

# EUROPEAN PAINTINGS, WATERCOLORS, DRAWINGS AND SCULPTURE

1770 – 1930

May 23<sup>rd</sup> through July 28<sup>th</sup> 2017

Catalog by  
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Edited by Elisabeth Kashey

**SHEPHERD**  
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COVER ILLUSTRATION: Felice Giani, *Achates and Ascanius Bringing Gifts to the Tyrians*, circa 1810, cat. no. 8

GRAPHIC DESIGN: Keith Stout

PHOTOGRAPHY: Brian Bald

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

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# CATALOG





1 **LABRUZZI, Carlo** 1747/48 - 1818  
**Italian School**

**EMPEROR GALBA'S TOMB, 1789**

Watercolor and pencil with brown ink double framing lines on lightweight, beige, laid paper, indecipherable watermark. 16 1/8" x 21 3/4" (40.9 x 55.2 cm). Inscribed in brown ink above image: 173; inscribed in pencil below image: *Tomba detta di Galba*. On verso, in pencil: *Manning #79*.

Exhibition: London, John Manning Gallery, *Carlo Labruzzo (1748-1817), An Exhibition of Fine Watercolour Drawings of the Appian Way*, 1960, no. 79.

Note: Carlo Labruzzo was known as a landscape painter and engraver. The engravings stem from the latter part of his career. They include views of Rome and its surroundings, scenes of village life, and sets of peasant costumes, as well as line drawings of the Roman campagna. It is thought that he spent time in Paris and also that he was most probably the Labruzzo who worked in Vilanor, Poland, for Count Potocki. The tomb of the Emperor Galba is located on the Via Appia. In 1789, Labruzzo was commissioned by Sir Richard Colt Hoare of Stourhead to record the sights along the Appian Way. This group of drawings was first discovered in 1903 by Thomas Ashby. The collection is now in the Vatican Library.



2 CADES, Giuseppe 1750 - 1799  
Italian School

DESIGN FOR A TRIUMPHAL FRIEZE, circa 1780

Pen and ink and ink wash on light weight, cream, laid paper, partial watermark: *E [backwards N]*. 5 3/4" x 9 1/8" (14.6 x 23.1 cm). On verso, inscribed in pencil: *G. Cades*.

Note: Cades was an important history painter and decorator whose style varied from the baroque to the neoclassical. He trained under Domenico Corvi and left his studio around 1766 to develop his own style. Cades took his subject matter from Greek and Roman literature, religious history, and Italian Renaissance literature. The present sepia drawing is a design for a triumphal frieze in his neoclassical style.



3 BARTOLOZZI, Francesco 1725/27 - 1815  
Italian/English School

NUDE MAN SEATED WITH ARM OUTSTRETCHED, circa 1770/80

Graphite and red pencil on lightweight, beige, wove paper, no watermark. 11 9/16" x 9 9/16" (29.5 x 24.4 cm).  
On verso, inscribed in pencil: *Bartolozzi*.

Note: Bartolozzi was a founding member of the British Royal Academy in 1768. He was famous for his inventive graphic techniques. The present sheet depicts a model in a studio, possibly a project executed as a teacher at the Academy.



4 SAUVAGE, Piat-Joseph 1744 - 1818  
Flemish School

TWO PUTTI ON A PEDESTAL HOLDING A PORTRAIT MEDALLION, circa 1795

Oil on canvas. 56 1/2" x 40 1/2" (142 x 103 cm). Signed in brown oil at lower left: *Sauvage*.

Note: After moving from Brussels to Paris, Sauvage became famous for his trompe l'oeil paintings in grisaille. He was the official painter to the Prince de Condé and later to the Royal Family. He painted Marie-Antoinette but later joined the revolution, commanding a battalion of the Paris National Guard. The present grisaille portrait was most probably painted circa 1795, when the style of portraying sitters with ancient Greek hairstyles was in fashion. An example of this type of portraiture is Canova's bas-relief, marble medallion for the tomb of Maria Christina of Austria (1798-1805) in St. Augustine's Church, Vienna.



5 GARNERAY, Auguste 1785 - 1824  
French School

ANNE, MY SISTER ANNE, DON'T YOU SEE ANYONE COMING?, 1817

*Anne, ma soeur Anne, ne vois tu rien venir*

Illustration of Charles Perrault's *Blue Beard* (1697)

Watercolor on lightweight, beige, wove paper, no watermark. 6 13/16" x 8 9/16" (17.3 x 21.9 cm). Signed in watercolor lower right: [A..TE] GARNERAY. Inscribed in graphite on strainer, lower left to lower right: GARNERAY/ANNE MA SOEUR ANNE NE VOIS TU RIEN VENIR/Garneray 1817.

Note: In 1697, author Charles Perrault published *Stories or Tales from Times Past, with Morals: Tales of Mother Goose*, in which *Blue Beard* is included. In this drawing, Auguste Garneray, who was known for his costume designs for the Paris Opera and for his history paintings that evoke the romanticism of the Middle Ages, focused on the final tension-filled moments of the *Blue Beard* tale. The fearsome Blue Beard's unnamed wife is moments away from death at the hands of her husband. She has disobeyed her husband's order not to unlock a closet, which revealed the numerous bodies of Blue Beard's previous wives. While reciting her final prayers, the young woman repeatedly asks her sister Anne if she sees anyone from the window who may be coming to rescue them. Happily, at the last minute, the two sisters are saved by their two brothers, Blue Beard is slain, and his immense wealth is divided amongst the siblings.





6 DURANTI, Fortunato 1787 - 1863  
Italian School

THE RAISING OF THE SON OF THE WIDOW OF NAIN, circa 1800

Pencil and ink wash on lightweight, cream, wove paper, watermark: [anchor in a circle]. 7 6/16" x 10 3/16" (18.8 x 25.9 cm). Inscription in brown ink below image and continued on verso.

Recto: *Sun Joca: la Cruatura non avra la spiga la vedova di naim. I altro che guardavano 91 mont./Crautunne sopra 91 calice la stella del di piu le port sant patonino oltre le fermata porta/Sant di anni 25. Ogni di con i Domani ei poi Domani pochi li archivi ma molto la verita/che e un ospite Istaffo. Cosi guardavano in natura Sun Joca montagna. Il popolo Famiglione/affalito in lamenti abramo Soverni non sapean che Farsi. Intanto lesi da la loro spiga/Al non ucidono i loro ane 9 loro Re iroe 91 loro tibro. e con vanno Invenita? Altro delitti?.*

Left margin: *cosi/Salv/adi/perdi/cinsi/gli altro*

Verso: *Si Salvorno tutti e seppero la spiga. ma in? petti e sospettoni Soverizoni Stranieri/e Si Salvorno di Die oren-toni Delitti. Cosi Scarsi nelle prime aurino voluto quello chesi erano sospettato. e Giosue era avanti di loro. Alli orazzi Di Diana chiesa bononi luminani pero a Siusuenone. che/sapete tutti alenterne. e asagriglegro. com. dopo che la spiga legge natura a con In pace ogniuno contantini Samaino.*

Note: Durante is known for his unique vision and his drawings have become sought after for their extraordinary individuality. His unconventional draftsmanship is comparable to artists such as William Blake and Henry Fuseli. The elaborate caption is nearly impossible to decipher—if it is not fanciful, it is dialect. It is possible that this sheet represents the raising of the son of the widow of Nain, the first of three miracles in which Jesus raises the dead. After Jesus raised the son of Nain, the son sat up and began to talk, and he gave him back to his mother. A reference to this event is made in the first line of the caption below the drawing.



7 **GIANI, Felice** 1758 - 1823  
**Italian School**

**NIOBE ATTEMPTING TO SHIELD HER CHILDREN FROM ARTEMIS AND APOLLO,**  
 circa 1810

Pen and ink, ink wash, and pencil on lightweight, cream, laid paper, no watermark. 17 1/8" x 22 1/2" (43.4 x 57.2 cm). Inscribed in pencil below image: *Gianni* [sic].

Note: In Pavia, Giani studied with Antonio Galli Bibiena and eventually moved to Rome, where he worked in various studios including that of Pompeo Batoni between 1780 and 1786. He then returned north to Faenza and executed a number of fresco decorations for important palaces. The decorations for the Milzetti palace in Faenza are considered his masterpiece. He befriended the French occupying hierarchy and traveled to Paris. It is there that he is credited with forwarding the Empire style. The present, vigorous drawing in the neoclassic style depicts Niobe as she is protecting her children from the onslaught of Apollo and Artemis. Apollo killed all of her sons, and Artemis all her daughters, as a punishment for her pride.



