

NEW ACQUISITIONS

EUROPEAN PAINTINGS, WATERCOLORS, DRAWINGS, AND SCULPTURE 1780 – 1960

FALL EXHIBITION

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Exhibition organized by
Robert Kashey and David Wojciechowski

Catalog by Leanne M. Zalewski

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COVER ILLUSTRATIONS: Ferdinand Theodor Hildebrandt, *Prince Georg of Prussia*, 1843, catalog no. 6;
George Minne, *Le Maçon (The Mason)*, 1897, catalog no. 30.

GRAPHIC DESIGN: Keith Stout

PHOTOGRAPHY: Hisao Oka

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CATALOG

1 Circle of LÉPICIÉ, Nicolas-Bernard
1735 - 1784
French School

PORTRAIT OF A BOY, circa 1770-1800

Oil on paper laid to canvas. 18 1/8" x 13 3/4" (46 x 35 cm).
On verso: inscribed in white chalk on left stretcher bar: *WZ481 OMP*; inscribed in white chalk on center right stretcher bar: *H7*; in black stencil on right stretcher bar: *WZ481*. Inscribed in white chalk on left stretcher bar: *WZ481 OMP*; inscribed in white chalk on center right stretcher bar: *H7*; in black stencil on right stretcher bar: *WZ481*.

Note: Around 1770, peasant pictures were in vogue and had begun to replace the rosy-cheeked rococo faces cherished by François Boucher and Jean-Honoré Fragonard. In the present painting, the boy's blushing cheeks and highly colored lips are reminiscent of that trend while the brown tonalities reflect the interest in seventeenth-century

Dutch painting revived by artists such as Jean-Baptiste-Siméon Chardin.

Although he began as a history painter, Lépicié found painting portraits and genre scenes more lucrative. After 1770, Lépicié painted several bust-length portraits of peasants, male and female, young and old. From 1770 on, he taught at the Royal Academy of Painting and Sculpture in Paris. Among his students were Henri-Pierre Danloux, Jean-Baptiste Regnault, Jean-Joseph Taillasson, and Carle Vernet.

Reference:

Colin Bailey, et al., *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting* (New Haven, 2003).



2 ABILDGAARD, Nicolai Abraham
1743 - 1809
Danish School

STUDY OF NUDE YOUTH AND CLOTHED
MATURE MAN, circa 1790

Brown ink and graphite on mediumweight laid paper. 5 3/4" x 5 3/4" (14.6 x 14.6 cm). No watermark. Inscribed in graphite on verso: *Abildgaard*.

Note: The present study reflects Abildgaard's training and study of ancient and Renaissance art. During the five years he spent in Rome, he met Swiss painter Johann Heinrich Fuseli. The quintessential neoclassical painter Jacques-Louis David, who was also in Rome, certainly influenced him as well.

Abildgaard's interest in neoclassicism extended beyond history painting. For his personal use, he designed furniture modeled with archaeological accuracy after the furniture depicted on fifth-century B.C. Greek vases. He also amassed an extensive private library. His learned environment lent him the appearance of a *peintre-philosophe* of the European Enlightenment.

As the last great Danish history painter, Abildgaard's subjects largely focused on scenes from antiquity, Shakespeare, Danish mythology, and the false Scottish bard Ossian. After his return

to Copenhagen, he became professor at the Academy (which now houses his private library). His two most prominent students were Christoffer Wilhelm Eckersberg and Bertel Thorvaldsen, who assisted Abildgaard in decorating the Amalienborg palace. Among Abildgaard's best-known works are his ten large-scale paintings for Christiansborg Slot, the royal palace in Copenhagen. The palace burned in 1794; only three of the ten paintings survived.

References:

- Per Kirkeby, *Abildgaard* (Hellerup [Denmark], 2003).
Patrick Kragelund, *Abildgaard: kunstneren mellem oprørerne*, 2 vols. (Copenhagen, 1999).
Kasper Monrad, *Danish Painting: The Golden Age* (London, 1984), p. 87.
Hans Edvard Nørregård-Nielsen, *The Golden Age of Danish Art* (Alexandria, VA, 1995), p. 89.
Nancy L. Pressly, *The Fuseli Circle in Rome: Early Romantic Art of the 1770s* (New Haven, 1979), pp. 64-6.



3 KOLBE, Carl Wilhelm, the elder
1757/9 - 1835
German School

NUDE MAN SEEN FROM BEHIND RAISING
A BOWL, A DOG ALONGSIDE, circa 1800

Etching, 9 1/2" x 6 1/2" (24.2 x 16.5 cm). Signature on upper right: *C. W. Kolbe*; inscribed below signature: *33*. On verso, inscriptions in graphite at upper left: *228 rechts unten*; at upper center: *32 - 2*; at rear center: *14*; at lower left: *Meusel 33/Nagler 22*; at lower center: *228 rechts unten*.

Note: Kolbe's preference for landscape reflected the romantic era's interest in nature. He especially adored Dessau's oak trees, which figure in the background of the present etching. It is a companion piece to a print of a standing nude male facing the viewer, but excluding the dog. According to Martens, the present print was created from a copper plate and is the only state.

Initially a French teacher (his mother was French), Kolbe became an artist by accident. Poor health forced him to change his career, and his uncle, artist Daniel Nikolaus Chodowiecki, encouraged him to study art. Despite his age, Kolbe attended the Academy in Berlin and persevered at figure drawing but never painted. He learned to etch by himself, and became one of the

best etchers of his time. He etched in a single bite, and worked over unsatisfactory parts with a burin. His chief inspirations were Swiss writer and etcher Salomon Gessner and Dutch artist Anthonie Waterloo. Prominent artists such as Philipp Otto Runge and Johann Christian Reinhart admired his etchings.

A gifted linguist, Kolbe authored a book on French and German language as well as a brief autobiography. He spent his career as a drawing master and French teacher in Dessau until his retirement, punctuated only by a brief interlude in Zurich (1805 to 1808) etching gouaches by his idol, Gessner.

References:

- Antony Griffiths and Frances Carey, *German Printmaking in the Age of Goethe* (London, 1994), p. 109.
C. W. Kolbe (London, 1977), no. 2.
Ulf Martens, *Der Zeichner und Radierer Carl Wilhelm Kolbe* (Berlin, 1976), p. 21, II.



4 SPITZWEG, Carl 1808 - 1885
German School

recto: PORTRAIT OF A CELLIST IN PROFILE
WITH OTHER STUDIES

verso: VARIOUS STUDIES

Graphite on buff-colored mediumweight wove paper. No discernible watermark. 4 9/16" x 5 1/4" (11.6 x 13.3 cm). At lower left: estate stamp (Lugt 2307). Inscribed on verso: v. 78310.

Sale: Munich, H. Helbing, April 9, 1908

5 SPITZWEG, Carl 1808 - 1885
German School

STUDY OF A WOMAN WITH A DOG, TWO
STUDIES OF DOGS, AND A DOG'S HEAD

Graphite on buff-colored mediumweight wove paper. No discernible watermark. 6 1/8" x 7 7/8" (15.5 x 20 cm). At middle right: artist's stamp (Lugt 2307). On verso, inscribed in graphite: v. 78310.

Note: On his travels, Spitzweg never missed a military band's performance, even if it pained him to listen to "some thirty brass players blowing with all their might in a small room." At home, his family and friends played *Hausmusik*, together with the seven brothers Moralt, all members of the Bayerische Hofkapelle. Spitzweg's aunt Anna Moralt was an excellent concert pianist, his stepfather played the flute, his brother Eduard managed a store for sheet music, and the artist himself took piano lessons all his life. There were numerous occasions when the artist could have drawn the handsome cellist. His costume suggests the time around 1840.

Spitzweg's talent as a draughtsman had already manifested itself by the time he was fifteen. He drew in sketchbooks all his life, often including notes recording daily life during his numerous travels. The present sketch (5) is typical of many female figures in Spitzweg's paintings: they often appear depicted in rear-view, carrying a basket, and wearing the generic dress of a Bavarian maid or country girl.

Spitzweg trained as a pharmacist, but pursued his love for painting and drawing when he became financially independent after his father's death in 1828. From 1842 to 1855 he contributed illustrations to the *Fliegende Blätter*. He learned from painter-friends, from copying in museums, and from traveling to major art centers, such as Prague (1849), Paris (1850/51) and London. During his trip to Paris he painted in the Forest of Fontainebleau alongside the Barbizon painters. Diaz' and Delacroix' use of color, light and atmosphere deeply impressed him. Subsequently his somewhat dry and pedantic style became much freer, and his subject matter turned from humorous figures to lyrical and atmospheric landscapes. He is popular to this day for his mildly satirical paintings of peculiar persons, such as *The Needy Poet* and *The Perpetual Bridegroom*.

References:

Wilhelm Spitzweg, *Der unbekannte Spitzweg. Ein Bild aus der Welt des Biedermeier. Dokumente, Briefe, Aufzeichnungen* (Munich, 1958), p. 81.
Siegfried Wichman, *Carl Spitzweg, Verzeichnis der Werke. Gemälde und Aquarelle* (Stuttgart, 2002), passim.



4



5

6 HILDEBRANDT, Ferdinand Theodor
1804 - 1874
German School

PRINCE GEORG OF PRUSSIA, 1843

Oil on canvas, relined. 51 3/16" x 37 13/16" (130 x 96 cm).
On verso: inscribed in red at upper left of stretcher bar: *XI4540* (encircled); inscribed in Korrent script on label of center stretcher bar: *Hildebrandt...[?]*

Ex-collection: Johannes Wichelhaus, Bonn.

Note: Prince Georg of Prussia (1826-1902), the grand nephew of the ruling King Friedrich Wilhelm IV, was seventeen years old at the time the present portrait was painted. It was executed on the occasion of the prince's confirmation on October 20, 1843, and presented to pastor Johannes Wichelhaus in Bonn. The emblem of the King of Prussia in the background of the present painting – an escutcheon bearing the initials for Fredericus Rex, adorned with the Order and the Chain of the Black Eagle – signals that Prince Georg was a member of the royal House of Hohenzollern. Hildebrandt painted two more portraits of the prince that are now in the Municipal Museum of Düsseldorf.

Prince Georg attended the University of Bonn where two controversial doyens of the Romantic school were lecturing: patriotic poet Ernst Moritz von Arndt, known for his opposition to Napoleon, and scholar and critic August Wilhelm von Schlegel. The period between 1840 (the death of King Friedrich III and succession of Friedrich Wilhelm IV) and 1848 (the revolution) was a restless time for the students in Bonn. Discontent with the autocratic regime in Berlin fed numerous underground societies. Arndt had been banned from lecturing by the old king; he was re-instated by Friedrich Wilhelm IV. The students, who had hoped for more concessions, were disappointed. The new king refused to sign a constitution, claimed his power from God, and subdued the revolution of 1848 with military power.

However, these conflicts may not have affected the young prince. Being of weak health, he spent a brief time in military training and then pursued his real passion, the arts. He became the protector of what is today the Municipal Museum of Düsseldorf, and donated paintings that became the core of the museum's portrait collection. (It includes Wilhelm Hensel's portrait of Felix Mendelssohn dated 1847.) The prince was equally enthusiastic about the theatre. He published numerous plays under the pseudonym Georg Conrad, met the actress Rachel in

Paris and Berlin, wrote an homage to her, and sat in the select audience listening to Richard Wagner's reading of the *Götterdämmerung*. Prince Georg retained his own musicians and composers, enriching a musical life that twenty years earlier had attracted Felix Mendelssohn and Robert Schumann as principal conductors to Düsseldorf. The prince bequeathed his library of 6,000 volumes to the University of Bonn. He was buried next to his parents at his beloved Castle Rheinstein. Jägerhof Castle, his birthplace, originally housed Düsseldorf's local history museum whose collection owed much to him; it now houses the Goethe Museum.

Theodor Hildebrandt was one of the leading figures of the *Düsseldorfer Malerschule*, which in the mid-nineteenth century attracted painters from all over the world, including Americans Eastman Johnson and Albert Bierstadt. The school was so popular with American artists and collectors that the Düsseldorf Gallery opened in New York in 1849. The attraction of the new movement stemmed from its high-minded literary subjects over the traditional mythological or biblical canon and from its technical skill. Scenes from *Faust* or Shakespeare's plays inspired romanticized, lyrical, carefully painted multi-figured compositions.

Hildebrandt was widely recognized as the initiator of this new approach. However, contemporary critics praised him even more for his portraits. In 1856 Rudolf Wiegmann called his portraits the work of "the purest, most truthful naturalist of the Düsseldorf School." Wiegmann also reported a curious trend among the sitters: women liked to be portrayed by Karl Sohn, men preferred to sit for Hildebrandt.

References:

- Werner Alberg, *Prinz Georg von Preußen, 1826-1902* (Düsseldorf, 1999).
A. de Barrera, *Memoirs of Rachel* (New York, 1858), p. 257.
Friedrich von Boetticher, *Malerwerke des Neunzehnten Jahrhunderts* (Hofheim am Taunus, 1974), no. 38.
Meyers grosses Konversations-Lexikon: ein Nachschlagewerk des allgemeinen Wissens (Leipzig, 1871), vol. 8, p. 1008.
Maria von Olfers, "Georg Prinz von Preussen: Nachruf," *Hohenzollern Jahrbuch* (1902): pp. 1-4.
Richard Wagner, *Selected Letters of Richard Wagner*, trans. and ed. Stewart Spencer and Barry Millington (New York, 1987), p. 817.
Rudolf Wiegmann, *Die königliche Kunstakademie zu Düsseldorf* (Düsseldorf, 1856), p. 185.



