



Costume & Daily Life

IN DRAWINGS OF
THREE CENTURIES



Auckland City Art Gallery

MARCH-APRIL

1957

THE serious collecting of drawings commenced in the sixteenth century and since then there has been an increasing interest in them as works of art. They are not only valuable for their connection with finished paintings, but often a drawing has a spontaneity and strength which is missing in a larger work.

The exhibition demonstrates this point admirably, and shows how the artist since the late sixteenth century has been interested in noting down the details of daily life. Although no great names are represented, there is a wealth of fine drawing by these lesser known artists.

One may admire the handling of line, the delicacy of colour wash, the incisive grasp of movement and the artist's own lively perception, for the appreciation of drawings depends on the spectator's discovery of these subtleties—for there is not the magnitude of canvas, the mass of colour or drama of subject to fill the eye and mind. There are many who look at pictures but ignore the qualities which pertain to the medium itself. As an introduction to these qualities there is nothing better than the drawing.

We are most grateful to Mr. James Byam Shaw, of Messrs. P. & D. Colnaghi & Co. Ltd., London, for selecting the exhibition and preparing the catalogue notes.

All measurements are in millimetres,
height before width.

Italian

PIER LEONE GHEZZI 1674-1755

1. *Caricature of a Lady standing in profile to left*

Pen and brown ink. 310 x 205

Coll: F. Cavendish-Bentinck

2. *A Fool with a Carrot, talking to a Woman*

Pen and brown ink. 282 x 201

Coll: F. Cavendish-Bentinck

GUISEPPE ZAIS 1709-1784

3. *A Group of Figures*

Brush and reddish-brown wash. 129 x 232

REMIGIO CANTAGALLINA. Working first half of the seventeenth century

4. *Repairing a Bridge near Florence*

Pen and brown wash. 197 x 268

Inscribed *A di 27 di Marzo 1618*

Coll: Dr. Wellesley; Sir David Kelly

VENETIAN SCHOOL c.1700

5. *A Venetian Official*

Red chalk. 250 x 171

Watermark: Anchor in a circle, surmounted by a six-pointed star, with letter B below

Apparently by a good Venetian or Veronese portrait-painter of a generation earlier than Pietro Longhi

OTTAVIO LEONI c.1578-1630

6. *Self-portrait (?)*

Pen and brown ink. 131 x 100.

Coll: Heseltine; Oppenheimer

Inscribed *Padovanino* in an early hand, on the paper to which the drawing is attached. Ottavio was born in Rome, but his father came from Padua, and he himself is referred to in the seventeenth and eighteenth centuries as *Padovanino* (Mariette, *Abecedario*, etc.)

SAVERIO DELLA GATTA Working 1777-1801

7. *Travellers on the Beach at Puglia*

Gouache. 201 x 150 (to margin)

Inscribed on the original mount: *Costume de Viaggiare per la Marina di Puglia . . .* Others of the same series by this Neapolitan artist are known

8. *A Peasant Family*

Gouache. 206 x 150

TADDEO ZUCCARO 1529-1566

9. *A Kneeling Man*

Black and red chalks. 201 x 165 (corners cut)

On the back are the remains of some notes, apparently in the artist's handwriting

Dutch and Flemish

CLAES JANSZ. VISSCHER 1587-1652

10. *The Beach at Scheveningen*

Pen and blue wash. 105 x 201

Coll: Mrs M. J. Hay

WILLEM VAN DE VELDE, the Younger
1633-1707

11. *A Prince, or Nobleman, standing*

Black chalk and grey wash. 280 x 196

Numbered 405 in an old hand lower right

The subject has not been identified, but this is probably a sketch for a ceremonial picture. The subject and the scale of the figure are unusual for the younger Van de Velde, but the technique and manner of drawing are unmistakably his

ADRIAEN VAN DE VELDE 1636-1672

12. *Landscape with a distant Village*

Brush and grey wash over black chalk
208 x 399

Inscribed with the artist's name on the back

GASPAR VAN WITTELL, called VAN-
VITELLI 1653-1736

13. *On the Tiber*

Brush and brown wash with body colour
208 x 329

BALTHASAR PAUL OMMEGANCK
1755-1826

14. *Peasants with Cattle by a River*

Black chalk, pen and water colour
260 x 358

Signed and dated, 1788

ANGLO-FLEMISH SCHOOL c.1590

15. *A Lady kneeling in Prayer*

Pen and ink. 123 x 91

Perhaps a study for a sculptured Tomb, such as appear frequently in Jacobean Church monuments

German

AUGUSTIN BRAUN Working at Cologne
1591-1639

16. *The Tanner and his Wife*

Pen and grey wash. 203 x 160

Another drawing of the same series. *The Copper-smith and his Family*, belongs to Dr Alfred Scharf, London

French

Attributed to AUGUSTIN DE ST. AUBIN
1736-1807

17. *A young Man standing, holding a Cane*

Pencil and grey wash. 258 x 120

FRANCOIS DE TROY 1645-1730

18. *Study for a Portrait of a Military Commander*

Black, red and white chalks on buff paper
280 x 230

Signed upper left

Coll: Lord Kinnaid

The portraits of Francois de Troy, who was the father of the more famous Jean Francois, were very popular in their time, but have been frequently confused with those of Rigaud and Largilliere

CLAUDE JOSEPH VERNET 1714-1789

19. *Italian Washerwoman at a Well*

Black chalk and grey wash. 319 x 241

Signed on the original mount, lower left

ETIENNE AUBRY 1745-1781

20. *The Fortune Teller*

Brush & indian ink. 288 x 380

Coll: Prince W. Argoutinsky-Dolgoroukoff

Attributed to LOUIS LEOPOLD BOILLY
1761-1845

21. *A Lady seated*

Black chalk. 200 x 170

Coll: H. S. Reitinger

LOUIS ROLLAND TRINQUESSE

c.1746-c.1800

22. *Three Ladies in a Park*

Brown and white chalks on buff paper.
257 x 247

Coll: Randall Davies

PIERRE ALEXANDRE WILLE 1748-1821

23. *A Peasant Family at Dinner*

Brush and brown wash over black chalk.
302 x 378

Signed *P. A. Wille filius inv, et del. 1771*

Coll: W. Breadon, 1844.

