HUGH WILLIAM WILLIAMS
1773-1829.

A CATALOGUE OF WORKS IN PUBLIC COLLECTIONS

and

A CATALOGUE OF ALL KNOWN PRINTS BY AND AFTER THE ARTIST.

in Five Parts:

Part I Watercolours.
Part II Drawings.
Part III Oil Paintings.
Part IV Doubtful Attributions.
Part V Prints.

VOL. II.

Joseph Rock.

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INTRODUCTORY NOTE.

This Catalogue lists all the known works in public collections, in chronological order. The works are treated in the sequence, Watercolours, Drawings, Oil Paintings and Doubtful or Incorrect Attributions. This is followed by a Catalogue of all the known Prints by and after Hugh Williams. For the purpose of this catalogue, all works which have added washes in monochrome or colour are considered Watercolours. Works which are executed in pencil or pen and ink alone are considered Drawings. In all 356 works have been catalogued, comprising 132 watercolours, 45 drawings, 2 oil canvases and 22 doubtful works. In the catalogue of prints 155 works have been treated.

In all sections except Prints, the sequence is based on signed and dated works and these dates are given without qualification. Undated works have been added to the sequence on the basis of information from other sources and this has been indicated by the use of a ‘circa’ dating. This information may take the form of dates of exhibition or of publication. In some cases the suggested date is based on the style of the work, on techniques employed or in the types of figure depicted. Any information which aids the dating has been given in the NOTES, which is the last entry in the sequence.

The titles of works listed are those given by the holding institution and stored in their retrieval systems. In some cases the original cataloguer has given a vague title such as ‘Landscape’. If the exact location of a view is known to the present author then a suggested title has been given, in addition to the given title. Once again, the reason for the suggested title can be found in the NOTES.

In three cases works which were in the Watercolours catalogue have been removed to Doubtful or Incorrect Attributions. In order to maintain the catalogue numbering two line entries on these works remain in the original sequence.

In the catalogue of Prints, the sequence is once again chronological but the works are arranged within sets. Prints by Hugh Williams other than those published in the Scots Magazine [1804-1813] and in the Select Views in Greece [1823-1829] are very rare. Consequently as explained in Chapter 3 of the Thesis it has not been possible, in view of the number of prints seen, to make authoritative statements about ‘states’ of prints. It has been possible to differentiate between artist’s proofs and
published prints.

Every work has been photographed and the negative number given. Where this is not given then the collection accession number should be used. In the case of a Sketch-book then one page has been illustrated and this is indicated in the accompanying NOTES.

The artist's work has often been collected in groups - most often in pairs and this is the case with Nos. W. 7 and 8. The most immediate indication of a pair is in the size of the works. Number W. 4 is one of a pair of works which has become separated. Nos. 41, 42, 44 and 47 represent an unusual group of four works, presented to the Victoria and Albert Museum around 1860. This mode of collecting is often repeated in private collections.

Collectors marks are rare. See Nos. W. 14, 44, 47 and 50. Some collectors such as W. F. Watson, while not using specific marks have left indelible evidence of their ownership, on the recto as well as the verso of certain sheets. See Nos. W. 9, 15, 61, 72, 87, 115 and 116. Museums too have been heavy handed. The punch stamp of the Victoria and Albert Museum appears, deeply embedded in the paper in W. 41, 42, 43 and 44 [struck twice]. Watermarks too are rare and it has been suggested in the thesis, p. 132, that Williams may have trimmed his paper so as to avoid the intrusion of a mark. See Nos. W. 26, 92, 117 and 120. It must be said that watermarks are very difficult to see if the paper has been laid down.

Finally, the references to the various editions of the Catalogues of the National Galleries of Scotland may appear pedantic but they often represent a picture hanging on the wall, not stored away as watercolours are today. They can be used as some indication of the level of fading.

Because of the computer programme used, it has not been possible to number all pages in the Catalogue consecutively. Consequently green pages have been inserted between the various sections which can readily be identified by their header.
Part I Watercolours
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 1.

GIVEN TITLE: City of Glasgow.

DATE: c. 1792. See Notes, below.

SIZE: 34.8 x 50.2 cms (approx. 13.5 x 19.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and inscribed "The City of Glasgow / H. W. Williams".

COLLECTION: City of Glasgow Museum and Art Gallery [56-11e].


PHOTOGRAPHED: City of Glasgow Museum and Art Gallery.


NOTES: This watercolour was probably painted during the artist's earliest years in Glasgow, between 1792-4. As it is based on John Slezer's print, 'View of Glasgow from the South' [1665, published 1693 and 1797] it is probably an early example. See Thesis, Chapter 2:4.4.
CATALOGUE NUMBER: W. 2. Transferred to Part V, Incorrect or Doubtful Attributions. This Catalogue No. DA. 1.

CATALOGUE NUMBER: W. 3. Transferred to Part V, Incorrect or Doubtful Attributions. This Catalogue, No. DA. 2.

GIVEN TITLE: Hawthronden, near Edinburgh.
CATALOGUE NUMBER: W. 4.

GIVEN TITLE: Grecian Isles.

SUGGESTED TITLE: Loch Lomond from Knockour Wood.

DATE: c. 1794. See Notes, below.

SIZE: 41.0 x 59.0 cms (approx. 16 x 23.25 inches, as seen, sealed into glazed mount)

MEDIUM: Watercolour and Indian ink, over pencil, with gum Arabic and some white bodycolour.

SUPPORT: Wove paper.

COLLECTION: Williamson Art Gallery and Museum, Birkenhead [1481a].

PROVENANCE: Purchased from Richard Hogarth, 1929.

PHOTOGRAPHED: Williamson Art Gallery.


2. This Catalogue, No. W. 57. Glasgow Art Gallery.
3. Private Collection, John Murdoch. See BODMER, above.

NOTES: This watercolour was offered to the Gallery in 1929 with a ‘View of Dumbarton Rock’, which was not purchased. This work and the two following cannot be dated with any certainty. The subject is treated in a very simple way, almost hastily and they may therefore represent the type of work offered in David Niven’s Glasgow print shop in 1794. See Thesis Chapter 2:4.4.
Catalogue Number: W. 5.

Given Title: Loch Lomond from Knockour Wood.

Date: c. 1794.

Size: 39.5 x 60.8 cms (approx. 15.5 x 24 inches).

Medium: Watercolour, over pencil.

Support: Paper.

Collection: Aberdeen Art Gallery and Museum [48.13].

Provenance: Purchased in 1948 with funds from the Webster Bequest.

Photographed: Aberdeen Art Gallery.

References: 1. BODMER [1975] pp. 74-6, Fig. 6.

2. This Catalogue, No. W. 57. Glasgow Art Gallery.
3. Private Collection, John Murdoch. See BODMER, above.
CATALOGUE NUMBER: W. 6.

GIVEN TITLE: View near Loch Lomond.

DATE: c. 1794. See Notes, below.

SIZE: 21.6 x 36.9 cms (approx. 8.5 x 14.5 inches).

MEDIUM: Sepia wash and brown ink, over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D2369].


PHOTOGRAPHED: National Galleries of Scotland.


OTHER VERSIONS: Private collection, Duke of Buccleuch, Drumlanrig. Entitled 'Highland Landscape' [Illustrated in BODMER, Fig. 7].

NOTES: This small watercolour appears to be an early work. It has no figures and the treatment is rapid and sketchy.
CATALOGUE NUMBER: W. 7.

GIVEN TITLE: Rosslyn Castle.

DATE: c. 1795. See Notes, below.

SIZE: 30.3 x 41.3 cms (approx. 12 x 16.5 inches, as seen)

MEDIUM: Watercolour, Indian ink and gum Arabic, over pencil.

SUPPORT: Wove paper, in a sealed mount.

INSCRIPTIONS, RECTO: Signed, "H.W." lower right corner, apparently purposefully obscured by a brush stroke.

COLLECTION: British Museum Print Room [1896.5.11.7].

PROVENANCE: Purchased from Garrod, Turner and Sons, May 1896.

PHOTOGRAPHED: British Museum.

REFERENCES: 1. BINYON, Laurence: Catalogue of Drawings by British Artists...Preserved in the Department of Prints and Drawings in the British Museum. Vol. IV, London [1907] p. 350-1. 2. BODMER [1975] p. 72, Fig. 5.

NOTES: Probably a pair with the following work in this Catalogue, in view of the common size and similarity of treatment. Neither work can be dated with certainty but the simplicity of subject and the fact that No. W. 8 is derived from a print by Paul Sandby, suggests that they are early works. See Thesis, Chapter 2:4.4
CATALOGUE NUMBER: W. 8.

GIVEN TITLE: Bothwell Castle.

DATE: c. 1795.

SIZE: 30.3 x 41.4 cms (approx. 12 x 16.5 inches, seen).

MEDIUM: Watercolour, Indian ink and gum Arabic, over pencil.

SUPPORT: Wove paper, in a sealed mount.

COLLECTION: British Museum Print Room [1896.5.11.6].

PROVENANCE: Purchased from Garrod, Turner and Sons, May 1896.

PHOTOGRAPHED: Paul Mellon Center, London, negative number 92.0043/11.


NOTES: Probably a pair with the previous work, in this Catalogue, in view of size and similarity of treatment.
W. 9.

**GIVEN TITLE:** View of Hawthornden.

**DATE:** 1796.

**SIZE:** 27.7 x 37.3 cms (approx. 11 x 14.75 inches).

**MEDIUM:** Watercolour and Indian Ink, over pencil.

**SUPPORT:** Wove paper.

**INSCRIPTIONS, RECTO:** Signed and dated, "Williams 1796", lower centre.


**COLLECTION:** National Galleries of Scotland [D2737].

**PROVENANCE:** Presented by William Findlay Watson, 1881.

**PHOTOGRAPHED:** National Galleries of Scotland

**REFERENCES:**
4. BODMER [1975] p. 65, Fig. 2 and Fig. 3. [Version 1, below].


OTHER VERSIONS:  1. Private Collection, Duke of Buccleuch, Drumlanrig [1796].
2. Private Collection, Earl of Stair. [said to be dated 1795, but not visible].

Version 1. HOLLOWAY and ERRINGTON: [1978] Fig. 80, Half-tone black and white.

NOTES:  The version now with the Duke of Buccleuch at Drumlanrig once hung at Dalkeith Palace, where it is listed in the 1911 Catalogue.
The version with the Earl of Stair probably once hung at Oxenfoord Castle, east of Edinburgh. It is numbered on the frame "128" which does not tally with the family catalogues for Oxenfoord or the present family home. Lady Stair has watercolours by Harriet, first wife of Sir John Dalrymple Bt. [1771-1853], who lived at Oxenfoord, which suggest that Harriet may have been a Williams pupil.
CATALOGUE NUMBER: W. 10.

GIVEN TITLE:  Crignon Castle.

DATE: 1796.

SIZE: 44.0 x 62 cms.

MEDIUM: Watercolour and Indian ink, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1796".

COLLECTION: Glasgow Art Gallery and Museum [2132].

PROVENANCE: Unknown, registered 1939.


NOTES: It has not proved possible to identify this castle, which may be in Ireland. It is certainly not Crignon Castle which stands to the East of Edinburgh on the River Esk. BROTCHIE, above, misread the date as 1793.
CATALOGUE NUMBER: W. 11. (Not seen).

GIVEN TITLE: A Welsh Landscape.

SUGGESTED TITLE: Bothwell Castle on the Clyde.

DATE: c. 1796. See Notes, below.

SIZE: 27.5 x 38.5 cms (approx. 27.5 x 38.5 inches).

MEDIUM: Watercolour, pen and ink over pencil with some bodycolour.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Signed, "H.W. Williams", lower left corner.

COLLECTION: The Whitworth Art Gallery, University of Manchester [D14.1900].

PROVENANCE: Presented by Mrs. James Worthington in 1900.


REFERENCES: BODMER [1975] p. 70, Fig. 4.

OTHER VERSIONS: Private collection, Duke of Buccleuch, Drumlanrig. [Illustrated in BODMER, Fig. 11.]

NOTES: This is a very insubstantial work. It is very similar in handling to a large group of works of the area around Bothwell Castle, sold by Christie's in Edinburgh, 26th April 1990. These were signed and dated between 1796 and 1798.
CATALOGUE NUMBER: W. 12.

GIVEN TITLE: On the River Garry.

DATE: c. 1796. See Notes, below.

SIZE: 23.0 x 35.0 cms (approx. 9 x 13.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

COLLECTION: National Trust for Scotland, Brodie Castle.

PROVENANCE: Purchased by Col. Brodie of Brodie.

PHOTOGRAPIED: Joe Rock Negative No. 87057.

NOTES: This and the following picture have labels on the reverse of the frame for, 'G. Douglas Thomson / Palser Gallery / 27 King St. St James' / London. / Associated with the Ruskin Galleries, Chamberlain Square, Birmingham'.

This work and its companion following, cannot be dated with any certainty. It is similar in handling, although on a larger scale, to works sold by Christies, Edinburgh, 26th April 1990. These were signed and dated between 1796 and 1798. It is also similar in handling to the works in this Catalogue, W. 14 and 15, dated 1797.
CATALOGUE NUMBER: W. 13.

GIVEN TITLE: Loch Viol.

DATE: c. 1796.

SIZE: 23.0 x 35.0 cms (approx. 9 x 13.5 inches).

MEDIUM: Watercolour, over pencil.

COLLECTION: National Trust for Scotland, Brodie Castle.

PROVENANCE: Purchased by Col. Brodie of Brodie.

PHOTOGRAPHED: Joe Rock Negative No. 87058.

NOTES: This and the previous picture have labels on the reverse of the frame for, 'G. Douglas Thomson / Palser Gallery / 27 King St. St James' / London. / Associated with the Ruskin Galleries, Chamberlain Square, Birmingham'. See Notes on previous entry.
Catalogue Number: W. 14.

Given Title: Castle Campbell.

Date: 1797.

Size: 41.7 x 38.5 cms (approx. 16.5 x 23 inches).

Medium: Watercolour and Indian ink, over pencil.

Support: Wove paper, laid down on card.


Collector's Marks: Verso, a monogram incorporating the letters P, I, L in a circle. Possibly John P. Lessels [fl.1806-61]. See also this Catalogue No. W. 50.


Photographed: Joe Rock negative No. 91058/3.

Other Versions: 1. Private Collection, Duke of Buccleuch, Drumlainrig [1796].
2. Private Collection, England [1796].
3. This Catalogue, No. W. 43, Victoria and Albert Museum. [1803].
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 15.

GIVEN TITLE: Glen of Luss, Loch Lomond.

DATE: 1797.

SIZE: 29.6 x 41.3 (approx. 11.75 x 16.25 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1797", lower left corner.

INSCRIPTIONS, VERSO: "Original signed coloured drawing by H.W.Williams 1797 of the Glen of Luss, Loch Lomond, with the artist's holograph title underneath." in the hand of W. F. Watson.

COLLECTION: National Galleries of Scotland [D2407].


PHOTGRAPHED: National Galleries of Scotland.


NOTES: The holograph title is preserved on the mount beneath the watercolour.
CATALOGUE NUMBER: W. 16.

GIVEN TITLE: Landscape.

SUGGESTED TITLE: Snowden From Capel Curig, Caernarvonshire, Wales.

DATE: 1797.

SIZE: 23.2 x 32.5 cms (approx. 9.25 x 12.75 inches).

MEDIUM: Sepia wash, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, VERSO: "Snowden From Capel Curig, Caernarvonshire, Wales" and, "H.W. Williams 1797". Also, lower left, "H.W.W." in the artist's hand, in ink and watercolour, with a brush.

COLLECTION: Victoria and Albert Museum [E3200 - 1948 PD215].

PROVENANCE: Presented by The Venerable Archdeacon F.H.D. Smythe.

PHOTOGRAPHED: Joe Rock Negative No. 91038/15a.

CATALOGUE NUMBER: W. 17.

GIVEN TITLE: Wooded Landscape with a Rocky Gorge and a Gazebo (Dalkeith Park).

DATE: 1798.

SIZE: 31.2 x 43.8 cms (approx. 12.25 x 17.25 inches, irregular).

MEDIUM: Pen and ink, with Sepia wash, over pencil.

SUPPORT: Wove paper.


COLLECTION: Hunterian Art Gallery, Glasgow [D+W 396].


PHOTOGRAPHED: Hunterian Art Gallery [GLAHA 43367].

REFERENCES: BODMER [1973] p. 77, Fig. 8.


OTHER VERSIONS: Private collection, Duke of Buccleuch, Drumlanrig [Watercolour, 1796] and [Sepia, 1799].

NOTES: This drawing was identified by Lindsay Errington in 1977, pointing out that the thatched gazebo can also be seen in the large painting by George Barret sen., ‘Montague Bridge’, in the Buccleuch collection at Bowhill.
CATALOGUE NUMBER: W. 18.

GIVEN TITLE: Castle Ruins.

SUGGESTED TITLE: View of Bothwell Castle, Southeast tower.

DATE: 1798.

SIZE: 42.0 x 63.2 cms (approx. 16.5 x 25 inches).

MEDIUM: Pen and ink, with Sepia wash, over pencil.

SUPPORT: Wove paper.


COLLECTION: Yale Center for British Art, New Haven. Paul Mellon Collection [B1975.3.201].

PROVENANCE: Purchased from Abbott and Holder, 1967.

PHOTOGRAPHED: Yale Center for British Art, Newhaven, 9.15.92.


OTHER VERSIONS: Private collection, Duke of Buccleuch, Drumlanrig [1799].
CATALOGUE NUMBER: W. 19.

SUGGESTED TITLE: Lough Katrine, Trossacks.

DATE: 1799.

SIZE: 43.3 x 61.7 cms (approx. 17 x 24.25 inches, irregular).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card, with contemporary pen and ink and coloured border.

INSCRIPTIONS, RECTO: Signed and dated, "[H].W. Williams, 1799" at left side [cut away].

INSCRIPTIONS, VERSO: "189" in chalk in a later hand.

COLLECTION: National Galleries of Scotland [D3980].

PROVENANCE: Presented by D. W. Ross, October 1938.

PHOTOGRAPHED: National Galleries of Scotland.

2. BODMER [1975] pp. 78-9. [Catalogued as 'View on the Clyde'].


NOTES: The card mount and part of the watercolour have been trimmed away on either side, cutting off the initial H of the artist's signature.
CATALOGUE NUMBER: W. 20.

GIVEN TITLE: The Falls of the Clyde - Corra Lynn.

DATE: 1799.

SIZE: 43.9 x 61.6 cms (approx. 17.25 x 24.25 inches).

MEDIUM: Watercolour, over pencil, with some rubbing out.

SUPPORT: Wove paper, laid down on card, with contemporary pen, ink and coloured border.

INSCRIPTIONS, RECTO: Signed and dated, "HWW 1799", lower right corner.

COLLECTION: National Galleries of Scotland [D3979].

PROVENANCE: Presented by D. W. Ross, October 1938.

PHOTOGRAPHED: National Galleries of Scotland.

CATALOGUE NUMBER: W. 21.

GIVEN TITLE: Kenmore on Loch Tay.

DATE: 1799.

SIZE: 53.0 x 78.0 cms (approx. 21 x 30.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on canvas.

INSCRIPTIONS, VERSO: "Evening / Kenmore / Loch Tay / HVW 1799" in the artist's hand.


PROVENANCE: Possibly William Gordon of Fyvie.
By descent to Sir Andrew Forbes Leith.
Sotheby's Sale, London, 14th July 1988, Lot 90.

PHOTOGRAPHED: Sotheby's, London.

2. SOTHEBY'S: 14th July 1988, Lot 90.

EXHIBITIONS, cont.,
EXHIBITIONS: Probably, Royal Academy, London, 1800, No. 704 'A View of Loch Tay'.

OTHER VERSIONS: 1. This Catalogue, No. W. 25, Perth Art Gallery and Museum [1800].
2. This Catalogue, No. W. 22, Victoria and Albert Museum.
3. This Catalogue, No. P. 38, Aquatint [1813].

REPRODUCED: Published in Aquatint, by F. C. Lewis after H. W. Williams, with the title 'Kenmore on Loch Tay', 1st December 1813. See this Catalogue, No. P. 38.
CATALOGUE NUMBER:  W. 22.

GIVEN TITLE: Landscape. River flowing between Mountains and crossed by a Bridge.

SUGGESTED TITLE: View of Kenmore, Loch Tay.

DATE: c. 1799. See Notes, below.

SIZE: 61.0 x 91.4 (approx. 24 x 36 inches).

MEDIUM: Watercolour and Indian ink over pencil.

SUPPORT: Wove paper, laid down on canvas.

COLLECTION: Victoria and Albert Museum [1452.1882.WS Bin 16].

PROVENANCE: Unknown.


NOTES: Formerly attributed to Francis Nicholson. This watercolour was probably painted around the same date as the previous entry as it is very similar in style and subject. The figure emerging from the trees on the left was not painted by Hugh Williams - the style is entirely different to his, but the remainder of the work is by him.
CATALOGUE NUMBER:  W. 23.

GIVEN TITLE: View of Dunkeld, Perthshire.

DATE:  c. 1799

SIZE:  59.5 x 86.0 cms (approx. 23.5 x 34 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on canvas [now removed].

INSCRIPTIONS, VERSO: “Dunkeld” in a later hand.


PROVENANCE: Possibly William Gordon of Fyvie.
By descent to Sir Andrew Forbes Leith.
Sotheby’s Sale, London, 14th July 1988, Lot 91.

PHOTOGRAPHED: Perth Art Gallery and Museum.

REFERENCES: 1. SOTHEBY’S: 14th July 1988, Lot 91.


NOTES: There is a trade label on the reverse of the frame for, ‘Hay and Lyall/Carvers, Gilders to the Queen./2 Market Street/Aberdeen. Est. 1811’. This work was one of a trio of watercolours, in the same collection with No. W. 21, dated 1799. There is no reason to suspect that it was painted at a different time.
CATALOGUE NUMBER: W. 24.

GIVEN TITLE: Melrose Abbey, Roxburghshire.

DATE: 1800.

SIZE: 35.5 x 50.0 cms (approx. 14 x 19.75 inches).

MEDIUM: Watercolour and Indian ink, over pencil, with some bodycolour and gum Arabic.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed and dated, "Williams / 1800", lower right side.

COLLECTION: Newport Museum and Art Gallery, Gwent [59-73].

PROVENANCE: Purchased from Walker's Galleries Ltd., 118 New Bond Street [in 1943?].

PHOTOGRAPHED: Newport Museum and Art Gallery.


NOTES: BODMER above, notes that Walker Galleries have records of three different versions of this subject, exhibited between 1937 and 1949.
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

Catalogue Number: W. 25.

Given Title: Kenmore on Loch Tay.

Date: 1800.

Size: 35.5 x 50.5 cms (approx. 14 x 19.75 inches).

Medium: Watercolour and Indian ink, over pencil, heightened with white.

Support: Wove paper.


Inscriptions, Verso: "Kenmore, Loch Tay", in pencil in a later hand.


Provenance: Possibly purchased from Walker's Galleries Ltd., 118 New Bond Street.

Photographed: Joe Rock negative No. 89096.


Notes: With a label on the reverse of the frame for 'Walkers Galleries, / 118 New Bond Street, / London and typewritten - Kenmore, Loch Tay, Perthshire 1800 / Hugh William (Grecian) Williams / 1773-1829 / 161 / 1949'.
CATALOGUE NUMBER: W. 26.

GIVEN TITLE: Edinburgh Castle.

DATE: c. 1800. See Notes below.

SIZE: 49.0 x 71.5 cms (approx. 19.25 x 28 inches).

MEDIUM: Watercolour and India ink, over pencil, with some gum Arabic.

SUPPORT: Wove paper, laid down on card, laid down on a further card mount.

WATERMARK: 1794, top left corner, running down left edge.


INSCRIPTIONS, VERSO: On card mount "Edinburgh / From Craiglochpool." in a later hand.

COLLECTION: Birmingham Museums and Art Gallery [173.22].

PROVENANCE: Presented by Victor Rienaecker in 1922.

PHOTOGRAPHED: Birmingham Museum and Art Gallery.

REFERENCES: BODMER [1975] pp. 90-1. This work was framed and glazed when catalogued by Bodmer.

NOTES: This watercolour is taken from the area of Craiglockhart Hill. The inscription on the reverse of the mount would suggest that there may have been an earlier inscription on the back of the frame or on the watercolour itself, which has been misread by the transcriber. There is no place known as 'Craiglochpool' near Edinburgh. The enormous barrack building, erected in 1799 to much abuse by Lord Cockburn and others, is clearly visible on the Castle rock. The tiny figures confirm this as a work of around 1800.
CATALOGUE NUMBER: W. 27.

GIVEN TITLE: Birnam Wood.

DATE: 1801.

SIZE: 38.0 x 50.1 cms (approx. 15 x 19.75 inches, irregular).

MEDIUM: Watercolour and some Indian ink, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams Edin. 1801".

INSCRIPTIONS, VERSO: Pencil sketch of a Gothic arch, possibly part of Melrose Abbey.


Iolo A. Williams.

PHOTOGRAPHED: Yale Center for British Art.

2. WILLIAMS, Iolo A.: Early English Watercolours. London [1952] p. 65 Fig. 124.

EXHIBITIONS, cont.,

OTHER VERSIONS: This Catalogue, No. W. 28, Whitworth Art Gallery, University of Manchester.


NOTES: Birnam Wood was part of the estate of Murthley, home of Sir George Steuart [d.1827]. See HUNTER, Thomas: Woods and Estates of Perthshire. Perth [1883].
CATALOGUE NUMBER: W. 28. (Not seen).

GIVEN TITLE: A Storm, Birnam Wood.

DATE: 1801.

SIZE: 35.9 x 48.5 cms (approx. 14 x 19 inches).

MEDIUM: Watercolour and some Indian ink, over pencil.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1801 / storm[?] Birnam Woods".

INSCRIPTIONS, VERSO: "Birnam Woods - A Storm / H. W. Williams (1801)", in a later hand.

COLLECTION: The Whitworth Art Gallery, University of Manchester [D41.1937].

PROVENANCE: Presented by Mrs. C. Waymouth, 1937.

PHOTOGRAPHED: The Whitworth Art Gallery.

REFERENCES: BODMER [1975] pp. 86-8, Fig. 12.

NOTES: See previous entry for details of publication.
CATALOGUE NUMBER: W. 29. (Not seen).

GIVEN TITLE: Dunkeld Cathedral.

DATE: 1801.

SIZE: 38.1 x 53.3 cms (approx. 21 x 15 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1801", lower edge, left of centre.

INSCRIPTIONS, VERSO: "Cathedral of Dunkeld, North Highlands. HWW 1801" in the artist's hand.

COLLECTION: Henry E. Huntington Gallery and Library, California.


PHOTOGRAPHED: Courtauld Institute, London.


OTHER VERSIONS: A similar version was illustrated in Apollo Magazine, December 1987 [1803].
CATALOGUE NUMBER: W. 30.

GIVEN TITLE: *Fall on the River Bran.*

DATE: 1801.

SIZE: 47.3 x 66.0 cms (approx 18.5 x 26 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.


INSCRIPTIONS, VERSO: “Fall on the River Bran above the Rumbling Bridge, near Dunkeld / H. W. Williams” in the artist’s hand.

COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [61-8c].


PHOTOGRAPHED: Glasgow Art Gallery and Museum.

REFERENCES: BODMER [1975] pp. 88-9. The work was framed and glazed when catalogued by Bodmer.


NOTES: Possibly a pair with the next entry in this Catalogue, in view of size, treatment and date, of both the work and purchase.
CATALOGUE NUMBER: W. 31.

GIVEN TITLE: The Bridge of Douglas.

DATE: 1801.

SIZE: 48.0 x 66.9 cms (approx. 19 x 26.25 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, “Williams/Edin 1801.”, lower left corner.


COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [61-8b].


PHOTOGRAPIED: Glasgow Art Galleries and Museum.


NOTES: Possibly a pair with the previous entry in this Catalogue. See notes there.
CATALOGUE NUMBER: W. 32. (Not seen).

GIVEN TITLE: Head of Loch Katrine, Evening.

DATE: 1801.

SIZE: 35.8 x 50.6 cms (approx. 14 x 20 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed, "Williams Edin'.", lower right corner.

INSCRIPTIONS, VERSO: "Head of Loch Katrine - Evening / H.W. Williams (1801)".

COLLECTION: The Whitworth Art Gallery, University of Manchester [D42.1937].

PROVENANCE: Presented by Mrs. C. Waymouth, 1937.

PHOTOGRAPHED: The Whitworth Art Gallery, Negative No. A 578.

REFERENCES: BODMER [1975] pp. 91-2, Fig. 13.
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 33.

GIVEN TITLE: Loch Ard.

DATE: 1802.

SIZE: 32.7 x 45.0 cms (approx. 13 x 17.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed and dated, "H.W.Williams / 1802", lower right.

INSCRIPTIONS, VERSO: "Loch Ard West [corrected from North] Highlands" in the artist's hand.

COLLECTION: National Galleries of Scotland [D2398].


PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. ANDREWS and BROTHIE [1960] p. 239.

5. Sotheby's, London, 12th April, 1995, Lot 67 [1806].
CATALOGUE NUMBER: W. 34.

GIVEN TITLE: A Highland Landscape.

SUGGESTED TITLE: Craig Torphin and Falls of the Tummel.

DATE: 1802.

SIZE: 62.4 x 78.5 cms (approx. 24.5 x 31 inches).

MEDIUM: Watercolour and Indian ink, over pencil, with figures in pen and ink. Some rubbing in waterfall.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams/1802", lower right.

COLLECTION: British Museum, Print Room [1875.8.14.958*].

PROVENANCE: G.H.of S.[?]
Purchased from Messrs. Hogarth and Son.

PHOTOGRAPHED: British Museum negative No.226505.

                Letter from G.H of S.
                Reply from George Vere Irving.
OTHER VERSIONS: 1. Private collection, Edinburgh [1812].
2. In oils, on the outside of a Mauchline Ware Card Case [A8901], in the collection of the Glasgow Art Gallery and Museum. [Negative No. A8901]


NOTES: Version 1. may have been the work used, either for the etching by Swan or for the reproduction on the Mauchline Ware, card case. It had evidence of squaring up for reduction or enlargement.
CATALOGUE NUMBER: W. 35.

GIVEN TITLE: Bothwell Castle, Lanarkshire.

DATE: 1802.

SIZE: 41.5 x 53.6 cms (approx. 16.5 x 21 inches).

MEDIUM: Watercolour and Indian ink, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1802", lower right corner. Also inscribed "30-18-76", lower right corner, in a later hand.

COLLECTION: Victoria and Albert Museum [3018-1876 WS Bin 16].

COLLECTOR’S MARKS: Victoria and Albert Museum punch mark, lower right corner.


PHOTOGRAPHED: Joe Rock negative No. 91038/25.


CATALOGUE NUMBER: W. 36.

GIVEN TITLE: Lake or River Scene in the Scottish Highlands.

SUGGESTED TITLE: Loch Tay with Ben More in the distance.

DATE: 1802.

SIZE: 26.0 x 37.5 cms (approx. 10.25 x 14.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams, Ednr. 1802", lower left corner. Also inscribed "63.97", lower right corner.

COLLECTION: Victoria and Albert Museum [63.1887.WD 76A].

COLLECTOR'S MARKS: Victoria and Albert Museum punch mark, lower right corner.

PHOTOGRAPHED: Joe Rock negative No. 91038/11.

2. BODMER [1975] pp. 93-4, Fig. 14 [Catalogued as 'View of Loch Katrine'].

2. This Catalogue, No. W. 38, Laing Art Gallery, Newcastle upon Tyne.

NOTES: This is probably a view of Loch Tay with Ben More in the distance. It is the same view as the next entry. It is certainly not Loch Katrine as suggested by BODMER [1975].
CATALOGUE NUMBER: W. 37.

GIVEN TITLE: Loch Tay, looking towards Ben More.

DATE: c. 1802. See Notes, below.

SIZE: 20.6 x 30.0 cms (approx. 8 x 12 inches).

MEDIUM: Watercolour, with some Indian ink, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, VERSO: “Ben More” in a later hand.

COLLECTION: Fitzwilliam Museum, Cambridge [2302].

PROVENANCE: Presented by S. P. Cockerell.

PHOTOGRAPHED: Fitzwilliam Museum negative no. FMK 30774.

OTHER VERSIONS: 1. This Catalogue, No. W. 36, Victoria and Albert Museum.
2. This Catalogue, No. W. 38, Laing Art Gallery, Newcastle upon Tyne.

NOTES: This work and the following have been placed here in the chronology because of their similarity to the previous entry, signed and dated 1802.
CATALOGUE NUMBER: W. 38. (Not Seen).

GIVEN TITLE: Llanberis Lake.

SUGGESTED TITLE: Loch Tay with Ben More in the distance.

DATE: c. 1802.

SIZE: 28.2 x 42.2 cms (approx. 11.5 x 16.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

COLLECTION: Laing Art Gallery, Newcastle upon Tyne.

             Purchased, 1931.

PHOTOGRAPHED: Laing Art Gallery.

VERSIONS: 1. This Catalogue, No. W. 36, Victoria and Albert Museum.

NOTES: This view if probably not Llanberis Lake, because the most prominent feature would be Dolbaden Castle - a feature not shown here. Williams did paint a view of Dolbaden in 1813 [See this Catalogue, No. W. 79], in the traditional view across the lake. This work is the same view as in the previous two entries.
CATALOGUE NUMBER: W. 39. (Not Seen).

GIVEN TITLE: Inveraray Castle.

DATE: c. 1802. See Notes, below.

SIZE: 25.6 x 36.9 cms (approx. 10 x 14.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed, "H. W. Williams", lower centre


PROVENANCE: Bequeathed by P. C. Manuk and Miss G. M. Coles through the NACF, 1946. Received, 1948.

PHOTOGRAPHED: Fitzwilliam Museum, negative No. FMK.30775.


2. Private collection, London
3. Private collection, unknown. Illustrated in FISHER.


NOTES: This work has been placed here because of its similarity of treatment to No. W. 36.
CATALOGUE NUMBER: W. 40.

GIVEN TITLE: View of Brechin Castle, Angus.

DATE: 1803.

SIZE: 40.0 x 55.8 cms (approx. 15.75 x 22 inches).

MEDIUM: Watercolour over pencil, with figures in pen and ink.

SUPPORT: Prepared watercolour board.

INSCRIPTIONS, RECTO: Signed and dated, "H. W. Williams, 1803".

COLLECTION: National Galleries of Scotland [D2305a].


PHOTOGRAPHED: National Galleries of Scotland.


REPRODUCED: A very similar version was etched by Robert Scott with the title 'Brechin Castle' for the Scots Magazine, October 1806. See This Catalogue, No. P. 51.
CATALOGUE NUMBER: W. 41.

GIVEN TITLE: View of Braemar, North Highlands.

DATE: 1803.

SIZE: 42.2 x 60.0 cms (approx. 16.5 x 23.5 inches).

MEDIUM: Watercolour and Indian ink, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed and dated, "H. W. Williams 1803", lower edge, right of centre.