8 **GIANI, Felice** 1758 - 1823  
Italian School

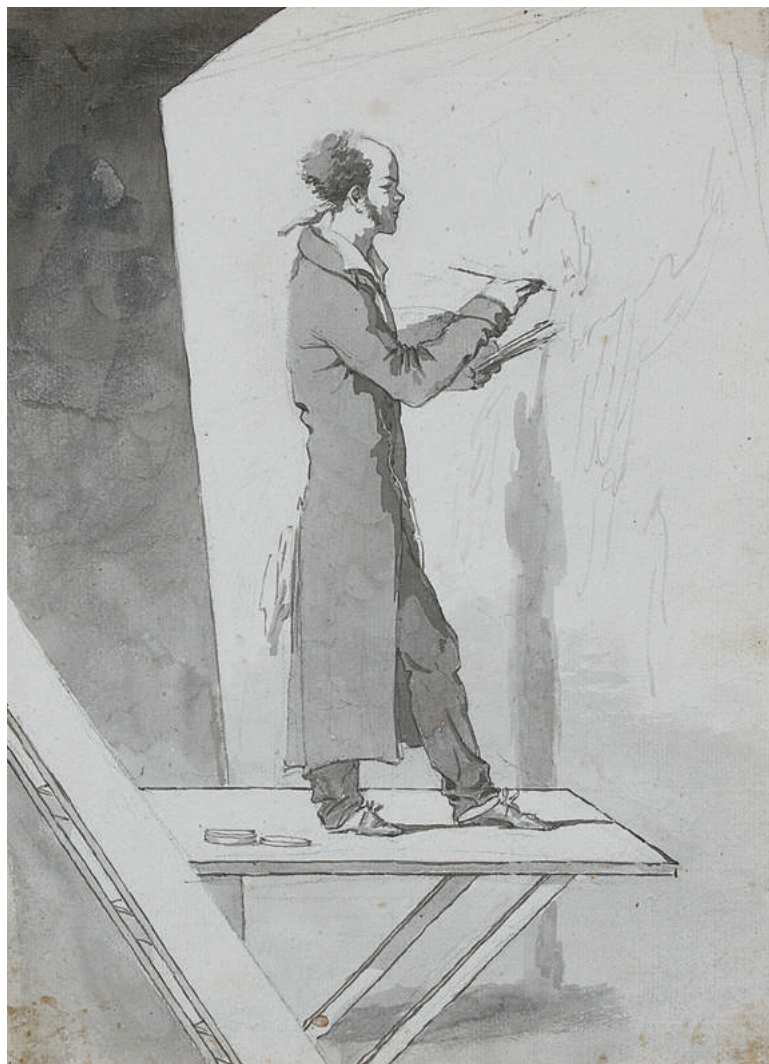
ACHATES AND ASCANIUS BRINGING GIFTS TO THE TYRIANS, circa 1810

Oil on paper, laid to canvas. 14 7/8" x 11 3/4" (38 x 29.8 cm). Erroneously inscribed in ink in old hand on partial label on stretcher: [Italian] School/Vincenzo Camuccini/1771-1844.

Note: The present painting depicts an episode in Virgil's *Aeneid*, Book I, lines 643-656:

"Aeneas, having been welcomed in Carthage by Dido, Queen of Carthage, sent his friend Achates to the ships in order to fetch Ascanius, Aeneas's son, as well as gifts from the rescued Trojan treasures."

Giani painted a variant of the same subject in a decorative scheme for the Palazzo Marescalchi in Bologna, one of his most prestigious commissions.



9 GAILLOT, Bernard 1780 - 1847  
French School

SELF-PORTRAIT, circa 1820

Graphite, ink, and ink wash on lightweight, cream, laid paper, partial indecipherable watermark. 10" x 7 1/2" (25.4 x 19.1 cm). Signed in black ink below image on another sheet of gray, wove paper, no watermark: *Gaillot*.

Note: Gaillot studied under Jacques-Louis David and had his Salon debut in 1817. Many of his works are highly finished, ambitious, religious compositions, which were placed in notable French churches. He also was well known as a caricaturist. His series of 1820, *Costumes of the Trades and Crafts*, lithographed by Senefelder, depicts bust-length portraits composed of implements of trade à la Arcimboldo. They were included in the exhibition *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art in 1936. The catalog of this exhibition was edited by Alfred H. Barr. The present watercolor is most likely a self-portrait, reflecting Gaillot's large-scale church commissions and his love of caricature.

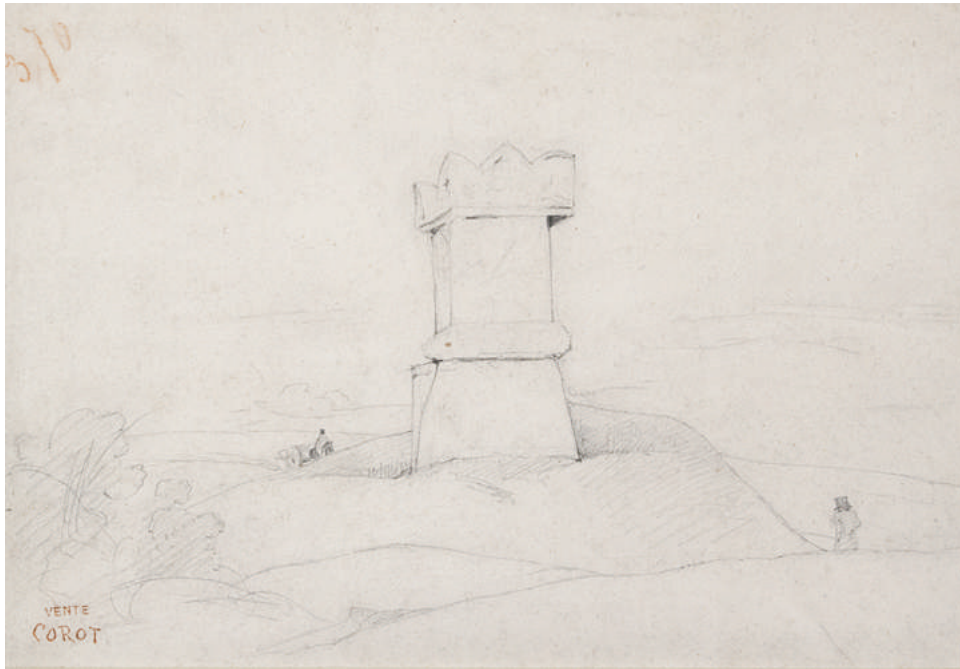


10 WICAR, Jean-Baptiste-Joseph 1762 - 1834  
French School

PORTRAIT OF GIOVANNI SALUCCI (1769-1845), circa 1816

Graphite on lightweight, cream, wove paper, no watermark. 9 3/4" x 7 3/4" (24.8 x 19.7 cm). Inscribed in graphite below image: *Giovanni Salucci di Firenze*. On verso: Hornsey School of Art, Library stamp.

Note: Wicar was the head of Napoleon's commission to collect artworks from the Netherlands to enrich the French museums. He also amassed his own collection of 1,300 drawings including some by Raphael, Dürer, Cranach, Poussin, and David, which upon his death were left to the Society of Science, Agriculture and Art in Lille. He settled in Rome in 1800 where he became known for his portraits. The present sitter was from Florence who, in 1818, became the Court Architect to King Wilhelm I of Württemberg. Salucci designed, in Württemberg, several major projects in the Palladian style.



11 COROT, Jean-Baptiste-Camille 1796 - 1875  
French School

NERO'S TOMB, circa 1826

Graphite on medium weight, white, wove paper, no discernible watermark. Sight dimensions: 7 1/4" x 10 3/8" (18.4 x 26.4 cm). Inscribed in red chalk at upper left: 370; red estate stamp at lower left: Lugt 460a: VENTE/COROT.

Formerly: W. M. Brady & Co., Inc, New York.

Note: Corot traveled to Italy late in 1825, accompanied by the Latvian-born painter Johan Karl Baehr. They arrived in Rome in December, and by 1826, the two friends set off to work in the environs of Rome. In November, Corot headed south to the towns known as Castelli-Romani (Frascati, Marino, Castel Gandolfo, Albano, Ariccia, Genzano, and Nemi). The tomb is located between Ariccia and Albano, and was depicted by many artists. Corot traveled in the company of fellow artists and also encountered others working at this important site, including Carulle d'Aligny, Edouard Bertin, Léon Coignet, Ernst Fries, and Léopold Robert.



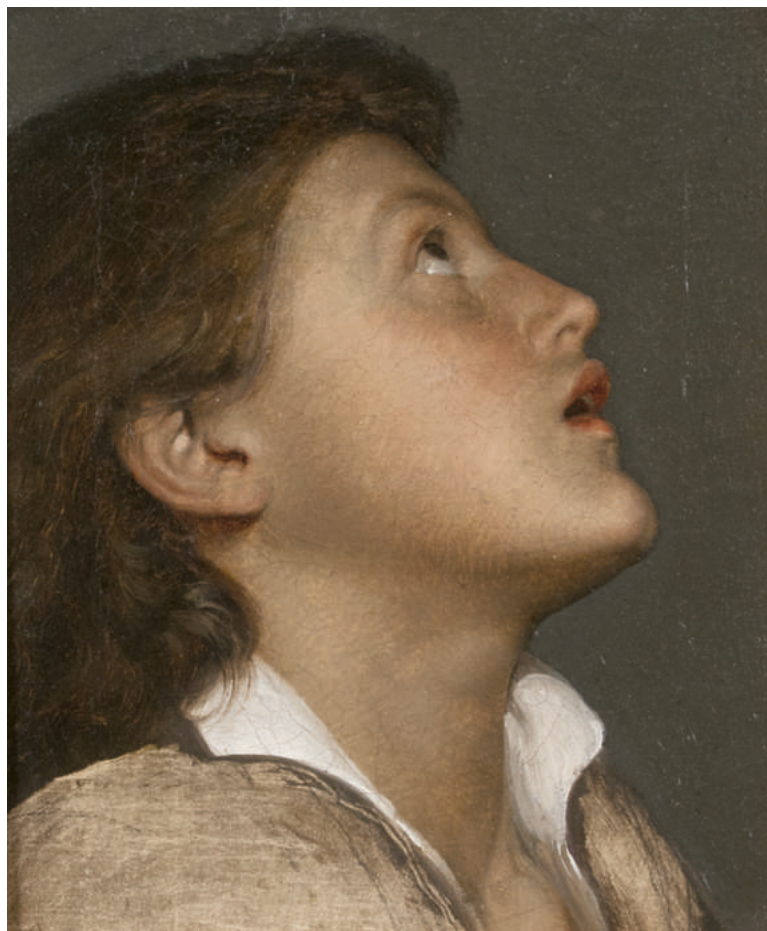
12 TEERLINK, Abraham 1776 - 1857  
Dutch School

ROMAN GOATS, 1815

Oil on panel. 10" x 12 7/8" (25.4 x 32.8 cm). Signature, inscription, and date incised at lower left: *Teerlink/Roma 1815*. On verso, collector's stamp: GRÄFLICH HERBERSTEINISCHE CENTRALKASSA.