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

LA LIBERTÉ, after 1839

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

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

The artist wanted *La Liberté* in all homes, and so wished to have affordable versions of it. In 1839, he sent a note along with a cast of the sculpture, to

Louis de Potter, a politician in Brussels, detailing his aspirations. He stated hopefully:

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

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

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

References:

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



8 FRATIN, Christophe 1801 - 1864 French School

TWO RACING GREYHOUNDS

Bronze with dark brown patina on long rectangular base trimmed at corners. Height: 4 1/2" (11.5 cm); length of base, 12 1/4" (31 cm); depth of base: 4 1/8" (10.5 cm). Incised after casting at center right: *FRATIN*; scratched on underside of base: *E B*.

Note: Stylistically, Fratin differed from his contemporaries. His domestic animals are not as dramatic as Antoine-Louis Barye's wild animals or as anatomically precise as Pierre-Jules Mêne's sporting subjects. Unconcerned with rendering exact anatomical detail, he instead captured the energy, movement, and lively spirit of the animals he portrayed, evident in the present work.

As the son of a taxidermist, Fratin's inclination toward animal subjects seems natural. He studied first under Charles-Augustin Pioche in his native town of Metz and then moved to Paris and studied with Théodore Géricault. The racing horses in *Epsom Derby* (c. 1821, Musée du Louvre), painted by Géricault, may have inspired the present sculpture. Fratin debuted at the Salon of 1831 where his and Barye's success launched animalier sculpture as a significant genre, a genre that grew increasingly popular over the following decades. Fratin, Barye, and Mêne became the leading animalier sculptors of their time. Unlike Barye and Mêne, Fratin had no foundry of his own. Instead, he hired Susse Frères, Daubré, and Quesnel to cast his bronzes.

In 1851, Fratin won a medal at the Crystal Palace exhibition and became internationally well-known. The French state commissioned several sculptures from him for various cities, including a large-scale bronze lion attacking a horse (Square

Montrouge, Paris). His two large bronze dogs stand guard in the botanical gardens in Metz. Fratin also enjoyed extensive private patronage from an international clientele. He contributed to the extravagant *surtout de table* for the Duc d'Orléans. Barye, Jules-Baptiste Klagmann, James Pradier (see catalog no. 11), and Jean-Jacques Feuchère (see catalog no. 12) were among the other sculptors commissioned for this work. Lord Powerscourt, a member of the English parliament, the King of Prussia, the Emperor of Russia, and the Duc de Luynes also patronized Fratin. American brass manufacturing millionaire, Gordon Webster Burnham, donated *Eagles and Prey* to New York's Central Park. Having stood there since 1863, it is the oldest sculpture in any New York park. In addition to these large works, Fratin produced many small terracottas that he sold in three separate auctions between 1857 and 1859. (See catalog no. 9.)

References:

- "Animaux en bronze, de M. Fratin, fondues par M. Quesnel," *L'Artiste* 9 (1835): pp. 280-82.
- Jacqueline J. A. Bougon, *Christophe Fratin, le sculpteur animalier, (Metz) 1801-1864 (Le Raincy): essai sur sa vie et sur son œuvre* (Le Raincy, 1983).
- Catalogue des terre cuites inédites et bronzes par Fratin* (Paris, 1859).
- Jane Horswell, "Christophe Fratin, 1800-1864," *Bronze Sculpture of 'Les Animaliers'* (Suffolk [England], 1971), pp. 81-82.
- Michel Poletti and Alain Richarme, *Fratin: objets décoratifs et sculptures romantiques* (Paris, [2000]), pp. 6-10.



9 FRATIN, Christophe 1801 - 1864
French School

(A) MONKEY WITH BASKET

Bronze with dark brown patina on long oval base. Height: 7 1/2" (19 cm); length: 6 1/4" (15.9 cm). Engraved on base at front left near monkey's left foot: *FRATIN*.

(B) CIGAR HOLDER AND LIGHTER:
MONKEY WITH A BASKET, AND
SMALLER MONKEY ATOP A
MATCHHOLDER

Bronze with dark brown patina on rectangular base with rounded corners. Height: 9 1/16" (23 cm); depth, from corner of box to edge of basket: 6 1/2" (16.5 cm); depth across base: 6 5/16" (16 cm). Cold stamped on top of base in front of lighter box: *FRATIN*. [N is reversed]

(C) DANCING MONKEY

Bronze with dark brown patina on round base. Height: 7" (17.8 cm); diameter of base, 3 1/2" (8.8 cm); depth from knee to arm: 4" (10 cm). Cold stamped at center front of base: *FRATIN*; foundry mark engraved after casting on top of base near monkey's right foot: *Quesnel fondeur*; incised on underside of base: *y*.

Note: In eighteenth-century France, singeries were inspired by a taste for chinoiserie and the exotic, whereas in the nineteenth century representations of monkeys were often biological and scientific, even when depicted performing human—and humorous—acts. Fratin created at least twenty small-scale anthropomorphic monkey sculptures between 1849 and 1864, but did not exhibit them in the Salon. In (B), the large monkey peddler's own smaller monkey helps him sell his wares.

The unique rough surface Fratin modeled stems from the painting technique he learned while in Théodore Géricault's studio. His subjects emerged from building up layers, rather than from attempts to create clean, accurate models. (See catalog no. 8.)

References:

J. J. A. Bougon, *Le Sculpteur animalier Christophe Fratin* (Metz, 1983), ill. p. 61 (*Dancing Monkey*).
Christopher Payne, *Animals in Bronze* (Woodbridge, Suffolk, [England], 1986), ill. p. 62 no. A1 (*Cigar Holder and Lighter*), no. A2 (*Dancing Monkey*).
Michel Poletti and Alain Richarme, *Fratin: objets décoratifs et sculptures romantiques* (Paris, [2000]), ill. p. 40, no. 43 (*Dancing Monkey*), no. 44 (*Cigar Holder and Lighter*).



A

B

C

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

SIX TOURS, MONKEY STEEPLECHASE, 1846

Bronze with reddish-brown patina on oval Belgian black marble base. Height: 10" (25.4 cm); depth, from horse's muzzle to rear of base: 7 1/2" (19.1 cm); width of marble base: 10 3/8" (26.3 cm); depth of marble base: 5 11/16" (14.5 cm). Signature incised at center front: *P Gayrard*; founder's name incised at right: *Boyer*; at left, sunken oval mark, before casting, indecipherable, possibly letters and images.

Note: The present anthropomorphic sculpture shares a capricious sentiment similar to Fratin's monkeys (see catalog nos. 8, 9 A, B, C). He and Fratin were nearly exact contemporaries of Alexandre-Gabriel Decamps, one of the most admired artists of the mid-nineteenth century. Decamps' monkey paintings from the 1830s and 1840s were extremely popular and helped spread the taste for anthropomorphic works.

Gayrard studied under his father, Raymond Gayrard, a distinguished artist, as well as with François Rude and David d'Angers (see catalog no. 7).

He debuted at the Salon of 1827, the year his father received a first class medal, and exhibited until 1855. He received a second class medal in 1834 and a first class medal in 1846. In 1853, he received the Legion of Honor. Like his father, he made many busts of notable people, since members of high society favored him. His commissions included statues of the four evangelists for the church of Sainte-Clotilde. The empress commissioned *Children of the Duke and Duchess of Alba*, and he also made an equestrian statue of Prince Louis-Napoleon, President of the Republic. His father outlived him by nearly three years, and completed Paul's marble replica of his sculpture *Daphnis and Chloe*, commissioned by the state. The original was exhibited at the Salon of 1847.

References:

Jules Duval, *Raymond Gayrard, graveur et statuaire* (Paris, 1859), pp. 161-62.
Sotheby's, London, 8 November 1984, lot 229, ill.



11 PRADIER, James 1790 - 1852
French School

HEBE, after circa 1840

Bronze with dark brown patina on stepped green marble base. Height without base: 12 1/2" (31.7 cm); depth 5 3/4" (14.5 cm); height including base: 16" (40.6 cm); length of base: 11" (28 cm); depth of base 7 1/2" (19 cm). Signature incised at right of Hebe: *Pradier*. Foundry mark cold stamped on amphora: *SUSSE FRÈS* [casting mark c. 1850s-1860s].

Note: In Greek mythology, Hebe, the daughter of Zeus and Hera, was the goddess of youth and cupbearer to the gods on Mount Olympus. She ceased serving as cupbearer when she wed Herakles after he joined the gods on Mount Olympus. In the present sculpture, she pours nectar into a cup as Jupiter's eagle eagerly strains to take a drink.

In his monograph on Pradier, Jacques de Caso surmised that *Hebe* dates to the 1840s. Her near-profile turned neck echoes that of the woman in Pradier's famous *Odalisque Seated* (circa 1841),

indicating his interest in working out this pose at the time.

Pradier became Louis-Philippe's favorite sculptor. Aside from his representations of the king, Pradier sculpted various public monuments, and contributed four spandrel reliefs to the *Arc de Triomphe* on the Champs-Élysées as well as twelve statues for Napoleon's tomb in Les Invalides. In addition, he taught at the École des beaux-arts, where Etex (see catalog no. 19) was one of his students.

References:

Jacques de Caso et al., *Statues en chair: sculptures de James Pradier* (Paris, 1986) ill. p. 273.

Susse frères, *Catalogue des modèles en bronze et plastiques anciens et modernes* (Paris, 1860); reprinted in Pierre Cadet, *Susse frères: 150 Years of Sculpture, 1837-1987* (Paris, 1992), p. 148. Susse frères offered two sizes of *Hebe* in its 1860 sales catalog.



12 FEUCHÈRE, Jean-Jacques 1807 - 1852
French School

OIL LAMP IN THE FORM OF A DEMONIC
WOMAN ASTRIDE A DRAGON

Bronze with dark brown patina on oval self-base. Height: 7" (17.8 cm); length from front of self-base to tips of wings: 7" (17.8 cm); depth of self-base: 4 3/4" (12 cm). Incised after casting at center of self-base below woman's right foot: *SUSSE FRERES EDITEURS A PARIS*.

Note: The present oil lamp is quite rare. Feuchère's atelier sale listed a *Nymph Mounted on a Seahorse*, which might be the terracotta model for the present sculpture. A slightly different model of the present cast was made as an inkwell, and may have been commissioned by the Prince de Joinville, a member of the Orléans family. Feuchère's illustrious patrons included the Duke of Orléans and the Baron de Rothschild. He collaborated with Barye, Pradier (see catalog no. 11), Klagmann, Fratin (see catalog nos. 8, 9) and other sculptors on the Duke's *surtout de table*.

In the present work, Feuchère echoed the bony, striated wings of his best-known work, *Satan*, whereas the female figure's pose may derive from works by the Fontainebleau school. Feuchère owned engravings after works by Primaticcio and the Fontainebleau school as well as a book on the art of Fontainebleau called *Le Trésor des merveilles de la maison royale de Fontainebleau* (1642). The demonic woman's pose may quote the sixteenth-century bronze figure, *Kneeling Woman Withdrawing a Thorn from Her Foot* (Victoria & Albert Museum) by Ponce Jacquiot. The present oil lamp also resembles an inkwell in the form of a demon atop a dragon, possibly by Antonin Moine.

Feuchère excelled at small-scale decorative works, exemplified by the present lamp. He and his student, Jean-Baptiste Klagmann, were the foremost creators of decorative art objects under the July Monarchy (1830-1848), and benefited from Louis-Philippe's support for decorative art in general. Feuchère's biographer, critic Jules Janin, credited him with popularizing beautiful small decorative objects, and stated that his statuette of Benvenuto Cellini was found in the best salons of Paris.

Although largely self-taught as a sculptor, Feuchère spent time studying with Etienne-Jules Ramey and Jean-Pierre Cortot. The works he exhibited at his Salon debut in 1831 were favorably received, and contemporary critics spoke of his sculptures in the same breath as those of Antoine-Louis Barye and Auguste Préault. Among his best-

known works are *Satan* (Salon of 1834), a quintessential romantic work, and *Amazon Taming a Horse* (Salon of 1843). Peter Fusco noted the importance of *Satan* as an archetype for later sculptures such as Joseph Geefs' *Angel of Evil* (1842), Jean-Baptiste Carpeaux's *Ugolino and His Sons* (c. 1860-61), and Auguste Rodin's *The Thinker* (1880-82).

Feuchère also admired the Renaissance masters, evident in his own sculpture of Benvenuto Cellini, one of a several statuettes of artists that he created. He had also amassed an impressive collection of Italian Renaissance, Dutch, and contemporary French art, all sold at auction shortly after his death. Included in his collection were works by Cellini, Michelangelo, Raphael, Leonardo da Vinci, Poussin, and the school of Fontainebleau.

Like the masters he admired, he created works in a wide variety of media, including large-scale paintings for the church of Saint-Paul-Saint-Louis. He also created designs for his friend, Jacob Meyer-Heine, director of the Sèvres factory, and for François-Désiré Froment-Meurice. In addition to sculptures that he exhibited in the Salon, he executed various other public commissions from the mid-1840s to his death. These commissions include a bas-relief for the *Arc de Triomphe* (plaster, Salon of 1834), bronze statues for the fountain at the Place de la Concorde, the Luxembourg Garden, the Fontaine Cuvier, and the Madeleine in Paris.

