

NEW ACQUISITIONS

EUROPEAN PAINTINGS, WATERCOLORS,
DRAWINGS, AND SCULPTURE
1780 – 1960



SPRING EXHIBITION

March 25th through June 28th, 2008

Exhibition organized by
Robert Kashey and David Wojciechowski

Catalog by Leanne M. Zalewski

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CATALOG

COVER ILLUSTRATIONS: Feodor Petrovich Tolstoy, *View of a Cathedral*, possibly *St. Isaac's Cathedral*,
St. Petersburg, 1837, cat. no. 9
Ivan Meitrović, *Atlas I* and *Atlas II*, 1929, cat. nos. 34 and 35

GRAPHIC DESIGN: Keith Stout

PHOTOGRAPHY: Hisao Oka

TECHNICAL NOTES: All measurements are in inches and in centimeters; height precedes width. All
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1 CANOVA, Antonio 1757 - 1822
Italian School

BULL, possibly a study for
Theseus and the Minotaur, circa 1780

Graphite on lightweight off-white laid paper. No watermark. Irregular sheet, approximately 4 13/16" x 4 7/8" (12.6 x 12.2 cm). On verso, two sketches in graphite: on right, a seated single nude male figure, *Theseus*, and on left, two figures embracing beneath a swirl of drapery [?], possibly a study for *The Dance of the Sons of Alcinous*.

Note: The present sketch, although seemingly outside the realm of Canova's usual neoclassicism, appears to be a thoughtful study of the Minotaur for his marble sculpture, *Theseus and the Minotaur* (1781-1783, Victoria & Albert Museum, London). That the verso of the present drawing depicts the figure of Theseus for the same sculpture supports this identification. Moreover, Canova only needed to sketch the bull's head since the Minotaur had a human body, thus the economy of the present drawing. Canova was on the cusp of forming his neoclassical style by 1780, and still studied nature closely. Hugh Honour recorded that no drawings existed for this important sculpture, making the present drawing and its verso especially significant (p. 5).

In mythology (Canova read Ovid's *Metamorphoses*), the Minotaur was a beast, half-man and half-bull, that was held inside a labyrinth in Knossos on the island of Crete. To appease the monster, seven young Athenian men and women were regularly sent as sacrifices. In order to stop this gruesome ritual, Theseus, the brave king of Athens, offered to kill the Minotaur. Ariadne, the daughter

of the King of Crete, provided Theseus with string so he could find his way back out of the labyrinth. Theseus slaying the Minotaur was a popular subject in ancient art but was not widely represented in later periods.

According to Honour, *Theseus and the Minotaur* was an important transitional work for Canova as well as for European sculpture. The sculpture was well-received, thought to rival ancient sculpture, and was Canova's first large-scale neoclassical sculpture. Although this sculpture was a private commission, Canova chose the subject. Instead of the slaying, he depicted the hero contemplating his moment of victory, after the Minotaur expired. In his monograph on Canova, French critic Quatremère de Quincy praised the style and subject of *Theseus and the Minotaur* and admired the artist's execution of the Minotaur's head. Already in Canova's time, the sculpture heralded a new period in Western art history.

References:

Hugh Honour: 'Canova's *Theseus and the Minotaur*,' *Victoria & Albert Museum Yearbook*, no. 1 (1969), 1-15, ill. p. 3 (*Theseus and the Minotaur*).
Fred Licht, *Canova* (New York, 1983), ill. 26, 159-61 (*Theseus and the Minotaur*), 250-51 (*The Dance of the Sons of Alcinous*), 261.
Antoine-Chrysostôme Quatremère de Quincy, *Canova et ses ouvrages* (Paris, 1834), 32.



2 DURANTI, Fortunato 1787 - 1863
Italian School

FEMALE NUDE

Brown ink and wash on buff-colored laid paper. No watermark. 8 3/8" x 7 5/16" (21.2 x 18.6 cm). On verso: Image from recto traced (or vice versa) in brown ink and wash.

Ex-collection: Pavia, Rome

Formerly: Pandora Old Masters, *Drawings by Fortunato Duranti and Other Artists*, New York, 2005

Note: Duranti was a painter, dealer, and art collector. He received his training as an artist with Abbot Conti, who taught in the style of Pompeo Batoni. After an unfortunate experience attempting to sell a collection of paintings during the Congress of Vienna—he was imprisoned—he spent the majority of his working life in his hometown of Montefortino and in Rome. Duranti's oeuvre includes drawings after Old Masters, such as Raphael and Poussin, as well as biblical and mythological subjects. He is known for his unique vision, and his drawings have become sought after

for their extraordinary individuality. The unconventionality of his drawings is comparable to that of artists such as William Blake and Henry Fuseli.

In spite of Duranti's activities as an artist and as a dealer, he was often under financial duress. Late in his life he received a stipend from the state, and in turn donated a large portion of his art collection to his hometown. These works formed the core collection of the Pinacoteca Comunale. Outside of Italy, a collection of his own works can be found at the Cooper Hewitt Museum of Design, New York. An exhibition of his work at Stanford University in 1965 brought renewed attention to his art.

References:

Lorenz Eitner and Luigi Dania, *Fortunato Duranti 1787-1863* (Stanford, 1965).

Shepherd Gallery, *Italian 19th Century Drawings and Watercolors: Camuccini and Minardi to Mancini and Balla* (Spring 1976), no. 235 (entry on Duranti by Roberta J. M. Olson).



3 AGRICOLA, Carl 1779 - 1852
Austrian School

VIEW OF GUTENSTEIN, circa 1810

Brown ink on lightweight tan laid paper. Line drawn around image by the artist. Watermark at top center: G. THONIG. 11 3/4" x 15 1/4" (29.8 x 38.8 cm). On verso inscribed in brown ink at lower left: *Gutenstein*.

Note: Gutenstein was a fashionable summer resort in the nineteenth century. Depicted in the background of the present drawing are the Schloss Hoyos on the left, and on the right on the hill is the ruined castle of Gutenstein.

We recently discovered the present drawing, along with two others (catalog nos. 4 and 5), which were among the missing images from the Agricola album in our collection. The album contained drawings of Rococo revival female figures for his later compositions and drawings after famous paintings in the Kunsthistorisches Museum in Vienna. At the end of the album were the series of landscape line drawings from 1810, most of them concerning local hammer mills and sawmills.

Curiously, each of the pictures was drawn on paper soaked in oil, which both darkened the paper and lent it transparency. (The drawings were restored and the oil removed.) Because of the date—the set of landscapes dates earlier than the other drawings in the album—and the fact that the style differs from the other drawings, it is possible that the drawings on oil-soaked paper were

done on commission. However, we have not yet come across a document to prove this hypothesis.

When we originally acquired the album some drawings were missing, but from ghost images of the missing works, we were able to identify and acquire the missing originals. Three of the missing drawings from the album are now in private collections: *Slave over a Stream in Freyland*, *Artist Reclining in Landscape Overlooking a Hammer Works*, and *The Artist's Wife at Table with Fishbowl*. There is only one more drawing for which we have a ghost image but have not been able to locate the original. This drawing features a landscape with a bridge and people.

Agricola's works on paper are not well represented in museum collections; however, an important gouache, *Interior of a Blacksmith's Shop*, dated 1810, is in the collection of the Albertina in Vienna.

References:

- Shepherd & Derom Galleries, *The Album of Carl Agricola 1779-1852: Neo-Classical Figures and Early Romantic Landscapes* (Fall 2000), 44-55.
—, *Nineteenth Century European Paintings, Drawings and Sculpture* (Summer 2003), no. 2.
Hans Ottomeyer, Klaus Albrecht Schröder, and Laurie Winter, *Biedermeier: The Invention of Simplicity* (Milwaukee, 2006), ill. p. 296 (*Interior of a Blacksmith's Shop*).



4 AGRICOLA, Carl 1779 - 1852
Austrian School

THE ARTIST AND OTHER FIGURES
RELAXING IN A VALLEY, 1810

Brown ink on lightweight tan laid paper. Line drawn around image by the artist. Watermark at top center: C Ø 1 HONIG 11 5/16" x 15 1/4" (28.7 x 28.9 cm).

Note: Agricola's interest in the local landscape around Vienna paralleled the early Romantic patriotic interest in the landscape of one's own country. Agricola's landscapes all depict valleys outside Vienna towards Styria (Steiermark). Romantic artists like Agricola approached landscape emotionally, rather than topographically. The relationships among the figures in the present drawing reflect psychological isolation. The lone foreground figure in profile reclining is a self-portrait. Some of the other figures stand or sit alone, while others, even though in pairs, do not interact or even look at each other. The isolated *Rückenfiguren* (figures whose backs face the viewer) of Agricola's contemporary, Caspar David Friedrich (1774-1840), immediately come to mind.

Agricola's use of line drawing was also in keeping with his time. Line drawings were popularized

by Englishman John Flaxman (1755-1826) and were also prevalent in the work of the Nazarenes, who were contemporaries of Agricola in Vienna. He was surely familiar with their work. In 1810, the year of the present drawing, Friedrich Overbeck and Franz Pflor left Vienna for Rome where they became the leaders of the Nazarenes. There is little information, though, regarding the extent of Agricola's interaction with these artists or his influence on their art. The landscapes of the Olivier brothers, Ferdinand and Friedrich, who arrived in Vienna in 1811, however, bear strong resemblance to those of Agricola.

References:

Deutsche Romantik Handzeichnungen, vol. 1 (Munich, 1973), 999, 1023, 1025 (comparative drawings by the Olivier brothers).
Shepherd & Derom Galleries, *The Album of Carl Agricola 1779-1852: Neo-Classical Figures and Early Romantic Landscapes* (Fall 2000), 44-55.



5 AGRICOLA, Carl 1779 - 1852
Austrian School

PORTRAIT OF THE ARTIST'S WIFE, 1810

Brown ink and red chalk on tan lightweight laid paper. Line drawn around the image by the artist. Watermark at upper right: C & F HONG. 11 1/2" x 14 15/16" (29.2 x 37.9 cm). Inscribed in brown ink at lower right: Pt 16 Aug 810. CA.

Note: Agricola made several drawings of his wife, Christine von Saur, whose brother was a noted miniaturist, Carl von Saur (1797-1853). The present drawing is similar to another portrait of the artist's wife in their Vienna home, *Wife at Table with Fishbowl* (private collection, Germany). The ghost image of the latter work is in the Agricola album (see catalog no. 3). In the present drawing, the partial form of Agricola's wife is reflected in the glass of the windowpane, and the other half of the window is closed. An unidentified church and church buildings can be seen in the background through the window on the left.

Agricola was well known as a portraitist. His teacher, Heinrich Füger, was director of the Academy of Vienna and a master miniature portrait painter. Agricola painted portraits of the family of Count Moritz von Fries, for some time the wealthiest man in Austria. It is likely that Agricola attended the salons of Count Fries, who patronized artists and musicians, including Ludwig von Beethoven. Other sitters included the famous ballerina, Fanny Elssler, the Duke of Reichstadt, and the Czar and Czarina of Russia. Another sitter was a police inspector's daughter, Maria Preindl, with whom he had a scandalous affair.

Reference:
Shepherd & Derom Galleries, *The Album of Carl Agricola 1779-1852: Neo-Classical Figures and Early Romantic Landscapes* (Fall 2000), 44-55.



6 MONRO, Dr. Thomas 1759 - 1833
English School

WAGON GOING OVER A HILL, circa 1810-20

Ink wash and chalk on tan wove paper. 6 5/8" x 5 1/4" (17 x 21 cm). On verso of drawing: inscribed in graphite at lower right: *Cart going over Hill / 1819*; inscribed on mat in red crayon: 169. Label on verso of old backing: Thomas Agnew & Sons, Ltd., London.

Note: Monro made many of his rough drawings after nature. The present drawing displays Monro's characteristic quick, vigorous, choppy chalk strokes. At home in the evenings, he typically drew using India ink and brush, sometimes with charcoal or chalk, on damp absorbent paper. Monro did not sign, date, or title his drawings, and according to his family, he referred to his drawings as "imaginings" (Christie's, p. 4). Monro was influenced by his friend, Thomas Gainsborough, whose drawings Monro occasionally copied. John Hayes included Monro as an "exceptional" imitator of Gainsborough in his monograph on Gainsborough's drawings (p. 82). The composition of the present drawing is similar to that of Gainsborough's watercolor, *Traveling West*, in which centrally placed figures travel away from the viewer on a path.

Monro was highly regarded as a doctor specializing in mental disorders and tended to King George III in 1811 and 1812. Better known as a patron and a collector rather than as an artist in his own right, he fostered the younger generation of landscape painters, notably J. M. W. Turner and Thomas Girtin. John Ruskin, in his introduction to an exhibition of Turner's work, acknowledged that Turner's "true master was Dr. Monro:—to the practical teaching of that first patron, and the wise simplicity of the method of water-colour study in which he was disciplined by him, and companioned by Girtin, the healthy and constant development of the youth's power is primarily attributed to" (p. 5).

Turner and Girtin, among other artists, visited Dr. Monro's home at 8, Adelphi Terrace in London for a period of three years in the mid-1790s. The

attendees of the "Monro Academy" copied drawings after Thomas Hearne, one of Dr. Monro's favorites, and John Robert Cozens, who was also a patient of Dr. Monro. Monro customarily gave his artist guests a small sum of money and dinner in exchange for their drawings, and as a result he built up quite a fine collection. The "very capital collection of drawings of that well-known and intelligent collector, Dr. Monro," was sold in London at Christie's in 1833. Among the many drawings were 260 sketches by Turner, 61 by Gainsborough, 23 by Girtin, 27 by John Hoppner, as well as Gainsborough's camera obscura, and drawings by Old Masters such as Rembrandt and Boucher.

