

Elhanan Bicknell - Collection of paintings.

Detail of those by JMW Turner

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In order of acquisition as per P Bicknell and H Guiterman, then minor works added
Researched and compiled by Marcus Bicknell, November 2019 marcus@bicknell.com
Information will be added during 2020 as my research continues
Filename elhanan_bicknell_collection_details.doc and pdf

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Set of two watercolours of Himalayan mountains Himalayan mountains Could be Snowy Range from Tyre or Marma W.1293 1863 Lot 114
Date commissioned	
Date and place painted	
Medium and size	Engraved
Elhanan purchase price, date	In 1838 Bicknell bought his first works by Turner at Christie's
Elhanan sale price, date	£178.10.0. 1863 No buyer shown
Subsequent owners	
Location in 2019	
Present value	
Notes and links	<p>"In 1838 Bicknell bought his first works by Turner at Christie's, two watercolours of Himalayan mountains which were designs for White's <i>Views in India</i>, published in 1836." [P.Bicknell] Sale price from David Roberts family, Susan Fraser</p> <p><i>Himalaya Mountains</i>, 170 guineas; Memorials of Christie's, W. Roberts</p> <p>Could be Snowy Range from Tyre or Marma. Henry Fisher, decd, Christie 26.2.1838 (373) £21</p>

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Set of two watercolours of Himalayan mountains Himalayan mountains Could be <i>Valley of the Dhoon W1296</i> 1863 Lot 115
Date commissioned	
Date and place painted	
Medium and size	Engraved
Elhanan purchase price, date	In 1838 Bicknell bought his first works by Turner at Christie's
Elhanan sale price, date	£168.0.0. 1863 No buyer shown
Subsequent owners	
Location in 2019	
Present value	
Notes and links	<p>“In 1838 Bicknell bought his first works by Turner at Christie's, two watercolours of Himalayan mountains which were designs for White's <i>Views in India</i>, published in 1836.” [P.Bicknell] Sale price from David Roberts family, Susan Fraser</p> <p>Could be Valley of the Dhoon, Valley of Dhoon Same sale, lot 380, £20.9.6.Tate...”Views in India Chiefly among the Himalaya Mountains by Lieut. George Francis White was first published in two volumes in 1836 and 1837, the first volume containing sixteen engraved plates, four of which were after Turner, and the second, fourteen, of which only three plates were designed by Turner. <i>Views in India</i> appears to have been reissued in a single volume in 1837 (although still dated 1836) and again in 1838, with a different text, edited by Emma Roberts. The editions were published by Fisher, Son and Co. in London and Paris. In 1845 White and Fisher again collaborated to publish <i>Hindustan, the Shores of the Red Sea and the Himalaya Mountains</i>, which contained many of the India illustrations, including all seven plates after Turner; <i>Hindustan</i> was reissued in 1848, edited by Emma Roberts. The seven Turner illustrations were again reproduced in the final volume of R. Montgomery Martin's three volume <i>Indian Empire</i>, published by the London Printing and Publishing Company around 1859.</p> <p>Many of the artists and engravers employed to work on the series had earlier provided similar topographical views for Robert Elliot's <i>Views in India</i>, of 1835, on which White's <i>Views in India</i> was closely modelled. A wide variety of artists and engravers provided the illustrations for White's publication, many of whom were little known - Turner was certainly the most eminent artist employed. He produced seven out of the thirty plates for the book, using sketches by White (made during his tours in Mussooree in 1829–32) from which to develop his watercolour designs, since Turner had never visited India. Turner's watercolours were engraved by Thomas Higham (1796–1844), James Baylis Allen (1803–76), Edward Goodall (1795–1870), John Cousen (1804–80) and William Floyd (active 1832–59).</p> <p>All but one of the plates in this group (T05179) are stamped with the Turner studio monogram stamp. It was customary for the artist to receive a set of engraver's proofs for himself but it is somewhat suprising that impressions such as these, which are all first or later states, should have found themselves in the artist's own collection.</p> <p>https://www.tate.org.uk/art/artworks/turner-valley-of-the-dhoon-t05181</p>

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Giudecca, la Donna della Salute and San Georgio Sometimes with the words [Venice: the] before the title (Lot 116), B.J.391)
Date commissioned	“Painted for Mr Bicknell”
Date and place painted	1840. First exhibited 1841 Royal Academy where Bicknell bought it.
Medium and size	Oil on canvas, 24 x 36 in. (61 x 91.5 cm.)
Elhanan purchase price, date	1841, 250 guineas (£262.10.0)
Elhanan sale price, date	1863, 1650 guineas (£1732.10) to Agnew for Sir John Pender ¹ (s. David Roberts family, Susan Fraser, and <i>The Times</i>). Other sources say 1655 g.
Subsequent owners	Elhanan Bicknell, by whom purchased at the Royal Academy Exhibition in 1841 for 250 guineas; Christie's, London, 25 April 1863, lot 116 (1,650 guineas to Agnew's on behalf of Sir John Pender). Sir John Pender; Christie's, London, 29 May 1897, lot 85 (6,800 guineas to Agnew's on behalf of Sir Donald Currie). Sir Donald Currie and by descent to his grandson Major G.L.K. Wiseley, by whom sold through Agnew's to William Wood Prince, 1959. with Agnew's by whom sold to a private collector, by whom donated to the present owner.
Location in 2019	Sold in 2006 for US\$35.8 million, setting a new record for a British work of art sold at auction
Present value	
Notes and links	“Then on 24 April 1841 Cooke 'Dined at Mr Bicknell's, met Messrs Turner RA, Stansfield, Roberts (& Christine) Collins, Phillips ² , Gastineau &c. It was in this year, 1841, that Elhanan bought his first oil painting by Turner [<i>Venice: the</i>] <i>Giudecca, la Donna della Salute and San Georgio</i> , (116), B.J.391) for 250 guineas, followed in 1842 by a companion piece, <i>Campo Santo, Venice</i> (112, B.J.397) for the same sum. Both these were catalogued in 1863 by Christie's (probably advised by Henry Bicknell) as 'painted for Mr Bicknell', ³ indicating, if correct, that by 1841 Elhanan was commissioning paintings from Turner.” [P. Bicknell] Described in <i>The Art Journal</i> , 19 (1857), pp 8–10 <i>Venice, Giudecca</i> , same size as last, exhibited in 1841, 1,655 guineas ; Memorials of Christie's, W. Roberts See also Whittingham notes in the appendix Paintings of Venice below



¹ Sir John Pender (1816-1896) textile merchant and telegraph entrepreneur

² William Collins, R.A. 1788-1847 (87, 93 & dwg. 211) Father of Wilkie Collins, friend of Linnell; probably Thomas Phillips R.A. (1817-1867), who painted at least two portraits of Elhanan.

³ Several of the pictures catalogued as 'painted for Mr Bicknell' were not in fact commissioned in this way. See note on Campo Santo, Venice (112).

