

The Applied Arts, A Survey: Designs from 1760 to 1930



SHEPHERD
W & K
GALLERIES

The Applied Arts, A Survey: Designs from 1760 to 1930

Autumn 2021

Exhibition organized by
Robert Kashey and David Wojciechowski

Catalog edited and compiled by
Kaitlin Anne Vervoort

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

© Copyright: Robert J.F. Kashey
For Shepherd Gallery, Associates, 2021

ACKNOWLEDGEMENTS: Catalog contributions by Jennifer S. Brown, and Lizzie Frasco, Stephanie Hackett, Elisabeth Kashey, and Kaitlin Anne Vervoort

COVER ILLUSTRATION: Stuart W. Proverbs, *Design for a Tapestry or Rug*, circa 1900, cat. no. 48.

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

SHEPHERD GALLERY SERVICES has framed, matted, and restored all of the objects in this exhibition, if required. The Service Department is open to the public by appointment. Tel: (212) 744 3392; fax (212) 744 1525; email: sgservicesny@aol.com.

The Applied Arts, A Survey: Designs from 1760 to 1930

Shepherd Gallery has always made it a part of our program to explore not only the fine arts but the applied arts as well. In our research of the 19th century, it became evident that these two disciplines were already intertwined and continued to further merge with the approach of the 20th century. The line between the fine and applied arts continued to blur creating what we know today as design. By the end of the 19th century influential magazines such as the German *Jugend* (1896 – 1940) and *Kunst und Dekoration* (1897 – 1932), the French *Art et Décoration* (1897), the American *The International Studio* (1897 - 1931) and *Arts and Decoration* (1910 - 1942) and the British *The Studio* (1893 - 1964) all treated fine and applied arts equally. These international magazines were a driving force in influencing the taste of collectors. Many collectors of drawings sought out decorative art designs to include in their fine art collections. Architectural designs became particularly in vogue in the mid-20th century as well as set designs and designs of objects. Hopefully there will be another resurgence of interest in these designs in the 21st century. Already the works of the *Wiener Werkstätte* and Arts and Crafts movement have found their place in museum exhibitions and private collections worldwide. The gallery continues to explore this field in our ongoing projects.

In the present catalog we have broken down the various categories of design into groups for which they were intended: architectural design, mural design, typographic design, costume design, furniture design, decorative object design, pattern design, and set design. These are but a few of the groupings that incorporate the larger field of the applied arts.

RK / DW

Catalog

- I. Architecture
- II. Murals
- III. Typography
- IV. Costume
- V. Furniture
- VI. Decorative Objects
- VII. Pattern
- VIII. Set
- IX. Additional Entries

I. Architecture



1. PERLIN, Firmin 1747 – 1783
French School

FOUNTAIN IN AN INTERIOR COURTYARD, 1769

Watercolor and ink on mediumweight laid paper. No watermark. 18" x 24 1/2" (25.7 x 62.2 cm). Signed and dated in black ink at lower left: *Perlin inv. et fec. 1769.*

Note: The present drawing is one of the rare large architectural views by Perlin, who excelled in double-focused perspective, enlivened by spectacular water-works.

Born in Versailles, the son of a royal coachman, Firmin Perlin enrolled in 1761 at the *École des arts d'Amiens*, where he distinguished himself in mathematics. At age twenty-five he travelled to Rome. The remaining eleven years of his short life were very productive. He created drawings of bifocal construction, using two vanishing points, and designed, decorated, or restored numerous mansions in and around Paris. Among his architectural works are the courtyard of the *Hôtel du duc de Montmorency* and the *Pavillon Colombe*, once inhabited by the singer Adeline Colombe, then by the duc de Talleyrand, and much later by the writer Edith Wharton.

The Cooper Union Museum in New York owns the brilliant drawing *Invocation of a Hero*; a *Monumental Fountain* was in the collection of Joseph Bardac (Sale Dec. 9, 1927), and *The Grand Waterworks*, together with *Gathering in Front of a Castle* were sold at Palais Galleria on Dec. 5, 1961.

References:

Michel Gallet, *Les architectes parisiens du XVIIIe siècle: dictionnaire biographique et critique* (Paris: Mengès, 1995), 402-03.



**2. DELACLOTTE, Hyacinthe active circa 1800
French School**

DESIGN FOR A BUILDING AT A RIVER, circa 1800

Watercolor and brown ink on mediumweight off-white laid paper, 7 1/2" x 13" (19 x 33 cm). Watermark as read through verso at center: *VI* (The year VI corresponds to 1797/98). On verso inscribed in an old hand in brown ink: *hiacinthe DellaClotte*.

Note: The present drawing seems to be a design for a mercantile building. The embankment is most likely the Seine in Paris. The building combines architectural features typical of French Neoclassicism of the late eighteenth century.

The Revolution of 1789 brought new life to the concept of the Roman Republic, and Roman architecture prevailed over Greek prototypes. This trend was strengthened by the young architects who were sent at the State's expense to the French Academy in Rome, where they surveyed ancient buildings and studied classical architecture.

The present design includes a number of elements imported from Italy: the Palladian central tympanum, Romanesque arches, and Renaissance rustication on the corners. Unframed entries, led directly into the wall, Doric columns, and massive walls had been in use since the 1770's, but after the Revolution they became the features that expressed the new rationality of the French Republic. In the present design the somber massiveness of the structure is somewhat lightened by the inclusion of human figures and the atmospheric treatment of light, shadow, clouds, and water.



3. FRENCH or GERMAN SCHOOL

INTERIOR OF A CHURCH WITH FUNERAL PROCESSION, BAPTISM, AND COMMUNION, circa 1820

Transparent and opaque watercolor over light graphite heightened with gold on heavyweight off-white wove paper. No watermark. 17" x 27 1/2" (43.2 x 70 cm).

Note: The present drawing seems to emanate from the hand of one of two schools: German or French. One reason for the hesitation in definitively assigning the creation of this drawing to one school or another lies within the minute details of the figures among the funeral procession and the similarities of the schools' styles. The particular schools in question share common artistic goals, a return to "Gothic" aesthetic values, and an emphasis on medieval and folk imagery. One possibility is the French artists led by Maurice Quai (1779 – 1804), known variously as *Les primitifs*, *Barbus* or *Penseurs* who turned briefly from current academic style to return to "Gothic" styles, based on Greek and Etruscan sources rather than Roman ones. In 1808 a similar artistic movement was taking place at the Vienna Academy of Art among the so-called Brothers of St. Luke or *Lukasbrüder*. In 1817 the group was pejoratively called Nazarenes by Johann Christian Reinhart for their intense concentration on religious, especially Catholic, subjects, devotion to a monastic life in Rome where they lived at S Isidoro, a 16th century Irish Franciscan monastery, and the adoption of sartorial and coiffure styles that recalled biblical times. After 1818, the *Lukasbrüder* effectively became part of the Nazarene movement.

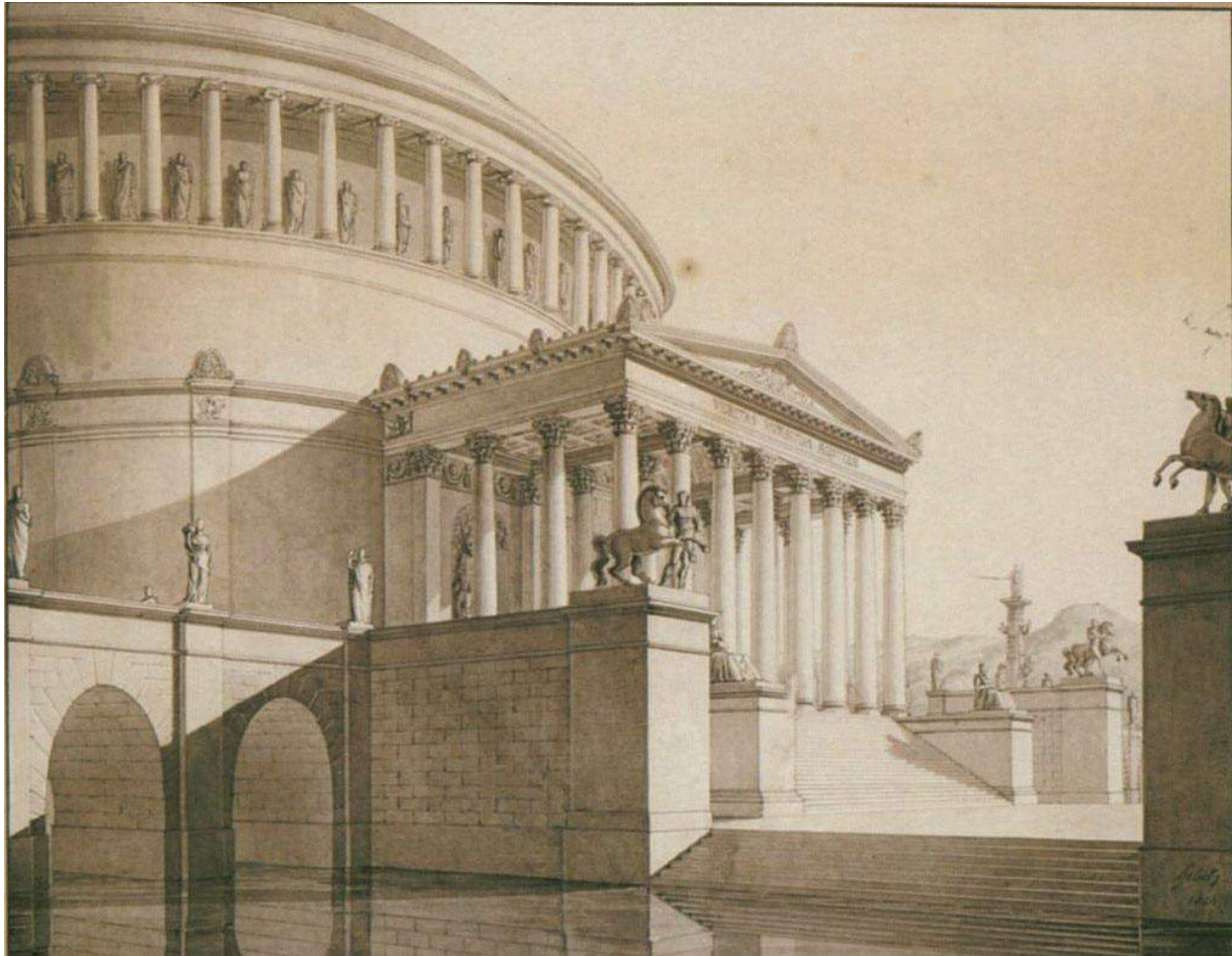
The consciously archaic depiction of the church scene in the present drawing, as well as its subject, would seem to indicate it was executed by one of these two short lived groups.

K.A.V.

References:

Lionel Gossman, "Unwilling Moderns: The Nazarene Painters of the Nineteenth Century," *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-century Visual Culture* 2, no. 3 (Autumn 2003), <http://19thc-artworldwide.org/autumn03/73-autumn03/autumn03article/273-unwilling-moderns-the-nazarene-painters-of-the-nineteenth-century>.

Robert E. McVaugh, "Nazarenes," in *Grove Art Online* (Oxford University Press, 2003), <https://doi.org/10.1093/gao/9781884446054.article.T061509>.



4. 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 (1756 – 1845) as Chief Superintendent of all building projects in the entire country. Hansen's friend and student, Peder Malling (1781 – 1865), 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.

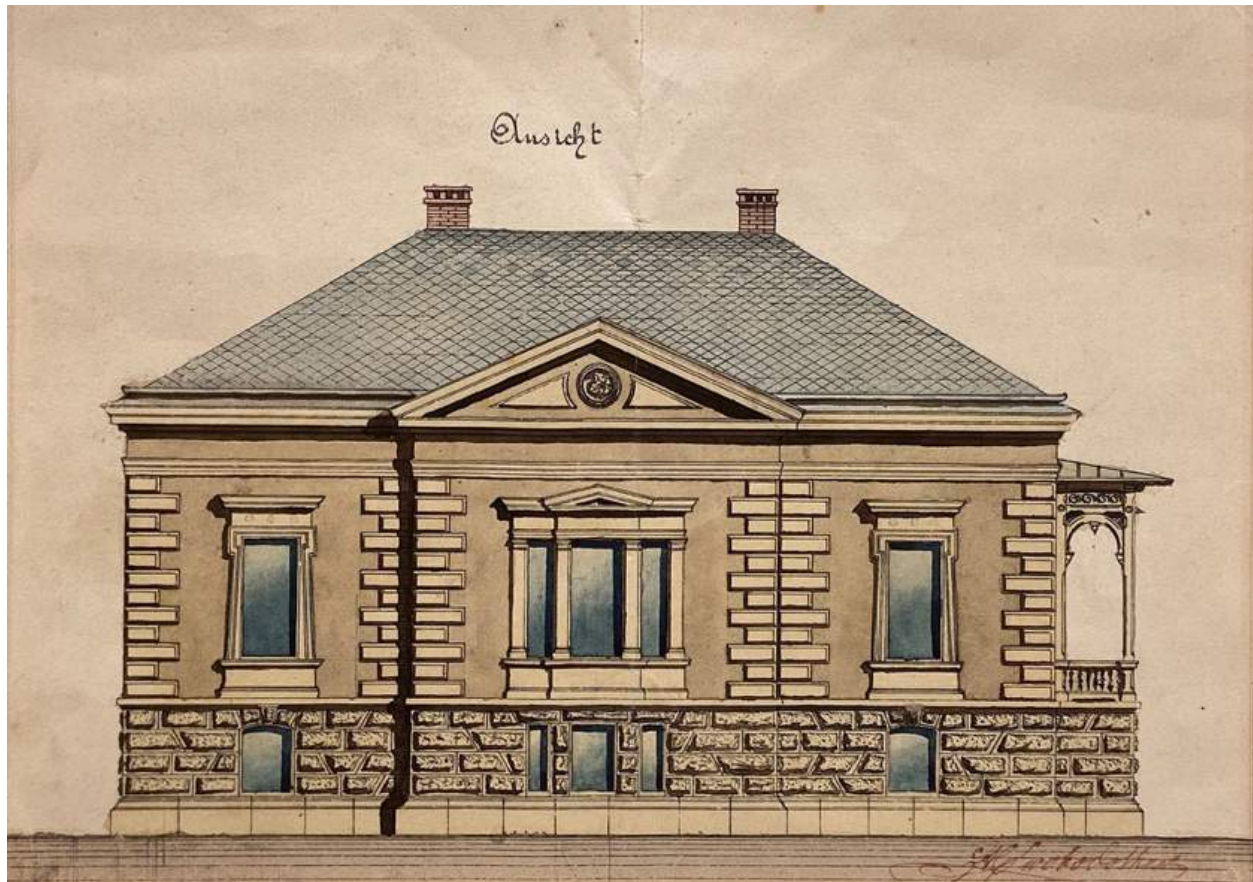
However, G. F. Hetsch did not need to rely on family ties for his career in Copenhagen to take off. In 1822 he was promoted Professor of Perspective at the Academy, in 1829 he became head of the newly created Technological College, and by 1833 he designed his first major public building, the *Synagogue* 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 Neoclassicism was to introduce theories of the Berlin architect Karl Friedrich Schinkel (1781 – 1841) 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 neoklassicisme til historicisme: arkitekten G. F. Hetsch* (Kopenhagen: C. Ejlers' Forlag, 1988), 8, ill. of the related composition.



5. SWOBODA, Adalbert 1853 - 1941
Austrian School

DESIGN FOR A VILLA. ELEVATION, circa 1870

Brown ink and watercolor on heavyweight white wove paper. No watermark. 7" x 9 3/8" (17.7 x 23.8 cm). Signed in red ink at lower right: *A. Swoboda...*(partially illegible). On verso in black ink partial floral design and inscription: *Blatt 4*.

Note: Adalbert Swoboda was a student of Heinrich von Ferstel (1828 – 1883) at the *Technische Hochschule* in Vienna. He also worked under Theophil von Hansen (see cat. no. 41), with whom he travelled to Italy and Greece in 1876. Both Ferstel and Hansen were leading architects who designed buildings along the Vienna *Ringstrasse*.

Swoboda was employed by the firm of Rudolf Fray, and in this capacity he collaborated on the St. Marx Central Cattle Market in Vienna. After a trip to the Imperial Russia, Swoboda stayed on in Odessa; together with the architect Alexander Benardazzi (1831 – 1907) he built the Reception Hall of the Odessa railway station and a Greek Orthodox Church. After his return to Vienna, Swoboda became Chief Architect in the firm of Victor Rumpelmayer. Among his independently executed works are Bath Houses in Vienna, Pressburg (Bratslava), and Maribor, Yugoslavia; Castle Kesthely on Lake Balaton, the Hoyos Palace in Vienna, a castle for Count Zichy in Cziper, and a palace for Count Pálffy in Pressburg.

In Vienna Swoboda's commissions followed the needs of the fast-growing city. He designed a block of merchant shops (the former Lazzenhof), blocks of town houses, and, in Pressbaum near Vienna, a complex of villas.

The present drawing is a design for one of Swoboda's more modest projects. It reveals the heritage of the *Ringstrasse* period, applied to the simple form of a cottage. A tympanum, columned windows, and rustication give the owner, very possibly a well-to-do farmer, a house that showed that the owner belonged to the establishment of a great city.



6. KRAUSE, Hermann August 1857 - 1905
German School

INTERIOR VIEW OF THE LESSING THEATRE, BERLIN, 1888

Graphite, ink, watercolor and gouache on heavyweight off-white wove paper. No watermark. 33" x 37" (83.8 x 94 cm). Inscribed at bottom left corner: *v. d. Hude und Henricke Archit. / gez: H. Krause / 1888*. Motto inscribed on cartouche above the proscenium: *Kunst Und Natur Sind Eines Nur* (Art and Nature are as one). On verso of carton in dark pink ink on modern-day circular label: *Stephanie Hobhouse / Stock # 99LL FG 89091. . .*

Formerly: Stephanie Hobhouse, London

Note: The present watercolor offers an especially detailed representation of the ornate interior of the Lessing Theater, which was destroyed by Allied bombs in the final weeks of World War II. Architects Hermann Philipp von der Hude and Julius Henricke (through their Berlin-based firm von der Hude & Henricke) designed the building's exterior in the Renaissance Revival style, while the sumptuous interior, as seen here, is reminiscent of the Rococo era. The theater stood

near the Reichstag, completed in 1894. Hermann August Krause ingeniously included a street view of the building by portraying it on the fire screen.

Krause studied art and architecture in Strasbourg and Berlin, but his dislike of conventional education prompted him to leave school. Recognizing that many architects lacked the artistic skills to execute beautiful drawings of completed or future projects, Krause forged a career as an architectural illustrator. He was also an artistic associate of the architectural firm Alterthum & Zadeck. While there, Krause designed and built Adolf Jandorf's first department store, *A. Jandorf & Co. am Spittelmarkt* (1892). Thereafter, A. Jandorf & Co. grew to become the most successful department store chain in Germany. Krause also completed another department store at *Hausvogteiplatz*, located in Berlin Mitte's district. The success of these two buildings won him several more commissions, including the *Geschäftshaus Löwenberg* (another department store). Although the *Löwenberg* was never built, a drawing for its façade (1893), the same size and in the same style as the present watercolor, is in the collection of the Architecture Museum at *Technische Universität Berlin*.

The present work may have been executed at the request of Hennicke and von der Hude, whom Krause credits in the lower left corner, just above his own signature (see detail 1). One can assume the two male figures included in the image – one near the artist's signature and the other standing near the orchestra seats at the right (see detail 2) – are portraits of the architects. The inscription on the cartouche pays homage to the genius of Johann Wolfgang von Goethe (1749-1832), whose poem *Nature and Art* (1800) proclaims this intimate connection in the first two lines: "Nature and Art, they go their separate ways, / It seems; yet all at once they find each other."

J.S.B.

Reference:

Hans Volmer, *Allgemeines Künstlerlexikon. Bio-bibliographischer Index A-Z* (München: K.G. Saur, 2008).



Detail 1 of *Interior View of the Lessing Theatre*, lower left.



Detail 2 of *Interior View the Lessing Theatre*, lower right.



7. VICKERS, Squire Joseph 1872 – 1947
American School

DESIGN FOR A BUNGALOW, 1908

Graphite on tracing paper. 7 5/8" x 15" (19.3 x 38 cm). Inscribed, signed, and dated in graphite at lower right: *SKETCH FOR A BUNGALOW / S. J. VICKERS ARCHT / 6-15-08*.

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.



**8. KORNBERGER, Grete active 1917/18
Austrian School**

INTERIOR, circa 1917

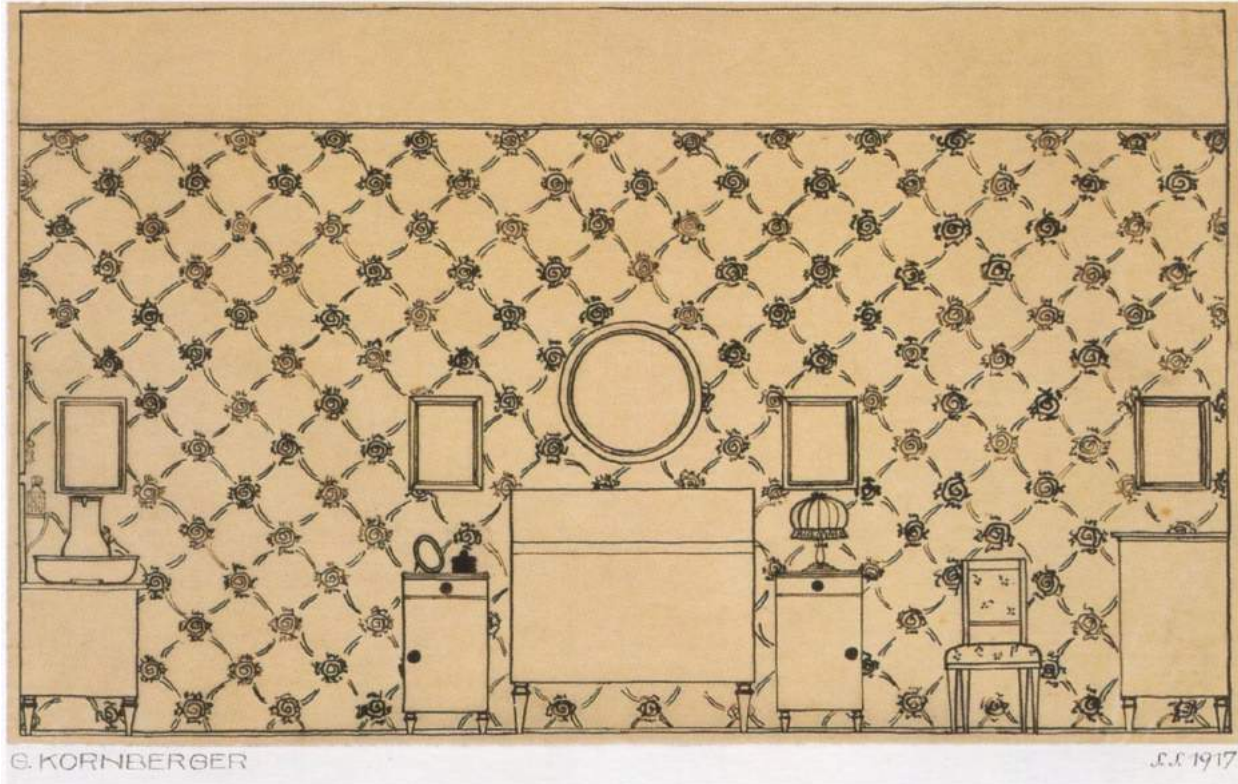
Watercolor, some graphite and ink on heavy weight, off-white wove paper. No watermark. 11 1/4" x 17 3/16" (28.5 x 43.7 cm).

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 (1845 – 1909), a member of the Secession, became its director. He brought important young artists to the school (including Josef Hoffmann [see cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 68, 69A-B]) whose influence on several generations of students defined the look of Viennese art nouveau. Eighty percent of the employees of the Wiener Werkstätte came from the School of Applied Art.

See also Kornberger's *Wall of a Bedroom* (cat. no. 9).

Reference:

Jane Kallir, *Viennese Design and the Wiener Werkstätte*, New York, 1986, 83, figs. 118, 119 (comparative drawings).



9. **KORNBERGER, Grete active 1917-18**
Austrian School

WALL OF A BEDROOM, 1917

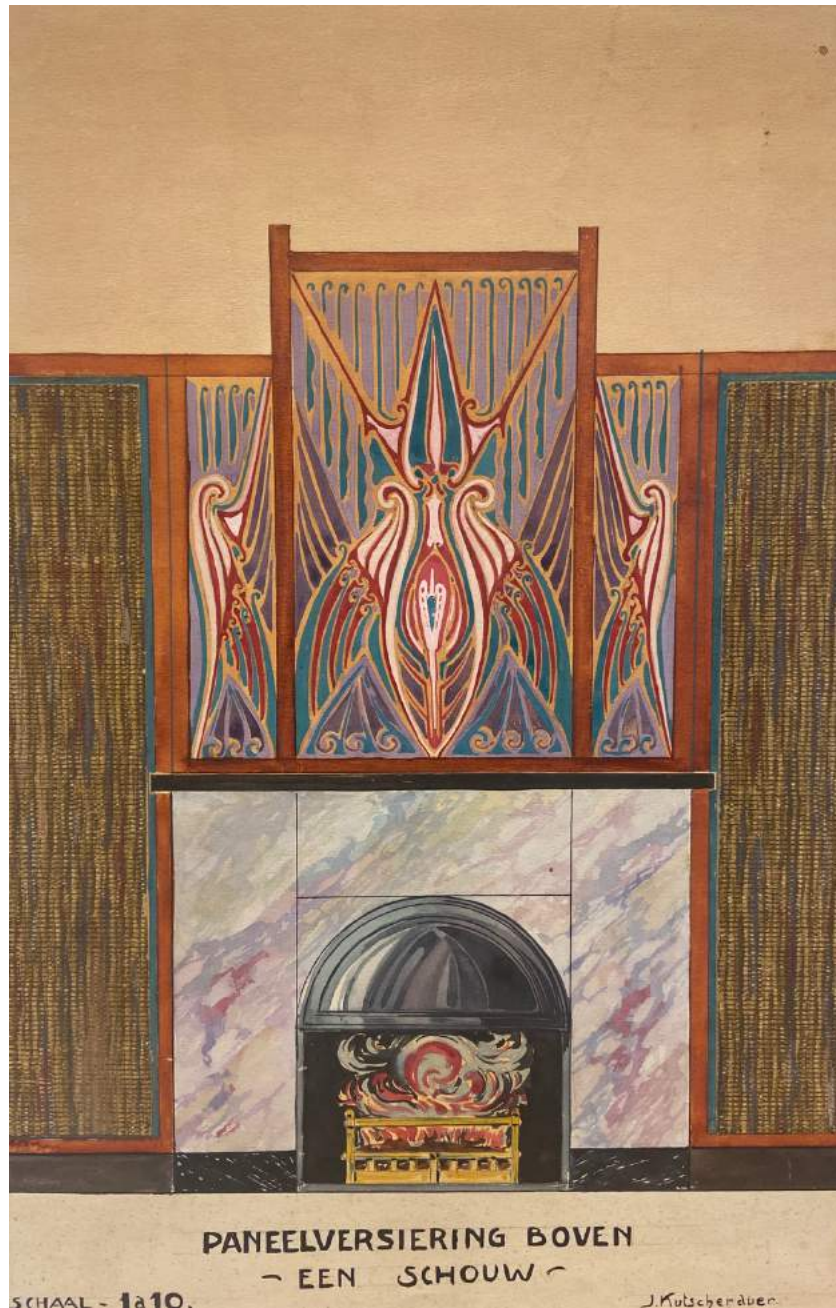
Black ink on papier calque, mounted to white wove paper. No discernable watermark 7 3/8" x 12 1/8"
(18.8 x 30.7 cm). Signed and dated on mount at lower left and right: *G. KORNBERGER/S.S. 1917*.

Note: The present student drawing shows the coherence of the Viennese style in its similarity to works by Josef Hoffmann (see cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 68, 69A-B) and Dagobert Peche (1888 – 1923), both of whom employed strong diagonal rose patterns in 1914 and 1915 respectively.

See also Kornberger's *Interior* (cat. no. 8).

Reference:

Jane Kallir, *Viennese Design and the Wiener Werkstätte*, New York, 1986, 83, figs. 118, 119 (comparative drawings).