INSCRIPTIONS, VERSO: "View in Brae Mar / North Highlands", in the artist's hand.

COLLECTION: Victoria and Albert Museum [AL 4646 WD 209].

COLLECTOR'S MARKS: Victoria and Albert Museum punch mark, lower left corner.

PROVENANCE: Presented by Miss. Elizabeth Twinning, before 1860.

PHOTOGRAPHED: Joe Rock negative No. 91038/19 [not entire image area].

2. BODMER [1975] pp. 97-8, Fig. 15.
CATALOGUE NUMBER: W. 42.

GIVEN TITLE: The Farm of Alane, Colywracken, near Killiecrankie.

DATE: 1803.

SIZE: 42.0 x 59.0 cms (approx. 16.5 x 23.5 inches).

MEDIUM: Watercolour and Indian ink, over pencil.

SUPPORT: Wove paper, laid down on card. Possibly cut down at left.

INSCRIPTIONS, RECTO: Signed and dated, "H. Williams 1803", lower left corner. Also inscribed "Alane" in the artist's hand, and "4645", lower right edge in a later hand.

COLLECTION: Victoria and Albert Museum [AL 4645 PD 152A].

COLLECTOR'S MARKS: Victoria and Albert Museum punch mark, lower left corner.

PROVENANCE: Presented by Miss Elizabeth Twinning, before 1860.

PHOTOGRAPHED: Joe Rock negative No. 91038/13 [not entire image area].

REFERENCES:

NOTES: It is possible that the house is Allean House, 1.5 miles East of Loch Tummel, Perthshire which is today the Stathtummel Youth Hostel. See JOHNSTON, W. and A. K.: Gazetteer of Scotland, London [1937] and revised edition, [1958].
CATALOGUE NUMBER: W. 43.

GIVEN TITLE: Scene in the Highlands with Castle.

SUGGESTED TITLE: Castle Campbell.

DATE: 1803.

SIZE: 61.0 x 83.8 cms (approx. 24 x 33 inches).

MEDIUM: Watercolour and Indian ink, over pencil with gum Arabic. Scratching out on waterfall and foreground. Figures drawn in pen and ink.

SUPPORT: Wove paper, cut from a stretcher and some losses along lower edge.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1803", lower left corner. Also inscribed "208.90", lower right, in a later hand.

COLLECTION: Victoria and Albert Museum [208.1890 WS Bin 16].

COLLECTOR'S MARKS: Victoria and Albert Museum punch mark, lower right corner.

PHOTOGRAPHED: Joe Rock negative No. 91038/24 [glazing in place].

2. BODMER [1975] pp. 96-7. Incorrectly identified as 'View of Bothwell Castle from the North-east'.

2. Private collection [1796].
CATALOGUE NUMBER: W. 44.

GIVEN TITLE: Loch Tummel, North Highlands, Scotland.

DATE: c.1803. See Notes, below.

SIZE: 42.0 x 59.0 cms (approx. 16.5 x 23.25 inches).

MEDIUM: Watercolour and Indian ink over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: "649", lower right and left corners in a later hand.

COLLECTION: Victoria and Albert Museum [FA 649 W5 Bin 15].

COLLECTOR’S MARKS: Punch stamp - C encircling A, B, beneath a coronet. Lower left and lower right corners. Not in Lugt. See also this Catalogue, No. W. 47.

PROVENANCE: Presented by Miss Elizabeth Twinning, before 1860.

PHOTOGRAPHED: Victoria and Albert Museum negative No. F.J. 2199.


NOTES: This work forms part of an unusual set of four related watercolours. These are Nos. W. 41 and 42, dated 1803 and No. W. 47, undated. All are treated in the same style, are very close in size and were presented to the Museum by the same donor before 1860.
CATALOGUE NUMBER: W. 45.

GIVEN TITLE: Borthwick Castle.

DATE: c. 1803. See Notes, below.

SIZE: 42.5 x 53.7 cms (approx. 16.75 x 21.25 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card.

COLLECTION: National Galleries of Scotland [D2305b].


PHOTOGRAPHED: National Galleries of Scotland.


NOTES: It is not possible to be certain of the date of this watercolour. It has been placed here in the chronology because of its similarity to the four previous works.
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 46.

GIVEN TITLE: View of Burns’ Cottage.

DATE: c. 1805.

SIZE: 19.4 x 32.10 cms (approx. 8 x 13 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland, Scottish National Portrait Gallery [1060].

PROVENANCE: Presented by Mrs. Williams, 1859. Transferred to Scottish National Portrait Gallery, date unknown.

REFERENCES: 1. Scottish Record Office (West). MSS Minutes of the Board of Manufactures, Vol. 42. 17th October, 7th November 1859 and 9th January 1860. P. 177, Inventory of pictures given by Mrs. Williams, as per her letter to the Board, dated 14th October 1859. Hereafter ‘SRO (West) [1859]’.


REFERENCES, Cont.
REFERENCES:  
7. GIBB [1906] p. 275, No. 293.

EXHIBITIONS:  
Edinburgh. National Gallery of Scotland, permanent exhibition, 1859-1912, when the number of works was reduced from 27 to 14. Transferred to Scottish National Portrait Gallery.
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 46.

GIVEN TITLE: View of Burns' Cottage.

DATE: c. 1805.

SIZE: 19.4 x 32.10 cms (approx. 8 x 13 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland, Scottish National Portrait Gallery [1060].

PROVENANCE: Presented by Mrs. Williams, 1859. Transferred to Scottish National Portrait Gallery, date unknown.

REFERENCES: 1. Scottish Record Office (West). MSS Minutes of the Board of Manufactures, Vol. 42. 17th October, 7th November 1859 and 9th January 1860. P. 177, Inventory of pictures given by Mrs. Williams, as per her letter to the Board, dated 14th October 1859. Hereafter 'SRO (West) [1859]'.


REFERENCES, Cont.
CATALOGUE NUMBER: W. 48.

GIVEN TITLE: Loughrigg Tarn, Westmorland.

DATE: 1806.

SIZE: 36.8 x 52.2 cms (approx. 14.5 x 20.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1806", lower right corner.

COLLECTION: National Museum of Wales [17.176.15a].


REFERENCES: BODMER [1975] pp. 103-4, Fig. 17.
CATALOGUE NUMBER: W. 49.

GIVEN TITLE: A Wood with Horses (Wychwood Forest).

SUGGESTED TITLE: View in Hamilton Wood with horses.

DATE: 1806.

SIZE: 47.0 x 59.4 cms (approx. 18.5 x 23.25 inches).

MEDIUM: Ink wash, over pen and brown ink and pencil, with touches of white bodycolour.

SUPPORT: Cream coloured, laid paper, laid down on card, with contemporary borders.

INSCRIPTIONS, RECTO: Signed and dated, "Sketch - Williams 1806", lower left corner.


PROVENANCE: Beaux Arts Gallery, 1945, Sotheby’s, London 18th [28th?] July 1954, Lot?

PHOTOGRAPHED: Yale Center for British Art.


REFERENCES, cont.,
REFERENCES: 3. BODMER [1975] pp. 106-7, Fig. 18.

OTHER VERSIONS: This composition is based on an etching by Williams, or on an original drawing for both. See this Catalogue, No. P. 22.
CATALOGUE NUMBER: W. 50.

GIVEN TITLE: Bangor Cathedral, Penmaenmawr in the distance.

DATE: 1806.

SIZE: 37.8 x 50.2 cms (approx. 15 x 20 inches).

MEDIUM: Watercolour, over pencil with some Indian ink.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1806", lower right corner.

INSCRIPTIONS, VERSO: "Bangor", lower left edge in a later hand.

COLLECTION: Victoria and Albert Museum [207.1890 PD 152A].

COLLECTOR'S MARKS: P.I.L within a circle. Not in Lugt. Possibly John P. Lessels [fl.1806-1861], the architect. See also this Catalogue No. W. 14 for the same mark.


PHOTOGRAPHED: Joe Rock negative No. 91038/12 [not entire image area].
CATALOGUE NUMBER: W. 51.

GIVEN TITLE: Linlithgow Church and Palace.

DATE: c. 1807. See Reproduced, below.

SIZE: 37.5 x 31.3 cms (approx. 14.75 x 12.25 inches, irregular).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Wove paper, laid down on card. Possibly trimmed.

COLLECTION: National Galleries of Scotland [D150].


PHOTOGRAPHED: National Galleries of Scotland.


REPRODUCED: Closely related to an etching by Robert Scott with the title 'St. Michael's Church, Linlithgow' published in the Scots Magazine, April 1807. See this Catalogue, No. P. 52.
CATALOGUE NUMBER: W. 52 (Not seen).

GIVEN TITLE: Cottage at Duddingston, near Edinburgh.

DATE: c.1808. See Notes to W. 83.

SIZE: 29.4 x 39.6 cms (approx. 11.5 x 15.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Paper.


COLLECTION: National Gallery of Ireland, Dublin [3938].

COLLECTOR'S MARKS: Stamp of the Royal Dublin Society.

PROVENANCE: Royal Dublin Society.

PHOTGRAPHED: National Gallery of Ireland.


EXHIBITIONS, cont.,
EXHIBITIONS: 2. Associated Artists, Edinburgh, 1811, No. 175 as 'Cottage near Edinburgh'.

CATALOGUE NUMBER: W. 53 (Not seen).

GIVEN TITLE: Dumbarton Port.

DATE: 1809.

SIZE: 14.6 x 25.4 cms.

MEDIUM: Grey wash over pencil, pen and brown ink.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated “H. W. Williams 1809”, lower left corner and “Dumbarton Port”, lower right corner.


PROVENANCE: Presented by Anthony Shadrake.

PHOTOGRAPHED: Fitzwilliam Museum Negative No. FMK. 30776.

NOTES: The medium, size and subject would suggest that this may have been intended for publication in the series of illustrations for the Scots Magazine. See this Catalogue, No’s P. 41-70.
CATALOGUE NUMBER: W. 54.

GIVEN TITLE: Kilchurn Castle, Loch Awe.

DATE: 1810.

SIZE: 34.8 x 47.8 cms (approx. 13.75 x 18.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1810", lower right corner.

INSCRIPTIONS, VERSO: "Ben [?] + Castle of Kiliurn / Loch Awe / Argyllshire / H. W. Williams / 1810." in the artist's hand.

COLLECTION: Glasgow Art Galleries and Museum, Kelvingrove [55-la].


PHOTOGRAPHED: Glasgow Art Galleries and Museum.


NOTES, cont.,
NOTES: Richard Niven, who loaned this watercolour to the Glasgow International Exhibition in 1888, may have been related to the David Niven who offered watercolours by Hugh Williams for sale, in his Print shop in Glasgow in 1794. See Glasgow Courier Vol. III, No. 407, p. 3(c). Possibly also to Col. I. W. O. Niven, whose MSS Catalogue of Views in Greece is in the Mitchell Library, Glasgow.
CATALOGUE NUMBER: W. 55.

GIVEN TITLE: Loch Katrine.

DATE: 1810.

SIZE: 35.5 x 47.9 (approx. 14 x 19 inches).

MEDIUM: Watercolour, over pencil, highlighted in white. Unfinished.

SUPPORT: Wove paper.

INSCRIPTIONS, VERSO: "Loch Kittorin etc. etc. from the spot mentioned by Mr. Scott / H.W.W. 1810" in pen and ink, in the artist's hand.

COLLECTION: Glasgow Art Galleries and Museum, Kelvingrove [55-4b].


PHOTOGRAPHED: Glasgow Art Galleries and Museum.


EXHIBITIONS: Glasgow International Exhibition, 1888, No. 1312.

NOTES: See Notes on previous entry in this Catalogue.
CATALOGUE NUMBER: W. 56.

GIVEN TITLE: Loch Lomond from Knockour Wood.

DATE: 1810.

SIZE: 36.0 x 47.5 cms (approx. 14 x 19 inches).

MEDIUM: Watercolour and bodycolour with Indian ink, over pencil. Unfinished.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "Williams/1810", lower left corner.

INSCRIPTIONS, VERSO: "Loch Lomond etc. etc. / From Knockour Wood / H.W.W. 1810", in pen and ink, in the artist's hand.

COLLECTION: Glasgow Art Galleries and Museum, Kelvingrove [55-4c].


PHOTOGRAPHED: Glasgow Art Galleries and Museum.

2. BODMER [1975] pp. 109-110, Fig. 20.

EXHIBITIONS: Glasgow International Exhibition, 1888, No. 1270.

OTHER VERSIONS: This Catalogue, No. W. 4.
This Catalogue, No. W. 5.
CATALOGUE NUMBER: W. 57.

GIVEN TITLE: Dumbarton from Langbank.

DATE: 1810.

SIZE: 35.5 x 47.7 cms (approx. 14 x 19 inches).

MEDIUM: Watercolour and Indian ink, over pencil. Unfinished.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed and dated, "Williams 1810", lower centre.

INSCRIPTIONS, VERSO: "Distant View of Ben Lomond, from the Castle of Dumbarton etc. etc. / from the Old Road to Greenock / H.W.W. 1810", in pen and ink, in the artist's hand.

COLLECTION: Glasgow Art Galleries and Museum, Kelvingrove [55-4d].


PHOTOGRAPHED: Glasgow Art Galleries and Museum.


EXHIBITIONS: Glasgow International Exhibition, 1888, No. 1369.

OTHER VERSIONS: There is an almost identical version of this watercolour in the same collection [u.232]. It is also unfinished and is similarly inscribed but with the additional inscription, verso, 'Sold to Mr. Smith', in pencil, in a later hand.
CATALOGUE NUMBER: W. 58. (Not seen).

GIVEN TITLE: Loch Lomond, Scotland.

DATE: c. 1810. See Notes, below.

SIZE: 35.5 x 52.0 cms (approx. 14 x 20.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Paper laid down on card.

INSCRIPTIONS, RECTO: Signed, "H. W. Williams".

COLLECTION: National Gallery of Ireland, Dublin [2314].

PROVENANCE: Presented by Mr. W. M. Smith, 1877.

PHOTOGRAPHED: National Gallery of Ireland.


OTHER VERSIONS: 1. This Catalogue, No. W. 4, Williamson Art Gallery, Birkenhead.
2. This Catalogue, No. W. 5. Aberdeen Art Gallery.
3. This Catalogue, No. W. 73. Williamson Art Gallery.


NOTES: This work has been placed here in the chronology because of its similarity to No. W. 56, dated 1810.
CATALOGUE NUMBER: W. 59. Transferred to Part V, Incorrect or Doubtful Attributions. This Catalogue No. DA. 10.

GIVEN TITLE: Castle in a Landscape.
CATALOGUE NUMBER: W. 60.

GIVEN TITLE: Upon the Braan, near Dunkeld.

DATE: c. 1809-10. See Notes, below.

SIZE: 42.0 x 59.0 (approx. 16.5 x 23.25 inches).

MEDIUM: Watercolour and Indian ink, over pencil, with some rubbing out.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, VERSO: On mount - "Upon the Bran/near Dunkeld" in the artist's hand.

COLLECTION: Victoria and Albert Museum [AL.4644 PD152a].

PROVENANCE: Presented by Miss Elizabeth Twinning.

PHOTOGRAPHED: Joe Rock negative No. 91038/14 [not entire image area].


OTHER VERSIONS: This Catalogue, No. OP. 1.

NOTES: This work and the following have been placed here in the chronology because Williams exhibited a work entitled 'Waterfall' with the Associated Artist's, London, in 1809. This work is also associated with an oil painting of the same subject, which may have been painted around 1810. See this Catalogue No. OP. 1.
CATALOGUE NUMBER: W. 61.

GIVEN TITLE: Near Linnachgluthane.

DATE: c. 1810. See Notes to previous entry.

SIZE: 26.6 x 36.3 cms (approx. 10.25 x 14.25 inches, irregular).

MEDIUM: Watercolour and Indian ink, over pencil, with some rubbing.

SUPPORT: Wove paper, sealed into a glazed mount.


INSCRIPTIONS, VERSO: “Fall of Water / between Cartunnen Linn & Linnachgluthane / taken from the Bottom”, written in ink with a brush by the artist. There is evidence of an earlier inscription in erased pencil, below this, which it may have replaced.


COLLECTION: Williamson Art Gallery and Museum [BIKGM 1684].

COLLECTOR’S MARKS: Rubber stamp ‘Williamson Art Gallery / Birkenhead / Presented by John McKay Esq’.


PHOTOGRAPHED: Williamson Art Gallery, Negative No. 1684.

CATALOGUE NUMBER: W. 62.

GIVEN TITLE: A View of Alloa.

DATE: c. 1810. See Notes, below.

SIZE: 17.6 x 26.7 cms (approx. 7 x 10.5 inches).

MEDIUM: Watercolour and pen and ink, over pencil. Unfinished.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and inscribed, "Alloa on the spot HWW", lower left corner.

COLLECTION: National Galleries of Scotland [D385].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. SRO (West) [1859]
7. ANDREWS and BROTCHIE [1960] p. 239.
8. BODMER [1973] pp. 143-46, Fig. 32.

EXHIBITIONS:
1. Edinburgh. National Gallery of Scotland, permanent exhibition, 1859 until c. 1912 when the number of works was reduced from 27 to 14. Possibly from 1929 until 1959.

NOTES: This work has been placed here in the chronology because of the artist’s developing interest in figures around 1810.
CATALOGUE NUMBER: W. 63 (Not seen).

GIVEN TITLE: Dunfermline Abbey.

DATE: 1811.

SIZE: 31.1 x 39.4 cms (approx. 12.25 x 15.5 inches).

MEDIUM: Sepia wash, over pencil.

SUPPORT: Paper.


COLLECTION: National Gallery of Ireland, Dublin [3944].

PROVENANCE: Possibly with Royal Dublin Society.

PHOTOGRAPHED: National Gallery of Ireland.


OTHER VERSIONS: A very similar version was etched by Robert Scott with the title, 'View of the Fraternity of Dunfermline Abbey' and published in the Scots Magazine in February 1804. See this Catalogue, No. P. 42.

CATALOGUE NUMBER: W. 64 (Not seen).

GIVEN TITLE: Raglan Castle, Wales.

DATE: c. 1811. See Notes, below.

SIZE: 31.0 x 40.0 cms (approx. 12.25 x 15.75 inches).

MEDIUM: Sepia wash, over pencil.

SUPPORT: Paper.


COLLECTION: National Gallery of Ireland, Dublin [3985].

COLLECTOR’S MARKS: Stamp of Royal Dublin Society, recto, lower centre.

PROVENANCE: Royal Dublin Society.

PHOTOGRAPHED: National Gallery of Ireland.


NOTES: This work and the following have been placed here because of the similarity of treatment to the previous entry, No. W. 63, signed and dated 1811. In both this and the next, the buildings are marked by their monumental treatment with very distinct voids, created by window and door openings.
CATALOGUE NUMBER: W. 65 (Not seen).

GIVEN TITLE: Bothwell Castle.

DATE: c. 1811. See Notes to previous entry.

SIZE: 31.2 x 37.9 cms (approx. 12.25 x 15.75 inches).

MEDIUM: Sepia wash, over pencil.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Signed, "H. W. Williams", lower right and inscribed "Bothwell", lower left, in the hand of the artist.

COLLECTION: National Gallery of Ireland, Dublin [3960].

COLLECTOR'S MARKS: Stamp of Royal Dublin Society, recto, lower centre.

PROVENANCE: Royal Dublin Society.


PHOTOGRAPHED: National Gallery of Ireland.

REFERENCES: 1. BODMER [1975] pp. 81-3. Fig. 10.


OTHER VERSIONS: Private collection, Duke of Buccleuch, Drumlanrig [See BODMER, above].

CATALOGUE NUMBER: W. 66.

GIVEN TITLE: Stirling Castle.

DATE: c. 1811.

SIZE: 32.4 x 40.9 cms (approx. 12.75 x 16 inches, irregular).

MEDIUM: Pencil, pen and ink with Sepia wash, heightened with white.

SUPPORT: Wove paper.

COLLECTION: National Library of Scotland. [Minto MSS, 12864, f. 23].

PROVENANCE: Elliots of Minto.

PHOTOGRAPHED: National Library of Scotland.

NOTES: The watercolour has been re-used as the paper for a silhouette portrait of Frederick William Elliot [1812-1815], son of Gilbert, 2nd Earl of Minto [See illustration, over]. The shape has been cut out of the centre of the work and is exactly the same as a larger silhouette in the same collection, cut in the traditional way, from black paper. This, larger silhouette (47.0 x 34.0 cms) [Minto MSS 13470], is inscribed verso 'Frederick / born Feb 22nd 1812 died, Apl. 26th 1811'.

The watercolour can be dated to c. 1811 but the silhouette was made some years later. Folio 26 in the same material is another version of the silhouette which has the watermark 'McCORBETT/ 1812' and this is inscribed, verso 'the under lip wrong' in a hand which could be that of Hugh Williams, which may mean that he also cut the silhouette. It is improbable that anyone but the artist would destroy his own work, at least so close to its creation.

NOTES, cont.
NOTES: Another drawing in the same collection, folio 6, of a 'House at Chambesi' is said to be by Harriet Elliot. Signed and dated June 5th 1816, this is very similar to Williams in style and she may have been his pupil.
CATALOGUE NUMBER: W. 67.

GIVEN TITLE: Aberdare.

DATE: 1812.

SIZE: 26.7 x 36.6 cms (approx. 10.5 x 14.5 inches).

MEDIUM: Watercolour and Indian Ink, over pencil.

SUPPORT: Coarse textured, wove paper. Previously laid down on card, fragments of which remain, verso.

INSCRIPTIONS, VERSO: "Aberdour Glam. col’d upon the spot / H. W. Williams 1812", in the artist’s hand.

COLLECTION: National Museum of Wales [17.123.3179].

PROVENANCE: Purchased from F. R. Meatyard, 32 Museum Street, London.


2. BODMER [1975] pp. 129-130, Fig. 27.

REPRODUCED: BAXENDALL [1939] Plate XIV. Black and white half-tone.

NOTES: This work and Nos. 71-75 are all executed on coarse wove paper, giving a textured finish, unusual in the artist’s work. It has not been possible to date any of the other works accurately and some may have been carried out after the artist’s Grand Tour. Until other similar dated works become known they have all been grouped around the period 1812-13.
CATALOGUE NUMBER: W. 68 (Not seen).

GIVEN TITLE: Landscape with Ruins.

SUGGESTED TITLE: View of Raglan Castle.

DATE: 1812.

SIZE: 32.9 x 44.4 cms (approx. 13 x 17.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Signed and dated, "H. W. Williams 1812"

COLLECTION: Laing Art Gallery, Newcastle upon Tyne.

PROVENANCE: Presented by Miss M. J. Dobson, 1905.

PHOTOGRAPHED: Tyne and Wear Museums Service.

REFERENCES: BODMER [1975] pp. 124-5, Fig. 24.
CATALOGUE NUMBER: W. 69.

GIVEN TITLE: The Clyde from Dalmottar Hill.

DATE: 1812.

SIZE: 37.7 x 50.0 cms (approx. 14.5 x 19.5 inches).

MEDIUM: Watercolour, over pencil. Unfinished.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Signed and dated, "H. W. Williams / 1812", lower left corner.

INSCRIPTIONS, VERSO: "Dumbarton Rock etc.etc. / On the Clyde / near Kilpatrick H.W.W. 1812." in ink in the artist's hand.

COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [1025].

PROVENANCE: Presented by John Bruce, FSA (Scot), November 1902.

PHOTOGRAPHED: Glasgow Museums.

2. BODMER [1975] pp. 122-124, Fig. 23.


REPRODUCED: This work, or a more finished version of it, was aquatinted by Charles Turner after Williams, with the title 'View on the Clyde', and published in 1813. See this Catalogue, No. P. 36.
CATALOGUE NUMBER: W. 70.

GIVEN TITLE: Elcho Castle and Kinnoul Hill.

DATE: c. 1812 or earlier. See Reproduced, below.

SIZE: 26.7 x 40.5 cms (approx. 10.5 x 16 inches).

MEDIUM: Sepia wash over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D 3586].


PHOTOGRAPHED: National Galleries of Scotland.


NOTES: Previously catalogued as the work of Patrick Gibson [1782-1829].
CATALOGUE NUMBER: W. 71.

GIVEN TITLE: Glencoe.

DATE: c. 1812. See Notes to W. 67 and below.

SIZE: 26.3 x 34.9 cms (approx. 10.5 x 13.75).

MEDIUM: Watercolour, over pencil.

SUPPORT: Coarse, wove paper.

COLLECTION: National Galleries of Scotland [D350].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

2. ASSOCIATED ARTISTS: Fifth Annual Exhibition of Paintings, &c. in Scotland by The Associated Artists Edinburgh [1812] No. 102.
4. SRO (West) [1859]

REFERENCES, Cont.

2. London. Royal Academy, 1815, No. 497 as "View in Glen Coe, Highlands of Scotland".

OTHER VERSIONS: This Catalogue, No. W. 72, Williamson Art Gallery, Birkenhead.


NOTES: This work has been dated, along with the others on coarse paper, to 1812-13. This also corresponds to its publication as an aquatint in 1813.
Catalogue Number: W. 72.

Given Title: Glencoe.

Date: c. 1812. See Notes to W. 67 and previous entry.

Size: 13.5 x 20.4 cms (approx. 13.5 x 8 inches).

Medium: Watercolour, over pencil.

Support: Laid? paper, of coarse texture, tipped onto card. Was originally laid down on brown card or paper, large parts of which remain, verso.

Inscriptions, Verso: "Glencoe / Original drawing by H. W. Williams", in the hand of W. F. Watson. Also inscribed "Lot 99/7" [and a price code?] in pencil, in a later hand. Also inscribed with Gallery Catalogue Number.

Collection: Williamson Art Gallery and Museum [BIKGM 1727A JM 164].

Collector's Marks: Rubber stamp 'Williamson Art Gallery / Birkenhead / Presented by John McKay Esq'.


Photographed: Williamson Art Gallery.


Other Versions: This Catalogue, No. W. 71.
CATALOGUE NUMBER: W. 73.

GIVEN TITLE: Loch Lomond.

DATE: c. 1812. See Notes to W. 67 and 71.

SIZE: 13.4 x 18.3 cms (approx. 5.25 x 7.25 inches).

MEDIUM: Watercolour, with some white bodycolour, over pencil.

SUPPORT: Wove paper, of coarse texture, tipped onto card. Was originally tipped onto another support, evidence for which remains, verso.

INSCRIPTIONS, VERSO: "Loch Lomond / Original drawing by H. W. Williams", in the hand of W. F. Watson, in pen and ink. Also inscribed "Lot 99/7" [and a price code?] in pencil in another hand. Also inscribed with Gallery Catalogue Number.

COLLECTION: Williamson Art Gallery and Museum [BIKGM 1727A JM 163].

COLLECTOR'S MARKS: Rubber stamp 'Williamson Art Gallery / Birkenhead / Presented by John McKay Esq'.


PHOTOGRAPHED: Williamson Art Gallery.

OTHER VERSIONS: For related versions see:
1. This Catalogue, No. W. 4, Williamson Art Gallery, Birkenhead.
2. This Catalogue, No. W. 5. Aberdeen Art Gallery.
CATALOGUE NUMBER: W. 74.

GIVEN TITLE: Inveresk Church, Musselburgh.

DATE: c. 1812. See Notes to W. 67 and 71.

SIZE: 18.7 x 32.2 cms (approx. 7.25 x 12.75 inches, irregular).

MEDIUM: Watercolour, over pencil.

SUPPORT: Laid paper, of very coarse texture, tipped onto card. Was originally tipped onto another support, evidence for which remains.

INSCRIPTIONS, RECTO: "Inveresk Church Musselburgh / Sketched on the spot by H. W. Williams", top left corner, in pen and ink, in the hand of W. F. Watson [1810-1881].

INSCRIPTIONS, VERSO: "(The Grecian Williams) / Inveresk Church Musselburgh / drawn by H. W. Williams Sketched on the Spot", in pen and ink, in the hand of W. F. Watson. Also inscribed "66" (? obscured) "3", in pencil and with the Gallery Catalogue number in a later hand.

COLLECTION: Williamson Art Gallery and Museum [BIKGM 1727A JM 158].

COLLECTOR'S MARKS: Verso, Rubber stamp 'Williamson Art Gallery / Birkenhead / Presented by John McKay Esq'.


PHOTOGRAPHED: Williamson Art Gallery, Negative No. 1727A JM 158.

NOTES: The Church, designed by Robert Nisbet was completed in 1805.
CATALOGUE NUMBER: W. 75.

GIVEN TITLE: A Rowing Boat.

DATE: c. 1812. See Notes to W. 67 and 71.

SIZE: 14.0 x 21.4 cms (approx. 5.5 x 8.5 inches)

MEDIUM: Watercolour, heightened with white bodycolour, over pencil.

SUPPORT: Wove paper, of coarse texture.

INSCRIPTIONS, RECTO: Signed, "Study - H WW", lower right corner in the artist's hand.

COLLECTION: Paul Mellon Collection, Yale Center for British Art, New Haven [B1986.29.312].


PHOTOGRAPHED: Yale Center for British Art, Newhaven.

REFERENCES: BODMER [1975] pp. 130-1, Fig. 28.
CATALOGUE NUMBER: W. 76 (Not seen).

GIVEN TITLE: Ploughlands Cottage near Edinburgh.

DATE: 1813.

SIZE: 34.9 x 45.6 cms (approx. 34 x 45.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Paper, laid down on contemporary card, with coloured border.


COLLECTION: Castle Museum, Norfolk [13.88.943].

PROVENANCE: Ernest Permain by 1943. Purchased from him by Percy Moore Turner as 'Landscape with Cottage'. Purchased from him with Beechero Bequest Fund.

PHOTOGRAPed: Castle Museum, Norfolk, Negative No.C68.404.4.


OTHER VERSIONS: This Catalogue, No. W. 70, Glasgow Art Gallery and Museum, Kelvingrove. See other references there.

CATALOGUE NUMBER: W. 77.

GIVEN TITLE: The Castle, Cockermouth.

DATE: 1813.

SIZE: 34.5 x 47.0 cms (approx. 13.5 x 18.5 inches).

MEDIUM: Watercolour, with some scratching out, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "H.W. Williams 1813", lower right corner and "Cockermouth, Cumberland", lower left, in the hand of the artist.

COLLECTION: Victoria and Albert Museum [P47.1930.WD 209].

Purchased from Douglas Thomson, Stamington, Moseley, Birmingham, 24th May 1930.

PHOTOGRAPHED: Joe Rock negative No. 91038/18.

3. BODMER [1975] pp. 135-6, Fig. 29.


NOTES: This represents an interesting use of colour to achieve mood. This picture was possibly influenced, both in composition and colour by 'Landscape with St. Phillip by Jan Both'. This was purchased for King George IV at a Christies, London sale on 12th June 1811. Williams may have seen it there.
CATALOGUE NUMBER: W. 78.

GIVEN TITLE: The Falls of the Clyde - Corra Linn.

DATE: 1813.

SIZE: 35.7 x 38.0 cms (approx. 14 x 19 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "H. W. Williams 1813", lower left corner.

INSCRIPTIONS, VERSO: "Fall at the Mill / at Cora Linn / on the Clyde / HWW 1813" in pen and ink, in the artist's hand.

COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [56-14].


PHOTOGRAPHED: Glasgow Art Gallery and Museum.


CATALOGUE NUMBER: W. 79.

GIVEN TITLE: Dolbaden Castle, Wales.

DATE: c. 1813-15. See Notes, below.

SIZE: 42.2 x 54.5 cms (approx. 16.5 x 21.5 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed "H. W. Williams 18...", [illegible] lower centre

INSCRIPTIONS, VERSO: "Dolbardarn Castle on the Lake Llanberis, N. Wales. HWW", in ink, in the artist's hand.

COLLECTION: National Museum of Wales [29.117.84a].

PROVENANCE: Purchased before 1939.

PHOTOGRAPHED: Joe Rock negative No. 91050/31.

REFERENCES: BODMER [1975] pp. 108-9, Fig. 19.

NOTES: Williams is known to have visited Wales in 1797 [W. 16] and 1805 [Harding MSS and W. 50]. He was to do so again in 1815 [W. 82]. From the poor figures in this watercolour it is likely that it may date from a further journey between 1813 and 1815, or from 1815 itself. He had been south at least as far as Cumbria in 1813 [W. 77].
CATALOGUE NUMBER: W. 80.

GIVEN TITLE: Cottage of the Ploughlands, near Edinburgh.

DATE: 1814.

SIZE: 35.8 x 47.4 cms (approx. 14 x 18.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.


COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [61-20a].


PHOTOGRAPHED: Glasgow Art Gallery and Museum.


4. This Catalogue, No. W. 76, Castle Museum, Norwich.
CATALOGUE NUMBER: W. 81.

GIVEN TITLE: View of Bothwell Castle.

DATE: 1814.

SIZE: 36.2 x 45.4 cms (approx. 14.25 x 18 inches).

MEDIUM: Watercolour, over pencil, with some scratching out.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated, "H.W. Williams 1814", lower left corner.

COLLECTION: National Galleries of Scotland [D4792].


PHOTOGRAPHED: National Galleries of Scotland.

2. BODMER [1975] pp. 142-3, Fig. 31.

CATALOGUE NUMBER: W. 82.

GIVEN TITLE: Kidwelly Castle.

DATE: 1815.

SIZE: 38.5 x 30.2 cms (approx. 15 x 12 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated "H. W. Williams 1815".

INSCRIPTIONS, VERSO: "Kidwelly Castle/Wales/HWW 1815", in ink, in the artist's hand.

COLLECTION: National Museum of Wales [29.117.82a].

PROVENANCE: Purchased before 1939.


REFERENCES: BODMER [1974], pp.146-7, Fig. 33.

EXHIBITIONS: Possibly Associated Artists, Edinburgh in 1814, No. 138 as ‘Drawing, Kidwelly Castle, South Wales’.
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 83 (Not seen).

GIVEN TITLE: Stirling Castle.

DATE: c. 1815. See Notes, below.

SIZE: 50.3 x 66.1 cms (approx. 19.75 x 26 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Paper.

COLLECTION: National Gallery of Ireland, Dublin [3998].

Transferred from the National Museum of Ireland, 1966.

PHOTOGRAPHED: National Gallery of Ireland.

REFERENCES:
1. ASSOCIATED ARTISTS [1808] p. 15.
3. GRAHAM, JANE: Lacunar Strevelinense or a Collection of Heads. Edinburgh [1817].

EXHIBITIONS: ?Associated Artists, London, 1808, No,118 as 'Stirling Castle'.

OTHER VERSIONS, cont.,
OTHER VERSIONS: 1. Private collection, Duke of Buccleuch, Drumlanrig. [c.1796].

NOTES: Hugh Williams spent a week at Stirling Castle in September 1815 visiting 'my truly worthy friends Genl. and Mrs. Graham' [See Stirling of Garden Papers, above]. Brigadier General Samuel Graham [1756-1831] married Jane Ferrier in 1804 and in 1808 he was sent to Ireland to command the Garrison at Cork. Returning to Scotland he was appointed Deputy Governor of Stirling Castle, a position he held for the remainder of his life.

