

# S P H I N X F I N E A R T



**Frederick Nash (British 1782 - 1856)**

**The Seine, Looking Towards the Louvre and the Pont Royal**

watercolour over pencil with bodycolour, scratching out and gum arabic  
21.2 x 32.2 cm (8<sup>3</sup>/<sub>8</sub> x 12<sup>7</sup>/<sub>8</sub> in)

In 1819 Nash began a number of views of Paris which were subsequently purchased by Sir Thomas Lawrence. Some were engraved for *Picturesque Views of the City of Paris and its Environs*, published in two volumes in 1823, with texts by John Scott and M.P.B de la Boissière. The present watercolour is close to the plate entitled *The Tuileries and Pont Royal*, which is accompanied by a text headed 'Pont Royal and the Louvre' (in the first volume, no page numbers). The washerwomen are charmingly referred to in the commentary as women with 'laughing eyes', with 'flapping white caps, richly coloured handkerchiefs, and bare fleshy arms... dragging and dabbling their linen in the Seine'.

Another version of this watercolour, of almost identical size is in the collection of ING Barings (see John Orbell and Jane Waller, *The Art of ING Barings*, 2000, p.52.)

**Provenance:**

with Agnew's, London

**Artist description:**

Frederick Nash was a watercolour painter.

He first studied at the Royal Academy, then under Thomas Malton the Younger (1748-1804).

Nash was the architectural draughtsman to the Society of Antiquaries in 1807. He contributed to the Royal Academy between 1800 and 1847 and to the Society of Painters in Watercolours between 1810 and 1856.

Nash was declared by Turner to be the finest architectural painter of the day.