

NEW ACQUISITIONS

EUROPEAN PAINTINGS, WATERCOLORS, DRAWINGS AND SCULPTURE 1730 – 1920

SPRING EXHIBITION

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Exhibition organized by
Robert Kashey and David Wojciechowski

Catalog by Jennifer S. Brown

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COVER ILLUSTRATION: Jean-François Millet, *Rape of the Sabines*, circa 1844-47 cat. no. 9.

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CATALOG

1 SERVANDONI, Giovanni Niccolò
1695 - 1766
Italian-French School

RUINS WITH COWS AND FIGURES

Gouache on carton. 19 1/16" x 25 1/8" (48.4 x 63.8 cm). On verso, center top in graphite: *M. Dupolan*; in different hand in graphite: *Rue des Inturiers* [sic] 19; encircled at center in graphite: *avay 92 / allertes Magnos/Magvos* [?] /1864 (partially encircled). On old framing backboard verso: title page from Plaza Art Gallery, sale October 28-30, 1943; pasted at bottom of title page: lot 468, description of present gouache. Sold erroneously as Hubert Robert. Formerly inscribed and dated at lower right: *HR / 1785*.

Note: Giovanni Niccolò Servandoni's training as both architect and painter placed him in a unique position to become one of the most prominent stage designers in Europe during the mid-eighteenth century. The son of an Italian mother and French father, his citizenship is unclear. It has been suggested that he was born in a carriage traveling between the two countries (his father was a carriage maker and driver), however scholar Bert O. States asserts unequivocally in his dissertation on Servandoni's scenography that the artist was born in Florence. Servandoni studied with Paolo Pannini (1691-1765), whose genius for painting scenes of great space and distance became the foundation of Servandoni's own art. Servandoni moved to Rome where, as a student of Giovanni Giuseppe Rossi, he mastered the principles of perspective and architecture. In fact, Servandoni is most remembered today as the architect of the *St. Sulpice* façade in Paris. Servandoni's talent for depicting *vedute ideate* or *vedute di fantasia* (imaginary views with picturesque ruins) was recognized soon after his move to Paris when, in 1728, he was appointed principal painter and designer to the *Académie Royale de Musique*. The present work is a perfect example of the fantasy landscapes with ancient ruins, similar to those that won him admission to the *Académie Royale de Peinture et Sculpture* in 1731.

Servandoni's monumental landscapes were well suited to the mythological stories set in pastoral environments that were popular in eighteenth-century theater. He was highly sought after by royal courts throughout Europe, including Lisbon, London, Dresden, Brussels, Vienna, and Stuttgart. Replacing one-point perspective with oblique and diagonal arrangements, Servandoni revolutionized theater; he effectively extended the illusion of perspectival space to the broader audience, where pre-

viously the sense of spatial depth was only perceptible to a handful of elite members seated close to the stage and at center. He was especially lauded for his *scena par angolo* (buildings turned on a forty-five degree angle). He received such critical acclaim for his theatrical designs that when François Boucher, Servandoni's assistant who succeeded him as principal painter and designer, was criticized for "not having what . . . Servandoni possessed to the highest degree: the science of architecture and perspective." (Bouché, p. 132)

Servandoni left the *Académie Royale de Musique* to experiment with a new kind of theater. With singing and ballet forbidden outside the Opera, the artist began producing pantomime spectacles in the *Salles des Machines* in the Tuileries. These "machine plays" placed the spectator in the middle of the drama. Servandoni designed elaborate panoramic sets with machines that created brightly colored light shows, shimmering water spouts, billowing clouds, and fireworks amidst ever-changing scenes in which passing boats and flying chariots dazzled the audience. These theatrical innovations became widely popular among some of Europe's largest and most important courts, including that of August III, who employed Servandoni for two years to design lavish productions in Dresden's magnificent opera house. He was also commissioned to plan and execute public *fêtes* celebrating major royal events, such as the marriage of Madame Elisabeth, eldest daughter of Louis XV, to Philip of Spain, Duke of Parma, son of Philip V, as well as a grand celebration of the Peace of Aix-la-Chapelle in London's St. James' Park.

J.S.B.

References:

- Jeanne Bouché, "Servandoni," *Gazette des Beaux-Arts*, 4th ser., IV (August, 1910): pp. 121-146.
Ellen G. Landau, "'A Fairytale Circumstance': The Influence of Stage Design on the Work of François Boucher," *The Bulletin of the Cleveland Museum of Art*, 70, no. 9 (November 1983): pp. 360-378.
Marc Olivier, "Jean-Nicolas Servandoni's Spectacles of Nature and Technology," *French Forum*, 30, no. 2 (Spring 2005): pp. 31-47.



2 HOOGERS, Hendrik 1747 - 1814 Dutch School

ALEXANDER THE GREAT RIDING BUCEPHALUS, 1776

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

Note: The present drawing is a radical departure from Hendrik Hoogers' oeuvre, comprised mostly of landscapes and genre scenes specific to Nijmegen – a town near the eastern border of the Netherlands that is considered the nation's oldest city. The legendary episode depicted by Hoogers may be seen as a commemoration of the American Revolution, which many Dutch recognized as a potential model for reform in their own country. When William V of Orange, the Stadtholder of the Dutch Republic, was willing to grant British King George III's request that a unit of mercenaries in Dutch service – the Scotch Brigade – be deployed in the war with the American Republic, one nobleman successfully lobbied against it: Joan van der Capellen tot den Pol. Van der Capellen played a prominent role in the formation of the Batavian Republic (1795-1806). He, like Hoogers, was a member of the Patriots, a political faction that was inspired by the American Revolution. Van der Capellen wrote *To the People of the Netherlands*, a widely read pamphlet that called for a more liberal society and the end of the corruption and nepotism of the Stadtholder's regime. He was also one of the early supporters calling for the Dutch Republic to formally recognize the United States of America. Van der Cappellen led the Patriots' successful *coup d'état* of 1795 and the establishment of the democratic Batavian Republic.

The present drawing shows the moment when, according to Plutarch, the thirteen-year-old

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

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

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

The artist is best known for numerous views of Valkhof Castle, executed shortly before it was torn down in order to re-use its bricks in new town projects. The castle and its environs were once a Roman encampment and, many centuries later, the residence of Charlemagne. The site is now the Museum Het Valkhof, which houses a major collection of Roman antiquities, old masters, and modern



art, as well as a small preserved portion of the original castle. Hoogers' interest in Nijmegen extended beyond its aesthetic value in his art; as a Patriot, he was politically active in support of the Batavian Revolution. He served on Nijmegen's city council from 1794 until his death in 1814, with the exception of 1805-1807, when he was the city's mayor.

J.S.B.

References:

Saskia Bodt and Manfred Sellink, *Nineteenth Century Dutch Watercolors and Drawings from the Museum Boijmans van Beuningen, Rotterdam* (Alexandria [VA], 1998).

J.A.B.M. Jong, *Hendrik Hoogers: Patriot En Kunstenaar, 1747-1814* (Zaltbommel, 1969).

3 ROMNEY, George 1734 - 1802 English School

STUDY FOR ELIZABETH HARRIET WARREN AS HEBE, circa 1776

Pen and brown ink on mediumweight off-white laid paper. Watermark at lower left: *LETA*... 7 3/16" x 5 5/16" (13.5 x 8.2 cm) (irregular edges). On verso: pen and brown ink sketch of two figures and possible restudy of reclining nude at top right.

Note: The present work is one of several preparatory drawings for the full-length allegorical portrait of Elizabeth Harriet Warren (1759-1826) now in the National Museum of Wales in Cardiff. The painting was commissioned by Sir George Warren to celebrate his daughter Elizabeth's marriage to Thomas James, 7th Viscount Bulkeley of Beaumaris. Miss Warren sat for Romney on six occasions during which the artist envisaged different compositional arrangements in dozens of drawings. At least three related studies are in museum collections, including the National Gallery of Scotland, the Fitzwilliam Museum, and the Princeton Art Museum.

The personification of youth and immortality, Hebe is also associated with marriage because in Greek mythology she is one of Aphrodite's bridal attendants. This made Hebe a popular allegorical persona for eighteenth-century portraits of young women. Goddess of youthful beauty and cupbearer to the gods, Hebe's traditional attributes are a cup or ewer and an eagle – the symbol of her father,

Zeus. Although an elaborate ewer and a larger-than-life eagle feature prominently in the finished portrait, Romney did not include these in the present drawing. It seems the artist was still working through how to best evoke the requisite associations with classical antiquity to successfully amplify the nobility of Miss Warren's virtue and exquisite beauty. In this study, Miss Warren wears a modest tunic and cloak of the type worn by women as seen in ancient Greek art. In the final portrait, this antique costume is replaced by a pale yellow contemporary gown and billowing pink shawl.

Romney endeavored for a number of years to establish himself as a prominent painter of "histories" (works with a literary and moral message). His goal was realized with the success of *Portrait of Elizabeth Harriet Warren (Viscountess Bulkeley) as Hebe* (1775-77); the artist's reputation soared, and, for the following twenty years, Romney was one of the most prolific and fashionable portrait painters in London.

J.S.B.

Reference:

Nancy L. Pressly, *The Fuseli Circle in Rome: Early Romantic Art of the 1770s* (New Haven, 1979), pp. 126-127.



4 ROMNEY, George 1734 - 1802
English School

HEAD, after 1773

Pen and brown ink on mediumweight off-white laid paper.
No watermark. 3 3/8" x 4 1/4" (10.7 x 8.5 cm) (irregular
edges, truncated corners).

Note: The almost sculptural quality and idealized
features seen in the present drawing suggest it was
executed either during or soon after Romney's
two-year sojourn in Rome (1773-1775). There, he
studied from life and antique sculpture, as well as
from the Old Masters – especially Michelangelo
and Raphael.

J.S.B.

Reference:

Nancy L. Pressly, *The Fuseli Circle in Rome: Early
Romantic Art of the 1770s* (New Haven, 1979).



5 FUSELI, Henry (Johann Heinrich Füssli)
1741 - 1825
Swiss School

STUDY OF A MALE NUDE, circa 1778-79

Ink on off-white laid paper. No watermark. 7 1/2" x 5 5/16"
(19 x 13.5 cm). Signed on verso at upper center in black
ink: *H Fuseli R.A.ft.*

Note: The pose – a seated male nude with his arm held up by a strap (not drawn) – indicates that the present drawing is an academy. Fuseli outlined the torso and leg using thick, broken single and double outlines, with a spare linear treatment of the calf muscle and a Michelangesque emphasis on musculature.

We date the present work 1778-79 because of its stylistic affinity to comparable drawings, such as the left figure in the sketch *Study for Oath of the Rütli* (1778-79), which Fuseli likely made while he was in Zürich, as well as sketches for Hamlet. In these Fuseli established the essence of the figure as in the present drawing. However, a discrepancy exists between this date and the signature or inscription since Fuseli was not elected to the Royal Academy until 1788; he became an academican two years later. Therefore, the present work would be dated earlier than his appointment.

What accounts for this difference? The signature, *H Fuseli R.A.ft.*, matches three of the drawings, dated 1810-1820, in the Ashmolean Museum from the J. P. Heseltine collection (Schiff, p. 617-8). These are the only Fuseli drawings with this signature in the *catalogue raisonné* by Gert Schiff. This indicates that our drawing may have been in the Heseltine collection. The signature or inscription may have been added later, possibly all at once some time after his appointment as RA.

In the 1935 sale of the J. P. Heseltine collection, one lot included ten unframed drawings by Fuseli. They were described as “fashion and other figure studies in different techniques” and were on two separate mounts. The lot was sold to P. M. Turner. The “fashion” drawings are now in the

Ashmolean Museum. The present drawing may have been one of the figure studies in this lot.

Fuseli trained as classical scholar. Living in Rome from 1770 to 1778, he studied ancient Roman sculpture and the work of Renaissance masters, especially that of Michaelangelo. In addition to drawing live models, Fuseli dissected cadavers and occasionally attended anatomy lessons. After a brief stop in Zürich, he moved to England. His well-known *Nightmare*, exhibited at the Royal Academy in 1782, led to his fame, and in 1786 he contributed paintings to Boydell’s Shakespeare Gallery. He became a professor of painting at the Royal Academy of Arts in 1799, the same year he opened his short-lived Milton Gallery with forty-seven of his paintings.

L.Z.

References:

Ashmolean Museum, *Catalogue of the Collection of Drawings in the Ashmolean Museum* (Oxford [Oxfordshire], 1938-), vol. 4, pp. 303-304.
Frederick N. Bohrer, “Public Virtue and Private Terror: A Two-Sided Oil Sketch by Henry Fuseli,” *Zeitschrift für Kunstgeschichte* 53 (1990), p. 93 (comparative illustration, *Study for Oath of the Rütli*).
John Knowles, *The Life and Writings of Henry Fuseli, Esq.* M.A. R. A. (London, 1831), vol.1, p. 48.
Nicolas Powell, *The Drawings of Henry Fuseli* (London, 1951), p. 44 (Heseltine drawings).
Gert Schiff, *Johann Heinrich Füssli* (Zurich, 1973), vol. 1, p. 617 (no. 1611, 1612), p. 618 (no. 1614), p. 108 (Heseltine drawings); vol. 2, no. 448 (comparative drawing).
Sotheby’s, *The Heseltine Collections: The Celebrated Collection of the Late J.P. Heseltine, Esq.*, (London, 29 May 1935), lot 311.



6 QUAGLIO, Angelo I 1778 - 1815
Italian School

PLUTO'S REALM, circa 1800-1810

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

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

Identification of the present drawing as a set design is unquestionable. Of two related drawings attributed to Angelo I that sold at auction in 2009 (Galerie Bassange, Berlin), one of them – *Pluto's Realm: the Throne Room of the Prince of Darkness (Hell) with Demons and Serpents* – has hand-written instructions for building the set. The attribution of the present drawing to Angelo I is supported by the strong stylistic similarities it shares with *Gothic Church in the Moonlight* (circa 1800), also sold at auction in 2009 (Karl & Faber, Munich). Formerly in the collection of Johann Nepomuk Seiler, a notable collector of nineteenth-

century Bavarian drawings, *Gothic Church* is signed by the artist.

