ONE HUNDRED
DRAWINGS AND WATERCOLOURS
dating from the 16th Century to the 20th Century

WINTER CATALOGUE
2015–2016

to be exhibited at

Riverwide House
6 Mason’s Yard
Duke Street, St. James’s
London SW1Y 6BU
We are pleased to present our eighth annual Winter catalogue of *One Hundred Drawings and Watercolours*, which will, as usual, be accompanied by an exhibition in our London gallery. This catalogue includes a wide range of British and European drawings, watercolours and oil sketches, placed more or less in chronological order, ranging in date from the 16th century to the first half of the 20th century. Although the areas of Old Master drawings, early British watercolours, 19th Century drawings and Modern drawings have long been regarded as disparate fields, each with their own enthusiasts, part of the purpose of this annual catalogue is to blur the distinction between these collecting areas. The works we have selected for this catalogue will, we hope, show that a fine drawing or watercolour – whoever the artist and whatever the date – is always worthy of note.

As the enclosed price list shows, the prices of the drawings are equally broad in scope – from well under £1,000 to around £15,000 – with most of the works at the lower end of this range. The catalogue aims to show that drawings and watercolours by well-established artists can be affordable, and interesting works by lesser-known artists especially so. There is much here for the novice collector, as well as for the more experienced connoisseur or curator. Indeed, we are very pleased that a significant number of British, European and American museums have acquired works from these annual Winter catalogues over the past seven years.

Our respective individual catalogues of more significant drawings will be issued in January and May 2016, accompanied by exhibitions in New York and London. In the meantime, we are delighted to present this Winter catalogue of more moderately priced works. We hope you find something in it to interest you, and look forward to greeting you at the gallery over the coming months.

Guy Peppiatt  
Stephen Ongpin  
Julie Frouge

The following catalogue contains a combination of drawings and watercolours from the stock of Stephen Ongpin Fine Art (SOFA) and Guy Peppiatt Fine Art (GPFA). Those of the former are marked SOFA and the latter GPFA in red at the top of each page; please therefore direct any enquiries as appropriate.

For reasons of space, only a brief account of each drawing is given in the catalogue. Further information, artist’s biographies and references, as well as high-resolution digital images of each of the works, are available on request.

The drawings are available for viewing from receipt of the catalogue. Most, but not all, of the works are sold framed. A price list is included.
NORTH ITALIAN SCHOOL
16th Century

The Virgin and Child Flanked by the Archangel Michael Defeating the Devil and a Soldier Saint with a Falcon (Saint Julian the Hospitaller?)

Pen and brown ink, with brown and grey washes and touches of red chalk and white heightening, on blue-green paper
169 x 216 mm., 6 5/8 x 8 1/2 in.
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ROMAN SCHOOL
16th Century

The Interior of a Chapel or Apse of a Church

Pen and brown ink and brown wash, heightened with white, on buff paper
Laid down on an 18th or 19th century French mount
Inscribed Masson(?) 1760(?) in the lower left margin. 263 x 212 mm., 10 ⅞ x 8 ⅞ in. [sheet]

A tentative attribution to Avanzino Nucci (1551-1629) may be considered. Among the less well-known exponents of the late Mannerist fresco tradition in Rome, Nucci worked mainly in Naples and Rome, although very little of his work survives today. Between 1595 and 1599 he was in Naples, where he painted a fresco cycle depicting the history of the Carthusian order for the monastery of San Martino and also worked at the church of the Annunziata. Upon his return to Rome, Nucci received several commissions for altarpieces and frescoes, although most of these have been lost. A Baptism of Constantine is still in the church of San Silvestro al Quirinale, and old guidebooks mention paintings by Nucci in the Roman churches of Santa Maria in Aracoeli, Sant’Agostino, San Marcello al Corso and San Giuseppe dei Falegnami. As a draughtsman, Nucci had a preference for pen and brown ink and wash, with extensive white heightening, and often on blue or grey-green paper.
JAN VAN DE VELDE THE YOUNGER
Delft or Rotterdam 1593-1641 Enkhuizen

River Landscape with a Tower and Bridge

Oil on copper, oval
9 x 12.5 cm., 3 1/2 x 4 7/8 in.

Provenance:
Private collection, South Germany

Jan van de Velde was a painter, printmaker and draughtsman, specializing in landscapes. Known as van de Velde the Younger to differentiate him from his father, the calligrapher Jan van de Velde the Elder, he was a pupil of the engraver Jacob Matham in Haarlem. The young Jan joined the artist’s guild in Haarlem in 1614, and by 1617 had produced over a hundred landscape etchings. While much of his early work as a printmaker consisted of original compositions, from around 1618 he seems to have preferred to reproduce, in print form, the work of such artists as Esias van de Velde, Pieter Molijn and Frans Hals. Apart from the landscape subjects that make up the bulk of his output as a printmaker, Jan van de Velde also produced more than fifty portrait engravings, as well as genre scenes and book illustrations. He was also a gifted landscape draughtsman, and around a hundred drawings by the artist are known. Van de Velde’s landscape prints had a profound influence on several Dutch artists of the succeeding generation, including Rembrandt. His son and pupil, Jan Jansz. van de Velde III, was active as a still life painter.

Jan van de Velde the Younger is much better known today for his etchings and engravings than for his paintings, which are very few in number. A comparable oval Winter Landscape on panel attributed to Jan van de Velde II, of identical dimensions to the present copper, is in the Rijksmuseum in Amsterdam1.
SOFA

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REMIGIO CANTAGALLINA
Borgo San Sepolcro 1575-1656 Florence

A Tuscan Landscape with Peasants and Animals by Farmhouses

Pen and brown ink and brown wash, over traces of an underdrawing in black chalk, with framing lines in brown ink
240 x 405 mm., 9 1/2 x 15 7/8 in.

Provenance:
Possibly from an album of 105 drawings of Tuscan views, mostly by Cantagallina, belonging to the Rev. Dr. Henry Wellesley, Oxford
His posthumous sale, London, Sotheby’s, 25 June 1866 onwards, lot 954
Sir David Kelly, London
His sale, London, Hodgson’s, 26 November 1954, lot 596
Hans M. Calmann, London
Private collection, USA

Described by Filippo Baldinucci as ‘famous for his landscape drawings in pen’, Remigio Cantagallina produced a large number of highly finished topographical views of Florence and other sites in Tuscany that are among his finest achievements. Many of these were almost certainly intended as independent works of art; this may well be true of this charming landscape drawing, which is a typical example of the work for which Cantagallina is best known. It may have come from an album of over a hundred landscape drawings of similar dimensions, formerly in the collection of the scholar and antiquary Dr. Henry Wellesley, which appeared at auction in London in 1954. Although inscribed ‘Vedute di Toscana d’Jacopo Ligozzi’, the album was, in fact, made up of landscape drawings by Cantagallina, several of which were signed. The album was acquired by the dealer Hans Calmann and the drawings were dispersed over the next several years; examples are today in the Detroit Institute of Arts, the Pierpont Morgan Library in New York, the Ashmolean Museum in Oxford, the Institut Néerlandais in Paris, the Princeton University Art Museum and elsewhere.
STEFANO DELLA BELLA
Florence 1610-1664 Florence

A Battle Scene with Soldiers Standing by Cannons, with Cavalry and Infantry Beyond

Pen and brown ink, with framing lines in brown ink
63 x 114 mm., 2 1/2 x 4 1/2 in.

Provenance:
Private collection, Switzerland

A gifted draughtsman and designer, Stefano della Bella succeeded Jacques Callot as Medici court designer and printmaker in Florence. In 1633 he went to Rome, where he made drawings after antique and Renaissance masters and scenes of everyday life. In 1639 he accompanied the Medici ambassador to the Parisian court of Louis XIII, and remained in France for ten years. Della Bella established a flourishing career in France, publishing numerous prints and obtaining significant commissions; indeed, the majority of his prints date from this Parisian period. A talented and prolific printmaker and draughtsman, Della Bella produced works of considerable energy and inventiveness, with an oeuvre numbering over a thousand etchings, and an equally large number of fine drawings.

Similar wheeled cannons are found in a number of prints of military subjects, dating from Della Bella’s Parisian period. These include two prints from a series of etchings published as Recueil de diverses pièces très nécessaires à la fortification, as well as one etching from the series Dessins de quelques conduites de troupes. The present sheet is perhaps closest in overall composition, however, to three prints from the series Varii capricci militari, several of which depict the 1640 siege of Arras by the French, which was published in Paris the following year.
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**STEFANO DELLA BELLA**
Florence 1610-1664 Florence

*A Rocky Outcrop with Trees*

Black chalk and grey ink and grey wash on laid paper
305 x 213 mm., 12 x 8 3/8 in.

Provenance:
Anonymous sale, London, Christie’s, 5 July 2005,
part of lot 50
Private collection, Switzerland

As the scholar Phyllis Massar has noted of the artist,
‘A large number of Della Bella’s surviving drawings testify to
his lifelong interest in outdoor sketching. Sometimes he set
himself the problem of translating accurately into prints his
light pencil sketches or his drawings made with fine-point pen
and light wash.’ Although neither of the present pair of
landscapes is a study for any print by Della Bella, they
come closest in style and effect to a set of four etchings of
Both this and the preceding drawing come from a large sketchbook. The precise chronology of Stefano della Bella’s landscape drawings remains to be established, and studies such as this are difficult to date, although Anthony Blunt – in his catalogue of drawings by Della Bella in the Royal Collection – suggested that they should be dated to the artist’s later Roman period, after 1650. Similar drawings of trees by Della Bella are in the Fitzwilliam Museum in Cambridge, the Musée du Louvre in Paris, the Royal Collection at Windsor Castle, and elsewhere.
I. Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent

A landscape painter and etcher, Johann Franz (sometimes Johann Franciscus) Ermels grew up in Cologne and trained with the history painter Johann Hülsmann. He also travelled to Holland, where he came under the influence of the painter Jan Both and other Italianate Dutch artists. From 1660 onwards he lived in Nuremberg. This drawing is a study, in the same direction, for an etching which is part of a series of nine prints of Italianate landscapes with ruins of classical buildings, published between 1660 and 1693. (While Ermels is not definitively known to have travelled to Italy, the views of the Colosseum in this series of prints would suggest that he may well have done so.) The dimensions of the print, at 115 x 98 mm., are, however, somewhat smaller than those of the present sheet.

**JOHANN FRANZ ERMELS**
Reilkirch 1621/41-1693 Nuremberg

*The Interior of the Colosseum, Rome*

Pen and brown ink and grey wash, with framing lines in brown ink
245 x 186 mm., 9 5/8 x 7 7/8 in.

**Provenance:**
Johann Andreas Boerner, Nuremberg (Lugt 269 and 270)
His posthumous sale, Leipzig, Rudolph Weigel, 28 November 1864 onwards, lot 71
Dr. Curt Otto, Leipzig
His posthumous sale, Leipzig, C. G. Boerner, 7 November 1929, lot 167

7
An Elaborate Vase or Urn, with Putti Surrounding an Image of the Virgin in an Oval Cartouche

Pen and brown ink, with brown and blue wash, over an underdrawing in black chalk

Inscribed (in a modern hand) Thomas Germain / 1673-1748 on the verso

404 x 352 mm., 15 7/8 x 13 7/8 in.

Provenance:
Katrin Bellinger, London
Private collection

This large drawing bears a modern attribution to the Parisian silversmith Thomas Germain (1673-1748). The foremost French silversmith of the rococo period, Germain was initially trained as a painter, and spent several years in Rome, from 1687 to 1706. After his return to France he eventually rose to become orfèvre du Roi, and received commissions from the French court, as well as leading members of the nobility and aristocracy of Europe. Much of his work was destroyed in later years, when it was melted down for currency.
JACOB VAN DER ULFT
Gorinchem 1627-1689 Noordwijk

Figures in an Italianate Landscape

Pen and brown ink and brown wash, within a drawn circle
Signed and dated Jac: vander Ulft Fe: 1686, in the lower left and lower right margins
172 x 170 mm., 6 3/4 x 6 5/8 in.

Much of Jacob van der Ulft’s surviving oeuvre is made up of Italianate landscapes, or antique Roman cityscapes and port scenes. His drawings, usually executed in pen and ink wash but also occasionally in gouache, are more highly regarded today than his relatively few surviving paintings. Van der Ulft seems to have been an amateur artist and was quite possibly self-taught, as no guild membership is recorded. While there are many quite specific views of Rome by the hand of the artist, many of which are inscribed and dated, it remains unclear whether he ever actually visited Italy. The contemporary biographer Arnold Houbraken states definitively that he did not, and claims that his Roman views were based on the work of other artists. Certainly, van der Ulft was influenced by the work of another amateur artist, Jan de Bisschop (1628-1671), whose Italianate landscape drawings approach his own in both style and handling. Signed and dated 1686, this sheet belongs with a small and distinctive group of circular landscape drawings by van der Ulft, all of approximately the same dimensions and dated in the 1680’s. These drawings are characterized by a fluid use of brown wash punctuated by white highlights where the paper has been left to show through.
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CHARLES-FRANÇOIS NOBLESSE
Cahors 1652-1730 Paris

Saint Amond Preaching in a Wood,
after Jacques Callot

Pen and brown ink, with framing lines in brown ink, backed
Signed -oblesse fecit. at the lower left
203 x 291 mm., 8 x 11 1/2 in.