References:

- Luc Benoist, *La Sculpture romantique* (Paris, 1994), ill. p. 19 (comparative sculpture).
Henri Bouilhet, *L'Orfèverie française au XIXe siècle (1800-1860)* (Paris, 1910), vol. 2, pp. 186-281.
Jean-Loup Champion, "Antonin Moine (1796-1849), sculpteur romantique" *Bulletin de la société de l'histoire de l'art français* (1997): p. 262.
Peter Fusco and H. W. Janson, *The Romantics to Rodin* (Los Angeles, 1980), pp. 266-69, p. 266.
Alan Gibbon, *Bronzes de Fontainebleau* (La Colle-sur-Loup, 1985), ill. p. 40-41 (*Kneeling Woman Withdrawing a Thorn from Her Foot*).
Henry Hawley, "Some Intimate Sculptures of Feuchère," *Bulletin of the Cleveland Museum of Art* (March 1981): pp. 75-83.
Jules Janin, "Jean Feuchère," in *Catalogue d'objets et de curiosité... de M. Feuchère...* (Paris, 1853), p. 13, see also catalog no. 76.
Schoelcher, "Beaux-arts: Salon de 1831," *L'Artiste* 1 (1831): p. 314.
Philip Ward-Jackson, "A.-E. Carrier-Belleuse, J.-J. Feuchère and the Sutherlands," *Burlington Magazine* 127, no. 984 (March 1985): pp. 147-53.



13 CATTERMOLE, George 1800 - 1868
English School

VIEW AT WALTHAM ABBEY, circa 1840s

Watercolor on heavyweight paper. No discernible watermark. 14 3/8" x 10 1/16" (36.5 x 25.5 cm). At lower left, collector's mark of Sir William Richard Drake. Attached to heavyweight paper: on verso, inscribed in graphite: *George Cattermole / View at Waltham Abbey / Purchased at Christie's 4th June 1869 / Sale of Brown Collection.*

Ex-collection: Thomas Brown Collection, until 1869; Sir William Richard Drake (1817-1890)

Sale: Christie's, London, 4 June 1869, lot no. 140 (Lugt 31352)

Note: The present drawing depicts Waltham Abbey, a town crisscrossed by channels of the River Lea, not far from London. This old mill town clustered around the medieval abbey church that lent the town its name. The present watercolor depicts the area just southeast of the abbey. Camp's Alley, the stream and the row of cottages on the property visible at the right (east of the stream) belonged to John Camp. A slum in the nineteenth century, this area was later cleared. The Town Hall has stood on the spot since 1904.

George Cattermole was the youngest brother of Reverend Richard Cattermole, who was himself an artist until he abandoned art for the Church. The two young brothers made architectural drawings for the antiquarian, John Britton, who was working on *Cathedral Antiquities of Great Britain* (1802-1826) during the Gothic Revival period. Cattermole may have been Britton's apprentice for this project. In the 1820s, Cattermole's subjects were largely architectural, but he later took to drawing figures, mainly of medieval subjects. He became the leading historical watercolor painter in England, and was admired by John Ruskin. Writing in the early twentieth century, Davies called Cattermole "The Abbot of the Romantic Movement."

Given Cattermole's predilection for medieval scenes, his choice of the town of Waltham Abbey as a subject rather than the abbey church seems curious. However, Cattermole corresponded with a certain Thomas Chapman, possibly the same man owned a large farm in Waltham Abbey. Perhaps Cattermole painted the present watercolor for his friend Thomas Chapman, if indeed this is the same man. Cattermole disliked commissions, but did create works for friends, including Charles Dickens.

Cattermole illustrated Dickens' *The Old Curiosity Shop* (1840-41). Dickens was so pleased with the drawings that he wrote a flattering letter to the artist, in which he effused:

It is impossible for me to tell you how greatly I am charmed with those beautiful pictures, in which the whole feeling and thought and expression of the little story is rendered to the gratification of my inmost heart, and on which you have lavished those amazing resources of yours with a power at which I fairly wondered when I sat down yesterday before them.

Dickens, twelve years younger than Cattermole, clearly admired the artist, whom he probably met at the fashionable Gore House in London; both men moved in London's social circles. They became good friends before Cattermole had actually done any work for Dickens, and later Dickens hung several of the artist's works in his home. Cattermole's marriage to Dickens' distant relative, Clarissa Elderton, in 1839 further strengthened their relationship. Curiously, around this time Cattermole lived in a home formerly owned by Lord Byron.

During his lifetime, Cattermole, an old school well-mannered gentleman, was better known in the fashionable social circles of London than by the general public. He began exhibiting at the Royal Academy in 1819 and became a full member of the prestigious Old Water-Colour Society in 1833. He did not take on any students and was offered, but refused, knighthood in 1839. At the 1855 Universal Exposition in Paris, Cattermole, along with Sir Edwin Landseer, won a grand medal of honor for his watercolors and acquired an international reputation. He resigned from the Old Water-Colour Society in 1852 in order to pursue honors from the Royal Academy by painting in oils. During his lifetime, oil painting was more highly regarded than watercolor painting; however, his efforts at oil painting met without success.

One of the present watercolor's past owners, Sir William Richard Drake, was a member of the Society of Antiquarians and assembled a fine collection of watercolors. Sales of Sir Drake's collection occurred in 1891 and in 1892, and although he owned several works by Cattermole, the present watercolor was not among those sold, indicating that it left his collection prior to his death in 1890.

References:

Jane R. Cohen, *Charles Dickens and His Original Illustrators* (Columbus, 1980), pp. 125-34.

(continued on overleaf)



R. Davies, "George Cattermole (1800–1868)," *Old Water-Colour Society's Club*, ix (1931-2): pp. 25-37, p. 30.

Charles Dickens to George Cattermole, 20 December 1842. Berg Collection, New York Public Library, New York.

Martin Hardie, *Water-colour Painting in Britain: II. The Romantic Period* (London, 1967), p. 112.

H. L. Mallalieu, *The Dictionary of British Watercolour Artists up to 1920* (Woodbridge, Suffolk [England], 1976), pp. 56-57.

Williams Winters, *The History of the Ancient Parish of Waltham Abbey, or Holy Cross* (Essex, 1888), p. 61 (for Thomas Chapman).

14 TASSAERT, Octave 1800 - 1874 French School

THE ABANDONED GIRL, 1851

Oil on canvas, 12 15/16" x 10" (33 x 25.4 cm). Signed at lower right in red oil: *O. T. / 1851*. On verso of canvas stretcher, recent small white rectangular label, handwritten in red ink: 937; rectangular label, faded, inscribed in black ink: 74f; inscribed in black ink, directly on stretcher: CL; illegible inscription in graphite. On verso of frame, left: three printed labels from French auction sales, one from an unidentified auction house with the present painting listed as no. 129, *L'abandonnée*; the second, Hôtel Drouot 28 Avril 1965; and a third faded, describing the present painting. On verso of frame, right: circular label with handwriting in dark brown ink, inscribed: 976/Ch 2 [?]; rectangular printed label, inscribed in faded red ink: 98178; rectangular printed label, partially missing, inscribed: 17 C / [Tass]aert / l'abandonnée.

Sale: Hôtel Drouot, 28 April 1965

Note: At first, the present painting appears to depict a charming, daydreaming girl with her sympathetic dog resting its chin on her lap. However, the pair of scissors hanging from the girl's waist and the cloth, or piecework, on her lap indicates that she is a poor seamstress. The crucifix on the wall of her small attic room refers to the subject's piety in the face of her daily struggles.

The title, *The Abandoned Girl*, suggests a common practice in the artist's time—young working women's lovers abandoned them in order to marry social superiors. Having raised his own illegitimate son, born in 1826, Tassaert's first-hand experience and empathy for abandoned children may well have inspired the present theme.

Not surprisingly, the misery and poverty of Paris in Tassaert's genre scenes appealed to his friend, Alexandre Dumas *fils*, author of *Camille* (1848), the story of a courtesan that became the basis for Verdi's *La Traviata*. Dumas *fils* himself

was the illegitimate son of a dressmaker, which binds together Tassaert, Dumas *fils* and the subject of the present painting.

Among Tassaert's contemporary admirers were Eugene Delacroix and Barbizon artists Charles Jacque, Narcisse Diaz de la Peña, and Constant Troyon. Dumas *fils*'s art collection contained at least fifty works by Tassaert. Alfred Bruyas, an early patron of Gustave Courbet and Alexandre Cabanel, and artist Léon Bonnat also collected works by Tassaert.

The present painting was completed during the peak of the artist's career. He had achieved renown at the Salon of 1850/51 with *The Suicide*, which portrayed a sympathetic view of a mother's and daughter's double suicide; the latter was a seamstress. He subsequently produced other paintings, such as the present one, featuring the bleak lives of working women in Paris. Ironically, Tassaert turned to alcohol in later life, slunk into poverty, and committed suicide by the same means—asphyxiation—as the women in his successful Salon painting.

References:

Alexandre Dumas *fils*, "A Monsieur Ludovic Baschet," in *Octave Tassaert: Notice sur sa vie et catalogue de son oeuvre* by Bernard Prost (Paris, 1886), pp. i-v.

Bernard Prost, *Octave Tassaert: Notice sur sa vie et catalogue de son oeuvre* (Paris, 1886), p. 25, no. 90.

Aaron Sheon, "Octave Tassaert's 'Le Suicide': Early Realism and the Plight of Women," *Arts Magazine* 55, no. 9 (May 1981): ill. p. 44. (Sheon identified the present painting as *The Young Sick Woman*, possibly suffering from tuberculosis.)

Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing, 1830–1900* (Cleveland, 1980), pp. 44-45, 47, 94-5, 310-11.



15 SCHEFFER, Ary 1795 - 1858
French School

YOUNG WOMAN AT THE SEA, after 1827

Oil on canvas. 12 13/16" x 9 3/4" (32.5 x 24.8 cm). Supplier's black stamp on verso of canvas: ANGE, OTTOZ / et MICHEL, / Rue de la Michaudière / No. 2 / A PARIS; on rectangular white modern label, printed in red ink: SHIPPED BY / WINGATE & JOHNSTON / 8 Rue d'Enghien / Paris / MADE IN FRANCE, in black in on label: II / Ary Scheffer.

Note: During the 1820s, Scheffer painted many scenes of young women at the edge of the sea, one of the best known (through lithographs) is *Despair*. He exhibited another, *Jeune Fille en pleurs au bord de la mer*, in the Salon of 1827. The subject of the present picture may be Corinne from Madame de Staël's popular novel, *Corinne, or Italy*. During a celebration on Cape Micena near

Naples, Corinne, in a moment of melancholy, briefly stole away from the party to the edge of the cape. Scheffer may have captured this moment of solitude.

The present work dates after 1827, the year that the supplier, Ottoz, opened at 2, rue de la Michaudière.

References:

Ary Scheffer, *1795-1858* (Paris, 1996), ill. p. 29 (comparative illustration, *Young Woman in Tears at the Edge of the Sea*).
Stéphanie Constantin, "The Barbizon Painters: A Guide to Their Suppliers," *Studies in Conservation* 46, no. 1 (2001): p. 57.



16 SCHEFFER, Ary 1795 - 1858
French School

SAINT MONICA AND SAINT AUGUSTINE,
1846 or after

Oil on panel. 13 7/8" x 10 7/16" (35.2 x 26.5 cm). Signed
in red oil at lower left: *Ary Scheffer*.

Formerly: Heim Gallery, London.

Exhibitions: *Art Pompier: Anti-Impressionism*,
Emily Lowe Gallery, Hofstra University, Hemp-
stead, NY, 1974; *Romanticism in Art*, Miami
University Museum, 2001; *Telling Tales II*, Dahesh
Museum of Art, NY, 2001-2002

Note: The present painting is a reduction of
Scheffer's painting, exhibited at the Salon of 1846.
The painting impressed contemporaries, and it was
one of his most popular pictures. An enthusiastic
contemporary critic, Alexandre Houssaye, called
the painting a masterpiece. Viewers admired the
subject as well as his masterful rendering. In the
Salon livret of that year, a brief quotation from St.
Augustine's *Confessions* (book IX, ch. X) accom-
panied the painting:

We were discoursing then together, alone, very
sweetly; and *forgetting those things which are
behind, and reaching forth unto those things which
are before*, we were enquiring between ourselves
in the presence of the Truth, which Thou art, of
what sort the eternal life of the saints was to be,
*which eye hath not seen, nor ear heard, neither has
entered into the heart of man.*

This warm exchange between Augustine and his
mother took place near a window overlooking the
garden of a house in Ostia, Italy, shortly before her
death in the year 387. She devoted her life to
prayer and through patience and counsel saw her
son convert to Christianity and become baptized
before her death. Because she was instrumental in
converting her son Augustine to Christianity, she
served as a role model for mothers to inculcate
religious fervor in their children.

Queen Marie-Amélie, whose portrait Scheffer
painted, owned the original painting (1846) that

has been in the Tate Gallery since 1885. Smaller
later variations are in Dordrecht (1849) and the
Louvre (1855). In each, the facial features of Saint
Monica differ because he tended to lend his sit-
ters' features to the saint. Scheffer's representation
lacks any attributes of the saints, which is typical
of mid-nineteenth-century religious pictures.