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Campo Santo, Venice (112, B.J.397).
Date commissioned	“Painted for Mr Bicknell”
Date and place painted	Exhibited at the Royal Academy 1842
Medium and size	Oil on canvas, 24x36 in.
Elhanan purchase price, date	250 guineas (£262.10.0), 1842
Elhanan sale price, date	£2000, 1863 to Agnew Brothers (s. <i>The Times</i>)
Subsequent owners	
Location in 2019	
Present value	
Notes and links	<p>“Then on 24 April 1841 Cooke 'Dined at Mr Bicknell's, met Messrs Turner RA, Stansfield, Roberts (& Christine) Collins, Phillips, Gastineau &c. It was in this year, 1841, that Elhanan bought his first oil painting by Turner [<i>Venice: the Giudecca, la Donna della Salute and San Giorgio</i>, (116), B.J.391) for 250 guineas, followed in 1842 by a companion piece, <i>Campo Santo, Venice</i> (112, B.J.397) for the same sum. Both these were catalogued in 1863 by Christie's (probably advised by Henry Bicknell) as 'painted for Mr Bicknell', indicating, if correct, that by 1841 Elhanan was commissioning paintings from Turner.” [P. Bicknell]</p> <p>“Only Campo Santo (1842, BJ 397) is described as having been painted expressly for [Bicknell]” <i>The Times</i> 27 April 1863.</p> <p>Described in <i>The Art Journal</i>, 19 (1857), pp 8–10</p> <p><i>Venice, Campo Santo</i>, exhibited 1842, 24 x 36, ,2,000; Memorials of Christie's, W. Roberts</p>



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Palestrina – a Composition (122, B.J.295)
Date commissioned	
Date and place painted	First exhibited at the Royal Academy in 1830
Medium and size	Oil on canvas, 55x98¼ in.
Elhanan purchase price, date	£1050, March 1844
Elhanan sale price, date	£1995.0.0. (1900 g.) 1863 to H.S.Bicknell (Herman)
Subsequent owners	Sold by Henry Sanford Bicknell's estate 1881 for 3000 g. to Agnew ⁴
Location in 2019	At Tate Britain, removed from National Gallery (Whittingham)
Present value	£1995 in 1863 is worth £235,000 in 2019
Notes and links	<p>“It was in March 1844 that Elhanan bought the great <i>Palestrina – Composition</i> (122, B.J.295, ill.7), now in the Tate Gallery, which seems to have been in Turner's studio since it was exhibited at the Academy in 1830, and for which Elhanan paid the large sum of £1,050.” [P.Bicknell].</p> <p>Described in <i>The Art Journal</i>, 19 (1857), pp 8–10</p> <p><i>Palestrina</i>, exhibited 1850, 1,900 guineas (bought in). T. Webster, <i>The Disputed Title</i>, 19 x 23, 270 guineas; <i>Memorials of Christie's</i>, W. Roberts</p> <p><i>The Diaries of John Ruskin</i>, ed. Joan Evans, 27 March 1844. “Mr Bicknell has bought it [<i>Palestrina</i>], and five others, which put me quite beside myself with joy yesterday, ...”</p>



⁴ Described in 1881 Christies catalogue for sale of Henry Sanford Bicknell's collection: "463 Palestrina. Bought at the Herne Hill sale for 1900 Guineas. Cost Elhanan Bicknell 1000 Guineas. Sold 1881 £3000 Agnew." Source: David Roberts family, Susan Fraser.

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Offered £1,600 for Sun rising through Vapour (B.J.69)
Date commissioned	
Date and place painted	
Medium and size	
Elhanan purchase price, date	
Elhanan sale price, date	
Subsequent owners	
Location in 2019	
Present value	
Notes and links	[Elhanan Bicknell] is also reputed to have offered £1,600 for <i>Sun rising through Vapour</i> (B.J.69) [David Robertson, Sir Charles Eastlake and the Victorian Art World, Princeton, 1978, p.206.] Prob. the picture at National Gallery rather than one bought by William Wells of Redleaf 1852 now destroyed. (Whittingham).

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Calder Bridge a.k.a. Calder-Bridge, Cumberland (Lot 110, B.J.I06)
Date commissioned	1843 five paintings bought from Turner's studio
Date and place painted	1810? Never exhibited
Medium and size	Oil on canvas, 36x48 in.
Elhanan purchase price, date	£288.15.0. 1843 obtained from the artist
Elhanan sale price, date	£525.0.0. (500 g.) 1863 to Henry Bicknell (s. <i>The Times</i>)
Subsequent owners	Calder Bridge. Exh 1810. Alison Southward owns the house in the pic - asouthward@hotmail.co.uk (Whittingham)
Location in 2019	Koriyama City Museum of Art? s. Google images
Present value	
Notes and links	<p>[In March 1844] "Elhanan bought the great <i>Palestrina – Composition</i> (122, B.J.295, ill.7), now in the Tate Gallery, which seems to have been in Turner's studio since it was exhibited at the Academy in 1830, and for which Elhanan paid the large sum of £1,050. He is also reputed to have offered £1,600 for <i>Sun rising through Vapour</i> (B.J.69). At the same time he bought five other paintings from Turner's studio - <i>Calder Bridge</i> (Ho, B.J.I06) <i>Ivy Bridge Mill</i>, (104, B.J.122), <i>Port Ruysdael</i> (120, B.J.237), <i>Wreckers - Coast of Northumberland</i> (B.J.357, ill.8) and <i>Ehrenbreitstein</i> (B.J.361)". [s. P.Bicknell]</p> <p>Described in <i>The Art Journal</i>, 19 (1857), pp 8–10</p> <p><i>Calder Bridge, Cumberland</i>, 36 x 48, 500 guineas (H. Bicknell) ; Memorials of Christie's, W. Roberts</p> <p><i>The Diaries of John Ruskin</i>, ed. Joan Evans p.254 15 Dec 1843 "Called on Mrs Bicknell; saw the Calder Bridge; spoiled, I fear;" Selby Whittingham adds "Calder Bridge. How far did Ruskin exaggerate the deterioration of Turners? Still a nice picture."</p>



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Ivy Bridge Mill a.k.a. Ivy Bridge, Devon (104, B.J.122)
Date commissioned	1843 five paintings bought from Turner's studio
Date and place painted	First exhibited 1812
Medium and size	Oil on canvas, 36x48 in.
Elhanan purchase price, date	1843 "obtained from the artist" (Christies catalogue)
Elhanan sale price, date	£924 (880 g.), 1863 to Martineau ⁵ to H.S.Bicknell
Subsequent owners	Sold by H.S.Bicknell estate 1881 to Percy Bicknell for 800 g. Afterwards sold to Wm Hollin for 800 g. (David Roberts family, Susan Fraser). See also footnote ⁶ Lot 1415 Exhibition of art treasures, 1928, the Grafton Galleries.
Location in 2019	
Present value	
Notes and links	[In March 1844] "Elhanan bought the great <i>Palestrina – Composition</i> (122, B.J.295, ill.7), now in the Tate Gallery, which seems to have been in Turner's studio since it was exhibited at the Academy in 1830, and for which Elhanan paid the large sum of £1,050. He is also reputed to have offered £1,600 for <i>Sun rising through Vapour</i> (B.J.69). At the same time he bought five other paintings from Turner's studio - <i>Calder Bridge</i> (Ho, B.J.106) <i>Ivy Bridge Mill</i> , (104, B.J.122), <i>Port Ruysdael</i> (120, B.J.237), <i>Wreckers - Coast of Northumberland</i> (B.J.357, ill.8) and <i>Ehrenbreitstein</i> (B.J.361)". [P.Bicknell] Described in <i>The Art Journal</i> , 19 (1857), pp 8–10 Ivy Bridge, Devon, 36 x 48, 880 guineas (bought in) (Memorials of Christie's, W. Roberts)



⁵ *The Times*, Monday April 27, 1863

⁶ Described in 1881 Christies catalogue for sale of Henry Sanford Bicknell's collection "462 Ivy Bridge, Devon, 36 by 48 in., Obtained direct from the artist. From the Bicknell Collection." Hand-written notes "Bought at the Herne Hill sale for 880 Guineas. Cost Elhanan Bicknell 270 Guineas. Sold 1881 £800 Vokins for P.Bicknell [probably Percy Bicknell, Marcus's great grandfather], afterward sold to Mr. Wm. Hollins." Source: David Roberts family, Susan Fraser

