

19th & 20th CENTURY
WORKS FROM THE GALLERY COLLECTION:
AN INTERNATIONAL SELECTION



**SHEPHERD
W & K
GALLERIES**

OPEN TO THE PUBLIC

19th & 20th CENTURY
WORKS FROM THE GALLERY COLLECTION:
AN INTERNATIONAL SELECTION

August 1st through September 20th 2018

Exhibition organized by
Robert Kashey and David Wojciechowski

Catalog by Robert Kashey, David Wojciechowski, and
Stephanie Hackett

**SHEPHERD
W & K
GALLERIES**

58 East 79th Street
New York, N.Y. 10075

Tel: 1 212 861 4050
Fax: 1 212 722 1314
ShepherdNY@aol.com
www.shepherdgallery.com

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COVER ILLUSTRATIONS: Max, Gabriel Cornelius von, *Illustration to Mendelssohn's "Songs Without Words,"* 1862, cat. no. 53.

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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I. American



1 VICKERS, Squire Joseph 1872 – 1947
American School

FANTASY BUILDINGS WITH BRIDGE, 1920

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

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

Vickers' paintings reflect the adaptation of new notions in art. An erudite and well-read man, Vickers lectured and published essays about subway architecture; the aesthetic principles he presented to these audiences also informed his artistic practice. The bright colors and curvilinear forms seen in the present painting reflect Vickers' interest in Synchronism, an art movement founded by Stanton MacDonald-Wright and Morgan Russell. Although Vickers did

not fully embrace Synchronism, which held that color could be used much like a composer arranges notes in a symphony, it may have influenced the artist's desire to liberate color from "the literal representation of nature." Likewise, the organic nature of the architectural structure in the present painting signals Vickers' awareness of the architectural theories of the theosophist Rudolf Steiner (1861-1925), who eschewed straight lines and right angles in his design philosophy. Instead, he championed anthroposophical design principles characterized by beveled corners and slanting contours.

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

References:

Paintings by Squire Vickers, 1872-1947: Designing Architect of the New York Subway System (Shepherd Gallery: New York, 1992), cat. no. 21, ill.
Lee Stookey, *Subway Ceramics: A History and Iconography* (New York, 1992).



2 VICKERS, Squire Joseph 1872 – 1947
American School

MASK WITH YELLOW CHEEKS, 1923

Papier-mâché, painted. Height: 10 1/2" (26.6 cm); width: 6" (15.2 cm).

Note: Vickers made this *papier-mâché* mask as a model that was eventually cast in concrete as outside décor for his property in Grand View-on-Hudson.

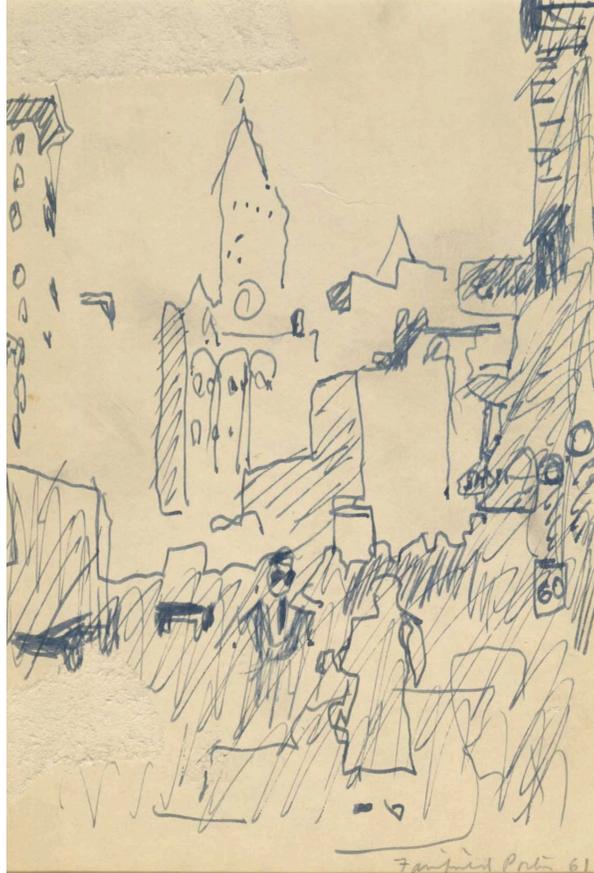


3 LAZARUS, Sidney 1912 – 1973
American School

BACH'S CHACONNE, 1951

Ink on lightweight, cream card, no watermark; embossed at lower right: [circular design with oak leaf motif surrounded by the wording: *STRATHMORE/USE EITHER SIDE*]. 6 3/4" x 9 1/2" (17.1 x 24.1 cm). Scratch signature lower right: *S. LAZARUS*.

Note: Lazarus was discovered as a young talent in 1932 by Julien Levy and given an exhibition in Levy's gallery during that momentous year when it had its first American exhibition of Surrealist art, which included works by Dalí, Ernst, Cornell, Giacometti, and Picasso.



4 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 3/4"x 7"/#1348 – 18*; at upper center: *FACE/\$240 #0200*.

Note: In 1960 and 1961, Porter produced a set of original lithographs by a new process of lithography, and the present line drawings closely resemble his lithographs of New York City street scenes. 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.

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 retrospective 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.

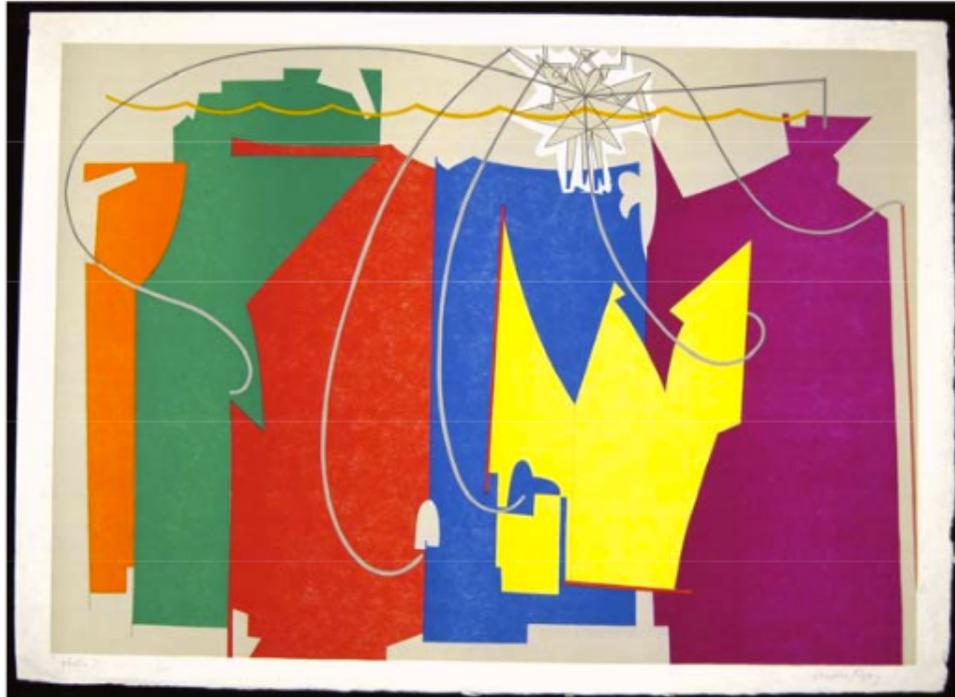
References:

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).



5 MAN RAY 1890 – 1976
American School

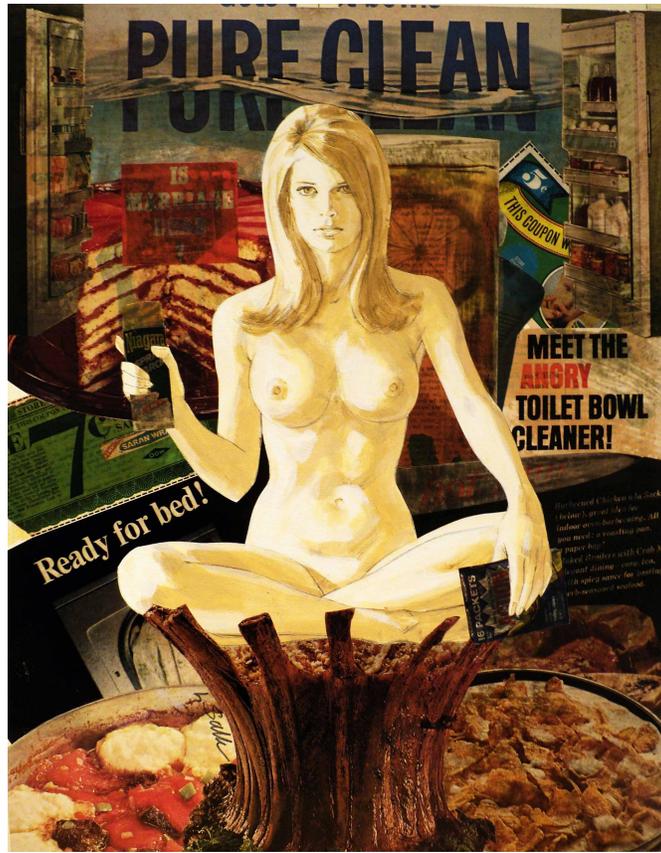
THE ROPE DANCER ACCOMPANIES HERSELF WITH HER SHADOWS, 1916/70

Lithograph on off-white, medium weight Japan paper. Image size: 19 3/4" x 27 1/4" (50 x 69.5 cm); sheet size: 21 1/2" x 30" (54.5 x 76 cm). Signed at lower right in graphite: *Man Ray*; inscribed in graphite at lower left: *H.C. [hors commerce]*.

Ex-collection: Juliet Man Ray; Elsa Combe Martin.

Refs.: *Man Ray in America* (Francis Naumann, 2001), ill pl. 21; *Man Ray*, Sotheby's, London, 22 & 23 March 1995, ill. lot 523 (lithograph).

Note: In the 1970s, Man Ray revisited works of his early periods and translated them into lithographs.



6 SALK, Lawrence Michael (“Larry”) 1936 – 2004
American School

PURE CLEAN, 1967

Collage laid to artist’s board with printing instructions. Female image in pencil, watercolor, and white heightening. Image: 17” x 13 1/2”. (43.2 x 34.3 cm). Overall: 18 1/4” x 14 7/8” (46.4 x 37.8 cm). Signed in marker lower left: *L. Salk*. Inscribed at lower right in graphite: *KNIGHT #4 p. 8*. On verso of artist’s board: “*BROWNIE BOARD*”/ *Cold Pressed*/ *DUNCAN, VAIL Co.*/ *LOS ANGELES*.

Note: In 1962, *Knight* (The Magazine for the Adult Male), presented its first volume. Published in Los Angeles, the bimonthly magazine offered the reader a selection of material including the centerfold as well as articles covering current events and culture. In the January 1968 issue (Vol. 6, No. 4), “The Call Wives of Long Island” tells the salacious and news worthy tale of an infamous group of housewives who ran a prostitution ring in the “bedroom communities” of New York from 1962-1964. The essay is accompanied by Larry Salk’s vibrant title page illustration of a modern day iteration of Venus. However, unlike Botticelli’s *Birth of Venus* (1483-85) in which the eponymous nude figure gazes chastely to the side, covers herself modestly, and is accompanied by characters from classical myth, Salk’s naked “Venus” gazes out at the viewer and both holds and is surrounded by the attributes of the 1960s housewife: cleaning supplies, home cooked meals, coupon books.

While it seems that Larry Salk was not a regular contributor to *Knight*, he certainly was no stranger to popular culture or to the conflation of commercial and fine art in his own works. A native of Chicago, Salk and his family relocated to Los Angeles in 1949 for the fashion industry. Salk attended Chouinard Art Institute (now California Institute of the Arts), UCLA, and Art Center School, where he studied both advertising and fashion art. Concurrently, he worked from 1960-62 as an illustrator for *The Broadway*, a chain of Los Angeles department stores, before deciding to become a freelance artist.

There is no doubt, that Salk's illustration for *Knight* reflects the larger Pop Art movement ushered in by British artist, Richard Hamilton, with works like his notable 1956 collage *Just what is it that makes today's homes so different, so appealing?*. 1960s Los Angeles, in particular, was a hot bed of creativity for young artists working within this movement; they were exploring modern excess, mass production, popular culture and advertising in the post-WWII era and they were erasing the boundary between commercial and fine art. Salk's collage, both in idea and practice, is similar to the works of his contemporaries in California during the mid-1960s: John Baldessari's 1963 photographs of the back of cargo trucks and fellow Chouinard student, Edward Ruscha's paintings and prints of Standard Oil Stations. To this day, the art that was created in Los Angeles during the 1960s has remained pivotal and influential to the generations of artists that have followed. Cal Arts graduate Gregg Segal's photography series *7 Days of Garbage* (2014), in which the subjects are photographed lying in their trash accumulated over a week, owes a great deal to the earlier Pop Art movement. And, in composition, theme, and mood, these photographs bear a striking resemblance to Salk's collage.

Salk's collage is also similar to those works by fellow (Northern) California artist and contemporary Mel Ramos who is best known for his vibrant paintings of pin-up style, female nudes. Salk's work is particularly reminiscent of Ramos' lithographic cutout construction: *Candy*, 1968. Created for a 6-issue art journal published by William Copley and Dmitri Petrov and printed in an edition of 2000, Ramos likewise juxtaposes the nude female with the products available for purchase, in this case, the Baby Ruth candy bar. To further emphasize this juxtaposition of objectification and consumption, the nude woman is presented to the viewer or "consumer" of Ramos's work as a paper doll who can be cut out and placed in the wrapping of the Baby Ruth.

Perhaps because of the darkness and seediness of the article which Salk's illustration accompanies, the pornographic context in which it appears, and the confrontational nature of his female figure, his work also reflects a parallel movement to Pop Art: No! Art. Like Pop, No! emerged in the 1960s, mainly in New York City, and it also addressed issues related to current events and popular culture. However, No! Art was a much more critical and arguably a more combative and dark art form, emphasizing politics, sexuality, and the failures of humanity, in a way that was intended to shock its viewer. Often utilizing photography and collaged "montages cut out of magazines and newspapers," No! artists wanted to reveal and confront the "narcotized detachment" they saw pervading society in general and the art world, specifically. In a 1974 review of No!, and with words which could likewise be applied to Salk's collage for *Knight*, critic Harold Rosenberg wrote: "the message boils down to the assertion that while pornography...[is a] fact of life, [it] has not hitherto been found in art galleries. But a lot worse things are prevalent in galleries and are considered highly respectable. No art reflects

the mixture of crap and crime with which the mass media floods the mind of our time. It attacks this mixture through reproducing it in concentrated images. It is Pop with venom added.”

From 1968 until his death in 2004, Larry Salk worked as a very successful artist in Hollywood. In the same year that he was elected to be President of the Society of Illustrators, Salk also designed his first movie poster for *Sweet Charity*. He ultimately would design and illustrate 150 film posters, as well as covers of record albums, portraits for the *TV Guide*, and box cover art for children’s toys. One of his last, oft-reproduced, works was his painting *Cosmo Kramer* created for episode 38 of *Seinfeld* in 1992.

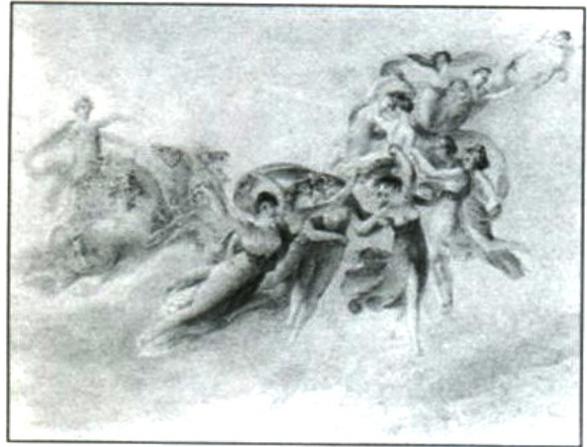
References:

Knight, The Magazine for the Adult Male (Los Angeles: Sirkay Publishing Company, 1968), ill. p.8.

Harold Rosenberg, “Bull by the Horns” (1974), available from http://text.no-art.info/en/rosenberg_bull.html.

Frederick A. Sharf and Susan Ward, *Larry Salk: California Dreaming and the Evolution of American Fashion Art, 1945-1965* (Newbury, MA: Newburyport Press, 2007).

II. Austrian



(fig. 1)

7 AGRICOLA, Carl Joseph Alois 1779 – 1852
Austrian School

FEMALE NUDE, ONE ARM BENT, HEAD OF SECOND WOMAN, STUDY FOR APOLLO ON HIS CHARIOT AND SPIRITS, circa 1830

Ink on light weight, cream card, no watermark; embossed at lower right: [circular design with oak leaf motif surrounded by the wording: *STRATHMORE/USE EITHER SIDE*]. 6 3/4" x 9 1/2" (17.1 x 24.1 cm). Scratch signature lower right: *S. LAZARUS*.

Note: Agricola's drawings of mythological figures seem to have been intended for multi-figured compositions, such as the watercolor *Apollo in His Chariot and Spirits* (fig.1) in the collection of The Albertina Museum, Vienna. Agricola took great pains with adding the drapery, drawing it on pieces of tracing paper, which he arranged over his drawings of nudes. Presumably he intended to utilize these collages for final compositions. The only attributes, other than flowing veils, are flowers, which evoke a distinctive Viennese touch in these drawings. Compared with Prud'hon's or Tischbein's women, they are indeed more sweet than seductive, more happily relaxed than alluring. Born in the spirit of Rococo, they also belong to the dawning world of Biedermeier.



8 KRAFFT, Julie 1821 – 1903
Austrian School

PORTRAIT OF THE ARTIST AND HER SISTER MARIE AT THE PIANO, 1839

Watercolor, some gold paint and gum arabic on card attached to off-white board with a golden line painted around the image. 5 5/8" x 4 7/16" (14.3 x 11.3 cm). Signed and dated at lower right: *Julie 839*. Backing inscribed in modern hand: *Mappe 2* (folder 2).

Ex-collection: Descendants of the artist.

Note: Julie Krafft was born in Vienna into a family of artists. Her grandfather, Ignatius Peter Krafft, was an enamel painter from Alsace who, in 1799, moved to Vienna with his son Peter. Peter Krafft, Julie's father, became an accomplished history painter, and his brother Joseph a miniaturist. All three of Peter's children, Albrecht, Julie, and Marie, worked as portrait painters.

After the death of her first husband, an archivist, Julie married Ferdinand Ritter von Litzelhofen. Her social status, together with the fact that she was a woman, might have prevented her from exhibiting her work, except in the grand *Historical Exhibition* in Vienna in 1877.

The artist was eighteen years old when she painted the present watercolor. Her sister Marie, also an artist, was nine years older.



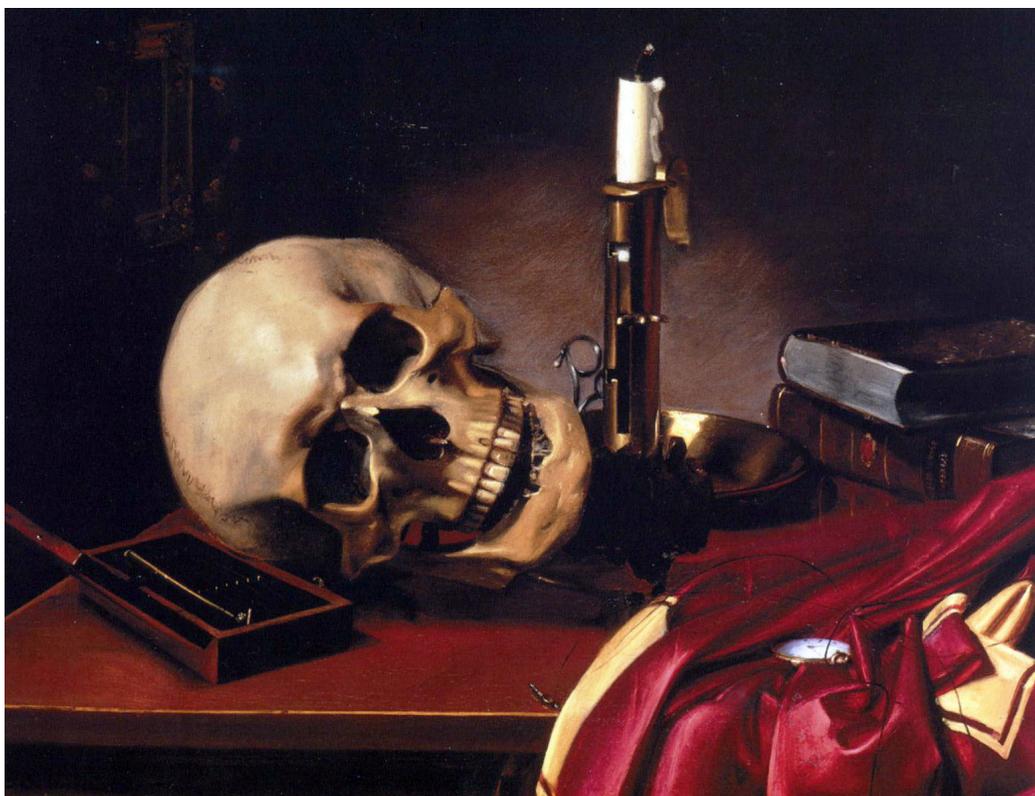
9 KRAFFT, Julie 1821 – 1903
Austrian School

PORTRAIT OF THE ARTIST AND HER SISTER MARIE IN TRIESTE, 1840

Watercolor over some graphite on card. 7" x 7 1/8" (17.8 x 18.1 cm) Signed and dated at lower right: *Julie 26/8/1840*. On verso inscribed in a modern hand: *Mappe 2* (folder 2).