**10. 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. No watermark. 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 / EEN SCHOUW / SCHAAL 1 à 10.*

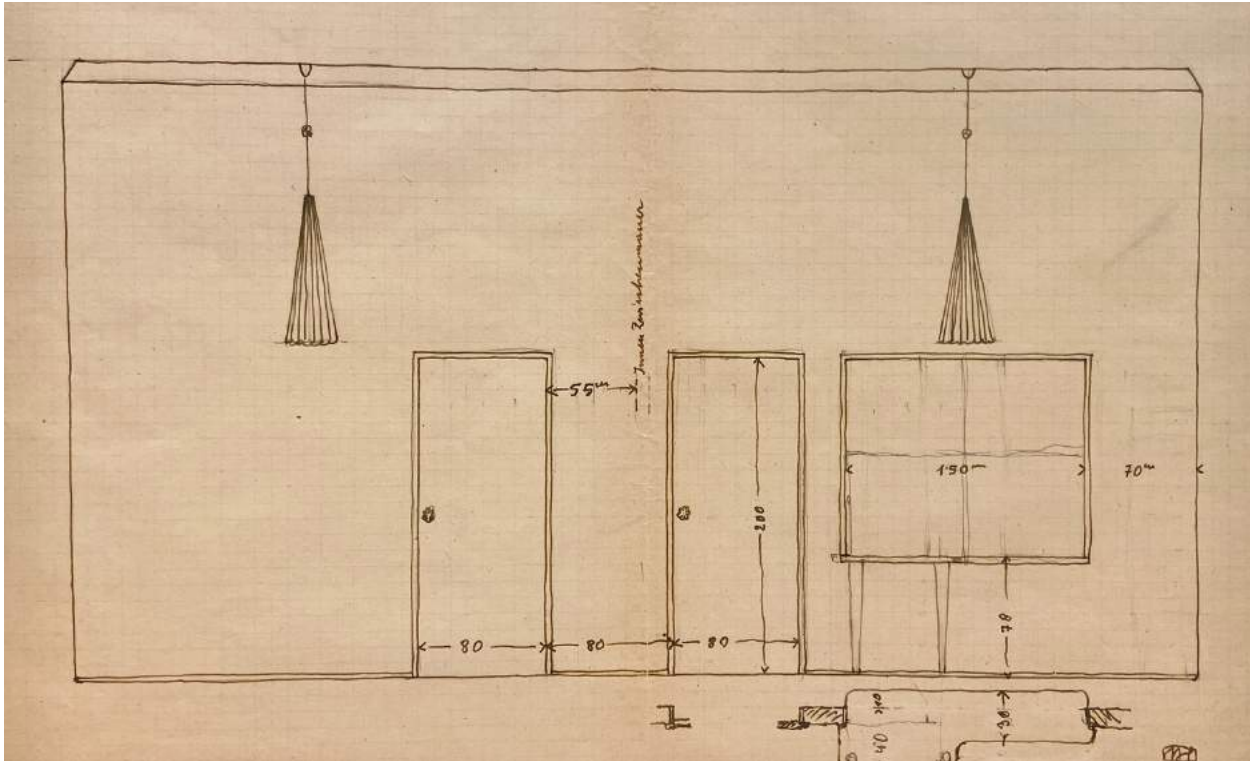
Note: The artist J. Kutscherauer seems to have come from Vienna. At some point in his career, he appears to have joined an architectural firm in the circle of the Amsterdam School, since other drawings by him (Shepherd Gallery, Winter 1999) are also in the style of this school and bear Dutch inscriptions (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 Hendrik Theodorus Wijdeveld (1885 – 1987). 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. 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.

See also Kutscherauer's *Design for Post Office* (cat. no. 22).



11. HOFFMANN, Josef 1870 – 1956
Austrian School

ELEVATION, circa 1925

Ink and graphite on graph paper. No watermark. 11 3/4" x 16 1/2" (29.8 x 41.9 cm). Monogram in lower right corner: *JH*. Inscribed along center axis: *Innere Zwischenmauer* (interior separating wall). Inscribed in graphite on verso: *In Jonasz Zeichnungen / 14 / IV / 48* (with Jonasz drawings). *1 Vitrine / 2 Tische / skizziert 2 Tischerl / Schreibticsh / 2 Wandschränke* (1 vitrine, 2 tables, sketched small tables, 1 desk, 2 cabinets). *Tapezierer : Schrott Margarethenstrasse 3 (Hoffmann) (Paulanerg. 12)*. (Upholsterer: Schrott Margarethenstrasse 3 (Hoffmann) (Paulanerg. 12)).

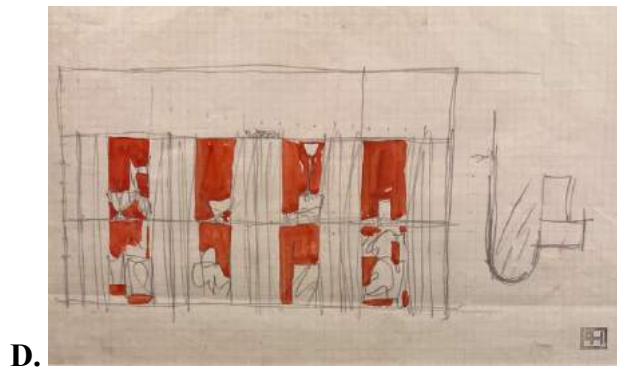
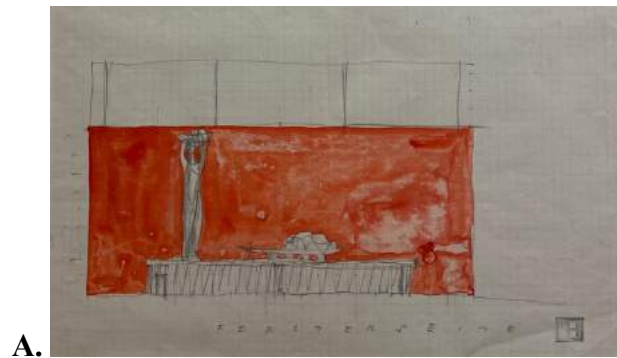
Note: After studying architecture at the Vienna Academy under Karl von Hasenauer (1833 – 1894) and Otto Wagner (1841 - 1918), Josef Hoffmann became one of the most important architects and designers of the early 20th century. He was professor at the Kunstgewerbeschule (School of Applied Arts), Vienna, where he taught architecture, metalwork, enameling, and applied art from 1899 to 1936. Many of Hoffmann's designs were produced for the Wiener Werkstätte, which he founded along with Kolo Moser (1868 – 1918) and industrialist Fritz Waerndorfer (1868 – 1939) in 1903.

See Hoffmann's other works in this catalog (see cat. nos. 34, 45, 46, 56, 65, 66, 67, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>.

Architecture



12. HAERDTL, Oswald 1899-1959
Austrian School

DESIGN FOR THE WIENER WERKSTÄTTE

A. Watercolor and pencil on graph paper. 8 3/8" x 13 1/2" (21.3 x 34.3 cm). Artist's stamp in lower right corner: *OH*. Inscribed across bottom edge: *Fensterseite* (window side).

B. Watercolor and pencil on graph paper. 8 3/8" x 13 5/8" (21.3 x 34.6 cm). Inscribed on middle right side: *WW*. Inscribed at center of bottom edge: *H*.

C. Watercolor and pencil on graph paper. 8 1/4" x 13 5/8" (21 x 34.6 cm). Artist's stamp in lower right corner: *OH*.

D. Watercolor and pencil on graph paper. 8 3/8" x 13 9/16" (21.3 x 34.5 cm). Artist's stamp in lower right corner: *OH*.

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

Note: Oswald Haerdtl was born in Vienna at the turn of the century. Beginning in 1916, Haerdtl attended the Wiener Kunstgewerbeschule (Viennese School of Arts and Crafts) where he studied painting with Kolomon Moser (1868 – 1918) and from 1919-21 he took architecture classes with Oskar Strnad (1879 – 1935). After graduating in 1922, he began assisting in a master class taught by Josef Hoffmann (see cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 68, 69A-B), later teaching architecture and design at the *Kunstgewerbeschule* himself until his death in 1959. By 1924, Haerdtl was working in Hoffmann's private studio and became in charge of installations at the Wiener Werkstätte. In 1927 Haerdtl took over as office manager of Hoffmann's studio, and from 1930 – 1939 he served as joint partner. Haerdtl branched out on his own in 1939 to open his own office, focusing on both architectural and interior design. His work is marked by its simplicity, elegance, and classical Viennese modernism.

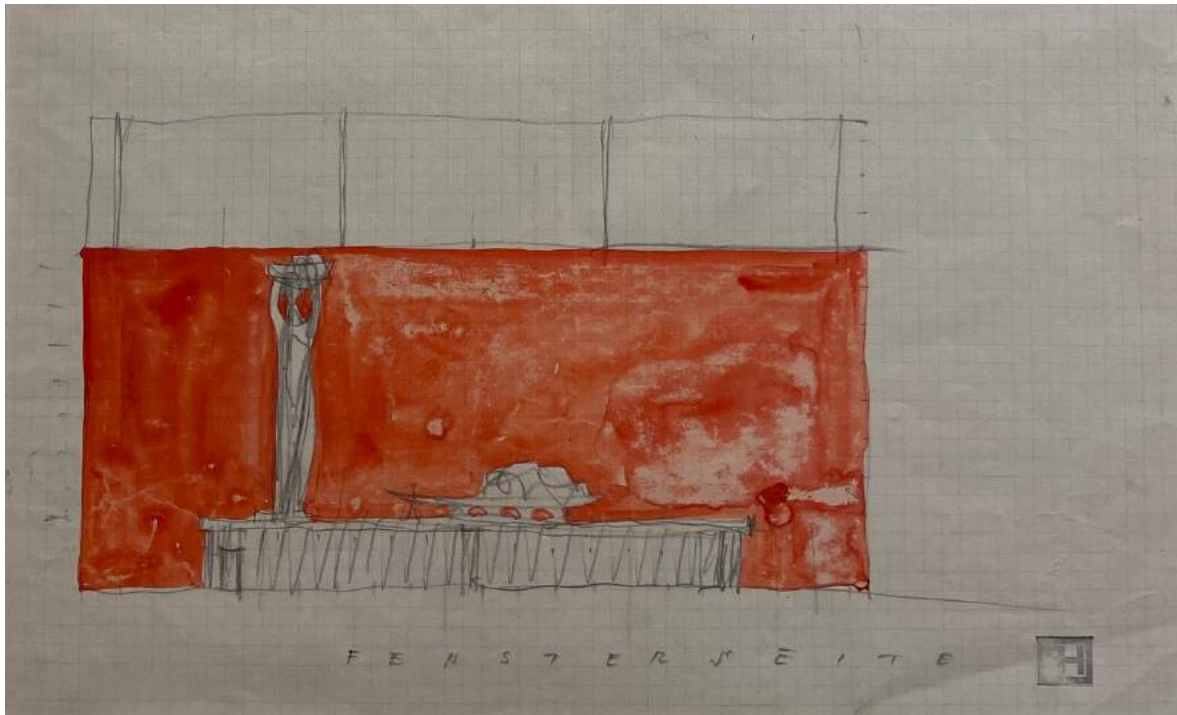
It is likely that the present drawings predate 1932, the year of the Wiener Werkstätte's dissolution. In cat. no. 12B an inscription of *WW*, indicating the Wiener Werkstätte, leads us to believe that these drawings were executed at the direction of the firm.

K.A.V

Reference:

Christopher Long, "Haerdtl, Oswald," in *Grove Art Online* (Oxford University Press, 2003), <https://doi.org/10.1093/gao/9781884446054.article.T036053>.

Tulga Beyerle and Karin Hirschberger, *A Century of Austrian Design, 1900-2005* (Basel; Berlin; Boston: Birkhäuser, 2006), 126 - 127.



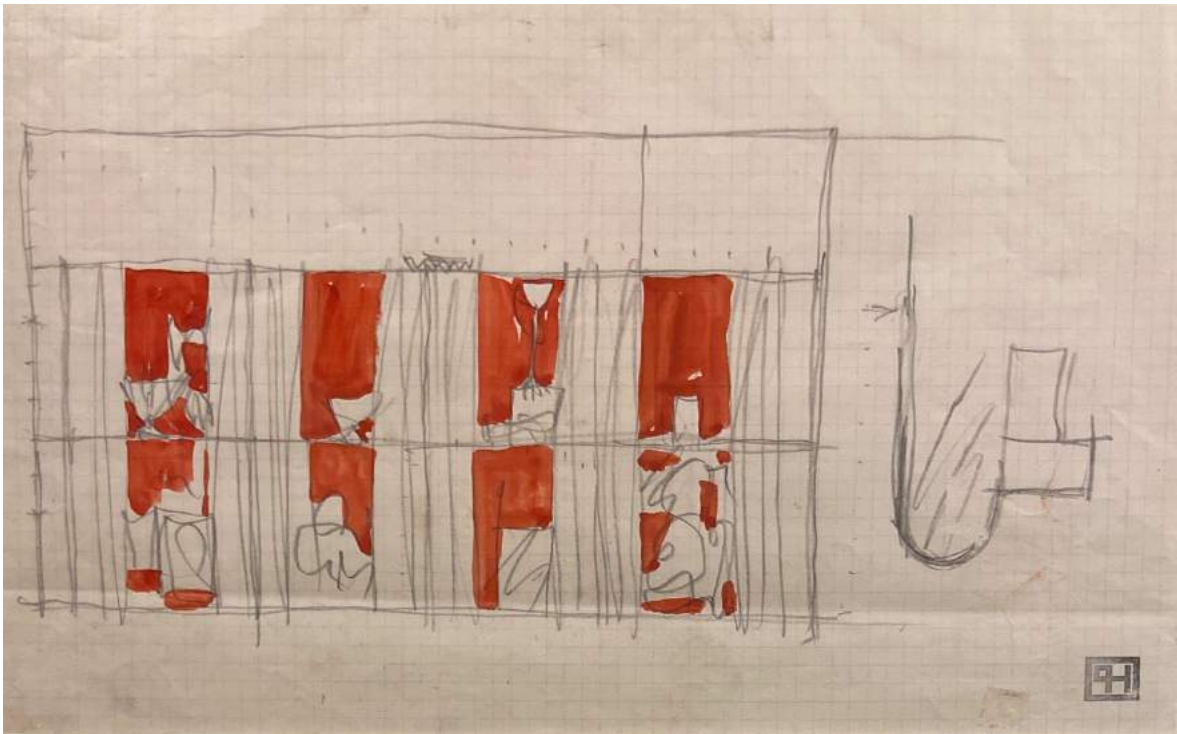
A.



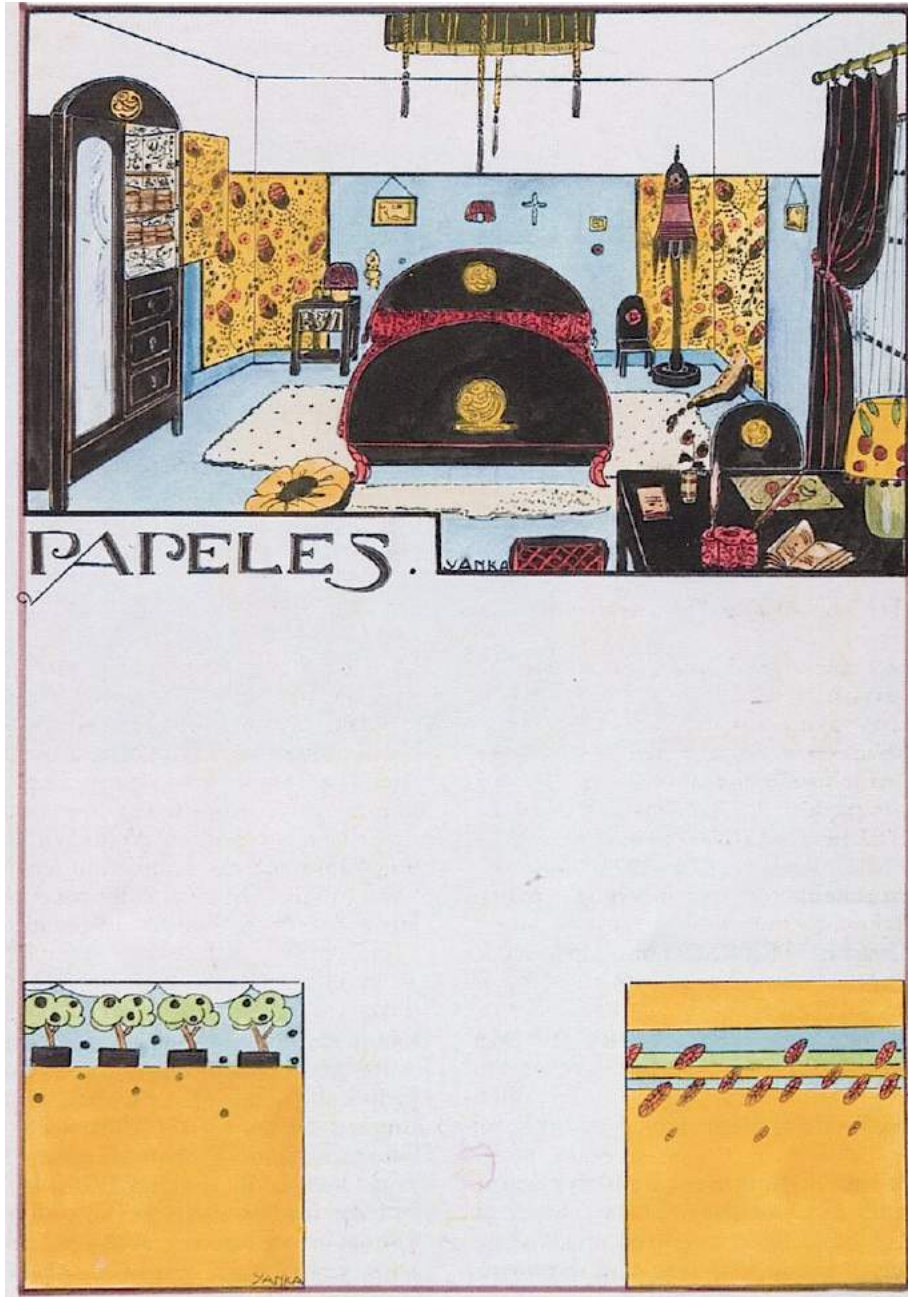
B.



C.



D.



13. **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:

Cécile Giteau, “Introduction,” in *Sabine Zlatin (1907-1996) dite Yanka* (Paris, 2001).

Laure Beaumont-Maillet and Anne Grynberg, eds., *Garde-Le Toujours: Lettres et Dessins Des Enfants d’Izieu, 1943-1944: Collection de Sabine Zlatin* (Paris; Izieu: Bibliothèque nationale de France; Association du musée-Mémorial d’Izieu, 1994).

Sabine Zlatin, *Mémoires de la “Dame d’Izieu”* (Paris: Gallimard, 1992).



14. HOLZMEISTER, Clemens 1886 – 1983
Austrian School

BAROQUE BUILDING FAÇADE, 1973

Felt tip pen on wove paper. No watermark. 14 1/2" x 10 1/2" (37 x 26.7 cm). Inscribed in lower right corner: *Geisenheim (?) 10.V.73 / C. Holzmeister*. Inscribed on verso on mat: *1973 Von Holzmeister bekommen! J.Spalt*.

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

Note: Clemens Holzmeister started his long and distinguished career as a professor in 1919 after studying at the *Technische Hochschule* in Vienna. From 1919 to 1923 he held the position of professor at the *Staatsgewerbeschule*, Innsbruck before returning to Vienna in 1924 when he became both professor and head of the master class in architecture at the *Akademie der Bildenden Künste*. In this position he met with the student Johannes Spalt (1920-2010), from

whose collection this drawing originates. Holzmeister held this position until 1938. From 1928 until 1933, Holzmeister taught architecture at the *Kunstakademie* Düsseldorf.

Following the rise of Hitler as chancellor in Germany on January 30, 1933 intellectual and artistic institutions nationwide began systematically discharging those professors who were considered a “threat” to the state. Due to his participation in Catholic political groups, Holzmeister was dismissed from the *Kunstakademie* and subsequently placed under surveillance by the Gestapo, a fate suffered mainly by Jews, socialists, and political activists. Shortly thereafter, Holzmeister resumed his position as professor at the Academy of Fine Arts in Vienna. That same year he, along with other conservative Catholic members of the *Österreichische Werkbund*, staged a protest and resigned from the organization, and on February 24, 1934 founded a new federation called the *Neuer Werkbund Österreichs* (New Werkbund Austria). Prior to this partition, the *Österreichische Werkbund* was facing a political and ideological crisis within its ranks. Within the organization there were largely two factions, one led by Josef Frank and the other led by Holzmeister and Josef Hoffmann (see cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 68, 69A-B). Holzmeister and the rest of the right-wing, conservative, catholic camp wanted to break away from what they considered to be a growing left-wing, socialist, and Jewish influence on the *Österreichische Werkbund*. With Hoffmann and Peter Behrens (1868 – 1940) serving as Vice-Presidents, Holzmeister served as President of the *Neuer Werkbund Österreichs* until 1938.

When Nazi Germany annexed Austria in 1938, Holzmeister fled to Turkey where he had already established working relationships with Turkish officials as early as 1927. There, Holzmeister joined a community of exiled Austrians and Germans. He continued his work as an architect employed mainly by official commissions and completed among other things the Turkish Grand National Assembly complex (1937 – 1961) and the Presidential Palace in Ankara (1930 – 32). In 1940 Holzmeister became a professor of architecture at the Technical University in Istanbul and in 1954 he returned to Vienna and resumed his post at the Fine Arts Academy.

Apart from his contributions to architectural pedagogy, Holzmeister was most well-known for his involvement in the *Salzburger Festspiele* (Salzburg Festival) in 1926 when he designed and built the festival hall used for opera and concert performances. In 1956 after Holzmeister’s exile and subsequent return, he once again was commissioned to design and construct a new and larger festival hall, the *Grosses Festspielhaus*. The two festival halls, the *Kleines Festspielhaus* and the *Grosses Festspielhaus* now stand together as monuments of Holzmeister’s authority as an architectural master.

Along with Josef Hoffmann and Otto Wagner (1841 – 1918), Holzmeister was described by writer and theater historian Joseph Gregor (1888 – 1960) as one of the masters of Austrian architecture with a distinctive emphasis on Baroque aesthetic elements. Despite his predilection for *Barockbogen* (Baroque curves) in his churches and cathedrals, Holzmeister was restrained in his design, allowing the urban and natural environments to act as a guide. This emphasis on contextual design—both environmental and historical—coupled with the subtlety of romantic expression became one of the main tenets of Holzmeister’s architectural philosophy. He was during his time and remains to this day one of the most internationally well-known and influential Austrian architects of the 20th century. Holzmeister’s architecture master class system created the foundation upon which Austrian architecture in the 1970s and 1980s was built.

The present drawing was created 10 years before Holzmeister's death. With an expressive hand, Holzmeister sketched a Baroque façade with all of the detail, observation, and expertise that a lifetime as an architect taught him. This drawing was perhaps reflecting on the romantic aesthetics of Austria's past, a style which remained at the root of Holzmeister's own architectural foundation.

K.A.V.

References:

Tulga Beyerle and Karin Hirschberger, *A Century of Austrian Design, 1900-2005* (Basel; Berlin; Boston: Birkhäuser, 2006).

Esra Akcan, *Architecture in Translation: Germany, Turkey, and the Modern House* (Durham and London: Duke University Press, 2012).

Christopher Long, "Wiener Wohnkultur: Interior Design in Vienna, 1910 – 1938," *Studies in Decorative Arts* 5, no. 1 (Fall/Winter 1997-98): 29–51.

Carolyn Birdsall, *Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933 – 1945* (Amsterdam: Amsterdam University Press, 2012).

II. Murals



15. SCHWANTHALER, Ludvig von 1802 – 1848
German School

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

Graphite on off-white mediumweight laid paper. Watermark: *A.S. 7 5/8" x 43 1/8"* (19.5 x 109.5 cm). Various measurements inscribed in graphite. On verso, near center: sketch of a standing nude male figure (with no legs below thighs) wearing helmet. On verso, inscribed in graphite at lower left: *Metam III.*

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

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

Schwanthaler received his training in Munich at the *Akademie der Bildenden Künste* under Albrecht Adam (1786 – 1862). He later became a court sculptor for Ludwig I, and the most important sculptor in Munich in his lifetime. Schwanthaler's ties to classicism increased after spending several years in Rome. The frieze resembles ancient Greek and Roman friezes from sarcophagi and architecture, which he must have studied while he was in Rome, shortly before receiving the commission for the *Bacchus Frieze*. He was also influenced by the consummate neoclassical sculptor, Bertel Thorvaldsen, whose thriving studio in Rome inspired Schwanthaler to set up a similar studio in Munich. Schwanthaler's renown soon increased among aristocrats and middle-class patrons in the city. Many students passed through his studio, and in 1835 Schwanthaler became a professor at the *Akademie der Bildenden Künste*. His public monuments extended beyond the borders of Munich. His monuments included *Emperor Francis I* in the Czech Republic (Cheb), *Mozart* in Salzburg, and the *Austria-Brunnen* (fountain) in Vienna,

created in honor of Emperor Ferdinand I. He often contributed sculptures to architectural projects by Leo von Klenze (1784 – 1864), including the *Walhalla*. Schwanthaler's best-known work is a colossal bronze sculpture representing *Bavaria* placed before the Ruhmeshalle, also built by Leo von Klenze in Munich. The sculpture was put in place in 1850, after the artist's death. In that same year, the Schwanthaler Museum opened; it was destroyed in 1944.

References:

Frank Otten, *Ludwig Michael Schwanthaler 1802 – 1848. Ein Bildhauer unter König Ludwig I. von Bayern. Monographie u. Werkeverzeichnis* (München: Prestel, 1970), ill. plate 127a (sculpture *in situ*) and plate 129 (drawing of death of Semele up to Bacchus with sea creatures).

Gertrud Rank and Ludwig Michael von Schwanthaler, *Handzeichnungen des Bildhauers Ludwig Schwanthaler: die erzählenden Darstellungen im Zeichen von Philhellenismus und romantischem Geist* (München: Kommissionsverlag UNI-Druck, 2002), ill. plates 24a (sculpture) and 25 a-d (drawings).



Detail 1 of *Study for the Bacchus Frieze in the Dining Room of the Herzog Max Palais*



Detail 2 of *Study for the Bacchus Frieze in the Dining Room of the Herzog Max Palais*



Detail 3 of Study for the Bacchus Frieze in the Dining Room of the Herzog Max Palais



Detail 4 of Study for the Bacchus Frieze in the Dining Room of the Herzog Max Palais



16. SCHLOTTHAUER, Josef 1789 – 1869
German School

DESIGN FOR A CEILING, circa 1830s

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. After 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.



17. **GENELLI, Giovanni Bonaventura 1798 - 1868**
German School

PROMETHEUS BOUND, circa 1834-55

Grey ink and brown wash on mediumweight white wove paper mounted on carton. No discernible watermark. Paper size: 11 1/4" x 12 5/8" (28.6 x 32.1 cm). Carton size: 17 5/8" x 22 15/16" (44.8 x 58.3 cm). Signed in grey ink at lower right corner: *B. Genelli fec'*. Border drawn around image in grey ink. The following two drawn elements create a *trompe l'oeil* mat and *trompe l'oeil* marbled wood frame: (1) on paper: a second border in brown ink with grey wash along top and left edge (creating a shadow on the illusionary mat); (2) on carton: a 13/16" border in brown ink and white gouache with grey wash along bottom and right edge (which collectively create illusion of marbled frame and its shadow). Verso of carton, inscribed in graphite at bottom center: *Bonaventura Genelli*.

Note: The present drawing is one of several very similar iterations by Bonaventura Genelli of the subject of *Prometheus Bound*. The artist's most important patron, Princess Carolyne Sayn-Wittgenstein, had at least one in her collection – a drawing that varies only slightly from the present example. However, correspondence between artist and patron shows that by 1854, Genelli was in the habit of sending drawings and albums to the princess with the expectation that she would either purchase them herself or find other collectors for them. In one such letter to the princess dated June 1, 1854, the artist describes a *Prometheus Bound* composition: “[the] drawing represents Prometheus tormented by the eagle, his laments repeated by Echo.”

The earliest known example of Genelli's *Prometheus Bound* dates to circa 1832, when the composer Hermann Härtel commissioned the artist to execute a series of frescoes for his villa in Leipzig, *Römisches Haus* (completed 1834; destroyed 1945). Inspired by the *Villa Farnesina* in Rome, Härtel envisaged a great hall filled with frescoes depicting important moments from the *Odyssey*. Genelli cut short a period of study in Rome to complete the project. Unfortunately, Härtel grew impatient with the artist's slow progress and eventually withdrew the commission. *Prometheus Bound* is one of a handful of designs originally intended for the villa; they were later published as a collection of engravings entitled *Satura* (1871). A watercolor variant dated 1855, once in the collection of David Daniels, also exists.

Four of Genelli's designs for Härtel's villa were later used for another important commission, the *Niobidensaal* in the *Neues Museum*, Berlin (1850), where they can still be seen today. The hall is named after Niobe, a tragic Greek mythological figure known from Homer's *Iliad*. A life-size plaster cast of Niobe sheltering one of her daughters (the marble was found in Rome in 1583, now in the Uffizi, Florence) forms the centerpiece of an important collection of copies of Greek and Roman sculpture, which still populate the space. The walls are decorated with 21 murals, including four circular paintings by Genelli: *Prometheus Bound*, *Orpheus in the Underworld*, *Daedalus Making Wings for Icarus*, and *The Education of Achilles by Chiron*.

J.S.B.