Formerly: Galleria Carlo Virgilio, Rome.

Note: In 1807, Teerlink was one of three young painters from Holland to receive a *Prix de Rome*, as well as a stipend from the King of Holland (Napoleon's brother Louis Bonaparte) to study in Paris. In Paris, he studied under Jacques-Louis David. In 1809, he traveled to Rome, settled there, and never returned to Holland. He did, however, submit works for exhibitions in the Netherlands, for which he received wide acclaim. Although working in Italy, his subject matter reflects the Dutch admiration for the works of the seventeenth century animal painter Paulus Potter.



13 CARNOVALI, Giovanni, called IL PICCIO 1804 - 1873  
Italian School

MARCO FORMENTINI (1811-1883), 1826

Oil on canvas. 10 1/4" x 8 1/2" (26 x 21.7 cm). Inscribed at length with date, name of the sitter, his biographical details, and a record of the descent of the sitter through the family.

Note: By the time he was eleven, Carnovali, known as "the little one" became a pupil of Giuseppe Diotti. His early work reflects the influence of Andrea Appiani, leaving behind the strict neoclassicism of his academic training, and a return to the softer luminosity of the Renaissance. The sitter was from a noble family of the town of Montegrino, the birthplace of the artist, and a fellow student at the Accademia Carrara. Carnovali was a passionate painter at age nineteen. Later in life, he became one of Italy's leading economists and historians.





14 LINDSTRÖM, Karl Johan 1801 - 1846  
Swedish School

DANDIES, circa 1825/35

Graphite on lightweight, cream, wove paper, no watermark. 7" x 9" (17.8 x 22.9 cm). Signed in graphite lower right: *Lindström*.

Note: Lindström was a student of the Art Academy in Stockholm. He resided in Rome in 1821, where he made caricatures of street life and artist types. In 1830, he continued to Naples where, in 1836, his folio of the fashions and clothing of Naples was published. It's to be noted that the left-hand figure's trousers are decorated with a scorpion motif, no doubt reflecting his character.

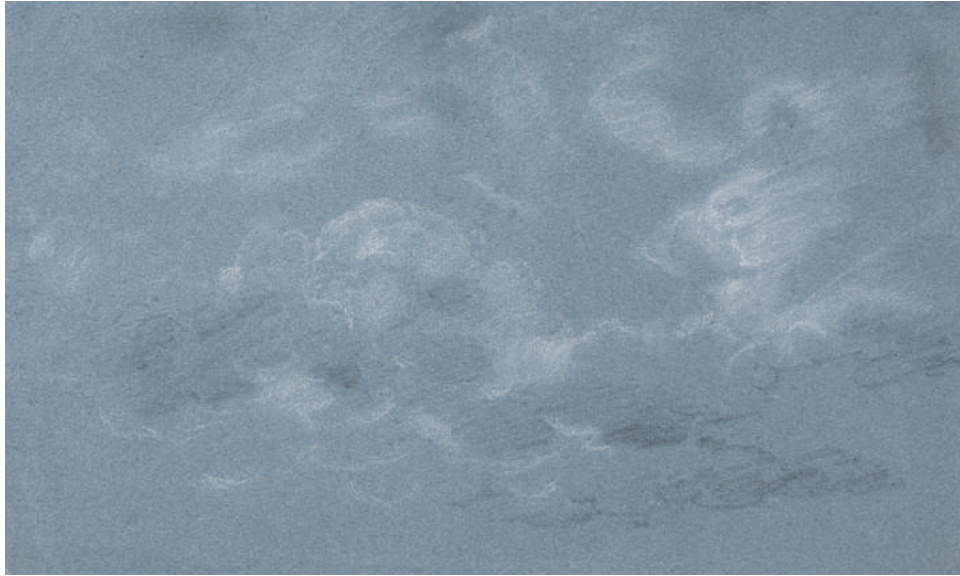


15 FRANCIA, Louis-François-Thomas 1772 - 1839  
English School

SHIP IN A STORMY SEA, circa 1820

Watercolor on medium weight, beige, wove paper, no watermark. Signed in watercolor lower left: *L. Francia*.

Note: Francia was taken early in life to London, a refugee from Napoleon's troops. He was employed as an assistant to Joseph Charles Barrow, John Varley's drawing teacher. From 1817 on, Francia lived in Calais, where he was born, and gave lessons to Richard Parkes Bonington. His early drawings are noted to be broad and simple in execution with rich, sober colors, similar to the works of Thomas Girtin. He was particularly noted for his draftsmanship in depicting boats and shipping.



16 DILLIS, Johann Georg von 1759 - 1841  
German School

CLOUDSCAPE, circa 1820/40

White and black chalk on lightweight, blue, laid paper, no watermark. 8 3/4" x 14 1/4" (22.2 x 36.2 cm). On verso, Historischer Verein von Oberbayern, Stadtarchiv Munich stamp and inventory no. 441 inscribed in pencil.

Note: At thirty-one, Dillis was appointed Inspector of the Hofgarten Galerie in Munich. His curatorial role for the Bavarian Court allowed him to travel and expand his knowledge of European art. His first trip to Italy was in 1794. On his second trip, in 1805, he met Pierre-Henri de Valenciennes, the great exponent of *plein air* painting. Also, he was aware of the works of Turner. In Paris, in the company of Crown Prince Ludwig, whom Dillis advised for the rest of his life, he saw the oil sketches of Jean Bidauld in 1806. These events shaped Dillis's interest in executing studies from nature, and along with his international colleagues such as Constable, Turner and Delacroix, he was a keen observer of the effects of wind, clouds, and sunlight. In the last years of his life, he was unable to make extensive travels as he had in the past. He created many of his well-known cloudscapes looking out the window of his home in Munich, with a view of the Prinz-Carl-Garden.



17 OYLY, Charles D' 1781 - 1845  
English School

SCENE IN INDIA, circa 1820/30

Watercolor and pen and ink on lightweight, cream, wove paper, no watermark. 3 9/16" x 4 5/16" (9.1 x 10.9 cm). Signed in brown ink lower left: C. D'Oyly. On verso: indecipherable inscription in brown ink.

Note: Charles D'Oyly was born into an Anglo-Indian family, and like his father he became an administrator in the East India Company for over forty years. While he was a *Tax Collector* of Dhaka, from 1808-1817, he produced a folio with paintings depicting the antiquities of Dhaka. He left Dhaka to become *Customs Collector* of Calcutta (1818); later he was *Opium Agent* in Bihar (1821), then *Commercial Resident* in Patna (1831) and lastly the *Senior Member of the Board of Customs, Salt, Opium and of the Marine* in Calcutta. Eventually, he left India in 1838 in poor health. Throughout his career he illustrated scenes and life of the Raj. The present watercolor depicts an Englishman returning to the camp after the hunt, preparing to continue his journey via elephant.



18 DECAMPS, Alexandre-Gabriel 1803 - 1860  
French School

ARAB SEATED IN DOORWAY, circa 1836

Black chalk, heightened with white gouache, and tamped on oil on olive-green paper. 11 3/4" x 8 3/4" (29.8 x 22.2 cm). Artist's monogram in black chalk at center of stone bench: DC. Colnaghi Gallery label on backing.

Formerly: Colnaghi Gallery, London.

Note: Decamps, known as an initiator of Orientalism, depicted everyday life in the Near East. Decamps's use of light influenced not only painters, such as Delacroix, but also writers and photographers. Henry James called the book *Constantinople* (1853) by Théophile Gautier "a verbal Decamps". During his lifetime he was overshadowed by his contemporaries, Delacroix and Ingres, whose pictures dramatized the subject and were therefore more exciting.



19 RAMBERG, Johann Heinrich 1763 - 1840  
German School

HARLOT AND HER CAST-OFF GUARDIAN ANGEL, circa 1820/30

Pencil, pen and ink, and gouache on lightweight, gray-blue, wove paper, no watermark. 9 3/8" x 6 1/8" (23.9 x 15.5 cm). Inscribed in black ink below image on another sheet of medium weight, gray-blue card, no watermark: *Dessiné par Ramberg.*

Note: Gustav Nagler, a lexicographer in 1842, said Ramberg "ruled like a sovereign over the vast production of small books." Ramberg created illustrations, vignettes, title pages, and the like by the thousands. His acquaintance with the Elector of Hanover, King of England, took him to London. After studying with Benjamin West in 1781, he returned home to Hanover in 1793 and continued for the next twenty years to illustrate German almanacs and pocket books. The execution of the watercolor and the theme of a harlot abandoning her guardian angel put this watercolor in the realm of German romanticism, circa 1820/30.



20 BISON, Giuseppe Bernardino 1762 - 1844  
Italian School

MOTHER AND CHILD WITH A BIRD, circa 1830

Graphite on lightweight, cream, wove paper, watermark: [*CS intertwined over a laurel wreath*]. 8 3/4" x 6 1/2" (22.2 x 16.5 cm). On verso: indecipherable inscription in pencil.

Note: After studying in Brescia, Bison became a pupil of Anton Maria Zanetti. He was inspired by his contemporaries, including Marco Ricci, Francesco Guardi, Giovanni Battista Tiepolo, and particularly by Giovanni's son, Giovanni Domenico.