Ex-collection: Descendants of the artist.

Note: Another view of Maria in Trieste (1839), depicting the artist seated at a table drawing herself from her image in a large mirror propped on a chair, was on the Viennese art market in 2000-2001.



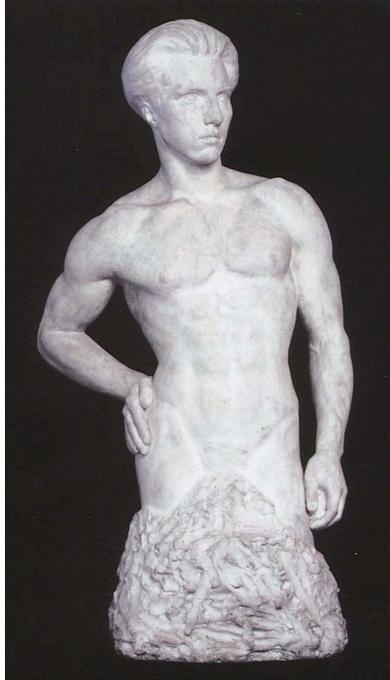
10 SCHLÜTER, E. active 1851
Austrian School

VANITAS. SKULL WITH CANDLE AND WATCH, 1851

Oil on canvas. 16 1/2" x 21" (42.3 x 53 cm). Signed and dated in black oil at lower left: *E. Schlüter 1851*.

Exhibition: *To Be, or Not to Be: Four Hundred Years of Vanitas Painting*, Flint Institute of Arts, 2006.

Note: E. Schlüter is not listed in any of the standard artists' dictionaries. It seems to us unlikely that a painter of such high quality remained unrecorded. Since the present painting comes from Vienna, it is possible that the artist worked in Prague, which had a large German speaking population and in 1851 was part of the Austro-Hungarian Empire. Works coming from Central Europe by artists, who did not study or make their mark in Western Europe, often fail to be included in standard reference books.



11 ULLMANN, Robert 1903 – 1966 Austrian School

SELF-PORTRAIT, 1922

Plaster. Height: 45" (114.4 cm); depth: 18" (45.8 cm); width: 24" (61 cm). Signature and date incised after casting at rear left of base: R. ULLMANN/VI 1922.

Note: Robert Ullmann began his artistic training at age eight under Franz Cizek in Vienna and moved on to the Academy at age sixteen. He studied under Josef Müllner. In 1927, he won the Rome prize and after his sojourn in Italy he traveled to Paris, the Netherlands, Northern France and Zürich, always visiting artists' studios.

The present figure is characterized by the strong yet sensitive power that one can find in several of Ullmann's life-size works, executed before he went to Rome, such as *Resignation* (marble, 1924) or *Man and Woman* (plaster, 1927). Ullmann's later, monumental works, such as a two meter high *Madonna* for a collector in San Francisco, or the sandstone figures for *St. Stephen's Cathedral* in Vienna, consolidated his reputation. In the 1930s he created a number of sculptures commemorating Austrian musicians: a portrait of *Schubert*, statues of *Haydn* and *Mozart*, and a portrait of *Richard Wagner* for the *Hotel Imperial*, Vienna. He also executed models in the Art Deco style of the 1930s for the porcelain manufactories of *Meissen* and *Augarten*. One of his figures was presented to Prince Charles and Princess Diana by Helmut Zilk, Mayor of Vienna, in 1986.

References:

Österreichische Kunst, 1938, Heft 1, p. 7-8 (p. 8 photo of the artist, age 35).
Österreichische Kunst, 1936, Heft 10, p. 7 (p. 8 porcelain figures).

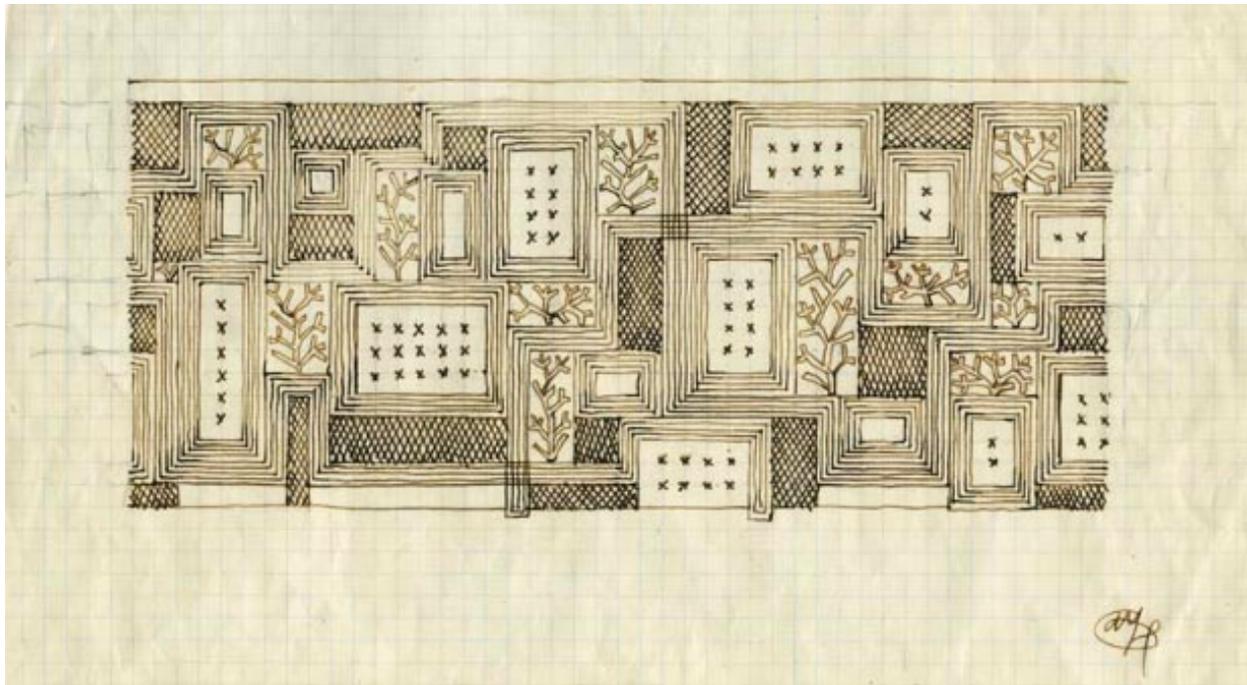


12 KORNBERGER, Grete active 1917/18
Austrian School

INTERIOR, circa 1917

Watercolor, some graphite and ink on heavy weight, off-white wove paper. No watermark. 11 1/4" x 17 3/16" (28.5 x 43.7 cm).

Note: Kornberger was a student in Vienna, most likely at the School of Applied Art. This school was an important center for modern design from 1897 on, when Arthur von Scala, a member of the Secession, became its director. He brought important young artists to the school (including Josef Hoffmann) whose influence on several generations of students defined the look of Viennese style. (Eighty percent of the employees of the Wiener Werkstätte came from the School of Applied Art.)



13 HOFFMANN, Josef 1870 – 1956
Austrian School

DESIGN FOR A FURNITURE PANEL, circa 1928

Brown ink on graph paper. 8 1/4" x 11 3/4" (21 x 29.8 cm). No watermark. Initials at lower right: *JH*.

Ex-collection: Johannes Spalt (1920-2010), Vienna.

Note: This type of design by Hoffmann was multi-tasked; it could be used as an inlay panel or as a fabric design.

III. Belgian



14 WIERTZ, Antoine Joseph 1806 – 1865
Belgian School

BUST-LENGTH PORTRAIT OF A LADY, circa 1834/37

Oil on canvas. 22" x 18" (56 x 45.7 cm).

Note: Antoine Wiertz is one of the most extraordinary figures in Belgian nineteenth century art. He drew with astounding skill at the age of four, played several musical instruments, wrote essays and executed sculptures with professional competence. His ambition to be bigger and better than Raphael, Rubens or Michelangelo was matched by the extremely rigorous standards he set for himself: he took a vow of chastity and lived for years in a cellar like hallway without heat. There he worked to the detriment of his health on canvases which were so big that he eventually needed a studio specially built for his work because no existing structure could house it. The progressive and open-minded administration of the city of Brussels signed an agreement with the artist stating that all his paintings would belong to the city which in turn would finance the construction of his studio, now known as Musée Wiertz. He made a few attempts to exhibit his paintings in public places including the Paris Salon. After an indifferent reception of his painting *Patroclus* at the Salon of 1839 Wiertz carried out a practical joke: he borrowed from a befriended collector a Rubens painting, signed it with his own name and sent it to the Salon jury in Paris where it was promptly refused.

Bound by his contract not to sell any of his paintings, Wiertz sold occasionally unsigned paintings to private collectors. The present portrait comes from an old Belgian family collection and can be considered as one of these “under the table” commissions.

Wiertz’s paintings were looked at with new interest when Romanticism struck a sympathetic cord in the 1960s. Next to the ever present names of Géricault, Delacroix and Chassériau the more philosophically oriented images by C.D. Friedrich, J.H. Füssli or William Blake became popular because they were loaded with literary and philosophical references. In this spirit the Museum of Dinant, Wiertz’s home town, mounted a retrospective exhibition of their native artist’s work in 1980. Several paintings in that catalogue depict women with the particularly eccentric hairstyle as it is seen on the lady in the present portrait. The comparable pictures in the Dinant catalogue are dated between 1835-1840. The peculiar ironic smile of the lady in the present painting might be a reflection of Wiertz’s infatuation with the masters, in this case with Leonardo da Vinci’s *Mona Lisa*. The bewitching looks of the lady are also reminiscent of Wiertz’s painting *Esmeralda* (Musée Wiertz), which falls into the same time frame assuming that it was conceived after Victor Hugo’s drama *Esmeralda* of 1836.



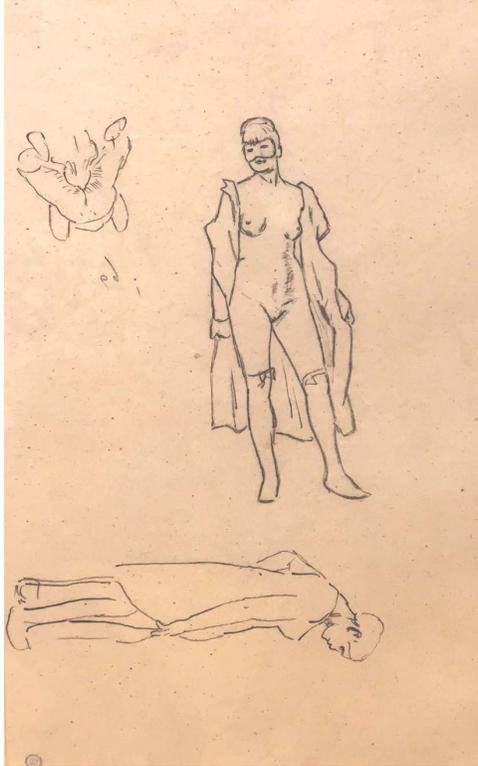
15 STEVENS, Alfred 1823 – 1906
Belgian School

HEAD OF A YOUNG WOMAN, circa 1875/85

Oil on glass. Approximately 11 1/8" x 8 7/8" (28.3 x 22.5 cm), edges irregular. Monogrammed in brown oil at lower center and lower left: AS (connected).

Note: Stevens was born in Brussels and educated at the Brussels Academy under François-Joseph Navez. At age twenty-one, he went to Paris, where he fell under the spell of Courbet, especially after the exhibition of Courbet's *Burial at Ornans* (1849, Paris, Musée d'Orsay). Stevens painted somber subject matter in dark colors until the mid-1850s, when he began to develop a genre for which he became famous: the private life of the Parisian middle-class woman. When the Second Empire came to an end, Stevens was not yet fifty, and the point has been made, that only then he came into his own. His painting became more engaged, more concerned with painterly values than with stunning effects. It was perhaps due to the influence of Manet, a frequent visitor in Stevens' studio. There was a lively give and take between the two artists.

One of Stevens' techniques for refining his palette was to lay a sheet of glass over a work in progress and to experiment with different colors and brush strokes on the glass sheet. The present painting is in all likelihood a variant of a woman's portrait yet to be identified.



16 ROPS, Félicien 1833 – 1898
Belgian School

MASKED WOMAN AND TWO STUDIES OF FIGURES

Black ink on *papier calque* lined with white wove paper. 9 3/8" x 6 1/8" (23.9 x 15.6 cm). Collection marks at lower right of verso: *JO* (encircled) and *CD* (encircled).

Note: Many of Rops' *papier calque* studies were executed for his prints. This study has not yet been identified as a drawing for a particular print. It depicts a nude woman wearing stockings and an elegant coat, a combination typical of Rops' iconography.

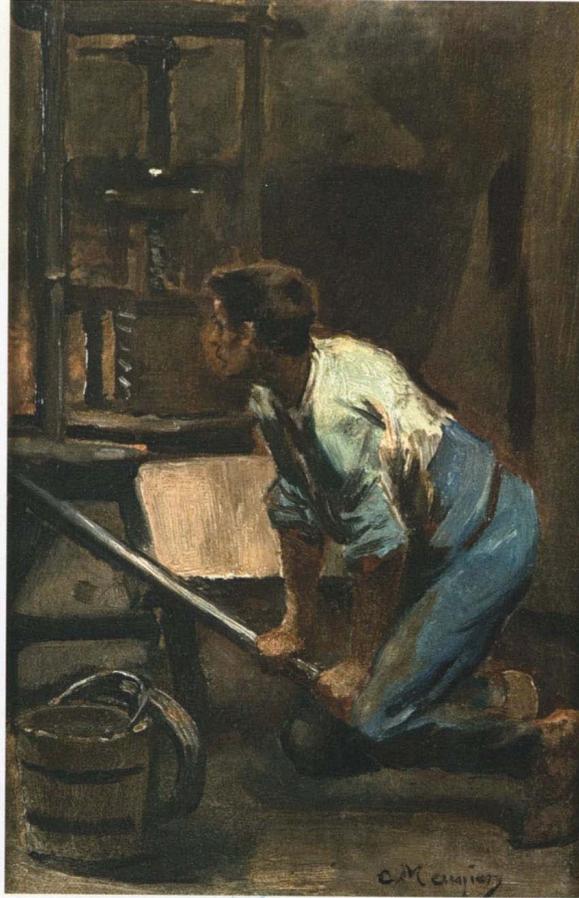


17 MEUNIER, Constantin 1831 – 1905
Belgian School

A MALE
(Un Mâle)

Brown ink and wash on medium weight brown paper. No discernible watermark. 8" x 10 1/2" (20.3 x 26.7 cm). Signed in brown wash at lower right: *C Meunier*. Titled in brown wash at lower left: *Un Mâle*.

Note: This drawing is a study for Meunier's illustration in Camille Lemonnier's *Un Mâle*. It deals with the amours of a poacher and a farmer's daughter. Cachaprès the poacher seems the embodiment of the forest life around him. The novel's official rejection placed the author at the center of a new school of writing.



18 MEUNIER, Constantin 1831 – 1905
Belgian School

STUDY FOR *L'HOMME À LA PRESSE*

Oil on mahogany panel. 11 7/8" x 7 7/8" (31 x 20 cm). Signed at lower right: *C. Meunier*. Supplier's black stamp on verso of canvas: *MAISON [?] DES ARTS / ADELÉ DESWARTE, / 28 /Rue de la Violette/ BRUXELLES / 36 [?] Rue Léopold, ANVERS / TOILES PRÉPARÉES / PANNEAUX, CARTONS*; white rectangular modern Galerie Maurice Tzwern label; two circular red wax stamps, one on verso of panel, one on frame, imprinted: *GALERIE MAURICE TZWERN / BRUXELLES / EXPO / HOMMAGE A / C. MEUNIER / JANVIER-AVRIL / 1998*; at upper left in white crayon: 74 (encircled).

Exhibition: "Hommage à Constantin Meunier," Galerie Maurice Tzwern, 17 January 1998 – 31 May 1998, cat. no. 40.

Note: In the present painting, the man is in the process of forging a piece of metal (with the aid of a mold). The bucket of liquid at the lower left would likely be used to aid in the process (used to coat the mold between each operation to facilitate abstraction of the pieces and to abate the thermal shock).

Although artists such as Jean-François Millet, Honoré Daumier, Gustave Courbet, and Adolf Menzel had occasionally represented the working classes in their art, Meunier's concentration on working-class agricultural and industrial laborers from the 1870s on in his sculptures, paintings, and drawings sets him apart from other artists and drew attention to these underrepresented laborers. He achieved worldwide fame by the 1880s and influenced numerous artists.

A variation of the present picture is in the Allen Memorial Art Museum in Oberlin, OH. The final painting is located in the Musée Constantin Meunier, Ixelles.

Reference:

Sura Levine and Françoise Urban, *Hommage à Constantin Meunier, 1831-1905* ([Brussels], 1998), ill. p. 119.



19 MINNE, George 1866 – 1941
Belgian School

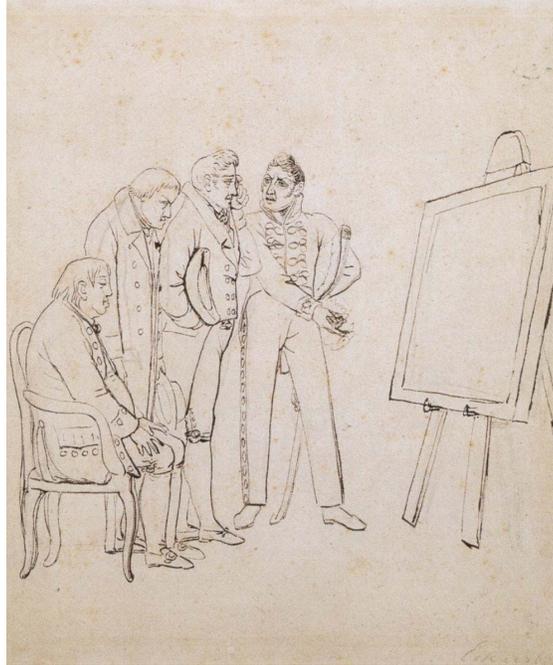
STUDY FOR SMALL RELIC BEARER, 1897

Graphite on *papier calque* laid to lightweight mulberry paper, no watermark. Sight dimensions: 9 5/8" x 4 13/16" (24.4 x 12.2 cm). Monogrammed and dated in graphite lower right: *GM/97*.

Formerly: Galerie Oscar de Vos, Ghent.

Note: The present drawing on *papier calque* is a working drawing in the development of *The Relic Bearer*. The contour drawing indicates Minne's concern with the volume and form of the project.

IV. Danish



20 ECKERSBERG, Christoffer Wilhelm 1783 – 1853
Danish School

THE CONNOISSEURS, circa 1805/06

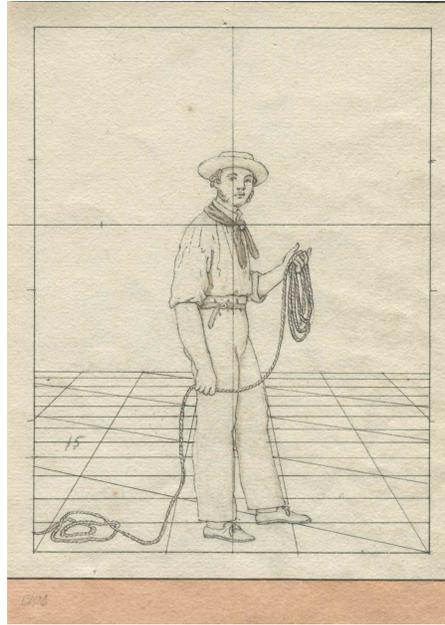
Black ink and some graphite on off-white laid paper. No watermark. 8 1/8" x 6 5/8" (20.6 x 16.8 cm). On verso collector's mark: *DK/NR (?)* (not in Lugt). Inscribed at lower right in graphite: *Eckersberg*.

Note: Eckersberg, "the father of Danish painting," had the good fortune of growing up under the influence of eminent artists. Nicolai Abildgaard was his teacher at the Academy in Copenhagen (1803-10), Jacques-Louis David admitted him to his studio in Paris (1810-13), and Bertel Thorvaldsen became his friend and mentor in Rome. Well-trained in the neo-classical fashion of these masters, Eckersberg eventually departed from their path, turning to marines and landscapes, depicted with more realistic observation. One of the leading artists of his country, Eckersberg devoted much of his later life to teaching. He changed the academic curriculum by introducing more life classes and the study of perspective. His classes were popular, and his influence was felt throughout the Golden Age of Danish painting

Two satirical drawings by Eckersberg, similar to the present one, dated circa 1805/06, are illustrated in Fischer (cat. nos. 7, 8). At this time Eckersberg was a student at the Academy. The present drawing shows a number of corrections, as one would expect from a student drawing, and the costume and hair style of the figures are similar to the published drawings, suggesting a tentative date of 1805/06.

Reference:

Erik Fischer, *Tegninger af C. W. Eckersberg*, Den Kgl. Kobberstik Samling, Statens Museum for Kunst, Copenhagen, 1983.



