

# VISTAS:

*Landscapes from the Gallery Collection*

1760 – 1970



**SHEPHERD**

**W & K**

**GALLERIES**





# VISTAS:

## *Landscapes from the Gallery Collection*

### *1760 – 1970*

August 7th – October 11th, 2024

Exhibition organized by  
Robert Kashey and David Wojciechowski

Catalog edited and compiled by  
Kaitlin Anne Vervoort

**SHEPHERD**  
**W & K**  
**GALLERIES**

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GRAPHIC DESIGN: Kaitlin Anne Vervoort

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

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# CATALOG

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1. **GILPIN, Rev. William** (Cumberland 1724 – 1804 Boldre, UK)  
English School

**VALE OAK, circa 1760's**

Pen, brush, and ink on laid paper. 6 ¼" x 8 ½" (15.9 x 21.6 cm). Titled in ink at center right of verso: *Vale Oak*. Signed in pencil at upper left of verso: *W- Gilpin*. Written in pencil at lower right corner of verso: 39 (enclosed in a square) | 12689 (enclosed in an oval). In ink at center left: 1--2 (indecipherable).





2. **SMITH, John “Warwick”** (Irthington, Cumbria 1749 – 1831 London)  
English School

**VIEW OF LAKE WALLENSTAD, 1781**

Reed pen, grey ink and washes on mediumweight white laid paper. No discernible watermark. 6” x 9 5/8” (15.3 x 24.4 cm). Inscribed with reed pen and grey ink at lower right corner: *Wesen.*; near center: *lake.*; at lower left corner: *river. / Lake of Wallenstad* [now Walenstadt], *with / the linth winding to lake Zurig, from / height of road from Kernzen* [now Kerenz] *to Mollis*. On verso, at upper right, inscribed in graphite: *A... 1102 | T4909 | 22*.

John Smith’s father worked as a gardener for the sister of Captain John Bernard Gilpin (1701 – 1776), an amateur artist and the father of both Rev. William Gilpin (1724 – 1804) (SEE cat. no. 1), the writer on the “Picturesque,” and Sawrey Gilpin, R.A. (1733 – 1807), the *animalier* painter.<sup>1</sup> Smith traveled the English countryside as a student of Sawrey Gilpin. Soon thereafter, the young artist secured generous financial support from George Greville (1746 – 1816), 2nd Earl of Warwick, to study in Italy from 1776 to 1781, where he traveled and sketched with William Pars (1742 – 1782) and Francis Towne (1739 – 1816). After his return to England and settling near his patron, Lord Warwick, the artist became known as “Warwick” Smith.<sup>2</sup>

Smith and Towne spent the summer of 1781 traveling together from Italy to England via an easterly route over the Alps. They entered Switzerland in the fall of 1781 through the Splügen Pass, where the present work was painted.<sup>3</sup> Dozens of watercolor drawings by both Smith and Towne from this journey are in the collection of Tate Britain, including a similar *Wallenstad* (1781) by Towne. The bold outlines, simplified forms, and strong greens and purples of the present watercolor show the influence of Towne on Smith’s style during this period of his career; Smith’s later works are highly finished and intricately detailed.

Jennifer S. Brown

ENDNOTES

- 1 Luke Herrmann, *Nineteenth Century British Painting* (London: Giles de la Mare Publishers Limited, 2000), 35.
- 2 Martin Hardie, *Watercolour Painting in Britain: I. The Eighteenth Century* (London: B T Batsford Limited, 1967), 113.
- 3 *Ibid.*, 114.





3. **AGRICOLA, Carl Joseph Alois** (Bad Säckinggen 1779 – 1852 Vienna)  
Austrian School

**VIEW OF GUTENSTEIN, circa 1810**

Brown ink over red chalk on tan lightweight laid *Honig* paper. Line drawn around the image by the artist. Watermark at top center: *C & I HONIG* and crowned escutcheon with post horn. 11 ¾" x 15 ¼" (29.8 x 28.8 cm). On verso inscribed in brown ink at lower left: *Gutenstein*.

The landscape drawings are in subject and style so different from all other drawings in an Album of Carl Joseph Alois Agricola's work acquired by the gallery that initially they seemed to be by another hand. Several, however, are signed, and a gouache, *Interior of a Blacksmith's Shop*, in the collection of the Albertina, Vienna, supports the present drawings in an enlightening way.<sup>1</sup>

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

Curiously, each of the drawings was executed on *Honig* laid paper, in brown ink, with an underlying red chalk tracing. All sheets were soaked in oil, to lend them transparency, which over the years has darkened the sheets. The drawings were restored, and the oil removed. The drawings of Gutenstein prove that all drawings were in reverse, indicating that they were works in progress. One of the drawings from the album, not shown in this exhibition, *Two Men on a Log Bridge* (SEE fig. 1), was partially heightened with watercolor on its verso—clearly done while the paper was transparent (SEE fig. 2).

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







The date on one of the landscape drawings in the Album, 1810, points to an important year in the history of early Romanticism. It is the year when a group of students, under the leadership of Friedrich Overbeck (1789 – 1869) and his friend Franz Pforr (1788 – 1812), left the Vienna Academy for Rome, where they became known as the *Lucas Brotherhood*, soon to be called the Nazarenes. This movement did not happen abruptly; it had been brewing in Vienna for at least one year, and Agricola was certainly aware of it. The cult book of the new nature worshipers, Wilhelm Heinrich Wackenroder's (1773 – 1798) *Herzensergiessungen eines Klosterbruders*, appeared in 1797, at a time when Agricola was still at the Academy. He knew what was in the air, and it is documented that later on he tried to help the Nazarenes to receive commissions from Viennese patrons.

Agricola and the Lucas Brothers also shared the same instruction at the Vienna Academy. Drawing was taught by copying old masters, and for classes in landscape drawing, the Dutch 17th century masters were the undisputed models. The Romanticists' preference for modest subjects (such as a farm yard or a dilapidated shed) was formed by Dutch prototypes, copied during many hours in the drawing classes.

Agricola was about ten years older than most of the students who left the Vienna Academy in protest in 1810 (a protest, by the way, which was articulated only in letters to their respective fathers with the purse strings, whereas in reality it was a polite affair with parting visits to the professors and favorable transcripts to take along to Rome). When the young rebels were in their twenties, Agricola was over thirty and making a living as a graphic and miniature artist. To practice this new intimate landscape art would only have made sense to him, if it could be integrated in his professional life, which depended on publications and

private patrons. This was perhaps the initial impulse that led to the creation of these drawings.

1810 was not only the year the Lucas Brothers left Vienna, but also the year following the second and final defeat of Vienna by Napoleon's troops. The

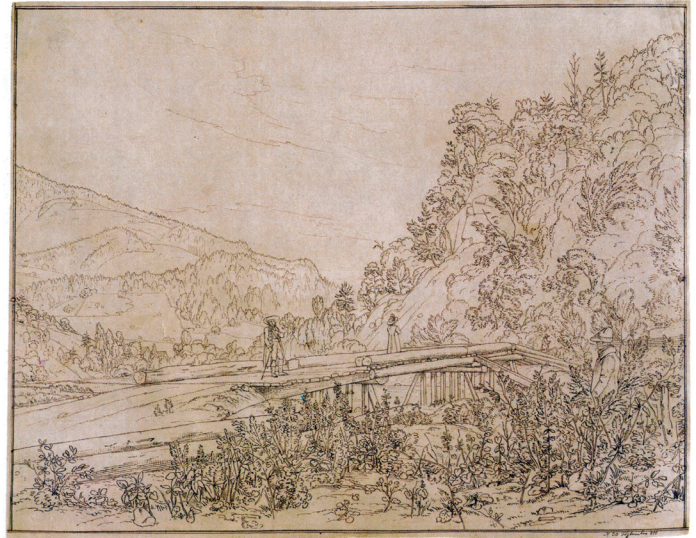


FIGURE 1. Carl Joseph Alois Agricola, *Two Men on a Log Bridge*, circa 1810.



FIGURE 2. Carl Joseph Alois Agricola, verso of *Two Men on a Log Bridge*, circa 1810.

consequence, which might also have contributed to the Lucas Brothers' leaving for Italy, was a severe economic depression. The court, along with most of the aristocrats, had left the city, which caused severe unemployment. A blockade stopped trade, ships were rotting in the docks, taxes increased,



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paper money became worthless. When the Academy reopened in 1810, only two rooms could be used for lack of fuel. Movement in and out of the city was restricted. Under these circumstances, a hiking tour was perhaps all Agricola could afford, especially if he could turn it into a money-making project. The areas he visited, *Gutenstein* and *Styria*, were owned by enlightened landlords: Count Hoyos (*Gutenstein*) and Archduke Johann (*Styria*). Both furthered the development of small industries on their land, exploiting the free water power of mountainous terrain. Archduke Johann was said to be prouder of his title of *Radmeister* (owner of a water-driven forge) than of his royal descent. What a good idea, to hike around these pleasant countries, eating what the farmers would spare, drawing their children in return, and presenting a documentation of the district's flourishing industry to the local patron. We do not know, at this time, if anything came of the project. It cannot be excluded, that the present drawings were transferred or otherwise utilized for watercolors. Their consistent size, large number, and equal treatment to make them transparent point to a presentation as a series.

Gutenstein was a fashionable summer resort in the nineteenth century. Depicted in the background of the present drawing is the Schloss Hoyos on the left, and on the right on the hill is the ruined castle of Gutenstein, reverse of how the landscape looks in real life.

Elisabeth Kashey and Kaitlin Anne Vervoort

#### ENDNOTES

1 Hans Ottomeyer, Klaus Albrecht Schröder, and Laurie Winter, *Biedermeier: The Invention of Simplicity* (Milwaukee; Ostfildern: Milwaukee Art Museum; Hatje Cantz, 2006), ill. p. 296, *Interior of a Blacksmith's Shop*.

4. **AGRICOLA, Carl Joseph Alois** (Bad Säckinggen 1779 – 1852 Vienna)  
Austrian School

**VIEW OF KLOSTERTAL NEAR GUTENSTEIN, circa 1810**

Brown ink on tan lightweight laid paper. Line drawn by artist around image. Watermark at top center: *C & I HONIG*. 11 5/8" x 15 1/8" (29.7 x 38.5 cm). On verso inscribed in brown ink: *Ansicht in das Klosterthal bey Gutenstein* [View of the Cloister's Valley near Gutenstein].

EXHIBITIONS:

2001 *Romanticism in Art*, Miami University Museum, Miami, February – April 2001.

The spot from which this view is drawn is to this day a favorite resting place for people hiking up the *Mariahilferberg* [Mount Mary of Mercy] from the town of Gutenstein below, a favorite vacation place for the Viennese (SEE fig. 1). Among the visitors at the time of Agricola was the Austrian playwright Franz Grillparzer (1791 – 1872), who recorded the trip in his diary (including a fearful near accident).



FIGURE 1. Postcard of Kloostertal from Mariahilferberg

Elisabeth Kashey





5. **KOBELL, Wilhelm Alexander Wolfgang von** (Mannheim 1766 – 1853 Munich)  
German School

**TREE STUDY**

Graphite on tan wove paper. No watermark. 6 5/8" x 3 1/4" (17 x 8.2 cm).

PROVENANCE: Waldemar Lessing, 1923; Galerie Jahn, Munich.

LITERATURE:

1923 Waldemar Lessing, *Wilhelm von Kobell*, (Munich: Bruckmann, 1923), cat. no. 46, p. 76 ill., *Baumstudie*.

1970 Siegfried Wichmann, *Wilhelm von Kobell. Monographie und kritisches Verzeichnis der Werke*, (Munich: Prestel-Verlag, 1970), cat. no. 1268, p. 429, ill.

**W**ilhelm von Kobell was born in Mannheim into a family of artists: his father, Ferdinand (1740 – 1799), and his uncle, Franz (1749 – 1822), were etchers and landscape painters in Mannheim and Munich. When Wilhelm Kobell received a purse from the Palatine Duke Karl Theodor (1724 – 1799) to fulfill his dream of going to Italy, he had to spend the money re-settling his parents and himself in Munich, after the Napoleonic army had crossed the Rhine. The Bavarian landscape became the central subject of Kobell's minutely painted and magically still landscapes.