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

J.S.B.

References:

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



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

The present portraits are from David's famous series of 500 bronze medallions he called his "Gallery of Great Men." Motivated by what he saw as a moral obligation to commemorate men (and a few women) of genius, David executed the majority of these at his own expense. He worked on this portrait series over the course of almost forty years, and included contemporaneous writers, artists, composers, and scientists who are now seen as the principal figures of French Romanticism.

Miniature medallions such as the present ones are seldom seen, and it is especially rare to find them in the gilded bronze frames in which they were originally presented. Cast by Eck et Durand, the quality of chasing is as sharp and detailed as the more frequently exhibited larger medallions, which typically measure between 5 1/2 and 8 inches (14 to 20 cm) in diameter.

(A) GENERAL KLEBER, after 1831

Circular bronze with brown patination. Diameter: 2 13/16" (7.1 cm). Mounted in *bronze doré* frame. Dimensions: 5 5/8" x 5 5/8" (14.3 x 14.3 cm). Inscribed at left, heightened after casting: *KLEBER*. Inscribed and dated at right, heightened after casting: *DAVID / 1831*. On verso at left in raised letters foundry mark: *Eck et Durand*.

Note: Jean Baptiste Kléber (1753-1800) is considered one of the greatest generals of the French Revolution. He was appointed commander of the French forces in the Egyptian Campaign (1798-99) when Napoleon returned to Paris. Born into a working-class family, Kléber's rise from humble means to Napoleon's second-in-command epitomized the artist's impassioned Republican sentiments.

(B) GENERAL NAPOLEON BONAPARTE,
after 1838

Circular bronze with brown patination. Diameter: 2 13/16" (7.1 cm). Mounted in *bronze doré* frame. Dimensions: 5 5/8" x 5 5/8" (14.3 x 14.3 cm). Incised after casting, at left: *LE GENERAL / BONAPARTE*. Incised after casting, at right: *DAVID / 1838*. On verso at left in raised letters foundry mark: *Eck et Durand*.

Note: This portrait is based on the sculptural relief David made for the pediment of the Panthéon, commissioned in 1830. The relief is not an image of the Emperor Napoleon (1769-1821), but rather shows Napoleon as a republican general leading his revolutionary armies into battle. By 1837 King Louis Philippe I was on the defensive, with Republican and Bonapartist factions questioning the legitimacy of his reign. His Interior Minister, Jean-Pierre Bachasson, Count of Montalivet, asked David to modify the relief, believing its revolutionary theme problematic for Louis Philippe in the current political atmosphere. David refused, and although the relief was covered over for a time, it survived. The present portrait was executed shortly thereafter.

J.S.B.

References:

Barbara Anne Day-Hickman, *Napoleonic Art: Nationalism and the Spirit of Rebellion in France, 1815-1848* (Newark and London, 1999), pp. 113-115.

Peter Fusco, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections* (Los Angeles, 1980), pp. 211-225.

Lami, vol. 6, p. 77 (Kléber)

Lami, vol. 6, p. 92 (Bonaparte)



A



B

8 NIEUWERKERKE, Alfred-Emilien
O'Hara, Comte de 1811 - 1892
French School

EQUESTRIAN STATUE OF WILLIAM I,
PRINCE OF ORANGE, 1843

Bronze with dark brown patination on oval self-base. Overall height from bottom of base to top of feather on cap: 22 11/16" (57.7 cm). Width from horse's tail to tip of horse's left ear: 21 5/8" (54.9 cm). Depth from tip of rider's right hand to outer edge of rider's left stirrup: 10 1/16" (25.6 cm). Signature and date along base on rider's right side, heightened after casting: *Cte E de Nieuwerkerke 1843*.

Note: William I, Prince of Orange (1533-1584), led the Dutch revolt against the tyrannical oppression of Spain's Philippe II; the campaign sparked the Dutch War of Independence (1568-1648) that resulted in the independence of the United Provinces in 1648. William I, also known as William the Silent, is considered a key figure in the transition of the provinces to the modern nation of the Netherlands.

The original plaster of the present sculpture was first exhibited at the Paris Salon of 1843. To submit to the jury an equestrian statue of such a prominent historical figure was an especially ambitious move for Alfred Nieuwerkerke, who had enjoyed only modest success at the time. Although his first bronze sculpture, *Combat de deux chevaliers au XV^e siècle*, was praised by critics when it appeared in the journal *l'Artiste* in 1839, Nieuwerkerke's Salon debut in 1842 (*Le comte Charles de Ganay*, a marble bust) garnered the young sculptor little attention. In spite of this, Nieuwerkerke's friend, the Duchesse de Gramont, suggested he was the ideal artist to memorialize William the Silent. The comte Charles de Nieuwerkerke, the artist's father, was of Dutch descent and became a prominent member of Charles X's court; this heritage, Nieuwerkerke's French citizenship and his training at the *Académie des Beaux-Arts* were, in the Duchesse's eyes, the perfect credentials.

The desire to depict William I on horseback nearly three centuries after he led a revolt against the Spanish was inspired, at least in part, by the recent popular and critical success of the equestrian statue of Emmanuel Philibert, Duke of Savoy, installed in 1838 on the Piazza San Carlo, Turin. Both known for their military prowess, political triumphs, and courageous victories over the Spanish, the Duke of Savoy and William the Silent were contemporaries. Emmanuel Philibert (1528-1580)

reclaimed for the Duchy of Savoy lands that had been lost to the French and Spanish (including Turin). Along with expanding the Duchy's territory, Emmanuel Philibert declared Italian – instead of Latin – to be the Duchy's official language – an important step toward freeing itself from the authority of the Vatican.

The bronze statue of Emmanuel Philibert – executed by Baron Carlo Marochetti, a French sculptor of Italian descent – came to the attention of King William II of the Netherlands, who had expressed a desire to commission a monument in honor of his ancestral namesake since his own coronation in 1840. Baron Fagel, William II's ambassador to France and a longtime friend of Nieuwerkerke's father, took a maquette of the statue to the King, who thereafter commissioned Nieuwerkerke to execute a monumental bronze version. A grand unveiling ceremony took place on November 17, 1845, in front of the Royal Palace, The Hague, where the statue still stands today.

A reduction, cast by Eck et Durand in Paris, is in the *Staatliche Kunsthalle Karlsruhe*. In an 1858 letter to De Meyer in The Hague, Nieuwerkerke expresses his admiration for the successful realization of "perfect" reductions of his grand equestrian statue. The artist thanks De Meyer for sending him one of these reductions, which were cast in various sizes.

Under Napoleon III, Nieuwerkerke held prestigious and powerful government and court appointments in the Paris art world. As superintendent of the Academy, Nieuwerkerke could – and did, for better or worse – make or break the careers of aspiring artists. In this capacity and as Director of the Louvre, he had significant influence over standards of taste and collecting practices in mid- to late-nineteenth century France.

J.S.B.

References:

Lami, vol. 8, p. 7.

Le comte de Nieuwerkerke : art et pouvoir sous Napoléon III (Paris, 2000), pp. 162-164; ill. p. 164, no. 108.

De Thomas Couture à Maurice Denis. Les Collections du XIX^e Siècle du Musée Départemental de l'Oise (Beauvais [France], 1994), ill. p. 246, pl. 387.



9 MILLET, Jean-François 1814 - 1875
French School

RAPE OF THE SABINES, circa 1844-47

Oil on canvas. 24 3/16" x 19 11/16" (61.5 x 50 cm). Signed in red oil at lower right: *J. F. Millet*. On verso on central stretcher bar inscribed in white (faded): 340 [?] / in blue crayon: 8 / in dark brown ink: 454.

Ex-collection: J. Foxcroft Cole, or William Morris Hunt, circa 1880, to Vose Gallery; delivered by Vose Gallery to Beriah Wall, Providence, RI, October 20, 1885; sold by him at American Art Galleries, New York (1 April 1886, lot 246); Joseph Drexel, New York and Philadelphia, by descent to Sofie Dahlgren, Philadelphia; by descent to her niece, Mrs. Phillip Randolph, Philadelphia; by descent to Estate of Phillip Randolph, Philadelphia; sold at Estate sale of Phillip Randolph, Newport RI (1999), to Butch McGrath, Scituate, Massachusetts

Exhibitions: "Loan Exhibition of Paintings in Aid of the First Light Infantry," Providence, RI, January 1886, cat. no. 110 (lent by Beriah Wall); Union League Club, New York, February 14-16, 1889

Note: The present painting is from Millet's early period, which Alfred Sensier, his biographer, termed his *manière fleuri* (flowery style). Millet got his start in Paris in the studio of Paul Delaroche, where Thomas Couture was also a pupil. Frequenting the Louvre to study the old Masters, Millet drew and painted nymphs, fauns, and nudes with a sensuality similar to Narcisse Diaz and in the rich tones and bravura brushwork of Eugène Delacroix. According to Sensier, Millet painted with "so much exuberance of strength, such a passion for covering canvas, that the pleasure of painting overcame colder reason." The present painting reveals the artist's training and the exuberant painting style of his early career.

Beriah Wall was a successful businessman and frequent client of Vose Gallery, who had at least

one separate account book for him. According to their records, Vose delivered to Wall the present painting, called in their delivery book, "Rape of Sabine," in October 1885. Four months later, Vose delivered Wall's collection of 154 oil paintings, including the present work, as well as eleven drawings, a bronze, and various other objects to the American Art Association in New York for sale at auction. Millet's painting was celebrated in the United States by the time it went up for sale in 1886. A similar composition to the present painting is his *Susanna and the Elders* in the National Gallery of Victoria, Melbourne.

After moving to Barbizon in 1849, Millet abandoned biblical and mythological subjects and painted the peasant scenes for which he is most known.

L.Z.

References:

"Account with Beriah Wall, Providence, Rhode Island, September 15, 1887 – November 23, 1887" in "Vose Galleries of Boston records, 1871-1993," Archives of American Art, Smithsonian Institution, Reel 3936.

"S. M. Vose, Providence, Rhode Island, Delivery Book April 5, 1882 – April 18, 1887" in "Vose Galleries of Boston records, 1871-1993," Archives of American Art, Smithsonian Institution, Reel 3936, pp. 42, 45.

"The Fine Arts," *Critic* 117 (27 March 1886): p. 158.

"The Fine Arts," *Critic* 269 (23 February 1889): p. 97.

An Illustrated Catalogue of the Art Collection of Beriah Wall (Providence, 1884).

M. G. van Rensselaer, "Pictures of the Season in New York," *American Architect and Building News* 19, no. 537 (10 April 1886): p. 174.

Alfred Sensier, *Jean-François Millet, Peasant and Painter*, trans. Helena de Kay (Boston, 1881), p. 65, 199.



10 BONHEUR, Rosa 1822 - 1899
French School

STUDY OF A TIGER ATTACKING A HORSE

Ink and wash on *papier calque* affixed to mediumweight off-white wove paper with repair in upper right corner. No discernible watermark. 4 3/8" x 5 7/16" (11.3 x 13.8 cm).

Provenance: Estate Sale Rosa Bonheur, Paris, 1900
Ex-collection: Alexander Blumenstiel (acquired at the above sale)

Note: The subject of horses being attacked by lions and tigers has a long history in the visual arts; among the many precedents is *Lion Attacking a Horse* – a fragmentary antique sculpture at the *Palazzo dei Conservatori* in Rome. Believed to have been much admired by Michelangelo, the sculptural fragment has been copied by artists for centuries in every imaginable medium – from stone sculptures and bronze medallions to tapestries and paintings. Because Rosa Bonheur's artistic training included sketching from plaster models, visiting the annual Salon and, beginning at age fourteen, copying paintings at the Louvre, she would have been familiar with many extraordinary examples. The composition of the present drawing is especially reminiscent of the ferocity and dynamic line of Théodore Géricault's and Eugène Delacroix's numerous variations on the theme of lions and tigers attacking horses.

A year after Bonheur's death in 1899, American art collector Alexander Blumenstiel (1845-1905) purchased the present sketch and several other works at the auction of the artist's atelier in Paris (see entry no. 11). The present drawing was mounted, along with a small study for *The Horse Fair* and two other sketches, on a single sheet. This was a common practice at that time so as to sell groups of small, thematically similar drawings as a single lot. It was likely overseen by Bonheur's executor, Anna Klumpke, and M.L. Roger-Milès, who inventoried the contents of the atelier in

preparation for the auction. Blumenstiel, an astute and knowledgeable collector, owned at least three such pages of mounted drawings, two of which were sold at an auction of his art collection in 1905. Noting stylistic differences between the present study and sketches of similar subject matter by Bonheur (of which he owned many), Blumenstiel believed this particular drawing to be by Delacroix. The collector had given this page to his niece, Theresa Blumenstiel Greenblatt, who later gave it to her son. In May of 1979, Mrs. Greenblatt sent a letter to the Shepherd Gallery confirming the provenance of the four sketches – still mounted on a single page; she included a photograph. In the letter, Mrs. Greenblatt stated that her uncle identified the present sketch as "an ink drawing by Delacroix." Although the drawing bears a strong resemblance to Delacroix's *Tiger Attacking a Wild Horse* (a watercolor acquired by the Louvre in 1911), it seems unlikely that Anna Klumpke or M.L. Roger-Milès would have mounted a Delacroix together with Bonheur drawings. The explanation that Bonheur – a Delacroix enthusiast – composed the sketch in the style of Delacroix is much more plausible.

J.S.B.

References:

American Art Association, *Catalogue of the Private Collection of Modern Paintings, Watercolors and Drawings Collected by the Late Alexander Blumenstiel* (New York, 1906).

M.L. Roger-Milès, *Atelier Rosa Bonheur* (Paris, 1900).

Theresa Greenblatt, May 25, 1979 letter to Shepherd Gallery Associates, Shepherd Gallery Archives.

