwoods continued to build their collection and purchased work from many of the

prominent local artists of the time, including Emily Carr, W.P. Weston, Ina Uhthoff and Stella Langdale.

Mrs. Maltwood died in 1961 and bequeathed her home "The Thatch," her collection, and an endowment to the University of Victoria. When the Maltwood Gallery moved to the university campus in 1978, it was augmented by the original university art collection comprised of works by contemporary British Columbia artists, including Jack Shadbolt, Herbert Siebner, Maxwell Bates, and Joseph Plaskett.

As a curator of a university art museum, my experience of working with collections has been one of discovery, making comparisons and connections between objects from a vast array of sources. Last year, the Maltwood celebrated its 40th anniversary, which provided a unique opportunity to reflect on the development of our collection and the vital role that our donors play. It is fascinating to link seemingly disparate objects or to think of the different personalities and interests of donors and find the red thread that binds

them together. Anthony Kiendl likens the process of finding such alternative narratives to that of the google search on the Internet. "Google structures knowledge as algorithms ... what we type in is delivered but also things we didn't know were there. The relationships between information and objects are revealed as being just as important as the information we thought we were looking for."<sup>4</sup>

In a similar way, Dr. S.W. Jackman's gifts to the University of Victoria have done much to contextualize and strengthen the Maltwood bequest, particularly through his British watercolour and print collections and his connoisseurship of Chinese blue and white ceramics. Other donors, such as Dr. and Mrs. Bruce Brown, Dr. Michael Collard Williams, and Elisabeth Silvester, have in turn, aug-

mented Dr. Jackman's legacy. In this current exhibit we have added a selection of works from these donors to suggest ways in which collections develop. Included are British antique watercoloured maps from the Brown and Williams collections and a selection of British etchings and aquatints from the Silvester and Maltwood collections.

The Maltwood Art Museum and Gallery continues to develop its collection by building on strengths within its holdings, working to fill in gaps and to provide historical contexts by acquiring related material. Our challenge as a university museum is to continually strategize and implement new ways in which our collection will stay relevant and actively serve the academic and cultural interests of the university and its community.

**CAROLINE RIEDEL**  
**CURATOR OF COLLECTIONS**

<sup>1</sup> Erna Aljamets, introduction, "Garden of Eden on Wheels," 1996. <http://www.mjt.org/exhibits/gallery5.html>

<sup>2</sup> Joy Kenseth, "A World of Wonders in One Closet Shut," in *The Age of the Marvelous*, Joy Kenseth, ed. (Hanover, NH: Hood Museum of Art, Dartmouth College, 1991), 82.

<sup>3</sup> William Schupbach, "Some Cabinets of Curiosities in European Academic Institutions," in *The Origins of Museums: The Cabinet of Curiosities in Sixteenth and Seventeenth Century Europe*, Oliver Impey and Arthur MacGregor, eds. (Oxford: Oxford University Press, 1985) 169-178.

<sup>4</sup> Anthony Kiendl. "Towards a New Understanding of Collecting," in *Obsession, Compulsion, Collection: On Objects, Display Culture, and Interpretation*. ed. Anthony Kiendl (Banff: The Banff Centre Press, 2003), 16-17.





## CHANGING HANDS: BRITISH WATERCOLOURS FROM THE 18TH AND 19TH CENTURIES

SELECTED WORKS FROM THE DR. S. W. JACKMAN COLLECTION

Though unfortunately we cannot name the artists of these maps, it is fair to assume that each map has two names attached to its creation: that of the artist who is responsible for the drawing of the map and the watercolourist who completed the work.

*Edenburgh* is a map removed from a book. We have less information as to the derivation of *Cardigan*'s design; however, these two works were expressly selected for exhibit in *Changing Hands* not for their genealogy, but for their fashion. They provide excellent examples, decidedly at opposite ends of the scale, of the common hand-colouring work on maps prior to and during the 18th century. Basic comparison between these two maps establishes the wide divergence of artistry in existence at the time. *Cardigan* is decidedly an amateur work with its choppy treatment of water under the boat on the lower left side of the map and poor shading throughout. *Edenburgh* is exceptionally pleasing to the eye, comprised of subtle colour shifts and complimentary colours.

The exhibition title *Changing Hands* is a double entendre. While honouring our donor Dr. S.W. Jackman, it also makes specific reference to these maps by addressing the

history of watercolour over the 18th and 19th centuries in Britain, the period from which the works in this exhibition are collected. A time encompassed by the Period of Enlightenment and the Romantic style in European art, this was the era when the medium of watercolour metaphorically changed hands from its primary application as a colouring tool for miniaturists and map makers, to its ubiquitous use by artists painting landscapes *en plein air*. *Cardigan* and *Edenburgh* represent a key jumping off point for the subsequent works exhibited in *Changing Hands: British Watercolours of the 18th and 19th centuries from the Dr. S. W. Jackman Collection*.