A watercolour of the same subject was exhibited by Williams with the Associated Artists in London in 1808, the year of General Graham’s appointment to Cork. Williams had a number of pictures in the exhibition, including this Catalogue, No. W. 52. ‘Cottage at Duddingston, near Edinburgh’ [Col. James Graham, the son of General Graham, above, was said to live near Duddingston in 1823 - See Archaeologica Scotica [1831]] and it cannot be simple coincidence that both pictures are now in the National Gallery of Ireland, having previously been in the teaching collection of the Royal Dublin Society. The present watercolour appears to be later in date, because of its use of a view through the trees, inspired by Dutch 17th century works. It is a more elaborate, re-worked version of the same composition, made in 1811 [W. 66].
CATALOGUE NUMBER: W. 84.

GIVEN TITLE: Study of Trees, near a Lake.

SUGGESTED TITLE: Imaginary Landscape based on an etching, 'The Three Oaks', by Jacob van Ruisdael.

DATE: c. 1815.

SIZE: 26.0 x 34.0 cms (approx. 10 x 13.5 inches).

MEDIUM: Watercolour, over pencil, with some bodycolour and dry pigment. Some rubbing out and use of split brush.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D355].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. SRO (West) [1859].

EXHIBITIONS, Cont.
EXHIBITIONS: 1. Edinburgh. National Gallery of Scotland, permanent exhibition, 1859 until 1912 when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

NOTES: The trees in this composition are based on the etching, 'The Three Oaks' by Jacob Van Ruysdael [1629/30-1682]. Williams copied 'The Three Oaks', in an etching now in the Victoria and Albert Museum. See this Catalogue, No. P. 32. It has not been possible to date this work accurately. However, the figure is similar to other 'working' type figures which appear in the artist's work from 1813. This is part of a growing interest in larger figures before his Continental journey in 1816.
CATALOGUE NUMBER: W. 85.

GIVEN TITLE: View near the Trossachs.

DATE: c. 1815. See Notes, below.

SIZE: 17.0 x 27.7 cms (approx. 6.75 x 11 inches).

MEDIUM: Watercolour, with some bodycolour, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Many colour notes in pencil.

COLLECTION: National Galleries of Scotland [D352].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. SRO (West) [1859].
5. FETTES-DOUGLAS [1879] p. 169, No. 204.

EXHIBITIONS: Edinburgh. National Gallery of Scotland, permanent exhibition, 1859 until 1912 when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

NOTES: It has not been possible to date this watercolour sketch accurately. It has been placed here because of the scale and handling of the figure.
CATALOGUE NUMBER: W. 86.

GIVEN TITLE: Nant Gwynant.

DATE: c. 1815. See Notes, below.

SIZE: 42.3 x 56.1 cms (approx. 16.5 x 22 inches).

MEDIUM: Watercolour, over pencil, with some bodycolour and Indian ink. Some scratching out.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: Signed “H.W.Williams”, lower left.

INSCRIPTIONS, VERSO: “The Mountain Moelhebog [?] in the Vale of Nantgwynant / taken from the bottom of Snowdon / Wales. HWW”, in the artist’s hand in pen and ink. Also “Sold Mr Graham”, in pencil and “1”, top centre, probably in another hand.

COLLECTION: National Museum of Wales [29.117.83a].

PROVENANCE: Unknown.


NOTES: This work may date from a visit to Wales, made by Williams shortly before or during 1815. See this Catalogue, W. 82.
CATALOGUE NUMBER: W. 87.

GIVEN TITLE: Mountainous Landscape with Castle Ruins.

DATE: c. 1816. See Notes, below.

SIZE: 15.6 x 22.4 cms (approx. 6 x 8.75 inches).

MEDIUM: Sepia wash and brown ink, over pencil.

SUPPORT: Wove paper laid down on card.

INSCRIPTIONS, VERSO: "Original drawing in Sepia by H. W. Williams from the Macbean Collection", in the hand of W. F. Watson.

COLLECTION: National Galleries of Scotland [D2355].

PROVENANCE: Aeneas Macbean, until 1858.
Presented by W. F. Watson, 1881.

PHOTOGRAPIED: National Galleries of Scotland.

REFERENCES: 1. NISBET, Mr. T. Catalogue of the valuable Cabinet of Pictures...of the late W. H. Playfair...also the valuable and interesting collection of Drawings in Water Colours, by H. W. Williams...the property of the late Aeneas Macbean 16th January 1858, Lot. 78. (Sold for £2.10.0, VAM Copy).
2. ANDREWS and BROTCHIE [1960] p. 239.

NOTES: It has not proved possible to identify this landscape. It appears to be a Continental scene and may be the framed and glazed work 'View in Switzerland' which was Lot 78 in the Macbean sale. It was probably painted in 1816 when the artist spent a more leisurely period in Switzerland than on his return journey in 1818.
CATALOGUE NUMBER: W. 88.

GIVEN TITLE: A Fishing Port.

SUGGESTED TITLE: View of the Fortress of Porta Ferrajo, Elba.

DATE: c. 1816.

SIZE: 16.8 x 25.7 cms (approx. 6.5 x 10 inches, irregular).

MEDIUM: Pen and brown ink with Sepia wash, over pencil.

SUPPORT: Buff coloured paper, laid down on Bristol Board.

INScriptions, recto: Notes in pencil, all over.

COLLECTION: National Galleries of Scotland [D2344].


PHOTOGRAPHED: National Galleries of Scotland.

REPRODUCED: A related work was etched by William Miller as a Frontispiece to Vol III of Revolutions in Europe, part of Constable’s Miscellany of Original and Selected Publications in the various Departments of Literature, Science & the Arts, Edinburgh [1828] Vol. XXXV. See this Catalogue No. P. 154.

NOTES: This watercolour was previously identified as the work of James Giles [1801-1870], but this can be discounted on the grounds of general style as well as two more specific points. Hugh Williams is recorded as having visited Elba in September 1816 whereas Giles is not known to have travelled to Italy. Also, the two figures in the lower left corner of this drawing and the two boats, re-appear slightly re-arranged, in a ‘View of St. Peter’s, Rome’ by Williams, dated 1820 [P C].
CATALOGUE NUMBER: W. 89.

GIVEN TITLE: Valombrosso.

DATE: c. 1816. See Notes, below.

SIZE: 28.7 x 43.2 cms (approx. 11.5 x 17 inches).

MEDIUM: Pen and ink with Sepia wash, white and pink bodycolour, over pencil.

SUPPORT: Blue, wove paper.

INSCRIPTIONS, RECTO: "Valombrosso", lower centre in the artist’s hand.

INSCRIPTIONS, VERSO: "2ND. 15" and with a small drawing of a cartouche[?], probably in a later hand.

COLLECTION: Rijksmuseum, Amsterdam [RP.T.1989.7].

PROVENANCE: De la Hanty Album.

PHOTOGRAPHED: Joe Rock negative No. 91033/8a.


NOTES: Williams records in some detail the time he spent at Valombrosso, between September and November 1816. See WILLIAMS above.
CATALOGUE NUMBER: W. 90.

GIVEN TITLE: Temple of Vespasian, Rome.

SUGGESTED TITLE: View of the Temple of Saturn, with the Arch of Septimus Severus, Rome.

DATE: c. 1816 or 1818. See Notes, below.

SIZE: 51.0 x 66.0 cms (approx. 20 x 26 inches).

MEDIUM: Watercolour and Indian ink, with some details in pen and ink, over pencil. With some rubbing out.

SUPPORT: Wove paper, laid down on contemporary card.

INSCRIPTIONS, RECTO: Instructions and colour notes in pencil, in the hand of the artist.

COLLECTION: National Galleries of Scotland [D375].

PROVENANCE: Presented by Sir Archibald Edmonstone Bt., 1860.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. WILLIAMS, Hugh William: Catalogue of Views in Greece, Italy, Sicily, the Ionian Islands, etc. etc. Edinburgh [1826] No. 25.

REFERENCES, cont.
REFERENCES:  
5. FETTES-DOUGLAS [1878] p. 151, No. 204.  

EXHIBITIONS:  
2. Edinburgh. National Gallery of Scotland, permanent exhibition, from 1859 until 1812 when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

NOTES:  
The correct name of the structure at the centre of this picture appears to have eluded all who have tried to catalogue it, including Hugh Williams himself. He exhibited the work as noted above. That he undoubtedly meant this work is confirmed by his catalogue description - ‘On the left is the Tower of the capitol. On the right is the end view of the Arch of Septimus Severus...’ These details are correct. At present the work is catalogued as ‘The Temple of Vespasian, Rome. Of the temple of Concorde only three columns stand and of the Temple of Vespasian, nothing remains. In fact the building is the Temple of Saturn.

This work appears to have been executed on the spot, from its ragged appearance with additions to the sheet at the lower and left edges. It is also covered in penciled colour and texture notes. This would correspond to George Basevi’s comment, while in Williams’ company in Rome, that he worked on a large scale. Hugh Williams was in Rome in 1816 and again, for an extended period, in 1818. See Thesis, Chapter 1:6.
CATALOGUE NUMBER: W. 91.

GIVEN TITLE: Lake Avernus.

DATE: 1816.

SIZE: 18.5 x 27.8 cms (approx. 7.5 x 11 inches).

MEDIUM: Sepia wash, over pencil.

SUPPORT: Wove paper.

INScriptions, Recto: Signed and dated "H.W. Williams 1816", lower left corner.

Collection: Ulster Museum, Belfast [1649].


Photographed: Ulster Museum.


2. WILLIAMS, Hugh William: Travels in Italy, Greece and the Ionian Islands. Edinburgh [1820].

5. BODMER [1975] pp. 150-2, Fig. 34.


CATALOGUE NUMBER: W. 92.

GIVEN TITLE: Landscape Composition, Athens.

DATE: c. 1816 or 1818. See Notes, below.

SIZE: 58.3 x 77.7 cms (approx. 23 x 30.5 inches, irregular).

MEDIUM: Pen and ink with ink wash, over pencil.

SUPPORT: Coarse laid paper, with supports glued along lower edge.

WATERMARK: D & C BLAUW / IV, left side. Arms and crossbow[?], right side.

INSCRIPTIONS, RECTO: "368", in ink, lower right corner, in a later hand.

INSCRIPTIONS, VERSO: "Composition Athens / H. Williams", in another hand.

COLLECTION: Victoria and Albert Museum [E3337 1922 S22].

PROVENANCE: Presented by George T. Phillips.

In the Department of EID, 1927, see Reference 1 below.

Transferred to permanent collection, date unknown.

PHOTOGRAPHED: Rebecca Bodmer, See below.

2. BODMER [1975] pp. 154, Fig. 36.

NOTES: Hugh Williams was in Rome in 1816 and again, for an extended period, in 1818. See Thesis, Chapter 1:6. This work has no obvious connection with Athens. It may be related to the work Williams undertook for the Duchess of Devonshire's publication of the Aeneid. See previous entry.
CATALOGUE NUMBER: W. 93.

GIVEN TITLE: Coast Scene.

SUGGESTED TITLE: View of the Acroceraunian Promontory, Albania.

DATE: c. 1817. See Notes, below.

SIZE: 17.5 x 26.7 cms (approx. 7 x 10.5 inches, seen, sealed in a mount).

MEDIUM: Sepia wash, over pencil, with some bodycolour and scratching out.

SUPPORT: Wove paper.

COLLECTION: Victoria and Albert Museum [D494 1889 PD 215].

PROVENANCE: Unknown.

PHOTOGRAPHED: Joe Rock negative no. 91038/16a.


NOTES: This drawing is the result of the artist's first landfall on the coast of Albania in 1817. See WILLIAMS [1820] above. Only the left side of the drawing was engraved for the Select Views in Greece.
CATALOGUE NUMBER: W. 94.

GIVEN TITLE: The Villa Saliceti, Naples below, and Vesuvius in the distance.

DATE: 7th June [1818].

SIZE: 43.2 x 66.5 cms (approx. 17 x 26.25 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: In ink, top edge, "Williams", in a later hand. In pencil, lower centre "Naples" and lower right, "Villa Dalgette" in the artist's hand. With many other notes on colour such as "Pediment yellow with various tones / 7 June Naples...against orange grey pink/pink" etc, also by the artist.


PHOTOGRAPHED: Fitzwilliam Museum.


OTHER VERSIONS: There is a related drawing in the National Museum of Wales. See this Catalogue, No. W. 95.


NOTES: From its style and inscriptions, this work was made on the spot. Williams can only have been in Naples in July 1818, on his return journey, as he passed through the City on the way to Greece in February 1817.
CATALOGUE NUMBER: W. 95.

GIVEN TITLE: Landscape.

SUGGESTED TITLE: Villa Saliceti, Naples, with a distant view of the island of Capri.

DATE: c. 1818. See Notes below.

SIZE: 18.7 x 28.5 cms (approx. 7.5 x 11.25 inches).

MEDIUM: Sepia wash and pen and ink, over pencil.

SUPPORT: Wove paper, laid down on card, with brown pen and ink border.


PROVENANCE: Unknown.


REFERENCES: WILLIAMS, Hugh William: Catalogue of Views in Greece, Italy, Sicily, the Ionian Islands, etc. etc. Edinburgh [1822] No. 53.

EXHIBITIONS: ? Edinburgh, one man exhibition, 1822. No. 53 as 'Casino, near the City of Naples, looking towards the Island of Capria'.

OTHER VERSIONS: For a related work see, this Catalogue, No. W. 94.

NOTES: This work may have been composed in Edinburgh from sketches or in Italy in July 1818. See Notes for previous entry.
CATALOGUE NUMBER: W. 96.

GIVEN TITLE: Pompeii.

DATE: c. 1817.

SIZE: 24.5 x 39.9 cms (approx. 9.75 x 15.75 inches).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Wove white paper.

INSCRIPTIONS, RECTO: Inscribed in ink "Pompeii", lower right and colour notes in pencil, all in the artist's hand.


PROVENANCE: De la Hanty Album.
Steven Somerville.

PHOTOGRAPHED: Joe Rock negative No. 91035/8a.

2. SOMERVILLE [1988].

2. Fitzwilliam Museum, 1990, 'Paradise of Exiles: Northern European artists in Italy 1600-1880'.

OTHER VERSIONS: Related to drawing in the next entry in this Catalogue.


NOTES: This work was probably made on the spot during the artist's stopover in Pompeii in January 1817. See WILLIAMS above.
CATALOGUE NUMBER: W. 97.

GIVEN TITLE: Pompeii.

DATE: c. 1817. See Notes for previous entry.

SIZE: 28.2 x 40.9 cms (approx. 11 x 16 inches).

MEDIUM: Sepia wash and pen and ink, over pencil.

SUPPORT: Wove white paper, tinted yellow.

INSCRIPTIONS, RECTO: Inscribed in ink, "Pompeii", lower left corner and other notes in pencil, including the width of the carriageway, in the artist's hand.


PROVENANCE: De la Hantry Album.
Steven Somerville.

PHOTOGRAPHED: Joe Rock negative No. 91035/32a.

2. SOMERVILLE [1988].


OTHER VERSIONS: Related to drawing in the previous entry in this Catalogue.
CATALOGUE NUMBER: W. 98.

GIVEN TITLE: Temple of Fortuna Virilis, Rome.

DATE: c. 1816 or 18. See Notes below.

SIZE: 22.7 x 35.7 cms (approx. 9 x 14 inches).

MEDIUM: Watercolour, pen and ink, over pencil.

SUPPORT: Wove paper, laid down on card.

COLLECTION: National Galleries of Scotland [D347].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. SRO (West) [1859].

EXHIBITIONS: 1. ? Edinburgh, one man exhibition, 1822, No. 4 'The Temple of Fortuna Virilis, Rome'.
2. Edinburgh. National Gallery of Scotland, permanent exhibition, from 1859 until 1924, when the number of works on display was reduced to six. Possibly also from 1929 until 1959.

NOTES, cont.,
NOTES: There is another version of this watercolour, almost identical in viewpoint, by George Basevi, now in the Soane Museum. Basevi was Williams' pupil while in Rome and on the basis of this it is possible to suggest that the present drawing was executed either, between November 1816 and 1st January 1817 or, December 1817 and March 1818 - the periods when both men were in Rome and in contact.
CATALOGUE NUMBER: W. 99.

GIVEN TITLE: The Temple of Vesta, Rome.

SUGGESTED TITLE: Circular Temple on the Tibur, Rome, with the Temple of Fortuna Virilis.

DATE: c. 1816 or 1818. See Notes, below.

SIZE: 30.0 x 42.4 cms (approx. 12 x 16.75 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Wove paper, laid down on card. There is evidence that both card and paper have been cut down.

COLLECTION: National Galleries of Scotland [D348].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. SRO (West) [1859].
11. BODMER [1975] pp. 160, Fig. 37.

EXHIBITIONS, cont.
EXHIBITIONS: 1. ? Edinburgh, one man show, 1822, No. 15, ‘The Temple of Vesta in Rome, coloured from nature’.

NOTES: Hugh Williams was in Rome in 1816 and again, for an extended period, in 1818. See Thesis, Chapter 1:6. As this is almost certainly the work exhibited in 1822, then it is another rare example of a large scale work, executed on the Grand Tour. See Notes to W. 90 and 98.
CATALOGUE NUMBER: W. 100.

GIVEN TITLE: The Temple of Antoninus and Faustina at Rome.

DATE: c. 1816 or 1818. See Notes, below.

SIZE: 27.8 x 45.7 cms (approx. 11 x 18 inches, irregular).

MEDIUM: Sepia and ink washes, with pen and ink, over pencil. Heavy rubbing on columns and bases. Unfinished.

SUPPORT: Wove white paper with a pale yellow wash.

INSCRIPTIONS, RECTO: In ink, "Temple of Antonius & Faustina", lower right side and "Rome", in pencil. Top centre in the artist's hand.

INSCRIPTIONS, VERSO: Inscribed "1st". Also "F" in a circle and "5", also in a circle, all in a later hand.

COLLECTION: Rijksmuseum, Amsterdam [RP.T. 1989.5].


PHOTOGRAPHED: Joe Rock negative No. 91033/20a.


REPRODUCED: RIIKSMUSEUM, AMSTERDAM: [1989] Plate 1, p. 73, Half-tone, black and white.

NOTES, cont.,
NOTES: A watercolour entitled 'The Temple of Antoninus and Faustina, in the Forum of Rome, coloured on the spot' was exhibited at the artist's one man show in 1822 (No. 16). As the present watercolour was associated with the De la Hanty album, it is unlikely to have been the watercolour exhibited in 1822. Most of those works remained in the artist's possession and were part of the gift to the National Galleries of Scotland, by his widow, in 1859, or, were sold from the exhibition. It does not however rule out the possibility, as some of the drawings in the De la Hanty album were simply associated with it rather than being tipped in, and it is not certain if this watercolour was one of the latter. In view of its unfinished state this watercolour was probably made on the spot while Williams was in Rome in 1816 and again, for an extended period, in 1818. See Thesis, Chapter 1:6. George Basevi made a drawing of the 'Temple of Antonius and Faustina', now in the Soane Museum (44.2.8), dated 19th January 1818. See also W. 90 and 98.
CATALOGUE NUMBER: W. 101.

GIVEN TITLE: The Arch of Titus and the Temple of Venus, Rome.

SUGGESTED TITLE: Part of a Panorama showing the Arch of Constantine in Rome, with the Temple of Venus and Rome in the distance.

DATE: c. 1817 or 1818.

SIZE: 24.3 x 33.1 cms (approx. 9.5 x 13 inches).

MEDIUM: Watercolour, with some bodycolour, over pencil.

SUPPORT: Wove paper, laid down on a further sheet of paper, laid in turn on card.

COLLECTION: National Galleries of Scotland [D349].

PROVENANCE: Miss Miller [who became Mrs. Williams, NIVEN, below spells the name with an 'a', Millar].
Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. WILLIAMS [1822] No. 74.
2. WILLIAMS [1826] No. 28.
4. SRO (West) [1859].
5. JOHNSTONE [1859].

REFERENCES, cont.

EXHIBITIONS: Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912, when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

OTHER VERSIONS: Private Collection. A related watercolour which was in the De la Hanty album.

NOTES: This watercolour would appear to be the right side of a two page panorama, the left side of which has been lost. It is almost identical to another view in the De la Hanty album, which may have been made either, by someone sitting the artist's right, or by Williams on another occasion. It is known that Williams visited Rome twice, the last occasion being for a period of about nine months and that his companion, Williams Douglas - worked alongside him. What is not known is if Williams retained Douglas's drawings, mounted some of them in the De la Hanty album, and re-worked them later. See Thesis, Chapter 1:6.

BODMER misinterprets the MSS reference by Col. Niven [See WILLIAMS [1822], above], by suggesting that his notes were added in 1868. In fact, his notes, recording the ownership of pictures, were made over an extended period and there can be little doubt that his reference to 'Miss Millar' in relation to No. 74, did indeed refer to this picture. Miss Millar became Mrs. Williams in 1827 and gave the picture, along with others, to the National Galleries of Scotland, in 1859.
CATALOGUE NUMBER: W. 102.

GIVEN TITLE: View of the Temple of Olympian Zeus, Athens.

SUGGESTED TITLE: View of the Temple of Jupiter Olympias, Athens, from the Caliroe Fountain.

DATE: May 1817. See Notes, below.

SIZE: 63.0 x 99.0 cms (approx. 24.75 x 39 inches).

MEDIUM: Watercolour, over pencil, heightened with white and with some evidence of blue oil? colour.

SUPPORT: Wove paper laid down on linen on board.

INSCRIPTIONS, RECTO: In pencil, lower right corner “Jupiter Olimpius - from the Fountain of Caliroe”. Also has many colour notes and colour or tone codes, ie. on the rocks at lower left “10”, “7” etc, all in the artist’s hand.

COLLECTION: National Galleries of Scotland [D344].

PROVENANCE: Aeneas Macbean, his sale 1858, Lot 80.
Presented by Robert Horn in 1859.

PHOTOGRAPHED: National Galleries of Scotland.

OTHER VERSIONS: 1. Fine Art Society, before 1975, then private collection [1823, Illustrated in BODMER].
2. Private Collection, Nicholas Talbot Rice [1819].
3. Aeneas Macbean, his sale, Lot 50.

REFERENCES, cont.
2. WILLIAMS [1822], with MSS additions by Col. I. W. O. Niven, No. 30. With the title Acropolis of Athens, and Temple of Jupiter Olympias.
3. WILLIAMS [1826] No. 28.
4. SRO (West) [1859].
5. NISBET [1858], Lot 80, Watercolour sketch. Splendid Study of the Acropolis and Temple of Jupiter Olympius, almost a finished drawing. Purchased [by Robert Horn], for £8.18.6. Also, Lot 50 Temple of Jupiter Olympius at Athens. £4.0.0. (Prices from VAM copy).
6. JOHNSTONE [1859].
16. BODMER [1975] pp. 182-4. Fig. 44, version 1 above.


NOTES: Col. Niven [Williams 1822, above] suggests that the picture, 'View of the Temple of Jupiter Olympias' exhibited in 1822, was in the collection of his friend, Col. Fergusson of Raith. In fact, the picture at Raith, one of two very large watercolours, is Temple of Jupiter Olympius, Athens'.

A smaller version of the latter, which was probably Lot 50 in the sale of Aeneas Macbean in 1858, was etched by James Stewart for Part 4 of WILLIAMS, H. W. Select Views in Greece [July 1825]. See this Catalogue, No. P. 107. The main difference between the works is that the one at Raith is a very close view, with the Temple filling the composition, while this picture is clearly a much more distant view.

Both works were exhibited in 1826, No. 14, 'Temple of Jupiter Olympius' and No. 30, this picture.

This work is a great rarity, being a large watercolour made while Williams was in Athens in May 1817. By comparison to Version 2, it is very freely painted, and is covered in notes, in pencil.
CATALOGUE NUMBER: W. 103.

GIVEN TITLE: View of Taormina.

DATE: 1821.

SIZE: 75.5 x 131.5 cms (approx. 29.75 x 49.75 inches).

MEDIUM: Watercolour and Indian ink, over pencil, with gum Arabic and heightened with white bodycolour. Figures only, in pen and ink.

SUPPORT: Wove paper, laid down on canvas, probably cut from a stretcher.

WATERMARK: 'James Whatman Turkey Mill Kent/1818', along upper edge.

INSCRIPTIONS, RECTO: Signed and dated, lower right corner, "H.W.Williams 1821".

COLLECTION: National Galleries of Scotland [D353].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: National Galleries of Scotland.

2. WILLIAMS [1822] with MSS additions by Col. I. W. O. Niven, No. 23.
3. SRO (West) [1859].
4. JOHNSTONE [1859].

REFERENCES, cont.

EXHIBITIONS: 1. Edinburgh, one man exhibition, 1822, No. 23.
2. Edinburgh. National Galleries of Scotland, permanent exhibition from 1859 until 1912, when the number of works was reduced from 27 to 14. Possibly also from 1929 until 1959.
CATALOGUE NUMBER: W. 104.

GIVEN TITLE: The Temple of Jupiter Panhellenius, Aegina.

DATE: c. 1821. See Exhibitions, below.

SIZE: 64.0 x 98.0 cms (approx. 24.25 x 38.25 inches).

MEDIUM: Watercolour and Indian ink over pencil, heightened with white. Figures in pen and ink. With some scratching out and rubbing.

SUPPORT: Wove paper, previously laid down on canvas.

COLLECTION: National Galleries of Scotland [DNG 365].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

2. WILLIAMS [1822] with MSS additions by Col. I. W. O. Niven, No. 33.
6. NISBET [1858] Lot. 46. (£3.0.0 VAM copy).
7. SRO (West) [1859].
8. JOHNSTONE [1859].

REFERENCES, cont.

EXHIBITIONS: 1. Edinburgh, one man exhibition, 1822, No. 33.
2. Edinburgh, one man exhibition, 1826, No. 7.
3. Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912, when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

CATALOGUE NUMBER: W. 105.

GIVEN TITLE: The Erechtheum, Athens.

DATE: 1822.

SIZE: 43.5 x 62.5 cms (approx. 17 x 24.5 inches).

MEDIUM: Watercolour over pencil, with gum Arabic and some bodycolour.

SUPPORT: Wove paper.

INScriptions, Recto: Signed and dated "Williams / 1822".

Collection: Yale Center for British Art, New Haven, Paul Mellon Collection [B1981.25.2710].


Photographed: Christies, Cooper negative No. 769419*. Yale Center for British Art, New Haven.


Notes, cont.,
NOTES: When sold at Christie's in 1976 the watercolour had an attached inscription in a nineteenth Century hand which read 'Temple of Pandrosus/Athens/by Mr. H.W. Williams. This drawing was engraved by J. Stewart for the artist's Select Views in Greece, 1829, Pl. 6.' This inscription is now in the file at the Yale Center. In fact, the engraving is more likely to have been made from a smaller work, usually coloured in Sepia, such as this Catalogue, No. W. 124.
CATALOGUE NUMBER: W. 106.

GIVEN TITLE: Athens from the East.

DATE: c. 1822. See Notes, below.

SIZE: 62.0 x 98.0 cms (approx. 24.5 x 38.5 inches).

MEDIUM: Watercolour over pencil, heightened with white bodycolour. With some scratching out and gum Arabic.

SUPPORT: Wove paper.

COLLECTION: Glasgow Museum and Art Gallery, Kelvingrove [87-19].


FINE ART SOCIETY, LONDON. GLASGOW MUSEUM AND ART GALLERY.

PHOTOGRAPHED: Glasgow Museum and Art Gallery.


NOTES: When sent for sale by Robert Abercromby to Messrs Christie’s, in 1973, this picture was accompanied by four others, of identical size. They included, ‘Corinth’, ‘Naples from Posilipo’, ‘Syracuse’, and ‘Thebes in Boetia’. This picture may have been painted for exhibition in 1822 or later as a commission from Sir Robert Abercromby. A version was available from July 1824. See WILLIAMS above and this Catalogue No. P. 99.
CATALOGUE NUMBER:  W. 107.

GIVEN TITLE:  The Gardens of Alcinous, Corfu.

DATE:  c. 1822. See Exhibitions, below.

SIZE:  64.0 x 98.4 cms (approx. 25.5 x 38.75 inches).

MEDIUM:  Watercolour and Indian ink over pencil, with some gum Arabic, scratching and stopping out.

SUPPORT:  Wove paper, previously laid down on canvas. This now removed but evidence of which remains, verso.

COLLECTION:  National Galleries of Scotland [D360].

PROVENANCE:  Presented by Mrs. Williams in 1859.

PHOTOGRAPHED:  National Galleries of Scotland.

REFERENCES:
1. WILLIAMS [1822] No. 44.
2. WILLIAMS [1826] No. 17. Version 1?
3. SRO (West) [1859].
4. JOHNSTONE [1859].

REFERENCES, cont.

EXHIBITIONS: 1. Edinburgh, one man exhibition, 1822, No. 44.
2. Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912 when the number of works exhibited was reduced from 27 to 14. Possibly also from 1929 until 1959.

OTHER VERSIONS: Private Collection, London.

NOTES: This watercolour is probably the one exhibited in 1822, No. 44, with the title 'View of the supposed Site of the Gardens of Alcinous, in the Island of Phaeacia, afterwards Corcyra, now Corfu'. It is probably NOT the same picture exhibited in 1826, No.17, under the same title, as its description drops the specific reference to 'tall cypress trees on the left'. The 1826 version is probably that now in a private collection in London. It has three 'Elm' type trees on the left and is much less Greek in feeling.
CATALOGUE NUMBER: W. 108.

GIVEN TITLE: The Parthenon, Athens.

DATE: c. 1822. See Reproduced, below.

SIZE: 15.2 x 24.0 cms (approx. 6 x 9.5 inches).

MEDIUM: Sepia wash and pen and ink, over pencil.

SUPPORT: Wove paper, laid down on card.


COLLECTION: National Galleries of Scotland [D346].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: A. C. Cooper negative No. 770B [1939].

National Galleries of Scotland.

3. NISBET [1838] Lot. 38. [£4.5.0 VAM copy] [NLS, KR 16, f.5(2)].
5. SRO (West) [1859].
6. JOHNSTONE [1859].

OTHER VERSIONS: 1. Collection of Aeneas Macbean until 1858. Considering the price in the sale, this may have been another small version in Sepia. See NISBET, above.

EXHIBITIONS: 1. Possibly Edinburgh, one man exhibition, 1822, No. 7.
2. Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912, when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

Journal of the Royal Incorporation of British Architects [1939] Frontispiece, black and white half-tone.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>W. 109.</th>
</tr>
</thead>
<tbody>
<tr>
<td>GIVEN TITLE:</td>
<td>Fishermen with Boats and Nets, in the Highlands.</td>
</tr>
<tr>
<td>DATE:</td>
<td>c. 1822. See Notes, below.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>15.8 x 23.2 cms (approx. 6.25 x 9.25 inches).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Watercolour and some bodycolour, over pencil.</td>
</tr>
<tr>
<td>SUPPORT:</td>
<td>Card.</td>
</tr>
<tr>
<td>INSCRIPTIONS, RECTO:</td>
<td>Signed “HWW”, lower right corner and inscribed “on spot”, lower left corner. With many colour notes in pencil, all in the artist’s hand.</td>
</tr>
<tr>
<td>COLLECTION:</td>
<td>National Galleries of Scotland [D359].</td>
</tr>
<tr>
<td>PROVENANCE:</td>
<td>Presented by Mrs. Williams in 1859.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>National Galleries of Scotland.</td>
</tr>
<tr>
<td>REFERENCES:</td>
<td>1. SRO (West) [1859].</td>
</tr>
<tr>
<td>NOTES:</td>
<td>This work appears to be related to the following watercolour and appears to be of similar date.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: W. 110.

GIVEN TITLE: Loch Ranza, Arran.

DATE: c. 1822. See Notes, below.

SIZE: 20.4 x 30 cms (approx. 8 x 12 inches).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: “Loch Ranza/Skd. on spot. HWW”. With many colour notes including “cool”.

COLLECTION: National Galleries of Scotland [D377].


PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. WILLIAMS [1822] No. 63.
2. WILLIAMS [1822], with MSS additions by Col. I. W. O. Niven, No. 63. Noted ‘I have this drawing’ and ‘N.B. In my possession, 26th Dec. 1868 - I. W. O. McNiven’.
4. WILLIAMS [1826] No. 22.

REFERENCES, cont.,
16. BODMER [1975] pp. 189, Fig. 46.

OTHER VERSIONS: 1. Private collection, unknown, the version mentioned in Mrs. Williams' Testament. See Notes, below.

EXHIBITIONS: 1. Edinburgh, one man exhibition, 1822, No. 63. With the title 'Loch Ranya Castle, with Herring Fishing-Boats, a Study from Nature'.
2. Edinburgh, one man exhibition, 1826, No. 22.

NOTES: This is probably a sketch for a larger version, exhibited in 1822. Robina Miller, the artist's widow, mentioned a painting 'Loch Ranza in Arran' [un-traced] in her Testament [Scottish Record Office, SC70/1/169, f. 1081. Codicil dated 17th June 1874]. This was one of the works she asked to be taken from her estate at Earnock House and transferred to No. 11 Ainslie Place, Edinburgh. In a further Codicil, dated 9th July 1874, she gave Loch Ranza to the Rev. Henry (Monteith?) of Hamilton. The pictures at 11 Ainslie Place were bequeathed to Sir William Edmonstone of Duntreath, one of her executors, but these were dispersed in the 1950's and the family have no works by Hugh Williams.
Julian Halsby, presumably in a typographical error, refers to this picture as being in the collection at the British Museum, but no work of that title is preserved there.
CATALOGUE NUMBER: W. 111.

GIVEN TITLE: Heidelberg.

DATE: 1823.

SIZE: 22.7 x 34.0 cms (approx. 9 x 13.5 inches).

MEDIUM: Sepia wash, over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: Signed and dated in ink, "H. W. Williams 1823", lower left corner and "H. W. Williams".


COLLECTION: National Galleries of Scotland [D3733].

PROVENANCE: Possibly with William H. Playfair, his sale [framed and glazed], 16th January 1858, Lot 12 'The Castle of Heidelberg'. See NISBET, below. Purchased from J. Kent Richardson, 1929.

PHOTOGRAPHED: National Galleries of Scotland.

2. NISBET [1858] Lot 12, [NLS, KR 16, f.5(2).]

NOTES: This is probably an original pencil drawing made on the Continental tour, just prior to 29th July 1816, re-worked and signed again, in 1823.
Catalogue Number: W. 112.

Given Title: A Reconstruction of the Forum at Rome, as seen from the Mercati Traiani.

Date: 1823.

Size: 23.0 x 34.2 cms (approx. 9 x 13.5 inches).

Medium: Sepia wash and bodycolour, over pencil.

Support: Wove paper, laid down on card [with this Catalogue, No. W. 113].

Inscriptions, Recto: Signed and dated, "H.W. Williams 1823", lower right corner.

Collection: National Galleries of Scotland [D4800X].