An accomplished pupil of Israël Silvestre, dessinateur et graveur du roi, François Noblesse was active primarily as a printmaker. Among his engraved works are a series of twelve views of sites in France and Italy, after drawings by Silvestre. Noblesse’s draughtsmanship owes much to the refined pen manner of Silvestre, and also reveals the particular influence of an artist of the previous generation, Jacques Callot. The present sheet is, in fact, a copy of an etching by Callot of c.1622-1625, which depicts Saint Amond, second bishop of Toul, preaching in a forest. (The forest, where the saint often retreated in penitence, can be identified as that at Saulxerotte, south of Toul and a few kilometres southwest of Callot’s native town of Nancy.) Callot’s etching and Noblesse’s drawing are of similar dimensions.

Drawings by Noblesse are very rare. A landscape drawing in pen, with an 18th century attribution to the artist, is in the Château Borély in Marseille; the composition of that drawing is, like the present sheet, derived in part from a drawing by Callot. A signed drawing by Noblesse – a view of the Forum in Rome, dated 1713 – appeared at auction in Paris in 1996, while an unsigned pen drawing, thought to depict the port of Algiers, was sold in London the same year. A signed drawing of The Banks of The Seine with the Tour de Nestlé appeared at auction in 1981, while three further signed landscapes in pen and ink were sold at auction in 1977. A signed pen and ink Roman view of The Ponte Rotto and the Tiber, with the Temple of Vesta and Santa Maria in Cosmedin Beyond is in a private French collection.
KARL WILHELM DE HAMILTON
Brussels c.1668-1754 Augsburg

A Crossbill on a Branch

Watercolour on vellum
200 x 176 mm., 7 7/8 x 7 in.

Provenance:
The Dillée family, Paris

The son and pupil of the Scottish still life painter James de Hamilton, who settled in Brussels, Karl (or Carl) Wilhelm de Hamilton worked mainly in Germany, first in Baden-Baden and later in Augsburg, where he served as court painter to Bishop Alexander Sigismund von der Pfalz-Neuburg. De Hamilton specialized in ‘forest-floor’ still life landscapes and, in particular, bird subjects. Among his most famous works are several versions of a landscape known as The Parliament of Birds, each of which incorporates between sixty and seventy different species of birds, including a similar crossbill at the centre of the composition of one such painting.
JACOB DE WIT
Amsterdam 1695-1754 Amsterdam

The Heads of Three Women

Black and red chalk, with touches of white chalk, brush and brown ink on buff paper, with double framing lines in black ink
Signed JdWit at the lower left
198 x 197 mm., 7 3/4 x 7 3/4 in. [sheet]

Provenance:
Pieter van der Dussen van Beeftingh, Rotterdam
His posthumous sale, Rotterdam, Dirk Lamme, 29-30 May 1876, lot 725
I. Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent

This drawing, which is signed in full and shows framing lines, may have been intended as an autonomous work of art. Jacob de Wit produced a large number of finished drawings intended for sale to collectors, which earned him a tidy income.
Two Angels Flanking the Coat of Arms of France

Black chalk on vellum
Signed or inscribed cochin fils inv. at the lower left
97 x 123 mm., 3 7/8 x 4 7/8 in.

The leading engraver in France for much of the 18th century, Charles-Nicolas Cochin fils followed in his father’s footsteps as a printmaker. From 1735 onwards he was employed at the Menus-Plaisirs du Roi, producing drawings and engravings of all the major events, festivals and ceremonies of the French court. He is best known today, however, for his portrait drawings of some of the leading men and women of the period, and for his parallel career as a book illustrator. By the end of his life Cochin had contributed illustrations and vignettes to more than two hundred books, many of these commissions achieved through the bookseller and publisher Charles-Antoine Jombert. Cochin’s illustrations were, as one scholar has noted, ‘marked not only by the mastery of outline and firmness of composition which never deserted him, but also by acute observation and unpretentious humor. They remain fresh and attractive today.’

This small drawing on vellum is likely to have been a design for a frontispiece, vignette, title page or some other part of a book illustration. A number of similar drawings of the royal coats of arms are recorded in Jombert’s 1770 catalogue of Cochin’s work, such as two examples listed under the date 1739: ‘Petit fleuron pour le titre du livre, les armes du Roi sur un globe, soutenu par deux Anges, & environné de nuages.’ or ‘Le même Fleuron des Arms du Roi, gravé plus en grand par Cochin, pour in-8°: les figures y sont retournées de droite à gauche.’ In the present sheet, Cochin may have been inspired by the very similar composition of his father’s small design for a vignette of c.1720-1740, today in the Rothschild Collection at Waddesdon Manor.
JOHN RAPHAEL SMITH
Derby 1752 – 1812 Doncaster

Portrait of a Gentleman

Half-length, wearing a brown coat and tricorn hat
Pastel
396 x 303 mm, 15 ¾ x 12 in.

Provenance:
with Colnaghi’s, London

The son of the landscape artist Thomas Smith of Derby (d. 1767), John Raphael Smith came to London in 1767 and worked as a linen draper while teaching himself to draw. He became a very successful mezzotint engraver as well as producing portraits in pastel.
LADY DIANA BEAUCLERK

Langley Park, Bucks 1734 – 1808 Petersham

Three Children on a Donkey

Signed under mount: D:B:/Children and Donkey
Grey washes over pencil
182 x 153 mm., 7 1/4 x 6 1/4 in.

Provenance:
By descent from the artist to Colonel Lascelles of Woolbeding House, 1903 as part of an album
By descent until 1971
Gerald Norman Gallery

Literature:
Beatrice Erskine, Lady Diana Beauclerk – her Life and Work, 1903, ill. p. ix
Gerald Norman Gallery, Lady Diana Beauclerk, exhibition catalogue, 1971, no. 18, ill. p.3

Exhibited:
London, Gerald Norman Gallery, Lady Diana Beauclerk, 1971, no.18

Lady Beauclerk was born Lady Diana Spencer, the eldest daughter of Charles Spencer, 3rd Duke of Marlborough. She grew up at Blenheim Palace and made copies of the pictures there from a young age. In 1757 she married the 2nd Viscount Bolingbroke but divorced him in 1768 and
married Topham Beauclerk (1739-1780) two days later. They moved in court circles and Lady Diana’s closest friends were the countesses of Pembroke and Spencer and the Duchess of Devonshire.

After her husband’s death, she moved into Devonshire Cottage in Richmond. She was well known for her drawings of children and infant cupids and bacchantes, some of which were engraved by Bartolozzi, and she also produced designs for Wedgwood pottery. Horace Walpole was a great admirer of her work and built a room at Strawberry Hill to house her drawings. Examples of her work are in the V and A, the Royal Collection and the British Museum.

16

**THOMAS ROWLANDSON**
London 1756-1827 London

*The Wurttemberg Artillery*

Inscribed lower left: *Wurttemberg Artillery*, with collector’s mark verso
Pen and grey ink and watercolour over traces of pencil
202 x 273 mm., 8 x 10 3/4 in.

_Provenance:
Gilbert Davis (b.1899) (Lugt. No. 757a)
L.G. Duke
Ruskin Gallery, Stratford-on-Avon_

Gilbert Davis had a large collection of over three thousand British watercolours which included over 350 drawings by Rowlandson. The Arts Council arranged two exhibitions of his collection, in 1949 and 1955.
WILLIAM MARLOW
Southwark 1740-1813 Twickenham

Trees in Windsor Park

Pen and grey ink and watercolour over pencil on laid paper
330 x 530 mm., 13 x 20 3/4 in.

Marlow was taught by Samuel Scott (1701-1772) and studied at St Martin’s Lane Academy. He travelled widely in France and Italy and exhibited at the Society of Artists and the Royal Academy from 1762. He lived in Twickenham from 1778 and exhibited a number of local views. His work is very much in the eighteenth century watercolour tradition. A signed version of this view, of the same size, was sold at Sotheby’s on 7th July 1983, lot 117.
WILLIAM MARLOW
Southwark 1740-1813 Twickenham

Somerset House and the City of London from the Thames

Inscribed upper centre: Somerset House
Watercolour over pencil heightened with touches of bodycolour on laid paper watermarked J WHATMAN
255 x 416 mm, 10 1/4 x 16 1/2 in.

Provenance:
Private Collection, London

Michael Liversidge has dated this drawing to the late 1780s or early 1790s. It relates to three sketches of Somerset House in the British Museum volume of London views by Marlow (1877-8-11), two of which are particularly close to the present drawing, one in pen and ink and one pen and grey wash. The latter is on the same sheet as a study for a painting ‘The Adelphi with York Water Tower looking towards Westminster’ (Government Art Collection). A related oil ‘Somerset House from the Thames’ is in the collection of the Earl of Rosebery. See note on no.17 for more information on the artist.
Gabriel-Jacques de Saint-Aubin
Paris 1724-1780 Paris

Figures at a Picnic by a Farm

Black chalk, pen and dark brown ink, on buff paper
74 x 132 mm., 2 7/8 x 5 1/4 in. [sheet]

Provenance:
Private collection, Europe

Gabriel de Saint-Aubin's career was, by and large, devoted to drawing. Only a handful of paintings and etchings by him exist, and it is as a draughtsman that he is best known, and on which his modern reputation rests. Trained in the studio of François Boucher, Saint-Aubin is first recorded in 1747 as a teacher in the Ecole des Arts established in Paris by the architect Jacques-François Blondel. He tried to gain admission to the Académie Royale by competing for the Prix de Rome three times, between 1752 and 1754, without success. By the end of the 1750’s he had largely abandoned painting in favour of an almost obsessive focus on drawing. Saint-Aubin produced countless scenes, usually on a small and intimate scale, of 18th century Parisian daily life, society, theatrical performances and public events. As his elder brother noted of him after his death, 'he drew all the time and everywhere', while another posthumous account recorded that 'He was the most prolific draughtsman that we have, perhaps, ever seen. One never met him without a pencil in his hand.' Saint-Aubin also recorded, in the form of thumbnail sketches in the margins of exhibition and auction catalogues, the appearance of thousands of works of art exhibited at the annual Salons or sent for sale in Parisian auctions. Some one hundred such annotated catalogues are listed in the inventory of the artist’s estate after his death, along with several thousand drawings.

The subject of the present sheet is typical of the genre scenes produced by Gabriel de Saint-Aubin. Although the hard-edged penwork is slightly unusual for the artist, the drawing is quite close – in style, technique and handling – to the myriad small sketches with which he illustrated numerous sale and exhibition catalogues.
AUGUSTIN DE SAINT-AUBIN
Paris 1736-1807 Paris

Portrait of a Young Girl in Profile

Black chalk, brush and brown ink and brown wash, with touches of red chalk
Laid down on an 18th century French mount by ARD (Lugt 172)
174 x 150 mm., 6 7/8 x 5 7/8 in.

Provenance:
Maison Boin-Taburet, Paris
André Blum
William H. Schab Gallery, New York

Christian Humann, New York
His sale, New York, Sotheby’s, 30 April 1982, lot 91
Pauline and Martin Alexander

One of the foremost portrait engravers in France in the latter half of the 18th century, Augustin de Saint-Aubin was, like his elder brother Gabriel, also a gifted draughtsman. His early reputation rests on a series of portrait medallions engraved after designs by Charles-Nicolas Cochin fils, a great admirer of the artist, whom he claimed ‘could put life even into the drawing of a wig’. Although unsigned, this drawing is likely to have been produced as a finished work of art, intended for sale to a collector. The drawing retains its original 18th century mount – stamped by the French mountmaker known only by the initials ARD – and was probably displayed as a work of art within the artist’s lifetime.
21a
FRANCIS WHEATLEY, R.A.
London 1747 – 1801 London

a. Refreshment Time

Signed lower left: F. Wheatley del. t. 1795
Watercolour over pencil heightened with bodycolour on original washline mount
355 x 256 mm, 14 x 10 ¼ in.

Provenance:
Anonymous sale, Sotheby’s, 19th March 1970, lot 47

Exhibited:
London, Leger Galleries, November to December 1970, no. 27

Born the son of a tailor in Covent Garden, Wheatley studied painting at Shipley’s School and at the Royal
FRANCIS WHEATLEY, R.A.
London 1747 – 1801 London

b. Going to School

Signed lower centre: F. Wheatley delt: 1795
Watercolour over pencil heightened with bodycolour with original washline mount 354 x 258 mm, 14 x 10 1/4 in.