References:

- "The Rise and Progress of Watercolour Painting in England," *Somerset House Gazette* no. 5 (8 November 1823): 66.
John Hayes, *The Drawings of Thomas Gainsborough* 2 vols. (New Haven and London, 1971).
F. J. C. Jefferis, introduction, *Dr. Thomas Monro (1759-1833) and the Monro Academy*, by the Victoria and Albert Museum (London, 1976), n.p.
John Ruskin, *Notes by Mr. Ruskin, Part I: On His Drawings by the Late J. M. W. Turner, R. A.* (London, 1878), 5.
Arthur K. Sabin, preface to *Catalogue of an Exhibition of Drawings, Chiefly by Dr. Thomas Monro*, 1917 by the Victoria and Albert Museum (London, 1917).
Iolo Aneurin Williams, *Early English Water-Colours* (London, 1952), 248, ill. plate LXI, no. 129 (*Traveling West* by Gainsborough); plate CXCIX, no. 409 (comparative drawing by Monro).
Andrew Wilton, "The 'Monro School' Question: Some Answers," *Turner Studies* 4, no. 2 (Winter 1984): 8.
Christie's, London, 26 June-2 July 1833 (Lugt 13354).



7 MARTIN, John 1789 - 1854
English School

SEVENTH PLAGUE OF EGYPT, circa 1823

Sepia wash and Chinese white on tan wove paper, 3 7/16" x 5 1/2" (8.7 x 14 cm).

Formerly: Davis & Langdale Co., Inc.

Note: The subject of the present drawing is taken from the Old Testament: "And Moses stretched forth his rod toward heaven: and the Lord sent thunder and hail, and the fire ran along upon the ground; and the Lord rained hail upon the land of Egypt" (Exod. 9:23). The scene depicts the seventh of the plagues brought on Egypt before the Pharaoh finally freed the Israelites.

Martin made a large painting of the same subject, the *Seventh Plague of Egypt* in 1823. The painting was acclaimed at the inaugural exhibition of the Society of British Artists in 1824 and is now in the Museum of Fine Arts, Boston. The painting was already engraved by 1825, and several more engravings followed. Martin had already made his reputation just a few years prior with his sensational *Belshazzar's Feast*, exhibited in 1821.

In 1830, Martin intended to publish forty illustrations of subjects from the Old and New Testaments, including a mezzotint of the *Seventh Plague*. In the introduction to his *Illustrations of the Bible*, Martin described his fascination with scenes from the Bible. He felt that the dramatic subjects particularly lent themselves to illustration:

The grandeur and importance of the events described,—the awful and mysterious character of so many of the incidents,—the romantic scenery of the countries in which they occurred,—the picturesque costume of the inhabitants—and the extent and majesty of their public buildings,—form, altogether, a mass of materials particularly calculated for pictorial display (quoted in "Illustrations," p. 264).

He began publishing the prints in parts. The *Seventh Plague of Egypt*, part VI, was published in

1833. The publication proved too costly, however, and Martin abandoned the project after part X. In 1835 a less expensive version with prints by Martin and Richard Westall was published and was a commercial success. Martin's prints were re-released in 1838 by Charles Tilt as *Martin's Illustrations of the Bible*, another commercial success.

The viewpoint of the present drawing differs from that of the painting and the mezzotint, in which Moses and Aaron are clearly set apart from the Egyptians. In the present drawing, only Moses is shown in the foreground with a small group of figures nearby. Strong streaks of lightning cut diagonally across the present picture, and on the left torrents of rain emanate from an ominous black mass of clouds. Perhaps Martin was working out his ideas in the present drawing for the composition of the mezzotint. Regardless, even in a small drawing, Martin was able to depict "the vast, the great and the terrible" for which he was so well-known ("Illustrations," p. 266).

References:

- Thomas Bulston, *John Martin, 1789-1854: His Life and Works* (London, 1947).
Michael J. Campbell, with essays by J. Dustin Wees and Richard A. Burnett, *John Martin: Visionary Printmaker* (York, 1992), ill. p. 140 (mezzotint dated 1833).
William Feaver, *The Art of John Martin* (London, 1975), ill. p. 66 (1823 painting).
"Illustrations of the Bible, by John Martin: Parts I, II, III, IV, V, VI," *Arnold's Magazine of Fine Arts* 3, no. 3 (January 1834): 263-66.
Christopher Johnston, *John Martin* (New York and London, 1974), ill. p. 66 (watercolor dated 1833).
———, *John Martin: Master of the Mezzotint, 1789-1854* (London, 1974).
Dustin Wees, *Darkness Visible: The Prints of John Martin* (Williamstown, MA, 1986).



STUDY FOR THE BACCHUS FRIEZE IN THE
DINING ROOM OF THE HERZOG MAX
PALAIS (destroyed 1938) IN MUNICH, circa 1829

Graphite on off-white medium-weight laid paper. Watermark: A.S. 7/5" x 4 1/5" (19.5 x 109.5 cm). Various measurements inscribed in graphite. On verso, near center: sketch of a standing nude male figure (with no legs below thighs) wearing helmet. On verso, inscribed in graphite at lower left: *Metam III*.

Note: The present neoclassical drawing depicts the design for one of the four segments of the *Bacchus Frieze* destined for the west wall of the dining room in the Herzog Max Palais (1828–1831). The palace was built for Duke Maximilian by Leo von Klenze and decorated by Ludwig von Schwanthaler, Robert von Langer, and Wilhelm von Kaulbach. The building was demolished on order of the Nazi regime in 1938, but the sculptures now decorate the Landeszentralbank in Munich. Another preparatory drawing for the same project is in the Fogg Art Museum in Cambridge, MA.

The present design depicts the first part of the story of Bacchus, the ancient Greek god of wine whose parents were Jupiter and the mortal woman Semele. The present drawing for the frieze begins on the left with the death of Semele, Bacchus' mother. Jupiter stands to her right with his powerful thunderbolt. Following is a scene of the child Bacchus raised by nymphs and sea creatures in an idyllic setting with swans and goats. In the next scene, a youthful Bacchus covers his face with his hands as he is led away by his captors, the Tyrrhenian pirates. The present drawing ends with a victorious adult Bacchus in the Tyrrhenian pirate ship with the same group of pirates from the previous scene in the cycle, but this time the tables have turned, the captors flee the god. The entire cycle of four friezes ends with the marriage of Bacchus and Anadine (not part of the present drawing).

Schwanthaler received his training in Munich at the Akademie der Bildenden Künste under

Albrecht Adam. He later became a court sculptor for Ludwig I, and the most important sculptor in Munich in his lifetime. Schwanthaler's ties to classicism increased after spending several years in Rome. The frieze resembles ancient Greek and Roman friezes from sarcophagi and architecture, which he must have studied while he was in Rome, shortly before receiving the commission for the *Bacchus Frieze*. He was also influenced by the consummate neoclassical sculptor, Bertel Thorvaldsen, whose thriving studio in Rome inspired Schwanthaler to set up a similar studio in Munich. Schwanthaler's renown soon increased among aristocrats and middle class patrons in that city. Many students passed through his studio, and in 1835 Schwanthaler became a professor at the Akademie der Bildenden Künste. His public monuments extended beyond the borders of Munich. His monuments included *Emperor Francis I* in the Czech Republic (Cheb), *Mozart* in Salzburg, and the *Austria-Brunnen* (fountain) in Vienna, created in honor of Emperor Ferdinand I. He often contributed sculptures to architectural projects by Leo von Klenze, including the *Walhalla*. Schwanthaler's best-known work is a colossal bronze sculpture representing *Bavaria* placed before the Ruhmeshalle, also built by Leo von Klenze in Munich. The sculpture was put in place in 1850, after the artist's death. In that same year, the Schwanthaler Museum opened; it was destroyed in 1944.

References:

- Frank Otten, *Ludwig Michael Schwanthaler 1802–1848* (Munich, 1970), ill. plate 127a (sculpture in situ) and plate 129 (drawing of death of Semele up to Bacchus with sea creatures).
Gertrude Rank, *Handzeichnungen des Bildhauers Ludwig Schwanthaler* (Munich, 2002), ill. plates 24a (sculpture) and 25a–d (drawings).



VIEW OF A CATHEDRAL, possibly ST. ISAAC'S
CATHEDRAL, ST. PETERSBURG, 1837

Watercolor on heavyweight white rag paper. Nodiscernible watermark. 4" x 6 7/16" (10.2 x 16 cm). Signed in Cyrillic and dated at lower right: *Tolstoy 1837*. Original dark brown embossed mat.

Note: Feodor Tolstoy, an uncle of Leo Tolstoy, is known for his medals and for his watercolors. He excelled in the art of trompe l'oeil and mainly depicted fruit and insects using this technique. Around 1837, the date of the present watercolor, Tolstoy made silhouettes and classical line drawings in the style of John Flaxman, and designed medals, costumes, and ballet sets. Tolstoy's small-scale art was popular among Russian aristocrats in the early nineteenth century, and his watercolors were so broadly popular with fashionable society that Pushkin referred to the works in *Eugene Onegin* with the lines: "portfolios nobly illustrated / with Tolstoy's brush."¹ Collectors hung his pictures in their homes or kept them in portfolios. Czar Alexander I's wife, Elizabeth, became a faithful patron of Tolstoy after she received his highly realistic watercolor painting of currants. Presumably, she continued to patronize Tolstoy and gave him expensive diamond rings as gifts. These gifts greatly improved Tolstoy's financial situation.

Tolstoy's scientific approach to painting, drawing, and sculpture lent an air of studied realism to all his works. This is greatly in evidence in the present watercolor, particularly in the care with which the artist painted the transparent paper as a trompe l'oeil. This familiar protective sheet of tissue covered engravings and prints in old books to prevent the image from transferring onto adjacent pages. Tolstoy carefully depicted its wrinkles, folds, and frayed edges. An added touch of realism is the torn lower right corner of the transparent paper, which cleverly reveals the signature of the artist and the date.

Hidden beneath the illusion of thin tissue may be an image of St. Isaac's Cathedral. St. Isaac's was initially built during the reign of Peter the Great, and then rebuilt between 1815 and 1857 under Czar Alexander I (and continued under Nicholas I). The commission for the renovation was awarded to Auguste Montferrand, a relatively obscure French architect who arrived in St. Petersburg in 1816. Montferrand's plan called for a neoclassical large central dome and four subsidiary domes, although his plans changed throughout construction. The cupola

and two small bell towers visible in the present watercolor could represent St. Isaac's in the process of construction, but the smaller dome to the left is unidentifiable and does not match contemporary prints of the construction. In front of the cathedral was St. Isaac's Square, a busy marketplace during the 1830s. St. Isaac's was inaugurated 29 May 1858.

Architectural drawings were not common in the artist's oeuvre; however, a similar gouache titled *Architectural Landscape under Transparent Paper* and also dated 1837 is in the collection of the Tretyakov Gallery in Moscow. This gouache is about twice the size of the present watercolor. Although the title of the work is merely descriptive, the gouache may depict St. Isaac's at another stage of completion. It is also possible that these architectural pictures are fantasy, but this interpretation contradicts Tolstoy's reputation for careful scientific observation.

Tolstoy was active in the Academy of Fine Arts in St. Petersburg, which he attended. He became a Professor of Medallion Art in 1842 and Professor of Sculpture in 1849. From 1825 to 1859, he served as Vice-President of the Academy, and from 1859 to 1868 he served as Associate President. In addition, he was a curator at the Hermitage. Despite Tolstoy's widespread fame and popularity in the nineteenth century, there is no monograph on the artist in English.

We are grateful to Victoria Tavetkova for her assistance in translating a Russian text.

References:

- Elizaveta Anosova, *Feodor Tolstoy* (Moscow, 2003), ill. p. 24 (*Architectural Landscape*).
O. A. Chikanova, *Cygnat Monferan* (Saint Petersburg, 1994), 157-67.
Goudantvennaia Tretyakovskaya galeria, *Masterpieces of the Tretyakov Gallery*, with articles written by Yulia Kozlova et al., trans. Kate Cook (Moscow, 2001), 139.
G. H. Hamilton, *The Art and Architecture of Russia*, 2nd ed. (Baltimore, 1975), 230-31.
E. V. Kuznetsova, *Feodor Petrovich Tolstoy* (Moscow, 1977), ill. p. 125 (*Architectural Landscape*).
Alexander Pushkin, *Eugene Onegin*, trans. Charles Johnston (New York, 1979).
Dmitri V. Sarabianov, *Russian Art: From Neoclassicism to the Avant-Garde* (London, 1990), 24-26.
Tuska Talvio, "The Medals: Drawings of F. P. Tolstoy," in *Designs on Posterity: Drawings for Medals*, ed. Mark Jones (London, 1992), 126-30.
Nikolai Tolstoy, *The Tolstoy: Twenty-four Generations of Russian History* (New York, 1963), 168.

¹ *Eugene Onegin* was first published as a serial. Chapter 4, stanza 50, the source of the above quote, was completed around 1826 and published in 1828. The first complete edition of *Eugene Onegin* was published in 1833.



10 ALEXY, Károly 1816 - 1890
Hungarian School

PRINCE EUGENE OF SAVOY, 1844

Bronze on square base. Overall height: 15 3/4" (40 cm); width from projecting leg of table base to coat trim: 7 1/2" (19 cm); depth of base: 6 7/8" (17.5 cm). Incised on center front of base: *Prince Eugen*, incised on center right of base, below left leg: *G. A. Alexy f. 1844*, incised beneath base: *GEGOSSEN. V. LORENZ./IN WIEN*.

Note: Prince Eugene of Savoy (1663-1736) was born in Paris and died in Vienna after a long, distinguished military career. His legacy, however, extends beyond military exploits. He built the Belvedere, a Baroque palace (1714-1723), which is now a museum. His library, sold by his niece after his death to the Emperor of Austria, became the core of what is now the Austrian National Library. A large equestrian monument of Prince Eugene dominates the Heldenplatz in Vienna.

Alexy studied at the Academy in Vienna, and then in the early 1840s, he traveled throughout Europe to Germany, Italy, and France. From the 1840s on, advanced casting techniques in Vienna

encouraged more casting of small bronzes, which benefited Alexy. He created fifteen small bronze statues of celebrated Austrian military heroes, including Prince Eugene. Eighteen editions were made of the complete set of statues, and two of the sets went to the King of Prussia. (One set of statuettes is in the Heeresgeschichtliches Museum, Vienna.)