Photographed: National Galleries of Scotland.

References: 1. WILLIAMS, Hugh William: Select Views in Greece, Part 8, London and Edinburgh [May 1827]. An advertisement for a proposed publication to be called 'Select Views in Italy'.

Notes: This work was probably intended for inclusion in the proposed 'Select Views in Italy'.
CATALOGUE NUMBER: W. 113.

GIVEN TITLE: Temple of Saturn and Vespasian (Forum, Rome).

DATE: 1823.

SIZE: 22.2 x 34.2 cms (approx. 9 x 13.5 inches).

MEDIUM: Sepia wash and bodycolour, over pencil.

SUPPORT: Wove paper, laid down on card [with this Catalogue, No. W. 112].

INSCRIPTIONS, RECTO: Signed and dated, "H.W.Williams 1823", lower left corner.

COLLECTION: National Galleries of Scotland [D4800Y].


PHOTOGRAPHED: National Galleries of Scotland.


NOTES: This work was probably intended for inclusion in the proposed 'Select Views in Italy'.
CATALOGUE NUMBER: W. 114 (Not seen).

GIVEN TITLE: Athens from the Southwest.

SUGGESTED TITLE: Distant View of Athens from the East.

DATE: c. 1823. See Notes, below.

SIZE: 37.5 x 65.7 cms (approx. 15.75 x 26 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper.

COLLECTION: Rhode Island School of Design, Museum [1986.184.72].


PHOTOGRAPHED: Rhode Island School of Design.


NOTES: The given title of this watercolour is incorrect, with respect to the direction of the view [Southwest]. In fact, it is from the East and is the same viewpoint depicted in the etching by James Stewart in Part 2 of the Select Views in Greece, available from July 1824, although it is not identical to that view. See this Catalogue, Nos. W. 106 and P. 99.
Catalogue Number: W. 115.

Given Title: Dirleton Castle.

Suggested Title: Dirleton Castle, East Lothian.

Date: c. 1823. See Notes, below.

Size: 15.3 x 22.6 cms (approx. 6 x 9 inches).

Medium: Watercolour, over pencil.

Support: Wove paper, laid down on card [with this Catalogue, No. W. 116].

Inscriptions, Recto: “Sketch of Dirleton Castle by the Grecian Williams”, lower right corner, in ink in the hand of W. F. Watson.

Inscriptions, Verso: “Dirleton Castle/Sketch by H. W. Williams”, in ink, also in the hand of W. F. Watson.

Collection: National Galleries of Scotland [D2729].


Photographed: National Galleries of Scotland.


Notes: This and the following work appear to be a pair, on the basis of their size and style. The use of an almost purple wash suggests a date during the period when Williams was using the same exotic colour in his large Greek landscapes. They could also easily date to 1815 when Williams used this same purple in his ‘Kidwelly Castle’ (Catalogue No. W. 82).
CATALOGUE NUMBER: W. 116.

GIVEN TITLE: Blackness Castle.

DATE: c. 1823.

SIZE: 11.5 x 15.9 cms (approx. 4.5 x 6.25 inches).

MEDIUM: Watercolour, pen and ink, over pencil.

SUPPORT: Coarse wove paper, laid down on card [with this Catalogue, No. W. 115].


INSCRIPTIONS, VERSO: "Blackness Castle / Drawing by H. W. Williams", also in ink in the hand of W. F. Watson.

COLLECTION: National Galleries of Scotland [D2728].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: W. 117.

GIVEN TITLE: Landscape at Evening with Cows at a Pond.

DATE: c. 1822-3. See Notes below.

SIZE: 13.5 x 22.4 cms (approx. 5.25 x 8.75 inches).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Paper, laid down on card.

WATERMARK: ? King.

INSCRIPTIONS, RECTO: On card mount, "Study from Nature - evening / H. W. Williams" in ink in the artist’s hand.

INSCRIPTIONS, VERSO: "A351" and colour notes.

COLLECTION: National Galleries of Scotland [D363].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. SRO (West) [1859].
REFERENCES, cont.
10. ANDREWS and BROTCHIE [1960] p. 239.


NOTES: This and the following two works may, on the basis of their size, be sketches from the same sketch-book. There is no information other than the assumption made about the date of W. 118, to include them here in the chronology.
Catalogue of the Works of Hugh Williams in Public Collections: Watercolours

CATALOGUE NUMBER: W. 118.

GIVEN TITLE: View of Lord Moray's Grounds, Edinburgh.

DATE: c. 1822-3. See Notes, below.

SIZE: 13.0 x 21.0 cms (approx. 5.25 x 8.25 inches).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Wove paper, laid down on card.

INSCRIPTIONS, RECTO: "L. Murray's Grounds, Edin'., lower left corner and "Col' on Spot. HWW.", in ink, with a brush, lower right corner. With colour notes in pencil, all in the artist's hand.

COLLECTION: National Galleries of Scotland [D361].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
1. SRO (West) [1859].

EXHIBITIONS: Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912 when the number of works displayed was reduced from 27 to 14. Possibly also from 1929 until 1959.

NOTES: Lord Moray's grounds were advertised for feuing in July 1822, before being turned into a residential estate. See GIFFORD, McWILLIAM and WALKER: Edinburgh Harmondsworth [1984] p. 355.
CATALOGUE NUMBER: W. 119.

GIVEN TITLE: View on the Firth of Forth.

SUGGESTED TITLE: Near Dunimarle House, on the Firth of Forth.

DATE: c. 1823.

SIZE: 12.8 x 20.2 cms (approx. 5 x 8 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Paper, laid down on card. Traces of a gilt mount, now removed.

INSCRIPTIONS, RECTO: “Near Dunimarle on the Firth of Forth”, lower left corner and “Col’ on spot. HWW.”, in ink with a brush, lower right corner in the artist’s hand.

COLLECTION: National Galleries of Scotland [D362].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. SRO (West) [1859].
CATALOGUE NUMBER: W. 120.

GIVEN TITLE: On the Acropolis, Athens.

DATE: c. 1826. See Watermark, below.

SIZE: 19.7 x 31.4 cms (approx. 7.75 x 21.5 inches).

MEDIUM: Sepia wash, over pen and ink.

SUPPORT: Laid paper.

WATERMARK: J. RUSSELL 1826.

INSCRIPTIONS, RECTO: “Interior of the Acropolis, Athens”, lower right corner, in the artist’s hand.

COLLECTION: British Museum, Print Room [200.c.8].

COLLECTOR’S MARKS: British Museum stamp, recto, lower left corner.


PHOTOGRAPHED: British Museum.


OTHER VERSIONS: Private Collection, Athens.


NOTES: There is a related version of this composition, engraved by John Horsburgh after C. R. Cockerell. See COCKERELL, above.
CATALOGUE NUMBER: W. 121.

GIVEN TITLE: Caerphilly Castle.

DATE: c. 1826-7. See Exhibitions, below.

SIZE: 50.5 x 88.5 cms (approx. 20 x 35 inches, irregular).

MEDIUM: Watercolour over pencil with some bodycolour and gum Arabic.

SUPPORT: Coarse textured wove paper, previously laid down on canvas, now removed.

COLLECTION: National Galleries of Scotland [D366].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

2. SRO (West) [1859].

REFERENCES, cont.

CATALOGUE NUMBER: W. 122.

GIVEN TITLE: The Plain of Marathon.

DATE: c. 1826. See Exhibitions, below.

SIZE: 41.8 x 61.7 cms (approx. 16.5 x 24.25 inches).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D364].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
2. NISBET [1858] Lot. 40. (£84.0.0 VAM copy) [NLS, KR 16, f.5(2)].
3. SRO (West) [1859].
15. BODMER [1975] pp. 193-4, Fig. 47.

EXHIBITIONS, cont.
   2. Edinburgh, Royal Scottish Academy, 'Deceased and Living Artists', 1880, No. 426. From the collection of Lord Young.
   3. Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1924 when the number of works on display was reduced from 14 to 6. Possibly also from 1929 until 1959.

OTHER VERSIONS: Private collection, Lord Young, with Aeneas Macbean, until 1858.


NOTES: As there are only two known versions of this picture, it can be assumed that the picture sold by Aeneas Macbean, for the substantial sum of £84 was the large work, said by McKay to be with Lord Young in 1906. Hugh Williams did not visit Marathon during his time in Greece and this watercolour is based [as acknowledged on the etching], on a drawing by C. R. Cockerell.
CATALOGUE NUMBER: W. 123.

GIVEN TITLE: Florence.

DATE: c. 1827. See Exhibitions, below.

SIZE: 89.0 x 128.7 cms (approx. 35 x 50.75 inches).

MEDIUM: Watercolour and Indian ink, over pencil, with some bodycolour, gum Arabic and blue chalk? in the sky. Possible use of dry pigment for distant hills.

SUPPORT: Wove paper, laid down on linen.

INSCRIPTIONS, RECTO: Signed with initials 'H.W.W.', lower right corner.

COLLECTION: National Galleries of Scotland [D367].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: National Galleries of Scotland.

2. SRO (West) [1859].

EXHIBITIONS: 1. Royal Institution, Edinburgh 1827, No.166.
2. Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912 when the number of works was reduced from 27 to 14. Possibly also from 1929 until 1959.
CATALOGUE NUMBER: W. 124 (not seen).

GIVEN TITLE: Mount Olympus.

DATE: c. 1827. See Exhibitions, below.

SIZE: 35.5 x 24.5 cms (approx. 14 x 19.75 inches).

MEDIUM: Sepia wash over pencil with stopping out.

SUPPORT: Paper.

COLLECTION: Huntington Library, California.

PROVENANCE: Gilbert Davis.

PHOTOGRAPHED: Huntington Library.

REFERENCES: 1. ROYAL INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND: Catalogue of Paintings Exhibited at the Seventh Exhibition of Modern Pictures Edinburgh [1827] No.173. 2. NISBET [1858], Lot. 41, 'Mount Olympus', a large and important work in watercolours'. (£63.10.0, VAM copy) or, Lot 74 'View of Mount Olympus' (£8.10.0. VAM copy) [NLS, KR 16, f.5(2)].

EXHIBITIONS: ? 1. Edinburgh, one man exhibition, 1826, No. 18. This may however have been the 'large and important work in watercolours', above, owned by Aeneas Macbean. 2. Edinburgh. Royal Institution, 1827, No. 173.

REPRODUCED: Etched by W. H. Lizars, with the title 'Mount Olympus', for part 9 of WILLIAMS, H. W. Select Views in Greece [August 1827]. See this Catalogue No. P. 133.
CATALOGUE NUMBER:  W. 125.

GIVEN TITLE:  Across the Forum, Rome.

DATE:  1828.

SIZE:  40.3 x 59.7 cms (approx. 16 x 25.5 inches).

MEDIUM:  Watercolour, over pencil, heightened with white bodycolour. Some gum Arabic and stopping out.

SUPPORT:  Wove paper.


COLLECTION:  Yale Center for British Art, New Haven, Paul Mellon Collection [B1978.16.2].


PHOTOGRAPHED:  Yale Center for British Art, New Haven.


OTHER VERSIONS:  Two other versions are known, both in private collections.

CATALOGUE NUMBER: W. 126.

GIVEN TITLE: Athens, Parthenon.

DATE: 1828.

SIZE: 20.6 x 29.6 cms (approx. 8 x 11.75 inches).

MEDIUM: Sepia wash and pen and ink, over pencil.

SUPPORT: Wove paper, laid down on brown tinted card, with pen and ink border.

INSCRIPTIONS, RECTO: Signed and dated, "H. W. Williams 1828", lower left corner.

COLLECTION: Benaki Museum, Athens [23111].

PROVENANCE: Purchased from Sandberg.

PHOTOGRAPHED: Joe Rock negative No. 91039/3.

CATALOGUE NUMBER: W. 127.

GIVEN TITLE: Boats on the Isthmus of Corinth.

DATE: c. 1826-8. See Reproduced, below.

SIZE: 19.7 x 30.0 cms (approx. 7.75 x 11.75 inches).

MEDIUM: Watercolour and bodycolour, over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D356].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. WILLIAMS [1823-9].
2. SRO (West) [1859].

EXHIBITIONS, cont.,
EXHIBITIONS: Edinburgh, National Gallery of Scotland, permanent exhibition from 1859 until 1912 when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

CATALOGUE NUMBER: W. 128.

GIVEN TITLE: The Temple of Posidon, Cape Sunion.

DATE: c. 1826-8. See References 1 below,

SIZE: 77.0 x 128.0 cms (approx. 30.25 x 50.5 inches).

MEDIUM: Watercolour and Indian ink, over pencil, with bodycolour and gum Arabic.

SUPPORT: Wove paper, laid down on board.

COLLECTION: National Galleries of Scotland [D324].

PROVENANCE: Presented by the Royal Institution for the Encouragement of Fine Arts in Scotland.

PHOTOGRAPHED: National Galleries of Scotland.

3. NISBET [1858] Lot. 69. (£5.10.0, VAM copy) [NLS, KR 16, f.5(2)].

REFERENCES, cont.
17. BODMER [1975] pp. 206-9, Fig. 49.

EXHIBITIONS: 1. Royal Institution, Edinburgh, 1828, No. 49; 1830, No. 135; 1845, No. 57; 1846, No. 58; 1852, No. 62.

OTHER VERSIONS: 1. Private Collection, Canada. This is the version used for the etching by William Miller and sold from the Macbean Collection in 1858, Lot. 69.
2. The version cited by BODMER, p. 207, in the collection of the Talbot Rice family is not by Hugh Williams. It is by W. H. Bartlett [1809-1854].

4. BODMER [1975] pp. 206-9, Fig. 49. Black and White photograph.
5. MACMILLAN, Duncan: Painting in Scotland, The Golden Age Oxford [1986] Fig. 73, p. 152. Black and white half-tone.

NOTES: The version etched by J. Horsburgh with the title ‘Temple of Minerva Sunais, Cape Colonna’ for Part 3 of WILLIAMS, H. W.: Select Views in Greece [January 1825] shows the same temple but from the landward side. See this Catalogue, No. P. 105. The large version of this, in the collection of Professor Cook in Edinburgh, was exhibited in the artist’s one man exhibition in 1822 [No. 31].
CATALOGUE NUMBER: W. 129.

GIVEN TITLE: View of Castri, Greece.

DATE: c. 1826-8. See Reproduced, below.

SIZE: 23.1 x 31.8 cms (approx. 9 x 12.5 inches).

MEDIUM: Sepia wash, pen and ink, over pencil. With some scratching out.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D351].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES:
2. WILLIAMS [1823-9].
3. SRO (West) [1859].

EXHIBITIONS, cont.
EXHIBITIONS: Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912 when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

CATALOGUE NUMBER: W. 130.

GIVEN TITLE: Chaeronea, Greece.

DATE: c. 1828. See Reproduced, below.

SIZE: 22.6 x 34.2 cms (approx. 9 x 13.5 inches).

MEDIUM: Watercolour and bodycolour, over pencil. Possible use of dry pigment, or oil paint, trees on right.

SUPPORT: Wove paper. Paper has a gummed edge all around - as if previously part of a pad.

COLLECTION: National Galleries of Scotland [D357].

PROVENANCE: Presented by Mrs. Williams, 1859.

PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. Royal Institution for the Encouragement of the Arts in Scotland: Sixth Exhibition of Modern Pictures Edinburgh [1827]. Probably one of four drawings shown together in No. 181.
2. WILLIAMS [1823-9].
3. NISBET [1858], Lot. 60. (£3.15.0 VAM copy) [NLS, KR 16, f.5(2)].
4. SRO (West) [1859].

2. Edinburgh. National Galleries of Scotland, permanent exhibition from 1859 until 1912 when the number of works on display was reduced from 27 to 14. Possibly also from 1929 until 1959.

OTHER VERSIONS: 1. Aeneas Macbean until 1858. The price given at his sale would suggest that this was a small work, probably in Sepia. It is however possible that, by this stage in the artist’s life, and given his poor health, the full watercolour version was used by the plate maker.  

CATALOGUE NUMBER: W. 131.

GIVEN TITLE: Edinburgh from Arthur's Seat.

DATE: c. 1828.

SIZE: 36.2 x 52.1 cms (approx. 14.25 x 20.5 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper.

COLLECTION: City of Edinburgh, City Art Centre [HH 1202/1948].


PHOTOGRAPHED: City Art Centre.


NOTES: This appears to be a later work from the sophisticated technique and the repose of the well-drawn figure. Williams was engaged in painting views of Edinburgh towards the end of his career - one of which was etched by Williams Miller. See this catalogue No. P. 153.
CATALOGUE NUMBER: W. 132.

GIVEN TITLE: Athens from the East.

DATE: c. 1829. See Reference 1 below.

SIZE: 72.8 x 114.0 cms (approx. 28.5 x 45 inches).

MEDIUM: Watercolour over pencil, heightened with white. Unfinished.

SUPPORT: Wove paper, laid down on board.

COLLECTION: National Galleries of Scotland [D354].

PROVENANCE: Presented by Mrs. Williams in 1859.

PHOTOGRAPHED: National Galleries of Scotland.


REFERENCES: 1. TAIT, C. B.: Catalogue of Sketches, Drawings, Prints and Pictures...being a portion of the works of the late Hugh William Williams. Edinburgh [1831], 2nd Edition, corrected. 7th to 12th and 14th February. Lot 431, 'Large Unfinished Drawing of Athens, rich frame, the last work Mr. Williams ever touched' [EPL, X.44.g.5(7)].
2. SRO (West) [1859].

REFERENCES, cont.

EXHIBITIONS: Edinburgh. National Gallery of Scotland, permanent exhibition from 1859 until 1912 when the number of works by Williams on display was reduced from 27 to 14. Possibly also from 1929 until 1959.
Part II Drawings
CATALOGUE NUMBER: D 1.

GIVEN TITLE: Kenmore from the West.

DATE: c. 1795. See Notes, below.

SIZE: 26.5 x 76.2 cms (two pages, 26.5 x 38.1 cms, approx. 10.5 x 30 inches).

MEDIUM: Pen and ink over pencil.

SUPPORT: Paper, two sheets from a sketch book.

INSCRIPTIONS, RECTO: "General View above Monastery orchard of part of the lake, Village, Bridge, manse & Southern Mountains", lower left corner and "42", top right corner, in the hand of the artist.

COLLECTION: Perth Art Gallery and Museum [1988.70.10].

PROVENANCE: Sotheby's, London.

PHOTOGRAPHED: Perth Art Gallery.

NOTES: This and the following group of four drawings were purchased as part of a portfolio. Some of these were not the work of Hugh Williams and they can be found in the Incorrect or Doubtful Attributions section of this Catalogue. [Nos. DA. 3-4]. It is not possible to be certain of the dates for these drawings but they are all of subjects which inspired Williams before 1800 and sheet D. 2 is watermarked 1795.
CATALOGUE NUMBER: D 2.

GIVEN TITLE: Ballahulish House with part of Loch Leven, looking towards Ardgour.

DATE: c. 1795.

SIZE: 32.5 x 40.0 cms (approx. 12.75 x 15.75 inches).

MEDIUM: Pen and brown ink over pencil.


WATERMARK: Britannia Seated and J SHARP/1795.

INSCRIPTIONS, RECTO: “Ballahulish House, the residence of D. Stuart Esq”. / with part of Loch Leven, looking towards Ardgour, / from a field behind the House. Sept. 18th.”, in pen and ink, in the artist’s hand, lower left corner. Also “Grecian Williams”, in pencil, in a later hand.

COLLECTION: Perth Art Gallery and Museum [1988.70.8].

PROVENANCE: Sotheby’s, London.

PHOTOGRAPHED: Perth Art Gallery.
CATALOGUE NUMBER: D 3.

GIVEN TITLE: A Scottish Country House.

SUGGESTED TITLE: Distant view of old and new Bothwell Castles, from the South.

DATE: c. 1795.

SIZE: 29.7 x 47.6 cms (approx. 11.5 x 18.75 inches).

MEDIUM: Pen and brown ink over pencil.

SUPPORT: Laid paper.

COLLECTION: Perth Art Gallery and Museum [1988.70.9].

PROVENANCE: Sotheby's, London.

PHOTOGRAPHED: Perth Art Gallery.
CATALOGUE NUMBER: D 4.

GIVEN TITLE: A Highland Landscape.

DATE: c. 1795.

SIZE: 28.0 x 43.4 cms (approx. 11 x 17 inches).

MEDIUM: Pen and ink over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: With code numbers and notes, "Water" and "grass" in the hand of the artist.

COLLECTION: Perth Art Gallery and Museum [1988.70.6].

PROVENANCE: Sotheby's, London.

PHOTOGRAPHED: Perth Art Gallery.

NOTES: This drawing is the right half of a panoramic drawing.
CATALOGUE NUMBER: D 5.

GIVEN TITLE: The Bridge of Struan.

DATE: c. 1795.

SIZE: 28.0 x 43.0 cms (approx. 11 x 17 inches).

MEDIUM: Pen and grey ink over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: “Bridge of Struan / Hill of Clun”, lower left corner, in grey ink and “The road of the Luig[?]”, lower right corner in brown ink, both in the artist’s hand. Also, “Mr. Gordon, Tailor”, in pencil, lower left corner, possibly in the artist’s hand.

COLLECTION: Perth Art Gallery and Museum [1988.70.3].

PROVENANCE: Sotheby’s, London.

PHOTOGRAPHED: Perth Art Gallery.
CATALOGUE NUMBER: D 6.

GIVEN TITLE: Melrose Abbey.

DATE: c. 1804. See Reproduced, below.

SIZE: 30.5 x 49.8 cms (approx. 12 x 19.5 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: "Melrose by Williams", top left, in a later hand. Other notes, in pencil, in the hand of the artist.

COLLECTION: British Museum, Print Room [1979.10.6.93].

PROVENANCE: Purchased from [Miss] M. Ball.

PHOTOGRAPHED: British Museum.

CATALOGUE NUMBER: D 7.

GIVEN TITLE: Swanston.

DATE: Unknown. See Notes, below.

SIZE: 27.9 x 50.8 cms (approx. 11 x 20 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

COLLECTION: City of Edinburgh, Art Gallery [1978/386].

PROVENANCE: Unknown.


NOTES: Because of its poor condition, it is impossible to be sure of the date of this drawing. It may have been undertaken for inclusion in the Scots Magazine, which is why it has been placed here in the chronology.

CATALOGUE NUMBER: D 8.

GIVEN TITLE: Melrose Abbey.

DATE: c. 1804. See Notes, below.

SIZE: 31.7 x 48.2 cms (approx. 12.5 x 19 inches).

MEDIUM: Pen and ink over pencil (un-finished).

SUPPORT: Paper.

INSCRIPTIONS, RECTO: Inscribed "Kelso Abbey by Williams", top left corner, in a later hand.

COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [91.25].


PHOTOGRAPHED: Glasgow Art Gallery and Museum.

NOTES: This drawing is similar to D. 6 and may have been intended for inclusion in the Scots Magazine.
CATALOGUE NUMBER: D 9.

GIVEN TITLE: Scene with a Milkmaid in a Wood.

DATE: c. 1812 - 1815. See Notes, below.

SIZE: 22.5 x 29.2 cms (approx. 8.75 x 11.5 inches).

MEDIUM: Pen and ink over pencil.

SUPPORT: Paper.

INSCRIPTIONS, VERSO: Another drawing, see next entry.

COLLECTION: British Museum, Print Room.

PROVENANCE: Presented by Mrs Bateson.


NOTES: This drawing may be related to a watercolour of a milkmaid exhibited by Williams with the Associated Artists, Edinburgh in 1816 (No. 108), with the title 'Landscape'. See Appendix I.
CATALOGUE NUMBER: D 10.

GIVEN TITLE: Trees at Dunkeld.

DATE: c. 1812 - 1815. See Notes, below.

SIZE: 22.5 x 29.2 cms (approx. 8.75 x 11.5 inches).

MEDIUM: Brown chalk [pencil?].

SUPPORT: Buff coloured, coarse laid paper.

INSCRIPTIONS RECTO: In pencil, "At Dunkeld - this group is now cut down", lower left and "No. 10", lower right corner, in the artist's hand.

INSCRIPTIONS, VERSO: Another drawing, see previous entry.

COLLECTION: British Museum, Print Room [1929.5.11.4].

COLLECTORS MARKS: Verso, WB in a rectangle [Professor Bateson].

PROVENANCE: Professor W. Bateson [1861-1926]. Presented by Mrs Bateson.

PHOTOGRAPHED: Paul Mellon Centre, London, negative No. 92. 0043/5.


NOTES: This group of trees may have been cut down as part of the renovations carried out at Dunkeld Cathedral, begun in 1815. Professor Bateson was a Botanist.
CATALOGUE NUMBER: D 11.

GIVEN TITLE: The Great Fall at Moness.

DATE: c. 1815. See Notes, below.

SIZE: 27.2 x 38.6 cms (approx. 10.75 x 15.25 inches), irregular.

INCHES: c. 10.75 x 15.25.

MEDIUM: Pen and Indian Ink over pencil.

SUPPORT: Wove paper. A page from a sketch book, was bound at left edge.

INSCRIPTIONS, RECTO: "The Great Fall at Moness", lower right corner and "31" upper right corner. Also inscribed with numbers 1-14, corresponding to tonal values of subject [1=highlight, 14=deep shadow]. All in the hand of the artist.

INSCRIPTIONS, VERSO: "Williams", in pencil, top right corner, in modern hand.

COLLECTION: Perth Art Gallery and Museum [1988.70.2. WC 339].

PROVENANCE: Sotheby’s, London.

PHOTOGRAPHED: Perth Art Gallery.

NOTES: This drawing is a pair with the following and formed part of the portfolio of Williams drawings, five of which have already been mentioned [D. 1-5]. The vigorous treatment and cross hatching is similar to that found in 'Temple of Concord, Agrigento, Sicily' [D. 17], executed while Williams was abroad and for this reason the pair have been dated to just before his Continental journey.
CATALOGUE NUMBER: D 12.

GIVEN TITLE: Second View, First Fall at Moness.

DATE: c. 1815. See Notes to previous entry.

SIZE: 27.1 x 37.8 cms. (approx. 10.75 x 15.25 inches), irregular.

MEDIUM: Pen and Indian ink over pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: "The 2nd View, First Fall at Moness", lower left corner and "25", top right corner. Also inscribed with numbers representing tonal values, as in previous. All in the hand of the artist.

INSCRIPTIONS, VERSO: "G Williams" in pencil, in a modern hand.

COLLECTION: Perth Art Gallery and Museum [1988.70.7. WC 345].

PROVENANCE: Sotheby’s, London.

PHOTGRAPHED: Perth Art Gallery.
CATALOGUE NUMBER: D 13.

GIVEN TITLE: View from the Village Jerry Cherie.

SUGGESTED TITLE: View from the Village of Cenchreae, near Corinth, looking inland.

DATE: c. 1817. See Notes, below.

SIZE: 44.5 x 118 cms. (Two pieces, 44.5 x 59.0) (approx. 17.5 x 46 inches).

MEDIUM: Pencil.

SUPPORT: Two pieces of laid paper, joined.

INSCRIPTIONS, RECTO: In pencil, lower left corner "View from Village Jerry Cherie" and in pen and ink, top left "View from the village Jerry Cherie by H W Williams".

WATERMARK: Right half: LA / BRIGLIA. Left half: Horn with crown.

COLLECTION: Glasgow Art Galley and Museum, Kelvingrove [U-209d].

PROVENANCE: Unknown.


NOTES: This is the first of a group of four drawings catalogued here. They were made by the artist while in Greece and in that respect, they are highly unusual, being the only such drawings known. This drawing is taken from the side of a wooded hill, looking out across a great plain, with mountains on both sides. In the centre foreground, a low-roofed hut. The proposed title has been suggested on nothing more than the similarity of the sound of the name 'Jerry Cherie' and the small Greek town of Cenchreae, near Corinth and because the group of drawings includes a view of that Town. [This Catalogue No. D. 16].

NOTES, cont.,
NOTES: In his Travels Williams notes; 'The port of Cenchreae is about nine miles from Corinth; and in condition and appearance, much the same as the Piræus. Three or four small craft, and one or two miserable sheds, are all of trade and shipping that it now exhibits. Some marble columns were strewn about, and some foundations barely seen among the rubbish. Advancing on the Isthmus we found it rough and hilly for a time, but at last we came to a cultivated plain'.
CATALOGUE NUMBER: D 14.

GIVEN TITLE: Grecian Sketch.

SUGGESTED TITLE: The Gulf of Lepanto from above Patras, with the Mountains of the Albanian coast in the distance.

DATE: 2nd April, 1817. See Notes, below.

SIZE: 53.0 x 120 (irregular, three pieces 53.0 x 40.0, 53.0 x 39.9 and 53.0 x 40.0.) (approx. 20.75 x 46 inches).

MEDIUM: Pencil with rubbing to create a grey tone.

SUPPORT: Three pieces of laid paper, glued together or joined with sealing wax.

WATERMARK: A C in a circular wreath, centre sheet.

INSCRIPTIONS, RECTO: “Grecian Sketch by H W Williams”, in pen and ink, top centre, in a later hand. Also many pencil notes including “Battle of Lepanto fought here”, “Ithica” and “Cephalonia” in the hand of the artist.

COLLECTION: Glasgow Art Gallery and Museum, Kelvingrove [U - 209c].

PROVENANCE: Unknown.


NOTES: The foreground is occupied with the rough ground around the town of Patras, where Williams arrived on the 2nd April 1817. In his Travels he noted 'The opposite coast of Albania, across the Gulf of Lepanto, is particularly striking. Bluff mountain promontories and conical hills rise in great majesty above the sea, while others, capped with snow, retire in the distant regions. The scene of the great sea fight of 1571, in which the Turks were defeated, shews its blue expanse of waters with many a white sail, stealing towards the remote islands of Zante, Cephalonia, Lithica and Santa Maura, which are just perceptible in their robes of azure'.

Other drawings of this scene probably exist, as the view published in the Select Views in Greece appears to be from a position slightly closer to the town of Patras, while looking in the same direction.
CATALOGUE NUMBER: D 15.

GIVEN TITLE: Sketch of the Vale of Plistus Criso.

DATE: 1817.

SIZE: 40.6 x 54.3 cms. (16 x 21.5 inches).

MEDIUM: Pencil.

SUPPORT: Laid paper.

INSCRIPTIONS, RECTO: “Sketch of the vale of Plistus Criso by H W Williams”, in pen and ink in a later hand, top centre. Also “In the vale of Plistus, Criso” in pencil, lower centre in the hand of the artist. Also many pencil notes including “road”, “corn” etc.

COLLECTION: Glasgow Art Galley and Museum, Kelvingrove [U - 121s].

PROVENANCE: Unknown.


NOTES: This has all the appearance of a very rapid sketch, with a very light touch and the elements of the composition hastily drawn. In the centre, a large building with what appears to be an apse with three tall windows. Beside this are ruins and to the right, the town scattered on the slope of a hill. Beyond is a simple outline of Mount Parnassus.

NOTES, cont.,
NOTES: The apparent rapidity of treatment fits with the description Williams gives of Crisso [sic] in his Travels, as he sailed past the town on his way from Vostizza to Salona - ‘We turned the Capes of Dromarki and Salona, and glanced the port of Galaxithi. The town of Crisso then came into view, seated on the slope of proud Parnassus, but too remote to be distinctly seen’. Later the same day, while setting out for Delphi on foot, he passed the town again, but as the ‘Chariot of Phoebus was hastening to the horizon...’, he probably failed to get a good view even then.

Nevertheless, Williams made a large watercolour of exactly this view, which he exhibited in 1826 (No. 2) and had the subject engraved by W. Forrest for the Select Views in Greece. No description accompanied the Catalogue entry in 1826, which suggests that Williams did not have time to discover anything about the buildings he depicted, and the view was engraved at a time when, in poor health, he was searching for almost any subject to complete his Select Views in Greece.
CATALOGUE NUMBER: D 16.

GIVEN TITLE: Corinth.

DATE: 1817.

SIZE: 40.0 x 92.0 (irregular, three pieces, 40.0 x 20.8, 40.0 x 50.55 and 40.0 x 20.8., with overlaps). (approx. 15.75 x 36.25 inches).

MEDIUM: Pencil.

SUPPORT: Three pieces of laid paper, joined.

WATERMARK: First sheet (left) "Bernadino", second "Bernadino Oraden"[?] and third, "Oraden" [?].

INSCRIPTIONS, RECTO: "Corinth by H W Williams", in pen and ink, in a later hand. Also "acra Corinthus", in pencil, top centre, in the hand of the artist. With various colour notes, in pencil.

COLLECTION: Glasgow Art Galley and Museum, Kelvingrove [U - 44].

PROVENANCE: Unknown.

WILLIAMS [1822] No. 2.
WILLIAMS [1823-29] Part 2, May 1824.
WILLIAMS [1826], No's. 43 and 73.
ROYAL INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND [1827], No. 163.

REPRODUCED: Centre right section of this view etched by W. Miller with the title, 'Corinth, Acrocorinthus of Corinth' in WILLIAMS, H. W.: Select Views in Greece, Part 2, May 1824.

NOTES: A panoramic drawing of the town of Corinth, stretching across the left two thirds of the composition. Behind, the looming presence of the Acrocorinth and to the right, a strange conical hill. Williams wrote 'The whole scene has an air of peculiar grandeur, and ranks among the first subjects for the pencil that I have seen in Greece'.

NOTES, cont.,
NOTES: This drawing is not the original for the engraving, which appeared in 
the Select Views in Greece, because that work, in pencil and Sepia 
wash [as usual for a preparatory drawing for engraving by Williams], 
is in a private collection in Canada. 
Williams painted a number of large watercolours of Corinth, one of 
which was exhibited in 1822 (No. 2). The same picture was probably 
exhibited again in 1826 (No. 73), when it was accompanied by another 
view of the town, (No. 43), which was not described in the Catalogue. 
One of these works was exhibited with the Royal Institution, in 
Edinburgh, in 1827 (No. 163), but which one is not known. 
Views of Corinth have appeared in the salerooms, the first at 
Christies on the 4th March 1975, Lot 116 [1822], [along with 'Distant 
View of the Acropolis, Athens', now in the Glasgow Museum - see 
this Catalogue No. W. 102 - both from the collection of Lord 
Abercromby]. This view of Corinth is now with the Fine Art Society. 
Another group also appeared at Christies, 8th June 1976, Lot 54 - a 
watercolour accompanied by two other works dated 1817, all of the 
same size.

CATALOGUE NUMBER: D 17.

GIVEN TITLE: Temple of Concord, Agrigento, Sicily.

DATE: c. 1817. See References, below.

SIZE: 9.5 x 16.2 cms (approx. 3.75 x 6.5 inches).

MEDIUM: Pencil.

SUPPORT: Paper.

INSCRIPTIONS, RECTO: "Agrigento", top right corner, in the artist's hand.

COLLECTION: National Galleries of Scotland [D4800W].

PROVENANCE: Presented by the National Museums of Scotland, 1947.

PHOTOGRAPIHED: National Galleries of Scotland.

REFERENCES: WILLIAMS [1826], No.60.