Detail of *Cardigan* map, lower left-hand corner.



*Edenburgh*, artist unknown, 16th century, 38 x 49.5 cm, ink and watercolour on paper, gift of Dr. and Mrs. Bruce Brown. 1989-070 #4

*Cardigan Comitatu Pars Olim Dimetarum*, artist unknown, pre 18th century, 27.4 x 32.5 cm, ink and colour pigment on paper, gift of Dr. Michael Collard Williams. U001.11.994



**EDWARD LEAR** (b. 1812 London, d. 1888 San Remo) was the 20th of 21 children born to Ann and Jeremiah Lear. Lear never attended public school. Instead his older sister Ann schooled him at home. Best known as the poet of famed nonsense limericks *The Owl and The Pussy-Cat* and *There Was an Old Man With a Beard*, Lear was also an accomplished visual artist. Predominately self-taught, Lear spent countless hours working on small, very detailed drawings of plant and insect life in his younger years.

Combining his talent for painting with his passions for writing and travel, Edward Lear completed seven books during the course of his lifetime that documented his extensive touring around the Mediterranean and the Middle East. These books include *The Journals of a Landscape Painter in Albania*, *Illustrated Excursions in Italy* (2 vols.), and *Journals of a Landscape Painter in Southern Calabria*. The Royal Scottish Academy claims that Lear's work so impressed Queen Victoria that she summoned him to give her private drawing lessons in 1846.



*Girgenti*, by Edward Lear, 1867, 15 x 23 cm, pen and ink on paper. U002.29.1

Clearly, Lear made sketches everywhere he visited. He would work quickly making preliminary sketches on the spot along with extensive notes on the colours of the area. He would later finish the drawings in the quiet of his studio. *Girgenti* is one such travel drawing, named for the town on the coast of southwestern Sicily where it was executed.

Lear settled, likely due to ill health, in San Remo, Italy, and spent his remaining days there passing away on January 29, 1888 at the age of 76.

“A WORK OF ART IS A CORNER OF NATURE SEEN THROUGH A TEMPERAMENT”

Emile Zola

**SIR HENRY RAEBURN** (1756 - 1823) was a much celebrated portrait artist from Edinburgh, Scotland. His parents died when he was very young and he was raised by an elder brother. Raeburn's introduction to the arts occurred at the age of 16 when he became apprentice to a local goldsmith and began painting miniatures. Miniatures, in fashion in the United Kingdom from the 16th to the 19th century, were typically small egg-sized pendants upon which portraits were painted using gouache (a form of watercolour), oil, or enamel paint.



*Charles Hay (Lord Newton 1747–1811)* by Sir Henry Raeburn; c 1808, 40 x 38cm; watercolour, U001.22.7

Raeburn studied painting in Italy for two years, returning to Edinburgh in 1787 to set up a studio. The artist is best known for having painted portraits of many local society figures of his day. It is said that he was adept at portraying the sober Edinburgh temperament in both his male and female sitters.<sup>5</sup>

The sitter for this painting, Charles Hay (Lord Newton 1747-1811), was a lawyer and judge from Scotland. The small watercolour on the left is the preliminary work to the larger oil painting. The original oil painting was a bequest to the National Portrait Gallery of Scotland in 1864, a reproduction of which is featured in this exhibition with their generous permission.

Comparison of these two paintings reveals obvious changes that Raeburn made in the final piece, such as the thinner and longer shape of Lord Newton's face in the final oil painting as well as the dramatic deep red colour of the sitter's coat. Raeburn's brushwork in the second portrait is typical of that of the Romantic

period. Loose brush strokes, dramatic shading and colour, as well as oil paint that is boldly applied to the surface of the canvas all denote Raeburn's subjective approach to the sitter in the finished composition.

<sup>5</sup> *Five Centuries of British Painting*, by Andrew Wilton, London: Thames & Hudson, 2001.



*Sir Charles Hay, Lord Newton (1740–1811)* by Sir Henry Raeburn; Collection of the National Galleries of Scotland, bequest of Mrs. Malcolm Laing 1864; c 1808; 74.30 x 61 cm; oil on canvas.

There is little recorded information about **WILLIAM EDWARD ATKINS**. He is believed to have served in the Royal Navy as Chief Petty Officer Steward and died at the age of 38.

