

SAMUEL COLMAN

1780 - 1845

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CATALOGUE

With the aid of some guesswork, a chronological order has been attempted for Colman's oil paintings, and to some extent for the watercolours and drawings.

Measurements are in centimetres, height preceding width.

Abbreviations used in the catalogue are as follows:

- C.A.G. City Art Gallery
D.C. With David Cross Gallery, Clifton (Bristol), 1985.
P.C. Private collection
P.C.W. Private collection, Wiltshire
P. & J. Phillips & Jollys, Auctioneers, Bath; Sale, 22
October 1984. Some items, where bought in, are
indicated as belonging, once again to 'P.C.W.',
unless otherwise disposed of since October 1984.
R.A. Royal Academy

Oil Paintings

1 Village Scene, 1804 (Pl. 2).

48.9 x 60.0. Inscribed 'Sam^l Coleman/Pinxit 1804'.
Sold Christie's, 10 February 1967 (lot 48).

This is a composition in the style of Wheatley or Morland, and ultimately descended from very similar scenes by Jan Steen. A Village Wedding by Steen, sold at Sotheby's in 1967, is particularly close in its details. See Geraldine Keen, The Sale of Works of Art (London, 1971), p. 101. Present whereabouts unknown.

2 The Death of Amelia, 1804 (Pl. 3).

Canvas, 63 x 75.7. Inscribed 'S. Coleman/pinxit (?) 1804' on boulder at b.r.
Sold Bonham's, 17 February 1977 (lot 89, as by Fuseli: 'Stormy Coastal Landscape with Figures in the foreground').

The subject is from James Thomson's 'Summer', part of The Seasons (1727). The theme was popular with late 18th century artists, including

William Williams. Fuseli painted a version (now in the Staatliche Kunsthalle, Karlsruhe). Colman's picture follows Woollett's engraving of Celadon and Amelia, painted by Richard Wilson in 1765 (Pl. 4). See Chapter Seven for further comments.
Tate Gallery, London. T 2109.

3 King Lear on the Heath with Edgar and the Fool, c. 1810-20 (Pl. 5).

Sold at Sotheby's, 23 November 1977 (lot 73).
Present whereabouts unknown.

4 View of Stock House, possibly early 1820s.

Canvas, 58.4 x 78.7. Inscribed 'S. Colman'.

The view shows a country house and a lake with a boat on it and two swans. There is also a horse in the picture, and cattle, sheep and deer. The scene was evidently painted for the Revd Harry Farr Yeatman of Stock Gaylard, near Sturminster Newton, Dorset, an ancestor of the present owner, who lives in Berkshire.

5 St John Preaching in the Wilderness, 1821 (Frontispiece and Pl. 11).

Canvas, 87 x 119. Inscribed 'S. Colman/1821'.
Exhibited R.A. 1822, 558*.

From about 1900 till 1957 the picture was owned by a family named Hall, of Bury, Lancashire. It was given to a friend who eventually sold it in 1975 (Sotheby's, 16 July).

The picture has been discussed extensively in the main text. However, it should be added that Colman appears to have known Poussin's 'Baptism', from the Seven Sacraments (now in the Sutherland Collection, on loan to the National Gallery of Scotland). In Colman's day these paintings were at Cleveland House, London. Colman's figure of a woman in a robe, with her back to the viewer, at the right of the scene, recalls one of the disciples in a similar position in 'Baptism'. City Art Gallery, Bristol, K 4323.

6 Portrait of a Negro Gentleman, early 1820s (Pl. 19).

Canvas, 58 x 48. Inscribed 'S. Colman/Pinxit'.
Sold Sotheby's, 1 June 1977 (lot 41).

A head-and-shoulder portrait of a young black man, wearing a red and green cloak, not unlike the cloak worn by the young man in the drawing of a 'Highland Gentleman' (Pl. 21).
Present whereabouts unknown.

7 Tintern Abbey, early 1820s (Pl. 22).

Canvas, 87.5 x 116.8. Inscribed 'S. Colman'.

James Pilgrim (Sale, Christie's, 30 January 1874, lot 26, as unknown). With Agnew's early in 1980, and with Hazlitt, Gooden & Fox in 1981. Sold to a private collector in Switzerland.

8 Distant View of Bristol, c. 1822-25 (Pl. 24).

Canvas, 85 x 115. Inscribed 'S. Colman'.

This picture was with a collector in the United States, and was misattributed to Samuel Colman of Maine. It was purchased by the C.A.G., Bristol, from Sotheby Parke Bernet (NY) in 1976. City Art Gallery, Bristol, K 4350.

9 St James's Fair, 1824 (Pls 30, 31).

Panel, 87.6 x 134. Inscribed 'S. Colman 1824' at b.l.

Perhaps exhibited as early as 1824 at the Bristol Institution, and possibly to be identified with 'The Fair' shown in 1832 at the exhibition of the Bristol Society of Artists.

City Art Gallery, Bristol, K 353. Bequest of J. Anthony Bird, 1915.

10 David and Abigail, c. 1828-30 (Pl. 35).

Panel, 74 x 105.5. Inscribed, centre foreground 'S. Colman'.

Purchased in the 1920s by the grandfather of the owner on whose behalf it was sold at Sotheby's on 2 March 1983 (as 'Abigail Confronting the Army of David'). With Colnaghi by September 1983. Purchased from Colnaghi by Christopher Newall. With Christopher Newall, London, as of July 1985.

The subject is taken from I Samuel, Chapter 25.

11 The Delivery of Israel, 1830 (Pls 36-41).

Canvas, 135.6 x 199.1. Formerly falsely inscribed 'John Martin 1830'. First attributed to Colman by Eric Adams.

Presented to the C.A.G., Birmingham, by Mr George Smith and Mrs Rosa Grey through the National Art Collections Fund, 1950. The painting had been in the collection of the donors' father, George William Smith, of Great Bedwyn, Wiltshire, before his death in 1885.

Undoubtedly to be identified with the picture advertised by Colman in the Bristol newspapers in the late summer of 1830.

See Chapter One, above.

City Art Gallery, Birmingham, P 22'50.

12 The Destruction of Pharaoh's Host, c. 1830 (Pl. 42).

Canvas, 61 x 49.8.

Purchased (Christie's) 1974, from an owner in Exeter who understood that a relative had bought it or received it as a gift from a Cardiff art dealer early in this century.

Closely associated, in subject and handling, with No. 11.

City Art Gallery, Bristol, K 4283.

13 A Romantic Landscape: David Dancing Before the Ark of the Lord, c. 1830-32 (Pl. 51).

Canvas, 88.9 x 119.4. Inscribed 'S. Colman'.

Sold Sotheby's, 11 March 1970 (lot 31) to Edward Speelman, Ltd. and bought by the C.A.G., Bristol from Speelman in September 1970.

Clearly under the influence of Claude (perhaps, specifically, the Seaport, No. 92 in the National Gallery catalogue; Colman could have seen it in London in the 1820s, since it formed part of the Angerstein nucleus of the N.G. collection). The relationship of Colman's painting to works by Danby and Jackson has been discussed in the main text.

City Art Gallery, Bristol, K 4045.

14 Belshazzar's Feast, 1831-32 (Pls 53-61).

Canvas, 137.8 x 199.4. Falsely inscribed 'J. Martin, R.A. 1830' at b.l.

In the 1880s the picture was with William Wardle, an art dealer and carver and gilder, working in Newcastle (according to the correspondence with Oldham Art Gallery of Newcastle Art Gallery proprietors, Barkas & Son, dating from 1895). Wardle exhibited the painting in Newcastle as a Martin. Oldham Art Gallery received the painting as a gift from James Mellor of Liverpool in 1895.

Among Colman's drawings there is a sheet of rough figure sketches which may have been made during or soon after a visit to a showing of Martin's own Belshazzar's Feast. Colman could have seen the Martin in London, but it was also on show in Bristol in mid 1825, according to advertisements in the newspapers (e.g. The Bristol Mercury, 14 April, p. 2 and 25 April, p. 3). The possible influence of figure poses from Poussin's Seven Sacraments has already been noted in the text. Available to Colman (as to Martin) would have been William Young Ottley's engravings of the Stafford Collection (1818) which included the Seven Sacraments.

Oldham Art Gallery.

15 Sunday Morning, Going to Church, c. 1832 (Pl. 72).

Canvas, 60.3 x 84.

The picture was at Zion Chapel in 1930; it is illustrated (p. 32) in Henry Cozens's commemorative book, The Church of the Vow, which was published that year. Sold by the trustees of the church to the C.A.G., Bristol, in 1980.

This is probably the picture entitled 'Going to Church' which Colman showed in 1832, in the exhibition held by the Bristol Society of Artists. The title I have used is taken from the R.A. catalogue of 1840 (No. 224), though there is no information as to whether or not the painting shown then was the present work. The picture is currently known by various titles, including Zion Chapel, the Church of the Vow.

Zion Chapel was built in fulfilment of a vow made by John Hare when he arrived in Bristol as a young man in 1773. From Taunton, Hare had walked to Bristol to seek his fortune, and one of his first impressions was of the beauty of a stretch of ground on the outskirts of the city, at the foot of Redcliffe Hill. Tired after his long tramp to the city, Hare fell asleep in the pleasant field and promised himself when he awoke that he would build a church there one day. In 1827, as a successful businessman, he bought the site for his chapel. The foundation stone of the church, on Coronation Road, Bedminster, was laid by Mrs Hare on 12 May 1829 and Dr Thomas Chalmers preached the opening sermon in the completed building on 15 June 1830. The architect is not identified in the records but A. Gomme and his co-authors describe the building (in *Bristol: An Architectural History*, 1979, p. 243) as 'comparatively restrained in design', adding: 'Already the round-headed windows have the chunky mouldings and narrow profiles which were to overrun northern Bristol in the 1850s and '60s, but below on the front is a stern row of Tuscan columns in antis. The big pediment gives the overall classical silhouette so beloved by Nonconformists until the mid-century'.

In Colman's day (if we can believe the evidence of the painting) Zion Chapel was covered with cream-coloured stucco. Traces of what appears to be stucco survive, I am told, around the windows. However, the building now presents brick walls. The trees in the yard have been pollarded, and the general appearance of the building has been dingy since the removal of the small United Reformed Church congregation to another meeting place, late in 1983. It is fortunate that the chapel continued for so long in the hands of Congregationalists (and their 'descendants', the United Reformed congregation), for it was the appearance of Colman's picture in 1980, and its identification by Francis Greenacre as the work of Colman, which allowed me to concentrate my inquiries on Zion Chapel. The early church records (now in the Bristol Record Office) were then still at Zion; and, with the assistance of the church's Secretary, Mr R. Herwig, I was able to establish that the artist and his family had been members at Zion in the 1830s. The picture has therefore distinction much beyond its value as a portrait of the building in its earliest years.

City Art Gallery, Bristol, K 4968.

16 A Girl Crossing a Stream, c. 1832-34. (Pl. 77).

Panel, 34.9 x 28.6. Inscribed 'S. Colman'.

Sold Sotheby's, 17 November 1971 (lot 23), to Anthony Barbieri, Kensington Hypermarket. Bought by the C.A.G., Bristol from Barbieri in 1972.

Clearly, Colman admired Gainsborough's paintings of cottage girls, such as the Cottage Girl with Dog and Pitcher (coll. of Sir Alfred Beit, Bt.) or the Peasant Girl Gathering Faggots in a Wood (Manchester C.A.G.).

City Art Gallery, Bristol, K 4108.

17 The Coming of the Messiah and the Destruction of Babylon, c. 1831-32 (Pls 79-84).

Canvas, 137.2 x 190.5. Inscribed 'S. Colman' at b.l.

At one time in the collection of Mrs Charlotte Frank, this painting was taken to the United States (as a Samuel Colman of Maine) before being brought back to Britain.

Purchased by the C.A.G., Bristol, from David Bull in 1973.

The symbolism in this important emblem-painting is extensively discussed in the text, above. The composition of the background scene may have been influenced by John Martin's arrangement of the Tower of Babel and the Temple of Bel in his *Belshazzar's Feast*. (See Pl. 63.)

City Art Gallery, Bristol, K 4219.

18 The Destruction of the Temple, c. 1833-35 (Pls 89-91).

Canvas, 135.5 x 196.5. Was falsely inscribed 'I.M.' or 'J.M.'. The picture was owned by Thomas Peake and passed down to his great-grandson, T.H. Nash-Peake, from whom it was bought in 1975.

See Chapters Six and Nine for analyses of the imagery in this Last Judgement scene. For a colour reproduction and further comments, see also The Tate Gallery 1974-6: Illustrated Biennial Report and Catalogue of Acquisitions, pp. 24-26.

The Tate Gallery, London, T 1980.

19 Winter Scene, 1833 or 1835 (Pl. 93).

88.9 x 116.8. Inscribed 'S. Colman 1833' (or 35).

Sold Christie's, 27-28 July 1967 (lot 189) and (according to the Witt Library files) at Christie's, N.Y. on 25 October 1977. Present whereabouts unknown.

The bridge, cottages, cattle and distant boats often featured in Colman's drawings appear here, but this is his only snow scene known at present. Francis Greenacre has pointed out (The Bristol School of Artists, p. 204) that the gnarled trees resemble those in paintings by George Smith of Chichester.

20 The Tryst, mid 1830s (Pl. 94).

Bought by Graham Rust (in a junk shop, according to report) and sold, late in 1978 or in 1979 to a private collector in the west of England. Present whereabouts unknown.

There is a drawing similar in composition to this picture among the Colman drawings still with the artist's descendants.

21 Laying the Foundation Stone, 1837 (Pl. 108).

Canvas, 86.4 x 129.5. Inscribed 'S. Colman 1837'. Given to the C.A.G., Bristol, in 1927 by Mr and Mrs W.S. Gildersleeve.

The scene shows the festive occasion of the laying of the foundation stone for the south pier of the Clifton Suspension Bridge, designed by I.K.

Brunel. The ceremony, carried out by the Marquis of Northampton, took place on 27 August 1836. According to John Latimer (Annals of Bristol in the Nineteenth Century, p. 229), the proceedings began at 7.30 a.m., so that meetings of the British Association, scheduled for later in the day, would not be interfered with. In Colman's sketchbook there is a light pencil drawing of this scene (Pl. 109), suggesting that he was actually a witness to the event. The bridge was not completed until 1864.

City Art Gallery, Bristol, K 874.

22 The Rock of Salvation, 1837 (Pl. 110).

Canvas, 63.5 x 76.2. Inscribed 'S. Colman 1837'.

Sold Bonham's, 1 May 1975. With James Mackinnon, London, as of mid 1984.

See Chapter Seven for a discussion of this emblem-painting.

23 The Edge of Doom, 1836-38 (Pls 116, 117).

Canvas, 137.2 x 199.4. Inscribed 'S. Colman 1836' and 'S. Colman 1838' at b.r. There is an awkward drawing of the same composition (a copy by one of the artist's daughters, perhaps) among the drawings in the possession of Colman's descendants in Wiltshire.

Curiously, in view of the strongly anti-Catholic symbolism apparent in the painting, this picture once belonged to a Roman Catholic, George Benjamin Emmanuel Hodges, who lived at Southlands, Clapham Park. Hodges inherited a prosperous business (his father was a distiller) and built up an art collection of some size, mainly Italian paintings and objets d'art in silver. It is interesting to note that he was married in 1844 in Clifton Parish Church, and he and his bride - Helen Saunders, born in Brighton - had a Roman Catholic ceremony on the same day as the Church of England service. The Hodges link with Bristol may be purely coincidental, for I have not managed to find any appropriate Saunders in the Bristol documents searched for information about Samuel Colman.

The Edge of Doom was put up for sale on 6 or 7 February 1889, according to a catalogue published by Messrs. Foster of Pall Mall. Colman's painting appeared as Lot 239, a by 'Coleman', entitled 'The Crack of Doom - "The End of all things, and the Immortality of Shakespeare"'. How it came by this title (which, in the 'crack of doom' quotes from Macbeth, Act IV, sc. i, l. 117) is not known; it may be a dealer's title. From Hodges' sale the painting went to a man called Turner, perhaps a dealer.

By about the late 1890s the painting was in the possession of William McCaughen, Sr, St. Louis, Missouri. From him it passed to the firm of McCaughen & Burr, Inc., dealers in fine art. According to tradition within the family, the painting had been bought from the American artist, Samuel Colman of Maine (1832-1920), as the work of that painter. The dates on the picture were read as 1886 and 1888. It is amusing to read a little modern myth about the picture. C. Burr McCaughen told the

New York dealers, Hirschl & Adler, who bought the painting in 1969, 'The American artist, Samuel Colman painted this canvas in the nineteenth century. During his world travels his interest centered on observing natural phenomena, such as storms at sea or eruptions of the earth. He became fascinated with Mt. Vesuvius and it was after a time spent in Italy contemplating that volcano that he is said to have planned this magnificent composition. We are glad to send you the history of this pristine American painting' (Letter of 9 August 1969).

The painting was purchased by the Brooklyn Museum in 1969, as by the American Colman. See Brooklyn Museum Annual Vol. XI (1969-70), Frontispiece and p. 37.

See my Chapters Six and Nine, above, for a discussion of the meaning of the painting.

The Brooklyn Museum, New York.

24 Portrait of Samuel Watts, Jr., 1839 (Pl. 121).

Canvas, 30.5 x 25.4. Inscribed 'S. Colman/1839' at b.r.

Samuel Watts (1774-1843) was a Yeovil solicitor from a prominent family of lawyers. The name survived until recently in the firm of Watts Moore and Bradford. Colman appears to have kept in contact with this Somerset friend or business acquaintance even after moving to London. (See Chapter One for further information about the Watts family.) This tiny portrait is apparently the only memorial in Yeovil to the work of Samuel Colman.

Yeovil Museum, Hendford Manor Hall, Yeovil.

25 The Temple of Flora, c. 1842-44 (Pl. 144).

Canvas, 45 x 61. Falsely signed (in red) 'Danby 1840'.

Purchased by the Tate Gallery in 1952, as by Danby, this painting was identified as the work of Colman in 1962 by Eric Adams. See Chapter Seven for analysis.

The Tate Gallery, London, T 6038.

Watercolours

Unless otherwise indicated, these watercolours, and the drawings listed later, all made their appearance in 1984, as the property of various people descended from Samuel Colman. Numbers in parentheses after 'P.& J.' are lot numbers referring to the October 1984 sale.

26 Rocky Landscape, c. 1815-23 (Pl. 7).

34.4 x 49.8, damaged and laid down on paper which carries a rough sketch of a tree on the reverse. The watercolour is inscribed '_____ Rocks' at b.r.
P. & J. (171).

Some observers believe this to be a view of a Dartmoor Tor, while others associate it with the rocks in the Clifton Gorge. This picture, and Catalogue Numbers 27 and 28 appear, from their relative freedom of handling and from their subdued colours, to be much earlier than the stylized Nightingale Valley, near Bristol (Cat. No. 45), or the Lakeland Scene (Cat. No. 48).
D.C.

27 Mountain Landscape with Large Tree, c. 1815-23 (Pl. 8).

34.4 x 49.6, damaged and laid down. Inscribed 'Waters [illegible]'.
P. & J. (170).

Boys can be seen fishing in the stream. There are ruined buildings in the distance on the hillside.
D.C.

28 Men pulling a tree-trunk from a mountain torrent, c. 1815-23.

34.4 x 47.7.
P. & J. (168).

This landscape is autumnal in its colouring. The figures of the men are drawn in over the nearby leaves.
D.C.

29 Mountain landscape with Bridge and Hamlet, c. 1816-24 (Pl. 9).

33.5 x 46.5 (visible area).

This painting is known by its owners as the 'Welsh Valley'.
P.C.W.

30 Portrait of a Young Man in Highland Dress, early 1820s (Pl. 20).

On light card, 25.3 x 20.5. Inscribed 'Samuel Colman/Bristol' in pencil on the reverse.
P. & J. (166).

A carefully finished watercolour, evidently intended for exhibition, this portrait may be connected with the visit of George IV to Scotland in 1822. In the drawing shown in Plate 21 another sitter is shown wearing a similar costume.
Dr R.A. McCall Smith, Edinburgh.

31 Farmhouse with a flock of sheep, early to mid 1820s.

23.8 x 34.5.

A large, Elizabethan-style, stone house with a barn to the rear and tall trees nearby. A shepherd stands at a gate while sheep march into the farmyard. A man can be seen working at a cart further away, to the left. There is a beehive by the door of the house.