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Port Ruysdael (Lot 120, B.J.237),
Date commissioned	1843 five paintings bought from Turner's studio
Date and place painted	1826 or 1827. Exhibited Royal Academy 1827
Medium and size	Oil on canvas, 36x48 in. (92 x 122 cm)
Elhanan purchase price, date	£315, obtained from the artist in 1843
Elhanan sale price, date	£1995.0.0. (1900 g.), 1863 to Agnew to Sir John Kelks Collection.
Subsequent owners	March 11 th 1899, £4800 P. Tooth for Sir George Drummond. June 27 th 1919, £6400 to Messrs Knoedler, dealer
Location in 2019	Yale Center for British Art , New Haven, Paul Mellon Collection, B1977.14.80
Present value	
Notes and links	<p>[In March 1844] "Elhanan bought the great <i>Palestrina – Composition</i> (122, B.J.295, ill.7), now in the Tate Gallery, which seems to have been in Turner's studio since it was exhibited at the Academy in 1830, and for which Elhanan paid the large sum of £1,050. He is also reputed to have offered £1,600 for <i>Sun rising through Vapour</i> (B.J.69). At the same time he bought five other paintings from Turner's studio - <i>Calder Bridge</i> (Ho, B.J.106) <i>Ivy Bridge Mill</i>, (104, B.J.122), <i>Port Ruysdael</i> (120, B.J.237), <i>Wreckers - Coast of Northumberland</i> (B.J.357, ill.8) and <i>Ehrenbreitstein</i> (B.J.361)". [P.Bicknell]</p> <p>Turner painted this as a tribute to Dutch Golden Age painter Jacob van Ruisdael. There is no port by the name of Port Ruysdael. In 1844 he painted another tribute to Ruisdael, named <i>Fishing Boats bringing a Disabled Ship into Port Ruysdael</i> which is at the Tate Gallery in London. [Wiki]</p> <p>Not to be confused with <i>Fishing Boats Bringing a Disabled Ship into Port Ruysdael</i> in the Tate, accepted by the nation as part of the Turner Bequest 1856 Described in <i>The Art Journal</i>, 19 (1857), pp 8–10</p> <p><i>Port Ruysdael</i>, 36 x 48, exhibited 1827, 1,900 guineas the last three pictures are said to have cost Mr. Bicknell less than 1,000; Memorials of Christie's, W. Roberts.</p>



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Wreckers - Coast of Northumberland, steamboat assisting ship off shore (B.J.357, ill.8)
Date commissioned	1843 five paintings bought from Turner's studio
Date and place painted	Exhibited at the Royal Academy 1834
Medium and size	Oil on canvas, 36x48 in.
Elhanan purchase price, date	£288.15“Obtained from the artist”
Elhanan sale price, date	£1984.10.0. (1890 g.), 1863, to Agnew ⁷ , to Jus Pender (David Roberts family, Susan Fraser)
Subsequent owners	
Location in 2019	Yale Center, New Haven
Present value	
Notes and links	<p>[In March 1844] “Elhanan bought the great <i>Palestrina – Composition</i> (122, B.J.295, ill.7), now in the Tate Gallery, which seems to have been in Turner's studio since it was exhibited at the Academy in 1830, and for which Elhanan paid the large sum of £1,050. He is also reputed to have offered £1,600 for <i>Sun rising through Vapour</i> (B.J.69). At the same time he bought five other paintings from Turner's studio - <i>Calder Bridge</i> (Ho, B.J.106) <i>Ivy Bridge Mill</i>, (104, B.J.122), <i>Port Ruysdael</i> (120, B.J.237), <i>Wreckers - Coast of Northumberland</i> (B.J.357, ill.8) and <i>Ehrenbreitstein</i> (B.J.361)”. [P.Bicknell]</p> <p>Described in <i>The Art Journal</i>, 19 (1857), pp 8–10 <i>Wreckers, Coast of Northumberland, steamer assisting ship off</i>, exhibited in 1834, 36 x 48, i, 890 guineas; Memorials of Christie's, W. Roberts</p>



⁷ Source *The Times*, Monday April 27, 1863

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Ehrenbreitstein: on the Rhine, and tomb of General Marceau a.k.a. Ehrenbreitstein, the Bright Stone of Honour and the Tomb of Marceau, from Byron's <i>Childe Harold</i> (Lot 118, B.J.361)
Date commissioned	1843 five paintings bought from Turner's studio
Date and place painted	First exhibited 1835. Inspired by lines by Byron
Medium and size	oil on canvas, 93 x 123 cm.; 36 x 48 in.
Elhanan purchase price, date	£401.0.0. Sold directly by the artist, in 1844 1843 says P Bicknell)
Elhanan sale price, date	£1890 (1800 g.). Christie's, 25 April 1863, lot 118, to Agnew's on behalf of Ralph Brocklebank (1803–1892), Childwall Hall, Liverpool;
Subsequent owners	Ralph Brocklebank by descent to his second son, Thomas Brocklebank (1841–1919); By descent to his third son, Captain Henry Cyril Royds Brocklebank, CBE, RN (1874–1957); Sold by his trustees through Agnew's in 1942 to Wentworth Beaumont, 2nd Viscount Allendale (1890–1956); By descent to his son, Wentworth Hubert Charles Beaumont, 3rd Viscount Allendale (1922–2002); By whom sold (The Property of the Rt. Hon. The Viscount Allendale), London, Sotheby's, 7 July 1965, lot 90, to Agnew's, acting on behalf of an English private collector; thence by descent.
Location in 2019	Sotheby 5.7.2017
Present value	
Notes and links	[In March 1844] "Elhanan bought the great <i>Paestrina – Composition</i> (122, B.J.295, ill.7), now in the Tate Gallery, which seems to have been in Turner's studio since it was exhibited at the Academy in 1830, and for which Elhanan paid the large sum of £1,050. He is also reputed to have offered £1,600 for <i>Sun rising through Vapour</i> (B.J.69). At the same time he bought five other paintings from Turner's studio - <i>Calder Bridge</i> (Ho, B.J.106) <i>Ivy Bridge Mill</i> , (104, B.J.122), <i>Port Ruysdael</i> (120, B.J.237), <i>Wreckers - Coast of Northumberland</i> (B.J.357, ill.8) and <i>Ehrenbreitstein</i> (B.J.361)". [P.Bicknell] Elhanan had difficulty in getting delivery of <i>Ehrenbreitstein</i> , as is evident from a letter he wrote to John Pye on 23 June 1845: "My getting the painting <i>appears</i> as distant now as it was in March 1844. I thought I had only to send to Queen Anne St. to have it - but the grim master of Castle Giant Grimbo shakes his head and says he & you must first agree all is done to the plate that is necessary, & the picture will be wanted to refer to. Now as I know he goes out a good deal fishing at this season - and then leaves town for some months tour in the Autumn, I hope you will do what is required while he is in town. He is at home today & tomorrow, for he is to dine with me tomorrow - he said he would then get off after the fish, Pray fasten your strongest hook into him before he fairly takes water again or he may get so far and so deep down that even a harpoon will not reach him." [P.Bicknell] Exposition: London, Royal Academy of Arts, 1835, no. 74; Liverpool, Arts Club, Loan Collection of Oil Paintings by British Artists born before 1801, 1881, no. 38; London, Royal Academy, Works by Old Masters, 1883, no. 211; London, Guildhall Art Gallery, Loan Collection of Pictures and Drawings by J.M.W. Turner..., 1899, no. 33 (lent by Thomas Brocklebank); London, Agnew's, Loan Exhibition of Paintings and Watercolours by J.M.W. Turner, R.A., 1967, no. 19; King's Lynn, The Fermoy Art Gallery, A Collection of the Nineteen-Sixties, 22

