

from the

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NEWS RELEASE DATE

Immediate release

Washington, D.C., July 18, 1963.--The Smithsonian Institution Traveling Exhibition Service announces the fall opening of "TURNER WATERCOLORS," an important exhibition of 80 works by England's greatest romantic painter, which will be circulated under their auspices to six museums in this country. All the watercolors are on loan from the British Museum.

These works are seldom lent outside England. Selected by Edward Croft-Murray, Keeper of Prints and Drawings of the British Museum, they come from the famous "Turner Bequest," left to the British nation by the artist, with one exception, which is from the Vaughan Bequest.

The exhibition will open at the National Gallery, Washington, D.C., on September 14, and afterwards will travel to the Museum of Fine Arts of Houston (November 1 - 30); The De Young Memorial Museum, San Francisco December 14 - January 15, 1964); The Cleveland Museum of Art (January 28 - March 1); The William Rockhill Nelson Gallery of Art, Kansas City, Missouri (March 15 - April 15); and the Brooklyn Museum (May 1 - 31). It is sponsored by The British Ambassador, the Right Honourable Sir David Ormsby Gore, K.C.M.G. An illustrated catalogue with foreword by Mr. Croft-Murray will be available.

Among the works are rare and extraordinary examples of Turner's early and late periods. These richly demonstrate aspects of the artist's oeuvre not well known to Americans; and, with the more familiar works of his middle period, provide an unusual opportunity to see the full range of Turner's genius.



Outside England, Turner as a watercolorist has been associated with the elaborately finished works of his middle period--a time between 1829-39 when he was very popular and usually painted to satisfy his many patrons--because some of the original watercolors from these years and numerous engravings of them have been in constant circulation since that time. However, almost all his experimental, personal work remained in his studio during his lifetime and thus passed into the "Turner Bequest."

The earliest watercolors in the show, Radley Hall, c. 1789, and Malmesbury Abbey, c. 1791, date from a period when Turner worked almost exclusively in watercolor. They reflect the influence of the outstanding watercolorists of his era: his teacher Thomas Malton, an architectural draftsman; John Robert Cozens, one of the renowned figures in the early history of watercolor; Edward Dayes; Thomas Hearne; Thomas Girtin, and others. However, the precocious artist--who made his first drawings in 1787 at the age of 12 and displayed them in his father's barbershop window--soon departed from the representational tradition of his time.

Several sketches from his journey to France, French Savoy, and Switzerland show that as early as 1802 Turner was pushing beyond the boundaries of what had been done before. These watercolor drawings from his first trip to the Continent demonstrate the immediate and deep impact made by the change of scene. The stylistic innovations which grew out of this experience shocked the English public. When his masterpiece Calais Pier was exhibited in London the next year, they reacted strongly. "Nothing but incongruity and confusion. The sea looks like soap and chalk and smoke. The sky is a heap of marble and mountains." He was accused of using anything--stones, sticks, his own hand--to achieve the effect desired. "Always paint your impressions,"

he subsequently told a young artist. "Do not try to recover painful, prosaic reality."

Also exhibited are many other spontaneous watercolors from his journeys around the English countryside, to Italy, France, Germany, and Switzerland. All illustrate his unfailing ability to adapt his style to new surroundings. Samples from an Italian sketchbook of 1819 represent the wide range of his sensitivity: a view of Venice records the delicate Adriatic light while those of Rome are treated more solidly--reflecting the massive architecture of that city--and one sketch made on a short visit to Naples is radiantly sunny.

As Turner grew older he concentrated increasingly on color and light patterns. Superb color sketches in the exhibition from Turner's last trip to Venice, in 1840, exemplify this. In speaking of them, Mr. Croft-Murray has said, "more than ever it is a question of depriving objects of their actual outlines and of indicating their shapes by the reflection upon them." This mature artist was the inspiration for Delacroix and Gericault and later for Monet and Pissarro, "as significant in his own day as Cezanne was to be in ours."

Following Turner's death in 1851, years were spent in litigation concerning the will and its codicils. Finally, the "Turner Bequest" was distributed among three institutions: 100 finished oil paintings and 182 oil sketches and unfinished pictures went to the National Gallery, London, and the Tate Gallery; over 19,000 drawings--including the watercolors and sketchbooks--to the print room of the British Museum.

Mr. Croft-Murray will accompany this outstanding exhibition to the United States and will lecture at the National Gallery of Art on September 15th at four o'clock.

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For further information and photographs, please write to: Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

"TURNER WATERCOLORS"

Smithsonian Institution  
Traveling Exhibition Service  
Washington 25, D. C.