Apart from these influences he developed a very individual style. He left Venice, settled in Trieste around 1800, and practiced as a decorative painter in the neoclassical style. After moving to Milan in 1831, he was influenced by the emerging romantic movement. The present drawing of a mother and child and bird exudes a romantic quality with a nod to the Renaissance.



21 MONNIER, Henri-Bonaventure 1799 - 1877  
French School

THE POORLY ATTENDED GIRL, circa 1820/25  
*La fille mal gardée*

Pen and ink and watercolor on cream, wove paper, laid down. 6 3/16" x 4 7/8" (15.7 x 12.4 cm). Signed in black ink lower left: *Monnier*; inscribed in black ink above the image: *La fille mal gardée*.

Note: Decades before Charles Baudelaire famously argued in *The Painter of Modern Life* (1863), that artists should focus their attentions on the prosaic realities of everyday people, the caricaturist, writer, and self-proclaimed practical joker Monnier had already taken the lead. A former government worker and art student, who rejected the academicism of his teachers Anne-Louis Girodet-Trioson and Baron Gros, Monnier satirized his fellow Parisians in written and visual form. Monnier's particular use of color and outline reflect his admiration for and influence by his friend and fellow caricaturist George Cruikshank. In the present work, a governess turns her head completely away from her young charge who holds her own school portfolio and lunch bag; something or someone far more interesting is captivating her attention.





22 LETUAIRE, Pierre 1798 - 1884  
French School

THE WINDS, circa 1830/40

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

Note: Letuaire wanted to study art in Paris, but when he became the sole provider for his family at age sixteen, he began to design letterheads and to paint fabrics. He eventually taught art at various academies and schools in his hometown of Toulon. He produced a large amount of works over a long life. Letuaire was often referred to as the "Toulon Daumier." The present sheet represents various effects of wind: being blown by it, producing it, and spouting it. At the bottom of the page is inscribed *Les Vent, planche I*, undoubtedly for a series to be published.



23 **CALLOW, William** 1812 - 1908  
English School

CHATEAU DE LOURDES, 1836

Watercolor and graphite on heavy weight, cream, wove paper, no discernible watermark. Sight dimensions: 5" x 8 3/4" (12.7 x 22.2 cm). Signed in watercolor lower left: [CW]; inscribed in graphite lower left: *Chateau de Lourdes/[11] juillet hautes Pyrenees*. On verso, Davis Gallery stamp: [Eagle/DG 282]. Davis Gallery label on backing.

Formerly: Davis Gallery, New York.

Note: Callow was apprenticed to Copley Fielding, where he learned *plein air* sketching. He also studied under Theodore and Thales Fielding, where he learned the graphic arts and watercolor painting. In 1829, Thales Fielding recommended him to his friend Charles Bentley in Paris, where he found work as an engraver. While in Paris, he was encouraged to take up watercolors by Thomas Shotter Boys, and he became a teacher to the French Royal Family. This *plein air* sketch dates from the time of Callow's walking tour in southern France in 1836. Callow drew the subject about twenty years before the area became famous for the visions of Bernadette Soubirous.



24 PALM, Gustav Wilhelm 1810 - 1890  
Swedish School

THE FORT AND MONASTERY GROTTAFERRATA IN THE ROMAN CAMPAGNA, 1854

Watercolor and ink on medium weight, cream, wove paper, no watermark. 8 1/4" x 13 5/16" (21 x 34 cm). Signed and dated in watercolor lower right: G. W. [*Image of a Palm Tree*] 1854; inscribed in brown ink lower left: Villa [*Pusino?*] nella Campagna di Roma.

Note: After attending the Royal Swedish Academy of Arts in Stockholm, Palm traveled to Vienna and remained there for three years. In 1840, he moved to Italy and remained for eleven years. There he had contact with Scandinavian expatriate painters and German artists. He returned to Sweden in 1852 and taught painting at the Royal Academy, retiring in 1880. With its crisp outlining and clear color, the present watercolor reflects the influence of German artists upon his work. The subject is the fort and monastery *Grottaferrata* in the Roman campagna, founded in 1004 A.D. by St. Nilus the Younger. As of 1881, the original Byzantine-Greek rite was reinstated. A watercolor by the Danish artist Thorald Laessoe of the same site in 1850 confirms the location. The inscription on the present work alludes to something other than the view depicted.



25 GROBON, Anthelme-Eugène 1820 - 1878  
French School

BRONDERELLE APPLE, 1840

Watercolor and graphite on lightweight, cream, wove paper, no watermark. 10 5/8" x 8 1/4" (27 x 21 cm). Signed in graphite lower right: *E. Grobon*; inscribed in graphite lower left: *Pomme Bronderelle. Exposition d'Octobre 1840.*

Note: The Lyonnais artists Eugène Grobon and his brother François-Frédéric Grobon specialized in flowers, fruit, and animals under the name Grobon Brothers. The present drawing is a study for the *Malus pumila* Miller var. *Bronderelle* published in J. L. A. Loiseleur-Deslongchamps's *Hérbier général de l'amateur. Deuxième Série*, vol. 3: t. 14 (1839-1850). In the published version the top right view of the apple has been eliminated and the foliage adjusted. The drawing cites an exhibition of October 1840, possibly a botanical event, fitting within the years of the publication of the *Hérbier*.



26 HUNT, William Henry 1790 - 1864  
English School

DAISIES AND A FADED ROSE, circa 1840

Watercolor on paper, laid down. 4" x 6" (10.2 x 15.2 cm). Signed in black ink lower right: W. HUNT.

Note: In 1846, three years after he had first argued in *Modern Painters* that the ultimate goal of the artist should be "truth to nature", John Ruskin wrote of William Henry Hunt that "there is [no] other man...with so keen an eye for truth or with power so universal." A student of John Varley, the "father of *plein-air* painting in Britain", Hunt maintained a complete and unwavering dedication to the accuracy of representation throughout his professional career. In 1824, he was accepted by the Society of Painters in Watercolours. A physical disability contributed to the evolution of Hunt's process: the artist chose to work primarily in a studio. His oeuvre, anticipating later realist trends, reflects painstakingly close, scientific observation. His paintings of landscapes, flowers, and still-lives are almost photo-realist. Filled with vividly focused detail, they present a view that is all too easily missed by the casual observer of nature.



27 MARSTRAND, Wilhelm 1810 - 1873  
Danish School

HANS CHRISTIAN ANDERSEN VISITING JOHANNE LUISE HEIBERG, circa 1835

Pen and ink and ink wash on cream, laid paper, watermark: XX/C & I HONIG. 7 1/16" x 9 7/8" (18 x 25.1 cm). On verso: inscribed in pencil: *H.C. Andersen på visit hos Johanne Luise Heiberg.*

Note: Born in Copenhagen, Wilhelm Marstrand was known as one of the finest artists of the Golden Age of Danish Painting. He studied at the Royal Academy of Fine Arts from 1825 until 1833 where his most influential teacher was Christoffer Wilhelm Eckersberg.

The present drawing depicts the author Hans Christian Andersen and the renowned actress, Johanne Luise Heiberg with an attendant. Andersen and Heiberg first became members of the same social circle in 1827, when Andersen was a student in Copenhagen. It was at that time that he formally met Johanne Luise Heiberg's husband, Johan Ludvig Heiberg. Johan Heiberg, a popular, established writer, was Andersen's biggest competition. Perhaps more importantly, as an influential art critic, Heiberg wielded the power to determine the eventual public success or failure of Andersen as an author.

On February 3, 1840, Andersen's play *The Mulatto*, opened at the Royal Theater, with Johanne Luise Heiberg as the lead. Previous to this, Johan Heiberg had, at times, grudgingly praised Andersen's writing, although he specifically admired *Andersen's Fairy Tales*, first published in 1835. *The Mulatto*, however, was an utter failure both in the press and in the eyes of the public. Andersen's follow-up production, *The Moorish Maid* (1840), which was an attempt to right the wrongs of *The Mulatto*, was also a failure, perhaps on an even grander scale. Additionally, Johan Heiberg refused to let his wife appear in this second play, and despite direct protestations and pleading from Andersen to the famed actress, she ultimately sided with her husband. From this point on, the Heibergs and Andersen became life long enemies.



28 COPE, Charles West 1811 - 1890  
English School

ANNE CHARLOTTE COPE AND BABY FLORENCE COPE, 1848

Pen and brown ink and ink wash on heavy weight, cream card, no watermark. 4 1/4" x 6" (10.8 x 15.24 cm). Inscribed in brown ink in image: *blue* (on Anne Charlotte's left shoulder)/[*maroon*?] (on right corner of table). Signed and dated in brown ink below image: *CWC- Jan 4<sup>th</sup> 1848*; inscribed in pencil below image lower center: *a- cake*.

Note: Cope was the quintessential Victorian painter; his subjects ranged from historical to genre. He also took part in the decoration of the Houses of Parliament and other large commissions. He is best remembered for his small cabinet pictures of genre subjects, especially those of mothers with children. Cope was very versed in art history, studying Venetian paintings and Rembrandt and other old masters at the Louvre. He founded *The Etching Club* whose members included Holman Hunt and Samuel Palmer. In 1840, Cope married Charlotte Benning and in 1847, they had their third child, Florence. She is depicted with her mother in this touching scene, which reflects the influences of both Rembrandt and Hunt.



29 BÜRKEL, Heinrich 1802 - 1869  
German School

PORTRAIT OF H. STÖCKEL, 1844

Oil on canvas laid down to heavy weight card. 3 13/16" x 3 3/8" (9.7 x 8.6 cm). Incised at upper left: *H. Stöckel/1844/II*; initials incised at lower right: *H B*. Inscribed in *kurrent* script on tab of card lower right: *H. Stöckel 1844/II*.