	<p>July – 5 August 1972, no. 11; Paris, Petit Palais, <i>Le Peinture romantique anglaise et les Preraphaelites</i>, 1972, no. 266; Berlin, Nationalgalerie Staatliche Museen Preussischer Kulturbesitz, <i>William Turner 1775–1851</i>, 1972, no. 19; London, Victoria and Albert Museum, <i>Byron</i>, 1974, no. 538; London, Royal Academy, <i>Turner 1775–1851, 1974–75</i>, no. 514; Hamburg, Kunsthalle, <i>William Turner und die Landschaft seiner Zeit</i>, 1976, no. 106; Paris, Grand Palais, <i>J.M.W. Turner, 1983–84</i>, no. 59; London, Tate Gallery, <i>Turner’s Rivers of Europe: The Rhine, Meuse and Mosel</i>, 11 September 1991 – 26 January 1992, no. 41; Margate, Turner Contemporary, <i>Making Painting: Helen Frankenthaler and J.M.W. Turner</i>, 25 January – 11 May 2014; London, Tate Gallery, <i>Late Turner: Painting Set Free</i>, 10 September 2014 – 25 January 2015, no. 88; Los Angeles, J. Paul Getty Museum, <i>Late Turner: Painting Set Free</i>, 24 February – 24 May 2015, no. 88; San Francisco, de Young Fine Arts Museum, <i>Late Turner: Painting Set Free</i>, 20 June – 20 September 2015; Oxford, The Ashmolean Museum, on long term loan, 2004 to 2017.</p> <p>See long description at http://www.sothebys.com/fr/auctions/ecatalogue/lot.21.html/2017/old-masters-evening-sale-117033</p> <p>Described in <i>The Art Journal</i>, 19 (1857), pp 8–10 <i>Ehrenbreitstein on the Rhine</i>, exhibited 1841, 800 guineas; <i>Memorials of Christie's</i>, W. Roberts</p>
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Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Helvoetsluys: 'The City of Utrecht', 64, going to sea (Lot 102, B.J.345)
Date commissioned	
Date and place painted	Exhibited at the Royal Academy 1832
Medium and size	Oil on canvas, 36x48 in.
Elhanan purchase price, date	£283.10. (270g.) 1844 ("obtained from the Artist" Christies catalogue 1863)
Elhanan sale price, date	£1680 (1600 g.). Christies 1863 (source The Times Monday April 27, 1863 and David Roberts family, Susan Fraser). ⁸
Subsequent owners	Sold again in Henry Sanford Bicknell's sale for £8500 (source David Roberts family, Susan Fraser). Sold at Christies in 1927 for 8500 guineas (David Roberts family, Susan Fraser) .
Location in 2019	
Present value	Private collection, London
Notes and links	Also in 1844 Elhanan bought two more paintings from Turner - <i>Helvoetsluys</i> (102, B.J.345) and <i>Antwerp</i> (97, B.J. 350). So eight of the ten Turner paintings which were the jewels in the crown of the Bicknell Collection were acquired in the same year. [P.Bicknell] Helvoetsluys, the City of Utrecht, 64, going to sea, exhibited in 1832, 36 x 48, i, 600 guineas (cost 270 guineas) ;



⁸ Shown as £861 in other sources.

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Antwerp: Van Goyen Looking for a Subject (97, B.J. 350).
Date commissioned	
Date and place painted	First exhibited 1833, Royal Academy
Medium and size	Oil on canvas, 36x48 in.
Elhanan purchase price, date	£315.0.0 (300g) Feb 14 th 1844
Elhanan sale price, date	£2635.10.0 (2510 g.), 1863 Christies to Agnew for John Heugh
Subsequent owners	Bought back by Agnew in August, 1864, and sold in November to John Graham, Skelmorlie Castle, Ayrshire. Graham's sale, 30 April 1887, Christie's 92, sold for £6500 to Agnew Sold 2 May 1887, to F.B. Henson Bought by Agnew from Mrs. Guthrie, London, 1900 With Knoedler Frick, 1901 (s. https://www.pubhist.com/w33951)
Location in 2019	Frick Collection, New York Accession number 1901.1.118
Present value	
Notes and links	Also in 1844 Elhanan bought two more paintings from Turner - <i>Helvoetsluys</i> (102, B.J.345) and <i>Antwerp</i> (97, B.J. 350). So eight of the ten Turner paintings which were the jewels in the crown of the Bicknell Collection were acquired in the same year. [P.Bicknell] The Art Journal, 19 (1857), pp 8-10 The Times, April 27, 1863 Antwerp, Van Goyen looking for a Subject, exhibited in 1833, 36 x 48 2,510 guineas (cost 300 guineas)(Memorials of Christie's, W. Roberts)



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Grand Junction Canal at Southall Mill (B.J. 101)
Date commissioned	
Date and place painted	
Medium and size	
Elhanan purchase price, date	1851
Elhanan sale price, date	1855
Subsequent owners	J. Hogarth; Christie's 14.6.1851; Bicknell; Charles Birch of Edgbaston; Leopold Redpath, bankrupt and fraudster, 1855-7; John Heugh 1870-4; Sir F Cook Coll., Richmond, 1874; Christie's 19.3.1965 (102), bt Agnews.
Location in 2019	Private coll., England.
Present value	
Notes and links	Bought at the two Turners at the Christie's sale of 13 and 14 June 1851, namely <i>Grand Junction Canal at Southall Mill</i> (B.J. 101) and <i>Saltash with the Water Ferry</i> (B.J. 121), but sold both of them a few years later, so neither was in the 1863 sale.



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Saltash with the Water Ferry (B.J. 121)
Date commissioned	
Date and place painted	First exhibited 1812
Medium and size	
Elhanan purchase price, date	1851
Elhanan sale price, date	Sold before 1861
Subsequent owners	
Location in 2019	Met Museum of Art, New York
Present value	
Notes and links	Bought at the two Turners at the Christie's sale of 13 and 14 June 1851, namely <i>Grand Junction Canal at Southall Mill</i> (B.J. 101) and <i>Saltash with the Water Ferry</i> (B.J. 121), but sold both of them a few years later, so neither was in the 1863 sale.