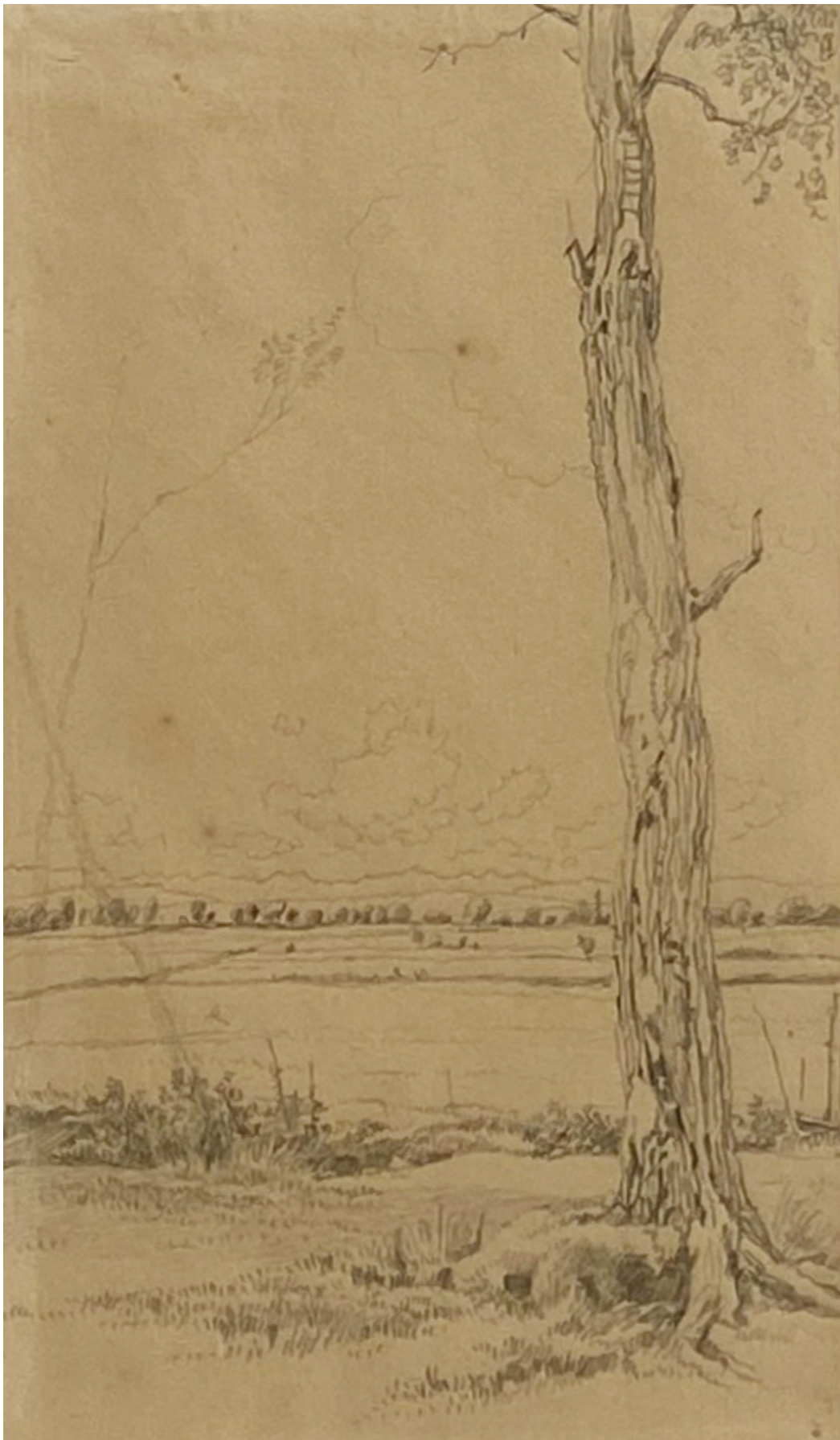
The present drawing echoes the compositions of his landscapes with their strong vertical and horizontal lines. The symbolism of the tree in the foreground, old but flourishing, and the delicate wide landscape beyond, are also reminiscent of Caspar David Friedrich. The drawing was once in the collection of Waldemar Lessing, author of a 1923 monograph of Wilhelm von Kobell.<sup>1</sup> *Tree Study* is illustrated in Lessing's publication as well as in the more recent catalogue raisonné by Siegfried Wichmann (1921 – 2015).<sup>2</sup>

Elisabeth Kashey

ENDNOTES

1 Waldemar Lessing, *Wilhelm von Kobell*, (Munich: Bruckmann, 1923), cat. no. 46, p. 76 ill., *Baumstudie*.

2 Siegfried Wichmann, *Wilhelm von Kobell. Monographie und kritisches Verzeichnis der Werke*, (Munich: Prestel-Verlag, 1970), cat. no. 1268, p. 429, ill.



6. **WARNBERGER, Simon, or WARENBERGER** (Pullack 1769 – 1847 Munich)  
German School

**BRIDGE OVER THE ISAR BY OBERFÖHRING, 1828**

Charcoal and brown wash on tan wove paper. No watermark. 8 <sup>15</sup>/<sub>16</sub>" x 11 <sup>15</sup>/<sub>16</sub>" (22.7 x 30.3 cm). Inscribed and dated in graphite at lower right: *Isar 13 Juny 1828*.

**S**imon Warnberger was first taught the graphic arts by J. G. Winter at the Munich Academy. Around 1800 he became a landscape painter. He lived in Munich where he became a court painter in 1810 and a member of the Academy in 1824. His landscapes remained typical 18<sup>th</sup> century staffage but were also allied to the romantic mood which began to predominate in the Munich landscape style in the 1830s due to Christian Ernst Bernhard Morgenstern's (1805 – 1867) influence. Warnberger was more successful in his modest works than he was with his more ambitious projects.

Elisabeth Kashey





7. **KLEIN, Johann Adam** (Nuremberg 1792 – 1875 Munich)  
German School

**THE KING'S CAVE, RAUHENSTEIN, NEAR BADEN, AUSTRIA [*Die Königshöhle bei Rauhenstein*], 1813**

Watercolor, white heightening and some graphite on tan laid paper. No discernible watermark. Sight size: 8 ¼" x 10 ½" (21 x 26.7 cm). Inscribed, signed, and dated in graphite at lower left: *Die Königshöhle bei Rauhenstein ohnweit Baden bei Wien JKlein del 1813* [The King's Cave near Rauhenstein, not far from Baden near Vienna]. Inscribed in brown watercolor at lower right: W. On verso, violet collector's stamp: F S in a square (not in Lugt); inscribed in graphite: 955; No 265 B; 75/34.

PROVENANCE: F. S.; David Daniels, New York

**B**orn and raised in Nuremberg, in 1801, at the age of 9, Johann Adam Klein took his first drawing lessons from the artist Georg Christoph Gottlieb von Bemmell, the younger (1765 – 1811). At aged thirteen Klein joined the studio of the Nuremberg printmaker Ambrosius Gabler (1762 – 1834), who taught him printmaking techniques and introduced him to 17th century Dutch art, which influenced a whole generation of early German Romantics. In 1811, at the age of nineteen, Klein went for the first time to Vienna where he studied at the Academy, returning briefly to Nuremberg in 1815. This is the period in which he drew the present watercolor.

In the same year Klein arrived, Philip Veit (1793 – 1877), Ferdinand Olivier (1785 – 1841), and Julius Schnorr von Carolsfeld (1794 – 1872) also came to Vienna. Two years earlier, Friedrich Overbeck (1789 – 1869) had left the Vienna Academy in protest, initiating the Nazarene movement in Rome. Overbeck's revolt seems to have reverberated among Vienna's young artists. A group of drawings in this exhibition shows that the new Romantic sensibility for nature was in the air: Agricola's *View of Gutenstein* (cat. no. 3) and *View of Klostertal Near Gutenstein* (cat. no. 4), Warnberger's *Bridge Over Isar by Oberföhring* (cat. no. 6), Ender's *North View of Gibraltar* (cat. no. 8), Bertin's *The Sacrifice of Polyxena in a Landscape* (cat. no. 9), Dahl's *River View with Woman in Boat and a Man with Fishing Net* (cat. no. 10), Müller's *Sheep and Figures by a Pond in Italianate Landscape* (cat. no. 11), along with Klein's *The King's Cave* all depict animals, figures, mountains and rocks with a bold directness, abandoning the carefully organized, mythologically motivated "view." Klein neatly inscribed location, date and





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signature in the present watercolor, proudly adding his name to the new tenets of Romanticism.

Elisabeth Kashey and Kaitlin Anne Vervoort



8. **ENDER, Thomas** (Vienna 1793 – 1875 Vienna)  
Austrian School

**NORTH VIEW OF GIBRALTAR, circa 1817-18**

Watercolor on heavyweight watercolor paper. No watermark. 10 ¼" x 14 ⅞" (26 × 37.8 cm). On verso at lower right signed and located in an old hand: *Ender Wien*; inscribed in a modern hand: *GIBRALTAR*.

**T**homas Ender, twin brother of the genre and portrait painter Johann Nepomuk Ender (1793 – 1854), was a court painter (*Kammermaler*) to Archduke Johann and a protégé of Count Metternich. He was appointed to accompany Leopoldine, the Emperor's daughter, to meet her future husband, Dom Pedro (1798 – 1834), crown prince of Portugal. In the wake of the French Revolution and Napoleon's occupation of Spain, the Portuguese court fled to its colony, Brazil, where it set up a government in exile. A union of a Habsburg princess with the Portuguese successor to the crown seemed politically desirable. It shored up monarchies and opened new markets. An expedition was organized to accompany the princess and was sent ahead on two boats, carrying botanists, biologists, geologists, mining experts, cartographers, and two artists, one of them Thomas Ender.

In the Spring of 1817, Thomas Ender spent three weeks in Gibraltar, waiting for good winds for the *Austria* to sail. A remarkable change happened to Ender's watercolor technique during these weeks. Was it the Mediterranean light? Did he use new supplies of British paper and watercolors? Or - the most persuasive assumption - did he meet fellow artists from England? Walter Koschatzky, author of *Thomas Ender*, notices a new way of layering unmixed watercolors, which results in a more sparkling, less linear impression. The present watercolor has indeed been previously offered as "English School." "There is no doubt", wrote Koschatzky, "that with these sheets he became a master of painting in watercolors."<sup>1</sup>

On June 1, 1818, the *Austria* returned to Europe. Thomas Ender spent the next months sorting, indexing, and listing his drawings. Eventually he delivered 782 sheets of watercolors and drawings to the Emperor, and 71 watercolors and 244 sketches to Count Metternich. For some time they were exhibited in a Brazilian Museum in twenty-three rooms of the Palais Harrach. In 1837, the Emperor ordered all drawings to be deposited in the Academy. This convolute includes two drawings in ink and watercolor, depicting a nearly identical view of the







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present watercolor.<sup>2</sup> We adopted the title inscribed on the Academy drawing for the present watercolors.

In 1951, wrote Koschatzky rather cryptically, Metternich's group of drawings "reached Brazil."<sup>3</sup>

Elisabeth Kashey

ENDNOTES

1 Walter Koschatzky, *Thomas Ender, 1783 – 1875, Kammermaler Erzherzog Johanns*, (Graz: Leykam-Verlag, 1982), 27.

2 Robert Wagner, *Viagem ao Brasil nas aquarelas de Thomas Ender 1817-18*, vol. 1 (Petrópolis: Kapa Editorial, 2000), 91, no. 58, ill. (of the drawing).

3 Koschatzky, *Thomas Ender*, 27.



9. **BERTIN, François-Edouard** (Paris 1797 – 1871 Paris)  
French School

**THE SACRIFICE OF POLYXENA IN A LANDSCAPE, circa 1820-25**

Pen, ink, and watercolor on off-white wove paper, extended along right edge. Decoupage in the temple area. No discernible watermark. 21 ¼" x 27 ¼" (54 x 70 cm).

SALE: Sotheby's, London, November 24, 1978.

**T**he subject of this drawing is the story of Achilles and Polyxena, Priam's daughter. Achilles offered to negotiate peace between the Greeks and Trojans if Polyxena would become his wife. She tricked him and Achilles was killed. Before dying he demanded that Polyxena should be killed on his tomb after the fall of Troy. Another version tells of Achilles' shadow jumping over the Greek ships as they are about to depart for Greece, demanding the death of Polyxena. In the present drawing, Polyxena follows Neoptolemus, who kills her at the tomb of Achilles. The story is related in Ovid's *Metamorphosis* and in a fragment by Sophocles, *Polyxena*.

While mythology is a central theme of the present watercolor, it appears almost secondary to the boldness of the landscape, firmly aligning itself with other works of the new Romantic sensibility of the early 1800s.

Elisabeth Kashey and Kaitlin Anne Vervoort



**10. DAHL, Carl** (Berlin 1813 – 1862 Düsseldorf)  
German School

**RIVER VIEW WITH WOMAN IN BOAT AND MAN WITH FISHING NET, 1836**

Blue and brown washes, brown ink, and graphite on off-white paper (creases from folding at left and right edges). No watermark. 14 ¼" x 22 11/16" (36.2 x 57.6 cm). Signed and dated in brown ink at lower right: *CDahl-1836*.

PROVENANCE: Heumann

SALE: Karl & Faber, Auktion 150, Nov. 28, 1979, lot no. 10 (sold as a work by Johann Christian Clausen Dahl, a mix up frequently reported in various public institutions).