Note: This intimate portrait of what seems to be a fellow artist, wearing a blue smock, is inscribed H. Stöckel. It is a mature work by the renowned landscape painter. It is possible that it could be an assistant in his atelier, and not a recognized painter, as there is no listing for an H. Stöckel in the major art reference books. The work came from what was obviously a collection of sketches, since on the verso of the card is a remnant of another pasted-in work, with a similar etiquette at the bottom. It might have been a personal album of the artist.





30 EYBL, Franz 1806 - 1880  
Austrian School

WANDERER RESTING, circa 1845/50

Oil on panel. 11 3/8" x 9 1/4" (28.9 x 23.5 cm). On verso, inscribed and numbered on two old labels: *Eybl Franz/1806-1880* and 53; collector's green wax seal: *T* (not in Lugt).

Note: Franz Eybl is considered one of the most important portrait painters in Austria during the nineteenth century, along with Friedrich von Amerling, Johann Baptist Reiter, and Anton Einsle. After 1840, his technique was influenced by Ferdinand Waldmüller's sense of light. He also made over four hundred lithographic portraits. Although the present picture is a genre subject, the attentions to light and exquisite detail that produce the emotion are evidence of his ability as a portrait painter.



### 31 SCHOOL OF COUTURE French School

DRAPERIE STUDY, circa 1860/70

Charcoal and white chalk on gray-blue, wove paper, no watermark. Sight dimensions: 9 3/8" x 22 1/2" (23.8 x 57.2 cm).

Note: The present and the following drawings are unsigned and unattributed. However, both show aspects of the teaching of Thomas Couture and it is possible that the authors of these drawings came under his influence or were his students. The treatment of the draperies, the heavy outlining, and use of white heightening are typical for the school of Thomas Couture.

His influence was international: his students include Édouard Manet, Fantin-Latour, John La Farge, William Morris Hunt, Anselm Feuerbach, and Ludwig Knaus.



32 SCHOOL OF COUTURE  
French School

WOMAN IN CHAIR WITH DOG, circa 1860/70

Charcoal and white chalk on gray-blue, laid paper, watermark running horizontally across sheet: P P P. 15 7/8" x 14 1/8" (40.4 x 35.8 cm).



33 GAYRARD, Paul-Joseph-Raymond 1807 - 1855  
French School

HORSE-DRAWN CARRIAGE, circa 1847

Gilded bronze on oval base. Height from bottom of base to top of carriage:  $4 \frac{5}{8}$ " (11.7 cm); width from tip of horse's nose to end of base:  $7 \frac{13}{16}$ " (19.8 cm); depth across base: 4" (10.2 cm). Foundry mark inscribed on front edge of base: *Boyer à Paris*.

Note: The gilded coach is a tour de force in bronze casting. The model is based on a variant of Gayrard's 1847 Salon entry *Harnessed Horse with Bridle*. Boyer was Gayrard's founder. The present model bears only the founder's inscription. It is possible that the founder took it upon himself to assemble the coach with the horse. The coach is constructed like a piece of jewelry—doors opening to view tufted upholstery, a movable windscreen, etc. Everything is finely chased, gilded, and burnished with minute attention to detail. Other examples exist without the gilding, but with the same excellence of workmanship.



### 34 GERMAN SCHOOL

#### PORTRAIT OF THE ARTIST AND HIS FAMILY, 1851

Oil on panel. 10 5/8" x 8 3/4" (26.9 x 22.2 cm). Indecipherable signature center right on the artist's easel; dated lower right: 1851.

Note: The artist of this family group is unknown. Though fully signed, the inscription is indecipherable. The artist, his wife, two sons, and a daughter are posed in an interesting interior. There seems to be a large painting, possibly of a figure breaking bread, to the side of the artist's easel. In the background is reflected the opposite wall, which is fenestrated. In front of the window is a painting in grisaille of a crucifix and to the side a painting of a nude figure. All of this is taking place in what seems not to be an artist's studio, but the living quarters of the family.



35 RIBOT, Théodule-Augustin 1823 - 1891  
French School

STILL LIFE, circa 1860/70

Oil on canvas laid to carton. 7 7/8" x 5 5/8" (20 x 14.2 cm). Signed in black oil lower right: *t. Ribot*. On verso, inscribed in black ink: *T. Ribot/Toile marouflée sur carton*. (Canvas laid to cardboard).

Note: Ribot has, in this composition, made an unusual combination of a wine or vinegar bottle, a salt-glaze crock and a book. The book's relationship to the two domestic items is a bit of a mystery.



36 JACQUEMART, Jules-Ferdinand 1837 - 1880  
French School

WATERCOLOR FOR PLATE XIX FOR *THE HISTORY OF PORCELAIN*, 1862

Watercolor, gouache, and graphite on paper vellum, no watermark. 11 3/4" x 9 5/8" (29.9 x 24.4 cm). Signed in ink lower right: *Jules Jacquemart*.

Note: Jacquemart's father, Albert, produced his important work, *The History of Porcelain*, in 1862, which included twenty of the twenty-four etchings that were executed by his son and shown in the Salon of 1861. The skill of the execution was greatly admired, which led to his commission to illustrate Barbet de Jouy's *The Gems and Jewels of the Crown* in 1866. The Walters Art Gallery possesses numerous works by Jacquemart, including a group of watercolors of porcelains in the same format.



37 BARNARD, Frederick or Fred 1846 - 1896  
English School

THE SKETCHER, October 26, 1866

Watercolor on medium weight, cream, wove paper, no watermark. 8 5/8" x 11 1/8" (21.8 x 28.2 cm). Signed in graphite below image lower left: *F. Barnard*; Inscribed and dated in graphite below image lower right: *The Sketcher/Oct. 26, 1866*.

Provenance: Laurie Vance Johnson, Princeton.

Note: Frederick Barnard made France his home from 1866 to 1869. He studied under Léon Bonnat at the École des Beaux-Arts and he traversed the countryside capturing picturesque landscape and genre scenes in lively watercolors. Barnard contributed various illustrations, many of which depict members of the lower social and economic classes, to numerous publications in both his native England and the United States. They include *Good Words*, *Once a Week*, *Illustrated London News*, *Punch*, and *Harper's Weekly*. Barnard's best known works are his illustrations for the *Household Edition* of the novels of Charles Dickens, first published between 1871 and 1879 and then in subsequent editions of the novels in the following years. His later, poignant depiction of the author himself, *Young Dickens in the Blacking Factory* (1892), was much praised and has been often reproduced. In the 1880s, Barnard joined an artists' community in the village of Broadway where he became close friends with John Singer Sargent.





38 HARPIGNIES, Henri-Joseph 1819 - 1916  
French School

LANDSCAPE AT FONTAINEBLEAU, after 1866

Watercolor on heavy weight, cream, wove paper, no watermark. 9 5/8" x 13 1/8" (24.4 x 33.3 cm). Signed in watercolor lower left: *H Harpignies*. On verso, inscribed in pencil: *Brunet Debaines*. H. Shickman Gallery label on backing.

Ex-collection: The artist Alfred-Louis Brunet-Debaines.  
Formerly: H. Shickman Gallery, New York.

Note: The dense handling of the present watercolor depicts an overcast day. The subject is possibly located in the forest of Fontainebleau, which would date it after Harpignies's return from Italy in 1866.



39 HARPIGNIES, Henri-Joseph 1819 - 1916  
French School

VIEW FROM VILLA VIAL, 1891

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

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



40 MONTICELLI, Adolphe-Joseph-Thomas 1824 - 1886  
French School

SPRING LANDSCAPE, circa 1870

Oil on panel. 15 1/2" x 24" (39.4 x 61 cm).

Note: It is easy to see in this painting what impact Monticelli had on modern art. Monticelli influenced young Cézanne, who knew him in the 1860s. Together they painted landscapes from 1878-1884 in the countryside of Aix. Van Gogh brightened his palette and took a more vigorous approach after viewing Monticelli's paintings in Paris in 1886 at the Galerie Delarebeyrette. Van Gogh once remarked, "I sometime think I am really continuing that man."



41 CARPEAUX, Jean-Baptiste 1827 - 1875  
French School

STUDY OF FIGURES, A HORSE, AND THE HEAD OF AN ELDERLY MAN, circa 1860/70

Black and white chalk on lightweight, gray-brown, wove paper, no watermark. 7 1/8" x 9" (18 x 22.9 cm). Signed in black chalk lower right: *B Carpeaux*.

Formerly: Paul Cassirer, Berlin.