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	The Blue Rigi, Sunrise a.k.a. The Righi (1863 lot 125, W.1524)
Date commissioned	Painted for Mr Bicknell
Date and place painted	1842
Medium and size	Watercolour
Elhanan purchase price, date	
Elhanan sale price, date	£310.16.0, 1863 (296g)
Subsequent owners	The Blue Rigi was initially sold to Elhanan Bicknell, a whaling magnate. It later passed through the hands of John Edward Taylor, son of the founder of the Manchester Guardian, and a cotton broker, Walter H Jones, before being sold in 1942 to the family of the anonymous British owner who has now put it up for sale. https://www.theguardian.com/uk/2006/jun/04/arts.artnews1
Location in 2019	Tate Britain
Present value	Bought at Christie's 6 June 2006 (53) £5,832,800
Notes and links	<p><i>The Blue Rigi, Sunrise</i>, better known simply as <i>The Blue Rigi</i>, was acquired in 2007 by the Tate Gallery in Britain for £4.95m, matching the price achieved at auction in 2006, then the largest sum paid by the Tate for a single artwork. <i>The Red Rigi</i> is held by Australia's National Gallery of Victoria and shows the mountain blushed by the evening sun. <i>The Dark Rigi</i> is held in a private collection. Many preparatory sketches are held by the Tate as part of the Turner Bequest.</p> <p>Turner sold <i>The Blue Rigi</i> in 1842 through dealer Thomas Griffith to whaling mogul Elhanan Bicknell. After Bicknell's death, the painting was sold at Christie's in April 1863 for 296 guineas to the art dealer Agnew's, and resold a month later to John Edward Taylor (son of the founder of the Manchester Guardian). <i>The Blue Rigi</i> was engraved as a mezzotint by Sir Frank Short in 1910.</p> <p>After Taylor's death, the painting was sold in July 1912 for 2,700 guineas, again auctioned at Christie's and acquired by Agnew's. Agnew's acquired about two thirds of the Taylor's Turners in the 12-day sale, including <i>The Red Rigi</i> for 2,100 guineas. <i>The Blue Rigi</i> was acquired by cotton broker Walter H. Jones and inherited by his widow, Maud. Jones later also acquired <i>The Red Rigi</i> from Agnew's, after it was sold to a different collector and then auctioned at Christie's again in 1928. After her death, <i>The Blue Rigi</i> was acquired for a third time by Agnew's at a Christie's auction, in July 1942, for 1,500 guineas, and sold to a private collector. <i>The Red Rigi</i> was sold at the same sale for 1,100 guineas. It was acquired by the National Gallery of Victoria, in Melbourne, Australia, in 1947.</p> <p>In 2000-01, <i>The Blue Rigi</i> was illustrated as the frontispiece to the catalogue accompanying an exhibition of Turner's watercolours at the Royal Academy. The work was auctioned for a fourth time at Christie's on 5 June 2006, achieving a sale price of £5,832,000 including buyer's premium, against an estimate of £2m. The hammer price doubled the record for a British work on paper, previously set by Dante Gabriel Rossetti's Pandora at £2.6m in 2000. The work was temporarily denied an export licence and it was acquired by the Tate Gallery in 2007 at a matching price (after allowance for tax reliefs) of £4.95m - the largest sum paid by the Tate for a single artwork. The acquisition was funded by £1,950,000 from the National Heritage Memorial Fund, £2m from the Tate's own resources, £500,000 from the Art Fund, and £582,000 raised from the public by the "Save the Blue Rigi" appeal.</p> <p><i>The Dark Rigi</i> was also sold to a private collector in February 2006, for £2.7m. A proposed sale to the National Gallery of Art in Washington, DC, was abandoned when the British government imposed a temporary export ban.</p> <p>The three Rigi paintings - <i>Blue</i>, <i>Red</i> and <i>Dark</i> - were exhibited together at the Tate Gallery in 2007, and again in 2014.</p> <p>https://en.wikipedia.org/wiki/The_Rigi</p> <p>“Just as the oil paintings were bought several at a time, so too the watercolours</p>

were bought in sets, but it is difficult to establish exactly when Elhanan bought them or where they are now. Two of his earliest purchases were the well known *The Blue Rigi* (125, W.1524, ill.6) and *Brunnen, Lake Lucerne* (265 W.1527), both acquired in 1842. These were subjects resulting from Turner's visit to Switzerland in 1841, and were commissioned by Elhanan from sketches introduced to him through the agency of Mr Griffiths of Norwood.”
[P.Bicknell]

Righi, 296 guineas; Memorials of Christie's, W. Roberts



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Brunnen, Lake Lucerne a.k.a. The Lake of Lucerne, or Lake Lucerne (1863 Lot 265 W.1527)
Date commissioned	“Painted for Mr Bicknell”
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	Purchased from the artist through Thomas Griffith, 1842
Elhanan sale price, date	£714.0.0, 1863
Subsequent owners	1863 bt. Colnaghi on behalf of J. Smith (£714); John Smith (1810-1869); sale, London, Christie's, 15 April 1869, lot 51, bt. Lord Dudley (£1,029), William, 1 st Earl of Dudley (1816-1885); with Agnew's, London; James Irvine Smith (1830-1908); with Agnew's, London; by whom sold to Sir Donald Currie, G.C.M.G. (1825-1909), 1907 (£2,400), thence by family descent to Major George Wisely, M.C. (1859-1924), by descent to his wife Mrs George Wisely, née Maria Currie; with Agnew's, London, from whom acquired by the father of the present owner, 1968
Location in 2019	Sotheby 4.7.2018
Present value	£2,050,000 GBP
Notes and links	<p>“Just as the oil paintings were bought several at a time, so too the watercolours were bought in sets, but it is difficult to establish exactly when Elhanan bought them or where they are now. Two of his earliest purchases were the well known <i>The Blue Rigi</i> (125, W.1524, ill.6) and <i>Brunnen, Lake Lucerne</i> (265 W.1527), both acquired in 1842. These were subjects resulting from Turner's visit to Switzerland in 1841, and were commissioned by Elhanan from sketches introduced to him through the agency of Mr Griffiths of Norwood.” [P.Bicknell]</p> <p><i>Lake of Lucerne</i>, 680 guineas ; Memorials of Christie's, W. Roberts</p> <p>Sale at Sothebys 04 July 2018 - PROPERTY OF A LADY Joseph Mallord William Turner, R.A. THE LAKE OF LUCERNE FROM BRUNNEN Estimate 1,200,000 — 1,800,000 GBP, sold for 2,050,000 GBP http://www.sothebys.com/en/auctions/ecatalogue/2018/old-master-british-works-on-paper-118040/lot.209.html</p> <p>From the Sothebys prospectus at the same web link: On the 22 October, Turner was back in London and by the winter of 1841/2 he had formulated a novel plan which, he hoped, would make a commercial success of the tour. He presented Thomas Griffith, his agent since the late 1830s, with a set of as many as twenty Swiss ‘sample studies’, from which a select group of loyal patrons might be tempted to commission ten large-scale ‘finished’ watercolours. Alongside those, Turner submitted to Griffith four already completed landscapes which, according to John Ruskin, were designed to make clear ‘what their quality would be.’⁹ Turner suggested that one hundred guineas be charged for each of the finished works, but Griffith, who had already commented to the artist that the pictures were ‘a little different from your usual style’ - such was their avant-garde nature - was clearly apprehensive and so the pair compromised at eighty guineas each, with ten percent going to the dealer as a commission.¹⁰ In the spring of 1842, Griffith invited four of Turner’s most important collectors to his London showroom in Waterloo Place just off Pall Mall. They were the carriage-maker Benjamin Godfrey Windus, the amateur artist and</p>

⁹ A. Wilton, *op. cit.*, London 1987, p. 198

¹⁰ C. Nugent and M. Croal, *Turner Watercolours from Manchester*, Manchester 1997, p. 110

	<p>Scottish laird Hugh Munro of Novar, the brilliant young art critic John Ruskin, and the whaling magnate Elhanan Bicknell. Although Turner and his agent may have thought that they had cause for concern when Windus decided not to participate in the scheme, in fact, they need not have worried. Of the first four finished works, Hugh Munro of Novar bought three; <i>The Pass of Splügen</i>, <i>The Lake of Lucerne</i>; and <i>The Red Rigi</i>, while Elhanan Bicknell purchased <i>The Blue Rigi</i>. Of the six further subjects that were to be chosen from the sample-studies, Ruskin acquired two: <i>Coblenz and Lucerne from the Walls</i>, Munro added <i>The Dark Rigi</i> and <i>Zurich</i> to his collection, while Bicknell commissioned the present watercolour. The tenth work in the series, a view of Lake Constance, did not initially find a buyer, but Turner later gave it to Griffith in recognition of his help with the project.</p> <p>Ruskin considered this set of ten landscapes to be the defining statements in Turner's career as a watercolourist. Long after the artist's death, he wrote that 'Turner had never made any drawings like these before, and never made any like them again... He is not showing his hand in these, but his heart.'</p>