F. A. Trapp, *The Attainment of Delacroix* (Baltimore and London, 1971), pp. 203-220.



11 BONHEUR, Rosa 1822 - 1899
French School

SKETCH FOR *THE HORSE FAIR*, circa 1852-55

Graphite on mediumweight light-grey wove paper. No discernible watermark. 3 3/8" x 6 1/4" (8.3 x 15.8 cm). Estate stamp in black ink at lower right: *Rosa B-* (Lugt 2147).

Provenance: Estate Sale Rosa Bonheur, Paris, 1900
Ex-collection: Alexander Blumenstiel (acquired from above sale)

Note: The present sketch relates to Bonheur's most famous painting, *The Horse Fair* (1853-55), which has been on view at the Metropolitan Museum of Art since 1887 – the year it was purchased by Cornelius Vanderbilt for \$53,000 and donated to the museum. Bonheur began working on the picture in 1852 and spent over a year sketching at the Paris horse market on *boulevard de l'Hôpital*, dressed as a man to avoid attention. Considered aberrant behavior, dressing in men's clothing required a permit, which Bonheur obtained. She exhibited the finished painting in the Paris Salon of 1853. Subsequently, the picture was exhibited throughout Europe, England, and the United States, attracting admiring crowds in each venue and adding to its enormous fame.

Alexander Blumenstiel (1845-1905), a well-known attorney who specialized in bankruptcy law, owned a notable art collection of European and American art, including William Merritt Chase's *Carmencita* (1890, the Metropolitan Museum of Art). The collector purchased a number of paint-

ings and works on paper at the auction of Bonheur's Atelier contents, which took place in Paris a year after the artist's death. The sale included many paintings, drawings and etchings by Bonheur that had never been exhibited. Additionally, the artist's collection of works by other artists were sold, including a drawing by Théodore Géricault, whose dramatic rendering of animals proved highly influential on Bonheur's mature style. At the time of Blumenstiel's death in 1905, he owned at least four paintings by Bonheur and over a dozen drawings, including two studies for *The Horse Fair*. One of these was sold at the New York auction of Blumenstiel's collection in 1906; the other – the present sketch – was given to his niece, Theresa Greenblatt (née Jacobs, daughter of Elsie Blumenstiel and Ralph Jacobs), a highly-respected antique silver and paperweight dealer.

(For further information on Alexander Blumenstiel, see also entry no. 21).

L.Z.

References:

American Art Association, *Illustrated Catalogue of the Private Collection of Modern Paintings, Watercolors and Drawings Collected by the Late Alexander Blumenstiel* (New York, 1906), nos. 4, 6, 8, 29, 63, 110, 113, 128, 166.

M.L. Roger-Milès, *Atelier Rosa Bonheur* (Paris, 1900).



Rosa B-

12 BARYE, Antoine-Louis 1796 - 1875
French School

STUDY OF A LIONESS AND FOX'S HEAD

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

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

13 BARYE, Antoine-Louis 1796 - 1875
French School

SKETCH OF "THE OAK OF HENRI IV" AT
FONTAINEBLEAU, circa 1850s-1860s

Soft graphite on grayish-brown mediumweight laid paper. No watermark. 5 3/4" x 8 7/8" (14.6 x 22.7 cm) (irregular edges). Estate stamp in red ink at lower right: BARYE (Lugt 220). On verso: restudy of tree.

Barye's excursions to the forest of Fontainebleau began in the late 1840s and occurred with greater frequency throughout the next two decades. There he would trek into the forest to draw or paint *en plein air* – sometimes alone and sometimes with one of his Barbizon colleagues. The extent of Barye's interest in pure landscapes was little known until after his death when over sixty such works were included in the artist's studio sale. The present drawing is from one of several known sketchbooks filled with landscapes, all drawn from life. (Kelly, p. 47-48). The tree is identifiable through a photograph in Barye's collection, *The Oak Named Henri IV*, by Eugène Cuvelier. Also found in these sketchbooks was a study for Barye's most well known landscape, *The Jean de Paris, forest of Fontainebleau*, an oil painting now at the *Musée du Louvre*. In all three works, Barye's image of an ancient, storm-ravaged oak transforms an otherwise unremarkable landscape into a majestic or mysterious setting.

J.S.B.

References:

Glenn F. Benge, *Antoine-Louis Barye: Sculptor of Romantic Realism* (University Park [PA], 1984).
H.W. Janson and Peter Fusco, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections* (Los Angeles, 1980), pp. 124-125.
Simon Kelly, "Barye as Painter," *Untamed: The Art of Antoine-Louis Barye* (Baltimore, 2006), pp. 47-48.



12



13

14 VERBOECKHOVEN, Eugène-Joseph
1798 - 1881
Belgian School

CATTLE IN A MEADOW, 1867

Black chalk heightened with white on light brown light-weight wove paper laid to off-white wove paper (these two sheets comprise the original support as commercially prepared). No watermark. Image: 13 3/8" x 19 7/8" (34 x 50.5 cm). Sheet: 14 3/16" x 20 3/4" (36 x 52.7 cm). Signed and dated in black chalk at lower right: *Eugène Verboeckhoven / 1867*.

Note: The landscape in the present drawing provides a harmonious, highly naturalistic setting for Verboeckhoven's "subjects" – the cows – yet no detail has been included that might pull the viewer's attention away from the animals. By placing the cows in the foreground of the painting, the artist creates an almost intimate setting in which to contemplate the physical strength and usually passive nature of these gigantic creatures.

Verboeckhoven and his younger brother, Charles Louis, learned to draw and sculpt in clay in their father Barthélémy's atelier. The family moved to Ghent when Eugène was eighteen, and he enrolled at the Academy of Fine Arts in 1816 to study with the sculptor, Albert Voituren. After leaving the Academy in 1818, he pursued this inter-

est in painting by studying privately with Balthazar-Paul Ommeganck, a noted painter of landscapes and animals whose success won him membership to the Academies of Amsterdam, Brussels, Ghent, Munich, and Vienna. Ommeganck introduced Verboeckhoven to the classical landscape tradition of Nicolas Poussin and Claude Lorraine. At Ommeganck's encouragement, Verboeckhoven traveled to the Netherlands to study the work of seventeenth century Dutch and Flemish landscape artists and *animaliers*. The work of Paulus Potter – large-scale paintings of bucolic landscapes dotted with domestic animals – had such a profound influence on Verboeckhoven's mature style that the artist is often referred to in literature as the "Paulus Potter of the nineteenth century."

J.S.B.

References:

Willem G. Flipppo, *Lexicon of the Belgian Romantic Painters* (Antwerp, 2000).

Herman D. Vilder and Kris van de Ven, *Eugène-Joseph Verboeckhoven: the Animalier and his Fellow Painters* (Vilvoorde [Belgium], 2006).



15 FRÉMIET, Emmanuel 1824 - 1910
French School

RAVAGEOT AND RAVAGEODE, NAPOLEON
III'S BASSET HOUNDS, after 1853

Bronze with dark brown patina on oval base. Height: 5 3/4" (14.6 cm); length of base: 6 3/4" (17 cm); depth of base: 5 1/2" (14 cm). Heightened after casting at top right of base, below paw: *E FRÉMIET*; cold-stamped at rear of base: 145.

Note: In 1851, Frémiet created a life-size plaster group of the present sculpture, a commission he solicited from the Minister of the Interior. It was exhibited in bronze in the Salon of 1853 and again in the Universal Exposition of 1855. It was then placed in the *Salle des Gardes* of the *Château de Compiègne*, which had been a royal residence from 1380 until the end of Napoleon III's regime, when it became a national museum.

Contemporary critics admired the compact composition, minute detail, and accuracy of the depiction of the emperor's hounds. A small snail has captured one dog's attention, while the other remains upright and alert. Because of the success

of this group, Frémiet later made separate sculptures of the individual basset hounds.

Ravageode is sometimes given different spellings, such as Ravageole; however, Ravageode is the name printed in the original Salon catalogs. The confusion stems from the commission, since the names of the dogs are not specified; they were simply referred to as two bassets.

L.Z.

References:

Catherine Chevillot, *Emmanuel Frémiet, 1824-1910: Le Main et le multiple* (Grenoble, 1989), ill. p. 79.

Jeremy Cooper, *Nineteenth-Century Romantic Bronzes* (Boston, 1975), ill. p. 150.

Pierre Kjellberg, *Les Bronzes du XIXe siècle* (Paris, 1987), ill. p. 334.

Lami, vol. 6, p. 409.

The Second Empire: Art in France under Napoleon III (Philadelphia, 1978), pp. 229-30, ill. p. 229.



16 JACQUEMART, Henri Alfred
1824 - 1896
French School

SEATED HOUND WATCHING A TURTLE,
circa 1860

Bronze with brown patination on oval base. Overall height: 6 1/16" (15.4 cm). Width from left to right base: 7 1/8" (18.1 cm). Depth from front to back of base: 4" (10.1 cm). Incised on top rear of base, heightened after casting: A JACQUEMART. Foundry mark cold-stamped on rim of base: A.D (surmounted by a star) / *Delafontaine*.

Note: In addition to his numerous monumental sculptures, Alfred Jacquemart was a prominent *animalier* – specializing in highly detailed, scientifically accurate depictions of animals. The term was originally used in a derogatory sense to condemn the animal sculptures submitted to the 1831 Paris Salon by Antoine-Louis Barye (1795-1875) and Christophe Fratin (1801-1864). The jury rejected their work on the grounds that it departed from classical and academic norms. This negative perception slowly changed, largely due to the patronage of Prince Ferdinand Philippe, Duke of Orléans and eldest son of King Louis-Philippe, who commissioned Jacquemart to execute several monumental animal sculptures for prominent public spaces in Paris. By the time the present sculpture

was cast, a taste for miniature bronze animal sculpture was widespread among the middle-class.

Born in Paris, Jacquemart studied painting with Paul Delaroche and sculpture with Jean-Baptiste Jules Klagmann at the *École des Beaux-Arts*. He traveled through much of Turkey and Egypt, where he was commissioned by the city of Alexandria to create a colossal statue of the Khedive Mehemet Ali. Jacquemart is best known for his many public sculptures and monuments still seen today throughout Paris (and elsewhere in France), including the bronze griffons in front of the *Fontaine Saint-Michel*, the giant lions standing guard at the Eastern entrance of the *Hôtel de Ville*, and the *Four Evangelists* on the façade of the Church of Saint-Augustine. He exhibited at the Paris Salon from 1847 through 1879, and became a Chevalier of the Legion of Honor in 1870.

J.S.B.

References:

Pierre Kjellberg, *Les Bronzes du XIXe siècle: Dictionnaire des Sculpteurs* (Paris, 1987), p. 387-88. Lami, vol 7, pp. 191-194.



17 MEISSONIER, Jean Louis Ernest
1815 - 1891
French School

GENERAL DUROC AT THE BATTLE OF
CASTIGLIONE, after 1890

Bronze with brown patination attached by center shaft to bronze base. Overall height from base to top of Duroc's cap: 21 1/8" (53.6 cm). Length from muzzle to tail: 21" (53.3 cm). Depth from front to back of base: 7 1/16" (17.9 cm). Base dimensions: 1 1/4" x 19" x 7 1/16" (3.1 x 48.2 x 17.9 cm). Incised after casting on left side of top of base: *Duroc Campagne l'Italie 1796 Castiglione / dernière maquette de mon mari X^{bre} 1890 / mort samedi 31 Janvier 1891 Paris* [the last maquette by my husband October 1890 / died Sunday 31 January 1891]. Incised after casting along bottom center of top of base: V^c Meissonier 1893. Circular indentation at upper left corner of base that once contained *Siot-Decauville* plug (foundry's seal).

Note: The present equestrian sculpture is one of fifteen executed by Ernest Meissonier and cast posthumously at the direction of the artist's second wife, Elizabeth (née Besançon). Although the artist was a highly successful painter and the first artist to be awarded the Grand Cross of the Legion of Honor, Meissonier's sculptures were unknown until after his death. Modeled in wax over wire, and often "dressed and saddled up" with cloth, leather and metal, the original sculptures functioned to aid the artist in his near obsessive desire to render horses in motion with anatomical precision.

In 1859, Meissonier was assigned to accompany Napoleon III and his army to the battlefield to record the events of the Italian campaign. This initiated a life-long interest in depicting battle scenes, a genre for which Meissonier became famous. His success was assured with the completion of *Napoleon III at the Battle of Solferino* (1863, Paris, Louvre).

Long a student of General Napoleon Bonaparte's military career, Meissonier conceived of a five-painting Napoleonic cycle. Meissonier completed two of the five paintings out of sequence – 1807, *Friedland* and 1814, *The Campaign in France* (completed in 1875 and 1864, respectively). Meissonier's 1814 was criticized for what some saw as a lack of veracity of his depictions of galloping horses. The artist began observing racehorses, but remained dissatisfied with his studies. He became familiar with Eadweard Muybridge's revelatory sequences of horses trotting and running, and he received a copy of the photographer's *Attitudes of*

Animals in Motion in 1881. An outspoken supporter and friend of Muybridge (1830-1904), whose work the artist promoted in Paris, Meissonier helped spark a public debate in the *Gazette des beaux-arts* about whether or not the visual effects captured in photographs were appropriate resources for the fine arts. Meissonier's position in this argument is clear – the knowledge he acquired from Muybridge's project had a direct impact on his work. The photographer proved definitively that at full gallop, a horse loses contact with the ground for a split second, as exemplified by the present sculpture. By modeling the horse with its feet curled completely under its muscular body, Meissonier produces a sense of the speed and strength of the animal's dynamic motion.

The artist's Napoleonic cycle was to have begun with *Castiglione* – a representation of the dawn of Napoleon's career. The title refers to Napoleon's strategically brilliant battle at *Castiglione delle Stiviere*, an important stronghold in northern Italy. On August 5, 1796, Napoleon's forces defeated the Austrian army. Meissonier's *Castiglione* was to emphasize the devotion of Napoleon's troops. Against a backdrop of soldiers waving their caps atop their bayonets, Napoleon rides his galloping horse, followed closely by General Géraud Duroc, his *aide-de-camp*. The painting was never completed. Meissonier executed the wax model for the present bronze in December of 1890, and *The Morning of Castiglione* – a preparatory oil sketch on panel – was on the artist's easel at the time of his death in January 1891.