11. **MÜLLER, Friedrich Wilhelm** (Kassel 1801 – 1889 Kassel)  
German School

**SHEEP AND FIGURES BY A POND IN ITALIANATE LANDSCAPE**

Watercolor and white gouache over graphite on three pieces of off-white wove paper, pasted together to form one sheet, which is mounted on a sheet of off-white wove paper. No discernible watermarks. 21 5/8" x 30 5/8" (55 x 77.8 cm). Signed in graphite at lower right of original mat: *F. Müller...* Several chalk studies of foxes on verso, with one large fox study at center. Inscribed at bottom center of mount: *Friedrich Müller | In Gedanken | 253 15*. Almost completely rubbed graphite inscription at lower right on mount, indecipherable.

**F**riedrich Müller received his artistic education in Rome. He later settled in Kassel where he became a professor and the director of the Academy but retired from these positions in 1875. He painted landscapes, portraits and historical subjects.

Elisabeth Kashey





12. **RICHARDT, Joachim Ferdinand** (Brede, near Lyngby, Denmark 1819 – 1895 California)  
Danish School

**VIEW OF MØNS KLINT, 1845**

Oil on canvas. 21 7/8" x 31 1/8" (55.5 x 79 cm). Signed and dated in brown oil right of lower center: *J. Richardt | 1845*.

Joachim Ferdinand Richardt was apprenticed to a carpenter before he entered the Academy in 1835. In the course of his studies, he won two silver medals. A pupil of Johan Ludvig Lund (1777 – 1867), he also received instruction in perspective from the architect G. F. Hetsch (1788 – 1864), and around 1843 is thought to have had guidance from the elderly Bertel Thorvaldsen. He exhibited intermittently at Charlottenborg from 1839 to 1871, at the San Francisco Art Association in 1876, and at numerous other venues in North America. In his youth, Richardt carved out a career as a landscape painter and draftsman, largely depicting castles, manor houses and churches. A large number of these works were made into lithographs and published by Reitzel. A ceaseless traveler, Richardt went to Canada in 1855, and then to New York, where he maintained a studio for three years. In the 1860s he travelled, among other places, to Italy, London and Sweden. In 1873 he immigrated to the USA, settled in the San Francisco Bay area, and continued to paint landscapes, including a number of views of the Niagara Falls. His first journey to America is said to have come about through an invitation from Commodore Vanderbilt (1794 – 1877).<sup>1</sup>

J. F. Richardt is probably best known for his picture of 1839, *An Artist's Studio in the Academy* (Thorvaldsen Museum, Copenhagen). He should not be confused with his brother Carl Richardt (1816 – 1887), also a painter, whose oeuvre was far less extensive, and all produced in Denmark.

Elisabeth Kashey

ENDNOTES

1 Suzanne Ludvigsen (research) in *Danish Paintings of the Golden Age* (New York: Artemis Fine Arts, 1999), cat. no. 30, here titled *View of Rügen*.





13. **BENOUVILLE, Jean-Achille** (Paris 1815 – 1891 Paris)  
French School

**LANDSCAPE WITH ROCKS AND WILD PLANTS**

Watercolor over slight black chalk on mediumweight off-white wove paper. No watermark. 7 ¾" x 11 ¼" (19.5 x 28.6 cm). Estate stamp in red at upper left center: *BENOUVILLE* | *ACHILLE* (encircled) [Lugt supplement no. 228b]. On verso estate stamp in violet at lower left: *BENOUVILLE* | *ACHILLE* (encircled), inscribed in brown ink at center: *113*. Printed in black on an off-white sheet, cut from an exhibition catalogue: *BENOUVILLE (JEAN-ACHILLE), né à Paris, élève de M. Picot. | Premier grand prix de Rome (Paysage) 1845 | -med 3e cl. 1863 | \* juillet 1863 - EX | À Rome: et à Paris, chez M. Bénouville, rue de la Paix, 26.*

**T**ogether with his younger brother François-Léon (1821 – 1859), Jean-Achille Benouville studied with François-Édouard Picot (1786 – 1868) and Léon Cogniet (1794 – 1880). He painted many views of Compiègne and Fontainebleau. Starting in 1838, he made three trips to Italy, one in the company with Jean-Baptiste-Camille Corot (1796 – 1875) in 1843, with whom he shared a studio in Rome. In 1845, he won first prize in the Prix de Rome. He remained in Italy and sent his works to Paris until returning in 1870.

In the catalog of the estate sale of January 16, 1901, at the Hôtel Drouot, Paris, two watercolors are titled *Edge of the Lake*, which is a possible title for the present watercolor. But it also might have been included in a convolute of unidentified unframed watercolors.

Elisabeth Kashey





14. **LUCY, Adrien** (Meaux [Seine-et-Marne] 1794 – 1875 Paris)  
French School

**CHILDREN FISHING IN A ROCKY WOOD**

Transparent and opaque watercolor heightened with gum arabic and some lead white over slight black chalk on medium-weight off-white wove watercolor paper. No watermark. 12 ½” x 13 ¼” (31.8 x 34.5).

PROVENANCE: Paul Tavernier

**L**ucy exhibited mostly watercolors in the Salons between 1843 and 1870; his subjects were landscapes of Algiers, Italy, and the south of France, including *A Child Catching Trout near Baguères-de-Luchon* of 1867.

Elisabeth Kashey





15. **CURZON, Paul-Alfred Parent de** (Le Moulinet, Vienne 1820 – 1895 Paris)  
French School

**ALONG THE DOUBS RIVER IN AUDINCOURT, circa 1850s**

Charcoal on lightweight cream laid paper. No discernible watermark. 14 ¼” x 20” (36.2 x 50.8 cm). Monogram in charcoal at lower left: CA.

**B**orn into an aristocratic family, Paul-Alfred Parent de Curzon received traditional academic training at the *École des Beaux-Arts*, where he chose to focus on landscape painting after studying under Louis-Nicolas Cabat (1812 – 1893) in 1845. Curzon’s skillful attention to detail is on display in the present work: a realist portrayal of the Doubs River, including a depiction of the play of light and shadow across its surface and the foliage on its banks. However, it is also interesting to note, that the drawing belies the fact that Audincourt, through which the Doubs flows, was already a significant center of industry, which included large iron foundries, and it acted as an import/export site between France and Switzerland. Interpreted within this context, the charcoal drawing takes on an added layer of meaning, as if Curzon was trying to capture a pure, calm, and picturesque Eden, temporarily free from the intrusion of human interference and increasing industrialization.

Stephanie Hackett





16. **DAUBIGNY, Charles-François** (Paris 1817 – 1878 Paris)  
French School

**BY THE SEA** [*Bord de la mer*], after 1857

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

While Charles-François Daubigny's Barbizon contemporaries mostly preferred the lush landscape of the Fontainebleau Forest and its environs, Daubigny often traveled farther afield. The present drawing is similar in style and format to the several hundred sketches the artist executed from *Le Botin* ("the little boat," derived from Daubigny's misunderstanding of *botkin*, Flemish nautical slang for a small craft). Beginning in 1857, this flat-bottomed boat, originally built as a ferry, became a mobile studio in which Daubigny could live and work as he traveled up and down the river Oise. The artist's adventurous life aboard *Le Botin* is documented in *Voyage en Bateau, Croquis à l'Eau-Forte*, a series of etchings published by A. Cadart in 1862.<sup>1</sup>

The horizontal bands that make up the foreground, middleground, and horizon in the present work exemplify a shift in Daubigny's style away from the more classical French landscape tradition of Nicolas Poussin (1594 – 1665) and Claude Lorraine (1600 – 1682) toward the more modern sensibility of his mature career that would prove highly influential on Paul Cézanne (1839 – 1906).

Art historian Madeleine Fidell-Beaufort has drawn a parallel between Daubigny's early career as an illustrator and printmaker (work he did to support himself until he achieved success at the Salon) and his choice of subject matter in his non-commercial career.<sup>2</sup> Indeed, the artist occasionally worked as an illustrator for travel itineraries. The schematic approach seen in the present work, however, is formally very different from his published etchings of train stations and landscapes dotted with factories. By the 1850s, Daubigny's focus had shifted from mimetic accuracy to the exploration of the underlying geometry inherent in nature. Daubigny shared this interest with his good friend and mentor Camille Corot (1796 – 1875); the older artist had, by that time, similarly begun to experiment with simplified compositions in which alternating horizontal bands of dark and light were used to articulate broad stretches of land, sky and clouds, while trees and stones were represented by a few large masses.





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This emphasis on form and the atmospheric effects of light proved highly influential on Impressionism.

In 1886, both Daubigny and Corot were selected to be members of the Salon jury. After just four years, however, Daubigny quit in frustration, because the works of a number of artists he and Corot supported, including Paul Cézanne and Claude Monet, were repeatedly rejected by other members on the jury.

Jennifer S. Brown

ENDNOTES

1 Charles-François Daubigny, *Voyage en Bateau, Croquis à l'Eau-Forte* (Paris: A. Cadart & F. Chevalier, 1862), Folio.

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



17. **BAYRE, Antoine-Louis** (Paris 1796 – 1875 Paris)  
French School

**THE GORGE OF APREMONT, circa 1852 – 53**

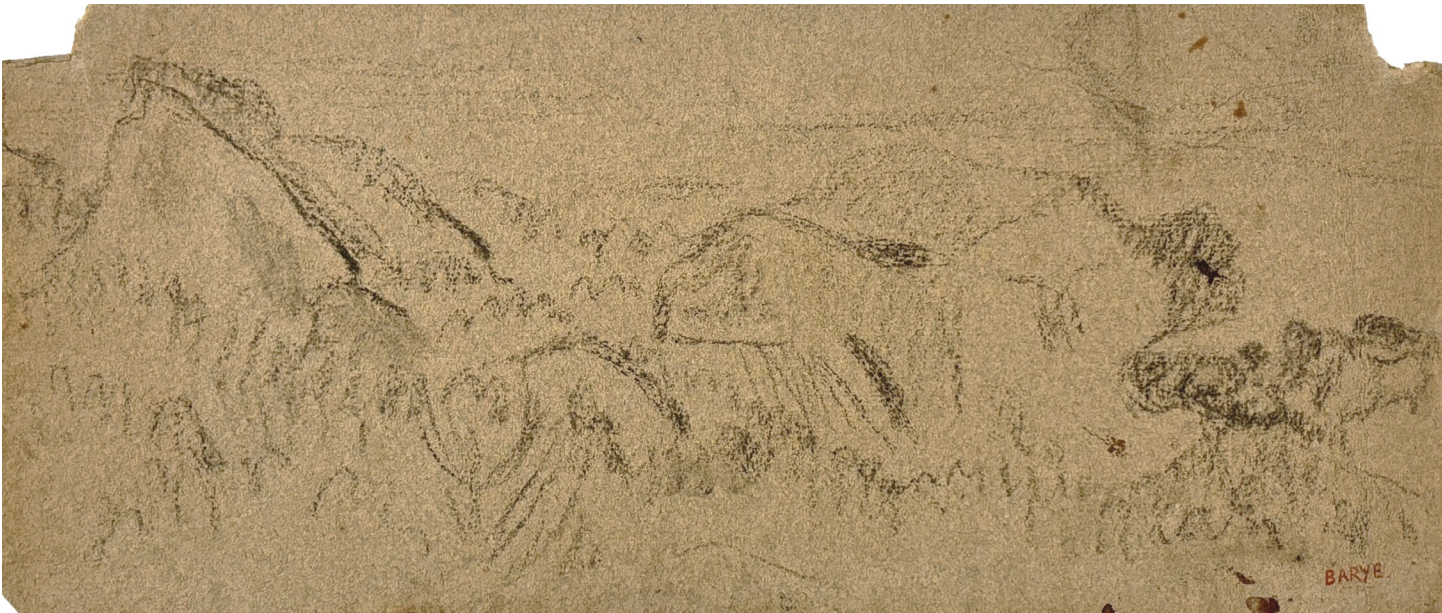
Black chalk on greyish brown mediumweight laid paper. No watermark. 5" x 11 ½" (12.7 x 28.5 cm). Top corners notched. Left and bottom margin irregular. Estate stamp in red ink at lower right: *BAYRE*.

**A**ntoine-Louis Barye first began his excursions to the forest of Fontainebleau in the 1850s, often in the company of Théodore Rousseau (1812 – 1867) and Narcisse-Virgile Diaz de la Peña (1807 – 1876). Despite working alongside these artists, his drawing and painting style remained quite his own, building up the surface with almost sculptural impasto, creating heights and depths on the picture plane.

The present drawing comes from a group of drawings and *papier calques*, bearing the Barye estate stamp. The resulting oil studies were kept in a cabinet and were shown to only close friends and colleagues. Over sixty works of this sort were in his estate sale.

