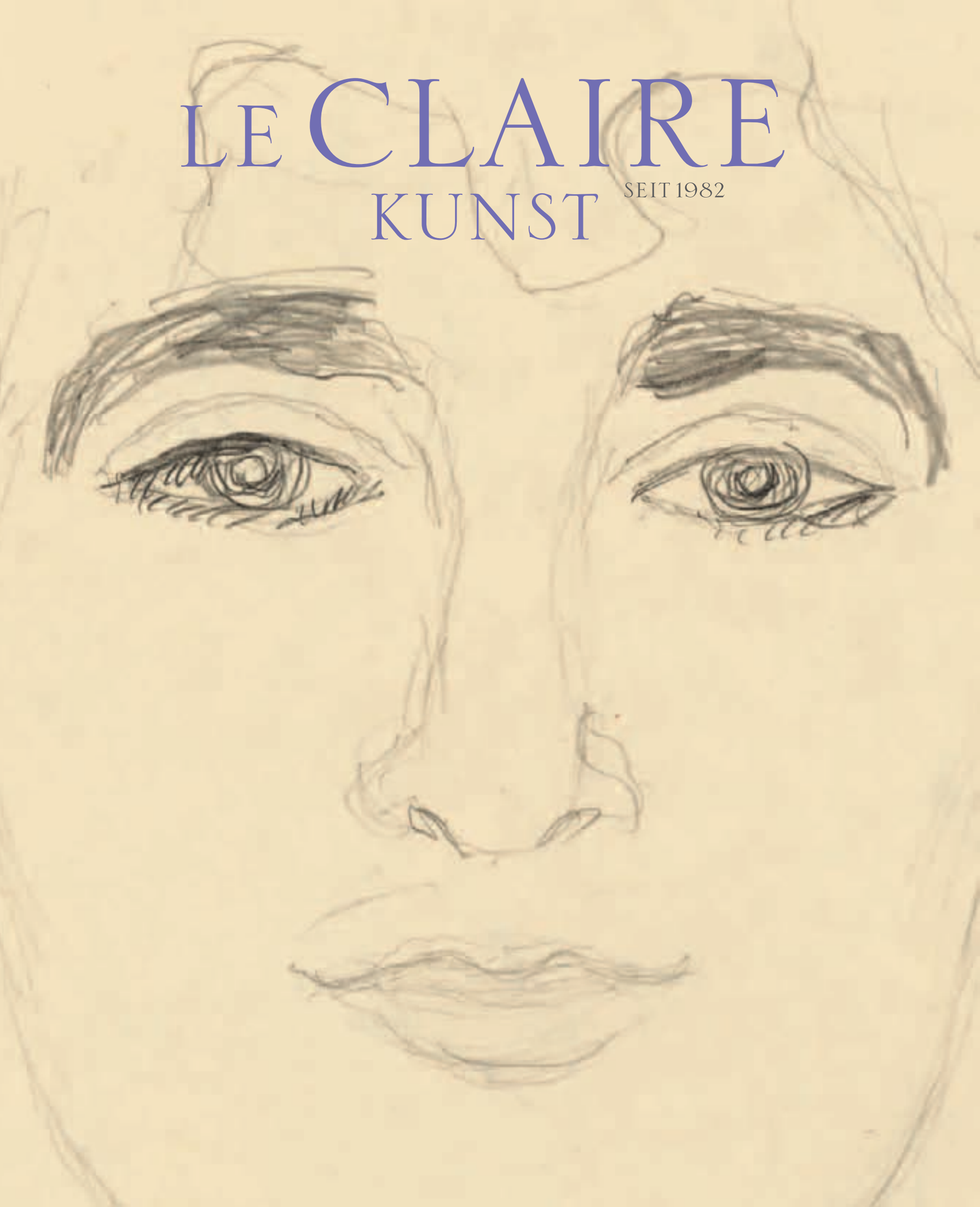


LE CLAIRE

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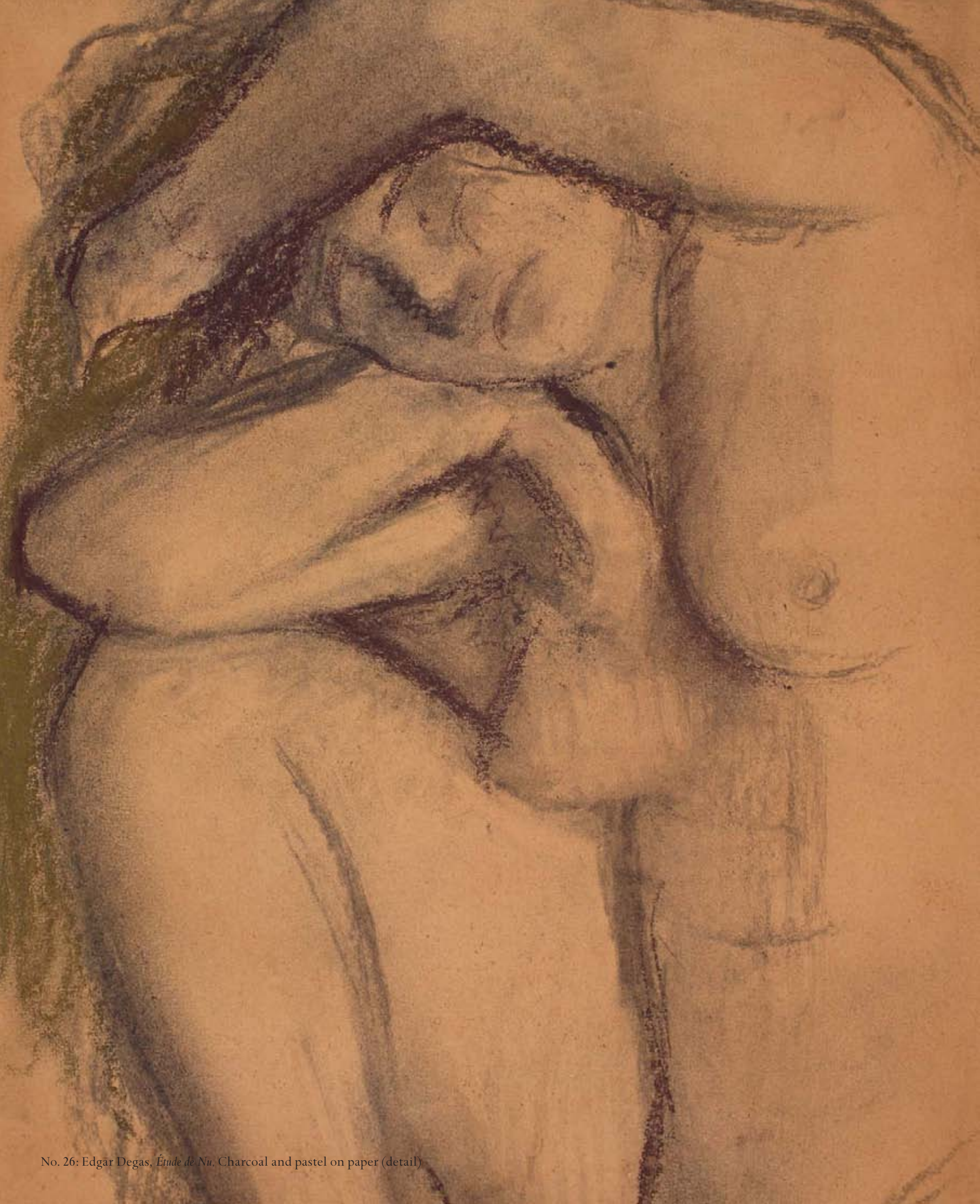
SEIT 1982





No. 20: Jean-Baptiste-Camille Corot, *Un Faubourg de Ville (Rochefort-sur-Mer, Charente)*, oil-sketch





No. 26: Edgar Degas, *Étude de Nu*, Charcoal and pastel on paper (detail)

CAVALIER D'ARPINO TO NOLDE

Watercolours, Drawings and Oil Sketches by European Masters

LE CLAIRE
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31

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THOMAS AND GIANNA LE CLAIRE

GERHARD KEHLENBECK

Our anniversary catalogue no. 30, published in 2012, attracted much more interest than we had expected. As a result, we sold a significant number of works to national and international institutions and private collectors, many of whom were new clients. There was a noticeable increase in demand for late 19th and early 20th-century works, which reflects a fundamental change in taste and buying trends. New collectors with highly diversified interests are entering the market. This response reaffirms our decision to expand into the field of early 20th-century art.

Our commitment to works on paper is an interest shared with many collectors, curators, scholars and colleagues. We owe much to their generous counsel and to the supportive intellectual exchanges, close working relationships and friendships that have developed.

We are particularly grateful to Gerhard Kehlenbeck for his tireless research and his perceptive and wonderfully readable catalogue entries.

We would like to thank the many experts and friends who have so generously shared their specialist knowledge and given their time and assistance in the preparation and design of this catalogue. Our special thanks go to Louis de Bayser, Antoine Béchet, Katrin Bellinger, Laura Bennett, Marian Bisanz-Prakken, Helmut Börsch-Supan, Marco Bolzoni, Mark Brady, Olivier Caré, Eric Coatalem, Sue Cubitt, Daxer & Marschall, Walter Feilchenfeldt, Neal Fiertag, Geertje Footh, Hubertus Gaßner, Martin Graessle, Stefan Grosche, Anna und Michael Haas, Jean-François Heim, Eva Helsted, Anneke Kehlenbeck, Richard Kendall, Atelier Keller & Linke, Christian Klemm, Markus Krause, Hansjörg Krug, Rebecca Law, Petra Maisak, Isabelle Mayer-Michalon, Margreet Nouwen, Susan Owens, Herwarth Röttgen, Steffi Röttgen, George T. M. Shackelford, Perrin Stein, Andreas Stolzenburg, Sigrid Wechsler, David H. Weinglass, Wolf Zech, Christian and Thomas Zwang.

Catalogue no. 31 contains a selection of works on paper dating from 1594 to 1935. We hope you will enjoy the catalogue as much as we have enjoyed compiling it.

Thomas and Gianna le Claire



No. 7: Pierre-Henri de Valenciennes, *Byblis transformée en Fontaine*, pencil and black chalk, heightened with white chalk (detail)



GIUSEPPE CESARI, CALLED IL CAVALIER D'ARPINO

1568 ARPINO – ROME 1640

1

A Seated Prophet Holding a Book (A Study for the Figure of Moses)

Red and black chalk, heightened with white chalk on paper; c.1594; on its old mount.

224 x 181 mm

PROVENANCE: Padre Sebastiano Resta – John, Lord Somers (Lugt 2981, his number in pen and brown ink: *h 31.*) – Possibly Jonathan Richardson Sr., his mount with the attribution in pen and brown ink: *C. Guiseppino.* and on the verso shelf numbers: *GG.31.* (crossed out) / *G; / So. 20. No.17* – Benjamin West (Lugt 419) – Sale, London, Christie's, 16 April 1926, lot 54 – Sale, London, Sotheby's, 7 December 1976, lot 23 – Ralph Holland, London

EXHIBITION: Hatton Gallery, *Italian Drawings 1525-1570*, Newcastle upon Tyne 1982, p. 11, no. 39, plate VIII b

LITERATURE: James Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, I, Paris 1983, p. 155, no. 149, and note 6 – Herwarth Röttgen, *Il Cavalier Giuseppe Cesari D'Arpino, Un grande pittore nello splendore della fama e nell'incostanza della fortuna*, Rome 2002, p. 268, under no. 49 (49i), reproduced p. 274, no. 49i – Herwarth Röttgen, *Cavalier Giuseppe Cesari D'Arpino, Die Zeichnungen – I Disegni*, Stuttgart 2013, vol. II, no. 196

Giuseppe Cesari, called il Cavalier d'Arpino, began to receive commissions from Pope Gregory XIII in the early 1580s. Like Cristoforo Roncalli, he worked in the Vatican, the Palazzo del Quirinale and was active at other sites in Rome. He executed important works for Pope Clement VIII in the basilica of S. Giovanni in Laterano and in St. Peter's in the 1590s. In 1605, Pope Paul V commissioned him to execute frescoes in the church of Santa Maria Maggiore.

Herwarth Röttgen, in his monograph on Cavalier d'Arpino, dates the present very fine drawing to *circa* 1594. He suggests that it may be a preparatory study for the figure of Moses in the elaborate frescoes for the ceiling of the Olgiati Chapel in Santa Prassede, Rome, commissioned in 1587 by Bernardo Olgiati. These were completed by Arpino in 1595 (fig. 1). Ranking among his key works, the frescoes combine a reevaluation of High-Renaissance models with a relegation of the purely decorative aspects of Mannerism to a minor role. Within Giovanni Alberti's simple *quadratura* framework Arpino has painted seated prophets, sibyls and dignitaries of the Church. The eastern lunette contains a Resurrection scene and the central image depicts the Ascension of Christ. The composition has a consistency that anticipates the Baroque. Its references to the influences of Raphael, Titian, Correggio and Michelangelo make it a true forerunner of Annibale Carracci's decorative scheme for the Galleria Farnese in the Palazzo Farnese, Rome (begun in 1597). The figure of Moses at the left side of the vaulted ceiling – for which this drawing is preparatory – is clearly the dominating figure in the composition.

A further study related to the same figure and probably for the same project is in the collection of the Musée de Grenoble (fig. 2).¹ It shows Moses holding the 'tables of the law' (depicted in the form of a book), with his left hand placed under his right arm. The drapery over the figure's legs and the position of his feet have similarities with the present drawing. Moses is identified by the rays radiating from above his head. A further study for the same figure is preserved in the Palais des Beaux-Arts in Lille (fig. 3).² Like the present sheet, it is executed in red and black chalk but without heightening in white. It shows Moses slightly turned to the left, his right hand holding the 'tables of the law' (now arched at the top) while his left hand is placed in his lap. These details and the style of the drapery display similarities



actual size



Fig. 1: *Ascension of Christ*, fresco. Cappella Olgiati, Santa Prassede, Rome

with the figure in the final fresco. This, therefore, would seem to indicate that although the present drawing is highly finished, it was executed at an early stage in Arpino's planning of the project. A drawing for a Sibyl now in the Frits Lugt Collection, Paris (fig. 4), is very similar to the present drawing in both style and handling. It is a preparatory study for the figure of a *Sibilla Persica* in the vault fresco of the Capella Olgiati in Rome.³

In the present sheet Arpino's use of the *trois crayons*, combined with a high degree of finish and masterly style of execution, demonstrate the virtuosity of his draughtsmanship at the peak of his career.



Fig. 2: *Study for Moses*, black chalk,
163 x 108 mm. Musée de Grenoble



Fig. 3: *Study for Moses*, black and red chalk,
211 x 153 mm. Palais des Beaux-Arts, Lille



Fig. 4: *Study for a Sibyl*,
red and black chalk,
260 x 182 mm.
Frits Lugt Collection,
Fondation Custodia, Paris

SALVATOR ROSA

1615 ARENELLA, NAPLES – ROME 1673

Study for the Figure of St. Sebastian

Pen in brown ink, on laid paper, laid down on the original handmade card mount; c.1640-5.