P. C., Hertfordshire.

32 View of the Custom House, Bristol, after the Riots, 1831.

Known only from its inclusion in the sale catalogue of The Collection of Paintings, Drawings, and Engravings of John E. Roberts, Esq., Clifton, a sale conducted by Fergus & Co. on 1 March 1881. The watercolours included No. 50: 'A Sketch of the Custom House, Bristol, after the Riots, drawn at the time by Coleman'. The copy of the catalogue held by the Avon County Reference Library (B 23624) is marked to indicate that this picture sold in 1881 for £3.

Whereabouts unknown.

33 Gardens at Firfield, early to mid 1830s (Pl. 75).

Mounted in an album, 15.5 x 19.5.

An inscribed drawing in Colman's sketchbook (p. 25, side 2) shows the same scene, identifying it as 'Firfield', the home of John Hare at Knowle, Bristol. This pretty little scene, and another small watercolour (Cat. No. 34) appear to have been favourites with one or both of Colman's granddaughters, for the pictures were taken to China, and are now pasted into a scrap-book or album which once belonged to the present owner's mother, one of the daughters of Elizabeth Edith Meech. P.C.W.

34 The Promenade, 1830s.

Mounted in an album, 11 x 9.

A man and a woman with their backs to the viewer. The woman wears a bonnet and cape and carries a parasol. The man wears a tall hat. P.C.W.

35 Flowerpiece, 1830s (Pl. 76).

34.5 x 27. Inscribed 'S. Colman' at b.r.

This, or one of the other watercolour studies of flowers, may be the 'Flowers' Colman showed in the exhibition of the Bristol Society of Artists, 1832. Or it could be the 'Flowerpiece' shown at the R.A. (No. 1184) in 1839. The high catalogue number suggests a watercolour rather than an oil painting. I am told that the flowers in this watercolour are godetias.

P.C.W.

36 Chrysanthemums, 1830s.

On light card, 45.5 x 35.6.
P. & J. (164)

A careful, detailed painting of a spray of chrysanthemums of various colours.
P.C.W.

37 Pink flowers, perhaps roses, probably 1830s.

Approx. 25 x 20.

Known to me only by report as a picture in the possession of one of Colman's great great granddaughters.
P.C., Scotland

38 A Mill, early to mid 1830s (Pl. 92).

39 x 49.6. The paper is watermarked 'J. Whatman/ Turkey Mill 1830'.
P. & J. (169)

Colman exhibited a 'Mill Scene' in 1834 in the exhibition of the Bristol Society of Artists. Although this awkward composition may not be the same picture, it evidently dates from no earlier than 1830, and is to be associated with several sketches of the same mill, although the drawings do not include the man giving a piggy back to the child.
P.C., Bristol.

39 'Ploughman Gray's Elegy', c. 1833-37 (Pls 95, 96).

24.4 x 31.3, signed 'S. Colman' at b.r., and inscribed in centre foreground, 'Ploughman Gray's Elegy'.
P. & J. (162)

This painting, and those following it in this list (up to and including Cat. No. 49) share the stylized treatment, by which landscape becomes markedly picturesque and very delicately coloured, in contrast to the freer, more naturalistic views presented in Plates 7, 8 and 9, which are lower in key. Plate 97 shows a drawing similar in composition to this painting of the 'Ploughman'.
P.C., Bath.

40 'Lime-Kiln Lane', probably mid 1830s (Pl. 98).

27 x 22. Inscribed 'S. Colman' b.r.

A view of a stretch of country road with stonebreakers in the foreground and a lime kiln in the distance on the right. Here, as in a number of other watercolours and drawings, some of the figures - in this case the tiny woman and child walking in the roadway - are oddly disproportionate to their surroundings.
P.C.W.

41 Rural scene with women collecting water, probably mid 1830s (Pl. 99).

25.5 x 35.5.

A country road, with women (or a woman and child) collecting water in the foreground. A hamlet and a lime kiln can be seen in the distance. Sheep rest in a pasture on the right under tall trees, overlooking a valley.

P.C.W.

42 Going to Market, probably mid 1830s.

28 x 42.

Figures on foot follow a market cart along a country road bordered by tall trees. On the right of this road there is a placid river with ducks on it and a bridge in the distance.

P.C.W.

43 Cottage scene, with women collecting water, about the mid 1830s.

27 x 38.

A cottage stands in the middle distance, in a grove of tall trees. The foreground is occupied by a river, at which women draw water. The picture is unusually lacking in detail, and may be unfinished, especially in the midground area, washed by pale yellow.

P.C.W.

44 View over a gorge; a man and his dog with cattle and sheep, probably mid 1830s (Pl. 100).

32.2 x 27.4

P. & J. (163)

An ink drawing, with colour washes, this can be associated with several of Colman's pencil drawings of groups of animals. The view at the right may be the Avon Gorge.

D.C.

45 Nightingale Valley, near Bristol, probably mid 1830s (Pl. 101).

29.8 x 41.5. Signed 'S. Colman' and inscribed 'Nightingale Valley/ near Bristol'.

This is one of the few Colman watercolours which have not become known through the artist's descendants; it was bought at Christie's, South Kensington. There is a drawing for this painting in Colman's sketchbook (p. 21, side 2), inscribed 'Nightingale Cottage, near Brislington'. See Plate 102.

With Andrew Wyld, London, as of 1985.

46 Rural scene, possibly 1830s.

25 x 34. Inscribed 'Samuel Colman'.

This painting is known to me only from descriptions by its owner and by another of the artist's descendants. It represents a rustic footbridge with figures on it and in the fields beyond. Trees stand along the river bank and there are ducks in the water.

P.C., Norfolk.

47 Sheep Dipping, probably mid to late 1830s.

33.2 x 45.8. Inscribed 'S. Colman'.

Bequeathed to the National Gallery of Ireland in 1877 by Mr W.M. Smith.

This ink-and-watercolour scene was considered until 1985 to be the work of Samuel Colman of Maine. It is reproduced in the Illustrated Catalogue of Drawings, Watercolours and Miniatures of the N.G.I. (p. 62), and from this it was recognized as a Bristol Colman by Andrew Wyld, to whom I am grateful for drawing it to my attention. In style and general composition it resembles other watercolours considered to date from the 1830s, and is particularly similar in design to a drawing owned privately, in Hertfordshire. The sheep dipping is taking place in a river flanked by prominent trees, with a bridge in the middle distance.
National Gallery of Ireland, 6348.

48 A Lakeland Scene, mid to late 1830s (Pl. 103).

27.3 x 37.5.

P. & J. (161).

An open view of a river or lake, with trees reflected in the water. A boat with oarsmen is pencilled in. The distant mountains look similar to those in Landseer's Landscape in the Lake District (Pl. 104). However, the scene might equally well be based on a view in the Trossachs or in Wales.

With Thomas Agnew & Sons, Ltd, as of late 1984.

49 The Vision of St John, mid to late 1830s (Pls 106, 107).

34 x 37.5.

P. & J. (160).

See Chapter Eight, above, for a discussion of the possible sources of this composition, and of its meaning.

With Andrew Wyld, London, as of 1985.

50 The Fountain of Life, probably late 1830s (Pl. 125).

On light card, 36.2 x 26.6.

P. & J. (165).

A fountain plays over flowers in a woodland clearing. See Chapter Seven for discussion.

Thomas Agnew & Sons, Ltd, as of late 1984.

51 The Garden of Eden, c. 1840 (Pls 130 and 139).

On light card, 48 x 37.

Again, see Chapter Seven.

P.C., Hertfordshire.

52 Study of leaves and flowers, c. 1840 (Pl. 131).

On light card, 40.5 x 29.5. Inscribed 'S. Colman' mid foreground.

Large leaves, foxgloves and yellow flags predominate in this detailed plant study, set against a background of woodland. In handling this appears to be associated with the Garden of Eden.

P.C., Hertfordshire.

53 Psalm 137, probably early 1840s (Pl. 140).

31 x 27.2. Inscribed 'S. Colman/ 137 Psalm' at b.r.

This is clearly associated with the sepia drawing shown in Plate 141. See Chapter Seven.

P.C.W.

54 A Ship in Danger, possibly late 1830s or early 1840s.

26 x 42.

This is known to me only from its description by the owner, who says that it represents a sailing boat in heavy seas, the passengers visible. Other ships appear in the distance.

P.C., Norfolk.

55 The Wreckers, possibly as late as 1843 or 44 (Pls 149, 150).

28.5 x 38.5 (visible area).

The picture shows a large boat which has been wrecked in a storm. Smugglers or wreckers are occupied in salvaging the boat's cargo and in carrying it away across a headland swept by rain and waves. The body of a man, dressed in costume which appears appropriate to the early 1840s, lies in the surf in mid foreground.

P.C., Hampshire.

56 The Deluge, c. 1843 or 44 (Pls 145, 146).

27 x 37.

In general design, and in the details of some of the figures, this painting is obviously related to *The Wreckers*. See Chapter Nine for an investigation of Colman's sources.
P.C., Hampshire.

Drawings and Lithographs

In listing the bulk of Colman's drawings, I have grouped them according to subject rather than by estimated date, although I have attempted to place early in the list those works which there is reason to suppose must date from the 1820s, and to leave until towards the end those with watermarks which indicate that they must have been carried out in the last few years of Colman's life. Most of the drawings known at present demonstrate to some degree the attention to stylized foliage and picturesque formulae which is apparent in landscapes watermarked as belonging to 1840 or later. I have assumed for present purposes that what survives of the artist's drawings is a collection associated with his teaching career and dating mainly from the 1830s. For this reason I have not indicated a date on the majority of the catalogue entries. Many of the drawings are no more than clichés and have very little interest individually. A fully illustrated catalogue would give these sketches more value since it would allow readers to match the various compositions with those in watercolours or oil paintings which will undoubtedly come to light in the future. For the moment, this list simply records the sizes and subjects of the known drawings, and gives available information about their present location. Unless otherwise stated, the drawings are in pencil, on paper. Measurements record the size of the paper.

57 Burrington Combe, near Langford, c. 1818-24 (Pl. 10).

33.5 x 47.5, inscribed on the reverse 'Burrington Combe nr Langford'.
P. & J. (185)

A working drawing, this view of the well-known Somerset gorge is marked with composition notes such as 'dust', 'darker water' and 'a green light through', and with marks such as 'x' to indicate 'red' and 'o' meaning 'stones', according to a key in the upper left corner. Boys can be seen paddling in a stream with a shepherd behind them on the right, and other figures farther away to the left. The paper is watermarked 'Turkey Mill/ J. Whatman/ 1818'.

P.C.W.

58 Head of an old man, c. 1821.

Pen and grey wash, 24.4 x 22.5.
P. & J. (188)

Possibly a sketch (copied from an Old Master painting?) for the kneeling figure at the right in the foreground of St John Preaching.

P.C.W.

59 Portrait drawing of a young man in Highland dress, early 1820s
(Pl. 21).

On light card, 28.2 x 22.6.
P. & J. (167)

Though the sitter shown here is clearly not the young man of Cat. No. 30 (Pl. 20), the costume is somewhat similar. The cloak shown here is also not unlike the cloak of the black man whose portrait was painted by Colman in oils (Cat. No. 6, and Pl. 19).

P.C.W.

60 Samuel Colman's sketchbook, c. 1821 and afterwards, up to at least 1836 (Pls 25, 26, 27, 28, 74, 102, 109).

The book is hard-backed, overall size 27 x 37.5, with a leather spine and marbled covers. The sketches are mainly in pencil, with some sepias. There are 30 leaves, of paper size 26 x 36.6, some pages watermarked 'J. Whatman/ Turkey Mill/ 1821'.

P. & J., (172) bought in. Presented to the C.A.G., Bristol, in December 1984 by Misses Marjory and Winifred Wheeler.

Inside front cover: gnarled tree stump, gate hinge, well.
Page 1, side 1: a study of trees.
Page 1, side 2: 3 flower studies, and a small duck.
Page 2, side 1: trees around a pool, with girl by a fallen log.
Page 2, side 2: a boat unloading cargo, an artist sketching, trees (Pl. 27).

- Page 3, side 1: a large gabled house by a stream, inscribed 'Ashley Barn'.
- Page 3, side 2: distant view of a town, including a tall chimney with smoke, and a house with a windmill behind it.
- Page 4, side 1: view of the Avon Gorge, inscribed 'Clifton' at b.l.
- Page 4, side 2: study of trees, probably an ash grove.
- Page 5, side 1: a thatched cottage, with a small child at its gateway.
- Page 5, side 2: open landscape viewed through trees, inscribed 'Near the Severn/ Gloucestershire'.
- Page 6, side 1: study of a laburnum tree.
- Page 6, side 2: small study of a vilage, with a prominent church tower, among trees.
- Page 7, side 1: country avenue with a flock of sheep and pencilled composition notes.
- Page 7, side 2: a large house behind trees; another building below, perhaps a lime kiln.
- Page 8, side 1: a fallen log, and three studies of plants.
- Page 8, side 2: small sketch of a boat.
- Page 9, side 1: a (mulberry?) tree and a plant which is inscribed 'pink & purple'.
- Page 9, side 2: pen and wash study of a large tree, probably an oak.
- Page 10, side 1: pencil, pen and wash drawing of boys fishing near a large (oak?) tree, with a cottage behind (Pl. 28).
- Page 10, side 2: valley landscape viewed through trees, with a figure on the foreground path.
- Page 11, side 1: open countryside seen from close to a churchyard, with a preaching cross in the foreground and houses nearby.
- Page 11, side 2: blank.
- Page 12, side 1: roughly sketched river landscape with a house and prominent tree; inscribed 'Underwood'.
- Page 12, side 2: townscape with tall church tower; terrace with stone balustrade in foreground. Further detail of baluster.
- Page 13, side 1: view of a valley, inscribed 'near Bristol'. There is a figure fishing near the cottage in the distance, at the end of the river-bank path. This may be a scene on the Frome, near Stapleton or Frenchay. See Plate 26.
- Page 13, side 2: a square-towered church, inscribed 'Alvaston'.
- Page 14, side 1: sketch with composition notes, showing the occasion of the laying of the foundation stone of Clifton Suspension Bridge on 27 August 1836 (Pl. 109). See Cat. No. 21 for information about the finished oil painting.
- Page 14, side 2: blank.
- Page 15, side 1: a dockland scene, with windmills.
- Page 15, side 2: detail of boats, with a crane.

- Page 16, side 1: cedar tree, inscribed 'Cedar from Botanical Gardens/ Chelsea' (presumably the Chelsea Physic Garden).
- Page 16, side 2: studies of boats.
- Page 17, side 1: sketch of a branch.
- Page 17, side 2: trees by a pool; boys climbing a branch at right.
- Page 18, side 1: Avon gorge with Cooke's Folly; children on a swing in foreground.
- Page 18, side 2: country house and grounds by a river. An avenue appears at the left, with a flower border to its immediate right.
- Page 19, side 1: an extensive landscape overlooking an estuary; large trees in foreground.
- Page 19, side 2: sketch of tree trunks.
- Page 20, side 1: Country road with cart, inscribed 'On the banks Durham' [or Durdham?].
- Page 20, side 2: trees by a pool, with people fishing.
- Page 21, side 1: blank.
- Page 21, side 2: a woodland scene with figures and a cottage, inscribed 'Nightingale Cottage/ near Brislington' (Pl. 102). See also Cat. No. 45, Pl. 101.
- Page 22, side 1: blank.
- Page 22, side 2: a detailed sketch of a hollyhock plant, and another drawing of a plant.
- Page 23, side 1: sketch of a bush.
- Page 23, side 2: a woodland sketch, inscribed 'Stoke Wood'.
- Page 24, side 1: blank.
- Page 24, side 2: a drawing, with composition notes, of a large house inscribed 'Firfield' (Pl. 74). Gardeners are at work on the lawn, and a woman appears in the porch at the right, while another figure can be seen at the left, beneath a large tree. Firfield, at Knowle, was the home of John Hare, Sr, the founder of Zion Chapel.
- Page 25, side 1: blank.
- Page 25, side 2: an avenue at Firfield. A woman and child on a garden path which overlooks a view of a hillside with houses. Inscribed 'Firfield'. This appears to be a sketch for the watercolour shown in Plate 75 (Cat. No. 33).
- Page 26, side 1: blank.
- Page 26, side 2: sketch of foliage and flowers, and three sketches of figures.
- Page 27, side 1: a pollarded tree.
- Page 27, side 2: sketch of a house.
- Page 28, side 1: blank.
- Page 28, side 2: a hamlet at the foot of a hillside by a winding river (Pl. 25). There is a large bottle kiln near the houses and millstones in the foreground.
- Page 29, side 1: 'Haymaking' (inscribed with that title).
- Page 29, side 2: drawing of a tree, inscribed 'Mulberry'.

- Page 30, side 1: sketches of a mother and child, a seated woman, and two peacocks.
- Page 30, side 2: drawing of Cooke's Folly, above the Avon, and a figure study, with a rough sketch of a peacock.
- Inside back cover: studies of two trees and of a cottage. Also a sketch of a girl working at a desk by candlelight, inscribed 'Young Am[illegible]' [possibly 'Young Amanuensis']. Also a note at top right, in ink: 'Tuesday fortnight/ 19th June/ by the afternoon/ coach/ Swan Inn/ Dolphin Street'. The only 19th of June to fall on a Tuesday between 1821 and 1844 occurred in 1832. The exact date of the planned journey has therefore been pinpointed. However, the destination has still not been identified.

City Art Gallery, Bristol - K 5145.

61 Charvolants travelling in various directions with the same winds, c. 1827.

This drawing by Colman is known from the aquatint by P. Roberts after Colman, published by Sherwood & Co. of London, in 1827. The C.A.G., Bristol, holds a copy of the print and it is reproduced in Rose Macaulay's Life Among the English (1942), where it is entitled, 'A New Sport: Riding in "charvolants"'. Charvolants were kite-propelled carriages, invented by Bristolian George Pocock.

62 Study of a leaf, possibly 1820s.

Wash drawing, 27.9 x 18.9.
P. & J. (175).
P.C.W.

63 Sheet of sketches, possibly 1820s.

28.5 x 22.5. Figure studies which include a kneeling man in a tunic - possibly a drawing associated with a visit to an exhibition of John Martin's *Belshazzar's Feast*, in which one of the servants appears in a pose and in costume similar to the position and dress of this figure.
P. & J. (175).
P.C.W.

64 A hilly landscape with two figures working at a kiln or mill. Possibly 1820s.

22.4 x 35.3.
P. & J. (182).
P.C.W.

65 Sketch entitled 'Cromhall Common'. Perhaps 1820s.

23.4 x 33.3. Initialed 'S.C.'.

Cromhall is in Gloucestershire, about 9 miles north of Bristol. This drawing shows a beam engine, with cattle and sheep resting near it.
P. & J. (184).
P.C., Bath.

66 Mill house with stream, path, ducks and trees, perhaps 1820s.
17.2 x 23.1.

A drawing of the building inscribed in Colman's sketchbook as 'Ashley Barn', but with the picturesque details refined.
P. & J. (178).
D.C.

67 Mill, stream, bridge and windmill, perhaps 1820s.
22.3 x 27.6.

Another view of 'Ashley Barn'.
P. & J. (177).
D.C.

68 A mill, 1830s.
17 x 25.

This is the mill shown in the watercolour which is watermarked 1830 (Cat. No. 38, Pl. 92).
P. & J. (191).
P.C.W.

69 Cottage with open window and broom propped against the wall.
19 x 23.1.
P. & J. (190).
D.C.

70 Cottage with ladder leaning against a corner.
18 x 22.3.
P. & J. (190).
D.C.

71 Two-storey cottage with fence to one side.
22.5 x 16.3.
P. & J. (189).
P.C.W.

72 Cottage and hollyhocks by a stream.
19.2 x 27.5. The number 64 is marked in the t.l. corner.

P. & J. (182).
P.C.W.

73 Cottage with high gable.

Ink and grey wash, 19.5 x 25.4.
P. & J. (173).
P.C.W.

74 Gabled cottage among trees, with artist sketching.

13.8 x 19. Marked '15' at t.l., as if a page from a small sketch book.
P. & J. (190).

Picturesque cottage overlooking water. Trees have large cluster of leaves at their base.
D.C.

75 Mill and bridge among trees.

21 x 30.
P. & J. (191).
P.C.W.