This painting, *Frigate off the Isle of Wight*, is of interest because it celebrates a classic image of Britain's naval history, known the world over for its strength and dominance. A frigate is a square-rigged war ship, which refers to the shapes of the ropes and chains that hold and move masts, sails, and spars of the ship<sup>6</sup>. The area of the painting's title, the Isle of Wight is a small island in southern England, off of the coast of Southampton, now primarily a tourist destination.

It is difficult to say whether the British Navy commissioned images such as this. It is possible that William Edward Atkins was a hired artist aboard the vessel; a crewman traveling expressly to document his craft's image and her battles. Conversely, Atkins could have been simply an amateur watercolourist attempting to pass the long solitary hours of a seaman. Documentation has not been found to support or deny either, yet *Frigate off the Isle of Wight* remains as a testament to Atkins' talent.

**SAMUEL PROUT** was a British watercolourist and painter of topographical and architectural subjects. He exhibited at the Royal Academy as well as the British Institution and was the author of eighteen drawing and travel books. Prout's work is characterized by a broken craggy pencil line and intricate detailing, as is the case with this captivating small painting completed entirely in shades of grey.

*Carisbrooke Castle* is on the Isle of Wight and is today the island's only remaining medieval castle. Built on a Roman site, Carisbrooke's earthworks were begun in 1070<sup>7</sup>. Now a tourist destination this little castle has an interesting history: in 1377 the French landed on the island, but the castle was not attacked; in 1647 Charles I was held prisoner at Carisbrooke; later the castle was an occasional residence for the governor of the Isle of Wight; and it became the official residence of Princess Beatrice, daughter of Queen Victoria, when she was governor.

<sup>6</sup> Merriam-Webster, Inc. *The Merriam-Webster Dictionary*, USA: Merriam-Webster, 1997.

<sup>7</sup> <[http://www.touruk/castles/castle\\_carisbrooke.htm](http://www.touruk/castles/castle_carisbrooke.htm)>



*Frigate off the Isle of Wight*, by William Edward Atkins; undated; 44.5 x 53.5 cm; mixed media on paper. U001.22.8



*Carisbrooke Castle 1793*, by Samuel Prout; 1793; 41 x 39.5; pencil and ink. U004.2.1



## “COLLECTING IS A DISEASE, AN INCURABLE DISEASE”

*Dr. S.W. Jackman*

**BRADFORD RUDGE** was a landscape painter in oil and watercolour. His father, Edward, was an artist and teacher before him. Rudge held the position of drawing master at the Harpur School in Bedford for many years in the mid 1800s. Principally, he painted landscapes around the Bedford or Surrey areas, with the exception of those works composed during his summer holidays in North Wales.

This untitled painting, though relatively unassuming in its subject matter, possesses a charming detail. Rudge has scripted, on the tan-coloured rock located in the lower right side of the composition, what can conclusively be identified as the initials ‘V.R.’ Was she Victoria? Or perhaps Vivian? All we know is that she must have been Bradford Rudge’s sweetheart. Under her initials is a ‘plus’ symbol, under which lies Rudge’s first initial, ‘B’. The following letter is illegible though we assume it to be an ‘R’. This classic gesture of affection, reminiscent of youthful romance, adds to an otherwise classically proficient painting a unique element of tenderness and interest.



Detail of Bradford Rudge work, lower right side of landscape



*Untitled*, by Bradford Rudge, c1813–1885, 40 x 51cm, watercolour.  
U004.2.6

**GEORGE HOLMES** was a landscape draughtsman. Following his time as a student at the Dublin Society School, Holmes found employment making drawings for book illustrations. He exhibited in the Royal Academy London between 1799 and 1802.

*Country Scene with Boat* is a pencil drawing on paper. Interestingly, the dominant elements in this composition are the trees with their foggy, lush dark foliage towering over the two lone figures below. The woman on shore holds an even smaller visual weight as she blends into the natural landscape around her. Holmes's drawing is a typically Romantic portrayal of landscape for the era.



*Country Scene with Boat*, by George Holmes, c 1789–1864, 44.5 x 50, pencil on paper. U001.22.3

Artist Colonel **LIONEL GRIMSTON FAWKES** of the Royal Artillery was the son of Major Richard Fawkes. What formal art training Fawkes had, as well as whether the documentation of this celebrative event was as an official service task, are not known.