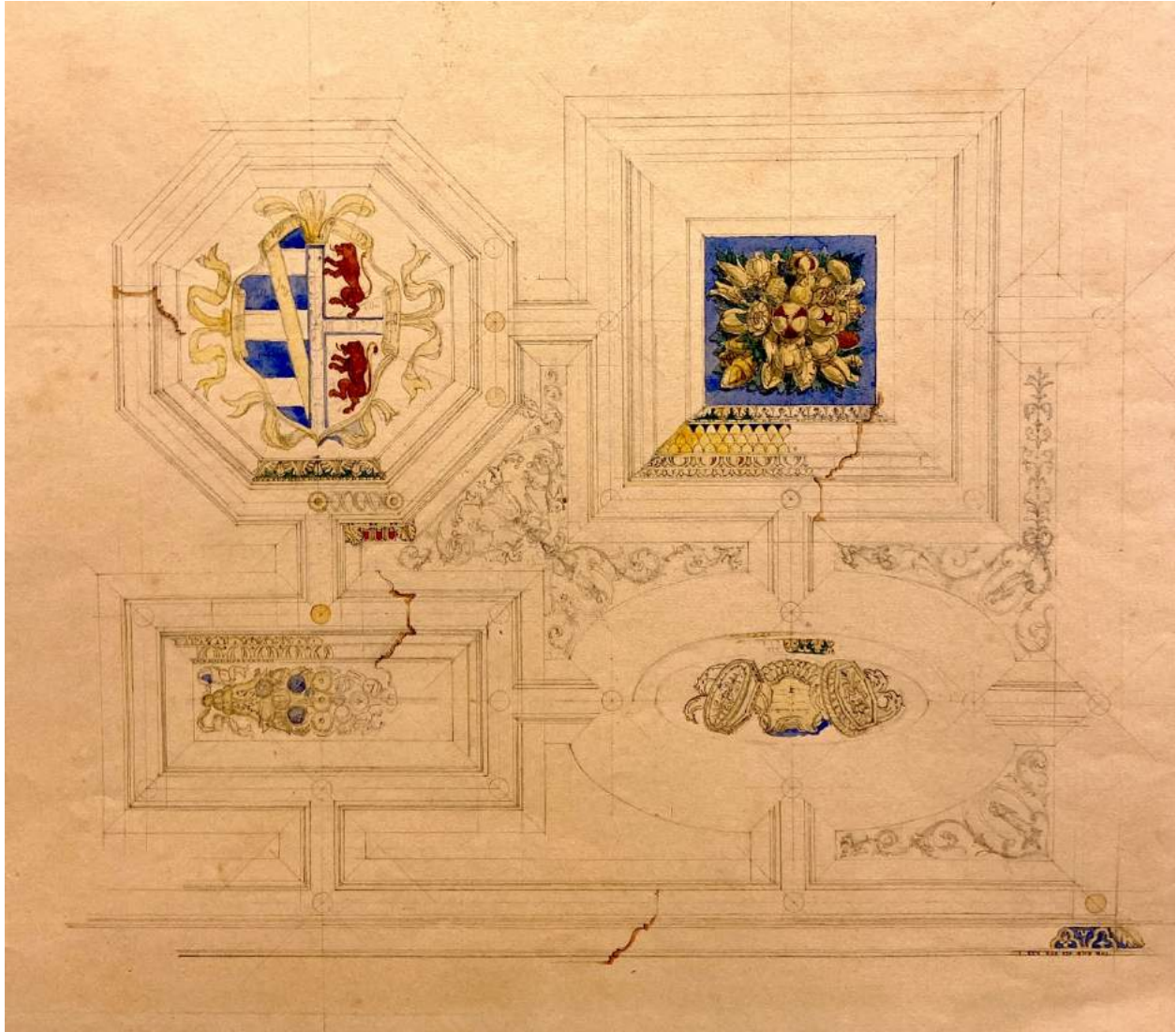
References:

Hans Ebert, *Bonaventura Genelli. Leben und Werk*. (Weimar: Hermann Böhlau Nachfolger, 1971), 109-113, 117, ill. cat. no. 101.

Emil Hirsch Antiquariat, *Handzeichnungen; Abteilung I: Meister des XIX. Jahrhunderts, Abteilung II: Meister des XV.-XVIII. Jahrhunderts* (München: Emil Hirsch, Nov. 26, 1921), 13, plate XIII, no. 99 (comparative illustration, *Prometheus Bound*, formerly in collection of Princess Carolyne Sayn-Wittgenstein).

Ida Maria Lipsius, *Aus der Glanzzeit der weimarer Altenburg, Bilder und Briefe aus dem Leben der Fürstin Carolyne Sayn-Wittgenstein*. (Leipzig: Breitkopf und Härtel, 1906), 65-66.

Cornelia Reiter, *Schöne Welt, wo bist du? Zeichnungen, Aquarelle, Ölskizzen des deutschen und österreichischen Spätklassizismus; Bestandskatalog des Kupferstichkabinetts der Akademie der Bildenden Künste Wien* (Salzburg; Wien: Mury Salzmann, 2009), 114, ill. no. 239 (comparative illustration, line drawing of version in the *Niobidensaal*).



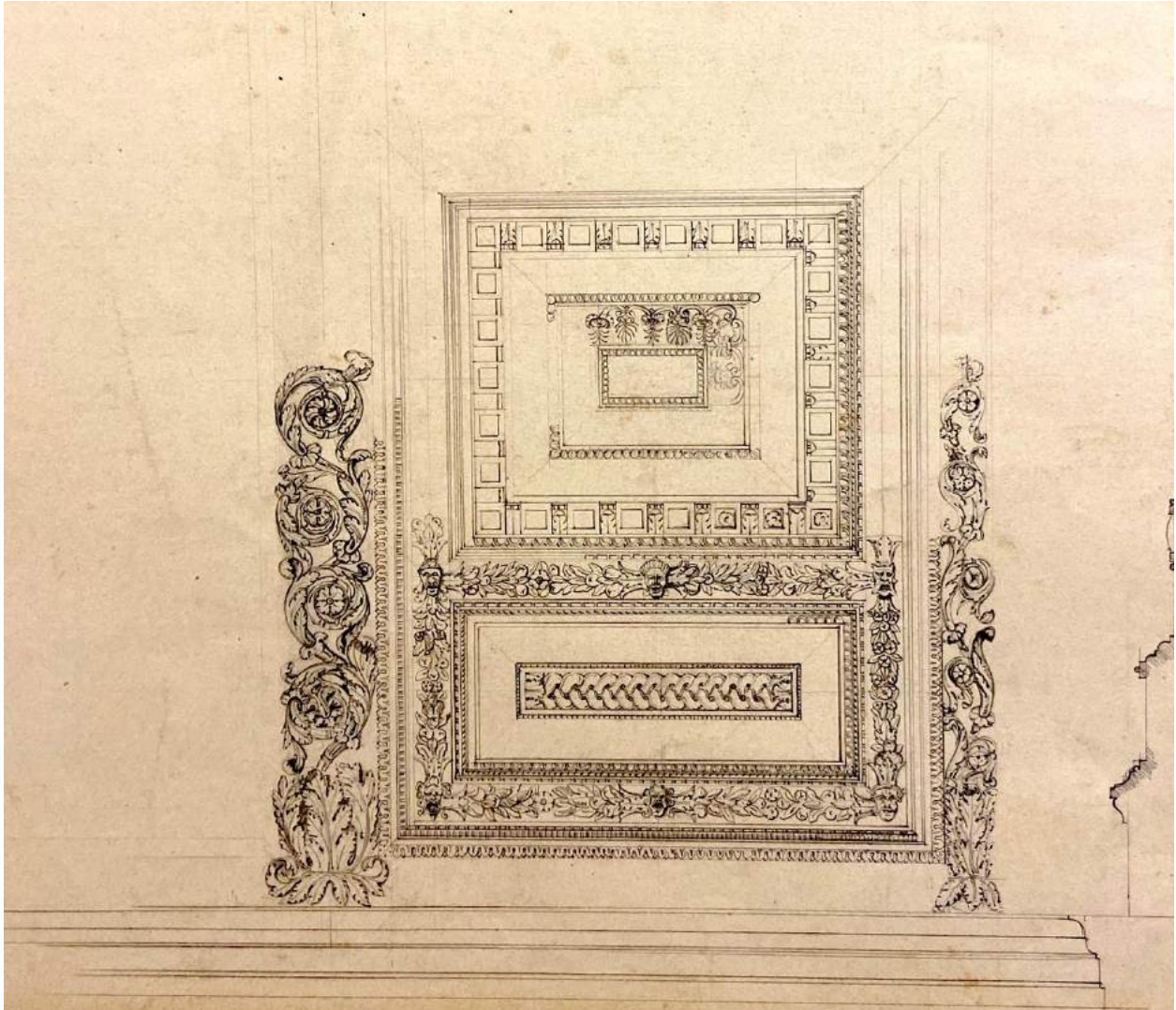
18. GERMAN SCHOOL

DECORATION OF AN OBLONG CEILING AT THE PALAZZO MASSIMO (Dekoration einer oblongen Decke), 1855

Graphite and watercolor on an off-white mediumweight wove paper. No discernable watermark. 11" x 15 3/4" (28 x 40 cm). Inscribed along top margin in graphite: *Decoration einer oblongen Decke / Palazzo Massimi* (sic). Initialed at lower right in graphite: *L H.* Located and dated in graphite at lower left: *Roma / 2/II/55*. Inscribed in graphite along left margin: *Die Felder mit den Arabesken sind jetzt tief blau mit Goldsternen wie die Zimmerwände ebenso sind die Felderchen (writing illegible) mit mattem hellblau grün überstrichen.*

Note: The present drawing is identified in Bassenge catalogue as *Decke im I. Hof / Tonnengewölbe* (Ceiling in the first court/ Barrel vault).

See also *A Ceiling of the Palazzo Massimo* (cat. no. 19).



19. GERMAN SCHOOL

A CEILING OF THE PALAZZO MASSIMO, 1855

Graphite on mediumweight off-white wove paper. No discernable watermark. 11" x 15 3/4" (28 x 40 cm).

Note: This drawing is a companion piece to a drawing of the same size, inscribed: *Decoration einer oblongen Decke / Palazzo Massimi (sic); dated Roma, 2/II/55.*

See also *Decoration of an Oblong Ceiling at the Palazzo Massimo* (cat. no. 18).



20. HELDRICH, Betty 1869 - 1958
German School

FRIEZE WITH PUTTI, 1898

Watercolor, brown ink and white body color on grey card. No watermark. 3 15/16" x 11 7/16" (9.9 x 29 cm). Signed and dated at the lower right in brown ink: *Betty Heldrich 98*. School competition stamps in black at lower left in a rectangle: *K. KUNSTGEWERBESCHULE MÜNCHEN / Konkurrenz-Arbeit / OHNE KORREKTUR*; in an oval at lower center: *DURCH / BELOBUNG / AUSGEZEICHNET / II.* Inscribed in graphite in the body of frieze at right: *Für ein Monogramm*.

Note: Heldrich was born in the Bavarian town of Zwiesel in 1869. In 1889 Heldrich relocated to Nuremberg with her family. In Nuremberg, she started an extensive education and career in the arts with private lessons with Professor Carl Fleischmann (1853 – 1935) from 1893 until 1896. Heldrich then relocated to Munich in 1896 where she began to establish her credentials as a serious painter, draughtsman, and illustrator. In Munich Heldrich attended and trained as a drawing teacher at the Royal School of Applied Arts. After completing her studies in 1899, Heldrich joined the ranks of the Munich Women Artists' Association, attending the *Münchener Damenakademie* (Munich Ladies Academy) where she studied under the painter and engraver Professor Maximilian Dasio (1865 – 1954) until 1903/04.

Heldrich was known for her portraiture, landscapes, and still life paintings but she was also employed as an illustrator and designer. Around 1900 Heldrich began working as a designer for Ferdinand von Poschinger (1842 – 1917) at Buchenau Glassworks. Her glass designs were often floral and in the style of Art Nouveau. From 1902 until 1924 Betty Heldrich participated in the annual exhibition at the Munich *Glaspalast* (Glass Palace).

Betty Heldrich attended the *Königlichen Kunstgewerbeschule München* (Royal School of Applied Arts in Munich) from 1896 until 1899. The present drawing was executed while she was still a student and it can be reasonably deduced from the stamps impressed along the lower edge of the design that this drawing was for a school competition at the School of Applied Art.



21. **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 (see fig. 1), which still exists; the other one was destroyed in World War II.



Fig. 1 Finished Mural at the German National Library, Leipzig



22. KUTSCHERAUER, J. active circa 1920
Austrian/Amsterdam School

DESIGN FOR POST OFFICE, circa 1920

Gouache on heavyweight off-white wove paper. No watermark. 7 3/4" x 9 3/4" (19.7 x 24.3 cm). Titled and initialed along bottom margin: *POSTKANTOOR / J. K.*

Note: The artist's full signature was on a related drawing in the same lot.

See also Kutscherauer's *Wall Decoration around Chimney* (cat. no. 10).

III. Typography



23. 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: Max 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.

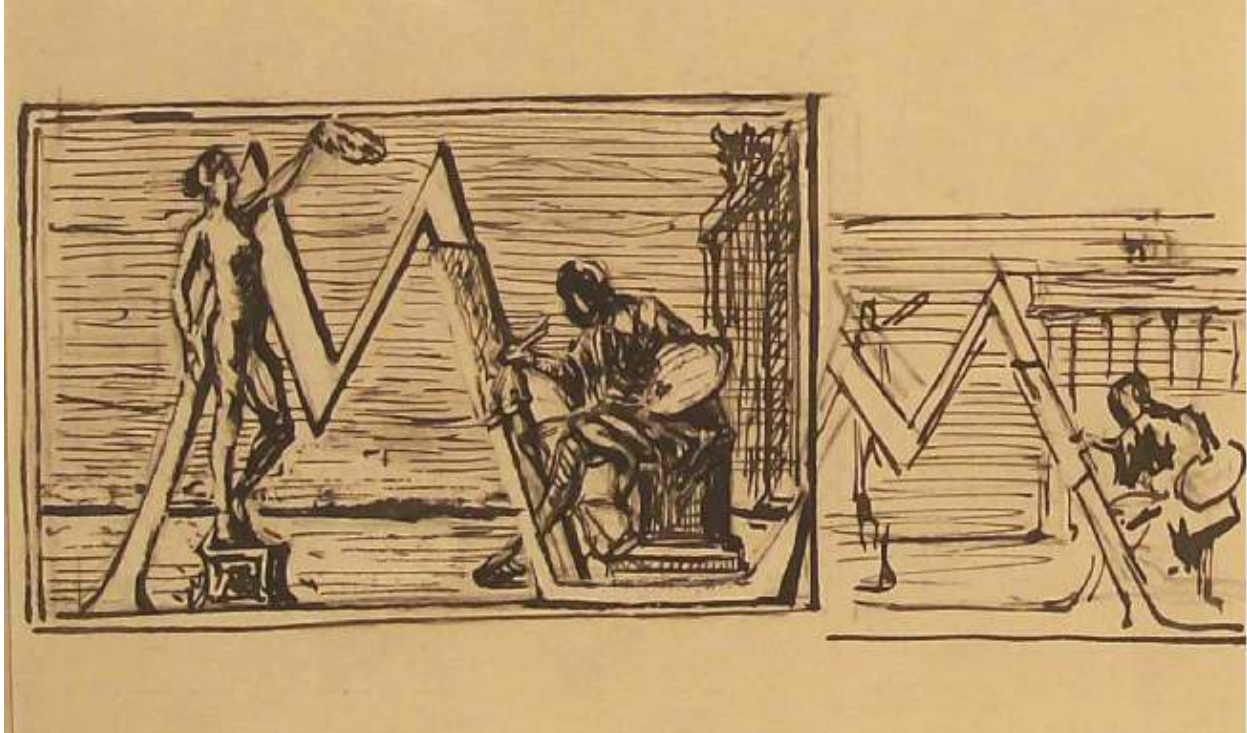
A number of these letters were published in 1906 in the magazine *Kunst und Künstler*. Here Liebermann’s intention was heeded: the letters are printed in red and the drawings in black. Unfortunately, this color scheme was not repeated in the book, despite Liebermann’s explicit request.

See also Liebermann’s *Study for the Artist’s Ex Libris* (cat. no. 24).

References:

Sigrid Achenbach, “Die Druckgraphik Max Liebermanns,” in *Max Liebermann in Seiner Zeit*, exh. cat. (Berlin: Nationalgalerie, 1979), 674–75.

Ein ABC in Bildern von Max Liebermann, (Berlin: Konrad W. Mecklenburg vorm. Richterscher Verlag, n.d. [1908]).



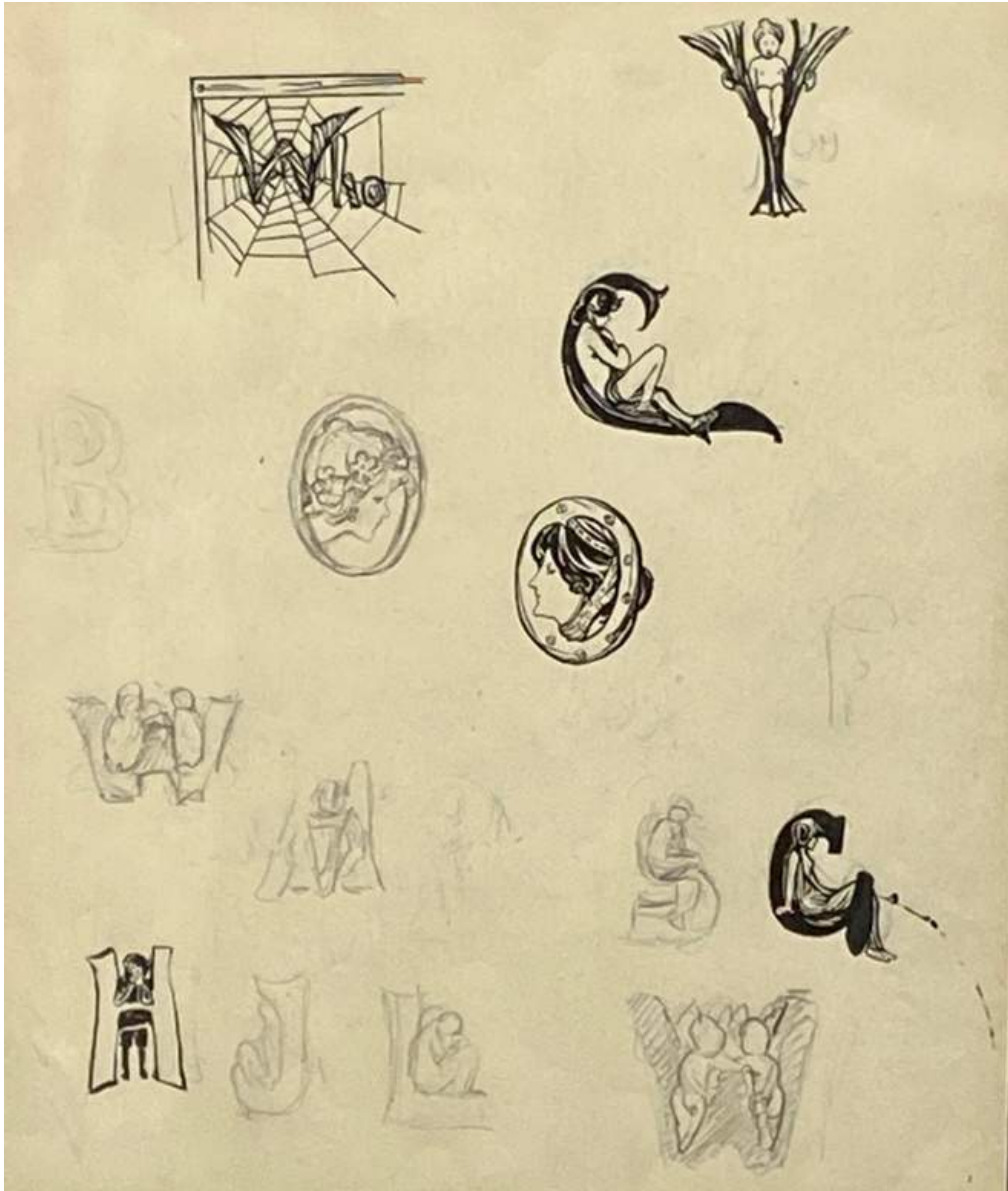
24. LIEBERMANN, Max 1847 – 1935
German School

STUDY FOR THE ARTIST'S EX LIBRIS, circa 1895

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 131¹ / 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.



25. **HANDS, Lizzie 1880 – 1957**
English School

SHEET OF DECORATIVE CAPITAL LETTERS

Black ink and graphite on white wove paper. No watermark. 10 5/8" x 8 7/16" (27 x 21.9 cm) (irregular left edge).

Note: Lizzie Hands attended the Royal Academy of Arts in London for five years from July 1899 until July 1904. Not much is now known about her career as an artist, for she is most well known for her role as feminist activist amongst the Jewish community. Following World War I, Hands was highly active in both the (British) Federation of Women Zionists (FWZ) and the Women's International Zionist Organization (WIZO), advocating on behalf of the rights of agunot—

Jewish women who were barred from remarriage due to the inability to obtain a divorce from her husband under Jewish law. This was a particularly pressing issue for many women (estimated up to 10,000 in Europe alone) whose husbands did not return from the carnage of World War I but could not produce enough evidence to support the claims of widowhood. At a London-based conference of WIZO in 1920, Hands presented a paper on “Some Legal Difficulties Which Beset the Jewess” calling out the injustices and inequality of marriage under Jewish religious law. In 1922 she founded the Society for the Amelioration of the Legal Position of the Jewess. Hands continued her activism throughout the interwar years and in 1928 she published an article in the *Jewish Chronicle*, “The Agunah and Kindred Problems.” As the situation in Germany grew increasingly unstable and antisemitic rhetoric and acts more common, Hands took up direction of the FWZ’s external propaganda committee, reaching out to the National Peace Council and the Countrywoman of the World, the Women’s International League for Peace and Freedom, the British Commonwealth League, and the National Council of Women, among others. Through her activism Hands travelled widely and eventually settled permanently in New Zealand.

K.A.V.

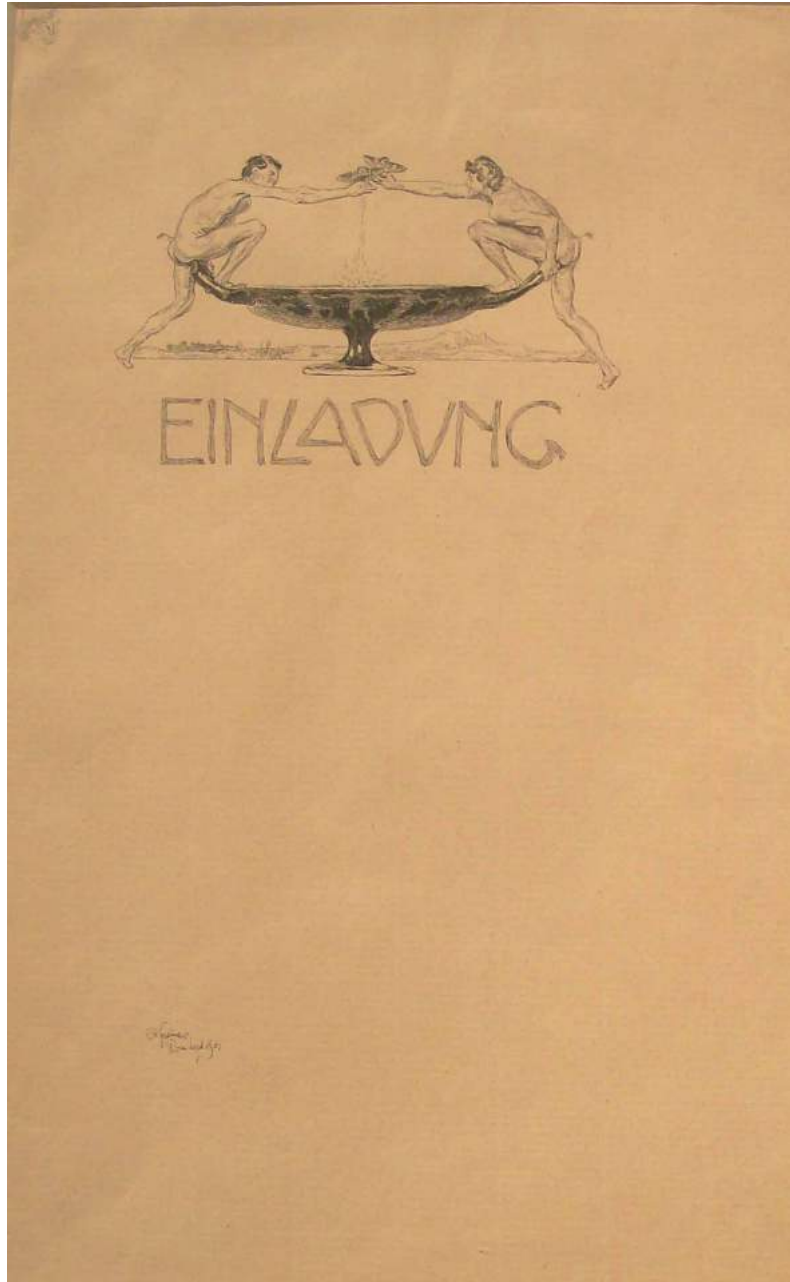
References:

William D Rubinstein, Michael A. Jolles, and Hilary L. Rubinstein, eds., “HANDS, LIZZIE,” in *The Palgrave Dictionary of Anglo-Jewish History* (Basingstoke: Palgrave Macmillan, 2011), 393–94, <https://doi.org/10.1057/9780230304666>.

Lizzie Hands, *Some Legal Difficulties Which Beset the Jewess* (printed for private circulation, 1920).

Lizzie Hands, “The Agunah and Kindred Problems,” in *The Jewish Chronicle Supplement* (30 November 1928).

Anne Summers, *Christian and Jewish Women in Britain, 1880-1940: Living with Difference*, 1st ed. 2017, Palgrave Critical Studies of Antisemitism and Racism (Cham: Springer International Publishing: Imprint: Palgrave Macmillan, 2017), <https://doi.org/10.1007/978-3-319-42150-6>.



26. GREINER, Otto 1869 – 1916
German School

INVITATION, 1901

Black ink on mediumweight tan laid paper. No watermark. 13 7/16" x 8 7/16" (34.1 x 21.4 cm). Signed, located and dated in ink at lower left: *O. Greiner / Rom Sept. 1901.*

Note: Otto Greiner began his career as a lithographer and engraver in Leipzig. Around 1888 he moved to Munich and studied with Alexander Liezen-Mayer, a student of Piloty. On a trip to Rome in 1891, Greiner met Max Klinger, a fellow citizen of Leipzig. Klinger became a friend

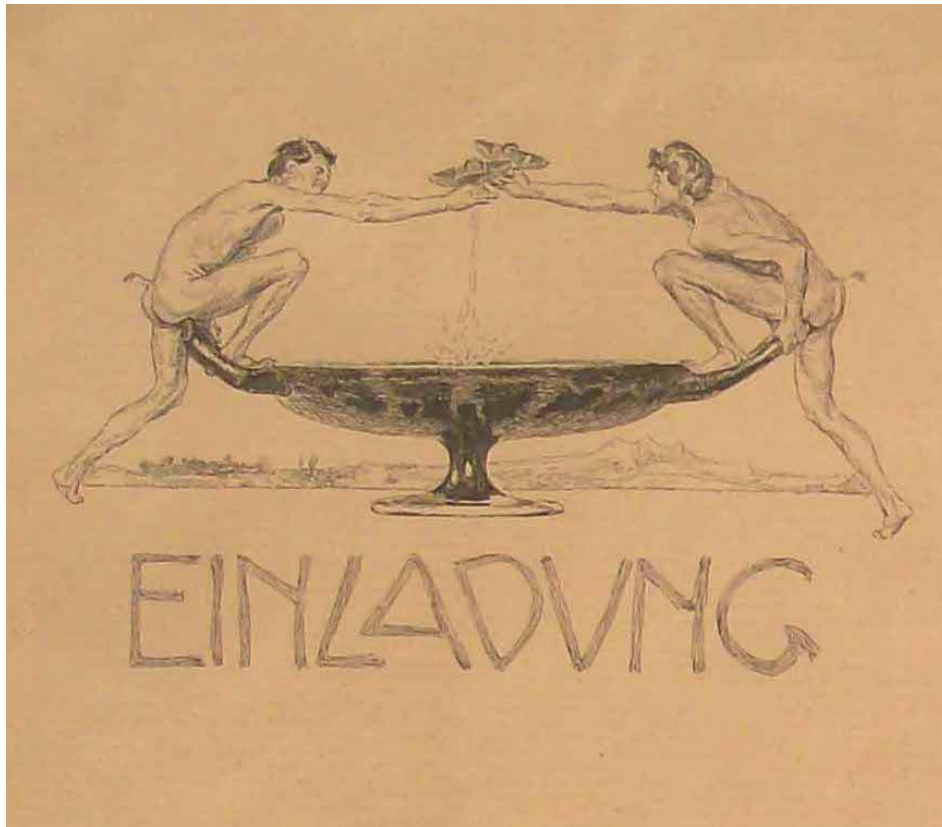
and decisive influence on Greiner's work. In 1898 Greiner went to Rome again and settled there. During frequent trips to Leipzig and Munich he kept in touch with friends, particularly with Max Klinger. With Italy's entry into World War I, Greiner fled to Munich in 1915. He began to work on a major project for a wall decoration, but his career was abruptly ended by his early death at the age of forty-seven.

The present ink drawing has been illustrated in a book on Greiner's work, published during the artist's lifetime. A later publication (1925) denotes that Greiner also made a lithograph after the drawing.

References:

Julius Vogel, *Otto Greiner*, Bielefeld and Leipzig, 1925, 39, ill.

Johannes Guthmann, *Über Otto Greiner*, Leipzig, 1903, 57, ill.



Detail of *Invitation*

IV. Costume



27. ANISFELD, Boris 1879-1973
Russian School

TWO COSTUME DESIGNS FOR THE GARDEN OF HAPPINESS IN *THE BLUE BIRD*, 1919

Gouache, watercolor, and graphite on board. 13 1/2" x 13 1/4" (34.3 x 33.6 cm). Signed at lower right in brown ink: *Boris Anisfeld / 1919 / Th [...illegible]*. Inscribed at upper right in graphite: *14 / extra woman / 14 / diferett color*; inscribed in graphite along top: *Bonefre / Scen IV / N10 / Le grand Bonheur*; inscribed at right: *diferent / bleu / crep definesse OR defiance?*; inscribed in graphite at lower center: *Extra*. On verso, inscribed in black ink at upper left: *Bluebird / (19)*; inscribed in black ink on white label: *Anisfeld / 5 / 30* (encircled); inscribed at upper right in graphite: *D-9* (encircled); inscribed in a list in graphite at center: *Anderson W / Lenartaro B / Memally W / Bishoff W / Glover W / Breslau B / Times W / Macknely B / Smith V. B / Comevois W / Coniloursy B / Andrealo B / Kleboro W*.

Note: As a young artist in St. Petersburg, Boris Anisfeld was introduced to Sergei Diaghilev (1872 – 1929) and the circle of artists and intellectuals of *Mir iskusstva* (World of Art). In 1906, Diaghilev featured work by Anisfeld in an exhibition organized to celebrate modern Russian art at the *Salon d'Automne* in Paris. This helped establish Anisfeld as both a set designer and painter.