In 1852, Alexy spent time in London studying with William Behnes (1794-circa 1864), and successfully exhibited busts of *Raphael* and the *Fomarina* at the Crystal Palace Exposition. He was also noted for his busts and figures of notable people from Hungarian history. When he returned to Hungary in 1861, he sculpted sixteen classically inspired female figures in the Vigadó Concert Hall in Pest.

References:

Thieme-Becker.
Vienna in the Biedermeier Era, 1815-1848, ed. Robert Waissenberger (New York, 1986), 208, ill. p. 210 (three of the fifteen Austrian marshals).



11 STEINLE, Edward von 1810 - 1856
Austrian School

HEAD OF ST. BONIFACE, study for
MADONNA WITH SAINTS AUGUSTINE AND
BONIFACE, circa 1846

Red chalk, graphite, and white gouache on medium-weight
brown wove paper. No watermark. 12 1/2" x 11 1/16" (31.8
x 28.1 cm).

Note: The present drawing is a study for the head
of St. Boniface, a Benedictine monk in the water-
color painting, *Madonna with Saints Augustine and
Boniface*. This watercolor first belonged to the
papal ambassador, Monsignor Viale Prega, and
then passed into the collection of Alexander
Flinch in Berlin. In the same year, an oil painting
(location unknown) was done for Lord Ellesmere,
possibly Francis Egerton (1800-1857), the first
Earl of Ellesmere, a founding trustee of the
National Portrait Gallery in London.

The finished painting, a *sacra conversazione*
inspired by the Italian Renaissance, features the
Madonna and Christ child with Saints Augustine
and Boniface. St. Boniface founded monasteries
and schools around Germany and is known as the
"Apostle of Germany." In 744, he became archbishop
of Mainz, and was later martyred in Holland. St.
Augustine, a sixth-century monk, founded monas-
teries in England and was known as the "Apostle
of England." These titles, "Apostle of Germany" and
"Apostle of England," were written below the saints
in the painting. A similar preparatory drawing for
the head of St. Augustine for the same work is in
the collection of the Metropolitan Museum of Art.

Steinle studied in Vienna in the early 1820s at
the Akademie der Bildenden Künste under Vincenz
Georg Kinner and later privately with Leopold

Kupelwieser, who introduced Steinle to
Quattrocento painting. Steinle soon went to Rome
where he was associated with the Nazarenes Philipp
Veit, Friedrich Overbeck, and Joseph Führich. He
remained in Rome until the early 1830s and later
assisted Peter von Cornelius with his frescoes in the
Pinakothek and Ludwigskirche in Munich before
painting frescoes (1839-40) himself in the chapel of
the Rheineck Castle in Broll am Rhein. In the 1840s
and again in the 1860s, Steinle contributed paint-
ings for the cathedral in Cologne. In 1850 he began
teaching history painting in Frankfurt am Main,
where Frederic Leighton was among his students.
From 1861 to 1864, Steinle worked on paintings for
the staircase of the Wallrat-Richartz-Museum,
Cologne. Steinle retained his Nazarene-influenced
style throughout his career, in his religious pictures
as well as in his secular paintings.

References:

C. G. Boerner, *Handzeichnungssammlung Alexander
Flinch, Deutsche Handzeichnungen der ersten
Hälfte des XIX. Jahrhunderts* (Leipzig 1912) (Lugt
71889), ill. no. 590 (*Madonna with Saints Augustine
and Boniface*).

Hinrich Sieveking, *Fuseli to Menzel: Drawings and
Watercolors in the Age of Goethe from a German
Private Collection* (New York and Munich, 1995).

Alphons M. von Steinle, *Edward von Steinle: des
Meisters Gesamtwerk in Abbildungen* (Kempten and
Munich, 1910), ill. plate 109 (*Madonna with Saints
Augustine and Boniface*).



12 STIFTER, Adalbert 1805 - 1868
Austrian School

TREE STUDY, 1841

Watercolor and graphite on medium-weight off-white wove paper. No watermark. 6 1/2" x 8 7/8" (16.6 x 22.5 cm). Inscribed in graphite at lower left: *Dornbach [?] 25 A. [?] 841.*

Ex-collection: Dudley Johnson, Princeton

Note: Stifter is widely known throughout Germany and Austria as a towering literary figure of naturalism, and was admired by the likes of Friedrich Nietzsche and Thomas Mann. He was noted for his meticulous literary descriptions of landscape; he could describe a scene in nature down to the last speck on a leaf. Unfortunately, few of his literary works have been translated into English. His interest in nature, though, is present in his landscape paintings and drawings.

Stifter learned to draw while studying in school at a Benedictine monastery, but he did not receive any formal training in painting. He applied himself to art and literature at the same time. In the late

1830s, Stifter, newly married, was trying to secure permanent employment as a teacher at a state school (*Gymnasium*). In the meantime, he supported himself and his wife as a tutor, sold some sketches and stories to magazines, and also sold some of his paintings. From 1839 to 1842, Stifter participated in three exhibitions at the Österreichische-Kaiserliche Akademie (Imperial Austrian Academy). In 1840, he achieved success with his first published literary work, and several volumes of short stories followed. Stifter's mental and physical health declined in the 1860s, and he committed suicide in 1868.

References:

- Werner Hoffmann, "Les Écrivains-dessinateurs," *Revue de l'Art* (Paris), 44 (1979), 7-18.
Fritz Novotny, *Adalbert Stifter als Maler* (Vienna, 1948).
J. P. Stern, *Re-interpretations: Seven Studies in Nineteenth-Century German Literature* (London, 1964).



13 LEAR, Edward 1812 - 1888
English School

FROM THE MOUNTAIN ABOVE KOKINO ON
THE WAY TO THEBES, 1848

Ink, graphite, and watercolor heightened with white on heavyweight wove tan paper, faded to brown. 9 11/16" x 14 3/16" (25.1 x 36.1 cm). Inscribed in graphite at lower left: *great rock—very delicate / gray white / - looks largest / [below, cut off] great rock / very delicate gray white / half large [illegible word]*. Inscribed in ink at lower left: *July 3 1848*. Inscribed in graphite at center: *pink & w. hands / red fez*. Inscribed in graphite at lower right (erased): *July 3 1848*; in brown ink: *from the mountain above Kokino - / on the way to Thebes* (the location seems to have been inscribed below this inscription in graphite, but was erased); in graphite: *112*. Inscribed in graphite at upper right: *grassy divisions / of gray stones*. Illegible inscription in tree at upper left.

Note: Lear spent June and July of 1848 traveling throughout Greece from Athens to Thebes. This was his first trip to Greece. In his travels, Lear typically made a rapid pencil sketch, recorded the date and location, and made color notations as he did in the present drawing. Later he would add color to the pencil sketch. His quick sketches were not

intended for public exhibition. Instead, he kept them as memory aids.

In Lear's time, Kokino seems not to have been a tourist destination. Lear did not mention Kokino in his published letters, but did declare his interest in Thebes "that once great Grecian city—now a collection of modern houses rising from heaps on heaps of ruins" (p. 81). According to Lear, there was "nothing very interesting" between these two ancient cities (p. 80). However, only six years ago, archaeologists discovered that Kokino (Republic of Macedonia, near the border of Serbia) was an ancient observatory, now called the Kokino Megalith Observatory.

References:

Edward Lear, *Edward Lear: Selected Letters*, ed. Vivien Noakes (Oxford, 1988), 80-81.
Vivian Noakes, "A Brief Chronological Table of Lear's Travels" in vol. 1 of *Christie's London*, 12 December 2007.
Francis R. Walton, foreword, *Edward Lear in Greece* (Washington, D. C., 1971), 5.



14 GAVARNI, Paul 1804 - 1866
French School

THALIA, circa 1858-59

Watercolor and white body color over some graphite on heavyweight wove paper. No watermark. 11 1/8" x 8 1/4" (28.2 x 21 cm). Signed in watercolor at lower right: Gavarni. Titled in watercolor at lower left: *Thalie*. Inscribed in graphite at top right: 36 (56). On verso circular collector's stamp in red: ŒUVRES INÉDITES DE GAVARNI / HETZEL & CIE (not in Lugt). On former backing oval red stamp, with some lettering, inscribed: No. 94; white label, typed: Sonnenberg. White label, typed: 4260, inscribed: 618.

Ex-collections: collection Pierre-Jules Hetzel (Sale, 1884); collection Peter H. Deitsch, New York, 1959; collection Benjamin Sonnenberg (Sale, Sotheby Parke Bernet, 7 June 1979, no. 618).

Note: The prominent publisher Pierre-Jules Hetzel once owned the present watercolor, as well as another watercolor, *On a parlé d'elle* (catalog no. 15). Whereas Gavarni wrote captions for many

other works, the present watercolor is identified by only one word, the name *Thalie*. Of the nine muses in ancient Greek mythology, *Thalia* was the muse of comedy and pastoral poetry. Perhaps more relevantly, *Thalia* was also a name borrowed by some nineteenth-century French courtesans, who Gavarni was fond of representing.

References:

Paul-André Lemoisne, *Gavarni, peintre et lithographe*, vol. 2 (Paris, 1928), 263.
Hôtel Drouot, with an introduction by Henri Rochefort, *Catalogue de cent trente-quatre aquarelles importantes de Gavarni* (collection Hetzel) 26 May 1884, no. 44.
Shepherd & Derom Galleries, *Nineteenth Century European Paintings, Watercolors, Drawings and Sculpture: Summer Exhibition 2001* (New York, 2001), ill. no. 13 (*Thalia*).



15 GAVARNI, Paul 1804 - 1866
French School

SHE USED TO BE KNOWN, circa 1858-59
(*On a parlé d'elle*)

Watercolor on heavyweight wove paper. No watermark. 11 3/4" x 5 3/16" (29.5 x 20.6 cm). Signed in watercolor at lower right: Gavarni. Titled in watercolor at lower left: "*on a parlé d'elle*." Numbered at upper right corner: 60. On verso circular collector's stamp in red: HETZEL / INÉDITES GAVARNI ŒUVRES.

Ex-collection: Hetzel, Bianchi, Countess Murat

Note: The prominent publisher Pierre-Jules Hetzel owned more of Gavarni's watercolors than any other collector, including the present watercolor and *Thalia* (catalog no. 14). In the mid-1840s, Hetzel published *Le Diable à Paris*, illustrated by Gavarni and Bertall, as well as *L'Œuvre célèbre de Gavarni* and the four-volume *Œuvres choisies de Gavarni*.

Best known as a lithographer, Gavarni turned to watercolor late in life, and after the death of his son in 1857 he worked exclusively in this medium. Henri Rochefort commented on Gavarni's unique skill as a watercolor painter in the introduction to the sale catalog of the Hetzel collection: "[With his] breadth in the detail, transparency in the colors and majesty in the lines, Gavarni the watercolorist resembles no one and no watercolorist resembles Gavarni" (p. 6). Gavarni was also known as the "Balzac of drawing" for his astute observation and poignant representations of the lower rungs of society.

From the 1830s on, Gavarni was a regular contributor to the satirical journal, *Le Charivari*, and to the respected art journal, *L'Artiste*. His technical skill combined with his brilliant subject matter and brief, clever captions—which he wrote himself—

made him a celebrity in the late nineteenth century. His early illustrations and lithographs dealt frequently with the lives of young women, and his series of young lorettes (mid-level courtesans living in the Notre-dame-de-lorette neighborhood of Paris) for *Le Charivari* from 1841 to 1843 were extremely popular. Hetzel also published one of Gavarni's segments on lorettes in (*Œuvres choisies* (vol. 1). As Gavarni aged, though, so did many of the characters he portrayed. The despondency of his characters mirrored his real-life despair. It is tempting to find this parallel in the present watercolor. One could read the caption, "*On a parlé d'elle*," as an allusion to the decrepit old woman's younger days as an amusing lorette and the subject of gossip, and think of Gavarni's long-gone fun-loving personality and youthful conviviality.

References:

- Paul-André Lemoine, *Gavarni, peintre et lithographe*, vol. 2 (Paris, 1925), 259.
L'œuvre célèbre de Gavarni: 479 dessins originaux... (Paris, 1854-7).
Hôtel Drouot, with an introduction by Henri Rochefort, *Catalogue de cent trente-quatre aquarelles importantes de Gavarni* (Collection Hetzel) 26 May 1894, no. 48.
Œuvres choisies de Gavarni, with prefaces to each section by Théophile Gautier, Laurent-Jan, et al. (Paris, 1846-1848).
Shepherd & Derom Galleries, *Nineteenth Century European Paintings, Watercolors, Drawings and Sculpture: Summer Exhibition 2001* (New York, 2001), ill. no. 13 (*Thalia*).



16 LANCERAY (LANSERE), Eugen (Yevgeny)
1845 - 1886
Russian School

TWO-HORSE-DRAWN SLEIGH WITH
PEASANTS, 1870

Bronze with dark brown patina on oval base. Overall height: 7 1/4" (18.4 cm); width of base: 20 3/16" (51.9 cm); depth of base: 7 3/4" (19.7 cm). Signature, date, and name of founder incised in Cyrillic at top front of base, transcribed and translated: *Modelled E. Lanceray / F. [Felix] Shopen [Chopen/Chopin] 1870*. Copyright stamp incised in Cyrillic at rear top of base, indicating the date of copyright, 1880, and the period of copyright, 10 years.

Note: By the late nineteenth century, Lanceray's bronzes were internationally renowned. A cast of the present bronze was exhibited in the International Exposition of 1872 in London. In Paris, Lanceray exhibited in the Salon of 1876 and in the Universal Exposition of 1878. Susse Frères offered 123 sculptures by Lanceray at the 1889 Universal Exposition. A cast of the present sculpture was available in a catalog of Lanceray's bronzes offered by Susse Frères from 1902-1912. (A reprint of the complete catalog is reproduced in Cadet 1992, pp. 245-71.)