Bears numbering in an old hand in brown ink, verso: *N^o. 36.*

242 x 188 mm

Salvator Rosa ranks as one of the leading painters and outstanding draughtsmen in mid seventeenth-century Italy. Born in Naples, he joined the studio of Aniello Falcone in 1632. His brother-in-law, the painter Francesco Fracanzano, introduced him to the painting of the Spanish artist Giuseppe Ribera who was to have an important influence on his work. Rosa settled in Rome in 1635. He came into conflict with Gian Lorenzo Bernini and left the city for Florence in 1640 to work as court painter to the Medicis. Returning to Rome in 1649, he established himself as an independent artist and remained in the city until his death in 1673. In this final period of his career his output of landscapes and figures was prolific. His work was widely sought after and he also enjoyed considerable success as a draughtsman and etcher.

The present, rapidly articulated pen and ink sketch of a youth bound to a tree is in all likelihood a study for the figure of St. Sebastian – as the motif suggests. The theme of a saint or hermit bound to a tree is not infrequent in Rosa's drawings and etchings. Two examples are the etchings titled *St. William of Maleval* and *St. Albert, Companion of St. William of Maleval*.¹ A Rosa drawing recently sold at auction in Berlin depicts a traveller pointing at a male figure tightly bound to a tree. Datable to the 1640s, the subject of the drawing has yet to be identified.²

Rosa also adopted the theme in his paintings, interpreting it in the style of Giuseppe Ribera, as for example in his *Martyrdom of St. Bartholomew*.³ Another painting, this time depicting the figure of St. Sebastian, has recently come to light and analysis of its close stylistic relationship with Ribera would suggest a probable dating of circa 1639.⁴ It is not unlikely that the present drawing of St. Sebastian is in some way related to the painting – although thematic similarities are sparse. However, a dating to Rosa's early Florentine period and the years between 1640 and 1645 appears more likely on stylistic grounds.

In his publication on Rosa's drawings Michael Mahoney records a number of sheets that can be compared stylistically with the present drawing.⁵

Andreas Stolzenburg



actual size

JACQUES RIGAUD

1681 MARSEILLES - PARIS 1754

Vue des Ecuries de Versailles prise de la Seconde Grille

Black chalk, pen and grey ink and wash on paper; c.1730. Bears numbering in black ink, upper right: 29. Laid down on the original Glomy mount, dry-stamped G [Jean-Baptiste Glomy, 1711-87 Paris] (Lugt 1119; and see L. 1085).

223 x 475 mm

PROVENANCE: Jean Bloch, Paris – Sale, Hôtel Drouot, Paris 21.5.1957 – Galerie J. Kugel, Paris – Private collection, USA – Eric Coatalem, Paris

EXHIBITIONS: Galerie J. Kugel, *Un panorama de Paris et ses environs. Tableaux et dessins 1680-1840*, Paris 1996 – Galerie Eric Coatalem, *Jacques Rigaud, Dessinateur de Versailles*, Paris 2008, p. 8, repr. on p. 7

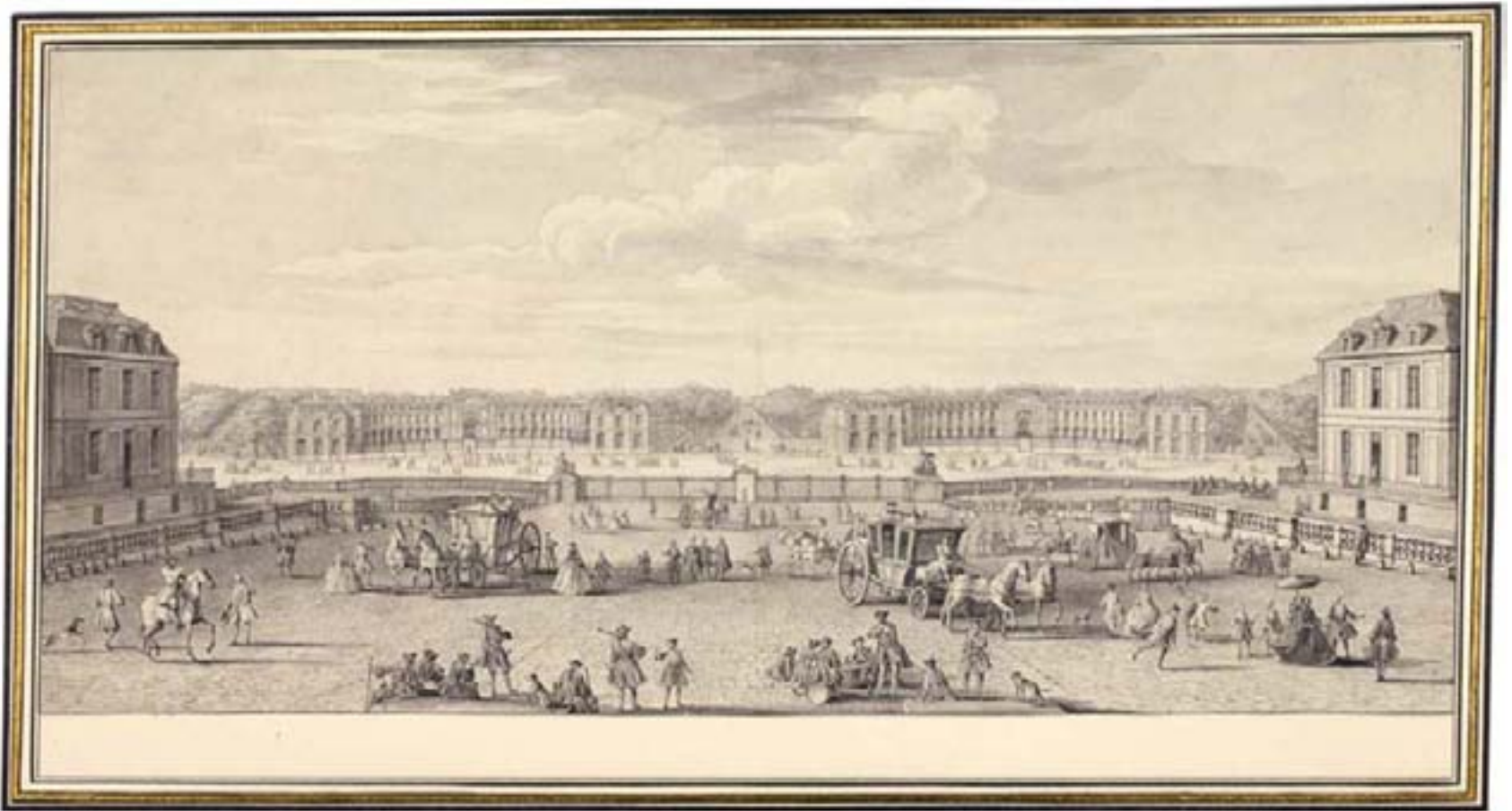
ENGRAVING: Engraved by Rigaud in the same direction and published in *Diverses vues de Versailles*, as part of the series *Les Maisons royales de France*, Paris 1730, plate II (fig. 1)

Jacques Rigaud established a considerable early reputation as a virtuoso engraver of views. This rapidly earned him the patronage of the French nobility. In 1720 he produced a set of four engravings after drawings depicting the ravages of the plague in his native city of Marseilles. This was the turning point in his career. Setting off for Paris soon afterwards, he opened a print shop in the rue Saint-Jacques. His most important graphic publication was the groundbreaking series of 138 views titled *Les Maisons royales de France*, published in 1730. The work brought him considerable artistic and financial success. It ranks as one of the most influential print series of the eighteenth century. Twenty-three of the plates depict the Château of Versailles and its gardens.

The present drawing depicts the stables at Versailles as seen from the Seconde Grille, the tall ornamental iron gates to the Cour des Ministres. From a viewpoint in front of the Château the eye is led towards the Place d'Armes where the three broad tree-lined *allées* leading from Saint-Cloud, Paris and Sceaux converge. The Grille Royale [Royal Gates or Gate of Honour] closing off the large walled courtyard in front of the Château had been constructed in the 1680s for security and ceremonial reasons. The gates were flanked on both sides by small guardhouses crowned by large allegorical sculptures. One of the sculptures was by Coysevox and titled *La Paix* [Peace] and the other by Tuby titled *Abondance* [Abundance]. The Grille Royale was later destroyed in the Revolution.



Fig. 1: *Vue des Ecuries de Versailles prise de la Seconde Grille*, engraving, 1730



In the background, marking either side of the far perimeter of the Place d'Armes are two mirror-image structures. These are the stables – the Grande Ecurie at the left of the image and the Petite Ecurie at the right. They were designed by Jules-Hardouin Mansart (1646-1708), *Premier Architecte* to Louis XIV, and built between 1679 and 1682 in Versailles's heyday as the official residence of the *Roi Soleil*. They replaced the old stables built in 1662 by Le Veau in a side wing of the Château which were too small to provide sufficient stabling for Louis's 600-odd horses.

Although named the Grande Ecurie, the building is in fact no larger than the Petite Ecurie. It derives its name from the fact that it was under the control of the *Grand Ecuyer*, the Grand Equerry, who was responsible for the King's and the Dauphin's saddle horses. The Grande Ecurie also served as a store for fodder and bedding straw. In addition, it provided accommodation for the large numbers of servants necessitated by the requirements of French court ceremonial. The Petite Ecurie, where the royal carriages and coaches were kept, was overseen by the *Premier Ecuyer*, the First Equerry.

In terms of subject matter, there are no significant differences between the drawing and the engraving. In both, the Cour des Ministres is animated by a proliferation of scattered groups of staffage figures. A group of figures in oriental dress at the centre of the image between the carriages adds an anecdotal touch. The only difference, and it is a very small one, is the omission in the engraving of the two dogs near the carriages in the foreground.

Rigaud's views are characterized by great topographical accuracy and meticulous attention to detail. In this, they are of exceptional value as historical records of French eighteenth-century castles and gardens. At the same time, they represent a remarkable artistic accomplishment.

FRANCESCO CASANOVA

1727 LONDON - VORDERBRÜHL, NEAR VIENNA 1803

4

Italianate Pastoral Landscape with Herders and their Flock Approaching a Ford

White chalk on dark grey prepared paper, on the original mount.

Signed and dated in white chalk at the lower right: *Casanova f. 1769.*

465 x 735 mm

PROVENANCE: Private collection, Hamburg

LITERATURE: *Zeichnungen aus fünf Jahrhunderten. Eine Stuttgarter Privatsammlung*, exhib. cat., Staatsgalerie Stuttgart, Graphische Sammlung, Stuttgart 1999, p. 211, under no. 22, note 1



Francesco Casanova was the son of a family of travelling actors from Venice. He was born in London where his parents were touring, but spent his youth in Venice. His eldest brother was the famous Giacomo Casanova, best known for his memoirs of a remarkable succession of sexual exploits.¹ The memoirs contain historically reliable information about the life and career of his younger brother Francesco.

In Venice, Francesco Casanova studied under Giovanni Antonio Guardi, and in Florence under Francesco Simonini, a painter of battle scenes. Visiting Dresden in 1752, he busied himself making copies after Charles Parrocel, Nicolas Berchem and Philips Wouwerman. From 1759 to 1783 he lived in Paris. Here he was to enjoy considerable success as a court painter specializing in battle, hunting, equestrian and pastoral scenes. Between 1771 and 1761 he exhibited at the Salon to great critical acclaim. His work was highly praised by Diderot. He became *Peintre du Roi* and in 1773 was made a member of the *Académie Royale de Peinture et de Sculpture*. In Paris he came to be regarded as one of the leading painters of the age. Although he received numerous commissions, his financial position remained precarious and in 1783 he was obliged to leave Paris. He went to Vienna where he was supported by Graf Kaunitz but was compelled to declare himself bankrupt shortly before he died.²

This large-format drawing dates from Casanova's years in Paris. Both the style of draughtsmanship and the handling of the sheet are highly unusual. The drawing reflects the influence of his early training in Venice and his study of Berchem's work. Possible traces of the influence of Giovanni Benedetto Castiglione's etchings are detectable. The fine articulation of the greyish-white chalk on the dark ground produces a highly decorative effect and has elements of colouristic brilliance. Casanova's extraordinary virtuosity as a draughtsman is evident in his mastery of the exceptionally large format. The chiaroscuro tonality of the drawing creates the effect of moonlight, infusing the daylight setting with something of a pre-Romantic, poetical quality. A pendant to the present drawing titled *Landscape with Herders and their Flocks* is in a private collection in Stuttgart.³



ANTON RAPHAEL MENGES

1728 AUSSIG (BOHEMIA) – ROME 1779

Asclepius [recto] – Standing Youth Bearing Leaves [verso]

Black chalk with white heightening on blue-green paper; squared for transfer.

Inscribed in pen and brown ink (verso): 30 v [...?].

327 x 225 mm

PROVENANCE: Anonymous owner [sale Christie's, *Old Master Drawings*, London 1994, lot 71, as 'Roman School, late 18th century'] – Galerie Arnoldi-Livie, Munich – Steffi Roettgen, Munich

LITERATURE: Steffi Roettgen, *Anton Raphael Menges, Das malerische und zeichnerische Werk*, Munich 1999, I, p. 375, no. VZ 1, repr. p. 374 – Steffi Roettgen in *Menges – La scoperta del Neoclassico*, exhib. cat., Padua and Dresden, 2001, pp. 334-5, no. 124

These fine drawings – recto and verso – are preparatory studies for Menges's important fresco commission for the Palacio Real, Madrid,¹ titled *The Apotheosis of Hercules*. They are two of a relatively large number of sketches for the fresco still extant. Among them is a similar study for the figure of Ceres which is now in the Wolfgang Ratjen Collection in Vaduz (fig. 1).² The study of *Asclepius* is preparatory for a figure depicted on the west side of the fresco (fig. 2), while the figure of the *Standing Youth Bearing Leaves* appears on the east side. Here, the figure is shown carrying a sheaf of grain (fig. 3).

The original commission to decorate the King's Conversation Room in the Royal Palace had been given to the Italian painter Corrado Giaquinto and stucco work had been executed to his designs.³ Menges, however, had the stucco removed before starting work on the fresco in the summer of 1762 after Giaquinto had left Madrid.⁴ At first, work progressed rapidly and by May 1764 Menges was confident the fresco was nearing completion. But work on the preparatory drawings for the sixty-odd figures proved protracted, due to the need for large numbers of detailed studies and cartoons. In the years 1764 to 1768 the project was frequently interrupted and in October 1768 it was delayed by illness. Menges was absent from Madrid between 1769 and 1774 but the scaffolding remained in place. The exact date of completion of the project is not known but it is unlikely to have been before the summer of 1776.

The mythical figure of Hercules, traditionally associated with the origins of the Spanish monarchy, is the central subject of the ceiling fresco. The depiction of the hero's apotheosis on the north side of the hall is matched on the east side by allegorical portrayals of the Kingdom of Love and the Forces of Nature, and on the west by allegorical figures – the Muses and Inspiration (Apollo and Bacchus). The south side is dominated by the figures of the gods and allegories of Time.⁵



Fig. 1: *Ceres*, red chalk, 275 x 326 mm.
Musée des Beaux-Arts du Canada, Ottawa
[Inv. no. 41957]







Fig. 2: *The Apotheosis of Hercules*, fresco, west side. Palacio Real, Madrid



Fig. 3: *The Apotheosis of Hercules*, fresco, east side. Palacio Real, Madrid





will. Bernini

JOHANN HEINRICH FÜSSLI [HENRY FUSELI], R.A.