76 Gabled cottage by water.

21 x 27.4.
P. & J. (190).
D.C.

77 Large cottage among trees.

Ink and grey wash, 19.15 x 25.
P. & J. (173).

A man and a woman converse in the garden of a cottage.
P.C.W.

78 A woman at the gate of a house in the woods.

22 x 28.4.
P. & J. (176).

A composition similar to that in the watercolour of the 'Ploughman, Gray's Elegy' (Cat. No. 39, Pls. 95, 96).
Margaret Whidden, Edinburgh.

79 A woodland path with figures going towards a cottage.

On card, 21 x 27.4.

A peaceful rural scene, with an avenue of trees leading to a gate, behind which there are cottages. Fields can be seen beyond and to the right of the trees.

P.C., Hertfordshire.

80 A path beneath overhanging trees.

19.6 x 25.

P. & J. (177).

A woman walks along a country path, with a cottage to her left.

D.C.

81 A man and a woman at a gate in the woods.

28.1 x 22.4.

P. & J. (175).

Similar in design to *The Tryst* (Cat. No. 20, Pl. 94), this drawing shows a man sitting on a gate facing a woman in a bonnet. Beyond is woodland with tall trees and a church.

P.C.W.

82 Sherborne Castle, probably 1830s.

33 x 27.5. Inscribed 'Sherborne Castle' at b.l.

P. & J. (179).

D.C.

83 Sherborne Castle.

On card, 17.8 x 22.8.

P. & J. (190).

A small version of Cat. No. 82.

D.C..

84 River view with ruined castle and sailboats.

26.2 x 34.8, with green and purple thistle on reverse of paper.

P. & J. (189).

This landscape recalls the distant scene in Colman's oil painting of a *Winter Scene* (Cat. No. 19, Pl. 93), which is dated 1833 or 1835.

P.C.W.

85 A ruined castle by a lake, with hills in the distance.

19.4 x 25, marked with the number 46 at t.l.

P. & J. (178).

A fisherman walks along a path beneath a large overhanging tree, with the lake and castle to his left, and boats. These boats and the castle appear more heavily drawn than in most of Colman's sketches.

D.C.

86 Castle ruin on a headland.

15.3 x 23.

P. & J. (190).

D.C.

87 Ruined tower.

13.7 x 19.2, marked in ink at t.l. with number 25.

P. & J. (177).

D.C.

88 Substantial ruin standing on rocks above water.

22.1 x 29.9, marked with number 69 at t.l. Paper watermarked 'J. Whatman'.

P. & J. (190).

D.C.

89 Harbour with castle and boats.

11.8 x 15.3

P. & J. (190).

D.C.

90 Large castle on a hillside high above a gorge, flanked by trees.

19 x 26.4.

P. & J. (190).

Scratchy in handling, this may be a copy of an engraving.

D.C.

91 Small ruined tower on rocks near a bridge and a stand of tall trees.

On card, 17.4 x 21.7.

P. & J. (190).

D.C.

92 Ruined house or chapel with church in distance.

On card, 30 x 38.

P. & J. (176).

Various picturesque trees grow around a ruined building. A woman approaches along a curving path which crosses a stream.

P.C.W.

93 House by a stretch of water.

On card, 19 x 24.8.

P. & J. (190).

D.C.

94 Rural scene with sheep in foreground.

19.2 x 30.5.

Sheep in a cluster with bushes and trees behind them, and a man at a gate. To the right there is a distant hamlet, and fields with cattle, with a river bordering the fields. Perhaps to be associated with Cat. No. 41 (Pl. 99). See also Pl. 100.

P.C.W.

95 Cattle and sheep resting in a pasture.

On card, 19.2 x 26.1.

P. & J. (174).

A composition similar to that in Cat. No. 94. Two cows can be seen in the foreground, with a number of sheep. There are bushes behind, and a fence. In the distance there is a village and a river estuary.

P.C.W.

96 A woman crossing a rustic bridge.

22.1 x 28.7.

P. & J. (176).

A woman crosses a low, flat bridge towards a house. A boat can be seen in the river mouth. A large tree stands in the foreground, to the right.

Margaret Whidden, Edinburgh.

97 A large pine tree, with the top lopped off, and a man crossing a low bridge beneath the tree.

On card, 22.3 x 18.

P. & J. (190).

D.C.

98 A fishing boat by a bridge.

26.5 x 34.6.

P. & J. (181).

Men use a net to fish from a small sail-boat near a wooden bridge and cottage. A church steeple can be seen in the distance among softly shaded bushes.

D.C.

99 River scene with large tree.

25 x 36.5.

P. & J. (180).

A woman with a basket crosses a low bridge at left. There are large trees to the right and a house in the distance. Ducks appear in the water.

P.C.W.

100 Woman crossing a stream.

Grey wash on paper, 33.2 x 24.8.

P. & J. (188).

An old woman crosses a wooden bridge carrying a basket. A house appears in the distance on the left bank.

P.C.W.

101 Cottage and trees by the shore.

Grey wash and pencil, 14.2 x 22.8.

P. & J. (189).

P.C.W.

102 Figures on a road leading to the shore.

On card, 20.8 x 30.

P. & J. (189).

Steep cliffs border a country road. Water and houses appear in the distance. Large trees, including a pine or cedar stand in the middle distance.

P.C.W.

103 Woodland landscape with view of an estuary.

On card which is embossed 'Turnbull's superfine London Board', 17.1 x 22.9.

P. & J. (182).

A path leads past a stand of high trees towards the flat riverside below, at left. Picturesque cluster of leaves at right, in foreground.

P.C.W.

104 Pathway through trees to river and boats.

19.3 x 25.7.

P. & J. (178).

D.C.

105 River view with cliffs and trees.

23.7 x 32.
P. & J. (180).

Chalk cliffs can be seen at the left, and a cluster of trees with vines growing on them, at the right. Figures descend a path towards the distant river mouth. There are boats on the water and minute figures by the shore.
P.C.W.

106 Distant view of a river from woodland.

On green card, 21.8 x 27.2.
P. & J. (177).

A vignette of trees and an extensive river view (over the Avon?) below. There is a steamboat on the river. An artist kneels to make a sketch, watched by a woman.
D.C.

107 Landscape with artist sketching (Pl. 105).

33.1 x 45.5. Signed 'S. Colman' at b.r.
P. & J. (184).

An extensive landscape seen through an opening in trees which stand on either side of a stream or pool, with clusters of leaves growing at the foot of the trees. The view shows a river, possibly the Avon, and an estuary beyond.
P.C., Bath.

108 A woman coming down steps towards water from a house among trees.

18.5 x 27.2.
P. & J. (190).
D.C.

109 Cottage and bridge by a pond.

23 x 28.4, badly foxed.
P. & J. (189).
P.C.W.

110 Woodland scene with a distant waterfall, and a bridge.

On card, 32.4 x 44.
P. & J. (174).

To the left is a woodland scene, including a cottage and a path striped by the shadows of trees, leading to a high waterfall. On the right of the wood there is a stream crossed by a bridge with figures on it. In the distance a church tower rises above another stretch of water. A detailed and crisp drawing, carefully finished.

P.C.W.

111 Figures on a country path (Pl. 123).

On card, 29.5 x 37.7.
P. & J. (186).

A picturesque composition, also carefully detailed. Trees rise on a bank in the centre. On the left a woman walks on a curving path, while a figure sits on the bank to her right. The distant landscape shows a hillside with houses and a church, among trees. On the right there is a bridge and, typical of Colman's work in such studio drawings, a river or lake with boats on it. It is also characteristic of many of Colman's drawings that the scene should be divided, as here, into two independent views.

D.C.

112 A herd of cattle coming to drink at a pool near a church.

29.7 x 43.1.
P. & J. (174).

A rough sketch of a village pond. An artist sits at the base of a tree at the right, sketching the church.

P.C.W.

113 Rural scene with a mill and cattle.

25 x 35.5.

A herdsman at the left, on a path below a tower, drives cows to a wide stream or pond to drink. A mill stands to the right of the water, and large trees to the left of the scene. A distant bridge, and boats and ducks complete the picturesque details. Careful attention is given to the trees and to the distant landscape at the right, beyond the bridge. A very similar scene to that in Cat. No. 47.

P.C., Hertfordshire.

114 A man with dogs on a woodland path near a pond or river.

On card, 29 x 41.8.

Trees dominate the view at the left. To the right, a bridge crosses the water, upon which there are lily pads and ducks. Boats can be seen in the distance, and hills rise above the water.

P.C., Hertfordshire.

115 Landscape with bridge, tree and cottage.

On card, 18.9 x 26.4. Inscribed on the reverse 'S. Coleman'.
P. & J. (180).

A stock picturesque scene. The inclusion of the 'e' in the name of the artist suggests that someone else wrote the inscription, for the style does not differ from that of other drawings which appear to date from the 1830s or later.

P.C.W.

116 Cottager on path near a bridge.

13.4 x 16.4.

P. & J. (190).

D.C.

117 Cottage on path near a bridge.

On card with ornamental border, 11.3 x 15.2.

P. & J. (190).

A refined version of Cat. No. 116, perhaps a copy by either Colman or a pupil. A large tree shades a riverside path, near a cottage and a twin-arched bridge.

D.C.

118 Cottage by a bridge.

19 x 28.4.

P. & J. (189).

A stone bridge with one arch near a cottage. In the foreground stand bushes and trees, with tall grasses in the water at left, and lily pads.

P.C.W.

119 A woman on a path, near a river.

19 x 27.9. Inscribed 'S.C.' at b.l.

P. & J. (179).

This scene includes a house, at the left among trees, with a woman on a path nearby. At right is a river, with a stone bridge. Leaves cluster around tree trunks in the foreground.

D.C.

120 Stonebreakers.

On card, 34.5 x 44.5.

The drawing includes large trees in the centre.

P.C., Hertfordshire.

121 Street scene.

On light card, 37.5 x 46.8.

A street scene, perhaps in a country town. A high fence separates gardens and trees from the street. A cart travels along the roadway, and there are various pedestrians in the road and on the pavements. P.C., Hertfordshire.

122 Landscape with river and cliffs (Pl. 122).

On light card, 40.4 x 32. Signed 'S. Colman' at b.l., and indistinctly inscribed.

P. & J. (183).

A view of a river, with tall trees to the left. People appear to be gathering nuts. Beyond a bridge there are limekilns and high cliffs. D.C.

123 A mill in a valley.

On light card, 45.8 x 35.8.

P. & J. (182).

Large trees dominate the left of the composition. The mill is on the right. A path stretches away across fields beyond the mill.

P.C.W.

124 A man climbing a stile (Pl. 124).

On light card, 29.8 x 37.7.

P. & J. (186).

A man climbs a stile to the right of a large foreground tree which slants towards fields and a cottage to the left, and towards figures on a path. Behind the man there is a thatched cottage with what appear to be hollyhocks in the garden. In this, and in the next three compositions listed, a cluster of leaves appears just to the left of the large tree in the foreground.

D.C.

125 Study of tall trees beside a river.

On light card, 28 x 23.7.

P. & J. (179).

Again, a man is to be seen climbing a gate or stile to the right of the trees. Women walk along a path at the left of the trees, towards a cottage.

D.C.

126 A woman on a path beside a long stone wall.

18.7 x 27.8. Watermarked '1840'.

P. & J. (177).

A woman approaches a gate in a stone wall. A large tree leans from right to left. The drawing is boldly linear.
D.C.

127 A woodland scene with a large tree and a cottage.

On card, 29 x 41.6. Signed 'S. Colman' at b.r.

A huge foreground tree trunk leans towards the left from the centre of the composition. A woman carrying a bundle of sticks stands facing another figure by a stile to the left of the cluster of trees. A valley stretches away to the left, and on the right there is a cottage with a fence and gate in front of it.

P.C., Hertfordshire.

128 Cottage and bridge.

25 x 36.4.

A cottage stands among trees at the left. To its right is a barred gate behind which stand a man and a woman. A woman and child, farther to the right, cross a low bridge leading to a path across fields.

P.C., Hertfordshire.

129 A village viewed across meadows from a wood.

14.2 x 19.5.

P. & J. (190).

Tall trees, including a pine, cast shadows on a path leading to a gate, beyond which there is a village with church spire standing up above the houses. Figures appear on the path.

D.C.

130 Fisherfolk by a pond, with trees to the right.

17 x 22.5.

P. & J. (182).

A 'daintily' handled drawing, possibly a response to an engraving in a book of views.

P.C.W.

131 A study of tree trunks, possibly pine.

27.5 x 19.

P. & J. (190).

D.C.

132 Grampian Hills.

19.1 x 30.9. Inscribed at b.l. with initials 'S.C.', and at b.r., 'Grampian Hills'.

P. & J. (176).

Another drawing carried out in small, tight strokes, with much cross-hatching. Possibly a copy of an engraving.

P.C.W.

133 Mount's Bay, Cornwall.

19.3 x 27.6. Inscribed 'Mount's Bay Cornwall' at b.l.

A view of St Michael's Mount, with boats on calm water, and tourists on a low rock in the foreground. A lady sketches the scene. Perhaps a version of a published engraving.

P.C., Hampshire.

134 The Drowned Maiden (Pl. 155).

31.3 x 39.

P. & J. (187).

A man pulls the body of a young woman from the sea, after a shipwreck. This is possibly an illustration for a popular poem.

Dr R.A. McCall Smith, Edinburgh.

135 Howth Lighthouse from the Needles (Pl. 156).

26.2 x 22.5. Signed 'S. Colman' and inscribed 'Howth Light House from the Needles'.

P. & J. (187).

This is a view of the lighthouse and rocks at Howth, Co. Dublin, and is evidently closely modelled on the engraving of the scene by E. Goodall after George Petrie. The print appeared as the frontispiece in G.N.

Wright's book, Ireland Illustrated in a Series of Views, which was published in London in 1832.

Margaret Whidden, Edinburgh.

136 A ruined castle on a rock lashed by waves.

21.2 x 27.

P.C., Hampshire.

137 A stormy coastal scene with boats.

27.1 x 37.9.

P. & J. (181).

High chalk cliffs are pounded by the sea. A steamboat and sailing vessels appear on the horizon to the right.

D.C.

138 A windswept coast.

38.4 x 51.4.
P. & J. (187).

A rainstorm sweeps a hilly coastline. At the left steps lead to an archway. From the free handling of the trees, particularly those on the hillside at the left, this would seem to be earlier in date than most of the other drawings.

Margaret Whidden, Edinburgh.

139 Stormy coastal scene.

Ink drawing, 22.2 x 31.1.
P. & J. (187).

A sketch similar in composition to the scene shown in Cat. No. 138. Figures, including women, appear on the steps which lead from the shore to an archway at the left (the entrance to a garden, or to a cave?). A man bends as if in the act of unloading something heavy from a boat.
Margaret Whidden, Edinburgh.

140 Pimlico.

19.1 x 29. Inscribed 'Pimlico S.C.' at b.l.

A sketch of a path by a canal, with fenced gardens to the right and a pond on the left. There is a tall chimney at the left, in the distance, near the river.

P.C., Hertfordshire.

141 On the Thames.

19 x 30.7. Inscribed 'S.C. On the Thames' at b.l.

This sketch shows the river with a sailboat and rowing boats, and with a windmill and tall smoking chimneys among the buildings on the far bank.
P.C., Norfolk.

142 View on the Thames.

19.2 x 29. Inscribed 'S.C. On the Thames' at b.l.

A steamboat puffs smoke into the sky. In its wake follow two rowing boats. There is a large windmill on the left bank, a bridge in the centre of the scene, and tall chimneys at the right.

P.C., Hertfordshire.

143 Hyde Park.

19 x 29.5. Inscribed 'Hyde Park/ S.C.' at b.l.

The view includes the Serpentine with the Rennie Bridge (built in 1826). There is a punt on the water and a small sailing boat. A group of

people in the foreground appear to be feeding a swan or goose. Various figures can be seen, promenading in the park.

P.C., Hertfordshire.

144 Clapham Common.

24.5 x 35.5. Inscribed 'Clapham Common' to the left of centre foreground.

A woman hangs out washing on a line hung between trees near a pond. Cattle are herded to the pond to drink. Large trees, including a cedar or pine appear in the foreground, and houses can be glimpsed in the distance, beyond trees.

P.C., Hertfordshire.

145 Cottage by the shore.

17.3 x 24.

P. & J. (189).

A cottage with a prominent chimney stands by the shoreline. A boat is lying on the beach. A path curves along the river to a church. A woman enters the cottage at its right.

P.C.W.

146 Cottage by the shore.

15.4 x 18.9.

P. & J. (189).

Another version of Cat. No. 145, but very delicately drawn on card.

P.C.W.

147 Cottage by the shore.

Ink and blue-grey wash, 27.6 x 37.5. Inscribed 'Victor' (?).

P. & J. (173).

The same cottage as in Cat. Numbers 145 and 146, but with added picturesque details: a ladder against a wall at the back, near a rain barrel, a fallen log in the left foreground, an old man working at the boat, with a basket nearby.

P.C.W.

148 Boating scene.

21.5 x 28. Inscribed 'S.C.' at b.l.

P. & J. (181).

Fishing boats and men working in them. Cottages and cliffs in the distance at the left.

D.C.

149 House and tree at the waterside.

27.1 x 36. Paper watermarked 'J. Whatman/ 1841'.
P. & J. (181).

A large house with various kinds of trees nearby stands at the left, enclosed by a wall and fence. To the right of the house is a pollarded or damaged tree, with a man seated near its base, looking out across the water towards boatmen at work, close to the shore.
D.C.

150 Landscape with tall evergreen.

On card, 21.5 x 27.2.
P. & J. (180).

A pine or cedar stands at the left with another young tree. A path leads to a copse of spreading trees on the left, while, to the right, there is a river or lake, crossed by a bridge. There is a hillside in the distance and boats and a riverside house nearer the foreground.
P.C.W.

151 Large trees on the banks of a river (Pl. 143).

19.5 x 26.7. Watermarked at right, 'Stacey Wise/ 1842'.
P. & J. (178).

A spreading cedar and other trees in front of a cottage and a riverside bank with figures. There are mountains in the distance. Two of the figures appear to be relaxing, enjoying the view. The cedar and its companion trees recall the cedar in The Temple of Flora (Cat. No. 25, Pl. 144).
D.C.

152 Study for Psalm 137 (Pl. 141).

Sepia, 27 x 36.5.

Another spreading cedar dominates the landscape. See Cat. No. 53 (Pl. 140) and also Chapter Seven for further comment.
P.C., Hampshire.

153 Cedars and view of town below cliffs.

16.2 x 35.5, but mutilated, so that only part of the drawing remains. The paper is watermarked 'Whatman/ 1840'.
P. & J. (182).

The cedars here are more naturalistic than in most of Colman's drawings.
P.C.W.

154 A man and a woman fishing in a stream.

19 x 27.

P. & J. (178).

To the left of the stream stands a woman, holding a fishing rod. A man sits beside her, also fishing in the fast-flowing water. There is a house in the background, with trees around it. Broken branches hang over the water at the right.

D.C.

155 A boy fording a stream.

23.9 x 32.4.

P. & J. (178).

A bent figure wades through a shallow river. Vigorously handled, and perhaps early.

D.C.

156 A house by a mountain stream.

31 x 39.2.

P. & J. (181).

Two figures stand near the river, watching the heavy flow of water. There is a mountainside in the distance at the left and a broken tree on the right. Again vigorously handled, and possibly early.

D.C.

157 Cottage and trees by a stream with an overhanging tree (Pl. 136).

On card, 38 x 51. Signed on boulder at b.r., 'S. Colman'.

P. & J. (182).

Bushes and trees edge a swiftly flowing stream which falls over rocks below a bridge from which people are fishing. A man, accompanied by a woman with a child in her arms, fishes from the bank on the right, near the large overhanging tree.

P.C.W.

158 Waterfall and bridge.

15.7 x 14.1.

P. & J. (190).

Small sketch of water descending through a ravine, with an arched bridge at the top. Trees stand on the banks.

D.C.

159 Landscape with mountain stream, cottage and bridge.

28.5 x 22.5.

P. & J. (179).

Pine trees stand at the left, and a man and a woman cross a stone bridge towards a stream falling sharply down the mountainside. There is a house at the right.

D.C.

160 Landscape with mountain stream, cottage and bridge.

28.5 x 22.5.