*Queen Victoria's 60th Year of Reign 1897* is a small watercolour that conveys an unfeigned mood of joy and celebration. Fawkes' seemingly effortless representation of the multitude of Royal Guardsmen lining the Queen's parade route uses minimal visual details and

striking red colour to reinforce the prominence of Her Majesty's parade, the painting's focal point. His treatment of the architecture along the parade route, a great deal of which is in shadow, is impressionistic using washy brush strokes and vague silhouettes to indicate where a monument crowns a building top. The crowd, gathered in the lower left-hand corner of the painting, is lively, and the energy achieved by Fawkes here feels suitably more intense than elsewhere in the painting expressing the public's rejoice in this happy event.



*Queen Victoria's 60th Year of Reign 1897*, by Lionel Grimston Fawkes, 1897, 31 x 40 cm, watercolour on paper. U994.16.6

“THERE HAS NEVER BEEN AN AGE, HOWEVER RUDE OR UNCULTIVATED, IN WHICH THE LOVE OF LANDSCAPE HAS NOT IN SOME WAY BEEN MANIFESTED”

John Constable

At an exceptionally young age **SAMUEL PALMER** held a passion for poetry and throughout his life it served as an important muse to his visual art. In 1824, Palmer met notable British poet, painter, engraver, and visionary William Blake. The friendship that ensued was one of great influence on Palmer's art. He often referred to Blake as his "hero".

Palmer was mostly a self-taught artist and exhibited at the Royal Academy by the age of 15. He earned his living primarily by teaching drawing in London.

He had an interesting approach to the materials he used in his paintings. He used many different mediums: oil paint, watercolour, or drawing materials, but would also experiment, mixing washes with soot, blended gum arabic, or even flour. It was not uncommon for him to leave drawings unfinished.

Palmer's faith in all things timeworn was reflected in "The Ancients" a well-known artistic brotherhood that he helped form. Members shared an admiration for early Renaissance art characterized by the work of such artists as Sandro Botticelli, Donatello (Donato di Nicolo Bardi), Leonardo da Vinci and Albrecht Dürer. This interest in Renaissance works is evident in the style of the *Italian Scene* exhibited in *Changing Hands*. Palmer's Ancients also believed in the superiority of

ancient over modern humanity. He once exclaimed that his mentor, artist John Linnell, was "a good angel from Heaven [who came] to pluck [him] from the pit of modern art."

In 1837 Samuel Palmer married Linnell's daughter Hannah, and they had an extended honeymoon in Italy, which may have inspired this *Italian Scene*.



*Italian Scene*, by Samuel Palmer; 1840; 54 x 70.5 cm; pencil on paper. U001.22.1

# EXHIBITION LIST FOR THE MALTWOOD ART MUSEUM AND GALLERY

<b>Abbott, John White</b>	<i>Study of a Black Cow</i> (undated) ink on paper, 39 x 45 cm; U001.22.2
<b>Alken, H</b>	<i>Windsor Castle Park in 1830</i> (1830) print, ink on paper, 36.5 x 38 cm; U004.2.7
<b>Alsop, John</b> (attributed to)	<i>Sparring Drawing</i> (19th Century); print, ink on paper, 30.5 x 35 cm; U001.22.4
<b>Arrous, Sidney</b>	<i>Untitled</i> (c. 1930-1940) ink on paper, 30.5 x 23 cm; U002.29.2
<b>Atkins, William Edward</b>	<i>Tragical Fall of the Earl of Marston</i> (c. 1860) mix media on paper, 44.5 x 53.5 cm; U001.22.8
<b>Creswick, Thomas</b>	<i>Untitled</i> (undated) graphite on paper, 9.40 x 11.3 cm; U000.47.8
<b>Dance, George</b>	<i>Portrait</i> (1809) pencil on paper, 28 x 24 cm; U001.22.5
<b>Fawkes, Lionel Grimson</b>	<i>Queen Victoria's Diamond Jubilee</i> (1879) watercolour on paper, 31 x 40 cm; U994.16.6
<b>Georgin, Johann</b> (attributed)	<i>Cavalier Kalmouk</i> (undated) ink on paper, 17.5 x 12.5 cm; U000.47.1
<b>Goodwin, Sydney</b>	<i>Untitled</i> (19th century) watercolour on paper, 49.5 x 64.5 cm; U994.16.22
<b>Harris, J &amp; Pollard, J.</b>	<i>Four in Hand</i> (1838) print, ink on paper, 53.5 x 71.5 cm; U004.2.8
<b>Hayes, Claude R. I.</b>	<i>Untitled</i> (undated) watercolour on paper, 34 x 46 cm; U004.2.3
<b>Hearne, Thomas</b>	<i>Domestic Landscape</i> (undated) watercolour on paper, 13.2 x 18.2 cm; U000.47.4
<b>Holmes, George</b>	<i>Country Scene with Boat</i> (c. 1780-1864) pencil on paper, 44.5 x 50 cm; U001.22.3
<b>Langley, William</b>	<i>Shanklin, Isle of Wight</i> (19th century) watercolour on paper, 58.5 x 77 cm; U994.16.16
<b>Lear, Edward</b>	<i>Gipsies</i> (1857) ink on paper, 15 x 23 cm; U002.29.1
<b>Lloyd, Stuart W.</b>	<i>St. Nicholas Church, Hastings</i> (18th century) ink on paper, 37.5 x 47.5 cm; U004.2.2
<b>Mondant, Maria</b>	<i>Untitled</i> (Early 19th century) watercolour on paper, 45 x 57.5 cm; U988.26.4
<b>Nixon, John</b>	<i>Man in Theatrical Costume</i> (1818) ink on paper, 30 x 40 cm; U994.16.1
<b>Palmer, Samuel</b>	<i>Italian Scene</i> (1840) pencil and watercolour on paper, 54 x 70.5 cm; U001.22.1
<b>Prout, Samuel</b>	<i>Cartersbrook Castle</i> , 1793 (1793) pencil and ink on paper, 41 x 39.5 cm; U004.2.1
<b>Pyne, W. H.</b>	<i>Off Folkestone</i> (c. 1830) watercolour on paper, 36.5 x 45 cm; U004.2.5