1741 ZÜRICH - PUTNEY HILL, NEAR LONDON 1825

6

King Priam begging Achilles for the Body of Hector

Pen and brown ink with brown and grey wash, on laid paper; 1770-71.

Inscribed, lower right: *Villa Borghese*.

264 by 366 mm

PROVENANCE: Possibly Susan, Countess of Guilford (1771-1837) – Thence by descent to her daughter, Susan, Baroness North (1797-1884); her sale, London, Sotheby's, 14-15 July 1885 – M. Wronker; by whom sold, London, Sotheby's, 24 May 1950, lot 7, (bt. Denton) – With Spink's, London – With Louis Meier, London – By whom sold circa 1956 to Ralph Holland, Newcastle upon Tyne, Northumberland

EXHIBITIONS: Hatton Gallery, *Italian and Other Drawings 1500-1800*, Newcastle 1974, no. 117 – Courtauld Institute Galleries, *Italian and Other Drawings 1500-1800*, London 1975, no. 74

LITERATURE: Gert Schiff, *Johann Heinrich Füssli 1741-1825*, Zurich 1973, I/1, pp. 77, 86, 311, 441; I/2 fig. 384

Füssli had been encouraged to travel to Italy by Sir Joshua Reynolds (1723-92), who was then President of the Royal Academy. Financial help from the banker Thomas Coutts enabled Füssli to live in Italy between 1770 and 1779. The visual stimulus of the classical world, along with the dramatic inspiration of Michelangelo's Sistine Chapel frescoes, fired Füssli's imagination. It was the most formative period in his artistic development.

In this powerful drawing, with its intense line, bold composition and dramatic lighting, Füssli illustrates the emotional moment in Homer's *Iliad* (XXIV, 468 ff.), when Priam, King of the Trojans, prostrates himself before Achilles to plead for the return of the body of his favourite son Hector. Earlier in Homer's epic account, Achilles had been overwhelmed by anger upon learning of the death of his great friend, Patroclus, at the hands of Hector. He had sworn to kill Hector, whom he pursued three times around the walls of Troy. Finally, Hector had turned to face him with a plea that if he were killed, his body might be spared and returned to his father. But Achilles refused this request and slew him regardless. He then defiled Hector's body and dragged it round Patroclus' tomb on twelve consecutive days, leaving it there as a consolation for his friend's ghost and refusing to return it to Priam. After funeral games held in honour of Patroclus, King Priam, with the help of the God Hermes, secretly entered the Greeks' camp in a chariot filled with treasure. Priam, described by Homer as a gentle, amiable old man, begged Achilles to return Hector's body. He urged him to think of his own father, Peleus, and his love for him, at which Achilles was moved to tears at the memory of his father and of Patroclus. Achilles accepted the ransom and agreed to return the corpse.

This sheet is datable to circa 1770-1.¹ It demonstrates how quickly, after arriving in Rome, Füssli aligned himself with the new view among neoclassical scholars and artists about how to body forth the great tales of antiquity. As Dora Wiebenson documents, the year 1750 shows a notable increase in new 'standard subjects' which neoclassical artists were choosing to illustrate.² This would lead in the next two decades to their determination to incorporate more examples of antique art in their own creations using colour as appropriate, and thus providing living links with the past and establishing an appropriate context for their new art; after all, they experienced on a daily basis the emotional and aesthetic impact of the vast collection of art scattered throughout Rome that had survived from antiquity. Füssli's choice of the present subject was a large figurative composition of a scene from Homer's *Iliad*, freely derived from a putative Roman sarcophagus that Füssli would have studied in the Villa Borghese.³ Gert Schiff has described the drawing as a free copy after two figures depicted in a relief published by





Fig. 1: Johann Joachim Winkelmann, after a Roman sarcophagus,
from *Monumenti antichi inediti*, etching, 1767

Johann Joachim Winkelmann in a volume of etchings in 1767 (fig. 1). However several details, particularly Füssli's depiction of Achilles' sword, support our thesis that he must have seen another relief at the Villa Borghese similar to the sarcophagus from Tyre in the National Museum in Beirut, or the sarcophagus in the Archaeological Museum in Ioannina, Greece. Both of these are based on an older Greek model and it is possible that another Roman copy was visible at the Villa Borghese around 1770 (figs. 2 and 3). Füssli's version of the subject was intended to reinforce the sense of intimacy which he, as a modern artist in Rome, shared with the earliest Roman artists and sculptors whose artistic achievements were serving as inspiration to the neoclassicals. The subject Füssli elected to focus on was one of the moving episodes in Homer's account of the war between Trojan and Greek warriors.

This was not Füssli's first foray into the world of Homer; but he did devote in this early period of his residence in Rome considerable time to cultivating his knowledge of the Greek classics. This particular drawing of King Priam begging Achilles for the body of his son Hector displays uncommonly striking expressivity in the delineation of the two men's interaction. This sensitivity, it should be noted, even at this early stage, owes a great deal to the influence of Lavater's physiognomical theories to which Füssli had been exposed since the beginning of his friendship with Lavater. His apprenticeship provided by his work on designs for Lavater's *Physiognomie* (1781-6), later also used in the English translation (*Essays on Physiognomy*, pub. 1789-98), would benefit this aspect of his art and greatly contribute to the development of his remarkable expressive skills.

With their strong focus on the features and body language of the figure of King Priam as he negotiates with Achilles for the body of his son, Füssli's delineation of the two figures that fill the whole available space on his sheet could clearly be seen as portraits. Füssli captures the mingled waves of emotion and uncertainty that flit over Achilles' face, while the effect of his steady drinking induces an unwonted state of relaxation. Priam, with his serious gaze and almost hypnotic intensity as he maintains unbroken eye contact, creates a palpable bond with Achilles, eventually piercing the shell of his professional impassivity and reviving memories of his own father and his love for him, which finally draw authentic tears from him.

We thank Professor David H. Weinglass for his help in preparing this catalogue entry.



Fig. 2: Roman, 225-235 AD, sarcophagus from Tyre. National Museum, Beirut, Lebanon



Fig. 3: Roman era, 2nd century AD, sarcophagus. Archaeological Museum, Ioannina, Greece

PIERRE-HENRI DE VALENCIENNES

1750 TOULOUSE - PARIS 1819

7

Byblis transformée en Fontaine

Pencil and black chalk, with stumping, heightened with white chalk, on beige paper.

Signed and dated lower right: *P. Valenciennes 1790*. On its old mount.

390 x 524 mm

PROVENANCE: Christie's London, 25 March 1969, lot 69 – Schab Gallery, New York 1973 (cat. 137, no. 155) – Dr. Paul Erni, Basel – Thence by descent

LITERATURE: Bruno Mantura and Geneviève Lacambre, *Pierre-Henri de Valenciennes 1750-1819*, exhib. cat., Palazzo Racani Arroni, Spoleto 1996, p. 145, see under no. 66 – *La nature l'avait créé peintre. Pierre-Henri de Valenciennes 1750-1819*, exhib. cat., Musée Paul Dupuy, Toulouse 2003, p. 238, see under no. 116

Pierre-Henri de Valenciennes is one of the most influential figures in the history of French landscape painting. He began his artistic training at the Académie Royale in Toulouse. He made his first trip to Italy in 1769 at the age of nineteen, accompanying his patron, Mathias Dubourg, a member of the Toulouse parliament. He moved to Paris in 1771 and joined the studio of Gabriel François Doyen, a history painter, in 1773. He returned to Italy in 1777 where he remained more or less permanently until 1784 or 1785, living mainly in Rome. Returning briefly to Paris in 1781 he came into contact with Claude-Joseph Vernet, who encouraged him to work outdoors *sur le motif*, to paint directly from nature and to appreciate the importance of the sky in landscape painting as the source of natural light. So, after returning to Rome, he began to produce landscape sketches executed in oil before the motif. These firmly established him as a pioneer in the growing practice of *plein air* painting. The sketches later served him as models for the idealized landscape backgrounds of large-format historical scenes he executed in the studio. On his return to France in 1787, Valenciennes was appointed a member of the Académie Royale and made his debut at the Salon. He taught perspective at the Ecole des Beaux-Arts from 1796 to 1800. He published a groundbreaking treatise in 1800 titled *Eléments de perspective pratique à l'usage des artistes, suivis de réflexions et conseils à un élève sur la peinture et particulièrement sur le genre du paysage*. The treatise was to have a major influence on the development of landscape painting. Its success prompted the Académie to create a new prize in 1817 – the 'Prix de Rome de paysage historique'. The first prize-winner was Achille-Etna Michallon.

The present drawing was executed in 1790 – five years after Valenciennes's return from Rome. It is very probably based on landscape studies made in Italy which he had taken with him to France.¹ In its relatively large format, high degree of finish and meticulous attention to detail, the drawing is comparable with only a very small number of drawings in his surviving *oeuvre*.



Fig. 1: *Narcisse se mirant dans l'Eau*, 1790, pencil and black chalk with white heightening, on beige paper, 390 x 525 mm. Private collection



A pendant to the present sheet displaying very similar handling and identical in format is documented. It depicts Narcissus gazing at his own reflection (fig. 1).² Both drawings are directly related to a pair of paintings depicting the same subjects executed two years later and exhibited at the Salon in 1793.³ Two of his most celebrated works, they are now in the collection of the Musée des Beaux Arts in Quimper (fig. 2 and fig. 3).⁴ In the painting *Byblis transformée en fontaine* Valenciennes has made no changes to the figure of Byblis but has modified elements of the landscape.

The subjects of both drawings – the transformation of Byblis and the punishment of Narcissus – are taken from Ovid’s *Metamorphoses*. According to the myth, Byblis, a young woman, falls in love with her twin brother, Caunos. When she declares her love for him, he rejects her in disgust and flees. In despair, Byblis pursues him: *The woods were thinning when, weary with her pursuit, Byblis collapsed and lay where she fell, her hair spread out upon the hard ground, and her face pressed into the fallen leaves. Often the Lelegeian nymphs tried to raise her in their soft arms; often they urged her to find a cure for her love (...), but she was deaf to them. She uttered not a word, but lay digging her nails into the green grass, watering the meadow with a river of tears. They say that the nymphs fashioned a channel for these tears, which could never run dry; (...) so Byblis, Phoebus’s grandchild, was consumed by her own tears and changed into a fountain, which even now wells up in that valley, beneath a dark ilex tree, and still bears the name of its mistress.*⁵

Valenciennes’s interpretation of the subject closely follows Ovid. He depicts Byblis lying on a slab of stone beneath a large oak tree. He focuses on the moment of her transformation – the waters of the spring have already begun to flow from her face, hands and feet. The new shoots and branches of the ancient tree stump depicted at the right of the image symbolize the emergence of new life. Valenciennes has placed the scene in an ideal, heroic landscape in the tradition of Nicolas Poussin, Caspar Dughet and Claude Lorrain. The continuation of this tradition puts his work at the forefront of the reorientation of landscape painting which had begun in Rome in the 1780s. Its basic tenets were the acute study of nature and a deep analysis of classical landscape painting of the seventeenth century. Valenciennes’s *pleinair* landscape studies and the idealised landscapes of his drawings and paintings made him a pioneer and his work was to have a major influence on later generations of artists. One of the artists he paved the way for and whose work was to make a major contribution to the development and reevaluation of the landscape genre was Johann Christian Reinhart, who arrived in Rome in December 1789.⁶



Fig. 2: *Byblis transformée en Fontaine*, 1792, oil on canvas, 54 x 79 cm. Musée des Beaux Arts, Quimper



Fig. 3: *Narcisse se mirant dans l'Eau*, 1792, oil on canvas, 54 x 79 cm. Musée des Beaux Arts, Quimper

GIOVANNI DOMENICO TIEPOLO

1727 - VENICE - 1804

The Agony in the Garden (Luke 22: 43-46)

Black chalk, pen and black and brown ink, brown wash on paper.

Executed between 1786 and 1790.

Signed at the lower right: *Dom^o. Tiepolo f.*

460 x 360 mm

PROVENANCE: Probably Victor Luzarche (1803-69), Tours – Private collection, France

Changing artistic taste in the second half of the 1780s prompted by the emergence of neoclassicism brought Domenico Tiepolo's career as a painter to an end. From then on, he focused his energies on drawings and produced three remarkable groups of large-scale, highly finished works: the 'Punchinello' drawings, the 'Scenes of Contemporary Life' and a group known as 'Large Biblical Series'.¹ The present magnificent sheet belongs to this last group that illustrates the lives of Christ and the Apostles, based on the New Testament and a few apocryphal episodes. These drawings represented a project of huge dimensions. Currently more than three hundred and thirteen are recorded. The drawings were not intended as preliminary studies for paintings or etchings but as finished works of art in their own right.² An album containing one hundred and thirty eight of these drawings, now known as the *Recueil Fayet*,³ was bequeathed to the Louvre in 1889. Another group of eighty-two drawings, once in the collection of Roger Cormier in Tours, was sold at auction in Paris in 1921.⁴

The present drawing is entitled *The Agony in the Garden*. Previously unrecorded, it represents one of the latest, striking additions to the 'Large Biblical Series'. The composition is organized in three separate planes, heightening the narrative urgency of this episode in the Passion. Domenico Tiepolo depicts Judas leading the soldiers to Christ's place of prayer beside the disciples sleeping in the garden. His virtuoso use of brown washes creates powerfully contrasting highlights of untouched paper that illuminate the figure of the angel with a chalice and the central group around the figure of Christ. The brilliance of the highlights intensifies the dramatic momentum of events. The robed figure of Judas, the weight of the centurion's arm on his shoulder in the final betrayal, provides a powerful compositional pivot. Giandomenico boldly conveys the drama of this Eucharistic moment in which Christ is succoured by two angels while a third proffers a chalice. With masterly skill and characteristic theatricality he succeeds in bringing together the moment of divine intervention and the prosaic reality of Christ's imminent fate, alluded to in the foreground. At the entrance to the Garden of Olives, Judas's finger indicates to the Roman soldiers where Christ is to be found.

In the sequence of events depicted in the 'Large Biblical Series', the present drawing can be placed immediately after *Christ in the Garden of Gethsemane: the Second Prayer* – a drawing now in an American private collection.⁵ In this latter sheet, Christ is depicted alone in prayer before the arrival of the Roman soldiers. The present drawing is also of assistance in adding an important stage to the sequence of events leading up to the drawing titled *The Arrest of Christ in the Garden of Olives* now in the Louvre.⁶ In this drawing the Apostles are depicted at Christ's side as Judas leads the Roman soldiers into the garden.



SALOMON GESSNER

1730 - ZÜRICH - 1788

Arcadian Landscape

Gouache on paper, black ink framing lines. 1785.