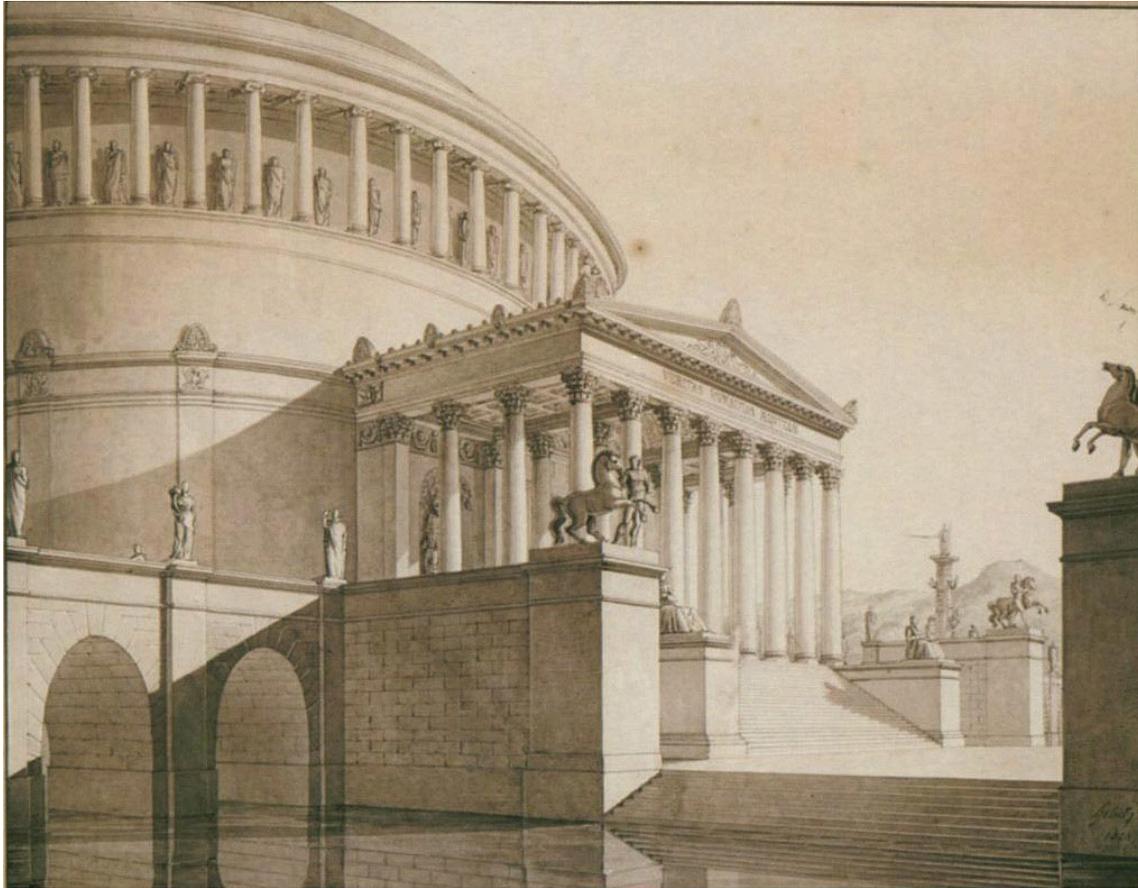
21 ECKERSBERG, Christoffer Wilhelm 1783 – 1853
Danish School

SAILOR WITH ROPE IN A GEOMETRIC CONSTRUCTION

Black ink and watercolor on heavy weight, off-white laid paper. No watermark. 7 1/2" x 5 1/4" (19.1 x 13.3 cm). Recto: inscribed in pencil *15* on left side and *CWE* at lower left corner. Verso: inscribed in pencil *13/9'2 + 11'2/grose/2...reflet g (?)* (possibly framing instructions).

Note: Positioned at the intersection of two bisecting lines that run parallel to the picture plane, the figure in this drawing stands on top of a rigidly geometric grid made up of diagonal and horizontal marks that gradually converge, giving the impression of a recession into space. It is a didactic demonstration of linear perspective—a technique used by painters and draughtsman since the Renaissance to create the illusion of spatial depth on a two-dimensional surface—and as such the work points to one of Eckersberg's most lasting interests. He published two theoretical treatises on the subject: *Forsög til en Veiledning i Anvendelsen af Perspektivlæren for unge Malere* (A Guide to the Use of Perspective for Young Painters, 1833) and *Linearperspektiven anvendt paa Malerkunsten* (Linear Perspective Applied to Painting, 1841).

This drawing is of a piece with the numerous etchings that illustrate the later text. Often humorous, the treatise's illustrations center on daily life on the streets of Copenhagen and frequently feature popular social types, including young women, merchants, middle and lower-class families, and sailors. Eckersberg situated these images within precisely rendered linear diagrams, clearly describing the mathematical calculations used to construct visually accurate representations of three-dimensional space and lighting effects. He later used a number of the etchings as source material for small-scale genre paintings that he called simply "scenes from everyday life."



22 HETSCH, Gustav Friedrich 1788 – 1864
German/Danish School

ARCHITECTURAL FANTASY, 1824

Ink and gray wash on laid paper lined with laid paper. 13 5/16" x 16 7/8" (33.8 x 42.8 cm). Signed and dated at lower right: *Hetsch/1824*. On verso of lining paper: plan for ceiling and dome in ink. Inscribed on verso of lining paper at lower right: *Hetsch, 1824 /g 20 998*.

Ex-collection: Anthony Heil and Charles Posey.

Note: Gustav Friedrich Hetsch was one of the architects who rebuilt Copenhagen as a neo-Classical city after fires (1794), British bombardments (1807), the state's bankruptcy (1813), and an agricultural crisis (1820) had devastated the town. People lived in tents among the ruins.

In 1808 Frederik VI became king. He engaged Christian Frederick Hansen as Chief Superintendent of all building in the entire country. Hansen's friend and student, Peder Malling, convinced him to invite G. F. Hetsch, who studied in Italy, to join their team of architects. Hetsch settled in Denmark in 1815 and married Hansen's daughter Annette in 1823. After her

early death, he married her sister Caroline Amalie in 1827, thus twice becoming C.F. Hansen's son-in-law.

However, G. F. Hetsch did not need to rely on family ties for his career in Copenhagen to take off. In 1822 he was promoted Professor of Perspective at the Academy, in 1829 he became head of the newly created Technological College, and by 1833 he designed his first major public building, the *Synagogue* of Copenhagen. His second big commission was *St. Ansgar's Cathedral* (1842). In his teaching position he reorganized the training of architects, published textbooks and pattern drawings, and found time enough to produce numerous designs for furniture and household goods, a Danish specialty to the present day.

Hetsch's contribution to Danish neo-Classicism was to introduce theories of the Berlin architect Karl Friedrich Schinkel to Copenhagen. Schinkel had moved away from strict imitations of Greek buildings towards an inclusion of historical connections. In his *Synagogue* Hetsch allowed for "Oriental" columns and gilt ornaments, and some of his clean unornamented facades are reminiscent of Schinkel's *Bauakademie*, an almost "modernist" building.

The present drawing belongs to a group of fantasy drawings, an echo of the fanciful designs of monumental buildings Hetsch and his student friends would execute at the Academy. These dreams were never realized, but they set a high standard of accuracy, knowledge, and perspective. A drawing in the collection of the Academy Library of Copenhagen (A 13 302) depicts the same round structure, fronted by a Greek temple near water, as the present drawing. The Library's drawing is incorporated in an even grander fantasy.

References:

Kjeld von Folsach, *Fra nyclassicisme til historicisme: arkitekten G. F. Hetsch* (Kopenhagen: C. Ejlers' Forlag, 1988), p. 8 ill. of the related composition.

V. Dutch



23 HOOGERS, Hendrik 1747 – 1814
Dutch School

ALEXANDER THE GREAT RIDING BUCEPHALUS, 1776

Gray and brown ink wash and graphite on off-white laid paper. Watermark at left center: *D & CE . . .* (with crown and posthorn). 15 1/8" x 18 7/8" (38.4 x 47.9 cm). Brown ink border drawn around image. Signed at lower right in brown ink: *H. Hoogers fe 1776*. Inscribed inside border along top in brown ink: *Alexander bereid de Búchephaal. Plútarchus in't leeven van Alex: in't laatste der 2^{de} afdeeling en Qúintus Curtiús in de byvoegselen van Freinshemiús s boek 4 cap: van Allexanders [sic] leeven en daaden* (Alexander rides Bucephalus. Plutarch in *The Life of Alexander*; the end of the second volume of [*Historiae Alexandri Magni* by] Quintus Curtius; in the addenda of Freinshemius' book, chapter 4 of *Alexander's Life and Works*.). Label printed in black ink on verso of the old mount: *REED AND STEVENSON. INC / 27 East 61st St., New York 21 N.Y.*

Note: The present drawing is a radical departure from Hendrik Hoogers' *oeuvre*, comprised mostly of landscapes and genre scenes specific to Nijmegen – a town near the eastern border of the Netherlands that is considered the nation's oldest city. The legendary episode depicted by Hoogers may be seen as a commemoration of the American Revolution, which was seen by many Dutch as a potential model for reform in their own country. When William V of Orange, the Stadtholder of the Dutch Republic, was willing to grant British King George III's request that a unit of mercenaries in Dutch service – the Scotch Brigade – be deployed in the war with the American Republic, one nobleman successfully lobbied against it: Joan van der Capellen tot den

Pol. Van der Capellen played a prominent role in the formation of the Batavian Republic (1795-1806). He, like Hoogers, was a member of the Patriots, a political faction that was inspired by the American Revolution. Van der Capellen wrote *To the People of the Netherlands*, a widely read pamphlet that called for a more liberal society and the end of the corruption and nepotism of the Stadtholder's regime. He was also one of the early supporters calling for the Dutch Republic to formally recognize the United States of America. Van der Cappellen led the Patriots' successful *coup d'état* of 1795 and the establishment of the democratic Batavian Republic.

The present drawing shows the moment when, according to Plutarch, the thirteen-year-old Alexander the Great made a bid for Bucephalus, a massive horse his father, King Phillip II of Macedonia, refused to purchase since many believed the beast untamable. The young Alexander boldly proclaimed he would pay the high sum requested by the horse dealer only if he was unable to break Bucephalus. Wise and brave beyond his years, Alexander recognized Bucephalus' fear of his own shadow; speaking softly to the horse as he turned the equine to face the sun, the future emperor soon mounted and rode him.

A common thread connects the biographers cited by Hoogers along the top border of the present drawing: the defeat of tyrannical and oppressive rulers by a man of great character. Some biographies, such as Arrian's *Anabasis of Alexander* (circa 140-150 A.D.), provide important accounts of military campaigns and wartime strategies. Plutarch's *Parallel Lives* (96-98 A.D.), Quintus Curtius' *Historiae Alexandri Magni* (circa 41-54 A.D.), and Johann Freinsheim's *Life and Death of Alexander the Great* (1673) all emphasize Alexander's noble character – perhaps at the expense of historical accuracy – as the key factor in his conquests over emperors he considered tyrants. The subject may have had special appeal to Hoogers around the time of the American Revolution; like Van der Cappellen, Hoogers was an outspoken critic of the authoritarian regime of Stadtholder William V.

Hoogers was both an artist and a civic leader. A self-trained painter, draughtsman, and printmaker, he was awarded the gold medal of the Felix Meritis Society in 1801. Founded on Enlightenment ideals, the society promoted the arts and sciences through several distinguished departments: Music, Drawing Studies, Physics, Commerce and Literature. Hoogers' well known romanticized views of Nijmegen, filled with scenic ruins and young lovers, reflect his interest in Jean Jacques Rousseau's philosophy calling for a "return to nature."

The artist is best known for numerous views of Valkhof Castle, executed shortly before it was torn down in order to re-use its bricks in new town projects. The castle and its environs were once a Roman encampment and, many centuries later, the residence of Charlemagne. The site is now the Museum Het Valkhof, which houses a major collection of Roman antiquities, old masters, and modern art, as well as a small preserved portion of the original castle. Hoogers' interest in Nijmegen extended beyond its aesthetic value in his art; as a Patriot, he was politically active in support of the Batavian Revolution. He served on Nijmegen's city council from 1794 until his death in 1814, with the exception of 1805-1807, when he was the city's mayor.

References:

- Saskia Bodt and Manfred Sellink, *Nineteenth Century Dutch Watercolors and Drawings from the Museum Boijmans van Beuningen, Rotterdam* (Alexandria [VA], 1998).
J.A.B.M. Jong, *Hendrik Hoogers: Patriot En Kunstenaar, 1747-1814* (Zaltbommel, 1969).



24 REES, Otto van 1884 – 1957
Dutch School

SKULL, 1906

Oil on canvas. 26 1/2" x 21 1/2" (66.6 x 54.6 cm). Signed and dated in green at lower right: *O van Rees 06*. On verso inscribed: *à vendre/100 fr.*

Ex-collection: Kuitenbrouwer van Rees.

Note: Otto van Rees was born into a Dutch family of academics who belonged to an international brotherhood concerned with workers' conditions. They were sympathetic to the young man's desire to become an artist, and to the choice of his teacher Jan Toorop, whose early work dealt with subjects of social hardships. Otto van Rees visited the *Borinage*, the Belgian mining district, where earlier van Gogh, Meunier, and Jan Toorop had experienced industrial wasteland first hand.

In 1904 Rees moved to Paris and lived in a studio behind the *Bateau Lavoir*, where Picasso moved in the same year, soon to be followed by Juan Gris, Kees van Dongen, and (briefly) Modigliani. In the 1890s the *Bateau Lavoir* had been a nest of Symbolists, where Gauguin was a frequent visitor. After Picasso and his friends arrived, it became "the Acropolis of Cubism" (Max Jacob). Van Rees became friends with Kees van Dongen, with whom he spent the summer of 1905 painting out-doors.

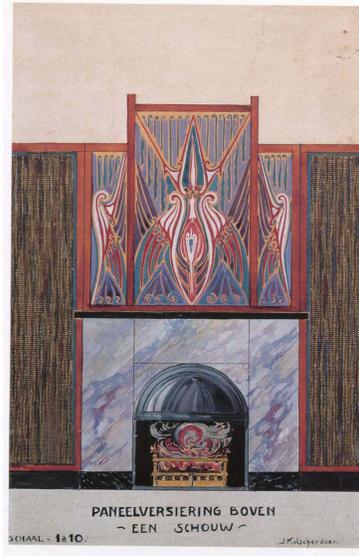
By the time the present painting was executed, in 1906, van Rees was already married to a fellow artist and lived in Italy. An inclination towards Symbolism may be seen in the subject of the skull and in the absence of any realistic location. The background seems of solid material but is elusive, having no boundaries. It may be a studio wall, a barn wall, inside or out-of-doors. The skull seems to be suspended “somewhere”, although this unreal place is full of tangible details.

Italy remained van Rees’ residence on and off for the major part of his life. In Ascona on the Lago Maggiore he lived in an artist’s colony with artists and intellectuals from Munich, Berlin and Paris. They set the mood for Dadaism which came to the fore in Zürich in 1914. Van Rees exhibited four paintings at the legendary Dada exhibition in the Café Voltaire (1916), along with Hans Arp, who remained a close friend. Cubism became part of some Dadaist’s vocabulary and van Rees’ work in the 1910s reflects this trend. After World War I, the sobering tenets of New Realism (*Neue Sachlichkeit*) define van Rees’s painting.

A personal tragedy befell the young artist couple when their ten-year old daughter was killed in a train collision in 1919. Otto van Rees, who got injured, took years to recover. Eventually he and his wife settled in Holland, sharing their time between Utrecht and Ascona.

References:

Centraal Museum Utrecht, *Otto en Adya van Rees, Leven en Werk tot 1934*, Utrecht, 1975, ill.
John Richardson, *A Life of Picasso*, vol 1, 1881-1906, New York, 1991, pp. 376-77 (ill. of *Portrait of Otto van Rees* by Adya van Rees).



25 KUTSCHERAUER, J. active circa 1920
Amsterdam School

WALL DECORATION AROUND CHIMNEY, circa 1920

Watercolor over some graphite on heavy weight, off-white paper with decoupage. 13 1/8" x 8 5/8" (33.3 x 22 cm). Signed at lower right: *J. Kutscherauer*. Inscribed in black at lower center: *PANEELVERSIERING BOVEN/EE SCHOUW/SCHAAL 1 à 10.*

Note: The artist J. Kutscherauer seems to have come from Vienna. At some point in his career, he appears to have joined an architectural firm in the circle of the Amsterdam School, since other drawings by him (Shepherd Gallery, Winter 1999) are also in the style of this school and bear Dutch inscriptions (such as *Rijks Telegraaf*.)

The *Amsterdam School* was a group of Expressionist architects and craftsmen, active between circa 1915-1930, loosely centered around *Wendingen* (Turns), a beautifully designed monthly magazine, edited by the architect Hendric Theodorus Wijdeveld. Works by architects of the Amsterdam School are characterized by highly inventive brick work, unexpected roof lines, curves, bulges and towers, oddly shaped windows, individually crafted fixtures, use of stained glass, majolica and wood.

The leading architects include Michel de Klerk (1884-1923), P. L. Kramer (1881-1961), and H. Th. Wijdeveld (1885-1989). Most of their projects were for low income housing in Amsterdam.

The group *De Stijl*, devoted to functionalism and other Bauhaus-like doctrines, rivaled the Amsterdam School through the 1920s and eventually dominated the image of modern architecture in the 1930s. It was not until the early 1970s that the Amsterdam School was rediscovered and explored with international exhibitions and monographs.

VI. English



26 MONRO, Dr Thomas 1759 – 1830
English School

LANDSCAPE WITH WINDMILL

Charcoal estompe on tan wove paper, no watermark. 7" x 9" (17.8 x 23 cm).

Provenance: From the family of Alexander Monro.

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).

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. Monroe's favorites, and John Robert Cozens, who was also a patient of Dr. Monroe. Monroe 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. Monroe," 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. G. Jefferiss, introduction, *Dr. Thomas Monroe (1759-1833) and the Monroe Academy*, by the Victoria and Albert Museum (London, 1976), n.p.

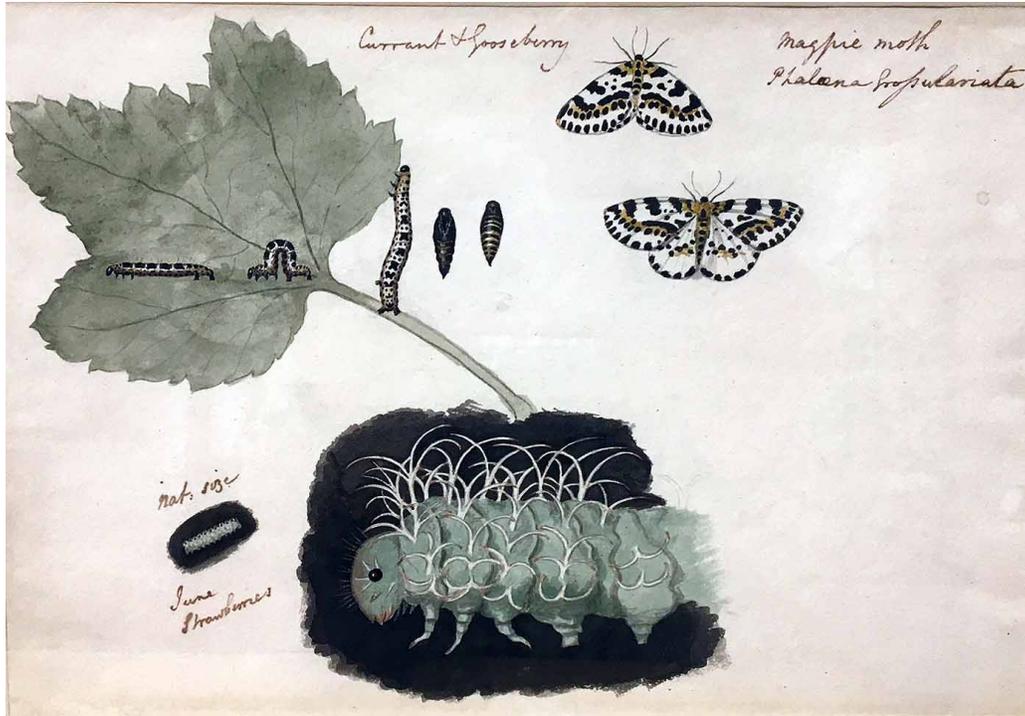
John Ruskin, *Notes by Mr. Ruskin, Part I: On His Drawings by the Late J. M. W. Turner, R. A. . .* (London, 1878), 5.

A[rthur] K. S[abin?], preface to *Catalogue of an Exhibition of Drawings, Chiefly by Dr. Thomas Monroe, 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 Monroe).

Andrew Wilton, "The 'Monroe School' Question: Some Answers," *Turner Studies* 4, no. 2 (Winter 1984): 8.

Christie's, London, 26 June-2 July 1833 (Lugt 13354).