Academy Schools from 1769. Redgrave’s Dictionary recalls ‘In early life he made many theatrical acquaintances, and was led into extravagance and debt.’ To avoid his debtors he fled to Dublin with the wife of the watercolour painter John Alexander Gresse where he achieved success as a portrait painter. On his return to London, he specialised in genre paintings in oil and watercolour, many of which were engraved. He was elected to the Royal Academy in 1791 and his series ‘Cries of London’ was popular as engravings in the late 1790s.
Jean-Baptiste Lallemand  
Dijon 1716-1803 Paris

Design for the Frontispiece for the Divers habillements suivant le costume d'Italie of 1768

This drawing is a preparatory design, with significant differences, for Lallemand’s frontispiece to the print series Divers Habillements suivant le costume d’Italie, published in 1768. The series was made up of prints after watercolours by Jean-Baptiste Greuze of the colourful costumes of women of the Italian provinces. For the prints, Lallemand added elaborate backgrounds to each of Greuze’s costume studies, all of which – with the exception of the title page, which was engraved by Lallemand himself – were engraved by Pierre-Etienne Miotte. An impression of the related title page etching by Lallemand is sold with this drawing.
The Interior of Bothwell Castle, Lanarkshire

Signed lower centre: P. Sandby/1799
Watercolour and bodycolour on paper laid on panel
316 x 475 mm., 12 1/2 x 18 3/4 in.

Bothwell castle sits on a high bank above the river Clyde in South Lanarkshire, about ten miles south-east of Glasgow. It was started in the late thirteenth century but never completed.

In the late eighteenth century it belonged to Archibald Douglas who married Lady Frances Scott, the sister of the 3rd Duke of Buccleuch, in 1783.

Bothwell was one of Sandby’s most popular subjects in the 1770s. He first visited the castle when employed as the official draughtsman for the Government Survey of the Highlands in 1748 and four grey washes studies survive from that trip (National Gallery of Scotland and National Library of Wales). His first exhibited view of Bothwell was at the Society of Artists in 1763 followed by three at the Royal Academy, in 1771, 1774 and 1779. Most of these were views of the castle across the river but the present work has the same viewpoint but different figures as an engraving after Sandby published in December 1778. The present view is therefore likely to date from the late 1770s.
24
FRENCH SCHOOL
Circa 1800

Three Artists Sketching in a Landscape

Pencil and grey wash on laid paper
Inscribed Pierre Mongin on the old mount
175 x 197 mm., 6 7/8 x 7 3/4 in.

This drawing has long borne an attribution to the landscape draughtsman Antoine-Pierre Mongin (1761-1827). Although very well known in his lifetime, Mongin survives today as, at best, a footnote in any account of late 18th and early 19th century painting in France. This is perhaps due to the fact that few works by this petit maître have survived, despite his long and busy career. A student at the Académie Royale between 1782 and 1785, Mongin contributed landscapes as well as genre scenes, military subjects, animal scenes and history paintings to the annual Salons between 1791 and 1824, with a particular emphasis on the depiction of the world of high society in Paris during the periods of the Directoire, Consulate and Empire. He is best known today for his gouache landscape drawings, which were produced and sold as independent works of art and often exhibited at the annual Salons. The artist produced several gouache views of the parks and public gardens of Paris; works which evoke the landscapes of his teacher, Louis Gabriel Moreau the Elder. Mongin also worked as a lithographer, and from 1802 designed wallpaper for the firm of Jean Zuber & Cie. Almost all of the artist’s surviving works are finished gouaches, and only a handful of paintings are known. These include two paintings of Napoleonic subjects at Versailles, while a group of landscapes and genre scenes is at Schwerin in Germany.
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**JOHN ROE OF WARWICK**

Fl.1771-1812

*Rievaulx Abbey, Yorkshire*

With unidentified collector’s mark verso
Watercolour over traces of pencil on laid paper
317 x 230 mm., 12 1/2 x 9 1/4 in.

*Provenance:*
With the Old Hall Gallery, Iden, Rye, 1964

John Roe exhibited views of old buildings and ruins mainly in the Midlands between 1771 and 1790 and was still working in 1812. Examples of his work are in the British Museum and the V & A with four watercolours in the Yale Center for British Art, New Haven. Another view of Rievaulx Abbey, Yorkshire by Roe is in the Government Art Collection.
MAURO GANDOLFI
Bologna 1764-1834 Bologna

Seven Studies of Heads

Pen and brown ink, laid down on an old mount
Inscribed G. Gandolfi on the reverse of the mount
230 x 177 mm., 9 x 7 in.

Unlike his father Gaetano and uncle Ubaldo, Mauro Gandolfi enjoyed a relatively brief career as a painter. In his manuscript autobiography, published posthumously in 1841, he noted that he learned to draw by copying his father’s drawings, and it remains as a draughtsman that he is best known today. A fine example of the artist’s exquisite draughtsmanship, this is one of several elaborate pen and ink drawings of studies of heads that were probably made as autonomous works of art for sale to collectors. Mauro carried on a tradition begun by his father Gaetano Gandolfi, who produced a large number of finished pen and ink drawings of this type. This superb drawing was, in fact, long attributed to the elder Gandolfi.
JOSEPH FARINGTON, R.A.  
Leigh 1747 – 1821 Didsbury

Travellers in a Wood

Pen and brown ink and watercolour  
300 x 288 mm, 12 x 11 1/2 in.
SAMUEL HIERONYMOUS GRIMM
Bergdorf, Switzerland 1733 – 1794 London

Caernarvon Castle, North Wales

Signed lower left: S.H. Grimm fecit 1777
Pen and black ink and watercolour over traces of pencil on laid Whatman paper, with pen and ink border
203 x 277 mm., 8 x 11 in.

Provenance:
J. Collingwood Stewart, Newcastle, 1941
A Deceased Estate

Literature:
Mary Rotha Clay, Samuel Hieronymous Grimm, 1941, p.76, ill. p.85

Engraved:
By W. Walker and W. Angus, 1780, with minor differences

This view of the castle is taken from the far bank of the river Seiont on which the castle is situated, overlooking the Menai Straits. It shows the Eagle Tower, the grandest of the castle’s towers, in the western corner.
Devis lived at Albury House in the village of the same name, near Guildford, Surrey from 1780 until his death in 1817. This drawing is taken in Albury Park, which belonged to the Finch family until 1782 when Heneage Finch, 4th Earl of Aylesford (1751-1812), a talented amateur artist who Devis would doubtless have known, sold the house. In 1800, the date of the present work, the estate belonged to Samuel Thornton M.P., who made various alterations to the house to the designs of John Soane.
JOHN INIGO RICHARDS, R.A.
1720 – 1810 London

Wotton-under-Edge, Gloucestershire

Watercolour over pencil on laid Whatman paper
251 x 383 mm, 10 x 15 ¼ in.

Provenance:
With the Ruskin Gallery, Stratford-on-Avon

Richards was the principal scene painter at Covent Garden Theatre from 1777 and one of the founding members of the Royal Academy and its secretary from 1788 until his death. His watercolours tend to be traditional topographical views in the manner of Paul Sandby.

This is a view of the market town of Wotton-under-Edge in the Stroud area of Gloucestershire showing the parish church of St. Mary the Virgin.
31

MONRO SCHOOL
circa 1795

Near Mr Sharp’s, Hampstead Heath

Inscribed on mount: near Mr Sharp’s Hampsted Heath.
Watercolour over pencil
208 x 261 mm., 8 x 10 ¼ in.

Provenance:
With the Fine Art Society, April 1965 as Thomas Hearne

This watercolour, previously attributed to Thomas Hearne, appears to be by one of the group of artists working for the patron Dr Thomas Monro (1759-1833) in the 1790s. Amongst these artists were Turner, Girtin, Dayes, Francia, Munn, Cotman and many others.
JOHANNES CHRISTIAAN SCHOTEL
Dordrecht 1787-1838 Dordrecht

A Seated Woman with a Basket

Pen and grey ink and grey wash, over an underdrawing in pencil
Faintly inscribed or signed J.CS at the lower left
Inscribed (signed?) J. C. Schotel on the verso
335 x 215 mm., 13 1/8 x 8 1/2 in.

Provenance:
I.Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent

One of the leading maritime artists of his day in Holland, Johannes Schotel was particularly admired for his depiction of the sea in all its moods and his ability to capture effects of light. Although better known for his marine paintings and drawings, a number of figure studies by the artist are known, including examples in the Rijksprentenkabinet in Amsterdam, the Dordrechts Museum in Dordrecht, the Morgan Library and Museum in New York and elsewhere. Many of these may have been drawn during one of the life drawing classes Schotel regularly attended at Pictura, the artist’s society in The Hague, and reflect the influence of the artist’s older contemporaries in Dordrecht, the brothers Abraham and Jacob van Strij.
Two Pea Pods on a Stem

Watercolour and grey wash, with framing lines in pencil
Signed with the artist’s initials J.B. at the lower right and dated 1801 at the lower left
Inscribed (in a modern hand) Un petit cadeau! on the verso
231 x 180 mm., 9 1/8 x 7 1/8 in.

Provenance:
I.Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent

A pupil of the sculptor Christiaan Welmeer, Jean Bernard studied at the Stadstekenacademie in Amsterdam. As an amateur artist, he produced paintings of animals and some portraits, although he was particularly known as a draughtsman and watercolourist. He was also active as an art collector. Drawings by Bernard are rare today; examples are in the Rijksprentenkabinet in Amsterdam, the Teylers Museum in Haarlem, the Rijksprentenkabinet in Leiden, the Kröller-Müller Museum in Otterlo and the Museum Boijmans-van Beuningen in Rotterdam.
Hubert Cornish was the son of a doctor and the Collector of Customs at Teignmouth. He was an attorney by trade based in Exeter but he was also an accomplished artist and musician. He travelled widely as private secretary to his brother-in-law Sir John Shore in India from 1793 to 1795 and St Helena in 1798. In 1812, Tottenham would have been a small village in the Middlesex countryside.

John Thomas Smith turned to drawing in 1784 and in 1788 was a drawing master in Edmonton. He was appointed Keeper of Prints and Drawings at the British Museum in
1816. Mallalieu describes his penwork as ‘fine, with sharp
twists and angles’ (see Huon Mallalieu, Dictionary of British

He is best known today for his influence on the young John
Constable. They met in 1796, when Constable was staying
with relations, the Allens, at Edmonton. Constable was still
working in the family business and Smith was a local drawing
master who was about to publish his Remarks on Rural
Scenery illustrated with etchings of picturesque country
cottages and Smith became his guide and mentor. In his first
recorded letter to Smith, of 27th October 1796, Constable
wrote: ‘I have in my walks pick’d up several cottages and
peradventure I may have been fortunate enough to hit
upon one, or two, that might please. If you think it is likely
that I have, let me know and I’ll send you my sketchbook’
(R.B. Beckett, John Constable’s Correspondence, 1962-8,
voll, p.5). In the autumn of 1798, Smith stayed with
Constable and his family at East Bergholt. It is likely that
Constable’s copy of Smith’s ‘A Well on the Road
to Ipswich’(Courtauld Institute Galleries) dates from this trip.

Constable’s work from 1797 and 1798 clearly show Smith’s
influence in its depiction of dilapidated country cottages and
in its penwork. The closest examples are ‘A Farmhouse at
Hadleigh’, ‘Cottage near a Stream’ and ‘Country Folk in
front of a thatched Cottage’ (see Graham Reynolds, The
Early Paintings and Drawings of John Constable, 1996,
os.98.1 (pl.54), 97.13 (pl.49) and 97.14 (pl.50)).
GEORGE BARRET, JNR.
London 1767-1842 London

A Boat on a River in an Arcadian Landscape

Watercolour heightened with bodycolour, scratching out and stopping out
129 x 199 mm., 5 x 7 ¾ in.

Barret Jnr specialised in Claudean romantic landscapes such as the present work.

Four of his engraved watercolours of Windsor were sold at Christie’s on 5th July 2011, lots 143-6 for between £9,000 and £60,000 each. The present watercolour is stylistically later and is likely to date from the 1830s.
François-Marius Granet’s work is characterized by an appreciation for and understanding of the effects of light, and he delighted in achieving atmospheric effects in his drawings and watercolours. He lived and worked in Rome between 1802 and 1824, and in his memoirs often made reference to the priests and monks he met there. Granet produced a number of finished drawings of monks in their cells or at prayer; works which found many admirers, including King Louis-Philippe, who wrote in 1826, ‘I like M. Granet’s souvenirs of Italy, those churches, those chapels, all that has a character I like, and then those ceremonies, those Italian priests or monks who delight me...’
EUGÈNE CICERI
Paris 1813-1890 Marlotte

Landscape with Trees

Watercolour
Signed and dated Ciceri 1838(?), at the lower right 168 x 222 mm., 6 5/8 x 8 3/4 in.