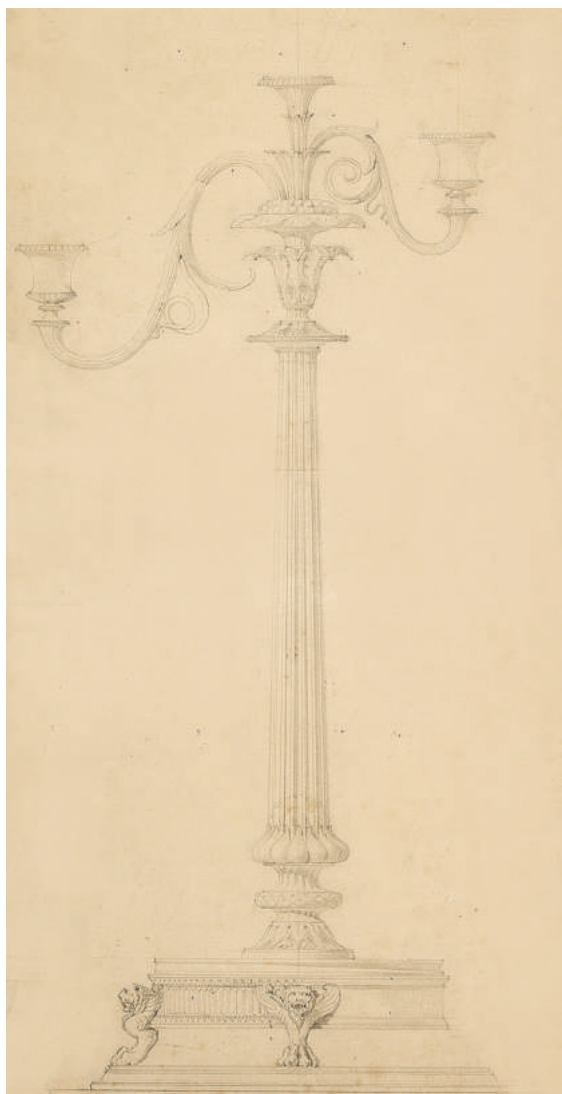
Note: Carpeaux won the *Prix de Rome* in 1854. In Rome he studied the works of Michelangelo, Donatello, and Verrocchio. He was also at that time enamored by the street life of the city. These observations are evident in his works on paper throughout his life. The tension in his nudes (see cat. no. 42) reflect his profound understanding of Michelangelo. In the present drawing of four nude figures and a horse seem to be gathered around an object which is not determinable. Interestingly, this sheet was in the collection of Paul Cassirer, the German art dealer and editor who promoted the work of the French Impressionists and Post-Impressionists, reflecting his comprehensive knowledge of French art.



42 CARPEAUX, Jean-Baptiste 1827 - 1875  
French School

STUDY OF FEMALE NUDES, circa 1860/70

Black and white chalk on lightweight, gray, laid paper, no watermark. 10 1/8" x 7 1/4" (25.7 x 18.4 cm). Illegible inscription in black chalk at upper right.



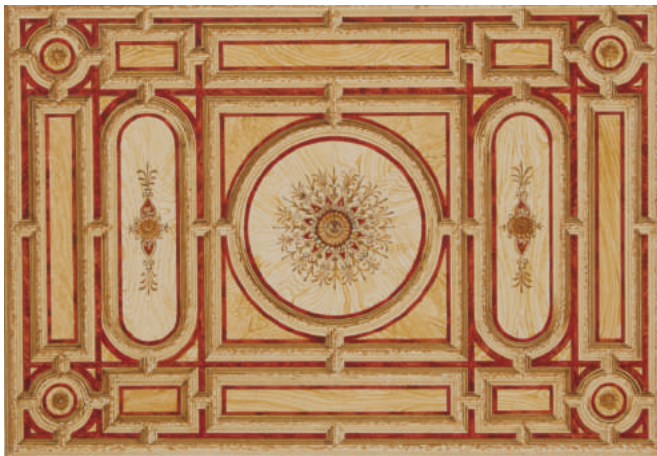
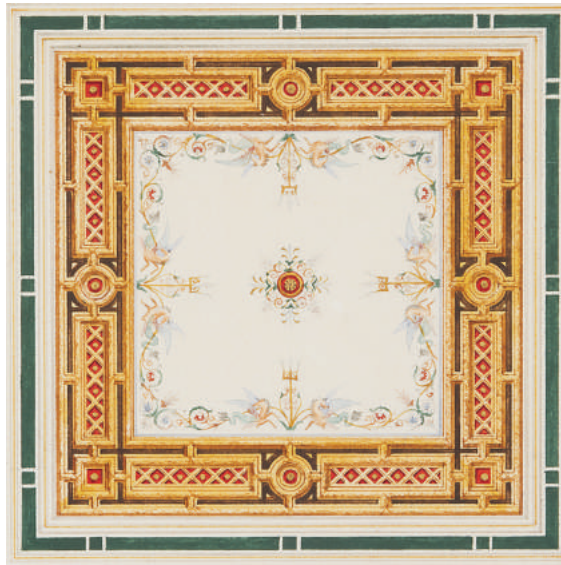
43 HANSEN, Theophil von 1813 - 1891  
Austrian School

STUDY FOR A CANDELABRA FOR THE PALAIS TODESCO, circa 1860s

Graphite on heavy weight, cream, wove paper, no watermark. 35 1/2" x 16 9/16" (90.2 x 42.2 cm).

Note: Theophil Hansen, the most famous and influential of the architects who built the Ringstrasse in Vienna, designed the entire Palais Todesco at Kärntnerstrasse 51 (1861-1864), for the banker and textile manufacturer Eduard von Todesco. He designed everything from china and glassware to the furniture in his buildings. His attention to the smallest detail in all of his projects and their furnishings is reflected in this design for a candelabra.

Born in Copenhagen, Hansen was trained in Berlin under Karl Friedrich Schinkel, and after a stay in Vienna, moved to Athens to study classical design. Upon his return to Vienna, his later projects reflect a mixture of Renaissance inspired historicism and neoclassic overtones.



#### 44 AUSTRIAN SCHOOL

##### CEILING DESIGNS, circa 1870

(A) Watercolor on cream, wove paper, laid down, no discernible watermark. 5 6/16" x 5 6/16" (13.7 x 13.7 cm).

(B) Watercolor on cream, wove paper, laid down, no discernible watermark. 5 1/8" x 7 7/16" (13 x 18.8 cm).

Note: The ceiling designs were accompanied by another plan for the Villa Toscana in Gmunden, Austria. The building was erected in 1870, as a summer seat for the exiled Grand Duchess of Tuscany, Maria Antonie of Naples-Sicily, the widow of Leopold II of Austria-Tuscany. The designer of the building was the youngest of her ten children, Johann Salvator. The drawings are executed in the antique Grecian-revival style of historicism. In 1912, the villa became the summer residence of Margaret Stonborough-Wittgenstein, the sister of Ludwig Wittgenstein.



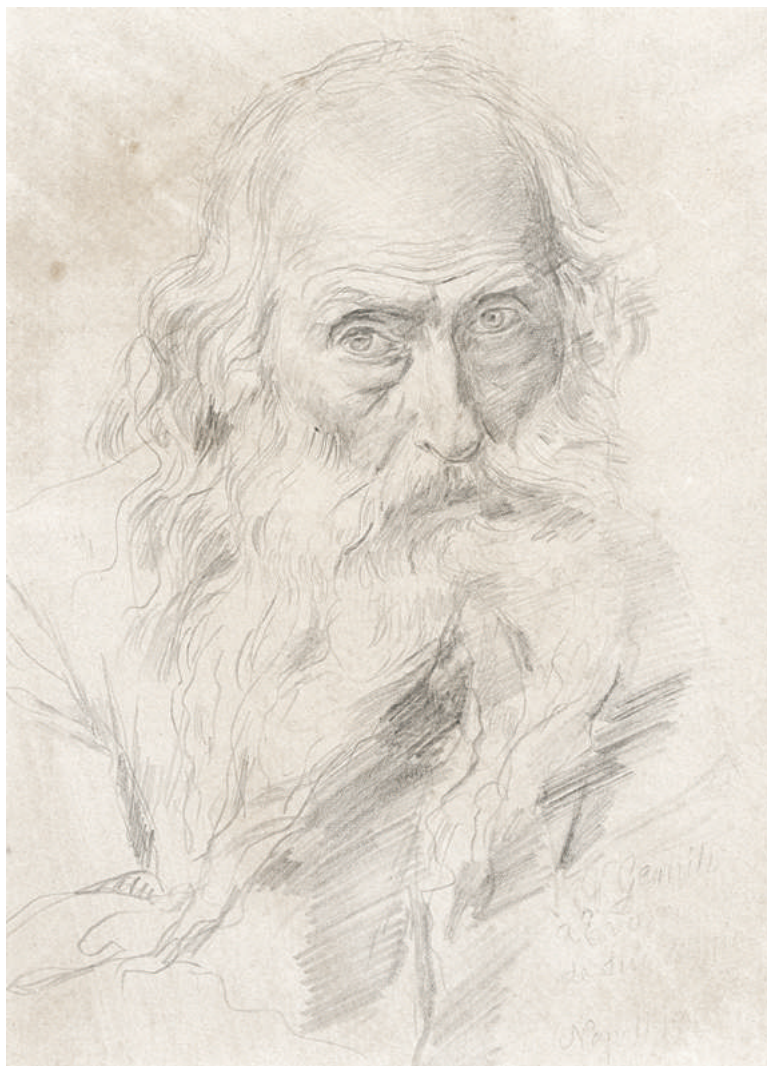
45 WERNER, Anton Alexander von 1843 - 1915  
German School

PORTRAIT OF HIS WIFE, MALVINA, 1873

Pencil on medium weight, cream, wove paper, no watermark. 8 5/16" x 11 1/8" (21.1 x 28.2 cm). Signed and dated in pencil lower right: *A v W./1873.*

Note: Anton von Werner, during his lifetime, was one of the most famous painters in Germany due to his portrayal of political and military events during the Wilhelminian period. In 1909, he became Director of the National Gallery of Berlin. The present portrait represents the artist's wife, Malvina, née Schrödter. Her father, Adolf, was a genre painter and illustrator and Werner's instructor at the Karlsruhe Academy. Schrödter's style influenced Werner's early illustrative work for Joseph Scheffel's popular writings. Scheffel became a life-long friend and supporter. Malvina modeled for many of Werner's drawings and paintings.





46 **GEMITO, Vincenzo** 1852 - 1929  
**Italian School**

SELF-PORTRAIT, 1912

Graphite on heavy weight, beige card, no watermark. 10 3/4" x 7 7/8" (27.3 x 20.1 cm). Signed, inscribed, and dated in graphite lower right: *V. Gemito / à Eva[...] suo [...aggio...]/Napoli 19[...] 12 [...]*.