P. & J. (179).

Another version of Cat. No. 159, drawn with a finer or harder pencil.

D.C.

161 Rushing mountain torrent.

On card, 27.3 x 22.2. Numbered '42' at t.l.

P. & J. (189).

A rushing stream descends a hillside over boulders. A tree overhangs the water.

P.C.W.

162 Mountain river and bridge.

19.5 x 26.8.

P. & J. (178).

Water tumbles over boulders. A bridge in the distance crosses this stream, above which stands a group of buildings with poplars beside it. Tall trees, including a pine, stand on either side of the river in the foreground.

D.C.

163 Torrent in a ravine (Pl. 134).

37.2 x 27.2.

P. & J. (180).

Bushes and trees flank a fast-flowing stream. There is a flat bridge crossing the water.

P.C.W.

164 Men fishing in a fast-flowing stream (Pl. 135).

On card, 15.9 x 14.2.

P. & J. (190).

A river descends the hillside from under an arched bridge. Men fish in the current. A large tree bends over the stream and a willow appears below this tree on the right.

D.C.

165 The Garden of Eden (Pl. 137).

On card, 27.6 x 20.9.

The Garden of Eden appears as a refined version of the other drawings of rivers with overhanging trees. A large cluster of leaves and flowers decorates the foreground.

P.C., Hertfordshire.

166 A willow and other trees beside a river, with ducks (Pl. 138).

25 x 33.

P.C., Hertfordshire.

167 Willow.

Lithograph. Inscribed 'S. Colman'.

P.C., Hertfordshire.

168 Trees and a bridge.

Lithograph, 22.4 x 28. Inscribed 'S. Colman' at b.r.

P. & J. (194).

P.C.W.

169 Mulberry tree.

Lithograph, 29 x 47.7. Inscribed 'S. Colman' at b.l., and at b.r. 'From Zinc by A. E[illegible]'.

P. & J. (194).

P.C.W.

170 A woman on a country path (Pl. 161).

Lithograph, 34 x 44, worked over in pencil. Inscribed in pencil:

'Drawing taught in various styles by S. Colman 20 Cottage Grove New Peckham'.

P. & J. (192).

The address is Colman's last address, the home to which he moved at some time after September 1841. (See Chapter One.)

The lithograph shows a vignette of an avenue, its trees decorated by creepers. Beyond is a view of an open landscape with trees. Near the foreground a woman, in country costume and carrying a basket, walks away from the viewer. This figure is curiously small in relation to the roadway and trees. Other figures can be seen farther away, on the road. Phillip and Margaret Whidden, Edinburgh.

171 A book of lithographs, in an olive-green cover.

Nine lithographs, each measuring 50.3 x 34.5, printed from zinc by Day and Haghe, lithographers to the Queen. See Plates 157-160.

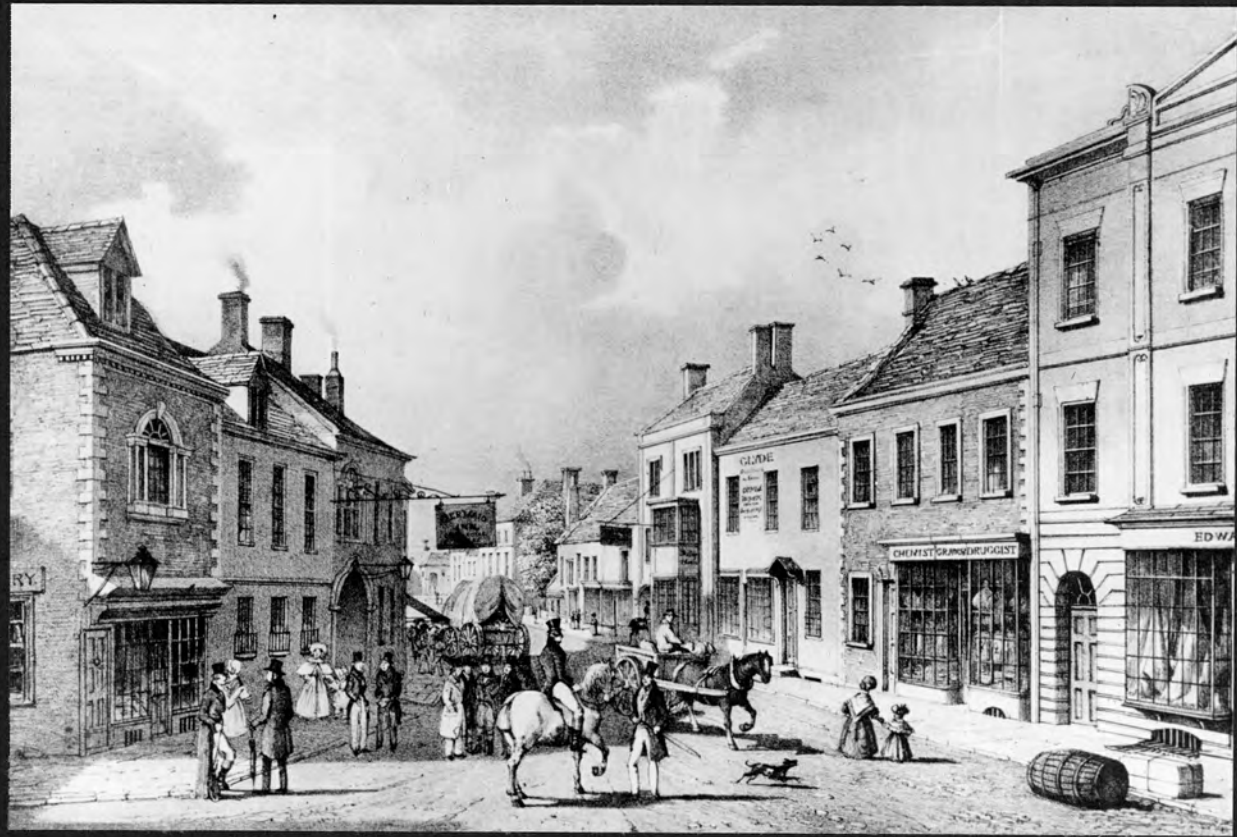
P. & J. (193).

Colman may have been aware of John Martin's Characters of Trees, a set of etchings published in 1817. However, model illustrations of trees were produced by many other artists, for use by students and amateurs. In July and August 1844 alone the Art Union advertised William Delamotte's Characters of Forest Trees (8 lithographic studies), G. Barnard's Elementary Studies of Trees (with 50 or 60 prints) and A System of Foliage by W. H. Townsend. Colman was evidently attempting to enter the same market.

- Page 1: a study of trees and plants, with drapery on which appear the words 'Herbage and Trees by Sam^l Colman' (Pl. 157).
- Page 2: page of sample drawings of various kinds of trees, identified by inscription and marked at top with the word 'practice'. Fir, mulberry and willow appear together in the centre (Pl. 159).
- Page 3: A gnarled tree stump with a study of leaves (Pl. 160).
- Page 4: Cluster of trees with inscription below, reading 'S. Colman Teacher of Drawing and Painting in Oils' (Pl. 158).
- Page 5: Trees and people fishing at a gate by a stream.
- Page 6: A huge willow, intermingled with a fir and other trees.
- Page 7: Trees reflected in water.
- Page 8: A cluster of tall trees on a knoll, with cattle and sheep resting below and beyond the trees.
- Page 9: Woman on a country path - as in Cat. No. 170, but without the added pencil markings.

City Art Gallery, Bristol.

PLATES





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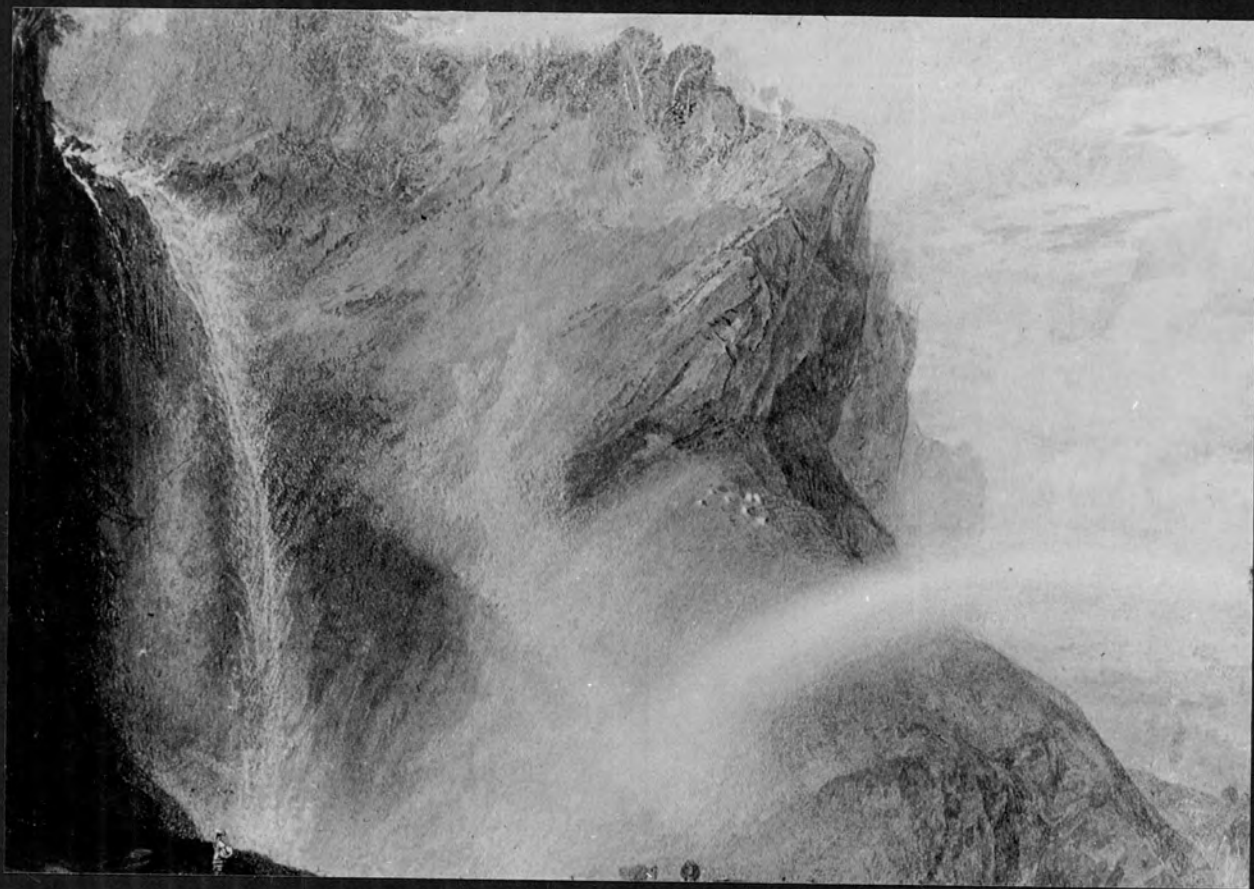
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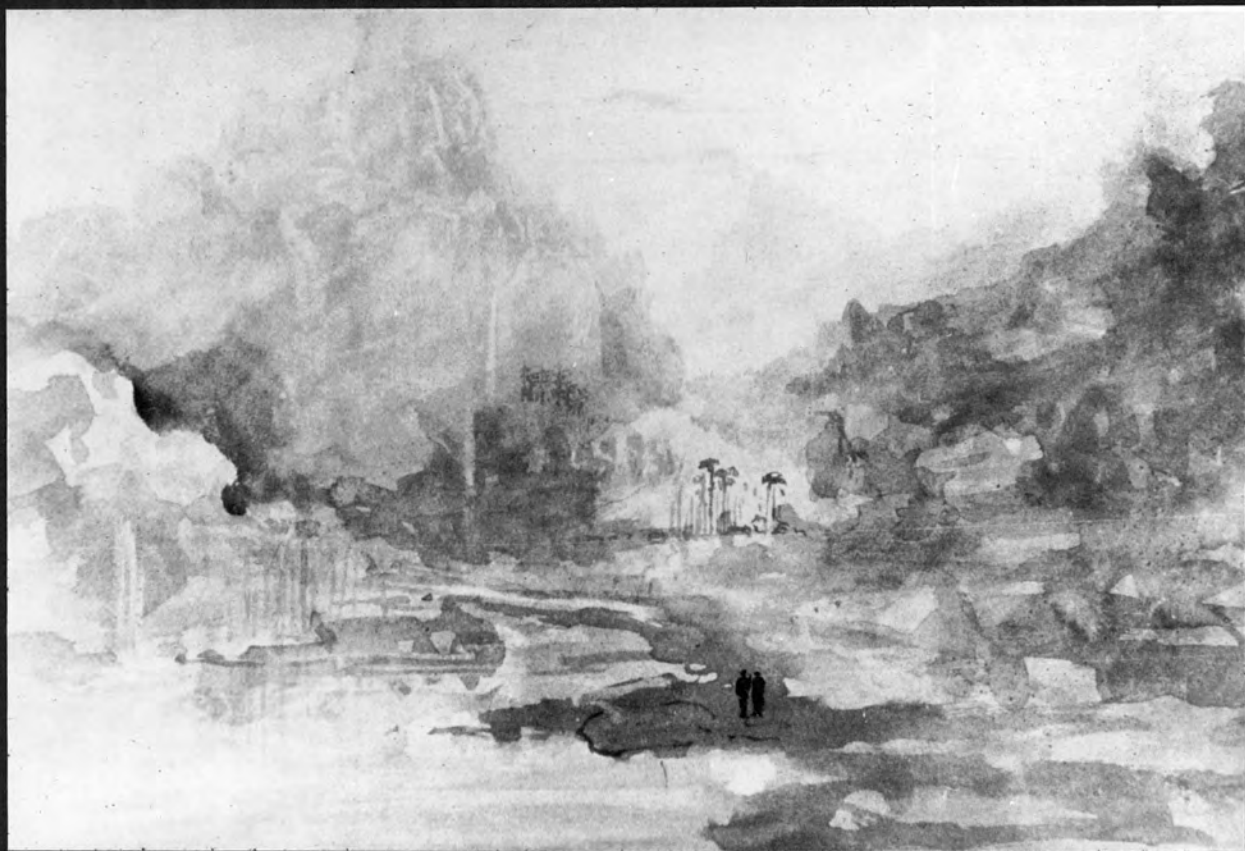








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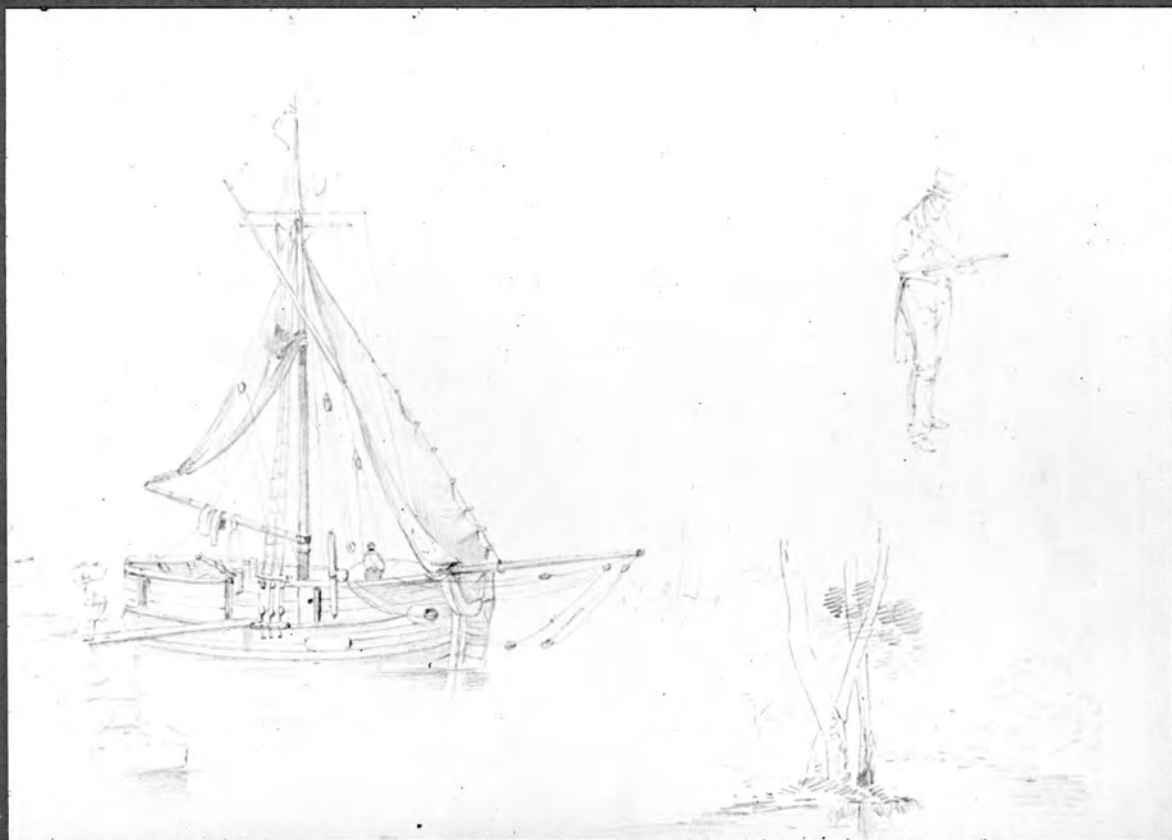
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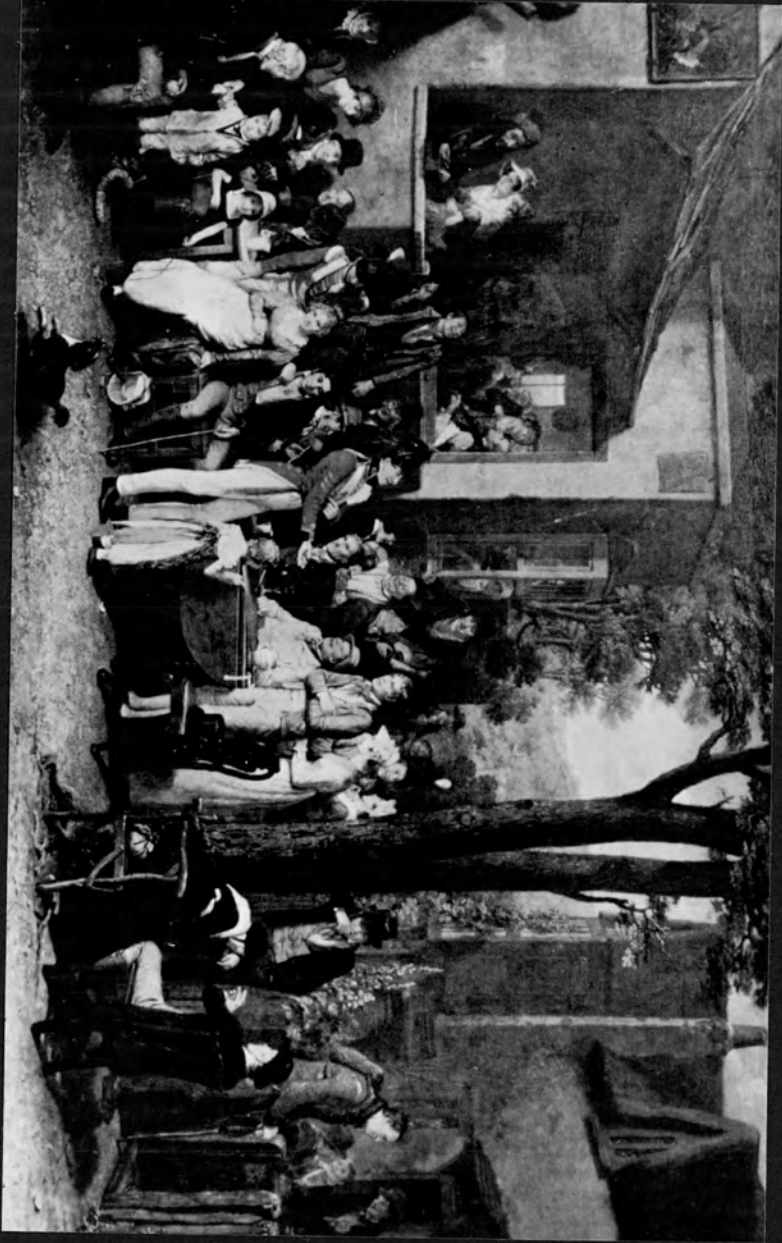
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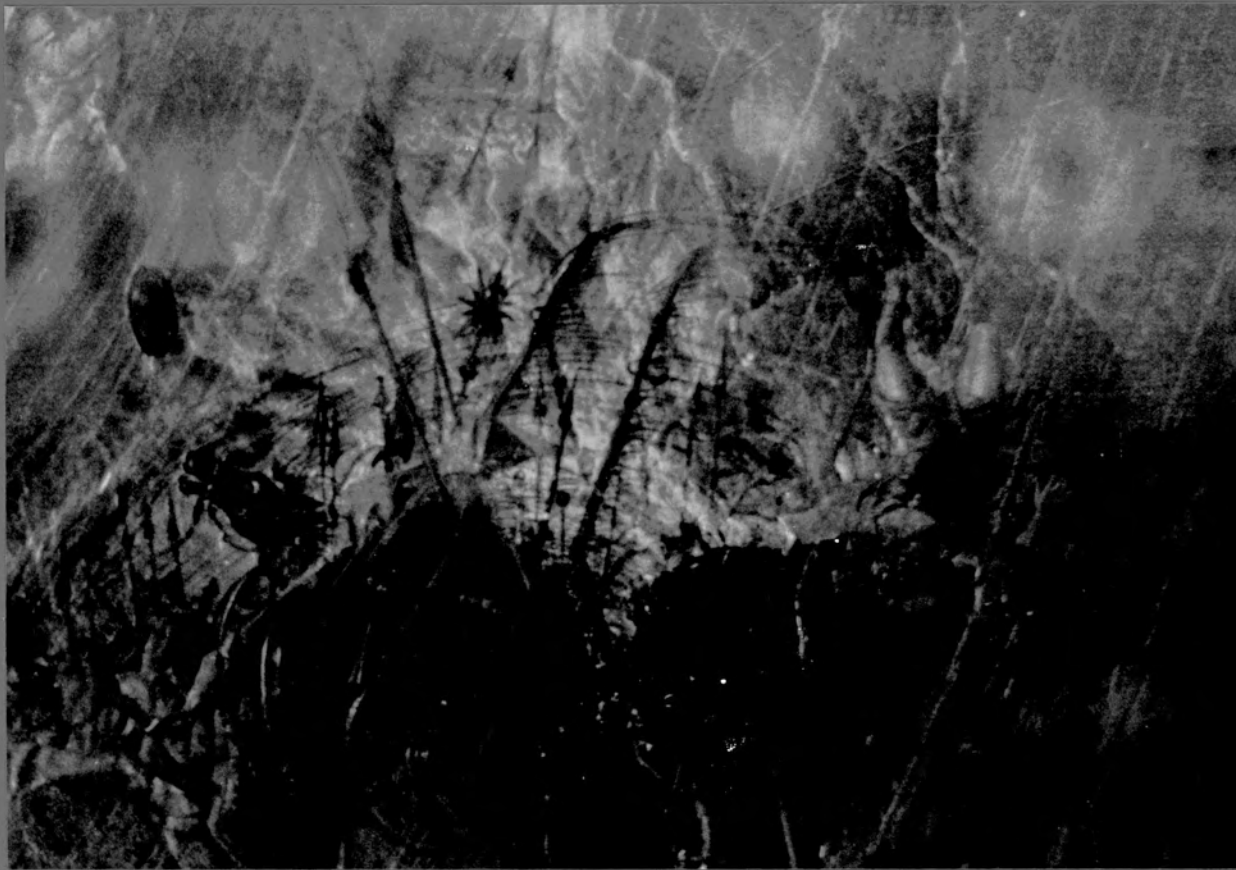