Provenance:
The Dillée family, Paris

An early work by the artist, this fresh and vibrant landscape is a fine example of the watercolours of Eugène Ciceri. The son and pupil of the illustrator and décorateur Pierre-Luc-Charles Ciceri, Ciceri began his career as a designer of mural paintings, as well as theatre and stage sets. He was mainly active as a landscape painter, however, and in this field was influenced by the work of his uncle and teacher, Eugène Isabey. (Isabey and Ciceri shared a Parisian studio for some time, and both were much influenced by fellow artists working nearby, including Narcisse Diaz, Jules Dupré, Théodore Rousseau and Jean-François Millet.) Ciceri exhibited paintings, gouaches and watercolour views—usually of the forest of Fontainebleau and the banks of the Seine and Marne rivers—at the Salons from 1851 onwards. Often on a very small scale, his watercolours also included views from his extensive travels in Switzerland, Germany, England, Italy and North Africa. Along with Théodore Géricault and Richard Parkes Bonington, Ciceri provided illustrations for several volumes of Baron Taylor’s monumental Voyages pittoresques et romantiques dans l’ancienne France, published between 1820 and 1875, and in particular for the volume devoted to Brittany, which appeared in 1845. In 1882, Ciceri published his Cours d’aquarelle; a practical guide for amateur watercolourists. He died in 1890 at Marlotte, a village on the edge of the forest of Fontainebleau, where he had lived since 1849.
40a

PANCRAZE BESSA
Paris 1772-1846 Ecouen

Two Pears

Watercolour
Signed P. Bessa at the lower left, and numbered No. 4. at the lower right
A paper manufacturer's drystamp partially visible at the upper right corner
173 x 228 mm., 6 ¾ x 9 in.

Provenance:
Private collection, London

One of the leading painters of flowers and fruit in the first half of the 19th century in France, Pancrace Bessa was a disciple, if not a pupil, of the engraver Gerard van Spaendonck. He was also influenced by the work of his older contemporary, Pierre-Joseph Redouté, with whom he also studied (one of only a handful of men to do so, as Redouté’s pupils were mostly women). Bessa probably accompanied Redouté as part of Napoleon’s expedition to Egypt in 1798, and later collaborated with him on the illustrations for François-André Michaux’s *Arbres forestiers de l’Amérique septentrionale*, published between 1810 and 1813, and Aimé Bonpland’s *Description des plantes rares cultivées à Malmaison et à Navarre*, which appeared in 1813. Bessa’s most important commission, however, was for a series of 572 watercolours on vellum for Jean-Claude-Michel Mordant de Launay’s *Herbier général de l’amateur*, commissioned by King Charles X, and the most significant French flower periodical of the day. Published in eight volumes, the project was begun in 1816 and Bessa worked on the series until 1827. Although as highly regarded in his day as both van Spaendonck and Redouté, Bessa was less prolific than either. Nevertheless, he enjoyed the patronage and protection of the Duchesse de Berry, to whom he was appointed flower painter in 1816 and drawing master in 1820, and also worked for the Empress Joséphine. In 1823 he was commissioned by the Muséum d’Histoire Naturelle to produce studies of flowers on vellum, succeeding Redouté in this role. Bessa exhibited at the Salons between 1806 and 1831, when he retired to Ecouen. Little is known of the last decade of his life.
**PANCRAZE BESSA**  
Paris 1772-1846 Ecouen

*Two Peaches*

Watercolour  
Inscribed and dated *P. Bessa 1827* on the verso  
184 x 232 mm., 7 1/4 x 9 1/8 in.

Provenance:  
Among the contents of the artist’s studio  
By descent in the family of the artist at the Château de Castelnau in the Roussillon, until the 1990’s  
Anonymous sale, Paris, Christie’s, 16 November 2008, lot 458  
Private collection, London

The present sheet is among a group of drawings and oil sketches by Pancrace Bessa only recently rediscovered in the possession of some of the artist’s heirs.

A stylistically comparable drawing by Bessa of five peaches, sharing the same provenance as the present sheet, appeared at auction in Paris in 2008. Similar peaches are frequently found in more finished works by Bessa, such as a gouache on vellum drawing of *Peaches, Grapes, Blackberries and Flowers on a Ledge*, signed and dated 1838, a large watercolour study of *Peaches on a Branch*, or another, smaller watercolour of *Two Peaches on a Ledge*, formerly in the collection of Charles Ryskamp and sold at auction in 2011.
Crotch was born in Norwich and achieved early fame as a musician. At the age of four, he was giving daily organ recitals in London and composed his first oratorio aged 11 when studying music in Cambridge. In the late 1780s he settled in Oxford where he met John Baptist Malchair (1731-1812), the German-born leader of the band in the Music Room at Oxford. Malchair became a firm friend and influenced both Crotch’s music and his art. In 1790 at the age of 15 Crotch was the organist of Christ Church College and became a Professor of Music in 1797. He returned to London and was the first Principal of the Royal Academy of Music from 1822 until 1832 – many of his known drawings date from 1832 onwards. He was a talented artist and draughtsman and usually inscribed the reverse of each drawing with a place, date and often the precise time. For more on Crotch, see Jonathan Rennert, *William Crotch (1775-1847)* Composer, Artist, Teacher, 1975.
THE REV. WILLIAM HENRY BARNARD
Ireland 1767 – 1818 Stowe

Capriccio with Castles by the Sea

Signed with initials lower right: WHB
Watercolour over pencil on laid paper
202 x 316 mm, 8 x 12 1/2 in.

Barnard was the grandson of the Bishop of Derry who graduated from Pembroke College, Oxford in 1797 where his art was greatly influenced by the Oxford drawing master and musician John Baptist Malchair (1731-1812). Later he travelled widely in Europe and was Rector of Marsh Gibbon and Water Stratford, Buckinghamshire.
PAUL SANDBY MUNN
Greenwich 1773 – 1845 Margate

A Mill, Westmorland

Signed lower right: P.S. Munn 1810
Brown washes over pencil
217 x 175 mm., 8 ¾ x 7 in.
WILLIAM ALFRED DELAMOTTE
Weymouth 1775-1863 Oxford

A Rainbow over the river Avon

Signed lower right: On the Avon …… Wm Delamotte 1801.
Watercolour over pencil
239 x 354 mm., 9 ¼ x 14 in.

Delamotte studied at the Royal Academy Schools in 1794 having gained the patronage of George III when a boy in Weymouth. He took over the drawing practiced of John Baptist Malchair (1731-1812) in Oxford in the late 1790s (for two of Malchair’s pupils, see nos. 41 and 42) and spent most of life there. From 1805 he was also drawing master at the Royal Military Academy at Marlow.
45a

GEORGE SAMUEL
fl. 1785- d. 1823

a. The Golden Eagle Tavern

Watercolour over traces of pencil
214 x 287 mm., 8 1/4 x 11 1/4 in.

Provenance:
Anonymous sale, Christie’s, 18th November 1980, lot 17
(one of a pair, the other dated 1791)
With Spink, London, 1983
Private Collection until 2014

Samuel exhibited at the Royal Academy between 1786 and 1823 and worked both in oil and watercolour. He was killed by an old wall collapsing on him while he was sketching.

Stylistically this watercolour relates to a view of ‘Hay Castle’ by Samuel, signed and dated 1793, in Nottingham Castle Museum.
45b

GEORGE SAMUEL
fl. 1785- d.1823

b. A Hovel by a rural Road

Pen and grey ink and washes heightened with gum arabic on laid paper with original pen and ink border
160 x 239 mm., 6 ¼ x 9 ¼ in.

Provenance:
With Leger Galleries, London, 1984
Private Collection, UK
This is a study for a watercolour of this subject, dated 1846, in the Victoria and Albert Museum (see John Tisdall, *Joshua Cristall 1768–1847. In Search of Arcadia*, 1996, ill. pl. XIII). Cristall’s only trip to Scotland was in July and August 1818. Luss stands on the west bank of Loch Lomond. A sketchbook page from this trip, of Glen Falloch, which runs from north of Loch Lomond to Crianlarich, was with Guy Peppiatt Fine Art (see Summer Exhibition, 2015, no.25).
47

ROBERT HILLS
Islington 1769 – 1844 London

Cottage, Children and Pigs

Signed lower right: R Hills 1819
Watercolour over pencil
378 x 498 mm, 15 x 19 ¾ in.

Exhibited:
London, Royal Academy, 1819, no. 657
48a
CAPTAIN JOHN DURRANT
fl. 1790-1830

a. Coal Gatherers on the Banks of the Tyne at South Shields

Inscribed upper centre: From South Shields and on part of old sheet: From South Shields -/The Banks of the Tyne at low water & People gathering/coals -
Pen and grey ink and washes over traces of pencil on laid paper
162 x 219 mm., 6 ¼ x 8 ½ in.

Provenance:
Thomas Lloyd (b.1826) of Cowsby Hall, Northallerton, Yorkshire and thence by descent until 1990
CAPTAIN JOHN DURRANT
fl. 1790-1830

b. St Mary’s Church, Clonmel, Ireland

Watercolour over pencil on laid paper
175 x 227 mm., 6 3/4 x 8 3/4 in.

Provenance:
Thomas Lloyd (b.1826) of Cowesby Hall, Northallerton, Yorkshire and thence by descent until 1990

Captain John Durrant (fl.1790-1830) was a highly skilled amateur artist and army officer who was stationed at Portchester Castle between 1803 and 1813. He was also stationed at Dover, Gosport and Colchester during his career. An ability to sketch was a prized asset in the armed forces in the days before photography and Durrant is likely to have trained in the art of topographical draughtsmanship at the Royal Military Academy at Woolwich where Paul Sandby, R.A. (1730-1809) taught until 1796. An album of over hundred drawings by him is in the collection of Hampshire council.
49a
CAPTAIN JOHN DURRANT
fl. 1790–1830

a. A Two-Master being pulled to Shore

Pen and brown ink and watercolour on two sheets of joined paper
208 x 173 mm., 8 x 6 3/4 in.

Provenance:
Thomas Lloyd (b. 1826) of Cawsey Hall, Northallerton, Yorkshire and thence by descent until 1990
CAPTAIN JOHN DURRANT
fl. 1790-1830

b. A Boat beached by a Pier

Pen and brown ink and watercolour over traces of pencil on two sheets of joined paper
19.9 by 17.2 cm., 7 3/4 by 6 3/4 in.

Provenance:
Thomas Lloyd (b. 1826) of Cowesby Hall, Northallerton, Yorkshire and thence by descent until 1990

See note to no. 48 for more on the artist.
A View of Neuenhaus, Bentheim
Black chalk and grey wash, with framing lines in brown ink
Inscribed (by the artist) *Aan de wal te Nuenhaus / in Bentheim* on the verso
324 x 382 mm., 12 ¾ x 15 in.

Provenance:
I.Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent

Born into a wealthy family in Amsterdam, Albertus Brondgeest made an intensive study of the work of 17th century Dutch artists – primarily drawings – that could be seen in the Amsterdam collections of his day. In 1817 he began working as an art dealer, broker and auctioneer, while continuing to paint and draw in his spare time. Each summer until around 1828 he made sketching trips lasting several weeks, visiting sites in Germany, Belgium, France and England. A leading figure in the Amsterdam art market in the middle of the 19th century, Brondgeest was also a noted art collector. As Robert-Jan te Rijdt has written, 'As an artist, Albertus Brondgeest is today an all but forgotten figure. And yet...some of his subtly wrought landscape drawings are of exceptional quality...Impeccable taste, a discerning reticence, and a particularly fine technique formed the basis of his drawing style.'

The town of Neuenhaus, in the county of Bentheim in Lower Saxony, is on the modern-day border between Germany and Holland. Brondgeest seems to have spent some time there, as several drawings of sites in the vicinity have survived.
LOUIS-AUGUSTE DE SCHWITER
Nienburg 1805-1889 Salzburg

View over the Roof of a House

Pastel on blue paper
225 x 153 mm., 8 7/8 x 6 in.

An aristocratic painter of portraits and landscapes, Louis-Auguste (later Baron) de Schwiter was a close friend of Eugène Delacroix, who was his first art teacher. He is best known today as the subject of one of Delacroix’s finest portraits, painted between 1826 and 1830 and today in the National Gallery in London. This fresh and vibrant pastel is one of a group of landscapes in pastel and oil, depicting views in and around London, produced by Schwiter in July and August of 1831, on one of his first trips to England. (It has been suggested that the view depicted here is of Hampstead Heath in north London.) In its richness of technique and intensity of colour, the present sheet reveals the influence on the young Schwiter of Delacroix’s own pastel landscapes.
PIERRE-NICOLAS BRISSET
Paris 1810-1890 Paris

The Head of a Choirboy

Red, black and white chalk on blue paper
Signed and dedicated à l’ami manguin / Père Brisset
at the lower left
Further inscribed and dated Rome / 1844 at the
upper left
272 x 204 mm., 10 3/4 x 8 in.