David Wojciechowski and Robert Kashey





**18. SCHWENINGER, Karl, the Elder (Vienna 1818 – 1887 Vienna)**

Austrian School

**VIEW OF VIENNA, 1871**

Watercolor and gouache on heavyweight tan wove paper mounted to board. No visible watermark. 18 7/8" x 25 5/8" (47.9 x 65.1 cm). Signed and dated in brown wash at lower left: *Carl Schweninger 1871*.

**K**arl Schweninger, the Elder, painted the present view looking south over Vienna and its environs from the present district of Döbling, which lies northwest of the city. Encompassing the slope of the Vienna Woods, Döbling's hilly terrain is still home to the vineyards seen along the lower edge of the composition. The tributary of the Danube that runs through the center of the present watercolor was rerouted by the modern canal system.

A renowned painter of Austrian and Italian landscapes, Schweninger studied at the Vienna Academy. His works can be seen in various Austrian public buildings and museums, including Kunsthistorisches Museum and the Wien Museum, both in Vienna. Eight frescoes by Schweninger once adorned the Hofsalon of Vienna's *Nordwestbahnhof* (Northwest Train Station), which was destroyed by bombs in World War II. Schweninger's son and daughter, Karl, the younger and Rosa, also enjoyed successful careers as artists.

Jennifer S. Brown





19. **DESBROSSES, Jean-Alfred** (Paris 1835 – 1906 Paris)  
French School

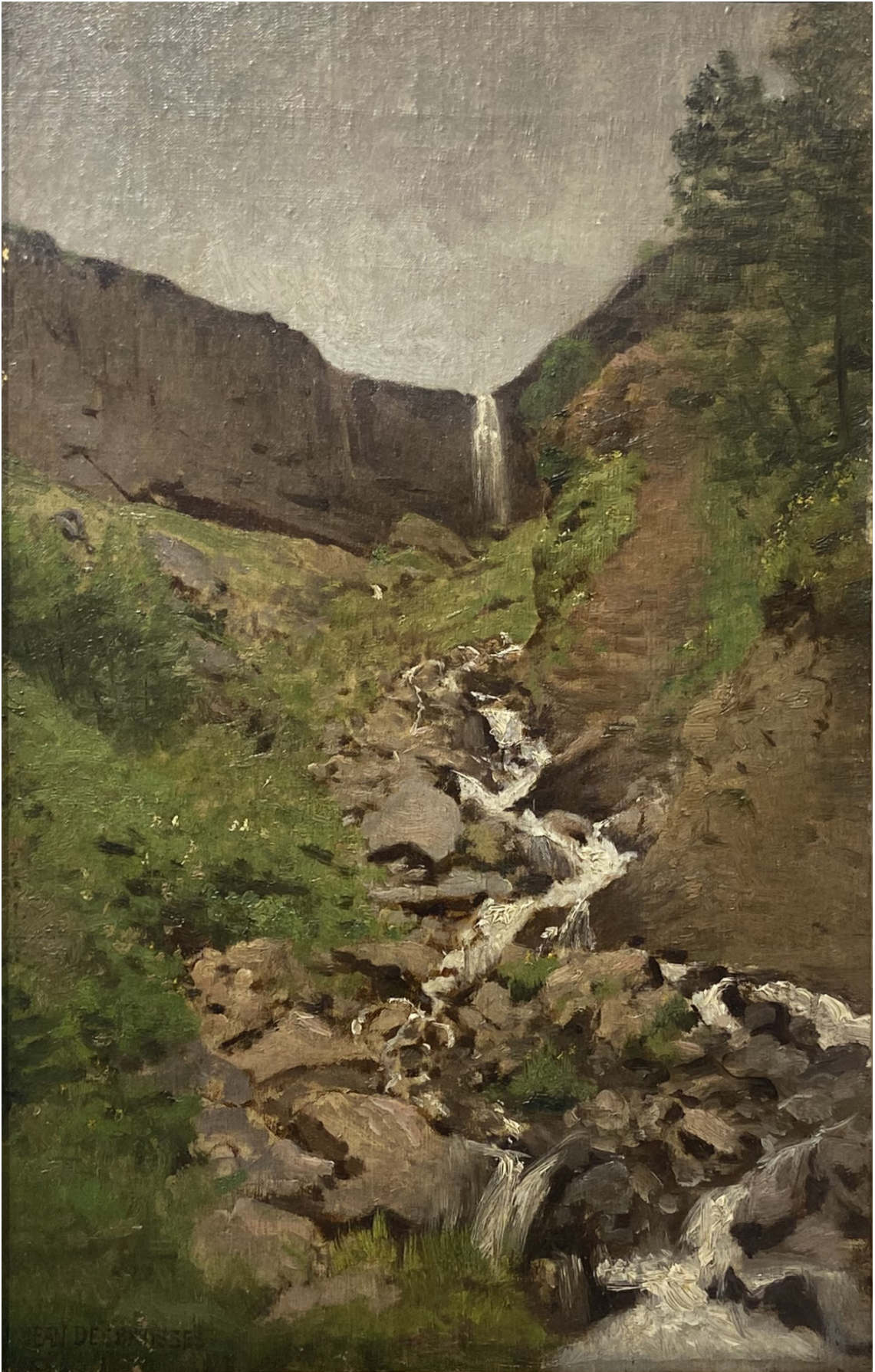
**ROCKY STREAM WITH MOUNTAIN AND WATERFALL IN BACKGROUND**

Oil on canvas. 16 <sup>3</sup>/<sub>16</sub>" x 10 <sup>1</sup>/<sub>4</sub>" (41.2 x 26.2 cm). Signed in brown oil at lower left: *JEAN DESBROSSES*. On verso of upper stretcher bar inscribed in graphite: 39 (?).

**J**ean-Alfred Desbrosses was a student of Ary Scheffer (1795 – 1858), then of Antoine Chintreuil (1814 – 1873), with whom he lived in close friendship from 1849 on; upon his death in 1906, Desbrosses joined Chintreuil in his tomb. His artistic temperament was in many ways very different from that of his friend: while Chintreuil preferred twilight or moonlight, Desbrosses was interested in strong effects of daylight; and while Chintreuil was under the influence of Corot, the present painting shows that Desbrosses was more drawn to Courbet. In 1863, the pair organized the *Comité de salut des refusés*, a kind of support group for the rejected artists of *The Salon des Refusés*; they intended to regain control by hanging their own exhibitions and preparing their own catalogs. Desbrosses and Chintreuil were also members of *Cenacle de Pont-de-Vaux*.

Stephanie Hackett





**20. BENJAMIN-CONSTANT, Jean-Joseph (Paris 1845 – 1902 Paris)**

French School

**LANDSCAPE WITH STREAM AND COUPLE**

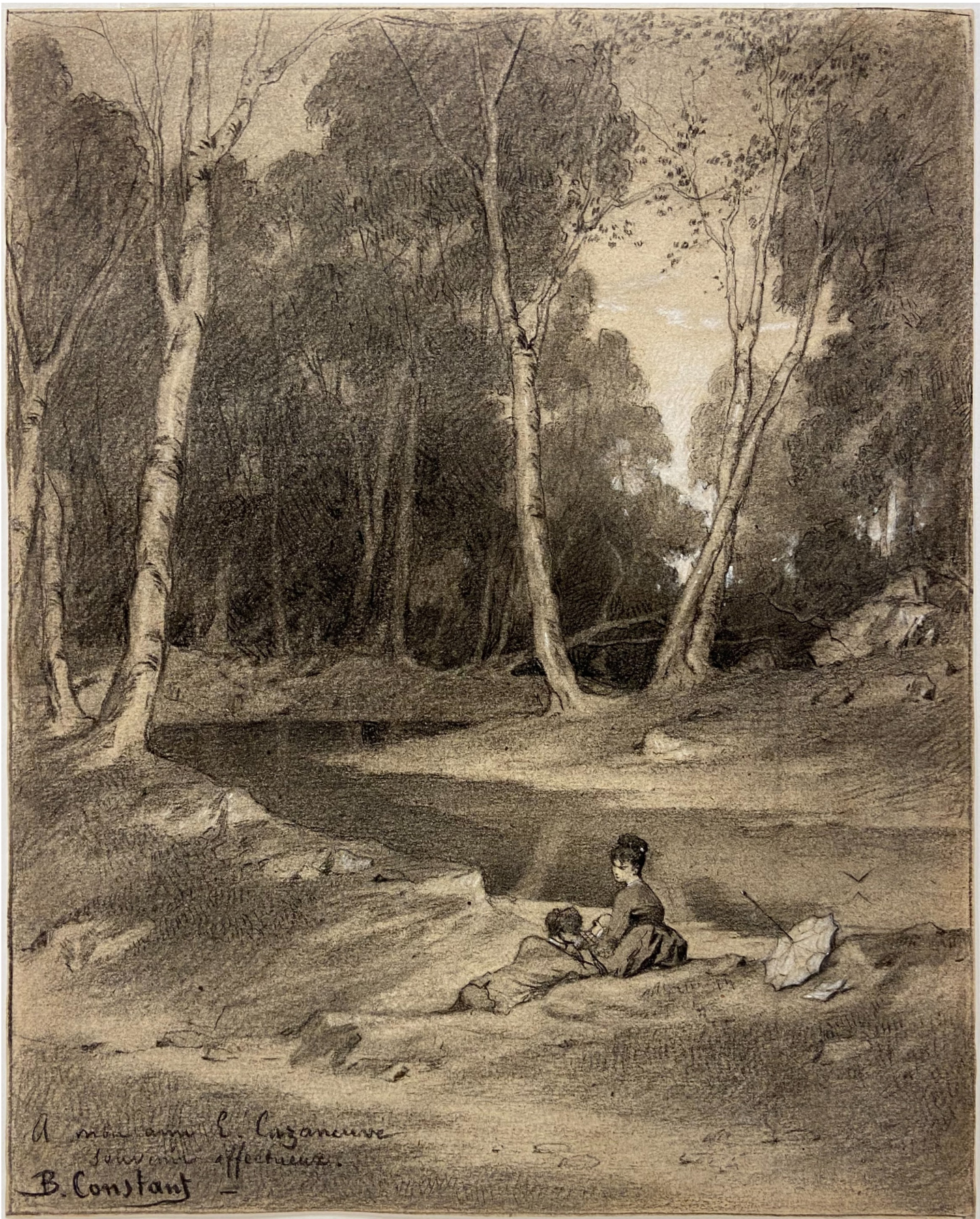
Black chalk heightened with white chalk on tan wove lightweight paper. No watermark. 12 13/16" x 10 1/8" (32.6 x 25.7 cm). Dedicated and signed in black chalk at lower left: *A mon ami Cazaneuve | souvenir affectueuse. | B. Constant.*

**P**ainter and printmaker, Jean-Joseph Benjamin Constant spent his youth in Toulouse, where he studied at the *École des Beaux-Arts*. A municipal scholarship enabled him to enter the *École des Beaux-Arts* in Paris in 1866. By the following year he was a student in the *École de la Rue Bonaparte* under the history painter Alexandre Cabanel (1823 – 1889), and he competed unsuccessfully for the Prix de Rome in 1868 and 1869. His first Salon exhibit, *Hamlet and the King* (1869; Paris, Musée d'Orsay), established his reputation as a colorist. Constant submitted a number of other traditional history paintings, such as *Samson and Delilah* (1872; location unknown). During the Franco-Prussian War (1870–71), however, he travelled to Spain, visiting Madrid, Toledo, Córdoba and Granada, where he came under the influence of the Orientalist painter Mariano Fortuny y Marsal (1838 – 1874).

This intimate drawing is unusual within Benjamin-Constant's *oeuvre* as it reflects more of the Barbizon tradition than his better-known works do. It is a presentation work given to his friend, the composer Édouard Cazaneuve (c. 1835 – 1903).

Elisabeth Kashey





A monochrome landscape  
drawing by Benjamin-Constant  
signed 'B. Constant' in the bottom left corner.