Note: The primarily self-taught artist was celebrated as the sculptor who brought naturalism to genre paintings and sculpture of Neapolitan street life. Gemito's bronzes of fisher boys became world famous. Recently, his works on paper have reached a new appreciation, with numerous exhibitions in and out of Italy. Gemito was fond of drawing himself throughout his life. This drawing depicts him at sixty years of age, at the time when he moved to his new residence in Parco Grifeo.



47 CARPEAUX, Jean-Baptiste 1827 - 1875  
French School

EVE TEMPTED, 1874

Bronze with greenish-black patina, mounted to olive-green marble base with rotation mount, inscribed *FIZEL AINE DEPOSE* which has been fixed to it and gilded during casting. Overall height: 32" (81.3 cm); height from bottom of base to tip of the snake/child's finger: 27 15/16" (70.9 cm); diameter of circular base: 9 1/2" (24.1 cm). Title, signature, and date incised on front of base: *EVE TENTÉE/JB<sup>te</sup> Carpeaux 1874*.

Note: In 1874, during his stay with his long time friend, the painter Bruno Chérier, in Montparnasse, Carpeaux worked on this model. The inspiration for the composition could very well have come from sixteenth century sources, such as Titian's *The Fall of Man*, in the Prado Museum. The serpent figure takes the form of a cherubic child, whose lower extremities are replaced by a serpent's body. The present cast is comparable to the cast illustrated in Pierre Kjellberg's *Les Bronzes du XIXe Siècle Dictionnaire des Sculpteurs*, 1987. The cast is captioned as being a lifetime cast, and like the present cast it bears no flourish at the end of the name. The casts of *propriété Carpeaux* do bear the flourish.



48 HIRÉMY-HIRSCHL, Adolf 1860 - 1933  
Hungarian School

STUDY FOR PROMETHEUS, 1892

Oil on canvas. 27 3/4" x 13 3/4" (70.5 x 35 cm).

Note: Adolf Hirschl was born in Temesvár and at an early age went to Vienna to study. At the age of eighteen, he received a scholarship to attend the Academy. In 1882, he won the *Rome Prize* that enabled him to study in Egypt and Rome. After returning to Vienna, he produced a large-scale canvas *The Plague in Rome* (1884). This was the beginning of a highly successful career with numerous commissions for historical and Symbolist works. In 1898, Hirschl permanently settled in Rome and at this point added "Hirémy" to his name. While in Rome, he was known for his hospitality and generous support of young artists. The present work is a study for *Prometheus*, which was exhibited at the Künstlerhaus in Vienna in 1892, winning the silver prize. The source of the subject is Aeschylus's *Prometheus Bound*. Prometheus is visited by the Undines. They are included in the finished version. However, in the present oil sketch, the Undines are not yet realized. Instead, a red-headed female figure looms over the scene of Prometheus, corpses, and the birds of Jove.



49 ANONYMOUS

CLEOPATRA, circa 1900

Ink and watercolor with white heightening on medium weight, cream, wove paper, no watermark. 6" x 8 3/4" (15.2 x 22.2 cm).

Note: The scene depicts a woman in remorse, reclining on a kline, a Greco-Roman couch, flanked by two classical male sculptures, in front of a wall painting of piercing eyes in somewhat Eastern style. The mix of these two motifs could suggest Cleopatra as the subject. The technique in his illustrations is somewhat like that employed by Georges-Antoine Rochegrosse, though it is more graphically rendered, which would leave the origin of the work to elsewhere in Europe.



50 CLAIRIN, Georges-Jules-Victor 1843 - 1919  
French School

SICK WOMEN BEING REMOVED FROM VENICE, circa 1896

Watercolor and graphite on heavy weight, cream, wove paper, no watermark. 10 1/2" x 15 3/16" (26.7 x 40.1 cm).  
On verso, inscribed in pencil: G. Clairin.

Note: The plagues in Venice became topical with Thomas Mann's *Death in Venice* (1912), after the disease had struck the city for decades. In the Salon of 1896, Clairin exhibited a painting of the *Convalescents Re-entering Murano-Venice* (*Les convalescents reentrant à Murano-Venice*). It depicts healed women, happily sent back to Venice. The present watercolor depicts sick women being ferried on a gondola to a hospital outside Venice. The present watercolor is clearly related to the Salon entry.



51 WATTS, Mary Seton 1849 - 1938  
English School

COMPTON POTTERY FIGURE OF ST. GEORGE, circa 1904

Terra cotta, painted with tempera and waxed. Height: 8 1/2" (21.5 cm). On underside of base circular Compton Pottery mark: P. A. G. (Potters' Arts Guild).

Note: In January of 1873, Mary Seton Watts was admitted to the Slade, the new Fine Arts School where Edward Poynter introduced French painting methods and Aimée-Jules Dalou taught clay modeling. Soon Mary left the Slade and studied privately with Dalou.

In 1881, she became Watts's student. Five years later they were married.

In the winter of 1883, Mary embarked on a project that was like a springboard for all her future work. She started a clay modeling class for shoeshine boys in the slums of London. In 1890, Watts built a house in Compton in Surrey. Mary decorated it extensively with gesso and terra cotta bas-reliefs. In 1894, the parish council laid out a new burial ground and built a memorial chapel after Mary Watts's design.

During the last years of George Frederick Watts's life, Mary set up her own potters' community: *The Potters' Arts Guild* at Compton and Aldourie. Her terra cotta memorials, garden ornaments, and sundials were exhibited internationally, won awards, were marketed by Liberty, and decorated gardens throughout England. In 1904, Mary Seton Watts designed a number of statuettes and terra cotta plaques of saints, including a *St. Michael*, *St. Christopher*, and a relief of *St. George*. It is safe to assume that the present statuette was created at the same time. The Compton Pottery sold these statuettes with a paper label, imprinted: *Unfired Colors. To Clean or Polish Use a Hard Brush. Do Not Wash.*



52 GREINER, Otto 1869 - 1916  
German School

STUDIES FOR THE CYCLE OF WOMEN, circa 1900  
recto: THREE SEATED WOMEN. HEAD OF A SLEEPING WOMAN  
verso: CITYSCAPE. THREE SKETCHES OF DEVIL'S HEAD

Red chalk and graphite on medium weight, off-white, wove paper, no watermark. 19 3/4" x 12 3/8" (50 x 31.5 cm).  
Initialed in red chalk lower right: O.G. On verso: serrated etiquette, printed: 12.

Note: After his move to Rome in 1898, Greiner completed a cycle of lithographs entitled *Of Women (Vom Weibe)*, based on Oskar Panizza's farce *Love Council, a Heavenly Tragedy in Five Acts (Das Liebeskonzil, Zürich 1895)*. The present drawing combines studies that are related to three different lithographs of that cycle. The townscape on the verso was utilized in the lithograph *Golgotha* (1900).



53 **SHERINGHAM, George** 1884 - 1937  
English School

RECEPTION IN A GRAND INTERIOR, circa 1918

Watercolor on lightweight, cream, wove paper, no watermark. 7 1/16" x 10 1/8" (18 x 25.7 cm).

Note: George Sheringham was a British painter, theater designer, and decorator. As a theater designer he worked for D'Oyly Carte Opera Company. As a decorator, he designed the music room of Devonshire House, London, and the ballroom at Claridge's Hotel. He also illustrated books for Max Beerbohm. He was one of the first recipients of the Royal Designers for Industry, a distinction awarded by the Royal Society of Arts in 1937.

The décor, with its stag head, banners and shields, seems to reflect a trophy room. In the distance, a celebration is taking place. The costumes place the event circa 1918.





54 SCHMALE-WALTER, Erich 1886 - 1964  
Austrian School

PUPPET THEATER, 1922

Ink wash, graphite, and gouache on card, no watermark. 12" x 11 7/8" (30.5 x 30.2 cm). Inscribed in body of drawing in gouache: *PRVDENS FVTVRI TEMPORIS EXITVM CALIGNOSA NOCTE PREMIT DEVS, RIDETQVE, SI MORTALIS VLTRA FAS TREPIDAT* [God in his wisdom veils in the darkness of night the events of the future, and smiles if a mortal is unduly solicitous about what he is not permitted to know. Horace, *Odes* 2.29.29]. Signed and dated in gouache lower right: *Erich Schmale/Walter/22*. Notes for the printer inscribed on verso: *schmale-walter puppen theater/Schwarz grün rot/20 cm breit/2 Pausen/1 [?] 2 k[a]p.*

Note: A well-known graphic artist and illustrator, Erich Schmale-Walter studied under Bertold Löffler at the Vienna School of Applied Arts. He collaborated with the Wiener Werkstätte and he contributed to *Simplicissimus* as well as to the Austrian magazine *Die Muskete*.

The present work is an illustration for the December 20<sup>th</sup>, 1922, "puppet issue" of *Die Muskete*, which was devoted to all aspects of puppetry. The line on top of the proscenium translates as: "God in his wisdom veils in the darkness of night the events of the future, and smiles if a mortal is unduly solicitous about what he is not permitted to know." The words are taken from Horace's *Odes*, which were written between 30 and 23 B.C.E.



55 LÖEFFLER, Bertold 1874 - 1960  
Austrian School

SAINT SEBASTIAN, circa 1920/30

Charcoal and watercolor on heavy weight, white, wove paper, no watermark. 10 7/16" x 8" (26.4 x 20.3 cm). Titled in charcoal at lower margin: *ST. SEBASTIAN*; artist's estate stamp at lower right margin. On verso: inscribed in blue crayon: 44.