References:

Art Pompier: Anti-Impressionism (Hempstead, NY,
1974), ill. no. 80.

Arthur Symons, ed., *Confessions of St. Augustine*
(London, 1898), p. 227.

Ary Scheffer, 1795-1858 (Paris, 1996), ill. p. 80
(Louvre reduction).

*Ary Scheffer, 1795-1858: dessins, aquarelles,
esquisses à l'huile* (Paris, 1980), ill. p. 107 (original
and sketches).

Clarissa Atkinson, "Your Servant, My Mother':
The Figure of Saint Monica in the Ideology of
Christian Motherhood," in *Immaculate and
Powerful: The Female in Sacred Image and Social
Reality*, ed. Clarissa W. Atkinson, Constance H.
Buchanan, Margaret R. Miles (Boston, 1985), p.
159.

Catalogus Museum Ary Scheffer (Dordrecht, 1934),
no. 82.

Leo Ewals, *Ary Scheffer, 1795-1858: gevierd romanti-
cus* (Dordrecht, 1996), ill. p. 256 (original painting).

Harriet Grote, *Memoir of the Life of Ary Scheffer*
(London, 1860), pp. 66-7.

A. Houssaye, "Le Salon de 1846," *L'Artiste* (22
March 1846): p. 39.

Shepherd Gallery, *French Nineteenth Century
Paintings, Drawings and Watercolors at Shepherd
Gallery* (New York, 1995), ill. plate 1, cat. no. 9.

Lisa Small, *Telling Tales II: Religious Images in
19th-Century Academic Art* (New York, 2001), pp.
31-32; ill. p. 32.

Robert Verhoogt, *Art in Reproduction* (Amsterdam,
2007), pp. 283-358.



17 SCHEFFER, Ary 1795 - 1858
French School

BUST PORTRAIT OF A LADY

Oil on canvas. 18 1/4" x 14 3/4" (46.3 x 37.5 cm). On verso: at upper center of frame, inscribed in black ink: *1129 Rennes*; at upper left corner, faded rectangular label inscribed in dark brown ink: *34*; and inscribed in black ink on frame: *WAE/7*; inscribed in dark brown ink at center right of frame: *no. 862*.

Formerly: Gallery Jean-François and Philippe Heim, Paris

Note: The present portrait is one of many portraits Scheffer painted of friends and family. Since he idealized his sitters' features, pinpointing their identities is difficult. His graceful delineation of the sitter's features and her upraised eyes are common to many paintings by him.

In our opinion, the sitter of the present painting may be among the Polish aristocrats in

Scheffer's circle of friends and patrons. At least twenty of his portraits depict Polish sitters. His fond attachment to the family of poet and politician Sigismund Krasinski and his beautiful wife, Elisa, née Branicka, make her a strong possibility as the sitter. An extensive correspondence sustained their friendship from 1847 until the artist's death. Countess Krasinska continued to exchange letters with Scheffer's daughter, Mme. Marjolin. (See catalog nos. 15, 16.)

References:

Ary Scheffer, 1795-1858, dessins, aquarelles, esquisses à l'huile (Paris, 1980), ill. p. 45 (*Elisa Krasinska with Her Two Children*).

Léopold Wellisz, *Les Amis romantiques: Ary Scheffer et ses amis polonais* (Paris, 1933).



18 DIAZ de la PEÑA, Narcisse-Virgile
1807 - 1876
French School

PORTRAIT OF MADAME ALFRED FEYDEAU,
circa 1859

Oil on canvas. 28 1/2" x 23 5/16" (72.4 x 59.2 cm). Inscribed on old stretcher bar: *Portrait Madame Feydeau par Diaz.*

Ex-collection: Gert Schiff, New York

Exhibitions: *Exposition des oeuvres de Narcisse Diaz de la Peña à l'École nationale des beaux-arts* (Paris, 1877), as *Portrait de Mme A. F.*, incorrectly dated 1872, cat. no. 61.

French 19th-Century Paintings (London: Alpine Club Gallery; New York: Shepherd Gallery Associates and Jan G. Milner, 1977), p. 32.

Note: Madame Feydeau was the wife of architect and patron of the Barbizon artists, Alfred Feydeau. The couple was friendly with the Barbizon circle, including Théodore Rousseau and Jean-François Millet. Alfred Feydeau began his career building private residences, including the Paris hôtel of Paul Demidoff in 1865. In his late career he served under Baron Haussmann and became Inspector General of Cemeteries in Paris.

Since most of Diaz's portraits depict family members, the present portrait attests to the warm friendship the Feydeaus shared with Diaz. The present portrait seems to have been left unfinished. It is possibly related to Diaz' entry for the Salon of 1859 as *Portrait de Mme A. F.*, catalog no. 894; this was the last Salon in which Diaz participated. A

Salon critic of that year expressed surprise that Diaz exhibited a portrait and a history picture along with his usual landscapes. Diaz rarely painted or exhibited portraits, and aside from 1859, had only exhibited portraits at the Salons of 1845 and 1851.

Diaz was a prolific artist and reached the height of his popularity as a Barbizon landscape painter in the mid-1850s. Widely admired as a colorist, Diaz was often compared to Delacroix, Correggio, Prudhon, and Velázquez. A contemporary critic, Jules Claretie, dubbed Diaz the "Correggio of Barbizon." The rich red of the backdrop and varied flesh tones of the present canvas attest to his skill as a colorist. While he had achieved only moderate success in the official system of the French art world and the Académie des beaux-arts, Diaz enjoyed tremendous commercial success on both sides of the Atlantic as well as critical support from contemporary critics.

References:

Marquis A. de Belloy, "Salon de 1859," *L'Artiste* 6 (1859): p. 242 (general review).

Jules Claretie, "Diaz," *L'Art* 3 (1875): p. 209.

Pierre and Rolande Miquel, *Narcisse Virgil Diaz de la Peña (1807-1876)* (Paris, 2006), ill. p. 479.

John Mollett, *Painters of Barbizon: Millet, Rousseau, Diaz* (New York, 1890), vol. 1, pp. 88-107.



19 ETEX, Antoine 1808 - 1888
French School

VIRGINIE, 1857

White marble bust on self-base. Height, from bottom of self-base to top of head: 19" (48.2 cm); width from left to right shoulder truncation: 9 3/4" (25 cm); depth, from tip of nose to back of hair: 9 1/2" (24 cm). Signature and date incised below right shoulder truncation: ETEX/1857. Title incised at front: VIRGINIE.

Exhibition: Salon of 1857, Paris

Ex-collection: Estate of the artist; Sale Hôtel Drouot, Paris, 25-26 February 1889, no. 16 to de Courcelles; private collection, England

Note: Virginie is the romantic heroine of Bernardin de Saint Pierre's Enlightenment novel, *Paul et Virginie*. The two young lovers had grown up together in an idyllic setting and then were separated. Virginie was sent to her aunt, who intended to marry her off. The plan did not work; her aunt disinherited her and sent her back home by ship. Just as the ship was nearing the land, tragedy struck. A storm broke, tore up the ship, and Virginie, in sight of Paul, perished in the shipwreck. Overcome with grief, Paul died two months later.

According to Bruno Chenique, the present bust is unique. Etex exhibited it in the Paris Salon of 1857. Prominent art critic Edmond About praised every aspect of the bust in his review, but only after reproaching the artist:

If Monsieur Etex had treated all his works with so much care [as he used for the bust of Virginie], if his legitimate self-assurance had not led him at times to exhibit the bits and pieces which he swept up from his studio floor, he would occupy a higher and less controversial place among contemporary artists.

His review continued:

His bust of Virginie is one of those pieces which require great competence and skill to make it appear so simple. One has to stand before this excellent piece of sculpture a long time in order to see how fine are the planes of the cheek; how full the neck is; how well placed the hair is; how delicately the ear is attached; how the planes of the nose are youthful, crisp, and well cut.

His comment, still relevant today, sums up the quality of every feature of the present bust.

References:

Edmond About, *Nos Artistes au Salon de 1857* (Paris, 1857), p. 243.

Bruno Chenique, Levallois, letter to Robert Kashey, 30 July 1993.

Antoine Etex, *Les Souvenirs d'un artiste* (Paris, n.d. [1877]), p. 319.

Shepherd Gallery, *From Isabey to Noguchi* (New York, 1993), ill. no. 21.

—, *Thirty Nineteenth Century European Sculptures* (New York, 1996), ill. no. 12.



20 CARRIER-BELLEUSE, Abert-Ernest
1824 - 1887
French School

DIANA VICTORIOUS, after 1885

Silvered bronze on round marble base. Height, including base: 28" (71.2 cm); diameter of base: 9" (23 cm); width, from boar's snout to the tip of his tail: 12" (30.5 cm). Incised below boar's belly: *CARRIER-BELLEUSE*.

Note: Carrier-Belleuse exhibited a plaster of the present subject—his last work—at the Salon of 1885, a marble in the Salon of 1887, and a bronze in the Salon of 1888. Diana, goddess of the hunt, stands triumphantly atop her freshly killed prey. Diana was a popular subject with Carrier-Belleuse, as well as with other artists of his time, including Alexander Falguière, who worked in Carrier-Belleuse's studio. A bronze cast of *Diana Victorious* is in the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and a marble sculpture (formerly in the collection of Loie Fuller) is in the Maryhill Museum of Art, Goldendale, Washington. The silver patina on the present cast is of the period, and is found less often than other patinas.

Carrier-Belleuse would have liked to study under David d'Angers (see catalog no. 7) at the École des beaux-arts, but his meager finances

forced him to study instead at the Petite école. He excelled at decorative sculpture and began exhibiting at the Salon. His career advanced dramatically after 1863, when Emperor Napoléon III bought a life-size marble nude by him. From then on, he produced commercial, decorative, and large-scale works, including a monument to Alexandre Dumas *père*, and the over-life-size torchères for Garnier's Opéra. He became the artistic director of the Sèvres porcelain manufactory in 1876 and published a book of designs, *L'Application de la figure humaine à la décoration et à l'ornementation industrielles*, in 1884. Several major sculptors benefited from their time in Carrier-Belleuse's busy atelier; these included Jules Dalou, Falguière, and Auguste Rodin.

References:

Peter Fusco and H. W. Janson, *Romantics to Rodin* (Los Angeles, 1980), ill. pp. 170-71.

June Hargrove, *The Life and Work of Albert Carrier-Belleuse* (New York and London, 1977), pp. 29, 61.

Lami vol. 5, p. 282.



21 CARPEAUX, Jean-Baptiste 1827 - 1875
French School

TURKEYS AND DUCKS IN A FIELD

Oil on canvas laid to canvas. 9 3/4" x 8 3/4" (24.7 x 22.7 cm).

Formerly: Galerie de Bayser et Strolin, Paris

Note: The present painting is typical of Carpeaux's rapid, loose, spirited brushwork and bold, vivid colors. He contrasted the bright red heads and wattles of the turkeys with the striking colors of the sunrise or sunset. The sketchy romantic quality of his paintings—treated as a *pochade* rather than a finished work—mimics that of his dynamic maquettes, and seems inspired by his painted copies of Peter Paul Rubens' works.

Although known primarily for his sculptures, notably *Ugolino and His Sons* (1857-61; marble, Metropolitan Museum of Art), and *The Dance* (1865-69) for Garnier's Opera, Carpeaux was also a talented painter. Several of his paintings are displayed at the Musée d'Orsay alongside his sculptures. He painted a variety of subjects, from contemporary events, such as receptions at the Tuileries, to historical and religious pictures, portraits, landscapes, and animal studies. The artist's daughter, Louise Clément-Carpeaux, recorded her

father's various paintings of animals, mainly horses, various breeds of dogs, buffalo, cows, parrots, and vultures. These paintings were infrequently dated, and the location was usually not noted.

Carpeaux studied at the École gratuite de dessin et de mathématique (Petite école) and later under François Rude and then Francisque Duret at the École royale des beaux-arts. While he was still studying at the École, his family left for San Francisco. He persevered at his studies and became a favorite sculptor of the Imperial court during the Second Empire (1852-1870). He sculpted busts of members of the ruling family and received the Legion of Honor as well as various prestigious commissions.

References:

Carpeaux peintre (Paris, 1999).

Louise Clément-Carpeaux, *La vérité sur l'œuvre et la vie de J.-B. Carpeaux (1827-1875)* (Paris, 1934-35), vol. 2, pp. 337-38.

Anne Middleton Wagner, *Jean-Baptiste Carpeaux: Sculptor of the Second Empire* (New Haven, 1986).



22 SKOVGAARD, Peter Christian Thamsen
1817 - 1875
Danish School

LANDSCAPE WITH HUNTING DOG,
circa 1860 - 1870

Oil on paper affixed to panel. 6 1/4" x 12 3/8" (15.9 x 31.5 cm). Inscribed into paint along bottom: *Malet af P. C. Skovgaard/bevidner / Joakim Skovgaard [Painted by P. C. Skovgaard / I certify / Joakim Skovgaard]*. Circular paper maker's stamp at lower left: *IMPROVED... / PAPER / ROUGH*. On verso, inscribed on center of panel in dark brown ink: *P. C. Skovgaard*; inscribed on frame at upper left in dark brown ink: *Prof. P. C. Skovgaard*.

Note: Typical of his small-scale paintings, the present work depicts a delightful Danish summertime landscape punctuated only by a hunting dog's presence. However, the landscape is probably not one specific location; Skovgaard's propensity to combine various landscape settings into one scene is likely the case with the present painting. Another characteristic aspect of his painting is his masterful handling of various shades of green, evident in the present oil.