Signed and dated lower centre in pen and brown ink: *S. Gessner. 1785.*

276 x 391 mm

PROVENANCE: Bührlé collection, Zurich (since 1991)

EXHIBITIONS: *Salomon Gessner, Schriften, Radierungen, Zeichnungen, Malereien, Porzellan*, exhib. cat., Kunsthhaus Zürich, 1930, no. 782 (as *Arkadische Szene am Wasser*) – *Pierre-Louis De la Rive (1753-1817) et le paysage à l'âge néoclassique*, exhib. cat., Musée Rath, Geneva 2002, no. 7 – *Idyllen in gesperrter Landschaft, Zeichnungen und Gouachen von Salomon Gessner (1730-1788)*, Kunsthhaus Zürich, 2010, no. 149

LITERATURE: Ulrike Berninger, *Die Gouachen und Aquarelle Salomon Gessners (1730-1788), Mit einem beschreibenden und kommentierten Katalog*, unpublished MA diss., University of Erlangen-Nuremberg 1992, no. 50, p. 212 f., illus. p. 42 – Patrick-André Guerretta, *Pierre-Louis De la Rive ou la belle nature, Vie et oeuvre peint (1753-1817)*, Chêne-Bourg and Geneva 2002, p. 191 ff., no. 202, illus. in colour p. 568 – Bernhard von Waldkirch, *Idyllen in gesperrter Landschaft, Zeichnungen und Gouachen von Salomon Gessner (1730-1788)*, Munich 2010, p. 256, no. 149, full-page colour illus. p. 113

Salomon Gessner was a man of both literary and artistic talents – active as a poet and publisher, he also produced a large body of drawings, etchings and paintings. His poetry and graphic work often went hand in hand, and the close relationship between a literary and a visual form of expression is a defining characteristic of his artistic oeuvre.

The intense dialogue with nature was central to German thought in the latter half of the eighteenth century. The artists sought to create what Goethe had described as *a true ideality* in relation to the landscapes of Claude Lorrain, in which a precise observation of individual detail was subsumed within a generalised pastoral vision. One of the greatest influences in this connection was the idyllic poetry and prose of Salomon Gessner. His outstanding work is titled *Idyllen* – a collection of lyrical, Rococo-style prose poems on landscape and nature in the tradition of the pastoral poetry of antiquity. The collection was first published in 1756, with a second collection in 1772. Widely translated,¹ it was a Europe-wide success, attracting praise from figures such as Diderot, Rousseau, Benjamin Franklin and Wieland. His illustrations inspired the etcher Carl Wilhelm Kolbe and his works were admired by many of his fellow artists, among them Johann Christian Reinhart and Philipp Otto Runge.

Gessner produced 461 etchings in all,² most of which are illustrations for his own publications. First editions of his writings contain, almost without exception, engraved title pages and vignettes which refer directly, or provide offer visual links, to the content. He also produced some 600 drawings, mainly executed in pencil after nature. These served as preliminary studies for the etchings and the gouaches of his final years. In the late 1760s he turned to ideal landscapes in pen, ink and brush in the tradition of Poussin and Claude Lorrain. These gradually made way for the densely composed gouaches produced in the last ten years of his life.

Around eighty of these late gouaches on paper are extant. All of them are ideal landscapes dating from the period 1768 to 1788. Bruno Weber writes: *These paintings executed in the last decade of [Gessner's] life represent the vehicle to the fulfilment of his lifetime artistic goals. Proceeding with well-considered self-restraint, he developed a distinctive style of brushwork in the medium of gouache. This medium with its matt finish requires careful, graduated application of paint, which allowed him to achieve great subtlety and extraordinary precision when working on paper, even when blending in new colour in small, localized areas and over extended periods of time. He selected a manageable format, generally 30 by 40 centimetres, which allowed him to complete the work in a reasonable amount of time, helped handling and catered to decorative schemes for smallish spaces.*



*He focused on one very specific theme which, in its happy blend of everchanging content, combined with varying depictive and formal elements to evoke in the viewer a lost paradise, as [Hans Heinrich] Heidegger so succinctly put it in 1802: 'To Gessner alone was granted the conjurer's ability to spirit us away — by employing only the simple combination of a stand of trees, a spring, a mossy crag and a pair of shepherds — into an ideal realm of poetry, an Arcadian Elysium.'*³

The present sheet is an outstanding example of Gessner's work in this genre. The gouache depicts a clearing set in a landscape dense with vegetation. A small temple stands on an island at the left, at the point where a stream emerges to flow in a tree-lined curve widening out as it reaches the foreground. A shepherd guides his herd across the stream, past a monument on its bank. Four figures resting at the foot of a tree, one of them playing a flute, are depicted in the foreground. As in almost all Gessner's gouaches, the setting is a light-filled summer's day. Clouds billow across a deep-blue sky and beams of sunlight brighten the foliage of the trees, tingeing the leaves golden-brown. The air seems to stand still and the light is heavy with an approaching storm. The broad stretch of water that dominates the foreground represents something of a barrier, as if restraining the viewer from entering a sacred place. The clearing is represented as a spiritual realm and thus inaccessible. Or, as Weber puts it: *In this way Gessner proffers these painted idylls on the altar of his longing as imaginary images of a life that cannot be lived and of time that always stands still.*⁴

WOLFGANG-ADAM TÖPFFER

1766 GENEVA - MORILLON 1847

La Porteuse de Gerbe

Pen and sepia ink, sepia and brown wash, over an underdrawing in graphite, on laid paper. Executed between 1790 and 1800. Laid down on the original mount.

Signed on the felled tree in the foreground: *A. Töpffer f.*

325 x 465 mm

PROVENANCE: Private collection, France – Thomas le Claire Kunsthandel, Hamburg 2001 – Private collection, Hamburg

Wolfgang Adam Töpffer, painter, caricaturist, draughtsman and engraver, was one of the leading Swiss artists of his age. He began his artistic career as an engraver and typographer in Lausanne in 1787-8. He was in Paris in the years 1789 to 1792 where he produced his first watercolours and oil paintings. Although he trained under Joseph-Benoit Suvée, his work would appear to owe more to the influence of Jean-Louis Demarne. Returning to Geneva, he went on hiking trips in the surrounding countryside in the company of Pierre-Louis De la Rive, a fellow artist. The nature studies Töpffer executed on these excursions were to inspire some of his most important works. He took up caricature at about the same time and went on to exhibit several caricatures at the Geneva Salon in 1796. Frequent visits to Paris in 1803-4 and 1807 proved productive and helped him to strengthen his contacts with a number of influential figures in French public life. Vivant Denon, Director of the Louvre under Napoleon, commissioned him to prepare a treatise on landscape painting and he gave lessons in drawing to Empress Josephine Bonaparte.

Töpffer's landscapes were often well peopled with staffage figures and characterized by a certain anecdotal quality. They were in great demand both in Switzerland and in France – he exhibited at the Paris Salons of 1804 and 1812. The present drawing dates from the early years of his career. It is an idyllic view of a farmstead with dovecote and arbour on a fine summer's day. Placed at the centre of the image is a small staffage figure, a woman with a large sheaf of corn under her arm carrying a laden basket on her head. Töpffer may well have encountered a similar rustic scene on one of his excursions into the countryside with Pierre-Louis De la Rive. In stylistic terms, the drawing suggests De la Rive's influence.

The Musée d'Art et d'Histoire in Geneva holds a group of comparable sepia ink and wash drawings. One of these, a drawing titled *Well and Trough under Tall Trees*,¹ bears close stylistic comparison with the present sheet. Two thematically similar drawings are a sheet titled *Woman at a Trough*² and a somewhat earlier drawing titled *Goatherd sleeping by a Path near a Stream* (c.1790).³ The first was with the German art trade in 1999 and the second is now in the collection of the Hamburger Kunsthalle.

The present drawing is accompanied by a certificate issued by Lucien Boissonnas, Geneva, dated 22 June 2000. The sheet will be included in his forthcoming catalogue raisonné of Wolfgang-Adam Töpffer's *oeuvre*.



*« C'est l'amour de la campagne,
le désir de contempler à loisir
le spectacle de la Nature,
et surtout l'ardente ambition
de la représenter avec justesse et vérité,
qui ont déterminé notre profession . . . »*

Pierre-Henri de Valenciennes, 1804



No. 14: Gabriele Carelli, *The Loggia of the Villa Lieven in Castellammare, the former Residence of the Russian Ambassador in Naples*, watercolour (detail)

HENDRIK VOOGD

1766 AMSTERDAM - ROME 1839

*View of the Villa di Mecenate, Tivoli, with a Self-portrait of the Artist, the Painter Johann Christian Reinhart and a Kneeling Servant*Signed, dated and inscribed on the verso *La villa mecenate a Tivoli Roma 1791 | H. Voogd*Annotated on the verso *Dessin original | avec le portrait du Maitre | Surnommé le Claude Lorrain hollandais**View of the Villa di Mecenate, Tivoli, with a Self-portrait of the Artist and the Painter Nicolas-Didier Bouget with a Donkey and a Dog*Signed, dated and inscribed on the verso: *La villa mecenate a Tivoli Roma 1791 | H. Voogd*. Annotated on the verso: *Dessin original | par H. Voogd. | avec le portrait du Maitre. No. 426 | Surnommé le Claude Lorrain hollandais | Rome 1766-1839*

Pencil and brown ink, sepia wash on paper.

48 x 64 cm each

PROVENANCE: Thomas le Claire Kunsthandel, Hamburg 1998 – Private collection, Hamburg

LITERATURE: Andreas Stolzenburg, *Johann Christian Reinhart im Bildnis*, in *Johann Christian Reinhart, Ein deutscher Landschaftsmaler in Rom*, exhib. cat., Hamburger Kunsthalle and Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich 2012-3, p. 93, figs. 2, 3 and 3 a

Hendrik Voogd visited Tivoli in 1791, where he made drawings of the ruined Villa di Mecenate. This was the villa of Gaius Maecenas (c.70-8 bc), a wealthy Roman and patron of the arts. Only a few years later, in 1796, the ruins of this once magnificent villa were almost completely destroyed. To provide an accurate record of the site Voogd selected two viewpoints, one on each side of the ruins of the building, and depicted the interior of the vaulted cellars of the lower floor level from two different angles. In both images he depicted himself and a fellow artist at work.¹

The Villa di Mecenate was situated directly above the *cascatelle*, the celebrated waterfalls at Tivoli. The villa was much praised by the poets and writers of antiquity, particularly by Horace. It was built by Gaius Maecenas in c.42 bc. Maecenas was a statesman and adviser of Augustus, and a lavish patron of the arts.² The ruins of the villa were popular attractions in the eighteenth century and it was a regular stop for travellers on the Grand Tour. The figure depicted at Voogd's side in the present pair of drawings is almost certainly his close friend Johann Christian Reinhart. Reinhart also depicted the villa in a very fine etching dated 1792.³ He recalls meeting Voogd: *I found him on my arrival [in Rome in 1789]. We were soon friends, made study trips to Tivoli et cetera together, and have lived in untroubled friendship since.*⁴ Gottfried Herder was in Tivoli in 1788 and in a letter to his son gives a vivid description of Tivoli and the ruins of the villa: *The town [Tivoli] is a den of beggars, like all the small towns in the Pontifical State, and the road leading to it is bleak and desolate like all the countryside around Rome. But nature has not succeeded in destroying all human rottenness; it is still the same as one sees it depicted in Horace's Odes and in Roman history. Here was once the villa of Maecenas; even now, in ruins, its lower floor and vaulted cellars stand splendidly; but the noble house itself, the 'Superba alta domus Maecenatis', has vanished. It commanded a vast prospect; although standing there more to be seen by others, and in its beauty and splendour it surely far exceeded all that we are now creating; but now there are vines growing all over it [...].*⁵

Voogd settled in Rome in 1788. He was in close contact with many of the German visitors to the city. He died in Rome in 1839 and is buried in the Protestant Cemetery near the Pyramid of Cestius. Voogd's preferred genre was landscape painting – one contemporary called him the 'Dutch Claude Lorrain'. Neoclassical influences informed his work before 1805 but his later, idealized landscapes and topographical views, particularly of the Roman countryside, are in a more naturalistic vein.⁶



VICTOR-JEAN NICOLLE

1754 - PARIS - 1826

12a

The Colosseum, seen from San Pietro in Vincoli, Rome

Watercolour, pen and brown and black ink, on laid paper. Laid down on the original mount.

Signed on the wall centre right: *V. Nicolle.*

Inscribed in pen and brown ink on the reverse of the old backing: *Vue de l'amphit atre de Flavius appell 
Vulgairement colis e / prise de St pierre aux Liens   Rome*

165 x 244 mm

12b

View of the Church of S. Aniano with a Glimpse of the Tiber near the Ponte Rotto, Rome

Watercolour, pen and brown and black ink, on paper. Laid down on the original mount.

Signed in pen and black ink at the base of the wall lower right: *V. Nicolle.*

Inscribed in pen and black ink on the verso: *Vue dela Petite Eglise de St anianus, et d'un  chap  du Tibre pr s Lepont
Bris  / o ponte Rotto   Rome.*

200 x 308 mm

Victor-Jean Nicolle devoted much of his long career to watercolour views of the architecture and topography of Rome. They are executed with remarkable skill and testify to his striking powers of observation. Little is known of Nicolle's biography. He was a generation younger than the celebrated landscapist Hubert Robert, who may well have provided the inspiration for some of his work. Nicolle's early artistic training was in Paris at the Ecole Royale Gratuite de Dessin where he won the Grand Prix





de Perspective in 1771. He later entered the studio of the architect Louis Charles Petit-Radel. To judge from the dating of some of his drawings, Nicolle spent very long periods in Rome – between 1787 and 1798-9 and between 1806 and 1811.

His *pittoresque* drawings of Rome are characterized by anecdotal detail and topographical accuracy. They provide historical records of the actual appearance of the city in the late eighteenth and early nineteenth centuries. His pen and ink drawings were probably made *sur le motif* and worked up later with watercolour in his studio. He would appear to have been as sensitive to the aesthetic appeal of ancient architecture as to the pictorial opportunities offered by street scenes. He was skilled at interweaving past and present in his images of a calm, nearly deserted Rome, bathed in a steam of morning light.

Although best known for his views of Rome, Nicolle also produced views of Bologna, Venice, Verona, Naples and Florence as well as numerous studies of Paris and its environs. In 1810, recognition of his skills as a topographical artist resulted in a commission from Napoleon for fifty watercolour views of the principal monuments of Paris. The watercolours were intended as a wedding present for Empress Marie-Louise. These are now held at the Château de Malmaison. Important groups of drawings by Nicolle are now in museum collections in Paris – the Louvre, the Musée Carnavalet and the Bibliothèque Nationale. Further groups of his drawings are held in museum collections in Rouen and Lille.

JULES-FRÉDÉRIC BOUCHET

1799 - PARIS - 1860

L'Arc de Triomphe et la Barrière de l'Étoile

Watercolour, pen and black ink, heightened with white over black chalk on paper.

Signed and dated lower right *Jules Bouchet 1837*.

490 x 840 mm.