Lanceray's introduction to the art market in the United States was the Centennial Exhibition of 1876 in Philadelphia, where he was represented by several of his bronzes. In America, Lanceray's bronzes symbolized contemporary Russia, since most Americans at the time could not undertake such extensive travel. A critic who wrote about the Centennial for *Scribner's* remarked: "You will read the history of Russia, and the story of its emancipated serfs [freed in 1861], with new intelligence after having seen...the bronzes of Lanceray" (p. 725). According to Charles Elliott, a contemporary critic of the Centennial, Lanceray's bronzes were unsurpassed by any sculptures in the Exhibition, and were particularly admired for their "Russianness" (p. 491). Nineteenth-century Russian art reflected the social fabric as did its literature. Cook likened the perceived mimetic quality of the humble subjects of Russian bronzes to Russian literature, such as Dostoyevsky, although he found Lanceray's bronzes to be slightly more polished and elegant than those of other sculptors, such as Grachev (catalog no. 17) and Lieberich. After the Centennial Exhibition, Russian bronzes, including several by Lanceray, were exhibited at Tiffany and Co. in New York.

One aspect of the present sculpture's "Russianness" is the sleigh, typically seen in the Russian countryside, and in paintings by artists such as Vasily Perov of the same period. The modest, unadorned sled, a *nosulki*, in the present bronze allows for two people to sit or kneel. The horse on the right is under the daga, while the second horse trots alongside. Lanceray's sculptures were highly realistic and detailed, down to the horses' hoof prints and the sled tracks in the snow. The man and woman in the sled could be among the recently emancipated serfs (1861) who were then making a living on their own. That they have two horses rather than one and fur rather than hay to cushion the ride suggests that this couple was not as poor as many peasants.

Eugen Lanceray was largely self-taught, although he frequented the studio of animal sculptor Nikolay Lieberich, a professor at the Academy of Fine Arts in St. Petersburg. Most of his oeuvre consists of groups of Arabs, Cossacks, and other figures on horseback. He died at age thirty-seven.

Lanceray's family was highly artistic. His wife was the daughter of the architect Nikolay Benois. Of their children, Nikolay became an architect, and Eugen and Zinaida Serebryakova became painters. All three children were members of Mir Iskusstva. A grandson, Alexei, also became an architect.

References:

- Pierre Cadet, *Sussex Frères: 150 Years of Sculpture* (Paris, 1992), ill. no. 81, p. 259.
Theodore Child, "Modern Russian Art," *Harper's New Monthly Magazine* 80, no. 475 (December 1889): 76-97.
Clarence Cook, "Russian Bronzes," *Harper's Magazine* 78, no. 464 (January 1889): 280, 282.
Charles Wylie Elliott, "Art at the Centennial," *The Galaxy* 22, no. 4 (October 1876): 491.
George T. Ferris, *Genus of the Centennial Exhibition* (New York, 1877), ill. p. 35 (three equestrian bronzes by Lanceray).
Dmitri V. Sarabianov, *Russian Art: From Neoclassicism to the Avant-Garde* (London, 1990), 156, 106 and 114 (comparative paintings by Perov); 152 (comparative painting by Sunkov).
Geoffrey W. Sudbury, *Evgueni Alexandrovitch Lanceray 1845-1886* (Lausanne, 2006), ill. pp. 102 and 259, no. 81.
"Work for Winter Evening," *Scribner's Monthly* 13, no. 5 (March 1877): 723.



17 GRACHEV, Vasily Yakovlevich 1851 - 1905
Russian School

COUPLE DRIVEN IN A TROIKA

Bronze with brown patina on rectangular base. Overall height: 7 1/2" (19 cm); width of base: 12 1/4" (31.1 cm); depth of base: 7 1/8" (18.2 cm). Incised at rear of base with name and location of founder: FAIR, C. F. WOERFFEL/S. PETERS-BOURG. Signed and incised near center of base in Cyrillic, transcribed and translated: L. [...] T. [Modeled] Grachev.

Note: Grachev, along with contemporaries such as Lanceray and Lieberich, depicted scenes from Russian life in his tabletop sculptures. The present bronze is typical of the Russian realism of the time. It depicts an elegantly attired couple sitting in a troika. While the driver stands at the reins, the couple stays warm beneath an animal-skin covering finely trimmed and adorned with tassels, and the horses are equally ornamented. The center horse rides under the duga, while the two outer horses gallop alongside. The outer horses were trained to trot and gallop with their heads slightly bent outwards, to give the whole ensemble an elegant, poetic appearance.

The introduction of Grachev's work to the United States occurred shortly after the Centennial Exhibition of 1876 in Philadelphia. Several of his bronzes were shown at Tiffany and Co. in New York (with his name spelled "Gratchoff"). Having seen the Russian bronzes on view on the second floor at Tiffany's, the prominent American critic, Clarence Cook, surmised that Grachev had never left Russia, and thus retained more of his "essential Russian spirit" than his more worldly and well-traveled contemporary, Lanceray (catalog no. 16).

The present sculpture of well-dressed travelers pulled by three healthy horses forms a superb contrast to the peasants of Lanceray, who sit and kneel in their primitive, unadorned sled, hauled by their underdressed horses.

Reference:
Clarence Cook, "Russian Bronzes," *Harper's Magazine* 78, no. 464 (January 1889): 252.



18 WATTS, George Frederick 1817 - 1904
English School

STUDY FOR ORPHEUS AND EURYDICE,
circa 1860s-1870s

Oil on canvas, 21" x 12 3/4" (53.3 x 31.5 cm). On verso on
stretcher bar white label, typed: WATTS, GEORGE FRED-
ERICK, R.A./1817-1904/Study for Orpheus and Eurydice."

Note: Watts completed at least four painted versions of this tragic tale of love. Two were half-length versions in horizontal format, the first dated 1867-1868, and the second dated 1872 (Fogg Art Museum, Cambridge, MA). Another, dated 1869, is a full-length version in which the figures are draped (Aberdeen Art Gallery, Aberdeen, Scotland). In the fourth picture the figures are nearly nude (Watts Gallery, Compton, England). The latter, dated 1879, was exhibited in the Paris Salon of 1880, at the Grosvenor Gallery in London in 1882, and again at the Metropolitan Museum of Art in 1884. This was not the first time Watts revisited a theme, although, according to one of Watts' students, I. E. Barrington, Watts was satisfied with his *Orpheus and Eurydice* by the time he sent it to New York for the Watts loan exhibition at the Metropolitan Museum (p. 3). Ernest Chesneau, a contemporary French critic, admired the poetic sentiment of Watts' *Orpheus and Eurydice* when it was exhibited at the Paris Salon (p. 266). The present oil sketch could be a study for the nude version, but probably served as a study for both full-length versions.

Watts wanted to revive the art of ancient Greece and to (re-)establish a link between great art and "noble poetry and great literature" (quoted in Metropolitan Museum, p. 294). He painted more historical, allegorical, and religious pictures than classical subjects; however, the present study derives from classical sources. According to Greek mythology, Orpheus, a musician and poet, was so distraught by Eurydice's untimely death that he wooed the keepers of the Underworld into allowing him to get her back. But in order to bring her back from the dead, he could not look at her until the couple had left Hades. Watts depicted the most tragic moment of the tale—when an anxious Orpheus prematurely looks back at his lover, and as a result, loses Eurydice to Hades. Watts successfully translated this dramatic moment into paint: the pallor of Eurydice's limp, lifeless body contrasts with the robust, lively, twisting form of Orpheus, who turns

around to steal a glance at his expiring lover. Watts' preoccupation with this story paralleled Gustave Moreau's (and the Symbolists') fascination with the doomed lovers. It is interesting to note that the pose of Mercury and Eurydice in Paul Baudry's *Orpheus and Eurydice* (1874-1875) for the Paris Opera strongly resembles the pose of Watts' *Orpheus and Eurydice* in the present oil sketch.

Watts enjoyed international success and was considered to be one of England's leading painters in the nineteenth century. He was particularly praised for his idealized nudes. The present study is an example of his skill with the nude form. Sir Bayliss called Watts the "painter of love and life," which certainly fits Watts' treatment of this popular theme.

The Watts Gallery, which opened just before Watts' death in 1904, houses the artist's studio and works, including one of his finished paintings of *Orpheus and Eurydice*.

References:

I. E. Barrington, preface, *Catalogue of Paintings by G. F. Watts, R.A., of London on Exhibition at the Metropolitan Museum of Art, New York* (New York, 1884).

Sir Wyke Bayliss, *Five Great Painters of the Victorian Era: Leighton, Millais, Burne-Jones, Watts, Holman Hunt* (London, 1902).

Ernest Chesneau, *La Peinture anglaise*, Paris, 1885 [?], ill. p. 267, (full-length nude version).

Veronica Franklin Gould, G. F. Watts: *The Last Great Victorian* (New Haven, 2004), ill. plate XIII, (half-length finished painting).

Metropolitan Museum of Art, *Annual Reports of the Trustees of the Association, from 1871 to 1902* (New York, 1902), 294.

Cosmo Monkhouse, "George Frederick Watts, R. A.," *Scribner's Magazine* (December 1894): ill. p. 697, (full-length nude version).

Les Peintures de l'Opéra de Paris (Paris, 1950), ill. plate V (Baudry's *Orpheus and Eurydice*).

Christie's, London, 20 February 2003, lot 138, ill. (half-length version).

Sotheby's, London, 15 June 2000, lot 49, ill. (full-length oil sketch of draped version).



DAPHNIS AND CHLOË

Oil on canvas, 69" x 41 1/2" (175 x 105.5 cm).

Exhibition: Shepherd Gallery, Winter 1989/90,
cat. no. 36 and cover

Note: The often-illustrated story of Daphnis and Chloë stems from an ancient Greek romance attributed to Longus. Daphnis and Chloë were separately abandoned as infants and each brought up in idyllic pastoral settings by kind shepherds. Delaunay depicted the moment the two young people realize their love for each other.

Dating the present painting is difficult because the subject so preoccupied the artist throughout his career. There are at least fifty drawings of Daphnis and Chloë and a finished painting of the same subject, dated 1858, conserved at the Musée des beaux-arts in his native city of Nantes. The *Daphnis and Chloë* painting in Nantes is quite different from the present painting. Paul Leroi commented one of Delaunay's paintings of Daphnis and Chloë, an unfinished work that occupied Delaunay's easel at his death, for its "harmonious...line and elevated style" (1992, p. 105). The present painting may have been on the easel at the artist's death, given the skillful handling and large size of the picture, and because it was unfinished. Leroi said that the painting of Daphnis and Chloë on Delaunay's easel promised to be an extremely accomplished work, and called it a "supreme expression of his talent." (1891, p. 112) In Delaunay's atelier sale held in 1891, there were six canvases and three drawings of the subject of Daphnis and Chloë.

The present painting was included in the sale in 1891, listed as an *esquisse*, rather than as a finished work. (An *ébauche* [underpainting] on canvas of the same subject, slightly smaller than the present painting, was also in the atelier sale as no. 44.) Its large size may indicate that it was intended for the Salon, and its unfinished state reveals various levels of the academic working process. Strong outlines in red ochre, typically used for the *ébauche*, form Chloë's figure, while Daphnis' legs are finished. Sketchy brushwork fills other areas. Delaunay was firmly entrenched in academic training. He studied with Hippolyte Flandrin, Ingres' most famous pupil, entered the École des beaux-arts in 1846 and won the prix de Rome in 1856. In

Rome, Delaunay became close friends with fellow *pensionnaire* Gustave Moreau. (Moreau was one of Delaunay's executors.)

Delaunay was highly esteemed by contemporaries. Léon Bonnat, who delivered an address at Delaunay's funeral, considered Delaunay's sure and solid draughtsmanship worthy of the Old Masters. He also admired Delaunay's powerful and dramatic color, as well as his erudition and invention. After the artist's death, a committee formed to erect a monument in Delaunay's honor in Nantes. Members included painters Léon Bonnat and Gustave Moreau, medalist Jules Chaplain (see catalog no. 23), sculptors Paul Dubois and Alexandre Falguière, and composer Charles Gounod.

According to contemporary writers such as Paul Leroi and Henry Jouin, Delaunay was a modest man, entirely dedicated to his art and uninterested in honors and awards; however, Delaunay received numerous decorations and commissions, both public and private. Along with his contemporaries Cabanel and Baudry, he can be counted among the most prominent academic decorative painters of his generation. Some of his most notable commissions were decorative paintings for the room of the General Assembly of the Conseil d'état at the Palais Royal, the Panthéon, the Paris Opera (the foyer next to Baudry's famous paintings), and the Hôtel de Ville, all in Paris. In 1889, Delaunay took over Cabanel's studio at the École des beaux-arts, and Moreau took over the atelier after Delaunay's death.

Delaunay was a prominent portraitist as well as a history painter. One of his most recognizable portraits today is that of Geneviève Straus (née Halévy), on view at the Musée d'Orsay. She was the wife of composer Georges Bizet, and later of Emile Straus, a lawyer for the Rothschild bankers. Straus became one of the most prominent *salonniers* of her time, and the portrait, which shows her in mourning for the death of her husband Bizet, hung in her salon. *Habités* of her salon included Edgar Degas, Jacques-Emile Blanche, Walter Sickert (see catalog no. 36), Guy de Maupassant, Oscar Wilde, Marcel Proust, Claude Debussy, and Delaunay's good friends Gustave Moreau and Charles Gounod.