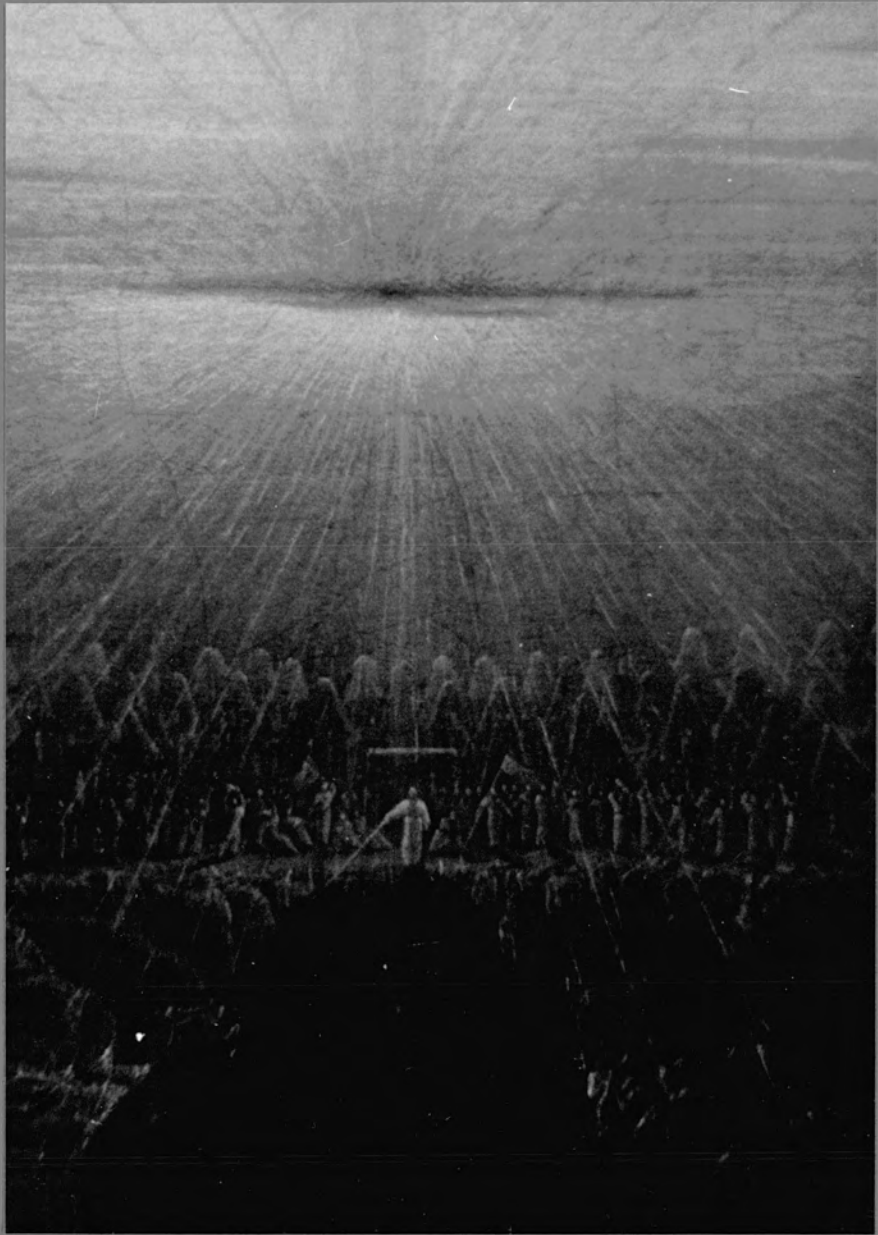


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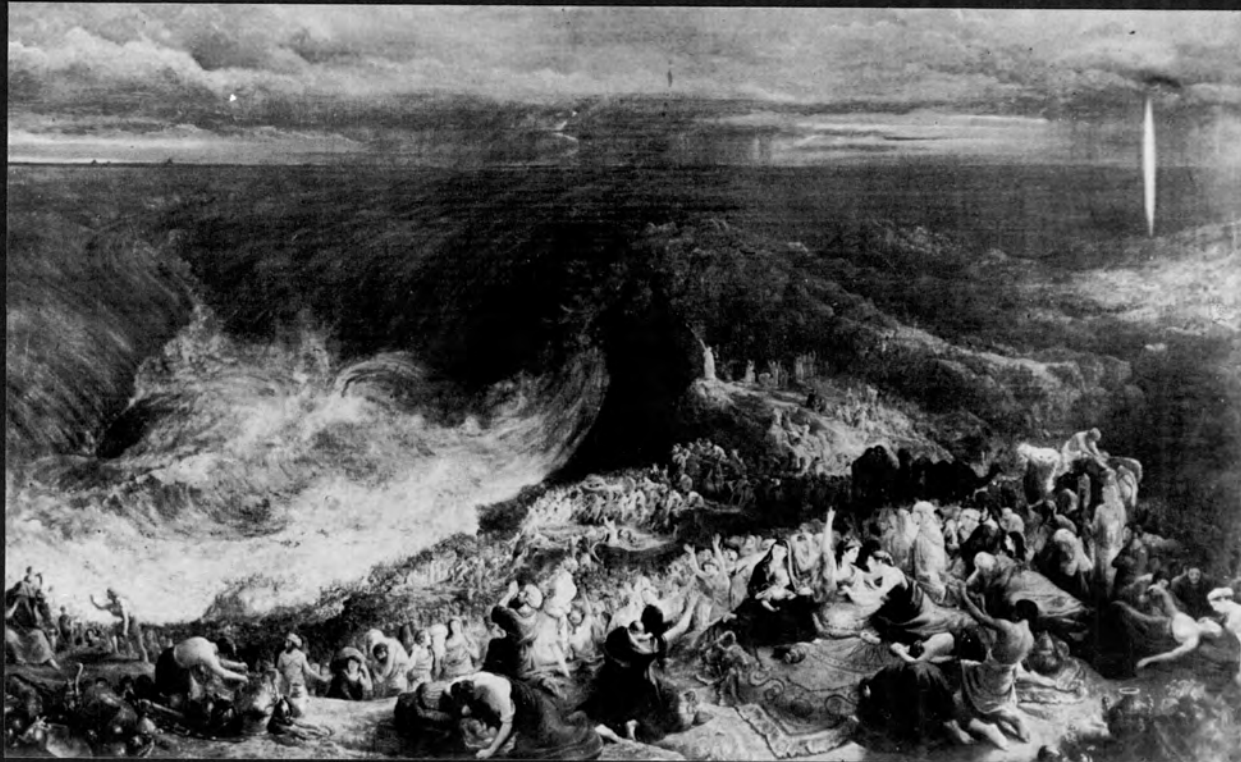