Provenance:
Given by the artist to a M. Manguin [Pierre Manguin, Paris?]

Marie-Madeleine Aubrun, Paris
Her posthumous sale, Paris, Hôtel Drouot, 8-9 February 1999, lot 129

A painter of historical, religious and mythological scenes, portraits and landscapes, Pierre-Nicolas Brisset won the Prix de Rome in 1840. It was during his time at the French Academy in Rome, between 1841 and 1845, that he painted a Saint Lawrence Displaying the Treasures of the Church that was much admired when it was exhibited at the Salon. On his return to France, Brisset worked mainly as a painter of mural decorations for various churches and hotels particuliers in Paris. The present sheet is dedicated by the artist to a M. Manguin, possibly the architect Pierre Manguin (1815-1869), who was responsible for the design of the Hôtel de la Païva in Paris, where Brisset also worked.
53  
THÉODORE GUDIN  
Paris 1802-1880 Boulogne-sur-Mer  

A Party Rowing Ashore from a Warship on a Misty Morning  

Pen and brown ink and brown wash  
Signed, dated and inscribed la Baronne A. de Rothschild T. Gudin. 22 8ème 1841 at the lower left  
194 x 270 mm., 7 5/8 x 10 5/8 in. [sheet]  

Provenance:  
Lady Louise Montefiore de Rothschild, Baroness de Rothschild, Aston Clinton House, Buckinghamshire  

Théodore Gudin was the most celebrated marine painter of the first half of the 19th century. He began exhibiting at the Salons in 1822, and achieved his first successes as a painter of seascapes and naval subjects, with his painting of The Fire on the ‘Kent’ receiving huge praise at the Salon of 1827. Among his significant commissions was a series of paintings of views of French ports for Versailles, while for Louis-Philippe he painted nearly a hundred large paintings depicting victories of the French Navy, also for Versailles. Gudin was ennobled as a Baron by Louis-Philippe, while among his other patrons were the Duc d’Orléans, Czar Nicholas I and Napoleon III, by whom he was appointed official painter to the expedition to Algiers. He painted numerous views of the Channel coast and the Mediterranean, and also travelled to Italy, Holland, Poland, Russia and Turkey. Gudin spent much time in Scotland, where his wife’s family was from, and from there he would send paintings to the Royal Academy and the British Institution in London, while others were shown in Paris, including such genre paintings as A Scottish Hunting Party, exhibited at the Salon of 1849. The artist retired to Scotland after the Franco-Prussian war of 1870-1871, though he continued to exhibit at the Paris Salons until his death.
CORNELIS KRUSEMAN
Amsterdam 1797-1857 Lisse

The Artist Nicolaas Pieneman Standing at a Table

Pencil on paper from a ledger book, with framing lines in pencil
Inscribed Se ipse. and C. Kruseman. on the backing sheet
Further inscribed port N. Pieneman on the verso
308 x 192 mm., 12 1/8 x 7 5/8 in.

Provenance:
Dirk Christiaan Meijer, Jr., Amsterdam (Lugt 1811)
His sale, Amsterdam, R. W. P. de Vries, 17-22 March 1910
I.Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent

A painter of Biblical subjects, portraits, historical themes and genre scenes, Cornelis Kruseman was one of the leading painters of religious subjects in Holland. Only a handful of such paintings survive, however, and he is better known today as a portraitist. The subject of this drawing, Nicolaas Pieneman (1809-1860), was a Dutch artist, printmaker, sculptor and art collector.

The drawing once belonged to the wine merchant, historian and collector Dirk Christiaan Meijer, Jr. (1839-1908), whose studies and collection were both devoted to the history and topography of the city of Amsterdam, as well as its famous citizens. Meijer began his extensive and varied collection, comprising thousands of drawings, prints, medals, portraits and manuscripts, at the age of fifteen.
55
FREDERICK NASH
Lambeth 1782 – 1856 Brighton

Prince of Wales Lodge, Hyde Park, London

Inscribed verso: In Hyde Park
Watercolour over pencil heightened with touches of bodycolour and scratching out
229 x 342 mm, 9 1/4 x 13 1/2 in.

Provenance:
Anonymous sale, Sotheby’s, 30th November 2000,
lot 258

Prince of Wales Lodge in the south-east corner of Hyde Park next to Hyde Park Corner was built by Decimus Burton in 1825. Nash was the son of a London builder who trained as an architectural draughtsman at the Royal Academy schools. He travelled widely on the continent and is well known for his Paris views. The present watercolour is likely to date from before 1834 when he moved from London to Brighton.
HENRY BRIGHT
Saxmundham 1810/1814 – 1873 Ipswich

The Serpentine, Hyde Park, London

Signed lower left: From a sketch by the Honb Mrs Ca....ll/HB 1832
Coloured chalks on buff paper
265 x 435 mm, 10 1/2 x 17 1/4 in.

The bridge over the Serpentine was built by George Rennie in 1826. The Serpentine is an artificial lake in the centre of Hyde Park which was built by Queen Caroline, a keen landscape gardener, in the 1730s.

Bright was born in Saxmundham, Suffolk, the son of a clockmaker and was apprenticed to a chemist in Norwich before turning to drawing. He learnt under Alfred Stannard and took lessons from John Sell Cotman. In 1836 he moved to Paddington and built up a successful drawing practice in London until 1858 when he returned to Saxmundham. He lived the last years of his life in Ipswich. He specialised in chalk drawings often on coloured paper.
HENRY BRIGHT
Saxmundham 1810/14-1873 Ipswich

A Pond in a Wooded Landscape, with an Approaching Rainstorm

Watercolour and gouache
Signed H. Bright at the lower left
160 x 240 mm., 6 1/4 x 9 1/2 in.

Provenance:
Christopher Cone, Whitby

The landscape painter Henry Bright is associated with the Norwich School of artists, although he lived and worked in London between 1836 and 1858. Early in his life, between 1839 and 1844, he exhibited at New Society of Painters in Watercolours with some success, although over the course of his entire career he was not very prolific as an exhibitor. (The reason for this may perhaps be found in a comment he made in 1870; ‘I seldom exhibit I can sell all I do at a good price.’). Certainly, Bright seems to have enjoyed some success as a painter, with one of his works being acquired by Queen Victoria. He travelled extensively throughout Britain and the Continent, and was friendly with J. M. W. Turner, Samuel Prout and David Cox, while his work was also much praised by John Ruskin. A popular and influential teacher, he counted a number of wealthy and titled amateurs among his students, and in the 1840’s published a number of drawing manuals.

Bright exhibited for the last time in Norwich in 1871 and died two years later. An obituary published in The Art Journal noted of the artist that ‘The subjects of Mr. Bright’s pictures are very varied, but his manner of treating all shows great originality and a high degree of self-possession, while his manipulation is most broad and masterly, and his colouring rich and deep. With us his most attractive subjects are the banks of a stream, or a river, sometimes with a mill situated on them, and sometimes a group of noble trees, telling against a sky brilliant with the rising or setting sun.’
58

THOMAS LEESON ROWBOTHAM
Bath 1782-1853 Camberwell

a. St. Luke’s Church, Brislington
Brown washes over pencil heightened with stopping out
284 x 200 mm., 11 x 7 3/4 in.

b. The Hermitage at Wick House, Brislington, Bristol
Brown washes over pencil heightened with stopping out
274 x 195 mm, 11 x 7 3/4 in.
These drawings are likely to have been commissioned from Rowbotham by the great Bristol collector and antiquary George Weare Braikenridge (1775-1856) who purchased Broomwell House in Wick Road, Brislington in May 1823. Braikenridge’s collection of 1400 topographical views of Bristol and the surrounding area was commissioned from a number of local artists and includes 258 drawings by Rowbotham and others by Samuel Jackson, James Johnson and were bequeathed by one of his sons to Bristol City Art Gallery in 1908. He also commissioned over 100 drawings of Brislington alone in the mid 1820s, mainly from Rowbotham of which this is probably one. Another view of the Hermitage at Wick House is in the collection of the Bristol City Art Gallery (K4907).

Brislington is two miles south-east of Bristol city centre and was described as one of the prettiest villages in Somerset in the early 19th century. Wick House, built in circa 1790, was a villa that stood in sixty acres of pleasure grounds. ‘Jones’ views of the Seats, Mansions, Castles, & C. of Noblemen and Gentleman in England, Wales, Scotland and Ireland’, published in 1829 includes Wick House and mentions ‘the Hermitage, in the midst of the shady grove, invites to musings and retirement.’ It is now a retirement home.
THOMAS MILES RICHARDSON SENR.
Newcastle 1784 – 1848 Newcastle

Boats off the Coast at Sunset

Signed lower right: TM Richardson Snr/1843
Watercolour heightened with bodycolour and scratching out
225 x 308 mm, 9 x 12 1/4 in.

Richardson Senior was referred to as ‘The Father of Fine Arts in Newcastle’ during his lifetime. Having been apprenticed to a cabinet maker, he gave it up to succeed his father as master of St. Andrew’s Charity School in Newcastle in 1806. He started working as a drawing master during this period and gave up teaching to devote himself to art in 1813. In 1822 he helped set up the Northumberland Institution for the Promotion of Fine Arts and its success led to the Northern Academy of Arts in Newcastle in 1828. The present late work is likely to be a view taken in the north-east of England.
THOMAS MILES RICHARDSON, JUNR., R.W.S.
Newcastle 1813-1890 Newcastle

On the Thames at Staines, Surrey

Inscribed lower left: Staines -/1842
watercolour over pencil heightened with
bodycolour on buff paper
262 x 369 mm., 10 1/4 x 14 1/2 in.

Provenance:
With Thos. Agnew & Sons, Manchester, 1891

The son of his namesake, Richardson Junior trained under
his father before moving to London in 1846. He travelled
widely in Scotland and the north of England and later in the
Swiss and Italian Alps, producing large scale highly coloured
watercolours. This is one of his earlier works.

This is a view along the towpath at Staines from the
Middlesex side of the river. Staines Bridge can be seen in
the distance. The bridge with three arches in white granite
was designed by George Rennie. Construction started in
1827, and it was opened in 1832.

The white stone pinnacles of St. Mary’s Church are also
visible to the right of the bridge. A stone tablet on the
church tower’s south face ascribes the design of the tower
to Inigo Jones in 1631. However, after the Second World
War, these stone pinnacles were removed as unsafe,
possibly due to a bomb falling in the Wraysbury Road during
the war.

The present view of this stretch of river would now take in
the Staines railway bridge which was built in 1856 almost
directly where Richardson would have been sitting.
61a

THOMAS HOSMER SHEPHERD
London 1793 – 1864

a. King’s Weigh House, Little East Cheap, London

Signed lower right: Tho. H Shepherd
Brown washes over pencil
98 x 146 mm., 4 x 5 3/4 in.

Engraved:
By Robert Acon as a steel engraving for ‘London and its Environ in the Nineteenth Century’, 1830

This shows the elegant weigh house which used to stand on the south side of Eastcheap between Botolph Lane and Lovat Lane.
THOMAS HOSMER SHEPHERD
London 1793 – 1864

b. Middle Row, Holborn, London

Signed lower centre: Tho. H. Shepherd
Brown washes over pencil
94 x 148 mm, 3 ¾ x 6 in.

Engraved:
by Thomas Barber as a steel engraving for ‘London and its Environ in the Nineteenth Century’, 1830

Middle Row was a detached group of buildings that used to stand in the middle of Holborn. Shepherd depicts it from the west with the Gray’s Inn Road to the left.
62
GEORGE ARTHUR FRIPP
Bristol 1813-1896 London

The Mill at Stapleton, Bristol

Signed lower right: GA Fripp./1840.
Watercolour over pencil heightened with bodycolour and stopping out
201 x 223 mm., 7 ¾ x 8 ¾ in.

Fripp was a Bristol artist, the grandson of Nicholas Pocock, and was taught to paint by James Baker Pyne (see no.73) and Samuel Jackson. He visited Italy with William James Muller in 1834 and moved to London in 1838. His tighter early works are generally considered his best.

This is likely to be the watercolour exhibited at the Society of Painters in Water-colours, 1841, no. 72 as ‘Stapleton Mill, near Bristol’.
63

JOHN VARLEY
London 1778 – 1842 London

Landscape, North Wales

Watercolour heightened with stopping out
250 x 350 mm., 10 x 14 in.

Provenance:
With Thos. Agnew & Sons, London pre 1952

The looseness of the present watercolour and the extensive use of stopping out suggest a date in the 1830s.
64

JOSEPH WILLIAM ALLEN
Lambeth 1803 – 1852

Beachcombers on the South Coast

Watercolour over pencil heightened with bodycolour and scratching out
180 x 257 mm., 7 1/4 x 10 1/4 in.