EDWARD CROFT-MURRAY

Biographical Information

Born: Chichester, Sussex, England, 1907

Educated: Lancing College, Sussex; and Magdalen College,  
Oxford

Entered British Museum, as Assistant Keeper, Department of  
Prints and Drawings, 1933; made Deputy Keeper, 1953;  
Keeper, 1954

Fellow of the Society of Antiquaries, 1940

War Service, 1939-46: Admiralty, 1939-40; Civilian Officer,  
Military Intelligence, War Office, 1940-43; Major, Allied  
Control Commission (Monuments and Fine Art Section,)  
Italy and Austria, 1943-46.

His publications include:

Venetian Drawings of the XVII & XVIII centuries . . . at  
Windsor Castle (with Sir Anthony Blunt), 1957,

Catalogue of British Drawings in the British Museum,  
Vol. I (with Paul Hulton) 1960.

Decorative Painting in England, 1537-1837, Vol. I. 1962.  
(Second Volume in process)

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CHECKLIST

<u>Collection Nr.</u>	<u>Catalogue Nr.</u>	<u>Title</u>
III-D	1.	Radley Hall, Berkshire
VII-D	2.	Ruins of Malmesbury Abbey, Wiltshire
XXIII-A	3.	The Transept, Tintern Abbey, Monmouthshire
XXXIII-E	4.	A Ship at Anchor, and other Craft
LXX-M	5.	Caernarvon Castle, Caernarvonshire
LXXV-18	6.	Mont Blanc From Chamouni
LXXV-22	7.	Mer de Glace, Chamouni
LXXV-34	8.	The Old Devil's Bridge, St. Gothard
LXXX-G	9.	The Battle of Fort Rock, Val d'Aouste, Piedmont
XCV-12	10.	On the Thames, Near Windsor
XCV-46	11.	Distant View of Richmond Bridge From Twickenham Park
XCV(a)-C	12.	Interior of a Kentish Cottage
CCVIII-X	13.	Ivy Bridge, Devonshire
(Vaughn Bequest)	14.	Isleworth, Middlesex
CXVIII-N	15.	Isis
CLXXXI-4	16.	Venice, S. Giorgio from the Dogana
CLXXXVII-6	17.	Naples, the Castel Dell'Uovo From the Pizzofalcone
CLXXXVII-43	18.	The Roman Campagna at Sunset

"TURNER WATERCOLORS" CHECKLIST - 2

<u>Collection Nr.</u>	<u>Catalogue Nr.</u>	<u>Title</u>
CLXXXIX-6	19.	Rome, St. Peter's and Entrance to Via Delia Sagrestia
CLXXXIX-40	20.	Rome, The Arch of Constantine
CXCVI-X	21.	London (?), Terrace Houses from a Park, Under an Evening Sky
CCVIII-K	22.	Newcastle-on-Tyne
CCVIII-V	23.	Shields, on the River Tyne
CCXXI-I	24.	Castle on a Rock
CCXXI-S	25.	The Vermilion Palace
CCLXIII-344	26.	The Funeral of Sir Thomas Lawrence at St. Paul's Cathedral
CCXLIV-15	27.	Petworth, the Rose-Curtained Bed
CCXLIV-17	28.	Petworth, the Green-Curtained Bed
CCVLIV-22	29.	Petworth, Conversation in the Library
CCXLIV-37	30.	Petworth, Music and Cards in the Library
CCXLIV-23	31.	Petworth, A Vase of Flowers
CCXLIV-25	32.	Petworth, The Picture Gallery at Night
CCXLIV-26	33.	Petworth, Conversation in the Library
CCLIX-117	34.	Paris, From the Barriere de Passy
CCLIX-118	35.	Paris, The Pont Neuf
CCLIX-191	36.	Promenade on the Ramparts of Nantes
CCLIX-200	37.	Promenade on the Ramparts of Nantes
CCLIX-197	38.	Breton Peasants Dancing
CCLIX-263b	39.	Interior of an Estaminet

"TURNER WATERCOLORS" CHECKLIST - 3

<u>Collection Nr.</u>	<u>Catalogue Nr.</u>	<u>Title</u>
CCLXIII-193	40.	Landscape with a House, at Sunset
CCLXIII-252	41.	Landscape, with a Porticoed Church (?) under a Stormy
CCLXIII-1	42.	On Salisbury Plain, Near Stonehenge
CCLXIII-4	43.	Oxford, The High Street
CCLXIII-11	44.	Brighton, The Beach and Bathing Machines
CCLXIII-41	45.	Fire at Sea
CCCLXIV-224	46.	Paestum in a Storm
CCLXXX-188	47.	Columbus and His Son at the Convent of La Rabida
CCLXXX-189	48.	Columbus Setting Sail
CCLXXX-197	49.	The Vision of Columbus
CCLXXX-190	50.	Land Discovered
CCLXXX-194	51.	The Landing of Columbus
CCLXXX-191	52.	The Landing of Columbus
CCLXXX-202	53.	A Tempest
CCCLXIV-373	54.	The Burning of the Houses of Parliament, 1834
CCCXVIII-17	55.	Venice, Interior of a Bedroom
CCCXVIII-18	56.	Venice, Interior of a Theatre
CCCXVIII-21	57.	Venice, Interior of a Wine Shop
CCCXVIII-23	58.	Venice, A Bridge
CCCXV-12	59.	Venice, The Guidecca
CCCXV-19	60.	Venice, The Grand Canal