In February 1907 Anisfeld's costume and set designs were featured in Vsevolod Meyerhold's (1874 – 1940) production of Hugo von Hofmannsthal's (1874 – 1929) *Die Hochzeit der Sobeide* at the V. F. Komisarjevskaya Theater in St. Petersburg. This production has been recognized as launching Anisfeld's career. His American premier was in 1913, when his dramatic sets for *Les Préludes* served as backdrop for the dancer Anna Pavlova. His boldly colored designs graced stages across Russia, Europe, and the United States. Anisfeld collaborated with Diaghilev and composer Sergei Prokofiev (1891 – 1953), travelling internationally to supervise his sets. Among the sets and costumes that Anisfeld designed were those for *Blue Bird* (the present drawing is one such example), *Aziade* (see cat. no. 28), *Carnival*, *The Snow Maiden*, *Le Roi de Lahore*, *Mefistofele*, and *The Love of Three Oranges*.

Anisfeld's emigration to the United States in January 1918 was fortuitous. Preparations for a major exhibition of his paintings, slated to travel throughout the U.S., had been in the planning stages since 1916/17. By the time the Russian Revolution broke out, the majority of Anisfeld's works had already been crated and the export documents had been finalized. The artist and his family fled the newly established Russian Republic and arrived in New York in January 1918. The success of his first exhibition at the Brooklyn Museum of Art that same year led to commissions for the Metropolitan Opera, and in 1919, Anisfeld collaborated with Prokofiev on *The Love of Three Oranges*. He eventually settled in Chicago, where he was professor of Advanced Drawing and Painting at the Art Institute from 1929 until his retirement in 1957. Many of his students went on to enjoy successful careers, including Robert Indiana, Claes Oldenburg, Leon Golub, and Red Grooms, among others.

Anisfeld designed at least seven sets for *The Blue Bird*, a four-act opera with music by Albert Wolff and the libretto by Maurice Maeterlinck, which premiered at the Metropolitan Opera in New York on December 27, 1919. The main characters, Mytl and Tytyl, children of a woodcutter, set out to find the Blue Bird of Happiness just before Christmas. In their dream, they visit the fantastical Land of Memory, the Palace of the Night, the Garden of Happiness (for which the present designs were made), the Cemetery, and the Kingdom of the Future. An anonymous reviewer for the *New York Times* credited Anisfeld's extraordinary sets and costumes to the success of the opera. His sets and costumes, according to the reviewer, "show an imaginative power, a poetic sense, a feeling for color and design that have realized the poet's vision" (Aldrich, 10).

E.K.

References:

- Richard Aldrich, "World Premiere of 'The Blue Bird,'" *New York Times* 28 December 1919, 10.
- "The Blue Bird in Music and Picture," *Arts and Decoration* (January 1920): 187.
- Christian Brinton and The Brooklyn Museum, *The Boris Anisfeld Exhibition*, exh. cat. (New York: Redfield-Kendrick-Odell Company, Inc., 1918).
- Diane Kelder, *Boris Anisfeld: Paintings and Stage Designs, 1906-1926*, exh. cat. (New York: Art Gallery of the Graduate Center, 2004).
- Stephanie Terenzio, Janet A. Flint, and Christian Brinton, *Boris Anisfeld, 1879-1973*, exh. cat. (Chicago: Gilman Galleries, 1981).



28. ANISFELD, Boris 1879-1973
Russian School

COSTUME DESIGN FOR *AZIADÉ*, circa 1926
(orange)

Gouache, graphite, white body color, gold paint on board. 10 3/4" x 10" (27.3 x 25.4 cm). Signed with initials at lower right: *B. A.* Inscribed at upper right corner: *Act III / ...* (illegible). Inscribed on verso: *gold pants / white Chiffon left over / metal belt gold / Florence Rud.. / Rita de Laforte / Florence McNally / Jessie York / # 4.*

Note: The present gouache is a costume design for the Russian ballet, *Aziade*, produced by dancer and choreographer Mikhail Mordkin (1880 – 1944), with music by Joseph Giutel. The design was for the harem girls' dance in *Aziade* performed at the Metropolitan Opera by Mordkin's ballet company in 1926. The names inscribed on the verso of the present drawing identify performers. *Aziade* is an orientalist fantasy adapted from an Arabian Nights tale set in the harem of Sheik Hussein, who coveted Aziade, a free woman of the desert. Mordkin had choreographed the drama in 1910, and again for a film version in 1918 (made by Gosfilmofond of Russia, titled *Aziade and the Slave Harem*).

The performances of *Aziade* received rave reviews, stressing, as usual with Anisfeld's sets, the beauty of his intensive colors. In her enthusiastic review of Anisfeld's sets, Estelle Lawton Lindsey of the Los Angeles Record said: "The scenery and costumes from the hand of Boris Anisfeld are an achievement in the harmonious juxtaposition of colors; colors so glorious that they take your breath."

Mordkin was one of the most famous dancers of his era. He and Anna Pavlova debuted in New York at the Metropolitan Opera in 1910 (the pair was credited as "the saving grace, financially" of the Metropolitan Opera for the season [*New York Times*, 2 April 1910, p. 8]). After leaving Russia in 1923, Mordkin opened the *Studio of Dance Art* in New York, promoting a fusion of dance and drama, the beginnings of modern dance theater. In 1926 he formed a company, Mordkin Russian Ballet, as an outlet for his students. The program included the ballets *Carnival* and *Aziade*, with set and costume designs by Boris Anisfeld.

See also Anisfeld's *Two Costume Designs for the Garden of Happiness in The Blue Bird* (cat. no. 27).

E.K.

Reference:

"Boris Anisfeld?" or Mordkin Clipping Files, New York Public Library for the Performing Arts.



29. WIMMER-WISGRILL, Eduard-Josef 1882-1961
Austrian School

DESIGN FOR A HERDSMAN'S COSTUME, 1920

Black chalk and watercolor on thin wove paper. No watermark. 13 1/4" x 9 7/8" (33.7 x 25 cm). Inscribed with title at lower left: *HIRT/(BIRKMAJR)*. Signed and dated at lower right: *Wimmer. 1920*.

Note: Theater was an important arena of creative expression for the *Wiener Werkstätte* dating as early as 1907, when it founded *Cabaret Fledermaus*. With this experience, combined with the success of the textile and fashion departments, artists such as Eduard-Josef Wimmer-Wisgrill, Dagobert Peche (1887-1923) and Franz Karl Delavilla (1884-1967) were commissioned to design costumes for the opera and popular theater.

Wimmer-Wisgrill attended the *Kunstgewerbeschule* from 1901-1907 where he studied under Josef Hoffmann (see cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 68, 69A-B) and Kolomon Moser, the

two founding members of the Wiener Werkstätte, as well as under Alfred Roller, who, along with Hoffmann and Moser, were co-founders of the *Vereinigung Bildender Künstler Österreichs* (Viennese Succession). By the time he joined the ranks of the Wiener Werkstätte in 1907, Wimmer-Wisgrill had already been engaged in theatre design since as early as 1906. With the founding of the Cabaret Fledermaus he was able to use his talents on a greater scale as its set and costume designer. In the years that followed major developments underlined the importance of fashion within the Wiener Werkstätte. In 1910 Wimmer-Wisgrill was appointed the first artistic director of the fashion department of the Wiener Werkstätte, a position in which he served until 1922. While his specialty was in fashion design, he was known for his versatility in all areas of design including metalwork, furniture design, and bookbinding.

During his tenure as artistic director of fashion, Wimmer-Wisgrill designed costumes for the musical *Liebesrausch* (*Love's Enchantment*). Emerich Földes' production of *Liebesrausch*, with music by Akos von Buttykay, premiered in Vienna on June 1, 1920. After one-hundred performances all costumes were newly designed by Eduard Wimmer-Wisgrill. This new production, for which the present drawings *Design for a Herdsman's Costume* and *Costume Design: Cupid in Medieval Dress* (see cat. no. 30) were most likely made, opened in October 1920 at the *Carltheater*.

After spending two years abroad in Paris, New York, and Chicago, Wimmer-Wisgrill returned to Vienna in 1924 where he resumed teaching at his alma mater, the *Wiener Kunstgewerbeschule*, as the director of the fashion and textile department. He continued teaching until 1953, taking retirement in 1955.

K.A.V.

References:

“Eduard Josef Wimmer-Wisgrill,” *Neue Galerie New York*, accessed October 6, 2021, <https://www.neuegalerie.org/collection/artist-profiles/eduard-josef-wimmer-wisgrill>.

Werner J. Schweiger, *Wiener Werkstätte: Kunst and Handwerk, 1903-1932* (Vienna: Brandstätter, 1982), 257n97.



30. WIMMER-WISGRILL, Eduard-Josef 1882 - 1961
Austrian School

COSTUME DESIGN: CUPID IN MEDIEVAL DRESS, circa 1920

Watercolor and pencil on off-white laid linen paper. No watermark. 10 1/4" x 8 1/4" (26.1 x 21 cm).
Verso: Shepherd Gallery stamp in black at lower left: SG (encircled).

See also Wimmer-Wisgrill's *Design for a Herdsman's Costume* (cat. no. 29) for a look at another costume design for the musical *Liebesrausch*.



31. ULLMANN, Marianne, called My
1905 - 1995
Austrian School

COSTUME DESIGN FOR A MASQUERADE, Berlin 1933

Graphite, watercolor, and body color on thin wove paper. No watermark. 11 5/8" x 8 1/4" (29.5 x 21 cm).
Initialed and dated at lower right: *MY* / 33.

Exhibition: Galerie Walfischgasse, Vienna, n.d., catalogue introduction by Marietta Mautner-Markhof.

Note: As a student at the *Wiener Kunstgewerbeschule* (Vienna School of Applied Arts), Marianne Ullmann participated in a movement called *Kinetismus*, a Viennese variant of Constructivism, centered around Erika G. Klien and Elisabeth Karlinsky. From circa 1922 Marianne Ullmann signed as *MY*, a Latin transcription of the Greek letter M.

Inspired by Oskar Schlemmer's figurines for the Bauhaus and by stage designs of the Russian revolutionary period, Ullmann turned to costume design. In 1926 she moved to Switzerland; in 1931 worked for the Lucerne Festival; and in 1934 she worked in Berlin as a set designer. At the outbreak of World War II, she was evacuated to Switzerland where she continued her work.

The present drawing was a costume design for *Die Bunte Laterne* (The Colored Lantern), an annual masquerade organized by the Berlin School of Applied Arts, which took place on Friday, February 10, 1933 in the rooms of the Berlin Zoo.

E.K.

Reference:

My Ullmann, exh. cat. (Vienna: Galerie Walfischgasse, n.d.), https://www.galerie-walfischgasse.com/publikationen/My_Ullmann.pdf.

V. Furniture



**32. ZÜRN, E. active circa 1900
German School**

CHAIR IN THE STYLE OF ROCOCO, 1900

Watercolor on heavyweight wove paper laid to card. 15 1/2" x 11 3/8" (39.4 x 29 cm). Signed and dated at lower right: *E ZURN 1900* (initials intertwined).

Note: The present drawing closely resembles chairs and sofas featured in the *Schloss Sanssouci* in the late 1850s. The Sanssouci Palace is situated in Potsdam, on the outskirts of Berlin. It first served as a summer palace for the then King of Prussia, Frederick the Great (Frederick II), who commissioned its modelling after the Grand Trianon at Versailles by the architect and draughtsman Georg Wenceslaus von Knobelsdorff. *Schloss Sanssouci* was erected over the course of two years, from 1745-47.

K.A.V

Reference:

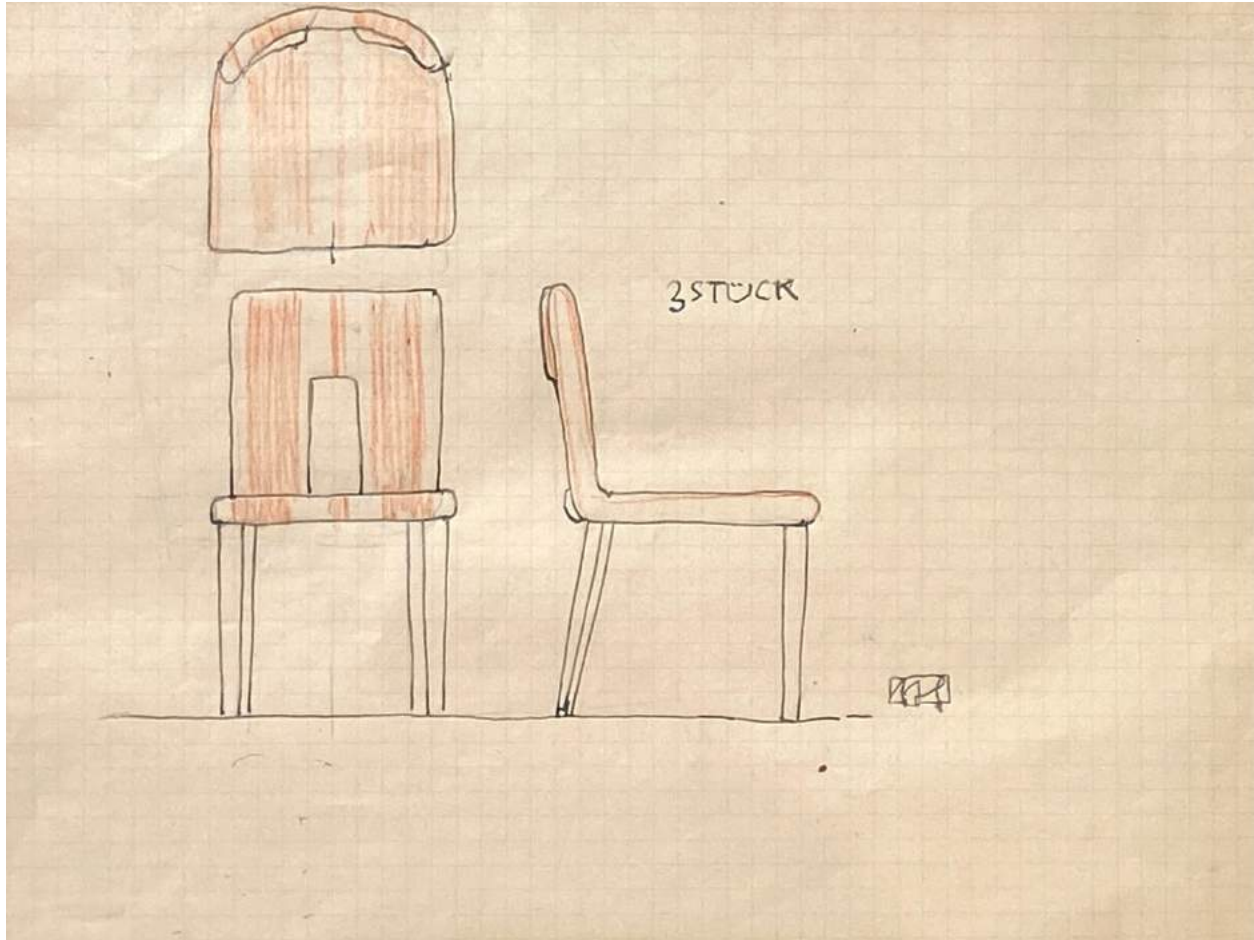
Hermann Fillitz, Werner Telesko, and Wolfgang Amann, *Der Traum vom Glück: die Kunst des Historismus in Europa: Künstlerhaus Wien, Akademie der Bildenden Künste in Wien, 13. September 1996 - 6. Jänner 1997* (Wien: Künstlerhaus, 1996), 408.



33. SCHMIDT et Cie. active circa 1890
French School

DESIGN FOR A TABLE, circa 1890

Graphite and grey wash on off-white wove paper, laid to blue card. 5 5/8" x 8 1/4" (14.3 x 21 cm). Mat inscribed along upper edge: *Design by Schmidt et Cie, Rue de Charonne, Paris / c. 1890.*



34. HOFFMANN, Josef 1870 – 1956
Austrian School

DESIGN FOR A CHAIR FOR THE CAFÉ AT THE WERKBUND EXHIBITION, Vienna 1930

Ink and red pencil on graph paper. No watermark. 8 1/4" x 11 3/4" (21 x 29.8 cm) Monogram in ink at lower right: *JH*. Inscribed in ink right of center: *3 Stück* (3 pieces).

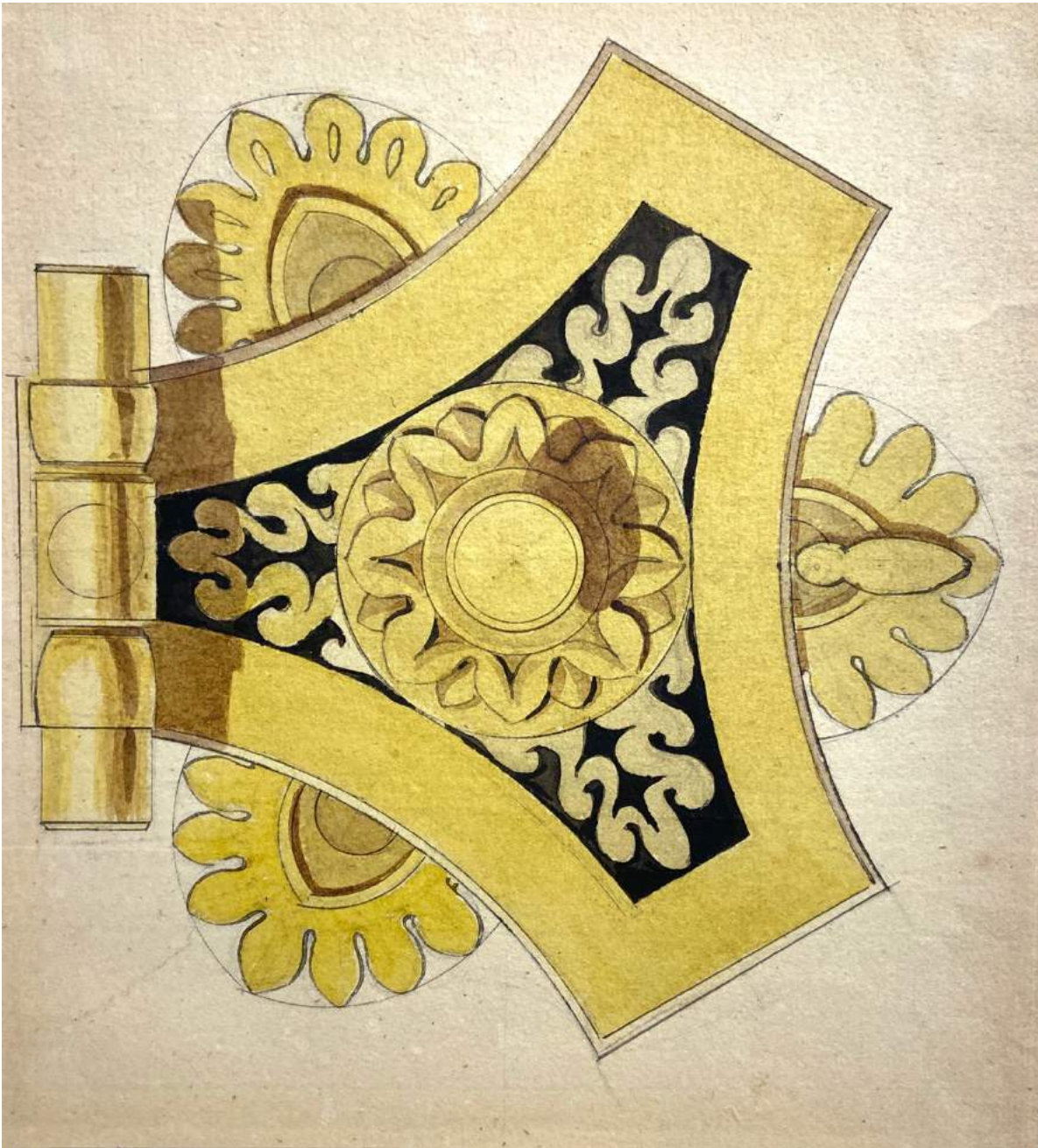
See Hoffmann's other works in this catalog (see cat. nos. 11, 45, 46, 56, 65, 66, 67, 68, 69A-B).

Reference:

Peter Noever and Oswald Oberhuber, ed., *Josef Hoffmann, 1870 – 1956: Ornament Zwischen Hoffnung und Verbrechen*, exh. cat (Wien: Gesellschaft für Österreichische Kunst, 1987), 50, ill.

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>.

VI. Decorative Objects



**35. THIERRY, Wilhelm Adam or family 1761 – 1823
German School**

TRIANGULAR DOOR ORNAMENT, circa 1820

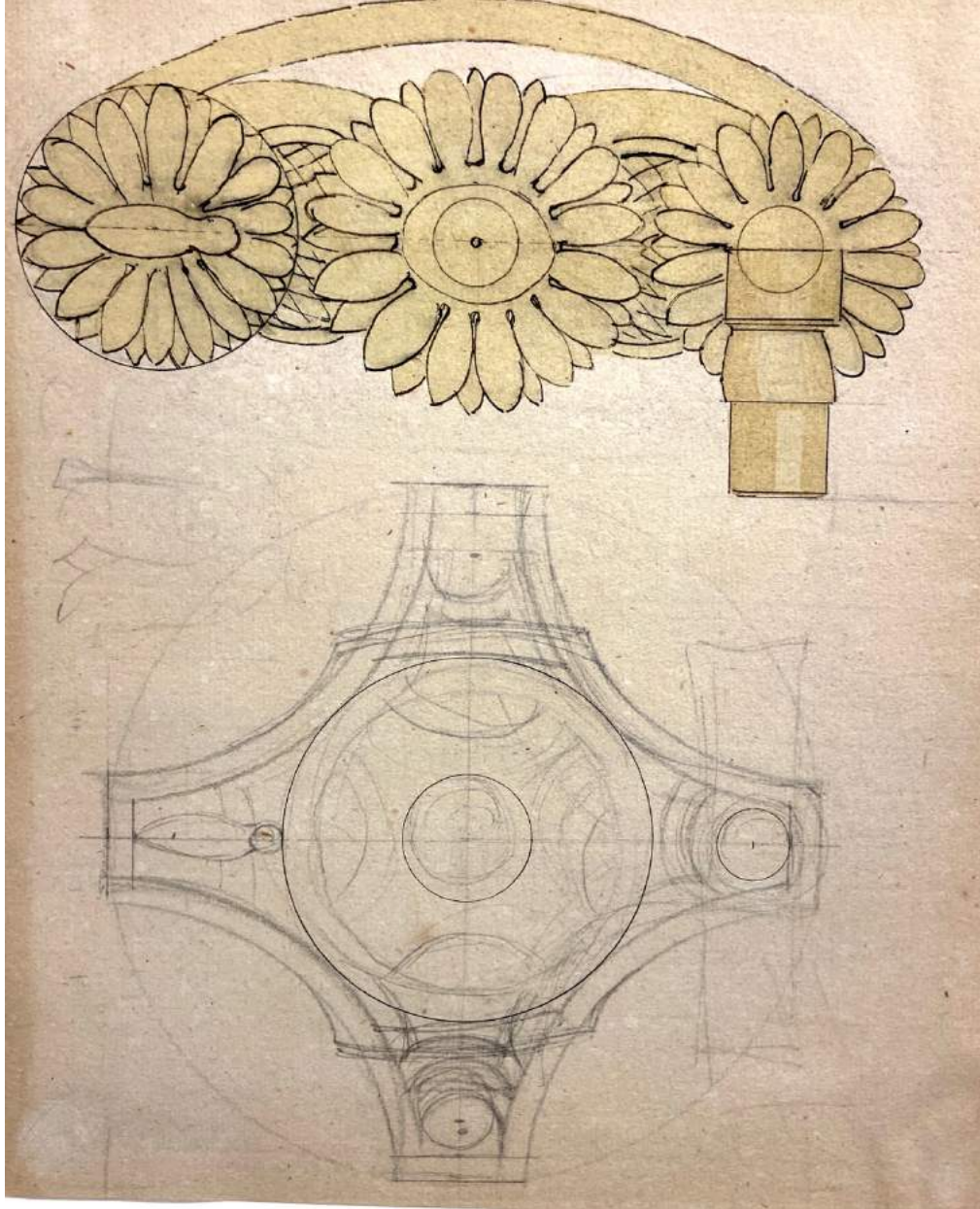
Black ink and watercolor over slight graphite on buff laid paper. No watermark. 7 7/8" x 7" (19.9 x 17.8 cm).

Ex-collection: George Parides, Philadelphia

Note: Wilhelm Adam Thierry studied under Ferdinand Kobell in Mannheim. He was a drawing-master in Homburg from 1785 – 1794, then was appointed court painter in Meiningen from 1794 – 1810. His student, Princess Karoline zu Schwarzburg Rudolstadt, sent him to Karlsruhe to study architecture under Adolf Weinbrenner. Later he was appointed *Fürstlicher Baudirektor* and *Baurat* in Rudolstadt, where he died in 1823. His brother, Johann Anton Ferdinand Thierry, was also a student of Weinbrenner. He held the position of *Bezirksbaumeister* in Mörsberg and Constance from 1805 – 1820. In 1820 he was appointed *Laudbaumeister* in Heidelberg. He worked in Rudolstadt making furniture designs for the Heidecksburg. After 1833 Wilhelm's sons Charles and Theodore continued the work in Rudolstadt.

The present drawing, along with *Design for Circular Door Plate and Door Knob* (see cat. no. 37), is from an album of designs by the Thierry family for the *Residenz* in Rudolstadt. Designers of the Thierry family later settled and worked in Philadelphia.

See also Thierry's *Design for Ornamental Hardware* (cat. no. 36).



36. THIERRY, Wilhelm Adam or family 1761 – 1823
German School

DESIGN FOR ORNAMENTAL HARDWARE, circa 1820

Black ink, yellow watercolor, and graphite on off-white laid paper. No watermark. 9 1/8" x 7 3/4" (23.2 x 19.7 cm).

Ex-collection: George Parides, Philadelphia.

Note: See other works by Thierry in this catalog (cat. no. 35, 37).



37. THIERRY, Wilhelm Adam or family 1761 – 1823
German School

DESIGN FOR CIRCULAR DOOR PLATE AND DOOR KNOB, circa 1820

Black ink and yellow watercolor over slight graphite on off-white wove paper. No watermark. 9 1/16" x 7 1/2" (23 x 19 cm).

Ex-collection: George Parides, Philadelphia

Note: The present drawing, along with *Triangular Door Ornament* (see cat. no. 35), is from an album of designs by the Thierry family for the *Residenz* in Rudolstadt.

See also Thierry's *Design for Ornamental Hardware* (cat. no. 36).



38. FEUCHÈRE, Jean-Jacques 1807 – 1852
French School

PROJECT FOR A SHIELD IN THE HENRY II STYLE WITH A ROMAN BATTLE SCENE,
circa 1840

Black crayon and brown wash on off-white laid paper; Watermark at lower center: D & C Blauw. 24 3/8”
x 18 1/18” (61.9 x 20.7 cm).

Note: Jean-Jacques Feuchère was born in Paris in 1807. The son of a “ciseleur,” Feuchère began his career working for goldsmiths and by chasing and finishing bronzes. Although he studied for

a short time with sculptors Jean-Pierre Cortot (1787-1843) and Étienne-Jules Ramey (1796-1852), Feuchère was primarily self-taught and he had an unquenchable thirst for knowledge: it was said that “he not only wanted to see everything, and know everything and possess everything, but he also wanted to try everything”. His lessons involved learning the technical aspects of a variety of media, including metalworking, drawing, printmaking and sculpture, and they also included an extensive study into the history of art, and specifically the Renaissance. A connoisseur and self-proclaimed expert of the stylistic attributes of various art historical periods, Feuchère amassed an extensive and varied collection of art works and artifacts throughout his life.

Feuchère’s career as a professional sculptor began when he made his debut at the Paris Salon in 1831. He produced some large sculptural works, including a frieze on the Arc de Triomphe (*Le Pont d’Arcole*, 1833-35), but he was best known for his small bronzes and decorative objects made for the Sèvres porcelain factory. His work was respected and this was due in part to his large circle of friends and supporters (especially Charles Baudelaire) and others from the artistic and intellectual community. Feuchère was a highly active and social figure and many of his friendships were established at the mind-altering *Club des Haschischins*, of which he was a member.

In response to his fascination with European art of the Sixteenth Century, Jean-Jacques Feuchère began designing Renaissance-style shields, which were gilded and executed “au repoussé” in a variety of colored metals by his student and friend Antoine Vechte (1799-1868). The present work is a design for a shield in the manner of those made for Henry II of France (1519-1599). Henry II was the son of Francis I (1494-1547), a patron of the arts, who ushered in the Renaissance to France. During his reign, Francis I established a French royal armory, dubbed by later historians as “the Louvre School”, and he included a gallery of armor in his (and later his son’s) newly remodeled home: the Palace of Fontainebleau. After Francis I’s death, Henry II, who “liked to dazzle with pageantry and impress upon his subjects the splendor and the glory of the house of Valois,” continued his father’s legacy by inviting French, Flemish and Italian artisans to work in the prestigious armory. The products from “the Louvre School” were not only worn and carried by Henry II in grand, ceremonial processions and parades, but were given as gifts to the preeminent nobles and royals of Europe, including the House of Medici.

As with the Henry II shields, two of which are in the collections of the Louvre Museum and the Metropolitan Museum of Art, Feuchère’s design similarly incorporates a battle scene into the center of the composition. Typically, the Renaissance shields depicted scenes of “classical mythology and episodes from Greek and Roman history.” The inscription (SPQR) at the top of Feuchère’s shield design indicates that the central scene is Roman in origin. SPQR is an acronym from the Latin phrase, “[Senātus Populusque Rōmānus](#)”, which translates to “The Senate and People of Rome”. Feuchère also incorporated iconography found specifically in the shields of Henry II, including the bearded male face, who symbolizes “chivalrous honor” and the two, bound, male captives, derived indirectly from the work of Michelangelo, who are situated below the central scene. Although the borders and the top of Feuchère’s shield design were left unfinished, the two extant Henry II shields at the Louvre Museum and the Metropolitan Museum of Art provide possibilities for how Feuchère’s drawing might have been completed. In both shields a female face, also situated between two, bound, male captives, is placed at the top of the

composition above the central scene while in the borders “trophies of armor alternating with swags of fruit occupy the vertical spaces.”