J.S.B.

References:

- Vallery C. O. Gréard, *Meissonier: His Life and His Art* (New York, 1897), ill. p. 361 (wax model).
Constance Cain Hungerford, *Ernst Meissonier: Master in His Genre* (Cambridge, England, 1999), ill. pp. 219-220, figs. 98 and 99 (*The Morning of Castiglione* and the present sculpture, respectively).
H.W. Janson and Peter Fusco, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections* (Los Angeles, 1980), pp. 300-301.
Lami, vol. 7, p. 422-423.



18 MAX, Gabriel Cornelius von 1840 - 1915
German School

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

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

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

Note: The present drawing marks a turning point in Gabriel Max's career. In spite of the friendly reception he met at the Vienna Academy (1858–1861), Max felt he did not belong in that artistic environment. He treasured a volume of Delaroche's works in photographic reproductions and longed to go to Paris. The success of his series of *Phantasiebilder aus Tonstücken*, to which the present drawing belongs, made him change his mind. The album of twelve watercolors to compositions by Beethoven,

Mendelssohn, Liszt and others was published in photographic reproduction. The art-loving Duke Ernst II of Sachsen-Coburg-Gotha accepted Max's dedication of the work and presented the artist with a medal for his achievements.

The brothers Emanuel and Joseph Max were sculptors in Prague. Joseph had two sons, Gabriel and Heinrich, both of whom became painters. Of these four artists, Gabriel achieved the greatest popularity, painting religious, historical and genre scenes with a particular touch of the macabre in a highly finished, brilliant technique. First a student of Eduard von Engerth at the Prague Academy, then of Carl Wurzinger, Carl von Blaas, C. C. Ruben and Karl Meyer in Vienna, he eventually became a student of Karl von Piloty in Munich (1864-67). From 1879 to 1883 he taught at the Academy of Munich.

E.K.

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



And. Presto

Karoline Schlegel-Schelling, 1801

19 MUNSCH, Leopold 1826 - 1888
Austrian School

PORTRAIT OF THE ARTIST WILHELM
RICHTER, 1854

Graphite on mediumweight off-white wove paper. No watermark. 4 3/4" x 3 3/4" (12.1 x 9.5 cm) (corners cut diagonally). Monogrammed and dated in graphite at bottom left: *LM 1854*. Inscribed in graphite at bottom right: *W. Richter*; in graphite at bottom right: *X / 3.32* (inventory number?). On verso inscribed in graphite: *Munsch*; graphite test shading on lower half.

Note: Wilhelm Richter (1824-1892), the sitter represented in the present drawing, attended the Vienna Academy, where Munsch studied with portrait painter Peter Johann Nepomuk Geiger (1805-1880). It was common for artists to take turns sitting for each other; the present portrait may have been the result of such an exchange. Both young artists enjoyed successful careers as painters. Richter worked at the Imperial and Royal Headquarters as a battle scene painter from 1848 to 1859. In the 1870s he worked at Gödöllő, Empress Elisabeth's castle in Hungary, depicting Imperial hunts.

Munsch's first exhibition at the Academy (1850) comprised *Hunting Party in the Mountains* and three other paintings. Munsch is best known as a painter of the Austrian countryside – pristine landscapes, castles atop mountain peaks, mills and churches nestled into hillsides, and genre scenes of village life. Early in his career the artist spent most of his time in the Alps, often drawing and painting *en plain air*. By the 1870s, he concentrated on the Vienna Woods and the environs of Salzburg. Many of his paintings are in Vienna's Museum of Natural History, where works such as *Gold Mine in the Alps* and *The Madatsch Glacier in the Ortler Alps* are exhibited in the Minerals/Gems and Geography/Paleontology galleries.

J.S.B.

Reference:
Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts: Beitrag zur Kunstgeschichte* (Leipzig, 1944-48).



20 SCHREYER, Adolf 1828 - 1899
German School

SOUVENIR CARD WITH ARAB RIDER ON
HORSE, 1895

Graphite and some watercolor on heavyweight off-white wove paper. No watermark. 3 3/8" x 5 1/4" (8.6 x 13.3 cm). Inscribed in dark brown ink at left: *dem Fräulein / Cora Blumenstiel / zur freundlichen / Erinnerung an / Cronberg u an den / Prof Schreyer / Cronberg Aug. 1895.* (To Miss Cora Blumenstiel with fond memories of Cronberg and of Prof. Schreyer).

Note: During the Franco-Prussian war, Adolf Schreyer moved permanently to Kronberg, where according to the inscription patron Cora Ballin (née Blumenstiel) paid him a visit. Mrs. Ballin was familiar with the artist's work because her father, Alexander Blumenstiel – a New York lawyer and prominent art collector – owned several works by Schreyer, including *The Desert* (a drawing featuring three Arab riders in the desert), and two paintings, *A Moorish Horseman* and *Arabian Horseman*. Whether Mrs. Ballin and her husband, Dr. Milton J. Ballin, had a significant art collection is not known at present, but Mrs. Ballin's brother bequeathed to her a painting by Winslow Homer, and presumably she inherited more from her father.

Schreyer was renowned for his Orientalist scenes and, along with Eugène Fromentin (1820-1876), was foremost among painters of Arab horsemen. He began his artistic training at the *Staedel*

Institute in Frankfurt, and thereafter the artist continued his studies in Düsseldorf, Munich and Stuttgart. Schreyer's interest in Arab horsemen and exotic lands blossomed in 1855 when he joined a regiment of field artists tasked with documenting the Crimean War (1854-56). In this capacity, he traveled to North Africa and Syria, where he immersed himself in Bedouin life and even learned Arabic. Schreyer's fascination with Bedouin warriors informed his representations of Arab horsemen as brave, noble and fierce. The artist settled in Paris in 1862 and became court painter to the Duke of Mecklenburg-Schwerin. Receiving medals at the Paris Salons of 1864, 1865 and 1867, Schreyer's paintings were compared favorably to those of Fromentin and Eugène Delacroix (1798-1863).

L.Z.

References:

American Art Association, *Illustrated Catalogue of the Private Collection of Modern Paintings, Watercolors and Drawings Collected by the Late Alexander Blumenstiel* (New York, 1906), nos. 64, 162, 163.

Paine Art Center & Arboretum, *Adolf Schreyer: An International Exhibition* (Oshkosh, 1972).

Dem Fräulein
Cora Blumenstiel
zum freundlichen
Geburtsfest von
Cronberg = von dem
Prof Schreyer



Cronberg Aug. 1875

21 RICO Y ORTEGA, Martín 1833 - 1908
Spanish School

SOUVENIR WITH STUDIES OF CHILDREN,
WOMEN, AND A MAN IN A BOAT

Oil on panel. 3 3/4" x 6 5/16" (9.5 x 16.1 cm). Inscribed in dark brown ink at right: *Al Señor Blumenstiel / recuerdo / M. Rico* [To Mr. Blumenstiel / souvenir / M. Rico].

Ex-collection: Alexander Blumenstiel

Note: The present souvenir may represent studies of Venetians. Rico settled in Venice in 1871 and remained there for the rest of his life. It is said that most of his best works went to the United States. Alexander Blumenstiel (1845-1905) was one of his American patrons. The present work is a souvenir from Rico to Blumenstiel, a well-known attorney who specialized in bankruptcy law. Prior to practicing law, Blumenstiel was Associate Editor of the *Jewish Record*, a correspondent for the *San Francisco Hebrew*, and a contributing reporter to a variety of other newspapers. He owned a notable art collection that included an unusual collection of five painted fans. Tiffany & Co. designed the mounts for the fans, which Blumenstiel began collecting in 1894; each blade was painted by a well-known artist, including Rico. Blumenstiel also owned two Venetian scene paintings by Rico – *A Bridge at Venice* and *Rio Santa Marina*.

Without knowing the precise date of the present picture or when the patron met Rico, it is difficult to pinpoint a location or identify the figures. Rico's own children, a boy and a girl, often served as models for his pictures, but the figures in the

present work appear to be general working-class types, such as the fisherman and the grey-haired woman who, seated before a cradle or a work table, may be a nursemaid or a domestic worker.

Rico studied in Madrid under Federico de Madrazo and won the *prix de Rome* in 1862. The prize allowed him to study in Paris. Rico had hoped to become a pupil of Charles-François Daubigny, and presented a letter of recommendation from Ernest Meissonier. Although the venerable Barbizon artist declined to take Rico as his student, the latter was nevertheless strongly influenced by Barbizon paintings. Later in his life, Rico served as artistic director of the journal *Ilustración Española y Americana*.

L.Z.

References:

American Art Association, *Illustrated Catalogue of the Private Collection of Modern Paintings, Watercolors and Drawings Collected by the Late Alexander Blumenstiel* (New York, 1906), nos. 69, 85.

Elizabeth du Gué Trapier, *Martín Rico y Ortega in the Collection of the Hispanic Society of America* (New York, 1937).

Isaac Markens, *The Hebrews in America* (New York, 1888), p. 227.

A[lfred] G[eorge] Temple, *Modern Spanish Painting* (London, 1908), pp. 46-7.



22 HARPIGNIES, Henri-Joseph
1819 - 1916
French School

VIEW OF THE AVENUE VICTORIA, PARIS,
circa 1891

Watercolor on mediumweight off-white wove paper. No discernible watermark. 18" x 12" (45.8 x 30.5 cm). Signed at lower left: *H. Harpignies*; inscribed at lower right: *avenue Victoria*.

Formerly: Arnold & Tripp, Paris; M. Newman Fine Arts, London; Stoppenbach & Delestre, London

Note: Though Henri-Joseph Harpignies is known for his antipathy toward Impressionism, the present work reveals a trace of influence, most notably in his choice of subject matter. The earthy, even muted, colors and the well-defined buildings and trees are typical of the artist's *oeuvre* from early in his career; yet the decidedly contemporary scene resonates with Gustave Courbet's notion – embraced by Impressionist artists – that one's own time and experience are the only appropriate subject-matter for art. Here, Harpignies' image presents the viewer with what can be described as a hallmark of Impressionism: a "snapshot" of modern life in Paris. The wide streets and modern apartment buildings, seen at the right and in the background at far left, had been constructed only a few decades before as part of the modernization program commissioned by Napoleon III and designed by Baron Georges-Eugène Haussmann. Given Harpignies' love of ancient architecture, it is no surprise he chose a view that includes the *Tour Saint-Jacques*, an early sixteenth-century Gothic tower that was once part of the church of *Saint-Jacques-de-la-Boucherie*. The tower is historically and culturally significant because for centuries it has been the traditional starting point for the great pilgrimage ending at *Sant'Iago de Compostela* in the northwest of Spain. Perhaps including an important structure from "old Paris" was Harpignies' way of setting himself apart from an artistic movement he vehemently eschewed.

A two-month tour of the French countryside with his friend Dr. Lachèze prompted the nineteen-year-old Harpignies to leave his family's sugar-refining business to study art. Lachèze soon introduced the artist to the noted landscape

painter and draftsman Jean-Alexis Achard, with whom Harpignies studied in Paris. He later traveled throughout Southern Germany before arriving in Italy where, entranced by the southern light, he stayed for two years. It was during this sojourn that the artist began experimenting more seriously with watercolor, a medium then much less popular among French artists than their contemporaries in England and Italy. Harpignies became a member of the *Société des Aquarellistes Français* in 1881, and today is widely recognized for being influential in the renewed interest in watercolor in late-nineteenth-century France.

Harpignies belonged to what is often considered the last generation of Barbizon painters. While his landscape paintings certainly exhibit the strong influence of this informal group of French painters, his interest in urban environments and in classical painterly conventions distinguish his work from that of the first generation Barbizon painters. Indeed, the artist spent little time in Fontainebleau and the village of Barbizon, choosing instead to travel much more widely. Harpignies' most direct connection to this group was through his long friendship with Camille Corot – himself a latecomer to the Barbizon area. The two artists shared a love of Italy, and Corot's splendid paintings of ancient ruins under the brilliant southern sunlight had a marked impact on Harpignies' mature style. Corot was an enthusiastic supporter, even buying several works before Harpignies enjoyed commercial success after his relationship with the Paris art dealer Arnold & Tripp was established.

J.S.B.

References:

- Henri Frantz, "Henri Harpignies," *International Studio* 36, no. 144 (February 1909): p. 263.
Paul Gosset, "Henri Harpignies," *Henri Harpignies, 1819-1916* (Valenciennes, 1970), n.p.
H. V. S., "Henri-Joseph Harpignies," *Burlington Magazine* 29, no. 163 (October 1916): pp. 267-271.



23 DESBOUTIN, Marcellin 1823 - 1902
French School

MAN WITH A SWORD, 1878

Oil on canvas. 48 1/2" x 37" (123.2 x 94 cm). Signed at lower right: *M. Desboutin*. On verso: partial Durand-Ruel Gallery label: *DURAND-RUEL / [PARIS], 16 Rue Laffitte / NE [W YORK]K, 315 Fifth Avenue*; on rectangular white label, printed: *160*; inscribed in black crayon on center stretcher bar below label: *160*; inscribed in black crayon at upper right: *5*; inscribed in black crayon at lower right: *8394 / 28*.

Ex-collection: Durand-Ruel Gallery to Catholina Lambert; sold at American Art Association, February 1916 in New York to L. Jellinek

Note: The identity of the sitter in the present painting remains unknown, but he may have been an actor playing a role, such as Hamlet; Desboutin's circle of friends encompassed many actors as well as artists. The sword that the sitter grasps with both hands could be a double-handled presentation sword used in parades or ceremonies. In the late-sixteenth through the seventeenth centuries, this type of sword was used by mercenaries to clear paths for infantrymen. The costume appears to be late sixteenth-century.