PROVENANCE: The Dreux-Brézé Collection, Paris

EXHIBITION: Salon, Paris 1838, no. 1931 (architecture section)

Jules-Frédéric Bouchet, architect, draughtsman and engraver, began his career as a student of Charles Percier (1764-1838), a neoclassical architect and designer. In 1822 he was awarded the Second Grand Prix at the École des Beaux-Arts in the category of architecture for his design for an opera-house interior. He was in Italy from 1825 to 1828 where he studied Roman antiquities and their influence on Renaissance architecture. The trip generated two important publications – an illustrated work on the Villa Pia, a building in the Vatican Gardens designed by the architect Pirro Ligorio; and a series of twenty-seven engraved plates for a work on Pompei titled *La Maison du poète tragique* [The House of the Tragic Poet]. This was one of the first major studies on Pompeian architecture.¹ Returning to Paris, he was appointed as inspector to oversee the reconstruction of the Bibliothèque Royale in 1829 and the Cour de Cassation in 1834. He was assisted by the architect Ludovico Visconti (1791-1853). Later, Bouchet was appointed chief inspector in charge of the construction of Napoleon's Tomb in the Dôme des Invalides. Work began in 1842 after Visconti's designs and the Tomb was completed in 1861. On Visconti's death in 1853, Bouchet succeeded him as chief architect. He was also active as a teacher and supervised the printmaking class at the Ecole Centrale des Arts et Manufactures. Here, he produced two treatises for his students on drawing and on linear perspective.²

Bouchet was a talented draughtsman and exhibited regularly at the Salon from the 1830s to the 1850s. Among his drawings are a number of fine interiors. Important examples are two watercolours: *Salons de l'Aile Montpensier, Palais-Royal*, executed c.1831 and now in the Cooper-Hewitt, National Design Museum in New York³ and the *Vue de la Salle de Bal élevée dans la Cour de l'Hotel de Ville pour le Mariage du Duc d'Orléans*, executed in 1837 after a design by Visconti. This is now in the Musée Carnavalet in Paris.⁴

The present watercolour depicting the Arc de Triomphe is one of Bouchet's major works. It was exhibited with a pendant – a view of the Place de la Madeleine – at the Salon in 1838. Both were executed in 1837 (fig. 1). The Arc de Triomphe was inaugurated on 29 July 1836. It had been commis-



Fig. 1: *Place de la Madeleine*, 1837, watercolour, pen and black ink, over black chalk, 520 x 890 mm



sioned by Napoleon at the peak of his military success in 1806 after the Battle of Austerlitz. It was designed in neoclassical style by the architect Jean-François-Thérèse Chalgrin (1739-1811). In 1812, following Napoleon's first defeats, construction of the monument was halted. In 1824, work recommenced and it was completed in the reign of Louis-Philippe under the direction of Héricart de Thury. Bouchet's watercolour is a view from the west depicting the two high reliefs at either side of the base of the monument – *Le Départ des Volontaires de 1792 (La Marseillaise)* by François Rude and *Le Triomphe de 1810* by Jean-Pierre Cortot.

Depicted in the foreground is the Barrière de l'Étoile, part of the Mur des Fermiers Généraux, a twenty-four-kilometre long wall erected between 1784 and 1791 to ensure payment of octrois, local taxes levied on goods entering Paris. Sixty-two tollgates were built by Claude Nicolas Ledoux (1736-1806), one of the earliest exponents of French neoclassical architecture. Under the *Ancien Régime* the system of the *ferme générale* was a franchised customs and excise operation in which individuals bought the right to collect taxes on behalf of the king. The major tax collectors were known as the *fermiers généraux*. The system proved very unpopular. Depicted at the left and right of the watercolour are two lodges set at each end of the Barrière de l'Étoile, their colossal, highly distinctive columns composed of alternating cubes and cylinders. The lodges were destroyed in 1859 to make way for the expansion of the city.

Bouchet's highly finished watercolour displays extraordinary accuracy in the rendering of architectural detail and the perspectival handling of the subject, while sensitively integrating the atmospheric qualities of a late summer's evening.

GABRIELE CARELLI

1820 NAPLES - MENTON 1900

The Loggia of the Villa Lieven in Castellammare, the former Residence of the Russian Ambassador in Naples

Watercolour on paper.

Signed and dated in brown ink: *Gab. Carelli 1845*.Inscribed on the verso in a later hand: *Castellamare Villa Acton*.

292 x 400 mm

PROVENANCE: Baron Basile Lemmermann, Rome – Hazlitt, Gooden & Fox, London – Lily Safra, New York

EXHIBITION: Hazlitt, Gooden & Fox, *Interiors*, London 1981, no. 65, pl. IV and reproduced on the coverLITERATURE: G. Doria and O. Ferrari, *Vedute napoletane della raccolta Lemmermann*, exhib. cat., Palazzo Reale, Naples 1957, no. 308 – U. Barberini, *Antiche vedute napoletane della raccolta Lemmermann*, Palazzo delle Esposizioni, Rome 1958, no. 308 – Mario Praz, *An Illustrated History of Interior Decoration: From Pompeii to Art Nouveau*, London 1964, p. 331 f., pl. 340

Born into a dynasty of artists in Naples, Gabriele Carelli was the son of the watercolourist and landscape painter Raffaele Carelli. In 1837 he accompanied his elder brother Gonsalvo to Rome where he completed his studies before returning to Naples in 1840. He exhibited in Naples in 1841 and 1845. His father introduced him to William Cavendish, 6th Duke of Devonshire – the Duke was one of Raffaele's patrons. As a result the young Carelli spent the years 1847-8 mainly in England where he enjoyed the patronage and hospitality of the Duke at Chatsworth, Devonshire House and Chiswick House. He was back in Italy in the 1850s, exhibiting in Naples and returned to England around 1866 to settle in London. He was made a member of the Royal Academy in 1874. He regularly exhibited both there and at other London galleries right up until his death in 1900. By the 1880s, Queen Victoria had become one of Carelli's principal patrons. A number of his watercolours can be found in the Royal Collection at Osborne House and at Windsor Castle. Although he produced large-format oils for commissions and as exhibition pieces, Carelli is today best known for the gem-like watercolours he painted on his travels in Europe and North Africa. In these watercolours his skilful handling of the physical and atmospheric qualities of the local architecture and terrain is masterly. They feature subjects as varied as volcanoes (Vesuvius and Etna), cityscapes (Rome and Venice) and scenes from countries as far afield as Wales, Switzerland, Russia and North Africa. They were designed for sale to foreign tourists as mementoes of their European travels.¹

The present sketch depicts a spacious loggia supported by marble pillars and designed for the enjoyment of the view and the Mediterranean air. Sheltered from the sun, it afforded the viewer a magnificent panorama of the Gulf of Naples with a distant glimpse of Vesuvius. The inclusion of lush vegetation as an element in the interior decoration heightens the impression of freshness. The elegant and



Fig. 1: *View of the Salon of the Villa Lieven*, watercolour, 235 x 510 mm, 1852. Private collection, Rome



seamless melding of interior design and nature is underlined by the echo of the foliage of the plants in the ornamental leaf designs of the upholstery and the inclusion of a table piled with books and albums.

As the art critic Mario Praz has pointed out, this watercolour is not a depiction of the Villa Acton, as the inscription on the verso of the sheet might suggest. Neither the view nor the architectural details of the loggia have anything in common with the Villa Acton.² In fact, the villa in the sketch is the Villa Lieven at Castellammare. It was built between 1842 and 1845 on the via Sanità at Castellammare by Prince Alexander Lieven who was aide-de-camp to Tsar Nicholas I and Russian ambassador to the Kingdom of the Two Sicilies. The Villa stood near the palace of Quisisana, the summer residence of the Kings of Naples. The materials and craftsmen for the construction of the building were brought in from Russia. The house was surrounded by an expansive park designed by Fioretti, the royal architect. The Villa Lieven saw many prominent visitors, among them Tsar Nicholas I, Emperor of Russia, and his wife, Empress Alexandra Feodorovna in 1846. In 1860, after the fall of the Kingdom of the Two Sicilies, the presence of a Russian Ambassador in Naples was superfluous and in 1868 the Villa Lieven was sold to Giuseppe Gallone Pignatelli, Prince of Tricase, Marsiconovo and Moliterno.³

Gabriele Carelli executed the present view in 1845 directly after completion of the building and its interior decoration. A second watercolour titled *A View of the Salon of the Villa Lieven* was executed in 1852. It is thought today to be still in private hands in Rome (fig. 1) In the years 1957-8, both watercolours were in the collection of Baron Basile Lemmermann in Rome.⁴

ERNST FRIES

1801 HEIDELBERG – KARLSRUHE 1833

*Cape Miseno with Lake Averno on the Gulf of Naples*Pencil on laid paper with watermark (part extant): initials PM / 1822.¹With colour annotations at the right: *blau* / *grünlich* / *grüngelb*; inscribed by another hand upper right: 30. 426 x 572 mm

PROVENANCE: Hans Geller – Galerie zur Mühle, Siegfried Billesberger, Moosinning nr. Munich – Walter Bareiss, Stamford, Connecticut

This drawing was executed by Ernst Fries during his sojourn in Italy in the years 1823-27 when he was at the height of his artistic powers. He set off for Italy in the autumn of 1823 in the company of Heinrich Schilbach and the brothers Gottfried and Johann Christoph Rist. Fries spent the first few years of his stay in Rome, where he produced an important body of sketches. These focus on the monuments of antiquity and the natural beauty of the Roman countryside.

Fries spent early June to late August 1826 in the Gulf of Naples area, visiting Sorrento, Amalfi and Capri. The present sketch was made on this tour. It is a north-westerly view looking towards the Gulf of Pozzuoli and the cliffs of Cape Miseno. There is a distant glimpse of Lake Averno. A Fries drawing now in the collection of the Kupferstichkabinett in Berlin depicts a south-easterly view of Cape Miseno with Lake Averno and the Castello di Baia.² It was very probably executed much at the same time as the present drawing (fig. 1).

Sigrid Wechsler comments on the present sheet: *This pencil drawing belongs to an important body of sketches executed by Ernst Fries when he visited the Gulf of Naples on his journey to Naples and Sorrento in the summer of 1826.*³ *The ductus is confident and the clear notational style captures the essential features Fries might demand of a study intended for later preparatory use on his return from Italy. The artist has thought it important to include the brief colour annotations as a preparatory aide in the possible execution of a painting on his return.*⁴

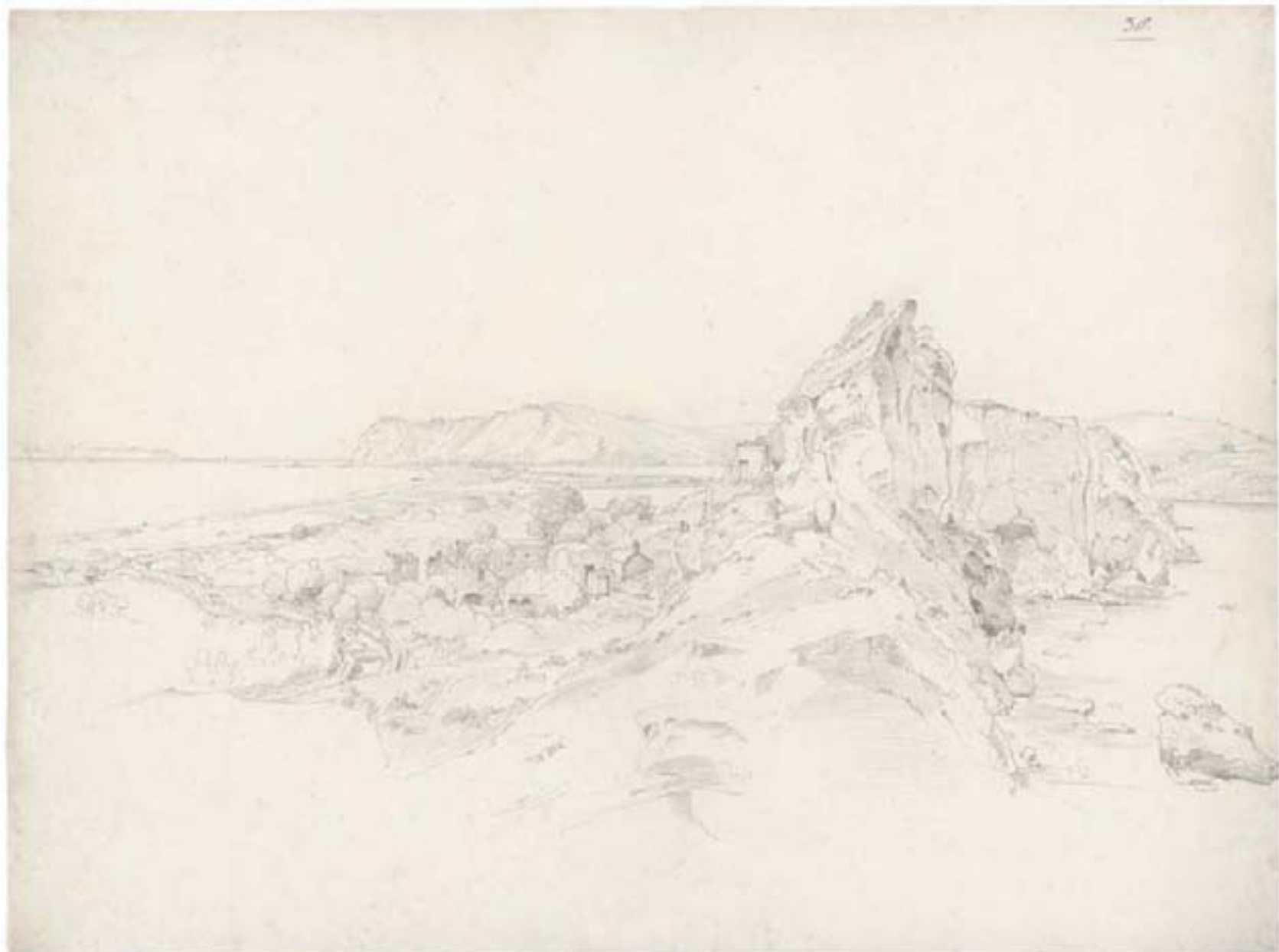
In spring 1833 – only a few months before his early death – Fries executed an oil painting based on preparatory studies he had made in Italy (fig. 2). The oil depicts the Gulf of Pozzuoli with Cape Miseno and a distant view of Ischia.⁵ However a painting directly based on the present drawing is not recorded. Fries broke his journey to Naples in Capri in early August 1826. Here, he and his friend August Kopisch, a writer and painter, took lodgings and spent several days exploring the island. The two men had themselves guided by a local fisherman to the legendary and, at the time, intimidating sea cave on the north coast of the island – the Blue Grotto. They swam into the heart of the grotto and set up their folding stools and lanterns on dry ground to make drawings, intending to work these up later as paintings. It was Kopisch's report on the rediscovery of the grotto that was to turn it into an attraction for artists and tourists.



Fig. 1: *View of Cape Miseno with Lake Averno and the Castello di Baia*, pencil, 269 x 459 mm, 1826. Kupferstichkabinett, Berlin



Fig. 2: *The Gulf of Baia, View of Ischia with Pozzuoli and the Castello di Baia*, oil on canvas, 54.6 x 70.0 cm, 1833. Private collection



ROMAIN-ETIENNE-GABRIEL PRIEUR

1806 LA FERTÉ-GAUCHER - PARIS 1879

Vue de Subiaco

Oil on paper, mounted on canvas.