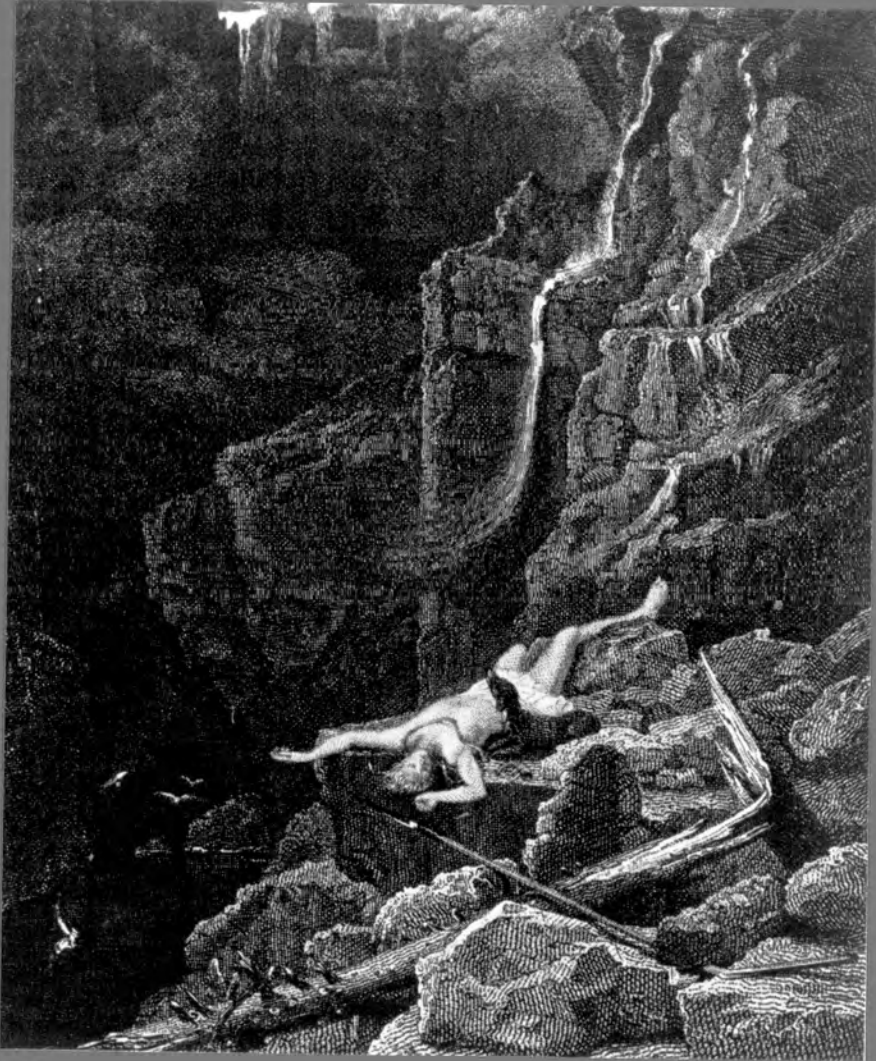














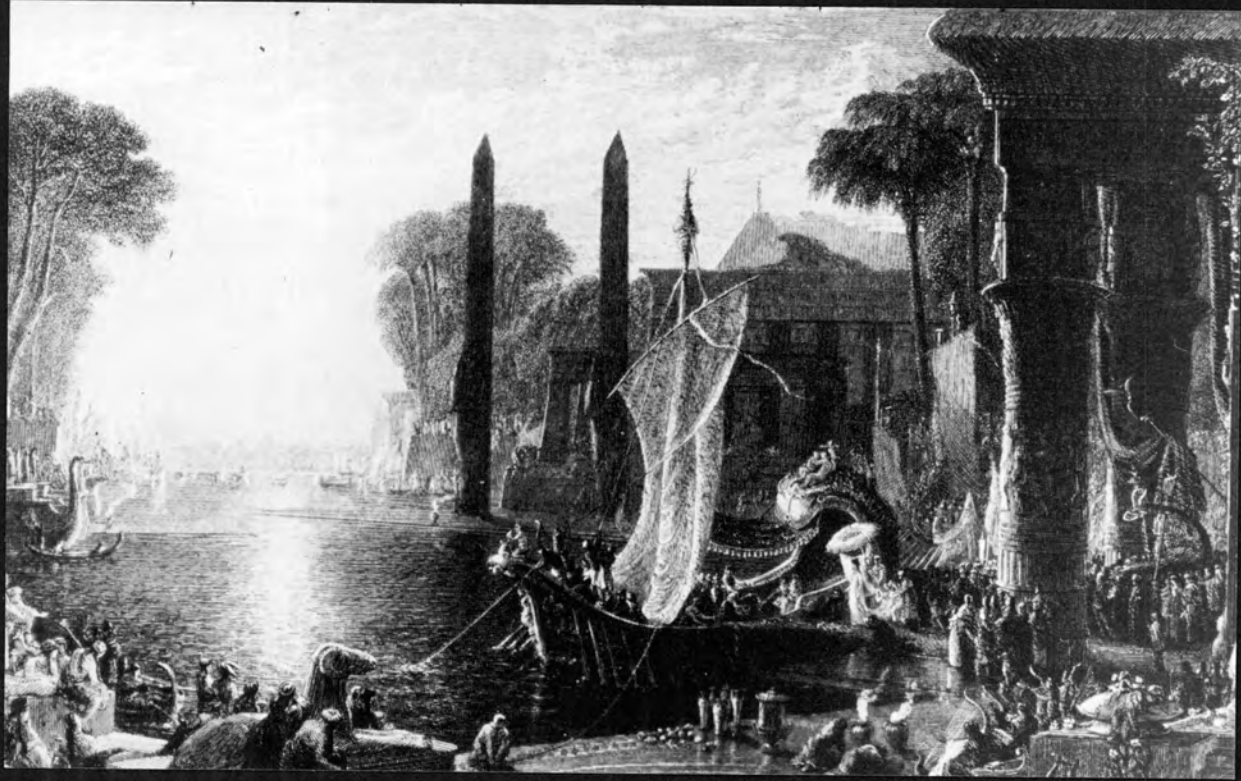


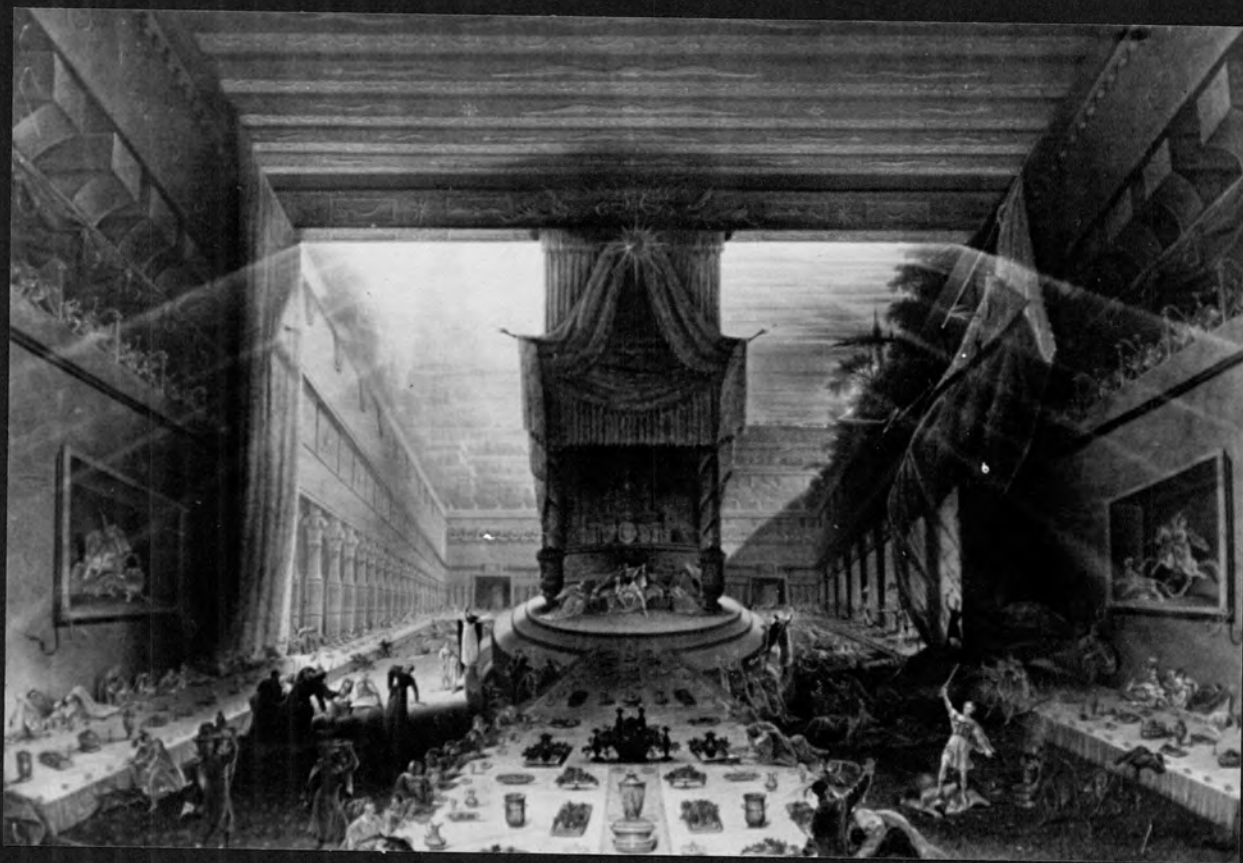




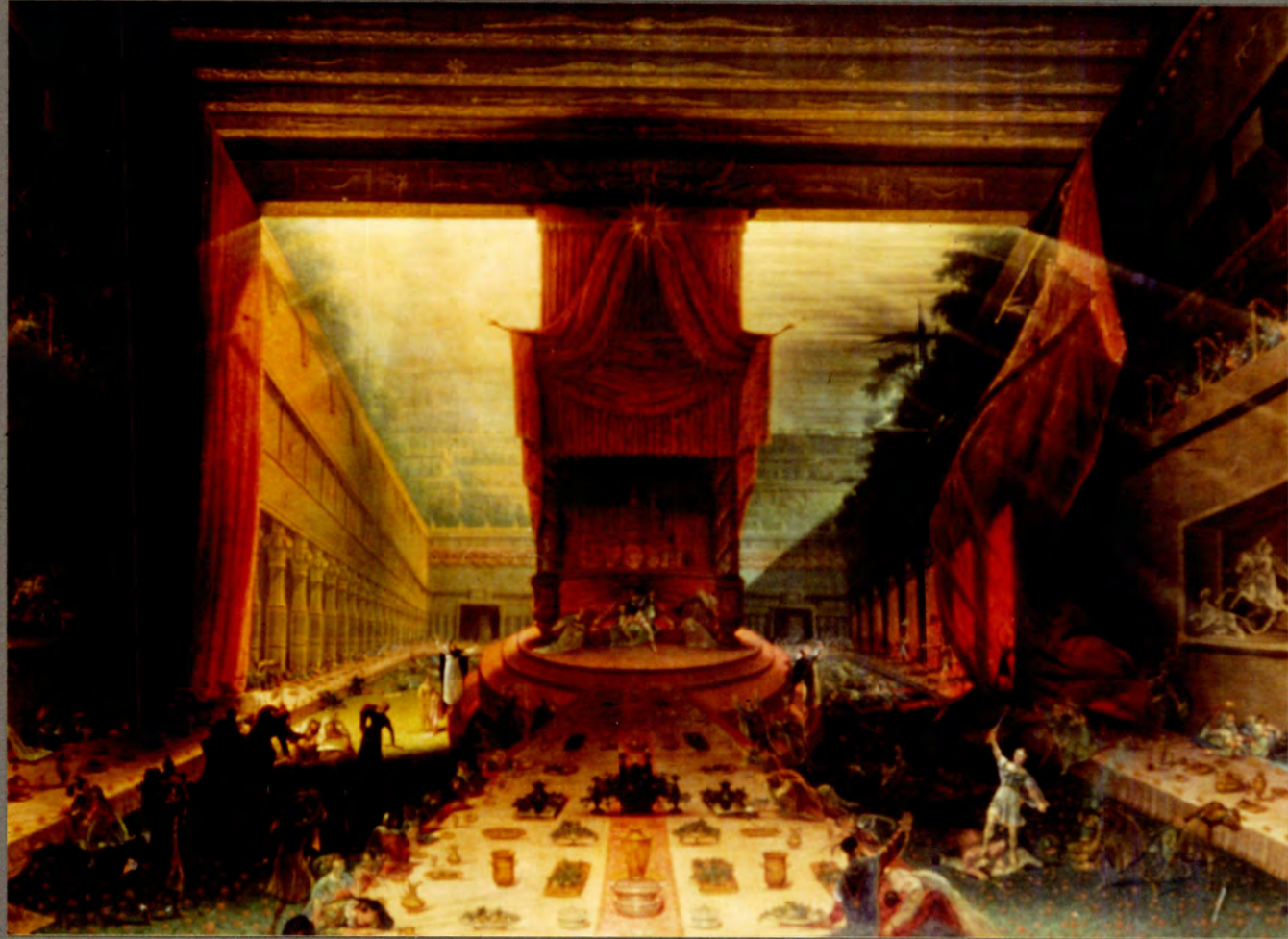




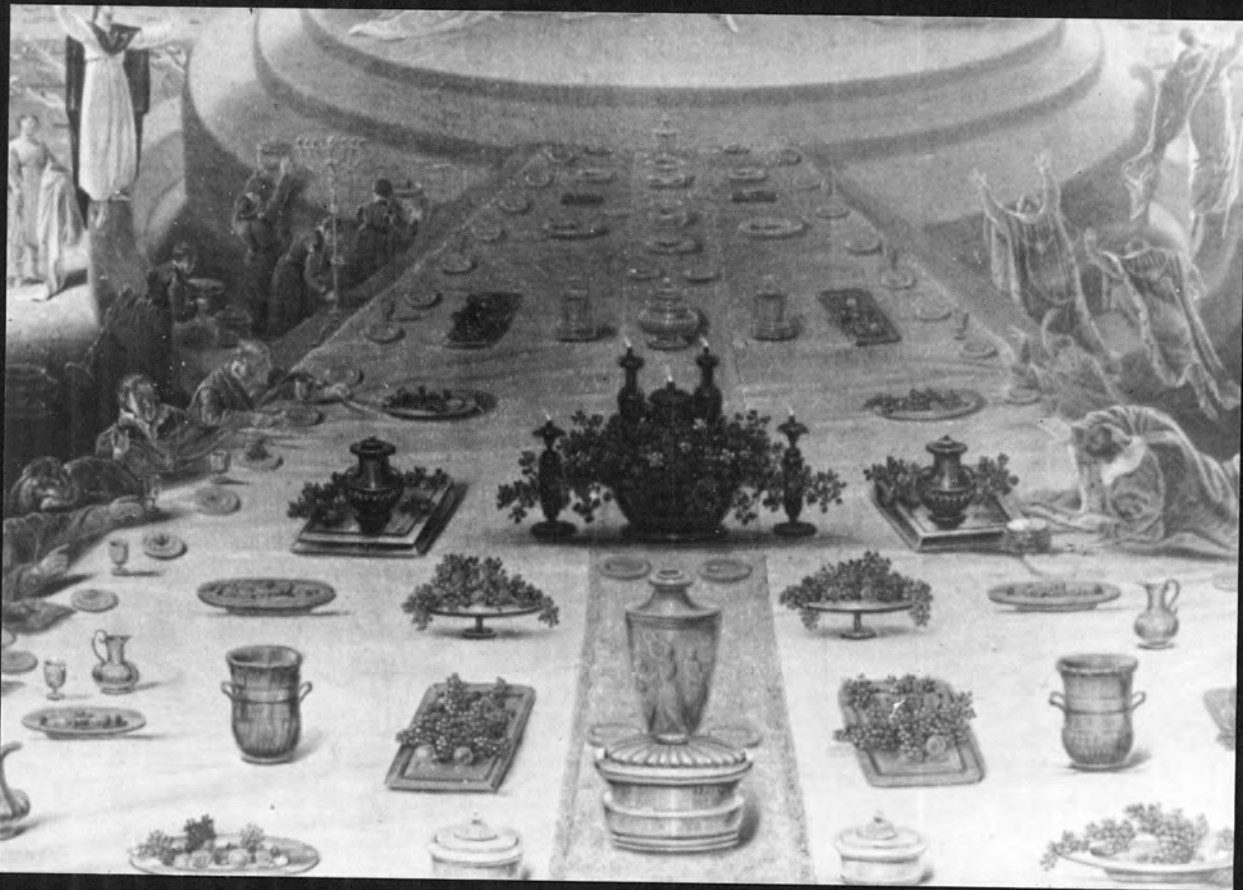




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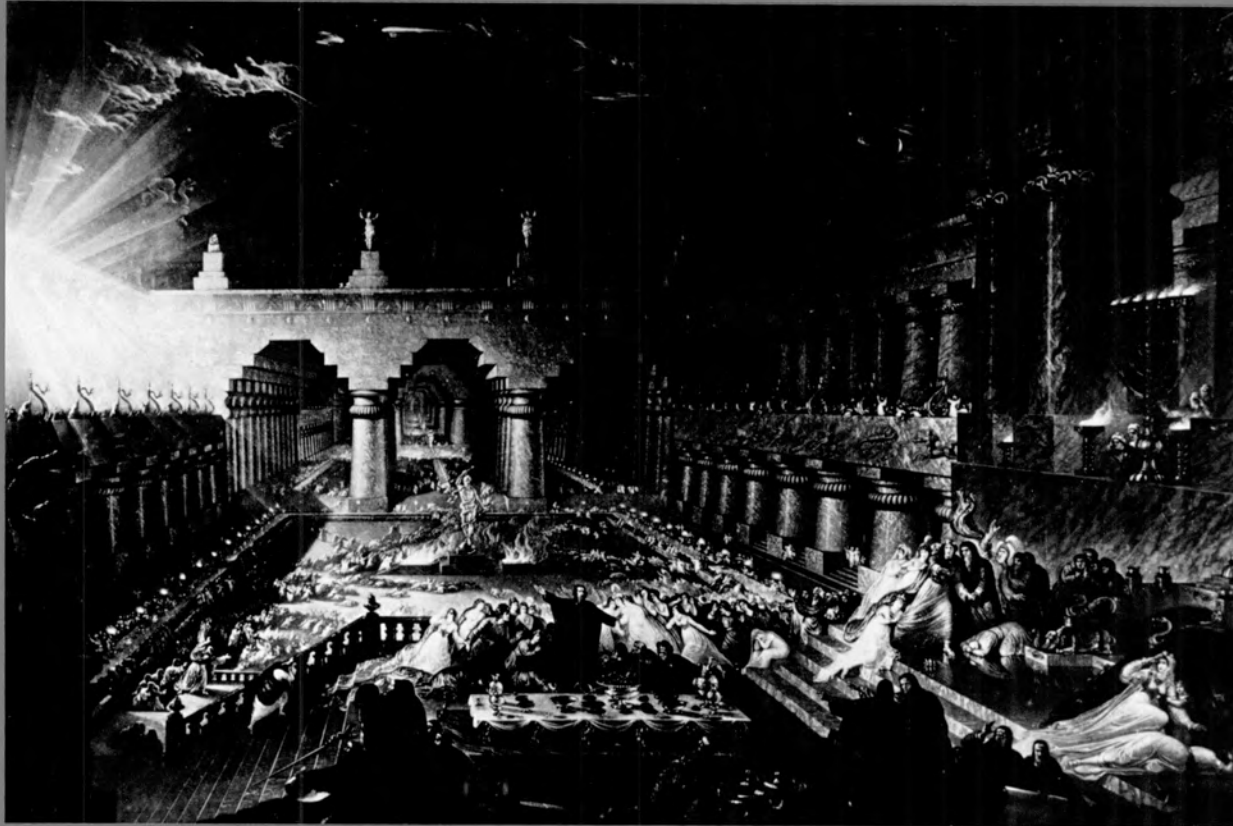
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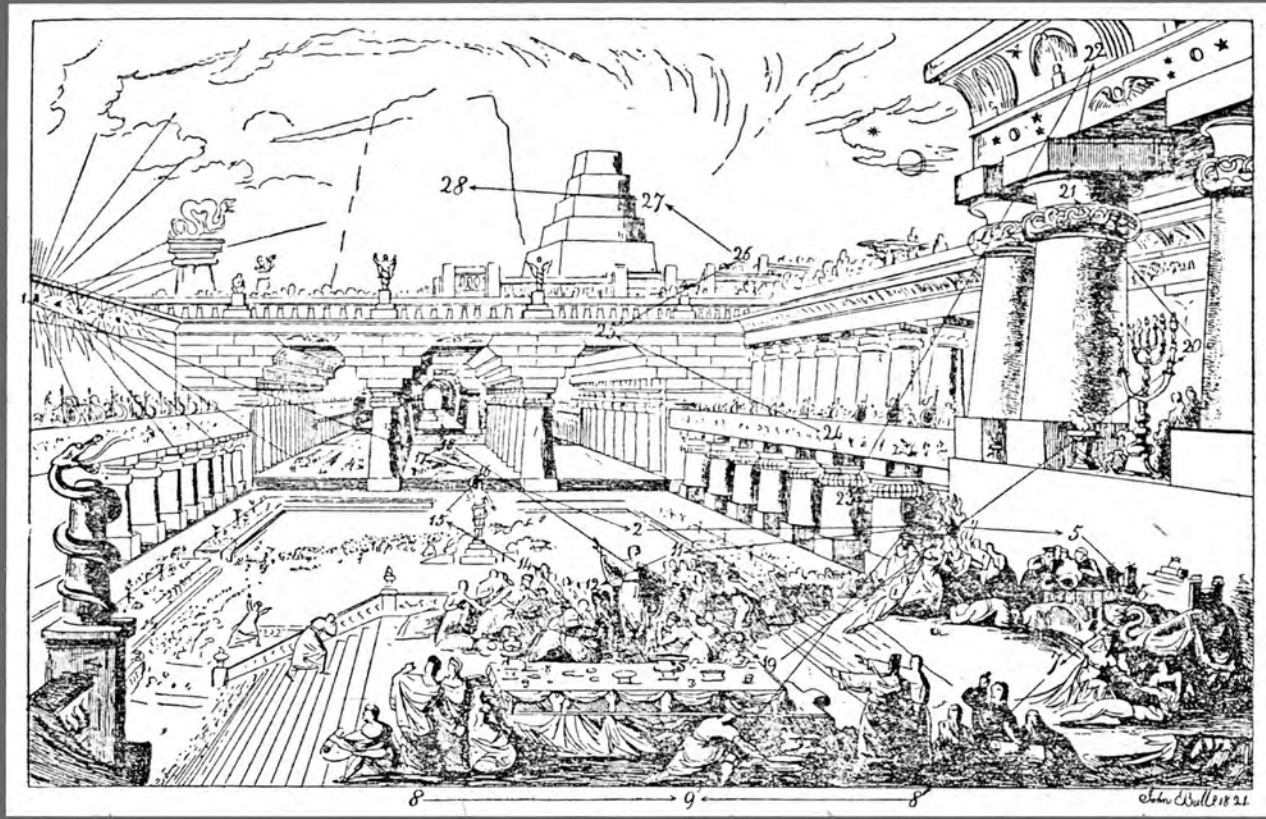














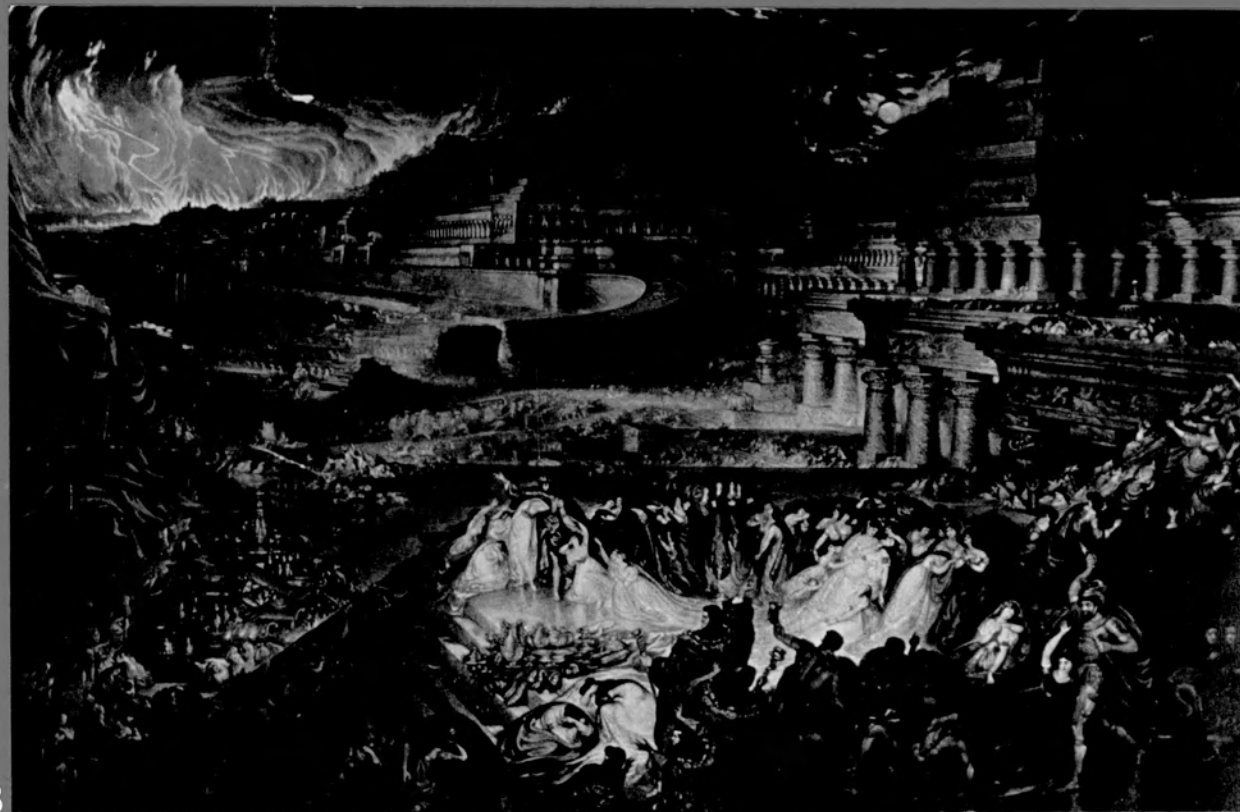
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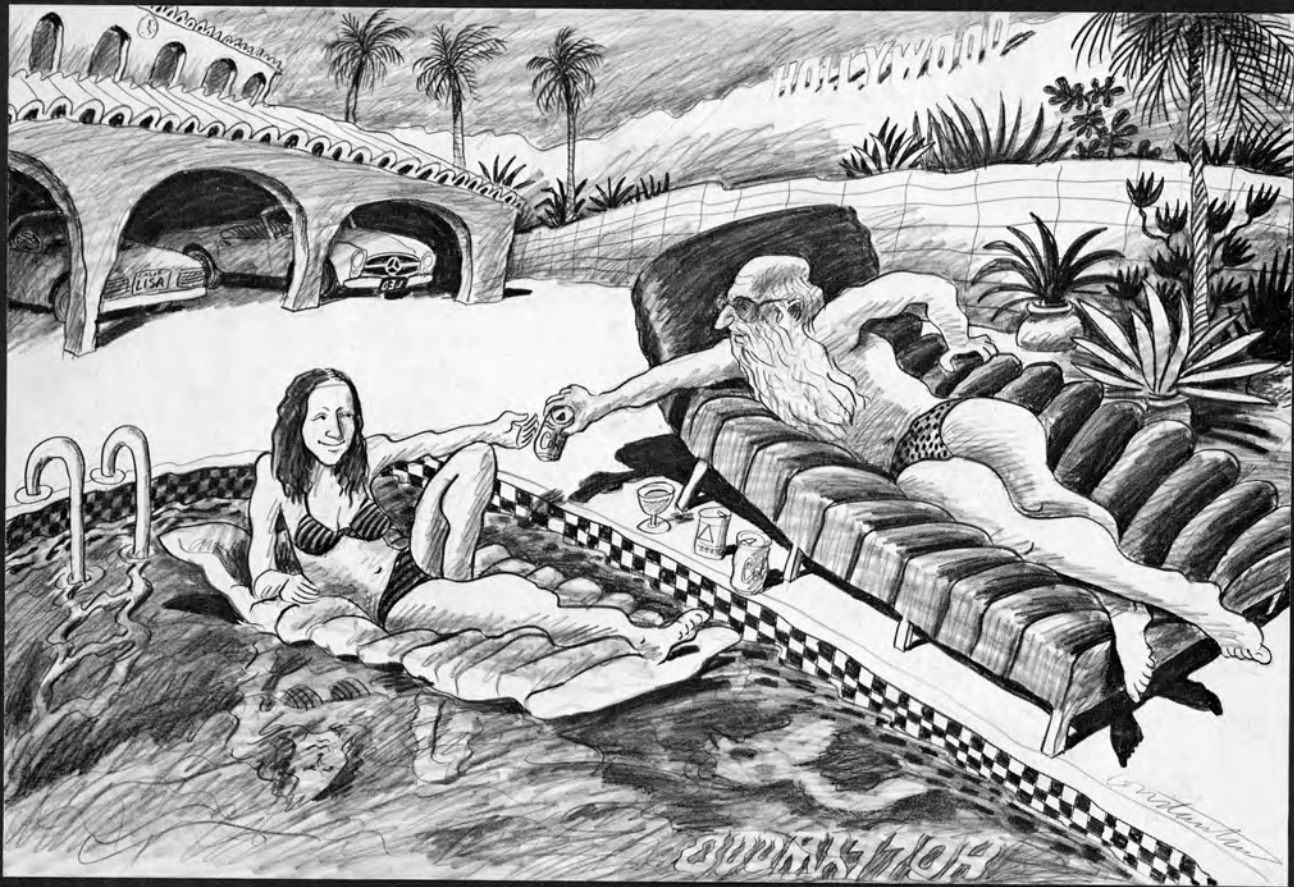