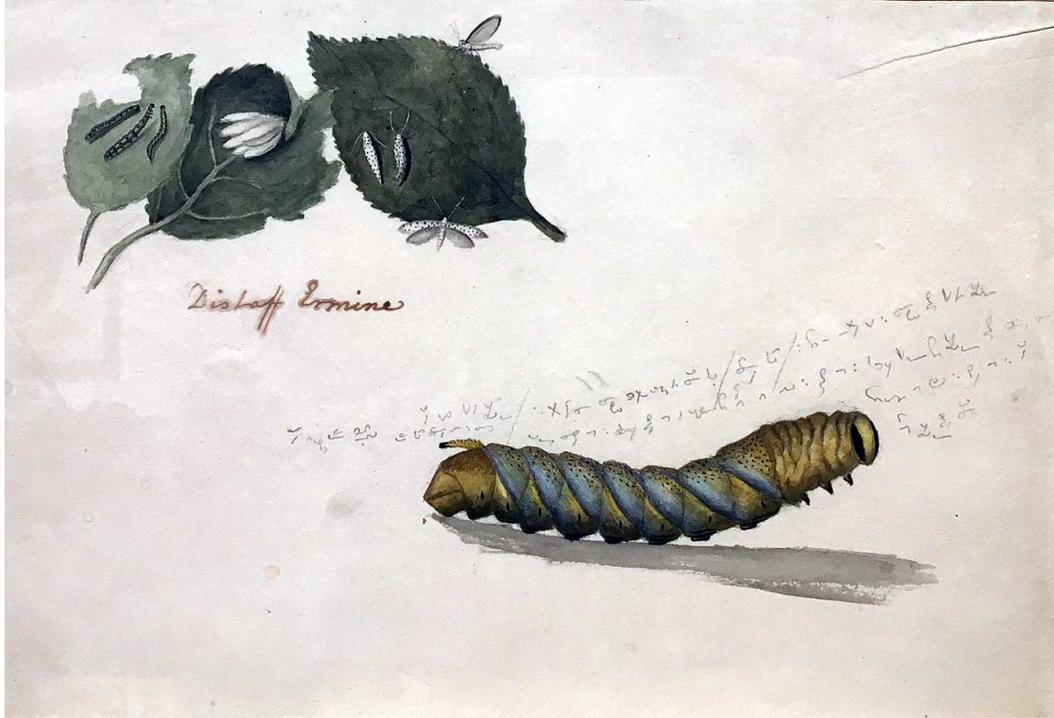


**27 English School
19th century**

MAGPIE MOTH, CURRANT AND GOOSEBERRY, circa 1800

Pen and ink, ink wash, and gouache on lightweight, beige, wove paper, no watermark. 8 1/2" x 12 1/2" (20.3 x 31.8 cm). Inscribed in brown ink throughout: *Currant + Gooseberry/Magpie moth/Phalena Grossulariata*.

Note: These two watercolors (cat. 27 & 28) are thought to be executed around the turn of the 19th century. One clue is the "sharp s" in the inscription, of use in German as the "scharfes S". It disappeared in English around 1800.



28 English School
19th century

DISTAFF ERMINE, circa 1800

Watercolor on medium weight, cream, wove paper, no watermark. 7 1/4" x 10 5/8" (18.4 x 27 cm).
Inscribed in brown ink: *Distaff Ermine*; inscribed in pencil: [cryptographic script].



29 MAROCHETTI, Carlo 1805 – 1867
Italian/French School/English School

**REDUCTION OF THE EQUESTRIAN MONUMENT TO QUEEN VICTORIA IN
GLASGOW, 1854 or after**

Silver-plated bronze on a rectangular bronze base. Height, from bottom of base to tip of crown: 20” (51cm); width, from bend of horse’s front leg to curve of tail: 21 ½” (54.5 cm); depth, from edge of drapery in front to edge of drapery in back: 8” (20 cm).

Note: Marochetti was born in Italy and studied in Paris under François-Joseph Bosio. He became a naturalized French citizen in 1841. During the Revolution of 1848 he fled with the entourage of Louis-Philippe to London. He exhibited at the Royal Academy (1851-67) and became one of Queen Victoria’s favorite sculptors. In Glasgow alone he created four public monuments, including the *Equestrian Queen Victoria* of which the present sculpture is a reduction.

Queen Victoria’s visit to Glasgow in August of 1849 was an event of such importance that immediately after her departure plans for a monument went under way. Marochetti’s sculpture was unveiled in September 1854 in St. Vincent Place, Glasgow. In 1866 it was moved to George Square to accompany a *Monument to the Prince Consort* (also by Marochetti). Some changes were made by Marochetti at this time to match the pair, including an adjustment of the horse’s left hind leg, which in the later version touches the base.

Another example of the reduction is in the National Gallery of Scotland in Edinburgh.

References:

Ray McKenzie, *Public Sculpture of Glasgow* (Liverpool, 2002).
Fiona Pierson, *Virtue and Vision. Sculpture in Scotland 1540-1990* (Edinburgh, 1991).



**30 Anonymous (Possibly English School showing the influence of Lespingola and Foggini)
19th century**

ST. GEORGE AND THE DRAGON

Bronze, with dark brown patination, mounted to gray base and green and white marble base. Overall height, from top of helmet plume to bottom of base: 14 1/4" (36.2 cm); overall width, from left side of base to tip of St. George's left foot: 4 1/4" (10.8 cm); overall depth, from tip of dragon's snout to curve of horse's tail: 8" (20.3 cm).

Note: This puzzling group was cast in the 19th century, as it is a sand cast. The group's dynamic energy possibly reflects the influence of earlier prototypes. The subject and choice of source material could indicate an artist of the New Sculpture movement.



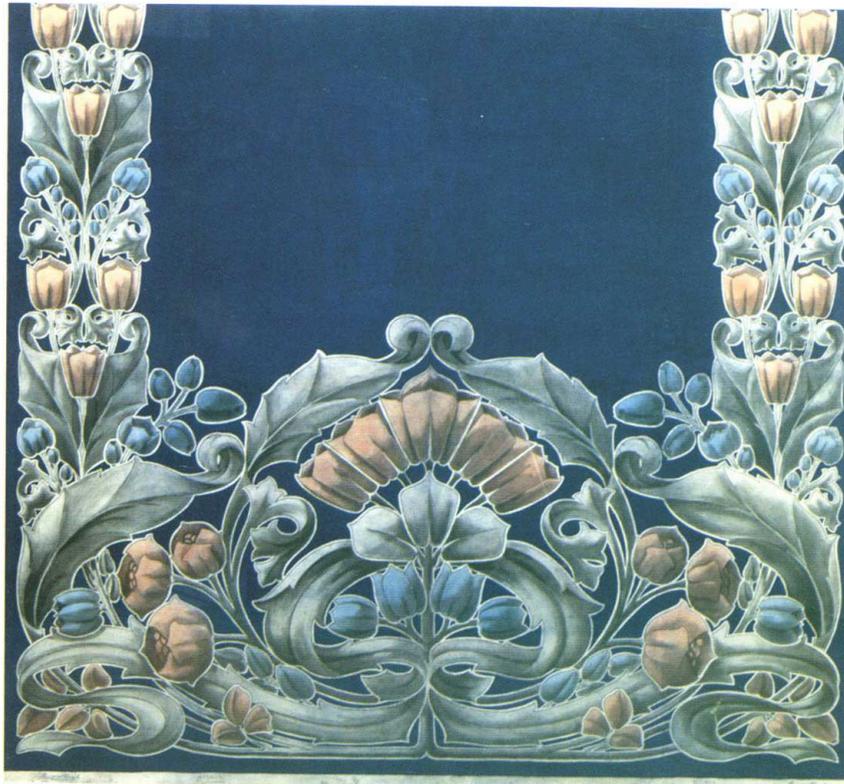
**31 English School
last quarter of the 19th century**

YOUNG WOMAN SEATED IN A CHAIR

Plaster relief, tinted to resemble bronze, with copper colored highlights. 13'' x 17 3/4'' (33 x 35 cm), maximum depth: 5'' (12.7 cm). Mounted in a rosewood frame.

Note: The present sculpture comes from the North of England. Among the artists who greatly advanced English sculpture towards freer modeling and innovative compositions in the last quarter of the nineteenth century, Harry Bates (1850/51-1899) comes to mind as inspiration for this energetic and charming portrait relief. Bates, who had studied with Dalou and Rodin in Paris, exhibited in the mid-1880s in London a triptych of *Aeneid* reliefs, which shares the dynamic energy of the present plaster. Bates's plaster model of a relief of *War* (1887, Tate Gallery) even displays in the background the same striations as the present piece. However, Bates was one of a whole group of British artists who liberated sculpture from the constricts of late Victorian art and had the skills and youthful bravura to execute a portrait like the present one.

Reference (for British sculpture at the end of the 19th century):
Susan Beattie, *The New Sculpture*, New Haven and London, 1983.



32 PROVERBS, Stuart W. active around 1900
English School

DESIGN FOR A TAPESTRY OR RUG

Gouache over some graphite on *papier calque*, lined with Japan paper. 48 3/4" x 54 1/4" (123.6 x 137.8 cm). At lower left and right stamped: *Stuart W. Proverbs*; at lower left and right signed in black ink: *T. Allwork Chaplin*; at lower left inscribed in black ink: *No. 1314*; inscribed at lower left in faded ink: £ 8.80; in graphite in modern hand: *D4668*.

Note: Stuart W. Proverbs was vice president of the Society of Designers, founded in London in 1896, which included major artists of the Arts and Crafts movement. At a meeting of the society in February of 1899, Proverbs presented "over one hundred original designs, sketches, photographs, wallpapers, cretonnes, woven silks and wools and stamped and printed velveteens" (Perry, p. 102). The design and production of this work most probably was collaborative. T. Allwork Chaplin, a noted designer, is also credited on this sheet. The present drawing comes from a French collection, which seems to indicate, that Proverbs sent his designs to manufacturers in France. This was a common practice among English artists and manufacturers at the turn of the 19th century.

References:

Linda Perry, *Textiles of the Arts and Crafts Movement*, London, 1988, p. 102.
 Shepherd Gallery, New York, Spring 1997, cat. no. 39 (Proverbs, *Design with Tulips*).



33 CONDER, Charles 1868 – 1909
English School

recto: PORTRAIT OF A WOMAN

verso: SPANISH SCENE WITH FOUNTAIN AND FIGURES

Black chalk and graphite on heavyweight gray wove paper, one edge folded. 10 3/4" x 16" (27.3 x 40.6 cm). Partial watermark at upper left: *ACL...*

Note: Charles Conder was born in London, but worked most of his life in Australia and Paris. Sent as an apprentice to his uncle, a land surveyor in Sydney, young Conder was soon enrolled at the Academy and was introduced to Impressionism and the Aesthetic movement. In 1890, Conder settled in Paris, where he befriended William Rothenstein, Jacques-Emile Blanche, and Henri de Toulouse-Lautrec. He painted fantasy figures on silk fans and landscapes, which he exhibited mostly in London. After some years of moving back and forth between Paris and London, he married in 1901, and settled in London. In 1906 he suffered his first attack of paralysis, to which he succumbed three years later.

In 1905, Conder had travelled with his wife to Spain, and it seems that the verso of the present drawing was inspired by a Spanish town, most likely Seville, since Conder stayed and painted there for some time. Whether the portrait represents his wife remains inconclusive.



34 HELPS, Francis, R.B.A. 1890 – 1972
English School

GENERAL KUNG CHANG CHEN, 1924

Graphite and charcoal on heavyweight, off-white wove paper. No watermark. 13 15/16" x 9 15/16" (35.4 x 25.2 cm). In graphite at lower left of portrait: *Francis Helps / 24*. In graphite at lower right of portrait: *General Kung / Chang chen*. Verso, at bottom center: *141* (encircled). At right corner in aged black-brown ink: *5* (inverted). At right corner in graphite: *35 L / 72065*.

Note: Captain John Noel invited portraitist Francis Helps to accompany the prestigious team assembled for the British Mount Everest Expedition in 1924. Noel, an army officer, not only helped finance the team; he was also the expedition's official cinematographer and photographer. Before the team left for the Himalayas, Helps and Noel designed a commemorative postcard to be sold inexpensively to British schoolchildren, who wrote in their return addresses so that the cards could be mailed back to them from the foot of the mountain. In his recently-published historical account of this expedition, *Into the Silence: The Great War, Mallory, and the Conquest of Everest*, Wade Davis likens this to today's youth receiving a letter postmarked from the Moon.

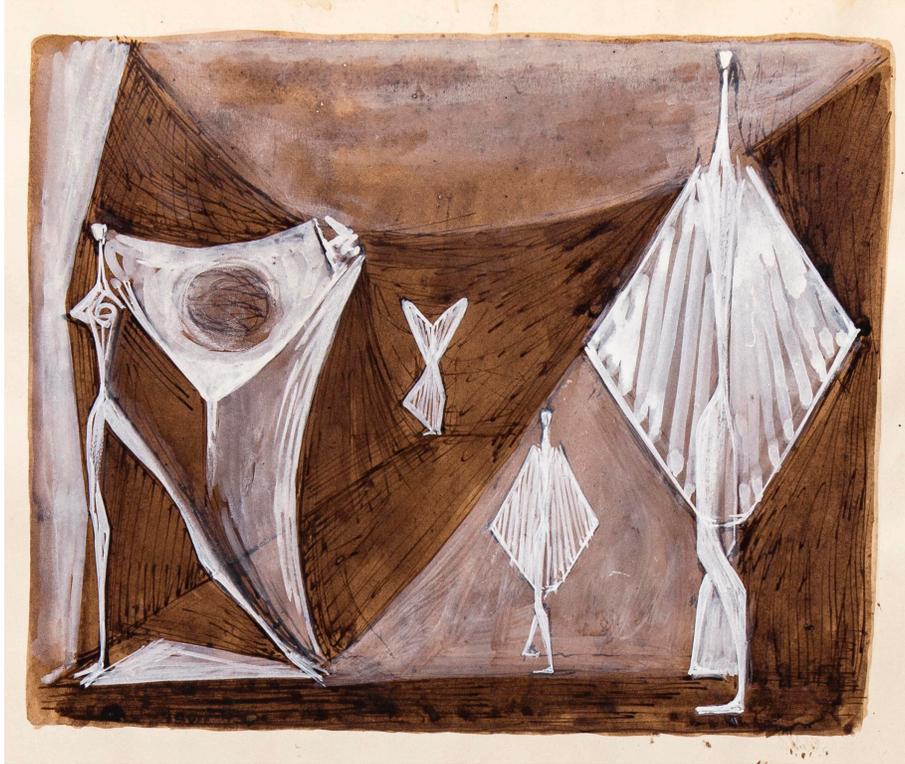
Helps accompanied the expedition as far as the foothills of Mount Everest, where he executed portraits of the climbing party as well as local Tibetans. The young man in the present drawing is believed to have been a Sherpa. Few of the Sherpas' names from this expedition are known. Kung Chang Chen may well have been the sitter's given name; however it is also possible that it is a nickname derived from the many variant spellings of nearby peaks and mountain passes bearing names such as Kangchenjunga, Kangchenjhau, and Kangchen La. Once believed to be the highest mountain in the world, Kangchenjunga is now known to be the third-highest; however, this name, which means "The Five Treasures of Snow," has also been used to refer collectively to the five peaks of the region (Kangchenjunga, Everest, and three others). The relationship between high-altitude mountaineers and Sherpas was changing at the time, primarily because with each failed attempt to reach the summit, the Sherpas' skills and expertise was increasingly valued by European climbers. The title "general" may be an indication of the increased social status of the Sherpas, both in their own culture and in the eyes of Western explorers.

Helps was a member of the Royal Society of British Artists and the National Portrait Society. In 1924, the Alpine Gallery (London) organized an exhibition highlighting the expedition in which Helps' paintings and drawings were shown alongside Noel's photographs.

References:

Wade Davis, *Into the Silence: The Great War, Mallory, and the Conquest of Everest* (New York, 2001), p. 483.

Sherry B. Ortner, *Life and Death on Mt. Everest: Sherpas and Himalayan Mountaineering* (Princeton, NJ, 1999).



35, 36, 37, 38 PEMBERTON, John 1908 – 1963
English School

ONE FIGURE DANCING; TWO FIGURES DANCING; THREE FIGURES DANCING;
FOUR FIGURES DANCING, 1954

Pen and ink, ink wash, and gouache on lightweight, beige, wove paper, no watermark. 8 7/8" x 6 5/8"
(22.6 x 16.8 cm).

Pen and ink, ink wash, and gouache on lightweight, beige, wove paper, no watermark. 12 1/2" x 8 5/8"
(31/8 x 21.8 cm).

Pen and ink, ink wash, and gouache on lightweight, beige, wove paper, no watermark. 8" x 12 1/2"
(20.3 x 31.8 cm).

Pen and ink, ink wash, and gouache on lightweight, beige, wove paper, no watermark. 9" x 12 1/2"
(22.9 x 31.8 cm).

Note: John Pemberton was born in Bidford-on-Avon; there he both received a formal education and taught himself to be an artist. In 1931, Pemberton married fellow artist and writer, Barbara Comyns Carr. Carr captured their marriage, which ended in 1935, in the fictionalized (though reportedly mostly accurate) account *Our Spoons Came from Woolworths* (1950). In the novel, Pemberton, known under the pseudonym "Charles Fairclough" is described as a discontented perfectionist with a "white pointed face" and a "husky nervous voice". During their marriage, in

1934, both Carr and Pemberton exhibited with the London Group, of which Pemberton's uncle, Rupert Lee, was elected President in 1926. This artists' society, which offered a means to exhibit one's work outside of the Royal Academy of Arts included founding members, the Vorticists Jacob Epstein and Wyndham Lewis. Henry Moore became a member in 1930.

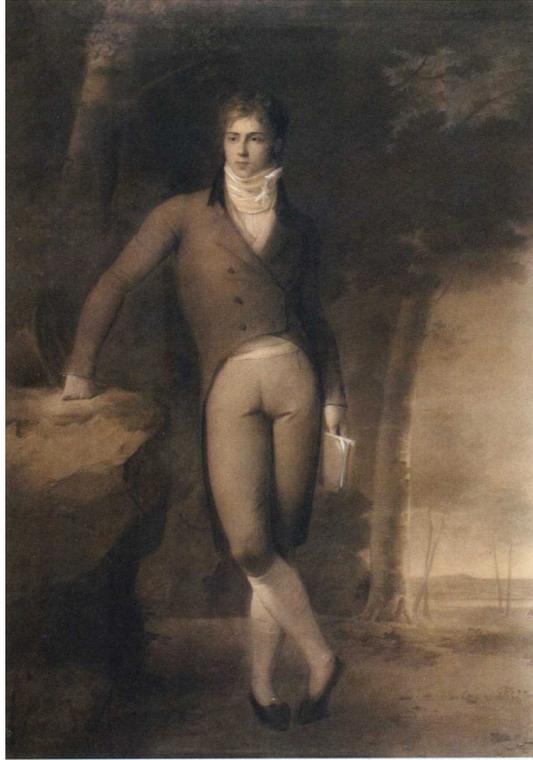
This group of *Figures Dancing* drawings, from a sketchbook dated 1954, demonstrates an aesthetic affinity with the works of Henry Moore from the same period, and particularly to his lithographs and drawings. In these works, post 1940, Moore depicted amorphous shapes, which like his sculptures seem to represent humans emerging from stone, who appear to float in timeless, still, unknowable, and uncanny landscapes. Interested since the 1930s in Surrealism, psychology, and the concept of the release of subconscious thought through the production of art, Moore returned to these ideas as a means to visually confront the grim realities of WWII. Pemberton, likewise, suffered during the War; he deserted from the army, was sent to Colchester Prison, and suffered a nervous breakdown. It seems that Pemberton, like many artists of this time, addressed his own personal circumstances and more universal, existential issues through his art.

The value of Pemberton's work was appreciated by Elizabeth Watt, a Scottish lawyer, who received her degree in 1924 and was subsequently the first woman allowed to practice law without male supervision. An ardent art collector, particularly of Surrealism, she bequeathed a group of more than 50 works to various British institutions upon her death in 1989. To the Scottish National Gallery, Watt gave Pemberton's painting, *Since the Bombardment*, circa 1948: an eerie depiction of two women and a gentleman, on a pier, seemingly on holiday by the sea. Odd light, long shadows, elongated figures who seem simultaneously human and insect-like, an airless landscape that stretches on ad infinitum and includes ominous air and sea events, and the juxtaposition of knowable elements in an unfamiliar way, make this the epitome of a Surrealist composition.

John Pemberton died in poverty in Paris at the age of 55.



VII. French



39 ISABEY, Jean-Baptiste-Eugène 1767 – 1855
French School

FULL-LENGTH PORTRAIT OF A YOUNG MAN, circa 1791

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

Exhibition: *Premier Salon du Dessin*, Paris 1991, Galerie de Staël. Expert Gérard Augier.

Note: This portrait was acquired in Paris in 1991 by M.L.H. Reymert, a former partner of Shepherd Gallery. An oral tradition identified the sitter as Isabey himself; the same oral tradition traced the provenance of the drawing to Isabey's family. This was reflected in a catalogue entry of our Spring 1992 catalogue.

More recent research established the fact that the drawing was exhibited by Galerie de Staël at the *Premier Salon du Dessin* in Paris in 1991 where M.L.H. Reymert had acquired it. For the catalogue of this exhibition, each dealer had a double page with two illustrations. The present drawing was not reproduced by Galerie de Staël, but it was exhibited and sold under the firm attribution to Jean-Baptiste-Eugène Isabey. It was carefully looked at and inspected by an expert, Gérard Augier, who accepted the attribution. Recent scholarship has confirmed the attribution.

Reference:

Correspondence, Shepherd Gallery Archive.