**21. BAUCK, Jeanna-Maria-Charlotta (Stockholm 1840 – 1926 Munich)**

Swedish School

**DRIED-UP STREAM BED, 1885**

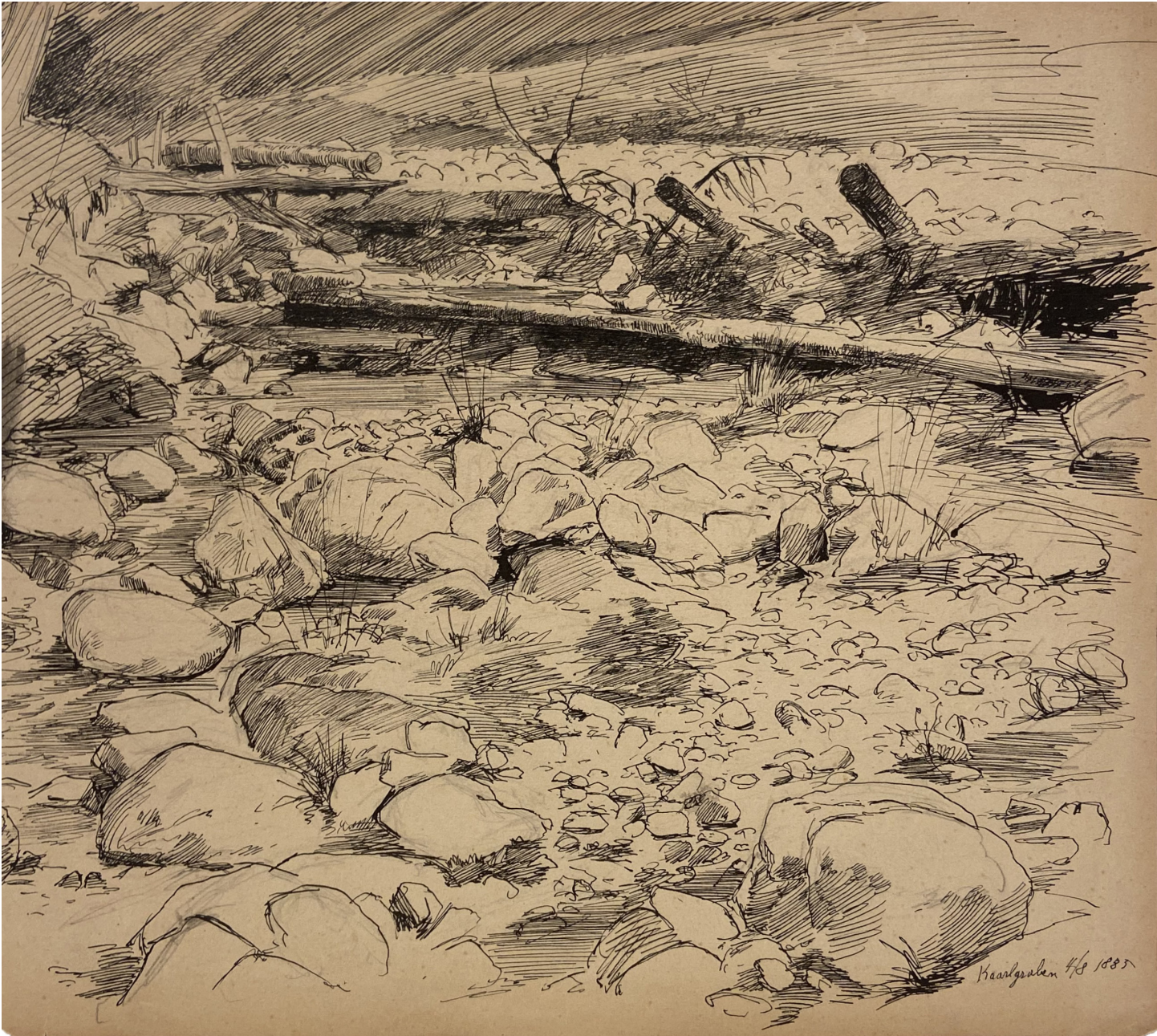
Black ink over some graphite on mediumweight off-white wove paper. No watermark. 9  $\frac{5}{16}$ " x 10  $\frac{3}{8}$ " (23.7 x 26.4 cm). Inscribed and dated in black ink at lower right: *Kaarlgraben 4/8 1885*. On verso, inscribed in graphite at lower right: *1096 | J. Bauck*; at lower left, in graphite, encircled: *7*.

PROVENANCE: Collection of the Riefler Clinic, Munich

Jeanna Maria Charlotta Bauck was born in Stockholm to a culturally rich middle-class family. Her father, Carl Wilhelm Bauck (1808 – 1877), was a composer, writer, and lecturer at *Kunhliga Musikhögskolan* (Royal College of Music) in Stockholm.<sup>1</sup> She took private lessons at the Dresden Academy under Adolf Erhardt (1813 – 1899) in 1863,<sup>2</sup> continued her studies in the studio of Albert Flamm (1823 – 1906) in Düsseldorf, and studied with Józef Brandt (1841 – 1915) and Karl Ludwig (1839 – 1901) in Munich in 1866. Bauck eventually settled in Munich where she spent the vast majority of her professional and personal life.<sup>3</sup>

In 1871, while living in Munich, Bauck met fellow artist Bertha Wegmann (1846 – 1926) from Denmark, with whom she developed a close and rewarding friendship and partnership that would last the rest of their lives. In December of that same year, Wegmann, in a letter to Dorothea Melchoir (1823 – 1885), the wife of a wealthy patron who sat for Wegmann, described Bauck as “a quite talented landscape painter.”<sup>4</sup> Bauck exhibited regularly in Munich, where her landscapes were well received by critics.<sup>5</sup> In 1868, 1874, 1877, and 1882, Bauck participated in exhibitions held by the *Verbandes der deutschen Kunstgewerbevereine* (Association of German Arts and Crafts Societies), in association with the publication *Kunstchronik*.<sup>6</sup> In 1879 Bauck exhibited two works at the *Internationale Kunstausstellung* (International Art Exhibition) alongside Wegmann. There, the two artists were introduced to works by the Barbizon school and French *en plein air* painting. Later that year they embarked on a sojourn to France until 1882 where they met with their friend and colleague Swedish painter Hildegard Thorell (1850 – 1930). During this time Bauck took up the tradition of working *en plein air*.<sup>7</sup> She would often take a sketchbook with her on walks and excursions, taking note of the things she saw and encountered. The present drawings *Dried-up*







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*Stream Bed* and *Brook with Small Waterfall* (SEE cat. no. 22) both from 1885 may have been from similar excursions whilst back in Germany, most probably Munich.

While in France, Bauck and Wegmann participated in the Salon of 1880 and 1882. Bauck exhibited *Summer Evening*, a landscape in the Barbizon tradition in 1880,<sup>8</sup> and in 1882 the artist exhibited another landscape entitled *Under the Old Willows* (*Sous les vieux saules*) for which she listed her teacher as Bertha Wegmann.<sup>9</sup>

Bauck moved temporarily to Berlin in the late 1890s and took on private students to supplement her income.<sup>10</sup> From 1896 to 1897 Bauck taught portraiture at the *Verin der Berliner Künstlerinnen* (Association of Women Artists in Berlin),<sup>11</sup> where in 1897 she tutored the German Expressionist painter Paula Modersohn-Becker (1876 – 1907). Her influence on the young artist was immense. Bauck is credited with steering Modersohn-Becker away from landscapes and towards the genre that currently defines the German artist's career, portraiture.<sup>12</sup>

Upon the death of Bauck, who had no living relations, the estate administrator appointed by Munich city officials “disposed of or sold the paintings, sketchbooks, writings, and personal belongings” in the artist's Schwabing apartment, scattering her legacy and work across Germany and beyond.<sup>13</sup> The legacy and life of the artist has only recently been reexamined after a discovery of Bauck's correspondence to and from the Thorell and Wegmann.<sup>14</sup> Despite her relative obscurity since her death, during her lifetime she was lauded by the press and art critics. In 1905 Wilhelm Schölermann proclaimed that “Jeanna Bauck takes rank as one of the most serious women painters of today.”<sup>15</sup> On the occasion her submitting the landscape *Group of Trees* to a Munich exhibition in 1868, one

anonymous critic wrote that Bauck demonstrated a “power unusual in the hands of a woman.”<sup>16</sup>

Kaitlin Anne Vervoort

#### ENDNOTES

- 1 Carina Rech, *Becoming Artists: Self-Portraits, Friendship Images and Studio Scenes by Nordic Women Painters in the 1880s* (Göteborg, Stockholm: Makadam Publishers, 2021), 118.
- 2 Carina Rech, “Zwischen zwei Jahrhunderten – Jeanna Bauck und Paula Modersohn-Becker,” in *Paula Modersohn-Becker: Aufbruch in de Moderne*, ed. Daniel J Schreiber (Bernried am Starnberger See: Buchheim Museum, Buchheim Verlag, 2019), 16.
- 3 Rech, *Becoming Artists*, 324n469.
- 4 Bertha Wegmann, letter to Dorothea Melchior, December 26, 1871, *Håndskriftssamlingen*, Det Kongelige Bibliotek, Copenhagen, quoted in *Ibid.*, 119; *Ibid.* 325n472.
- 5 *Ibid.*, 119.
- 6 *Ibid.*, 327n471.
- 7 Rech, “Zwischen zwei Jahrhunderten,” 18.
- 8 Rech, *Becoming Artists*, 122.
- 9 *Ibid.*, 328n495.
- 10 *Ibid.*, 335n561.
- 11 *Ibid.*, 335n561.
- 12 Rech, “Zwischen zwei Jahrhunderten,” 14.
- 13 “Der von der Stadt München eingesetzte Nachlasspfleger entsorgte oder veräußerte die sich in der Wohnung der »Kunstmalerin« befindlichen Gemälde, Skizzenbücher, Schriftstücke und persönlichen Gegenstände.” Rech, “Zwischen zwei Jahrhunderten,” 23.
- 14 Rech, *Becoming Artists*, 24.
- 15 Wilhelm Schölermann, “In Germany and Austria, in Russia, Switzerland and Spain,” trans. Wilfrid Sparroy, in *Women Painters of the World*, vol. III of *The Art and Life Library*, ed. Walter Shaw Sparrow (London: Hodder & Stoughton, 1905), 287.
- 16 Anonymous, “Rezension zur Schulausstellung des Kunstvereins in München,” *Die Dioskuren: Deutsche Kunst-Zeitung* 9 (March 1, 1868): 72–73, quoted in Rech, *Becoming Artists*, 324n471.



22. **BAUCK, Jeanna-Maria-Charlotta** (Stockholm 1840 – 1926 Munich)  
Swedish School

**BROOK WITH SMALL WATERFALL, 1885**

Black ink and some graphite on mediumweight off-white wove paper. No watermark. 11 <sup>15</sup>/<sub>16</sub>" x 9 <sup>9</sup>/<sub>16</sub>" (30.3 x 24.3 cm). Inscribed and dated in black ink at lower right: *Neuberg | Kaarlgraben | 1/8 1885*. On verso, inscribed in graphite at lower right: *J. Bauck*; at upper right, inscribed in graphite, encircled: 6.

PROVENANCE: Collection of the Riefler Clinic, Munich.







23. **ZIEM, Felix-François-Georges-Philibert** (Beaune 1821 – 1911 Paris)  
French School

### LANDSCAPE

Charcoal, estompe, and some grey wash on cream wove paper. No watermark. 6 5/8" x 9 3/8" (16.8 x 23.8 cm). Signed in light brown ink at lower right: *Ziem*.

**F**élix-François-Georges-Philibert Ziem was the son of a Croatian tailor who settled in Burgundy in 1814 as an exile, likely as a result of the Napoleonic Wars, and had married there. Ziem was born in Beaune and attended the *École des Beaux-Arts* in Dijon, where he won a prize for architectural and landscape drawing in 1839. After leaving school he worked for a while as a construction foreman in Marseilles and, in his spare time, executed watercolors. In 1841 Ziem made the first of many trips to Italy, where he joined with Prince Grigori Gagarian (1810 – 1893) on a two-year trip to St. Petersburg by way of Odessa, Tula, Kiev, and Moscow. After traveling for many years throughout Europe and the Near East, he arrived in Paris in 1848. These journeys had great influence on his artistic development. He chose for his Salon debut in 1849 views of Venice and the Bosphorus, two of his favorite subjects. During these first years in Paris he made the acquaintance of Frederic Chopin (1810 – 1849) and the critic Théophile Gautier (1811 – 1872). In 1851 Ziem received a third-class medal; he obtained first class medals in 1852 and 1855. *View of Venice* (Salon of 1852) was purchased for the Louvre and *Evening in Venice* by the Duke of Morny (1811 – 1865). In the Fall of 1853, he spent several weeks at the Auberge Ganne in the forest of Fontainebleau and became the friend of Théodore Rousseau (1815 – 1867). For the next few years Ziem's paintings evidenced the influence of Jean-Baptiste-Camille Corot (1796 – 1875). Between 1845 and 1892 he spent several months each year in Venice painting his popular scenes. He exhibited regularly in the Salons until 1868. He was made *Chevalier* in the *Légion d'honneur* in 1857. From the end of 1860 he divided his time between a studio in Montmartre and his villa in St.-Helene, near Nice. In 1864, Ziem was appointed drawing master to the Crown Princess Victoria (1840 – 1901) in Berlin. Ziem owned a house in Fontainebleau from 1865 until 1868, when he sold it to Charles Jacque (1813 – 1894). After the Franco-Prussian war of 1870 he made frequent visits there for the rest of his life. He was made an *Officier* in the *Légion d'honneur* in 1878 and in 1888 began exhibiting at the Salon





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again. In 1908 he was made *Commandeur*.