Skovgaard, one of the foremost Danish painters during the Golden Age (roughly 1800 to 1850), trained at the Academy of Fine Arts in Copenhagen under Danish Nazarene, Johan Ludvig Lund. He was a loyal follower of art historian Niels Lauritz Høyen, who advocated Danish national art. Skovgaard's subjects, if not his style, were thoroughly Danish. He, like most artists, spent time in Italy, but his only purported influence was Claude Lorrain's work. Seventeenth-century Dutch landscape paintings, available in Danish collections, were another source of inspiration for the artist, and he made many studies of them. Skovgaard's sons, Joakim and Niels also became well-known artists.

References:

Kasper Monrad, *Danish Painting: The Golden Age* (London, 1984), p. 239.
The Golden Age of Danish Painting (Los Angeles, 1993), pp. 212-13.



23 MORELLI, Domenico 1823 - 1901
Italian School

CHRIST IN THE DESERT WITH ANGELS,
circa 1870 - 1890

Graphite and gouache on mediumweight wove paper. 8 7/8" x 20 1/4" (22.6 x 51.5 cm). No watermark. Inscribed in graphite at bottom center: — 7 1/2 —; inscribed in graphite at lower right: *S. Marco – Cap: I . v. 13*; inscribed at upper right in brown ink: 626[?] [4th number at right cut off].

Note: At mid-century, and again towards the end of his life, Morelli focused largely on Christian themes. He studied the Gospels, the Bible, and the Koran. The present drawing depicts Christ and the angels from the Gospel of St. Mark 1: 13: And he was there in the wilderness forty days, tempted of Satan; and was with the wild beasts; and the angels ministered unto him. His religious paintings such as *Christian Martyrs Borne by Angels* (1855), *The Iconoclasts* (1855), and *The Loves of the Angels* (c. 1886) comprise some of his best-known works.

Morelli studied under Costanzo Angelini and Camillo Guerra at the Academy of Fine Arts in

Naples. He traveled throughout Europe in the 1850s, and in Rome he studied the works of Michelangelo and Raphael and became acquainted with the work of the Nazarenes. A greater influence was Paul Delaroche's history paintings and the Palizzi brothers' naturalism. Filippo Palizzi and Morelli soon led the Neapolitan school. In 1876 Morelli was appointed director at the Istituto di belle arti in Naples and from 1899 on served as its president; in 1897, he became artistic director of the Museo Artistico Industriale. A celebrity in Italy, his fame spread internationally, and his work influenced younger artists, notably the Macchiaioli.

Reference:

Roberta J. M. Olson, *Ottocento: Romanticism and Revolution in 19th-Century Italian Painting* (New York, 1992), p. 273.



24 HARPIGNIES, Henri-Joseph 1819 - 1916
French School

LANDSCAPE OVERLOOKING A VALLEY
VILLAGE, 1910

Black chalk on buff-colored medium-weight wove paper. No discernible watermark. 5" x 7" (12.8 x 17.8 cm). Inscribed in graphite at lower right: *Harpignies 1909*; inscribed in graphite on verso: *à Mme Paul Hervé, bon souvenir / mai 24 1910 / Harpignies.*

Ex-collection: Mme Paul Hervé

Note: Throughout his career, Harpignies painted and drew landscapes, mainly of Paris and central France. He continued to produce many drawings late into his life, and was just shy of his ninety-first birthday in May 1910, the date of the present drawing. The following year, he became a Grand Officer of the Legion of Honor, the highest rank. Active well into advanced age in spite of poor eyesight, he participated in the Paris Salons until 1912. Harpignies had many students, and was particularly influential as a watercolor painter. His drawings were often dedicated to his female students. Mrs. Paul Hervé, to whom the present drawing was dedicated, may have been a pupil.

Harpignies' contemporaries admired his individualistic and creative approach to nature. Reviewers extolled his extraordinary facility with trees and his ability to lend personality to the trunks, branches, and leaves. French writer Anatole France gave Harpignies the sobriquet, "Michelangelo of trees." The short, masterly strokes that comprise the leaves on the jagged branches of the present drawing merit this widespread veneration for his trees. It also proves that

Harpignies had lost none of his mastery even at the end of his career.

Although his individualistic treatment of trees and leaves was his own, Harpignies benefited from contact with contemporary painters. Most notably, his longtime friend, Jean-Baptiste-Camille Corot, supported and influenced his work. Harpignies also carried on the landscape subject matter of the Barbizon painters, who were his predecessors. Aware of Impressionism and Japonisme, he incorporated aspects of these trends in his later works. The sketchy quality of the present drawing recalls Impressionist works and the decorative flatness of the scene echoes that of Japanese prints. In addition, Harpignies, like Ingres, was a talented musician, who played cello until late in life. His strong attachment to music added a harmonious element to his art.

References:

- Léonce Bénédite, *Notre art, nos maîtres*, (Paris, 1923), vol. 2, pp. 185-238.
Henri Frantz, "Henri Harpignies," *International Studio* 36, no. 144 (February 1909): p. 263.
Paul Gosset, "Henri Harpignies," in *Henri Harpignies, 1819-1916*, with foreword by André Hardy (Valenciennes, 1970), n. p.
C. J. Holmes, "The Landscape of Harpignies," *Burlington Magazine* 10, no. 46 (January 1907): pp. 219-29, p. 225.
H. V. S., "Henri-Joseph Harpignies," *Burlington Magazine* 29, no. 163 (October 1916): pp. 267-71, p. 267.



25 WERNER, Alexander Friedrich
1827 - 1908
German School

(A) STUDY OF COACH FOR *BISMARCK LEAVING THE REICHSTAG ON FEBRUARY 6, 1888*, 1890

Watercolor and graphite on pinkish-cream mediumweight wove paper. No watermark. 14 1/16" x 9 7/8" (35.7 x 25.1 cm). Inscribed in graphite at lower left: 22.X.90.; at right and bottom: measurements for proportions of coach; at lower right: collector's mark of Alexander Friedrich Werner (Lugt, entry no. 1054). 3 pinholes at top center, 2 pinholes at lower center.

(B) STUDY OF STREETCAR FOR *BISMARCK LEAVING THE REICHSTAG ON FEBRUARY 6, 1888*, 1890

Watercolor and graphite on buff-colored mediumweight wove paper. No watermark. 14 1/16" x 9 7/8" (35.7 x 25.1 cm). Inscribed in graphite at lower left: *Berlin*; inscribed in dark brown ink at lower left: 9.X.90.; inscribed in graphite at lower right: *50 von der Erde das / Trittbrett für die Leute* [50 above ground the footboard for the people]; at left, right, and bottom: measurements for proportions of coach and figure; at lower right: collector's mark of Alexander Friedrich Werner.

Note: The present studies are for the painting, *Bismarck Leaving the Reichstag on February 6, 1888* (1892) in the Deutsches Historisches Museum, Berlin. On this date, Otto von Bismarck addressed the Reichstag, the seat of parliament. In his two-hour long speech, Bismarck explained Germany's difficult relationship with Russia, which had led to Germany's alliance with Austria. However, he advocated peace rather than war. His peroration echoed throughout Europe: "We Germans fear God and nothing else in the world; and it is precisely the fear of God that leads us to love peace and to nurture it." Excited throngs of people in the street cheered Bismarck as he left the Reichstag.

The present studies for the streetcar reflect Werner's interest in the accuracy and realistic representation of this significant event. The horse-drawn coach, number 123, is Berlin's Frankfurt-Lind line, and written on the side is *Potsdam Brck* (*Brücke*, bridge), Alexanderplatz, and Frankfurt-Lind. The destination for the present study of the other horse-drawn streetcar, number

841, is Alexanderplatz. On the diagonally-placed reddish banner is written *Auf & Absteigen über der Vorder Treppe ist verboten* (Ascending and descending via the front steps is forbidden). This was a large double-decker type of streetcar led by two horses but was soon to be replaced by electric streetcars. Although Werner paid close attention to accuracy, this streetcar line at the time was only identified by color-code and destination; the artist added the number. Measurements written along the sides of the present studies indicate measurements for the proportions of the coaches in the final painting.

Alexander Friedrich Werner, also known as Fritz Werner, began as an engraver and then, in the late 1840s, became a student at the Berlin Academy under Eduard Daëge. He painted history, landscape, and genre works. One of Werner's best-known works is an engraving after Adolph Menzel's painting, *The Round Table of Frederick II at Sanssouci* (1849/50; destroyed 1945). He spent time in Paris and Düsseldorf before settling in Berlin, where he became Menzel's student. Werner accompanied Menzel on a research trip to Königsberg (now Kaliningrad, Russia) to assist Menzel with his painting, *The Coronation of King William I in Königsberg* (1861-64). From 1867 to 1869, Werner worked in Ernest Meissonier's studio, and he was so influenced by the famous French master, that he came to be called "the German Meissonier," a high compliment indeed considering Meissonier's fame. A retrospective exhibition was held in 1908 at the Königliche Akademie der Künste in Berlin, and many of his works were sold at auction by Rudolph Lepke Kunst-Auctions-Haus between 1908 and 1910.

References:

- Deutsches Historisches Museum, *Bismarck-Preussen, Deutschland und Europa*, 3rd ed. (Berlin, 1990), p. 376.
Königliche Akademie der Künste, *Ausstellung von Werken der ordentlichen Mitglieder der Akademie Prof. Fritz Werner...* (Berlin, 1908).
Otto Pflanze, *Bismarck and the Development of Germany* (Princeton, 1990), vol. 3, p. 272.



A



B

26 AMAN-JEAN, Edmond-François
1858 - 1936
French School

PORTRAIT OF DOCTOR MICHAUX, 1895

Oil on canvas. 35 1/2" x 28" (92 x 71.1 cm). Inscribed across top: *au Docteur Michaux—Aman Jean 1895*.

Formerly: Galerie Resche, Paris

Note: In 1895, both Aman-Jean and his wife contracted tuberculosis, prompting a move to Amalfi (near Naples, Italy) to recover. It is possible that the sitter, Doctor Michaux, treated the couple.

The present portrait is typical of Aman-Jean's works from the first half of the 1890s. He restricted his palette to dark tones such as black, grey, brown, and white. During this time, he painted portraits almost exclusively, mainly of women. Because of the inscription, date, and dark tones of the present portrait, Aman-Jean probably painted it just before leaving for Amalfi, where, influenced by the atmosphere in the Italian town, his palette brightened. He remained there until 1897.

Aman-Jean studied under Henri Lehmann at the École des beaux-arts and received a scholarship to study in Rome. At the École, he befriended Georges Seurat and Ernest Laurent, but because of

their interest in Impressionism, which was not taught there, the three friends discontinued their studies. Aman-Jean and Seurat then shared a studio. He regularly exhibited at the Salon of the Société nationale des beaux-arts and served as juror but later left the Société to form the Salon des Tuileries with Albert Besnard. These exhibitions began in 1923 and ceased in 1962. Among Aman-Jean's honors and awards were a silver medal at the 1889 Universal Exposition and a gold medal at the 1900 Universal Exposition. In addition, he achieved the rank of Commander of the Legion of Honor and received a commission to paint *The Elements* (1912) for the Sorbonne. Aman-Jean, a prolific writer, also wrote Salon reviews, articles on art, and a monograph on Velázquez.

References:

Denny Carter, "Edmond Aman-Jean: A Study of His Life and Works," M.A. thesis, University of Cincinnati, 1974.

Patrick-Gilles Persin, *Aman-Jean, peintre de la femme* (Paris, 1993), ill. p. 54, pl. 63.



27 SCHUFFENECKER, Claude-Emile
1851 - 1934
French School

STUDY FOR PORTRAIT OF ODILON REDON
FOR THE COVER OF *HOMMES*
D'AUJOURD'HUI, circa 1890

Black crayon on mediumweight wove paper. 12 1/4" x 9 3/8" (31.1 x 23.9 cm). Indiscernible watermark at left. Stamped at lower left with artist's estate stamp in red.

Note: Symbolist Odilon Redon (1840-1916), a good friend of Schuffenecker's, is about fifty years old in the present sketch. In 1884, the two artists, among others, co-founded the Salon des Indépendants, and ever since had been friends, corresponded frequently, and visited each other's ateliers. The present drawing is a study for Redon's half-length cover portrait for the journal, *Hommes d'aujourd'hui*, published in 1891. This issue was dedicated to Redon. Other sketches are in San Francisco and Paris. Schuffenecker began buying Redon's work soon after, and both men exhibited in the first Salon de la Rose + Croix in 1892.

Schuffenecker worked as a stockbroker in the same firm as Paul Gauguin. Like Gauguin, he left the firm after the 1882 stock market crash. He studied art under Paul Baudry and Carolus-Duran, debuted at the Salon of 1874, and participated in

the last Impressionist Exhibition in 1886. In 1889, Schuffenecker largely organized the "Groupe synthétique" exhibition at the Café Volpini where he, Emile Bernard, Louis Anquetin, Gauguin, and other artists showed their avant-garde works. Schuffenecker supported Gauguin financially, which caused some strain on their relations. Regardless, he continued his support and had acquired a healthy collection of Post-Impressionist art, which included Gauguin's *Yellow Christ* and Redon's *Head of Orpheus Floating on the Water*.

