SUMMER EXHIBITION
2021

SHEPHERD
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GALLERIES
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2021

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GALLERIES

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COVER ILLUSTRATION: Hippolyte-Jean Flandrin, *Portrait of Louise-Adèle Anthoine-Prélar* (1829-1903) at Seventeen and a Half (*Madame Auguste Cottin*), 1847, cat. no. 9

TECHNICAL NOTES: All measurements are in inches and in centimeters; height precedes width. All drawings and paintings are framed. Prices on request. All works subject to prior sale.

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CATALOG
1 ISABEY, Jean-Baptiste-Eugène 1767 – 1855
French School

FULL-LENGTH SELF-PORTRAIT (FROM THE BORBONE ALBUM), circa 1791

Charcoal and watercolor on heavyweight, off-white wove paper. No watermark. Image, including a line drawn around it by the artist: 30 3/4” x 22” (80.7 x 56 cm); sheet: 33 1/4” x 24 1/4” (84.5 x 61.5 cm).


Note: This self-portrait of the handsome young artist was passed on in the Isabey family with the oral tradition that it was executed approximately at the time of his wedding in 1791. It was
carefully looked at and inspected by an expert, Gérard Augier, who accepted the attribution. Recent scholarship has confirmed the attribution.

The extraordinary finish and the radiant beauty of the drawing seem to bear out the story of its history. Two years into the Revolution, Isabey, the former favorite of Marie-Antoinette, had nothing but his talent and his good looks to win the beautiful Jeanne Laurice de Salienne. Isabey had a hard time convincing her father that he would be able to support a wife. But within only a few years the artist made good his promise of a great future. F. Gérard’s *Portrait of Jean-Baptiste Isabey and his Daughter, 1795*, in the Louvre (fig. 1) depicts the same handsome young artist in the present drawing, in a setting that speaks of artistic and social success.
2 BATTY, Elizabeth Frances 1791 – 1875
English School

BRIDGE OF GONDO, 1817

Pen, brush, and sepia ink on heavyweight card, no discernible watermark. 7 7/8” x 4 13/16” (20.1 x 12.2 cm).

Note: The present work is one of forty-four drawings produced by Elizabeth Batty while on a tour of Italy in 1817, during which she was accompanied by her father, Doctor Batty. In 1820, publishers Rodwell & Martin reproduced the drawings in Italian Scenery from Drawings Made in 1817 by Elizabeth Batty; the travelogue was dedicated by the artist, an “affectionate daughter”, to her father, “as a grateful testimonial of his unvaried kindness, and as a tributary token of the pleasure derived from [their] tour [through Italy]”. Text descriptions of Batty’s images, written
by a third party, were also included; *Bridge of Gondo* (Plate 58, engraved by Charles Heath) is illustrated in the following passage:

On quitting Domo D’Ossola, a very short distance of level road brings us to Crevola, a village where we pass the Krumback or Doveria, near the point at which it joins its torrent to that of the Toccia. The road turns suddenly to the left; and we enter the defile, which narrows as we approach towards Gondo, a village formed of two or three wretched looking dwellings, in the midst of which, a lofty stone building of dismal aspect, with several stories of small grated windows, rises in gloomy character, well suited to the dreary aspect of the surrounding scenery. This building is an inn but from its prison-like appearance, it is calculated to inspire all the feelings portrayed in the most terrific romance. Here every thing is in character with the savage aspect of the scenery; the road, hewn from the side of the rock, overhangs a deep chasm, where the torrent of Doveria is seen struggling amidst huge masses of rock that have fallen in tremendous avalanches from the overhanging precipices, that rise in terrific grandeur over its bed. Vegetation seems almost banished from this desolate scene: even the sturdy fir-tree clings with difficulty to the crevices of the rock; and ere it can arrive at its full growth, torrents or overwhelming masses of snow and ice hurl it down, with tremendous crash, to the gulf below. The point of view here selected is a little above the village of Gondo: we see the bridge crossing a torrent, which descends in a rapid cataract to join the Doveria: the road, immediately after crossing this torrent, enters the Great Gallery, the largest of the subterranean excavations, and the most boasted work of the whole road over Simplon. This gallery has been chiseled through the solid granite rock, whose mass, projecting so nearly to touch the opposite side of the chasm, presented, until it was excavated, an almost insuperable barrier to travelers: its length is 200 meters, and required a year and half constant labour, night and day, with workmen at both extremities, for its excavation. The simple inscription, “AERE ITALO 1805,” marks the date of its completion. It receives light from two apertures pierced through the side.

Some of Elizabeth Batty’s Italian views were also later used by potters, Enoch Wood & Sons, who reproduced the images on their blueprinted earthenware which was mainly exported out of Europe to the United States.

Little is known of Batty’s career beyond the works created during her Italian tour and the subsequent reproduction of them in the commercial context. Nevertheless, it is known that Batty was a member of the Royal Academy and part of a family that was sympathetic to the arts; Batty’s brother, Captain Robert Batty, also produced drawings for illustrated travel books, and her sons, Robert and Edward, were an artist and architect, respectively.
attributed to BODINIER, Guillaume 1795 – 1872
French School

PORTRAIT OF PIERRE-NARCISSE GUÉRIN (1744-1833), 1825

Oil on panel. 12 5/8” x 9 1/4” (32 x 23.5 cm).

Note: Guillaume Bodinier, best known as a history and portrait painter, studied under Pierre-Narcisse Guérin (1744-1833), beginning in 1817 at the École des Beaux-Arts in Paris, as well as in Rome, when Guérin was named director of the French Academy in 1822. A distinguished neoclassical artist, Guerin was a teacher to many, including Eugène Delacroix, Théodore Géricault, and Ary Scheffer. There are several portraits of Guérin painted by his students during his time in Rome, which coincidentally was also a time during which the artist was very ill. While other students continued to show their teacher in a more robust manner, such as in François Bouchot’s portrait (fig. 1), in which Guérin is portrayed as a self-possessed and solidly
present gentleman, Bodinier depicted his teacher in a way that suggests ill-health and ennui. In an 1825 watercolor by Bodinier, Guérin looks off to the side, his expression is more melancholy, his cheeks are hollowed, and his coat and cap are hung less immaculately around a body that appears diminished in comparison to that in the Bouchot painting. (fig. 2) This withering-away quality is emphasized even further in the present work in which Guérin is shown seated at a canvas, though he does not seem capable of work; his body and hands are smothered by a coat that now seems much too large and he has been cast in a light that symbolically recalls a sunset and the end of day or end of life. In this portrait, Guérin is also adorned with a laurel wreath, typical of portraits of Dante, and symbolic both of his time spent in Rome and of the esteem in which he was held.
AN ACADÉMIE OF A NUDE MALE YOUTH, ANTONIO FIORNIO, SEEN FROM BEHIND IN CONTRAPPOSTO, 1832

Pen and ink, crayon and estompe on cream wove paper laid to blue paper mount, no discernible watermark. 11 1/4” x 4 3/4” (28.5 x 12.1 cm). Dated and monogrammed in ink lower left: May 1832/HL.

Formerly: Christopher Powney.


Note: An académie, or a study of a figure produced via direct observation of a live model, enabled a student involved in 19th century classical art training to master the human form. In the present work, Lehmann demonstrates an acute understanding of balance, perspective, energy, light, and shadow, and contour: all elements, which when presented dynamically, enliven the two-dimensional surface and successfully create the illusion of reality. Significantly, Lehmann produced this drawing while he was a student under Jean-Auguste-Dominique Ingres. Ingres would claim Lehmann as one of his favorite and most accomplished pupils and as one of his closest friends.
5 INGRES, Jean-Auguste-Dominique 1780 – 1867
French School

STUDY FOR THE GOLDEN AGE, circa 1843
(L’ÂGE D’OR)

Graphite on papier calque laid to lightweight card, no discernible watermark. 5 1/8” x 3 1/2”. Signed in graphite at lower right: Ingres; inscribed in pencil at upper right: rouge, with thin line drawn to baby’s face.

Provenance: Henry Lapauze, Drouot, June 21, 1929, lot 2; Baron Paul Hatvany, Christie’s, June, 24, 1980, lot 56 (ill.); Shepherd Gallery (circa 1982).

Note: In 1843, Ingres received a commission from the 8th Duke of Luynes, who was in the process of renovating his Château de Dampierre, for two large scale murals, illustrating the origins of art, which were to be placed in the great hall; these murals were: The Golden Age (L’âge d’or) and The Iron Age (L’âge de fer). At the age of 63, and with many years of an illustrious career already behind him, Ingres hoped that this project would be his magnum opus like Michelangelo’s Sistine Chapel or Raphael’s The School of Athens. In size, style, composition, subject, spirit, and medium (ultimately an unstable combination of oil on fresco), Ingres’s project purposefully referred back to the Renaissance and to the characteristics
associated with it: order, clarity, linearity, and idealism. Unfortunately, a number of circumstances, mainly a failing relationship with the Duke, in part due to the Duke’s fickle nature which led him to lose interest in artists (he had already fired Charles Gleyre from this same project a few years before), the Duke’s dislike of and discomfort by the vast amounts of nudity in the work, and the death of Ingres’s wife in 1849, led Ingres to completely abandon the project.