So close in style were Feuchère’s shield designs to those of the Renaissance originals, that they were often mistaken as designs produced in “the Louvre School”. The 1853 catalogue for a sale of Feuchère’s works, which included a number of shield designs, gleefully relays the fact that not even the most “clever and learned of Paris and of Germany” had been able to tell the difference and stated that the “masterpieces”, designed, in fact, by Feuchère, must have been created by a “great” artist of the Sixteenth Century.

See also Feuchère’s *Sketch for a Sculpture Project with Woman and Child* (cat. no. 39).

S.H.

References:

Peter Fusco and H.W. Janson, *The Romantics to Rodin* (Los Angeles: Los Angeles County Museum of Art; New York: George Braziller, Inc., 1980), 266-269.

Stephen V. Grancsay, “Royal Armorers: Antwerp or Paris?” in *The Metropolitan Museum of Art Bulletin* 18, no. 1 (Summer 1959), 1-7. <https://doi.org/10.2307/3257834>.

Stephen V. Grancsay, “A Shield of Henry II of France” in *The Metropolitan Museum of Art Bulletin* 29, no. 12, Part I (December 1934), 212-216. <https://doi.org/10.2307/3256911>.

Stephen V. Grancsay, “The Armor of Henry II of France from the Louvre Museum” in *Bulletin of the Metropolitan Museum of Art* 11, no. 2 (October 1952), 68-80. <https://doi.org/10.2307/3257587>.

Jules Janin, “Jean Feuchere” in *Catalogue d’Objets d’Art et de Curiosite...de M. Feuchere* (Paris: Typographie Plon Freres, 1853), 5-26.



39. FEUCHÈRE, Jean-Jacques 1807 – 1852
French School

recto:

SKETCH FOR A SCULPTURE PROJECT WITH WOMAN AND CHILD, circa 1840

verso:

SKETCH OF A SCULPTURAL GROUP WITH WOMAN AND CHILD AND STUDY FOR A CENTERPIECE

Pen and brown ink on beige, laid paper. No watermark. 10 x 12 ⁷/₈" (25.4 x 32.7 cm).

Note: In the catalog for a sale of Jean-Jacques Feuchère's works immediately following his death in 1852, French writer and critic, Jules Janin (1804-1874), wrote of the artist's technical savvy in a variety of media. Even at the start of his career when his job as a chaser and finisher of bronzes provided him his livelihood, Feuchère was already becoming equally capable as a sculptor and designer. The present work includes a variety of sketches and studies for different objects: two sculptural groups with a woman and child (recto and verso) and the design for a centerpiece (verso). The quality of the draftsmanship reveals Feuchère's level of skill and the importance he placed on the "disegno" as a result of his studies of the Italian Renaissance. Additionally, the designs and that of the centerpiece, in particular, which incorporates separate views of the object and its base, highlight the artist's thought and decision-making process.

It is possible that these drawings were produced by Feuchère for the Sèvres porcelain factory. Since 1738, the factory had provided elaborate decorative objects and expensive items for the home, such as coffee and tea services, to members of the court and the French elite. Throughout the 19th century and during the time Feuchère was under its employ, the factory was known specifically for its "proclivity to borrow freely from various historical styles and then to either reinterpret these styles or combine them in unprecedented ways."

S.H.

References:

Jules Janin, "Jean Feuchere" in *Catalogue d'Objets d'Art et de Curiosite...de M. Feuchere* (Paris: Typographie Plon Freres, 1853), pp. 5-26.

Jeffrey Munger, "Sèvres Porcelain in the Nineteenth Century" in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000), available from https://www.metmuseum.org/toah/hd/sevr/hd_sevr.htm.



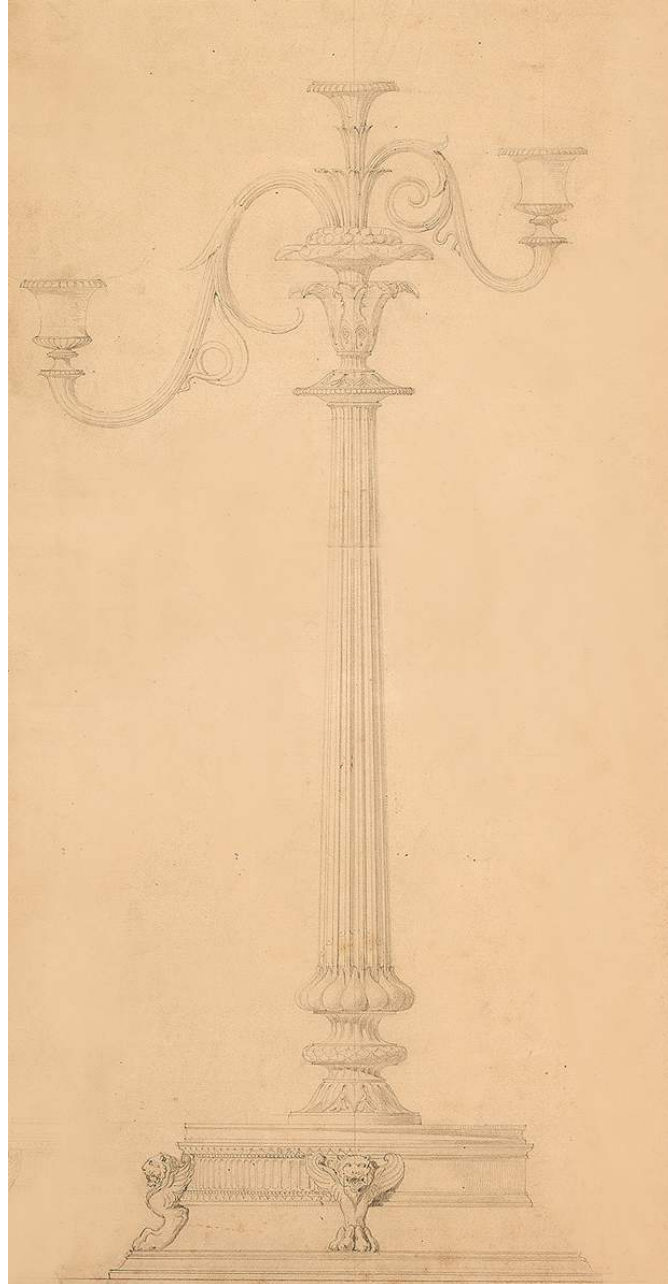
40. FROMENT-MEURICE, François-Désiré 1802 – 1855
French School

DESIGN FOR A SOAP BOX, circa 1840

Opaque and transparent watercolor over graphite on off-white wove paper. No watermark. 13 1/8" x 11 1/2" (33.3 x 29.2 cm). Inscribed in black at upper left: *No. 37.* Grey-green oval trade stamp at lower right: *372 RUE ST HONORÉ / FROMENT-MEURICE / PARIS.* Rectangular cut out piece of paper attached with a pin to lower left of drawing, inscribed: *Boite à Savon / argent ciselé / avec armoiries.*

Note: Froment-Meurice was the most successful goldsmith of the mid-19th century. Receiving medal after medal, he was made “*argentier de la ville de Paris,*” was praised as the new Cellini, and served Kings, Popes, and Dukes. His son Emile (1837 – 1913) continued to direct the firm. Both father and son produced few designs of their own but had a good hand in selecting artists as contributors, from David d’Angers and Pradier to Falguière and Feuchère (see cat. nos. 38, 39).

The present drawing might well be after a finished piece, to be shown to potential customers. Watercolors of such early “sales catalogs” were previously exhibited at the Bard Graduate Center, New York (*Form, Function, and Beauty, Early 19th Century Drawings from the Musée d’Art Décoratif,* 1992).



41. HANSEN, Theophil von 1813 - 1891
Austrian School

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

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

Note: Theophil Hansen, the most famous and influential of the architects who built the Ringstrasse in Vienna, designed the entire Palais Todesco at Kärntnerstrasse 51 (1861-1864), for the banker and textile manufacturer Eduard von Todesco. He designed everything from china

Decorative Objects

and glassware to the furniture in his buildings. His attention to the smallest detail in all of his projects and their furnishings is reflected in this design for a candelabra.

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



42. **BOŘICKÝ, Franz** active mid 19th century
Austrian School

CAPITAL OF A WOODEN POST, circa 1870

Brown ink and wash on mediumweight off-white wove paper. No watermark. 20" x 13 3/4" (51 x 35 cm).
Titled and signed in brown ink underneath image: *Kapitael an einem hölzernen Pfosten* / *Bořický Franz*.



43. **SYKORA, K.** active last quarter of 19th century
Austrian School

ARCHITECTURAL ORNAMENT, 1893

Brown watercolor over some graphite on heavyweight off-white paper prepared with a tan surface. No watermark. 17" x 23 3/4" (43 x 60.3 cm). Signed and dated in brown at lower right: *K. Sykora / V.V. 1893* (initials superimposed); inscribed in graphite: *nach Gips* (after a plaster); inscribed in red crayon: *I.*

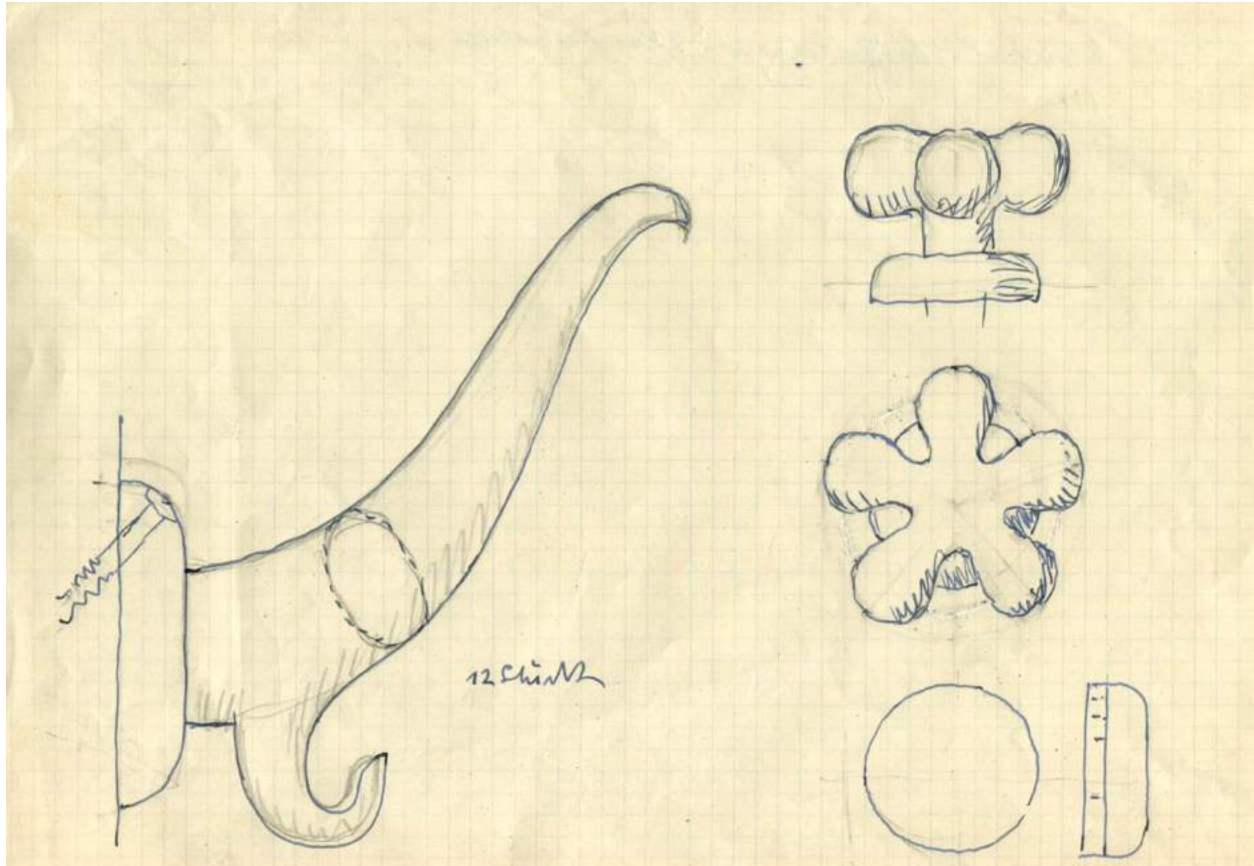
Note: The signature on this drawing is not quite clear: it could either read K. Sykora or L. K. Sykora. Around 1900, Lotte Sykora, born 1874, was active in Vienna as a portrait painter. The present drawing, which was found in Vienna, could have been executed while Lotte Sykora was a student there in the early 1890s.



44. AUSTRIAN SCHOOL

THREE DESIGNS FOR CANE HANDLES, circa 1900

Black ink and graphite on mediumweight off-white wove paper. No watermark. 7 1/2" x 4 3/4" (19 x 12 cm). Monogram in black ink: *WSTC* (intertwined).



45. HOFFMANN, Josef 1870 – 1956
Austrian School

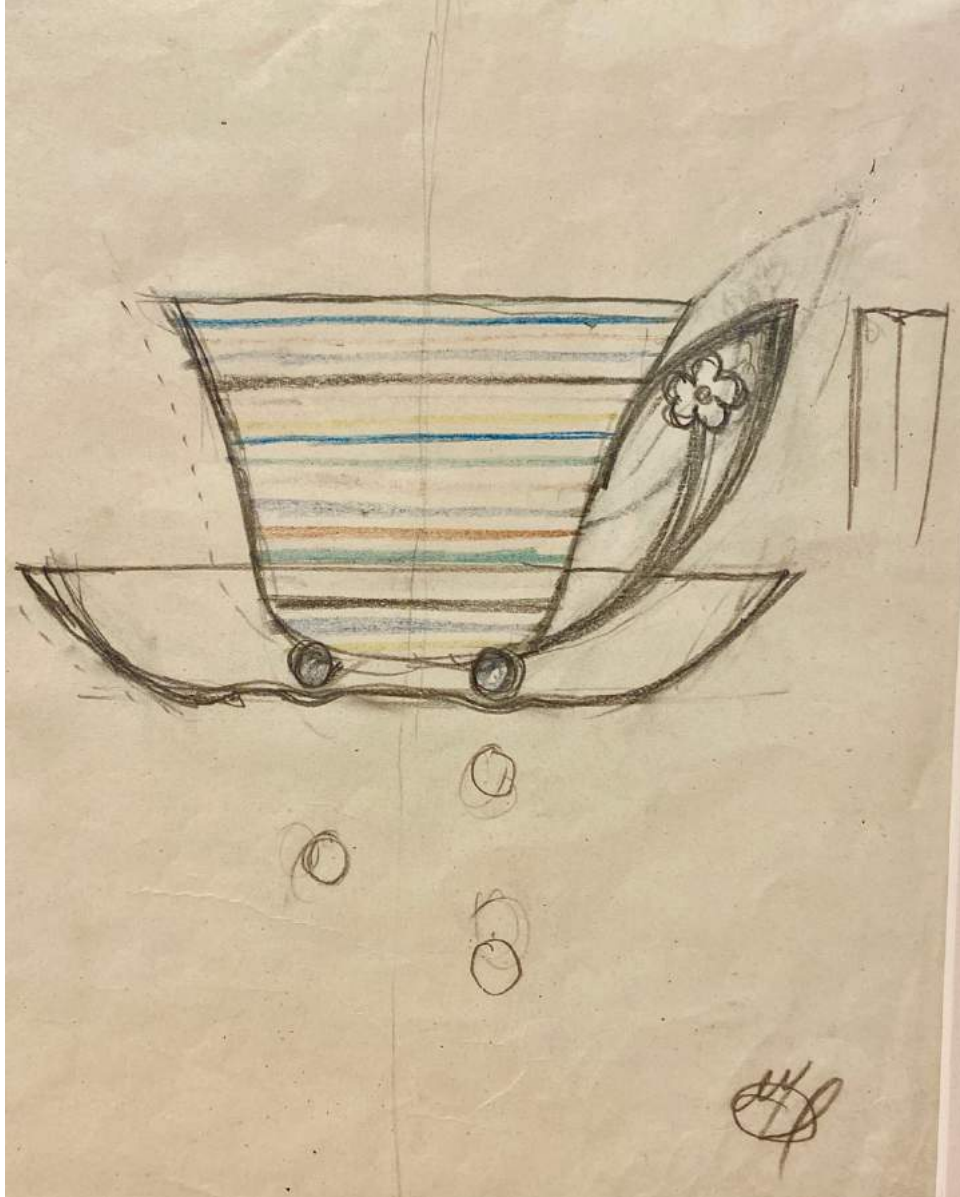
COAT HOOKS, circa 1920

Blue ink and graphite on graph paper. 8 1/4" x 11 3/4" (20.9 x 29.8 cm). Inscribed in graphite at lower center: *12 Stück* (12 pieces). Inscribed on verso in graphite: *Josef Hoffmann Kleiderhaken* (coat hooks).

See Hoffmann's other works in this catalog (cat. nos. 11, 34, 46, 56, 65, 66, 67, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>



46. HOFFMANN, Josef 1870 – 1956
Austrian School

CUP AND SAUCER, circa 1925/30

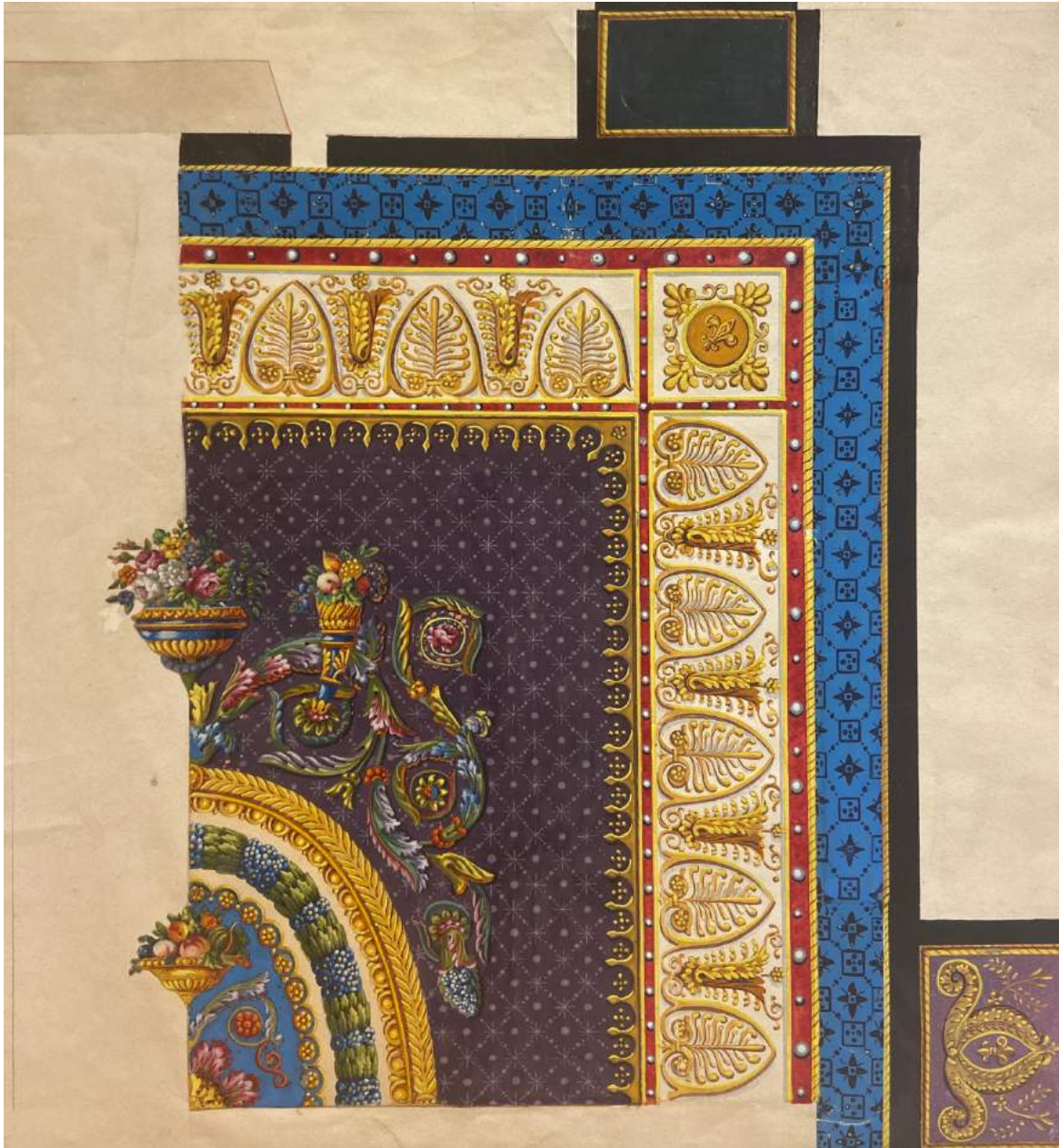
Graphite and colored pencil on off-white paper. No watermark. 9 3/8" x 7 1/2" (23.8 x 19 cm). Initials at lower right: *JH*.

See Hoffmann's other works in this catalog (cat. nos. 11, 34, 45, 56, 65, 66, 67, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>.

VII. Pattern



**47. 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 refurnishing, 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 and Luigi Ziviello, *Il Palazzo Reale di Napoli negli anni di Ferdinando II : la riforma generale, le tappezzerie : [realizzato a presentazione della mostra permanente inaugurata il 17 aprile 1999 a Palazzo Reale - Sale dell'appartamento storico]* (Napoli: Edisa, 1999).

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



48. PROVERBS, Stuart W. active circa 1900
English School

DESIGN FOR A TAPESTRY OR RUG, circa 1900

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: *D 4668*.

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, 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. This drawing was in a group of drawings, some of which were stamped *G. Girardin & Fils, Dessins Industriels 41, Rue de l'Échequier, Paris*.

Reference:

Linda Parry, *Textiles of the Arts and Crafts Movement* (London: Thames and Hudson, 1988), 102.



49. Proverbs, Stuart W. active circa 1900
English School

DESIGN WITH TULIPS, FURNITURE COVERING, circa 1900

Black chalk, graphite, and gouache on *papier végétal*. 23 3/4" x 19" (60.3 x 48.2 cm). Stamped at lower right: *Stuart W. Proverbs*; signed underneath in ink: *J. Allwork Chaplin*; at lower left inscribed in ink: *Piece Goods Design (4 over) / £ 2.10.0*; inscribed in graphite: *No 1412 / Furniture covering*.

Ex-collection: Pierre Frey, Paris.



50. SILVER STUDIO active 1880 - 1963
English School

DESIGN WITH PINK BUDS, circa 1900

Black chalk and gouache on off-white heavyweight wove paper. No watermark. 23 1/4" x 19 1/4" (59 x 49 cm). On verso inscribed in graphite: *141*.

Ex-collection: Pierre Frey, Paris.

Note: This drawing was in a group of drawings, some of which were stamped *G. Girardin & Fils, Dessins Industriels 41, Rue de l'Echequier, Paris.*

The Silver Studio in London, founded by Arthur Silver in 1880, was one of the most avant-garde design centers during the Arts and Crafts movement. They sold their designs to Liberty, a department store in London, and also in Europe, especially to French customers. Harry Napper, one of the most brilliant designers, was the artistic director after the early death of Arthur Silver in 1896, and in 1901 Silver's sons Rex and Harry took over the firm. The collection of textile designs from the Silver Studio runs into the thousands. Those of the years 1899 – 1901 show the tendency to the abstraction of *Art nouveau* designs, similar to the present drawings.

It is likely that Harry Napper himself is the artist of the present designs. Other potential authors of this design are Harry Silver, Archibald Knox, or C. F. A. Voysey. Authentication of designers in this period is extremely complicated, as many of them functioned as their own firm, but also worked freelance for other firms, who in turn subcontracted manufacturers. Unless a drawing was signed (which very rarely is the case), it is almost impossible to trace its creator. It is the presence of certain aesthetic patterns which emerges after comparison with numerous works of the same period, that makes us attribute the present drawings to the Silver Studio (see cat. nos. 51, 52, and 53).



51. SILVER STUDIO active 1880 - 1963
English School

DESIGN WITH OVAL FLOWER BUDS, circa 1900

Black chalk and gouache on heavyweight white wove paper. No watermark. 25 1/4" x 18 1/4" (62 x 46.3 cm). On verso inscribed in graphite: *141*.

Ex-collection: Pierre Frey, Paris

Note: This drawing was in a group of drawings, some of which were stamped *G. Girardin & Fils, Dessins Industriels 41, Rue de l'Échequier, Paris*.

See other works attributed to the Silver Studio (cat. nos. 50, 52, and 53).



52. SILVER STUDIO active 1880 - 1963
English School

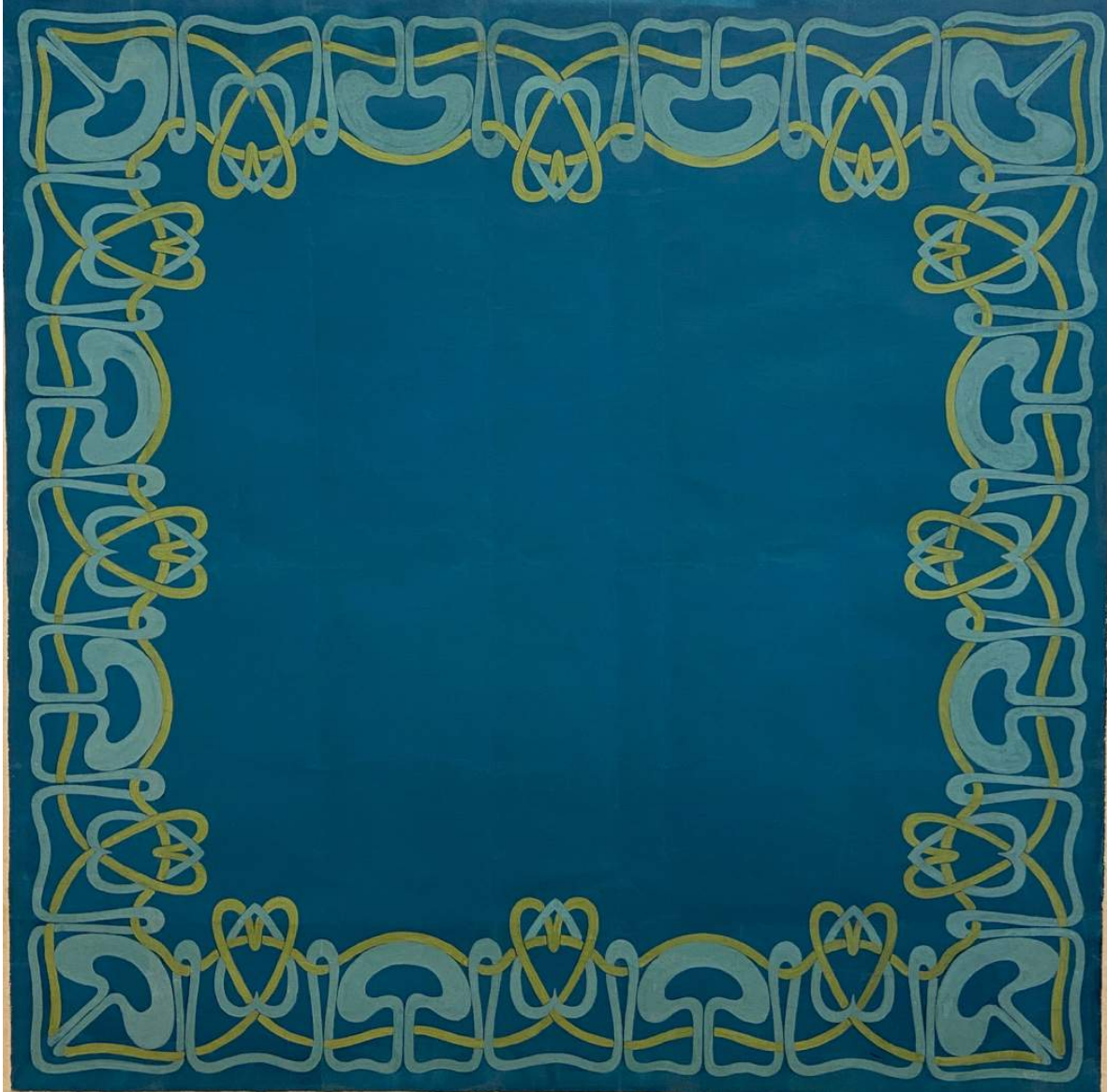
DESIGN WITH FLOWERS AND LEAVES

Black chalk and gouache on heavyweight off-white wove paper. No watermark. 23 2/8" x 18 1/4" (59.3 x 46.3 cm). On verso inscribed in a modern hand: *141*.

Ex-collection: Pierre Frey, Paris.

Note: This drawing was in a group of drawings, some of which were stamped *G. Girardin & Fils, Dessins Industriels 41, Rue de l'Échequier, Paris*.

See other works attributed to the Silver Studio (cat. nos. 50, 51, and 53).