40 INGRES, Jean-Auguste-Dominique 1780 – 1867
French School

STUDY OF A MAN WITH DRAPERY OVER HIS SHOULDER

Black chalk heightened with white on tan wove paper. No discernible watermark. 10 7/8" x 5 1/16" (27.5 x 12.9 cm); a piece of sheet (1 3/4" x 3/16"; 4.5 x 0.5 cm) protruding at left edge. Signed at lower left in black chalk: *Ing[re]s*.

Ex-collections: Prince Paul of Yugoslavia; Constantin Radulovic (Secretary and translator to Nicolas II of Montenegro); Sava Araonjic (grandson of Radulovic).

Note: The present drawing was considered to be a study for Aesop in *The Apotheosis of Homer* (1827, Louvre). Aesop appears in Ingres' painting with both arms at his side, wearing a full beard and a headband. However, the painting does include male figures with draperies over their shoulders, and a preliminary study shows that for at least one figure Ingres had changed the study of a clean shaven youth to a bearded man in the painting. The present drawing could indeed be an early study for the *Apotheosis of Homer*.

The forceful drawing holds its own as an authoritative representation of a self-assured person. The man's glance sweeps way above the viewer; the body fills the space tightly and it looks as if the man's left elbow had pushed through the frame. Ingres' assertive, long lines give this person – imagined or real – voluminous presence.



41 DAVID D'ANGERS, Pierre-Jean 1788 – 1856
French School

LA LIBERTÉ, after 1839

Bronze on rectangular base. Height, including base: 23" (58.3 cm); base: 6 13/16" x 7 1/4" (17.2 x 18.5 cm). Incised on right side of base: *P. J. DAVID / 1839*; incised across front of base: *LIBERTÉ, LIBERTÉ CHÉRIE / COMBATS AVEC TES DEFENSEURS*; incised on scroll Liberty holds in her right hand: *89 / 1830*; inscribed on mason level behind bayonet: *EGALITÉ / FRATERNITÉ*.

Note: *La Liberté* wears the Phrygian cap commonly adopted by other artists for figures of Liberty, such as that found in Rude's sculpture, *Departure of the Volunteers of 1792* (1833-36) on the *Arc de triomphe* and Delacroix's painting, *Liberty Leading the People* (1830). David d'Angers' figure of Liberty shares the same revolutionary spirit. The present sculpture includes an inscription along the base, which the editor Pagnerre added to the plaster statuette that he sold around 1840. It reads: "Liberty, Dear Liberty / Fight With Your Defenders." The dates, [17]89 and 1830 refer to the French Revolution and the July Revolution, respectively. Behind Liberty is a small altar in the form of an ancient column. Atop the altar are tools used by the common worker.

The artist wanted *La Liberté* in all homes, and so wished to have affordable versions of it. In 1839, he sent a note along with a cast of the sculpture, to Louis de Potter, a politician in Brussels, detailing his aspirations. He stated hopefully:

Regarding the small statue of Liberty, I made it so it could be purchased by the people [...] Let us hope one day that we will see [...] the image of Liberty in humble homes. She is a saint who well deserves the most fervent cult [...].

Indeed, plasters and small-scale bronzes were available at the time for the broader public. Thiébaud and Cresson and Thiébaud were among the founders who made casts of *La Liberté* and Bonnet made casts after 1899. These later plasters and casts also include the date of the 1848 revolution, an event that had not yet occurred when David d'Angers first created *La Liberté*.

Bronze casts of *La Liberté* are in the Musée du Louvre, Musée des arts décoratifs, and the Musée David d'Angers.

References:

Jacques de Caso, *David d'Angers: Sculptural Communication in the Age of Romanticism* (Princeton, NJ, 1992), ill. nos. 6-8 (terracotta); pp. 205-206 (David d'Angers letter to Louis de Potter, 31 October 1839, De Potter Papers, Bibliothèque royale, Brussels, quoted p. 205).
Lami vol. 6, p. 97.



42 BARYE, Antoine-Louis 1796 – 1875
French School

ARAB RIDER KILLING A LION, after 1855

Bronze with green and brown patina on oval self-base. Height, from bottom of self-base to top of rider's lance: 15 ½" (39.4 cm); width, from horse's tail to front left foot: 14.5" (36.8 cm); depth, from lion's front left foot to his right hip: 6" (15.2 cm). Signature incised in model at rear right of base: *BARYE*. Remnant of indecipherable label on underside of base.

Note: In the early 1830s, Antoine-Louis Barye was honored with a commission of Prince Ferdinand Philippe, Duke of Orléans, for a "surtout de table." This massive centerpiece was considered one of the finest masterpieces of the Romantic period and its success cemented Barye's status amongst his contemporaries. With the realization of the centerpiece, Barye became known for his sculptures that demonstrated equal sensitivity to the emotionalism of Romanticism, the subject matter and mathematical precision of Classical antiquity, and the directness and immediacy of Realism.

The design for the present work, *Arab Rider Killing a Lion*, derives from *The Lion Hunt* (1837), from the Duke of Orléans' "surtout de table." In *The Lion Hunt*, two Arab riders are shown battling a lion who has just killed a buffalo. In *Arab Rider Killing a Lion*, a single Arab rider is shown at the very moment when he kills his prey. Michel Poletti and Alain Richarme discuss Barye's penchant for incorporating lions in his sculptures, which led Eugène Delacroix to comment that Barye "had no equal" in depicting these animals. Poletti and Richarme also discuss the stylistic progression between these two works. In the earlier *Lion Hunt*, the composition is

“dense” and feels heavy. There is a rolling mass of powerful bodies, faces contorted in anguish. Victory by these two Arab riders will neither be easy nor will it be guaranteed. In the later work, there is a more controlled and “ethereal” sensibility. There is space between the figures; the horse and the rider rear upward while the lion struggles, pinned down onto the ground. The rearing of the horse and the downward thrust of the rider’s spear create a compositional “X” which both serves to create stability and to focus the quiet intensity of the scene upon a specific moment and action.

References:

Stuart Pivar, *The Barye Bronzes* (Woodbridge, Suffolk: Baron Publishing, 1974), p.61 (ill.).
Michel Poletti and Alain Richarme, *A.L. Barye: Artiste et Artisan* (Paris: UDB, 1992), pp. 5-7, 14, 18 (ill.), 19.

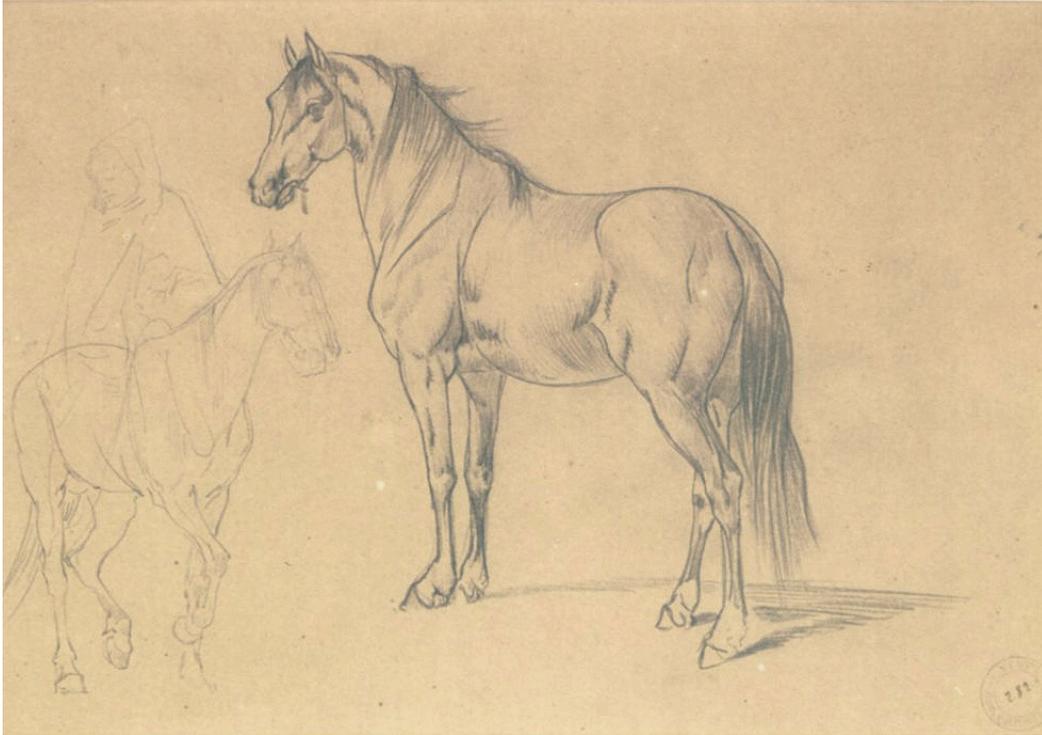


43 BARYE, Antoine-Louis 1796 – 1875
French School

STUDY OF A LIONESSE AND FOX'S HEAD

Black chalk on pinkish-tan, medium weight laid paper. No watermark. 7 5/16" x 9 9/16" (18.6 x 24.3 cm).

Note: In the years before Barye enjoyed critical success, the struggling young artist supported his family by working for *Fauconnier*, the Duchess of Angoulême's goldsmith, where he produced miniature animals for commercial reproduction. Having left the *École Royale des Beaux-Arts* in 1823, about the time he began at *Fauconnier*, Barye continued his artistic training informally; in his spare time, he made studies of animals at the Paris Zoological Garden, inside the *Jardin des Plantes*. He not only drew from life, often alongside Eugène Delacroix, with whom he remained friendly through the 1820s, but he also had access to studying animal skeletons in the adjoining Cabinet of Comparative Anatomy. The unguarded, slumbering pose of the lioness suggests the present drawing is likely from this early period.



44 FROMENTIN, Eugène 1820 – 1876
French School

HORSE STUDY WITH STUDY OF MOUNTED ARAB

Graphite on tan wove paper laid to board. No visible watermark. 8" x 11 3/16" (20.3 x 28.4 cm). Circular, red estate stamp on lower right sheet edge (Lugt 957): *VENTE/ EUG.FROMENTIN*; in center of stamp in dark ink: 282. Inscribed on back of mounting board: *Fromentin*. Framer's label on old backing: *AMSTERDAM ROKIN 105/ A.J. Heijdenrijk Jr. N.V./ Encadrements-Lijsten/ DEN HAAG NOORDEINDE 134*.

Note: Eugène Fromentin was born in La Rochelle, France to a wealthy and educated family of lawyers and doctors. Although Fromentin's father, a physician, was also a talented and trained amateur painter who instructed his own son "in the rudiments of technique," he nevertheless demanded that his son follow a "serious" career path in law. In 1839, Fromentin moved to Paris to study law at his father's command and, although successful in his academic pursuits and in his legal career following the attainment of his degree, circumstance and the young man's strong desire directed him instead to a life in the arts. Fromentin's childhood lessons in technique had triggered this desire and it only grew stronger in adulthood with the artist reportedly covering all the surfaces of his law office with his drawings and sketches. Additionally, following a failed love affair, Fromentin withdrew into seclusion and buried his emotions by reading and writing essays and literary dramas. Ultimately, Fromentin achieved prominence *both* as a writer and a visual artist. He was published in a variety of genres including romantic fiction, art criticism and analysis, and travel literature. His paintings were successfully shown at several Salons and at the Universal Exposition of 1867. His work was

praised within academic circles and by his country, the latter of which named him Commander of the Legion of Honor in 1869.

Eugène Fromentin has been categorized as a “Romantic Orientalist” and often compared to Delacroix for his use of vibrant color, dramatic mood and exotic subject matter. In 1846, 1847, and again in 1852, Fromentin traveled to Algeria and throughout Africa. These trips were highly influential not only to Fromentin’s writing career (he published *A Summer in the Sahara* and *A Year in Sahel* in the late 1850s) but also resulted in the visual translations of those writings into paintings. The present work, two sketches, one a more loosely drafted Arab rider on horseback and the other a more finished portrayal of a horse in “noble stance” are common figures found in Fromentin’s larger paintings. In particular, Fromentin is known for “sweeping landscapes, enlivened by poetic groups of animals and figures”. To Fromentin, the world outside the confines of his Parisian life offered infinite creative possibilities. He wrote: “The more I study nature here, the more convinced I am that, . . . the Orient is still waiting to be painted.”

References:

- Ingres & Delacroix through Degas & Puvis de Chavannes: The Figure in French Art, 1800-1870* (New York, N.Y.: Shepherd Gallery, Associates, Inc, 1975), pp. 217-221.
- James Thompson and Barbara Wright, *La Vie et l’Oeuvre d’Eugène Fromentin* (Courbevoie/Paris: ACR, 1987).
- James Thompson and Barbara Wright, *Eugène Fromentin, 1820-1876: Visions d’Algérie et d’Égypte* (Paris: ACR, 2008).



45 DAUBIGNY, Charles-François 1817 – 1878
French School

BY THE SEA

(*Bord de la mer*), after 1857

Charcoal on off-white laid paper. 11 1/8" x 16 7/8" (28.3 x 42.9 cm) (irregular edges). No watermark. Signed at lower left in graphite (partially obscured over time): *Daubigny*.

Note: While Charles-François Daubigny's Barbizon contemporaries often preferred the lush landscape of the Fontainebleau Forest and its environs, he often traveled farther afield. The present drawing is similar in style and format to the several hundred sketches the artist executed from *Le Botin* (the little box). Beginning in 1857, this flat-bottomed boat, originally built as a ferry, became a mobile studio in which Daubigny could live and work as he traveled up and down the river Oise. The artist's adventurous life aboard *Le Botin* is documented in *Voyage en Bateau, Croquis à l'Eau-Forte*, a series of etchings published by A. Cadart in 1862.

The horizontal bands that make up the foreground, middleground and horizon in the present work exemplify a shift in Daubigny's style away from the more classical French landscape tradition of Nicolas Poussin and Claude Lorraine and toward the more modern sensibility of his mature career that would prove highly influential on Paul Cézanne (1839-1906), whose work the elder artist championed.

Daubigny was selected, along with his good friend and mentor Camille Corot (1796-1875), to be a member of the Salon jury. The younger artist quit just four years later after the work of a number of artists whose work he and Corot supported, including Cézanne and Claude Monet, were rejected by other members on the jury.

References:

Madeleine Fidell-Beaufort, "A Sketchbook by Daubigny: Traveling by Rail during the Reign of Louis-Philippe," *Master Drawings* 38, no. 1 (Spring 2000), pp. 3-28.

Robert Hellebranth, *Charles-François Daubigny: 1817-1878*.

John Sillevs and Hans Kraan, *The Barbizon School*. (The Hague: 1985).



46 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 1853), 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 collection 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 Fania, *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.



47 BARGUE, Charles 1826/27 – 1883
French School

GROUP OF STUDIES

Graphite on wove paper. 6 5/16" x 6 7/8" (16 x 17.4 cm). Estate stamp in red at lower right: *VENTE BARGUE 1883*.

Ex-collection: Robert Isaacson and James Draper.

Note: From roughly 1868 to 1871, Bargue completed a series of three volumes of *Drawing Courses* alongside Jean-Léon Gérôme that were published by Adolphe Goupil. With these exercises, Bargue and Gérôme demonstrated how to draw the human figure by mastering fragments of the body through repetition and replication. In an article from 1869 from the journal *L'illustration*, the author writes that Bargue and Gérôme's albums demonstrate how to analyze proportions and light, since "before building, it is necessary that the student learns to develop a scaffold" (p. 251). It appears with this study of figures in a variety of positions, therefore, that Bargue followed the method of his drawing lessons in his own work. This drawing is a typical example of the costume studies Bargue made throughout his life.

Reference:

Aug. Marc. "L'Enseignement du Dessin," *L'illustration: Journal Universel* vol. 54 (1869): 251

VIII. German



48 AMSLER, Samuel 1791 – 1849
Swiss School

PORTRAIT OF GEORG MÜTTRICH, 1819

Graphite on medium-weight white wove paper. Watermark as read from recto, vertical: *DOBBS 1816*; blind stamp at lower right corner: *Dobbs & Co. London*, with coronet and plume. 9" x 7 1/8" (22.9 x 18 cm). On verso inscribed: *Georg Müttrich aus Wien/aet. 22. Fec. 1819/Roma.*

Note: A comprehensive biography of Samuel Amsler has been published by Colin J. Bailey in his essay in *The Burlington Magazine*. We limit the following remarks to the artist's time in Rome.

Born in Switzerland, Samuel Amsler studied engraving in Zürich (1810), and later at the Academy of Munich (1813-16) under Carl Hess, whom he succeeded as professor of engraving in 1829.

While a student in Munich, Amsler became close friends with J.A. Ramboux. Together the young men hiked through Switzerland and on to Rome. They arrived in 1817, and Amsler stayed until 1819; he returned one more time from 1821 to 1825. For some time, Ramboux and Amsler roomed together at the Palazzo l'Arco on the Pincio, not far from the casa Buti, where Thorvaldsen lived, as well as Vogel von Vogelstein, Rudolf Schadow and other artists from the large international community of artists in Rome. The German contingency developed a

communal style of working in groups, drawing or painting the same sights, and often each other. These portraits became almost a genre by itself. The heads are depicted in strong outlines, without background or accessories. The facial expressions combine individual character and an idealistic outlook. Amsler seems to have regarded his portrait drawings as personal treasures which he preferred to keep for himself. Contemporary artists knew about them and admired them, but most of them disappeared from public view after his death. An obituary pays tribute to Amsler as a draftsman:

His sketchbooks are full of portraits of interesting people, a few of them set down almost casually but all recorded with characteristic precision. Even when occasionally he made pencil portraits on a larger scale, he still retained an admirable economy of line and such total confidence in his manner of expression that this invested his drawings with an immediacy and truth to life” (Bailey p. 651).

All we know at this time about Georg Müttrich is his age, twenty-two years, and that he came from Vienna. The authorship of this drawing has been confirmed by Colin J. Bailey.



49 KLEIN, Johann Adam 1792 – 1875
German School

THE KING'S CAVE NEAR VIENNA, 1813

Watercolor, white heightening and some graphite on tan laid paper. No watermark. 8 3/16" x 10 5/8" (20.8 x 27 cm). Inscribed, signed and dated in graphite along lower left: *Die Königshöhle bei Rauhenstein ohnweit Baden bei Wien J Klein del 1813* (The King's Cave near Rauhenstein, not far from Baden near Vienna). On verso violet collector's stamp: *FS* in a square (not in Lugt); inscribed in graphite: *955; No 265 B; 75/34*.

Ex-collection: F.S.; David Daniels, New York.

Note: At age thirteen Johann Adam Klein joined the studio of the Nuremberg printmaker Ambrosius Gabler, who taught him printmaking techniques and introduced him to 17th century Dutch art, which influenced a whole generation of early German Romanticists. In 1811, Klein went for the first time to Vienna, returning briefly to Nuremberg in 1815. This is the period in which he drew the present watercolor.

He had gone to Vienna in search of work. The Napoleonic wars had left hard times in their wake. The rich private collections of Viennese aristocrats and the royal public collections called for printmakers to document and disseminate these treasures. Important print publishers were established in Vienna, attracting skilled young artists, proponents of the new tenets of Romanticism

In the same year of 1811, when Klein arrived, Philip Veit, Ferdinand Olivier, and Julius Schnorr von Carolsfeld also came to Vienna. Two years earlier, Friedrich Overbeck had left the Vienna Academy in protest, initiating the *Nazarene* movement in Rome. Overbeck's revolt seems to have reverberated among Vienna's young artists.



50 SCHLOTTHAUER, Josef 1789 – 1869
German School

DESIGN FOR A CEILING

Black ink over graphite on off-white paper. No watermark. 14 1/16" x 13 5/8" (35.7 x 34.1 cm). Inscribed in graphite on front of mat backing at lower left: *Schlotthauer, Joseph (1789 München – 1869 München)*.

Formerly: Galerie Grünwald, Munich.

Note: The surrounding scenes from the top, clockwise depict the three fates, charity, the four virtues and the three graces.

The creative process of the neo-classical movement around Peter Cornelius was a union of master and student which sometimes makes it difficult to distinguish between them. The craftsmen were considered part of the "spirit" of the overall creation. This was Schlotthauer's introduction to fresco painting: on the one hand he was a mere executor of Cornelius' designs, but on the other, an artist in his own right who identified with the master to the degree of painting in his spirit. He had studied with Cornelius, he went with him to Rome in 1830/31 and

he was in charge of the large fresco project for the *Glyptothek* in Munich during Cornelius' absence. Knowing his limits as a creative artist, Schlotthauer used his talent and training as a carpenter to construct clever orthopedic machines which helped disabled people who flocked to him for relief. In 1846 he invented, along with Oberbergrath Fuchs, a method of fresco painting called *Stereochromie*. Due to a special binder and a special finish it allowed easy, even painting, colors that would not change after drying and would resist the weather. Wilhelm von Kaulbach was the first to prove the many advantages of the new method in his decoration of the Museum in Berlin. Schlotthauer's position at the Munich Academy after 1831 was mainly based on his dependable and blameless character. He was the inspector who had to deal with police regulations and disciplinary affairs at the Academy.



51 MINTROP, Theodor 1814 – 1870
German School

ALLEGORY OF “WINE, WOMEN AND SONG”
(WEIN, WEIB UND GESANG)

Circular image in ink and watercolor on medium weight laid paper, laid to thin wove off-white paper. No watermark. Sheet: 5 1/8” x 6” (13 x 15.3 cm); image diameter: 4 3/8” (11.1 cm). Inscribed in ink on verso: *Mintrop*.

Note:

“Who does not love wine, women, and song,
Remains a fool all his life long.