In 1862, Ingres revisited The Golden Age in a much smaller oil on paper, in the collection of the Fogg Art Museum since 1943. (fig. 1) This work and his numerous studies from his original commission reveal the scope of and the idea behind the project. Within a composition that contains a clearly delineated foreground, middle ground, and background, created through linear and atmospheric perspective, is a frieze-like band or mass of mostly nude figures who languidly and gracefully enjoy themselves in the pastoral utopia that surrounds them. There are a few infants scattered about, including the one in the present sketch, who is seen at the left, where he or she is held aloft by a man, who clutches the baby with his right arm and a woman with his left arm, as they pose in front of a citrus tree, a lamb at their feet. Of The Golden Age, Ingres wrote: “A heap of beautiful sloths!...The men of this generation knew nothing of old age. They lived for a long time and [were] always beautiful...All this in a very varied nature, à la Raphael.” Although the painting is a celebration of beauty and harmony, it has also been described as reflecting a feeling of nostalgia and sadness for a time that could never be recaptured or perhaps never existed, especially not for audiences in the increasingly industrialized and politically acrimonious 19th century.
6 ESPALTER Y RULL, Joaquim 1809 – 1880
Spanish School

PORTRAIT OF JULIAN DE VILLALBA Y GARCÍA, 1840

Oil on canvas. 29 3/8” x 22 5/8” (74.6 x 57.5 cm). Signed, dated, and inscribed in pale red oil at lower right: Jq Espalter. 1840. Roma. On verso of frame inscribed in an old hand: Dn Julian de Villalba...in Rome † 1843/Guardian of Don Ra...born 1827 † 188...father of...& Doña Rosalita (?)/the Estate. London frame maker’s label (36 Earl’s Court) attached over frame and top stretcher bar.

Ex-collection: The Estate of Julian de Villalba’s ward, London.

Note: The sitter of this portrait, Julian de Villalba (1785-1843), came to Rome in 1840, as a Spanish diplomat to the Holy See. The sculpture in the background, the book in his hand, the manuscripts on the table, and the sitter’s warm and sensitive features speak of a man who was involved in art and literature besides politics. In fact, he was friends with many Spanish artists in
Rome, invited them on trips, provided studios and commissions. The sculpture in the background, *Little Girl Playing with a Small Dog* (1840), is by Manuel Vilar (1812-1860), a special protégé of Villalba. A pendant to the sculpture, *Little Boy Playing with a Waterspaniel*, also belonged to Villalba, and most likely it adorned the other end of the console table, cut off in the present painting. (Both sculptures are now in the Royal Catalan Academy of Fine Art in Barcelona).

Joaquim Espalter is considered a painter of the Spanish Romantic School. This is not immediately obvious from the present painting, which recalls much more the influence of Baron Gros, in whose atelier Espalter studied during his four year sojourn in Paris. The French palette and finesse seem to have remained skills the artist never forgot, even when in Rome he fell under the spell of Overbeck and his followers, the Nazarenes. Overbeck’s ideas and aesthetic principles are reflected in Espalter’s *The Age of Christianity* (*La Era Cristiana*, 1871, Museo Provincial, Gerona) and other religious subjects. Like the Nazarenes, Espalter saw the fulfillment of his artistic endeavors in painting murals. This affinity to Overbeck and the Nazarenes seems to be the reason why Espalter is usually grouped with the Romantic School.

Espalter was of Catalan origin. He studied briefly in Barcelona, then went to Marseilles in 1828, and on to Paris in 1829. After four years, which included his studies with Baron Gros, he went to Italy (Rome, Florence), where he resided for the next nine years. He became friends with the sculptor Manuel Vilar, who might have introduced him to his patron Julian de Villalba. In 1842, Espalter returned to Barcelona, in 1843 he settled in Madrid where he became honorary member of the Academy. He was appointed court painter, and professor at the Madrid Escuela Superior de Pintura y Escultura. He also co-edited the periodical *El Renacimiento*.

Espalter’s substantial oeuvre ranges from religious subjects and allegories, executed for churches, to historical paintings and genre paintings, shown at national and international exhibitions. Portraits were an integral part of his work. A commission to decorate the Central University in Madrid resulted in twenty portraits of famous men, nine portraits of the founders of the University, and portraits of *Isabella I* and *Isabella II*. Espalter’s portrait of *Alphonso XII* was installed at the Academy where Espalter was a professor. The Museum of Modern Art in Barcelona illustrates five portraits by Espalter in its catalog (1987).

In Espalter’s group portrait painting *The Family of Jorge Flaquer* (circa 1840/45, Madrid, Museo de Romantismo) depicting a middle aged couple with their three teenage children, the costume of the banker Jorge Flaquer is essentially the same as the costume of the man in the present painting: a lined housecoat of precious fabric, worn over formal cloths with vest and tie. The furniture, the rug, and the wall paper are of the same style in both paintings.

It is interesting to note, that the diplomat in the present portrait created a total Spanish ambiance in his Roman household.
Charles VII, the Victorious, after 1836
(Charles VII Le Victorieux)

Bronze with dark brown and greenish patination on rectangular self-base. Height, from the bottom of the self-base to the tip of the laurels: 11 1/5” (29.2 cm); width, from the outer edge of the horse’s tail to the horse’s forehead: 10 3/8” (24.6 cm); depth, from outer edge of left stirrup to outer edge of right stirrup: 4 1/4” (10.8 cm). Signed in the model, heightened in finishing on the top of the self-base between the left fore leg and hind leg of the horse: BARYE.

Note: Antoine-Louis Barye produced three equestrian sculptures depicting Valois kings for Louis-Phillipe and family, who claimed a tenuous lineage with the dynasty that ruled from 1328 to 1589. These three sculptures included the statuette Charles VI Surprised in the Forest of Mans (Salon 1833), Gaston de Foix on Horseback, and the present work, King Charles VII, the
Victorious. A youthful 25-year-old King Charles is shown on a trotting horse, the pose of triumphal equestrian statues since antiquity, on the day of his coronation on May 8, 1429. Originally disinherited by his father, Charles VI, in 1420, Charles VII reclaimed his position and power with the help of loyal French troops that included Joan of Arc. It is claimed in Untamed: The Art of Antonine-Louis Barye, that Barye selected this particular moment in the young king’s life as a way to idealize and celebrate his successes that would have specifically resonated with the Court of Louis-Phillippe, such as his Charles’s establishment of the boundaries of France and his promise to preserve the continuity of the Valois-Orléans family line.
8 GIRAUD, Pierre-François-Eugène 1806-1881
French School

PORTRAIT OF ALEXANDRE DUMAS PÈRE (1802-1872), circa 1845

Pastel on grey-blue wove paper, faded to tan, mounted to board. Oval: 24 1/2” x 20 1/8” (62.2 x 51.1 cm).


Note: This pastel depicts Alexandre Dumas père, author of *The Count of Monte-Cristo*, *The Three Musketeers*, and many more plays and novels. Giraud’s portrait was one of the most popular images of the author. It has been reproduced in etchings by Lecouturier, Beaucé, and Sartain. (figs. 1, 2, 3) It was during a buying trip to Paris in January of 1977 when the present artwork was acquired by Shepherd Gallery; at the time it was offered along with a life-sized terracotta portrait of Dumas by Henri-Michel-Antoine Chapu. The antique dealer, M. Minot, volunteered that both works of art came from a sale from the Château de Monte-Cristo in Paris. The Château had nearly been destroyed in 1969 to make way for a large housing development. In 1970, *The Syndicat intercommunal de Monte-Cristo* and *The Société des amis d’Alexandre*
Dumas began a decades long restoration and preservation project of the site, classified a “monument historique” in 1975, which continues to this day. A less accomplished version of the present pastel, currently in the possession of the Museum Alexandre Dumas, further supports M. Minot’s claim that the present work was the one that was originally hung at the Château.

Giraud, a versed etcher, lithographer, painter of orientalist scenes, and portraitist (mostly in pastel), was a friend of Alexandre Dumas. He designed costumes for Dumas’ plays at the Théâtre Français, and the two men travelled together to Spain, Algiers, and Egypt in 1844. One year after the trip, in 1845, Giraud exhibited at the Salon a Portrait of M.D, possibly the present work. There is also an 1846 painting by Giraud, Remembrance of the Journey from Paris to Cádiz, which includes a triple portrait of the jovial travelers, Dumas, Giraud, and painter, Louis Boulanger.