EXHIBITIONS: ? Edinburgh, one man exhibition, No.60.
CATALOGUE NUMBER: D 18.

GIVEN TITLE: Gezicht op het meer van Nemi [View at the lake of Nemi].

DATE: c. 1818. See Notes, below.

SIZE: 26.7 x 41.6 cms (approx. 10.5 x 16.5 inches).

MEDIUM: Pen and ink over pencil.

SUPPORT: Wove paper with pale green tint.

COLLECTION: Rijksmuseum, Amsterdam [RP-T-1989-6].

PROVENANCE: Steven Somerville, London.
De la Hanty Album.

PHOTOGRAPHED: Joe Rock negative No.

REFERENCES: SOMERVILLE [1988], No. 21.
RIJKSMUSEUM: Bulletin van het Rijksmuseum, 38, No.1 Amsterdam [1989], p.69.


NOTES: Williams did not record having visited Lake Nemi in his Travels [1820]. This would suggest that he made this drawing while staying in Rome in 1818, waiting for his friend Douglas to recover from his illness.
CATALOGUE NUMBER: D 19.

GIVEN TITLE: Taormina in Sicily.

DATE: c. 1817. See Notes, below.

SIZE: 30.2 x 57.8 cms (approx. 12 x 22.75 inches).

MEDIUM: Pencil, with some heightening in white bodycolour.

SUPPORT: Wove paper, with a central vertical fold.

INSCRIPTIONS, RECTO: Lower centre "Taorminium - Sicily" in the hand of the artist and lower right corner "by H. W. Williams" in a later hand. With various colour and texture notes by the artist, e.g., "red-gray sand, stubble" and "stones" Also, top left corner "the lights/dark yellow shade Blackish Rich/purple olive - shade the whole with sepia and Gumboge".


PROVENANCE: Iolo A. Williams.

PHOTOGRAPHED: Yale Center, Newhaven.

NOTES: Williams visited Sicily on his return journey from Greece, in 1817 and this drawing with its notes, was probably made on the spot.
CATALOGUE NUMBER: D 20.

GIVEN TITLE: Gezicht op Utrecht [View at Utrecht].

DATE: 6th September 1818.

SIZE: 27.1 x 38.2 cms (approx. 10.5 x 15 inches).

MEDIUM: Pen and ink over pencil.

SUPPORT: Pale Sepia coloured, wove paper.

INSCRIPTIONS, RECTO: "Utrecht, 6th Sep' 1818". lower centre, in the hand of the artist.

COLLECTION: Rijksmuseum, Amsterdam [RP-T-1989-8].

PROVENANCE: Steven Somerville, London.
De la Hanty Album.

PHOTOGRAPHED: Joe Rock negative No.

REFERENCES: SOMERVILLE [1988], No. 21.
RIJKSMUSEUM [1989], p.69.

CATALOGUE NUMBER: D 21.

GIVEN TITLE: Sketch-book.

DATE: c. 1825-27. See Notes, below.

SIZE: 26.2 x 37.0 cms (approx. 10.25 x 14.5 inches).

MEDIUM: Pencil charcoal and white chalk.

SUPPORT: Pale grey, sepia, white and cream, wove paper, bound in marbled boards.

WATERMARK: “BE & S / 1823” and “1820”.

INSRIPTIONS: Inside front cover, in pencil “8 original Sketches by Grecian Williams from Gibson Craig Sale”, Also, “By H. W. Williams”, “No. 181”, “31” and “R.N.3834”, all in a later hand. Also inside cover, but inverted, a poem: “Our life is like a winter’s day Some only fort of may Others to dinner stay to ? and fed The oldest ? best ? goes to bed Large is his debt who lingers ? the day Who goes the soonest has the least to pay.” probably in another hand

COLLECTION: National Galleries of Scotland [D3834].

PROVENANCE: Possibly, Hugh Williams, his sale, Mr. C. B. Tait, Edinburgh, 7th to 14th February, 1831, one of Lots 457-464. Possibly, Aeneas Macbean, his sale, Mr. T. Nisbet, Edinburgh, 16th January 1858. (With sale of W. H. Playfair). Lot 140 “Book containing 8 Sketches”. Sir James Gibson Craig, his sale, Dowell, Edinburgh, 30th to 31st March 1887. Possibly Lots 256, 257 or 413.
REFERENCES: 1. TAIT, C. B.: Catalogue of Sketches, Drawings, Prints and Pictures...being a portion of the works of the late Hugh William Williams which will be sold at auction at 11 Hanover Street, Edinburgh, 7th to 14th February 1831. Second Edition, Corrected. 2. NISBET, Mr. T.: Catalogue of the Valuable Pictures and Engravings of the late W. H. Playfair...and the property of the late Aeneas Macbean Edinburgh 16th January 1858. 3. DOWELL, Edinburgh: Catalogue of the Collection of Engravings, Prints, Original Drawings etc. formed by the late James T. Gibson Craig, Esq. W.S. Sold by Auction, 18 George Street, Edinburgh, 30th to 31st March 1887.

NOTES: This album is composed predominantly of views of Inchcolm Abbey, on the Island of Inchcolm in the Firth of Forth, close by Aberdour on the Fifeshire coast. Williams records a scene of great tranquillity, with cattle grazing in the paddocks around the ancient towers, set against the gently undulating hills of the Fife coast and distant prospects of Edinburgh. From the watermarks, it is clear that the sketches were made after 1823.

The artist tried out various techniques, from a detailed study in pencil alone, capturing the design of the roof tiles and with indications of the masonry courses. This is the drawing with the distant view of Edinburgh and Arthur's Seat. Another view, from a different position, is treated in the same precise way but this is repeated in a faster drawing, indicating simply the main blocks of the composition, highlighted with white chalk [illustrated here]. This latter drawing is much more sketchy, the same as possibly the last in the sequence, inscribed 'Kirkup H W' in the lower right corner, where the detailing is very careless. It is almost as if the drawings were begun at leisure but the artist was being encouraged, either by companions or by the light, to complete as many angles as possible before leaving.

Other drawings in the book include one marked 'The ship yard' and three very rapid and loose sketches of landscape, one of which may be a copy of a Claudian style landscape. Lastly, one page is devoted to a very pale study of a coastline with two thirds of the composition made up of the merest indication of soft grey clouds.
CATALOGUE NUMBER: D 22.

GIVEN TITLE: Sketch-book.

DATE: c. 1825. See Notes, below.

SIZE: 26.5 x 37 cms (approx. 10.5 x 14.5 inches, or double, if panorama).

MEDIUM: Pencil with charcoal and white chalk.

SUPPORT: Wove paper.

WATERMARK: First sheet "J Whatman / 1823" and page 12, "BE & S / 1823".

INSCRIPTIONS: On preserved piece of marbled paper "Williams' Sketches", "455" [erased] and "454". Also, inside front cover "Llanberis Lake / Glyder Vaur - Dolbaden / Creeb-cough / Dolbaden / white paper /[Hay?] view". All in a later hand.

COLLECTION: British Museum, Print Room [1947.8.9. 1-16].

PROVENANCE: Hugh Williams, his sale, 1831.
?Aeneas Macbean, his sale, 1858.

PHOTOGRAPHED: Paul Melon Centre, London.

REFERENCES: 1. TAIT [1831] Lot 454. 'Sketch Books / One, containing a view of Ayr, Cheapstow, Chester, &c.'.
2. NISBET, Mr. T. 16th January 1858, Lot 137 'Book containing 16 Sketches'.

NOTES, cont.,
NOTES: It is impossible to be certain of the date of a sketch-book. However, the drawing of Ayr (p.3v - 4r) gives some helpful clues. It shows a distant view of Ayr from Alloway, with the Burns Monument standing just beyond the Brig-o-Doon, in splendid isolation. The monument was designed by Thomas Hamilton [1784-1858] from 1818, but was completed by the topping off with a tripod, on the 4th July 1823. Williams draws the tripod, as a vignette at the lower right corner. The distant prospect of Ayr does not include any reference to the very distinctive Assembly Room spire, also designed by Hamilton and well underway by 1827. This range of dates fits with the watermarks recorded and with other dates which will be considered under the other sketches. There are 16 sketches of any importance in the book, the format of which will be indicated by L = landscape and P = portrait:

Page 1. (L) A loosely handled charcoal sketch of Dolbaden Castle, Wales.
Page 2. (P) Trees, one of which has fallen, standing on a steep bank, rising to the left. In charcoal, heightened with white chalk, on grey paper [illustrated here].
Page 3. (L) The same group of trees, from a greater distance, showing a wider view of the destruction, possibly caused by a landfall, and including, in the distance, a low two-arched bridge. Pencil drawing, rubbed, with colour notes.
Page 4. (L) This is the pencil drawing discussed above which spreads over two pages and is inscribed ‘Ayr’, lower right corner. Also inscribed ‘Mr. Campbell Croft / Brofu[?]’ and with colour notes, top right.
Page 5. (L) Pencil sketch on grey paper of one (possibly two) figures seated on a bank, facing away from the viewer. Inscribed ‘Sho[?]ing Rhymers Glen’, top right corner.
Page 6. (L) A study of a pool or river with rocky banks and overhanging trees. Executed in charcoal, rubbed, and with traces of white chalk.
Page 7. (L) A panoramic view of Cheapstow with the town standing on rising ground to the right, above the sweep of the River which curves across both pages. Inscribed, lower right corner with title.
CATALOGUE NUMBER: D 23.

GIVEN TITLE: Ruins in Greece.

SUGGESTED TITLE: View of the Acropolis of Athens from the Propylaia.

DATE: c. 1821-1828.

SIZE: 15.6 x 27.0 cms (approx. 6.25 x 10.75 inches).

MEDIUM: Black and white chalk.

SUPPORT: Grey laid paper.

WATERMARK: Indistinct.

COLLECTION: National Galleries of Scotland [D 5250].


PHOTOGRAPHED: National Galleries of Scotland.

NOTES: This drawing and the following 22 works were presented to the National Galleries of Scotland as a group. The drawings which are dated were executed after the artist's Grand Tour, and others carry watermarks of late date. For this reason it has been assumed that the entire group is made up of late drawings.
CATALOGUE NUMBER: D 24.

GIVEN TITLE: Ancient Ruins.

DATE: c. 1821-1828.

SIZE: 20.8 x 26.0 cms (approx. 8.25 x 10.25 inches).

MEDIUM: Black and white chalk, touched with white bodycolour.

SUPPORT: Grey wove paper.

COLLECTION: National Galleries of Scotland [D 5251].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 25.

GIVEN TITLE: Trees on a Hill, with a sketch of a landscape on verso.

DATE: c. 1821.

SIZE: 18.2 x 26.3 cms. (approx. 7.25 x 10.25 inches).

MEDIUM: Black and white chalk.

SUPPORT: Blue wove paper.

INSCRIPTIONS, VERSO: Another drawing of a landscape, signed and dated "H. W. Williams 1821". lower left corner.

COLLECTION: National Galleries of Scotland [D 5252].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 26.

GIVEN TITLE: Rocks at Dysart, Firth of Forth.

DATE: c. 1821-1828.

SIZE: 20.2 x 31.7 cms. (approx. 8 x 12.5 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, RECTO: "Dysart, Firth of Forth", lower left corner and "Sketch from Nature", lower left corner, both in the hand of the artist.

INSCRIPTIONS, VERSO: Colour (?) notes, "Rocks. Colours are White..." in the artist's hand.

COLLECTION: National Galleries of Scotland [D 5253].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 27.

GIVEN TITLE: Study of an Ash Tree.

DATE: 1821.

SIZE: 31.7 x 18.8 cms. (approx. 12.5 x 7.5 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

WATERMARK: 182.

INSCRIPTIONS, RECTO: "Ash/1821", lower right corner, in the hand of the artist.

INSCRIPTIONS, VERSO: "No. 87-9." in a later hand.

COLLECTION: National Galleries of Scotland [D 5254].


PHOTOGRAPHED: National Galleries of Scotland.

NOTES: A pair with the following drawing.
CATALOGUE NUMBER: D 28.

GIVEN TITLE: Study of a Tree.

SUGGESTED TITLE: Study of an Elm Tree.

DATE: c. 1821.

SIZE: 31.7 x 18.8 cms, (approx. 12.5 x 7.5 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

INSCRIPTIONS, VERSO: "No. 51 - 1/6" in a later hand.

COLLECTION: National Galleries of Scotland [D 5255].


PHOTOGRAPHED: National Galleries of Scotland.

NOTES: A pair with the previous drawing.
CATALOGUE NUMBER: D 29.

GIVEN TITLE: The Shore of Loch Long.

DATE: c. 1821-1828.

SIZE: 17.9 x 24.5 cms. (approx. 7 x 9.75 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper, with traces of blue paper attached, verso.

INSCRIPTIONS, RECTO: Signed "H.W.W", lower right corner and "Loch Long", top right, with colour notes in the artist's hand.

COLLECTION: National Galleries of Scotland [D5256].


PHOTOGRAPHED: National Galleries of Scotland.
Given Title: Distant View of Edinburgh [?].

Date: c. 1821-1828.

Size: 20.9 x 26.9 cms. (approx. 8.25 x 10.5 inches).

Medium: White chalk over pencil.

Support: Wove paper, with traces of blue paper attached, verso.


Collection: National Galleries of Scotland [D 5257].


Photographed: National Galleries of Scotland.
CATALOGUE NUMBER: D 31.

GIVEN TITLE: Waterfall at Inverarv, Argyll.

DATE: 1828.

SIZE: 23.3 x 34.7 cms. (approx. 9.25 x 13.25 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

WATERMARK: J. Budgen / 1822.

INSCRIPTIONS, RECTO: "Falls at Inveraray 1828", lower right corner with some evidence of number codes and letters "A" and "B", all in the artist's hand.

INSCRIPTIONS, VERSO: "Water of Falls Foaming and White  
Rocks Grey tints and covered with Rich Green Moss  
smooth water of a Greenish colour and Brown  
Trees are Ash and Birch and Willow.  
B stump of a tree covered with Moss  
A Bank very Rich Green covered with fine [?]", in the artist's hand.

COLLECTION: National Galleries of Scotland [D 5258].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 32.

GIVEN TITLE: Downe of Dulcie.

DATE: c. 1821-1828.

SIZE: 22.3 x 34.6 cms. (approx. 9 x 13.25 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper, with traces of blue paper attached, verso.

INSCRIPTIONS, RECTO: Signed "H.W.W.", lower right corner.

COLLECTION: National Galleries of Scotland [D 5259].


PHOTOGRAPHED: National Galleries of Scotland.
A Group of Pine Trees on a Hilltop.
c. 1821-1828.
23.1 x 33.6 cms. (approx. 9 x 13.25 inches).
Black, red and white chalk.
Buff coloured, wove paper, with traces of blue paper attached, verso.
Signed "H.W.W.", lower right corner, with some colour notes.
SMITH & ALLNUTT.
National Galleries of Scotland [D 5260].
National Galleries of Scotland.

CATALOGUE NUMBER: D 34.

GIVEN TITLE: Scots Pines.

DATE: c. 1821-1828.

SIZE: 23.2 x 8.5 cms (approx. 9 x 3.5 inches).

MEDIUM: Charcoal with some rubbing out.

SUPPORT: Cream coloured, wove paper.

COLLECTION: National Galleries of Scotland [D 5262].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 35.

GIVEN TITLE: Study of Trees.

DATE: c. 1821-1828.

SIZE: 21.3 x 24.3 cms (approx. 8.5 x 9.5 inches).

MEDIUM: Pencil.

SUPPORT: Buff coloured, laid paper.

COLLECTION: National Galleries of Scotland [D 5263].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 36.

GIVEN TITLE: Study of Oak and Elm saplings.

DATE: c. 1821-1828.

SIZE: 22.8 x 14.5 cms (approx. 9 x 5.75 inches).

MEDIUM: Pencil.

INSCRIPTIONS, RECTO: "Oak and Elm", lower centre, in the artist's hand.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D 5264].


PHOTOGRAPHED: National Galleries of Scotland.

CATALOGUE NUMBER: D 37.

GIVEN TITLE: Studies of Trees.

DATE: c. 1821-1828.

SIZE: 17.9 x 16.5 cms (approx. 7 x 6.5 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D 5265].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 38.

GIVEN TITLE: A Wooded Hillside.

DATE: c. 1821-1828.

SIZE: 19.3 x 25.9 cms (approx. 7.75 x 10 inches).

MEDIUM: Pencil and white chalk.

SUPPORT: Buff coloured, wove paper.

COLLECTION: National Galleries of Scotland [D 5266].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 39.

GIVEN TITLE: Woodland.

DATE: c. 1821-1828.

SIZE: 19.4 x 18.4 cms (approx. 7.75 x 7.25 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

WATERMARK: Whatman/1825.

COLLECTION: National Galleries of Scotland [D 5267].


PHOTOGRAPHED: National Galleries of Scotland.

Woodland.

c. 1821-1828.

19.4 x 18.4 cms (approx. 7.75 x 7.25 inches).

Pencil.

Wove paper.

Whatman/1825.

National Galleries of Scotland [D 5267].


National Galleries of Scotland.
CATALOGUE NUMBER: D 40.

GIVEN TITLE: Landscape with Trees.

DATE: c. 1821-1828.

SIZE: 12.0 x 18.9 cms (approx. 4.75 x 7.5 inches).

MEDIUM: Black and white chalk.

SUPPORT: Grey coloured, wove paper.

COLLECTION: National Galleries of Scotland [D 5271].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 41.

GIVEN TITLE: Parkland.

DATE: c. 1821-1828.

SIZE: 12.8 x 17.7 cms (approx. 5 x 7 inches).

MEDIUM: Pencil.

SUPPORT: Brown coloured, wove paper.

COLLECTION: National Galleries of Scotland [D 5272].


PHOTOGRAPHED: National Galleries of Scotland.

NOTES: A large country house is visible in the distance at the right.
CATALOGUE NUMBER: D 42.

GIVEN TITLE: A Tree.

DATE: c. 1821-1828.

SIZE: 18.6 x 13.1 cms (approx. 7.25 x 5.25 inches).

MEDIUM: Pencil.

SUPPORT: Brown coloured, wove paper.

COLLECTION: National Galleries of Scotland [D 5273].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 43.

GIVEN TITLE: Woodland with a Bridge.

DATE: c. 1821-1828.

SIZE: 10.3 x 7.6 cms (approx. 4 x 3 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D 5274].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 44.

GIVEN TITLE: Study of Plants and Foliage.

DATE: c. 1821-1828.

SIZE: 19.3 x 25.8 cms (approx. 7.5 x 10 inches).

MEDIUM: Pencil and white chalk.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D 5275].


PHOTOGRAPHED: National Galleries of Scotland.
CATALOGUE NUMBER: D 45.

GIVEN TITLE: Studies of Trees and Plants.

DATE: c. 1821-1828.

SIZE: 20.0 x 28.0 cms (approx. 8 x 11 inches).

MEDIUM: Pencil and white chalk.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D 5276].


PHOTOGRAPHED: National Galleries of Scotland.
Part III  Oil Paintings
CATALOGUE NUMBER: OP. 1.

GIVEN TITLE: Landscape (The Falls of Braan).

DATE: c. 1810. See Notes, below.

DIMENSIONS - CMS: 23.8 x 33.3 cms (approx. 9.25 x 13 inches).

MEDIUM: Oil.

SUPPORT: Wood panel.

COLLECTION: Royal Scottish Academy.

PROVENANCE: Presented by Mrs. Mary Veitch, relict of George Veitch of Rathobank WS, but delivered to the Academy in 1875, on the decease of her sister, Miss Margaret Pitcairn, who died 8th August 1874.

PHOTGRAPHED: Royal Scottish Academy.


EXHIBITIONS: 1. Edinburgh. Royal Scottish Academy, 1880. No. 40 or No. 96, both entitled 'Landscape'.

NOTES: Two oil paintings by Hugh Williams were presented to the Royal Scottish Academy in 1875, both entitled 'Landscape'. Only one of these remains in the collection today. Mrs. Veta Miles, the previous Librarian at the Academy, believed they had been sent out on a long term loan to the Royal Infirmary and only one returned. This work has been tentatively dated to 1810 until other oil paintings are known.
Catalogue Number: OP. 2.

Given Title: Castle Urquhart, Lochness.

Date: c. 1827. See Exhibitions, below.

Dimensions - cms: 97.5 x 131.0 cms (approx. 38.5 x 51.5 inches).

Medium: Oil.

Support: Canvas.

Collection: National Galleries of Scotland [NG 371].

Provenance: Presented by Mrs. Williams, 1859.

Condition: Good. The painting has suffered damage and is holed.

References: 1. Scottish Record Office (West). MSS Minutes of the Board of Manufactures, Vol. 42. 17th October, 7th November 1859 and 9th January 1860. P. 177. Inventory of pictures given by Mrs. Williams, as per her letter to the Board, dated 14th October 1859.

2. Royal Institution for the Encouragement of the Arts in Scotland: Sixth Exhibition of Modern Pictures Edinburgh [1827].

Part IV Incorrect or Doubtful Attributions

Watercolours, Drawings and Oil Paintings.
CATALOGUE NUMBER: DA. 1.


DATE: c. 1795.

SIZE: 22.7 x 35.5 cms (approx. 9 x 14 inches).

MEDIUM: Watercolour, over pencil.

SUPPORT: Paper.

COLLECTION: Glasgow Museum and Art Gallery [72-9].

Purchased, Mr. L. G. Duke, December 1960.
Sold, Sotheby's, 22nd October 1970.
Purchased Mr. [Martin?] Gregory.

PHOTOGRAPHED: Glasgow Museum and Art Gallery.


NOTES: This may be an early work by Hugh Williams but the handling of perspective is much better than in the St. Bernard's Well, Dean Village Edinburgh ascribed to him, in the Thesis [p. 63, Fig. 1: 6].
NOTES: On the other hand the figure standing in the entrance to the well is similar to the figure in the City of Glasgow [This Catalogue No. W. 1]. Until there are more, clearly identified early works, then little can be said with certainty.

This watercolour is not as subtle the work of Hugh Williams. The rocks have not been 'edited' sufficiently, and consequently distract the viewer. The style is very close to Williams, but the trees do not show the repeated use of squiggled '3' forms, more typical of his work. This work has much in common with the so called, Hawthornden near Edinburgh, to be considered next. The foreground figures are similar and the rocks are treated in the same 'spaced out' fashion. On balance, both are probably not the work of Hugh Williams but of one of his pupils or possibly a pupil of the Nasmyth family. Cooksey [1991] has shown that St. Bernard’s Well, designed by Alexander Nasmyth, was a favourite subject for members of the Nasmyth School.
CATALOGUE NUMBER: DA. 2.

GIVEN TITLE: Hawthornden, near Edinburgh.

SUGGESTED TITLE: View on the River Clyde.

DATE: c. 1795.

SIZE: 28.6 x 37.5 cms (approx. 11.25 x 14.75 inches).

MEDIUM: Watercolour and Indian ink, over pencil.

SUPPORT: Paper, with evidence of having been tipped down on pink paper, parts of which remain, verso.


COLLECTION: Williamson Art Gallery and Museum, Birkenhead [1727A J.M.166].

PROVENANCE: Donated by Mr. John McKay, 4th April 1930.

PHOTOGRAPHED: Williamson Art Gallery.

NOTES: Contrary to the elaborate inscription, this is not Hawthornden Castle as that building stands at a much greater height on the river bank. This work has more of the appearance of the Clyde valley, in the area near Bothwell Castle. The inscription is almost identical to this Catalogue, No. W. 9, View of Hawthornden and the hand is that of W. F. Watson who also owned that work.

NOTES, cont.,
NOTES: There are elements in this work which suggest that it is not by Hugh Williams. The use of patches of red colour - almost spots of colour - and the lack of any vigorous under-drawing in the trees, is the immediate indication. Here the under-drawing is very controlled and careful. Also, in his earliest watercolours Williams used a blue, not a grey as here, to colour distant trees.

However, the watercolour was owned by W. F. Watson, who knew Williams before his death in 1829. This may be a very early work by Williams, if it is by him.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER: DA. 3.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>GIVEN TITLE:</td>
<td>River Landscape.</td>
</tr>
<tr>
<td>DATE:</td>
<td>c. 1795.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>23.0 x 30.0 (approx. 9 x 12 inches).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Pen and brown ink with ink wash, over pencil.</td>
</tr>
<tr>
<td>SUPPORT:</td>
<td>Paper.</td>
</tr>
<tr>
<td>INSCRIPTIONS, VERSO:</td>
<td>Another pencil, pen and ink drawing of Trees and Rocks in a Valley.</td>
</tr>
<tr>
<td>COLLECTION:</td>
<td>Perth Art Gallery and Museum [1988.70.1].</td>
</tr>
<tr>
<td>PROVENANCE:</td>
<td>Sotheby's, London.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Perth Art Gallery.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>This drawing and the one verso, is not the work of Hugh Williams. In both cases the large trees are of a vertical structure and foliated in a way which makes the outline a series of points - completely alien to Williams' treatment of trees at any period in his work. Also, the treatment of the foreground rocks and foliage in is hurried and nervous in a way which again, is unlike Williams.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: DA. 4.

GIVEN TITLE: Wemyss Castle.

DATE: 1799.

SIZE: 28.0 x 44.5 cms (approx. 11 x 17.5 inches).

MEDIUM: Pen and Indian ink over pencil.

SUPPORT: Laid paper.

WATERMARK: J. LARKIN 1795.


INSCRIPTIONS, VERSO: A pencil drawing, with code numbers and the inscription, in ink, “View of Drummond Castle Strathearn &c. / from the Moss House. Dec. 2. 1799.”

COLLECTION: Perth Art Gallery and Museum [1988.70.5].

PROVENANCE: Purchased at Sotheby’s, London.

PHOTOGRAPHED: Perth Art Gallery.

NOTES: It is very doubtful if this drawing or the pencil drawing, verso, is the work of Hugh Williams. This is confusing, as the inscriptions, on both sides of the sheet, appear to be by Williams and similar to those on the other sheets purchased with it. [See this Catalogue No’s D. 1-5]. The style appears to be that of Joseph Farington [1747-1821] but there is no evidence that he visited Wemyss in 1799. There are however works by him at the Castle and it may be that Williams was imitating his style.
CATALOGUE NUMBER: DA. 5.

GIVEN TITLE: Landscape with Ben Ledi.

SUGGESTED TITLE: View on the Road from Callander to the Trossacks.

SUGGESTED ARTIST: James Stevenson [1780-1844].

DATE: c. 1809.

SIZE: 34.5 x 49.5 cms (approx. 13.5 x 19.5 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper, laid down on a mount.

COLLECTION: National Galleries of Scotland [D189].


PHOTOGRAPHED: National Galleries of Scotland.


EXHIBITIONS: ? Edinburgh, Associated Artists, 1809, No. 62 'View on the Road from Callander to the Trossacks'.

NOTES: This is an accomplished watercolour but it lacks the subtlety of a Williams composition. The foreground rocks are poorly painted and the trees have a strong vertical emphasis, encouraged by the single stroke branches which rise through the foliage. The foliage itself is not like Williams' treatment, although it is similar. The figures, with their dotted eyes, are not like those by Williams.
NOTES: James Stevenson is an unknown quantity in Scottish painting. He exhibited regularly from 1808 until the year of his death, and was a founding member of the Royal Scottish Academy in 1829, yet the number of known works by him is very small. There are a number of works which are probably by Stevenson, but which have been traditionally attributed to Hugh Williams. A few of them appear in this section. This watercolour is not by Hugh Williams but it may fit the title of the work exhibited by Stevenson, with the Associated Artists in Edinburgh in 1809.
CATALOGUE NUMBER: DA. 6.

GIVEN TITLE: View of Dunkeld.

SUGGESTED ARTIST: William Wilson [fl.1808]

DATE: c. 1810.

SIZE: 39.0 x 55.3 cms (approx. 15.5 x 21.75).

MEDIUM: Watercolour over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D3324].


PHOTOGRAPHED: National Galleries of Scotland.

NOTES: This watercolour is not by Hugh Williams. It may however be by the artist who painted a work in the Victoria and Albert Museum [E 561-1929 PD 152a], inscribed ‘William Wilson, 1808’, which is very similar in its treatment of trees. This Mr. Wilson does not appear in the books of reference. The treatment of the trees, the water and the foreground rocks is weak by comparison to Williams.
CATALOGUE NUMBER: DA. 7.

GIVEN TITLE: View of David Dale’s Works, Lanark.

SUGGESTED ARTIST: James Stevenson

DATE: c. 1810.

SIZE: 55.0 x 80.0 cms (approx 21.75 x 31.5 inches, seen framed).

MEDIUM: Watercolour over pencil with stopping out.

SUPPORT: Paper.

COLLECTION: Glasgow Art Galleries and Museums, the People’s Palace [334].

PROVENANCE: Presented by J. Blaikie, January 1868.
Not included in 1935 Gallery Catalogue, thus already with the Old Glasgow Collection.

PHOTOGRAPHED: Glasgow Art Galleries, People’s Palace.

NOTES: This work and its companion [next entry] is very coarse in technique when compared to work by Hugh Williams of the same date. The colouring, even allowing for the poor condition of both works, is also coarse, particularly in the roof of the mill buildings. The poor handling here and at the left of the companion work, is completely un-typical of Williams. The use of stopping out for the entire tree on the left is particularly revealing in its attempt to imitate the texture created by Dutch masters. Williams did use the stopping out technique, but not for full trees in this way. The type of treatment occurs again, in another work, Doune Castle, often ascribed to Williams, but which is not his work (See CHRISTIES, 5th March 1974, Lot. 56). Continued in next entry.
CATALOGUE NUMBER: DA. 8.


SUGGESTED ARTIST: James Stevenson.

DATE: c. 1810.

SIZE: 55.0 x 80.0 cms (approx 21.75 x 31.5 inches, seen framed).

MEDIUM: Watercolour over pencil with stopping out.

SUPPORT: Paper.

COLLECTION: Glasgow Art Galleries and Museums, the People’s Palace [335].

PROVENANCE: Presented by J. Blaikie, January 1868.
Not included in 1935 Gallery Catalogue, thus already with the Old Glasgow Collection.

PHOTGRAPHED: Glasgow Art Galleries, People’s Palace.

NOTES: The handling of the tree trunks is the main reason for considering this pair of watercolours to be the work of James Stevenson. The treatment is very similar to that in this Catalogue, No. DA. 13 and close to the handling in DA. 12.
CATALOGUE NUMBER:  DA. 9.

GIVEN TITLE:  Duddingston Loch, Edinburgh.

SUGGESTED TITLE:  View of Lochend.

SUGGESTED ARTIST:  James Stevenson.

DATE:  c. 1810.

SIZE:  15.7 x 22.7 cms (approx. 6.25 x 9 inches).

MEDIUM:  Watercolour over pencil.

SUPPORT:  Wove paper.

COLLECTION:  National Galleries of Scotland [D3321].


PHOTOGRAPHED:  National Galleries of Scotland.


EXHIBITIONS, cont.,
EXHIBITIONS: 1. ? Associated Artists, Edinburgh, 1810, No. 7. 'View of Lochend'.
2. ? Associated Artists, Edinburgh, 1811, No. 125 'View of Lochend'.

NOTES: Once again, this small watercolour is very poorly painted for a work by Hugh Williams. It does not depict Duddingston Loch, as there is no similar grouping of buildings on rising land there. It probably shows Lochend House with the rising slope of Arthur's Seat to the right. This is more likely to be the work of James Stevenson, and related to the works he exhibited with the Associated Artists, Edinburgh in 1810 and 1811. It may be that, because of its size, it is a preliminary sketch for one of the exhibited works, made on the spot.
CATALOGUE NUMBER: DA. 10.

GIVEN TITLE: Castle in a Landscape.

SUGGESTED ARTIST: Francis Nicholson [1733-1844].

DATE: c. 1810.

SIZE: 27.5 x 40.3 (approx. 10.75 x 15.75 inches).

MEDIUM: Watercolour, over pencil

SUPPORT: Wove paper.

INSCRIPTIONS, VERSO: "Nicolson", in a later hand.

COLLECTION: Paul Mellon Collection, Yale Center for British Art, Newhaven [B1975.3.201].


PHOTOGRAPHED: Yale Center for British Art.


EXHIBITIONS: 1. Yale Center for British Art, Newhaven, 'Selected Watercolours at the Yale Centre for British Art', 1965.
2. American Federation of Arts Tour, 'British Watercolours: Drawings of the 18th and 19th Centuries from the Yale Center for British Art', 1985, No. 32.

REPRODUCED, cont.,

NOTES: This is a work of the highest quality, but there are many difficulties in accepting that it is by Hugh Williams.

The treatment is quite different to his usual work. Here the paint is laid on in small overlapping dabs and tone is built up with multiple touches of the brush. This has the effect, at the top left corner for example, of creating heavy areas of tone which do not read as part of the tree. This treatment is heavier than anything used by Hugh Williams. Also, the leaves of the tree do not have the typical squiggled ‘3’s’ visible in most of Williams’ work. Critically, the green is made up of various mixtures, totally unlike Williams.

The work is inscribed ‘Nicholson’, verso, in a later hand, and Francis Nicholson is an appropriate suggestion, as he was a gifted watercolourist who also worked in Scotland. James Stevenson might also be considered, as the techniques employed are very similar to those in some of his watercolours for the 1808 Edition of Allan Ramsay’s Gentle Shepherd [PC]. There is also use of stopping out for trees, as seen in this Catalogue, No. DA. 7.

The composition is of course, an imaginary one, based on Claude Lorraine’s Echo and Narcissus [NGL], but the connection with Scotland is important because Alexander Nasmyth and the Rev. John Thomson of Duddingston both painted similar pictures. The work by Thomson, which was titled Brahan Castle, is untraced but was sold from the collection of Lockhart Thomson in 1905. See NAPIER, Robert: John Thomson of Duddingston Edinburgh [1919]. This picture plays on an association with the Brahan Seer. Alexander Nasmyth’s large oil canvas, of a very similar subject, was sold at Christies, Glasgow, 11th December 1986.
CATALOGUE NUMBER: DA. 11.


DATE: c. 1812.

SIZE: 39.6 x 61.5 cms (approx. 15.5 x 24.25 inches).

MEDIUM: Watercolour and some bodycolour over pencil.

SUPPORT: Wove paper.

COLLECTION: National Galleries of Scotland [D3981].

PROVENANCE: Presented by Mr. David Ross, 1938.

PHOTOGRAPHED: National Galleries of Scotland.

NOTES: This watercolour is very poorly painted when compared to the work of Hugh Williams. It is very close to his style but the leaves of the trees are not like his work. It may be the work of a pupil, or by a pupil of the Nasmyth family. See notes for this Catalogue, No. DA. 1.
CATALOGUE NUMBER: DA. 12.


SUGGESTED ARTIST: James Stevenson.

DATE: c. 1812.

SIZE: 48.2 x 64.6 cms (approx. 19 x 25.5 inches).

MEDIUM: Watercolour and Indian ink over pencil.

SUPPORT: Laid paper.

WATERMARK: Fleur de Lys on right, NDS BND [?] 1801, left.