(continued on overleaf)



References:

- Emily D. Bilski and Emily D. Beaz, *Jewish Women and Their Salons: The Power of Conversation* (New York and New Haven, 2005), 66, 72.
 Elie Delaunay 1828-1891: ses dessins et son oeuvre (Nantes, 1996), 15.
 Hôtel Drouot, *Catalogue des tableaux, esquisses, études et dessins par feu Elie Delaunay*, 14-16 December 1891 (Lugt 50336), cat. no. 43.
 Henry Journe, "Elie Delaunay," *L'Artiste* (October 1891): 241-245.
 Jules-Elie Delaunay 1828-1891 (Paris, 1968).
 Georges Lafenestre, "Elie Delaunay," *Gazette des beaux-arts*

- 2 (1891): 353-365, 494+ (reprinted in Lafenestre's *La Tradition dans la peinture française* [Paris, 1898]: 227-92; and in the atelier sale catalog).
 Paul Less, "Elie Delaunay," *L'Art* 51 (1891): 305-12, 226-56, 271-75; 52 (1892): 57-58, 103-15, ill. p. 104 (study for the present painting).
 E. Maillard, *L'Art à Nantes au XIX^e siècle* (Dijon, 1888).
 Marcel Nicolle, *Musée municipal des beaux-arts* (Nantes, 1913).
 Shepherd Gallery, *Twenty 19th Century Works of Art Marking the Twentieth Anniversary of Shepherd Gallery* (New York, 1966), ill. cat. no. 17 (*Daphnis and Chloé* with *Philetas*).

20 JACQUE, Charles-Émile 1813 - 1894 French School

CHICKENS IN A BARN, circa 1850-1870

Black chalk heightened with white on medium-weight tan laid paper. No watermark. 11" x 14 15/16" (27.9 x 35 cm). Inscribed in graphite at lower left: Ch. Jacque. At lower right: collector's mark of Gustav Engelbrecht.

Note: Jacque's interest in chickens culminated in a book on chicken husbandry, so popular it went through numerous editions after its first publication in 1858. A box for breeding and raising chickens was even named after him: *la boîte à élevage Jacque*. Jacque both wrote the text and illustrated the work. His book could still be consulted today as a handbook for organic free-range farming. He began by describing and illustrating the ideal yards and enclosures for chickens. Jacque advocated lots of outdoor space, as well as safe, hygienic, well-ventilated rustic enclosures for protection against the elements. The present drawing exemplifies his advice. This rustic enclosure includes a low, mobile roost. The perch, illustrated in his guide, must not be too high, according to Jacque, lest the chickens fall as a result of fright or a quarrel. The present drawing resembles an engraving of a rustic coop in the book (p. 24). Because Jacque described a variety of breeds in his book, the chickens in the present drawing may represent French breeds. The white chickens may be Houdans and the black chickens may be Crevecoeurs.

Prior to 1850, most of Jacque's œuvre comprised drawings and prints, much of which betray the influence of seventeenth-century Dutch genre and landscape painting. Around this time, Jacque moved to Barbizon with Millet, and began painting

in earnest. His friendship with Millet and Rousseau in Barbizon effectively ended, however, after Jacque left the village in 1854. He remained near Paris and experimented further in animal husbandry, while maintaining his artistic career. Shortly after he won a third-class medal at the Paris Salon of 1861, his renown spread to Great Britain, the Netherlands, and the United States. An American artist, Joseph Foxcroft Cole, studied with Jacque in 1865, and became one of the main figures in the American etching revival of the 1870s and 1880s, which was spurred on in part by Jacque's prints.

German collector Gustav Engelbrecht (b. 1848), who once owned the present drawing, began his drawing collection after 1892. His collection mainly featured German drawings, especially those of Adolph Menzel.

References:

- Jules Claretie, *Peintres et sculpteurs contemporains*, vol. 2 (Paris, 1884), 312.
 Pierre-Olivier Fanica, *Charles Jacque, 1813-1894: graveur original et peintre animalier* (Montigny-sur-Loing, 1995).
 Charles-Émile Jacque, *Le Poulailleur; monographie des poules indigènes et exotiques, aménagements, croisements, élevage, hygiène, maladies, etc.; texte et dessins par Ch. Jacque, Gravures sur bois par Adrien Lavielle*, 9th edition (Paris, 1907).
 Rona Schneider, "The American Etching Revival: Its French Sources and Early Years," *American Art Journal* 14, No. 4. (Autumn 1982): 40-65.



21 JACQUE, Charles-Émile 1813 - 1894
French School

LANDSCAPE WITH SHEPHERDESS AND
SHEEP, circa 1887

Oil on panel, 5 13/16" x 4 13/16" (14.7 x 12.3 cm). Signed in red oil at lower left: Ch. J. Inscribed in graphite on reverse: à moi / mai 1887 / A. Bescherelle.

Note: Charles Jacque, along with Rosa Bonheur and Constant Troyon (whom Jacque met in 1855), was among the best-known animalier painters of the latter half of the nineteenth century. Though Bonheur was esteemed for all her animal pictures and Troyon for his cows, Jacque was admired as the painter of sheep and chickens; he was called *le maître des moutons* ("the master of sheep"). Jacque's time spent in Barbizon, living in the house next to Millet's, afforded Jacque the opportunity to study the animals and rustic surroundings that he presented in his paintings. Jacque apparently spearheaded an interest in forming a Society of Animalier Painters, but this group did not form.

Jacque began painting around 1845, well after he had established himself as a highly respected illustrator and engraver. Two decades later, Jacque's pictures began commanding high prices in Europe as well as in the United States. Nearly every major nineteenth-century American collec-

tion included at least one of Jacque's animal paintings.

The present painting bears an inscription signed by Angèle Bescherelle (née Lejeune, 1865-1952), the illegitimate daughter of Jacque and his companion, Aglaé Lemaire. Bescherelle would have been twenty-five years old in 1887, the date of the inscription. One can speculate that the present picture was a gift from father to daughter. It could have been painted especially for her, or perhaps it was painted earlier than 1887 but had some special meaning for Jacque or for Bescherelle. By this time, Jacque was in his early seventies; he was suffering from illness and very much aware of his mortality, but still actively working.

References:

- Jules Claretie, *Peintres et sculpteurs contemporains*, vol. 2 (Paris, 1884), 297-320.
- Pierre-Olivier Fauric, *Charles Jacque, 1813-1894: graveur original et peintre animalier* (Montigny-sur-Loing, 1995).
- Gabriel P. Weisberg, "Charles Jacque and the Rustic Life," *Arts Magazine* 56, no. 4 (December 1981): 91-93.



WINTER LANDSCAPE, circa 1890

Oil on canvas, 17 7/8" x 17 3/8" (35.2 x 44.1 cm). Signed in brown oil at lower right: J. C. CAZIN. Inscribed in black ink on top of canvas over stretcher bar: E. E.; inscribed in black ink on upper right of verso: 10961.

Note: Cazin's landscapes were extremely popular in the United States in the late nineteenth century. By this time, Cazin was largely painting landscape scenes of Northern France, and like the Impressionists, Claude Monet in particular, he paid close attention to the changing effects of light and atmosphere. In 1893, Cazin remarked, "I have spared no pains to preserve for each picture its truth to the hour of the day or night, the season of the year, the particular time when it was painted" (*Catalogue of Paintings*, n. p.). Cazin traveled to New York in 1893 to attend his exhibit. Prompted by this exhibition, prominent American critic Theodore Child wrote that all of Cazin's landscapes were "remarkable for the distinction of...tone, the absolute verity of the light, the quality of atmosphere and ambience" (p. 826). Child ranked Cazin with landscape artist Jean-Baptiste-Camille Corot, but considered Cazin "peculiarly modern" for his ability to paint what he saw without embellishment. Curiously, Child thought of Claude Monet as an "experimenter" in regards to landscape painting, whereas he felt that Cazin rendered nature simply and eloquently. Another contemporary critic, William Coffin, considered Cazin, Harpignies, and Monet the best living landscape painters in France (having replaced the recently deceased artists Corot, Theodore Rousseau, and Charles Daubigny). Unlike Impressionist paintings, there is no impasto in Cazin's landscapes; the whole is smooth and harmonious in tone and color. Cazin's palette was also lighter than Barbizon landscapes because he did not use bitumen (which darkened the pictures). Like Child and Coffin, Léonce Bénédite, Cazin's biographer and director of the Luxembourg Museum, considered Cazin among the best contemporary artists, along with Auguste Rodin, Léon Lhermitte,

Jules-Clément Chaplain (see catalog no. 23), Jules Dalou, and others.

Cazin's father was a physician who studied botany and published the results of his findings. Cazin initially followed in his father's footsteps, but turned to art and studied at the École gratuite de dessin, called the Petit école, under the great instructor of memory training, Horace Lecoq de Boisbaudran. Cazin also studied with animalier sculptor Antoine-Louis Barye and like many other artists, drew the animals of the Jardin des plantes in Paris. Cazin's wife and son were also noted artists. Although landscapes were his mainstay, he ventured to paint religious pictures, two of which were purchased for French museums. He exhibited in the Paris Salons, taught in Paris and in Tours, and spent four years in the 1870s traveling in Italy, Holland, and England. In 1889, he received the second rank of the Legion of Honor and served as a juror in the Universal Exposition of that year. Cazin was also a founder of the Société nationale des beaux-arts (the more progressive Salon, after the main Paris Salon split into two factions). In 1900, he won a Grand prix at the Universal Exposition held in Paris. In the final year of his life, Cazin painted *Fables of Fontaine* for the grand dining hall of the Sorbonne, but he died before he could complete the painting.

References:

- Léonce Bénédite, *Jean-Charles Cazin* (Paris, 1902).
- Catalogue de 31 peintures par J.-Ch. Cazin* (Paris, 1908).
- Catalogue of Paintings by J.-C. Cazin* (New York, 1893).
- Theodore Child, "Some Modern French Painters," *Harper's New Monthly Magazine* 50, no. 480 (May 1890): 826.
- William A. Coffin, "Jean-Charles Cazin," *Century* 55, no. 3 (January 1898).
- Henri Malo, *Critique sentimentale: souvenirs sur les Cazin et sur Albert Lechat* (Paris, 1922).



23 CHAPLAIN, Jules-Clément 1839 - 1909
French School

PORTRAIT OF VICTOR HUGO 1802-1885,
circa 1885

Test strike in copper-plated white metal. Diameter, including rim: 4 1/2" (11.4 cm). Signature at bottom center: CCHAPLAIN. At left: V•HUGO, at right: 1802•1885.

Note: Victor Hugo is among the many important figures of art, literature, and politics commemorated by Chaplain. The Romantic literary giant is perhaps best known for his novels *The Hunchback of Notre-Dame* (1831) and *Les Misérables* (1862). Just four years prior to his death, Hugo was honored with an enormous birthday celebration in Paris. The crowd began their procession at the Arc de Triomphe, and passed by Hugo's house in Passy near the Bois de Boulogne. Shortly after, his former address at Avenue d'Eylau became Avenue Victor Hugo. His death in 1885 inspired another outpouring, this time of grief. Once again, the Arc de Triomphe was crowded, this time with mourners. The destination of an extraordinary funeral procession was Hugo's burial place, the Panthéon in Paris. Chaplain commemorated Hugo's death by creating a small medal as well as a bronze plaque of Hugo. Other images of the dead poet were made by artist Léon Bonnat, sculptor Jules Dalou, and photographer Félix Nadar.

Although Chaplain began his career working in a neoclassical style, he eventually loosened traditional linear forms. The artist's realistic treatment of his portrait medals as well as his use of dynamic lines was widely admired. In the present portrait, a large vein bulges from Hugo's thoughtful temple, while energy flows from the peaks of the poet's hair and beard.

Along with Oscar Roty, Chaplain was one of the most eminent medal engravers of his time. He studied sculpture and medal engraving at the École des beaux-arts in Paris. After winning the Rome Prize for medal engraving, he exhibited plaster and terracotta busts, drawings, and medallions at the Salons. He won several awards in the Paris Salons and a first-class medal in the Universal

Exposition of 1878. A year earlier, he had become the French government's official medalist. In 1881, Chaplain became a member of the Institut de France, replacing the seat previously occupied by Jacques-Edouard Gatteaux. A few years later, he received a commission for his most famous sculpture, the seventeenth-century historian Charles Rollin. This over life-size statue, dated 1885, occupies a niche in the Grand Amphithéâtre of the Sorbonne, near the statues of Pascal by Ernest Barrias and Lavoisier by Jules Dalou. Facing the Courtyard of Honor of the Sorbonne is a marble medallion of mathematician Charles Hermite that Chaplain completed three years before his death. In 1896 he was appointed art director of the Sèvres porcelain manufactory, and in 1899 he designed the ten- and twenty-franc coins. He attained the rank of Commander of the Legion of Honor in 1900. In May 1910, shortly after the artist's death, a retrospective was held at the Salon of the Société des artistes français at the Grand Palais. A monument designed by sculptor Denys Puech and Chaplain's student, Frédéric de Vernon, was erected in his honor in Montparnasse cemetery in Paris.

References:

- Alfred Barbou, *Victor Hugo and His Times* (1882; Honolulu, 2001).
Albert Dumont, *Les Céramiques de la Grèce propre* (Paris, 1888), (illustrations by Chaplain).
Mark Jones, *The Art of the Medal* (London, 1979), ill. p. 122 (small medal of Hugo).
F. Mazerolle, "J.-C. Chaplain, membre de l'Institut: biographie et catalogue de son œuvre," *Gazette numismatique de France* (1897): 7-41.
André Michel, "L'Œuvre de J.-C. Chaplain," *Journal des débats*, 18 May 1910.
Raymond Poincaré, *Inauguration du monument élevé à la mémoire de Jules Chaplain à Paris* (Paris, 1910).



24 CHARPENTIER, Alexandre 1856 - 1909
French School

PORTRAIT PLAQUE OF ÉMILE ZOLA,
March 19, 1898

Bronze relief with brown patina, irregular rectangle, 7 1/2" x 5 1/2" (19.4 x 14 cm). Monogram and date incised at left: CA/19 mars 1898. Incised at bottom left: *Emile Zola*.

Note: Émile Zola (1840-1902) was one of the most famous literary figures in nineteenth-century France. He established himself with novels such as *Thérèse Raquin* (1867), *L'Assommoir* (1877), and *L'Œuvre* (*The Masterpiece*, 1886), whose principal character was based on Zola's longtime friend, Paul Cézanne. Zola later championed Édouard Manet in his art criticism. Zola was so revered by the French that his remains were placed in the Panthéon in Paris.