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Wanderings by the Seine Set of three watercoours (116-118)
Date commissioned	
Date and place painted	1832
Medium and size	Watercolour
Elhanan purchase price, date	120 guineas
Elhanan sale price, date	
Subsequent owners	
Location in 2019	
Present value	
Notes and links	“Just as the oil paintings were bought several at a time, so too the watercolours were bought in sets, but it is difficult to establish exactly when Elhanan bought them or where they are now. Two sets of three watercolours, one of vignettes connected with illustrations for <i>Wanderings by the Seine</i> (116-118), and another of miniature drawings of <i>Rouen</i> (261), <i>Chateau Gaillard</i> (262) and the <i>Castle of Elz</i> (260) were all catalogued in 1863 as 'painted for Mr Bicknell'. The first set appears to belong to about 1832, and the other to 1844 and 1832, so it is unlikely that they were commissioned. As Elhanan paid the same fee of 120 guineas for each set, they were probably bought at the same time from the studio in 1844 - perhaps with the redecoration of the drawing room at Herne Hill in mind”. [P.Bicknell]



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	[3 miniature drawings: Rouen, Chateau Gaillard, The Castle of Elz] 260 The Castle of Elz, near Koblentz, on the Moselle. (W 1335)
Date commissioned	“Painted for Mr Bicknell” but “it is unlikely that they were commissioned” See below
Date and place painted	1844 or 1832
Medium and size	Watercolour
Elhanan purchase price, date	120 guineas for the set of three
Elhanan sale price, date	£168.0.0, 1863
Subsequent owners	
Location in 2019	
Present value	Sotheby 9.7.2014 (220?) £98,500
Notes and links	<p>“Just as the oil paintings were bought several at a time, so too the watercolours were bought in sets, but it is difficult to establish exactly when Elhanan bought them or where they are now. Two sets of three watercolours, one of vignettes connected with illustrations for <i>Wanderings by the Seine</i> (116-118), and another of miniature drawings of <i>Rouen</i> (261), <i>Chateau Gaillard</i> (262) and the <i>Castle of Elz</i> (260) were all catalogued in 1863 as 'painted for Mr Bicknell'. The first set appears to belong to about 1832, and the other to 1844 and 1832, so As Elhanan paid the same fee of 120 guineas for each set, they were probably bought at the same time from the studio in 1844 - perhaps with the redecoration of the drawing room at Herne Hill in mind”. [P.Bicknell]</p> <p><i>Castle of Elz on the Moselle</i>, 160 guineas; Memorials of Christie's, W. Roberts</p>



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	[3 miniature drawings: Rouen, Chateau Gaillard, The Castle of Elz] 261 Rouen
Date commissioned	“Painted for Mr Bicknell”
Date and place painted	1844 or 1832
Medium and size	Watercolour
Elhanan purchase price, date	120 guineas for the set of three
Elhanan sale price, date	£210.0.0, 1863
Subsequent owners	
Location in 2019	
Present value	
Notes and links	Same note as for 260 <i>The Castle of Elz</i> above <i>Rouen</i> , 200 guineas; Memorials of Christie's, W. Roberts

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	[3 miniature drawings: Rouen, Chateau Gaillard, The Castle of Elz] 262 Chateau Gaillard
Date commissioned	“Painted for Mr Bicknell”
Date and place painted	1844 or 1832
Medium and size	Watercolour
Elhanan purchase price, date	120 guineas for the set of three
Elhanan sale price, date	
Subsequent owners	
Location in 2019	£178.10.0, 1863
Present value	
Notes and links	Same note as for 260 <i>The Castle of Elz</i> above

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Set of four watercolours (268-271) "Yorkshire Drawings" ¹¹ Scarborough Castle: boys crab-fishing 1863 Lot 268
Date commissioned	"Signed and dated 1809"
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854
Elhanan sale price, date	£546.0.0, 1863 to the Marquis of Hertford
Subsequent owners	
Location in 2019	Wallace Collection, London
Present value	
Notes and links	"Elhanan's most important purchase was that of the four 'Yorkshire Drawings' (268-271), drawn for Sir William Pilkington in 1813-1815, ¹² and now in the Wallace Collection, bought at the sale of Mr Hogarth of the Haymarket in 1854." [P.Bicknell] <i>Scarborough Castle</i> , 1809, 520 guineas; Memorials of Christie's, W. Roberts



¹¹ The 1863 Christies catalogue announces these four as "The celebrated series of YORKSHIRE DRAWINGS, Painted for the late Sir Henry Pilkington, by J.M.W.Turner R.A."

¹² The four Yorkshire drawings were catalogued in 1863 as 'Painted for the late Sir Henry Pilkington', but were in fact painted for Sir William Pilkington, 8th Bart., 1775-1850, of Chevet Hall (see David Hill, *Turner in Yorkshire*, 1980, p.38). We are indebted to John Ingamells, Director of the Wallace Collection, for drawing our attention to this error.

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Set of four watercolours (268-271) "Yorkshire Drawings" Mowbray Lodge, Ripon, Yorkshire: Earl Ripon's seat 1863 Lot 269
Date commissioned	
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854
Elhanan sale price, date	£525.10.0, 1863 to the Marquis of Hertford
Subsequent owners	
Location in 2019	Wallace Collection, London
Present value	
Notes and links	"Elhanan's most important purchase was that of the four ' <i>Yorkshire Drawings</i> ' (268-271), drawn for Sir William Pilkington in 1813-1815, and now in the Wallace Collection, bought at the sale of Mr Hogarth of the Haymarket in 1854." [P.Bicknell] <i>Mowbray Lodge, Ripon</i> , 510 guineas ; Memorials of Christie's, W. Roberts

Image not available

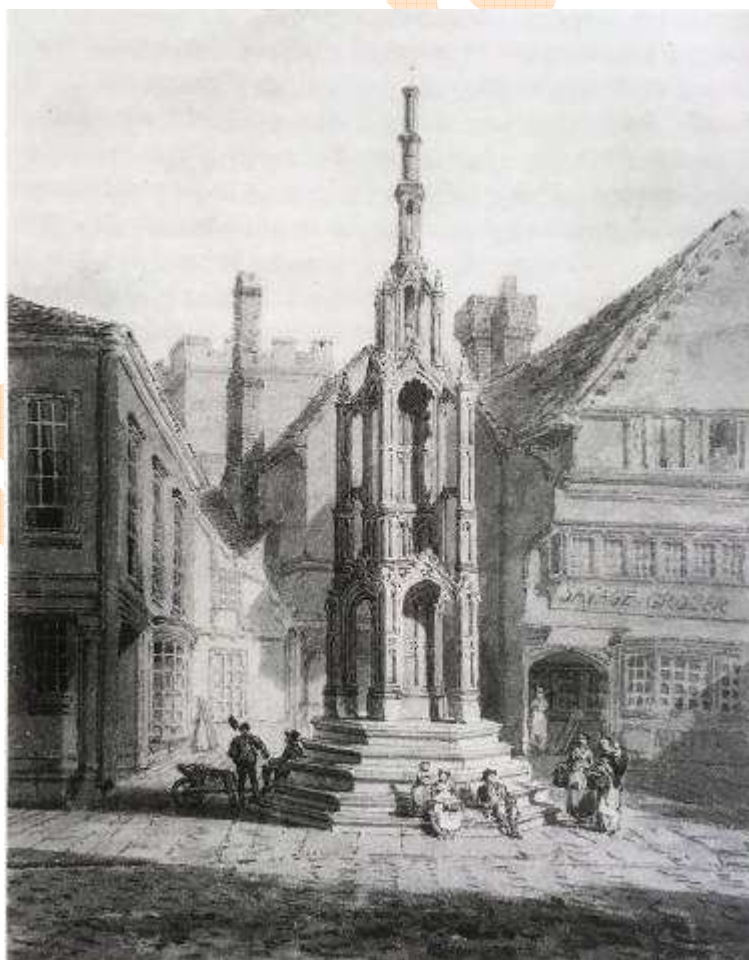
Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Set of four watercolours (268-271) "Yorkshire Drawings" "Grouse Shooting," the Moor, with portrait of the Artist, the dogs painted by STUBBS. 1863 Lot 270
Date commissioned	"Signed by J.M.W.Turner, R.A., P.P."
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854
Elhanan sale price, date	£451.10.0, 1863 to the Marquis of Hertford
Subsequent owners	
Location in 2019	Wallace Collection, London
Present value	
Notes and links	"Elhanan's most important purchase was that of the four ' <i>Yorkshire Drawings</i> ' (268-271), drawn for Sir William Pilkington in 1813-1815, and now in the Wallace Collection, bought at the sale of Mr Hogarth of the Haymarket in 1854." [P.Bicknell] G. Stubbs, <i>Grouse Shooting, with portrait of the artist, and dogs</i> , 430 guineas ; Memorials of Christie's, W. Roberts. Attributed here to Stubbs not Turner.