The present work is a decidedly more formal representation of the author, but it is also simultaneously more intimate and commanding. And, it is fitting portrayal of a man who was enjoying his popularity and success; Dumas published The Count of Monte-Cristo and The Three Musketeers in 1844, which were received to great acclaim, and he was in the midst of building his Château which would be completed in 1846. However, despite experiencing the privilege of an aristocratic background and professional success, Dumas was also the subject of discrimination because of his Haitian and African ancestry. Descended from both nobles and enslaved people on his father’s side, the writer had specifically addressed issues of race and the effects of colonialism in his 1843 novel Georges, which then directly inspired themes in The Count of Monte-Cristo.

Giraud’s numerous portraits include those of Princess Mathilde and Count Nieuwerkerke, and an oval portrait of the actress Mlle Lange. He was also very popular as a caricaturist of people from art and literature, science and the military. Carpeaux made a bust of Giraud (Valenciennes, 1864) in exchange for a portrait of his mother.
9 FLANDRIN, Hippolyte-Jean 1809 – 1864  
French School  

PORTRAIT OF LOUISE-ADÈLE ANTHOINE-PRÉLARD (1829-1903) AT SEVENTEEN AND A HALF (MADAME AUGUSTE COTTIN), 1847  

Oil on paper, mounted to cardboard. Diameter: 12 3/8” (31.4 cm). Monogrammed at lower right in orange-red oil: H.F. An old mount, removed in the process of relining, was inscribed: Hippolyte Flandrin pinxit.  

Note: The present work is a study for a larger, half-length portrait by Flandrin which was exhibited first at the Salon of 1848 and then at a retrospective exhibition in 1865, following the artist’s death. (fig. 1) In the latter exhibition, the portrait was exhibited under the subject Louise-Adèle Anthoine-Prélard’s married name, Madame Augusèe Cottin. Flandrin also completed portraits of the young woman’s father, Jean-Baptiste Marie, upon his appointment to mayor of La Villette in 1846, and her mother Geneviève Ernestine Doux, just following her death in 1851.  

Oval and round portraits, derived from the format of miniatures, have an intimate, personal quality. Round formats are apt to be used to portray relatives of the artist, a personal friend, or the artist himself. Flandrin, for example, also painted a circular portrait of his son Auguste (circa
1847). Audiences and critics alike responded quite positively to the many portraits of women Flandrin began exhibiting in the Salons of the 1840s; they were praised both for their romantic, dreamy qualities and for the sincere sense of reality they presented. Théophile Gautier commented on the finished portrait of Louise-Adèle in the Salon of 1848, remarking on her “gentle and profound gaze…an expression of serene reverie and a delicacy of features…[the] enveloping and mellowed manner…for which [Flandrin] alone seems to hold the secret today.”
10 LETUAIRE, Pierre 1798 - 1884
French School

EXHIBITION AT A PRODUCE MARKET, circa 1830/40

Watercolor and black ink on medium weight, beige wove paper, no watermark 9 3/4” x 7 3/8” (24.8 x 18.7 cm). Inscribed and signed in black ink along lower sheet edge: une exposition d’horticulture poutagiers/Letuaire.

Note: Letuaire wanted to study art in Paris, but when he became the sole provider for his family at age sixteen, he began to design letterheads and to paint fabrics. He eventually taught art at various academies and schools in his hometown of Toulon. He produced a large amount of works over a long life. Letuaire was often referred to as the “Toulon Daumier. While the present work certainly calls to mind the whimsical produce portraits by 16th century artist Giuseppe Arcimboldo, it is also distinctly a product of the 19th century in its similarity to contemporary fashion plates depicting wealthy women on the move in modern society.
11 LETUAIRE, Pierre  1798 - 1884
French School

THE WINDS, circa 1830/40

Ink and watercolor on heavy weight, cream, wove paper, no watermark. 8 1/4” x 9 5/8” (21 x 24.4 cm). Signed in black ink at left: LETUAIRE; inscribed in pencil below image: Les vents Pl. I.

Note: The present sheet represents various effects of wind: being blown by it, producing it, and spouting it. At the bottom of the page is inscribed Les Vent, planche I, undoubtedly for a series to be published.
12  NADAR (TOURNACHON, Gaspard-Félix)  1820 – 1910
    French School

AUJOURD’HUI, LES OMNIBUS DE LONDRES, circa 1860

Graphite, wash, charcoal and gouache on brown wove paper, no watermark. 8 3/8” x 5 5/8” (21.3 x 14.2 cm). Signed in black ink at lower right: Nadar; inscribed in black ink below image: Aujourd’hui (Les Omnibus de Londres). On verso: unidentified stamp (Lugt 142a).

DEMAIN, LES OMNIBUS DE LONDRES, circa 1860

Graphite, wash, charcoal and gouache on brown wove paper, no watermark. 8 3/8” x 5 5/8” (21.3 x 14.2 cm). Signed in black ink at lower right: Nadar; inscribed in black ink below image: Demain (Les Omnibus de Londres). On verso: unidentified stamp (Lugt 142a).
AUJOURD'HUI, LES OMNIBUS DE LONDRES, circa 1860
Graphite, wash, charcoal and gouache on brown wove paper, no watermark. 8 3/8” x 5 5/8” (21.3 x 14.2 cm). Signed in black ink at lower right: Nadar; inscribed in black ink below image: Aujourd'hui (Les Omnibus de Londres). On verso: unidentified stamp (Lugt 142a).

DEMAIN, LES OMNIBUS DE LONDRES, circa 1860
Graphite, wash, charcoal and gouache on brown wove paper, no watermark. 8 3/8” x 5 5/8” (21.3 x 14.2 cm). Signed in black ink at lower right: Nadar; inscribed in black ink below image: Demain (Les Omnibus de Londres). On verso: unidentified stamp (Lugt 142a).

Note: By 1860, Gaspard-Félix Tournachon (called Nadar) was a Parisian celebrity of sorts and an artist well-known for his caricatures and photography. He was famous for his stunts that pushed the capabilities of photography; in 1858, he was the first person to take aerial photographs while flying over the city in a hot air balloon, and in 1861, he would be the first person to photograph under the ground, in the catacombs of Paris. Nadar was also a well-connected member of society. In 1860, he moved his studio to 35 Boulevard des Capucines, where he photographed a wide range of Parisian personalities, many of them in creative fields, and, in 1874, he loaned out his studio for the first Impressionist exhibition. By 1860, Nadar was largely focusing on his photography, however, he continued to be involved in the world of print journalism which had first welcomed his written pieces and drawings in 1848 (in Le Charivari). He became the editor of the weekly humor magazine Le Petit Journal pour Rire in 1856 and he was chief editor of Le Journal Amusant during the 1860s.

The theme of the omnibus, a site where members of various social classes met and mingled, was a popular one for artists of modern life throughout the last half of the 19th century. It appears, for example, in works by George Cruikshank (George Cruikshank’s Omnibus, 1842), Honoré Daumier (The Omnibus, 1864), Mary Cassatt (In the Omnibus, 1891), and Anders Zorn (The Omnibus, 1891/92). The horse-drawn vehicle, which carried about 15 passengers, was first introduced in Paris in 1828. By 1840, the omnibus system, which ran 17 hours a day, was hugely popular and enabled easy access to all corners of the city and beyond. In 1855, Emperor Napoleon III consolidated all 23 lines of the omnibus system in the Compagnie Generale des omnibus. Therefore, Nadar’s omnibus images from around 1860, which were then also made into engravings, as well as his earlier drawing En Omnibus (1852), capture a moment in popular culture, and a varied cross section of contemporary society, that would have amused audiences for whom the omnibus was a ubiquitous aspect of daily life.
Note: Giacinto Gigante was born in Naples to a family of artists, including his father and two brothers who were likewise creatively inspired by the surrounding landscape and the ancient city. While it initially seemed that Gigante would seek a career in topography, he was ultimately drawn to the style of work created by foreign creatives who had long been establishing an art colony in Naples. Some of this inspiration came from the works of the 18th century German, Jacob Philipp Hackert. And, two 19th century artists who worked directly with the young artist were German landscape painter, Jakob Wilhelm Hüber, who taught the techniques of the camera lucida and of watercolor, a medium in which Gigante quickly became a virtuoso, and Anton
Sminck Pitloo, a Dutch artist who acted as Gigante’s mentor for a few years. Both artists encouraged Gigante to work outside, *en plein air*, and to capture his surroundings “both naturalistically and atmospherically.” It was through his relationship with Sminck Pitloo, specifically, that Gigante became associated with and then was a leader of the “School of Posillipo”, a group of artists who broke away from academic practices and are viewed as having contributed to the future development of Impressionism.