Allen was born in Lambeth, the son of a schoolmaster, and educated at St. Paul’s. He became a stage scenery painter at the Olympic Theatre with Clarkson Stanfield and exhibited at the Royal Academy from 1826. The present work dates from circa 1830 and shows the influence of Charles Bentley. A similar seascape by Allen is in the British Museum (1872,0113.361).

65

FRENCH SCHOOL
19th Century

A Seated Young Woman

Brush and two shades of brown wash, with touches of white heightening, over an underdrawing in pencil, on light brown paper
244 x 186 mm., 9 5/8 x 7 7/8 in. [sheet]
JAMES DUFFIELD HARDING
Deptford 1797-1863 Barnes

View of Landeck, Austria

Signed lower left: JDHarding/1841
Watercolour over pencil heightened with bodycolour
323 x 208 mm., 11 1/2 x 8 in.

Provenance:
Sir Thomas Lucas of 12a Kensington Palace Gardens, his sale, Christie’s, 9th June 1902, lot 170, bt. Vokins for 11 guineas
William Cooke of North Bank, Muswell Hill, his sale, Christie’s, 8th June 1917, lot 30, bt. Matthews for 18 guineas

Landeck is located in the Tyrolean Oberland in the west of Austria and is capital of the region of the same name. It is situated at 820 metres in the valley of the Inn River. A version of this watercolour was engraved for Harding’s Sketches at Home and Abroad, 1836, p.21.

67

GERMAN SCHOOL
19th Century

Coastal Landscape in Italy

Watercolour, over an underdrawing in pencil
Inscribed von. G Reg 1901 STm and (Gwinner? [...]) on the backing sheet
151 x 315 mm., 5 7/8 x 12 3/8 in.

Provenance:
G. Regel(?)
Georg Karl Wilhelm Seibt, Frankfurt (Lugt 2279)

This may be a view of the Ligurian coast, near Genoa. The drawing was at one time in the collection of the 19th century German art historian Wilhelm Seibt (1823-1901).
Born into a family of musicians, Charles-Louis Mozin was primarily a painter of coastal landscapes and seascapes, and exhibited at the Salons between 1824 and 1861. He was one of the first artists to paint landscapes depicting the beach and fishing port of Trouville in Normandy, which he discovered around 1825, and where he settled in 1839. Mozin made numerous drawings and paintings of rocks and coastal cliffs; the cliffs depicted in this drawing are reminiscent of those at Étretat, and similar cliffs appear in paintings by the artist. Landscape paintings by Mozin are today in the museums in Amiens, Honfleur, Paris, Rouen, Toulon, Trouville, Versailles, and elsewhere, while a number of views of Paris are in the Musée Carnavalet in Paris.
FERDINAND HEILBUTH
Hamburg 1826-1889 Paris

An Elegant Woman Seated by a River

Watercolour and gouache on blue paper, laid down
Signed FHeilbuth at the lower left
256 x 420 mm., 10 1/8 x 16 1/2 in.

Provenance:
Possibly the vente Heilbuth, Paris, Galerie Georges Petit,
19-21 May 1890

Ferdinand Heilbuth studied in Antwerp, Munich, Düsseldorf
and Rome before settling in Paris. He made his Salon debut
in 1853, and his early work consisted of genre pictures and
historical paintings, often depicting episodes from the lives
of earlier artists. Obliged to leave Paris during the Franco-
Prussian war, Heilbuth worked in England between 1870
and 1872, painting scenes of such leisurely plein-air pursuits
as croquet, lawn tennis and boating on the Thames, and
exhibiting at the Royal Academy. Among his patrons was Sir
Richard Wallace, who purchased four paintings which are
today in the Wallace Collection in London. Heilbuth
returned to Paris in 1874 and became a naturalized French
citizen four years later.

It was during his stay in England that Heilbuth developed a
fondness for watercolour, which was to occupy much of his
later career. An active founder member of the Société des
Aquarellistes Français, his work as a watercolourist was
praised by one contemporary critic: ‘He had executed
paintings in watercolor among the first of those who were not
solely and specially aquarellists...In this material he found a
scale of fresh and velvety colors which oil-painting does not
yield, and fell in love with the method. Thenceforth he strewed
abroad, by handfuls, a thousand little subjects, the delightful
accidents borrowed from Paris life, from the adventures of the
villeggiatura in the environs, that inexhaustible source of
pleasurable scenes.’ The year after the artist’s death, a sale
of the contents of his studio was held in Paris, and included
nearly 150 paintings and oil sketches, as well as 69
watercolours and 84 drawings.
PETER DE WINT
Stone, Lincolnshire 1784 – 1849 London

a. A View on the Trent near Nottingham

Pen and brown ink and washes over pencil on
tow paper watermarked 1843, drawn on the back
of a letter to de Wint which accompanied payment
for rent
42 x 187 mm, 1 3/4 x 7 1/2 in.

Provenance:
By descent from the artist to Miss H.H. Tatlock
Miss G.M. Bostock
With Andrew Wyld 1979
Private Collection until 2012

Exhibited:
Andrew Wyld, 3 Cork St., Exhibition of Works by Peter de
Wint, September/October 1979, no. 35
70

PETER DE WINT
Stone, Lincolnshire 1784 – 1849 London

b. View of Nottingham from the Trent

Grey washes and pencil, drawn on the back of part of a letter to de Wint which accompanied payment for rent
51 x 181 mm., 2 1/4 x 7 1/4 in.

Provenance:
Removed from an album of de Wint sketches compiled in the 1870s by Sarah Brooks, whose grandmother, Mrs Booer Brooks, was the artist’s aunt
By descent to Mrs A.G. Dawes
With Andrew Wyld, 1979
Private Collection until 2012

Exhibited:
Andrew Wyld, 3 Cork St., Exhibition of Works by Peter de Wint, September/October 1979, no. 33

This is a view from the east showing Nottingham Castle and St. Mary’s Church. It relates closely to a view of Nottingham by de Wint in the Victoria and Albert Museum which is dated to 1847/8.
DAVID COX  
Birmingham 1783-1859 Birmingham

*View of Cynicht from Traeth Mawr, Wales*

Signed lower left: D. COX 1827  
Watercolour heightened with bodycolour and stopping out  
151 x 219 mm., 6 x 8 1/2 in.

Provenance:  
With the Manning Gallery, London, November 1971

This is a view looking east from the sands of Traeth Mawr near to the village of Prenteg. The peak of Cynicht is shrouded in mist with the twin peaks of Moelwyn Mawr and Moelwyn Bach to the right.
HENRY GEORGE HINE
Brighton 1811 – 1895 London

*Henfield Common, West Sussex*

Signed and dated 1840 lower right
Watercolour heightened with bodycolour, stopping out and gum arabic
171 x 286 mm, 6 3/4 x 11 1/2 in.

*Provenance:*
Christopher Norris, his sale of works by the Hine family, Christie’s, 25th October 1988, lot 35

Henfield Common lies to the east of the village of Henfield which is north of the South Downs and about ten miles south of Horsham.

Hine, the son of a coachman, taught himself to draw by copying the watercolours of Anthony Vandyke Copley Fielding belonging to the vicar of his local church. His subjects are mainly Sussex views.
JAMES BAKER PYNE
Bristol 1800 – 1870 London

A River in a Mountainous Landscape

Signed lower left: PYNE ‘37
Watercolour over pencil heightened with bodycolour
294 x 398 mm., 11 3/4 x 15 3/4 in.

Provenance:
Anonymous sale, Christie’s, 30th March 1993, lot 61 for £1,100 hammer

Pyne was born in Bristol and largely self-taught as an artist. He went to London in 1835 and exhibited at the Royal Academy and later the Society of British Artists. He travelled extensively on the Continent but this is likely to be a British view.
74

THOMAS LINDSAY
London 1793-1861 Hay-On-Wye

A Welsh Farmhouse

Signed lower left: T. Lindsay
Watercolour heightened with bodycolour, stopping out, scratching out and gum arabic
358 x 611 mm., 14 x 24 in.

Lindsay was born in London and exhibited Thames views at the New Watercolour Society until moving to Hay-on-Wye in 1848 after which he concentrated on Welsh views. Examples are in the British Museum, V. and A. and the National Library, Wales.
EDUARD DAEGE
Berlin 1805-1883 Berlin

Recto: The Head of a Young Novice
Verso: Study of a Standing Female Nude and a Separate Study of a Standing Nun

Pencil, with touches of white heightening, on dark pink-toned paper
The verso in pencil, with the main figure squared for transfer in white chalk
Signed or inscribed E Daege on the verso
209 x 257 mm., 8 3/8 x 10 1/8 in.

Provenance:
Walther Unus [Heinrich], Berlin (Lugt 3915)
Thence by descent

The history painter Wilhelm Eduard Daege enrolled in 1820 at the Prussian Academy of Art in Berlin, where he studied with Johann Gottfried Niedlich and Karl Wilhelm Wach. He exhibited at the Academy from 1826 onwards, showing paintings of religious and allegorical subjects. He undertook a study trip to Rome and Naples between 1832 and 1833, and on his return to Berlin continued his association with the Academy, becoming a member in 1835 and, from 1838 onwards, teaching drawing there. His paintings of Biblical themes displayed the influence of the Nazarene artists, and he enjoyed a successful career. Among his public commissions were mural paintings for the Neues Museum and the chapel in the Berliner Stadtschlosses. In 1840 Daege was appointed a professor at the Academy, and between 1861 and 1874 served as Director of both the Academy and the Nationalgalerie. Daege was a gifted draughtsman, and worked mainly in pencil. A stylistic comparison may be made with a portrait drawing by the artist depicting three students of Friedrich Schinkel, drawn in Rome in May 1833.

This drawing bears the collector’s mark of the banker, poet and art historian Walther Heinrich (1872-1939), who wrote under the pseudonym Walther Unus.
76
PIERRE-JUSTIN OUVRIÉ
Paris 1806–1879 Rouen

A View of the Saint-Louis Hospital from the Canal Saint-Martin, Paris

Pencil and watercolour
Signed with the artist’s initials J.O. and inscribed Vue
de l’hôpital S’. Louis près des bords du canal S’. Martin
at the lower left
Further inscribed Justin Ouvrière / Vue de l’Hôpital St.
Louis / 367 p.7 on the verso
169 x 265 mm., 6 5/8 x 10 3/8 in.

Provenance:
The Ouvrière atelier, Paris, with the vente stamp (Lugt
2002a)
Paul Prouté, Paris
Curtis Otto Baer, New Rochelle, New York (Lugt 3366)
By descent to his son, George M. Baer, Atlanta, Georgia
Thence by descent until 2010.

Literature:
Eric Zafran, Master Drawings from Titian to Picasso: The
Curtis O. Baer Collection, exhibition catalogue, Washington
and elsewhere, 1985-1987, p.191, no.161

A student of Alexandre-Denis Abel de Pujol, Justin Ouvrière
exhibited landscape paintings and town views at the Salon
between 1831 and 1873. His exhibited work was made up
primarily of paintings, drawings and lithographs produced
during his extensive travels throughout France and
elsewhere in Europe; notably in Germany, Holland,
Belgium and Italy, as well as views in England and Scotland.
He also provided illustrations for his uncle Baron Taylor’s
monumental series of Voyages pittoresques et romantiques
dans l’ancienne France, published between 1820 and 1878.
Ouvrière was particularly admired for his watercolours, some
of which sold for higher prices than his paintings. Among his
patrons was Louis-Philippe, who acquired a large number of
his works.

Despite the presence of a vente stamp, this drawing does
not appear to have been included in either of the two
known auctions of paintings and drawings from the artist’s
studio, held in Paris in 1859 and 1874.
77

GEORGE PRICE BOYCE, R.W.S.
London 1826-1897 London

Nocturne: The Nile at Giza

Watercolour, with touches of bodycolour
Titled The Nile at Giza in the lower left corner of the backing sheet
Further inscribed, signed and dated The Nile at Giza, from window of Fadel Pasha's house / by moonlight / George P Boyce. Novr. 20, 1861. on the backing sheet
60 x 204 mm., 2 ¾ x 8 in.

This watercolour nocturne was drawn during a trip made by George Price Boyce to Egypt in the winter of 1861-1862. During his stay in Egypt Boyce lived in Giza and produced views of temples and ruins, as well as scenes on the river Nile. As Christopher Newall has noted, '[Boyce's] works, although small in scale and most intimate in their means of expression, are sincere and delicately beautiful.'

78

CARL HAAG, R.W.S.
Erlangen 1820-1915 Oberwesel

Mohammed, A Bedouin Boy of the Sinai

Watercolour, over an underdrawing in pencil
Signed and dated Carl Haag 1858. at the lower right
Inscribed A Bedawee Boy at the lower left

Further inscribed and dated Mohammed di Sinai / Dez: the 2nd 1858 and numbered 16 on the verso
347 x 246 mm., 13 ¾ x 9 ¾ in.