According to Clément-Janin, Desboutin's biographer, Frans Hals' work served as inspiration for the present painting. To modern eyes, however, Desboutin's friend Edouard Manet appears to have been a greater influence. In a letter dated 1874, Desboutin declared to his friend A. Simonnet that Manet and his "school" of art possessed "true principles of art." Prominent critic and writer Armand Silvestre spoke of Manet and Desboutin in the same breath, forecasting a glorious posthumous reputation for Desboutin.

Catholina Lambert, who once owned the present picture, left England for Boston in 1851 and worked his way up in the silk manufacturing business. He became a partner in Dexter, Lambert & Company in Paterson, New Jersey. His art collection comprised a balance of old master pictures, on par with the collections of P. A. B. Widener, B. Altman, and J. P. Morgan, as well as modern pictures, such as the present painting and pictures by Barbizon and Impressionist artists. He occasionally lent his pictures for exhibition as well as allowed select visitors to view them in his home, Lambert Castle, which now houses the Passaic County Historical Society. There was speculation that he would leave the castle and the art collection to Paterson as a

museum, but Dexter, Lambert & Company was liquidated in 1914, and he sold his art collection in order to pay liabilities incurred against the firm.

Like Lambert, Desboutin enjoyed good fortune before his prosperity faded. After studying law and passing the bar, he instead became an artist. He enrolled at the *École des beaux-arts* in 1845 and studied under Louis-Jules Etex, but later left to work under Thomas Couture. He acquired his own sizeable art collection thanks to an inheritance from his wealthy landowning father, and even referred to himself as the Duc des Boutins de Rochefort. After spending nearly two decades outside Florence in his luxurious home, *L'Ombrellino*, spending his fortune, painting, etching, and writing poetry and plays, he returned to Paris destitute. Desboutin then led a bohemian life. Obligated to earn a living, he began exhibiting portraits in the Salon of 1869. His play, *Maurice de Sax*, was performed at the *Comédie française* in 1870, but was not successful.

Desboutin unofficially led the group of young Impressionist and Naturalist artists who frequented the smoky *Café Guerbois* and later the *Café de la Nouvelle Athènes* in the 1870s. He continued painting and making prints, mainly portraits of actors, artists, art dealers, and art critics who were his friends. Among them were artists Berthe Morisot, Edgar Degas, Edouard Manet, Jean-Jacques Henner, Puvis de Chavannes, Ernest Carrier-Belleuse, and Marcello, actor Coquelin Cadet, dealer Paul Durand-Ruel, and writers and critics Émile Zola, Alexandre Dumas *fils*, Stéphane Mallarmé, Georges Sand, Charles Baudelaire, and Philippe Burty. Famously—and appropriately—he served as the model for the despondent man in Degas' *L'Absinthe* (1877) and was the subject of portraits by Manet and Giovanni Boldini. He won a medal for a portrait exhibited in the Salon of 1879, and in 1889 Durand-Ruel held an exhibition of his etchings. In 1890, he helped form the *Société nationale des beaux-arts* and exhibited in their Salons, but spent most of his time in Nice. He received the Legion of Honor in 1895. Still impoverished, he returned to Paris briefly to accept a grand prize at the Universal Exposition of 1900. Although he enjoyed some success at the end of the decade, his move to Nice, the death of his son, and further misfortunes led to his adverse end.

A reduction of the present painting is conserved in the *Musée Anne de Beaujeu* in Moulins, France.

L.Z.



References:

Noël Clément-Janin, *La Curieuse vie de Marcellin Desboutin, peintre, graveur, poète* (Paris, 1922), pp. 87, 163, 170; ill. pp. 165 (reduction), 264.

"Lambert Will Sell His Art Treasures," *New York Times*, 12 December 1915, p. E4.

Michel Melot, *The Impressionist Print* (New Haven, 1996), pp. 129-33.

W. Roberts, "Introduction" to *Illustrated Catalogue of the Valuable Paintings and Sculptures by the Old and Modern Masters forming the Famous Catholina Lambert Collection* (New York, 1916), ill. no. 172.

Armand Silvestre, *Au pays des souvenirs: mes maîtres et mes maîtresses* (Paris, 1887), p. 163.

Gabriel Weisberg, *The Realist Tradition* (Cleveland, 1980), pp. 286-87.

24 HENNER, Jean-Jacques 1829 - 1905
French School

HEAD OF A WOMAN, circa 1900-1905

Oil on canvas. 24 1/2" x 18 5/8" (62.2 x 47.3 cm). Signed in pinkish-brown oil on upper right: JJ HENNER. On verso in graphite on original stretcher: 2916. Stretcher maker's mark: *Modele... ER...S/B* (enclosed in diamond shape).

Note: Towards the end of the 1880s, Jean-Jacques Henner began painting half-length images of women, such as *Herodias* (exhibited at the Salon in 1887), *Judith* (circa 1887), and the beautiful red-haired woman in the present work. Unlike the numerous idealized nudes in idyllic landscapes in his *oeuvre* (see entry no. 25), these "head studies" (as they are often described in Henner's *catalogues raisonnés*) depict individualized figures in modern dress. In the present painting, for instance, the sitter's long face, narrow chin, and contemporary hairstyle create the impression we are looking at an actual likeness of the model. As such, the image relates more closely to portraits by Henner than to his timeless Arcadian scenes.

The general composition of the present painting and the pose of the sitter – her chin slightly tucked, her eyes glancing upward to meet the

viewer's gaze – is repeatedly seen in head studies executed in the later years of Henner's career. One of the first known examples of this type is *Young Woman in a Red Blouse, Mademoiselle Dodey, the Painter's Model* (1893) (see Lannoy, 1990, p. 210, cat. no. 428). Although the name of the sitter who modeled for the present painting is not known, her features are strikingly similar to the figures in *La Vérité* (circa 1898-1902) and *Rébecca* (circa 1903-1905). Since we know Henner tended to use a small number of models for a period of several years, the present painting is believed to have been executed in the final years of the artist's life. It is possible that future research may reveal the identity of this model.

J.S.B.

References:

- Isabelle de Lannoy, *Musée National Jean-Jacques Henner: Catalogue des Peintures* (Paris, 1990).
Isabelle de Lannoy, *Musée National Jean-Jacques Henner: Catalogue des Peintures* (Paris, 2003).
Isabelle de Lannoy, J.J. Henner: *Catalogue Raisonné* (Paris, 2008).



25 HENNER, Jean-Jacques 1829 - 1905
French School

FEMALE NUDE LEANING ON A WELL
RELATED TO IDYLL (1872) AND ECLOGUE
(circa 1879)

Oil on mahogany panel. 7 1/8" x 3 11/16" (9.4 x 18.1 cm)
(irregular edges). Signed in black paint at bottom right:
JJ Henner.

Note: The present work is related to two paintings by Henner – *Idyll* and *Eclogue* – which were exhibited at the Paris Salon in 1872 and 1879, respectively. Henner's studies are unusual in that they were not always executed in preparation for a "finished" canvas; he would often revisit a work and paint souvenir studies. Many of these were signed by the artist and purveyed as cabinet pictures, which were popular at the time. He also worked with a number of dealers, whose wealthy clients would request from Henner variations of one of his grand Salon paintings. Though the artist found negotiations with these collectors often difficult, one client thanked the artist in a letter saying the variation made the painting more unique, and therefore more beautiful (Lannoy, 2003, p. 26).

Two *catalogues raisonnés* (1990, 2008) as well as the catalogue for the 2003 Henner retrospective at the *Musée National Jean-Jacques Henner* reveal the large number of studies in his *oeuvre*; it is often difficult, and sometimes impossible, to determine if a work is a pre-study or a souvenir study. Making things more complicated, neither *Idyll* nor *Eclogue* show the standing woman in *exactly* the same pose as the figure in the present study: her right hand touching her face and her left arm supporting her upper body as she leans against the well. However, the present work's small size and mahogany support – instead of paper or canvas, the conventional materials for preparatory studies – render it a perfect example of a cabinet painting, made after the success of a painting exhibited at the Salon. In French, such an work is described as "*à rapprocher de...*" – a revision, or variation, of a completed canvas; because *Eclogue* is a variation of *Idyll*, the present work, like a number of other studies in Henner's *oeuvre*, is related to both paintings.

Henner's *Idyll* marks a transition in the artist's *oeuvre* from religious subjects to images of idealized nudes in idyllic landscapes. This subject, inspired by the classical poetry of Homer, Virgil, and Ovid, as well as Theocritus' bucolic poetry, remained the prominent theme for Henner through the end of

the decade. *Eclogue* was his last large-scale "pastoral poem" painting. Both works were purchased by the French State the same year they appeared at the Salon. *Eclogue* is now in the collection of the *Petit Palais*, Paris, and *Idyll* is at the *Musée d'Orsay*. The two paintings recall Titian's famous *Concert Champêtre* (*Pastoral Concert*, circa 1509) in the *Louvre*, which Henner copied in 1850. The title, *Eclogue*, suggests he intended the educated Salon visitor to make the connection between his painting and Titian's *Concert Champêtre*. Henner studied the masters of the Italian Renaissance extensively. He won the *Prix de Rome* in 1858, which allowed him to attend the French Academy in Rome for five years. His travels in Italy included Venice, which had been home to the great colorists and figure painters, Bellini, Giorgione and Titian. In the present work, Henner's rendering of extremely pale skin, with blue-green undertones, contrasted against a dark background, recalls the nude figures in many Titian paintings, most notably *Concert Champêtre* and *Venus of Urbino*.

J.S.B.

References:

Isabelle de Lannoy, *Musée National Jean-Jacques Henner: Catalogue des Peintures* (Paris, 1990).
Isabelle de Lannoy, *Musée National Jean-Jacques Henner: Catalogue des Peintures* (Paris, 2003).
Isabelle de Lannoy, *J.J. Henner: Catalogue Raisonné* (Paris, 2008).

26 HENNER, Jean-Jacques 1829 - 1905
French School

HEAD OF ST. SEBASTIAN AND RESTUDIES,
circa 1888

Charcoal on mediumweight off-white wove paper mounted on heavyweight blue wove paper with gold leaf and black ink border design. No watermark. Sheet size: 4 15/16" x 6 5/8" x (12.6 x 16.8 cm). Signed and dated in graphite at lower left: *Henner* (partially obscured over time)/20 OCT 1901.

Note: The artist exhibited *St. Sebastian* at the Salon in 1888, where it was purchased by the French State. Now in the collection of the *Musée d'Orsay*, it is on loan to the *Musée Henner*, Paris, where it remains on permanent display. The present drawing was possibly dedicated by the artist on October 20, 1901.

J.S.B.



25



26

27 FRENCH SCHOOL

PORTRAIT OF AN ARTIST, circa 1890-1900

Watercolor and black chalk on white watercolor paper mounted on carton. 26 3/4" x 18 1/8" (68 x 46 cm). Dedicated and signed in black ink at lower right: *à mon ami Gaucher pour l'engager /encourager à revenir!* / (signature illegible) (to my friend Gaucher as an enticement to return). On verso label, printed: *ENCADREMENTS ARTISTIQUES / H. PETZOLD / 4, Rue de Buci, 4.*

Note: The present watercolor depicting a young artist standing proudly in front of a work-in-progress is something of a mystery. The artist's signature is difficult to read, making research into the identity of the artist especially problematic. The dedication to M. Gaucher may eventually help answer the many questions generated by this work.

The artist may be Adolphe-Antoine Finet (18??-1907), who studied in Paris under Charles Gauthier and exhibited at the Salon from 1889 until 1902. Although Finet was a sculptor, his academic training would have included drawing and painting. It is possible that "M. Gaucher" refers to the sculptor Emile Gaucher (circa 1861-1909), who studied with Aimé Millet at the *Ecole des arts décoratifs* and with Pierre-Jules Cavalier at the *Ecole des Beaux-Arts*. Gaucher left Paris to settle in Nantes, where he became a professor in the regional Academy of Fine Arts. Some of his most interesting work can still be seen at a famous brasserie in Nantes, *La Cigale*, where his elaborately carved

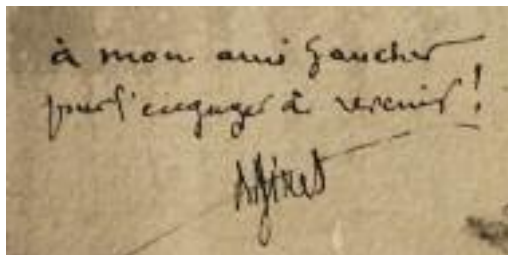
wood designs combine with painter Georges Levreau's and ceramist Emile Libaudière's work to create an exuberant Art Nouveau atmosphere.

The large painted design in the background of the present watercolor is strikingly similar to Gaucher's decorative woodwork at *La Cigale*. The long brush and mahl stick are often used for painting wall murals. If, in fact, research determines Finet did execute the present work, it is possible that he visited Gaucher in Nantes and dedicated this watercolor to him, humorously hoping to lure him back to Paris.

J.S.B.

References:

Lami, vol. 6, p. 372 (Finet)
Lami, vol. 7, pp. 13-14 (Gaucher)





28 OLÁH, Sándor 1886 - 1966
Hungarian School

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

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

(B) PORTRAIT OF AN ARTIST, 1906

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

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

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

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

L.Z.

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



A



B

29 MEUNIER, Constantin 1831 - 1905
Belgian School

FIRE DAMP, 1893

Bronze group on irregular bronze self-base with dark brown patination. Overall height from bottom of base to curve of woman's back: 11" (28 cm); width, from edge of base at left to curve of feet at right: 15" (38 cm); depth, from edge of base in front to edge of base in back: 7 1/2" (19 cm). Signature incised at back right of base, heightened after casting: *C Meunier*. Possibly *chef modèle* as the figure of the bending mother is not permanently attached.

Formerly: Shepherd Gallery

Ex-collection: John Thayer, Wilmington, DE

Note: According to the catalog by Van Dievoet (see below), the sculpture *Firedamp* exists in two sizes: the large bronze of 1888-89 (height 1.45 m, Royal Museum, Brussels), and a smaller version (height 30 cm, cat. no. 75). The measurements in this early and incomplete *oeuvre* catalog of Meunier's work are not very accurate, and it is safe to assume that the present bronze is the one listed under cat. no. 75. The present small version varies considerably from the large sculpture, which suggests the smaller sculpture is a study rather than a reduction (see *Constantin Meunier: 1831-1905*, pp. 114-15).