*“Wer nicht liebt Wein, Weib und Gesang,
Der bleibt ein Narr sein Leben lang.”*

Martin Luther, of all people, is believed to be the source of this German wisdom. It clearly inspired the allegory of the present drawing. "Wine, women, and song" would have been a perfect motto for a collection of student songs. The present drawing might have been intended (or utilized?) for a frontispiece.

For thirty years Mintrop worked as a laborer on his brother's estate. Artists from Düsseldorf befriended him and supported his admission to the Academy. Mintrop studied under Wilhelm von Schadow, applying himself with such zeal, that he became known as "the Wunderkind of German Romanticism" (Klapheck, 1923). His religious and decorative paintings are found in and around Düsseldorf. His drawings were sought by collectors, including Alexander Flinsch (Sale Boerner, 1912) and Heumann (exhibition Chemnitz, 1930). More than 150 of his drawings are in the Academy of Düsseldorf.



52 HACKERT, E. active around 1850
German School

VIEW OF SAGAN: ST. DOROTHY HOSPITAL, circa 1850

Watercolor on wove paper mounted to gray paper, decorated with black lines around the image. No watermark. Image: 8 1/4" x 13 3/4" (21 x 35 cm). Inscribed in black ink on mount underneath image: *St. Dorotheen Hospital im Herzoglichen Park zu Sagan*. On verso of mount oval stamp in violet: *LES VUES DE SAGAN/VENTE SOTHEBY'S MONACO/4 MARS 1989*.

Ex-collection: Dorothee de Talleyrand, 1793-1862.

Note: Sagan, a domain in Lower Silesia, was part of Prussia under Frederick William II (1744-1797) who extended the primogeniture (the right to inherit the title of duke) to the female line, hoping to attract rich aristocrats to settle in his kingdom. He promptly gained the attention of the duke of Courland, father of four daughters, whose own dominion was under the threat of being annexed by the Russian Tsars.

In 1786 duke Peter of Courland bought the vast estate of Sagan and made it the winter residence for his family. Every fall they convened in Sagan for a never ending stream of guests and festivities. The hunting parties were legendary and the banquets magnificent. Based on their centuries old positions, the Courlands maintained a lifestyle of royal grandeur. At most European courts, from Berlin to Vienna, they were received like sovereigns and their immense wealth allowed them to keep something like a royal household. Hackert's drawings show that the estate

was set up to maintain a small Central European Court, with its antechambers, numerous salons, churches, hospitals and lodgings for servants and horses.

The daughters of duke Peter played a major role in nineteenth century Europe. Having lived at the courts of Berlin, Paris, Warsaw and Vienna, they found all of their friends assembled during the Vienna Congress, and no political history of that time can overlook their influence on the hearts of the most powerful men. Metternich was in love with the oldest of the four sisters, Wilhelmine duchess of Sagan, while Talleyrand was stricken by the youngest one, Dorothee. Unable to marry Dorothee because of his clerical status, Talleyrand married her to his “nephew” Edmond.

Thus Dorothee duchess of Sagan became Dorothee de Talleyrand, duchess of Dino. Following her sisters she was the owner of the estate of Sagan in 1845. The previous owner, Princess of Hohenzollern, had neglected the property. Dorothee renovated it in the neo-gothic style, typical for the historicism of mid nineteenth century Northern Europe.

The drawings were originally assembled in two albums, decorated with the Talleyrand coat of arms.



53 MAX, Gabriel Cornelius von 1840 – 1915 German School

ILLUSTRATION TO MENDELSSOHN'S "SONGS WITHOUT WORDS," 1862

Watercolor over graphite and black ink on off-white wove paper. No watermark. 11 5/16" x 13 1/2" (28.7 x 34.3 cm). Signed and dated in red watercolor at lower left in the body of the drawing: *Gab. Max.* Inscribed in black ink below drawing: four bars of Mendelssohn's music; inscribed at lower right below music: *F. Mendelssohn-Bartholdy. Lieder ohne Worte. 6tes Heft.*

The original mat backing carried inscription: *Spinnstube. Illustration zu einer Melodie / von Felix Mendelssohn-Bartholdy aus "Lieder ohne Worte" / Vorlage zu einem Blatt aus der 12-Blatt-Folge "Phantasiebilder aus Tonstücken", die 1863 in photogr. / Reproduktionen in Wien erschien.*

Note: The present drawing marks a turning point in Gabriel Max's career. In spite of the friendly reception he met at the Vienna Academy (1858–1861), Max felt he did not belong in that artistic environment. He treasured a volume of Delaroché's works in photographic reproductions and longed to go to Paris. The success of his series of *Phantasiebilder aus Tonstücken*, to which the present drawing belongs, made him change his mind. The album of twelve watercolors to compositions by Beethoven, Mendelssohn, Liszt and others was published in photographic reproduction. The art-loving Duke Ernst II of Sachsen-Coburg-Gotha accepted Max's dedication of the work and presented the artist with a medal for his achievements.

The brothers Emanuel and Josef Max were sculptors in Prague. Josef had two sons, Gabriel and Heinrich, both of whom became painters. Of these four artists, Gabriel achieved the

greatest popularity, painting religious, historical and genre scenes with a particular touch of the macabre in a highly finished, brilliant technique. First a student of Eduard von Engerth at the Prague Academy, then of Carl Wurzinger, Carl von Blaas, C. C. Ruben and Karl Meyer in Vienna, he eventually became a student of Karl von Piloty in Munich (1864-67). From 1879 to 1883 he taught at the Academy of Munich.

Reference:

Agathon Kemt, *Gabriel Max und seine Werke*, special edition, published by *Die Graphischen Künste* (Wien, 1886), pp. 4-6.



54 LIEBERMANN, Max 1847 – 1935
German School

STUDIES FOR “AN ABC IN PICTURES” (1908), circa 1895

Black ink on medium weight, off-white wove stationery paper. 5 5/8” x 8 3/8” (14.3 x 21.3 cm). Signed in black ink at lower right: *M Liebermann*. On verso half the sheet of a letter on stationery, printed: *BERLIN W./SCHILLSTR.4*. Inscribed in ink: *d/12/2/95*; inscribed in graphite: *46*. Partial letter: *...Freund besorgen./Könnten Sie dort/d. Um 12 Uhr bis 12 1/4 Uhr...fertig zu sein? Könnten/Angriff nehmen. Wollen/Gegen 12 Uhr kommen/...ichen Grüßen Ihr.* – The fragment of this letter deals with an appointment and a project.

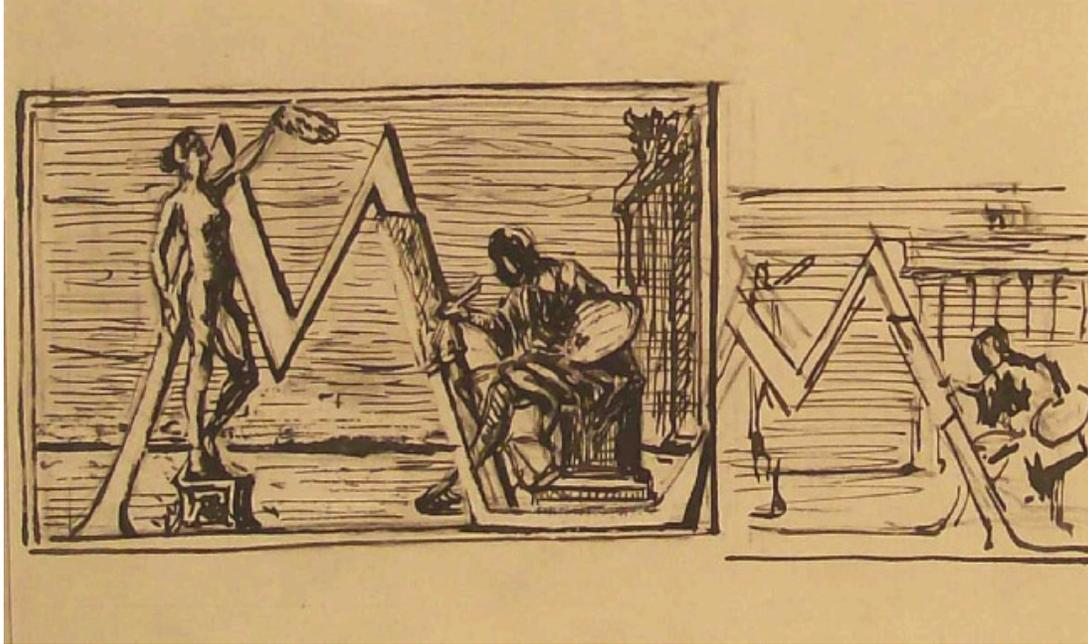
Note: Liebermann’s graphic oeuvre includes a number of book illustrations (Goethe, Kleist, Heine) and one precious bibliophile edition: *Ein ABC in Bildern* (1908) (Alphabet in Pictures). The book is about the size of a modern paperback and contains thirty-eight letters to which Liebermann added little figures or scenes from rural life, as in the present sketch.

A number of these letters were published in 1906 in the magazine *Kunst und Künstler*. Here Liebermann’s intention was heeded: the letters are printed in red and the drawings in black. Unfortunately, this color scheme was not repeated in the book, despite Liebermann’s explicit request.

References:

Sigrid Achenbach, “Die Druckgraphik Max Liebermanns”, *Max Liebermann in seiner Zeit*, exhibition catalog National Gallery Berlin, 1979, pp. 674-675.

Ein ABC in Bildern von Max Liebermann mit begleitenden Worten von Richard Gaul. Berlin, Konrad W. Mecklenburg vorm. Richterscher Verlag, n.d. (1908).



55 LIEBERMANN, Max 1847 – 1935
German School

STUDY FOR THE ARTIST'S EX LIBRIS

Black ink and some graphite on card. 4 7/8" x 6 1/8" (12.5 x 15.5 cm). On verso invitation card with an image and text, printed: *Fritz Gurlitt BERLIN W./Leipziger Strasse 131/Ausstellung von Werken:/etc.* Inscribed in graphite: *Orig. Federzeichnung v Max Liebermann/Slg. Werner-Eberh. Müller/Leipzig 1944.* Collector's stamp: Three *M* in a circle (not in Lugt). Also inscribed in graphite: *45.*

Ex-collection: Werner-Eberhard Müller (1944).

Note: To our knowledge, the ex libris Max Liebermann sketched here, was never realized. Perhaps the artist was not seriously considering to present himself in print, painting in front of the *Brandenburger Tor* with Victory offering him a wreath. Liebermann's house in Berlin stood next to the famous arch, which is surmounted by a bronze group of a horse-drawn chariot, conducted by a female figure.



56 KLEY, Heinrich 1863 – 1945
German School

Recto: FAUN HOLDING MIRROR TO CENTAURESS TRYING ON A HAT, circa 1900
 Verso: SEATED SATYR PULLING ON A PAIR OF STOCKINGS

Black ink on medium weight off-white wove paper. No watermark. 9 1/4" x 7 13/16" (23.5 x 19.7 cm) (irregular edges). Signed in black ink at lower right: *Kley*. Collector's stamp in red ink at lower right: *GE* (encircled) (Gustav Engelbrecht, Hamburg; Lugt 1148). On old mat: inscribed in brown ink at bottom center: *HEINRICH KLEY 1853* [sic]. In graphite at lower right: *20.-*. In graphite at top right: *42/29*. On verso of old mat: label with black ink at lower right: *Erworben / von Brakl München / 17. September 1910.*

Formerly: Franz Josef Brakl, Munich.

Ex-collection: Gustav Engelbrecht, Hamburg.

Note: Kley studied art at the *Karlsruhe Akademie* under Ferdinand Keller and spent his early career as a landscape, portrait and still life painter. His paintings were exhibited at the *Glaspalast* and at the Munich Secession between 1888 and 1894. By the turn of the century, the artist had given up traditional painting and turned his attention to rendering highly detailed and technical images of modern industrial life, including blast furnaces, tunnels and bridges, ship docks, huge construction scaffolds and machine-filled factory interiors.

Throughout his career, Kley drew illustrations and cartoons. Once he moved to Munich in 1908, the artist dedicated himself almost entirely to pen line drawing. Combining savage humor with brilliant draughtsmanship, Kley was soon widely known for his wildly capricious and satirical illustrations that he produced for *Simplicissimus* and *Jugend*. The present drawing is most likely from his early years in Munich. After the 1910 publication of *Skizzenbuch II* – the second of two sketchbooks – Centaurs appear much less frequently in Kley's *oeuvre*.

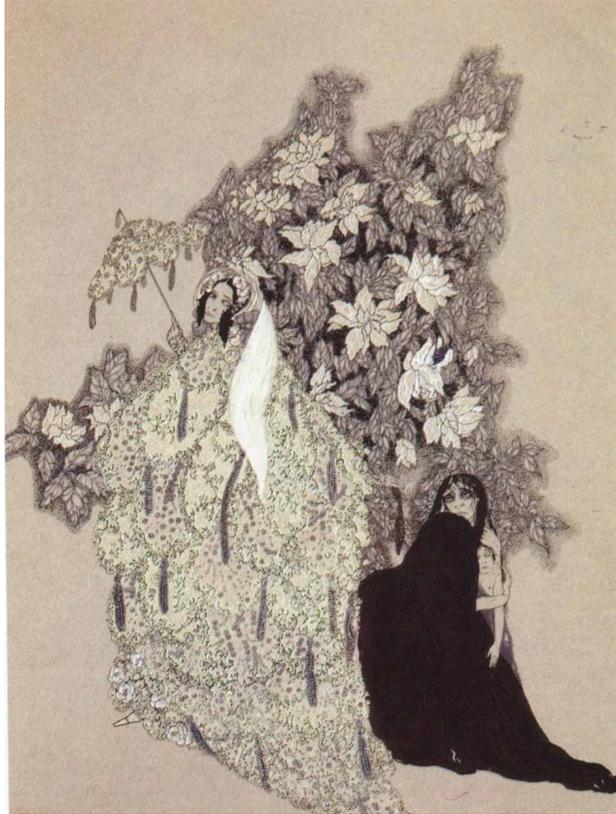
In 1937 Kley was introduced to the American audience when *Coronet Magazine* featured his work in three consecutive issues. Kley's imaginative illustration remained influential long

after his death. In a 1959 episode of *Walt Disney Presents*, Disney presented Kley's comic drawings of elephants as the inspiration for his animated films *Fantasia* (1940) and *Dumbo* (1941). *Fantasia* is populated with characters adapted directly from Kley's imagery, including Elephanchine's bubble-blowing *corps de ballet*, Ben Ali Gator's troop of dancing alligators, and the centaurs and fauns who prance to Beethoven's *Pastoral Symphony*.

References:

Geoffrey K. Mawby, ed., *The Drawings of Heinrich Kley* (New York, 1961).

Bob Thomas, *Disney's Art of Animation: From Mickey Mouse to Beauty and the Beast* (New York, 1991).



57 ALASTAIR (Hans Henning Voigt) 1887 – 1969
German School

WOMAN WITH PARASOL AND WOMAN WITH CHILD

Ink, gouache, and traces of graphite on medium weight blue paper faded to tannish blue laid to card. 12 3/4" x 9 15/16" (32.5 x 25.2 cm).

Note: The present drawing probably illustrates a particular scene from a novel or opera. Alastair had illustrated scenes from several operas including *Carmen* (1920), *Tosca*, *Manon Lescaut* (1928), *La Dame aux camélias* (1925), and *Die Zauberflöte* (1925). Similarities in the present drawing to his illustrations for other works strongly indicate that he drew it in the 1920s. The child in the present drawing is nearly identical to the boy in his illustrations for *Sebastian von Storck* (1924), and the intricate floral pattern of the gown and umbrella are typical of his illustrations for *Manon Lescaut* and *La Dame aux camélias*.

Alastair was at the height of his fame in the 1920s. Among the books Alastair illustrated were Oscar Wilde's *The Sphinx* (1922) and *Salomé* (1922). Alastair's dark, sinewy figures particularly suited Edgar Allan Poe's dark tale, *The Fall of the House of Usher* (1928). Contemporaries admired his strange, somber illustrations. A reviewer of a 1925 exhibition at Weyhe Gallery in New York reported that Alastair was "the greatest living master of his chosen field" and described the delicious perversity inherent in the "detailed loveliness of gowns or of settings" contrasted with the "grimace of suffering" on the characters' faces. Using little color,

he contrasted richly patterned fabric with large dark areas; the black circles around the women's eyes are typical.

Contemporaries considered Alastair the heir of Aubrey Beardsley, who was fifteen years his senior. But, aside from his serpentine line, they found no other strong influences on his unique work. Both men had each illustrated editions of the same books, albeit at different times. Beardsley had illustrated Poe's *Fall of the House of Usher* as well as Wilde's *Salomé* a few decades before Alastair had. Arthur Symons, who knew both artists, likened Alastair's rich and perverse imagination to Poe's.

Alastair's varied background involved study of philosophy at the University of Marburg and brief study of anatomy and life drawing. He led a peripatetic lifestyle as a mime, pianist, and writer and was an accomplished dancer before becoming an illustrator. His pseudonym, Alastair, was one aspect of the mysterious persona he cultivated for himself. Another was his "exotic" ancestry: he claimed to have Russian, Spanish, English, and German blood and spoke several languages fluently. The publication of forty-three of his drawings, including portraits, designs for posters, and illustrations for stories launched his career as a graphic artist. The Stiftung Moritzburg Halle, Kunstmuseum des Landes Sachsen-Anhalt in Germany recently held a retrospective exhibition of Alastair's work.

References:

Alastair: Kunst als Schicksal (Halle [Germany], 2004).

Victor Arwas, *Alastair: Illustrator of Decadence* (London, 1979), ill. pp. 40 (*Sebastian von Storck*), 60-61 (*La Dame aux camélias*).

Fifty Drawings by Alastair, with an introduction by Carl Van Vechten (New York, 1925).

Dr. Charles Fleischer, "Alastair at Weyhe's," *Art News* 24, no. 4 (31 October 1925): p. 3.

Forty-Three Drawings by Alastair, with a "Note of Exclamation" by Robert Ross (London, 1914).

P. G. Konody, "Introduction: The Artistry of Alastair," in *Sebastian von Storck* by Walter Pater (London and New York, 1927), p. 16.

Seymour R. De Koven, "Alastair Bent on Preserving Mystery," *Art World* 1 June 1926.

Arthur Symons, introduction to Edgar Allan Poe's *The Fall of the House of Usher*, illustrations by Alastair (Paris, 1928), p. xiii.



58 HOFMANN, Ludwig von 1861 – 1945
German School

STUDY FOR A MURAL IN THE GERMAN LIBRARY, LEIPZIG, 1917

Charcoal on *papier végétal*. 8 1/4" x 24 1/4" (21 x 61.5 cm).

Note: Hofmann presented the drawings for two murals in Leipzig in July 1917 and finished the project in 1920. One of the paintings depicted strength and action; the other one was a contemplative celebration of life. The present drawing is a study for the latter painting, which still exists; the other one was destroyed in World War II.



59 BEHN, Fritz 1878 – 1970
German School

ALBERT SCHWEITZER, 1951

Bronze with dark brown patina on rectangular marble base. Height without base: 13 1/2" (34.3 cm); depth, from tip of nose to rear of head: 7" (17.8 cm); height with base: 15 1/2" (39.4 cm); height of base: 2 1/16" (5.3 cm); length of base: 8 9/16" (21.7 cm); depth of base: 5 1/16" (12.8 cm). Customs clearance stamp on label inside bottom of hollow: *Zollamtlich / abgefertigt* (cleared by customs); circular stamp in ink, surrounding stylized eagle: *LANDSBERGERSTR / [illegible number?] / HAUPTZOLLAMT / MÜNCHEN*; date written in black ink above the word "abgefertigt": 29.11.51.

Note: Albert Schweitzer (1875-1965) won the Nobel Peace Prize in 1952 for his speeches and writings about the dangers of nuclear weapons. Behn sketched Schweitzer at the latter's busy home shortly before he received the Nobel Prize. Schweitzer led an active and influential life—contributing to the fields of music, religion, philosophy, and medicine—well before he received the prize. Among his publications are *J. S. Bach* (*J. S. Bach: le musicien-poète*) (1905, translated into English 1911); *The Quest of the Historical Jesus: A Critical Study of Its Progress from Reimarus to Wrede* (*von Remarus zu Wrede: eine Geschichte der Leben-Jesu-Forschung*) (1906, translated into English 1910); *On the Edge of the Primeval Forest* (*Zwischen Wasser und Urwald*) (1920, translated into English 1922); *Christianity and the Religions of the World* (*Das Christentum und die Weltreligionen*) (1924, translated into English 1939), *Out of My Life and*

Thought: An Autobiography (Aus meinem Leben und Denken) (1931, translated into English 1933, 1949).

Schweitzer received his doctorate in philosophy in 1899 from the University of Strasbourg, and a doctorate in theology the following year. With money earned from touring as a concert organist, he funded medical school. Upon receiving his medical degree, he and his wife, Hélène, opened a hospital in Lambaréné, Gabon, and devoted the rest of their lives to caring for the people there. Today, the hospital continues to serve the underprivileged and also maintains a research unit. Schweitzer's legacy and his philosophy, "reverence for life," is carried on by several organizations including the Association internationale de l'oeuvre du Dr. Schweitzer de Lambaréné (AISL) and the Albert Schweitzer Institute of Chapman University in Orange, California. Schweitzer's family home at Gunsbach, France, became the Schweitzer Museum. Near Gunsbach is a monument to Albert Schweitzer sculpted by Fritz Behn and erected in 1969. The sculpture's contemplative posture and down-turned gaze mimics that of the present bust.