53. SILVER STUDIO active 1880 - 1963
English School

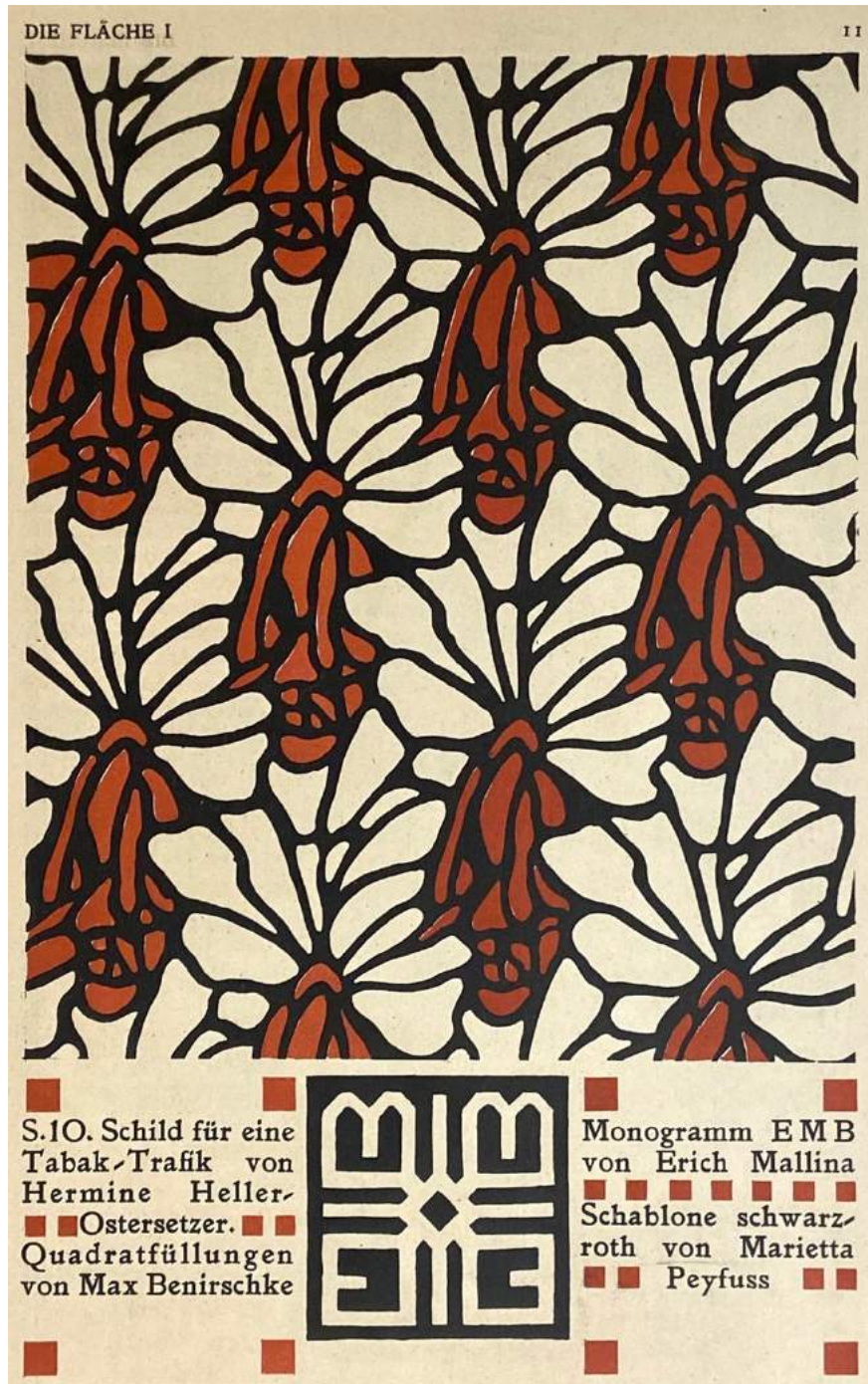
SQUARE WITH BORDER ORNAMENT, circa 1900

Gouache on heavy off-white wove paper. No watermark. Image: 21 1/2" x 21 1/2" (54.6 x 54.6 cm) on paper: 24 1/8" x 22 1/4" (61.2 x 56.5 cm). On verso inscribed in graphite: *141*; slight sketch.

Ex-Collection: Pierre Frey, Paris

Note: This drawing was in a group of drawings, some of which were stamped *G. Girardin & Fils, Dessins Industriels 41, Rue de l'Echequier, Paris*.

See other works attributed to the Silver Studio (cat. nos. 50, 51, and 52).



54A. **DIE FLÄCHE** active 1903/04; 1910
Austrian School

COLOR ALGRAPHS FROM DIE FLÄCHE I (page 11), 1903/04

Color algraphs from *Die Fläche I*, 1903/04, a pattern book. 12 1/4" x 8" (31 x 20.3 cm).

From: *Die Fläche; Entwürfe für dekorative Malerei, Plakate, Buch und Druckausstattung, Vorsatzpapier, Umschläge, Menu- und Geschäftskarten, Illustrationen, Tapeten, Schwarz-Weisskunst, Textiles, Druck und Weberei, Schablonen, Bleiverglasungen, Intarsia, Stickerei, Monogramme, Kleiderschmuck etc. etc.* by Josef Franz Maria Hoffmann; Koloman Moser; Felicien de Myrbach; Alfred Roller; Bertold Löffler; Wiener Werkstätte (Wien, Anton Schroll und Co., 1903/04). Publication ceased with volume 2, published between 1905 and 1910. These books are very rare.

Note: Algraphy was a technological and artistic innovation that enabled students and professors of the Viennese *Kunstgewerbeschule* to facilitate the use of lithography in a more practical way with aluminum plates instead of cumbersome lithographic stones. *Die Fläche*, the publication in which the present algraphs were distributed, was the most famous example of this method. The first volume of *Die Fläche* was published in 1903/04 by Felician Myrbach and the second was published by Bertold Löffler in 1910. Due to lack of funding, there was a considerable gap between the first and second volumes. After the second volume, *Die Fläche* ceased publication. The two volumes together contained 124 pages of contemporary graphic design for poster art, wallpaper, monograms, embroidery, textiles, business cards, stained glass, and costume jewelry, by artists associated with the *Wiener Werkstätte*. *Die Fläche* was a means by which students of the School of Applied Arts could reach a wider and more commercial audience. Through this many artists received commissions based on their work found within the publication.

See other pages from *Die Fläche*, page 102 (cat. no. 54B), page 175 (cat. no. 54C), and page 51 (cat. no. 54D).

K.A.V.



**54B. DIE FLÄCHE active 1903/04; 1910
Austrian School**

COLOR ALGRAPHS FROM DIE FLÄCHE I (page 102), 1903/04

Color algraphs from *Die Fläche I*, 1903/04, a pattern book. 12 1/4" x 8" (31 x 20.3 cm).

See other pages from *Die Fläche*, page 11 (cat. no. 54A), page 175 (cat. no. 54C), and page 51 (cat. no. 54D)



**54C. DIE FLÄCHE active 1903/04; 1910
Austrian School**

COLOR ALGRAPHS FROM DIE FLÄCHE I (page 175), 1903/04

Color algraphs from *Die Fläche I*, 1903/04, a pattern book. 12 1/4" x 8" (31 x 20.3 cm).

See other pages from *Die Fläche*, page 11 (cat. no. 54A), page 102 (cat. no. 54B), and page 51 (cat. no. 54D).



54D. DIE FLÄCHE active 1903/04; 1910
Austrian School

COLOR ALGRAPHS FROM DIE FLÄCHE I (page 51), 1903/04

Color algraphs from *Die Fläche I*, 1903/04, a pattern book. 12 1/4" x 8" (31 x 20.3 cm).

See other pages from *Die Fläche*, page 11 (cat. no. 54A), page 102 (cat. no. 54B), and page 175 (cat. no. 54C).



55A. ROTTENBERG, Emma-Helena, called Ena 1893 – 1952
Austrian School

PATTERN WITH GREEN LEAVES, circa 1920

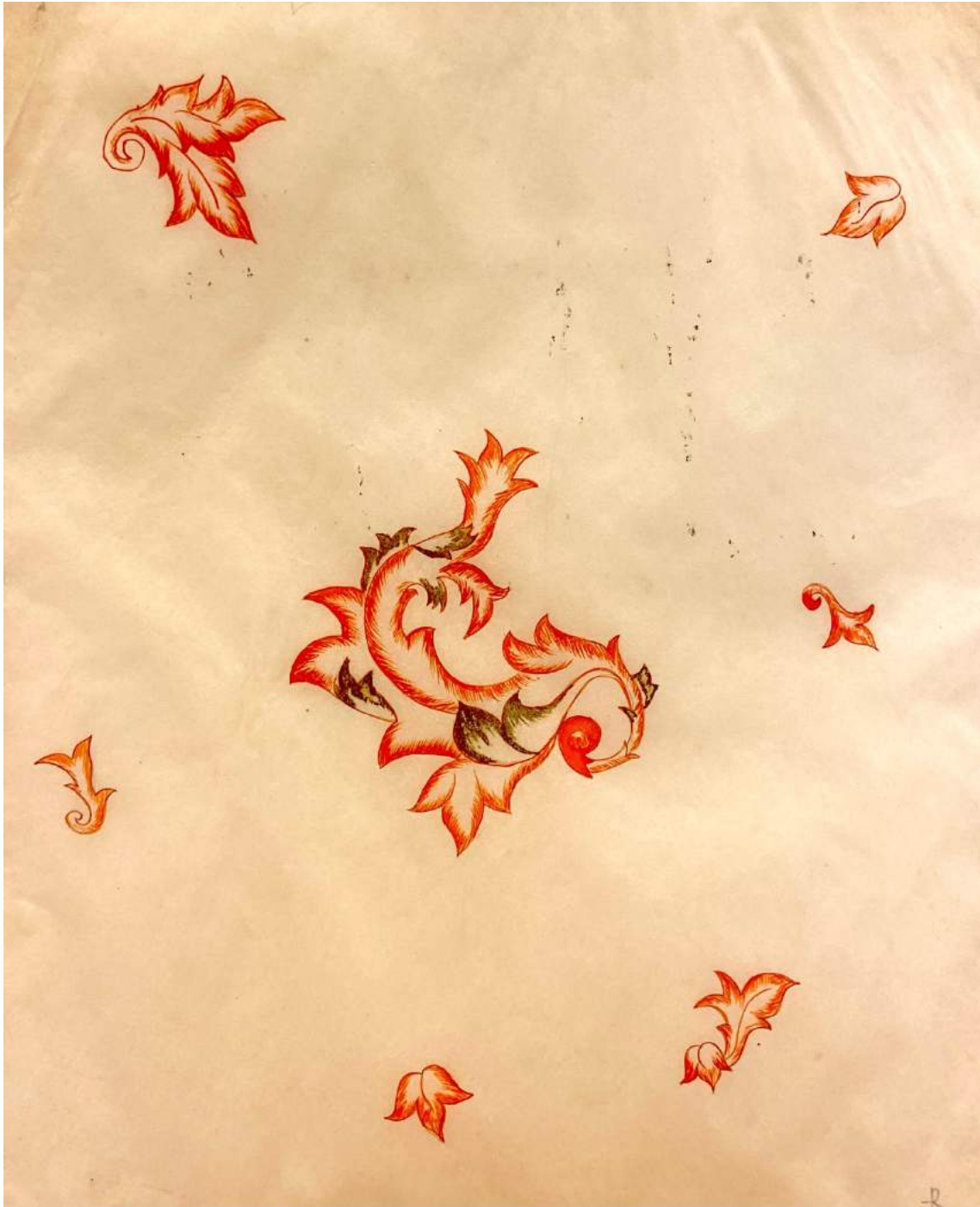
Watercolor and gold paint over graphite on *papier calque*. 13 1/8" x 9 7/8" (33.3 x 25.1 cm). Monogram in graphite at lower right: *ER* (connected, numbered at upper right in graphite: 24.

Note: Ena Rottenberg came, like many women designers of the Viennese modern movement, from one of the Austrian Crown Lands, Oravica in the Banat (present-day Romania). She studied at the Vienna Academy of Applied Arts under Josef Breitner (1916-18), Anton von Kenner (1918), and the sculptor Anton Hanak (1918-20). Between 1923 and 1925 she was a guest student at classes taught by Michael Powolny. At the same time, she worked for the *Wiener Werkstätte* (Viennese Workshop), creating figural ceramic works, such as *Queen*, *Couple*, and *Group*. She produced models for the porcelain manufactory *Augarten*, which she also supplied with designs for the decoration of their table ware. She is recorded as a glass engraver for the glass manufacturer *Lobmeyr*. Rottenberg also worked for the firm of Friedrich Goldscheider, Vienna

Designs as seen in the present two watercolors were quite possibly used for porcelain and other chinaware.

Reference:

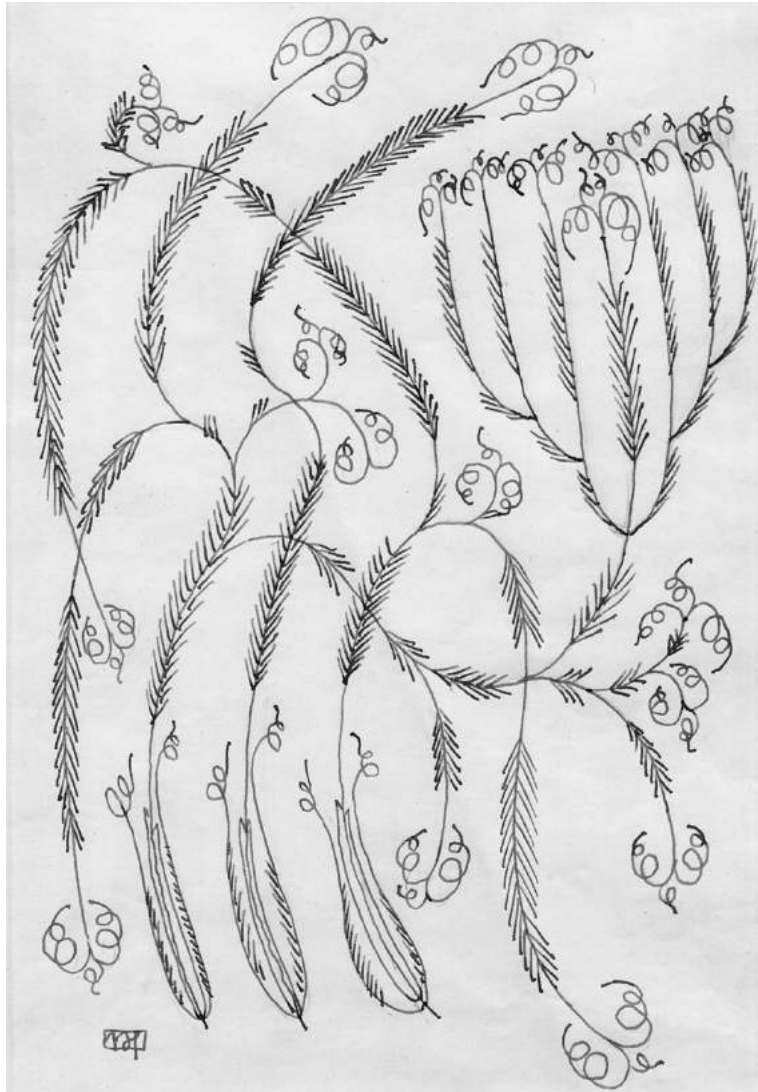
Heinrich Fuchs, *Die österreichischen Maler der Geburtsjahrgänge 1881-1900. M - Z*, vol. 2, 2 vols. (Wien: Selbstverl, 1977), 70.



55B. ROTTENBERG, Emma-Helena, called Ena 1893 – 1952
Austrian School

PATTERN WITH RED LEAVES, circa 1920

Watercolor and gold paint over graphite on *papier calque*. 13 1/8" x 9 7/8" (33.3 x 25.1 cm). Monogram in graphite at lower right: *ER* (connected, numbered at upper right in graphite: 25.



56. HOFFMANN, Josef 1870 – 1956
Austrian School

FLORAL DESIGN, circa 1925

Graphite on off-white wove paper. No watermark. 11 1/2" x 8 1/4" (29.2 x 21 cm). Monogram in ink at lower left: *JH* (enclosed in a box).

Note: The present design seems to have had a wide and multipurpose use for application across different media including glassware, silverware, and textile design.

See Hoffmann's other works in this catalog (cat. nos. 11, 34, 45, 46, 65, 66, 67, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>.

VIII. Set



57. 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. Watermark as read through recto: crowned escutcheon with hunter's horn above letters *CM*. 11 1/4" x 18" (28.5 x 45.7 cm). Lower right corner missing. 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 two, *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.

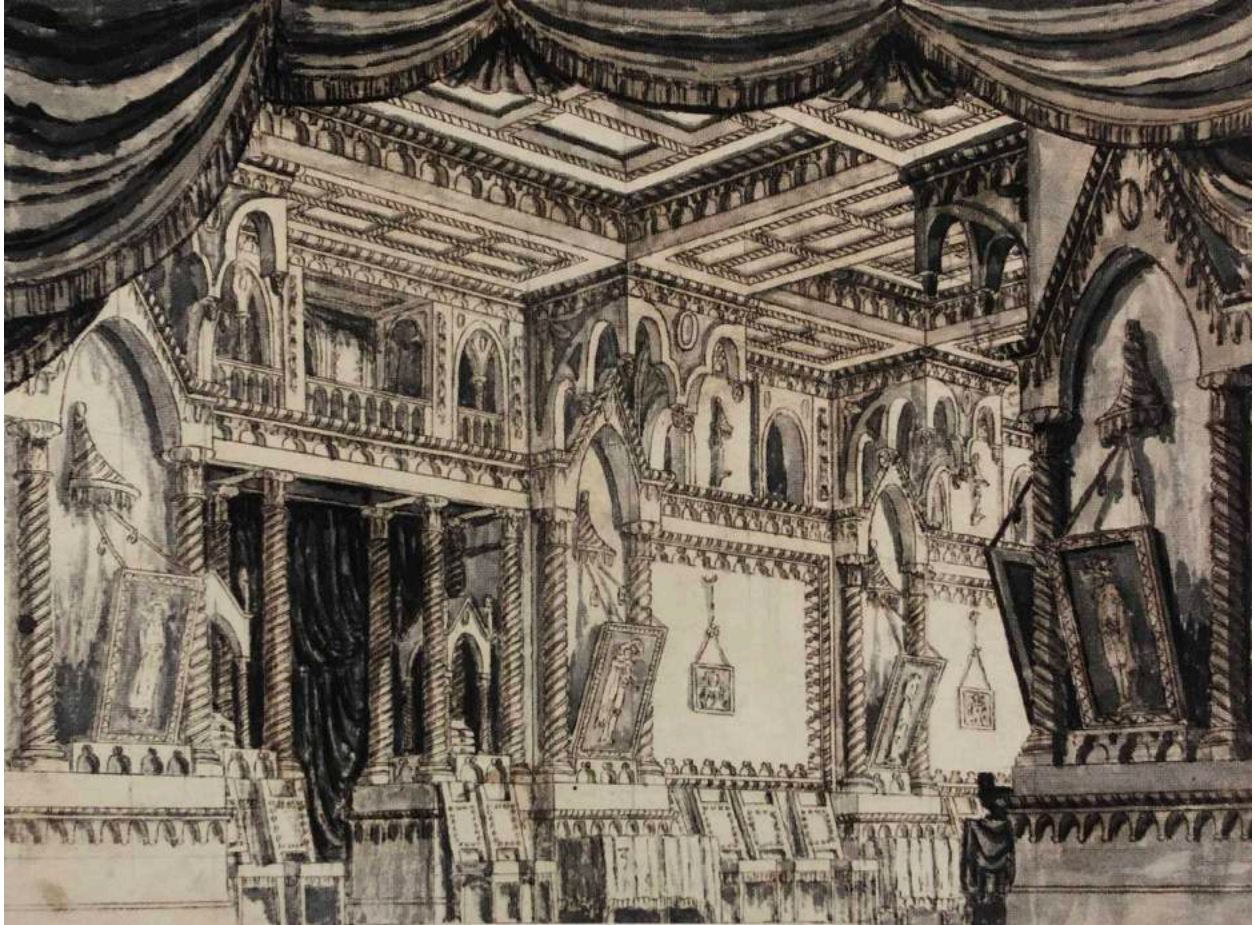
Although Domenico designed many Rossini operas, he is not known to have drawn sets for *Tancredi*. The fully signed, dated and titled sheet in the present group indicates that Angelo Ferri had the honor of participating in the first production of *Tancredi* at the Spanish theater.

See Ferri's *Set Design for a Renaissance Hall with Paintings* (cat. no. 58).

References:

Encyclopaedia di Spettacolo

Heinz Kindermann, *Theatergeschichte Europas*, vol. 4-5, 10 vols. (Salzburg: Müller, 1959).

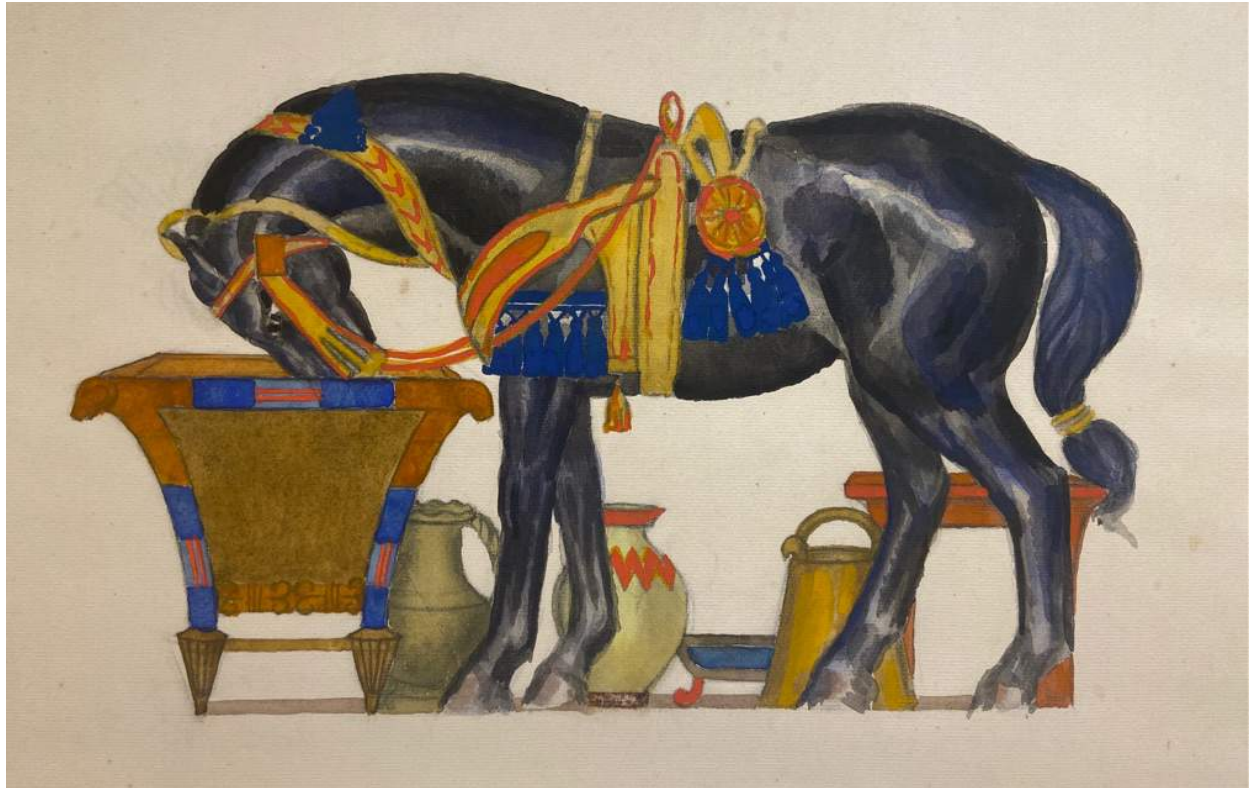


58. FERRI, Angelo active circa 1819 - 1822
Italian School

SET DESIGN FOR A RENAISSANCE HALL WITH PAINTINGS, circa 1819-1822

Brown ink and grey wash over some graphite on heavyweight, off-white laid paper. Watermark as seen through verso across center: *ALM.* 12 5/8" x 18 1/8" (32 x 46 cm). On verso in brown ink over graphite: study of a round temple.

See Ferri's *Set Design for Gothic Crypt* (cat. no. 57).



59. BAKST, Léon 1866 - 1924
Russian School

CHARIOT HORSE DRINKING

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

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

Exhibitions: *Leon Bakst*, Galleria del Levante, Milan/Rome/Munich, 1967 (cat. no. 82: "Cheval s'abreuvant" [Horse Drinking]); *Bakst*, The Fine Art Society Ltd., London, 1976 (cat. no. 114: "The Horse, Study for a Décor Relating to a Russian Theme, c. 1922").

Note: Léon Bakst's niece, Madame Berthe Tsipkevitch, believed the present watercolor related to a "Russian theme." The image is best understood within the context of the ancient world, however, because the subject is identifiable as a chariot horse by the unusual ring attached to its harness. The artist's avid interest in Greece is well documented, and its profound influence on

Bakst's aesthetic is evident throughout his *œuvre*. The rigid profile of the horse in the present work is reminiscent of what one might see on an antique coin or as part of the imagery adorning a Greek vase. The “drinking horse” motif is not uncommon on Greek and Roman objects such as a black-figured amphora now in the *Antikensammlung* in Munich (ca. 540-530 B.C.E.) and a hydria (ancient Greek water jar), which shows several horses drinking from a basin, at the Museum of Fine Arts, Boston (525-520 B.C.E.), and a bronze, Roman tripod depicting a horse drinking from a ritual cup (250-300 C.E.) (fig. 1).

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

Research suggests the present watercolor may have been a motif in the background of one of Bakst's many Greek-themed set designs, although it could have been intended as a decorative element for the home of one of his many patrons.

J.S.B.

References:

Leon Bakst, exh. cat. (Milan, Rome, Munich: Galleria del Levante, 1967), n.p., see cat. no. 82.

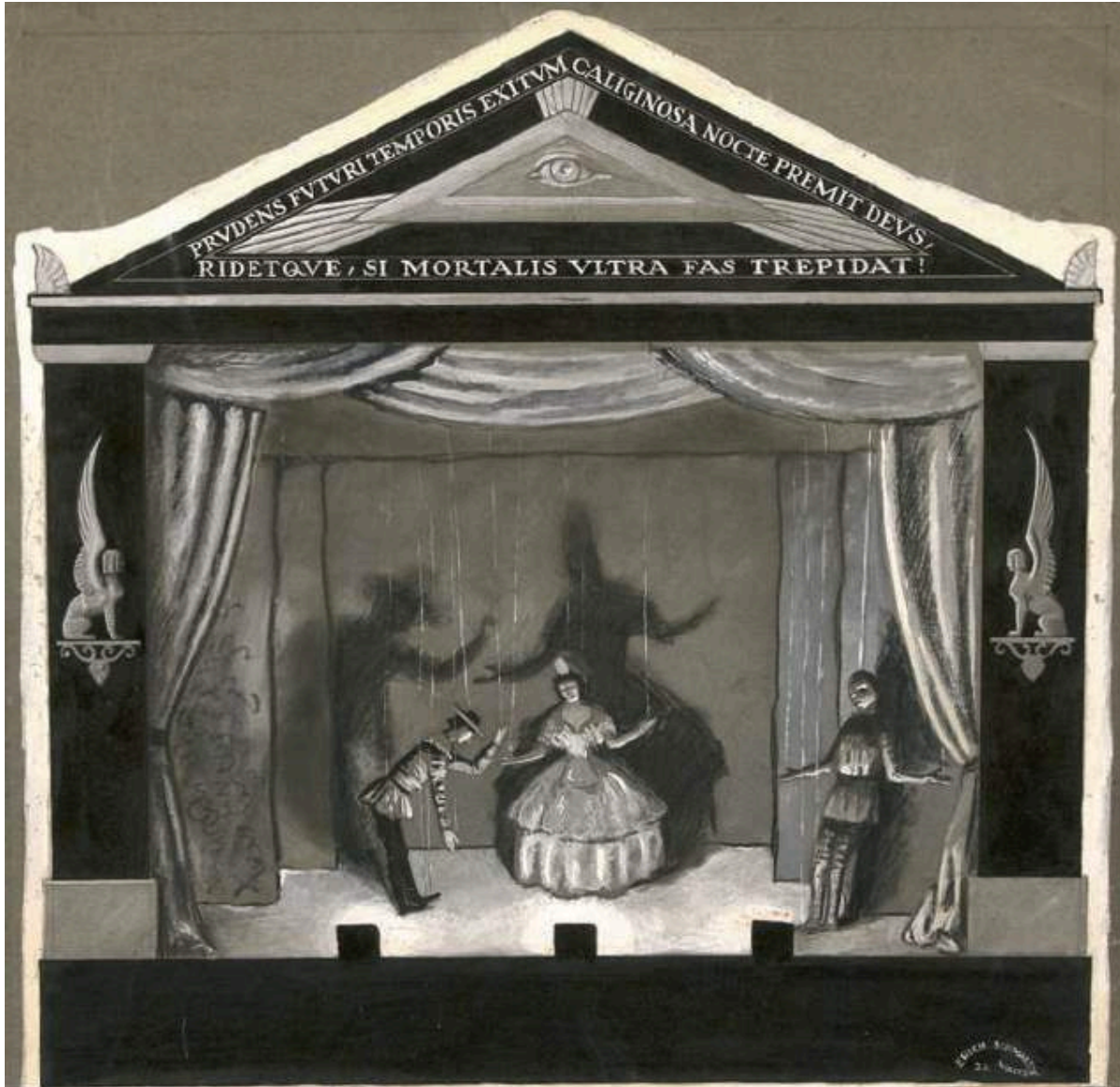
Bakst (London: The Fine Art Society Ltd, published on the occasion of the Society's Centenary, 1976), p. 50, no. 114.

Mary B. Moore, “Horse Care as Depicted on Greek Vases before 400 B.C.” *Metropolitan Museum Journal* 39 (2004): pp. 8, 35-67 (comparative images, p. 49). <https://www.jstor.org/stable/40034601>.

Irina Pruzhan, *Léon Bakst: Set and Costume Designs, Book Illustrations, Paintings and Graphic Works*, trans. Arthur Shkarovsky-Raffé (Leningrad: Aurora, 1986).



Fig. 1



60. SCHMALE-WALTER, Erich 1886 - 1964
Austrian School

PUPPET THEATER, 1922

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

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

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

IX. *Additional Entries*



61. WINKLER, Georg Friedrich II circa 1736 – 1814
German School

NEO-CLASSICAL BUILDING IN PARK WITH COUPLE AND DOG, 1770/1790

Brown and black ink, brown and grey wash over some graphite on mediumweight off-white wove paper. No watermark. 15 1/2" x 23 1/8" (39.4 x 58.7 cm). Signed in black ink at lower right: *Dessinée par F. Winkler*. On verso inscribed in graphite: 2042 / 1311 / 2m / 2m / F Winkler.