In addition to writing novels and art criticism, Zola was also politically active. He was sentenced to prison (which he avoided by fleeing to England) and fined for slander as a result of his famous article, *l'Accuse*, published in the Paris journal, *L'Aurore*, on 13 January 1898. In the article, Zola accused the French army of anti-Semitism and wrongfully convicting General Alfred Dreyfus of treason. Dreyfus was sent to prison for life. The case passionately divided the French into Dreyfusards (pro-Dreyfus) and anti-Dreyfusards. Dreyfus was eventually pardoned but not officially exonerated until 1906.

Charpentier, a Dreyfusard, presented Zola with a circular medal honoring Zola's moral stance in the Dreyfus affair prior to issuing a plaque. Formally, the present plaque is less refined than the medal, lending a raw, energetic quality to the profile bust of a mature Zola, who wears his pince-nez with the cord drooping over his wide collar.

Charpentier executed many cast medals representing prominent artists such as Ernest Meissonier and Jean-Léon Gérôme, architects such as Charles Garnier, and composers such as Charles Gounod. Charpentier studied with the medal engraver Hubert Ponscarné and began exhibiting at the Paris Salon in the 1870s. The French state acknowledged his talent by purchasing a bas-relief, *Young Woman Suckling her Child*, exhibited in 1883, and now in the Musée Granet in Aix-en-Provence.

References:

- L. Forrer, *Biographical Dictionary of Medalists*, vol. 1 (London, 1904), ill. p. 414 (Zola medal).
- Shepherd Gallery, *European Paintings, Drawings and Sculpture 19th and early 20th Century* (Spring 1992) ill. no. 32.
- David and Constance Yates, *The Renaissance of the Cast Medal in Nineteenth Century France*, (New York, 1997), ill. p. 32 (circular medal of Zola).



25 DUBOIS, Henri-Alfred-Auguste
1859 - 1930
French School

HONNEUR PATRIE
after Antonin Mercié's *Gloria victis*, after 1886

Circular bronze plaque with reddish-brown patina. Diameter: 10" (25.4 cm). Signature in raised letters left of lower center signature: H. DUBOIS / D'APRÈS A. MERCIÉ, title around edge: UNION NATIONALE DES SOCIÉTÉS DE TIR DE FRANCE. Foundry mark incised at lower right: F. BARBEDIENNE.

Note: Mercié's *Gloria victis* (Salon of 1874, now in the Petit Palais, Paris) is one of the most famous sculptures of the nineteenth century. A winged figure of Fame charges ahead while carrying a dying young warrior over her shoulder. Mercié intended to depict a victory, but after the devastating French defeat in the Franco-Prussian War (1870-71) and the loss of his friend, Henri Regnault, he changed the concept. The dignified young warrior holds a broken sword. The sculpture's heroic depiction of defeat touched a chord in the hearts of the French people, and replicas of *Gloria victis* were used all over France as monuments to the fallen. Numerous reductions were also cast; Barbedienne offered six different sizes in its 1886 catalog.

Gloria victis was again appropriated for the present medal, which commemorates the 1886 founding of the Union nationale des sociétés de tir de France (a shooting or rifle society). A man with a rifle can be seen in the lower left of the present plaque. This soci-

ety organized school and national shooting championships and prepared young people for a military fitness test. Dubois created other medals for the society using *Gloria victis*, such as the medal for the National Rifle Competition at Lyons in 1894.

Dubois was the son of Alphonse Dubois (see catalog no. 26) with whom he studied. The younger Dubois also studied with Henri Chapu and Alexandre Falguière. Dubois received medals at the Salons of the Society of French Artists in 1888, 1893, and 1895 as well as an honorable mention at the Universal Exposition of 1889 and a gold medal at the Universal Exposition of 1900 in Paris. He received the Cross of the Legion of Honor in 1903.

References:
Bronzes d'art F. Barbedienne (Paris, 1886).
Catalogue général illustré des éditions de la monnaie de Paris, vol. 3 (Paris, n.d.).
L. Forter, *Biographical Dictionary of Medallists*, vol. 1 (London, 1904), ill. p. 635 (1894 medal).
H. W. Janson, *Nineteenth-Century Sculpture* (New York, 1955), 190-91, ill. p. 191 (*Gloria victis*).
Shepherd Gallery, *Nineteenth Century French and Western European Sculpture in Bronze and Other Media* (Spring 1985), ill. p. 155 (*Gloria victis*), no. 66, (entry on Mercié by Marie Busco).



26 DUBOIS, Alphée 1831 - 1905
French School

PATRIE, COURAGE, MORALITÉ
after Henri Chapu's *Monument to Henri Regnault*,
1875

Circular bronze plaque with dark brown patina. Diameter: 10" (25.4 cm). In raised letters left of lower center signature: ALPHÉE DUBOIS; title at right of center: D'APRÈS H. CHAPU. Foundry mark incised at lower center: F. BARREDDIENNE.

Note: Three artists are involved in this single medal: Alphée Dubois, Henri Chapu, and Henri Regnault. Dubois was a well-known medalist. He attended the Ecole des beaux-arts and won the prix de Rome in 1855. Dubois and Chapu became friends while in Rome, where both were *pensionnaires*. Chapu created a plaster medallion that he dedicated to his friend Dubois in 1860. Regnault was the promising young artist of the French Academy. His extraordinary ability was widely acknowledged and admired.

The main image of the present medal is an allegorical female figure representing Chapu's *Youth* for the *Monument to Regnault*. Chapu exhibited *Youth* in the Salon of 1875, and received a medal of honor for the work. Critics admired the calm, dignity, and harmony of the statue. Because of its popularity, *Youth* was often reproduced in engravings and in photographs, and also here in the present medal.

Youth was an appropriate figure for Regnault, who was killed at age twenty-seven during the Franco-Prussian War (1870-71). He was a *pension-*

naire at the time, and as such, was exempt from military service, but he volunteered nevertheless. A memorial exhibition was held for him at the Ecole des beaux-arts in 1872. His best-known painting today is perhaps *Salome*, which is on display at the Metropolitan Museum of Art. The *Monument to Regnault* was placed at the Ecole des beaux-arts as a monument not only to the artist, but also to other Ecole students who died during the war. Their names were listed on columns on either side of the monument.

Dubois studied with his father, Joseph-Eugène Dubois, and with Jean-Jacques Barre and Francisque Duret at the Ecole des beaux-arts. Dubois won the prix de Rome as a medalist in 1855. He participated in the Salons of 1868 and 1869 and was a member of the jury at the Universal Exposition of 1900, where Dubois' son, Henri Dubois (see catalog no. 25), was awarded a gold medal.

References:

"Alphée Dubois" *Revue numismatique* (1905).
Catalogue générale illustré des éditions de la monnaie de Paris, vol. 3 (Paris, n. d.).
Octave Fidière, *Chapu: sa vie et son œuvre* (Paris, 1894), ill. p. 90, (Chapu's *Youth*).
L. Forster, *Biographical Dictionary of Medalists*, vol. 1 (London, 1904).



27 BOLDINI, Giovanni 1842 - 1931
Italian School

PORTRAIT OF RITA LYDIG, circa 1910

Black chalk on artist's board. Watermark at center.
11 3/4" x 8" (29.2 x 20.3 cm).

Note: The sitter in the present drawing is Rita de Alba de Acosta Lydig (1880-1929), a descendant of the Dukes of Alba. She was first married to millionaire William E. Stokes, whom she divorced after four years of marriage. In 1902, she married a retired United States Army Captain, Phillip M. Lydig, whom she divorced in 1919. She was a famous beauty who spent time in New York, Paris, and London, and counted Edgar Degas, Auguste Rodin, Leo Tolstoy, Sarah Bernhardt, Ethel Barrymore, and Claude Debussy among her friends. Mercedes de Acosta, Lydig's younger sister, had a well-known affair with Greta Garbo. According to Acosta, John Singer Sargent remarked to Isabella Stewart Gardner that Rita was herself a work of art (Acosta p. 6). While this may have been the case, Lydig formed her own art collection, housed in a Renaissance-style mansion built by Stanford White on 52nd Street between Park and Madison Avenues in New York. A luxury volume published in 1913 featured reproductions of her art collection and the well-appointed rooms of her mansion.

Near the end of her life, Lydig was engaged to Reverend Percy Stickney Grant, rector of the Church of the Ascension at Fifth Avenue and 10th Street. The engagement was broken off in 1924. Reverend Grant died shortly after, and Lydig spent enormous sums to overcome her grief. In 1927, Lydig published a didactic (and perhaps cathartic) memoir of sorts about the disastrous lives of millionaires who marry without love, called *Tragic Mansions*. The income from the book was seized to cover her debts. Lydig experienced her own tragedy: she sold off her home (then at Washington Square) and its contents, declared bankruptcy and died at the Gotham Hotel shortly after, at the age of fifty.

Boldini captured Lydig's likeness numerous times in her heyday prior to World War I. The Lydigs, who regularly traveled to Paris, commissioned portraits in oil from Boldini: a double portrait of the couple (*La Passeggiata al Bois*, 1909, Boldini Museum, Ferrara, Italy) and a portrait of Rita Lydig (1911, private collection). A drawing of Lydig in graphite and watercolor can be found in the collection of the Fine Arts Museum of San Francisco, and several sketches and prints of Lydig can be found in the Boldini Museum.

In the present drawing, Lydig's back is turned toward the viewer, her left arm akimbo. Her pose is similar to that in her photograph by Baron Adolph de Meyer published in *Harper's Bazaar* in 1917. Boldini captured the delicate lines of Lydig's famous face: her fine, upturned nose and her small, pointed chin. The glamorous Lydig was known for her large and eclectic wardrobe, which undoubtedly included the marvelously wide-brimmed hat in the present drawing. She wears one of her signature swan-necked blouses, which she also wore for Boldini's painting, *La Passeggiata al Bois*, as well as for her portrait by Ignacio Zuloaga (1912) and for her sculpture by Malvina Hoffman (1928).

Boldini began painting society portraits in the mid 1870s. By the 1890s, he specialized in portraits of famous beauties. His elegant, elongated lines suited the fashionable dames of the Belle Époque. The present drawing is typical of his drawings of ladies from the first two decades of the twentieth century. His drawings are similar to those of Paul Helleu, a good friend of his who also drew a portrait of Lydig (Acosta p. 37). Other friends included James Abbot McNeil Whistler, Edgar Degas, and John Singer Sargent. Boldini settled in Paris in 1871 and from 1886 until his death rented a small house from Sargent. He actively participated in the Salons and in the Universal Expositions of 1889 and 1900 held in Paris. His demand as a portraitist declined after World War I.

(continued on overleaf)



References:

- Mercedes de Acosta, *Here Lies the Heart* (New York, 1960), ill. n. p. (paintings of Lydig by Zuloga and Boldini, sculpture by Mahina Hoffman, photo by Baron de Meyer).
 Cecil Beaton, *The Glass of Fashion* (Garden City, NY, 1954).
 Christian Brinton, *Exhibition of Paintings by Ignazio Zuloga Under the Auspices of Mrs. Philip M. Lydig*, (New York, 1916), ill. p. 139 (portrait of Lydig by Zuloga).
 Andrea Buzzoni and Marcello Toffanello, *Museo Giovanni Boldini* (Ferrara, 1997), ill. pp. 192, 196, 387, 391 (sketches of Lydig), p. 499 (drypoints of Lydig).
 Piero Dini and Francesca Dini, *Giovanni Boldini 1842-*

- 1931: *catalogo ragionato*, vol. 3, part 2 (Turin, 2002), ill. p. 455 (two paintings of Lydig).
Illustrated Catalogue of the Rita Lydig Collection (New York, 1913).
 "Mrs. Rita Lydig Dies Unexpectedly at 50," *New York Times* 20 October 1929, 1.
 A Singular Elegance: *The Photographs of Baron Adolph de Meyer* (New York, 1994), ill. p. 12 (photograph of Lydig for Harper's Bazaar), p. 97 (photograph of Lydig for Vogue).
 Annette Tapert and Diana Edkins, *The Power of Style: The Women Who Defined the Art of Living Well* (New York, 1994), ill. p. 19 (sculpture by Mahina Hoffman).

28 BOLDINI, Giovanni 1842 - 1931 Italian School

PORTRAIT OF A CLERGYMAN, circa 1900-1910

Watercolor on medium-weight, off-white wove paper. 17.58 x 17.58" (44.7 cm x 44.7 cm). Signed in watercolor at lower left: Boldini. On verso of old mount, label, printed: FREDÉRIC FÉTT / rue Ampère 95 / DORURE et ENCADREMENTS.

Note: The present watercolor is similar in size and format to another watercolor, *Man in a Church*, dated circa 1900. Boldini painted a handful of French and Italian church interiors in watercolor, with and without figures, which are uncommon in his oeuvre. Boldini's relationship to the church has not yet been examined.

Surrounded by ornamental diamond-shaped clear glass is the central stained glass window that represents St. Martin of Tours, a fourth-century Roman soldier, cutting his own thick cloak with his sword in order to clothe a beggar. The tomb site of St. Martin was rediscovered in 1860, which led to a revival in the saint's popularity in France. St. Martin's status as charitable soldier-saint made him a symbol during the Franco-Prussian War (1870-1871) as well as during World War I.

Boldini cleverly balanced the focus of the picture between the stained glass window and the clergyman by depicting each motif slightly off-center. The head of the clergyman just barely overlaps the scene of St. Martin. His animated upward gaze leads the viewer's eye beyond the boundary of the picture. Behind him is a sketchy face of another unidentified figure, partially obscured by the right shoulder of the clergyman.

Boldini's use of color is extraordinary. At first glance, it may seem that the use of black dominates. Upon closer examination red highlights in the tinted lips, cheeks, ears, and shadows of each figure's face are revealed. These highlights are echoed in the red garment of St. Martin. The green of the foliage in the landscape is visible in a layer of St. Martin's clothing as well as in broad dashes of green in the lattice windows surrounding the stained glass.