Provenance:
The Fine Art Society, London, in 1882
Sir Prescott Gardner Hewett, Bart., London
Anonymous sale, London, Sotheby’s, 13 October 2000, lot 519
Kate de Rothschild, London, in 2001
Private collection

At the end of 1857, Carl Haag travelled to Egypt and the Near East, where he was to remain for two years. He made trips to Giza and Suez and produced drawings and sketches of the landscapes and the Bedouin people he encountered in the desert. Drawn on the 2nd of December 1858, this sensitive watercolour portrait is typical of Haag’s sympathetic treatment of the people he met on his travels in Egypt. On the occasion of a retrospective exhibition of Haag’s watercolours in 1885, in which this work was included, one writer noted that, 'A traveller in many lands, and with mind receptive of beauty in whatever form it might be found, still it was not until the artist had sheltered beneath the Pyramids...and had made his home in tents with wandering Bedouin, that he found his art instinct satisfied and at rest. Here was a country venerable with the dust of countless ages, a people but little changed in manners, customs, or even costume, since they were sent out as wanderers by the Creator. In a land so picturesque, and a people whose history was full of poetry, subjects for the artist's pencil for the future were assured...'
WILLIAM PAGE
1794 – 1872 Kingston

a. The Temple of Minerva at Sunium, Greece

Signed verso: Temple of Minerva Sunium - Cape Colonna - W. Page
Watercolour over pencil
186 x 273 mm., 7 1/2 x 10 3/4 in.

Cape Sunium or Sounion stands 43 miles south-southeast of Athens on the southernmost tip of the Attica peninsula. In Greek mythology, it was the spot where Aegeus, King of Athens, leapt to his death, so naming the Aegean Sea. Page repeated this subject a number of times. Examples are recorded in the collections of J.H. Money and Beryl Kendall (see J.H. Money, The Life and Work of William Page, ‘The Old Water Colour Society’s Club’, vol. XLVII, 1972, pp.29-30).
WILLIAM PAGE
1794 – 1872 Kingston

b. On the Bosphorus, Turkey

Watercolour over pencil heightened with gum arabic
198 x 283 mm., 8 x 11 ¼ in.

Page attended the Royal Academy schools in 1812-13 and travelled in Greece and Turkey between 1816 and 1824. He exhibited Greek and Turkish views for the rest of his life and was a successful drawing master. A similar view is recorded in the Seanght collection (see J.H. Money, The Life and Work of William Page,‘The Old Water Colour Society’s Club’, vol. XLVII, 1972, p. 19, fig.12).
80

AUGUSTA INNES WITHERS
Gloucestershire 1792-1877

a. Still-life of Flowers in a Vase

Watercolour and bodycolour heightened with gum arabic
354 272 mm., 14 x 10 ¾ in.
b. Still-life of Primulas and Butterflies on a ledge

Watercolour and bodycolour heightened with gum arabic
353 x 27 mm., 13 ¾ x 10 ½ in.

Withers was the daughter of a Gloucestershire vicar who was chaplain to the Prince Regent. She was flower painter to Queen Adelaide and later Queen Victoria and also worked for the botanist Sir William Hooker.
81

WILLIAM CALLOW
Greenwich 1812 – 1908 Great Missenden

Stolzenfels Castle on the Rhine, Germany

Signed with initials lower left and inscribed by artist verso: No 5/Stolzenfels
Watercolour over traces of pencil
259 x 363 mm., 10 ¼ x 14 ½ in.

Provenance:
with Thos. Agnew & Sons, London

Standing on the left bank of the Rhine near Koblenz, Stolzenfels Castle, dating originally from the 13th century, was rebuilt by Frederick William IV of Prussia in the 1830s. Callow first visited the Rhine in 1844 and his first exhibited view of Stolzenfels dates from 1864. A view of Stolzenfels by Callow was included in an album presented by the Royal Society of Painters in Watercolours to Queen Victoria in 1887 (see Jan Reynolds, William Callow, 1980, pl. 98, ill.).

82

WILLIAM CALLOW
Greenwich 1812 – 1908 Great Missenden

Abbot Reginald’s Gateway, Evesham

Signed lower left: Wm Callow and inscribed lower right: Gateway Evesham/Augt 19/59
Watercolour over pencil
331 x 242 mm., 13 ¼ x 9 ¾ in.

This shows Abbot Reginald’s Gateway which is situated just off the market place in Evesham. St Nicholas’s Church is visible beyond with Walker Hall on the right. This on-the-spot sketch evidently dates from a tour of Worcestershire and the Wye area in the summer of 1859. Callow exhibited ‘A Summer’s Evening on the Avon, at Evesham’ at the Society of Painters in Watercolours in 1860 and two views on the Wye.
A leading member of the Realist movement in France, Théodule-Augustin Ribot seems to have had relatively little formal training, although he worked briefly as an assistant to the painter Auguste-Barthélémy Glaize. He began his career as an artisan and gilder, but by the late 1850’s had begun to paint still life and kitchen subjects, usually working at night by candlelight. He first exhibited at the Salon in 1861, showing small-scale kitchen scenes and still life subjects that display the particular influence of the work of François Bonvin. His paintings were soon acquired by collectors, and he achieved a measure of success, winning medals at the Salons of 1864 and 1865 and again in 1878. Ribot was one of the founders of the Salon du Champ de Mars, along with Henri Fantin-Latour, James McNeill Whistler and Alphonse Legros, and was also a member of the Société des Aquafortistes. Much of his oeuvre is made up of humble interior and genre scenes and depictions of the working classes of Paris, often using members of his family as models, and inspired by the example of Bonvin and such earlier artists as Jean-Baptiste-Siméon Chardin and the Dutch and Spanish genre painters of the 17th century. Much admired by his fellow artists, Ribot was presented in 1884 with a medal by a group of his friends (including Fantin-Latour, Claude Monet, Jules Bastien-Lepage and Jean-François Raffaelli) which was inscribed simply ‘A Théodule Ribot, le peintre indépendant’. 
Théodule Ribot produced a large number of drawings of his hands, which have something of the character of self-portraits. As his contemporary biographer, Louis de Fourcaud, wrote of the artist in 1885, ‘Long evenings are spent sketching hands in all their possible movements. Because of this persistence, he acquires an incredible skill as a draftsman.’ As a modern scholar has further noted, ‘Ribot placed great emphasis on hands, recognizing their expressive qualities.’ In Ribot’s paintings, faces and hands are usually more strongly lit than the rest of the composition, and as such acquire a particular significance.

At an exhibition of Ribot’s work held in Colombes in 1934, ten drawings of hands were exhibited, all of which came from the collection of a M. Aizpin. Other drawings of hands by Ribot — either studies of single hands, or of several studies of hands on one sheet — have occasionally appeared on the art market, while a drawing of a left hand was at one time in the collection of Henry Scipio Reitlinger.

In drawings such as this pair of studies, each hand is shown as if holding a pen or chalk.
JAMES THOMAS LINNELL
Hampstead 1823-1905 Redhill

Near Llyn Ogwen, Snowdonia

Watercolour, with touches of white chalk, on buff paper
Inscribed by the artist near Llyn Ogwen at the lower right corner
201 x 289 mm., 7 7/8 x 11 3/8 in.

The second son of the landscape painter John Linnell, James Thomas Linnell studied at the Royal Academy Schools alongside his two brothers John and William. (His sister Hannah married the artist Samuel Palmer, whose influence can be seen in much of James's work.) According to a contemporary biographical dictionary, James Thomas Linnell ‘inherited not a little of his father’s talent’, although his palette was perhaps somewhat brighter. He exhibited almost annually at the Royal Academy between 1850 and 1888, showing at first religious subjects in which the landscape predominated. By the middle of the decade, however, he was exhibiting mainly landscapes with peasants, farm labourers or children, and it is for these pastoral landscapes that he is best known today.

Llyn Ogwen is a long and narrow ribbon lake situated between the mountain ranges of Carneddau and Glyderau, in the Snowdonia national park in north Wales. Among a handful of stylistically comparable Welsh landscapes by James Thomas Linnell is a watercolour view near Pen-y-Coed, formerly in the collections of Sir Bruce Ingram and Michael Ingram, and a view from the road from Bettws-y-Coed to Dolwyddel, at one time in the collection of George Goyder.
MacWhirter adhered to Ruskin’s idea on studying nature: ‘You should sit down for days (or weeks, if you like) before a tree or a root of a tree, and get all the detail and beauty you can into your drawing. Paint also ferns, mosses, bits of stick, smooth and rough stones, rocks, etc. Study flowers especially; not flowers in vases, but growing either in gardens or by the wayside or hillside. By flowers I mean, of course, also weeds and leaves of all kinds’ (see William Macdonald Sinclair, ‘John MacWhirter, R.A.’, Christmas Art Annual, 1903, p.6).

MacWhirter arrived in London from Scotland in the late 1860s having had a number of pictures accepted by the Royal Academy. At around this time, MacWhirter made a habit of visiting Switzerland and Austria in the springtime to paint the fields of flowers found in the mountains (see Sinclair, op.cit., p.22).
John William North was one of a group of artists, including Frederick Walker, George John Pinwell and George Hemming Mason, who were known as ‘The Idyllists’, due to their penchant for rustic genre scenes. As one recent scholar has noted of the Idyllists, ‘Their purpose was to evoke the day-to-day experience of the countryside with absolute simplicity and authenticity, dwelling on the familiar and the touching without resorting to cloying sentimentality.’ Working as a landscape painter and illustrator, North was recognized as a gifted draughtsman and a fine colourist. As Walker once wrote of his watercolours, ‘he is most sincere over it, each inch wrought with gem-like care.’ Exhibited at the Royal Academy in 1928, this 1867 watercolour is likely to depict a scene in the Quantock Hills and the surrounding West Somerset countryside, where North worked for much of the 1860’s.
ANTON MAUVE
Zaandam 1838-1888 Arnhem

Cows in the Corner of a Field

Charcoal and white chalk on blue paper
Stamped with the artist’s initials AM (Lugt 143) at the lower right
334 x 241 mm., 13 1/8 x 9 1/2 in.

Provenance:
The studio of the artist (Lugt 143)
Jan Frederik Bianchi, Amsterdam (Lugt 3761)
I.Q. van Regteren Altena, Amsterdam (Lugt 4617)
Thence by descent.

This is a preparatory study for Mauve’s painting De melkbocht (The Milking Yard) of c.1878 in the Groninger Museum, and can also be closely related to a large watercolour of a nearly identical composition, in the same collection.
88

LOUISE ADÈLE FAULCON
Crémieu 1817-1897 Crémieu

Seascape

Oil on paper, with framing lines in pencil
Inscribed “Marine” par Madame A. Faulcon / Elève d’Harpignies et de Ravier, de Lyon on a label pasted onto the old backing sheet
134 x 255 mm., 5 ¼ x 10 in.

Almost nothing is known of the artist responsible for this spirited oil sketch. Born Louise Guichard, she seems to have sometimes been also known as Louise Guichard or Louise Guichard Faulcon. According to the inscription on the old backing sheet of the present work, she was a pupil of the watercolourists Henri-Joseph Harpignies (1819-1916) and Auguste Ravier (1814-1895); the latter lived and worked for much of his career around the town of Crémieu, where Faulcon was born and seems to have lived for most of her life. Faulcon is also thought to have been a pupil of a M. Lessore, possibly the portrait and genre painter Emile-Aubert Lessore (1805-1876), and upon her second marriage was known as Mme. Genin. Among the very few extant works by the artist is a still life of flowers in the Musée de Grenoble.
PAUL-ALBERT BESNARD
Paris 1849-1936 Paris

Portrait of a Young Man in Profile

Oil on board
Signed with the artist’s monogram and dated AB 77 at the lower left
113 x 101 mm., 4 1/2 x 4 in.

Provenance:
David and Constance Yates, New York, in 1992
Acquired from them by Charles Ryskamp, New York

Albert Besnard entered the Ecole des Beaux-Arts in 1866, making his debut at the Salon two years later. Six years later he won the Prix de Rome. His five years at the Villa Medici in Rome were followed by three years in London, between 1879 and 1881, during which he obtained several important portrait commissions. His reputation as a portraitist followed him back to Paris, and by the mid 1880’s Besnard was one of the most highly regarded and fashionable society portrait painters in the city. He developed a particularly evocative manner of depicting his sitters that relied on luminous, vibrant colours, dramatic lighting and bold brushwork. These elements also found their way into his work as a decorative mural painter, as seen in the large decorative schemes he painted for several public buildings, including the Sorbonne, the Ecole de Pharmacie and the Pavillon des Arts Décoratifs at the Exposition Universelle of 1900, as well as the Comédie Francaise and the Petit Palais. Although strongly influenced by the work of the Impressionists, he never exhibited with them, leading Edgar Degas to comment that ‘Besnard is flying with our wings’.