During his career, Gigante received Royal Patronages, to act as a painting instructor, from both the Czar of Russia in 1845, and shortly thereafter, by King Ferdinand II of the Two Sicilies. King Ferdinand II invited Gigante to teach five of his Borbone children who were between the ages of 9 and 19. It seems that fifty-seven of the works produced during the artist’s tenure with his royal students were bound into an album that was given to a younger sister, Princess Maria Pia di Borbone, upon the occasion of her marriage. Gigante has been described as “not a demanding teacher”; in fact, he chose to do most of the work himself, then presented his students with the option of making additions to the composition, which he ultimately then fixed up and improved upon. The drawings from *The Borbone Album* reveal various degrees of involvement by Gigante’s students, and, in the case of the present work, it appears that Gigante himself was the sole creator.
HEAD OF A WOUNDED SOLDIER, after 1875

Bronze with dark brown patina. Height, from top of head to neck: 6 1/2” (16.51 cm); width, from left side of head to tip of right ear: 5 1/4” (13.3 cm); depth, from chin to back of head: 7” (17.8 cm). Heightened after casting at lower right side of head: A. Falguièrè/cire perdue/A. HEBRARD 180.

Note: Jean-Alexandre-Joseph Falguière was one of the most well-known French sculptors in the second half of the nineteenth century. He studied with Albert-Ernst Carrier-Belleuse, and later with François Jouffroy at the École des beaux-arts, and was influenced by François Rude. In 1854 he won the coveted Prix de Rome, and befriended Jean-Baptiste Carpeaux, who was studying in Rome at the same time. Falguière received medals for his work at the Salons, which secured his fame by the early 1870s. Over the next two decades, he rose through the ranks of the Legion of Honor, becoming Commander in 1889. In 1882 he became a professor at the École des beaux-arts and managed a large studio; his most famous student was Antonin Mercié. Falguière fulfilled numerous commissions for public sculptures, including a colossal quadriga, Triumph of the Revolution (destroyed), for the Arc de Triomphe in Paris.

Head of a Wounded Soldier is a study for Switzerland Welcoming the French Army (La Suisse accueille l’armée française), 1875, which exists in both plaster and marble form at the Musée des Augustins de Toulouse. (fig. 1) The sculptural group of two intertwined figures depicts an allegory of Switzerland, in the guise of a young woman, who supports the body of a boy soldier, whose exhaustion, starvation, and pain are leading him to complete collapse. Falguière received the commission for this project from the city of Toulouse; it was to be a gift to Geneva as a show of gratitude for the care the French soldiers received, at the conclusion of the Franco-Prussian War in 1871, as they passed through Switzerland. The statue was praised for its “sincerity,
energy, and grace” as well as for the sense of realistic animation and truthful portrayal of the human form, as seen in the representation of the young soldier specifically.

(fig. 1)
15  FALGUIÈRE, Jean-Alexandre-Joseph  1831 – 1900  
French School

BUST OF DIANA, after 1882

Bronze with medium brown to dark brown patination on square self-base, mounted to stepped pink marble base. Height, from bottom of chest truncation in front to tip of crescent moon: 16 3/4” (42.5 cm); width, from left to right shoulder truncation: 14 1/4” (36.2 cm); depth, from chest truncation in front to shoulder truncation in back: 12 1/4” (31 cm); overall height, including base: 23 3/4” (60.3 cm). Signature incised on top of right shoulder: A. Falguiere. Inserted at rear of self-base circular slug: THIEBAUT FRERES/FONDEURS/PARIS.

Note: During his lifetime Falguière was best known for his sculptures of voluptuous female nudes, of which the Diana is the most famous example. These are more realistic in their anatomical proportions and facial features than the classicizing treatment that usually characterized earlier mythological figures. Even in their time these nudes were considered to be too particularized and contemporary in appearance to convincingly represent goddesses or nymphs. Indeed, one observer, Henri Frantz, writing in the Magazine of Art in 1900, noted that they represented the “ideal perfection of modern womanhood.” Falguière exhibited a life-size
plaster *Diana* at the Salon of 1882. A large marble version followed in 1887. The figure proved to be extremely popular and was reproduced in bronze reductions by Thiébaut Frères. In addition, Falguière capitalized on the success of *Diana* by excerpting the bust from the figure, which was cast in bronze by Thiébaut Frères and Fumière et Gavignot.
14  BONHEUR, Rosa 1822-1899  
French School

BELLOWING BULL, circa 1860  
(Taureau beuglant)

Bronze with rich dark brown patina on oval self-base mounted to octagonal black marble base. Overall height: 6 7/8” (17.5 cm); height, from top of bull’s nose to self-base: 5 7/8” (14.9 cm); width, from tip of bull’s nose to rear of self-base: 8 1/2” (21.6 cm); depth, of self-base: 3 3/4” (9.5 cm); width of marble base: 9 1/2” (24.1 cm); depth of marble base: 4 3/4” (12.1 cm). Signature incised after casting on front top of self-base: Rosa B. Cold stamp foundry mark on side rear of self-base: PEYROL.

Note: Best known for her anatomically accurate paintings of animals, the most famous of which is The Horse Fair (1853-55) at The Metropolitan Museum of Art, Rosa Bonheur was also an accomplished animalier sculptor. Although the art-interested public would have been familiar with only a handful of the bronzes Bonheur exhibited at the Paris Salon in 1842, 1843, and 1848, her numerous clay and wax studies of animals were much admired by her fellow artists. Except for the initial praise Bonheur received from art critics in the 1840s when they appeared in the Salon, these sculptures remained little known until after the artist’s death, when they were exhibited at Galerie Georges Petit in 1900.
Bonheur’s early artistic training included sketching from plaster models, so it is not surprising that she turned to sculpting as a means of better understanding the anatomy and subtle visible characteristics of her subjects. The artist’s movement from sculpting to drawing to painting was very fluid. After careful study of an animal, the artist would sometimes model in wax or clay, and thereafter sketch in graphite, ink or oil paint from the model; at other times she would execute drawings from life (and from death – she is known to have frequented slaughterhouses to study the anatomy of various animals in great detail), which she later used to augment her visual memory as she sculpted or painted. M.L. Roger-Milès (a close friend, art historian, and critic, who oversaw the inventory and subsequent auction of Bonheur’s atelier after her death) noted that many more wax and clay models exist than were ever cast; these included horses, rams, sheep and other animals in various positions – grazing, sleeping, standing, and in motion.

Bonheur used these sculptures to achieve greater detail and accuracy in her paintings. She would have plaster casts made of her wax and clay models and place them under strong light coming from various angles in order to better achieve the effects of light and shadow in her paintings. Prominent animalier sculptor Pierre-Jules Mène recalled Bonheur suggesting that he acquire plaster molds of her sculpture from her brother-in-law, Hippolyte Peyrol (who edited her casts), so that Mène could use her technique to achieve a greater sense of naturalism in his sculptures; he followed her suggestion. Bonheur was generous to her peers in helping them to further their careers. Indeed, it is generally believed Bonheur stopped exhibiting her sculpture at the Salon in 1848 so as not to compete with her younger brother, Isadore Bonheur, who debuted at the Salon that same year with a number of bronze animalier sculptures.
17  CURZON, Paul-Alfred Parent de  1820-1895  
French School

ALONG THE DOUBS RIVER IN AUDINCOURT, circa 1850s

Charcoal on lightweight, cream laid paper, no discernible watermark. Monogram in charcoal at lower left: CA. 14 1/4” x 20” (36.2 x 50.8 cm).

Note: Born into an aristocratic family, Curzon received traditional academic training at the École des Beaux-Arts, where he chose to focus on landscape painting after studying under Louis-Nicolas Cabat in 1845. Curzon’s skillful attention to detail is on display in the present work: a realist portrayal of the Doubs River, including a depiction of the play of light and shadow across its surface and the foliage on its banks. However, it is also interesting to note, that the drawing belies the fact that Audincourt, through which the Doubs flows, was already a significant center of industry, which included large iron foundries, and it acted as an import/export site between France and Switzerland. Interpreted within this context, the charcoal drawing takes on an added layer of meaning, as if Curzon was trying to capture a pure, calm, and picturesque Eden, temporarily free from the intrusion of human interference and increasing industrialization.
18 DESBROSSES, Jean-Alfred  1835 – 1906
French School

ROCKY STREAM WITH MOUNTAIN AND WATERFALL IN BACKGROUND

Oil on canvas. 16 3/16” x 10 1/4” (41.2 x 26.1 cm). Signed in brown oil at lower left: JEAN DESBROSSES. On verso of upper stretcher bar inscribed in graphite: 39 (?)..