Behn studied at the Academy of Fine Art in Munich under Wilhelm von Rüman and Adolf von Hildebrand, and later in Paris with Auguste Rodin. His animal sculptures and paintings brought him renown, and he became a professor at the Academy of Fine Art in Munich in 1925. From 1939 to 1945 he taught at the Academy of Fine Art in Vienna. During the 1920s and 1930s he traveled throughout South America and Africa, where he must have become familiar with Schweitzer's work. His busts of notables, including Schweitzer, composers Hans Pfitzner and Ludwig van Beethoven, novelist Honoré de Balzac, opera singer Maria Callas, and poet Rainer Maria Rilke among others were internationally well-known. The Fritz Behn-Museum is located in Bad Dürkheim, Germany.

References:

- Erica Anderson, *The Schweitzer Album: A Portrait in Words and Pictures* (New York, [1965]).
Edward Nies-Berger, *Albert Schweitzer as I Knew Him* (New York, 2003), p. 74.
Neumeister, Munich, *Sonderauktion Fritz Behn (1878-1970)*, 14 November 2007, ill. lot 242.

IX. Hungarian



60 ALEXY, Károly 1816 – 1880
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: *Prinz Eugen*; incised on center right of base, below left leg: *G 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 *Fornarina* 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 sixteen Austrian marshals).



61 ZICHY, Mihály 1827 – 1906
Hungarian School

ILLUSTRATION TO THE BALLAD “SMOKE” (*Füst*) BY JANOS ARANY (1817-1882),
1892/97

Brown and black wash, black chalk, graphite and lead white on medium weight white wove paper with truncated corners. No watermark. 10 1/8” x 6 5/8” (25.7 x 17 cm). Inscribed in graphite at lower left: *Füst*. Marked in red at lower right: *B (3?)*.

Note: Highly recommended by his Viennese teacher Ferdinand Waldmüller, Mihály Zichy arrived at the Russian court in St. Petersburg in 1847; twelve years later he was officially appointed court painter. Like a modern photo reporter, he recorded numerous balls and parades, hunting scenes and receptions. In addition, his illustrations to Goethe’s *Faust* and Byron’s *Don Juan* made him famous throughout Europe. Zichy’s drawings for Janos Arany’s ballads are reprinted in popular editions in Hungary to this day.



62 OLÁH, Sándor 1886 – 1966
Hungarian School

(A) PORTRAIT OF AN ARTIST HOLDING A HANDBAG AND PORTFOLIO, 1906

Oil on carton. 18" x 7 5/16" (45.7 x 18.5 cm). Signed below right center: OLÁH/ 06 / PINA. On verso of carton: circular customs stamp in black ink: KIVITELRE ENGEDÉLYEZVE / *M.N.G.*; inscribed in graphite: (illegible – name of location?) 06 VII. 15 (1906 July 15).

(B) PORTRAIT OF AN ARTIST, 1906

Oil on canvas mounted to carton. 17 13/16" x 7 5/16" (45.2 x 18.5 cm). Signed below left center: OLÁH / 06. On verso: circular customs stamp in black ink: KIVITELRE ENGEDÉLYEZVE / *M.N.G.*.

Note: Oláh studied under Tivadar Zemplényi in Budapest from 1905 to 1908, at the Simon Hollósy painting academy and, finally, under the German artist Angelo Jank at the Fine Arts Academy in Munich. The present portraits depict fellow artists – one named Pina (last name unknown) holding her handbag and portfolio, and an unknown male artist with a carrying case and sketchpad. These works recall Zemplényi's treatment of figures in his painting *Jour de fête I* (1899). Influenced by naturalism, both Zemplényi and Oláh painted *en plein air*, where they could better explore the effects of natural light, as well as complementary and contrasting colors. The narrow vertical format and period frames places the present pair fully within the *Jugendstil* tradition.

Oláh was part of the most creative literary and artistic circles of his time. The year he painted the present portraits was a significant turning point in his career. He illustrated at least one book by the prominent writer Géza Csáth (1887-1919), who published under the name József Brenner. Csáth was among the first critics to champion the music of Béla Bartók and Zoltán Kodály. Also in 1906, Oláh completed portraits of Csáth and the writer's cousin, Dezsorol Kosztolányi, who became an accomplished poet after the publication of his first volume of poetry in 1910.

In 1908, Oláh studied painting in Munich at Simon Hollósy's academy. Though not a prolific painter himself, Hollósy (1857-1918) taught many Hungarian artists who traveled to Munich to study, including the painters of the *Nagybánya* artists' colony that Hollósy established in 1896. The center of the modern school of Hungarian painters, *Nagybánya* remained influential in Hungary throughout much of the twentieth century. Although Oláh lived at *Nagybánya* at some point after 1906, his career became more fully established after 1912, when he joined the artists' colony at Kecskemét, led by Béla Iványi-Grünwald (1867-1940).

Reference:

Anna Baranyí, *Oláh Sándor* (Újvidék, 1986).



63 GEDÖ, Ilka 1921 – 1985
Hungarian School

TABLE #2

Charcoal and graphite on tan, medium weight wove paper. 33 1/8" x 23 1/4" (84 x 59 cm). On verso slight sketch of the table.

Note: Ilka Gedö was a Hungarian woman artist whose career was stunted by the political disasters of the twentieth century. Only after her death did her work become internationally recognized.

In her teens, prior to the German occupation of Budapest, she attended a private art school. At age 23, she was forced to live in a “yellow star house”, where she drew portraits of her fellow victims. After the war, during the Communist regime, she depicted workers in a factory. Her pastels of shadowy workers in a mysterious light, bent over tables or sinks, dotted with flecks of gold, did not impress the official comrades. More and more her drawing style developed into a search for her subject, which she encircled with nervously vibrating lines, reminiscent of Giacometti (whose work she discovered only later).

In 1949 Ilka Gedö stopped producing art altogether. When she emerged again as an abstract painter, it was still impossible to exhibit her work. In the late 1960s, when political

conditions finally eased up, Gedö spent a year in Paris, participating in group shows. In 1980, she had her first major retrospective exhibition in Budapest, and in 1985 her work was shown in Sweden. Three months before the Swedish opening, she died of cancer.

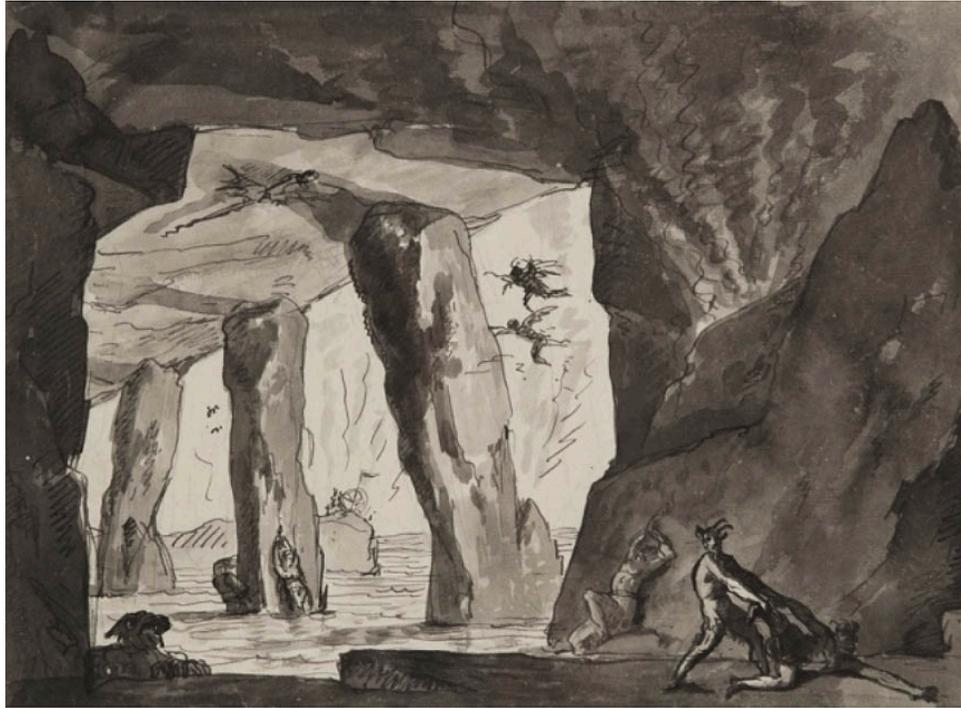
References:

Ilka Gedö (1921-1985) Drawings and Pastels, Shepherd Gallery, 1995.

Drawings by Ilka Gedö and Görgy Roman, Budapest Jewish Museum, 1995.

The Art of Ilka Gedö. Special issue of *Uj Művészet*, no. 4, 1997.

X. Italian



64 QUAGLIO, Angelo I 1778 – 1815
Italian School

PLUTO'S REALM, circa 1800/10

Black ink and gray gouache on medium weight, off-white laid paper. No watermark. 9 3/8" x 13 1/2"
(23.8 x 34.3 cm) (irregular edges).

Note: The present drawing is one of several related stage designs by Angelo I Quaglio (not to be confused with his nephew, Angelo II) possibly for a 1762 operatic production of *Orpheus and Euridice* by Christoph Willibald Gluck. *Orpheus and Euridice* remained popular on European stages for over two centuries. Considered his first "reform" opera, Gluck endowed both plot and music with a "noble simplicity," marking a significant shift away from *opera seria*, the complex and melodramatic Italian style dominant throughout Europe since the mid-seventeenth century. Wanting a visual complement to his operatic innovations, Gluck worked closely with Giovanni Maria Quaglio (1700-1765), Angelo I's great uncle and the first of many generations of influential stage designers from the Quaglio family. Giovanni's designs for *Orpheus* replaced the traditional illusionistic, architectural scenography of *opera seria* with a more pictorial style better suited for the idyllic landscapes and mysterious caverns in which Gluck's drama unfolds.

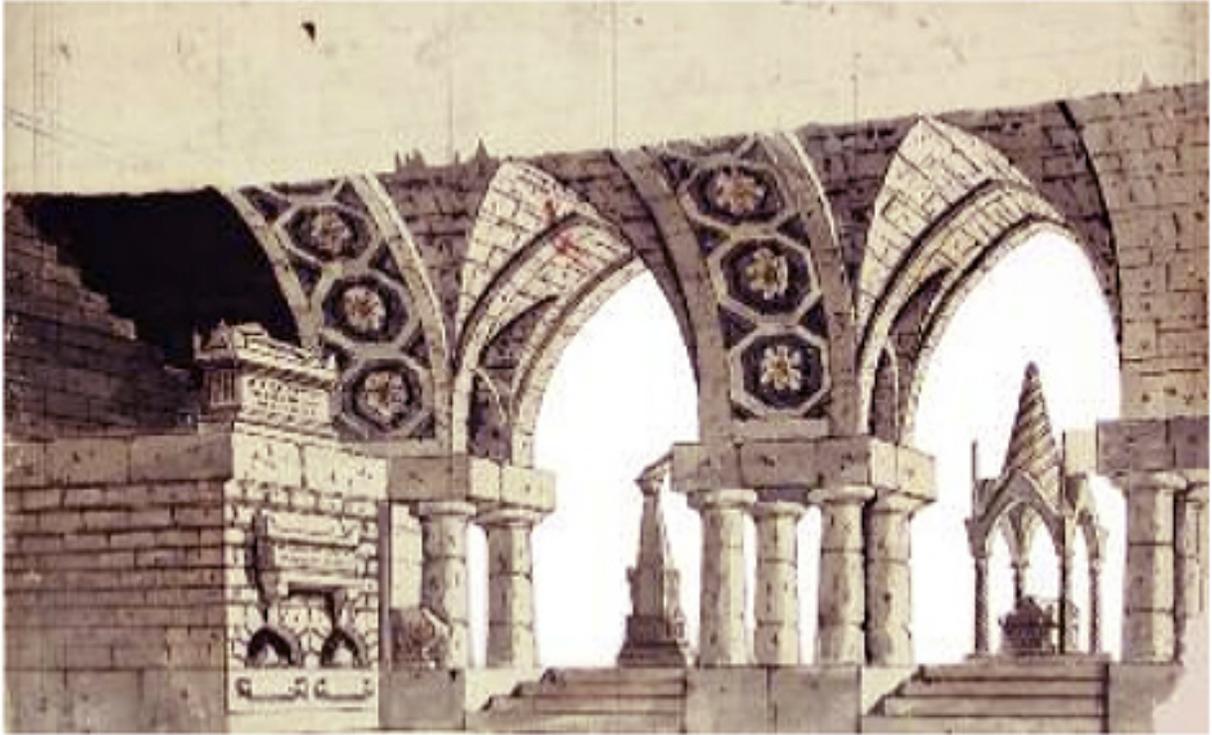
Identification of the present drawing as a set design is unquestionable. Of two related drawings attributed to Angelo I sold at auction in 2009 (Galerie Bassange, Berlin), one of them – *Pluto's Realm: the Throne Room of the Prince of Darkness (Hell) with Demons and Serpents* – has hand-written instructions for building the set. The attribution of the present drawing to Angelo I is supported by the strong stylistic similarities it shares with *Gothic Church in the*

Moonlight (circa 1800), also sold at auction in 2009 (Karl & Faber, Munich). Formerly in the collection of Johann Nepomuk Seiler, a notable collector of nineteenth-century Bavarian drawings, *Gothic Church* is signed by the artist.

At present it is not known for which early-nineteenth-century production of *Orpheus and Euridice* this design was made. It is likely the backdrop for Act II in which Orpheus goes to the Underworld to bring his deceased wife back to the land of the living. In his original score, Gluck describes the second act as an “awesome, cavernous scene [on] the river Cocytus.” Angelo I’s career coincided with a period in which exotic, mythical and supernatural themes increasingly dominated the stage. As artistic designer at the *Munich Hoftheater* and *Isartortheater* (from 1801 and 1812, respectively, until his death in 1815), Angelo I helped popularize the “Gothic” scenographic style. He was influential in producing a truthfulness of representation that corresponded to the new dramatic work then being performed, and he is credited with developing the concept of a “natural” stage – one which could be universally understood. The present drawing exemplifies this new aesthetic of stage design. The dragon-like creature climbing out of the water at lower left and the horned figures inhabiting the ominous cave leave no doubt that the viewer is peering into a dark, otherworldly realm.

References:

- Christoph Willibald Gluck, *Orfeo ed Euridice: Opera in Four Acts*. Libretto by Ranieri de Calzabigi. English translation by Walter Ducloux. (New York, 1957).
- Joanna Norman, “Performance and Performativity,” *Baroque, 1620-1800: Style in the Age of Magnificence* (London, 2009), pp. 142-165.
- Stanley Sadie, ed., *The New Grove Dictionary of Opera* (New York, 1992).



65 FERRI, Angelo active circa 1819 – 1822
Italian School

SET DESIGN FOR A GOTHIC CRYPT, circa 1819/22

Brown ink, gray wash and graphite on heavy weight, off-white laid paper. 11 1/4" x 18" (28.5 x 45.7 cm). Lower right corner missing. Watermark as read through recto: crowned escutcheon with hunter's horn above letters *C M*. The paper around columns and other architectural elements has been cut out, possibly to superimpose it on a different background.

Note: The present set design was once part of a group in which two related drawings were dated 1819 and 1822, respectively. One of these, *Set for Rossini's "Tancredi"* (exhibited Shepherd Gallery, Winter 1989-90), bears the following signature and inscription: *piazza gottica di Angelo Ferri per l'opera il tancredi in Madrid l'anno 1822*. The present drawings are likely designs for the same opera; not only are all four stylistically and thematically very similar, but the sheets share a pair of identical watermarks, making it safe to assume they were from the same batch of paper the artist had access to in Madrid.

Composer Gioachino Rossini's *Tancredi* first opened at *Teatro la Fenice* in Venice in 1813. It became more widely known after its performance in Vienna a short time later. The delay in its production over a decade later in Madrid may have been a result of Carlos III's decision to forbid Italian opera singers and actors to perform on the Spanish stage. The ban was lifted in 1820.

Italian set designers often worked within a family enterprise. For instance, from mid-18th century well into the 19th century, almost every European court had a set designer from the prominent family Galli-Bibiena. The brothers Galliari from Turino, contemporaries of Angelo Ferri, worked so closely together that they signed themselves *fratelli Galliari*. Angelo Ferri seems to have been the overlooked relative of his set designing clan, which included Domenico Ferri (1795-1869) and his sons, Gaetano and Augusto. Based on the dates of this group of drawings, Angelo must have been of the same generation as Domenico, who was a close friend of Rossini (1792-1868) and a set designer at the *Théâtre Italien* in Paris at least as early as 1830.

Although Domenico designed many Rossini operas, he is not known to have drawn sets for *Tancredi*. The fully signed, dated and titled sheet in the present group indicates that Angelo Ferri had the honor of participating in the first production of *Tancredi* at the Spanish theater.

References:

Encyclopaedia di Spettacolo

Heinz Kindermann, *Theatergeschichte Europas* (Salzburg, 1957-1974), vols. 4 and 5.



66 Italian School Naples 1830

DESIGN FOR A RUG, circa 1830

Gouache over some graphite on heavy weight, off-white wove paper. 13 1/8" x 14 1/2" (33.3 x 36.8 cm). Inscribed on verso in ballpoint pen: *Aquarello originale dell'epoca. Bozzeto per tappeto presentato a S.M. Ferdinando II Borbone Re di Napoli, circa il 1830, per l'approvazione da usari in uno dei Saloni del Palazzo Reale in Napoli* (illegibly signed in the same hand). Translation of inscription: Original period watercolor. Study for a rug presented to His Majesty Ferdinand II of Bourbon, King of Naples, circa 1830, for approval to be used for a rug in one of the Salons of the Palazzo Reale in Naples.

Note: Ferdinand II (1810-1859) reigned as King of The Two Sicilies from 1830. He was the grandson of Ferdinand I, King of the Two Sicilies (1816).

In the 1830s the new generation of Bourbon rulers settled down in their palaces in Naples. The neo-classical white and gray interiors had become old-fashioned, and a new taste for upholstered furniture, draperies, and warm colors took hold. The present drawing is typical for this period of refurbishing, the result of which can be seen today in the *Appartamento Storico* at the Palazzo Reale in Naples. Similar rugs from the same period decorate the historical rooms at the Palazzo Pitti in Florence.

It has been suggested that the rug, if the design was approved, would have been woven at one of the prolific factories of *Tournai*.

References:

Nicoletta d'Arbitrio, Luigi Ziviello, *Il Palazzo Reale di Napoli negli anni di Ferdinando II. La riforma general. Le Tappezzerie*, Napoli, 1999.

Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, London, Paris, 1996 (about *Tournai* see chapter 4, p. 111-130).

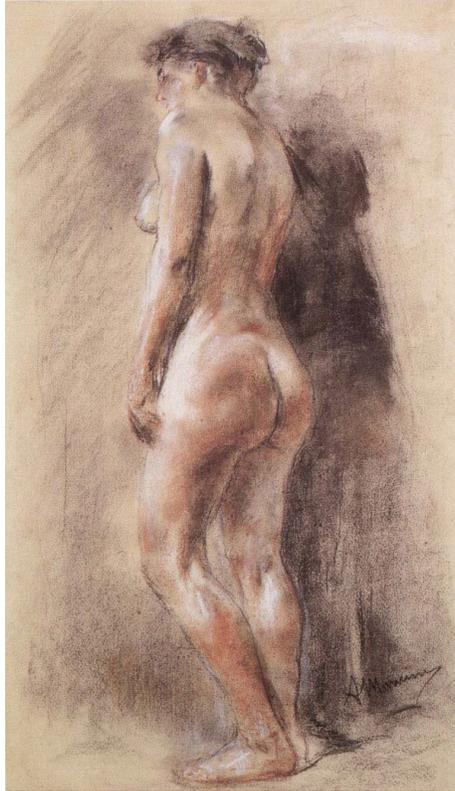


67 FAVRETTO, Giacomo 1849 – 1887
Italian School

NUDE STUDY

Light and dark brown wash on medium weight, off-white wove paper. No watermark. 11 3/4" x 8 1/4" (29.8 x 21 cm), edges irregular. Verso: Slight drawing in graphite of hand holding a staff. Inscribed in graphite: *Favretto*.

Note: From a modest family, Favretto first worked in his father's shop as a carpenter, then as an apprentice in a stationery shop, where he copied religious prints. The modest painter Francesco Vason was highly impressed by his talent and enabled him to enroll at the Academy of Fine Arts. He remained there for five years under the tutelage of Grigoletti and Molmenti, studying the Venetian masters: Bellini, Carpaccio, Longhi, and especially Tiepolo—from whom he derived the rich chromatic qualities which animate his canvases. After completing his studies, he remained at the Academy for a time assisting Molmenti. During this period, he chose genre subjects in keeping with the typical Venetian style of painting initiated by Rocca and Bosa. He painted popular scenes of Venetian life in a very detailed manner. In his interiors, he used a rich and harmonious palette, filled with chiaroscuro and luminosity. He was interested in the work of the Dutch artist Van Haanen and the Viennese artist Ludwig Passini, who were active in Venice at that time.



68 MANCINI, Antonio 1852 – 1930
Italian School

FEMALE NUDE

Black, red, and white pastel on heavy weight, white wove paper. 22 1/4" x 12 3/4" (56.5 x 32.4 cm).
Signed in black at lower right: *A. Mancini*.