Gerald Schurr (1915 – 1989) said Ziem was “... an example of a very gifted painter spoiled by success. His scenes of Venice and of the Golden Horn number in the thousands and are for the most part of a very conventional virtuosity, but there were also sketches or, on the contrary, very advanced pictures of delicacy and spontaneity, now most often enclosed forever in Museums.”<sup>1</sup> His admirers, including Vincent Van Gogh, acclaimed his lovely sunsets and panoramic views. However, Ziem was very critical of his own work: “I have painted fifty good pictures in my whole life, and Heaven help the fools who buy the others.” Westley Towner, in his *The Elegant Auctioneers*, wrote: “...Ziem lived in Montmartre, high above the Paris roof tops, in a little castle at the top of a long staircase with the prow of a golden gondola for a newel post. He seldom descended into the world, for the world came to him. It was his custom to let down a basket for supplies and messages. Often his views of the Grand Canal could be seen floating through the air at the end of a rope...”<sup>2</sup> At his death in 1911, Ziem left his sketches and drawings from his studio to the city of Paris.

Elisabeth Kashey

ENDNOTES

- 1       Gérald Schurr, *Dictionnaire des petits maîtres de la peinture, 1820 – 1920* (Paris: Éditions de l'Amateur, 2003).
- 2       Wesley Towner, *The Elegant Auctioneers* (New York: Hill & Wang, 1970), 32.



24. **OEHME, Ernst Erwin** (Dresden 1831 – 1907 Dresden)  
German School

**FARMERS BURNING STRAW, 1894**

Bodycolor on mediumweight off-white wove paper. No watermark. 9  $\frac{3}{8}$ " x 12  $\frac{1}{4}$ " (23.8 x 31.1 cm). Signed with initials and dated in black watercolor at upper right: *EO | 26. Sept | 94*. Inscribed in graphite on verso at lower left: *3057*; at just below center right, vertically: *N<sup>o</sup>=13 | 23 x 30  $\frac{1}{2}$* ; at lower right: *Aus d. | Nachlass von | Prof. E Oehme | (erwoben v. H. Stettner, | Freiberg/5a*. Rectangular estate stamp in violet at lower right on verso: *NACHLASS ERNST OEHME | ...* (no Lugt reference).

If Ernst Erwin Oehme entered the Dresden Academy at the age of 15—which was the usual age—he became a student in the same year his father Ernst Ferdinand Oehme (1797 – 1855) became a professor (1846). In addition to his father, he was also taught by Ludwig Richter (1803 – 1884), a friend of his father. After finishing the academy, Oehme went on journeys throughout Germany, Switzerland, France, and England, painting landscapes, portraits, and genre pictures as well as some large decorative paintings for the Dresden Opera, the theatre in Dresden-Neustradt and in Meissen. In 1864, almost 20 years after Oehme entered the academy as a pupil, he returned as a member and Professor.<sup>1</sup>

Elisabeth Kashey and Kaitlin Anne Vervoort

ENDNOTES

1 "Oehme, Ernst Erwin or Erwin," *Benezit Dictionary of Artists* (October 31, 2011), <https://doi.org/10.1093/benz/9780199773787.article.B00132326>.





25. **HARPIGNIES, Henri-Joseph** (Valenciennes 1819 – 1916 St-Privé, Yonne)  
French School

**LANDSCAPE WITH FIGURE FISHING, 1883**

Watercolor and graphite on mediumweight card. No watermark. 13 <sup>5</sup>/<sub>16</sub>" x 18 <sup>1</sup>/<sub>4</sub>" (33.8 x 46.4 cm). Signed and dated in watercolor at lower left: *h. harpignies 1883*.

**H**enri Joseph Harpignies was born in 1891 in Valenciennes, France. A reluctant trainee in his father's beet-sugar factory, Harpignies ultimately broke free from the commercial sector at the age of 28. He moved to Paris where he entered the atelier of painter, Jean Achard (1807 – 1884), whose skill in landscape painting and whose connection to and friendship with Jean-Baptiste-Camille Corot (1796 – 1875) proved to be invaluable stylistic influences on the young artist. From 1850 through 1865, Harpignies traveled extensively throughout the European continent, including with Corot who became his close friend and "artistic guide". Italy and the 17<sup>th</sup> century landscapes of Claude Lorrain (1600 – 1682) and Nicolas Poussin (1594 – 1665), specifically their representation of trees, were of special interest to Harpignies.<sup>1</sup> Although, his individualistic treatment of trees and leaves was his own, Harpignies benefited from contact with contemporary painters. Most notably, Corot supported and influenced his work, particularly in his manner of depicting the cloud-covered sky and in the distinctive grayish green of the foliage which creates a kind of silvery tonality. Harpignies also carried on the landscape subject matter of the Barbizon painters, who were his predecessors. Certainly aware of Impressionism and *Japonisme*, he incorporated these movements' stylistic devices into his later works. The sketchy quality of the present watercolor, which reflects a moment caught in time, recalls Impressionist works and the decorative flatness and compression of foreground, middle ground, and background echoes that of Japanese prints.

Over time, Harpignies became renowned for his own straight-forward, sincere, realist landscapes; in his 1916 obituary in *The Burlington Magazine for Connoisseurs*, it is explained that Harpignies "approach[ed] nature as a harmonious whole—she has enough to tell him, he is in no need of dressing her up."<sup>2</sup> Mostly devoid of human or animal figures, these landscapes allowed Harpignies to express his love for trees (he, himself, was known as the "old oak")<sup>3</sup> by "painting their portraits"; they were to him "living personalities" and "friends whose characters he







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has discerned and perpetuates.”<sup>4</sup> The French critic and poet Armand Silvestre (1837 – 1901) once described Harpignies as an immutable force of nature: “Tall, strong and broad-shouldered, Harpignies has the air of one of those vigorous oaks against which the wind has wreaked many of its passions. Thus, the eternal fitness of things has willed it, for his whole life was a struggle. Not does this indefatigable combatant loiter over the pleasures of his triumphs...he is more militant now than ever. It is a man in whom conviction acquires a particular firmness, who leaves nothing to caprice or hazard. Every trait, in fact, indicates this nature powerful in resolution...is not that of a dreamer or of a mystic, but that of a man of will and action.”<sup>5</sup> The artist, who worked avidly (up until a week before his death at the age of 97)<sup>6</sup> in oil, watercolor, and charcoal, was praised as “the Michelangelo of landscape” and in watercolor specifically, he was considered “*facile princeps*,” easily first.<sup>7</sup> Harpignies was awarded medals at the Paris Salon in 1866, 1868, and 1869. He was awarded the *Croix de Chevalier* of the Legion of Honor in 1875, *Officier* in 1883, and *Croix de Commandeur* in 1901.<sup>8</sup>

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

Stephanie Hackett and Kaitlin Anne Vervoort

#### ENDNOTES

- 1 Agnes Mongan, “Henri-Joseph Harpignies,” in *Essays in Honor of Paul Mellon, Collector and Benefactor*, ed. John Wilmerding (Hanover: University Press of New England, 1986), 229.
- 2 H.V.S., “Henri-Joseph Harpignies,” *The Burlington Magazine for Connoisseurs* 29, no. 163 (October 1916): 268.
- 3 George Frederic William Lees, “Henri Harpignies: In Memoriam,” *The Studio: An Illustrated Magazine of Fine & Applied Art* 69, no. 285 (December 15, 1916): 132.
- 4 H.V.S., “Henri-Joseph Harpignies,” 267.
- 5 Armand Silvestre, “Henri Harpignies,” in *Society of French Aquarellists*, vol. 1, ed. Edward Strahan (Paris: Goupil & Co., 1883), 145.
- 6 Mongan, “Henri-Joseph Harpignies,” 227.
- 7 H.V.S., “Henri-Joseph Harpignies,” 268.
- 8 Mongan, “Henri-Joseph Harpignies,” 233.



26. **HARPIGNIES, Henri-Joseph** (Valenciennes 1819 – 1916 St-Privé, Yonne)  
French School

**VIEW FROM VILLA VIAL, 1891**

Watercolor on mediumweight cream wove paper. No watermark. 14 7/16" x 21 3/8" (36.6 x 54.4 cm). Signed, inscribed, and dated in watercolor at lower left: *h. harpignies | Villa Vial 91*. Inscribed in pen at lower left: *Beaulieu, Alpes Maritimes*.

**B**eginning in 1865, Henri-Joseph Harpignies began spending the winter months in Beaulieu on the Riviera.<sup>1</sup> Only a few miles from Nice and Monte Carlo, the physical location of Beaulieu led to its being rather warmer than either of these resort locations. The arid quality of its atmosphere and the resulting “tropical vegetation” resulted in Beaulieu’s nickname: “La Petite Afrique.”<sup>2</sup> An 1892 report written by a special commissioner for health, just shortly after the present work was painted, reveals how closely and accurately Harpignies captured the Beaulieu landscape with his watercolors by quoting C.B. Black’s 1913 book *The Riviera*: “It is protected on the north by a range of gigantic cliffs (with patches of strata of reddish sandstone), the edges of which are fringed with trees; while below, groves of stately olive-trees cover the base and struggle as far up as they can by the fissures in the rocks... Trees and tall shrubs hang over the edges of the abrupt banks, which enclose the tiny creeks and bays bordered with diminutive sandy beaches, or with long ledges of marble rocks dipping gradually down into the deep blue water, carpeted in some places with thin flat siliceous leaves of the *Posidonia Caulini*.”<sup>3</sup> This same report mentions that Mr. W. K. Vanderbilt and his family were occupying the Villa Vial in Beaulieu during the winter of 1891/92,<sup>4</sup> perhaps at the very same time that Harpignies painted the present work from that very same location.

Stephanie Hackett and Kaitlin Anne Vervoort

ENDNOTES

1 Agnes Mongan, “Henri-Joseph Harpignies,” in *Essays in Honor of Paul Mellon, Collector and Benefactor*, ed. John Wilmerding (Hanover: University Press of New England, 1986), 233.

2 “The Health Resorts on the Riviera,” *Medical Record: A Weekly Journal of Medicine and Surgery* 41, no. 22 [whole no. 1125] (May 28, 1892): 616.

3 C. B. Black, “Beaulieu,” in *The Riviera: Or, The Coast from Marseilles to Leghorn Including the Interior Towns of Carrara, Lucca, Pisa, and Pistoia* (London: Adam & Charles Black, 1913), 84; quoted in *ibid*.

4 “The Health Resorts on the Riviera,” 616.





27. **HANSON, Albert John** (Paddington, Sydney 1866 – 1914 Haberfield, Sydney)  
Australian School

**SHELLY BEACH, SYDNEY, 1894**

Watercolor on heavyweight off-white wove paper. 23 ¾" x 36 ½" (60.3 x 92.7 cm). Signed and dated at lower right: *Albert J. Hanson, 94.*

**A**lbert J. Hanson was an accomplished Australian watercolorist whose work representing rural Australia and England delighted Australian audiences. As a young man he attended the Royal Art School in Sydney. He later exhibited at the Art Society of New South Wales in 1889, 1891, and 1893; the Art Society Exhibition in 1890, 1894, 1897; the Chicago World Fair in 1893; and in Australian Art in London at Groversner House in 1898.<sup>1</sup>

Hanson enjoyed painting landscapes of unspoiled nature, especially the beaches of Australia and New Zealand. In 1914 James Ashton wrote in *The Studio* in a review of Australian landscape painters: "Albert J. Hanson, whose work is known all over the Commonwealth, is represented in the National Gallery of New South Wales by five large watercolors, and other State art galleries are enriched by his pictures, which are all Australian in character, and painted with a rare fidelity and truth to nature."<sup>2</sup> Today, Shelly Beach, the subject of the present watercolor, is a populated tourist destination spot with condos lining the once untouched coastline and visitors enjoying the pristine protected waters of the Tasman Sea.

Kaitlin Anne Vervoort

ENDNOTES

1 "Hanson, Albert John," *Benezit Dictionary of Artists* (October 31, 2011), <https://doi-org.i.ezproxy.nypl.org/10.1093/benz/9780199773787.article.B00083648>.

2 James Ashton, "Notes on Some Australian Landscape Painters," *The Studio: An Illustrated Magazine of Fine & Applied Art* 61, no. 251 (February 14, 1914): 50, <https://doi.org/10.11588/digit.21209.2>.







28. **STEINLEN, Théophile-Alexandre** (Lausanne 1859 – 1923 Paris)

French School

**LANDSCAPE WITH TREES**

Graphite on mediumweight off-white wove paper. Watermark horizontally across center: *Arches Parchemin | gelatine pur fil.* 10 ½” x 8 ½” (26.7 x 21.6 cm). Signed in graphite at lower right: *Steinlen.*

**A**n illustrator, painter, printmaker, and sculptor, Théophile-Alexandre Steinlen is best known for his posters and journal illustrations. His most famous image is *Le Chat Noir* (1896), the highly stylized black and red advertisement for the Parisian cabaret of the same name.