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Set of four watercolours (268-271) "Yorkshire Drawings" "Woodcock Shooting," scene on the Chiver, with portrait of Sir Henry Pilkington. 1863 Lot 271
Date commissioned	"Dated 1813"
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854
Elhanan sale price, date	£535.10.0, 1863 to the Marquis of Hertford
Subsequent owners	
Location in 2019	Wallace Collection, London
Present value	
Notes and links	<p>"Elhanan's most important purchase was that of the four <i>Yorkshire Drawings</i>' (268-271), drawn for Sir William Pilkington in 1813-1815, and now in the Wallace Collection, bought at the sale of Mr Hogarth of the Haymarket in 1854." [P.Bicknell]</p> <p>Stubbs, <i>Woodcock Shooting with portrait of Sir H. Pilkington</i>, 1813, 510 guineas " these were the Yorkshire drawings done for Sir H. Pilkington ; they cost Mr. Bicknell 600 the four"- Redford. Memorials of Christie's, W. Roberts. Attributed here to Stubbs not Turner.</p>

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	One of four early watercolours including Winchester Cross (Lot 36, w.164, ill.9)
Date commissioned	
Date and place painted	1795 Winchester
Medium and size	Watercolour
Elhanan purchase price, date	1854 from Mr Hogarth
Elhanan sale price, date	£13.2.6., 1863 (David Roberts family, Susan Fraser)
Subsequent owners	
Location in 2019	Whitworth Art Gallery, University of Manchester
Present value	
Notes and links	<p>“...he bought four early watercolours, including the Whitworth Art Gallery <i>Winchester Cross</i> (w.164, ill.9)... bought at the sale of Mr Hogarth of the Haymarket in 1854.” [P.Bicknell]</p> <p>The Butter Cross (<i>Winchester: The Butter Cross</i> 1795, Tate D00410, Turner Bequest XXIV 4) in Winchester High Street, dates from the early fifteenth century (though what we see today is the restoration of 1865 by George Gilbert Scott). A watercolour based on this study, probably drawn for the artist William Alexander (1767–1816), is in the Whitworth Art Gallery, Manchester (D.84–1892)</p>



Artist	Joseph Mallord William Turner, R.A.
Title, reference number	One of four early watercolours including A View near Rome (Lot 37, w.164)
Date commissioned	
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	
Elhanan sale price, date	Not sold at 1863 auction (David Roberts family, Susan Fraser)
Subsequent owners	
Location in 2019	
Present value	
Notes and links	MB. Not known if this watercolour exists or belonged to Elhanan. See 1863 catalogue

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	One of four early watercolours including Ruins in Italy (Lot 38, w.164)
Date commissioned	
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854 from Mr Hogarth
Elhanan sale price, date	£16.16.0., 1863 (David Roberts family, Susan Fraser)
Subsequent owners	
Location in 2019	
Present value	
Notes and links	"...he bought four early watercolours, including the Whitworth Art Gallery <i>Winchester Cross</i> (w.164, ill.9)... bought at the sale of Mr Hogarth of the Haymarket in 1854." [P.Bicknell]

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	One of four early watercolours including The Bay of Naples (Lot 39, w.164, ill.9)
Date commissioned	
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854 from Mr Hogarth
Elhanan sale price, date	£32.12.0, 1863 to P. Bicknell ¹³ (David Roberts family, Susan Fraser)
Subsequent owners	
Location in 2019	
Present value	
Notes and links	"...he bought four early watercolours, including the Whitworth Art Gallery <i>Winchester Cross</i> (w.164, ill.9)... bought at the sale of Mr Hogarth of the Haymarket in 1854." [P.Bicknell]



¹³ Probably Percy Bicknell, Marcus's great grandfather

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	One of four early watercolours including The Lake of Nemi or Lake Avernus (Lot 40, w.164)
Date commissioned	
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	1854 from Mr Hogarth
Elhanan sale price, date	£31.10.0, 1863 to A.S.Bicknell ¹⁴ (David Roberts family, Susan Fraser)
Subsequent owners	
Location in 2019	
Present value	
Notes and links	“...he bought four early watercolours, including the Whitworth Art Gallery <i>Winchester Cross</i> (w.164, ill.9)... bought at the sale of Mr Hogarth of the Haymarket in 1854.” [P.Bicknell] <i>The Lake of Nemi</i> changed to <i>Lake Avernus</i> in handwriting in copy of catalogue from David Roberts family, Susan Fraser.

Image not available

¹⁴ Probably Algernon Sidney Bicknell, Elhanan's son

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	The Brille on the Maas, Holland
Date commissioned	
Date and place painted	
Medium and size	
Elhanan purchase price, date	
Elhanan sale price, date	
Subsequent owners	
Location in 2019	
Present value	
Notes and links	The Brille on the Maas, Holland is listed among the Turners in <i>The Art Journal</i> (19 (1857), 8–10). Not in the 1863 sale. Does it exist? Do we use a different name? Why do others not mention it?

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	Rouen
Date commissioned	
Date and place painted	
Medium and size	
Elhanan purchase price, date	
Elhanan sale price, date	
Subsequent owners	
Location in 2019	
Present value	
Notes and links	The <i>Art Journal</i> (19 (1857), 8–10) ... “There yet remain works enough to form a catalogue, especially of those in watercolour; ... The subjects in watercolour by Turner are The Castle of Ely, Rouen, Chateau Gaillard, Havre, The Lake of Lucerne &c. &c. ... [other artists...] ... The drawings by Turner are in his most spirited manner, being some of those which were made for engraving, and which tell so forcibly in black and white.” The Castle of Ely is a typo for The Castle of Elz. I cannot identify Rouen. Do we call that something else?

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	116 The Lighthouse at Havre - moonlight
Date commissioned	Painted for Mr Bicknell
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	
Elhanan sale price, date	£110.5.0 1863
Subsequent owners	
Location in 2019	
Present value	
Notes and links	<p><i>The Art Journal</i>, 19 (1857), pp 8–10: “There yet remain works enough to form a catalogue, especially of those in watercolour; there are also smaller pictures in oil - as six compositions from the <i>Decameron</i> by Stothard; and others by Danby, Lance, Clint, Müller and Nasmyth. The subjects in watercolour by Turner are <i>The Castle of Ely, Rouen, Chateau Gaillard, Havre, The Lake of Lucerne</i> &c. &c. ... [other artists...] ... The drawings by Turner are in his most spirited manner, being some of those which were made for engraving, and which tell so forcibly in black and white.”</p> <p>Located just by the river Seine, the lighthouse in Saint-Samson-de-la-Roque provides a breathtaking view over the river Estuary. From the top of the cliff, the Roque Lighthouse overlooks the estuary and provides a stunning view over Le Havre, Honfleur, the Normandy and Tancarville Bridges and the Marais Vernier. (Wiki)</p>