Note: In 1865, Mancini's family settled in Naples, where the twelve year old Antonio entered the *Istituto di Belle Arti*. By the time he graduated in 1873, he was deeply involved with the artists of *verismo*, a specifically Italian response to French Realism and Naturalism. He shared a studio with Vincenzo Gemito and painted, like their friend Paolo Michetti, Neapolitan street kids.

After a rough start, Mancini decided to face the Paris Salon, and during a visit in 1873 he met Manet and Degas. He returned with a contract with the gallery Goupil, and subsequently became a brilliant and renowned portrait and figure painter. Endowed with the force of character to develop a style quite his own, he used layers of paint (or pastel), dramatized his subject with stark light and unusual points of view (often slightly from below) and drew with a powerful hand heavy lines, using brilliant white for contrast.



69 JERACE, Vincent 1862 – 1947
Italian School

RIGHT PROFILE PORTRAIT OF A WOMAN

Red chalk on thick tan card. 10 3/8" x 13 15/16" (26.4 x 35.4 cm). Signed in red chalk at upper right: V. JERACE. Inscribed in graphite at lower left: *N° 1*. Inscription in graphite: *Jerace Vincenzo. Page no. 135.*

Note: Jerace, who was introduced to art by his brother (a landscape painter), was a painter and sculptor. His first works were exhibited at the Exhibition of Turin in 1880, where they were well received. He was known for his ability to animate the subject matter of his paintings, and produced numerous replicas of his more popular works. He also executed large pieces of decorative sculpture, including *Ferocious Lion*, which embellishes the monument to Garibaldi in Palmi, and *Decus Pelagi (Glory of the Sea)*, which was exhibited in Italy and England in 1888. He painted a room for the Duke Guardialombarda which depicted the legend of Thomas Moore's angels and represented beautiful Neapolitan children from aristocratic families. In these decorations, he employed a sanguine technique for which he became famous. He also exhibited a series of female figure drawings in an identical style in Bologna (1888) and painted some portraits.

The style of the present drawing dates from the last decade of the 19th century. It reveals the influence of the Italian Divisionists and the international style popularized by the French Symbolists. As can be seen in the present drawing, Jerace is typically Italian, interested more in light and plastic contours than in the abstract, flat patterns which obsessed the French Symbolists.

References:

Belman, "Vita Trentina nell'Arte di Vincenzo Jerace" *Trentino*, anno 12, 1936, pp. 279-82.
E.B., "Mostre di Vincenzo L. Jerace in Alto Adice," *Trentino*, anno 5, 1929, pp. 385-8.



70 BOLDINI, Giovanni 1842 – 1931
Italian School

SUZY, circa 1925

Pen and ink on linen-structured stationary paper, no watermark. Sheet size: 7 7/8" x 5 5/8" (20.1 x 14.2 cm). Hotel letterhead on verso: *Hotel Victoria/ P. Walsdorff PRE DIRR/ RUE DU CERCLE NAUTIQUE & RUE D'ANTIBES/ CANNES A.M./ [Emblem of a tree atop a hillside overlooking the sea]/ TELEPH. 628/ RC CANNES 3370.*

Note: At the height of his career, Giovanni Boldini was the favored portraitist of Parisian high society and, because of his dynamic and captivating portraits of women in particular, he was known as the “connoisseur of the female soul.” Born in the northern Italian city of Ferrara in 1842, Boldini first received his artistic training from his father, a painter and restorer. Boldini arrived in Florence in 1862 to seek professional training at the Academy. However the artist’s attempts to become an academic painter were futile as his interests took him out of the confines of the school and into the company of the Macchiaioli: a group of painters who, like their Impressionist contemporaries in France, were desirous of breaking from convention and tradition, both in regards to subject matter and style. With the Macchiaioli, Boldini honed his interests in rhythmic composition and vibrant color. He sought the freedom that could be obtained from drawing from life both in the studio and en plein air. While in Florence, Boldini also developed a love of society and wealth, and it was this love combined with his talent that led to his ultimate departure from Italy in 1871 for opportunities in Paris where he would remain for

the majority of his career. While friendly with and compared to many of the leading artists of the day including John Singer Sargent, James Abbot McNeill Whistler, and especially Edgar Degas, Boldini never identified himself or has been categorized as belonging to a particular movement, such as Impressionism. Rather, his energies were involved in establishing himself within the ranks of society he hoped to portray in his works.

Although primarily known as a painter, Giovanni Boldini also produced thousands of drawings throughout his career, most of which were independent works rather than preliminary sketches for paintings. Because drawing is often considered a more intimate form of expression than painting, Boldini's drawings have been described as works that reveal most clearly the artist's individuality and sense of expression. Dynamic in quality and small in scale, they capture scenes of the artist's daily life. While his quest to capture fleeting time in a work of art is a quality present in contemporary Impressionist art, Boldini scholars also remark that Boldini's ability to depict movement, and his forceful application of paint upon canvas or pen upon paper also predate and introduce the aims of early twentieth century Futurist artists.

The present work, drawn with pen and ink upon hotel stationary paper, depicts Suzy Lecormie, an artist's model who lived and traveled with Boldini in Cannes in 1926. It is believed that Boldini originally met Lecormie in Brittany and invited the young woman to join him in the sunny climes of the French Riviera so that she could recover from tuberculosis. The fondness Boldini felt for Lecormie is expressed in a letter the artist wrote to his brother in 1926 in which he enclosed a photograph of himself and the model captioned: "Here is a picture of Mr. and Mrs. Boldini in Cannes waiting for spring." This fondness is similarly expressed in the handful of drawings from this period that depict Suzy Lecormie from various angles, perspectives and levels of scrutiny. Sketched quickly and focused on the sitter's expressive facial features, Boldini attempted to capture and reveal a sense of his muse's psychology and vibrancy of life. Looking out at the viewer, who is also Boldini, Suzy Lecormie appears inviting, comfortable and open. It seems that Boldini ultimately gave Lecormie all the sketches he had done of her. All of them, including the present work can be traced back to having been in her personal collection.

References:

- Andrea Buzzoni and Marcello Toffanello, *Museo Giovanni Boldini: Catalogo Generale Completamente Illustrato* (Ferrara, Italy: Civiche gallerie d'arte moderna e contemporanea, 1997), Vol. I, ill., #2870.
- Francesca Dini and Piero Dini, *Giovanni Boldini, 1842-1931: Catalogo Ragionato* (Torini: U. Allemandi, 2002), Vol. I, p. 314-315.
- Sarah Lees, *Giovanni Boldini in Impressionist Paris* (Ferrara, Italy: Ferrara Arte; Williamstown, MA: Sterling and Francine Clark Art Institute; New Haven, CT: distributed by Yale University Press, 2009), p. 69.
- Gary A. Reynolds, *Giovanni Boldini and Society Portraiture, 1880-1920* (New York, N.Y.: Grey Art Gallery & Study Center, 1984), pp. 8-11.

XI. Polish



71 SUCHODOLSKI, January or Janvier 1797 – 1875
Polish School

MOUNTED ARAB RIDER IN DESERT LANDSCAPE WITH SKELETONS, 1830

Graphite on off-white wove paper. 5 1/4" x 8 3/8" (13.3 x 21.9 cm), irregular left edge. Partial watermark at lower right corner: a branch with leaves. Signed and dated at lower right corner in graphite: *1830 January*. Inscribed in graphite along bottom edge of drawing: *Lec latawise bialonagi, trupy uragany zdrogi—(?)*; translation: Fly, white footed "kite," skeletons and hurricanes out of the way (possibly by Stowacki).

Note: Born in Grodno, Suchodolski came to Rome in 1831 and studied under Horace Vernet at the Villa Medici. In 1847 he followed Vernet to St. Petersburg, assisting his master with the execution of several large paintings commissioned by Czar Nicholas.



72 MICHALOWSKI, Piotr 1800 – 1855
Polish School

recto: STUDIES OF HORSES AND CAVALRY CHARGE

verso: STUDIES OF HORSES AND MOUNTED FIGURES

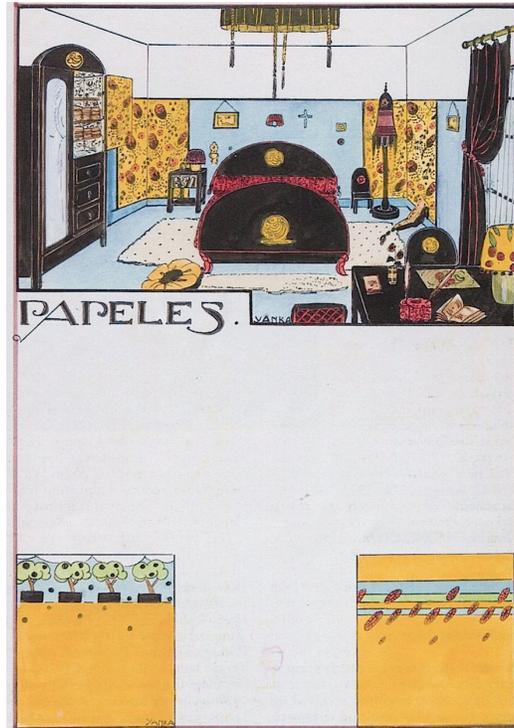
Graphite and ink on medium weight tan laid paper. Watermark vertically across center of sheet: *GETTEL*.
14 3/4" x 21 1/2" (37.5 x 54.6 cm) (irregular edges).

Ex-collection: Frederic R. Trump, New York, purchased in Warsaw in 1968 from artist's descendents.

Note: Born into a Polish noble family, Piotr Michalowski began studying art at a young age. He continued studying privately even after he entered official service with the Ministry of Finances of the Kingdom of Poland. In this capacity, he traveled through much of Europe, including Germany, France, and England, which enabled him to broaden his knowledge of art history and fueled his desire to become a professional artist.

In 1832, Michalowski gave up his ministry post and settled in Paris, where he embarked on a career as an artist. Under the tutelage of Nicolas-Toussaint Charlet (1792-1845), a military

scene painter, Michalowski began a more focused study of equine anatomy. He also looked closely at the work of masters of equestrian imagery, such as van Dyck and Géricault. The present drawing provides a glimpse into the artist's near-obsession with articulating the beauty and physical power of horses, and the symbolic authority granted to those who ride them. Michalowski was so successful that within just a year of arriving in Paris he had established his own studio. His equestrian genre scenes were in high demand. At least three agents, including Durand-Ruel, worked with the artist to place his paintings with collectors. After only five years, however, the artist was forced to return permanently to the family's country estate near Krakow. Michalowski continued to paint and draw, but eventually he resumed his political career. Many of his most successful paintings are in Poland's National Museum in Krakow.



73 YANKA (Zlatin, Sabine) 1907 – 1996
Polish or French School

DESIGN FOR AN INTERIOR, circa 1929

Ink and watercolor on medium weight wove off-white paper. Watermark: *Romani*. 13 3/8" x 9 5/16" (34 x 23.7 cm). Signed at upper center and at lower left: YANKA. Inscribed in blue crayon at upper center: -19 1/2; inscribed in blue crayon at lower center: 25 – 1 – 29; inscribed at upper right in graphite: 235 / 12 / 117; and below that: [illegible] 2 / P2. Inscribed in blue crayon on verso: Enero.

Note: As indicated by the inscriptions, the present design was probably meant for the January issue of a Spanish-language journal. The blank space under the title, "Papeles" [papers] may have been for the cover text or for the title page of an article. Yanka's father, an architect, may have influenced her interest in depicting interiors, although the present design, done early in her career, is just one example of the diverse media and themes that she handled. She created pastels, gouaches, drawings, monotypes, and oil paintings. Her subject matter, equally diverse, included portraits, nudes, circus performers and *commedia dell'arte* figures, dancers, still-lives, animals, and landscapes. Cécile Giteau described Yanka's style as having aspects of Fauvism, naïveté, classicism, and Impressionism. Her most active period lasted from World War II until about 1960. She exhibited in the Salon d'automne in 1956 and 1957, and from 1958 until 1993, she exhibited two works annually at the Salon des Indépendants.

Sabine Chwast, the youngest of twelve children, called herself Yanka simply because she disliked her name. She and her Jewish family fled their native Poland after World War I and

moved to Germany, then Belgium, and finally France. In Nancy, she studied art history and married Miron Zlatin, a Russian agronomist. The Zlatins ran a poultry farm in northern France and became French citizens prior to World War II. During the war, Yanka became a nurse and served in the Red Cross in Lille. She and her husband then moved to Izieu in southern France and founded an orphanage, Enfants d'Izieu, for Jewish children. Tragically, the Gestapo discovered the Jewish children hiding there, and they and their adult guardians—including Yanka's husband—were murdered. Yanka was spared. Following the disaster she moved to Paris. In 1987, she testified against Klaus Barbie in the War Crimes Tribunal. Letters and a memoir were published later in her life, and in 1994, French president François Mitterrand opened the orphanage as a museum, the Musée-mémorial des enfants d'Izieu. Jacques Chirac also attended.

References:

Garde-le toujours: lettres et dessins des enfants d'Izieu, 1943-1944, collection de Sabine Zlatin (Paris, 1994).

Cécile Giteau, introduction to *Sabine Zlatin (1907-1996)* (Paris, [2001]), n. p.

Sabine Zlatin, *Mémoires de la "Dame d'Izieu"* (Paris, 1992).

XII. Russian



74 RATMANOFF, P.
Russian School

FIGURES IN FOREST WITH LAKE, 1834

Brown and gray wash on off-white wove paper pasted to tan, medium weight card with irregular right side. No discernible watermark. Image: 8 7/16" x 6 5/8" (21.45 x 16.8 cm). Card: 13 15/16" x 10 1/4" (35.4 x 26.05 cm). Inscribed in graphite at lower right of card: *P. Ratmanoff/1834*. Inscribed in graphite at lower left of card: *145* (encircled).

Note: No information has come to light on an artist by the name of Ratmanoff. The charming Biedermeier aspect of the drawing, which has the atmosphere of a Turgenev's tale, is exemplary of the 1830s.



75 BOBROV, Victor Aleksejevich 1842 – 1918
Russian School

PORTRAIT OF A YOUNG WOMAN, 1883

Watercolor on heavy weight, off-white watercolor paper, no watermark. 15 3/4" x 11" (40 x 28 cm).
Signed and dated at lower right: *V. Bobrov 83.* On verso inscribed in Cyrillic, translated: *For the Jubilee book of V.V. Samojlov from Bobrov. 1884.*

Note: This portrait was a gift from the artist to his fellow painter Samojlov, on whose fiftieth birthday friends and colleagues gathered watercolors in a jubilee album.

Bobrov was honored as an outstanding student at the Academy of St. Petersburg in 1868. Five years later, he was given the title of *Academician*. From 1882 to 1903 he belonged to the Society of Russian Watercolor Painters. Among his portraits (paintings, watercolors, etchings) are those of F. M. Dostojevsky (1883), A.M. Gorky (1908) and I. S. Turgenjev. The Tretjakov Gallery in Moscow owns Bobrov's portrait of the painter V.M. Maksimov (1864).



76 TCHELITCHEW, Pavel 1887 – 1957
Russian School

STUDY OF APOLLO AND DAPHNE

Ink and ink wash on lightweight off-white wove paper. 10 15/16" x 8 5/16" (27.8 x 21.1 cm). No watermark. Verso at top left in green pencil: 176. Verso at top left in red pencil: 289.

Note: The intertwined bodies of Apollo and Daphne are typical of Tchelitchew's Surrealist imagery, which grew increasingly dark and complex after the artist emigrated from Russia to Paris in 1923. There, he became an integral member of the *coterie* of the international avant-garde, including Gertrude Stein, René Crevel, and Sergei Diaghilev, among others. The influence of Surrealism on his work is undeniable. *Hide and Seek* (1940-42), his most celebrated painting, is often on view at the Museum of Modern Art alongside other Surrealist masterworks, such as Salvador Dalí's *The Persistence of Memory* (1931), Joán Miró's *The Birth of the World* (1925), and René Magritte's *The False Mirror* (1928). In spite of the visual affinities, Tchelitchew never fully embraced their ideology. Instead, he became the principal theorist for a small movement known in France as *Néo-Humanisme*. Tchelitchew, along with Eugène and Leonid Berman, Christian Bérard and André Lansky, employed the dream-like imagery of Surrealism without its psychoanalytic implications. Known as Neo-Romanticism in the United States, where Tchelitchew immigrated in 1936, the work of these artists is more closely related to Russian Symbolist painting.

While still a young artist in St. Petersburg, Tchelitchew established himself as one of the most innovative stage designers of the period, a reputation he enjoyed well into the 1940s. The present study captures the moment when the beautiful nymph Daphne begins to morph into a laurel tree to protect her chastity from the aggressive sexual advances of Apollo. Part human, part vegetal figures appear throughout Tchelitchew's *œuvre* – both in his designs for the stage as well as in his paintings. A page from the artist's sketchbook for George Balantine's ballet *Concerto*, performed at the *Teatro Colon* in Buenos Aires in 1942 (music by Mozart), shows several examples of tree maidens and fern and flower girls (see Windham, pp. 2, 24, 30).

Tchelitchew endeavored to create a visual iteration of the soul's journey to immortality. His art reflects his preoccupation with the earliest stirrings of life and the basic structures of nature. The almost biological or zoological quality of many of his sketches reveal the artist's intrigue with structures shared by animal, vegetable and mineral, such as comparisons between the human cardiovascular system and the vascular system that carries water in foliage. The well-known mythological story of Daphne turning into a laurel tree is an ideal subject for the artist to explore these ideas.

References:

James Thrall Soby, *Tchelitchew: Paintings / Drawings* (New York, 1942).

Donald Windham, "The Stage and Ballet Designs of Pavel Tchelitchew," *Dance Index*, vol. III, nos. 1, 2 (Jan-Feb. 1944): pp. 4-30., ill. p. 2.



77 ANISFELD, Boris 1878 – 1973
Russian School

GREY DAY ON THE NEVA, 1909

Oil on canvas. 52 9/16" x 42 1/2" (133.5 x 108 cm). Signed and dated at lower left in brown and green oil: *B. Anisfeld / 1909* (in Cyrillic). Verso in red ink along top: 42 x 52 1/2 "Grey Day on the Neva" / 1912 (sic) (encircled in black). At top center, in black ink: 7. At center in black ink: 63 WK. Top of stretcher, old label, partially destroyed, printed in black ink: *Title . . . / Painter . . . eld / Owner: Henry Reinhardt & Son, Inc. / . . . ress: 730 Fifth Avenue, N.Y.C. . . . one label to stretcher, another to . . .* On center stretcher bar in white chalk: *24 Mrs. O. Chatfield-Taylor*. On stretcher bar at top in white chalk: *5202/70-2*. On stretcher, at lower right in white chalk: *E/T/893*.

Exhibitions: *Soyuz*, St. Petersburg and Moscow, 1910-1911; *Boris Anisfeld*, Brooklyn Museum of Art, 1918 (no. 12); Reinhardt Gallery, *The Boris Anisfeld Exhibition*, New York, 1924; *Boris Anisfeld: Paintings and Stage Designs, 1906-1926*, Art Gallery of the Graduate Center, The City University of New York, 2003-2004 (cat. no. 2).

Provenance: Estate of the artist.

Note: This early and important symbolist work was painted in the summer of 1909, after the artist executed a number of sketches and studies on the upper Neva river, roughly 35 kilometers from St. Petersburg (near Lake Ladoga and the town of Shlisselburg). The Neva had a system of locks dating from the 18th century. The site of the painting is at a point below the locks where the river broadens on its journey toward St. Petersburg. The structure of the composition is one

that Anisfeld employed often. From an elevated perspective, the viewer looks downward over the female figures seated beneath the willow tree on the river's bank. This type of willow is unique to the region. The symbolism of the willow is ancient, and it can refer to anything from death to resurrection, from resignation to hope. Anisfeld was fully aware of this ambiguity, and indeed, it is at the core of the mystery of the painting.

We are grateful to Charles Chatfield-Taylor for this entry.

References:

The 7th Exhibition of the Union of Russian Artists (Moscow, 1909), no. 15.

The 7th Exhibition of the Union of Russian Artists (Moscow, 1910), no. 17.

C. Brinton, *The Boris Anisfeld Exhibition* (New York, 1918), ill. no. 12.

Paintings of Boris Anisfeld and a Selection of His Designs for Ballet and Opera (New York, 1979), no. 56.

Diane Kelder, *Boris Anisfeld: Paintings and Stage Designs, 1906-1926* (New York, Art Gallery of the Graduate Center, The City University of New York, 2003), ill. no. 2.

E. Lingenauber and O. Sugrobova-Roth, *Boris Anisfeld. Catalogue raisonné* (Düsseldorf, 2011), ill. p. 123, no. P162.

Reinhardt Gallery, *The Boris Anisfeld Exhibition* (New York, 1924).

Louis Weinberg, "The Art of Boris Anisfeld," *The International Studio* (Nov. 1918) vol. LXVI, ill. p. viii, no. 261.



78 ANISFELD, Boris 1878 – 1973
Russian School

RED ROCKS

Watercolor with brushed-on varnish on medium weight wove paper. No watermark. 12" x 9" (30.5 x 23 cm). On verso label, inscribed: 520 (inventory list 1973).

Note: This watercolor was probably painted in New Mexico or Colorado. Anisfeld spent many summers in the American West between 1928 and 1958.