Watercolors were less common in the artist's oeuvre than were paintings or drawings. However, his signature bravura brush strokes are visible in any media in which he worked. In the present watercolor, these strokes are especially evident in the darker, lower portion of the picture. In the upper half, the colors are thinner, and the horizontal glazing bars of the window are visible beneath the thin transparent layers of color that compose the clergyman's upraised head.

References:

- Brian Beennan, "The Revival of the Cult of Martin of Tours in the Third Republic," *Church History*, 66, no. 3 (September 1997): 489.
 Tiziano Pancoia, *Giovanni Boldini: l'opera completa* (Florence, 2002), ill. p. 401 (*Man in a Church*), p. 471 (comparative watercolor).
 Christie's, New York, 1 November 1995, lot 1, ill. (*Man in a Church*).



29 SÉON, Alexandre 1855 - 1917
French School

HALF-LENGTH FEMALE NUDE, SEEN
FROM BEHIND, circa 1879

Black and white chalk on medium-weight blue wove paper faded to tan, squared for possible transfer. 15 1/4" x 11 1/8" (46.3 x 28.3 cm).

Note: Séon was a student of Puvis de Chavannes and worked with him for over ten years. Notably, he assisted Puvis with the grand staircase of the Musée des beaux-arts in Lyon (1884-1886) and the murals at the Panthéon. (Puvis painted murals in two phases, the first from 1874 to 1876 and the second phase from 1895 to 1898. Séon would have assisted Puvis in the second phase.) Séon received his own commissions to decorate the Salle de fêtes of the Hôtel de ville in Courbevoie (1889), and to paint *Oedipus and the Sphinx* for the Sorbonne in Paris (now in the apartment of the Secretary of the Academy).

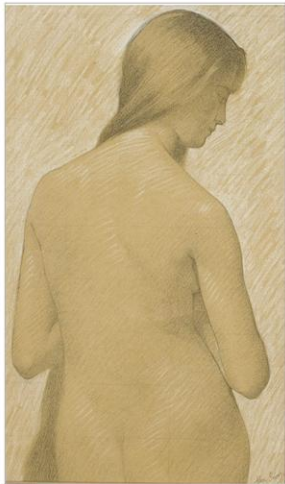
Séon studied at the École des beaux-arts in Paris under Henri Lehmann. In Lehmann's studio, he became friends with Georges Seurat. Soon

after, he began studying with Puvis. In 1892, along with Joséphin Peladan and the Comte de la Rochefoucauld, he co-founded the Salon de la Rose + Croix, to counter the Naturalists and to promote the work of young artists. Séon's own work tended towards Symbolism. He used strong lines and pale colors, betraying the influence of Puvis on his work. This influence is evident in the present drawing, which strongly resembles the right-hand figure in Puvis de Chavannes' *Young Girls by the Sea*, exhibited in the Salon of 1879. Séon made his Salon debut the following year, and was most likely familiar with this work.

References:

Exposition retrospective des peintres français (St.-Etienne, 1945).

French Symbolist Painters: Moreau, Puvis de Chavannes, Redon and Their Followers (London, 1972), 145-48.



THE MORTAR OF LIFE, 1900

Lithograph for Eduard Fuchs' *Die Geschichte der erotischen Kunst* (Berlin, 1906), originally tipped into book along center of image. Cropped slightly on three sides. Image size: 9 5/8" x 8 1/4" (24.5 x 21 cm); Sheet size: 14 7/16" x 10 5/8" (36.7 x 27.1 cm). Printed along bottom: *Der Mörser. Symbolisch-satirische Radierung auf Stein von Otto Greiner.*

Note: This erotic print was plate four of the five-part series *Vom Weib* (On Woman). Greiner created the prints between 1898 and 1900 and dedicated the series to his good friend, Symbolist artist Max Klinger. This was his only graphic series, and likely inspired by Klinger's various print series. The present print was originally tipped in as a two-page illustration for *Die Geschichte der erotischen Kunst* (The Story of Erotic Art). Below the image is a vignette of a dancer kicking her leg high into the air.

The underlying theme of the cycle is the struggle for control over human sexuality. (It is irresistible to associate Greiner's fantasy with Sigmund Freud's discoveries, so pervasive at the time.) Symbolist artists of the *fin de siècle* were both fascinated by the *femme fatale* and fearful of her. In the present print, a cascade of clothed and nude figures of women is poured into a large mortar from two huge bony hands on the left. On the right, one of the two bald-headed, pointy-eared devils holds onto a pestle in the form of a large phallus with which he is about to grind down the tiny women. The other diabolical figure rests his bony-knuckled hand on the edge of the mortar while he gleefully watches the event. His long, sharp fingernail grazes the leg of one of the hapless victims.

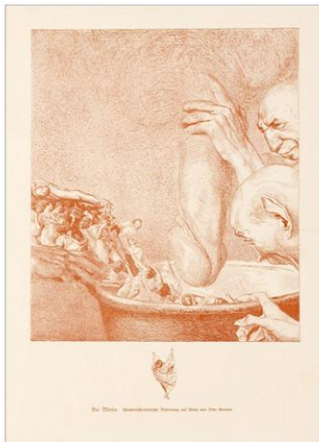
The women are in various attitudes of fear and despair. One woman covers her eyes, while another

futilely holds up a tiny baby. A third reaches out in desperation, grabbing the skirt of another woman trying to escape the inevitable. The women are all utterly helpless and their sexuality rendered harmless in the face of male power, represented by the enormous phallus. The only male figures in the print, however, are not ordinary men but satanic figures, revealing ambivalence towards the supposed source of man's control.

Greiner was a painter, printmaker and draughtsman, but best known for his lithographs. He was living in Rome and using Max Klinger's studio there at the time he executed *Vom Weib*. The majority of his works in all media feature the nude figure. Most artists of the time considered the nude human form to be the pinnacle of artistic ability. Erotic prints, however, were uncommon in Greiner's oeuvre, although he dealt with sexual themes, often in the guise of mythological subjects.

References:

- Eduard Fuchs, *Die Geschichte der erotischen Kunst* (Berlin, 1906), ill. between pp. 408 and 409.
- Rolf Günther, "Under the Titan's Sway: Max Klinger and His Contemporaries," in *Kingdom of the Soul*, eds. Ingrid Ehrhardt and Simon Reynolds (Munich, 2000).
- Rita E. Täuber, *Der hässliche Eros* (Berlin, 1997), ill. p. 73.
- Julius Vogel, *Otto Greiners graphische Arbeiten in Lithographie, Stich und Radierung: mit 40 Tafeln im Lichtdruck* (Dresden, 1917), ill. plate XXIV, no. 77.
- Karl & Faber (Munich), 26 May 1992, lot 324 (lithograph).



31 KORNBERGER, Grete active 1917-1918
Austrian School

WALL OF A ROOM WITH MIRROR, 1917

Black India ink on papier calque, mounted to medium-weight white wove paper. 7 1/4" x 8" (18.4 x 20.3 cm). Signed and dated on mount at lower left and right: G. KORNBERGER / S.S. 1917.

Note: The design of the present drawing is characteristic of the Viennese style with its interest in balanced, integrated fashionable interiors with ornamental wall coverings. A similar combination of rosettes and stripes was used in the floor covering and upholstery designed by Eduard Josef Wimmer-Wisgrill for the Wiener Werkstätte room (displayed in Cologne, 1914).

Women became more prominent as designers during this period. Little is known about Kornberger, but it is possible that this design was

created by her while at the School of Applied Art in Vienna. The "S. S." below the present drawing probably stands for *Sommer Semester* (summer semester), indicating that this was executed while still a student.

References:

Jane Kallir, *Viennese Design and the Wiener Werkstätte* (New York, 1956), ill. p. 93, figs. 118, 119 (comparative photographs).
Werner J. Schweiger, *Wiener Werkstätte Design in Vienna 1903-1932* (London, 1984), ill. pp. 97, 107 (comparative photographs).
Shepherd & DeRoin Galleries, *New Acquisitions 1800-1900, Watercolors, Paintings, Drawings and Sculpture* (Spring 1999), ill. no. 29 (comparative drawing).



32 LÖFFLER, Bertold 1874 - 1960
Austrian School

FLOWER SHOW DESIGN, circa 1910-1920

White gouache on medium-weight black paper. 6 1/4" x 5" (15.9 x 12.7 cm). Lettering, in form of a flower pot: BLUMENSCHAU / NEUBAUER / GRABEN / 15. SEPT. Löffler's stamp, L.O., at lower left.

Note: The present drawing was probably a poster design for a flower show advertisement. The inscription may refer to a date or to the Wiener Werkstätte salesroom at Graben 15 in the fashionable shopping district in Vienna. Löffler designed an invitation for a Christmas exhibition held in 1917 at this location.

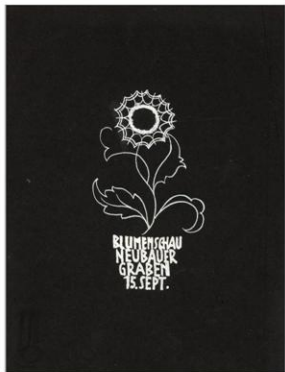
The artist typically used bold, stylized lines and thick lettering in his posters. Two of his best-known poster designs were for the Cabaret Fledermaus (1907) and for an important exhibition titled *Kunstschau Wien 1908* (Art Show Vienna 1908). The *Kunstschau* featured works by 179 artists from the Wiener Werkstätte and gained recognition for the group.

Bertold Löffler descended from a family of cloth makers. He attended the Kunstgewerbeschule (School of Applied Art) in Vienna from 1890-1900 and then

taught at the Vienna Kunststickererschule (Vienna Embroidery School) from 1904-1909. In 1907, he replaced Carl Otto Czeschka as head of the painting course and printing workshop at the School of Applied Art, and remained there until 1935. Löffler also co-founded the Wiener Keramik in 1906 and designed mosaic panels for the Palais Stoclet in Brussels (1905-1911). His output encompassed poster and textile design, as well as painting and book illustration.

References:

Bertold Löffler (1874-1960): *Graphica and Design*, (New York, 1981).
Michael Pabst, *Wiener Grafik um 1900* (Munich, 1984), p. 54 (comparative drawing).
Gerd Pichler, *Bertold Löffler: Zeichnungen - Skizzen - Entwürfe* (Vienna, 2001), p. 105 (comparative drawing).
Werner J. Schweiger, *Wiener Werkstätte: Design in Vienna 1903-1932* (London, 1984), ill. pp. 83 (*Kunstschau Wien 1908* poster) and 143 (Cabaret Fledermaus poster).



33 School of
LÖFFLER, Bertold 1874 - 1960
Austrian School

FABRIC DESIGN, late 1920s

Gouache on medium-weight white wove paper. No watermark. 10 11/16" x 5" (27.2 x 12.7 cm). On verso: Löffler's stamp, LÖ, in blue ink; inscribed in black ink: D: L & H (7); inscribed in black ink, cut off at edge: [...]004.

Note: The present gouache depicts silhouettes of ice skaters, fencers, tennis players, and various track athletes. According to Löffler expert Gerd Pichler, it may have been done by one of Löffler's students. The "Lö" monogram can be found on works by other artists that were in Löffler's possession (personal communication with Pichler).

The present fabric design was probably not created for the Wiener Werkstätte. Whereas the present pattern is figural, typical designs of the Wiener

Werkstätte involved abstract geometrical shapes and repetitive patterns. Each sample had a number, a name, and the name of the designer. The initials and number on the verso of the present gouache may be related to the pattern identification for another firm. The textiles were destined for wall decorations, curtains, upholstery and clothing among other uses.

References:

Bertold Löffler (1874-1960): *Graphics and Design*, (New York, 1981).
Gerd Pichler, *Bertold Löffler: Zeichnungen - Skizzen - Entwürfe* (Vienna, 2001).
Virginia Troy, *The Modernist Textile: Europe and America, 1890-1940* (Burlington, VT, 2006).



MESTROVIĆ, Ivan 1883-1962
Yugoslavian (Croatian) School

34 ATLAS I, 1929 (facing right)
Wood (walnut). Height: 92 1/2" (235 cm); bottom base
width 24" (61 cm); bottom base depth: 19" (49.2 cm).

35 ATLAS II, 1929 (facing left)
Wood (walnut). Height: 95" (241.4 cm); bottom base
width 29" (73.7 cm); bottom base depth: 22" (56 cm).

Provenance: by descent from the artist

Note: According to the artist's descendants, Mestrovic carved the present sculptures from trees in Otavice, where he built the family mausoleum. Vesna Barbić, former director of the Mestrovic Museum in Zagreb, informed the family that the present pair was first exhibited in Zagreb in 1932, in Paris and Prague in 1933, and then in Berlin, Munich, and Vienna in 1935. They remained in the Mestrovic palatial villa (now Mestrovic Gallery, Split, Croatia) until 1947, when they were shipped to the United States. Apparently they were intended for the Mestrovic show at the Metropolitan Museum of Art that same year. Instead, the twenty-five works in this unprecedented one-man show—the first given to a living artist at the museum—included largely religious sculptures. The present pair has remained in the family since that time, though they were recently on loan for a short time at the Louisiana Art and Science Museum in Baton Rouge, where there is a wing dedicated to the artist.

Mestrovic carved several over life-size wood figures. The present pair was preceded by caryatids, which date from as early as 1918. A similar pair of sculptures, *Adam and Eve*, dated 1941, is currently in the Mestrovic Gallery in Split. The present sculptures were clearly influenced by Michelangelo's *Dying Slave* in the Louvre, and are almost the exact height of Michelangelo's marble sculpture. In addition to the size, Mestrovic quoted the *contrapposto* and upraised arm gestures of Michelangelo's *Dying Slave* and achieved in wood the monumentality and sensuality of the High Renaissance marble sculpture. Mestrovic left marks of woodcarving in the trunks (as Michelangelo had left chisel marks in the stone of his unfinished slaves), which contrasts with the smoother human form.