Signed at the centre of the lower margin: *G. Prieur.*

A studio label on the verso inscribed: *Subiaco 1838 à entoiler.*

29.5 x 42.5 cm

PROVENANCE: The artist's studio – By descent through the family of the artist

Gabriel Prieur was born into a family of artisans in La Ferté-Gaucher to the east of Paris and began his artistic career as a pupil of the landscape painter Jean-Victor Bertin. In 1833 he was awarded the *Prix de Rome* in the category *paysage historique* for his painting *Ulysse et Nausicaa*.¹ The Prize included a four-year bursary to study as a *pensionnaire* at the Villa Medici. Prieur arrived in Rome in 1834 but his stay was cut short by the ill health of his wife, Adèle, who had stayed in Paris, and he was forced to return to France in 1836.²

In Rome, he followed Bertin's advice and took up the practice of making landscape studies *en plein air*. This he did in the countryside close to Rome - as documented by a group of oil sketches on paper which came to light when the contents of his studio were sold at auction in 2009.³

The town of Subiaco is sixty kilometres to the east of Rome. From Tivoli, travellers to Subiaco would follow the river Aniene north-eastwards to Vicovaro before turning south-eastwards towards Cervara and then heading south. The region was a popular destination for French landscapists of the period. They were attracted by the grandeur of the abbey churches of San Benedetto and Santa Scolastica and the scenery of the surrounding hills and mountains. In the present oil sketch Prieur depicts the Aniene valley with the massive complex of the cathedral of Sant'Andrea at the centre of the image. On a rocky outcrop at the left is the convent of San Francesco.

In its freshness and fluidity the sketch has something of the character of a *pleinair* study. It is fused with intense Mediterranean sunlight and the atmospheric qualities of a spring or early summer day. The label on the verso gives a date of execution of 1838 – two years after Prieur's return to Paris. This would seem to indicate that the present sketch was completed in the studio and may have been based on drawings he had made during his stay in Italy. It is probable that he kept these in his Paris studio with the intention of using them later as a source of inspiration for larger, finished paintings.

Prieur exhibited at the Paris Salon regularly between 1831 and 1876. He specialised in history painting and landscapes. Many of his studies depict French and Italian motifs. Views of the Châteaux of Versailles and Fontainebleau, and of Montmartre are recorded.





O. Prieur



SIR EDWIN HENRY LANDSEER, R.A.

1802 - LONDON - 1873

17

Écorché Study of a Horse's Head

Black, red and white chalk on buff paper, c.1817-21.

567 x 385 mm

PROVENANCE: Yvonne French, London (1963) – Sabin Galleries, London (1981) – Andrew Wyld, London

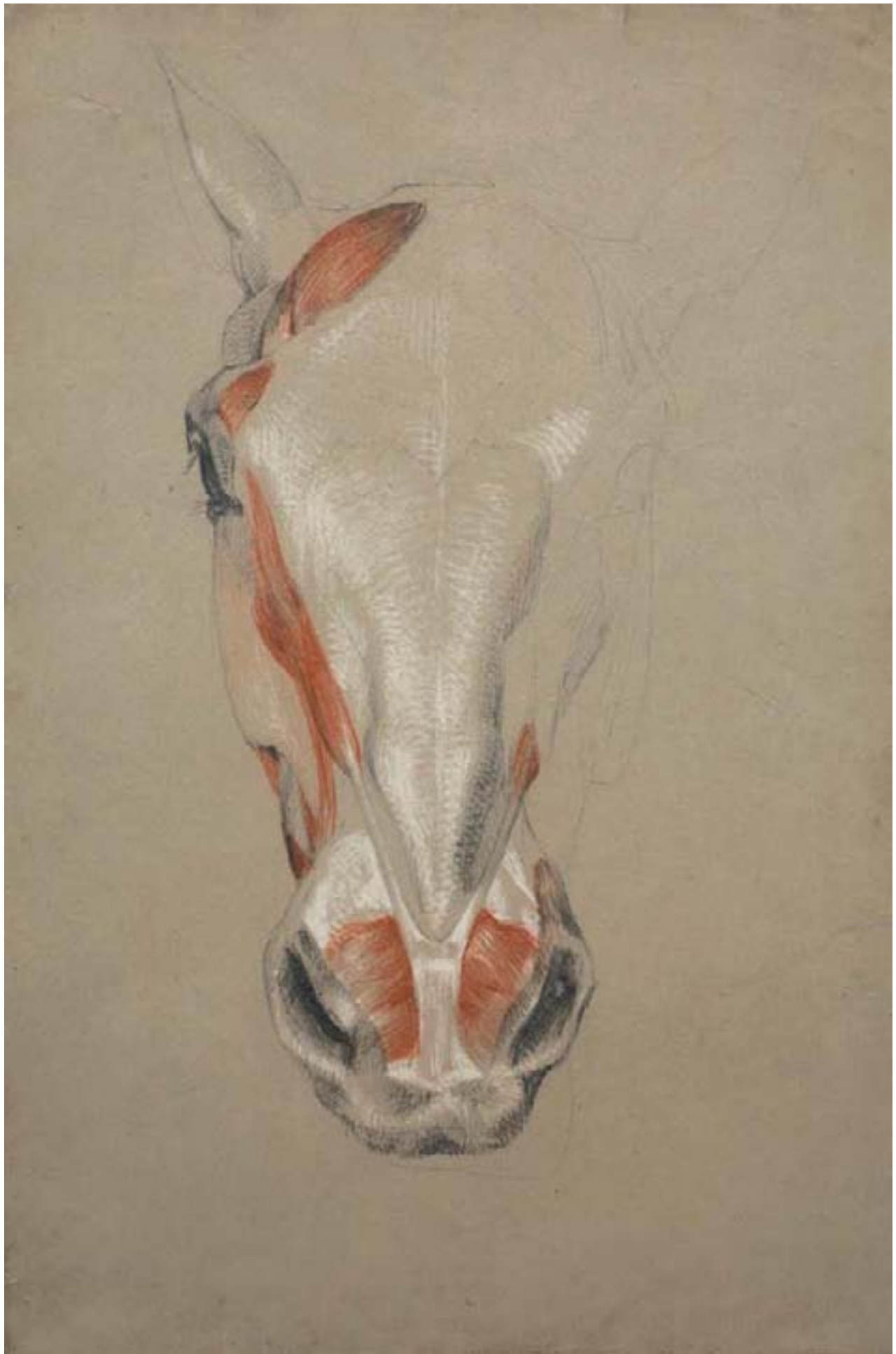
LITERATURE: Susan Owens, *Écorché drawings by Edwin Landseer in The Burlington Magazine*, May 2012, p. 341 ff., fig. 46; p. 344, appendix, *List of all known écorché drawings by or attributed to Edwin Landseer*, no. 9

Edwin Landseer was the outstanding British animal painter of the Victorian age. He had an aptitude to invest his animals with anthropomorphic qualities and his paintings of stags, hawks, deerhounds and sporting dogs were highly sought after and commanded high prices. Precociously gifted as a draughtsman, his lifelong preoccupation with animal subjects was apparent in early childhood. As a boy, he was a frequent visitor to the Exeter Change Menagerie in the Strand in London, where he made drawings of lions, monkeys and other zoo animals. Landseer first trained under his father John Landseer and then went on to study with Benjamin Robert Haydon, the painter, in 1815-16. Haydon encouraged his young pupil to carry out dissections in order to gain a full understanding of the musculature and skeletal structure of animals. In 1815, at the age of thirteen, Landseer exhibited at the Royal Academy for the first time. He became an Associate of the Academy in 1826 and was elected a full Academician in 1831. He attracted the patronage of the nobility but his preeminent patron was Queen Victoria. He was the Queen's favourite painter and she gave him numerous commissions to execute genre paintings, portraits and conversation pieces of the Royal Family and their pets. He was knighted in 1850 after having refused a knighthood in 1842. Many of his paintings were published as prints, most of them engraved by his older brother Thomas who played a large part in popularizing his work. The prints were widely distributed and in great demand. In 1857, Landseer was commissioned to sculpt four huge bronze lions to be placed at the base of Nelson's Column in Trafalgar Square. The commission was to occupy him for almost a decade.¹



This remarkable *écorché* study of the head of a horse is one of the finest in a small group of anatomical studies of animals dating from Landseer's early years. Susan Owens lists only fourteen known *écorché* studies by or attributed to Landseer.² They are studies of greyhounds, wild cats and the head of a horse. Made between 1817 and 1821, they are executed in black and red chalk, many of them heightened with white. Until a large group of Landseer's drawings appeared on the market in July 2010³ only a very few *écorché* studies had been documented and exhibited.⁴ Eight *écorché* studies from the group of drawings sold at auction in 2010 were acquired by the Victoria and Albert Museum in London. A similar study of an *écorché* horse's head by Edwin Landseer was on the art market in 2011 (fig. 1).⁵

Fig. 1: *An Écorché Study of the Head of a Horse*,
black, red and white chalk on blue-grey paper,
500 x 310 mm.
Snite Museum of Art,
University of Notre Dame, Indiana



As a boy studying with Haydon, Landseer had access to a diversity of study material – drawings, books and prints from the painter’s collection. Haydon notes in his diary on 5 April 1815: *Lent young Landseer my Anatomical Drawings, John Bell on the Bones, Anatomy of a Lion, Plates etc.*⁶ He also proposed practical study, later recalling: *I advised him [Landseer] to dissect animals – the only mode to acquire their construction [sic].*⁷ There is certainly plenty of published anecdotal evidence to show that Landseer conducted his own research into animal anatomy, dissecting whatever specimen he could acquire. A later account records how Edward Cross, the owner of the Exeter Change Menagerie, having seen the young Landseer and a friend drawing the lions, presented them with the carcass on its death, *which they removed to their studio and studied as long as possible. The skin was afterwards preserved and stuffed. They then dissected the body. The skeleton was articulated and set up, and formed the object of future drawing and study.*⁸ Today, these drawings are presumed lost. Other sources record dissections of foxes and game made by Landseer and his friend John Frederick Lewis.

The tradition of research into animal anatomy has existed since the Renaissance. Carlo Ruini’s *Anatomia del Cavallo* was published in 1598. A treatise by Gerard Blaes titled *Anatome Animalium* on 119 species of animal appeared in 1681. The first volume of Buffon’s *Histoire naturelle* was published in 1749 containing chapters on dogs and cats. However, the plates always focused on the skeleton and inner organs of animals and did not contain illustrations of their muscular structure. The first publication covering this type of study – Georges Cuvier’s *Anatomie comparée: recueil de planches de myologie* – was not published until 1850. The only direct, relevant source of published images of animal myology was George Stubbs’s *The Anatomy of the Horse* (1766). Landseer had not only studied the *Anatomy* while working on his own *écorché* drawings but his interest was such that he acquired all Stubbs’s original drawings for *The Anatomy*. He purchased them from the art dealer Paul Colnaghi, who had acquired them in March 1817. Stylistically, Landseer’s delicate and meticulous representation of musculature, the long chalk strokes and subtle use of shading and highlights to express texture, reveal the powerful influence of Stubbs (fig. 2).⁹ Landseer’s drawings share Stubbs’s remarkable sensitivity, investing the *écorché* specimens with artistic qualities in a way that distinguishes them from Haydon’s more utilitarian works.

Landseer’s *écorché* drawings are all on buff-coloured, brown or grey wove wrapping papers, a cheap, readily available paper which offered a resilient drawing surface. The edges are generally crumpled and torn, which would suggest that they were kept for a lengthy period of time in a portfolio. Most of them would seem to be working drawings. Others, like the present sheet, display a high degree of finish – far beyond the finish associated with purely investigative studies. Landseer’s father was a publisher and his brother Thomas a printmaker, so publication of the drawings would have presented little problem. And it is entirely possible that plans to publish Landseer’s *écorché* studies in the tradition pioneered by Stubbs existed but were never carried out.



Fig. 2: George Stubbs (1724-1806), *Working drawing of the Muscles for the Ninth Anatomical Table*, pencil, red chalk, and ink on paper, 466 x 305 mm. Royal Academy of Arts, London

CHRISTOFFER WILHELM ECKERSBERG

1783 BLÅKROG - COPENHAGEN 1853

*Roman Villa with three Figures at a Well*Pen and grey ink with grey wash. Monogrammed lower right: *E*.Bearing perspective lines in pen and black ink, inscribed upper centre: *S*.

132 x 147 mm

PROVENANCE: Private collection, Denmark

ENGRAVED: Etching, c.1838-40. Christoffer Wilhelm Eckersberg, *Linearperspectiven, anvendt paa Malerkunsten* [Linear perspective applied in the art of painting], album containing 11 etched plates, C.A. Reitzel, Copenhagen 1841, pl. 3, fig. IV [fig. 1]¹

Christoffer Wilhelm Eckersberg compiled his important theoretical treatise on linear perspective titled *Linearperspectiven, anvendt paa Malerkunsten* in the years 1837 to 1840. He hired Georg Friedrich Ursin (1797-1849), a mathematician and astronomer, to edit the work.² The treatise contained eleven plates, some with four images on one plate. The plates were etched on pewter and most were made after Eckersberg's own drawings. He also produced a large number of variant drawings for the project and many studies remained unused.³

It is not possible to determine exactly when Eckersberg began to take an interest in the study of perspective – he may well have learnt some of the principles from the architect Gustav Friedrich Hetsch (1788–1864) whom he had met in Rome in 1813. Hetsch published his own meticulous textbook on perspective in 1839, only one year prior to the printing of Eckersberg's treatise. Eckersberg comments: *It is worth noting that no painter of our time has treated the science of perspective; those textbooks which have been published have been compiled exclusively by architects, just as the teaching of the subject in the schools of art has, as a rule, been delegated to an architect.*⁴ Eckersberg's treatise, however, was compiled for advanced students of painting whose skills were already at the level set out in Hetsch's comprehensive manual on perspective.⁵

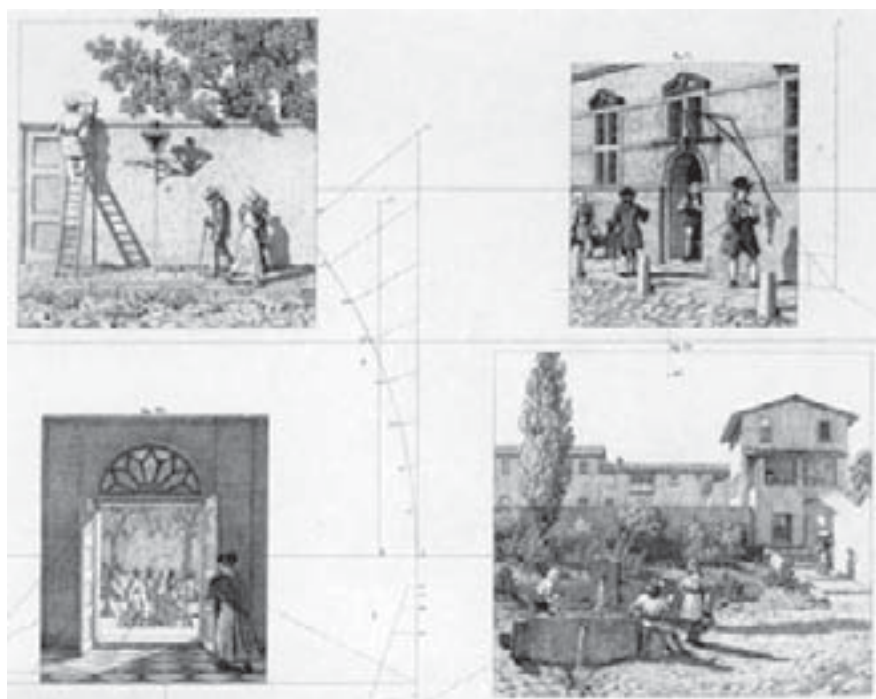


Fig. 1: *Linearperspectiven*, pl. 3, fig. IV, etching, c.1838-40



actual size

The present drawing is the preparatory study for Plate 3, Fig. IV of Eckersberg's *Linearperspectiven*. Stylistically, it is close to a drawing titled *Le Monastère des Capucins à Genzano* dated 1814.⁶ This sheet is now in the collection of the Fondation Custodia in Paris. It is therefore not unlikely that the present drawing was executed in the same period. This leads to the supposition that Eckersberg had already started to analyse perspective at about the same time, and the present drawing documents this interest.