Note: Desbrosses was a student of Ary Scheffer, then of Chintreuil, with whom he lived in close friendship from 1849 on; upon his death in 1906, Desbrosses joined Chintreuil in his tomb. His artistic temperament was in many ways very different from that of his friend: while Chintreuil preferred twilight or moonlight, Desbrosses was interested in strong effects of daylight; and while Chintreuil was under the influence of Corot, the present painting shows that Desbrosses
was more drawn to Courbet. In 1863, the pair organized the *Comité de salut des refusés*, a kind of support group for the rejected artists of *The Salon des Refusés*; they intended to regain control by hanging their own exhibitions and preparing their own catalogs. Desbrosses and Chintreuil were also members of *Cenacle de Pont-de-Vaux*. 
19  HARPIGNIES, Henri-Joseph  1819 – 1916
French School

LANDSCAPE WITH FIGURE FISHING, 1883

Watercolor and graphite on medium weight card, no watermark. 13 5/16” x 18 1/4” (33.8 x 46.4 cm).
Signed and dated in watercolor at lower left: h. harpignies 1883.

Note: Throughout his lengthy career, which lasted nearly to the end of his life, Henri-Joseph Harpignies painted and drew landscapes, mainly of Paris and central France. Harpignies’s contemporaries admired his individualistic and creative approach to nature. In particular, reviewers extolled his extraordinary facility with trees and his ability to lend personality to the trunks, branches, and leaves. French writer Anatole France gave Harpignies the soubriquet, “Michelangelo of trees.”

Although, his individualistic treatment of trees and leaves was his own, Harpignies benefited from contact with contemporary painters. Most notably, Harpignies’s longtime friend, Jean-Baptiste-Camille Corot, supported and influenced his work, particularly in his manner of depicting the cloud-covered sky and in the distinctive grayish-green of the foliage which creates a kind of silvery tonality. Harpignies also carried on the landscape subject matter of the Barbizon painters, who were his predecessors. Certainly aware of Impressionism and Japonisme, he
incorporated these movements’ stylistic devices into his later works. The sketchy quality of the present watercolor, which reflects a moment caught in time, recalls Impressionist works and the decorative flatness and compression of foreground, middle ground, and background echoes that of Japanese prints.

Harpignies first began working with watercolor while traveling through Italy from 1849 to 1851; at the time, the medium was much less popular in France. In 1881, Harpignies became a member of the Société des Aquarellistes Français and he is now widely recognized as having been a major influence on the renewed interest in watercolor among French artists in the late 19th century.
20 HARPIGNIES, Henri-Joseph 1819 - 1916
French School

VIEW FROM VILLA VIAL, 1891

Watercolor on medium weight, cream, wove paper, no watermark. 14 7/16” x 21 6/16” (36.6 x 54.4 cm). Signed, inscribed, and dated in watercolor lower left: h. harpignies/Villa Vial 91. Inscribed in pen lower left: Beaulieu, Alpes Maritimes.

Note: Beginning in 1865, Harpignies began spending the winter months in Beaulieu on the Riviera. Only a few miles from Nice and Monte Carlo, Beaulieu was rather warmer than either of these resort locations. The arid quality of its atmosphere and the resulting “tropical vegetation” resulted in Beaulieu’s nickname: “La Petite Afrique”. An 1892 report written by a special commissioner for health, just shortly after the present work was painted, reveals how closely and accurately Harpignies captured the Beaulieu landscape with his watercolors: “It is protected on the north by a range of gigantic cliffs (with patches of strata of reddish sandstone), the edges of which are fringed with trees; while below, groves of stately olive-trees cover the base and struggle as far up as they can by the fissures in the rocks...Trees and tall shrubs hang over the edges of the abrupt banks, which enclose the tiny creeks and bays bordered with diminutive sand beaches, or with long ledges of marble rocks dipping gradually down into the deep blue water, carpeted in some places with thin flat leaves.” This same report mentions that Mr. W.K. Vanderbilt and his family were occupying the Villa Vial in Beaulieu during the winter of 1891/92, perhaps at the very same time that Harpignies painted the present work. 1891/92 proved to be the end of an era for Villa Vial; shortly after, in 1895, Leopold II of Belgium purchased the villa and its surrounding property for his sixteen-year-old mistress, Blanche Delacroix. The modest Villa was ultimately destroyed and reconstructed as a grand residence: The Radiana.
21 KLINGER, Max 1857 – 1920
German School

SEATED YOUTH, circa 1883/85
(Sitzender Jüngling)

Oil on carton. 24 3/8” x 32” (63 x 81 cm). Monogrammed in red oil at lower left: MK.

The latest in our series of dossiers further exploring the gallery’s holdings concerns Max Klinger’s Red-Headed Model.

This essay explores Max Klinger’s (1857-1920) repeated use of models and their poses through time and across media; the specific focus is on the red-headed model who appears in the present work, Seated Youth, circa 1883/85, a study for the title character in The Judgment of Paris, 1885/87.

For further information please see: Max Klinger’s Red-Headed Model, A Dossier
22  CLOUTING, Josephine A.  b. 1879
   English School

STILL LIFE, 1898

Charcoal on cream wove paper, no discernible watermark. 16” x 27”. Signed and dated in graphite at upper right: J.A. Clouting/March 1898. Embossed at lower left: ESK (in an oval).

Note: Josephine A. Clouting produced the present drawing as a young student at the South Kensington Schools of Design, one school within a larger system created in 1836 with the intension of training “homegrown artisans capable of preparing and executing textile designs comparable to the high quality of European work”. Other drawings by Clouting, including an art nouveau panel and designs for cushion covers, all with the flourishes and floral and vegetal forms typical of Art Nouveau, reflect the types of professional jobs Clouting was being prepared for. This composition, which Clouting created to practice shading, lighting effects, dimension, volume, and one point perspective (particularly with the cross-like shape at the right), reveals the type of training Clouting received at school, as well as her deft ease and accomplished skill as a draftsperson.

On December 1, 2020, Still Life with Geometric Models, 1879, by a 15-year old Vilhelm Hammershøi was sold by Bruun Rasmussen Auctioneers for €33,179 ($40,228). (fig. 1) Besides the obviously striking similarity in subject matter, which reflects the universality of studio training and practices across time and space, both compositions evoke a kind of proto-surrealist spirit. The inanimate objects seem to have a lifelike energy of their own; this quality speaks to
both Clouting and Hammershoi’s abilities at a young age to elevate an assignment in a way that highlighted their creative abilities.
23 ALEXANDER, Robert 1840 – 1923  
Scottish School

THE STUD GROOM’S CHAIR AT MIDDLEHAM, 1892

Oil on paper mounted to board. 9 11/16” x 6 5/8” (24.6 x 16.8 cm) Signature incised lower left: R. ALEXANDER; inscribed in pencil lower right: AP 4 892. On verso, inscribed on label in brown ink: “The Stud Grooms Chair/at Middleham/-painted by Robert Alexander/RSA and given by him to Lionel T. Crawshaw; in pencil: 4th AP/1X92/The Stud Groom’s Chair/at Middleham; in brown ink: Given to L. Crawshaw/by/Robt Alexander RSA/Nov 1919/Lionel T. Crawshaw/[indecipherable address].

Ex-collection: Gift of the artist to his fellow-artist, Lionel Townsend Crawshaw (1864-1949), Nov. 1919.

Note: Robert Alexander was a Scottish artist who specialized in paintings of dogs and horses. The present work is unusual then, in that it stays in line with Alexander’s thematic interests in all
things equine, but in a way that is abstract. The small and intimate painting depicts no figures at all, but rather the humble and empty chair of the stud groom at Middleham. The stud groom is responsible for the stallions, mares and their off-spring in a stud; Middleham has been a center for horse racing since 1765, and the town, while petite in population (825), boasts 15 horse training centers.

The empty chair as subject matter is not an uncommon one, appearing for example in roughly contemporary works like Adolph Menzel’s, *Balcony Room*, 1845 or Edgar Degas’s, *The Armchair*, 1860. While a chair is a decorative object, its main purpose is as a seat for a person; therefore, an empty chair in a painting becomes a kind of stand in for or portrait of the person it once held. This is certainly the case with two other contemporary works by Vincent Van Gogh: *Van Gogh’s Chair*, 1888 and *Gauguin’s Chair*, 1888, in which the chairs take on the personalities and attributes of their owners. In Alexander’s painting, the stud groom’s chair is backlit by a window, which creates a kind of rectangular halo behind it and there is an air of stillness and maybe even melancholy; perhaps the work is a more personal one, in memory of a man who has moved on.

In 1919, Robert Alexander gifted this painting to Lionel Townsend Crawshaw, a fellow member of the Royal Scottish Academy. A lawyer turned artist, Crawshaw produced oils, watercolors, and etchings of a variety of subjects including landscape, still-life, and portraiture; his wife, Frances, was a painter of flowers.
HEROD LOOKING AT THE HEAD OF SAINT JOHN THE BAPTIST, circa 1903

Pen and ink on gessoed card. 14 3/4” x 9 7/8” (37.5 x 25.1 cm). Monogrammed in black ink at lower left: ADC. On verso, inscribed in pencil: 2 (enclosed in a circle)/HEROD/(Gesso)/77 Mr. Kent. Printed exhibition label, with additional inscriptions in black ink, on verso of frame: Memorial Exhibition/“Herod Looking at Head of S. John, Baptist.”/DUNCAN CARSE/1876-1938/THE ART GALLERY READING/January 7th to 28th, 1939/2 guas. 30.1.39/LR Kent.