References:

Hommes d'aujourd'hui, 8, no. 386 (May 1891): ill. cover (lithograph).
Jill Elyse Grossvogel, *Emile Schuffenecker, 1851-1934* (Pont Aven, 1996), ill. p. 63 (half-length portrait of Redon).
—, *Claude-Emile Schuffenecker: Catalogue raisonné* (San Francisco, 2000), ill. vol. 1, pp. 168-169 (portraits of Redon, including cover lithograph).



28 MINNE, George 1866 - 1941
Belgian School

STANDING MAN, STUDY FOR A
MONUMENT AND FOR *SOLIDARITY*, circa
1898

Plaster. Height: 43 3/4" (111 cm); width: 26" (66 cm);
depth: 12 1/4" (31 cm).

Ex-collection: Studio of the artist; granddaughter
of the artist

Note: The present plaster is a study initially for *The Monument for Jean Volders* (destroyed). The monument was commissioned by the Belgian Worker's Party in honor of one of their leaders. In 1898, Minne worked up a three-meter high colossal plaster, depicting two men in a spread-leg stance, loosely holding on to each other for balance. When representatives of the party failed to appreciate this concept and withdrew their commission, Minne destroyed the plaster in a fit of anger. A small model survived, and years later Minne had it cast in bronze and carved in marble. It became known as *Solidarity*.

The present study most likely predates the small model, since it depicts a mature man, whereas *Solidarity* represents two adolescents. What connects the two is the dynamic spread-leg pose that is doubly effective in *Solidarity* where it is

repeated in a parallel figure. The present plaster survived the ill-fated commission, and documents Minne's development away from nineteenth-century Naturalism towards the more stylized group for *Solidarity*.

The year 1898, when Minne created the present study for the *Monument for Jean Volders*, marked his breakthrough as an internationally known sculptor, after years of deprivation. He had worked in his father's architects' office, then married and moved to the country where he worked as a farm hand. Beset with self-doubt, he returned to the Brussels Academy in 1895/96. In 1898, his most famous work, the *Fountain of Kneeling Youths* (Folkwang Museum, Essen), was executed and then exhibited at the Vienna *Secession* in 1900. In 1929 the Royal Gallery of Modern Art in Brussels designated a whole gallery to Minne's work, and in 1931 he was made a baron.

Reference:
Shepherd Gallery, *Western European Bronzes of the Nineteenth Century. A Survey* (New York, 1973), ill. cat. no. 86 (bronze *Solidarity*).



29 MINNE, George 1866 - 1941
Belgian School

YOUTH WITH A WATERSACK, 1897

Shellacked plaster. Height, from bottom of base to top of right elbow: 27" (68.5 cm); length of base: 17 1/2" (44.5 cm); depth of base: 10 1/2" (26.7 cm). Signed near right foot: CMINNE.

Provenance: Purchased from the artist by Christiane De Meyer around 1910; by descent

Note: Christiane De Meyer purchased the present cast directly from Minne. De Meyer was introduced to George Minne by her brother-in-law Jean Cantaert. The De Meyer and the Cantaert families were industrialists in Ghent—De Meyer in the brewing sector and Cantaert in the textile industry—and Minne was close to both families. He executed a marble figure for the Contaert family funeral monument in the Zottegem cemetery.

According to Minne scholar, Albert Alhadeff, the *Man with a Watersack* began as a two-figure composition of St. John the Baptist pouring water over Christ. Over time, Minne reduced the composition to one secular figure, though retained the

connection with water. In Symbolist literature, water had the power to renew life in a metaphysical sense. The youth in the present sculpture appears to perform a ritualistic or spiritual act, rather than simply pouring water from an animal skin sack.

A plaster of *Man with a Watersack* is in the collection of the Detroit Institute of Arts. The marble is in the Museum of Modern Art, Venice, and bronze casts are in museum collections in Paris, Brussels, Otterlo, and others.

References:

Albert Alhadeff, "De man met de waterzak," in *George Minne en de kunst rond 1900* (Ghent, 1982), ill. pp. 35-39, 133-34.

—"Meunier and Minne: Subterranean Visions and the Blue Summits of the Soul," *Bulletin of the Detroit Institute of Arts* 65, no. 1 (1989): ill. pp. 22-25.

Leo von Puyvelde, *George Minne* (Brussels, 1930), ill. no. 23, plate 21.



30 MINNE, George 1866 - 1941
Belgian School

LE MAÇON, or LE FIL A PLOMB, 1897
The Mason

Marble. Height: 77 cm (30 5/16"); width: 60 cm (23 5/8");
depth: 23 cm (9 1/16").

Ex-collection: Fritz Waerndorfer, Vienna

Exhibition: Maastricht Fine Art Fair 2009

Note: Art patron Friedrich, or Fritz, Waerndorfer, was a wealthy textile manufacturer who was instrumental in bringing the work of foreign artists to Vienna. His time spent in England studying the textile industry as well as art in the London museums formed his sophisticated artistic tastes. Back in Vienna, he co-financed the Wiener Werkstätte, founded in 1903 by Koloman Moser and Josef Hoffmann, and in 1907, Waerndorfer commissioned Hoffmann to design the Cabaret Fledermaus.

Waerndorfer's art collection included numerous works by his close friend Minne as well as paintings by Gustav Klimt and letters by Aubrey Beardsley. Many of Waerndorfer's Minne sculptures, including the present marble, were illustrated in a feature article on Minne in the 1909-1910 issue of *Deutsche Kunst und Dekoration*. Less than five years after this article was published, however, Waerndorfer stood on the brink of financial ruin. His support of the Wiener Werkstätte eventually led to his bankruptcy. In order to get a fresh start, he emigrated with his family to the United States in 1914.

In 1897, Minne carved *Le Maçon* for a banister in the house of Victor Horta, the principal Art Nouveau architect in Brussels. This wood sculpture is now in the collection of the Museum voor Schone Kunsten, Ghent. In that same year, Minne created two known marble versions of the same model, one of which has been documented in a sale at Sotheby's. The other one, the present marble, entered the collection of Fritz Waerndorfer.

The year 1897 was also the date of the founding of the Vienna Secession, where five years later Minne presented thirteen sculptures to great international acclaim. The work he exhibited there profoundly influenced Viennese and other European sculptors. For example, the block-like geometric figure of Franz Metzner's *Der Leidtragende* (*Weight of Grief*) (1913, Musée d'Orsay) and the weighty volume of Barlach's *Frau am Stock* (*Old Woman with Cane*) (1913) echo that of Minne's *Le Maçon*. Painters, including Oscar Kokoschka, Gustav Klimt, and Egon Schiele, were also inspired by Minne's figures.

These artists crossed paths on various occasions. Both Minne and Metzner worked on the Palais Stoclet (1905-1911). While Minne's reputation was set by 1900, Metzner's was on the rise. His two-room exhibition within the Kunstschau Wien 1908, organized by Klimt, brought him widespread attention. Kokoschka also exhibited at the Kunstschau Wien in 1908, and Schiele exhibited there in 1909.

References:

Bel Etage, *The Bel Etage Gallery Exhibiting in Maastricht for "The European Fine Art Foundation"* (Vienna, 2009), ill. cat. no. 1.

Deutsche Kunst und Dekoration, 25 (October 1909-March 1910): ill. p. 247.

Elisabeth Kashey, "George Minne," in *Pipes of Pan and the Kneeling Youth* (New York, 2008).

Alfred Kuhn, *Die neuere Plastik* (Munich, 1922), ill. pl. 62 (Barlach's *Frau am Stock*).

George Minne en de kunst rond 1900 (Ghent, 1982), ill. p. 138, no. 64 (wood carving).

Leo van Puyvelde, *George Minne* (Brussels, [1930?]), ill. pl. 23.

Belgian Paintings & Sculpture, 1880-1960, Sotheby's, Amsterdam, 25 October 1999, ill. lot 189.



31 MEUNIER, Constantin 1831 - 1905
Belgian School

STUDY FOR *L'HOMME À LA PRESSE*

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

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

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

facilitate abstraction of the pieces and to abate the thermal shock).

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

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

Reference:

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



32 SARTORIO, Giulio Aristide 1860 - 1932
Italian School

Recto: STUDY SHEET FOR DIANA OF
EPHESUS AND THE SLAVES, 1895-98

Verso: DANZA ORGIASTICA

Black ink on paper. 10 3/4" x 8 1/2" (27.3 x 21.6 cm).
Stamped in burgundy-colored ink at lower right: *GIULIO
ARISTIDE SARTORIO*. Inscribed on verso: *Al ritmo
duplice - l'uomo nel fondo a destra / pacato che impone
movenze ieratiche, l'altro / a sinistra sul davanti il tambu-
rello satanico / da nell'accelerato ritmo la frenesia che
finisce / annientando*. (To the double rhythm. The man
in the distance / on the right who with calm imposes hier-
atic / movements. The other in the foreground on the /
left, the Satanic tambourine player gives in the accelerat-
ed rhythm the frenzy that ends by / destroying.) Stamped
at lower right on verso: *SG* (encircled).

Ex-collection: Joseph McCrindle

Exhibition: *Giulio Aristide Sartorio: Symbolist
Drawings*, Shepherd Gallery, New York, 1970, cata-
log no. 52

Note: The present drawing is a study for one of
Sartorio's most famous works, *Diana of Ephesus
and the Slaves* (National Gallery of Modern Art,
Rome). The Temple of Diana stood at Ephesus
(present day Turkey), where her cult followers wor-
shipped her. She is sometimes represented, as she
is in the present drawing, with many breasts and
other appendages. This representation stems from
her celebrated cult statue at Ephesus. It is an
Ancient Near Eastern, rather than Greek or
Roman depiction of the goddess. She was identi-

fied with Isis, the mother goddess and goddess of
the moon, and her many breasts symbolize nour-
ishment and fecundity. Small animals, depicted
below the clump of breasts, symbolize her role as
goddess of the hunt. The halo-like lunar disc sur-
rounding her head refers to her role as moon god-
dess, and her outstretched arms offer blessings.
Although the present composition differs from the
final painting, the motif of piled-up dead and liv-
ing nudes in various attitudes remained.

Sartorio came from a family of Roman sculp-
tors and later attended Mariano Fortuny's School.
In Paris he studied under Jean-Léon Gérôme, but
the works of Symbolist Gustave Moreau profound-
ly influenced him. Sartorio won a gold medal at
the Paris Universal Exposition of 1889, and soon
after taught at the Academy in Weimar (1895-
1900) where he became acquainted with the work
of German Symbolist painters and the philosopher
Friedrich Nietzsche. During this time, he collab-
orated with Symbolist poet Gabriele d'Annunzio
and the two friends contributed to the journal *Il
Convito*. In addition, he exhibited with *In Arte
Libertas* where he encountered works by the
English Pre-Raphaelites Edward Burne-Jones and
Dante Gabriel Rossetti. In the early twentieth cen-
tury, he painted a frieze depicting Italian civiliza-
tion (1908-12) for the Parliament in the Palazzo
Montecitorio, Rome. Later in his career he also
directed films.

References:

Mario Amaya, *Giulio Aristide Sartorio* (New York,
1970).

Giulio Aristide Sartorio (1860-1932) (Rome, 1980),
ill. p. 59, plate 15 (painting).



33 **BALESTRIERI, Bernardo** 1884 - 1965
Italian School

NUDE BOY HOLDING A SHELL,
circa 1910-1930

Bronze with chocolate brown patina on round base. Overall height: 20" (50.8 cm). Diameter of base: 6 1/2" (16.4 cm). Signature incised on base behind feet: *Balestrieri*.

Note: In Rome, Balestrieri learned to sculpt with the spontaneity and technical virtuosity for which he was known, and in 1904, he placed second in the Pensionato Artistico Nazionale. In Naples, he met Vincenzo Gemito (1852-1929), and although he did not study with him, his spirited everyday genre subjects resemble Gemito's dynamic works. Neapolitan sculptors particularly admired Balestrieri's slender nudes.

Balestrieri was active in Palermo in the early decades of the twentieth century, but traveled throughout Italy. Over the course of his career, he participated in about thirty expositions in cities such as Munich, Florence, Palermo, Rome, and Venice, including the Venice biennales of 1909 and 1910. In Palermo his connections included architect Ernesto Basile, a leading figure of Art Nouveau in Italy, artists Ettore De Maria Bergler and Francisco Lojacono, and the founder of the Institute of Art in Palermo, Vincenzo Raguso.

His career was broad ranging. In his early years, he contributed decorative sculptures to palazzi in Palermo, and created portraits, including one of Vito Selvaggi, once director of the Conservatory of Music. In addition to decorative, portrait, and genre sculpture, Balestrieri successfully competed in several national competitions for monuments to the fallen from World War I and created monuments for the cities of Viterbo and Poggio Mirteto. His *Pietà*, a religious work, is in the Cemetery of Sant'Orsola in Palermo. Although some of his smaller works are conserved in Palermo and in Rome, most of them are in private collections. In spite of his success, his humble and reserved nature apparently kept him from assuming a prestigious post in the Academy of Fine Arts; instead, he taught at the Art School of Palermo (Liceo Artistico di Palermo).

References:

Luigi Sarullo, *Dizionario degli artisti siciliani* (Palermo, 1993-1994), vol. 3, pp. 17-18.
Vincenzo Vicario, *Gli scultori italiani dal neoclassicismo al Liberty* (Lodi [Italy], 1994), vol. 1, pp. 54-55.