Meunier also created a life-size half figure of the woman (*Musée Meunier*, Brussels) as well as a head of the same figure.

The tragic subject is based on an event that occurred in March 1887, when in the mine of *La Boule*, in the center of the Borinage, a gas explosion caused the death of over one hundred workers. Meunier went to the place of the disaster, making many drawings and sketches. The sculpture of the mother identifying her dead son stirs associations reaching from Michelangelo's *Pietà* to contemporaneous news images. Meunier expressed the grief in the painfully stooped outline of the woman rather than in her features, contrasting her bent figure with the rigid, elongated corpse.

E.K.

References:

Constantin Meunier: 1831-1905. Skulpturen, Gemälde, Zeichnungen (Hamburg, 1998), p. 114-15.
A. Thiery and E. Van Dievoet, *Catalogue complète des œuvres dessinées, peintes et sculptées de Constantin Meunier* (Louvain, 1909), no. 75.
Walther Gensel, *Constantin Meunier* (Bielefeld [Germany], 1907), fig. 18.



30 MINNE, George 1866 - 1941
Belgian School

LE PETIT BLESSÉ II, 1898

Bronze with greenish-brown patination on irregular rectangular self-base. Overall height: 9 13/16" (24.9 cm). Width from left to right edge base: 4 1/16" (10.3 cm). Depth from back of base to front of elbow: 3 1/4" (8.3 cm). Incised on top rear of base, heightened after casting: GMINNE98. Type-written in red on aged label affixed to bottom of base: Georges [sic] Minne 1898 / *Le petit blessé* [sic] / Coll. priv. Stamped in purple ink: ...le...Alex Vom.../Düsseldorf. Computer-printed in black ink on white label: *Minne* / HB-2576.

Note: In his first monumental sculpture, *Human Suffering* (1884), Minne found visual expression for profound spiritual and psychological struggles that remained his primary focus throughout his career. The intensity of emotion in *Human Suffering* is not a consequence of its grand scale; the artist gives a bodily form to human *angst* in much smaller works, including *Le Petit Blessé II* – the wound. This elongated, lanky and highly emotive figure differs substantially from the dominant style of figurative sculpture at the time – the idealized nude. Having become friends with Symbolist poets and artists, Minne's interests lay not in imagined physical perfection borne of the rational mind, but rather in finding an art form grounded in one's emotional and moral life. *Le Petit Blessé I* (1889) represents a stocky young man; the lean body seen in *Le Petit Blessé II* better articulates the fear and vulnerability that accompanies a sense of doom.

Albert Alhadeff cites two iterations of *Le Petit Blessé II* that were on the market before 1900 (Alhadeff, pp. 156-57). In addition to the present cast, there is a variation cast by J. Petermann Bruxelles that once belonged to Henry van de Velde. There is also a version of *Le Petit Blessé II* edited by Julius Meier-Graefe, director of *La Maison Moderne*. These bear the firm's stamp and were on the market in 1899. Other casts were edited by A. Brandstetter, Munich, and bear their foundry mark (Lennep, p. 307). The figure in the present cast stands slightly more upright and the underlying anatomy is less pronounced than in the Petermann variation, suggesting our cast is another interpretation of the subject by the artist. An example of the present cast is in the collection of the Museum of Fine Arts, Ghent; neither bears a foundry or editor's mark.

J.S.B.

Reference:

Albert Alhadeff, et al, *George Minne en de kunst rond 1900* (Ghent, 1984), ill., p. 156-57, figs. 80, 81 (the Petermann *Le Petit Blessé II* and the present sculpture, respectively).

Jacques van Lennep, *Catalogue de la Sculpture: Artistes nés entre 1750 et 1882 (Musées royaux des Beaux-Arts de Belgique, 1992)*, p. 307, inv. 6148.



31 MALLINA, Erich 1873 - 1954
Austrian School

ANGEL TOWERING OVER MAN AND
WOMAN, 1904-05
(*Hohe Gestalt mit Strahlenkranz*)

Charcoal, ink, white gouache and gold paint on off-white laid paper. No discernible watermark. 43 1/8" x 25 5/8" (109.5 x 65 cm). Monogram in charcoal at bottom right: EM (intertwined). On verso monogrammed and dated in pencil: EM 1904 / EM 1905.

Exhibition: *Erich Mallina 1873-1954. Ölbilder, Holzschnitte, Zeichnungen*, Christian M. Nebehay Art Gallery, February 1973, cat. no. 128, pl. V, ill.

Note: Erich Mallina was born in Prerau, a small old town in Moravia, one of the Austro-Hungarian Empire's crown lands. At age fifteen he was sent to a teachers' training school. From age nineteen he began to teach, and almost never stopped. He spent six years as a grade school teacher in Laimbach, another small town of the Empire. From 1898 to 1902 he attended the School of Arts and Crafts (*Kunstgewerbeschule*) in Vienna where he became a student of Alfred Roller. After a brief employment at the *Graphische Lehr- und Versuchsanstalt*, a progressive institution exploring new technologies in printmaking, he was hired by the *Kunstgewerbeschule* as an instructor in 1903. Eventually Mallina became professor, was honored with the title *Regierungsrat* in 1929, and pensioned in 1930.

Throughout his life, Mallina understood teaching as his primary commitment. He never exhibited his paintings and works on paper. In his will, he requested that his heirs destroy his private correspondence. Thus we know very little about him. When the Christian Nebehay Art Gallery organized the first exhibition of Mallina's work in 1973, it was an astounding surprise to discover an artist who – as Nebehay put it – “was never forgotten but simply never discovered.” A second exhibition followed in 1980/81 at the *Kunstgewerbeschule* in Vienna. In the exhibition catalog, Julius Hummel pieced together what little information about Mallina was available.

Mallina was a member of the Theosophical Society in Vienna, a movement founded by the Russian-American spiritualist Helena Petrovna Blavatsky. In her writings she attempted to fuse Christian and Buddhist thinking. Her numerous volumes of pseudo-philosophical outpourings are quite unreadable today. At the end of the nine-

teenth century, however, her revelations about a universal truth, man's astral body, and sovereign immortal spirit, touched many artists. Vasily Kandinsky paid his respect to Madame Blavatsky in his manifesto about *The Spiritual in Art* (1912); Piet Mondrian became a member of the Theosophical Society and pursued the idea of “sacred geometries,” and even Kazimir Malevich's *Black Square* (1915) was based on the artist's search for a “supreme reality.”

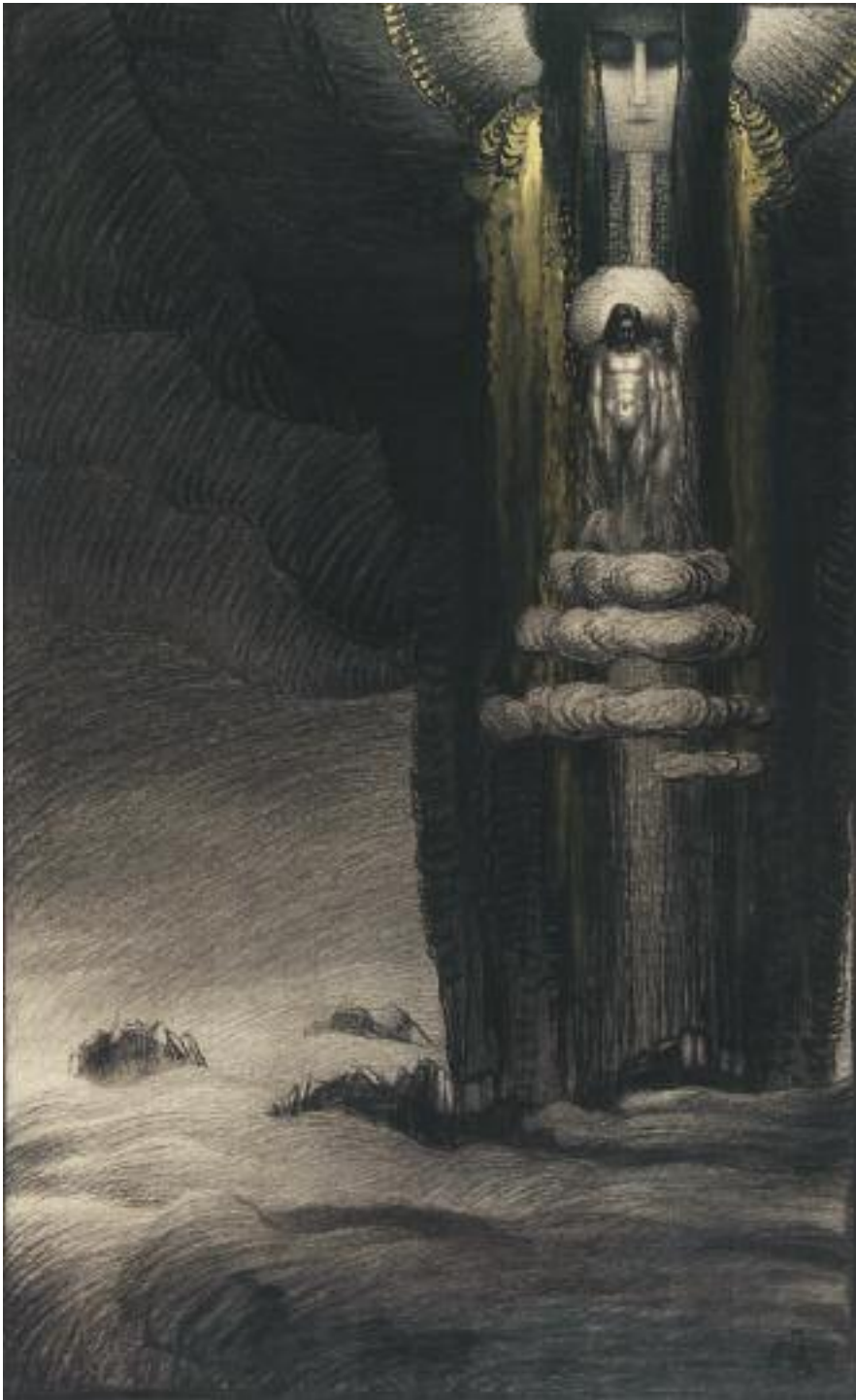
Mallina's commitment to Theosophy knew no compromise. Painting and drawing were his means of private meditation. His art was not for the market place. Teaching was his way of “doing good works,” one of the ideals promoted by the Theosophical Society. Julius Hummel described Mallina as a very conservatively dressed man, punctual to the point of obsession, vegetarian, devoted to daily exercises, generous with his time and money, and revered by his students, who called him “master.” When he became instructor in 1903, he married Rosa Zahradnik, a sculptor's daughter. They had a daughter, Irene, in 1913. Mallina spent most of his private life studying. Part of his library was preserved; it included translations of Buddhist writings as well as books on Christian Theology.

Angels are a recurring theme in Mallina's work, as well as sweeping, desert-like landscapes. The present drawing might depict Adam and Eve, although not in a traditional Biblical context. An overall likeness of Mallina's work with the imagery of Odilon Redon, Jan Toroop and Fernand Khnopff has led to the assumption that Mallina used a travel grant, presented by Freiherr von Rothschild, to visit these artists in Northern Europe. On the other hand, international exhibitions at the Vienna Secession or in Turin (1902), would have provided inspiration as well as an awareness of works in a familiar spirit. Also Alfred Kubin was quoted in connection with Mallina's work, although Kubin's tortured monsters are quite removed from Mallina's world of angels. Since Mallina was after the mysterium of existence, it seems appropriate that a placement of his work among his contemporaries remains elusive.

E.K.

References:

Erich Mallina, 1873-1954: Ölbilder, Holzschnitte, Zeichnungen (Vienna: Christian M. Nebehay Art Gallery, 1973), ill. no. 128. Exhibition catalog.
Erich Mallina 1873-1954 (Vienna: *Hochschule für angewandte Kunst*, 1981). Exhibition catalog.



32 KLEY, Heinrich 1863 - 1945
German School

Recto: FAUN HOLDING MIRROR TO
CENTAURESS TRYING ON A HAT, circa 1900

Verso: SEATED SATYR PULLING ON A PAIR
OF STOCKINGS

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

Formerly: Franz Josef Brakl, Munich

Ex-collection: Gustav Engelbrecht, Hamburg

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

Throughout his career, Kley drew illustrations and cartoons. Once he moved to Munich in 1908, the artist dedicated himself almost entirely to pen

line drawing. Combining savage humor with brilliant draughtsmanship, Kley was soon widely known for his wildly capricious and satirical illustrations that he produced for *Simplicissimus* and *Jugend*. The present drawing is most likely from his early years in Munich. After the 1910 publication of *Skizzenbuch II* – the second of two sketchbooks – centaurs appear much less frequently in Kley's *oeuvre*.

In 1937 Kley was introduced to the American audience when *Coronet Magazine* featured his work in three consecutive issues. Kley's imaginative illustration remained influential long after his death. In a 1959 episode of *Walt Disney Presents*, Disney presented Kley's comic drawings of elephants as the inspiration for his animated films *Fantasia* (1940) and *Dumbo* (1941). *Fantasia* is populated with characters adapted directly from Kley's imagery, including Elephanchine's bubble-blowing *corps de ballet*, Ben Ali Gator's troop of dancing alligators, and the centaurs and fauns who prance to Beethoven's *Pastoral Symphony*.

J.S.B.

References:

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

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



33 ROBERTSON, Eric 1887 - 1941
Scottish School

FEMALE AND MALE NUDE BALLET
DANCERS (ANNA PAVLOVA), 1911

Graphite on lightweight off-white wove paper. No watermark. Sheet size: 6 5/8" x 7 13/16" (16.8 x 19.7 cm). Graphite border drawn around image. Titled in graphite along bottom left: ANNA PAVLOVA. Signed and dated at bottom right: ERIC ROBERTSON / NOV. 1911. On verso encircled in graphite at lower left: 59. On verso in graphite at lower right: 85142 (partially encircled) / 31D.