Mestrovic's admiration for Michelangelo culminated in his two unpublished monographs on the artist, in Croatian and in French. He began writing these manuscripts after the Vatican helped secure

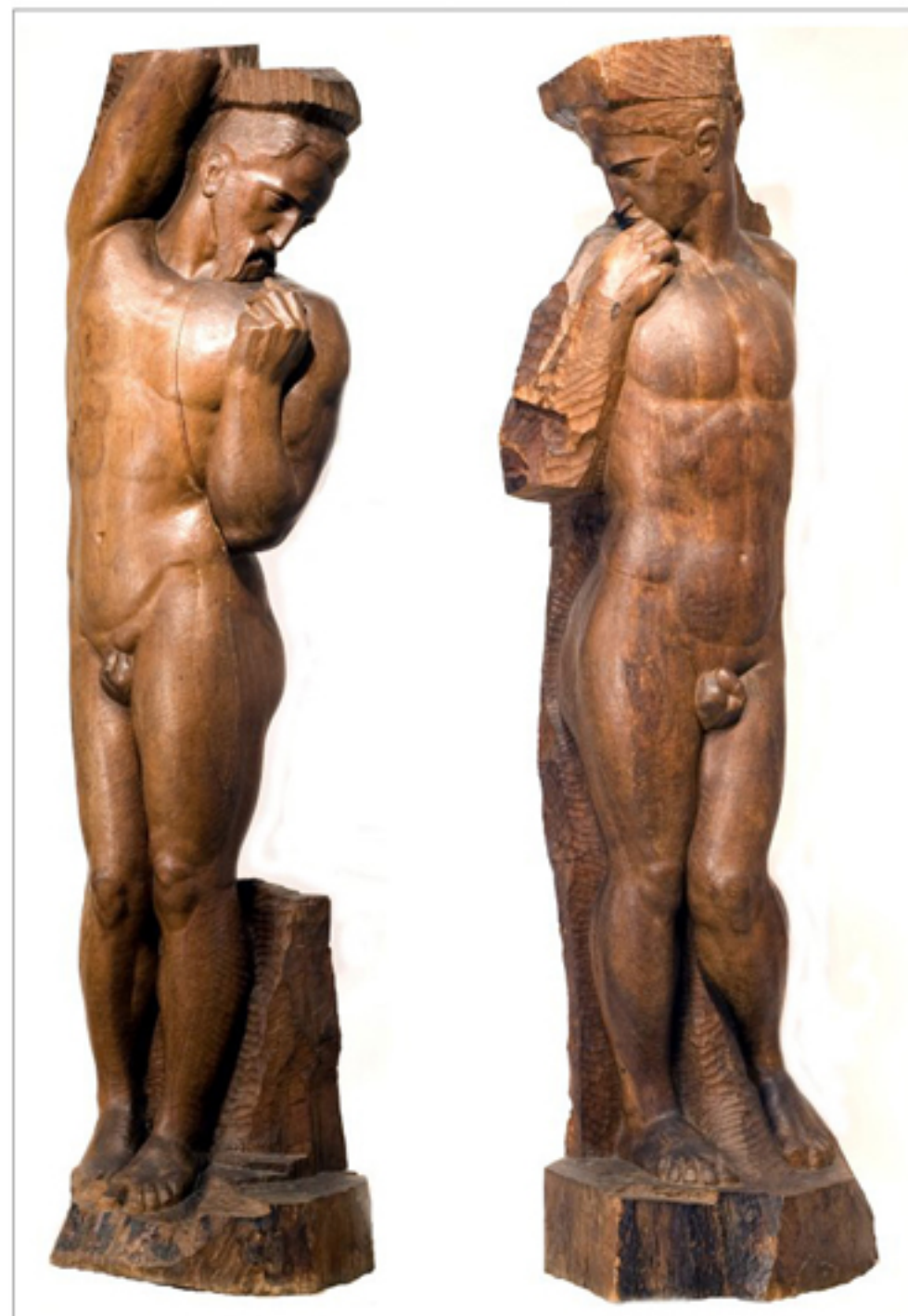
his release from prison—Mestrovic was jailed for four months during World War II because of his pro-Allied sympathies. He later wrote a fictional dialog with Michelangelo in English. Although it is not known when Mestrovic began these manuscripts, he was in the process of completing at least one of these monographs after he began teaching at Syracuse. He intended to include an illustration of Michelangelo's *Dying Slave* in his book. These unpublished manuscripts are kept in the University of Notre Dame Archives.

With luck and tenacity, the young man moved beyond his provincial beginnings and studied in Vienna and later went to Paris. He became universally renowned after his participation in the International Exhibition in Rome in 1911. In the period after World War I, he moved away from Art Deco and Viennese Secessionist styles towards serene religious works. In the 1920s he became particularly influenced by Michelangelo. His most productive period was between the wars; the present pair was carved during this time. His definitive move to the United States occurred in early 1947. Mestrovic was invited to teach at Syracuse University at the behest of Malvina Hoffman, who knew Mestrovic in Paris. Mestrovic became a citizen of the United States in 1954, and began teaching at Notre Dame in Indiana in 1955. Many of Mestrovic's works can be seen in Indiana, Syracuse, and in museums throughout the world. Perhaps his best-known sculptures in the United States are his *Indian with a Spear* and *Indian with a Bow* (1926-7) in Grant Park, Chicago.

Mestrovic is a household name in his native country, and was so well-regarded in the early twentieth century that Rodin, with whom he was friends, exclaimed that Mestrovic was "the greatest phenomenon among sculptors." (quoted in Rice, et al., p. 12) Margaret Cresson, the daughter of famous American sculptor Daniel Chester French, considered Mestrovic a genius. Despite his great international fame in the twentieth century, this magnificent artist slipped through the scholarly cracks shortly after his death. This is very likely due to the artist's unabashed interest in classicism and religion, the two strongest undercurrents of his work, which have not been appreciated by modernists. Regardless, there is no shortage of literature on Mestrovic.

We would like to thank Matthew Mestrovic, son of the artist, and William Kevin Cawley, Archivist at Notre Dame Archives, for their assistance with this entry.

(continued on overleaf)



References:

Margaret Cresson, "Sculptor's Sculptor," *New York Times Magazine*, 4 April 1947, 23.
 Bolidar Gagno and Ninad Gattin, *Ivan Meltrović* (Zagreb, 1987), ill. pp. 220-21.

Meltrović (Zagreb, 1933), ill. plates LII and LIII.
 Duško Kečkemet, *Galerija Meltrović Split* (Zagreb, 1963).
 N. L. Rice, H. H. Hilbery and E. S. Hilbery: *The Sculpture of Ivan Meltrović* (Syracuse, 1948), ill. plates 96 and 97.

36 SICKERT, Walter Richard 1860-1942 English School

STILL LIFE WITH FRUIT, study for THE BAR PARLOUR, circa 1922

Ink on papier calque, lined with white rag paper. 10 1/8" x 14 3/4" (25.7 x 37.5 cm). Signed in graphite at lower right: Sickert. Inscribed in ink (?) at lower left: OFTEN (?). Undecipherable inscription at upper right. Oval blue collector's stamp at lower right: SCIFFO (not in Lugt). On verso of old backing two labels: (1) Thomas Agnew & Sons Ltd, London No. 29487 etc. (2) Cut-out from Agnew's (?) catalog, printed: 162 W.R.

Note: The present drawing is a study for a still-life seen in the background of the painting, *The Bar ParLOUR*, dated 1922. On the upper shelf of the cart are down turned glasses and on the lower shelf are a plate with a bunch of bananas and two apples on the left and a Guggelbaur or cheese plate on the right.

Drawing was of central importance to Sickert and he made many preparatory drawings for his paintings. He was reluctant to part with his drawings (Robins, p. 9). Among his artistic influences was the work of his friend Degas (1834-1917), whom Sickert visited often in Paris. The tilted perspective, fragmentation, and care that Sickert lavished on the present drawing is akin to that of Degas' study of bookshelves for the background of a portrait of Edmond Duranty, dated 1879. From early on in his own work, Sickert followed Degas' method of using drawing as a tool to compose realistic images (Robins, p. 13).

In addition to Degas, Sickert admired the draughtsmanship of artists such as Whistler and Millet, and like them, believed in drawing subjects from modern life. Sickert retained his realism throughout his career and painted many landscapes, portraits, and scenes of popular entertainments depicting specific locations. According to Wendy Baron in her recent monograph, the bar shown in the painting *The Bar ParLOUR* is that of the Tavistock Hotel, Covent Garden, a bachelor's

hotel where Sickert lodged in 1922 after he returned from Dieppe. This drawing, then, could have been done on the heels of his Dieppe period (1919-1922), some of his most productive years.

Sickert was also actively writing in 1922 and published several articles for the *Burlington Magazine* and the *Morning Post*. In an exhibition review which he wrote for *Burlington Magazine* that year, he reflected on French art and drawing. Sickert himself lent a drawing by Delacroix to the exhibition, but in his review he focused on the painters Renoir, Corot, Manet, Degas, and Ingres whom he largely discussed as "sketchers" rather than as painters. This emphasis on the sketch again echoes Sickert's attachment to the importance of drawing.

References:

Wendy Baron, *Sickert: Paintings and Drawings* (New Haven, 2006), ill. p. 482 (both the present drawing and *The Bar ParLOUR*).
 ———, *Sickert* (New York, 1973), ill. p. 377 (*The Bar ParLOUR*).
 Jean Sutherland Boggs, et al., *Degas* (New York, 1959), ill. p. 311 (comparative illustration by Degas).
 Anna Gruetzner Robins, *Walter Sickert: Drawings* (Brookfield, VT, 1996), 9-14.
 ———, "Degas and Sickert: Notes on Their Friendship," *Burlington Magazine* 130 (1988): 225-59.
 Richard Shone, *Walter Sickert* (Oxford, 1988), ill. p. 91, no. 65 (*The Bar ParLOUR*).
 Walter Sickert, "French Art of the Nineteenth Century," *Burlington Magazine* (June 1922), reprinted in *Walter Sickert: The Complete Writings on Art*, ed. Anna Gruetzner Robins (New York, 2000), 436-41.



37 PORTER, Fairfield 1907 - 1975
American School

MAN AT BUS STOP, circa 1961

Black ballpoint pen on off-white wove paper. No watermark.
9" x 5 13/16" (22.85 x 14.75 cm). Signed at lower right in
black ballpoint pen: Fairfield Porter. Inscribed in black ball-
point pen at upper right: Blue on wh / white on red.

Exhibited: Shepherd Gallery, *Fairfield Porter
Drawings*, New York, December 1967

Note: In 1960 and 1961, Porter produced a set of
lithographs of New York City street scenes that
closely resemble the present line drawings (catalog
nos. 37, 38, 39). Porter was one of the first artists to
make large format color lithographs, and the color
notes on the present drawing suggest that Porter
may have intended to create a color lithograph. New
York City street scenes were the subjects for many of
these color lithographs.

Porter came from a privileged family. He studied
art history at Harvard and later at the Art Students
League in New York with regionalist Thomas Hart
Benton. He remained a realist painter in spite of the
primacy of Abstract Expressionism and Pop Art.
Although Porter was publicly at odds with Clement
Greenberg, the supporter of Abstract Expressionism
and of Pollock in particular, he was in tune with the
art of his time and was a friend of the de Koonings.
He bought Willem de Kooning's work and de
Kooning convinced the director of Tibor de Nagy
gallery to put up the first one-man show of Porter's
works in New York in 1952. Seven years later, Elaine
de Kooning recommended Porter to replace her as art
critic for ARTnews, which he did, and subsequently
he wrote monthly for the journal until 1959. In the

early 1960s, Porter was a frequent contributor to the
journals *Art in America*, *Evergreen Review*, and *The
Nation*. Although he was an active exhibitor in New
York, including an exhibition of his drawings and
watercolors at Shepherd Gallery, Porter was initially
more admired as a critic than as an artist. Within a
few years after his death, his collected criticism was
published as *Art in Its Own Terms*. Porter also was
inspired to write poetry. His wife Anne was a poet,
and he became friends with poets John Ashbery,
Kenneth Koch, and James Schuyler. Schuyler, a
Pulitzer Prize-winning poet who suffered from mental
disorders, lived with the Porters for over a decade.

Porter was underappreciated in his time as a
result of the focus on modernism and was seen as
arrière-garde up until the last few decades. A retro-
spective at the Museum of Fine Arts in Boston
held in 1981 did much to attract deserved attention
to the artist and prompted a reevaluation of
his work. Several monographs, as well as his letters,
have since been published.

References:

- Fairfield Porter: Realist Painter in an Age of
Abstraction* (Boston, 1982).
David Lehman, introduction, *Material Witness:
The Selected Letters of Fairfield Porter*, ed. Ted
Leigh (Ann Arbor, MI, 2005), 1-16.
Joan Ludman, *Fairfield Porter: A Catalogue
Raisonné of His Prints* (New York, 1981), ill. p. 84
(comparative lithograph).
Justin Spring, *Fairfield Porter: A Life in Art* (New
Haven and London, 2000).



38 PORTER, Fairfield 1907 - 1975
American School

STREET CORNER, 1962

Graphite on off-white wove paper. No watermark. 7" x 5"
(17.5 x 12.7 cm). Signed and dated in graphite at lower
right on verso: *Fairfield Porter 62*. Inscribed in graphite at
upper left on verso: *Street Corner / #1345 - 22*. Irregular
circle at lower right on verso, graphite.

Exhibited: Shepherd Gallery, *Fairfield Porter
Drawings*, New York, December 1967

Note: See entry for catalog no. 37.



39 PORTER, Fairfield 1907 - 1975
American School

THE STEEPLE, 1961

Black ink on off-white heavy weight card, surface slightly abraded at upper and lower left. No watermark. 10 3/16" x 7" (25.9 x 17.8 cm). Signed at lower right in graphite: *Fairfield Porter 61*. Inscribed in graphite at upper left on verso: *The Steeple/10 3/16" x 7" / #1348-18*; at upper center: *FACE / \$240 #0200*.

Note: See entry for catalog no. 37.



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