Note: A. Duncan Carse is probably best known for his fantastical illustrations for Lucy M. Scott’s Dewdrops from Fairyland (1912) and for an edition, published in the same year of Hans Christian Andersen’s Fairy Tales. He also worked on a larger scale, producing delicately rendered and detailed ceiling paintings of vegetation, animals, and athletic games for the Detroit
Athletic Club in 1915, and later he created two large panels of *Birds of the Old World* and *Birds of the New World*, for the First Class Dining Room of the RMS Queen Mary.

Carse exhibited the present work in 1903 at the Arts & Crafts Exhibition Society’s Seventh Exhibition at the New Gallery in London. Founded in 1887, the society promoted the decorative arts and contributed to the growth and popularity of the British Arts and Crafts movement. At this time, Carse was also a member of other groups like the Blackheath Art Club and the Bookplate Society (of which he was Honorary Treasurer), which shared similar stylistic interests and goals.
25 POUCHEON, Eugène-Robert 1886 -1955
French School

MALE NUDE KNEELING, STUDY FOR “THE KING’S PRAYERS”, circa 1910

Black, blue, and white chalk on medium weight, grey laid paper, no watermark. Approximately 12 3/8” x 9 1/2” (31.5 x 24 cm), edges irregular. On verso, inscribed in graphite: dessin préparatoire pour un personage dans le tableau - / la prière du roi atelier J.P. Laurens (Preparatory drawing for a figure in the painting The King’s Prayer”, studio J.P. Laurens).

Note: Pougheon attended the Académie Julian from 1907-1912, studying under Jean-Paul Laurens. It was during this time that he executed the present work; a similar study, but in oil, also exists. (fig. 1) He
received the prix de Rome in 1914, a silver medal in 1927, a gold medal in 1929, and eventually became an important teacher at the Académie Julian in the pre-war years. Pougheon is known for his monumental Art Deco frescoes of the 1920s and 1930s, a style he developed with fellow-student Jean Dupas when they were both at the French Academy in Rome.

(fig. 1)
POSTER FOR DEUTSCHE-KUNST UND DEKORATION, 1898

Color lithograph. 34” x 40 1/4” (86 1/2 x 102 1/4 cm), Printer: Meisenbach, Riffarth & Cie., Munich.

Note: Joseph Rudolph Witzel was a painter, illustrator, and graphic artist. The present work was intended to advertise Deutsche-Kunst und Dekoration, a monthly art journal which promoted the German Art Nouveau, or Jugendstil, during the publication’s run from 1897 to 1935. This image by Witzel was also included in Maîtres de l’Affiche: a collection of lithographs reproduced from the works of 97 artists and organized by Jules Chéret. The 11” x 15” prints, which eventually reached 256 in number, were sold in groups as part of a subscription service between 1895 and 1900.
27  BAKST, Léon 1866 - 1924  
Russian School  

CHARIOT HORSE DRINKING  

Graphite and watercolor on artist’s board (medium weight off-white laid paper stretched over blue carton). 13” x 19 1/4” (33.0 x 48.9 cm). No discernible watermark. On verso: Label of the purveyor in the shape of a palette at top center: COULEURS FINES / PAPIERIE ENCADREMENTS / A. BARILLON / 60, R. de la Rochefoucauld / Paris. In graphite at top left corner: N° 152. Inscribed in graphite along left edge: B. Tsipkevitch. In red grease pencil below and to the left of purveyor’s label: 5. In graphite left of center: C 1 (?). On backing: label in black printer’s ink of The Fine Art Society Ltd., with inventory number and date given in black typewriter ink: 114/B10/5; 4 September 1976; hand-written label in black ink: LEON BAKST / THE HORSE, STUDY FOR / A DECORATION TO A / RUSSIAN THEME / 28708.  

Ex-collection: Mme Berthe Tsipkevitch (the artist’s niece).  


Note: Léon Bakst’s niece, Madame Berthe Tsipkevitch, believed the present watercolor related to a “Russian theme.” The image is best understood within the context of the ancient world, however, because the subject is identifiable as a chariot horse by the unusual ring attached to its harness. The artist’s avid interest in Greece is well documented, and its profound influence on Bakst’s aesthetic is evident throughout his œuvre. The rigid profile of the horse in the present
work is reminiscent of what one might see on an antique coin or as part of the imagery adorning a Greek vase. The “drinking horse” motif is not uncommon on Greek and Roman objects such as a black-figured amphora now in the Antikensammlung in Munich (ca. 540-530 B.C.E.), a hydria (ancient Greek water jar), which shows several horses drinking from a basin, at the Museum of Fine Arts, Boston (525-520 B.C.E.), and a bronze, Roman tripod depicting a horse drinking from a ritual cup (250-300 C.E.). (fig. 1).

Bakst began to study the art of Greek antiquity in earnest when he was commissioned to prepare set and costume designs for a series of Greek tragedies to be performed at the Alexandrinsky Theatre, St. Petersburg, in 1902 and 1904: Hippolytus, Antigone and Oedipus at Colonus. In 1907, the artist traveled through Greece and Crete. The many sketches Bakst executed at that time reveal his fascination with antique sculpture, as well as the imagery and designs he saw on the ceramics and mosaics at the ancient sites at Corfu, Olympia, Delphi and Knossos. Bakst’s ability to transform the visual vocabulary of the ancient world for a modern sensibility is widely known through his costume and set designs for the Ballet Russe, most notably Narcisse, Daphnis et Chlœ and L’Après-midi d’un faune, in 1911-12.

Research suggests the present watercolor may have been a motif in the background of one of Bakst’s many antiquity-themed set designs, although it could have been intended as a decorative element for the home of one of his many patrons.
POSTER FOR THE VIENNA SECESSION, 1908

Color lithograph. Sight size: 19” x 25” (48.3 x 63.5 cm), Printer: Lith v. Druck A. Berger, Wien VIII/2.

Note: In 1908, a second exhibition of Russian art was exhibited at the Vienna Secession (the first had been held in 1901). In the second exhibition, not only were the established Russian artists, Serov, Kustodiev, and Léon Bakst represented, but also the next generation, which included Sudeikin, Sapunov, and other members of the Blue Rose group of artists. The last exhibition of Russian art in Vienna was held at the Salon Heller in the spring of 1914, on the eve of the First World War, and was dedicated to the set designs of Léon Bakst, as well as his costume designs for The Martyrdom of Saint Sebastian by Claude Debussy and Gabriele D’Annunzio.

This classical, superbly colored poster of 1908 foreshadowed Bakst’s role at Diaghilev’s Ballets Russes as the principal costume and set designer in the early years of the company. The very few posters designed by Bakst include: Charity Doll Bazaar (1899), Open Letters of the Red Cross (1904), and Caryathis (1916).
KOKOSCHKA, Oskar 1886 - 1980
Austrian School

POSTER FOR KOKOSCHKA’S LECTURE ON THE NATURE OF VISIONS (FOR THE ACADEMIC SOCIETY FOR LITERATURE AND MUSIC, VIENNA), 1912

Color lithograph. 37 1/2” x 24 3/4” (95.3 x 62.9 cm), hand signed in ink and numbered in crayon, on Japan paper, Printer: none.

Note: As a student of the Kunstgewerbeschule, Kokoschka produced book bindings and illustrations as early as 1907. For the 1908 Kunstschau, he designed the poster, The Cotton Picker, which publicized the exhibition. Stylistically, The Cotton Picker did not reflect the
current Jugendstil aesthetic; instead, the figure was angular and disjointed. Kokoschka took this aspect to a new level in posters employing his self-portrait, for example, the posters he created for the Internationale Kunstschau (1909) in Vienna, Der Sturm (1910), as well as the present poster. In addition to his poster art, Kokoschka, known as a painter, was also a poet.

The Academic Society for Literature and Music was an association of students and friends who met to promote the avant-garde; it was associated with the University of Vienna and members used the university’s facilities for readings, concerts, and theatrical productions. During a five year period, the Society produced major events which included works by Barlach, Beckmann, Corinth, Kokoschka, Lehmbuck, and Schiele, and it facilitated the publication of lithographic posters by Kokoschka and Loos, among others. An avant-garde music concert, conducted by Arnold Schoenberg, caused a scandal which eventually brought an end to the association. As with the concert, Kokoschka’s lecture On the Nature of Visions, held on January 26th in the room of Engineers and Architects, was said to be disjointed and incomprehensible and it led to unruly demonstrations and, quite possibly, to his dismissal by the authorities from his post as an art teacher in a private girls’ school, The Schwarzwald-Schule. The original notes to the lecture were lost and Kokoschka later attempted to reconstruct it.