Note: In 1910, the *Ballet Russe* performed in Great Britain for the first time, inaugurating what London's Palace Theatre called its *Saison Russe* – the Russian Season. The tour received critical acclaim, with the prima ballerina, Anna Pavlova, being praised for her “entrancing grace” and “unrivalled talents.” The widespread popularity generated by the troupe’s success resulted in a tour of major cities beyond London the following year. By the time the ballet company performed in Edinburgh in 1912, Pavlova was the talk of the town. *The Evening Standard* claimed that “every man on the street knows Pavlova’s name.” The demand to see her perform far exceeded the tickets available; artists wanted to paint her portrait; women wanted to dress like her. In fact, Liberty, the most famous department store in London, collaborated with Pavlova to design a clothing line that reflected her personal style. It is not clear whether or not Eric Robertson saw Pavlova perform in Edinburgh, but the ballerina’s almost mythical status certainly inspired the present drawing.

Robertson matured as an artist at the turn of the century. The stylized eroticism seen in this work also appears in the works of such artists as

Evelyn de Morgan (1855-1919), Aubrey Beardsley (1872-1898), and Austin Osman Spare (1886-1956). The highly sensual, even risqué, nudes Robertson exhibited early in his career evidence his familiarity with these bold artists. Robertson studied at the Edinburgh College of Art, which opened in 1906 as an alternative to the more conservative Royal Scottish Academy. By the time he was twenty-five, his work had been exhibited at the Royal Academy in London and the Royal Scottish Academy. The same year the *Ballet Russe* performed in Edinburgh, Robertson and several classmates founded the Edinburgh Group. Though committed to a carefree, liberal lifestyle centered around their creative endeavors, these artists had no ideological or formal agenda; rather, they shared an interest in innovative approaches to figurative painting.

A comparison of the present drawing to other figurative works by Robertson and to photographs of Pavlova make clear the artist was working from his imagination, rather than from life. The elongated eyes, linear eyebrows, and nearly expressionless faces are seen throughout Robertson’s *oeuvre*.

J.S.B.

References:

Julian Halsby and Paul Harris, eds. *The Dictionary of Scottish Painters, 1600-1960* (Edinburgh, 1990).
Hartnoll & Eyre, *Eric Robertson, 1887-1941* (London, 1970).
Keith Money, *Anna Pavlova: Her Life and Art* (New York, 1992), pp. 104-111, 149-158.



ANNA PAVLOVA

ESV. ROBERTS OY. NN. III

34 CARABIN, François-Rupert 1862 - 1932
French School

NUDE FEMALE FIGURE LYING FACE
DOWN, circa 1905-1910

Black crayon on heavyweight tracing paper. No watermark. 8 5/8" x 10 5/8" (21.9 x 27 cm). Estate stamp in black at lower right: R Carabin.

Note: The lively cabarets and theaters of Parisian nightlife fascinated Rupert Carabin. Women of all types captivated him, and he drew and photographed countless numbers of them. The present drawing is typical of his many studies of female nudes. His strong, spare dark line and ungainly pose are reminiscent of Edgar Degas' figure drawings, and the rapid yet controlled outline is not unlike the drawing style of Suzanne Valadon.

Many of Carabin's figure drawings are studies for his fantastic Art Nouveau furniture creations, which feature female nudes supporting lusciously carved cabinets, tables, and chairs. In a review of the 1974 retrospective at the *Galerie du Luxembourg*, Edith Hoffman compared the raw, "primitive" quality of his nudes to those of Paul Gauguin's sculpture.

Carabin studied under Jacques Perrin (1847-1915) and apprenticed to a cabinet-maker in Paris. He frequented the *Café de la Nouvelle Athènes*, and later co-founded the *Société des Indépendants* with Albert Dubois-Pillet, Georges Seurat, and Paul Signac. Carabin participated in the *Société's*

exhibitions until 1891, when he began exhibiting in the Salons of the *Société nationale des beaux-arts*. He continued to exhibit there until 1914. His first great success came in 1889 when a wealthy collector, Henry Montandon, commissioned an elaborate bookcase (now in the *Musée d'Orsay*). Over the next twenty years, he created furniture for various private collectors including the banker Albert Kahn, founder of what is now the Albert Kahn Museum and Gardens, Paris. Official recognition soon followed. Carabin received a bronze medal in the 1900 Universal Exposition for his bronze statuettes and the Legion of Honor in 1903. In 1920 he became director of the *École des arts décoratifs* in Strasbourg and designed official war memorials. Two years after Carabin's death, the *Musée Galliera* held a retrospective. The *Musée d'Orsay* holds numerous photographs of nude women by Carabin as well as several pieces of furniture.

L.Z.

References:

Edith Hoffman, "Carabin in Paris," *Burlington Magazine* 116, no. 857 (August 1974), pp. 495-96.
L'Œuvre de Rupert Carabin: 1862-1932 (Paris, 1974).



35 SCHNEIDER, Sascha (Alexander)
1870 - 1927
Austrian School

BALLPLAYER, 1913

Graphite on mediumweight off-white wove paper mounted on board. Partially illegible watermark: . . . *Son. . .* 28 11/16" x 23 3/8" (73.0 x 59.4 cm). Monogrammed and dated in graphite and ink at bottom left: *S.S. / 1913*. Bottom left corner in graphite: *65*. On verso in graphite at top left: *16*. On verso in graphite at bottom center: *4 Ballspieler / Siehe Kunst Blatt 193/256* (encircled in graphite). On verso estate stamp in purple ink at bottom left: *Sascha Schneider / Nachlass*.

Note: The present drawing is an example of the physical features considered ideal in early twentieth-century Germany: an athletic youth with a long, lean and agile body. Sascha (Alexander) Schneider's interest in the athletic physique is evident throughout his *oeuvre*. The artist was often frustrated with the quality of individuals who advertised themselves as professional models, yet whose bodies and physical features strayed dramatically from "the ideal." Schneider believed artists must have access to attractive models with beautiful bodies in order to successfully articulate a figurative work worthy of being called art. This informed his desire to establish a combined body building center and artists' studio, *Kraft-Kunst-Institut*, which he co-founded with Walter Fietz in 1918. He was not unique in combining physical health with the fine arts. Harry Graf Kessler, a diplomat, writer, patron of modern art, and Director of the *Museum für Kunst und Kunstgewerbe* in Weimar, believed the way to strengthen German culture depended upon the mental and physical well-being of its citizens. He promoted this idea by reintegrating the body into the cultural arena through theatre, dance and sport. The present work is reproduced in *Sportgestalten (Sports Figures)*, which the artist published in 1914. In 1912/13, the same years as the present drawing, Schneider, along with sculptors Georg Kolbe, August Kraus, and Ludwig Cauer, was invited to design the sculptural program for the stadium that was to be the site of the 1916 Olympic Games. Although World War I caused the canceling of the Games and prevented the completion of the stadium, Schneider's final sculpture, *Gürtelbinder* (1911), is now in the *Staatliche Kunstsammlungen* in Dresden.

Born in St. Petersburg, Schneider spent much of his childhood in Zürich before he enrolled at the

Dresden Academy in 1889. He spent two years studying in Florence, and in 1904 he was appointed professor at the Weimar Art School. A prominent figurative painter, Schneider was commissioned to paint large murals for public buildings and churches in Cologne, Jena, Leipzig and Weimar, and his work entered public collections in Dresden, Erfurt and Magdeburg before the onset of World War I. His paintings often feature idealized, mostly male, nudes who are either in deep contemplation, as if fighting their own inner demons, or at battle with dark, mysterious personages who threaten to overtake them. The artist befriended Karl May, one of the best-selling German authors of all time, and Schneider became the illustrator of May's books. The author's most famous novel, *Winnetou*, sold over 200 million copies worldwide. The popularity of *Winnetou* and its two sequels is due in large part to May's ability to tantalize readers with fantasies of conquering an untamed environment. Schneider's iconic image of the heroic Winnetou is still known today throughout Germany.

Schneider's success was nearly undermined in 1908 by a potential scandal that forced the artist to flee to Italy, where he remained for several years. The painter Helmuth Jahn, with whom he lived, blackmailed Schneider, threatening to make public details of their intimate relationship. While the damage to his social and professional status might have been considerable, Schneider's greater concern was for his freedom; homosexual acts were then illegal in Germany. Eventually, Schneider was able to return to Germany and resume his artistic career before the war without these rumors becoming widely known.

J.S.B.

References:

Bernd Wedemeyer, "Body-building or Man in the Making: Aspects of the German Body-building Movement in the Kaiserreich and Weimar Republic," *The International Journal of the History of Sport* 11, no. 3 (Dec. 1994): pp. 472-484.
Elizabeth Clegg, "German Symbolism: Frankfurt, Birmingham and Stockholm," *Burlington Magazine* 142, no. 1167 (June 2000), pp. 383-4.
Ingo Starz, "Kunstort oder Sportplatz? Ästhetische Aufrüstung zwischen Dekadenz und Faschismus,"



in *Fitness. Schönheit kommt von aussen*. Andreas Schwab and Ronny Trachsel, eds. (Bern, 2003), pp. 59-72.

Sascha Schneider, *Sportgestalten* (Leipzig, 1914), ill. plate no.4.

KUBIN, Alfred 1877 - 1959
Austrian School

36 THE AUNT, circa 1920s

Black ink on mediumweight off-white laid paper. Illegible watermark. 11 3/4" x 7 11/16" (29.9 x 19.6 cm). Signed in black ink at lower right: *Kubin/ ist das [is this one]*. Title inscribed within drawing: *Die Tante* (The Aunt).

By the 1920s, Kubin replaced the more controlled cross-hatching characteristic of his pre-World War I drawings with the long, bold lines seen in the present work. The title and the self-deprecating inscription "Kubin is this one" suggest this drawing may be an inside-joke, or an ironic aside to emphasize how child-like the artist felt in the presence of a particular aunt. The drawing may have been executed for a published portfolio or to illustrate one of Kubin's or another author's books.

37 LION, circa 1920s

Black ink on mediumweight off-white wove paper. No watermark. 5 1/2" x 8 1/8" (14.0 x 20.6 cm). Signed in black ink at lower right: *AK•* (intertwined).

The humorous nature of the caricatures in the present work suggests it may have been drawn to illustrate a book or a popular magazine. Whether or not it was published is not yet known.

Note: Alfred Kubin's biography, especially his youth into early adulthood, calls to mind a tragic stereotype deeply engrained in our popular imagination: the solitary, angst-ridden Bohemian artist. His father, Friedrich Franz Kubin, was a geographic surveyor for the Austrian government who traveled abroad for years at a time. Father and son did not meet until the artist was two years old. Their relationship was difficult from the start and progressively deteriorated after the young Kubin's mother died eight years later.

Well into his twenties, Kubin suffered from emotional problems that prevented him from

completing his education, acquiring lasting employment, and completing his military duty with the Austrian army. In 1898 his father finally agreed to send Kubin to the *Akademie der Bildenden Künste* in Munich. Uninspired by this traditional training, Kubin took solace in reading Arthur Schopenhauer and Friedrich Nietzsche. These authors provided intellectual validation of his pessimistic sensibility, which he translated into visual form in drawings of other-worldly scenes filled with grotesque human beings and fantastic monsters. He was soon introduced to the graphic work of other artists whose aesthetic tendencies resonated with his own: Francisco Goya, Felicien Rops, Odilon Redon, Max Klinger, James Ensor, and Edvard Munch.

Kubin's first one-man show at *Galerie Cassirer* in Berlin (1902) was a success, and was soon followed by his participation in exhibitions organized by the Vienna and Berlin Secessions. He became a member of *Der Blaue Reiter* in 1911; after its dissolution, Kubin continued to illustrate numerous books, including Dostoyevsky's *Doppelgänger* (1913), E.T.A. Hoffmann's *Nachtstücke* (1913), and fantastic tales by Edgar Allan Poe and Hans Christian Andersen. Kubin produced a vast output of pen and ink drawings during his fifty-year career, with many appearing in periodicals such as *Simplicissimus* and *Hyperion*. His novel *Die andere Seite* (*The Other Side*, 1908) echoes the dream-like literature of such writers as Franz Kafka and Gustav Meyrink.

J.S.B.

References:

Annegret Hoberg, ed., *Alfred Kubin: Drawings, 1897-1909* (Munich and London, 2008).
Gedächtnisausstellung Alfred Kubin, 1877-1959 (Munich, 1964).
Paul Raabe, *Alfred Kubin: Leben, Werk, Wirkung* (Hamburg, 1957).



36



37

38 KRENEK, Carl 1880 - 1948
Austrian School

FARMHOUSE IN THE "WALDVIERTEL"

Lithograph on heavyweight off-white wove paper. No watermark. 28" x 37 3/4" (71 x 95.9 cm). Printed in black along top border: *V. Fadrus, Österreichische Landschafts- und Kulturbilder*. Printed along bottom border at center: *Deutscher Verlag für Jugend und Volk. Ges. m. b. H., Wien I*. Printed along right edge: *Druck der Österreichischen Staatsdruckerei in Wien*. Printed in green ink within image at lower left: *C. Krenek*. Printed in black ink below image at bottom left: *C. Krenek*. Title printed at lower center: *Bauernhof im Waldviertel*.

Note: Carl Krenek's schooling in Vienna illustrates how decorative arts and economics were intertwined in the early twentieth century: Krenek attended the Drawing School for Manufacture, part of a Teaching Institute established by the textile industry. He then attended the School of Arts and Crafts, which trained numerous artists who went on to work at the *Wiener Werkstätte*. The productivity of the Arts and Crafts School graduates reached an almost industrial scale with the intention of bringing art to the masses.

In the early decades of the twentieth century, classrooms chart were commissioned from artists by the State with the explicit request of "high artistic quality." In 1902 the State Printing Company

held a competition for classroom charts, which by 1908 resulted in a series of twenty-five posters. In 1912 Krenek contributed two designs for this steadily growing series. It is not quite clear whether the present example was part of the pre-1908 set, or whether it was created a few years later. It undoubtedly was printed after the war, since the publisher *Jugend und Volk* was not founded until 1919. Several artists' designs from the teens were published only in the twenties because of the upheavals of the war.