Further preparatory drawings by Eckersberg for the *Linearperspectiven* are in the Prints and Drawings Collection of the Statens Museum for Kunst in Copenhagen, and in the Metropolitan Museum of Art in New York.

CHRISTOFFER WILHELM ECKERSBERG

1783 BLÅKROG - COPENHAGEN 1853

Study of the Model Florentine

Watercolour and pencil on paper; 1840.

Diameter: 235 mm

PROVENANCE: Sale, Bruun Rasmussen, Copenhagen, 6 October 1998, lot 196 – Private collection

EXHIBITION: *Den nøgene Guldalder, Modelbilleder. C.W. Eckersberg og hans elever*, The Hirschsprung Collection, Copenhagen, 1994, no. 55LITERATURE: Peter Michael Hornung and Kasper Monrad, *C.W. Eckersberg – dansk malerkunsts fader*, Copenhagen 2005, p. 298

Eckersberg records in his diary on 5 September 1840: *Started another painting of the beautiful female model*. Five days later he reports: *Finished the little painting of the model Florentine, circular in shape, rather over half-length, painted on copper*.¹ This painting is now in the Fyns Kunstmuseum, Odense (fig. 1). It is closely related to the present watercolour in that the motif, the circular shape and the format are almost identical. The Odense painting differs in only a few details: strands of the model's long hair appear in the space between her body and a white cloth now covers the piece of furniture her right arm is resting on. In addition, dark drapery is depicted at the right instead of the outline of a chair. These small differences strongly suggest that the present watercolour is a preparatory study for the finished painting and was executed from life in the studio.



Fig. 1: *A Female Model (Florentine)*, 1840, oil on copper, diameter: 22 cm.
Fyns Kunstmuseum, Odense



The model depicted was a young woman named Florentine who first posed for Eckersberg in his studio in August 1840. Several studies of the same model date from September of that year. She returned to pose for Eckersberg and his pupils the following summer and a number of studies dating from that period are recorded. The most important work in the group is Eckersberg's painting titled *Woman before a Mirror*² (fig. 2).



Fig. 2: *Young Woman before a Mirror*,
1841, oil on canvas, 33.5 x 26 cm
The Hirschsprung Collection, Copenhagen

It is evident both from the drawing, the finished painting and the diary entry quoted above that Eckersberg was very struck by this beautiful young woman. The classical straightness of her nose and her softly rounded body corresponded very closely to the contemporary ideal of female beauty. Eckersberg has made no attempt to veil his appreciation of her figure, making this study stand out as one of his most sensuous images. Its sensuousness derives from the unusually rich and refined handling of the woman's skin and the use of delicate reddish tones to enhance the play of light on her face, hands, breasts and thighs. The small, circular format emphasizes the erotic qualities of the drawing by echoing the rounded contours of the model's body and by concentrating the focus as if it were a keyhole view. While her body is softly illuminated, the woman's face is cast in shadow. It was Eckersberg's practice to avoid emphasis of his nude models' facial features. They are often depicted looking away from the viewer and with their gaze directed downwards. Frequently, they are shown with their backs turned towards the viewer or in half-profile. Elements of individuality are withheld, leaving conjecture open to the viewer.

The unusual format of the finished painting suggests that it may have been intended for a particular setting – as for example, Eckersberg's painting of a pair of lovers. Also executed in oval format on copper, it was designed to be set inside the lid of a box (Valdemars Slot, Svendborg).³

The present drawing is one of the finest examples of Eckersberg's nude studies. The sensuousness of the subject and its style of execution contrast with the cool, classical ideal of beauty to which Eckersberg often turned. The figure evokes a dual response in the viewer. The watercolour provides both an intimate glimpse of an exquisitely observed female nude and a timeless image of female beauty. The figure's introspective, graceful and subtly balanced pose as related to the circular format of the watercolour reveals Eckersberg as a master of line in the tradition of Ingres (compare fig. 3).



Fig. 3: Jean-Auguste-Dominique Ingres,
Study for 'Ruggiero freeing Angelica',
1818, oil on canvas, 47.0 x 37.2 cm.
Fogg Art Museum, Cambridge, Mass.



No. 20: Jean-Baptiste-Camille Corot, *Un Faubourg de Ville (Rochefort-sur-Mer, Charente)*, oil sketch (detail)

JEAN-BAPTISTE-CAMILLE COROT

1796 - PARIS - 1875

Un Faubourg de Ville (Rochefort-sur-Mer, Charente)

Oil on paper, laid down on canvas.

240 x 375 mm

PROVENANCE: Emile Duhousset, Paris, 1877 – Jean Dieterle, Paris, 1935 – Wildenstein, London, 1948 – Privarte, Paris, 1960 – Robert W. Purcell, New York – Thence by descent

LITERATURE: Alfred Robaut, *L'Œuvre de Corot*, Paris 1905, p. 280, no. 872, repr. p. 281

This oil sketch depicts the roofs of Rochefort-sur-Mer, a town in the Charente about thirty kilometres south of La Rochelle. A similar sketch is now in the Oskar Reinhart Collection in Winterthur (fig. 1).¹ This points to a probable date of execution. Corot almost certainly made only one visit to Rochefort, namely in July or August 1851. This was during the three weeks he spent in La Rochelle² as a guest of M. Monlun, an art dealer and collector. He was accompanied on the trip by the painters Philippe Comairas and Brizard, two good friends. They spent the three weeks studying nature with great intensity. It was on this trip that Corot executed one of his finest works – the painting titled *The Port of La Rochelle*.³ The work was shown at the Salon in the following year. The trip proved a highly prolific period for Corot. He produced numerous studies of the port of La Rochelle, all of them very similar in ductus to the present sketch.⁴

The majority of Corot's paintings and sketches of the years 1850 to 1855 show a strong debt to his study of Dutch and English painting. They also display a very distinctive response to the technical problems of the depiction of light, shade and atmospheric translucence. This oil sketch combines a striking economy of handling with light-suffused, seemingly fleeting, painterly effect. In its unconventional compositional approach the work ranks alongside some of Corot's finest *pleinair* studies.

We are grateful to Martin Dieterle and Claire Lebeau for their assistance. The oil sketch will be included in their forthcoming catalogue raisonné of Corot's *oeuvre*.



Fig. 1: *Rochefort-sur-Mer; behind the Port*, oil on canvas. Oskar Reinhart Collection, Winterthur, [inv.1923.6]



CARL GUSTAV CARUS

1789 LEIPZIG – DRESDEN 1869

A Swan among the Reeds, by Moonlight

Charcoal with white heightening on brownish paper laid down on thin board.
Signed and dated on a small piece of paper attached: *Zum 11. Septbr. 1852. Carus.*¹



228 x 191 mm

PROVENANCE: Johanna Eugenia Carus – Margarethe Schwerdtner, Dresden [foster daughter of Caroline Cäcilie Carus, daughter of Carl Gustav Carus] – Thence by descent

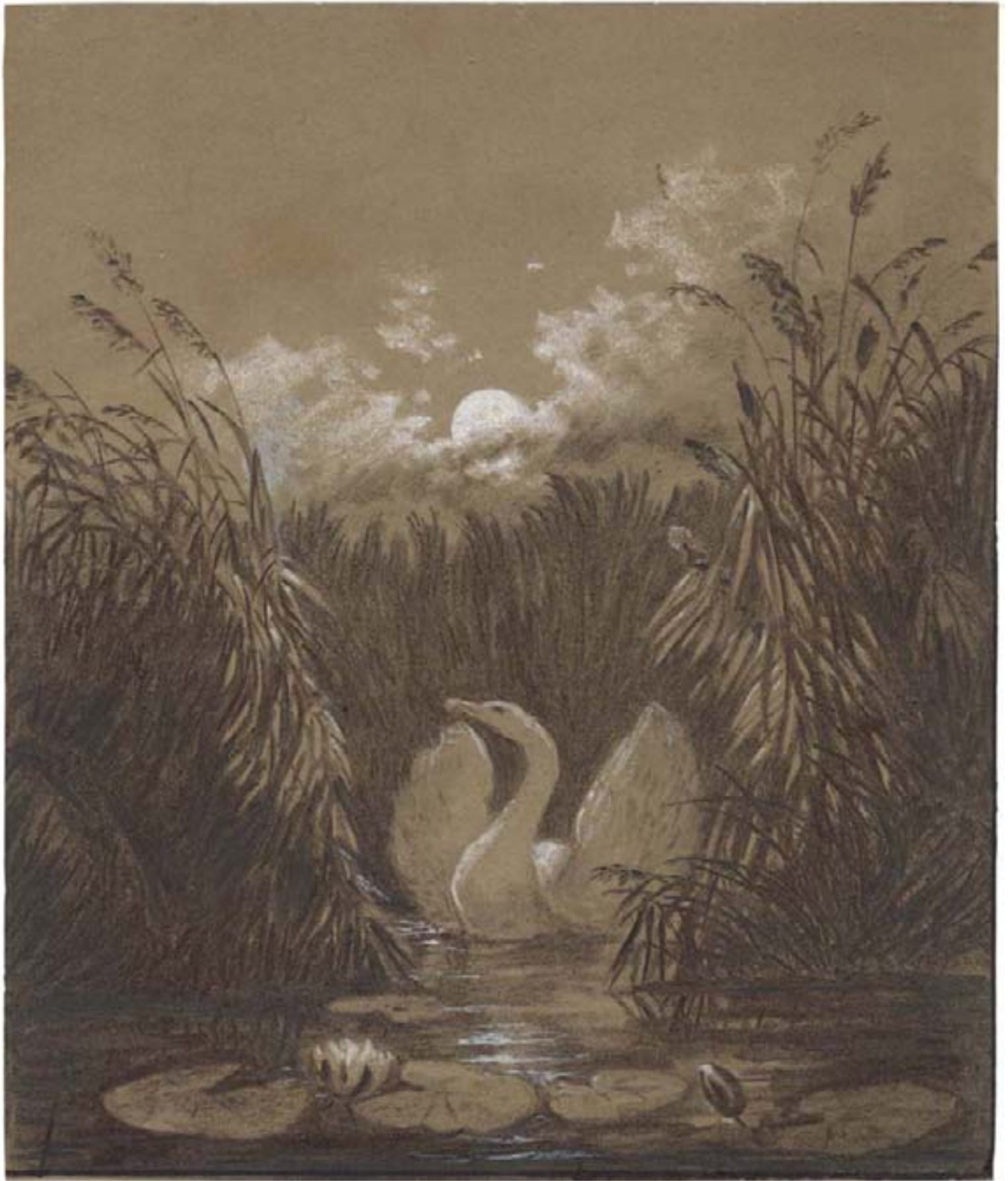
LITERATURE: Johanna Eugenia Carus in a letter to a friend, cited in Carl Gustav Carus, *Lebenserinnerungen und Denkwürdigkeiten*, 1865-6, Elmar Jansen (ed.), Weimar 1966, II, p. 250

Carl Gustav Carus was a man of many talents. A physician and natural scientist, he was active as a man of letters and a painter of outstanding ability. As an artist, he owed an important debt to Caspar David Friedrich, a close friend since 1817 and a lasting influence on his work. Following Friedrich's lead, Carus kept faith with the natural world and filled his landscapes with powerful intensity of feeling.² He enjoyed a longstanding friendship with Goethe with whom he shared a dual interest in art and science.

Carus took up the theme of the swan some time around 1819. He was probably inspired by a collection of poems titled "*Der Schwan*" by Otto Heinrich von Loeben (pseud. Isidorus Orientalis).³ He exhibited the painting "*A Lake with three Swans*" at the Dresdner Kunstausstellung in 1819.⁴ In 1820, Caspar David Friedrich executed his famous painting "*Swans among the Reeds*" [fig. 1].⁵ It is not unlikely that the two artists engaged in an exchange of ideas on the subject. Friedrich's painting was a major focus of attention and its emotional and poetic character attracted widespread critical comment.



Fig. 1: Caspar David Friedrich (1774 Greifswald - Dresden 1840),
Swans among the Reeds, oil on canvas, 34.5 x 44.0 cm.
Goethe-Haus, Frankfurt



As the father of eleven children, six of whom died at an early age, death was a constant presence in Carus's life. The present drawing, a birthday gift from Carus to his daughter Johanna Eugenia who was ill with typhus, is dated 11 September 1852, the day of her birthday. The poignancy of its subject movingly expresses Carus's grief at the gravity of his daughter's illness. At the same time it is something of a tribute to his daughter's musicality – she was a gifted singer. He chose the swan as a symbol of death – in popular tradition the mournful cry of the swan was said to echo a poet's last song.⁶ Some three months later, on 27 December 1852, Johanna Eugenia was to die from typhus.⁷ In his *Lebenserinnerungen und Denkwürdigkeiten* Carus mentions his beloved daughter, citing a letter she wrote to a friend about his birthday gift: "My dear father has given to me as a present a poetic charcoal drawing which is moving and full of melancholy [...] it is plucking my heartstrings..."⁸

After Goethe's death in 1832, Carus executed a painting depicting two swans with a lyre and a laurel wreath under a dramatic sky. It was clearly intended to be an allegory of Goethe's death [fig. 2].⁹ His renewed use of the motif of the swan again demonstrates the closeness of his relationship to Caspar David Friedrich. The present drawing falls neatly into this artistic context: Carus's anxiety about his daughter's illness and fear of her imminent death meld with his memories of the past and his recollections of the friendships with Friedrich and Goethe. As Helmut Börsch-Supan has pointed out, this fine sheet is of seminal importance in contributing to analysis of the relationships between three outstanding figures of the German Romantic movement. It is also a superb example of Carus's draughtsmanship and poetic sensibility.¹⁰



Fig. 2: *Allegory of Goethe's Death*, oil on canvas, 40.8 x 56.0 cm, 1832. Goethe-Haus, Frankfurt



RUDOLF VON ALT

1812 - VIENNA - 1905

*John Arthur Douglas Bloomfield, 2nd Baron Bloomfield,
British Ambassador in Vienna (1860-71), in his Study*

Watercolour heightened with gouache on paper; c.1860-71.