34 SHERINGHAM, George 1884 - 1937
British School

(A) STUDIES OF A DANCER, ARMS, A
FOOT, HOOVES, AN ANIMAL HORN,
LEAVES, AND OTHER OBJECTS

Charcoal on mediumweight tannish wove paper affixed to off-white mediumweight wove paper. Image size: 9 5/8" x 12 3/4" (24.5 x 32.5 cm); sheet size, slightly irregular: 10 3/8" x 13 9/16" (26.4 x 34.5 cm). Inscribed at upper left in graphite: *ALMONDGIGIL/W/3* [encircled] 72 [encircled]; inscribed below image at lower right in graphite: 73. On verso, inscribed in graphite at upper left in graphite: 9), inscribed in black ink: *S15*.

(B) STUDIES OF HARLEQUIN, MASKS,
FRUIT, AND OTHER FIGURES

Charcoal on mediumweight tannish wove paper. 8 13/16" x 13" (22.5 x 33 cm). Inscribed at lower left in graphite: *G.S.*

Note: The present studies reflect Sheringham's talent as a decorative painter, illustrator, and designer of theatrical costumes and scenery. Harlequin, the most popular of the comic stock characters of the *commedia dell'arte*, figures prominently in the present drawing (B). His well-known lust for food may explain the study of fruit at the lower left, and the elfish character at the right with Harlequin may represent the stock figure Pierrot.

Sheringham studied at the Slade School in London and then in Paris. His first one-man shows took place in Paris and London in 1905. From 1922 on, he exhibited with the International Society, and in 1925 he won the Grand prix at the Paris Salon for his designs. He designed sets for *The Duenna*, *Love in a Village*, *The Skin Game*, and *Twelfth Night*, as well as for various Gilbert and Sullivan operas. He painted murals for the music room at 40 Devonshire House and for the

ballroom at Claridge's Hotel. In addition, he illustrated Max Beerbohm's *The Happy Hypocrite*, E. Rostand's *La Princesse Lointaine*, and H. T. Sheringham's *Book of the Fly Rod*. Sheringham authored *Drawing in Pen and Pencil* (1922) and *Design in the Theatre* (with James Laver 1927). Although his health declined by the 1930s, he continued to paint until his death in 1937. Leicester Galleries held a memorial exhibition for him in 1938, and the Royal Society of British Artists held one for him in 1945.

References:

Mary Chamot, Dennis Farr, and Martin Butlin, *The Modern British Paintings, Drawings, and Sculpture* (London, 1964).
Catalogue of an Exhibition of Works and Drawings by George Sheringham (1884-1937) (London, [1938]).
George Sheringham, 1884-1937: Memorial Exhibition (London, [1945]).
George Sheringham: Flower Paintings and Other Works (London, [1937]).



A



B

35 KOHN BROTHERS (BRÜDER KOHN)
1898 - active 2009
Publishers of Postcards, Vienna

Note: Around 1900, mail was delivered within Austria three times a day. Notes flew back and forth like e-mail. Salomon Kohn was one of the first publishers who recognized the potential of this new market. In 1898 he founded with his brothers Adolf and Alfred the *Postkartenverlag Brüder Kohn*. He published portraits of artists, musicians, actors, the imperial family, as well as “artistic postcards” (*Kunstpostkarten*), designed by contemporary artists. The business grew to be the largest publishing house of postcards in the Austro-Hungarian monarchy. The Kohn brothers exported postcards as far as the United States, and in addition to their own production in Austria took on commissions from the Wiener Werkstätte. The present group of postcards is typical of this far-flung enterprise: two of the fashion cards carry imprints written in Hungarian, and the New Years greeting cards are clearly produced for the Jewish population.

After the annexation of Austria in 1938, the firm was confiscated by the German government. Salomon Kohn was forced to work under a new owner until 1942. He and his wife were deported to Theresienstadt, and in 1945 to Auschwitz. Their daughter escaped to England, then returned to Vienna after the war and revived the publishing company. It is led today by the founder’s grandson, Friedrich Kohn. The present group is typical of this far-flung enterprise: two of the fashion cards carry imprints written in Hungarian, and the New Years greeting cards are clearly produced for the Jewish population. After the German annexation of Austria in 1938 the firm was confiscated, and in 1944 Salomon Kohn died in Auschwitz.

The present two cards (A) and (B) with Hebrew lettering over textile patterns belong to a small group of postcards produced for a Jewish Home for Apprentices, founded by the Jewish charity *Zukunft*. Angela Völker reports that the Austrian Museum for Applied Art has seventeen of these Hebrew greeting cards, one of them carrying the printed inscription *Lehrlingsheim Zukunft*. The cards mention explicitly the Wiener Werkstätte as owners of the fabric patterns. Völker speculates (quite convincingly) that the designs might have been donated by the Wiener Werkstätte to support the Youth Home.

The three present cards (C), (D), and (E) designed by Mela Koehler are in the same style as

the cards she designed for the Wiener Werkstätte. Under the patronage of Salomon Kohn she became one of the most productive contributors of fashion designs. True to Wiener Werkstätte ideals, her cards were not advertisements of particular clothes, worn by models, but drawings of fantasy dresses, held up as inspirations of how modern women *should* dress. Stylistically they reflect a period when the earlier geometric designs by Josef Hoffmann and Koloman Moser were softened by a neo-Rococo exuberance and love of ornaments.

Biographies:

Martha Alber was born in Bohemia. After studying at the school of Applied Arts in Prague, she entered the School of Applied Arts in Vienna, taking classes with Oskar Strnad and Josef Hoffmann. She designed fabric for the Wiener Werkstätte and exhibited at the Museum for Art and Industry in Winter 1911/12 and Spring 1912, and in a Fashion Exhibition in 1915. The pattern in the present postcard was called *Leaves (Blätter)*; a blouse, made of the fabric, features in Gustav Klimt’s *Portrait of Johanna Staude* (Vienna, Austrian Gallery Belvedere).

Lotte Frömmel-Fochler was born in Vienna. After attending a School for Embroidery from 1904-1908, she registered with the School of Applied Arts and took classes with Josef Hoffmann. She designed fabric, fashion accessories, leather, lace, and embroidery for the Wiener Werkstätte.

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

References:

Christian Brandstätter, *Wonderful Wiener Werkstätte: Design in Vienna, 1902-32* (London, 2003), p. 341 (ill. of present postcard [A]).



A



B

Historisches Museum der Stadt Wien, *Aus dem Postkartenverlag Brüder Kohn* (Vienna, 1994).

Werner J. Schweiger, *Wiener Werkstätte: Kunst und Handwerk, 1903-1932* (Vienna, 1982), pp. 259, 261, 263.

Angela Völker, *Textiles of the Wiener Werkstätte* (London, 2004), p. 150 (portrait of Johanna Staude, ill. of present postcard [A]), p. 155 (ill. of other postcards with Hebrew writing), pp. 153-54.

TWO POSTCARDS TO BENEFIT A HOME FOR JEWISH APPRENTICES IN VIENNA

ALBER, Martha 1893 - ?

(A) JEWISH NEW YEAR GREETINGS POSTCARD, featuring the textile pattern BLÄTTER, 1910/1911

3 1/2" x 5 7/16" (8.9 x 13.8 cm). Greetings printed in black in Hebrew and in German: *Herzlichen Glückwunsch / zum neuen Jahre!* On verso, typographically designed, across top: *Stoff-Reproduktion / Reproduction d'étoffe | B.K. / W.I. | WIENER WERKSTÄTTE*; at bottom left: *Stoffmuster-Entwurf von Fr. ARBER [sic]. / Ébauche d'échantillon d'étoffe de Mlle. Arber [sic]*; along center line: *Printed in Austria*.

Note: Blätter is the pattern of the blouse worn by Johanna Staude in Gustav Klimt's *Portrait of Johanna Staude* (1917/18); the portrait hangs in the Österreichische Galerie Belvedere, Vienna.

FOCHLER-FRÖMMEL, Lotte 1884 - ?

(B) JEWISH NEW YEAR GREETINGS POSTCARD, featuring a WIENER WERKSTÄTTE TEXTILE PATTERN

3 7/16" x 5 7/16" x (8.8 x 13.8 cm). Greetings printed in black in Hebrew and in German: *Herzlichen Glückwunsch / zum neuen Jahre!* On verso, typographically designed, across top: *Stoff-Reproduktion / Reproduction d'étoffe | B.K. / W.I. | WIENER WERKSTÄTTE*; at bottom left: *Stoffmuster-Entwurf von L. FOCHLER. / Ébauche d'échantillon d'étoffe de Mr. L. FOCHLER*; along center line: *Printed in Austria*.

THREE FASHION POSTCARDS

**KOEHLER-BROMAN, Melanie Leopoldina
1885 - 1960
Austrian School**

(C) WOMAN WITH FUR MUFF

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

(D) WOMAN AGAINST PURPLE AND BLACK PATTERN

5 7/16 " x 3 1/2" (13.9 x 8.9 cm). Printed in black ink at lower left: *MELA / KOEHLER*. Inscribed at center right in brown ink: *David*. Printed on verso at upper left: *Printed in Austria*; printed at lower left: *B. K. W. I. 3090—6* [Brüder Kohn, Wien I].

(E) WOMAN HOLDING LETTER

5 1/2 " x 3 1/2" (14 x 8.9 cm). Printed in black ink at lower right: *MELA KOEHLER-WIEN*. Inscribed at center right in brown ink: *David*. Printed on verso at upper left: *Printed in Austria*; printed at center: *VILÁGPOSTA-LAP*; printed at upper right: *BÉKÉSCSABA / PÁRIS / LONDON / VIGADÓTEREM*. Printed at lower left: *B. K. W. I. 188—3* [Brüder Kohn, Wien I]. Inscribed on verso in Hungarian in purple crayon.



C



D



E

36 ALASTAIR (Hans Henning Voigt)
1887 - 1969
German School

WOMAN WITH PARASOL AND WOMAN
WITH CHILD

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

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

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

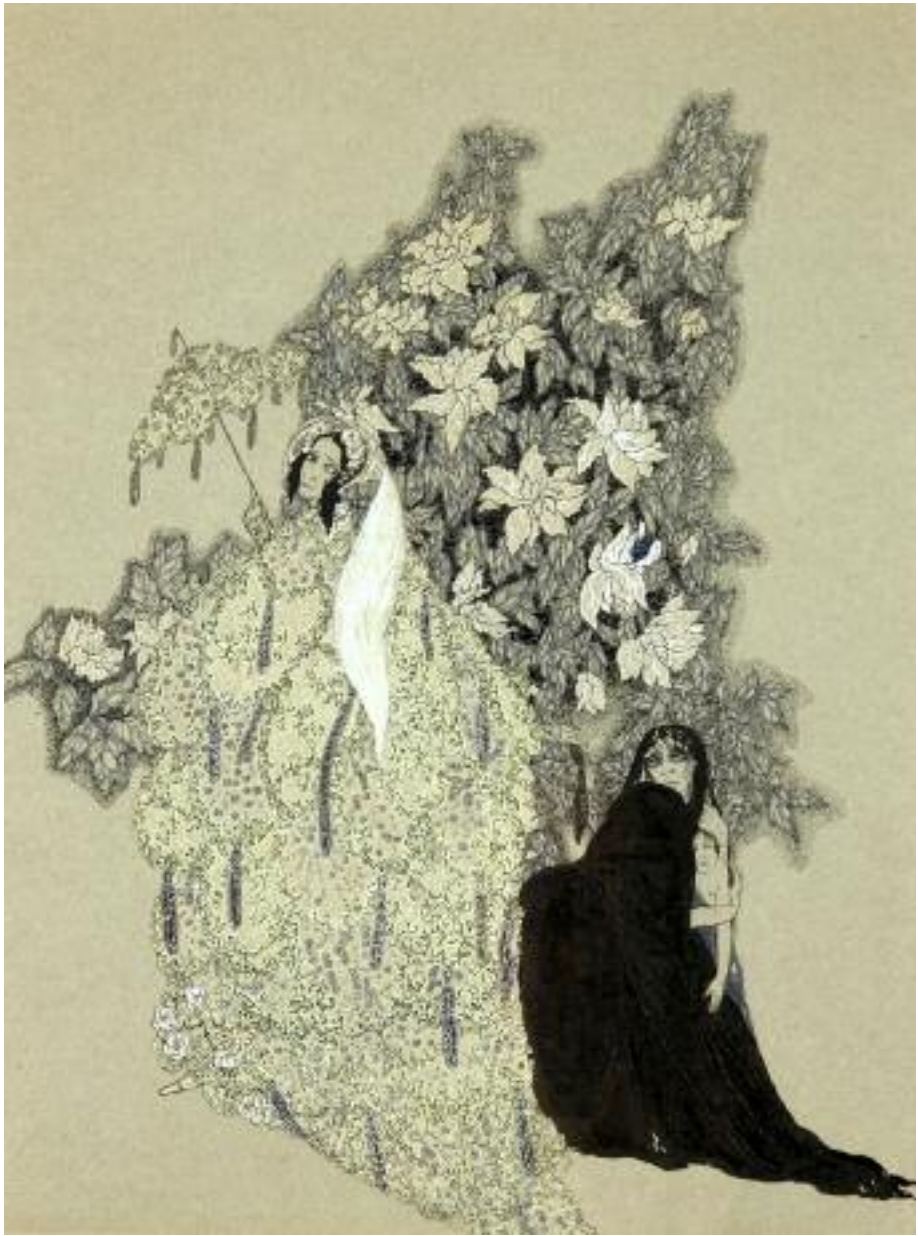
Contemporaries considered Alastair the heir of Aubrey Beardsley, who was fifteen years his senior. But, aside from his serpentine line, they found no other strong influences on his unique work. Both men had each illustrated editions of the same books, albeit at different times. Beardsley had illustrated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

had. Arthur Symons, who knew both artists, likened Alastair's rich and perverse imagination to Poe's.