Showing the influence of Greuze, who was P. A. Wille's master

English

THOMAS ROWLANDSON 1756-1827

24. *The Doctor on the Ladder*

Pen and watercolour. 193 x 150

Coll: H. S. Reitlinger

25. *The old one asleep*

Pen and watercolour. 159 x 130 (to inner margin)

Coll: Henry Harris

26. *A Prize-fighter and his Second*

Pen and watercolour. 302 x 215

Coll: H. S. Reitlinger

27. *The Private Secretary bestowing Alms*

A Political Satire

Pen and watercolour. 175 x 232

The younger Pitt is represented paying sums of money, at Queen Charlotte's request, to the enemies of the Prince of Wales

The drawing is certainly by Rowlandson, about 1788-1790, but the inscription *H. Wigstead invent* lower left, implies that the idea was furnished by Wigstead, as seems to have been the case with other drawings by Rowlandson. See Whitley, *Artists and their Friends in England, 1700-1799*, 1928, vol. ii, p.396

WILLIAM ALEXANDER 1767-1816

28. *A Lady and her Son*

Pencil and watercolour. 147 x 193

Coll: W. Beckford; Earl of Derby

Engraved with this title in coloured aquatint in *The Costume of China, or Picturesque Representations of the Dress and Manners of the Chinese*, by William Alexander (Miller, London, 1805; Murray, London, 1814)

Alexander accompanied Lord Macartney on his embassy to Peking, as official draughtsman, 1792-1794

29. *A Common Sedan*

Pencil and watercolour. 159 x 204

Coll: W. Beckford, Earl of Derby

Engraved in *The Costume of China*, 1805. See note to No. 28

WILLIAM HENRY HUNT 1790-1864

30. *The Farmer's boy*

Pencil and watercolour. 272 x 170

Signed lower left

JOHN VANDERBANK c. 1694-1739

31. *Training a Horse between the Pillars*

Pen and grey wash. 121 x 175 (top corners cut)

GEORGE CHINNERY 1774-1852

32. *Sketches of Chinese Women and Children*

Pencil, pen and brown ink. 192 x 280

Dated June 20th, 1836

Chinnery lived in the Far East (India, Siam, China) from 1802 until his death in Macao, East China, in 1852; returning to London only for one year in 1834

ANDREW GEDDES, A.R.A. 1783-1844

33. *A Family Interior*

Red and black chalks. 204 x 198

MARCELLUS LAROON, the Younger
1679-1774

34. *A Woman and a young Girl walking in a Park*

Red and black chalks, pen and grey wash
343 x 217

Signed and dated 1770

JOHN NIXON d.1818

35. *A City Pageant A Satire on the Lord Mayor of London*

Pen and brown ink. 88 x 93

Signed with initials and inscribed

Engraved in aquatint by S. Howitt, May 1, 1802

SIR DAVID WILKIE, R.A. 1785-1841

36. *Sketch of Joe Lord, seated, with two Ladies.*

Pen and brown ink. 88 x 93

Coll: David Wilkie, great-nephew of the Artist

Inscribed by the artist *The Portrait of Jo Lord Gardner to P. Nussey (?) Esq., Bealing's Grove*

PAUL SANDBY, R.A. 1725-1809

37. *The South Gate, Conway Castle*

Pen and watercolour. 204 x 300

Coll: Towneley

JOHN AUGUSTUS ATKINSON

1775-after 1833

38. *British Dragoons attacking a French Convoy*

Pen and watercolour. 253 x 369

The painter spent the years 1784-1801 at the Court of St. Petersburg under the patronage of the Empress Catherine and the Emperor Paul I; in 1815 he visited the battlefield of Waterloo. He was well known in his time both for his battle scenes (such as the present drawing), many of which were reproduced in coloured lithograph or aquatint, and for his *Picturesque Representation of the Russians* published in 1812. Compare also No. 39

39. *Cottage Interior with a Mother and Child*

Pen and watercolour. 188 x 156

Signed

SAMUEL ALKEN c.1750-1815

40. *Coursing*

Pencil and watercolour. 322 x 459

HENRY EDRIDGE, A.R.A. 1769-1821

41. *Mrs. Martin (nee Edmunds), seated in a Landscape*

Pencil and watercolour. 320 x 226

Signed and dated 1804

42. *Miss Edmunds, seated in a Landscape*

Pencil and watercolour. 319 x 226

Signed and dated 1804

CHARLES SAMUEL KEENE 1828-1891

43. *Transposition*

Pen, heightened with white. 147 x 218

Signed with the artist's initials

Coll: T. E. Lowinsky

Drawn for *Punch*, vol. LXXXV, 1883.

44. *Street Scene with a Hansom Cab*

Pen and brown ink. 112 x 175