Along the top of the present lithograph runs the inscription *V. Fadrus, Österreichische Landschafts- und Kulturbilder*. Viktor Fadrus, formerly a sign language teacher, became a distinguished reform leader of Austrian schools during the post-World War I Socialist government. He edited over one hundred schoolbooks, today coveted for their beautiful covers and their innovative approach.

The existence of a gouache of the same title and dimensions as the present lithograph (sold in Vienna in 1995) indicates that the present print was conceived as a poster, not as an illustration for a book.

E.K.

V. Dorn: Österreichische Landschaft mit Bauernhaus



Illustration von Waldemar

39 GERLACH, Robert 1887 - 1960
Austrian School

DESIGNS FOR WICKER CHAIRS AND
TABLE

Black ink and watercolor on mediumweight wove graph paper. No watermark. 10 3/8" x 16 1/2" (26.5 x 41.9 cm). Monogram in black ink at lower right: ROBERT/GERLACH / ARCHITEKT. At center, in black ink: ROHRMÖBEL [Wicker Furniture]; at left: FARBIGE / POLSTER / MIT / KURBELSTICKEREI [Colored / upholstered / cushions / with / drop stitch universal feed embroidery]; at lower right, below monogram, in orange crayon: *Ausstellung*.

Note: Robert Gerlach studied architecture under Josef Hoffmann from 1906 to 1909. He contributed clear, simple designs of exotic animals (gazelle, giraffe, and kangaroo) to the *Werkstätte Hagenauer*, run by brothers Karl and Franz Hagenauer.

Gerlach's father was the well-known photographer and art and design publisher Martin Gerlach. He founded a publishing company under his name in 1872, then moved to Vienna two years later and renamed the company Martin G. & Co. From 1882 to 1904 he collaborated with Ferdinand

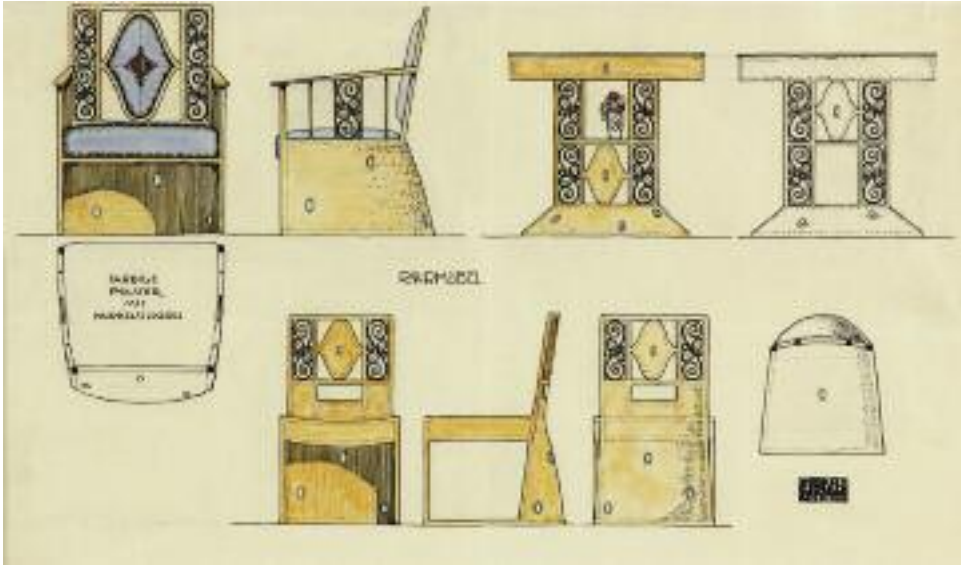
Schenk and operated under the name Gerlach & Schenk, publishers of the influential Vienna Sezession periodical *Ver Sacrum*. In addition, he published designs by Max Benirschke, Koloman Moser, and Carl Otto Czeschka. Martin Gerlach, Jr., Robert Gerlach's brother, who was known for his architectural photographs, carried on the family business.

Robert Gerlach was committed to the modernist mode which can be seen in his *Haus Klaus* (1928) – Hansi Niese-Weg 5 Hietzing – which at present still stands, even though significantly altered.

L.Z.

References:

Bel Etage, *Herbstausstellung 2001* (Vienna, 2001), p. 140.
Dekorative Kunst 32 (September 1924), p. 296 (ill. of exotic animals).



ROLLER, Mileva 1886 - 1949
Austrian School

40 STANDING WOMAN

Woodcut on lightweight off-white Japan paper. No watermark. 8 3/8" x 3 1/8" (21.3 x 8.1 cm) (irregular edges).

41 RECLINING WOMAN

Woodcut on lightweight off-white Japan paper. No watermark. 6 1/8" x 5 13/16" (15.4 x 14.8 cm) (irregular edges).

42 TWO INTERTWINED FEMALE FIGURES

Woodcut on lightweight off-white Japan paper. No watermark. 5 15/16" x 5 11/16" x (15.1 x 14.5 cm) (irregular edges).

Note: When Mileva Stoisavlievic married in 1906, her husband Alfred Roller (1864-1935) was twenty-two years her elder and a well-established artist, designing sets for Gustav Mahler at the State Opera. In addition to creating sets for all of Richard Strauss's operas, Alfred Roller, along with

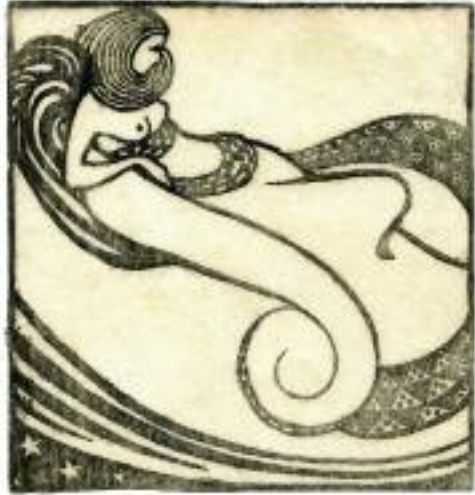
Richard Strauss and Max Reinhardt, founded the Salzburg Festival in 1920.

Mileva studied at the School for Arts and Crafts (*Kunstgewerbeschule*). In 1908 she participated in the famous *Kunstschau* (organized by the Klimt group), which included many decorative art objects. Mileva Roller exhibited a number of colored woodcuts. By 1911 she had two sons, Dietrich and Ulrich (the latter died in the war in 1941). In 1913 she became a member of the *Bund Österreichischer Künstler* (Austrian Artists' Union), and in 1915 Gustav Klimt invited her to participate in a Viennese exhibition at the Berlin Secession. A portrait by the fashionable photographer d'Ora (Dora Kallmus) shows Mileva Roller to have been an exceptionally beautiful woman. From her correspondence, preserved in the Alfred Roller Archive (*Theatermuseum Wien*), one can follow her lively and warm relationship with the creative spirits of her time, such as Gustav Klimt, Hugo von Hofmannsthal, Gustav and Alma Mahler, Erwin Lang and many others.

E.K.



40



41



42

**BRUNNER, Maria Vera (BRUNNER-
FRIEBERGER, Maria Henrietta Veronika)**
1885 - 1965
Austrian School

43 LITTLE RED RIDING HOOD

Watercolor painted through a stencil on mediumweight grey laid paper. No watermark. 9" x 6 1/4" (22.9 x 15.6 cm) (irregular edges). Stamped in light purple on verso at bottom center: MARIA VERA BRUNNER.

Note: Growing up in the early twentieth century, Maria Vera Brunner had no access to the Vienna Academy or to any artist's union. Instead, she studied at an Art School for Women and Girls in Vienna. However, she made her mark in the men's world: In 1908, at age twenty-three, she participated in the famous *Kunstschau* (organized by Gustav Klimt), exhibiting a woodcut (*Stadtturm/Tower*) and a wooden toy set (figures and house). In 1909, when Egon Schiele and his friends had a falling-out with their former professor at the Academy, Christian Griepenkerl, he decided to stage an independent exhibition with his group of friends, called *Neukunst*. Schiele invited eleven women, including Maria Vera Brunner, who exhibited eight colored drawings.

Although Maria Vera Brunner had been trained as a concert pianist, she seems to have turned to art and design early on. She became a member of the *Wiener Werkstätte*, specializing in fabric design, lace and tulle embroidery, as well as in the design of toys (a growing industry in the early 1900s). Brunner exhibited at the Vienna Fashion

Exhibition (*Modeausstellung*) of 1915 and the *Kunstschau* of 1920, which was organized by Josef Hoffman (see also entry no. 46).

In addition to her work in fashion design, Brunner designed book covers, mostly for two publishers, *Wiener Literarische Anstalt (WILA)* and *Staatsdruckerei*. The present two sheets fall in this category: The *Little Red Ridinghood* obviously illustrates the eponymous fairytale, whereas *Sehnsucht* might be one of the illustrations Brunner produced for the poetry of her husband, Kurt Frieberger (1883-1970). His volume of *Baroque Ballads*, dedicated to the memory of Gustav Mahler, was published in 1919 with drawings and cover by Maria Vera Brunner at WILA.

44 SEHNSUCHT
(Yearning)

Watercolor and gold paint on mediumweight greyish-purple wove paper. No watermark. 7 15/16" x 6 9/16" (20.2 x 16.6 cm).

E.K.

Reference:
Museum Belvedere, *Gustav Klimt und die Kunstschau 1908* (Vienna, 2009), pp. 340, 372.



43



44

45 GEYLING, Remigius 1878 - 1974
Austrian School

COSTUME DESIGN, circa 1910

Graphite, colored pencil and watercolor on mediumweight off-white wove paper with a pre-printed border in green. No watermark. 7 7/16" x 5 7/16" (18.9 x 13.8 cm). Signed in graphite at lower right: *RGeyling*.

Note: Remigius Geyling was born into a dynasty of painters dating back to the early eighteenth century that produced eight well-known artists. The present artist's father, Rudolf Geyling, was a respected genre painter.

Remigius Geyling was a versatile talent. Trained at the Viennese School of Arts and Crafts (*Kunstgewerbeschule*) and at the Academy, he later taught at the School of Arts and Crafts for twenty years (1926-46). In addition to teaching, Geyling was principal set designer at the *Burgtheater* (National Theatre) where he created over 300 productions in twenty years. His sets for Friedrich Hebbel's drama *Nibelungen* were so impressive that Fritz Lang utilized them for his silent film of the same play in 1924. Geyling continued to design and create film sets until 1942.

His most revolutionary contribution to the world of theater was his invention of a special machine that projected slides onto a round hori-

zon, creating a three-dimensional effect. Complicated mathematical calculations dealt with distortions that were caused by rigging the projectors inside the top of the front of the stage. The whole installation allowed for rapid scene changes on a well-lit stage, unencumbered by the actors' shadows. Geyling had the invention patented as GKP (derived from the names of his collaborators L. Kahn and P. Planer).

Geyling executed his stage designs with great care and precision. He created "detailed drawings, reminiscent of book illustrations" (Saur, AKL). The present watercolor fits this description very well. The decorative border is pre-printed as for a sheet of stationery. Filling the center with his charming drawing and placing his signature in exactly the right spot. Geyling might have made the drawing as a souvenir. Around 1910, the presumed date for this drawing (later Geyling's work evolved into Expressionism and Art Deco), Geyling worked on two productions of fairytales, *Die Sprache der Vögel* (*Language of the Birds*) and *Das Märchen vom Wolf* (*The Tale of the Wolf*). Either one could have inspired the present drawing.

E.K.



46 STRNAD, Oskar 1879 - 1935
Austrian School

ADAM AND EVE, circa 1920

Bronze on two-tiered marble base. Height from bottom of base to top of Adam's head: 23 1/2" (59.7 cm). Width across bronze plinth: 9 3/8" (23.8 cm). Depth from front to back of marble base: 6 1/2" (16.5 cm). Stamped at back of bronze base: WIENER / WERK / STÄTTE; rose mark (copyright mark); MADE / IN / AUSTRIA.

Note: The present work is one of Oskar Strnad's better-known sculptures. Endowing Adam and Eve with elongated limbs, sleek bodies, and stylized features, Strnad modernizes, and nearly secularizes, a biblical subject ubiquitous in the history of Western art. The sculpture was first exhibited in *Kunstschau 1920* at the *Österreichisches Museum für Angewandte Kunst* (Austrian Museum for Arts and Crafts) alongside paintings and drawings by Austrian modern masters, including Gustav Klimt, Egon Schiele and Oskar Kokoschka. Organized by Josef Hoffmann, *Kunstschau 1920* was intentionally modeled after the groundbreaking *Kunstschau Wien 1908*, a highly successful exhibition that brought together art and objects from the various *Wiener Werkstätte* workshops. *Kunstschau 1920* was meant to establish aesthetic continuity with the pre-war Austrian avant-garde as well as to reestablish the reputation the *Wiener Werkstätte* had enjoyed before the First World War. It was for this reason that the work of legendary pre-war Austrian avant-garde was included amongst art, furniture and decorative objects by prominent artists, designers and architects living and working in Vienna in 1920. Though commercial success eluded the *Wiener Werkstätte* due to Austria's post-war economy, the exhibition was a critical success for, as Gilliam

Naylor noted, "*Kunstschau 1920* constitute[d] a simultaneous overview, assessment, and celebration of Austrian arts and crafts."

Strnad is best known today as an important early-twentieth century Viennese architect and theoretician. He designed innovative, modern houses in Vienna, most notably Villa Hoch (1912) and Villa Wassermann (1914), both in collaboration with Josef Frank (1885-1967) and Oskar Wlach (1881-1963). Throughout his lifetime, however, Strnad was also a highly regarded member of the *Wiener Werkstätte* and an influential designer, sculptor and set designer for both film and theatre.

The *Wiener Werkstätte* order book, housed in the archives of the *Österreichisches Museum für Angewandte Kunst*, contains a preparatory line drawing for this bronze.

J.S.B.

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