COLLECTION: Edinburgh Public Library, Edinburgh Room [pYDA. 2291. [1781].

PROVENANCE: Presented by Kenneth Sanderson, 1939.

CONDITION: Good but abraded and scratched.

PHOTOGRAPHED: Edinburgh Public Library.

2. ASSOCIATED ARTISTS: Fifth Annual Exhibition of Paintings &c. in Scotland by the Associated Artists. Edinburgh [1812] No. 121.

EXHIBITIONS: ? Associated Artists, Edinburgh, 1812, No. 121. 'View at St. Bernard's Well'.

NOTES: This watercolour is painted in a way which strongly suggests that James Stevenson was one of Williams' pupils. The tree on the right is very dramatic when compared to others by Hugh Williams, a fact

NOTES, cont.,
NOTES: observed by the reviewer in the Scots Magazine in 1812 who felt that 'The tree on the right is carelessly painted' and then went on to explain that the view 'represents the scene looking westwards, a few paces above the monument'. The composition too is interesting, in the way that it compresses the distances - a feature unlike Williams who enjoyed the panoramic effect of distance. The rather appealing figure of the man, lower left, who looks directly at the viewer, has similarities to figures by Julius Caesar Ibbetson [1759-1817], who also used dots for eyes. Williams would not have encouraged this familiarity with the viewer, and all of his figures are very self possessed and calm, their gaze contained within the frame and with no elaborate gestures.

This work is also painted on laid paper, something which Stevenson did regularly (his watercolours made to illustrate the 1808 edition of Allan Ramsay's Gentle Shepherd [PC], are also on laid paper [laid down, across the grain on a further sheet of laid paper]. Williams, on the other hand never or rarely used laid paper, only doing so on the Continent when other supplies were unobtainable.
CATALOGUE NUMBER: DA. 13 (Not seen).

GIVEN TITLE: A Ravine with Waterfall.

SUGGESTED TITLE: The Falls at Dunira, Perthshire.

SUGGESTED ARTIST: James Stevenson.

DATE: c. 1814.

SIZE: 50.5 x 35.8 cms (approx. 20 x 14 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Paper.

COLLECTION: The Whitworth Art Gallery, University of Manchester [D. 5. 1892].

PROVENANCE: Presented by John Edward Taylor, 1892.

PHOTOGRAPHED: The Whitworth Art Gallery.


EXHIBITIONS, cont.,
EXHIBITIONS: 1. ? Edinburgh. Associated Artists, 1814, No. 182 with the title 'Fall in the Trossachs.'

NOTES: This watercolour was previously attributed to Paul Sandby but also attributed to Hugh Williams in 1933, by Basil Long. In fact, it appears to be another example of the type associated with James Stevenson in this Catalogue. The clue is once again in the treatment of the large trees, where a greater sense of texture is achieved than in any similar work by Williams. This work is also very closely related to a watercolour in the Fitzwilliam Museum [PD.57-1958], said to be by William Payne [1776-1830]. See, BICKNELL, Peter: Beauty, Horror and Immensity: Picturesque Landscape in Britain 1750-1850 Cambridge [1981] p. 61, Cat. No. 112. Illustrated. Plate 1.
CATALOGUE NUMBER: DA. 14.

GIVEN TITLE: Italian Scene.

SUGGESTED TITLE: View of Tivoli.

SUGGESTED ARTIST: No suggestion.

DATE: c. 1816.

SIZE: 20.3 x 28.0 cms (approx. 8 x 11 inches).

MEDIUM: Pen and Indian ink with Sepia wash, over pencil. Possibly with chalk or bodycolour highlights.

SUPPORT: Wove paper laid down on linen.


PHOTOGRAPHED: Joe Rock negative No. 91050/16.

NOTES: This is the most borderline case of all the doubtful attributions to Hugh Williams. The artist visited Tivoli, in the company of George Basevi Hugh Irvine and Mr Laine [?], for at least a week from 26th November 1816. He also painted a large watercolour in 1819. [Sotheby’s, London, 21st November 1974, Lot. 101] from a slightly different viewpoint and much less certain in its detail. This would be surprising if he had a good drawing from any viewpoint.

NOTES, cont.,
NOTES: This drawing was first ascribed to Williams in a letter from the Keeper of the National Museum of Wales, to the donor, in September 1947. It is very similar to another work in the same collection, Landscape (this Catalogue, No. W. 95) and has similarities to, Temple of Concord, Agrigento, Sicily (this Catalogue No. D. 19), both of which were made in 1817.

The cross hatching in this drawing [at the left side, for example], runs both ways whereas Williams almost always hatches from top right to lower left [i.e. a right handed hatch]. The drawing of the buildings is also slightly less stylised and precise and lastly, the tree is unusual in its outline. Having said this, there is always the possibility that an artist would vary his style when in the company of other artists and this may indeed be a work by Williams.
GIVEN TITLE: A Street in Patras.

SUGGESTED ARTIST: No suggestion.

DATE: ? 1817.

SIZE: 35.8 x 49.8 cms (approx. 14 x 19.75 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Paper.

COLLECTION: Benaki Museum, Athens.

PHOTOGRAped: Joe Rock negative No. 91039/1.


NOTES: Contrary to the suggestion by Fani-Maria Tsigakou, this watercolour is not the work of Hugh Williams. The technique is very different, with its use of pale pastel colours such as pink and blue, over a very finely detailed drawing. The delicate outline around the trees is particularly un-like anything by Williams. The scene is on the route taken by Williams and William Douglas of Orchardton [?1784-1821], and although it is known that Douglas drew, there is no evidence which might suggest that this work is by him.
CATALOGUE NUMBER: DA. 16 (Not seen).

GIVEN TITLE: The Watering Place.

SUGGESTED ARTIST: No suggestion.

DATE: c. 1820.

SIZE: 35.6 x 49.2 cms (approx. 14 x 19.25).

MEDIUM: Watercolour over pencil.

SUPPORT: Paper.

COLLECTION: National Gallery of Ireland, Dublin [6047].

PROVENANCE: Presented by Miss A. Caldwell, 1904.

PHOTOGRAPHED: National Gallery of Ireland.


NOTES: This watercolour is certainly not by Hugh Williams. There are many respects in which it differs from his work, the most obvious being in the treatment of the trees, where they have a soft edge. The water too is made up of small short strokes laid over flat areas of tone where Williams would have used long straight strokes, or tone by itself. Lastly, there are many more figures and cattle than Williams would ever employ. This work appears from a photograph, possibly to be later than even the suggested date, above, and may be the work of an artist more used to working in oil.
A.

CATALOGUE NUMBER: D,17.

GIVEN TITLE: Craigmillar Castle from Duddingston.

SUGGESTED ARTIST: Rev. John Thomson of Duddingston [1778-1840].

DATE: c. 1821.

SIZE: 19.8 x 30.7 cms. (approx. 7.75 x 12 inches).

MEDIUM: Pencil.

SUPPORT: Wove paper.

WATERMARK: C. WILMOTT / 1820.

COLLECTION: National Galleries of Scotland [D 5261].


PHOTOGRAPHED: National Galleries of Scotland.

NOTES: The style of the drawing, with the title beneath a line at the lower edge of the work, is similar to drawings and watercolours by Paul Sandby [1731-1809], but this drawing is not by him. The Rev. John Thomson was an untrained artist and was minister at Duddingston from 1805. His drawings are very rare and this may be an early example.
CATALOGUE NUMBER: DA. 18.

GIVEN TITLE: Landscape.

DATE: c. 1829 or later.

SIZE: 35.5 x 47.0 cms (approx. 14 x 18.5 inches).

MEDIUM: Oil.

SUPPORT: Canvas.


PROVENANCE: Presented by J. C. Arnot, 1903.

PHOTOGRAPHED: Joe Rock Negative No.


Grant gives the work the title Landscape with a Lake and states that the Catalogue Number is 1090. The number above was supplied by the curatorial staff at the Museum and led to the work in the City Chambers.

This is probably not the work of Hugh Williams, although the soft treatment of the trees corresponds to Grant's description of the late oils. The subject, apparently taken from Scott's Lady of the Lake would be unique in the Williams oeuvre. Until there are other oils with which to compare it, the attribution should be treated with caution.
CATALOGUE NUMBER: DA. 19.

GIVEN TITLE: View of Perth.

DATE: post 1832.

SIZE: 20.0 x 34.6 cms (approx. 8 x 13.5 inches).

MEDIUM: Watercolour over pencil.

SUPPORT: Paper.

COLLECTION: Tate Gallery, London [NO3042].

PHOTOGRAPHED: Tate Gallery, London.

NOTES: This watercolour shows Perth and the River Tay in a broad panorama. It includes the City Waterworks, shown as the domed structure slightly to the left of centre, which was built around 1832. This evidence and the general style, confirms that the work is not by Hugh Williams, who died in 1829.
CATALOGUE NUMBER: DA. 20.

GIVEN TITLE: Castle in Scotland.

DATE: post 1832.

SIZE: 18 x 26.0 cms (approx. 7 x 11.25 inches).

MEDIUM: Sepia and Indian ink over pencil with much scratching in the highlights.

SUPPORT: Paper.

COLLECTION: British Museum [1872.10.12.3438].

PHOTOGRAFPED: Not photographed.


NOTES: This work is certainly not by Hugh Williams and has none of his characteristics. It appears to be European. Paul Goldman at the British Museum, withdrew the attribution to Williams after a conversation in 1989.
Catalogue Number: DA. 22.

Given Title: Glencoe.

Date: post 1840.

Size: 61.0 x 92.0 cms (approx. 24 x 36 inches).

Medium: Oil.

Support: Canvas.

Inscriptions, Recto: Signed “H. Williams”, lower right.

Collection: Aberdeen Art Gallery and Museum [45.7].

Provenance: Purchased from Mr. J. Livingstone Wright, Aberdeen.

Photographed: Not photographed.


Notes: This work is almost certainly not by Hugh Williams. Although there are very few known oils by Williams this work has none of the characteristics of the known works. It is handled in much more detail. It also appears, from its style, to be a much later work, possibly as late as 1840 and possibly inspired by the Hugh Williams watercolours of the same subject.

I have seen, in reproduction, a very similar oil painting in a private collection in Canada. [Private letters, 24th October and 15th November 1988]. This had been purchased from Peter Bye at 16 Oxford Street, Woodstock, Oxford, on 21st October 1965. It measured 9” x 7” and showed a scene near Riegate in Surrey. It was signed “H. Williams” in red pigment and had been sold as the work of Hugh Williams, but once again, was probably not his work.

There were a large number of artists with the surname Williams practising in England in the 1840’s. The most notable of these was George Augustus Williams [1814-1901] some of whose six children practised under different names - H. J. Boddington, Arthur Gilbert and Sidney Richard Perry - to avoid confusion.
Part V All Known Prints by and after Hugh Williams
CATALOGUE NUMBER: P. 1.

TITLE: High Church and Infirmary of Glasgow from the North East.

SIZE: Image, 30.9 x 38.9 cms.

MEDIUM: Etched outline and watercolour.

SUPPORT: Wove paper, laid down on a paper mount. With contemporary pencil, pen and ink, coloured borders.

INSCRIPTIONS, RECTO: Signed and dated on the mount 'H. W. Williams Del. & ScL 1796', in ink, lower left corner.

COLLECTION: National Galleries of Scotland [D. 2314].


PHOTOGRAPHED: National Galleries of Scotland.

REFERENCES: 1. Glasgow Courier, Vol. IV, No. 496, 30th October 1794, p. 3(c).

2. Mrs. Pollock-Morris, Ayr, signed and dated 1794.
5. Private collection, Kilmarnock.

NOTES: The print was available from November 1794. In all copies seen, the print was trimmed within plate mark. Some prints had evidence of an etched border line, also trimmed off.
A watercolour over a pen and ink outline, and probably a copy after the print, was offered by Christies, London, 13th July 1995, Lot. 79. Now with Ackermann and Johnson, 1996.
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

CATALOGUE NUMBER: P. 2.
TITLE: Craig Millar Castle.
SIZE: Image, 27.2 x 35.5 cms.
MEDIUM: Aquatint.
LETTERS: 'Drawn by H. W. Williams.' lower left corner, 'Engraved by J. Eginton.' lower right corner, 'Craig Millar Castle' lower centre and beneath this, 'London, Published by Jee and Eginton, August 1st. 1795.'.
SUPPORT: Wove paper.
PRINTMAKER: John Eginton [fl.1790-95].
COLLECTION: Edinburgh Public Library, Edinburgh Room [PYDA 2625 (795) 1361].
OTHER IMPRESSIONS: 1. British Museum [K, TOP XLIX - 77A].
PHOTOGRAPHED: Edinburgh Public Library.
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<th>P. 3. This and the following four prints comprise a published set.</th>
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<tbody>
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<td>TITLE:</td>
<td>Gilmerton Quarry.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 12.3 x 18.2 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Aquatint with some etching, hand coloured.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Williams Del,' lower left corner, 'Merigot Sculp,' lower right, with title, lower centre. Also 'London, Publish'd March 1801, by W. Miller, Old Bond Street' beneath.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>J. Merigot [fl.1790-1801].</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 92002/9.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>In some editions, the prints are hand coloured in a pale Sepia, occasionally discoloured green, or pink.</td>
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</tbody>
</table>
CATALOGUE NUMBER: P. 4.

TITLE: Duneira.

SIZE: Image, 12.2 x 17.9 cms.

MEDIUM: Acquatint with some etching, hand coloured.

LETTERS: 'Williams Del.' lower left corner; 'Merigot Sculp.' lower right, with title, lower centre. Also 'London, Publish'd March 1801, by W. Miller, Old Bond Street' beneath.

PRINTMAKER: J. Merigot [fl.1790-1801].

PHOTOGRAPIED: Joe Rock negative No. 92002/13.


CATALOGUE NUMBER: P. 5.

TITLE: Kilchurn Castle.

SIZE: Image, 12.4 x 18.1 cms.

MEDIUM: Acquatint with some etching, hand coloured.

LETTERS: 'Williams Del.' lower left corner, 'Merigot sc.' lower right, with title, lower centre. Also 'Publish'd by Wm. Miller Old Bond Street 1801.' beneath.

PRINTMAKER: J. Merigot [fl.1790-1801].

PHOTOGRAPHED: Joe Rock negative No. 92002/10.


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<th>CATALOGUE NUMBER</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>Birnam Wood.</td>
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<tr>
<td>SIZE</td>
<td>Image, 12.4 x 18.8 cms.</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Aquatint with some etching, hand coloured.</td>
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<tr>
<td>LETTERS</td>
<td>'Williams Del.' lower left corner, 'Merigot Sculp.' lower right, with title, lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER</td>
<td>J. Merigot (fl.1790-1801).</td>
</tr>
<tr>
<td>PHOTOGRAPHED</td>
<td>Joe Rock negative No. 92002/11.</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>ABBEY (1952) pp. 323(b)-324(a).</td>
</tr>
<tr>
<td>NOTES</td>
<td>See Catalogue Nos. W. 27 and 28 for related works.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 7.

TITLE: Hermitage Castle, Liddesdale, Roxburghshire.

SIZE: Image, 10.5 x 17.7 cms.

MEDIUM: Etching.

LETTERS: ‘Williams del.’ lower left, ‘Walker sculp. lower right and ‘to front the Title-Page Vol. I.’ top right.


PRINTMAKER: William Walker [1791-1867].

CATALOGUE NUMBER: P. 8. (This and the following 15 etchings form a bound set, in boards, in the Library of the Royal Scottish Academy. They have been catalogued in the order found there).

TITLE: On the Esk near Auchendinny.

SIZE: Image, 17.5 x 24.3 cms.

MEDIUM: Etching.

LETTERS: 'Pubd by P. Garof Edinburgh 1st Jan' 1808' lower right corner and with title, lower centre. Signed in the plate 'H. W. Williams' lower left corner.

DEDICATION: The bound set is dedicated to the Rt. Hon. Lady Charlotte Hope, by the Publisher, P. Garof.

COLLECTION: Royal Scottish Academy.

COLLECTORS MARKS: All prints in the bound set bear the collector's stamp, 'RSA' entwined.

OTHER IMPRESSIONS: 1. British Museum, print room. Artist's proof, before letters, tipped down on paper which is signed 'Williams' lower right corner and inscribed 'On the Esk near Auchendinny', lower centre, in the artist's hand [1858.17.442].

2. Same collection, after some letters [1858.17.441].


PHOTOGRAPHED: Joe Rock negative No. 89085.

REFERENCES: 1. Edinburgh Evening Courant, No. 13,899, Thursday 22nd January 1801, p. 3(c).


NOTES: The set in Boards advertised in the Edinburgh Evening Courant, 27th April 1801, was dedicated to Rt. Hon Lady Francis Douglas.
### CATALOGUE NUMBER:
P. 9.

### TITLE:
*Craigmillar.*

### SIZE:
Image, 11.5 x 16.4 cms.

### MEDIUM:
Etching.

### LETTERS:
‘H. W. Williams’ lower left corner and ‘Pub’d by P. Garof Edinburgh 1st Jan 1808’ lower right. Also as title, lower centre.

### OTHER IMPRESSIONS:
1. British Museum, print room. Artist’s proof before letters, touched in Indian ink and with erasures. Tipped down on paper which is signed ‘Williams’, lower right corner and inscribed ‘Craigmillar’, lower centre, in the hand of the artist. [1858.4.17.440].
3. Edinburgh Public Library. Three impressions, one after letters. Published by P. Garof, Edinburgh [pYDA 2625 (Size 12) Acc. 857] and two others, before letters [pYDA 2625 Acc 2106 and 2105].

### PHOTOGRAPHED:
Joe Rock Negative No. 89082.

### NOTES:
See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 10.
TITLE: In Dalkeith Wood.
SIZE: Image, 11.2 x 14.6 cms - cut within plate mark.
MEDIUM: Etching.
LETTERS: 'H. W. Williams' lower left corner and 'Pub'd by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.

OTHER IMPRESSIONS:
1. British Museum, print room. Tipped down on paper which is signed 'Williams', lower right corner and inscribed 'In Dalkeith Wood', lower centre, in the artist's hand [1858.4.17.433].
2. Same collection. Artist's proof, signed 'Williams' in pencil, lower right corner [1868.3.28.553].

PHOTOGRAPHED:
Joe Rock negative No. 89086.

NOTES:
See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 11.

TITLE: At Brae Mar.

SIZE: Image, 10.5 x 14.5 cms.

MEDIUM: Etching.

LETTERS: 'H. W. Williams' lower left corner and 'Pub'd by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.

OTHER IMPRESSIONS:
1. British Museum, print room. Artist's proof, tipped down on paper which is signed 'Williams', lower right corner and inscribed 'At Brae Mar', lower centre, in the artist's hand [1858.4.17.434].
2. Same collection. After letters, published by P. Garof 1808 [1868.3.28.546].

PHOTOGRAPHED: Joe Rock negative No. 89081.

NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 12.

TITLE: At Loch Ketterin.

SIZE: Image, 12.5 x 10.5 cms.

MEDIUM: Etching.

LETTERS: 'H. W. Williams' lower left corner and 'Pub' by P. Garof Edinburgh 1st Jan 1808' lower right. Also as title, lower centre.

OTHER IMPRESSIONS:
1. British Museum, print room. Artist's proof before letters. Signed in ink, 'Williams' lower left corner. Tipped down on paper which is inscribed 'At Loch Ketterin', lower centre, in the artist's hand [1858.4.17.437].

PHOTOGRAPHED: Joe Rock negative No. 89087.

NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 13.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>In Hamilton Wood,</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 11.2 x 14.5 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Soft ground etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H. W. Williams' lower left corner and 'Pub' by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>1. British Museum, print room. Before letters [1868.3.28.554].</td>
</tr>
<tr>
<td>PHOTOGRAPIED:</td>
<td>Joe Rock negative No. 89080.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>See Catalogue No. P. 8. for full information on the set to which this etching belongs.</td>
</tr>
<tr>
<td>CATALOGUE NUMBER</td>
<td>P. 14.</td>
</tr>
<tr>
<td>------------------</td>
<td>-------</td>
</tr>
<tr>
<td>TITLE</td>
<td>Corra Castle.</td>
</tr>
<tr>
<td>SIZE</td>
<td>Image, 9.5 x 13.0 cms.</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS</td>
<td>'H. W. Williams' lower left corner and 'Pubs by P. Garof Edinburgh 1st Jan 1808' lower right. Also as title, centre.</td>
</tr>
<tr>
<td>PHOTOGRAPHED</td>
<td>Joe Rock negative No. 89089.</td>
</tr>
<tr>
<td>NOTES</td>
<td>See Catalogue No. P. 8. for full information on the set to which this etching belongs.</td>
</tr>
</tbody>
</table>
**CATALOGUE NUMBER:** P. 15.

**TITLE:** On the North Esk.

**SIZE:** Image, 9.0 x 13.0 cms.

**MEDIUM:** Etching.

**LETTERS:** ‘H. W. Williams fecit’ lower left corner and ‘Pub’d by P. Garof Edinburgh 1st Jan’ 1808’ lower right. Also as title, centre.

**OTHER IMPRESSIONS:**
1. British Museum print room. Artist’s proof [?]. Tipped down on paper which is inscribed ‘On the North Esk’ in pencil, in the artist’s hand. [1858.4.17.438].
2. Same collection. After letters, published by P. Garof, 1808 [1868.3.28.547].

**PHOTOGRAPHED:** Joe Rock negative No. 89090.

**NOTES:** See Catalogue No. P. 8 for full information on the set to which this etching belongs.
<table>
<thead>
<tr>
<th><strong>CATALOGUE NUMBER:</strong></th>
<th>P. 16.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TITLE:</strong></td>
<td>Near Dalkeith.</td>
</tr>
<tr>
<td><strong>SIZE:</strong></td>
<td>Image, 8.0 x 13.0 cms.</td>
</tr>
<tr>
<td><strong>MEDIUM:</strong></td>
<td>Etching.</td>
</tr>
<tr>
<td><strong>LETTERS:</strong></td>
<td>'H. W. Williams' lower left corner and 'Publ by P. Garof Edinburgh 1st Jan 1808' lower right corner. Initialled 'H.W.W.' in the plate. Also as title, lower centre.</td>
</tr>
<tr>
<td><strong>OTHER IMPRESSIONS:</strong></td>
<td>1. British Museum, print room. Artist's proof before letters, tipped down on paper which is signed 'Williams' lower right corner and inscribed 'Near Dalkeith', in pencil in the artist's hand [1858.4.17.439]. 2. Hunterian Museum. Before letters [GLA.HA.24480].</td>
</tr>
<tr>
<td><strong>PHOTOGRAPHED:</strong></td>
<td>Joe Rock negative No. 89091.</td>
</tr>
<tr>
<td><strong>NOTES:</strong></td>
<td>See Catalogue No. P. 8. for full information on the set to which this etching belongs.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER:  P. 17.
TITLE: In Hamilton Wood.
SIZE: Image, 11.2 x 15.8 cms.
MEDIUM: Soft ground etching.
LETTERS: "Pub'd by P. Garof Edinburgh 1st Jan' 1808" lower right. Also as title, lower centre.
OTHER IMPRESSIONS: 1. British Museum, print room. Before letters [1868.3.28.555].
2. Same collection. Before letters [1858.4.17.427].
PHOTOGRAPHED: Joe Rock negative No. 89093.
NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 18.

TITLE: At the Ferry of Dunkeld.

SIZE: Image, 10.9 x 15.0.

MEDIUM: Soft ground etching.

LETTERS: 'H. W. Williams' lower left corner and 'Pub'd by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.

OTHER IMPRESSIONS:
1. British Museum, print room. Artist's proof before letters, signed 'Williams', lower right corner [1871.6.10.570].
2. Same collection. After letters. Published by P. Garof, Edinburgh 1st January 1808 [1868.3.28.548].

PHOTOGRAPHED: Joe Rock negative No. 89088.

REFERENCES: Catalogue No. 45. Garton and Co. 39/42 New Bond Street, London. No. 114 with title 'Figures in a Boat below a Bridge', tipped down on wove paper, 12.3 x 17.5 cms. Illustrated.

NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 19.

TITLE: Near Dunkeld.

SIZE: Image, 11.5 x 17.0 cms.

MEDIUM: Soft ground etching.

LETTERS: 'H. W. Williams' lower left corner and 'Pubd by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.

OTHER IMPRESSIONS:
1. British Museum, print room. Artist's proof before letters, signed 'Williams', lower right corner and initialled in the plate, 'H.W.W' lower right corner. Tipped down on paper, which is inscribed 'Near Dunkeld', in pencil, in the artist's hand [1858.4.17.439].
2. Same collection. Artist's proof before letters. Signed 'Williams' in ink, lower centre [1871.6.10.572].
3. Same collection. After letters [1868.3.28.549], Published by P. Garof, Edinburgh, 1st January 1808.
4. Hunterian Museum. Two, before letters, one catalogued [GL.A.HA.24486].

PHOTOGRAPIED: Joe Rock negative No. 89084.
Hunterian Museum negative No. 88.62.7.

NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 20.
TITLE: At Barncluth.
SIZE: Image, 11.3 x 15.3 cms.
MEDIUM: Soft ground etching.
LETTERS: 'H. W. Williams' lower left corner and 'Pubd by P. Garof Edinburgh 1st Jan 1808' lower right. Also as title, lower centre.
OTHER IMPRESSIONS: 1. British Museum, print room. Artist's proof before letters, signed 'Williams' in ink, lower right corner. Also inscribed 'G', lower right corner, in a later [?] hand [1871.6.10.571].
PHOTOGRAPHED: Joe Rock negative No. 89094.
REFERENCES: Catalogue No. 45. Garton and Co. 39/42 New Bond Street, London. No. 115 with the title 'Cottages in a Wood', tipped down on wove paper, 13.2 x 17.7 cms. Illustrated.
NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 21.

TITLE: Untitled (Wood Scene, with a Cottage and a Haystack beside a Road).

SIZE: Image, 10.5 x 15.5 cms.

MEDIUM: Soft ground etching.

LETTERS: 'H. W. Williams', lower left corner and 'Pubd by P. Garof, Edinburgh, 1st Jan' 1808', lower right.

OTHER IMPRESSIONS: 1. British Museum, print room. Artist's proof before letters, signed 'Williams' in pencil, lower left corner [1868.3.28.551].

PHOTOGRAPHED: Joe Rock negative No. 89092.

REFERENCES: Catalogue No. 45. Garton and Co. 39/42 New Bond Street, London. No. 116 with the title 'Cottage and Haystack Beside a Wooded Road', tipped down on wove paper, 11.5 x 17.0 cms. Illustrated.

NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
CATALOGUE NUMBER: P. 22.

TITLE: In Hamilton Wood.

SIZE: Image, 10.8 x 14.5 cms.

MEDIUM: Etching.

LETTERS: 'H. W. Williams' lower left corner and 'Pubd by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.

OTHER IMPRESSIONS: 1. British Museum, print room. Artist's proof before letters, on wove paper. Signed 'Williams' in ink, lower right corner. Touched with grey ink, toning down all highlights except those coming from the left. Tipped down on paper which is inscribed 'In Hamilton Wood', lower centre, in the artist's hand [1858.4.17.436].
2. Same collection. After letters, published by P. Garof, Edinburgh [1868.3.28.545].

PHOTOGRAPHED: Joe Rock negative No. 89083.

NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
This etching, or a sketch which preceded it, formed the basis for a later composition in watercolour. See Catalogue No. W. 49.
CATALOGUE NUMBER: P. 23.
TITLE: On the South Esk.
SIZE: Image, 11.0 x 15.2 cms.
MEDIUM: Soft ground etching.
LETTERS: 'H. W. Williams' lower left corner and 'Pub'd by P. Garof Edinburgh 1st Jan' 1808' lower right. Also as title, lower centre.
PHOTOGRAPHED: Joe Rock negative No. 89095.
NOTES: See Catalogue No. P. 8. for full information on the set to which this etching belongs.
P. 24. This and the following five works form a set.

**Title:** Six Etchings of Local Subjects, From Nature by H. W. Williams.

**Size:** Image, 12.6 x 17.0 cms.

**Medium:** Etching.

**Support:** Wove paper, tipped down on cream paper mount.

**Letters:** 'Six Etchings/of Local Subjects/ From Nature/ by/ H. W. Williams./', centre, as the inscription on a tomb.

**Inscriptions:** Signed 'Williams Fect' in ink, lower right corner and inscribed on mount 'In Maldon Church Yard, Surrey' in the artist’s hand.

**Collection:** British Museum, print room [1870.5.14.1586].


**Photographed:** British Museum, negative No. 226507.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER</th>
<th>P. 25.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>In Greenwich Park, England.</td>
</tr>
<tr>
<td>SIZE</td>
<td>Image, 20.9 x 27.0 cms.</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS</td>
<td>Signed in the plate, 'H. W. Williams Fect', lower left corner.</td>
</tr>
<tr>
<td>INSCRIPTIONS</td>
<td>Inscribed on the mount, 'In Greenwich Park, Engd', in ink, lower centre, in the artist's hand.</td>
</tr>
<tr>
<td>COLLECTION</td>
<td>British Museum, print room [1868.3.28.557].</td>
</tr>
</tbody>
</table>
| OTHER IMPRESSIONS| 1. Same collection. Signed in the plate as above [1861.10.12.2573].  
2. Same collection. Signed in the plate as above. Tipped down on cream paper mount, inscribed 'In Greenwich Park, Engd', in ink on the mount, in the artist's hand [1870.5.14.1589].  
| PHOTOGRAPHED     | British Museum, negative No. 226510. |
At Woodburn, near Dalkeith.

Image, 20.1 x 27.7 cms.

Etching.

Wove paper.

Signed in the plate 'W. W. Williams Fect', lower right corner.

'At Woodburn near Dalkeith, in the artist's [?] hand'.

British Museum, print room [1861.10.12.2574].

1. Same collection, early state. Unsigned and with some detail wanting [1868.3.28.559].

2. Same collection. Signed in the plate as above [1858.4.17.432].


British Museum, negative No. 226509.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 27.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>A little below Roslin Castle, Scotland.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 19.6 x 27.0 cms</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching</td>
</tr>
<tr>
<td>SUPPORT:</td>
<td>Wove paper, tipped down on cream paper.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>Signed in the plate, 'H. W. Williams Fect', lower right corner.</td>
</tr>
<tr>
<td>INSCRIPTIONS:</td>
<td>Signed with initials [H?]W, in ink, lower centre. Also inscribed on the mount, 'A little below Roslin Castle, Scot°', in the artist's hand.</td>
</tr>
<tr>
<td>COLLECTION:</td>
<td>British Museum, print room [1870.5.14.1588].</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>1. Same collection. Signed in the plate as above [51.2.8.288].</td>
</tr>
<tr>
<td></td>
<td>2. Same collection. Signed in the plate as above [1858.4.17.431].</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>British Museum, negative No. 226508.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 28.

TITLE: In Windsor Forrest.

SIZE: Image, 20.6 x 28.2 cms.

MEDIUM: Etching.

SUPPORT: Wove paper.


INSCRIPTIONS, VERSO: ‘In Windsor Forrest’, in the artist’s [?] hand.

COLLECTION: British Museum, print room [1858.4.17.428].

OTHER IMPRESSIONS: 1. Same collection. Artist’s proof, with major alterations, in Indian ink [1868.3.28.558].
   2. National Gallery of Scotland. Signed in the plate as the first.

PHOTOGRAPHED: National Gallery of Scotland.
CATALOGUE NUMBER: P. 29.
TITLE: Untitled. [Wooded landscape with shipping and Hills beyond].
SIZE: Image, 20.9 x 27.5 cms.
MEDIUM: Etching.
SUPPORT: Wove paper.
LETTERS: Signed in the plate, 'H. W. Williams Fect', lower left corner.
COLLECTION: 1. British Museum, print room [1858.4.17.430],
           2. Same collection. Signed in the plate as above [1868.4.17.429],
OTHER IMPRESSIONS: National Gallery of Scotland.
PHOTOGRAPHED:
CATALOGUE NUMBER: P. 30.
TITLE: Un-titled [Wooded Landscape with Cottage and Tree]
SIZE: Image, 14.1 x 19.0 cms.
MEDIUM: Soft ground etching.
SUPPORT: Wove paper.
COLLECTION: British Museum, print room [1868.3.28.556].
PHOTOGRAPHED: British Museum.
CATALOGUE NUMBER: P. 31.

TITLE: Untitled [Lady Reading].

SIZE: 15.0 x 10.4 cms.

MEDIUM: Etching.

SUPPORT: India paper, tipped down on card.

LETTERS: Initialled and dated in plate, 'H. W. W. / 1811', to right of head.

COLLECTION: British Museum, print room [1922.1.14.28].


PHOTOGRAPHED: British Museum, negative No. 226506.
CATALOGUE NUMBER: P. 32.
TITLE: Untitled, [The Three Oaks, after Jacob Van Ruisdael].
SIZE: 27.5 x 22.6 cms.
MEDIUM: Soft ground (?) etching, touched with pencil.
INSCRIPTIONS: Signed, 'H. W. Williams', lower right corner, 'Ruisdael', lower left and 'Done with a pitch or soft ground', lower centre, all in pencil, in the artist's hand. Also VAM stamp and number '261', lower right corner and with embossed collectors stamp 'AB', lower left edge and lower right corner.
COLLECTION: Victoria and Albert Museum [J.3.1.(ii) 13350].
PHOTOGRAPHED: Joe Rock negative No. 91038/26
NOTES: For a related watercolour, see Catalogue No. W. 84.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 33.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Bothwell Castle.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 7.3 x 10.5 cms within etched borders.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams, lower left corner, 'Engd. by R. Scott, Edinr.' lower right and with title, lower centre. Also, 'Published by R. Chapman Glasgow, 1812.' beneath in some copies.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>Robert Scott [1771-1841].</td>
</tr>
</tbody>
</table>
Fall of the River Ogwen, North Wales.

CATALOGUE NUMBER: P. 34.

TITLE: Fall of the River Ogwen, North Wales.

SIZE: 12.5 x 17.7 cms.

MEDIUM: Etching.

LETTERS: 'Engraved by Woolnoth after a sketch by H. W. Williams', lower left corner, 'for the Beauties of England & Wales' lower right and with title, 'Fall of the River Ogwen / North Wales' lower centre. Also, 'London; Published by John Harris. St Paul's Church Yard, Feb. 1. 1813;', beneath.

PRINTMAKER: ?Thomas A. Woolnoth [1785-1836].