Note: Georg Friedrich Winkler II belonged to a large family of architects and painters that sated back to a 17th century carpenter in the area of Dresden. Georg Friedrich II left his native Dresden and studied architecture and perspective in Denmark. He eventually settled in Dresden, working as an architect and occasionally as a designer for the theater.

The building in the present drawing, most likely designed in the decades around 1770 – 1790, seems to be a plan for a museum. The high windows all around, the frieze on the middle section, and the skylight at the center, all point to a building that houses an art collection. Any of the 18th century German dukedoms with their thriving intellectual life, from Weimar to Dessau, Jena, Kassel, or Dresden, could have been the site for such a project.

In the spring of 1763, Prince Friedrich Franz of Anhalt Dessau travelled with his architect Wilhelm von Erdmannsdorff to England and saw there an exciting new style of architecture based on classical forms and elements from Palladio. Simple, unadorned buildings that stood in

parks were designed to look natural. The Prince was so enthusiastic about this new style that he wished to see a similar building erected in his own country. The result was von Erdmannsdorff's *Castle Wörlitz* (1769 – 1773) near Dessau. It became a prototype for German Neoclassical architecture and was frequently imitated.

F. Winkler seems to have belonged to this circle of followers of Erdmannsdorff. Without a courtyard, driveway, balcony, or grand stairway, the building in the present drawing is simply an isolated block, clearly organized, functional, sober, with a few classical elements to give it dignity. The park surrounding the building has a mixture of pine and deciduous trees, typical of the then fashionable "English garden." A drawing of Erdmannsdorff's *Castle Wörlitz*, illustrated in Oswald Hederer's *Klassizismus*, is composed of elements resembling those in the present drawing, including a similar couple in the left foreground.

References:

Oswald Hederer, *Klassizismus* (München: Heyne, 1977), 72.

Paul Klopfer, *Von Palladio bis Schinkel: Eine Charakteristik der Baukunst des Klassizismus* (Eszlingen: P. Neff, 1911), 171ff.

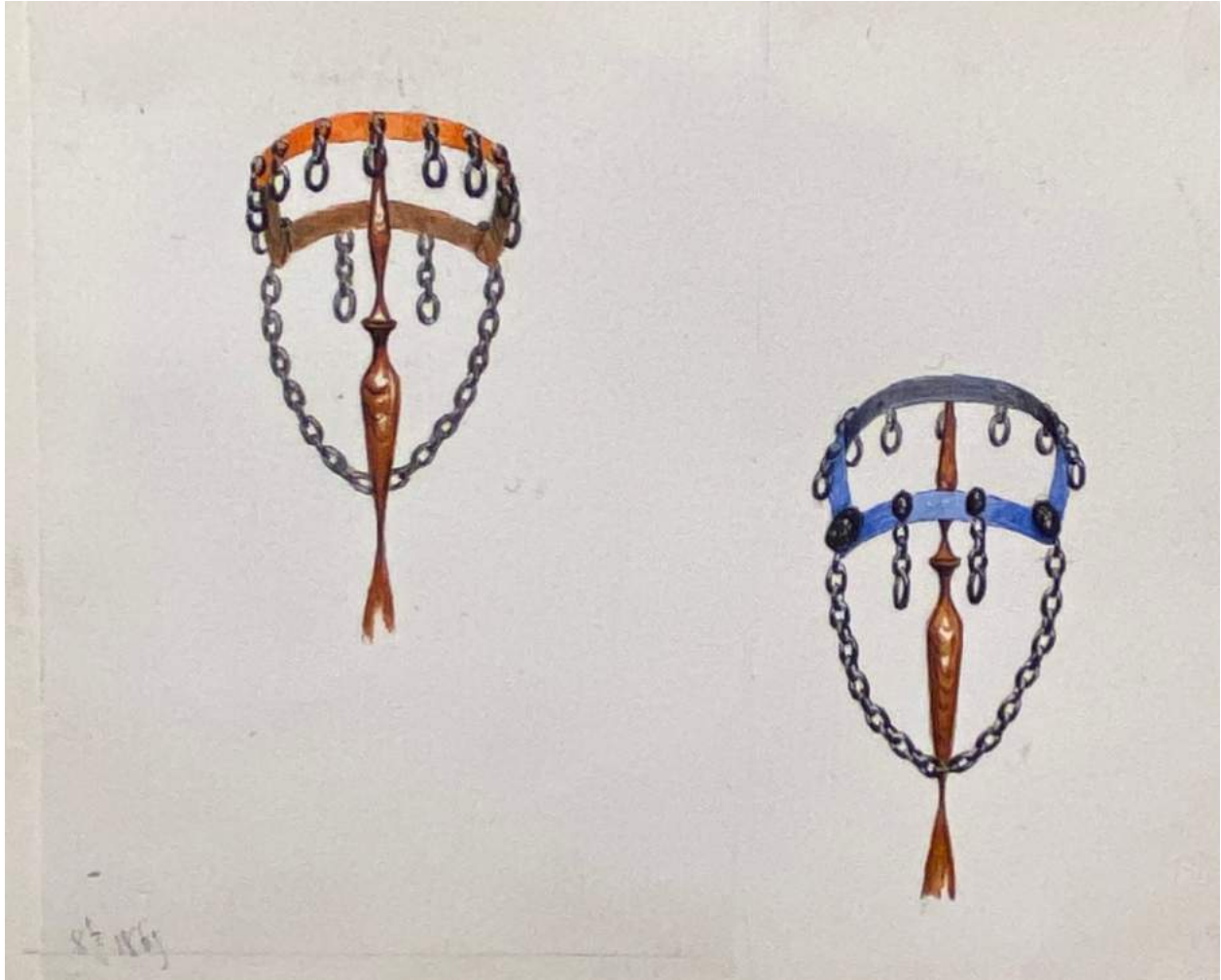


**62. KOEHLER-BROMAN, Melanie Leopoldina (called Mela) 1885-1960
Austrian School**

FASHION POSTCARD (WOMAN IN RED WITH FUR MUFF), circa 1913/14

5 1/2 " x 3 1/2" (14 x 8.9 cm). Printed in black ink at upper right: MELA KOEHLER-WIEN. Inscribed at center right in brown ink: *David*. Printed on verso at upper left: Printed in Austria; printed at center: *VILÁGPOSTA-LAP*; printed at upper right: *BÉKÉSCSABA / PÁRIS / LONDON / VIGADÓTEREM*. Printed at lower left: *B. K. W. I. 271—5* [Brüder Kohn, Wien I]. Inscribed on verso in Hungarian in purple crayon: Inscribed in brown ink, on left, upside down: *Ketegyháza* [a town in Hungary].

Note: Mela Koehler was born in Vienna. After attending painting classes at the school of Hohenberger, she became a student at the *Kunstgewerbeschule* in the class of Koloman Moser from 1905 to 1910. While still a student, she published work in the English publication *The Studio* (1907) and exhibited works in London (1908, Exhibition of the School of Applied Arts) and in Vienna (1909, *Kunstschau*). She became a member of the *Wiener Frankenkunst*, illustrated fairy tales, and designed post cards for the publisher Konegen, the Kohn Brothers, and the *Wiener Werkstätte*. In 1934 Koehler immigrated to Sweden.



**63. FÉLIX, Auguste active circa 1860
French School**

TWO HEAD DECORATIONS WITH CHAINS, 1869

Watercolor on heavyweight white wove paper. No watermark. 4" x 4 9/8" (10.1 x 12.4 cm). Dated in black ink at lower left: *8^{bre} 1869*.

Auguste Félix completed a series of designs for hats and headdresses throughout the 1860s. According to the Metropolitan Museum of Art, during the 1860s Félix worked for the Parisian milliner Poirier, among others. Similar designs by Félix can be found in the collections of the Metropolitan Museum of Art in New York and the Victoria and Albert Museum in London.

K.A.V.



64. FÉLIX, Auguste active circa 1860
French School

TWO PAIRS OF BRAIDS, 1866/67

Watercolor on heavyweight white wove paper. No watermark. 4 11/16" x 5 1/8" (12 x 13 cm). Dated in black ink at lower left: 1866.67.



65. HOFFMANN, Josef 1870 – 1956
Austrian School

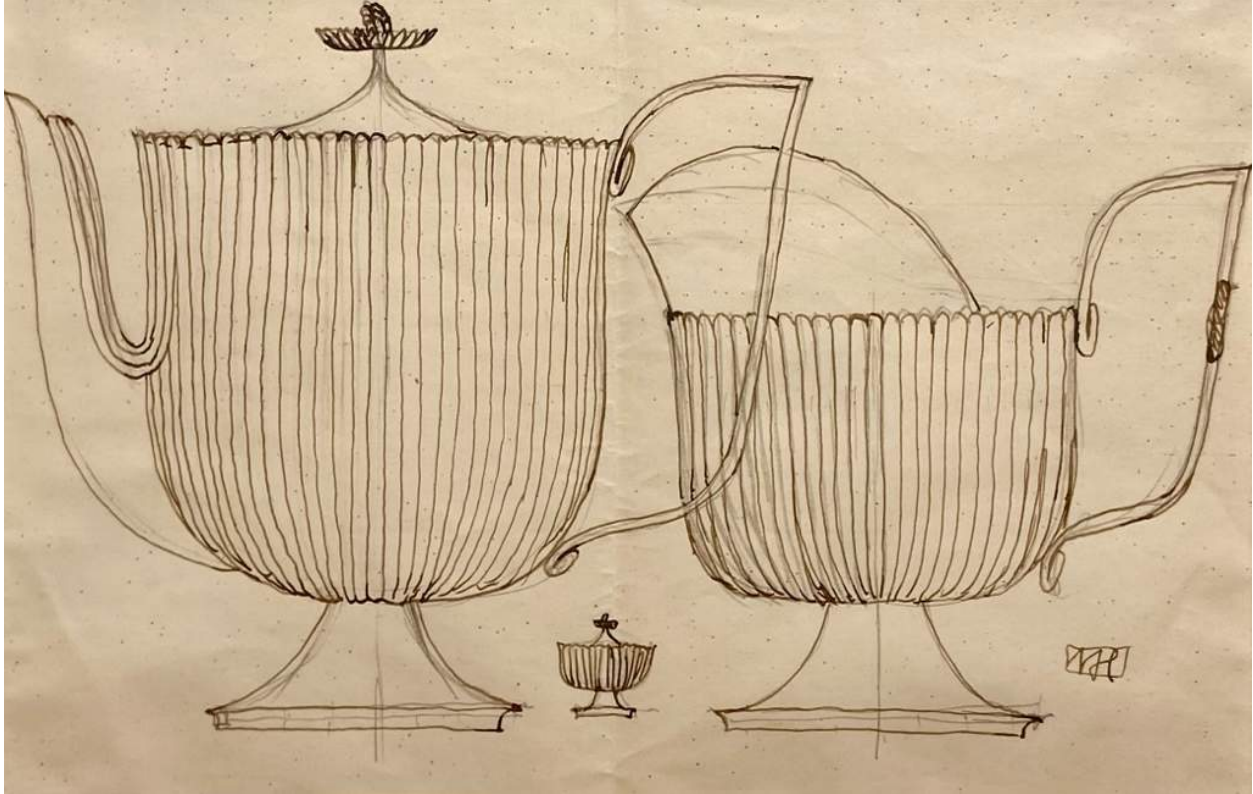
DESIGN FOR FOOTED TEA SERVICE, circa 1928

Graphite and brown ink on off-white graph paper. No watermark. Image: 8 1/4" x 11 3/4" (20.96 x 29.85 cm). Sight size: 7 1/2" x 11 1/4" (19.05 x 28.58 cm). Monogram in brown ink at lower left: *JH* (enclosed in a box).

See Hoffmann's other works in this catalog (cat. nos. 11, 34, 45, 46, 56, 66, 67, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>



66. HOFFMANN, Josef 1870 – 1956
Austrian School

DESIGN FOR FLUTED TEA SERVICE, circa 1928

Graphite and brown ink on off-white graph paper. No watermark. Image: 8 1/4" x 11 3/4" (20.96 x 29.85 cm). Sight size: 7 1/2" x 11 1/4" (19.05 x 28.58 cm). Monogram in brown ink at lower left: *JH* (enclosed in a box).

See Hoffmann's other works in this catalog (cat. nos. 11, 34, 45, 46, 56, 65, 67, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>



67. HOFFMANN, Josef 1870 – 1956
Austrian School

FLORAL DESIGN, circa 1925

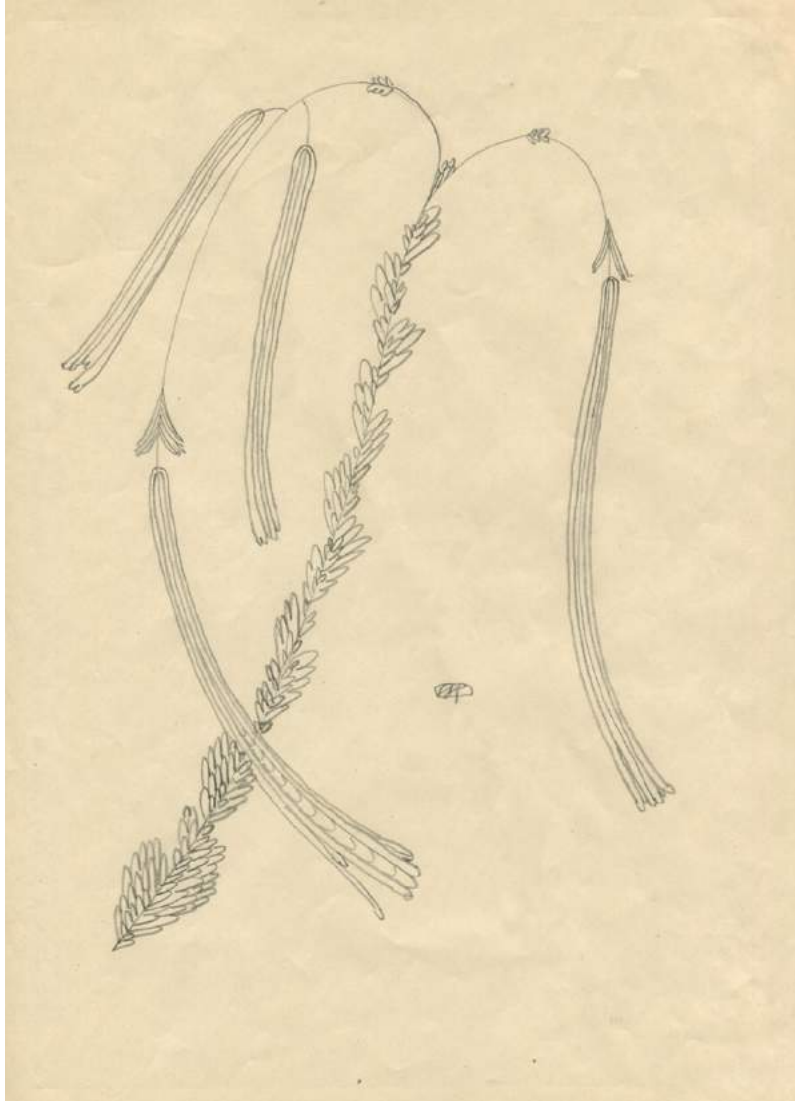
Ink on off-white wove paper. Watermark: three stars. 11 ½” x 8 ¼” (29.2 x 21 cm). Monogram at lower left: *JH* (enclosed in a box)

Note: The present design seems to have had a wide and multipurpose use for application across different media including glassware, silverware, and textile design.

See Hoffmann’s other works in this catalog (cat. nos. 11, 34, 45, 46, 56, 65, 66, 68, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>



68. HOFFMANN, Josef 1870 – 1956
Austrian School

FLORAL DESIGN, circa 1925

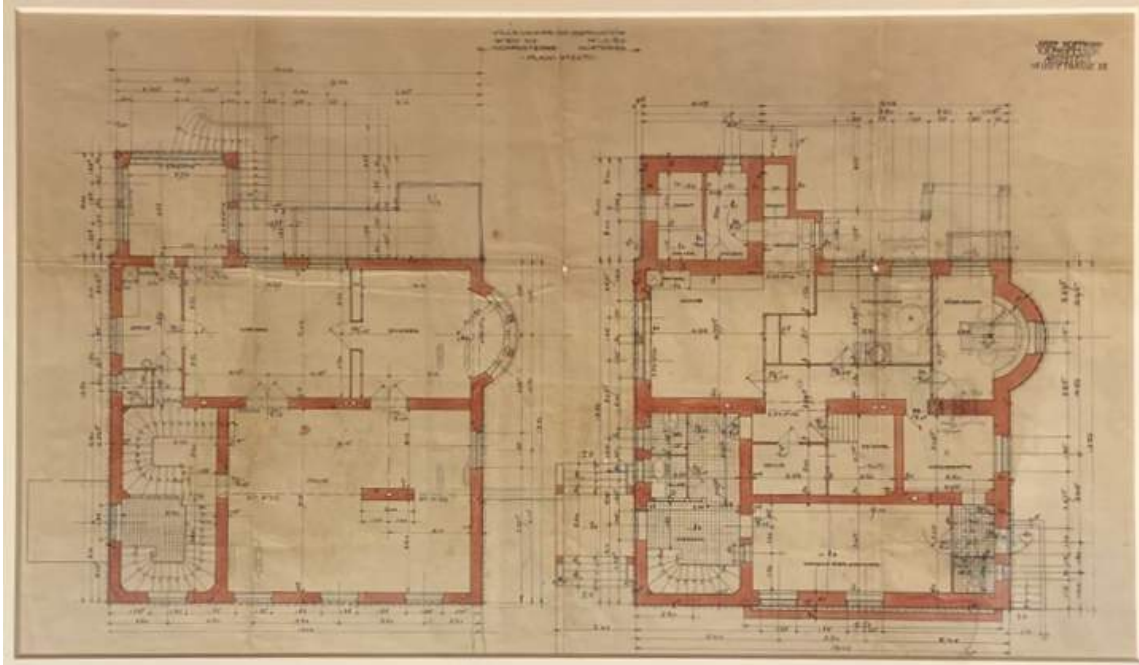
Ink on off-white wove paper. Watermark: three stars. 11 ½" x 8 ¼" (29.2 cm x 21 cm). Monogram at lower center: *JH* (enclosed in a box).

Note: The present design seems to have had a wide and multipurpose use for application across different media including glassware, silverware, and textile design.

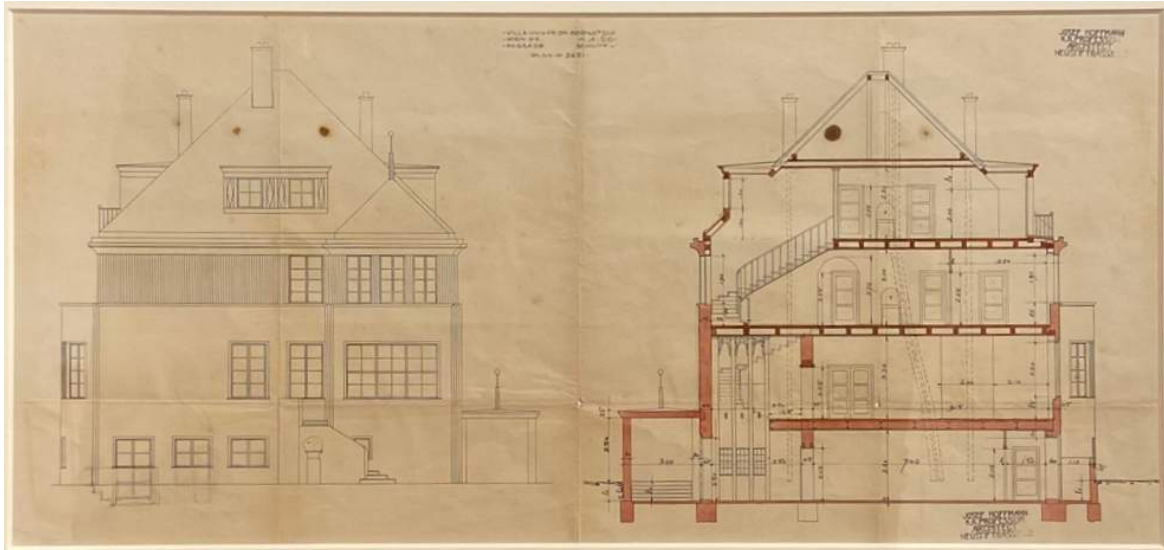
See Hoffmann's other works in this catalog (cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 69A-B).

Reference:

For more works by Josef Hoffmann see *Joseph Hoffmann, 1870 – 1956: 30 Designs*, exh. cat. (Shepherd Gallery: New York, 2013), n.p. <http://www.shepherdgallery.com/pdf/2013-hoffman.pdf>



A.



B.

69. HOFFMANN, Josef 1870 – 1956
Austrian School

PLANS FOR DR. BERNATZIK VILLA (FLOOR PLAN and ELEVATION + FAÇADE),
 circa 1911-1913

69A. FLOOR PLAN: Graphite, black ink, and red watercolor on off-white paper. No discernable watermark. Sight size: 19" x 32 1/2" (48.26 cm x 82.55 cm). Inscribed in black ink along upper center edge: · VILLA · UNIV · PR · DR · BERNATZIK · / · WIEN · XIX · M. 1:50 · / ← HOCHPARTERRE · PARTERRE → / · PLAN · N° 2650. Stamped in black ink in the upper right corner: JOSEF HOFFMANN / K.K.PROFESSOR / ARCHITECT / NEUSTIFTGASSE 32.

Fig. 1. Detail of Hoffmann's *Bernatzik Villa Floor Plan (Mezzanine)*

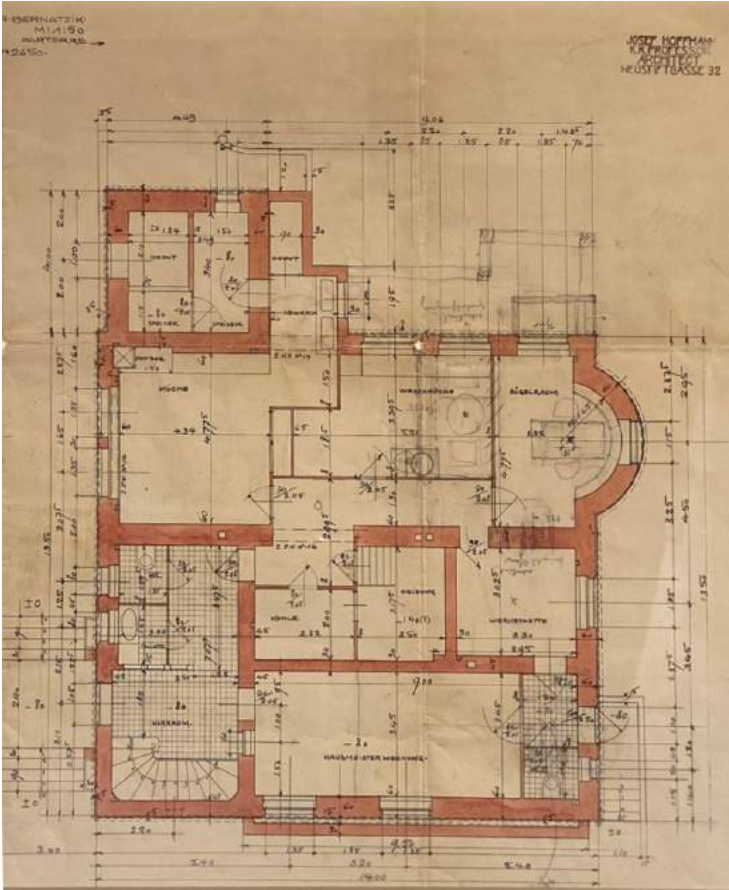
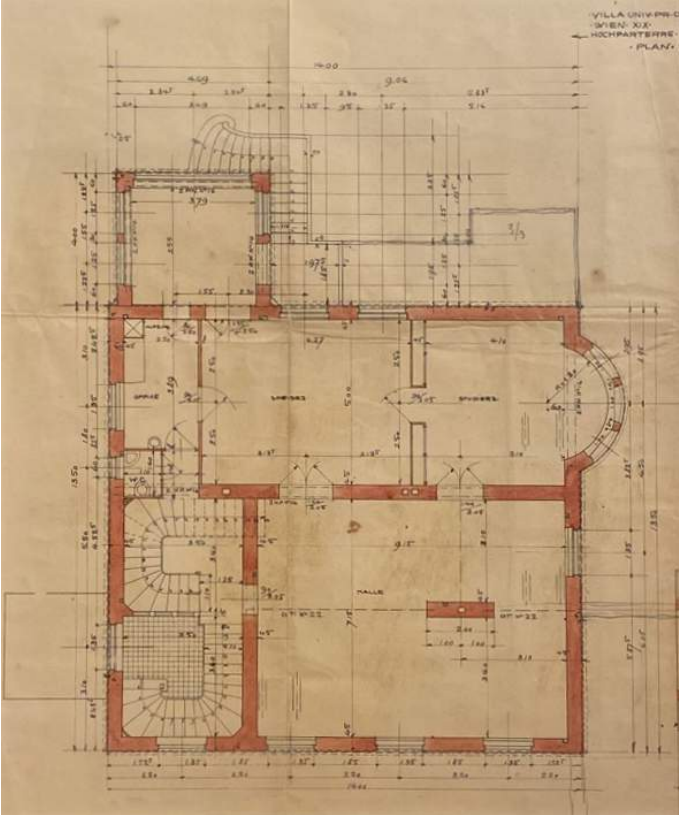


Fig. 2. Detail of Hoffmann's *Bernatzik Villa Floor Plan (First Floor)*

69B. ELEVATION + FAÇADE: Graphite, black ink, and red watercolor on off-white paper. No discernable watermark. Sight size: 16 ¼" x 34 ¾" (41.28 cm x 88.27 cm). Inscribed in black ink along upper center edge: · VILLA · UNIV · PR · DR · BERNATZIK · / · WIEN · XIX · M. 1:50 · / ← FASSADE · SCHNITT → / · PLAN · N° 2651. Stamped in black ink in upper and lower right corners: JOSEF HOFFMANN / K.K.PROFESSOR / ARCHITECT / NEUSTIFTGASSE 32.

Fig. 3. Detail of Hoffmann's *Bernatzik Villa Façade*

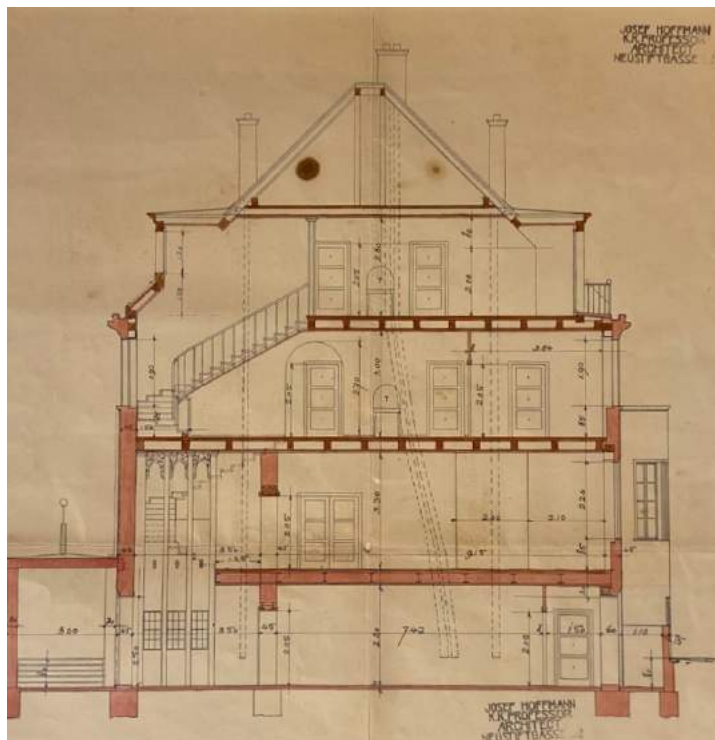


Fig. 4. Detail of Hoffmann's *Bernatzik Villa Elevation*

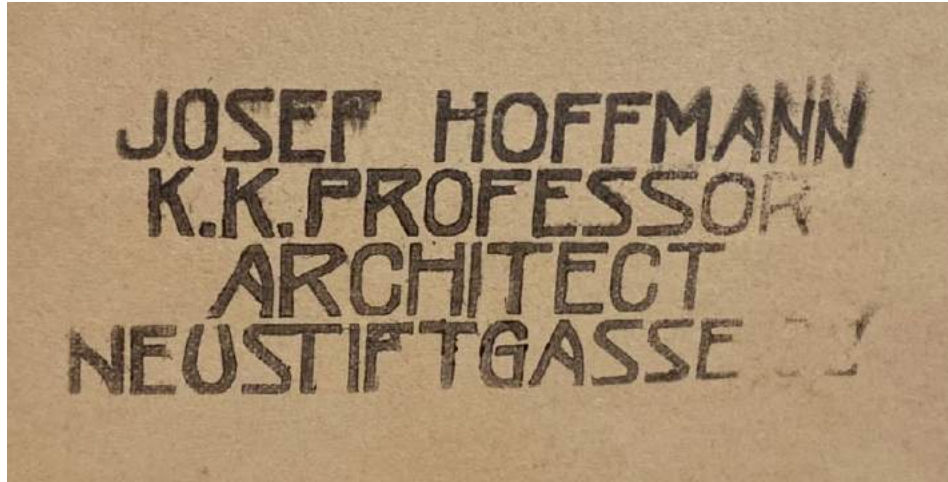


Fig. 5 Detail of Josef Hoffmann Stamp on Hoffman's *Bernatzik Villa*
Elevation + Façade

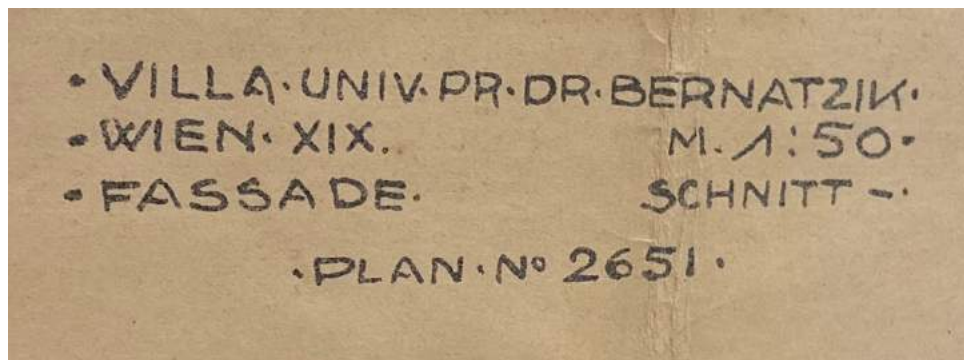


Fig. 6 Detail of Design Heading on Hoffman's *Bernatzik Villa*
Elevation + Façade



70. LENOIR, Alexandre-Albert 1801-1891
French School

DETAIL OF A CAPITAL OF A COLUMN FROM THE PANTHEON IN ROME, circa 1830 - 1833

Black chalk on off-white medium weight wove paper. No watermark. 9 3/4" x 12 1/2" (24.7 x 31.7 cm). Signed in brown ink at lower right: *A. Lenoir*. Identified in brown ink at lower left: *Du chapiteau du Pantheon, à Rome.*

Note: Albert Lenoir inherited a genuine passion for architectural monuments from his father Alexandre-Marie Lenoir, the noted museum director, writer, and archaeologist who was credited for saving the cultural heritage of France before and during the French Revolution. A student of and apprentice to the artist Gabriel-François Doyen (1726 – 1806), Alexandre Lenoir is frequently remembered not for his own art, but for his role in saving many works of art and monuments during the French Revolution. In 1791, the National Assembly granted him the use of the convent *petits-Augustins* as a home for the objects and sculptural fragments of destroyed monuments during the Revolution. In 1795, it was established as the *Musée des Monuments français* (closed in 1816). He listed and described them all in a seven-volume catalogue, *Musée des monumens [sic] français* published between 1800 and 1821.