Note: Löeffler, one of the most prominent artists of the Wiener Werkstätte, practiced painting, poster design, illustration, and ceramics. Most notable are his commissions for the Palais Stoclet in Brussels and the Fledermaus Cabaret in Vienna.

The present watercolor of St. Sebastian, with the angel bearing a banner inscribed "ora pro nobis" (*pray for us*), cannot be attributed to a particular project. It was part of a suite of watercolors of saints. Whether they were illustrations or to be made into murals is unknown at this time. The figure of Sebastian stands on a mount and is posed and rendered as if reminiscent of a ceramic sculpture.



56 BERMAN, Eugène 1899 - 1972  
Russian School

SAINT SEBASTIAN, 1939

Black ink wash and gouache on medium weight, gray-blue wove paper, no discernible watermark. Sight dimensions: 10 3/4" x 8 1/8" (27.3 x 20.6 cm). Signed and dated in black ink lower right: *E.B./1939*; inscribed in black ink lower center: *To Dick Ritter[?]/St. Sebastien*.

Note: Eugène Berman and his brother Leonid were Russian neoromantic painters, known for their set and costume designs for theater and opera. Both fled the Russian revolution for Paris in 1918, where they exhibited melancholy figures set in dreamlike landscapes inspired by Picasso's pink and rose periods. In 1935, Eugène left for New York and exhibited frequently at the Julian Levy gallery. In the 1940s he settled in Los Angeles and married the actress Ona Munson. The present gouache is a cryptic trompe-l'œil drawing dedicated to a Dick Ritter(?). The drawing of St. Sebastian, executed in the Renaissance style, appears to be pinned to a wall with the very same tacks that penetrate Sebastian's body.



57 GONZÁLEZ, Julio 1876 - 1942  
Spanish School

NOSTALGIC YOUNG WOMAN, 1936  
*Jeune fille nostalgique*

Sandstone. Height from neck truncation to top of head: 11 1/8" (28 cm); depth from rear of neck truncation to front of chin: 7 1/2" (19.1 cm); width from temple to temple: 6 1/2" (16.5 cm).

Formerly: Hans Hartung, Paris; Foundation Hartung, Antibes; Leicester Galleries, London; private collection.

Exhibition: Paris, Musée Nationale d'Art Moderne, Julio González, February-March 1952, no. 90, p. 20 (titled Tête).

Note: This portrait of a young woman has a very moving history. It was created in 1936 at the time of the Spanish Civil War. González, along with Picasso and Miró, was working in France during this time. The sculpture reflects González's desperation at the fascist onslaught under General Franco. The sculptor Anthony Caro, an admirer of González, stated that the sculpture was executed from a sandstone block, debris found after the fascist bombardment near González's weekend house. The sculpture was a statement protesting the devastation of Barcelona, possibly also reflecting nostalgia for Barcelona during his exile in Paris.



58 KLEE, Paul 1879 - 1940  
Swiss-German School

SEVEN LEAGUE BOOTS, 1934  
*Siebenmeilen Stiefel*

Gouache applied with brush and splatter technique on cream, wove paper, mounted to cream, wove paper, no discernible watermark. 8 1/4" x 12 3/4" (21 x 32.4 cm). Signed in dark red paint lower left: *Klee*. On mount: dated and inscribed in pen and brown ink lower left: *1934 Mii*; titled in pen and brown ink lower right: *Sieben meilen Stiefel*.

Note: Paul Klee was defamed as a "degenerate artist" and he emigrated from Germany to Bern, Switzerland, in 1933. He and his wife had an apartment in the Kistlerweg as of June 1934, and their nearby neighbor was the German Dada artist Hannah Höch. Höch was most likely familiar with Paul Klee as he had a retrospective in the early part of 1935 at the Berner Kunsthalle. Höch also makes reference to this exhibition in a letter to the painter Otto Nebel.

The title of the present gouache is *Seven League Boots*, which in European folklore is a tale of a boy named "Little Thumb" who escapes from the "Maneater" by taking his boots while he sleeps. These boots allow "Little Thumb" to take strides of seven leagues per step, and thus to escape.

Hannah Höch made a picture of the *Seven League Boots* in the same year as the present gouache by Paul Klee. Hers is a photo collage, done in the spirit of Dadaism, where the figure's head and torso are contained in a snail shell and the figure steps over the Alps in flight. Klee's picture concentrates more on the metaphysical sense, but both of these works have a definite political reference, that is, the artists' escape after Hitler, who became Chancellor in 1933 and pronounced himself Führer in 1934.



59 COCTEAU, Jean 1889 - 1963  
French School

STUDY FOR THE COVER OF THE PROGRAM FOR CANTATE, 1930

Black ink on lightweight, semi-transparent, off-white paper, watermark: *A<sup>NBS</sup> M<sup>BES</sup> CANSON & MONTGOLFIER/THE STRONGEST PAPER*. 10 1/2" x 8 1/8" (26.7 x 20.6 cm).

Note: Serge Diaghilev commissioned the seventeen-year-old Igor Markevitch to write a piano concerto and ballet. The concerto premiered in London in 1929, but with Diaghilev's death, in August of that year, work on the ballet was discontinued, and Markevitch rearranged his materials to form a cantata. The text of the cantata was by Jean Cocteau. It was composed for four male voices and a solo soprano, sung by Madeleine Whita. It premiered in Paris at the Théâtre Pigalle on June 4th, 1930 to great acclaim. The present drawing is a study for the poster, announcing this event, and for the cover illustration of the sheet music, published by B. Schott and Sons, Mainz.

## INDEX OF ARTISTS REPRESENTED IN THE EXHIBITION

- ANONYMOUS (circa 1900), cat. no. 49
- AUSTRIAN SCHOOL (circa 1870), cat. no. 44 a, b
- BARNARD, Frederick or Fred (1846-1896),  
cat. no. 37
- BARTOLOZZI, Francesco (1725/27-1815), cat. no. 3
- BERMAN, Eugène (1899-1972), cat. no. 56
- BISON, Giuseppe Bernardino (1762-1844),  
cat. no. 20
- BÜRKEL, Heinrich (1802-1869), cat. no. 29
- CADES, Giuseppe (1750-1799), cat. no. 2
- CALLOW, William (1812-1908), cat. no. 23
- CARNOVALI, Giovanni, called IL PICCIO  
(1804-1873), cat. no. 13
- CARPEAUX, Jean-Baptiste (1827-1875), cat. nos. 41,  
42, 47
- CLAIRIN, Georges-Jules-Victor (1843-1919),  
cat. no. 50
- COCTEAU, Jean (1889-1963), cat. no. 59
- COPE, Charles West (1811-1890), cat. no. 28
- COROT, Jean-Baptiste-Camille (1796-1875),  
cat. no. 11
- COUTURE, SCHOOL OF (circa 1860/70),  
cat. nos. 31, 32
- DECAMPS, Alexandre-Gabriel (1803-1860),  
cat. no. 18
- DILLIS, Johann Georg von (1759-1841), cat. no. 16
- DURANTI, Fortunato (1787-1863), cat. no. 6
- EYBL, Franz (1806-1880), cat. no. 30
- FRANCIA, Louis-François-Thomas (1722-1839),  
cat. no. 15
- GAILLOT, Bernard (1780-1847), cat. no. 9
- GARNERAY, Auguste (1785-1824), cat. no. 5
- GAYRARD, Paul-Joseph-Raymond (1807-1855),  
cat. no. 33
- GEMITO, Vincenzo (1852-1929), cat. no. 46
- GERMAN SCHOOL (1851), cat. no. 34
- GIANI, Felice (1758-1823), cat. nos. 7, 8
- GONZÁLEZ, Julio (1876-1942), cat. no. 57
- GREINER, Otto (1869-1916), cat. no. 52
- GROBON, Anthelme-Eugène (1820-1878),  
cat. no. 25
- HANSEN, Theophil von (1813-1891), cat. no. 43
- HARPIGNIES, Henri-Joseph (1819-1916),  
cat. nos. 38, 39
- HIRÉMY-HIRSCHL, Adolf (1860-1933), cat. no. 48
- HUNT, William Henry (1790-1864), cat. no. 26
- JACQUEMART, Jules-Ferdinand (1837-1880),  
cat. no. 36
- KLEE, Paul (1879-1940), cat. no. 58
- LABRUZZI, Carlo (1747/48-1818), cat. no. 1
- LETUAIRE, Pierre (1798-1884), cat. no. 22
- LINDSTRÖM, Karl Johan (1801-1846),  
cat. no. 14
- LÖEFFLER, Bertold (1874-1960), cat. no. 55
- MARSTRAND, Wilhelm (1810-1873), cat. no. 27
- MONNIER, Henri-Bonaventure (1799-1877),  
cat. no. 21
- MONTICELLI, Adolphe-Joseph-Thomas (1824-  
1886), cat. no. 40
- OYLY, Charles D' (1781-1845), cat. no. 17
- PALM, Gustav Wilhelm (1810-1890), cat. no. 24
- RAMBERG, Johann Heinrich (1763-1840),  
cat. no. 19
- RIBOT, Théodule-Augustin (1823-1891), cat. no. 35
- SAUVAGE, Piat-Joseph (1744-1818), cat. no. 4
- SCHMALE-WALTER, Erich (1886-1964),  
cat. no. 54
- SHERINGHAM, George (1884-1937), cat. no. 53
- TEERLINK, Abraham (1776-1857), cat. no. 12
- WATTS, Mary Seton (1849-1938), cat. no. 51
- WERNER, Anton Alexander von (1843-1915),  
cat. no. 45
- WICAR, Jean-Baptiste-Joseph (1762-1834),  
cat. no. 10