"TURNER WATERCOLORS" CHECKLIST - 4

<u>Collection Nr.</u>	<u>Catalogue Nr.</u>	<u>Title</u>
CCCXVI-3	61.	Venice, "From My Bedroom" in the Hotel Europa
CCCXVI-21	62.	Venice, The Riva Degli Schiavoni
CCCXVI-23	63.	Venice, Bridge on the Riva Degli Schiavoni
CCCXVI-27	64.	Venice, The Arsenal
CCCXVI-41	65.	Venice, A Canal
CCCXXXV-12	66.	Freiburg in Uechtland, Switzerland
CCCXXXV-19	67.	Freiburg in Uechtland, Switzerland
CCCXXXVI-17	68.	Devil's Bridge in the Grisons, Switzerland
CCCXXXVI-19	69.	Thusis, in the Grisons, Switzerland
CCCLXIV-284	70.	Steamboats at Coblenz
CCCLXIV-285	71.	Ehrenbreitstein
CCCLXIV-208	72.	Kussnacht, On the Lake Lucerne
CCCLXIV-280	73.	Arth, From the Lake of Zug
CCCLXIV-324	74.	Lucerne by Moonlight
CCCLII-8	75.	Heidelberg
CCCLIII-22	76.	Study of Fish
CCCLVII-6	77.	Whale Aground
CCCLIX-16	78.	Eu, The Apse of the Cathedral
CCCLXIV-82	79.	Boats at Sea
CCCLXIV-84	80.	Sunset at Sea

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ITINERARY

<u>1963</u> September 14 - October 13	National Gallery of Art Constitution Ave at Sixth Street, NW Washington 25, D. C. Mr. John Walker, Director
November 1 - 30	The Museum of Fine Arts of Houston 1001 Bissonnet Street Houston 5, Texas Mr. James Johnson Sweeney, Director
December 14, 1963 - January 15, 1964	M. H. de Young Memorial Museum Golden Gate Park San Francisco 18, California Mr. Jack R. McGregor, Director
<u>1964</u> January 28 - March 1	The Cleveland Museum of Art 11150 E. Boulevard at University Circle Cleveland 6, Ohio Dr. Sherman E. Lee, Director
March 15 - April 15	William Rockhill Nelson Gallery of Art 4525 Oak Street Kansas City 11, Missouri Mr. Laurence Sickman, Director
May 1 - 31	The Brooklyn Museum Eastern Parkway Brooklyn 38, New York Mr. Thomas S. Buechner, Director

SELECTIVE BIBLIOGRAPHY

Monographs on J. M. W. Turner:

Sir Walter Armstrong, TURNER. London, Thos. Agnew and Sons and N. Y., Charles Scribner's Sons, 1902.

Alexander Joseph Finberg, COMPLETE INVENTORY OF THE DRAWINGS OF THE TURNER BEQUEST ARRANGED CHRONOLOGICALLY. London, H. M. Stationery Office, 1909.

Alexander Joseph Finberg, THE LIFE OF J. M. W. TURNER, R. A. Oxford, Clarendon Press, 1939 (2nd ed. with supplement by Hilda Finberg Clarendon, 1961).

Alexander Joseph Finberg, TURNER'S SKETCHES AND DRAWINGS. London, Methuen and Co., Ltd., 1910.

P. G. Hamerton, LIFE OF J. M. W. TURNER, R. A. Seeley and Co., 1879.

W. Cosmo Monkhouse, TURNER, Sampson Low and Co., 1879.

W. G. Rawlinson, THE ENGRAVED WORK OF J. M. W. TURNER, R. A. Macmillan and Co., 1908 and 1913.

John Rothenstein, TURNER. N. Y., Abrams, 1960.

John Ruskin, MODERN PAINTERS. London, 1843-60.

Walter Thornbury, LIFE OF J. M. W. TURNER, R. A. London, Hurst and Blackett, 1862 (1877).

W. L. Wyllie, A. R. A., J. M. W. TURNER. London, Geo. Bell and Sons, 1905.

Some Recent Articles:

C. H. Collins Baker, "Greatness of Turner", Gazette des Beaux Arts, (February, 1948), pp. 93-106.

R. B. Beckett, "Kilgarran Castle: A Link Between Turner and Wilson," Connoisseur, (September, 1947), pp. 10-15.

"TURNER WATERCOLORS" SELECTED BIBLIOGRAPHY - 2

Some Recent Articles: (Cont.)