Undoubtedly influenced by the work of his father, Albert Lenoir followed a similar professional path, yet in the field of architecture. Lenoir trained as an architect under François Debret (1777 – 1850) starting in 1819. In late 1820, he was admitted to the *École des beaux-arts*, the new premises of which were the convent *petits-Augustins*, the very location of Lenoir's father's disbanded *Musée des monuments Français*. Albert Lenoir grew up roaming the halls of the convent then lined with France's precious cultural heritage, he later walked those very same corridors as a student aspiring to design the next generation of French architecture.

From 1830 until 1833 Albert Lenoir traveled to Italy with fellow architect François Alexis Cendrier to study Etruscan architecture. In the 1830s, after returning to France from his travels to Italy, Greece, and other countries to the east, Lenoir and Ludovic Vitet postulated that the influences for medieval architecture were not exclusively from classical architecture, but from Byzantine architecture as well. This theory was later championed by the archaeologist and art historian, Félix Joseph de Verneilh (1820 – 1864).

Lenoir was an incredibly prolific writer on the subject of architecture and its history, more so than his work as a practicing architect. He wrote extensively on Greco-Roman, Etruscan, Byzantine, Medieval, and Paleo-Christian architecture and monuments.

Both Alexandre-Marie and Alexandre-Albert Lenoir proved to be more active intellectually than artistically in France's cultural arena, but their contributions to the latter are no less worthy. The present drawing is no exception. Drafted with the precision and tools of observation of an architect and coupled with the artistry and romance of a craftsman, the present drawing of the Pantheon in Rome is a stunning example of Albert Lenoir's sincere appreciation for Greco-Roman architecture.

K.A.V.

References:

Alice Thomine-Berrada, "L'Orient d'Albert Lenoir (1801-1891). Voyages, Lectures, Écritures," in *Orientalisme Architectural Entre Imaginaires et Savoirs*, ed. Nabila Oulebsir and Mercedes Volait (Paris: Publications de l'Institut national d'histoire de l'art, 2009), 27–42, <https://doi.org/10.4000/books.inha.4917>.

Annabelle Martin, "Lenoir, Albert," *Institut national d'histoire de l'art*, 2010, <https://www.inha.fr/fr/ressources/publications/publications-numeriques/dictionnaire-critique-des-historiens-de-l-art/lenoir-albert.html>.

FERRIER, Gabriel-Joseph-Marie-Augustin 1847 – 1914
French School

Gabriel-Joseph-Marie-Augustin Ferrier was born in Nîmes, but later moved to Paris to study, first at the *École impériale de dessin* under Lecoq de Boisbaudran. In 1867, he studied at the *École des beaux-arts* under Isidore Pils (1815-1875) and Ernest Hébert (took over atelier 1881, *chef d'atelier* 1882). Ferrier won the prix de Rome in 1872 with *Scene from a Deluge*. He exhibited at the Paris Salon from 1869 on, and after the Salon split into two different factions in 1892, at the Salons of the *Société des artistes français* until 1913. At the Salon of 1876, he received a second-class medal with *David and Goliath*, an envoi from Rome, and in 1878, a first-class medal with *Saint Agnes Martyr*. He received a gold medal at the *Exposition Universelle* of 1889 in Paris, and a Medal of Honor in 1903. Ferrier taught over 200 students at the *Académie Julian* from the mid-1880s through 1914. Matisse was one of his students in 1891. Although Ferrier continued teaching at the *Académie Julian* after taking over the atelier of Jean-Léon Gérôme at the *École des beaux-arts* upon Gérôme's death in 1904, he retained few students. In 1906, Ferrier took the seat of Jules Breton at the *Académie des beaux-arts* of the *Institut de France*.

Although progressive styles had uprooted the style advocated by the Académie, Ferrier's style and career remained academic and traditional. He received commissions for large-scale decorative projects, including the ceilings of the French Embassy in Berlin (*Glorification of the Arts*, 1891, destroyed 1943) (see cat. no. 72), *Les Parfums* and *Les Fleurs* for the *Salle des fêtes* of the Hôtel de Ville in Paris (1889 - 91), the *Four Seasons* (1900), the ceiling for what is now the restaurant of the Musée d'Orsay, and the Theater of Nîmes (1901). He also painted a large mural, *Dream of the Poet* or *Awakening of the Poet* (1899), for the Descartes Amphitheater at the Sorbonne. In addition, he was admired as a portraitist, and counted among his sitters Pope Pius X, Prince Victor Napoleon and Prince Louis Napoleon, and various other aristocrats.

References:

Atelier Gabriel Ferrier (1847 – 1914) (Paris: Hôtel Drouot, 1980).

Marie Jeannine Aquilino, "The Decorating Campaigns at the Salon Du Champ-de-Mars and the Salon des Champs-Élysées in the 1890s," *Art Journal* 48, no. 1, Nineteenth-Century French Art Illustrations (Spring 1989): 78–84, <https://doi.org/10.1080/00043249.1989.10792591>.

See all the Ferrier works in this catalog (cat. nos. 71, 72A-D, 73).



71. FERRIER, Gabriel-Joseph-Marie-Augustin 1847 – 1914
French School

DESIGN FOR A WALL MURAL IN MEMORY OF THE FORMER STUDENTS OF THE COLLÈGE CHAPTAL IN PARIS WHO DIED IN ACTION IN 1870 – 1871, circa 1879

Black ink and oil wash on off-white onion skin paper. No watermark. 7 1/2" x 10" (19 x 25.4 cm). Inscribed in black ink on verso: *Esquisse pr. Ancien Elèves Collège / pr. Ancien élèves morts 70 – 71.* Ferrier sale: Hôtel Drouot (March 1980 – expert: Félix Marcilhac). Black circular Shepherd Gallery stamp on verso.

Note: The present drawing by Gabriel Ferrier is a study for a war memorial commemorating lives lost during the Franco-Prussian War (see Fig. 1, location of the study circled in red). The allegorical figure in the memorial holds a sword in her left hand while blowing a horn. The memorial is dedicated to the students of the *Collège Chaptal* (now the *Lycée Chaptal*), Paris, who died during the war that lasted from 1870 to 1871, and to a specific student, Georges Bell, who lost his life at the Battle of Buzenval.



Fig. 1. Completed Mural at the Collège Chaptal

72. FERRIER, Gabriel-Joseph-Marie-Augustin 1847 - 1914
French School

Studies for GLORIFICATION OF THE ARTS, for the French Embassy (destroyed 1943) in Berlin, circa 1891

Note: Gabriel Ferrier's mural, the *Glorification of the Arts*, was exhibited at the Paris Salon of 1891 before its shipment to the French Embassy, the *Palais Beauvryé*, in Berlin. The painting was admired in the Salon for its color and composition. A female figure representing the French Republic is surrounded by a series of intertwined allegorical female figures, from left to right, representing sculpture, painting, architecture, and music.

The present studies correspond to the completed mural in Fig. 1. The areas circled in red identify the exact areas of focus. Two studies (cat. nos. 72A and 72B [the figure in violet]) illustrate different stages of Ferrier's development of the allegorical female figures representing music. 72C is an excellent example of a nude woman in a seated position that was later applied to the female figure representing the French Republic in the completed mural. The last of the present studies (cat. no. 72D) clearly illustrates the two figures clasping hands symbolizing painting and architecture.

Due to an allied bombing campaign on November 22, 1943, the interior of the French Embassy was completely gutted and the mural subsequently destroyed by fire. One correspondent from the *Western Daily Press* described the scene as having "nothing left." It was not only the diplomatic headquarters that fell during the early days of the Battle of Berlin, but high-profile Nazi targets as well. The headline of the *Daily Mail* on November 24, 1943 read "Hitler 'Bombed Out' by RAF, Ribbentrop and Goebbels Homes too."

K.A.V

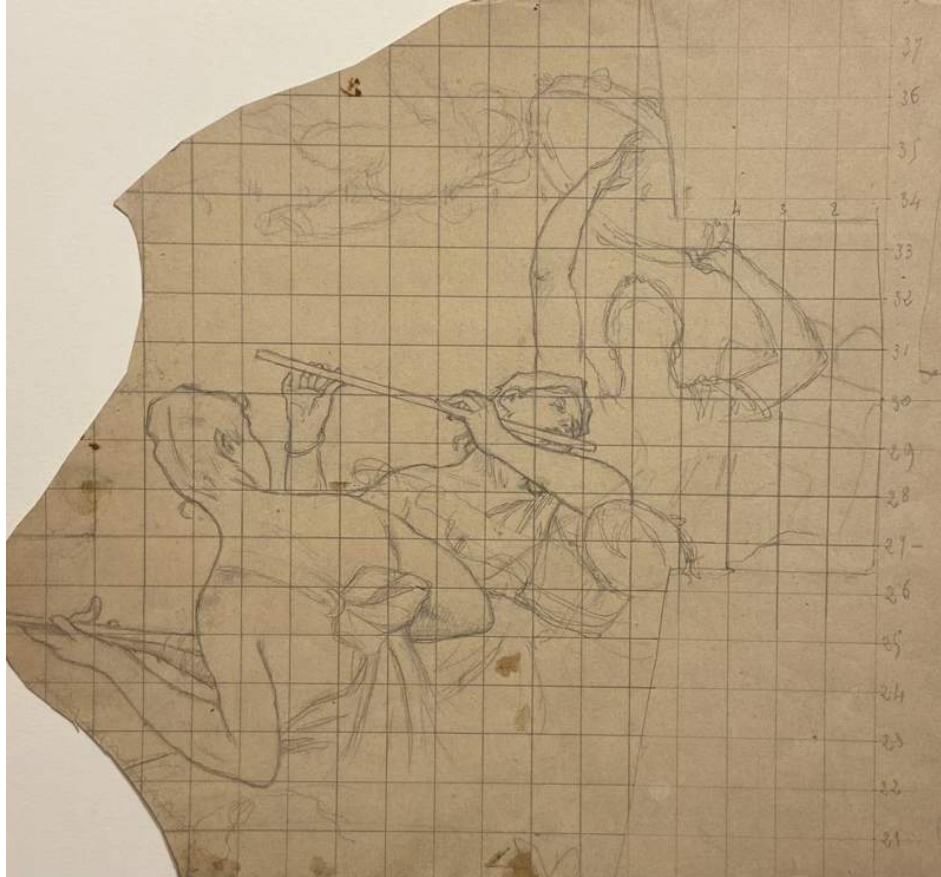
Reference:

Antonin Proust, *Le Salon de 1891* (Paris: Goupil et Cie : Boussod, Valdon et Cie, 1891).

"Great Sea of Fire Raged in Centre of Berlin." *Western Daily Press*, 24 Nov. 1943, 4.

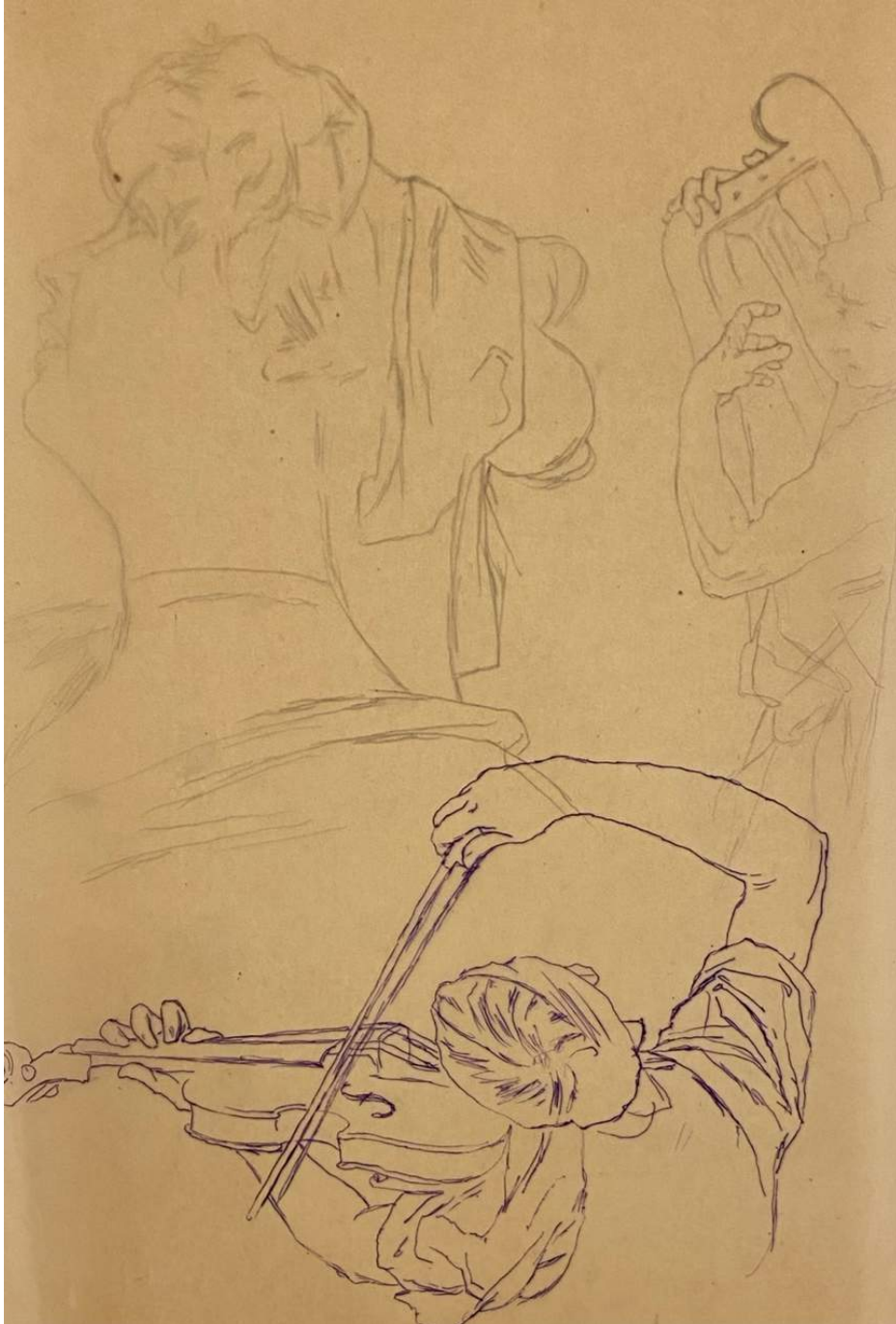
"Hitler 'Bombed out' by RAF." *Daily Mail*, 24 Nov. 1943, 1.





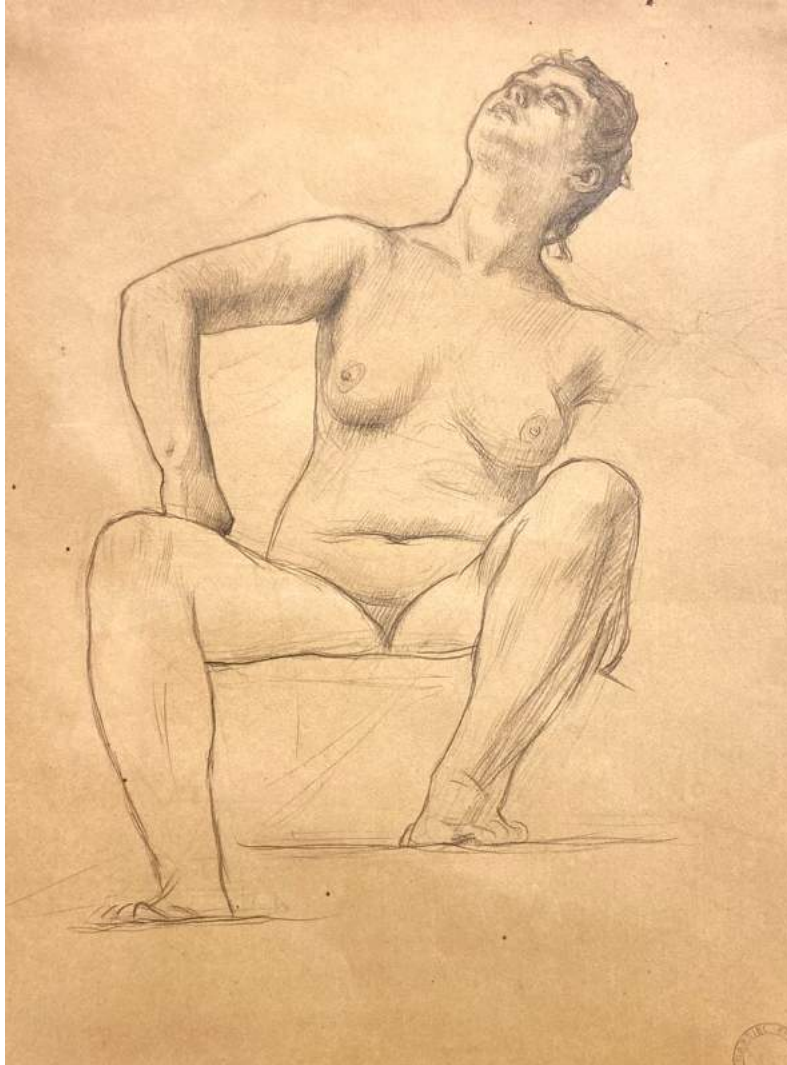
72A. STUDY DEPICTING MUSIC for the ceiling, **GLORIFICATION OF THE ARTS**, for the French Embassy (destroyed 1943) in Berlin, circa 1891

Graphite on medium-weight cream wove paper, with cut out at left and top side, squared and numbered 20 through 37 on the right, and 1 through 4 across the top in graphite for possible transfer or enlargement. No watermark. 12 3/16" x 14 3/16" (31 x 36.1 cm). Blue circular sale stamp, Hôtel Drouot, March 1980, expert: Félix Marilhac, at lower right: *GABRIEL* -*- (no Lugt reference). This study is accompanied by three others for the same ceiling project.



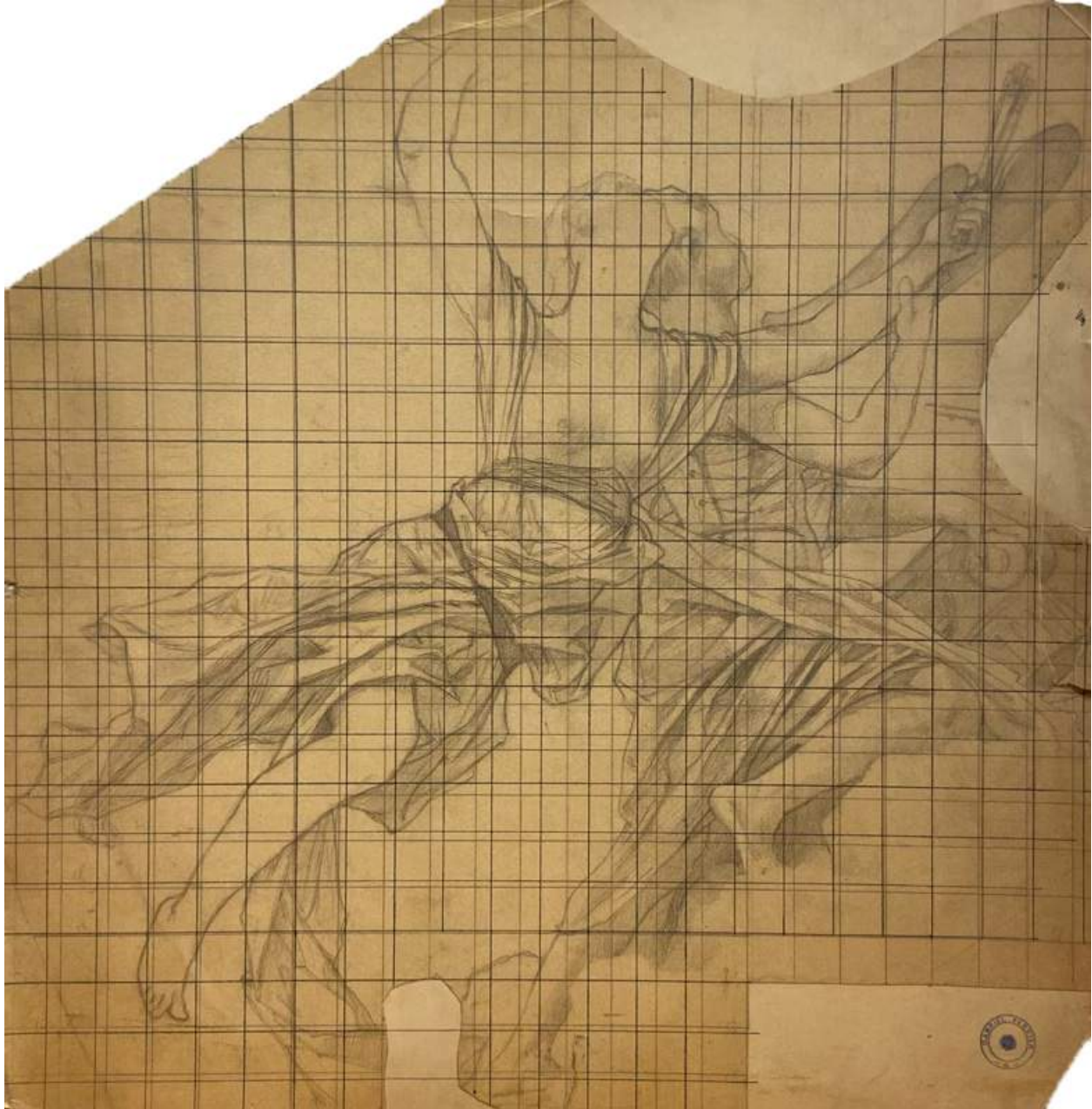
72B. STUDIES OF VIOLIN PLAYER, WOMAN WITH LYRE, AND PROFILE OF WOMAN for the ceiling, GLORIFICATION OF THE ARTS, for the French Embassy (destroyed 1943) in Berlin, circa 1891

Violet ink and graphite on onion skin. No watermark. 15" x 11 5/8" (38.1 x 29.55 cm). This study is accompanied by three others for the same ceiling project.



72C. STUDY OF SEATED FEMALE NUDE for the ceiling, *GLORIFICATION OF THE ARTS*, for the French Embassy in Berlin (destroyed 1943), circa 1891

Graphite on tan wove paper. Watermark at upper right as read through verso: ... *S-ANNONAY MONTGOLFIER A...* . 12 11/16" x 9 13/16" (32.2 x 24.9 cm). Circular Hôtel Drouot sale stamp (March 1980 – expert: Félix Marcilhac) in blue at the lower right: *GABRIEL FERRIER* -*- (no Lugt reference). A very slight graphite figure study on verso. This study is accompanied by three others for the same ceiling project.



72D. STUDY DEPICTING ART for the ceiling, GLORIFICATION OF THE ARTS, for the French Embassy (destroyed 1943) in Berlin, circa 1891

Graphite on cream wove paper, with cut outs on all four sides, pasted on heavy-weight off-white card, squared in graphite and ink for possible transfer or enlargement. No discernible watermark. 17 3/16" x 16 5/16" (43.7 x 41.4 cm). Blue circular sale stamp, Hotel Drouot, March 1980, expert: Félix Marilhac, at lower right: *GABRIEL FERRIER* -*-. (No Lugt reference.) On verso, inscribed in modern hand at lower right: *Theater of opera at Nîmes / Phil Grunhech*. This study is accompanied by three others for the same ceiling project.



73. FERRIER, Gabriel-Joseph-Marie-Augustin 1847 - 1914
French School

LETTER "C" WITH ROSE AND BRANCH DESIGN, circa 1880s

Black ink, wash, and graphite on medium-weight card. 12 5/16" x 12 5/8" (31.4 x 32.1 cm).
Monogram in grey wash at lower left corner in between the branch stems: *F.G.* (superimposed).
Blue circular sale stamp, Hotel Drouot, March 1980, expert: Félix Marcilhac, at lower right:
GABRIEL FERRIER -*-. (No Lugt reference.) Black and red rectangular stamp at lower right
below previous stamp: *J HETZEL & C^{ie} / FABRICATION [?] / N^o 2138* ["2138" is inscribed in
black ink].

INDEX OF ARTISTS REPRESENTED IN THE EXHIBITION

- ANISFELD, Boris** (1879 – 1973), cat. nos. 27, 28
- AUSTRIAN SCHOOL**, cat. no. 44
- BAKST, Léon** (1866 – 1924), cat. no. 59
- BOŘICKÝ, Franz** (active mid-19th century), cat. no. 42
- DELACLOTTE, Hyacinthe** (active circa 1800), cat. no. 2
- DIE FLÄCHE** (active 1903/04; 1910), cat. nos. 54A-D
- FÉLIX, Auguste** (active circa 1860s), cat. nos. 63, 64
- FERRI, Angelo** (active circa 1819 – 1822), cat. nos. 57, 58
- FERRIER, Gabriel-Joseph-Marie-Augustin** (1847 – 1914), cat. nos. 71, 72A-D, 73
- FEUCHÈRE, Jean-Jacques** (1807 – 1852), cat. nos. 38, 39
- FRENCH or GERMAN SCHOOL**, cat. no. 3
- FROMENT-MEURICE, François-Désiré** (1802 – 1855), cat. no. 40
- GENELLI, Giovanni Bonaventura** (1798 – 1868), cat. no. 17
- GERMAN SCHOOL**, cat. nos. 18, 19
- GREINER, Otto** (1869 – 1916), cat. no. 26
- HAERDTL, Oswald** (1899 – 1959), cat. nos. 12A-D
- HANDS, Lizzie** (1880 – 1956), cat. no. 25
- HANSEN, Theophil von** (1813 – 1891), cat. no. 41
- HELDRIK, Betty** (1869 – 1958), cat. no. 20
- HETSCH, Gustav Friedrich** (1788 – 1864), cat. no. 4
- HOFFMANN, Josef** (1870 – 1956), cat. nos. 11, 34, 45, 46, 56, 65, 66, 67, 68, 69A-B
- HOFMANN, Ludwig von** (1861 – 1945), cat. no. 21
- HOLZMEISTER, Clemens** (1886 – 1983), cat. no. 14
- ITALIAN SCHOOL** (Naples 1830), cat. no. 47
- KOEHLER-BROMAN, Melanie Leopoldinia** (1885 – 1960), cat. no. 62
- KORNBERGER, Grete** (active 1917/18), cat. nos. 8, 9
- KRAUSE, Hermann August** (1857 – 1905), cat. no. 6
- KUTSCHERAUER, J.** (active circa 1920), cat. nos. 10, 22
- LENOIR, Alexandre-Albert** (1801 – 1891), cat. no. 70
- LIEBERMANN, Max** (1847 – 1935), cat. nos. 23, 24

PERLIN, Firmin (1747 – 1783), cat. no. 1

PROVERBS, Stuart W. (active circa 1900), cat. no. 48, 49

ROTTENBERG, Emma-Helen (called Ena) (1893 – 1952), cat. no. 55A-B

SCHLOTTHAUER, Josef (1789 – 1869), cat. no. 16

SCHMALE-WALTER, Erich (1886 – 1964), cat. no. 60

SCHMIDT et Cie. (active circa 1890), cat. no. 33

SCHWANTHALER, Ludwig von (1802 – 1848), cat. no. 15

SILVER STUDIO (active 1880 - 1963), cat. nos. 50, 51, 52, 53

SWOBODA, Adalbert (1853 – 1941), cat. no. 5

SYKORA, K. (active last quarter of 19th century), cat. no. 43

THIERRY, Wilhelm Adam (or family) (1761 – 1823), cat. nos. 35, 36, 37

ULLMANN, Marianne (called My) (1905 – 1995), cat. no. 31

VICKERS, Squire Joseph (1872 – 1947), cat. no. 7

WINKLER, Georg Friedrich II (circa 1736 – 1814), cat. no. 61

WIMMER-WISGRILL, Eduard-Josef (1882 – 1961), cat. nos. 29, 30

YANKA [Zlatin, Sabine] (1907 – 1996), cat. no. 13

ZÜRN, E. (active circa 1900), cat. no. 32