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	117 The Lake of Geneva, from the Jura: Mont Blanc in the distance.
Date commissioned	Painted for Mr Bicknell
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	
Elhanan sale price, date	£148.1.0, 1863
Subsequent owners	
Location in 2019	
Present value	
Notes and links	Not referred to in P.Bicknell nor in <i>Art Journal</i> <i>Lake of Geneva from the Jura</i> , 141 guineas, Memorials of Christie's, W. Roberts

Image not available

Artist	Joseph Mallord William Turner, R.A.
Title, reference number	118 Lighthouse of the Hève: mouth of the Seine.
Date commissioned	Painted for Mr Bicknell
Date and place painted	
Medium and size	Watercolour
Elhanan purchase price, date	
Elhanan sale price, date	£108.3.0, 1863
Subsequent owners	
Location in 2019	
Present value	
Notes and links	<p>Not to be confused with <i>Lighthouses at Cap de la Hève, Normandy</i> https://www.tate.org.uk/art/artworks/turner-lighthouses-at-cap-de-la-heve-normandy-d23601</p> <p>Nor with <i>Light-towers of La Hève</i> https://www.liverpoolmuseums.org.uk/walker/collections/works-on-paper/item-228006.aspx</p> <p>both of which are in the plural. [MB]</p> <p>The Lighthouse of La Hève is a monument in the municipality of Sainte-Adresse (Seine-Maritime, Normandy). It is an attraction for holidaymakers staying in the region.</p>



Appendix 1: Notes by Marcus Bicknell, November 2019

My list above shows 31 artworks by Turner which were in Elhanan Bicknell's collection at one time or another and another 4 which may have been his or whose existence is in doubt. 31 pieces is significantly more than the 14 Turners which some writers attribute to Elhanan's collection; this may partly be because some of the works are grouped into one convenient title e.g. two Himalayan mountains; two sets of three watercolours, one of vignettes connected with illustrations for *Wanderings by the Seine* (116-118), and another of miniature drawings of *Rouen* (261), *Chateau Gaillard* (262) and the *Castle of Elz* (260); 3 miniature drawings, Rouen, Chateau Gaillard, The Castle of Elz; a set of four watercolours (268-271) the "Yorkshire Drawings"; four early watercolours. Because they were offered and sold separately in the 1863 or afterwards and are likely in different collections today, I list them individually.

Seeking info on pictures listed in Memorials of Christie's by W. Roberts on...

J. M. W. Turner, *Impenitent*, 1% x 15* 350 guineas;

J. M. W. Turner, *Good Night*, 1,150 guineas (said by Mr. Redford to have cost Mr. Bicknell 250g),

J. M. W. Turner, *The Smile* and *The Frown*, a pair, n x 24, i, 600 guineas.

The Art Journal, 19 (1857), pp 8–10: "There yet remain works enough to form a catalogue, especially of those in watercolour; there are also smaller pictures in oil - as six compositions from the *Decameron* by Stothard; and others by Danby, Lance, Clint, Müller and Nasmyth. The subjects in watercolour by Turner are *The Castle of Ely*, *Rouen*, *Chateau Gaillard*, *Havre*, *The Lake of Lucerne* &c. ... [other artists...] ... The drawings by Turner are in his most spirited manner, being some of those which were made for engraving, and which tell so forcibly in black and white."

The Castle of Ely, must refer to *The Castle of Elz*, 260. Typo in the Art Journal.

Rouen, listed, 261

Chateau Gaillard, listed, 262

Havre, listed, 116 (if the same as *The Lighthouse at Havre – moonlight*)

The Lake of Lucerne listed, 265

P213 Sale on May 30 of Herne Hill pictures at Christies; 4 of Elhanan's pictures had increased in value from £1237.5- to £19425.

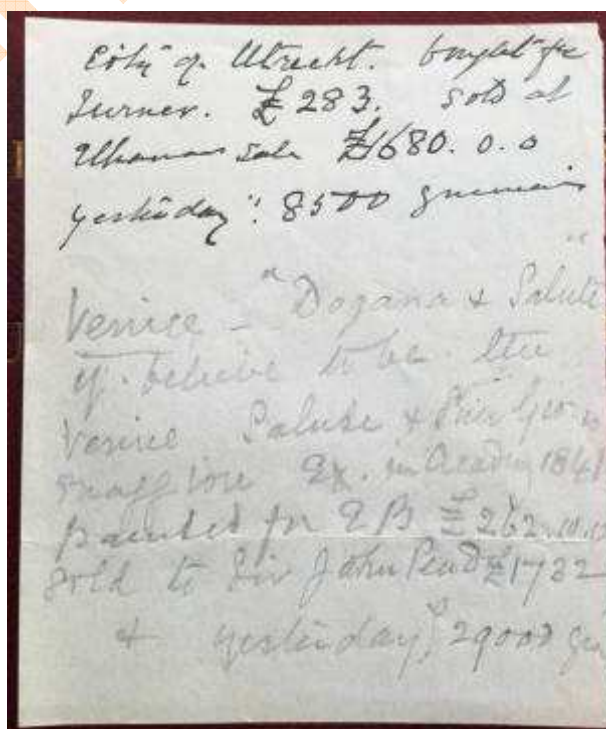
Sources

Sidney's handwritten notes in The Keep. Review of the 1863 Christies sale in *The Times* and elsewhere, including source cuttings provided by Selby Whittingham. P.Bicknell: from *The Turner Collector: Elhanan Bicknell*, Peter Bicknell, Cambridge, with Helen Guiterman, London, from *Turner Studies (his Art & Epoch 1775-1851)* - Summer 1987 Vol.7 No 1.

Additional notes with Susan Fraser's copy, image right

Photocopies of catalogues of 1863 and 1881 Bicknell auctions at Christies, annotated in ink and pencil by David Roberts and others of his family with the sale price and buyer, with thanks to Susan Fraser who is descended from Henry and Christine Bicknell and therefore from David Roberts and Elhanan Bicknell.

Email from Susan Fraser 25 Sept 2019 to MB "There are two bookplates in the front of the cover, one of my father, JWStanton, and one of John Taylor. Both catalogues are bound in one volume. I have another bound copy of Henry's catalogue given to Rosa."



Appendix 2: Paintings of Venice in the Bicknell and Windus Collections

From an unpublished note by Selby Whittingham 2019

1841 *Giudecca, la Donna della Salute and San Giorgio* (BJ 291; Stephen Gwynn, Las Vegas). Bicknell 1841

1842 *Campo Santo, Venice* (BJ 397; Toledo Museum of Art, USA) Bicknell 1842

1844 *Approach to Venice* (BJ 412; NG of Art, Washington) Windus 1849. An unpublished letter from Ruskin gives a rapturous description of it before its condition deteriorated.

1846 *Going to the Ball and Returning from the Ball* (BJ 421-2; private coll. USA) Windus by 1847?

The best impressionist paintings of Venice were made 1841-4 after Turner revisited Venice in 1840. After that date his health declined and this showed in the paintings. Before that the paintings were more conventional. In 1834, after Turner's second visit, he painted one for Munro of Novar (*Venice, from the Porch of Madonna della Salute*, BJ 362, Metropolitan Museum of Art). Munro had wanted a watercolour and "never much took to it", selling it in 1860. Another, of 1837, was bought by J.J.Ruskin in 1847 (The Huntington) and another, of 1840, was painted for Sheepshanks (V&A). Most of the watercolour sketches are now thought to have been made in 1840 (Callow recalled seeing Turner working away late in the evening) and not in 1833, many disposed of to collectors such as Ruskin and Henry Vaughan. Already in 1844 Turner seems to have become less careful about his materials, which is reflected in the deteriorated state of his *Approach to Venice* of that year.

Further reading: Ian Warrell, *Turner and Venice*, Tate 2004.