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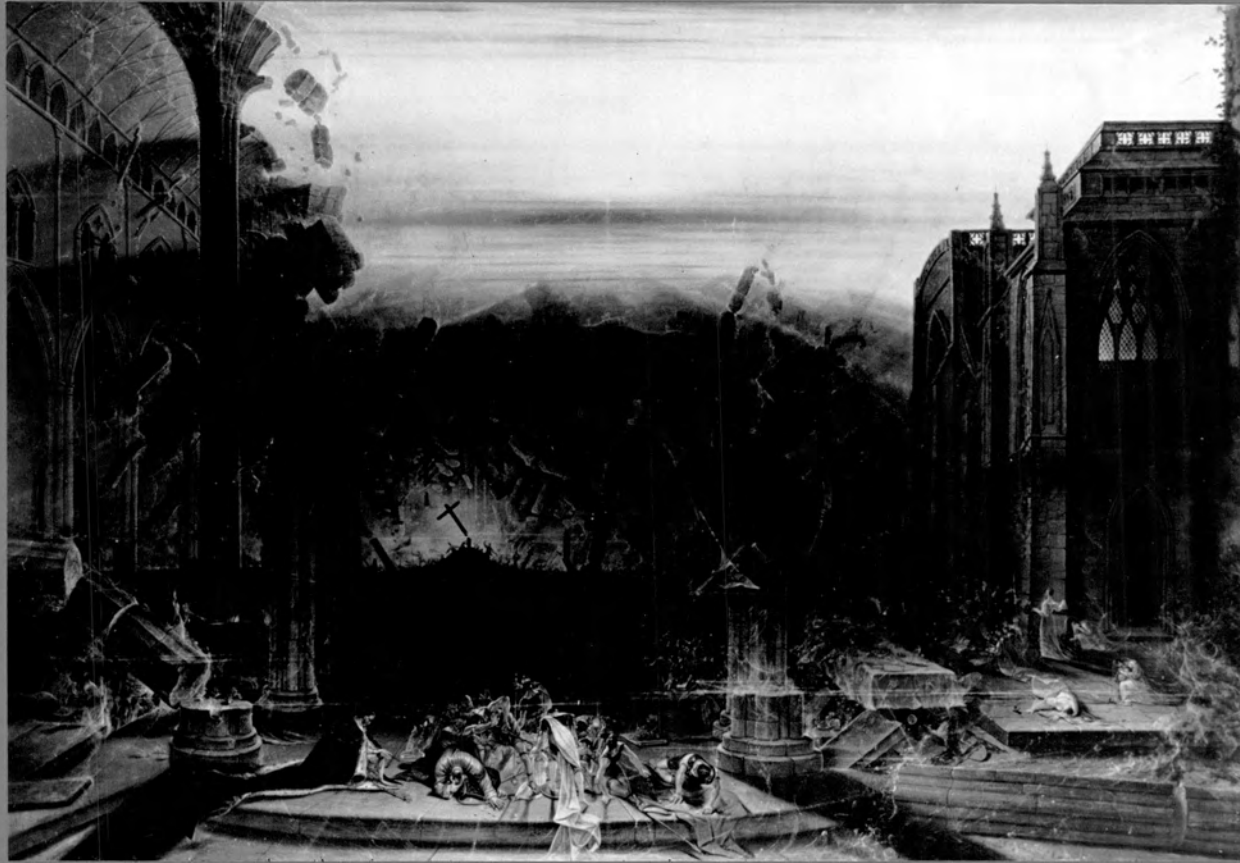
THE PEACEABLE KINGDOM OF THE BRANCH.

The wolf also shall dwell with the lamb & leopard shall lie down with the kid;



the calf & the young lion & the fat pig together; and a little child shall lead them.











92



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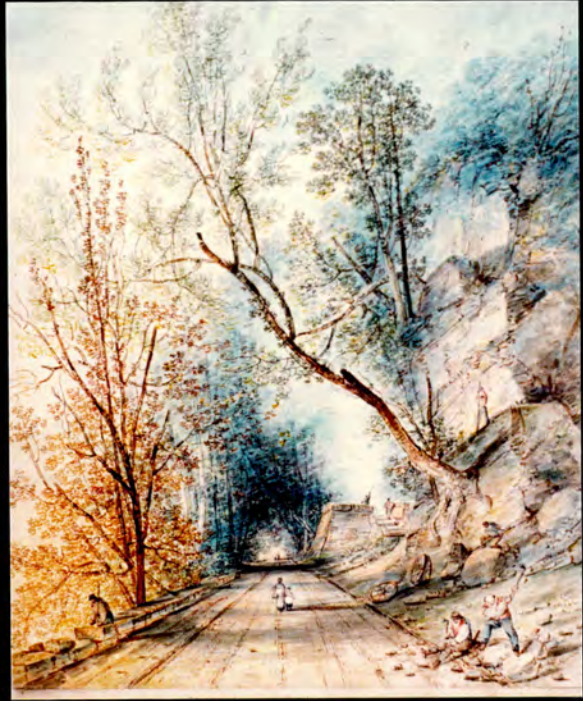




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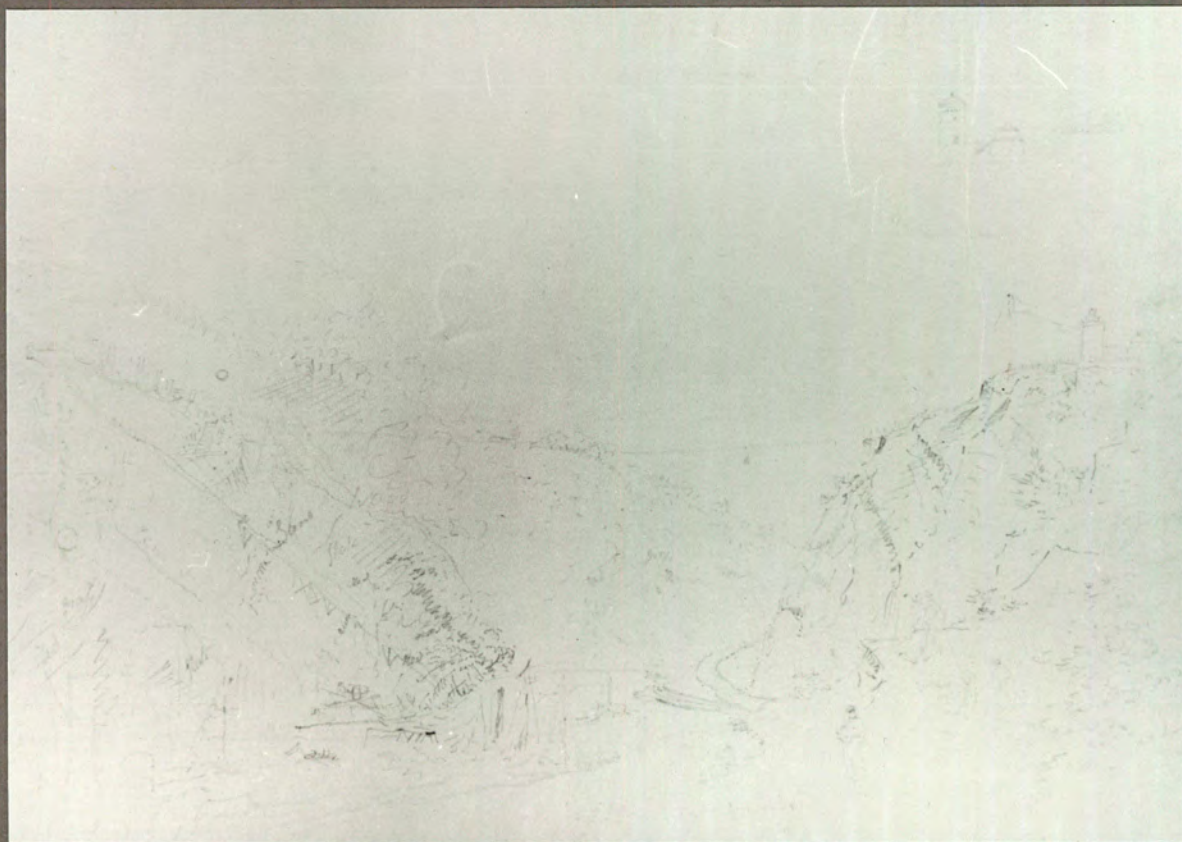


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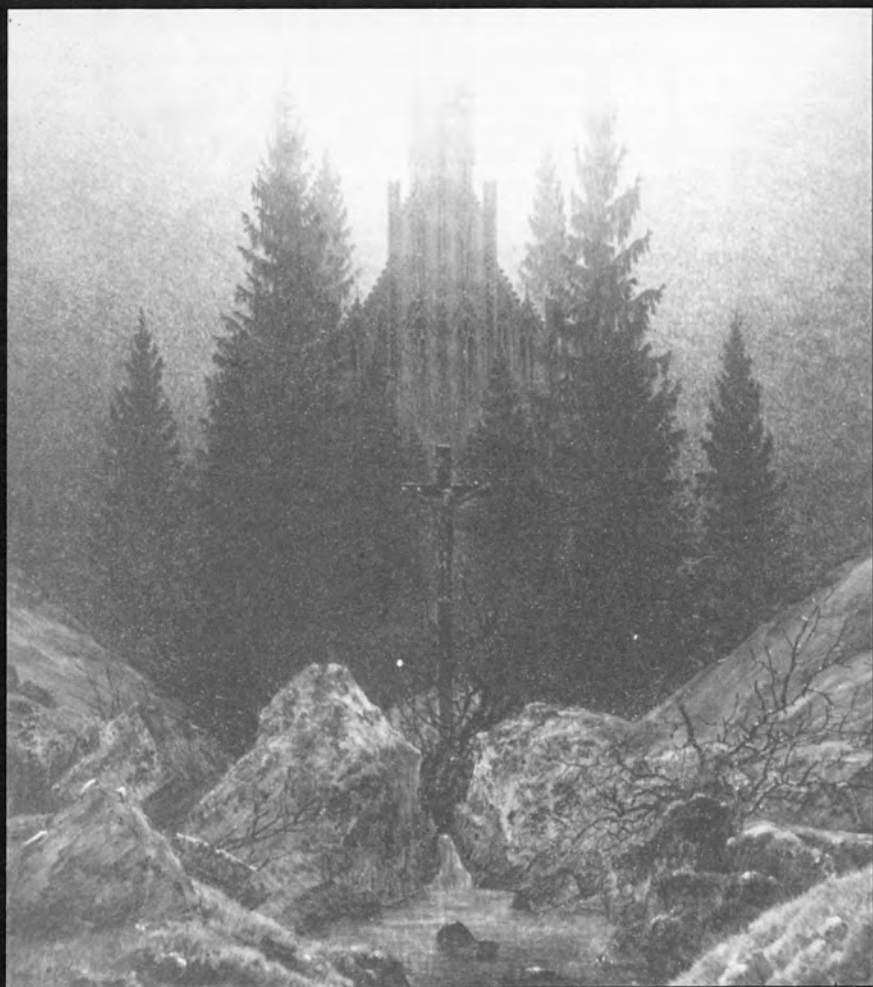
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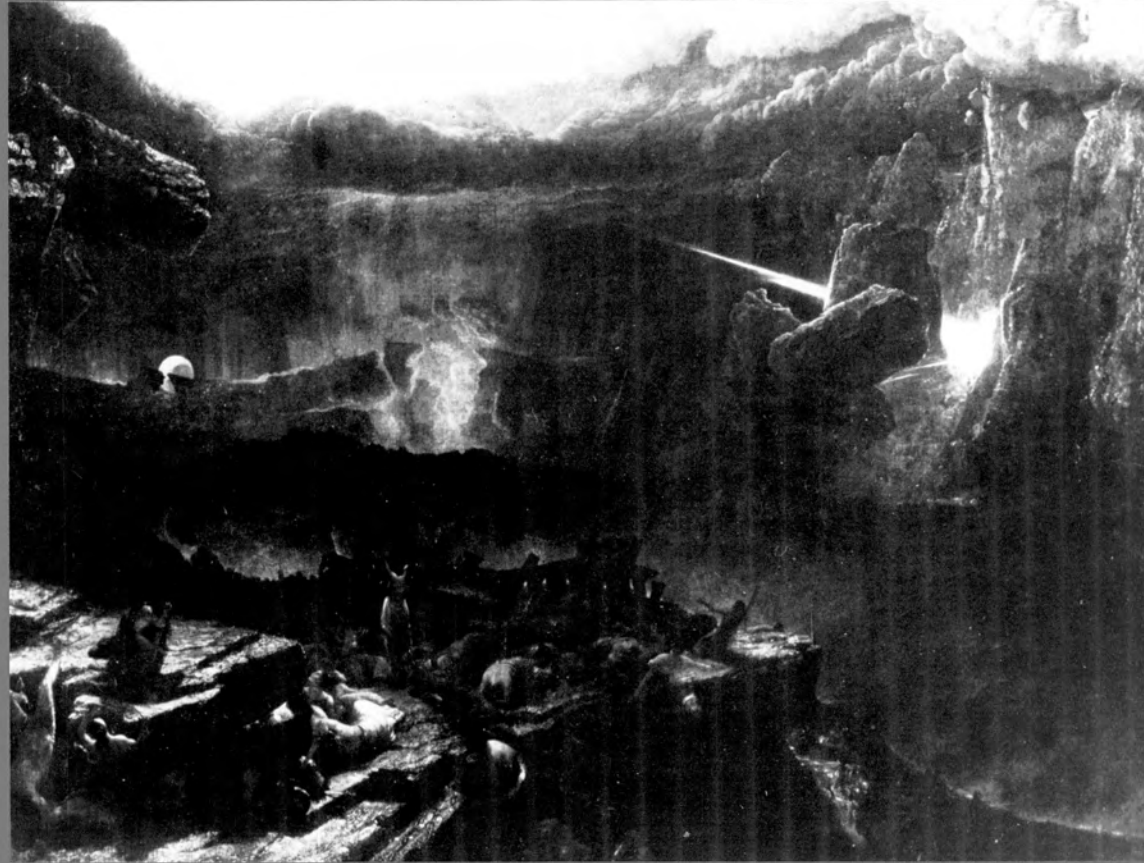
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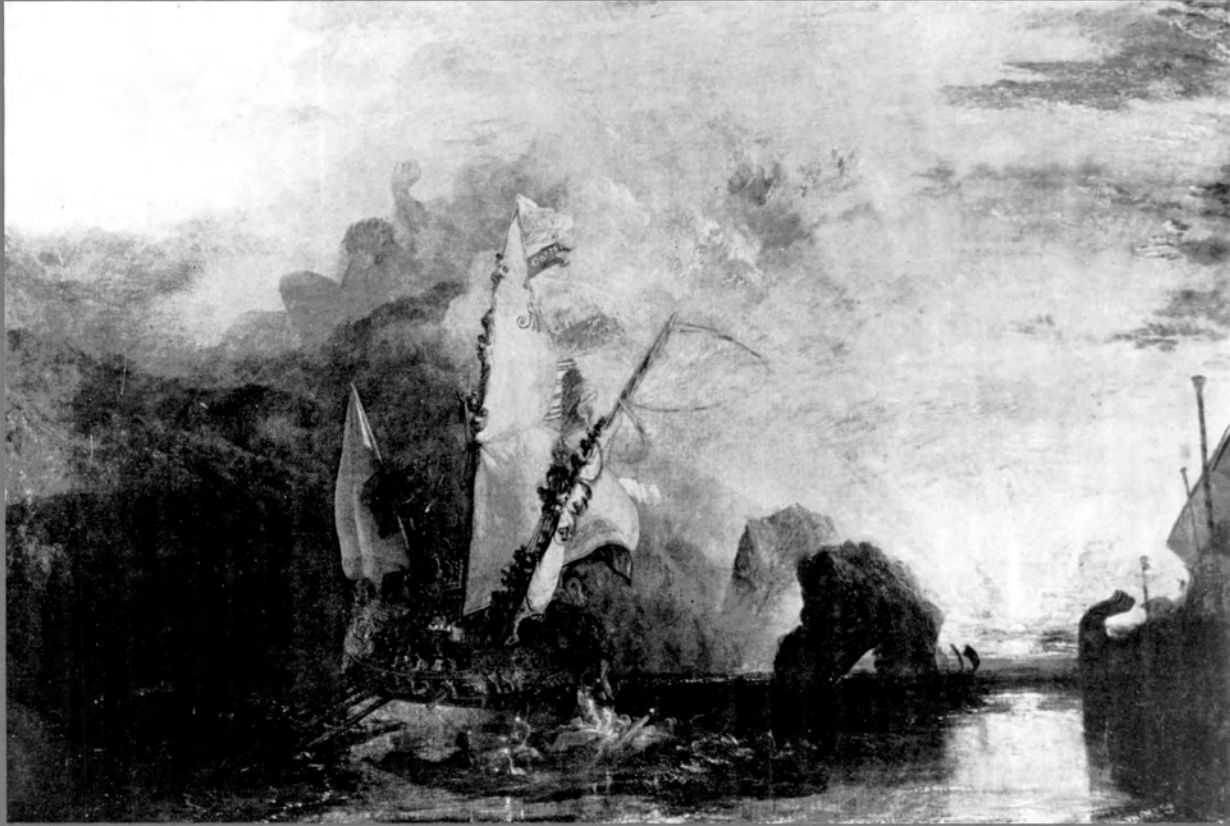


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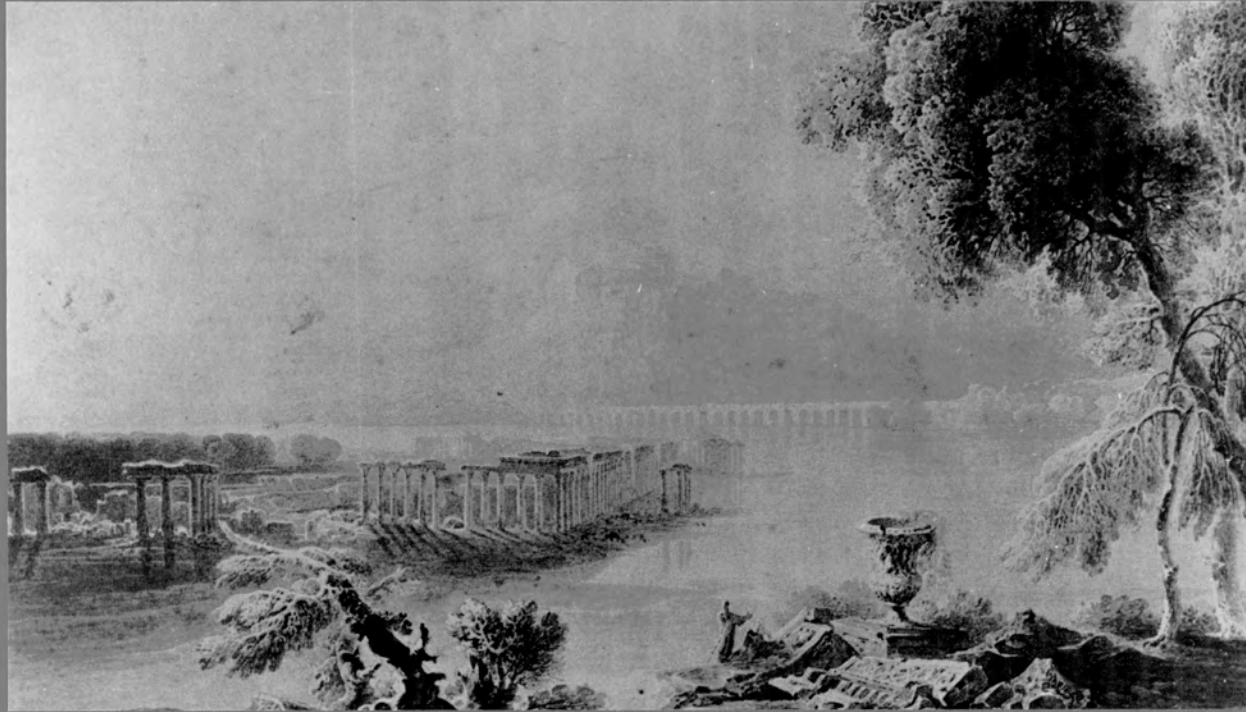
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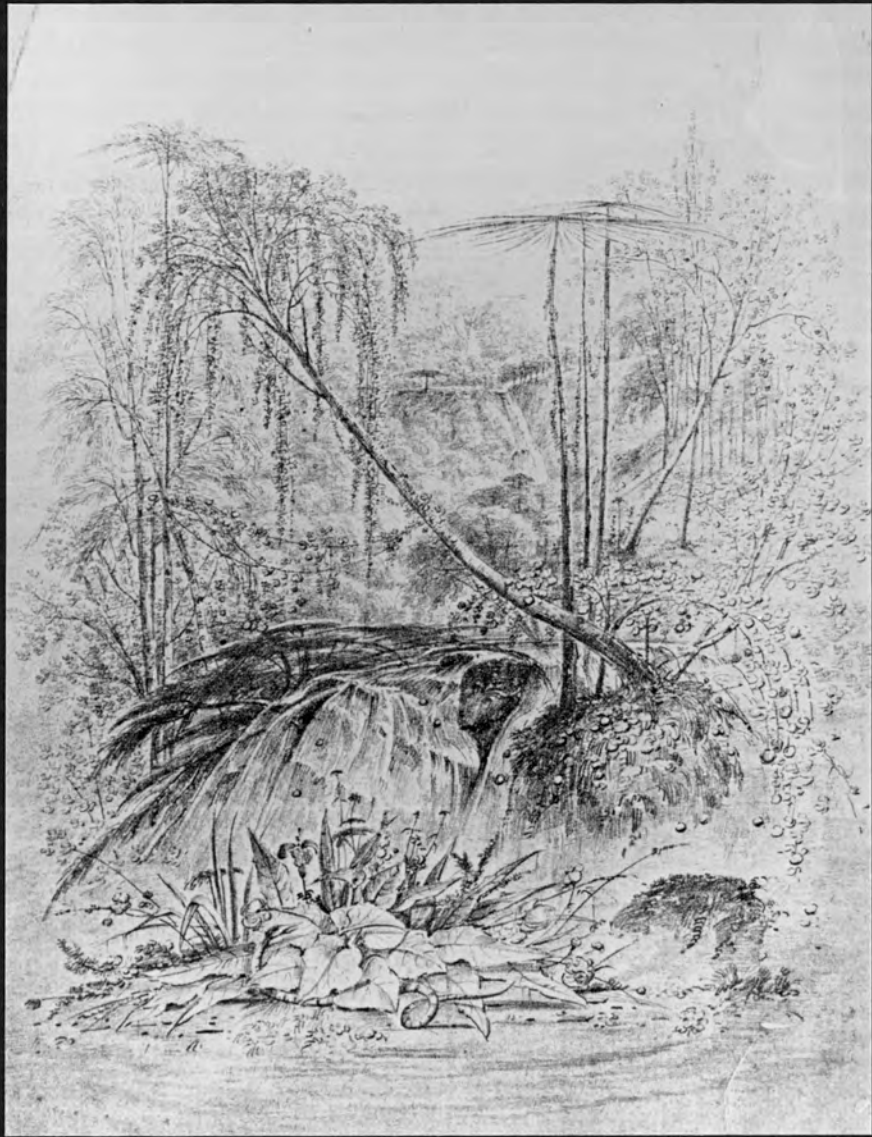