J. Mayne, "English Romantic Watercolors," Metropolitan Museum Bulletin, (April, 1962), pp. 237-47.

K. Rexroth, "Turner: Painting as an Organism of Light", Arts Digest, (February 15, 1955), pp. 6-8.

\_\_\_\_\_, "Turner and Whistler: Aristocratic Vulgarian and Vice-Versa," Art News, (November, 1960), pp. 32-35.

Some Recent Turner Exhibitions:

- 1946 "Paintings by Hogarth, Constable, Turner," Chicago Art Institute
- 1946 "Paintings by Turner, Constable and Bonington," Boston Museum of Fine Arts
- 1948 "L'Exposition Turner," Paris, Musée de l'Orangerie
- 1950-51 "Aquarelle Aus Dem Turner-Nachlass in Britischen Museum," Germany (British Council)
- 1951 "Turner Watercolours," London, Thos. Agnew
- 1951 "Water-colours by Turner, His Predecessors and Contemporaries," London, British Museum
- 1952 "Turner Centenary," Henry E. Huntington Library and Art Gallery
- 1956 "Turner in America," John Herron Art Institute
- 1960 "Joseph Mallord William Turner: Watercolors and Drawings," Otto Gerson Gallery
- 1960 "J. M. W. Turner, R. A. 1775-1851," London, Leggatt Bros.
- 1961 "J. M. W. Turner, Watercolours," Melbourne, National Gallery of Victoria (British Council)

Addenda: Martin Butlin, TURNER WATER COLORS. London, Barrie and Rockliff, 1962.

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BIOGRAPHICAL NOTES ON JOSEPH MALLORD WILLIAM TURNER

- 1775 Born April 23, Convent Garden, London; his mother died insane; his father William Turner, a barber, reared him
- 14 1789 Admitted as student in schools of the Royal Academy; became pupil of Thomas Malton, accomplished delineator of architectural subjects
- 15 1790 Exhibited for first time at Royal Academy, a View of Lambeth Palace
- 1792 Received commission to make drawings for engravings in Walker's Copper-Plate Magazine, a topographical work; traveled over England and Wales in search of subject matter
- 1793 Began to work in oil medium; was part of the circle of Dr. Thomas Monro along with Thomas Girtin, another protégé and two well-established watercolorists, Edward Dayes and Thomas Hearne
- late  
1790's Discovered fascination of the sea, which became favorite subject with him
- 1798 Began to add poetic quotations to titles of pictures
- 1799 Elected Associate of Royal Academy
- 1800 Visited Scotland; moved to Harley Street, London
- 1802 Elected, at 27, a full Academician of the Royal Academy; made first visit on Continent to France, French Savoy, Switzerland; studies Ruysdael, Poussin, Titian, Rembrandt, Correggio and Rubens in Louvre
- 1806 Started making drawings for his Liber Studiorum -- series of etchings finished in mezzotint which emulated mezzotint facsimiles of Claude's drawings for the Liber veritatis
- 1806-07 Executed a series of views of Thames
- 1808 Appointed Professor of perspective to Royal Academy
- 1815 Finished last of drawings for Liber Studiorum

"TURNER BIOGRAPHICAL NOTES" - 2

- 1819 Traveled to Italy (Venice, Rome, Naples) for the first time
- 1829-1839 Completely absorbed in his art during these years referred to as his "Middle period;" sent 55 pictures to the Royal Academy, painted many others on private commission, made over 400 drawings for engravers, as well as thousands of studies and sketches from nature; acclaimed by his countrymen as one of greatest painters of his age
- 1830 Death of his father, whose home was with Turner; lived a solitary life until his own death
- 1830-31 Spent some time at Petworth House, the home of George, Third Earl of Egremont, a noted patron of the arts; while there executed over 100 sketches of which the majority were interior scenes
- 1834 Deeply impressed by an incident, the burning of the Houses of Parliament; made watercolor record and later 3 oil paintings of the subject
- 1835 Journeyed to Venice
- 1840 Journeyed again to Venice
- 1843 Championed by John Ruskin who defended him against attacks of the press; "short pamphlets" written in his behalf eventually resulted in 5 volumes of Ruskin's Modern Painters (1843-60)
- 1844 Exhibited Rain, Steam and Speed; visited Rhine Valley and Alps
- 1845 Toured Northern France and made last watercolors
- 1850 Exhibited for the last time; withdrew from his friends; settled as lodger in small house in Chelsea
- 1851 Died at the age of 76 on December 19 and was buried in St. Paul's Cathedral