JOHN BENNETT fine paintings

A View of Fulham from Putney with Old Fulham Bridge, All Saints' Church and the Bridge Toll House

JOSEPH NICHOLLS

Sold



REF: 122303

1

Description

London, England

+44 (0) 20 8748 1747

Att. to JOSEPH NICHOLLSFl. 1726 - 1755 English School A View of Fulham from Putney with Old Fulham Bridge, All Saints' Church and the Bridge Toll House Oil on canvas61.5 x 113.5 cms241/2 x 445//8 inchesOverall framed size 75.6 x 126.4 cms 293/4 x 493/4 ins Provenance: U.S. private collection purchased from Oscar and Peter Johnson as by Joseph Nicholls Collection of Sir Walter Benton Jones Apollo Magazine May 1967

Britain is fortunate in that it has an unrivalled record of topographical records compared to Europe. On the continent, major towns or cities were occasionally depicted as were important castles or palaces such as Versailles for example, but in Britain there is an abundance of engravings and paintings depicting country houses, churches, villages, towns, cities and parts of them.

The astonishing wealth of records, "There is simply nothing like this in the rest of Europe, not even after 1800, and no other country in the world has today such an efficient system of rate-supported County Record or Archive Offices which take into their care the paper history of the county" (John Harris in 'Prospects of Town and Park' - National Art-Collections Fund Exhibition, Colnaghi 1988) There were large numbers of antiquarians and there was enormous interest in recording the history and topographical views in written and painted records. One can only surmise why this is the case; perhaps it is a deep-rooted consequence of the Domesday Book, but whatever the reason, there is an abundance of painted views and aspects of houses and urban areas.

Therefore it is rather ironic that the genre of topographical painting had really been introduced to England from Northern Europe where artists in the Netherlands had an established tradition. There are few surviving illustrations from the Tudor period although some artists from the Low Countries such as Hoefnagel in 1568 and van der Wyngaerde in 1559 did work in England. It was following the Restoration and the coronation of Charles II in 1660, marking the end of the governance of Parliament, and then, particularly after the accession of William of Orange in 1689, that the influence of art and architecture from Holland became marked in England.

The Earl of Arundel had returned from a mission to Vienna in 1636 with the Prague born artist Wenceslaus Hollar who remained here until 1644. He returned again in 1652, remaining until his death in 1677 and although most of his work survives in engraved form, he was a significant influence on English landscape painting. He managed to impart an English sensibility to the Northern European style and this can be discerned in "A View of the Thames below Wesminster Pier" now in the Barber Institute.

By the late part of the 17th century and into the 18th, artists such as Jacob Knyff, Jan Griffier, Thomas Wyck, Hendrik Danckerts and Johannes Vorsterman followed a little later by Pieter Tillemans, Jan Siberechts, ...

London, England

+44 (0) 20 8748 1747