Swiss by birth, Steinlen settled in Paris in 1881, where he quickly became an integral member of the avant-garde literary and artistic circle of Montmartre, which included, among others, Émile Zola (1840 – 1902) and Henri de Toulouse-Lautrec (1864 – 1901). Though Steinlen received no formal training, the present drawing shows the artist’s close observation of contemporary masters of French landscape painting, such as Jean-Baptiste-Camille Corot (1796 – 1875), Puvis de Chavannes (1824 – 1898), and members of Les Nabis.

Jennifer S. Brown





29. **STEINLEN, Théophile-Alexandre** (Lausanne 1859 – 1923 Paris)

French School

**LANDSCAPE**

Ink and black crayon on lightweight off-white wove paper. Watermark along top edge: *Parchemin extra* | R & F. 7 ½" x 10 ⅝"  
(19.1 x 27 cm). Monogrammed in ink at lower right: *St.*





30. **MÉNARD, Marie Auguste Émil René, called René** (Paris 1862 – 1930 Paris)  
French School

**HERACLES, THE LION SLAYER [*Héraclès, Tueur de Lions*], circa 1914**

Oil on canvas. 19 7/8" x 28 7/8" (50.5 x 73.3 cm). Signed in black oil at lower left: *E. Ménard*. On verso of canvas stamped: *Paul Foinet Fils*; on stretcher bar old label, inscribed: *Héraclès | Tueur de Lions*.

PROVENANCE: Augustus Saint-Gaudens; sold by family at auction in South Carolina, 2003

Émil-René Ménard grew up in a sophisticated and artistically informed family. His father, René-Joseph Ménard (1827 – 1887) was director of the *Gazette des Beaux Arts*, held a position as secretary at the *Ecole des Arts decoratifs*, and exhibited landscape paintings at the Salon (1853 – 1875). René-Joseph's brother, Louis-Nicolas (1822 – 1901), published works on mythology, art history, and philosophy, and also taught at the *Ecole des Arts decoratifs*. The two brothers became accomplished landscape painters with the help of their friends in Barbizon, especially Narcisse-Virgile Diaz de la Peña (1807 – 1876), Théodore Rousseau (1812 – 1867), and Constant Troyon (1810 – 1865). Young Émil-René spent his summers with the painters in the forests of Fontainebleau.

Never a student at the *École des Beaux-Arts*, Ménard received training and advice from William Bouguereau (1825 – 1905) and Paul Baudry (1828 – 1886). He enrolled in the *Académie Julian* (where the Nabi movement originated) and exhibited for the first time at the Salon in 1883, at age twenty-one, and by 1889, he was awarded a third-class medal. Ménard was made *Chevalier* of the *Légion d'Honneur* in 1900, and *Officier* in 1910. Intensive literary studies of classical texts and a keen awareness of kindred artists of varying traditions including Pierre Henri de Valenciennes (1750 – 1819), Jean-Baptiste-Camille Corot (1796 – 1875), and Pierre Puvis de Chavannes (1824 – 1898) informed his subject matter and technique. Arcadian and archaic landscapes, populated with mostly classical figures, are depicted with an intensity that evokes timelessness.

A pastel painting *Heracles Tueur de Lions*, signed and dated 1914, was exhibited at the gallery Tanagra in Paris in 1976, and subsequently sold at the Nouveau Drouot in Paris in 1981.<sup>1</sup> Both in the exhibition and at the Sale, a pastel of *Heracles et le Taureau* was offered (of the same dimensions), suggesting that Ménard had perhaps a series of paintings of the Labors of Hercules in mind.







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The proportions of the pastel and the present oil painting differ in height. The lower sky of the oil painting might have helped to increase the power and intensity of the storm, which is much more developed in the present painting than in the pastel.

Elisabeth Kashey and Kaitlin Anne Vervoort

ENDNOTES

1 Galerie Tanagra, *E.R. Ménard, 1862-1930, Symbolisme Intime* (Paris: Galerie Tanagra, 1975), cat. no. 24, ill. of the pastel (dimensions of 32.5" x 47.5"); Sale Nouveau Drouot, Paris, (November 18, 1981), lot. 279, ill. of the pastel.



31. **PLATEN, Hartwig von** (Mechow, Ostprignitz, Brandenburg 1875 – 1924 Berlin-Lichterfelde)  
German School

**ROAD AND TREES NEAR LAKE, 1913**

Oil on canvas. 41  $\frac{3}{8}$ " x 47  $\frac{1}{8}$ " (105.1 x 119.7 cm). Signed and dated in brown oil at lower left center: *H. von Platen | 1913*. On verso at upper stretcher bar damaged faded white label at upper left printed in black: *Kunstsalon Emil Richter Dresden | No. 3035*; inscribed in blue chalk: *AD (?)*; at upper center damaged white label, printed and inscribed: *Name des Künstlers: von Platen | Vorname: Hartwig*; at upper right damaged white label inscribed in black ink: *trig urn... | nberg... | Westberg...*; at center cross bar faded white label, printed: *Kunstsalon | Ger[s]tenberge[r] | Chemnitz | 38...*; at left bar damaged label, printed: *1686*.

**H**artwig von Platen was a landscape painter who was fond of the countryside around Berlin. Like his teacher, Carl Kayser-Eichberg (1873 – 1964), who was only two years his elder, he painted the flat marshy areas of Brandenburg with atmosphere and attention to light in a linear composition.

Elisabeth Kashey





H. von Platen  
1913

**32. ANISFELD, Boris Israelevich** (Beltsy, Bessarabia [Moldova] 1879 – 1973 Waterford, CT)  
Russian School

**GREY DAY ON THE NEVA, 1909**

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

PROVENANCE: Estate of the Artist

EXHIBITIONS:

- 1910 *Soyuz Molodyozhi*, St. Petersburg and Moscow, 1910 – 11.  
1918 *Paintings by the Russian Artist Boris Anisfeld*, Brooklyn Museum of Art, Brooklyn, October 29 – December 2, 1918, cat. no. 12.  
1924 *The Boris Anisfeld Exhibition*, Reinhardt Gallery, New York, March 25 – April 12, 1924.  
1932 *Exhibition of Russian Painting and Sculpture—Realism to Surrealism*, Wilmington Society of the Fine Arts, Wilmington, Delaware, January 11 – 31, 1932, cat. no. 3.  
1979 *Paintings of Boris Anisfeld and a Selection of His Designs for Ballet and Opera*, A.M. Adler Fine Arts Inc, New York, November 28, 1979 – January 12, 1980, cat. no. 56.  
2003 *Boris Anisfeld: Paintings and Stage Designs, 1906 – 1926*, Art Gallery of the Graduate Center, The City University of New York, December 4, 2003 – January 17, 2004, cat. no. 2.

LITERATURE:

- 1909 *The 7th Exhibition of the Union of Russian Artists* (Moscow, 1909), no. 15.  
1910 *The 7th Exhibition of the Union of Russian Artists* (Moscow, 1910), no. 17.  
1918 Christian Brinton, *The Boris Anisfeld Exhibition* (Boston: Copley Society of Boston, 1918), ill. no. 12.  
1918 Louis Weinberg, "The Art of Boris Anisfeld," *The International Studio* LXVI (November 1918): ill., p. viii, cat. no. 261.  
1924 Reinhardt Gallery, *The Boris Anisfeld Exhibition* (New York, 1924).  
1932 Christian Brinton, *Exhibition of Russian Painting and Sculpture—Realism to Surrealism*, (Wilmington: Wilmington Society of the Fine Arts, 1932), n.p., cat. no. 3.  
1979 *Paintings of Boris Anisfeld and a Selection of His Designs for Ballet and Opera* (New York, 1979), no. 56.







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- 2003 Diane Kelder, *Boris Anisfeld: Paintings and Stage Designs, 1906-1926* (New York: Art Gallery of the Graduate Center, The City University of New York, 2003), ill. no. 2.
- 2011 E. Lingenauber and O. Sugrobova-Roth, *Boris Anisfeld. Catalogue raisonné* (Düsseldorf, 2011), ill. p. 123, cat. rais. no. P162.

**T**his early and important symbolist work by Boris Israelevich Anisfeld was painted in the summer of 1909, after the artist executed a number of sketches and studies on the upper Neva river, roughly 35 kilometers from St. Petersburg (near Lake Ladoga and the town of Shlisselburg). The Neva had a system of locks dating from the 18th century. The site of the painting is at a point below the locks where the river broadens on its journey toward St. Petersburg. The structure of the composition is one that Anisfeld employed often. From an elevated perspective, the viewer looks downward over the female figures seated beneath the willow tree on the river's bank. This type of willow is unique to the region. The symbolism of the willow is ancient, and it can refer to anything from death to resurrection, from resignation to hope. Anisfeld was fully aware of this ambiguity, and indeed, it is at the core of the mystery of the painting.

Entry courtesy of Charles Chatfield-Taylor



33. **ANISFELD, Boris Israelevich** (Beltsy, Bessarabia [Moldova] 1879 – 1973 Waterford, CT)  
Russian School

**SEASCAPE IN CAPRI, circa 1911**

Gouache and watercolor on mediumweight wove watercolor paper. No watermark. 14" x 19 7/8" (35.3 x 50.6 cm). Signed at lower right: *Boris Anisfeld*. On verso circular blue label, inscribed: 6 or 9.

**T**he composition of the present watercolor, with its high view point and the geometric forms of color spots strongly resembles the painting *Sea and Rocks Capri II* of 1911.<sup>1</sup> In the summer of 1911, Anisfeld spent several weeks in Capri, creating at least eight works across different media.

Entry courtesy of Charles Chatfield-Taylor

ENDNOTES

1 Art Gallery of the Graduate Center, The City University of New York, *Boris Anisfeld, Paintings and Stage Designs 1906 – 1926* (New York: Art Gallery of the Graduate Center, the City University of New York, 2003), cat. no. 7 (ill. of *Capri II*).





34. **ANISFELD, Boris Israelevich** (Beltsy, Bessarabia [Moldova] 1879 – 1973 Waterford, CT)  
Russian School

**WINTER AT STONY POINT, circa early 1920s**

Oil on canvas. 20" x 24" (50.8 x 61.2 cm). On verso, near center in black ink: 3. On top right of stretcher, in black ink: 109  
...*Stony ...Label* (with red pre-printed border) affixed to top left on stretcher, in red ink: 30 (encircled) | 20 x 24.

PROVENANCE: Estate of the artist

LITERATURE:

2011 Eckard Lingenauber and Olga Sugrobova-Roth, *Boris Anisfeld: Catalogue raisonné* (Düsseldorf: Edition Libertars, 2011), ill. p. 133, no. P227.

**T**his is one of several seasonal paintings Anisfeld painted at his country cottage in Stony Point, New York, where he and his family sought refuge from the stress of the city during the early to mid-1920s. In addition to spending whole summers there, they spent as many weekends as possible during the rest of the year. Stony Point was “undeveloped” compared to what it looks like today; in fact, it was downright primitive, and Anisfeld, the erstwhile country boy from Bessarabia, felt right at home.

Entry courtesy of Charles Chatfield-Taylor







35. **ANISFELD. Boris Israelevich** (Beltsy, Bessarabia [Moldova] 1879 – 1973 Waterford, CT)  
Russian School

**RED ROCKS, 1938**

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

PROVENANCE: Estate of the Artist

The present watercolor *Red Rocks* most likely depicts Red Rocks Park in Colorado, just outside of Denver and not far from where Anisfeld spent his summers. It is difficult to date Anisfeld’s watercolors from this era with any degree of precision, however, he did spend his summers in the American West, specifically Central City, Colorado from 1928 to the early 1960’s and *Red Rocks* was likely painted during this time period. Anisfeld was known to paint his watercolors *en plain air* or from recently viewed scenery. According to his grandson “Works executed in America...tend to be more spontaneous and free flowing [than his works from Russia]. The artist was rapidly putting down what was right in front of him in the open air, or what had suddenly appeared in his imagination, taking full advantage of the fluidity and speed inherent in watercolor.”<sup>1</sup> Indeed *Red Rocks* is more open, gestural, and free of constraint than his earlier works which contained detailed underdrawings, deliberate in their execution. Watercolor was a mainstay of the artist, one that harkened back to his days as a student at the Odessa Drawing School from 1895 – 1900. The later watercolors reveal a luminous glow, in which the thin layers of paint build upon one another to form details, light, and depth.

Kaitlin Anne Vervoort

ENDNOTES

1 Charles Chatfield-Taylor, “Introduction,” in *Works on Paper from the Estate of Boris Anisfeld, 1879 – 1973*, ed. Elisabeth Kashey and Leanne M. Zalewski (New York: Shepherd Gallery, 2007), n.p.