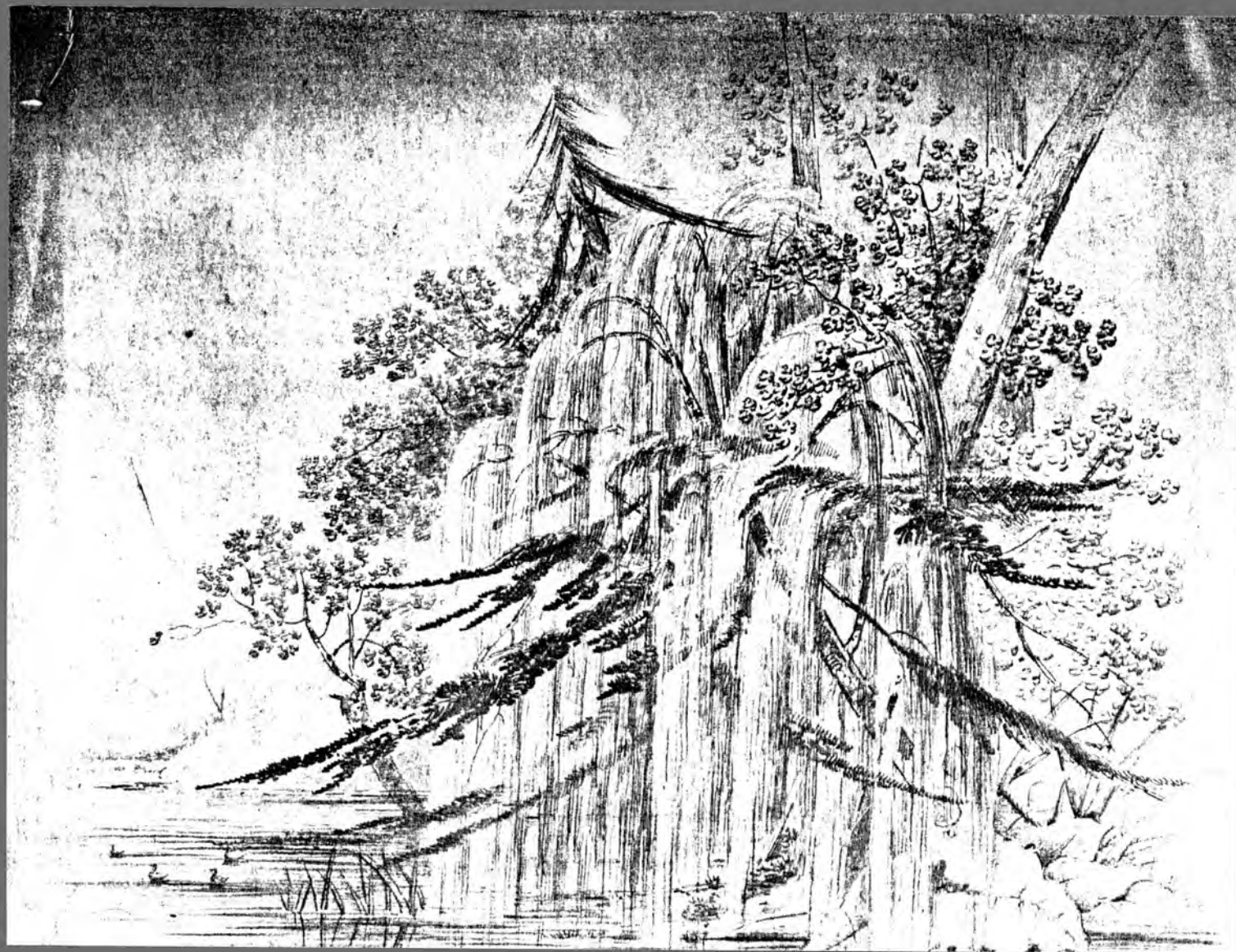






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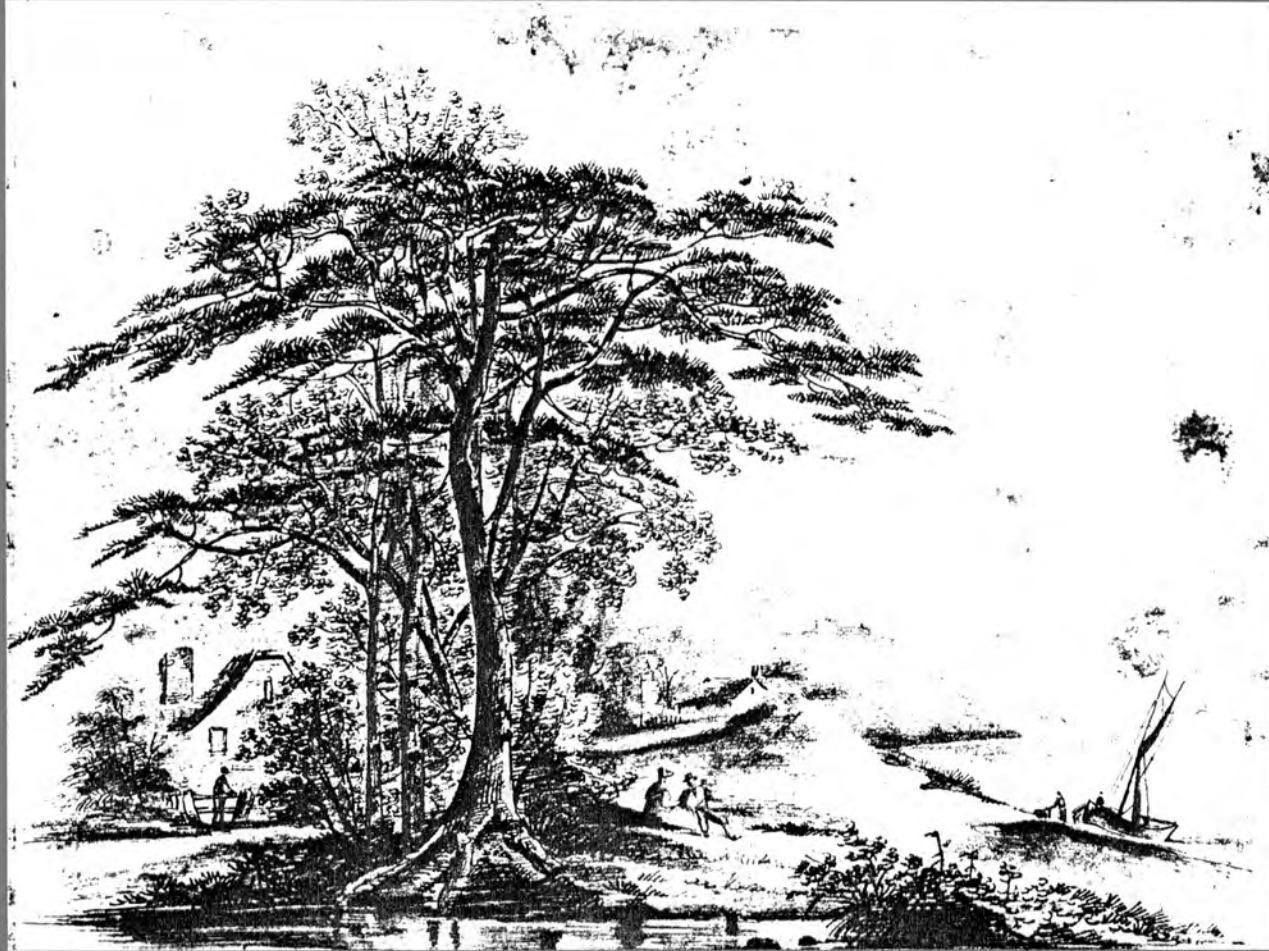


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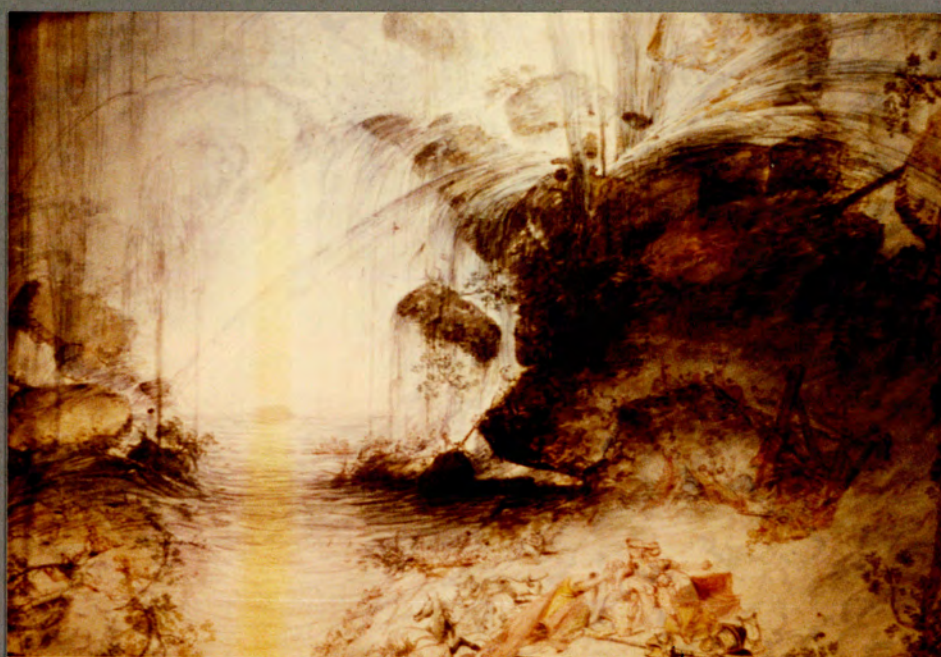
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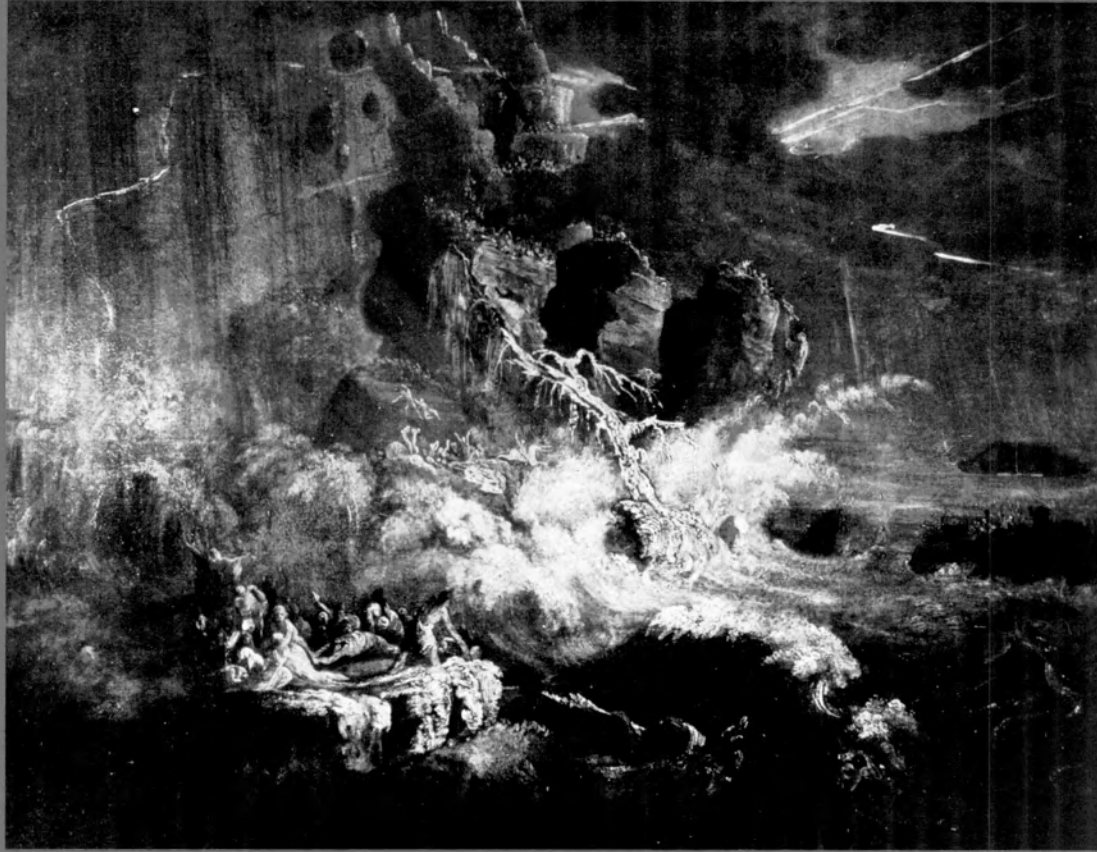


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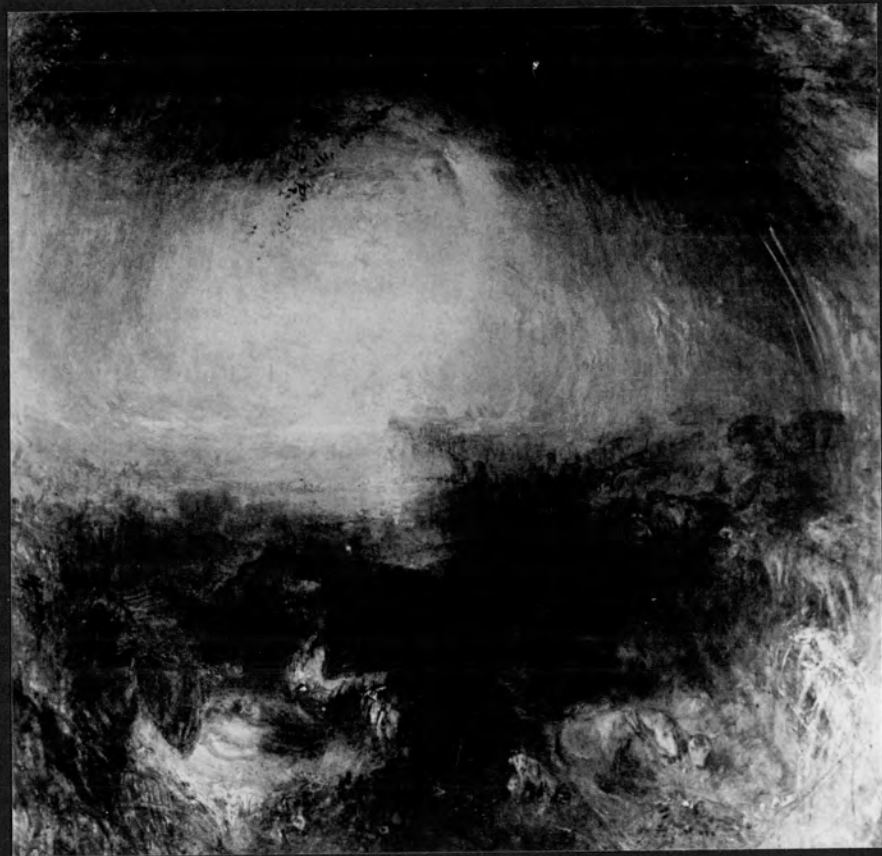
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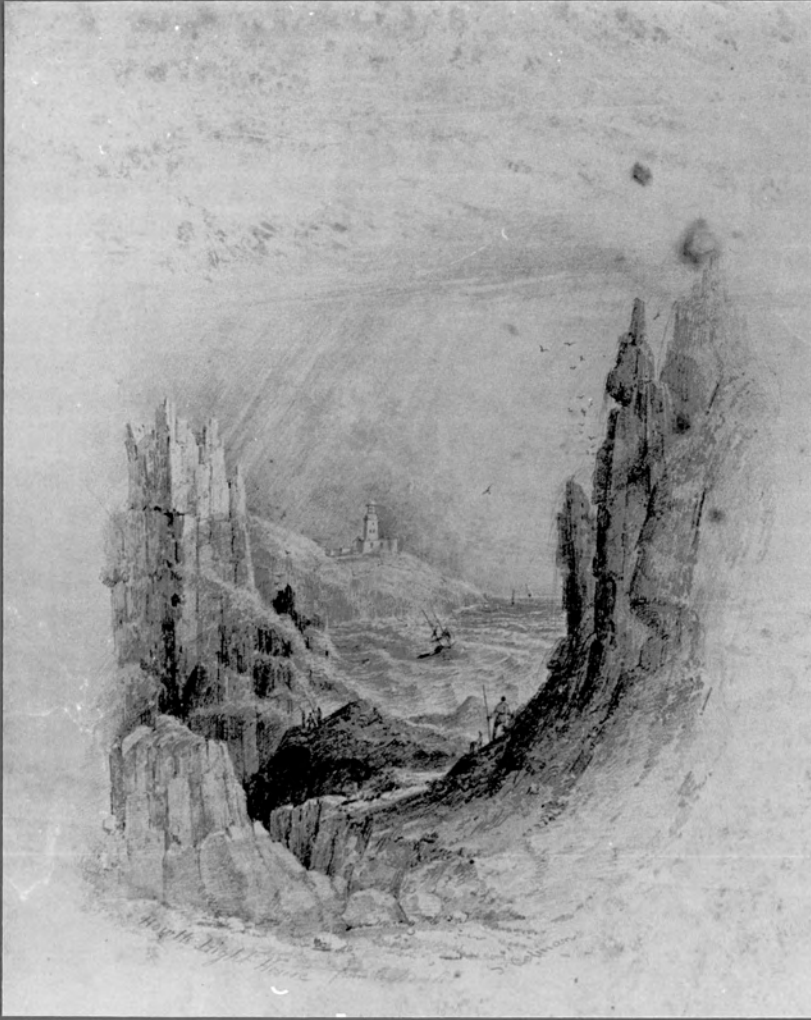
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