

**David Cox the Elder, An extensive Landscape with a Woman and her Dog at a pool, c. 1840/50, oil on wood, 30 x 41 cm, signed lower right "David Cox", framed (38 x 49.5 cm), a crack in the panel was restored and fixed.**

David Cox the Elder (1783 Birmingham - 1859 Birmingham) is considered one of the most important English landscape painters of the 19th century. Coming from a humble background near Birmingham, he was initially apprenticed to a local miniature painter before moving to London in 1804, where he took lessons from the renowned landscape watercolorist John Varley (1778-1842). He soon specialized extremely successfully in watercolour landscape painting, exhibited regularly at the Royal Academy of Arts from 1805, became a member of the Society of Painters in Water Colour and taught aristocratic pupils in particular, such as the future Earl of Plymouth. He wrote widely acclaimed publications, of which *A Treatise on Landscape Painting and Effect in Water Color* is the most important.

After 1814, he first lived in Hereford for a few years, then in London again and finally, from 1841 until his death, permanently in Birmingham. He mainly created views of the Home Counties (= the regions around London), North Wales, Yorkshire, Derbyshire and Devon. But he also undertook study trips to Holland, Belgium and France. Today, many of his works can be found in the most important museums in Great Britain and around the world. They were already well received in France and Germany in the 19th century and traded on the art market. His son David Cox the Younger also became a successful landscape painter.

In 1840, Cox unexpectedly decided to devote himself to oil painting - in other words, to abandon his successful watercolor style. By the time of his death, he had produced around 300 oil paintings, which are today regarded as "one of the greatest, but least recognized, achievements of any British painter" (Scott Wilcox in *Burlington Magazine*). One of these is the painting offered here, which is characteristic of this late phase: similar to his contemporary William Turner (1775-1851), with whom he is said to have got on well according to older literature, he worked more and more sketchily and his landscapes, which are oriented towards the depiction of wind, weather and clouds, are characterized by a dissolution of concrete forms. While he was sometimes heavily criticized during his lifetime for this "finality of the sketchy", today he is regarded as a pioneer of Impressionism in England.