This poster, unlike his poster for Der Sturm, was drawn on the stone by the artist. Kokoschka’s personal involvement with this printing, and with the lecture, led him to hand sign and date a few “collectors’ copies”.
30 JACOBSSEN, Lili 1895 – 1987
Austrian School

DESIGN FOR A WIENER WERKSTÄTTE POSTER, circa 1917/18

Lithographic, and white, and colored crayon. Sight size: 36 x 23 1/2” (91.4 x 59.7 cm), Printer: none.

Note: Lili Jacobsen was a member of the Wiener Werkstätte. She designed costumes, ceramics, enamels, wood jewelry, and decorated boxes.

This maquette was executed for a never published poster advertising fabrics designed by artists of the Wiener Werkstätte. The style is very reminiscent of Dagobert Peche, with whom Lili Jacobsen worked. The poster would have been made after 1917/18, as that is when the Werkstätte was located at the addresses indicated.
SARTORIO, Giulio Aristide   1860 – 1932
Italian School

FIGURE TIED TO CRUCIFIX WITH FOUR BIRDS, PERCHED, circa 1890/1910

Ink on paper. 8 1/8” x 6 13/16” (20.6 x 17.3 cm). Stamped: SG and Giulio Aristide Sartorio.

Note: Giulio Aristide Sartorio was one of the most celebrated decorative painters in Italy in the years leading up to World War I, as exemplified by his most prominent commission: a mural cycle for the Chamber of Deputies, in Italy’s parliament building, the Palazzo Montecitorio, Rome. Comprised of over 50 panels in encaustic, rather than fresco or oil, The Italian People (1908-1912) is an allegory of the history of Italy’s civilization. Filled with over 200 nude and semi-nude figures striking dramatic poses, the frieze is intended to symbolize the values and struggles of the Risorgimento movement, which led to the country’s unification in 1870.

Sartorio’s dynamic style is indebted not only to Italian masters such as Caravaggio (1571-1610), but he was also drawn to the dramatic, often macabre, imagery of Symbolist artists, particularly that of Arnold Böcklin (1827-1901). He also shared aesthetic and theoretical affinities with Pre-Raphaelite artists including John Everett Millais, William Holman Hunt, and Edward Burne-Jones, all of whom he met while traveling in England in 1893.
32  MARCKS, Gerhard  1889 – 1981
German School

STANDING NUDE YOUTH, 1935

Graphite on medium weight off-white wove paper. Watermark along upper left edge of sheet: P.M.
FABRIANO. 17 7/8" x 10 3/4" (42.9 x 27.3 cm) (irregular edges). Signed and dated in graphite at bottom
right: G Marcks/ 1935/ G.M. On verso: inscribed in graphite along bottom edge: 8/63/ von Hr. Rausche/
mit seinem Passe-Partout versehen, Grösse wie gut aussieht! (partially decipherable framing instructions:
‘came with this mat, size looks good!’).

Ex-collection: possibly Rausche.

Note: The present drawing shows Marcks’ indebtedness to Archaic Greek and Roman sculpture
and to the so-called “primitive” style championed by avant-garde artists throughout much of
Western Europe in the early years of the 20th century. Of particular interest to Marcks was the
work of German Expressionists such as Max Pechstein and Ernst Ludwig Kirchner, as well as artists associated with *Der Sturm*. A journey to Greece in 1928, planned for the sole purpose of seeing ancient examples firsthand, reaffirmed Marcks’ rejection of the academic tradition in favor of what he saw as a more “universal” representation.

The simplified style of Marcks’ graphic and sculptural work exemplified what the National Socialist Party considered “degenerate” art, which led to his termination, in 1933, as director of the *Kunstgewerbeschule* in Halle. His work was thereafter included in the infamous *Entartete Kunst* exhibition (1937).

Marcks most likely executed the present drawing in Italy, where he sought refuge from Nazi suppression in 1935. That year the artist secured funding to live and work at the Villa Romana in Florence and the Villa Massimo in Rome. Founded in 1905 by Max Klinger and the *Deutsche Künstlerbund* (Alliance of German Artists), the Villa Romana and the Villa Romana Fellowship provided artists with a forum for artistic production in Florence that was (and remains) independent of state support and education.

The cylindrical body, thick legs, and stylized facial features of the figure in the present drawing, and in Marcks’ sculpture of the period, represent an aesthetic adopted by many of his German contemporaries, including Hermann Blumenthal and Toni Stadler, who also lived and worked in Italy in the 1930s.
GILL, Eric 1882 -1940  
English School

ST. THOMAS’S DOUBT

Red ink and graphite on papier calque, squared and numbered in graphite. Sight: 4 1/2” x 3 3/4” (11.5 x 9.5 cm).

Note: The present drawing seems to be a design for a relief, a form Gill used often in his sculptural work. The subject appears to be St. Thomas’s Doubt. A kneeling figure of St. Thomas with a raised hand was used by Eric Gill for the design of the initial A in 1931. (fig. 1) The present drawing depicts a kneeling figure with a raised hand (“reach hither thy hand and thrust it into my side”, St. John, 20:27) and hatching indicates the space to be carved out to make the gesture more significant.

It is not known at this point, whether the sculpture was ever executed. Judith Collins, the author of the catalog accompanying the first major retrospective of Eric Gill’s sculpture (Barbican Art Gallery,
London, 1993) wrote in her preface: “It is surprising how many sculptures by Gill, well documented at the time of their execution, have since vanished without a trace.”
34  VICKERS, Squire Joseph  1872 – 1947  
American School

FANTASY BUILDINGS WITH BRIDGE, 1920

Oil on cardboard. 12 3/4” x 13 3/4” (32.4 x 35 cm). Original wood frame painted by artist. Signed and dated in red oil at lower right: S.J. Vickers 20. On verso inscribed in graphite: RUTH/HER PICTURE (Ruth was the artist’s daughter).

Note: Best known as the Chief Designing Architect for the New York City subway system, a position he held from 1906 to 1942, Squire Joseph Vickers was also a painter. He exhibited his work in New York between 1919 and 1938. One can identify a similar aesthetic sensibility in both the subway decorations executed under his supervision and Vickers’ paintings; indeed, the
simplified, flat forms that articulate the structures and sky in the present image could easily have been translated into a mosaic.

Vickers’ paintings reflect the adaptation of new notions in art. An erudite and well-read man, Vickers lectured and published essays about subway architecture; the aesthetic principles he presented to these audiences also informed his artistic practice. The bright colors and curvilinear forms seen in the present painting reflect Vickers’ interest in Synchromism, an art movement founded by Stanton MacDonald-Wright and Morgan Russell. Although Vickers did not fully embrace Synchromism, which held that color could be used much like a composer arranges notes in a symphony, it may have influenced the artist’s desire to liberate color from “the literal representation of nature.” Likewise, the organic nature of the architectural structure in the present painting signals Vickers’ awareness of the architectural theories of the theosophist Rudolf Steiner (1861-1925), who eschewed straight lines and right angles in his design philosophy. Instead, he championed anthroposophical design principles characterized by beveled corners and slanting contours.

The frame is original to the present work and was painted by Vickers. Although it is fair to consider the painted frame as an extension of Vickers’ architectural and design training into his artistic practice, it also relates to his interest in abstract aesthetic ideas. Rather than a decorative element, Vickers’ painted frame appears to be an extension of the pictorial surface, placing him more in line with post-impressionist artists such as Georges Seurat (1859-1891) and Vincent Van Gogh (1853-1890), as well as Vickers’ contemporaries, Arthur Segal (1875-1944) and Robert Delaunay (1885-1941).
35 VICKERS, Squire Joseph   1872 – 1947
American School

MASK, 1923

Papier-mâché, painted. Height: 8” (20.3 cm); width: 5 1/4” (13.3 cm).

Note: Vickers made masks both in terracotta and papier-mâché; a mask similar to the present work, painted in orange, yellow, and brown, was eventually used as a model for a concrete version, that was placed as outside décor on the artist’s property in Grand View-on-Hudson.

Vickers’s masks are reminiscent of those of Władysław Benda, of whom he was likely familiar. Benda moved to NYC from Poland in 1899, where he remained for the rest of his life; he first began making papier-mâché masks, both lifelike and fantastical, in 1914. Ultimately, Benda’s name became synonymous with mask-making and his works were a fixture on New York and international stages.
SANCTUARY, 1938

Ink on lightweight, beige card, no watermark. 11” x 13” (27.9 x 35.3 cm). Signed in black ink lower right: S. Lazarus. On verso: inscribed in graphite: sanctuary.

Note: Lazarus’ drawings centered around his private world of fantastic imagery, culled from his life experience and the knowledge of works by his predecessors Félicien Rops, Odilon Redon, James Ensor, Heinrich Kley, and Alfed Kubin, amongst others. It is interesting to note how these artists absorbed each other’s visionary experiences.