**36. BONE, Sir Muirhead** (Partick, near Glasgow 1876 – 1953 Oxford)  
Scottish School

**THE BOTANIC GARDENS, circa 1910**

Graphite on off-white wove paper. No discernable watermark. 6 7/8" x 4 7/16" (17.5 x 11.4 cm). Signed in graphite at lower left: *Muirhead Bone*. On backing: cream label printed in black: *THS<sup>S</sup>. AGNEW & SONS LTD. | Royal crest | N°41405 | BY APPOINTMENT | TO HIS LATE MAJESTY KING GEORGE VI | FINE ART PUBLISHERS THOS. AGNEW & SONS LTD. LONDON | LONDON, | 43 OLD BOND STEEET, | PICADILLY, W1X4BA*; White label typed: *SIR MUIRHEAD BONE | THE BOTANIC GARDENS | Pencil drawing, | preliminary study | for | a title page.*

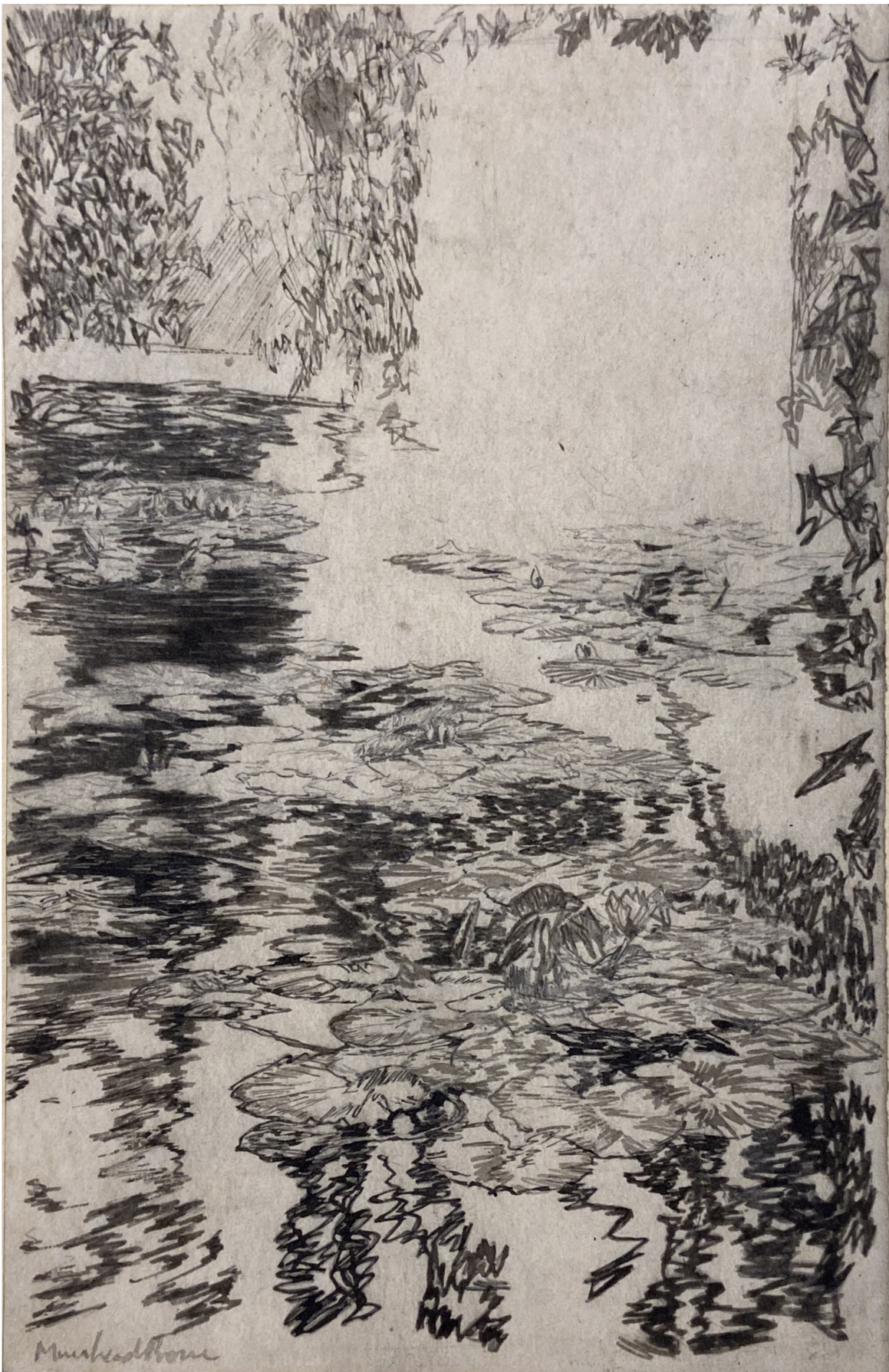
**S**ir Muirhead Bone was a Scottish printmaker and watercolorist, best known for his industrial and architectural subjects and his work as an official war artist in both the first and second World Wars.

Bone's early large and heavily worked architectural subjects fetched extremely high prices before the stock market crash of 1929 deflated the collectors' market. He was notorious for publishing large numbers of different states of his etchings, encouraging collectors to buy several impressions.

The present drawing depicts the Botanical Gardens in Oxford, where Muirhead Bone died. The drawing style reflects the influence of *Japonisme* as well as the impressionist style of the Nabis on his work.

David Wojciechowski and Robert Kashey





37. **SCHIELE, Egon** (Tulln, Austria 1880 – 1918 Vienna)  
Austrian School

**HAZY LANDSCAPE** [*Duftige Landschaft*], 1915

Charcoal and colored crayon on paper. 12 5/8" x 17 5/8" (32.0 x 44.8 cm). Signed and dated at lower left: *EGON | SCHIELE | 1915* (enclosed in a box).

Kallir cat. rais. no. 1803

PROVENANCE: Viktor Fogarassy, Graz; since 1990s private collection, Germany; ImKinsky, Vienna, 2014; Private collection, Southern Germany.

EXHIBITIONS:

- 1965 *Gustav Klimt and Egon Schiele*, Solomon R. Guggenheim Museum, New York, February – April 1965.  
1967 *2. Internationale der Zeichnung* with a special exhibition in *Egon Schiele*, Mathildenhöhe, Darmstadt, July 16 – September 9, 1967.  
1975 *Österreichische Zeichnungen und Aquarelle des 20. Jahrhunderts aus der Sicht eines privaten Sammlers*, Neue Galerie at the Landesmuseum Joanneum, Graz, February 14 – March 16, 1975.

LITERATURE:

- 1975 Neue Galerie Graz, *Österreichische Zeichnungen und Aquarelle des 20. Jahrhunderts. Aus der Sicht eines privaten Sammlers* (Graz: Neue Galerie, 1975), cat. no. 203.  
1976 Alessandra Collini, *Egon Schiele* (New York: George Braziller, 1976), pl. 42.  
1990 Jane Kallir, *Egon Schiele. The complete works* (New York: Harry N. Abrams, 1990), 558f, cat. rais. no. D 1803.

**B**etter known for his portraits imbued with sexuality and eroticism, Egon Schiele also explored landscapes such as the present drawing. Though the location of the depicted landscape is at present unclear, the artist often traveled in the summers to Krumau, the birthplace of his mother to portray the town and surrounding landscapes.

Schiele made the present drawing and another Landscape in 1915 (Kallir cat. rais. no. D 1804) to entertain Erich Lederer (1896 – 1985), the artist's pupil and the son of August Lederer (1857 – 1936), a wealthy collector and supporter of the Vienna Secession. Lederer had received a box of colored crayons (a medium rarely used by the







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artist after 1909) as a birthday gift and the drawings followed. The young Lederer added in the lightly sketched elephant in the sky.<sup>1</sup>

ENDNOTES

1 Jane Kallir, *Egon Schiele. The complete works* (New York: Harry N. Abrams, 1990), 558f, cat. rais. no. D 1803

Kaitlin Anne Vervoort



38. **VICKERS, Squire Joseph** (Middlefield, New York 1872 – 1947 Hudson, New York)  
American School

**TREE [verso: CASTLE AT WATER], 1919**

Oil on cardboard. 9" x 11 ¼" (23 x 30 cm). Oil painting on verso: *Castle at Water*.

PROVENANCE: Vickers Estate until 1992.

**B**est 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 painter. He exhibited his work in New York between 1919 and 1938. One can identify a similar aesthetic sensibility in both the subway decorations executed under his supervision and Vickers' paintings; indeed, the simplified, flat forms that articulate the structures and sky in the present image could easily have been translated into a mosaic. Vickers' paintings reflect the adaptation of new notions in art. An erudite and well-read man, Vickers lectured and published essays about subway architecture; the aesthetic principles he presented to these audiences also informed his artistic practice.

The bright colors and curvilinear forms seen in the present painting reflect Vickers' interest in Synchronism, an art movement founded by Stanton MacDonald-Wright (1890 – 1973) and Morgan Russell (1886 – 1953). Although Vickers did not fully embrace Synchronism, which held that color could be used much like a composer arranges notes in a symphony, it may have influenced the artist's desire to liberate color from "the literal representation of nature."<sup>1</sup> The frame is original to the present work and was painted by Vickers, also reflecting a personal color coordination between the painting and its frame.

David Wojciechowski and Robert Kashey

ENDNOTES

1 *Paintings by Squire Vickers, 1872 – 1947: Designing Architect of the New York Subway System* (New York: Shepherd Gallery, 1992).





39. **POUGHEON, Eugène-Robert** (Paris 1886 – 1955 Paris)  
French School

**FIELD WITH WHITE CLOTH, circa 1920**

Oil on panel. 13" x 16 1/8" (33 x 41.2 cm). Estate stamp on verso in purple at upper center: *Pougheon*.

**R**obert Pougheon is known for his monumental Art Deco frescoes of the 1920's and 1930's. He had the traditional academic training (with Jean-Paul Laurens as his teacher and lifelong friend) at the *Ecole des Beaux-Arts*. He also attended the *Académie Julian*, where he made his first contacts with the Nabi movement. In 1918 he joined the French Academy in Rome where Albert Besnard (1849 – 1934) became his teacher.

Together with his fellow-student Jean Dupas (1882 – 1964), Pougheon developed an Art Deco style of painting which adhered to neo-Classical structures, kept the human form recognizable, and absorbed the geometric forms of Cubism. Back in Paris, they were joined by a number of like-minded artists, several of them from Bordeaux, which gave the group its name, *School of Bordeaux* or *School of Dupas*.

In his oil sketches such as *Field with a White Cloth* presented in this exhibition demonstrate that Pougheon was exploring color and form with a heavy impasto. However, he invented the untraditional technique of draping sheets over trees, in order to study drapery and volume.

Pougheon began exhibiting at the Salons of the *Société des Artistes français* in 1911, receiving awards in 1911, 1913, 1927, and 1929. In 1928 his *Fantaisie Italienne* was bought by the State for the Museum of Saint-Quentin. The painting *Amazones* was acquired by the Luxembourg Museum. In 1935, Pougheon became professor at the *Ecole des Beaux-Arts*, then General Inspector of Fine Arts, and in 1942 he was made a member of the Institute. For the Universal Exhibition of 1937, Pougheon painted the complete interior of the *pavillon du bâtiment*, including a fresco for a ceiling measuring 180 square meters.

Elisabeth Kashey







40. **NAMA, George** (b. Homestead, PA, near Pittsburg 1939)  
American School

**DUNES, MONTAUK, 1970**

Ink and wash on mediumweight wove paper. 7 <sup>13</sup>/<sub>16</sub>" x 9 <sup>9</sup>/<sub>16</sub>" (19.9 x 24.3 cm). Signed and dated in pencil at lower center: *NAMA 70*. Inscribed in pencil at lower left: *MONTAUK*.

**G**eorge Nama was born in Homestead, across the river from Pittsburgh, which in the early 1950s witnessed an intensively creative moment with a vibrant jazz scene and the Carnegie International exhibitions.

He studied at Carnegie Mellon University (CIT) for both his undergraduate and graduate degrees. In the 1960s Nama worked at William Stanley Hayter's (1901 – 1988) influential *Atelier 17* in Paris, where he was part of an international artistic circle. In 1981 he was elected to the National Academy of Design, New York. He was an influential teacher of draftsmanship and printmaking, while continuing to develop his own abstract take on natural forms.

Already involved with poets and writers since the early 1960s, Nama collaborated in 1976 with his friend the French poet and art historian Yves Bonnefoy (1923 – 2016), on artist's books. This in turn fostered a series of artist's books and exhibitions with Alfred Brendel (b. 1931) and Charles Simic (1938 – 2023) at Shepherd Gallery.

During his long career, Nama has been represented in numerous exhibitions, galleries and public collections, such as The Morgan Library, the Boston Athenaeum, The Metropolitan Museum, the Brooklyn Museum, and the Carnegie Institute. He has also been included in the distinguished international art fairs at Maastricht and the *Salon de Dessin* in Paris.

His studio is in Montauk, New York where he has recorded the dunes of its beaches.

David Wojciechowski and Robert Kashey



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