<b>Raeburn, Sir Henry</b>	<i>Portrait of Charles Hay</i> (Lord Newton, 1747-1811) (c. 1800) watercolour on paper, 40 x 38 cm; U001.22.7
<b>Raeburn, Sir Henry</b>	<i>Charles Hay, Lord Newton</i> (1740-1811) (c. 1800) oil on canvas, 74.3 x 61 cm; Collection of the National Galleries of Scotland, bequest of Mrs. Malkoim Laing 1864; NG 522 (P.G. 302)
<b>Robertson, George</b>	<i>Untitled</i> (18th century) watercolour on paper, 41.5 x 52 cm; U994.16.11
<b>Stacey, Walter Sidney</b>	<i>Castle Ayr</i> (1928) watercolour on paper, 46 x 36 cm; U982.47.1
<b>Sydney, Goodwin</b>	<i>Untitled</i> (undated) watercolour on paper, 49.5 x 64.5 cm; U994.16.23
<b>Travers-Smith, Brian</b>	<i>Portrait of S. W. Jackson</i> (1966) oil on canvas, 65.5 x 80.5 cm; U984.20.1
<b>Wood, David</b>	<i>Portrait of S. W. Jackson</i> (2000) watercolour on paper, 70 x 50.5 cm; U000.15.1
<b>Unknown</b>	<i>Carlisle Cathedral Plans</i> (18th century) (pre 18th century); ink and coloured pigment on paper, 27.4 x 32.5 cm; From the estate of Dr. Michael Coland Williams; U001.11.994
<b>Unknown</b>	<i>Edenburg</i> (16th century) watercolour and ink on paper, 38 x 49.5 cm Gift of Dr. Bruce and Mrs. Dorothy Brown; 1989-070 #4
<b>Unknown</b>	<i>Golette à la Vole</i> (undated) print, ink on paper, 41 x 52 cm; U004.2.11
<b>Unknown</b>	<i>Galère à la Voile Protant l'Escadre de Chef l'Escadre</i> (undated) print, ink on paper, 41 x 52 cm; U004.2.12
<b>Unknown</b>	<i>La Galère Réale à la Fonde</i> (undated) print, ink on paper, 41.5 x 52 cm; U004.2.10
<b>Unknown</b>	<i>The Melton Breakfast</i> (19th century) print on paper, 57.5 x 80 cm; U004.2.9
<b>Unknown</b>	<i>Untitled</i> (19th century) intaglio on paper, 30 x 29.2 cm; U993.6.6
<b>Unknown</b>	<i>Untitled</i> (19th century) intaglio on paper, 25.2 x 30.2 cm; E994.3.5
<b>Unknown</b>	<i>Untitled</i> (19th Century) intaglio print, 24.8 x 29.1 cm; U994.3.6
<b>Unknown</b>	<i>Untitled</i> (19th century) intaglio on paper, 25.2 x 30.6 cm; E994.3.3
<b>Unknown</b>	<i>Untitled</i> (19th century) planographic, lithograph, 45.7 x 35 cm; E994.3.7

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Portrait of S. W. Jackman, by Travers-Smith, Brian; 1966; oil on canvas; 65.5 x 80.5 cm. U984.20.1

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