<table>
<thead>
<tr>
<th>CATALOGUE NUMBER</th>
<th>P. 35.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Glen of the Trossachs.</td>
</tr>
<tr>
<td>SIZE</td>
<td>Plate mark, 62.8 x 73.8 on a sheet 67.0 x 97.0 cms.</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Aquatint, with some etching[?] printed in Sepia ink.</td>
</tr>
<tr>
<td>SUPPORT</td>
<td>Wove paper of buff colour.</td>
</tr>
<tr>
<td>DEDICATION</td>
<td>To William Douglas of Almerness &amp; Younger of Orchardton, MP. FRSE. Etc. / This Print is inscribed, in testimony of admiration of his highly cultivated taste &amp; encouragement of the Arts, as well as affectionate gratitude for his friendship, by his faithful &amp; obedient Servant, H.W. Williams.</td>
</tr>
<tr>
<td>INSCRIPTIONS</td>
<td>Inscribed in pencil, lower left 'Mr. Turner' in a later[?] hand.</td>
</tr>
<tr>
<td>PRINTMAKER</td>
<td>Charles Turner [1773-1857].</td>
</tr>
<tr>
<td>COLLECTION</td>
<td>British Museum, print room [1891.4.14.438].</td>
</tr>
<tr>
<td>PHOTOGRAPHED</td>
<td>British Museum, negative No. 215806.</td>
</tr>
<tr>
<td>NOTES</td>
<td>A watercolour, signed and dated 1813, of a subject very close to this, is in a private collection, near Edinburgh.</td>
</tr>
<tr>
<td>CATALOGUE NUMBER:</td>
<td>P. 36.</td>
</tr>
<tr>
<td>------------------</td>
<td>-------</td>
</tr>
<tr>
<td>TITLE:</td>
<td>View on the Clyde.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Plate mark, 62.4 x 74.3 on a sheet 67.0 x 97.0 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Aquatint, with some etching, printed in Sepia ink</td>
</tr>
<tr>
<td>SUPPORT:</td>
<td>Wove paper of buff colour.</td>
</tr>
<tr>
<td>WATERMARK:</td>
<td>[S &amp; C W] ISE / 1813.</td>
</tr>
<tr>
<td>DEDICATION:</td>
<td>Dedicated to the Hon'ble Mrs. Erskine of Almonsdale, / with every sentiment of sincere &amp; perfect esteem by her most faithful Servant, Hugh William Williams.</td>
</tr>
<tr>
<td>INSCRIPTIONS:</td>
<td>Inscribed in pencil, lower left 'Mr. Turner' in a later hand.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>Charles Turner [1773-1857].</td>
</tr>
<tr>
<td>COLLECTION:</td>
<td>British Museum, print room [1891.4.14.439].</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>British Museum, negative No. 215807.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>A watercolour of a very similar subject, signed and dated 1812, is in the Glasgow Art Gallery and Museum. See Catalogue No. W. 69.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 37.

TITLE: View of Dunkeld.

SIZE: Plate mark, 62.0 x 73.8 on a sheet 67.0 x 97.0 cms.

MEDIUM: Aquatint with some etching, printed in Sepia ink.

SUPPORT: Wove paper of buff colour.

WATERMARK: J Whatman / 1811.

DEDICATION: To her Grace the Duchess Dowager of Buccleuch & Queensberry / This View of Dunkeld, / is dedicated with the highest respect by Her Graces very obliged & obedient Servant, Hugh William Williams.


INSCRIPTIONS: Inscribed in pencil, lower left ‘Mr. Turner’, crossed through and substituted with, ‘Mr. Lewis’ in a later hand.

PRINTMAKER: Charles Turner [1773-1857].

COLLECTION: British Museum, print room [1891.4.14.440].


PHOTOGRAPHED: British Museum, negative No. 215804.

NOTES: A related work in pencil, pen and Sepia wash, is in the collection of Sir Islay Campbell.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 38.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Kenmore on Loch Tay.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Plate mark, 62.6 x 73.5 on a sheet 67.7 x 90 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Acquatint with some etching, printed in Sepia ink, touched with white bodycolour.</td>
</tr>
<tr>
<td>SUPPORT:</td>
<td>Wove paper of buff colour.</td>
</tr>
<tr>
<td>WATERMARK:</td>
<td>[S &amp; C W] ISE / 1813.</td>
</tr>
<tr>
<td>DEDICATION:</td>
<td>Dedicated to the Right Hon* Lady Charlotte Campbell, / by her Ladyship’s devoted and most faithful Servant, Hugh William Williams.</td>
</tr>
<tr>
<td>INSCRIPTIONS:</td>
<td>Inscribed in pencil, lower right ‘Davis’ in a later hand.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>Frederick Christian. Lewis [1779-1856].</td>
</tr>
<tr>
<td>COLLECTION:</td>
<td>British Museum, print room. After letters [1917.12.8.3404].</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>1. Same collection. Artist’s proof before letters, on white paper. Inscribed lower left ‘Kenmore on Loch Tay’ and lower centre ‘1st.’ in the hand of the artist[?] [1891.4.14.441].</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>British Museum, negative No. 215810.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 39.
TITLE: View of Glenco.
SIZE: Cut within plate mark, 52.5 x 65.3 cms.
MEDIUM: Acquatint with some etching, printed in Sepia ink.
SUPPORT: Wove paper of buff colour.
WATERMARK: S & C WISE / 1813.
DEDICATION: To the Right Honourable the Countess of Minto, / This View of Glenco, / Is with the utmost respect inscribed by Her ladyships grateful Servant, Hugh William Williams.
INSCRIPTIONS: Inscribed in pencil, lower right 'Davis' in a later hand.
COLLECTIONS: British Museum, print room. After letters [1917.12.8.3405].
PHOTOGRAPHED: British Museum, negative No. 227485.
NOTES: A related work, in pencil, pen and Sepia wash, is in the collection of Sir Islay Campbell.
CATALOGUE NUMBER: P. 40.
TITLE: Castle Campbell.
SIZE: Plate mark, 53.0 x 65.4 cms.
MEDIUM: Acquatint with some etching, printed in Sepia ink.
SUPPORT: Wove paper of buff colour.
WATERMARK: J. Whatman / 1811.
DEDICATION: Dedicated to Mrs. Hamilton of Kames, with much respect and regard, by her most obedient Servant, Hugh William Williams.
PRINTMAKER: Frederick Christian. Lewis [1779-1856].
COLLECTION: National Museum of Wales [16.88.5b].
IMPRESSIONS: 1. British Museum, print room. Artist’s proof, before letters, touched with white bodycolour and Indian ink, on buff coloured wove paper. Watermarked ‘J. Whatman / 1811’. Inscribed, lower centre ‘Castle Campbell’ in ink and ‘Davis’, in pencil, lower right corner and ‘I think this is good so far…’ [illegible] all in another hand. Also verso, ‘Castle Campbell, looking down the Devon - vide Bryan’ in a later hand [1917.12.8.3406].
PHOTOGRAPHED: British Museum, negative No. 215809.
NOTES: A very similar watercolour of this subject appeared for sale with Messrs. Christies, London, 10th July 1984, Lot 246. Illustrated, black and white. The catalogue stated that the watercolour had been signed and dated 1813 on the original mount.
CATALOGUE NUMBER: P. 41. The following thirty prints were published as Frontispiece illustrations to The Scots Magazine, between 1804 and 1813.

TITLE: View of Dundee from the West.

SIZE: Image, 10.0 x 15.7 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'Engt. by R. Scott.', lower centre, with title, lower centre followed by 'from a Capital Original Drawing by H. W. Williams in the Possession of David Hunter of Blackness.' Also 'For the Scots Mag & Edin' Literary Mis'. Pubt. by A. Constable & Co. 1st. Feb 1804,' beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89051.
P. 42.

**Title:** View of the Fraternity of Dunfermline Abbey.

**Size:** Image, 10.0 x 15.7 cms, within a border.

**Medium:** Etching.

**Letters:** 'H. W. Williams delt.', lower left corner and 'R. Scott. Sculp.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Misc. Pubd. by A. Constable & C°. 1st March 1804., beneath.

**Printmaker:** Robert Scott [1771-1841].

**Published:** Scots Magazine Edinburgh [1804] Vol. LXV, February, opp. p. 81.

**Photographed:** Joe Rock negative No. 89052.
CATALOGUE NUMBER: P. 43.
TITLE: Melrose Abbey.
SIZE: Image, 10.2 x 14.5 cms, within a border.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved. by R. Scott.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis'. Pub'd. by A. Constable & Co. 2 April 1804., beneath.
PRINTMAKER: Robert Scott [1771-1841].
Seats and Castles etc. of Scotland [Correct title? This is inscribed, in pencil, on a bound set of prints in Victoria and Albert Museum, without front cover and un-dated]. Prints have all reference to the Scots Magazine and the name of the engraver removed and have in their place 'Edinr. Published by H. Paton Carver and Gilder'.
PHOTOGRAPHED: Joe Rock negative No. 89053.
CATALOGUE NUMBER: P. 44.

TITLE: View on the Water of Leith.

SIZE: Image, 10.6 x 14.7 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by R. Scott.', lower right, with title, lower centre. Also ['For the Scots Mag & Edin' Literary Mis'. Pubd. by A. Constable & Co. 1st. May 1804], not clearly visible, beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89054.
Catalogue Number: P. 45.
Title: View of Caerlaveroc Castle.
Size: Image, 10.1 x 15.2 cms, with no border.
Medium: Etching.
Letters: 'Drawn by H. W. Williams', lower left corner and 'Eng. by R. Scott.', lower right, with title, lower centre. Also ['For the Scots Mag & Edinr Literary Mis'. Pubd. by A. Constable & Co. 1st. April 1804.], not clearly visible, beneath.
Printmaker: Robert Scott [1771-1841].
2. Seats and Castles etc. of Scotland. See No. P. 43.
Photographed: Joe Rock negative No. 89055.
CATALOGUE NUMBER: P. 46.
TITLE: Perth.
SIZE: Image, 9.8 x 14.7 cms, within a border.
MEDIUM: Etching with some engraving.
LETTERS: 'Drawn by H. W. Williams', lower left corner and 'Eng'. by R. Scott.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Miscellany at the top and 'Published by A. Constable & Co. 1st. Jul. 1804.', beneath.
PRINTMAKER: Robert Scott [1771-1841].
PHOTOGRAPHED: Joe Rock negative No. 89056.
CATALOGUE NUMBER: P. 47.

TITLE: View of Edzell Castle, Forfarshire.

SIZE: Image, 9.9 x 14.8 cms, within a border.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams', lower left corner and 'Eng\(^2\) by R. Scott.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Miscellany, at the top and 'Published by A. Constable & C\(^2\), 1st. Aug. 1804', beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89057.
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

Catalogue Number: P. 48.
Title: View of the Cathedral Church and Pictish Tower of Brechin from So. East
Size: Image, 9.8 x 14.5 cms, within a border. (Plate mark, 12.0 x 17.0 cms).
Medium: Etching.
Letters: 'Drawn by H. W. Williams', lower left corner and 'Eng'd by R. Scott.', lower right, with title, lower centre. Also 'For the Scots Mag. & Edinr Literary Miscellany', top and 'Published by A. Constable & Co. 1st. Sept. 1804.', beneath.
Printmaker: Robert Scott [1771-1841].
Photographed: Joe Rock negative No. 89058.
CATALOGUE NUMBER: P. 49.

TITLE: Kellie Castle Forfarshire.

SIZE: Image, 10.7 x 15.2 cms, within a border.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams', lower left corner and 'Engl. by R. Scott.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Miscellany' at the top and 'Published by A. Constable & Co. 1st Dec. 1804.' beneath.

PRINTMAKER: Robert Scott [1771-1841].

2. Seats and Castles etc. of Scotland. See No. P. 43.

PHOTOGRAPHED: Joe Rock negative No. 89059.
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

CATALOGUE NUMBER: P. 50.

TITLE: Castle Campbell.

SIZE: Image, 10.7 x 14.6 cms, within a border.

MEDIUM: Etching with some engraving.


PRINTMAKER: Robert Scott [1771-1841].

2. Seats and Castles etc. of Scotland. See No. P. 43.

PHOTOGRAPHED: Joe Rock negative No. 89077.
CATALOGUE NUMBER: P. 51.

TITLE: Brechin Castle.

SIZE: Image, 9.5 x 15.2 cms, within a border (Plate mark, 12.9 x 17.3 cms).

MEDIUM: Etching with some engraving.

LETTERS: 'Drawn by H. W. Williams', lower left corner and 'Engl. by R. Scott.', lower right, with title, lower centre. Also 'For the Scots Mag & Edinr. Literary Mis'. Pub. by A. Constable & Co. 1st. Nov. 1806., beneath.

PRINTMAKER: Robert Scott [1771-1841].


2. Seats and Castles etc. of Scotland. See No. P. 43.

PHOTOGRAPHED: Joe Rock negative No. 89048.
CATALOGUE NUMBER: P. 52.

TITLE: St. Michael's Church, Linlithgow.

SIZE: Image, 15.9 x 10.8 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'H. W. Williams del.', lower left corner and 'R. Scott Sculp.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis. Pub'd, by A. Constable & Co. 1 April 1807., beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89049.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 53.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Kilravock Castle.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.3 x 16.3 cms, within a border (Plate mark, 12.3 x 19.5 cms).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>Robert Scott [1771-1841].</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89050.</td>
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<tr>
<td>CATALOGUE NUMBER:</td>
<td>P. 54.</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.7 x 14.5 cms, within a border.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching with some engraving.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H. W. Williams del.', lower left corner and 'R. Scott sc.', lower right, with title, lower centre. Also 'For the Scots Mag &amp; Edin' Literary Mis'. Pubd. by A. Constable &amp; Co. 1st. Dec. 1808., beneath.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>Robert Scott [1771-1841].</td>
</tr>
</tbody>
</table>
2. Seats and Castles etc. of Scotland. See No. P. 43. |
| PHOTOGRAPHED:     | Joe Rock negative No. 89060. |
| NOTES:            | There is a related watercolour in a private collection, near Edinburgh. |
CATALOGUE NUMBER: P. 55.
TITLE: Fernihirst.
SIZE: Image, 10.3 x 14.2 cms, within a border.
MEDIUM: Etching with some engraving.
LETTERS: 'H. W. Williams delt.', lower left corner and 'R. Scott. sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis². Pubd. by A. Constable & Co. 1st. Mar. 1809., beneath.
PRINTMAKER: Robert Scott [1771-1841].
2. Seats and Castles etc. of Scotland. See No. P. 43.
PHOTOGRAPHED: Joe Rock negative No. 89061.
CATALOGUE NUMBER: P. 56.

TITLE: Smallholm Tower.

SIZE: Image, 10.3 x 14.1 cms, within a border (Plate mark, 12.7 x 19.3 cms).

MEDIUM: Etching.

LETTERS: 'H. W. Williams Del', lower left corner and 'R. Scott. Sculp', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Lit' Mis', pub. by A. Constable & C°. 1 April 1809., beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89062.
CATALOGUE NUMBER: P. 57.

TITLE: Melgund Castle, Forfarshire.

SIZE: Image, 10.2 x 14.9 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'H. W. Williams del.', lower left corner and 'R. Scott. sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edinr Lit. & Mis'. ubd. by A. Constable & Co. 1 May 1809., beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89063.


NOTES: There was a related work in the collection of Mr. L. G. Duke, from 1953 until sold at Sotheby's, London, 21st May 1970, Lot. 195. Described in Mr. Duke's Catalogue as 'Melgund Castle, Forfarshire. Indian ink wash, pen and brown ink. 13 x 17 7/8. 1802. Inscribed, top left "1802 / Melgund Castle Forfarshire". Purchased in February, 1953 from [Schidref?].
CATALOGUE NUMBER: P. 58.

TITLE: Cathcart Castle.

SIZE: Image, 10.2 x 14.2 cms, within a border (Plate mark, 12.7 x 17.6 cms).

MEDIUM: Etching with some engraving.

LETTERS: ‘H. W. Williams del.’, lower left corner and ‘R. Scott. Sculp’, lower right, with title, lower centre. Also ‘For the Scots Mag & Edin’ Lit’. Mis‘, pub‘, by A. Constable & Co. 1 Aug. 1809., beneath.

PRINTMAKER: Robert Scott [1771-1841].

2. Seats and Castles etc. of Scotland. See No. P. 43.

PHOTOGRAPHED: Joe Rock negative No. 89064.
Ednam the Birth Place of James Thomson.

Image, 9.9 x 14.2 cms, within a border (Plate mark, 12.7 x 16.0 cms).

Etching with some engraving.

'H. W. Williams delt.', lower left corner and 'R. Scott. sculp.', lower right, with title, lower centre. Also 'For the Scots Mag & Edinr Lit'.

Misc., pub. by A. Constable & Co. 1 Nov. 1809., beneath.

Robert Scott [1771-1841].

2. Seats and Castles etc. of Scotland. See No. P. 43.

Joe Rock negative No. 89065.
CATALOGUE NUMBER: P. 60.

TITLE: Fleurs from Ednam House Terrace.

SIZE: Image, 10.1 x 14.5 cms, within a border.

MEDIUM: Etching with some engraving.


PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89066.
CATALOGUE NUMBER: P. 61.

TITLE: Kelso from Maxwell Heugh.

SIZE: Image, 10.2 x 14.7 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'H. W. Williams Delt.', lower left corner and 'R. Scott. sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis. Pub. by A. Constable & Co. 1 March 1810., beneath.

PRINTMAKER: Robert Scott [1771-1841].

2. Seats and Castles etc. of Scotland. See No. P. 43.

PHOTOGRAPHED: Joe Rock negative No. 89067.
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

CATALOGUE NUMBER:  P. 62.

TITLE: Monastery on Inch-Colm.

SIZE: Image, 10.3 x 14.4 cms, within a border.

MEDIUM: Etching.

LETTERS: 'H. W. Williams Del.', lower left corner and 'R. Scott. Sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Lit'. Mis'. Pub. by A. Constable & Co. 1 Dec 1810., beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89068.
CATALOGUE NUMBER: P. 63.
TITLE: Red Castle.
SIZE: Image, 10.6 x 14.5 cms, within a border.
MEDIUM: Etching.
LETTERS: 'H. W. Williams Del.', lower left corner and 'R. Scott. Sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edinr Lit'. Mis. Pub. by A. Constable & Co. 1 Jan' 1811., beneath.
PRINTMAKER: Robert Scott [1771-1841].
PHOTOGRAPHED: Joe Rock negative No. 89069.
CATALOGUE NUMBER: P. 64.

TITLE: Arniston Bridge.

SIZE: Image, 10.5 x 14.7 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'H. W. Williams Del.', lower left corner and 'R. Scott. Sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis'. Pub'd. by A. Constable & C°. 1 Feb. 1811., beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89070.
CATALOGUE NUMBER: P. 65.
TITLE: Threave Castle.
SIZE: Image, 8.8 x 13.9 cms, within a border.
MEDIUM: Etching with some engraving.
PRINTMAKER: Robert Scott [1771-1841].
PHOTOGRAPHED: Joe Rock negative No. 89074.
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

Elcho Castle, Distance Kinfuans & Hill of Kinnoul.

Image, 9.5 x 14.5 cms, within a border.

Etching with some engraving.

'H. W. Williams Del.', lower left corner and 'R. Scott. Sculp.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis'. Pubd by A. Constable & Co. 1 Oct. 1812., beneath.

Robert Scott [1771-1841].


Joe Rock negative No. 89075.

There is a related work in the national Gallery of Scotland. See Catalogue No. W. 70.
CATALOGUE NUMBER: P. 67.

TITLE: Bamborough Castle Northumberland.

SIZE: Image, 8.1 x 13.3 cms, within a border (Plate mark, 12.2 x 19.9 cms).

MEDIUM: Etching with some engraving.

LETTERS: 'H. W. Williams Del', lower left corner and 'R. Scott Sc.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Misc. pub by A. Constable & Co. 1 Dec 1812, beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89076.
Inch Garvey &c. from Queensferry.

Image, 8.8 x 14.1 cms, within a border (Plate mark, 12.0 x 19.0 cms).

Etching with some engraving.

'H. W. Williams Del.', lower left corner and 'R. Scott. Sculp.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis'. Pub'd. by A. Constable & Co. 1 April 1813., beneath.

Robert Scott [1771-1841].


Joe Rock negative No. 89071.
CATALOGUE NUMBER: P. 69.

TITLE: Lindisferne Holy Island.

SIZE: Image, 8.2 x 13.5 cms, within a border.

MEDIUM: Etching.


PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89072.
CATALOGUE NUMBER: P. 70.

TITLE: Aqueduct Bridge over the River Kelvin near Glasgow.

SIZE: Image, 9.0 x 14.7 cms, within a border.

MEDIUM: Etching with some engraving.

LETTERS: 'H. W. Williams del.', lower left corner and 'R. Scott. Sculp.', lower right, with title, lower centre. Also 'For the Scots Mag & Edin' Literary Mis'. Pub'd. by A. Constable & Co. 1 Sept. 1813., beneath.

PRINTMAKER: Robert Scott [1771-1841].


PHOTOGRAPHED: Joe Rock negative No. 89073.
View of the Church & Abbey of Dunfermline from the South.

Catalogue Number: P. 71. This may have been intended for the Scots Magazine, but not published.

Title: View of the Church & Abbey of Dunfermline from the South.

Size: Plate mark 13.0 x 21.0 cms.

Medium: Etching.

Letters: 'H. W. Williams Pinx.', lower left corner and 'W & D Lizards Sculp', lower right, with title, lower centre.


Published: Unidentified.

Photographed: Joe Rock negative No. 91048/13a.
Fingal's Tomb, Image, 10.3 x 16 cms within an etched border. Acquatint.

'1 S del', lower left corner, 'I. Clark direx', lower right corner. With 'Edinburgh. Published by A. Constable & Co. Jan' 1815' between.

J. Clark [1770-1863].


Not photographed.


This must surely have been a joke by Williams. No such monument is known and the anguished, kneeling Scotsman is barely believable. The distant hill also looks suspiciously like Arthur's Seat in Edinburgh. Simond did not republish the print in his Paris edition.
CATALOGUE NUMBER: P. 73.

TITLE: Bothwell Castle.

SIZE: Image, 15.4 x 22.5 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams', lower left, 'Engraved by W. Finden', lower right and 'Published by Rodwell & Martin, New Bond Street, Aug. 1, 1819', lower centre. Also with title lower centre.

PRINTMAKER: W. [William] Finden [1787-1852].

PUBLISHED: As part 3 of, SCOTT, Walter: Provincial Antiquities of Scotland [1st August 1819].

PUBLISHER: Rodwell and Martin, London.

Design for a Cemetery.

Image 10.9 x 15.5 cms, within an etched border.

Etching.

'H.W.W. Del.' lower left, 'Lizars Sculp.' lower right with title, lower centre.

William Home Lizars [1788-1859].


George Ramsay and Co, Edinburgh. The date of printing - 1818, given on p. 437 of Vol. II, is presumably a typographical error.

Joe Rock negative No. 96001/7.
CATALOGUE NUMBER: P. 75.
TITLE: Sketches from Italian Cottages.
SIZE: Image 10.9 x 15.5 cms, within an etched border.
MEDIUM: Etching.
PRINTMAKER: William Home Lizars [1788-1859].
PRINTER: See No. P. 74.
PHOTOGRAPHED: Joe Rock negative No. 96001/8.
CATALOGUE NUMBER: P. 76.

TITLE: Fire at Pietra Mala.

SIZE: Image 10.8 cm x 17.8 cm, within an etched border.

MEDIUM: Etching.


PRINTMAKER: William Home Lizars [1788-1859].


PRINTER: See No. P. 74.

PHOTOGRAPHED: Joe Rock negative No. 96001/9.
CATALOGUE NUMBER:  P. 77.

TITLE:  Sketches of Italian and Grecian / Chimneys.

SIZE:  Image 19.2 x 10.0 cms (approximate).

MEDIUM:  Etching.


PRINTMAKER:  William Home Lizars [1788-1859].


PRINTER:  See P. No. 74.

PHOTOGRAPHED:  Joe Rock negative No. 96001/10.
Fortress at Porto Ferrajo, with the Palace of Napoleon.

Image 10.7 x 17.0 cms, within an etched border.

Etching.


William Home Lizars [1788-1859].


See No. P. 74.

Joe Rock negative No. 96001/11.

This is the same image published as a Frontispiece to Vol. XXXV of Constable's Miscellany. See Catalogue No. P. 154.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 79.</th>
</tr>
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<tbody>
<tr>
<td>TITLE:</td>
<td>Untitled [Composition with Leaves].</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image 19.2 x 23.8 cms, within an etched border [folded].</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>Hugh William Williams.</td>
</tr>
<tr>
<td>PRINTER:</td>
<td>See No. P. 74.</td>
</tr>
<tr>
<td>PHOTOGRAPIED:</td>
<td>Joe Rock negative No. 96001/12.</td>
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</table>
### Sketch from the Skull of Raphael

As it is Exhibited in the Academy of St. Luke in Rome.

**CATALOGUE NUMBER:** P. 80.

**TITLE:** Sketch from the Skull of Raphael. / As it is Exhibited in the Academy of St. Luke in Rome.

**SIZE:** Image 17.4 x 8.7 cms. (approximately).

**MEDIUM:** Etching.

**LETTERS:** 'Drawn by H.W.Williams.' lower left, 'Engraved by W & D Lizars Edin'. lower right, 'Vol. I. Page 323.' and title, top centre.

**PRINTMAKER:** William Home Lizars [1788-1859] and Daniel Lizars


**PUBLISHER:** Archibald Constable and Co, Edinburgh and Hurst, Robinson, and Co, London.

**PRINTER:** See P. No. 74.

**PHOTOGRAPHED:** Joe Rock negative No. 96001/13
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 81.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Portrait of / The Priest of Delphi.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image 18.0 x 12.5 cms (approximately).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H.W.W. Del' 1817' on the right and 'WN ft', on the left, both etched in the plate. With 'Vol. II. Page 243,' top right and title, lower centre.</td>
</tr>
<tr>
<td>PRINTER:</td>
<td>See P. No. 74.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 96001/17.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 82.

TITLE: Castle of Otranto.

SIZE: Image 10.8 x 17.3 cms, within an etched border.

MEDIUM: Etching.


PRINTMAKER: William Home Lizars [1788-1859].


PRINTER: See P. No. 74.

PHOTOGRAPHED: Joe Rock negative No. 96001/18.
CATALOGUE NUMBER: P. 83.

TITLE: Greek Dance.

SIZE: Image 9.8 x 16.8 cms, within an etched border.

MEDIUM: Etching.


PRINTMAKER: William Home Lizars [1788-1859].


PRINTER: See P. No. 74.

PHOTOGRAPHED: Joe Rock negative No. 96001/21.

NOTES: A related work was probably shown at the artist’s one-man-

exhibition, in Edinburgh: in 1822, No. 56. A Greek Dance at Athens

and again in 1826, No. 27.
CATALOGUE NUMBER: P. 84.

TITLE: Caloyer Priests of Daulis.

SIZE: Image 10.4 x 17.4 cms, within an etched border.

MEDIUM: Etching.


PRINTMAKER: William Home Lizars [1788-1859].


PRINTER: See No. P. 74.

PHOTOTGRAPHED: Joe Rock negative No. 96001/22.
Untitled [Composition with Leaves].
Image 17.4 x 20.9 cms, within an etched border [folded].
Etching.
Hugh William Williams.
See No. P. 74.
Joe Rock negative No. 96001/23.
CATALOGUE NUMBER: P. 86.
TITLE: Greek Costumes.
SIZE: Image 10.0 x 18.0 cms (approximately).
MEDIUM: Etching.
LETTERS: 'H.W.W. Del.' lower left, 'Lizars Sculp.' lower right, 'Vol. 2, Page 370.' top right and title, lower centre. beneath this, 'Edinburgh Published by A. Constable & Co. 1819.'
PRINTMAKER: William Home Lizars [1788-1859].
PRINTER: See No. P. 74.
PHOTGRAPHED: Joe Rock negative No. 96001/24.
CATALOGUE NUMBER: P. 87.

TITLE: Lake Avernus.

SIZE: Plate mark, 21.0 x 29.5 cms., image, 17.7 x 27.3 cms.

MEDIUM: Etching.

LETTERS: 'Williams del', lower left corner and 'W. F. Gmelin sculp', lower right. Also '.....volar di sopra/Con la vita agli uccelli era interdetto;/ Onde da' Greci poi si disse AVERNO,/ Eneide L, VI.', lower centre.

PRINTMAKER: W. F. Gmelin [1745-1821].

COLLECTION: British Library [Cup.652.dd.6].

PHOTOGRAPHED: British Library.


PUBLISHED: The British Library copy also contains a loose print of the same subject; engraved by C. Frommel after F. Catel. It is dated 1815 or 1816 and may not have been published.

NOTES: There is a related work in the Ulster Museum, Belfast. See Catalogue No. W. 91.
CATALOGUE NUMBER:  P. 88.
TITLE: Parthenon of Athens, in its Present State.
SIZE: Image, 7.6 x 11.8 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.
PRINTMAKER: William Miller [1796-1882]. Miller was paid £10.10.0, and the plate was complete by December 1822. See MILLER [1898] below.
OTHER IMPRESSIONS: National Gallery of Scotland, Print Room. Two volume set of artist’s proofs, presented by his widow in 1866. Two early states, one before letters, one after letters.
PHOTOGRAPHED: Joe Rock negative No. 89040/4a and 95007/22-24 (early states).
CATALOGUE NUMBER: P. 89.

TITLE: Parthenon of Athens, Restored.

SIZE: Image, 6.7 x 12.3 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams', lower left corner and 'Engraved by L. Horsburgh', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.

ARTIST: C. R. Cockerell [1788-1863].

PRINTMAKER: J. Horsburgh [1791-1869].


PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89040/3a.

REFERENCES:
1. London Literary Gazette Saturday 14th February [1824].
CATALOGUE NUMBER: P. 90.
TITLE: Athens, from the Hill of the Museum.
SIZE: Image, 7.7 x 11.7 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.
PRINTMAKER: J. Horsburgh [1791-1869].
PUBLISHER: As No. P. 88.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89040/1a.
REFERENCES: 1. London Literary Gazette Saturday 14th February [1824].
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 91.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Temples of Erechtheus and Minerva Polias.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 7.7 x 11.9 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching</td>
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<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>J. Horsburgh [1791-1869].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 88.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, before letters, one after letters.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/14a. and 95007/25-27 (early states).</td>
</tr>
<tr>
<td>REFERENCES:</td>
<td>1. London Literary Gazette Saturday 14th February [1824].</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 92.

TITLE: Ancient Sarcophagi, Plataea.

SIZE: Image, 8.2 x 11.7 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.


PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/21a.

REFERENCES: 1. London Literary Gazette Saturday 14th February [1824].
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 93.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Acrocorunian Promontory.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 11.6 x 8.6 cms (vertical format).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.' , lower left corner and 'Engraved by J. Stewart', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>J. Stewart [1791-1863].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 88.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/31a.</td>
</tr>
</tbody>
</table>
| REFERENCES:       | 1. London Literary Gazette Saturday 14th February [1824].  
| NOTES:            | There is a related work in the Victoria and Albert Museum. See Catalogue No. W. 93. |
CATALOGUE NUMBER: P. 94.

TITLE: Temples of Jupiter Panhellenius, Aegina.

SIZE: Image, 8.0 x 12.1 cms.

MEDIUM: Etching.


PUBLISHED: As Part 2 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [By July 1824].

PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866. Two early states before letters.

PHOTOGRAPHED: Joe Rock negative No. 89040/19a. and 95008/6 and 7 (early states).

2. Edinburgh Review October [1824], Review.
CATALOGUE NUMBER: P. 95.
TITLE: Corinth, Acrocorinthus of Corinth.
SIZE: Image, 8.5 x 12.1 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller, lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.
PUBLISHED: As Part 2 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [By July 1824.]
PUBLISHER: As No. P. 88.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states; one before letters, the other lettered in copperplate style 'H. W. Williams' lower left and 'Willm Miller'. lower right.
PHOTOGRAPHED: Joe Rock negative No. 89040/23a. and 95008/8 and 9 (early states).
NOTES: There is a related work in the collection of Mr. A. E. Michael Cotton, Canada [17.4 x 24.5 cms, pencil with Sepia wash].
CATALOGUE NUMBER: P. 96.

TITLE: Thebes, in Boeotia.

SIZE: Image, 8.0 x 12.2 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh. 1824', lower centre.

PRINTMAKER: J. Horsburgh [1791-1869].

PUBLISHED: As Part 2 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [By July 1824].

PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/18a.

REFERENCES:
2. Edinburgh Review October [1824], Review.
CATALOGUE NUMBER: P. 97.

TITLE: Delphi. Castalian Fountain, on Mount Parnassus.

SIZE: Image, 12.3 x 8.5 cms (vertical format).

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh 1824', lower centre.


PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/11a.

Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

CATALOGUE NUMBER: P. 98.
TITLE: Interior of the Acropolis of Athens, from the Propylea.
SIZE: Image, 8.2 x 12.2 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.' lower left corner and 'Engraved by J. Horsburgh.' lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.
PRINTMAKER: J. Horsburgh [1791-1869].
PUBLISHED: As Part 2 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [By July 1824].
PUBLISHER: As No. P. 88.
OTHER IMPRESSIONS: 1. National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89040/11a.
CATALOGUE NUMBER: P. 99.

TITLE: Athens, from the East.

SIZE: Image, 7.8 x 12.0 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by Jas Stewart.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh.', lower centre.

PRINTMAKER: James Stewart [1791-1863].


PUBLISHER: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

OTHER IMPRESSIONS: Joe Rock negative No. 89040/2a.


Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

P. 100.

Caritena, Ancient Brenthe, on the Alpheus, Arcadia.

Image, 8.2 x 11.9 cms.

Etching.


H. W. Williams from a sketch by C. R. Cockerell.

William Miller [1796-1882]. Miller paid £12.12.0. See MILLER [1898] below. Miller also re-touched this plate before it was re-printed for the 1829 complete publication. See MSS letter, National Library of Scotland, below. [Williams was un-well and said it was part of Part 4, when it is clear he meant Part 3].

As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [January 1825].

As No. P. 88.

National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866.

Joe Rock negative No. 89041/22a.

1. London Literary Gazette Saturday 8th January [1825], Review.
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

CATALOGUE NUMBER: P. 100.

TITLE: Caritena, Ancient Brenthe, on the Alpheus, Arcadia.

SIZE: Image, 8.2 x 11.9 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams, from a sketch by C. R. Cockerell Esq', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh. 1824.', lower centre.

ARTIST: H. W. Williams from a sketch by C. R. Cockerell.

PRINTMAKER: William Miller [1796-1882]. Miller paid £12:12:0. See MILLER [1898] below. Miller also re-touched this plate before it was re-printed for the 1829 complete publication. See MSS letter, National Library of Scotland, below. [Williams was un-well and said it was part of Part 4, when it is clear he meant Part 3].

PUBLISHED: As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [January 1825].

PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/22a.

REFERENCES: 1. London Literary Gazette Saturday 8th January [1825], Review.
<table>
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<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 101.</th>
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<tr>
<td>SIZE:</td>
<td>Image, 8.2 x 12.5 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
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<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh. 1824.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>J. Horsburgh [1791-1869].</td>
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<tr>
<td>PUBLISHED:</td>
<td>As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [January 1825].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 88.</td>
</tr>
<tr>
<td>PRINTER:</td>
<td>McQueen.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
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<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/16a.</td>
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<tr>
<td>REFERENCES:</td>
<td>London Literary Gazette Saturday 8th January [1825], Review.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>There is a related work in the national Gallery of Scotland. See Catalogue No. W. 104.</td>
</tr>
</tbody>
</table>
Mount Parnassus.