At the age of 20, Lazarus contributed to Alexander King’s Americana magazine. Other contributors included George Grosz, John Sloan, Peggy Bacon, ee Cummings, and Al Hirschfeld.

In 1931, he was awarded a scholarship to the Art Students League, and studied under Jean Charlot, who took him under his wing as a protégé.
In 1932, Charlot arranged for a one-man exhibition of Lazarus drawings at the Julien Levy Gallery. Held in the back room in the same year as Levy’s major ground-breaking exhibition which featured the work of Pablo Picasso, Max Ernst, Joseph Cornell, and Marcel Duchamp. Clearly, Levy saw the affinity of the young Lazarus with this group of artists.
BOUTET DE MONVEL, Bernard 1881 – 1949
French School

WOMAN WITH WHITE RUFFLED COLLAR, circa 1930

Pencil on paper, squared for transfer. Sight dimensions: 17” x 15” (43.2 x 38.1 cm).

Note: Born in Paris in 1881 to a “family of cultivated artists and of the Paris bourgeoisie”, Bernard Boutet de Monvel was primed at a young age for a life of success. Eager to commence his professional career, his artistic training under his father, painter and children’s book illustrator Maurice Boutet de Monvel (1850-1914), painter Luc Olivier Merson (1846-1920), and sculptor Jean Auguste Dampt (1854-1945), was short-lived although critical. During this time, Boutet de Monvel was introduced to the medium of color etching and specifically the “au repérage method” in which a separate plate is utilized for each color. In short time, Boutet de Monvel became the “undisputed master of this technique” and impressions of his works were prized both for their aesthetic value and their scarcity.
Beginning in 1905, the young artist was regularly exhibiting his paintings, mainly portraits, in the highly publicized shows of the Société Nationale des Beaux-Arts, the Salon d’Automne, and the Salon des Indépendents. His works, which hung alongside those of his contemporaries, including Matisse, Braque, Derain, Rousseau and others, during this important and pivotal period in the development of modern art, received great praise. By 1907, in the United States, the artist’s works were included often in shows at the Carnegie Institute at Pittsburgh and in 1910, a lengthy traveling exhibition was organized to introduce the American public to one hundred of Boutet de Monvel’s color etchings. Boutet de Monvel became known specifically for his geometric style of draftsmanship, in both his paintings and graphic works, and he was praised for his diplomatic sensitivity and respect to his artistic heritage as well as his acceptance of and open-mindedness toward modern stylistic trends.

World War I brought a temporary hiatus to his artistic career although certainly not to the level of acclaim he had reached in Paris. An aviator who was wounded several times throughout the war, Boutet de Monvel was decorated with various honors, including Chevalier of the Légion d’Honneur. During the last years of his service, from 1917-1919, Boutet resided in Morocco and became a prolific painter of Fez and Marrakesh.

Upon his return to Paris, Bernard Boutet de Monvel took up his career again in earnest, resuming his work in oil and etching. His portraits were much sought after and he agreed to only paint a few a year, as he needed to take ample time to create works that properly revealed “the soul and mind of his sitter.” Additionally, since the beginning of his career, Boutet de Monvel had worked in the profitable publishing and fashion industries, creating vignettes for magazines and books. Ultimately, from 1926 to 1933, the artist was exclusively contracted to Harper’s Bazaar. Also in 1926, Boutet de Monvel began traveling regularly to the United States and specifically New York, where he was commissioned to paint the portraits of the city’s most wealthy: Frick, Astor, and Vanderbilt, to name a few. The dawning of the Great Depression did nothing to slow the artist down; as commissions for portraits waned, he turned instead to painting cityscapes; his “portraits” of New York’s famous skyscrapers have been likened to the precisionist paintings of Charles Sheeler.

Bernard Boutet de Monvel died in 1949 at the age of 68 when, during one of his frequent transatlantic flights, his plane crashed on São Miguel Island in the Azores. The most recent retrospective of Boutet de Monvel’s work was held in 2001 at the Mona Bismarck Foundation in Paris; the retrospective was organized by Boutet de Monvel scholar, Stéphane-Jacques Addade.
38  BOUTET DE MONVEL, Bernard  1881 – 1949
French School

PORTRAIT OF A WOMAN, circa 1930

Pencil on paper, squared for transfer. Sight dimensions: 21” x 18 3/4” (53.3 x 47.6 cm).
39 COCTEAU, Jean 1889 – 1963
French School

recto: STUDY FOR LOOKING FOR APOLLO (Cherchez Apollo), 1933; verso: STUDY FOR NO LUCK (Pas de chance), circa 1930

Pen and ink on lightweight, cream wove paper; partial watermark: VAN GELD. 10 7/8” x 8 1/2” (27.7 x 21.6 cm). On recto, inscribed in black ink throughout: anciennement:/Cherchez Apollon/actuellement/La quest/du grââl/[...]/Bon-Point/grama/Le graal/phone/grand joie de joie [on]/“graalophone”/[...]/Dimanche 5 mars 1933/oui elle avait décidé de ne plus/jamais venir./*Jean; on verso, inscribed in black ink across man’s chest: PAS DE CHANCE.

Note: As with many artists, the emotional intensity of Jean Cocteau’s relationships, romantic and platonic, informed and inspired his creative work. While the images on both faces of this double-sided drawing appear unrelated, they are, in fact, visual reflections of musings Cocteau had about three of his 1930s pairings with Russian princess Natalie Paley, French patron Marie-Laure de Noailles, and sailor Marcel Servais.

In 1931/32 Cocteau wrote the poem Looking for Apollo; it was published in 1933 in La Nouvelle Revue Française (July 1, 1933, no. 238). Fueled by copious amounts of opium and an uncertain grasp on reality, Cocteau’s poetry revealed his interest in “visionaries, chiromancers, and spirits…unfazed, [he] sought every occasion to reach these repressed genies, Dionysian or Apollonian, who made ancient civilization great.” Looking for Apollo was one of ten poems dedicated to Natalie Paley, with whom he had an intimate, ardent, and extremely volatile affair from 1931 to 1932. The couple struggled with Paley’s fickle allegiances to both Cocteau and her husband, as well as with Cocteau’s increasing drug use. The relationship ended dramatically with
an aborted pregnancy and Paley’s eventual return to her husband. Cocteau was devastated and claimed that Paley was one of only a few women with whom he had really been in love.

In the present study for Looking for Apollo, which contains iconography related to the poem’s content, Cocteau inscribed at the lower right a note that on March 5, 1933, “she” had decided to never come again. The “she” is not Paley, as their relationship had already concluded by this point, at least in reality, though maybe not in Cocteau’s mind or in his art. Rather, it seems possible that “she” was actually Marie-Laure de Noailles, who had originally met Cocteau in 1917, as a teenager, and became his friend and patron in the years following. Marie-Laure had introduced Natalie Paley to Cocteau, and was shocked when the pair began a relationship, as she was infatuated with Cocteau herself. Marie-Laure sought to end the relationship; she made advances to Cocteau and was rebuffed and thereafter, she took on the role of “confidante” for Paley, but in a way that would make Paley aware of Cocteau’s instability and unsuitability as a partner. It has been suggested that it was Marie-Laure who recommended that Paley terminate her pregnancy with Cocteau. Marie-Laure and Cocteau continued their own volatile relationship even after all of this; Marie-Laure, who Cocteau called the “Viscountess Medusa”, made repeated statements claiming that she needed to take space from the artist, while also sending him letters during these breaks to let him know how much they bothered and upset her. Sometime in March 1933, presumably after Cocteau had inscribed the present work, Marie-Laure wrote to Cocteau:

I do not have your strength, or your purity. I love you too much not to suffer from this with all my soul, and every time I have to return to the customary, the earthly, I hurt myself and I cause harm all around me…You have been present in my heart during such a long absence that I know that nothing in the world—except death—can change this feeling which is stronger than love: the almost divine friendship which will always keep me by your side.

The irony of Cocteau inscribing a note, that is likely about Marie-Laure, on an image related to a poem he had dedicated to Natalie Paley cannot be understated.

The verso of the present work is the study for No Luck, which was reproduced as a colored lithograph in 1930. The man portrayed in the drawing is Marcel Servais, a sailor from Toulon, with whom Cocteau had a mostly physical relationship. He is described as having had a broken nose, a tattoo that spelled out “No Luck” on his upper chest and neck, and a wooly hat set back on his head. After a motorcycle accident, No Luck, as he was nicknamed, began asking Cocteau for money. Unsuccessful in this pursuit, he eventually took up a life of servitude, working for artist, illustrator, and designer Christian Bérard. At some point, No Luck was confused with a sailor colleague, who had mutinied while at sea, and was sent to naval prison; whether this was before or after he had aptly selected his distinctive tattoo is unclear.