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

References:

- Alastair: Kunst als Schicksal* (Halle [Germany], 2004).
Victor Arwas, *Alastair: Illustrator of Decadence* (London, 1979), ill. pp. 40 (*Sebastian von Storck*), 60-61 (*La Dame aux camélias*).
Fifty Drawings by Alastair, with an introduction by Carl Van Vechten (New York, 1925).
Dr. Charles Fleischer, "Alastair at Weyhe's," *Art News* 24, no. 4 (31 October 1925): p. 3.
Forty-Three Drawings by Alastair, with a "Note of Exclamation" by Robert Ross (London, 1914).
P. G. Konody, "Introduction: The Artistry of Alastair," in *Sebastian von Storck* by Walter Pater (London and New York, 1927), p. 16.
Seymour R. De Koven, "Alastair Bent on Preserving Mystery," *Art World* 1 June 1926.
Arthur Symons, introduction to Edgar Allan Poe's *The Fall of the House of Usher*, illustrations by Alastair (Paris, 1928), p. xiii.



37 YANKA (Zlatin, Sabine) 1907 - 1996
Polish or French School

DESIGN FOR AN INTERIOR, circa 1929

Ink and watercolor on mediumweight wove off-white paper. Watermark: Rromani. 13 3/8" x 9 5/16" (24 x 23.7 cm). Signed at upper center and at lower left: YANKA. Inscribed in blue crayon at upper center: -19 1/2; inscribed in blue crayon at lower center: 25 - 1 - 29; inscribed at upper right in graphite: 235 / 12 / 117; and below that: [illegible] 2 / P2. Inscribed in blue crayon on verso: *Enero*.

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

Sabine Chwast, the youngest of twelve children, called herself Yanka simply because she dis-

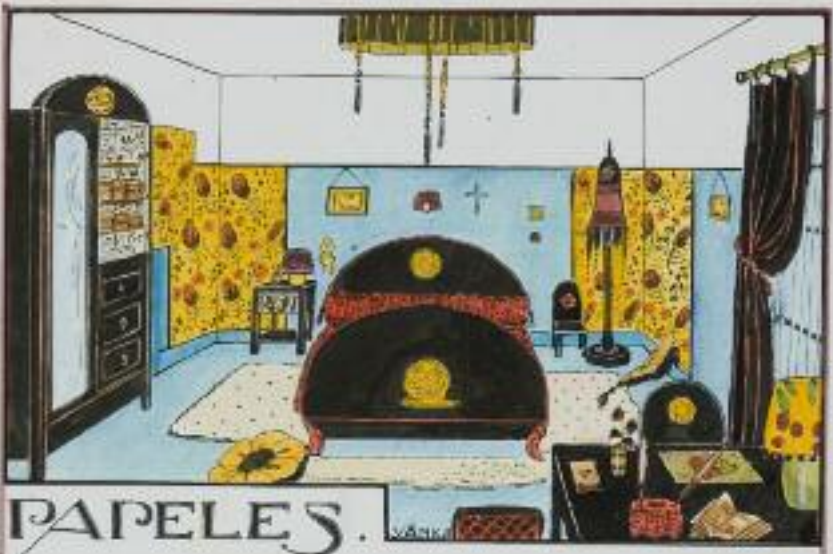
liked her name. She and her Jewish family fled their native Poland after World War I and moved to Germany, then Belgium, and finally France. In Nancy, she studied art history and married Miron Zlatin, a Russian agronomist. The Zlatins ran a poultry farm in northern France and became French citizens prior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

References:

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

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

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



PAPELES.



38 ANISFELD, Boris 1879 - 1973
Russian School

WOMAN OVERLOOKING CITYSCAPE,
circa 1920s

Graphite and black ink on artist's board. 14 1/4" x 19" (36.2 x 48.3 cm).

Ex-collection: Estate of the artist

Note: The present drawing may have been a design for the Cheney Silk Company. Cheney, based in Manchester, Connecticut, imported much of its silk from France and in 1925 opened a showroom at 181 East 34th Street, New York City.

Anisfeld arrived in New York in 1918, preceded by an exhibition of his works at the Brooklyn Museum. This exhibition then traveled around the country for three years. Soon after his arrival, he designed colorful costumes and sets for the Metropolitan Opera and exhibited his vivid paintings widely. The present work resembles a series of charcoal drawings of fantasy cities by Mstislav

Dobujinsky. Since Dobujinsky also designed sets for the Metropolitan Opera, the two artists most likely knew each other's work. Anisfeld also designed the set for the 1921 world premier in Chicago of Sergei Prokofiev's opera, *The Love of Three Oranges*. By the mid-1920s, he was one of the most famous artists in the United States. In 1929, he began teaching at the School of the Art Institute of Chicago, and he remained there until his retirement in 1956.

References:

Christian Brinton, *The Boris Anisfeld Exhibition* (New York, 1918).

Charles Chatfield-Taylor, introduction to *Works on Paper from the Estate of Boris Anisfeld, 1879-1973* by Shepherd & Derom Galleries (New York, 2007).

Three Boards are made in three orders

Scott's, Holman and Broad.

Table A. including heights of the ground.
Table B. including Heights of the ground.
Table C. including Heights of the ground.

1844. 11. 1. 11

LONDON: PRINTED BY...



39 FRISHMUTH, Harriet 1880 - 1980
American School

PUSHING MEN BOOKENDS

Bronze with reddish-brown patina on base. Height: 7 3/4" (19.7 cm); width of base: 4 1/8" (10.5 cm); depth of book-holding side of base: 4 7/16" (11.3 cm). Inscribed on flat side of base: GORHAM CO. FOUNDERS Q L R / HARRIET W. FRISHMUTH © 1912.

Note: The present sculptures featuring two sturdy male nudes forcefully performing their task—a clever and humorous motif for bookends—became an instant success. The bronze bookends were so popular that fifty-two pairs had already been sold by 1917. Frishmuth also designed a companion pair, *Female Figure Bookends*, which were less popular, and only nineteen pairs were cast over a period of two years.

Frishmuth designed the bookends early in her career specifically as royalty works. In other words, she modeled the works for the founder and received a royalty from them for each bronze that they sold. The Gorham Company, the foundry for most of her work, had a reputation for producing high quality bronze sculptures and decided how many pairs to cast. *Pushing Men Bookends* usually have a brown or brown-black patina, as in the present pair, rather than “Frishmuth green.”

Frishmuth had studied for many years under illustrious sculptors. She spent much of her youth in Europe, and in Paris began studying with

Auguste Rodin, who offered encouraging words. Soon after, she studied with Jean-Antoine Injalbert at the Académie Colarossi, and participated in the Paris Salon of 1903. Then, after spending a few years in Berlin, she returned to the United States and worked with Karl Bitter for a year before studying under Gutzon Borglum and Herman MacNeil at the Art Students' League. She enhanced her treatment of the figure by studying anatomy at the College of Physicians and Surgeons. Later, she established her own studio. Frishmuth was known for her exceptionally well-modeled nudes, usually female. *The Vine* (1923), an over life-size female nude, one of her best-known works, adorns the sculpture court of the American wing at the Metropolitan Museum of Art. She died at age ninety-nine in Connecticut.

References:

- Conner-Rosenkranz, *American Sculpture 1850-1950* (New York, 2003), p. 30.
Janis Conner, Leah Rosenblatt Lehmebeck, and Thayer Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth* (New York, 2006), ill. pp. 130, 226.
Small Bronzes by Harriet Whitney Frishmuth (Athens, OH, 2001), ill. no. 2.



40 SAMUELSON, Peter 1912 - 1996
British School

JOHN THE SHOEMAKER, 1950s

Dark brown ink on mediumweight off-white wove paper. 8" x 10" (20.2 x 25.4 cm). Watermark: *TITAN BOND / MADE AT CROXLEY*. Inscribed on verso in graphite: 256 / K05726.

Note: John the Shoemaker features in three oil paintings in Samuelson's book, *Post-War Friends*. One, *John the Shoemaker at the Bench*, painted in Torquay in 1952, is similar to the present drawing. The other two, *John the Shoemaker Writing* and *John the Shoemaker, Tea-Break*, were painted in Torquay in 1955.

The artist's most prolific time was in the 1950s and 1960s. His work comprises spare line drawings and oil portraits nearly all depicting male sitters identified simply by their first names. His titles are descriptive and refer to the friends and people or characters he knew in Torquay, where he worked at his stepmother's hotel, and also in London, where he took in lodgers.

Although not a self-promoter, Samuelson did attract critical attention for his work. John Russell Taylor called Samuelson a "romantic realist" for his realistic but "appreciative and unsentimental" portraits of handsome young men. Thomas Dane, a reviewer of the artist's book, *Post-War Friends*, noted that "his working class lads [are] portrayed with a simplicity, respect and even a certain

romantic grandeur." His spare handling of line lends sensitivity and spontaneity to his drawings.

Samuelson was largely self-taught. He studied briefly, but somewhat futilely at the *École des beaux-arts* in Paris prior to World War I. After the war he moved to Holland (his wife was Dutch) and worked as an illustrator. After his divorce in 1947, he moved back to England to work in Torquay and London. In the 1960s he trained as a restorer of rugs and stopped painting altogether in 1965 to focus on restoring, only returning to painting in the 1980s after he had moved to the English countryside. In 1988, when the artist was in his seventies, his first one-man show was held at St. Jude's Antiques in London. He also had a show at Leighton House. (See catalog no. 41.)

References:

David Buckman, *Dictionary of Artists in Britain since 1945* (Bristol [England], 1998), vol. 2, pp. 1066-67.

Thomas Dane, "Peter Samuelson: Post-War Friends" *Arts Review* (London) 40, no. 7 (8 April 1988): p. 233.

Peter Samuelson, *Post-War Friends* (London, 1987), ill. pp. 21, 25, 34 (paintings of John the Shoemaker).

John Russell Taylor, introduction to Peter Samuelson *Post-War Friends* (London, 1987), pp. 5-10.



41 SAMUELSON, Peter 1912 - 1996
British School

RED PETE AND BRIAN IN GEORGE
BRINHAM'S CAR, 1959

Dark brown ink on mediumweight off-white wove paper. 8" x 10" (20.2 x 25.4 cm). Watermark: *MERTON* [?] *BOND*. At top center, inscribed in dark brown ink: *Pierre '59*; inscribed on verso at top in blue ink: *the red Pete & goofy Brian in George Brinham's car by the Serpentine*; inscribed in graphite at lower right: *K05722*.

Note: Samuelson depicted Red Pete, called so because of his red hair, in four paintings in *Post-*

War Friends. He painted these works in London between 1958 and 1960, and in each work Red Pete is alone. In the present drawing, Red Pete and his companion presumably take a spin in a friend's car. (See catalog no. 40.)

Reference:

Peter Samuelson, *Post-War Friends* (London, 1987), ill. pp. 39, 42, 43, 45 (paintings of Red Pete).



42 BEHN, Fritz 1878 - 1970
German School

ALBERT SCHWEITZER, 1951

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

Note: Albert Schweitzer (1875-1965) won the Nobel Peace Prize in 1952 for his speeches and writings about the dangers of nuclear weapons. Behn sketched Schweitzer at the latter's busy home shortly before he received the Nobel Prize. Schweitzer led an active and influential life—contributing to the fields of music, religion, philosophy, and medicine—well before he received the prize. Among his publications are *J. S. Bach (J. S. Bach: le musicien-poète)* (1905, translated into English 1911); *The Quest of the Historical Jesus: A Critical Study of Its Progress from Reimarus to Wrede (von Remarus zu Wrede: eine Geschichte der Leben-Jesu-Forschung)* (1906, translated into English 1910); *On the Edge of the Primeval Forest (Zwischen Wasser und Urwald)* (1920, translated into English 1922); *Christianity and the Religions of the World (Das Christentum und die Weltreligionen)* (1924, translated into English 1939), *Out of My Life and Thought: An Autobiography (Aus meinem Leben und Denken)* (1931, translated into English 1933, 1949).

Schweitzer received his doctorate in philosophy in 1899 from the University of Strasbourg, and a doctorate in theology the following year. With money earned from touring as a concert organist, he funded medical school. Upon receiving his medical degree, he and his wife, Hélène, opened a

hospital in Lambaréné, Gabon, and devoted the rest of their lives to caring for the people there. Today, the hospital continues to serve the underprivileged and also maintains a research unit. Schweitzer's legacy and his philosophy, "reverence for life," is carried on by several organizations including the Association internationale de l'oeuvre du Dr. Schweitzer de Lambaréné (AISL) and the Albert Schweitzer Institute of Chapman University in Orange, California. Schweitzer's family home at Gunsbach, France, became the Schweitzer Museum. Near Gunsbach is a monument to Albert Schweitzer sculpted by Fritz Behn and erected in 1969. The sculpture's contemplative posture and down-turned gaze mimics that of the present bust.

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

References:

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



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