Painted in 1877, during Besnard’s stay at the French Academy in Rome, this small portrait may depict a fellow pensionnaire at the Villa Medici.
Auguste Lepère began his career as an illustrator and engraver for various publications in Paris, including the *Magasin Pittoresque*, *La Revue Illustree* and *L’Illustration*, while he also contributed illustrations to the *Graphic* and *Black and White* magazines in London and *Harper’s* in America. He produced wood engravings characterized by a fine and delicate line, and around 1889 he took up the woodcut. Five years later, Lepère had entered into an exclusive arrangement with the print dealer and publisher Edmond Sagot, who from then onwards received his entire output for sale. Lepère exhibited at the Salon des peintres-graveurs Français between 1890 and 1913, as well as at the Salon des Artistes Français and its successor, the Salon national des Beaux-Arts, from 1870 to 1914. In 1905 Alphonse Lotz-Brissonneau, a patron and friend of the artist who had assembled an almost complete collection of Lepère’s graphic work, published a catalogue of his etchings and woodcuts. Three years later Lepère was honoured with a lifetime retrospective exhibition in one room of the Salon des Beaux-Arts.

Lepère was much admired, in his own day, for his technical skill as both draughtsman and printmaker. As one critic wrote in 1897, ‘Lepère is an incomparable draughtsman, surmounting all sorts of difficulties with an ease which many just envy him; an engraver, too, of the first rank, handling with equal facility the knife or the burin, equally at home in relief engraving or in etching; also a lithographer of remarkable flexibility and breadth of touch. He excels, in fact, in every branch of his art. Everything he touches bears the impress of a truly personal originality, alike in his method of looking at things and in the way he reproduces them. With a deep knowledge of all the secrets of the draughtsman’s art, he has one great merit, among many others – namely, in never being cramped in the expression of his ideas, in always succeeding in developing them to their fullest extent.’
FERNAND CORMON
Paris 1845-1924 Paris

The Head of a Young Girl in Profile

Oil on canvas
18 x 16.6 cm., 7 1/8 x 6 1/2 in.

Provenance:
The artist’s studio, and by descent to his daughter, Madeleine Couderc
Her sale, Paris, Hôtel Drouot, 7 March 1984, part of lot 16
Anonymous sale, New York, Sotheby’s, 19 January 1995, part of lot 366
P. & D. Colnaghi, London, in 1996
Private collection, London

A pupil of Jan-Frans Portaels, Alexandre Cabanel and Eugène Fromentin, Fernand Anne-Piestre Cormon made his Salon debut in 1868. He gained his first fame with his painting of the Death of Ravana, King of Lanka at the Salon of 1875, while in 1880 his painting of Cain Fleeing with his Family was awarded the medal of honour and was purchased by the State. Cormon received several important public commissions, notably a series of mural paintings for the Muséum national d’Histoire naturelle, and the decoration of the Petit Palais. Cormon was also a popular teacher, and among his students were Toulouse-Lautrec, Van Gogh, Matisse and Picabia.

This oil sketch shares the same provenance and technique as two studies of male heads in an English private collection, while a similar portrait sketch of the head of a woman was on the art market in New York in 1979. Cormon used the same technique of thinly painted oil over a pencil underdrawing on canvas in preparatory studies for his larger compositions, such as an oil sketch of The Head of Cain in the Snite Museum of Art at Notre Dame, which is a study for the artist’s most famous work, the monumental canvas of Cain Fleeing with his Family, today in the Musée d’Orsay.
ALBERT GOODWIN, R.W.S.
Maidstone 1845-1932 London

The Church of the Jesuits, Venice

Signed with monogram lower right and inscribed by the artist on the original mount: The Church of the Jesuits/Venice
Pen and brown ink and watercolour heightened with bodycolour with original pen and black ink and gold border
Sheet 150 x 250 mm., 5 ¾ x 9 ¾ in.

Provenance:
With the Graves Gallery, Birmingham
Anonymous sale, Phillips, 20th March 1995, lot 26
Private Collection until 2015

The Church of I Gesuiti stands on the Campo dei Gesuiti in Northern Venice just off the Fondamenta Nuove. The present church was completed in 1729.
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HERCULES BRABAZON BRABAZON
Paris 1821 – 1906 Oaklands, Sussex

View of Taranto, Italy

Signed lower left with initials and inscribed verso:
Taranto
Watercolour and bodycolour with buff paper
163 x 197 mm, 6 1/2 x 8 in.
Max Seliger was active as a painter, decorator, glass painter and mosaicist, although he remains little known outside of Berlin and Leipzig, where he worked for most of his life. As well as occasionally working in stained glass, Seliger established a particular reputation as a designer of mosaic decorations, notably a series of mosaics painted in 1903-1904 for the Kaiser Wilhelm Memorial Church in Berlin.

A painted portrait by Seliger of what may be the same boy, holding a toy train, was exhibited in Leipzig in 1911.
Three Children Drawing

Black chalk on light brown paper
Signed and dated M. Seliger 1910 at the lower left
The former mount embossed with the artist’s circular monogram
330 x 252 mm., 13 x 9 7/8 in.

Although Seliger also worked as an illustrator and graphic artist, his most significant role seems to have been as a teacher. Between 1894 and 1901 he was employed as a professor at the Kunstgewerbeschule in Berlin, transferring to Leipzig in 1901 to serve as director of the Royal Academy of Graphic Arts and Printing, where painting and drawing were taught alongside bookbinding, lettering, typography and printing techniques. Among the relatively few works by Seliger in public collections are ten drawings in the Kunstbibliothek in Berlin for the mosaics of the Kaiser Wilhelm Memorial Church, while a group of landscapes, urban views and portraits have recently been acquired by the Stadtgeschichtliche Museum in Leipzig.

A comparable drawing of a seated young girl drawing, also dated 1910, appeared at auction in Germany in 2006.
JOHN DUNCAN FERGUSSON
Leith 1874-1961 Edinburgh

The Boat Lake, Luxembourg Gardens, Paris

Black chalk
105 x 188 mm., 4 1/4 x 7 1/2 in.

Provenance:
The Artist’s partner, Margaret Morris (1891-1980)
Private Collection

Fergusson is one of the best known of the Scottish Colourists along with Peploe, Cadell and Hunter. They were active in the first half of the twentieth century and were particularly influenced by French art of that period. Their work has had a lasting influence on Scottish contemporary art. Fergusson was born in Leith near Edinburgh and having briefly trained as a naval surgeon, he set up his own painting studio in Edinburgh despite little formal training. He first visited Paris in the mid 1890s and the city and its art had a dramatic effect on him. He studied Impressionist paintings as well as attending life classes at the Académie Colarossi. He returned to Paris almost every summer for the next ten years before making the city his permanent home from 1907. There he met his fellow artist Samuel Peploe and his lifelong partner the dancer Margaret Morris. On the outbreak of the first World War, he returned to London where he had his first solo exhibition in 1923. He was in Paris again from 1928 until 1939 when he returned to Scotland where he spent the rest of his life.

Fergusson compulsively sketched on the streets of Paris. The Luxembourg Gardens in the 6th arrondissement contained the Palais de Luxembourg and were one of his favourite haunts. The lake was, and still is, popular as a place to sail model boats.
EDWARD JOHN BURROW
Wellington 1869-1935 Cheltenham

A London Nocturne

Watercolour, heightened with touches of bodycolour
Signed and dated Ed J Burrow / 1918 and titled A London Nocturne at the lower left and centre
238 x 164 mm., 9 3/8 x 6 1/2 in.

Very little is known of the artist Edward John Burrow. Originally trained as a chemist and pharmacist, he was born in Somerset and studied at Cheltenham College, later settling in the spa town. Active as a topographical etcher and draughtsman, Burrow established a cooperative publishing business in Cheltenham in 1900, through which he wrote and published several books of local interest, such as The Ancient Entrenchments and Camps of Gloucestershire, which appeared in 1919, and Around and About Cheltenham, published in 1921. Many of Burrow’s etchings are commissioned views of public schools and colleges such as Marlborough, Rugby, Eton and Haileybury.
A lifelong friend of Paul Gauguin, Émile Schuffenecker began to work full-time as an art teacher and artist in 1882. Although by no means wealthy, he was able to support the careers of Gauguin and other artists, whose works he purchased. As an artist, Schuffenecker remains relatively little known in comparison to some of his contemporaries. Indeed, he remained fairly obscure even in his lifetime, once describing himself as a man who, 'placed in the margin. made himself at home there, without bitterness, without desire.'
In the 1930s his reputation grew as an illustrator and engraver and he held his first one-man show in 1938, at the Arthur Greatorex Galleries in London. In 1942, he published his first book, ‘My Country Book’ and in 1947, he bought Shorelands, a house on the Cefni estuary at Malltraeth on the south coast of Anglesey, where he lived for the rest of his life.

In 1952, his best known book, ‘Shorelands Summer Diary’, was published, documenting the land and life around his Anglesey home, and his reputation as a bird artist was firmly established. He exhibited continuously at the Royal Academy from 1938 until 1978, culminating in a major exhibition of his drawings and sketchbooks at the Royal Academy in 1974. In 1954, he was made vice-president of the RSPB and in 1968 of the Society of Wild Life Artists. In 1975 he was awarded the gold medal of the RSPB and in 1978 he was appointed OBE.
RENÉ GRUAU  
Covignano 1909-2004 Rome

_Cinzano_

Red gouache and black ink on paper, over traces of a pencil underdrawing, with framing lines in black ink. Signed with the initial *G* at the left centre.

350 x 238 mm., 13 ¾ x 9 in. [image]
531 x 401 mm., 20 ⅞ x 15 ¾ in. [sheet]

_Provenance:_
Private collection, Monaco.

The renowned fashion illustrator René Gruau also provided numerous designs for advertisements for such products as Martini, Perrier and Lindt chocolates, as well as theatre posters. This large gouache drawing, which may be dated to c.1953-1954, is a study for an iconic advertisement poster for Cinzano vermouth.
Ben Nicholson’s lifelong interest in still life can be traced to his youth, and jugs, goblets, carafes and so forth appear in his still life compositions throughout his career. These objects, drawn in outline and depicted without volume as a series of overlapping lines, were intended to introduce a sense of rhythm and movement across the painted or drawn surface. They were, to some extent, the visual equivalent of the spatial relationships explored in the carved and painted reliefs, and were an extension of the artist’s interest in abstraction. In the simplicity and clarity of its composition, the present sheet can be compared to a number of later drawings, such as April 1958 (Prato) and 1965 (linear still life), both in private collections. As Sir Herbert Read has noted, ‘Nicholson tries to achieve universality by organizing his aesthetic elements (outline, space, colour) into coherent systems of form. The outline of a jug or a table...may be formal shapes simple enough to fall into place – to constitute the faultless façade. But equally well the necessary forms may be altogether remote from the phenomenal appearance of objects – that is to say, they may be geometrical.’ This small drawing was given by Nicholson to the artist Jeanne Coppel (1896-1971), possibly in exchange for one of her works.
Stephen Ongpin has nearly thirty years of experience as a dealer in Old Master, 19th and 20th Century drawings. He began his career in 1986 at the long-established gallery of P. & D. Colnaghi, working at the firm's New York branch for ten years before moving to London in 1996. Working closely with Jean-Luc Baroni, Stephen was responsible for organizing the drawings exhibitions mounted by the gallery, and for researching, writing, and editing their annual catalogues of Master Drawings. In 2001 he joined Baroni in forming Jean-Luc Baroni Ltd. in London, with Stephen continuing to assume responsibility for the new firm's drawing department, organizing their successful drawings exhibitions and writing the accompanying catalogues. He has to date researched and written nearly thirty scholarly catalogues of drawings. Since 2006 Stephen has worked as an independent dealer and consultant in the field of Old Master, 19th century and Modern drawings, assisted by Julie Frouge, and sharing a gallery in St. James's in London with Guy Peppiatt. The gallery exhibits at several art fairs, including the Salon du Dessin in Paris and The European Fine Art Fair in Maastricht in March, and Frieze Masters in London in October. Stephen Ongpin Fine Art mounts annual exhibitions of drawings in both London and New York, and also issues regular catalogues.

Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures department in 1993. He quickly specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical and Travel sales. Topographical views, whether they be of Britain or worldwide, have remained an abiding passion. Guy left Sotheby's in early 2004 and has worked as a dealer since then, first based at home, and now in a gallery in St James's, which he shares with Stephen Ongpin. Guy's main yearly exhibition of early drawings and watercolours is in May and June and he also exhibits at the Works on Paper Fair in early February and the BADA Fair in March. In January he exhibits in a gallery in New York as part of Master Drawings New York. He is Chairman of the Vetting Committee at the Works on Paper Fair and also does the vetting at a number of other fairs. He advises clients on their collections, buys and sells on their behalf and can provide insurance valuations.
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