Image, 7.9 x 12.4 cms.

Etching.


H. W. Williams from a sketch by C. R. Cockerell.

J. Stewart [1791-1863]. This plate was re-touched by William Miller before the complete publication in 1829. See Catalogue No. P. 100.

As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [January 1825].

National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866.

Joe Rock negative No. 89041/6a.

London Literary Gazette Saturday 8th January [1825], Review. A related work was sold by Messrs Sotheby’s, London 15th February 1990, Lot 128. Pencil and Sepia wash, 33.00 x 51.0 cms. Illustrated.
CATALOGUE NUMBER: P. 103.
TITLE: Plain of Plataea.
SIZE: Image, 7.9 x 12.2 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh, 1824.', lower centre.
PRINTMAKER: William Miller [1796-1882]. Miller paid £12.12.0, plate complete by October 1824. See MILLER [1898] below. Miller also re-touched this plate before it was re-printed for the 1829 complete publication. See Catalogue No. P. 100.
PUBLISHED: As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [January 1825].
PUBLISHER: As No. P. 88.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866. Two early states, one after letters.
PHOTOGRAPHED: Joe Rock negative No. 89041/20a. and 95008/27-28 (early states).
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 104.</th>
</tr>
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<tbody>
<tr>
<td>TITLE:</td>
<td>Valley of the Pliestus, from Delphi.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 7.8 x 12.4 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh. 1825.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>James. Stewart [1791-1863].</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [1825].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 88.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>1. National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. 2. British Museum, Print Room. India proof after letters [1875.7.10.4330]. Inscribed lower left, 'presented by the Artist to W. B. Cooke.'</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/12a.</td>
</tr>
<tr>
<td>REFERENCES:</td>
<td>London Literary Gazette Saturday 8th January [1825], Review.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 105.

TITLE: Temple of Minerva Sunias, Cape Colonna.

SIZE: Image, 7.6 x 11.7 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh. 1825.', lower centre.

PRINTMAKER: J. Horsburgh [1791-1869].

PUBLISHED: As Part 3 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [January 1825].

PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS:
1. National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89040/18a.

REFERENCES: London Literary Gazette Saturday 8th January [1825], Review.

NOTES: A large version of this subject, damaged at some stage and severely cut down, is in the collection of Professor Cook, Edinburgh.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 106.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Mountains or Epirus, as seen from the Sea nearly opposite to Parga.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 8.8 x 13.1 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh. 1823.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>J. Horsburgh [1791-1869].</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 4 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [July 1825].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 88.</td>
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<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
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<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/0a.</td>
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<tr>
<td>REFERENCES:</td>
<td>London Literary Gazette Saturday 30th July [1825], p. 493, Review.</td>
</tr>
<tr>
<td>CATALOGUE NUMBER</td>
<td>P. 107.</td>
</tr>
<tr>
<td>------------------</td>
<td>---------</td>
</tr>
<tr>
<td>TITLE</td>
<td>Temple of Jupiter Olympius, Athens.</td>
</tr>
<tr>
<td>SIZE</td>
<td>Image, 8.4 x 13.8 cms.</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh. 1825.', lower centre.</td>
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<tr>
<td>PRINTMAKER</td>
<td>James. Stewart [1791-1863].</td>
</tr>
<tr>
<td>PUBLISHED</td>
<td>As Part 4 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [July 1825].</td>
</tr>
<tr>
<td>PUBLISHER</td>
<td>As No. P. 88.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, one before letters.</td>
</tr>
<tr>
<td>PHOTOGRAPHED</td>
<td>Joe Rock negative No. 89040/6a. and 95007/28-9 (early states).</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>London Literary Gazette Saturday 30th July [1825], p. 493, Review.</td>
</tr>
</tbody>
</table>
Gulf of Lepanto, from above Patras, Ancient Patrae.
Image, 8.6 x 13.2 cms.
Etching.
William Home Lizars [1788-1859].
As Part 4 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [July 1825].
As No. P. 88.
National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866.
Joe Rock negative No. 89041/5a.
London Literary Gazette Saturday 30th July [1825], p. 493, Review.
There is a related drawing in the Glasgow Museum and Art Gallery. See Catalogue No. D. 17.
Castle of Patras, Ancient Patrae.

Image, 8.1 x 12.1 cms.

Etching.

'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Lizars.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh. 1825.', lower centre.

William Home Lizars [1788-1859].

As Part 4 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [July 1825].

As No. P. 88.

National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

Joe Rock negative No. 89041/4a.

London Literary Gazette Saturday 30th July [1825], p. 493, Review.
Acropolis of Athens, from near the Pnyx or Ancient Forum.

Image, 8.0 x 12.2 cms.

Etching.

'Drawn by H. W. Williams.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh. 1823.', lower centre.

James. Stewart [1791-1863].

As Part 4 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh. [July 1825].

As No. P. 88.

1. National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

2. British Museum, Print Room. State after letters but without figures. [1926.3.31.557].

Joe Rock negative No. 89040/10a.

London Literary Gazette Saturday 30th July [1825], p. 493, Review.
CATALOGUE NUMBER: P. 111.

TITLE: Theatre of Atticus Herodes, Athens.

SIZE: Image, 7.9 x 11.7 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by F. R. Hay', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh, 1823.', lower centre.

PRINTMAKER: Frederick Rudolph Hay [fl. 1784-1823].

PUBLISHED: As Part 4 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [July 1825].

PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89040/8a.

REFERENCES: London Literary Gazette Saturday 30th July [1825], p. 493, Review.
CATALOGUE NUMBER:  P. 112.
TITLE:  The Academic Grove, Athens.
SIZE:  Image, 9.3 x 14.2 cms.
MEDIUM:  Etching.
LETTERS:  'Drawn by H. W. Williams', lower left corner and 'Engraved by J. Horsburgh', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh, 1826.', lower centre.
PRINTMAKER:  J. Horsburgh [1791-1869].
PUBLISHER:  
OTHER IMPRESSIONS:  National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states before letters and one after some letters.
PHOTOGRAPHED:  Joe Rock negative No. 89040/9a. and 95007/19-21 (early states).
REFERENCES:  London Literary Gazette Saturday 1st April [1826] Review.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 113.</th>
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<tbody>
<tr>
<td>TITLE:</td>
<td>Mount Oleno, Peloponnesus.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.6 x 14.5 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
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<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson &amp; Co. London, &amp; A Constable &amp; Co. Edinburgh, 1826.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by October 1825. See MILLER [1898] below. Miller also retouched this plate before it was re-printed for the 1829 complete publication. See Catalogue No. P. 100.</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 5 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [April 1826].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 88.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/27a.</td>
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</table>
CATALOGUE NUMBER: P. 114.

TITLE: Part of the Temple of Minerva, in the Acropolis of Athens.

SIZE: Image, 10.0 x 13.9 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh, 1826.', lower centre.

PRINTMAKER: William Miller [1796-1882]. Miller was paid £17.17.0, completing the plate by October 1825. The artist wrote to him before this date to discuss the shape of the moon. See MILLER [1898] below. Miller also re-touched this plate before it was re-printed for the 1829 complete publication. See Catalogue No. P. 100.

PUBLISHED: As Part 5 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [April 1826].

PUBLISHER: As No. P. 88.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866. One early state before letters and two, after some letters.

PHOTOGRAPHED: Joe Rock negative No. 89040/12a and 95007/30-32 (early states).

CATALOGUE NUMBER: P. 115.
TITLE: Misitra, the Ancient Sparta.
SIZE: Image, 9.4 x 14.4 cms.
MEDIUM: Etching.
ARTIST: H. W. Williams from a sketch by C. R. Cockerell.
PRINTMAKER: J. Horsburgh [1791-1869].
PUBLISHED: As Part 5 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations, London and Edinburgh [April 1826].
PUBLISHER: As No. P. 88.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89041/25a.
REFERENCES: London Literary Gazette Saturday 1st April [1826] Review.
CATALOGUE NUMBER: P. 116.
TITLE: Part of the Town of Livadia on the River Hercyna, Ancient Lebadia.
SIZE: Image, 8.3 x 13.1 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. H. Lizars.', lower right, with title, lower centre. Also 'Published by Hurst, Robinson & Co. London, & A Constable & Co. Edinburgh, 1826.', lower centre.
PRINTMAKER: William Home Lizars [1788-1859]. William Miller re-touched this plate before it was re-printed for the 1829 complete publication. See Catalogue No. P. 100.
PUBLISHED: As Part 5 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [April 1826].
PUBLISHER: As No. P. 88.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPIED: Joe Rock negative No. 89041/15a.
REFERENCES: London Literary Gazette Saturday 1st April [1826] Review.
NOTES: Possibly related to a work in the posthumous sale of Aeneas Macbean. See NISBET [1858] Lot 56.
CATALOGUE NUMBER: P. 117.

TITLE: Patras (Ancient Patrae) Achaia.

SIZE: Image, 9.3 x 14.3 cms.

MEDIUM: Etching.

LETTERS: 'H. W. Williams del.', lower left corner and 'Engraved by Willm. Miller.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1826.', lower centre.

PRINTMAKER: William Miller [1796-1882]. Miller was paid £17.17.0. See MILLER [1898] below.

PUBLISHED: As Part 6 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [September 1826].


OTHER IMPRESSIONS:
1. National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states; one before letters and without large reclining figure; the other after some letters.
2. Same collection. Early state by F. R. Hay of the same subject, inscribed 'suppressed', in pencil, in the hand of Hugh Williams.

PHOTOGRAPHED: Joe Rock negative No. 89041/3a. and 95008/20-21 (early states).

REFERENCES:
2. London Literary Gazette Saturday 9th September [1826], Review.

NOTES: This was the first set published by Longmans.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 118.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>River Scenery, Approaching Pellene, in Achia</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 14.0 x 10.1 cms (vertical format).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H. W. Williams del.', lower left corner and 'Engraved by Wm. Forrest', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1826.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>William. Forrest [1805 - 1889].</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 6 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [September 1826].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. One early state after some letters but before title.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/2a and 95008/18.</td>
</tr>
</tbody>
</table>
| REFERENCES:      | 1. London Literary Gazette Saturday 9th September [1826], Review.  
CATALOGUE NUMBER: P. 119.
TITLE: Rocks of the Strophades.
SIZE: Image, 9.7 x 14.0 cms.
MEDIUM: Etching.
ARTIST: Hugh Williams after a sketch by C. Jones [unknown].
PRINTMAKER: William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by August 1826. See MILLER [1898] below.
PUBLISHED: As Part 6 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [September 1826].
PUBLISHER: As No. P. 177.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866. Two early states; one before letters and another, after some letters but before title.
PHOTOGRAPHED: Joe Rock negative No. 89041/28a and 95008/25 and 26 (early states).
Ackermans Repository Vol. VIII, 1st July [1826], p. 59.
CATALOGUE NUMBER: P. 120.
TITLE: The Schiste on Parnassus.
SIZE: Image, 9.5 x 14.5 cms.
MEDIUM: Etching.
LETTERS: 'H. W. Williams del.', lower left corner and 'Engraved by Wm. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1826.', lower centre.
PRINTMAKER: William Forrest [1805 - 1889].
PUBLISHED: As Part 6 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [September 1826].
OTHER IMPRESSIONS: As No. P. 177.
PUBLISHER: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89041/7a.
<table>
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<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 121.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Temple of Pandrosus, Acropolis of Athens.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.5 x 13.9 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H. W. Williams del.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1826.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>James Stewart [1791-1863].</td>
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<tr>
<td>PUBLISHED:</td>
<td>As Part 6 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [September 1826].</td>
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<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
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<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. One early state, with some letters but before title.</td>
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<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/13a and 95007/35 (early state).</td>
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</tbody>
</table>
| REFERENCES:      | 1. London Literary Gazette Saturday 9th September [1826], Review.  
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<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 122.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Elusis, &amp; Part of the Island of Salamis.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 8.7 x 14.7 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H. W. Williams del.', lower left corner and 'Engraved by W. Miller', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1826.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by December 1826. See MILLER [1898] below.</td>
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<tr>
<td>PUBLISHED:</td>
<td>As Part 7 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [26th December 1826].</td>
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<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
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<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866. Two early states, one before letters and another, after some letters but before the title.</td>
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<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/15a and 95008/0 and 1 (early states).</td>
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CATALOGUE NUMBER: P. 123.
TITLE: Temple of Theseus, Athens.
SIZE: Image, 8.8 x 14.6 cms.
MEDIUM: Etching.
LETTERS: 'H. W. Williams del.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1826.', lower centre.
PRINTMAKER: James Stewart [1791-1863].
PUBLISHED: As Part 7 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [26th December 1826].
PUBLISHER: As No. P. 177.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, both before letters.
PHOTOGRAPHED: Joe Rock negative No. 89040/7a and 95007/33 and 34 (early states).
REFERENCES: 1. London Literary Gazette Saturday 6th January [1827], Review.
CATALOGUE NUMBER: P. 124.

TITLE: Chaeronea.

SIZE: Image, 9.0 x 14.5 cms.

MEDIUM: Etching.

LETTERS: 'H. W. Williams del.', lower left corner and 'Engraved by W. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1826.', lower centre.

PRINTMAKER: William Forrest [1805 - 1889].

PUBLISHED: As Part 7 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [26th December 1826].

PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/13a.

CATALOGUE NUMBER:  P. 125.
TITLE: On the Gulf of Corinth.
SIZE: Image, 9.7 x 14.5 cms.
MEDIUM: Etching.
LETTERS: 'H. W. Williams del.', lower left corner and 'Engraved by W. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1826.', lower centre.
PRINTMAKER: William. Forrest [1805 - 1889].
PUBLISHED: As Part 7 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [26th December 1826].
PUBLISHER: As No. P. 177.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, one with the letters 'W.F.', lower right corner and one after letters but before title.
PHOTOGRAPIED: Joe Rock negative No. 89040/27a and 95008/16 and 17 (early states).
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<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 126.</th>
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<tbody>
<tr>
<td>TITLE:</td>
<td>Mountains of Sopra Canina, Gulf of Avlona.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 8.4 x 13.5 cms.</td>
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<td>MEDIUM:</td>
<td>Etching.</td>
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<td>LETTERS:</td>
<td>'H. W. Williams del.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1826.', lower centre.</td>
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<tr>
<td>PRINTMAKER:</td>
<td>James. Stewart [1791-1863].</td>
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<td>PUBLISHED:</td>
<td>As Part 7 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [26th December 1826].</td>
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<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
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<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
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<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/31a.</td>
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<tr>
<td></td>
<td>2. London Literary Gazette Saturday 6th January [1827], Review.</td>
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<tr>
<td></td>
<td>3. MILLER [1898] p. 122</td>
</tr>
<tr>
<td>CATALOGUE NUMBER:</td>
<td>P. 127.</td>
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<td>------------------</td>
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<tr>
<td>TITLE:</td>
<td>Plain of Marathon.</td>
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<tr>
<td>SIZE:</td>
<td>Image, 9.6 x 14.8 cms.</td>
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<td>MEDIUM:</td>
<td>Etching.</td>
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<td>LETTERS:</td>
<td>'H. W. Williams del. from a Sketch by C. R. Cockerell Esq.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1827.', lower centre.</td>
</tr>
<tr>
<td>ARTIST:</td>
<td>Hugh Williams from a sketch by C. R. Cockerell.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>John Horsburgh [1791-1869].</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 8 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [May 1827].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
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<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states; one before letters and one after some letters but before title.</td>
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<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/21a and 95008/2 and 3 (early states).</td>
</tr>
<tr>
<td>REFERENCES:</td>
<td>1. London Literary Gazette Saturday 5th May 1827, p. 284, Review. 2. National Museum of Wales, Library, Fascicule No. 8, including an advertisement for 'Select Views in Italy'.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 128.

TITLE: Mount Vodia. Anciently Mount Panachaicus, Achaia.

SIZE: Image, 9.1 x 14.7 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh.', lower centre.

PRINTMAKER: William Forrest [1805 - 1889].

PUBLISHED: As Part 8 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [May 1827].

PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Three early states, before all letters.

PHOTOGRAPHED: Joe Rock negative No. 89041/1a and 95008/22-24 (early states).

REFERENCES: London Literary Gazette Saturday 5th May 1827, p. 284, Review.
CATALOGUE NUMBER: P. 129.

TITLE: Temple of Apollo Epicurius, Arcadia.

SIZE: Image, 9.7 x 15.0 cms.

MEDIUM: Etching.

LETTERS: 'H. W. Williams del. from a Sketch by C. R. Cockerell Esq., lower left corner and 'Engraved by T. Horsburgh', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1827.', lower centre.

ARTIST: Hugh Williams from a sketch by C. R. Cockerell.

PRINTMAKER: John Horsburgh (1791-1869).

PUBLISHED: As Part 8 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [May 1827].

PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPIED: Joe Rock negative No. 89041/23a.

REFERENCES: London Literary Gazette Saturday 5th May 1827, p. 284, Review. Possibly related to a drawing in an album in the Print Room of the British Museum, [J.25-27]. There are two views of the temple in the album. Both are said to be by John Foster [who accompanied C. R. Cockerell] and are inscribed as such. Williams has taken some liberties; adding a distant range of mountains and a new foreground. For another version see COCKERELL, C. R.: The Temples of Jupiter Panhellenius at Aegina and of Apollo at Bassai London [1860].
Catalogue Number: P. 130.

Title: Remains of the Ancient Temple at Corinth, Mount Cithaeron in the Distance.

Size: Image, 8.0 x 11.9 cms.

Medium: Etching.


Printmaker: William Home Lizars [1788-1859].

Published: As Part 8 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [May 1827].

Publisher: As No. P. 177.

Other Impressions: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866.

Photographed: Joe Rock negative No. 89040/24a.

References: London Literary Gazette Saturday 5th May 1827, p. 284, Review.
Near View of the Ancient Temple at Corinth.

Image, 9.7 x 14.4 cms.

Etching.

'Drawn by H. W. Williams.' , lower left corner and 'Engraved by W. Miller', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1827', lower centre.

William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by March 1827. See MILLER [1898] below.

As Part 8 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [May 1827].

National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, one after some letters.

Joe Rock negative No. 89040/25a and 95008/10 and 11 (early states).

1. London Literary Gazette Saturday 5th May 1827, p. 284, Review.
2. MILLER [1898] Appendix, p. x, xiv, xvi.
P. 132.

**Title:** Mountains of Locri Ozolae, looking towards Naupactus.

**Size:** Image, 9.4 x 14.3 cms.

**Medium:** Etching.

**Letters:** ‘Drawn by H. W. Williams,’ lower left corner and ‘Engraved by W. Miller. ’, lower right, with title, lower centre. Also ‘Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1827.’, lower centre.

**Printmaker:** William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by May 1827. Also mentioned in a letter from the artist to Miller, dated April, 1827. See MILLER [1898] below.

**Published:** As Part 9 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [August 1827].

**Publisher:** As No. P. 177.

**Other Impressions:** National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866. Two early states, one before letters, and one after some letters but before title.

**Photographed:** Joe Rock negative No. 89040/30a and 95008/12 and 13 (early states).

**References:**
2. London Literary Gazette Saturday 11th August 1827, Review.

**Notes:** Related to a work sold by Messrs Sotheby’s, London, 16th October 1981, Lot 43.
Mount Olympus.

Image, 9.0 x 13.1 cms.

Etching.

'Engraved by W. H. Lizards', lower right, with title, lower centre.

Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1827.', lower centre.

William Home Lizars [1788-1859]. This plate retouched by William Miller, May 1827. See MILLER [1898] below.

As Part 9 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [August 1827].

National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

Joe Rock negative No. 89040/20a.

Presumably Williams left his name off the inscriptions for this plate as a snub to the engraver W. H. Lizards. In the letter to William Miller the artist asked him to correct the plate. See No. P. 138. There is a related work in the Huntington Library, California. See Catalogue No. W. 124.
### CATALOGUE NUMBER: P. 134.

### TITLE: Fountain at Vostizza, the Ancient Aegium.

### SIZE: Image, 9.3 x 14.5 cms.

### MEDIUM: Etching.


### PRINTMAKER: James. Stewart [1791-1863]. This plate was probably retouched by William Miller after April 1827. See MILLER [1898] below.

### PUBLISHED: As Part 9 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [August 1827].

### PUBLISHER: As No. P. 177.

### OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist’s proofs, presented by his widow in 1866.

### PHOTOGRAPHED: Joe Rock negative No. 89040/29a.

### REFERENCES:
3. London Literary Gazette Saturday 11th August 1827, Review.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER</th>
<th>P. 135.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Mount Helicon.</td>
</tr>
<tr>
<td>SIZE</td>
<td>Image, 9.9 x 15.1 cms.</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1827.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER</td>
<td>John Horsburgh [1791-1869].</td>
</tr>
<tr>
<td>PUBLISHED</td>
<td>As Part 9 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [August 1827].</td>
</tr>
<tr>
<td>PUBLISHER</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED</td>
<td>Joe Rock negative No. 89041/17a.</td>
</tr>
<tr>
<td></td>
<td>2. London Literary Gazette Saturday 11th August 1827, Review.</td>
</tr>
<tr>
<td>CATALOGUE NUMBER:</td>
<td>P. 136.</td>
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<tr>
<td>---------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>TITLE:</td>
<td>Mount Cithaeron, from the Tombs of Plataea.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.5 x 14.5 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1827.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>James Stewart [1791-1863].</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 9 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [August 1827].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/19a.</td>
</tr>
<tr>
<td></td>
<td>2. London Literary Gazette Saturday 11th August 1827, Review.</td>
</tr>
</tbody>
</table>
P. 137.

**Title:** Promontory of Sunium, from the Sea.

**Size:** Image, 9.4 x 14.2 cms.

**Medium:** Etching.

**Letters:** 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1828.', lower centre.

**Printmaker:** William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by November 1827. Also mentioned in a letter from the artist to Miller, [1827?]. See MILLER [1898] below.

**Published:** As Part 10 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [February 1828].

**Publisher:** As No. P. 177.

**Other Impressions:** National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, one before letters and one after some letters.

**Photographed:** Joe Rock negative No. 89040/17a and 95008/4 and 5 (early states).

**References:**
2. London Literary Gazette Saturday 2nd February 1828, Review.

**Notes:** There is a related work in a private collection in Canada.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 138.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Cardamoula, the Ancient Cardamyle.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 8.8 x 12.8 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Lizars sculp'., lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1828.', lower centre.</td>
</tr>
<tr>
<td>ARTIST:</td>
<td>Hugh Williams from a sketch by C. R. Cockerell.</td>
</tr>
<tr>
<td>PUBLISHED:</td>
<td>As Part 10 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [February 1828].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/29a.</td>
</tr>
</tbody>
</table>
                     2. London Literary Gazette Saturday 2nd February 1828, Review.  
| NOTES:            | Williams was not pleased with the engraving by Lizars and as a snub, he omitted his own name from the plate. He wrote to C. R. Cockerell, who had supplied the sketch on which Williams' drawing was based, to tell him of his reasons. |
CATALOGUE NUMBER: P. 139.

TITLE: General View of the Corinthian Shore. As seen from a height approaching Vostizza.

SIZE: Image, 8.9 x 14.3 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1828.', lower centre.

PRINTMAKER: William Forrest [1805 - 1889].

PUBLISHED: As Part 10 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [February 1828].

PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Two early states, one before letters and one lettered 'W. Forrest', lower centre.

PHOTOGRAPHED: Joe Rock negative No. 89040/28a and 95008/14 and 15 (early states).

3. London Literary Gazette Saturday 2nd February 1828, Review.
CATALOGUE NUMBER: P. 140.

TITLE: Crissa on Mount Parnassus. Looking up the Vale of Salona Ancielly Amphissa.

SIZE: Image, 9.9 x 14.4 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1828.', lower centre.

PRINTMAKER: William Forrest [1805 - 1889].

PUBLISHED: As Part 10 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [February 1828].

PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/8a.

3. London Literary Gazette Saturday 2nd February 1828, Review.

NOTES: There is a related work in the Glasgow Museum and Art Gallery. See No. D. 18.
CATALOGUE NUMBER: P. 141.

TITLE: Restoration of the West Front of the Parthenon of Athens.

SIZE: Image, 10.2 x 15.6 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by C. R. Cockerell.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1828.', lower centre.

ARTIST: Charles Robert Cockerell

PRINTMAKER: John Horsburgh [1791-1869].

PUBLISHED: As Part 10 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [February 1828].

PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866. Three early states; two before letters and one lettered 'CRC', lower left and 'JH', lower right.

PHOTOGRAPHED: Joe Rock negative No. 89040/5a and 95007/16-18 (early states).

3. London Literary Gazette Saturday 2nd February 1828, Review.

NOTES: Williams wrote to Cockerell in January 1828 to say that he had been unable to incorporate his suggestions as the plate had been printed.
CATALOGUE NUMBER:  P. 142.

TITLE:  Delphi.

SIZE:  Image, 10.2 x 13.8 cms.

MEDIUM:  Etching.

LETTERS:  'Drawn by H. W. Williams.', lower left corner and 'Engraved by J. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1828.', lower centre.

PRINTMAKER:  ? William. Forrest [1805 - 1889]. The 'J' inscription is probably a typographical error. This plate was re-touched by William Miller. See MILLER [1898] below.


PUBLISHER:  As No. P. 177.

OTHER IMPRESSIONS:  National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED:  Joe Rock negative No. 89041/9a.

   2. London Literary Gazette Saturday 12th July 1828, Review.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER</th>
<th>P. 143.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Part of Misitra, The Ancient Sparta.</td>
</tr>
<tr>
<td>SIZE</td>
<td>Image, 10.3 x 8.8 (vertical format).</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS</td>
<td>'Drawn by H. W. Williams from a sketch by C. R. Cockerell Esq.', lower left corner and 'Engraved by W. Miller', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1828.', lower centre.</td>
</tr>
<tr>
<td>ARTIST</td>
<td>Hugh Williams, from a sketch by C. R. Cockerell.</td>
</tr>
<tr>
<td>PRINTMAKER</td>
<td>William Miller [1796-1882]. Miller was paid £15.15.0, and completed the plate by May 1828. Also mentioned in a letter from the artist to Miller, dated May 1828. See MILLER [1898] below.</td>
</tr>
<tr>
<td>PUBLISHED</td>
<td>As Part 11 of WILLIAMS, H. W.: Select Views in Greece with Classical Illustrations London and Edinburgh [July 1828].</td>
</tr>
<tr>
<td>PUBLISHER</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED</td>
<td>Joe Rock negative No. 89041/26a.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 144.

TITLE: Mountain Scenery, Gulf of Aulon.

SIZE: Image, 10.0 x 15.1 cms.

MEDIUM: Etching.

LETTERS: 'Drawn by H. W. Williams,' lower left corner and 'Engraved by J. Horsburgh,' lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1828.', lower centre.

PRINTMAKER: John Horsburgh [1791-1869].


PUBLISHER: As No. P. 177.

OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.

PHOTOGRAPHED: Joe Rock negative No. 89041/30a.


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<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 145.</th>
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</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Plain of Choeronea.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.9 x 15.1 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by Jas. Stewart.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1828.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>James. Stewart [1791-1863].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/14a.</td>
</tr>
<tr>
<td></td>
<td>2. London Literary Gazette Saturday 12th July 1828, Review.</td>
</tr>
<tr>
<td>CATALOGUE NUMBER:</td>
<td>P. 146.</td>
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<tr>
<td>------------------</td>
<td>---------</td>
</tr>
<tr>
<td>TITLE:</td>
<td>View Looking Across the Isthmus of Corinth.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 9.6 x 14.4 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1828.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>William Miller [1796-1882]. Miller was paid £17.17.0, and completed the plate by May 1828. Also mentioned in a letter from the artist to Miller, dated May 1828. See MILLER [1898] below.</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/26a.</td>
</tr>
</tbody>
</table>
|                  | 2. London Literary Gazette Saturday 12th July 1828, Review.  
<p>| NOTES:           | There is a related work in the national Gallery of Scotland. See No. W. 127. |</p>
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 147.</th>
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</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Restoration of the City of Athens.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 13.8 x 23.2 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by C. R. Cockerell Esq.', lower left corner and 'Engraved by J. Horsburgh.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1829.', lower centre.</td>
</tr>
<tr>
<td>ARTIST:</td>
<td>C. R. Cockerell.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>John Horsburgh [1791-1869].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89040/0a.</td>
</tr>
<tr>
<td></td>
<td>2. London Literary Gazette Saturday 21st March 1829, Review.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>Although not by Hugh Williams this print is included here for completeness.</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 148.
TITLE: Plain of Orchomenos from Livadia.
SIZE: Image, 10.3 x 15.8 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by W. Miller.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London and Adam Black Edinburgh, 1829.', lower centre.
PRINTMAKER: William Miller [1796-1882]. Miller was paid £21.0.0. and completed the plate by January 1829. See MILLER [1898] below.
PUBLISHER: As No. P. 177.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89041/16a.
NOTES: A related work was sold by Messrs Sotheby's, London, 23rd October 1991, Lot 122, illustrated.
CATALOGUE NUMBER: P. 149.
TITLE: Nemea.
SIZE: Image, 7.8 x 12.3 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by Willm. Miller.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1829.', lower centre.
PRINTMAKER: William Miller [1796-1882]. Miller was paid £15.15.0, and completed the plate by [January?] 1829. See MILLER [1898] below.
PUBLISHER: As No. P. 177.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89040/22a.
NOTES: In view of the small scale of this plate and the fact that Hugh Williams was to die within a few months of its publication, it was probably made much earlier. Miller [1898] appears to be guessing that it was complete in 1829 and the amount paid to William Miller is more in keeping with commissions of c.1824.
CATALOGUE NUMBER: P. 150.
TITLE: Argos.
SIZE: Image, 8.9 x 14.6 cms.
MEDIUM: Etching.
LETTERS: 'Drawn by H. W. Williams.', lower left corner and 'Engraved by Wm. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees & Co. London, and Adam Black Edinburgh, 1829.', lower centre.
ARTIST: Hugh Williams from a sketch by C. R. Cockerell, as explained on the front cover of the original fascicule. See National Museum of Wales, below.
PRINTMAKER: William. Forrest [1805 - 1889].
PUBLISHER: As No. P. 177.
OTHER IMPRESSIONS: National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.
PHOTOGRAPHED: Joe Rock negative No. 89041/24a..
2. London Literary Gazette Saturday 21st March 1829, Review.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 151.</th>
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</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>Grecian Landscape.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 13.4 x 10.3 cms (vertical format).</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'Drawn by H. W. Williams.', lower left corner and 'Engraved by Willm. Forrest.', lower right, with title, lower centre. Also 'Published by Longman Rees &amp; Co. London, and Adam Black Edinburgh, 1826.', lower centre.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>William Forrest [1805 - 1889].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>As No. P. 177.</td>
</tr>
<tr>
<td>OTHER IMPRESSIONS:</td>
<td>National Gallery of Scotland, print room. Two volume set of artist's proofs, presented by his widow in 1866.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>Joe Rock negative No. 89041/32a.</td>
</tr>
<tr>
<td></td>
<td>2. London Literary Gazette Saturday 21st March 1829, Review.</td>
</tr>
<tr>
<td>CATALOGUE NUMBER:</td>
<td>P. 152.</td>
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</tr>
<tr>
<td>TITLE:</td>
<td>Merchiston Castle.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Mezzotint.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 15.1 x 20.2 cms.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>Engraved by R. M. Hodgetts from the original Sketch by H. W. Williams, in the possession of Mark Napier Esq'.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>R. M. Hodgetts [fl. 1801-1846].</td>
</tr>
<tr>
<td>PUBLISHER:</td>
<td>Unknown.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>Information on this print and its publisher is scant. However, Hugh Williams wrote to Andrew Geddes, in London, on the 23rd July 1826, explaining that 'Hodgetts, the Mezzotinto Engraver is here with the intention of remaining among us. I believe he will be employed by J. Watson &amp; others &amp; I think of getting up a small Studiorum'. [EUL, Laing IV, Letters from artists]. Hodgetts made three plates for J. M. W. Turner's <em>Liber Studiorum</em>.</td>
</tr>
</tbody>
</table>
Catalogue of the Works of Hugh Williams - All Prints by and after the Artist

CATALOGUE NUMBER: P. 153.

TITLE: Edinburgh.

SIZE: Plate mark 36.0 x 49.8 cms on a sheet 37.2 x 51.1 cms, when measured [now cut down].

MEDIUM: Etching with some engraving.


SUPPORT: Tissue laid down on wove paper.

WATERMARK: BALSTON & CO / 18 [237].

PRINTMAKER: William Miller [1796-1882]. Miller was paid £140.0.0, and completed the plate by November 1825.

PUBLISHED: 1826.

PUBLISHER: John and Arthur Arch and Colnaghi, Son and Co, London.

COLLECTION: Edinburgh Public Library, Edinburgh Room. [pYDA.1829.4.(845) [1596] Size 22].

OTHER IMPRESSIONS: Another state, published by Shepherd and Elliot of Edinburgh [1846], with alterations to the figures and omission of the lady's parasol. Also, Edinburgh Public Library, Edinburgh Room. [pYDA.1829.4(845) [1597] Size 22].

PHOTOGRAPHED: Edinburgh Public Library.


NOTES: A loose advertisement for this print appeared in one of the fascicules of Walter Scott's Provincial Antiquities. [YCBA copy]. Prints cost 18/-, proofs on India paper, £1.15.0 and proofs, before letters, £2.2.0.

The original watercolour for this print recently appeared, for sale,
in colour] In confirmation of its status, it was inscribed 'H. W.
Williams (of Edinburgh) / Edinburgh from Arthur’s Seat / painted
about 1826 & engraved by W Miller. / Lent by F. F. Tuckett.'.
<table>
<thead>
<tr>
<th>CATALOGUE NUMBER:</th>
<th>P. 154.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE:</td>
<td>The Palace of Napoleon, Elba.</td>
</tr>
<tr>
<td>SIZE:</td>
<td>Image, 4.8 x 7.0 cms.</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>Etching.</td>
</tr>
<tr>
<td>LETTERS:</td>
<td>'H. W. Williams del.,' lower left and 'W. Miller Sculp.' lower right with title, beneath.</td>
</tr>
<tr>
<td>PRINTMAKER:</td>
<td>William Miller [1796-1882]. Miller was paid £3.0.0. See MILLER, [1898] below.</td>
</tr>
<tr>
<td>PHOTOGRAPHED:</td>
<td>British Library (Microfilm).</td>
</tr>
</tbody>
</table>
CATALOGUE NUMBER: P. 155.
TITLE: The Fall of Tummil Perth-shire.
SIZE: Image, 11.0 x 14.5 (oval vignette).
MEDIUM: Etching.
LETTERS: 'Painted by H. W. Williams', lower left and 'Engraved by Joseph Swan', lower right with title beneath.
PRINTMAKER: Joseph Swan
PUBLISHER: Joseph Swan, Engraver. Loudon, Moon, Boys & Graves, London.