Signed lower left: *Rudolf Alt*. A pencil sketch of the same subject (seen from a slightly different view-point) on the reverse.

336 x 469 mm

PROVENANCE: The Second Baron Bloomfield – Private collector (by descent from the above and sold, Sotheby's London, 21 June 1984, lot 601, illustrated) – Lily Safra, New York

Rudolf Alt, the son and pupil of the landscape painter Jakob Alt, enrolled at the Vienna Academy in 1826. As a young man he undertook extensive annual study tours, initially with his father. On his travels he produced a large body of drawings and watercolours depicting the landscapes of the Austro-Hungarian Empire. He also executed a group of very fine interiors. Gradually, watercolour replaced oil painting as his preferred medium and he developed into one of the outstanding watercolourists of the nineteenth century. His mastery in the observation of detail, his feeling for texture and his profound sensitivity to the effects of light and shadow had much in common with Adolph von Menzel.

In 1824, John Arthur Douglas Bloomfield, 2nd Baron Bloomfield (1802-79) began his diplomatic career as an attaché in Lisbon. He progressed to posts at the British embassies in Stockholm in 1826 and St. Petersburg in 1839. In 1851, he was appointed British ambassador in Berlin. He reached his highest posting as British ambassador to Vienna, a post he occupied from 1860 to 1871. The present watercolour was executed during this period. The British Embassy in Vienna had been located at Herrengasse 9 on the third floor of the courtyard wing of the Clary-Aldringen Palais¹ since 1831. An Irish peer on the death of his father in 1846, Bloomfield was given an English peerage on his retirement in 1871 and took up his seat in the House of Lords.

Alt depicts Bloomfield in his study writing a letter at his desk. Although he is shown in profile he is clearly distinguishable by his hair and his billowing white beard. These features are documented in an engraved portrait of c.1871² by G. Cook (fig.1). The drawing shows the interior of the ambassador's study decorated in blue, ochre and brown. The wallpaper, the curtains, the upholstery of the furniture and the pattern of the carpet are all executed within this colour range. The framed mezzotints and engraved portraits, the sculptures and Chinese vases on the corner cupboard, shelving and mantel-piece, the numerous books and leather-bound boxes containing correspondence and documents are the accoutrements of a diplomat and man of letters.



In the present interior Alt depicts a wealth of detail and a rich variety of textures and surfaces without being pedantic or repetitious. He uses a highly refined technique to trace the detail of the carpet and wallpaper. The characteristic freedom and fluidity of his brushwork creates an effect of meticulous exactitude. The sheet ranks alongside his noted views of the state rooms of the Palais Liechtenstein and the apartments of Count Lanckoronski in Vienna as one of his finest works in the medium of watercolour. It documents his importance as one of the leading artists of the nineteenth-century.

G. Cook, *John Arthur Douglas / Lord Bloomfield G. C. B.*, engraving; c.1871



JEAN-FRANÇOIS MILLET

1814 GRUCHY – BARBIZON 1875

Le Sentier, Vichy

Pen and brown ink on paper. Marked lower left with the artist's studio stamp: *J.F.M* (Lugt 1460); c.1866.
260 x 285 mm

PROVENANCE: Millet sale 1875 (?) - Lucien Guiraud – César de Hauke – Private collection, Paris

EXHIBITION: *Jean-François Millet*, Galerie Hector Brame, Paris 1938, no. 10 (titled *Le chemin de village*) – *Barbizon Revisited*, California Palace of the Legion of Honor, San Francisco; Toledo Museum of Art; Cleveland Museum of Art; Museum of Fine Arts, Boston 1962-3, p. 151, no. 73 – *Jean-François Millet*, Hayward Gallery, London 1976, p. 185, no. 122

LITERATURE: Harrison, *Dessins de Millet reproduits en photographie inaltérable par Harrison*, Paris 1875 – Robert L. Herbert, *Barbizon Revisited*, Yale University, 1962, p. 151, no. 73, repr. p. 164 - Lucien Lepoittevin, *Jean-François Millet*, Paris 1973, no. 134, repr. p. 181 (titled *La maison sur la colline*) – *Jean-François Millet*, exhib. cat., Arts Council of Great Britain, Hayward Gallery, London 1976, p. 185, no. 122

Millet settled in the small village of Barbizon in 1849 and hardly ever left it again. Prompted by his wife Catherine's poor health, he was however persuaded to accept an invitation to travel to the Massif Central. Here, his wife could benefit from the clear air and Millet could explore a mountainous terrain quite different from the diverse landforms of the Barbizon area with its dense forest interiors, open pastures and marshlands. In the summers of 1866 to 1868, Millet and his wife made three visits to the spa town of Vichy. While Catherine took the waters, he spent his time investigating the scenic countryside around Vichy either on walks or in a hired carriage. One of his favourite spots was the hilly landscape above the nearby town of Cusset. On his excursions from Vichy he produced a large number of sketches in pencil, pen and watercolour. These he later worked up into finished paintings and pastels on his return to the studio in Barbizon.

This fine drawing depicts one of the farms set in the rolling hills above Malavaux, east of Vichy in the Allier, a department of the Auvergne. A common feature in this part of central France are farm lanes that lead back from the main road and end at the farm buildings. The high horizon line of the drawing is almost certainly attributable to the steepness of the terrain but the influence of Japanese prints and drawings is also apparent – Millet had begun collecting Japanese works on paper around 1864. His *Japonisme* is present both in the high horizon line, the sparse modelling of the middle ground and the delicacy of the inked lines.¹ Their elegant simplicity coupled with the marked use of expanses of untouched paper are in sharp contrast to the dense compositions of a decade earlier. In the corpus of about two hundred tiny sketches, annotated studies and finished drawings he produced on his Vichy excursions, the present drawing, like the three variants in the Louvre,² represents Millet at the height of his artistic achievement.³

On 17 June 1866, he wrote to his patron Emile Gavet in Paris: *I have become acquainted with some of the environs of Vichy and have found several very pretty subjects. I make as many sketches as I can, and hope they will supply me with drawings of a different kind from those you already have (...). Do not expect to see many finished drawings on my return. I want to provide myself with as large a store of documents as possible, and I have to look about me, since I do not know the country well.*⁴

Millet did not exhibit, or part with, any of his Vichy drawings and watercolours. As a result, these exceptional works represented something of a revelation to collectors and the general public on his death – they were seen for the first time at his studio sale. The finest Vichy drawings are known to have been purchased by fellow artists and collectors like Degas, Caillebotte, Fantin-Latour and Henri Rouart who were attracted by the extraordinary skill and vitality displayed in such small formats.⁵



J.F.A.

CAMILLE PISSARRO

1830 ST. THOMAS (DANISH WEST INDIES, NOW U.S. VIRGIN ISLANDS) – PARIS 1903

Porteuse d'Eau (La Mère Presle, Montfoucault)

Charcoal on paper. Executed c.1874.

Stamped with the monogram (Lugt 613 a) at the lower right: C. P.

300 x 170 mm

PROVENANCE: Ambroise Vollard, Paris – D. Viau, Paris – M. Arenzon, Buenos Aires – Sale, Weinmüller, 21 May 1965, lot 289 – Private collection, Switzerland

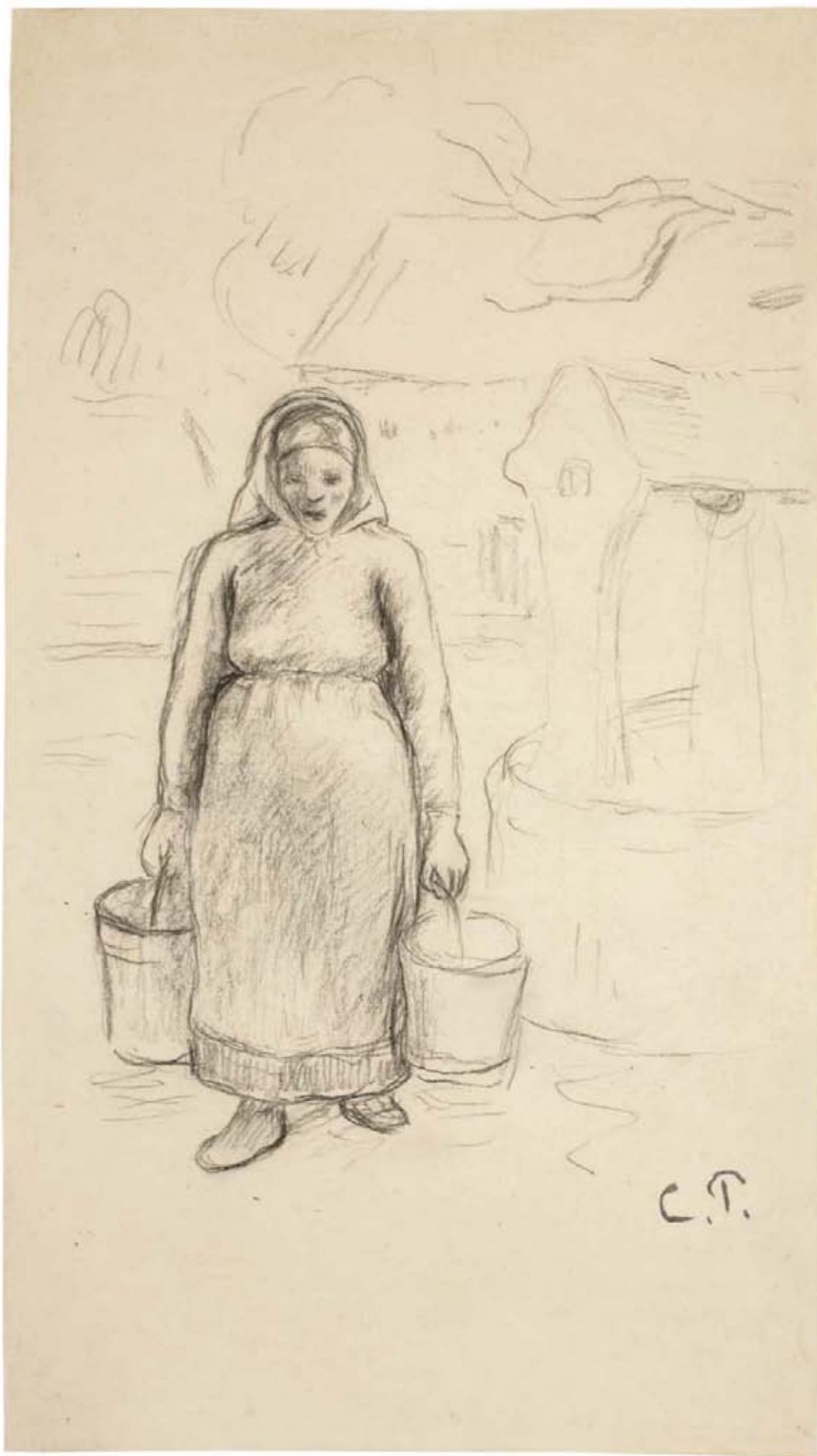
EXHIBITION: *Dibujos Siglos XIX y XX*, Museo Nacional de Bellas Artes, Buenos Aires 1956, no. 71, repr.

The present drawing is a preparatory study for an oil painting titled *La Mère Presle, Montfoucault* (fig. 1).¹ This painting was executed in the winter of 1874 during Pissarro's stay at Montfoucault, a village in eastern Brittany.



Fig. 1: *La Mère Presle, Montfoucault*,
oil on canvas,
73 x 60 cm, 1874.
Private collection

The year 1874 marks a turning point in Pissarro's work. He showed at the first Impressionist exhibition in Paris, but the critical response was disappointingly poor and his paintings failed to sell. His friend, the critic Théodore Duret, advised the Impressionists to maintain and develop their own individual styles. He suggested to Pissarro that he concentrate on rural landscapes with animals to distinguish himself from the modernist aesthetic and urban imagery of Monet, Sisley, Renoir and Degas.² Pissarro took Duret's advice to heart and by October of 1874 had accepted the invitation of an old friend, Ludovic Piette, to spend several months working deep in rural Brittany at Montfoucault, where Piette owned a farm. Pissarro and his family were to return regularly to this rural setting for the next three years. Pissarro looked to the work of Jean-François Millet (1814-75) as a model for his own modern, impressionist investigation of rural life.³



C.P.

Pissarro had always been a prolific draughtsman. When he arrived in Paris in 1855, he took up academic drawing from male and female nude models. He later fell back on this formal training when he took up figure painting in the mid-1870s. Influenced by Degas, whose figural works on paper he knew well – among them charcoal and pastel drawings – Pissarro developed his draughtsmanship to considerably higher technical and aesthetic levels. At Montfoucault he worked increasingly with local models who were less expensive to hire compared with city models. Many of his figure drawings are of standing subjects often performing some kind of activity associated with agricultural labour.

This drawing depicts a woman in traditional Breton costume carrying a bucket of water in each hand. While most of Pissarro's drawings depict figures in isolation and are free of contextual connotations, the present sheet shows the figure in rural surroundings – at a well, set against the briefly sketched outlines of farm buildings and trees. In the finished painting there are a number of differences of detail as compared with the present drawing. It is likely that *La Mère Presle, Montfoucault* had a special significance for Pissarro because he kept the painting hanging in his studio up to his death (fig. 2).⁴ He was to take up the motif of the *Porteuse d'eau* again in a series of three prints titled *Paysanne au puits* (figs. 3-5) published in 1891.⁵



Fig. 2: Unknown photographer, *Pissarro's Studio in Éragny*, showing *La Mère Presle, Montfoucault*, on the wall



Fig. 3: *Paysanne au Puits*, drypoint, 1891, Delteil 100



Fig. 4: *Paysanne au Puits*, etching, 1891, Delteil 101



Fig. 5: *Paysanne au Puits*, etching, 1891, Delteil 102

CONSTANTIN GUYS

1805 VLISSINGEN – PARIS 1892

La Dame au Manchon

Watercolour, pen and black ink on light cardboard.

Inscribed in pencil on the verso: *A mon ami Stephane Mallarmé | P. Burty | 27 avril 1873.*

220 x 220 mm

PROVENANCE: Philippe Burty, Paris – Gift to Stéphane Mallarmé, 1873 – Private collection, south Germany

Constantin Guys was largely self-taught as an artist. He began his career as a journalist, covered the Crimean War and later worked as an illustrator for French newspapers and for two English magazines – the *Illustrated London News* and *Punch*. He travelled widely in the Orient, visited London and finally settled in Paris in 1860. In 1863, the *Figaro*¹ published Charles Baudelaire's groundbreaking essay, *Le peintre de la vie moderne*. This was dedicated to his friend Constantin Guys, although Guys had forbidden him to mention his name. Baudelaire describes Guys's working methods: [He] starts with a few slight indications in pencil which hardly do more than mark the position which objects are to occupy in space. The principal planes are then sketched in tinted wash, vaguely and lightly coloured masses to start with, but taken up again later and successively charged with a greater intensity of colour. At the last minute the outline of the objects is once and for all outlined in ink.²

Guys is regarded as a gifted and witty chronicler of his time who anticipated many of the themes later adopted by Henri de Toulouse-Lautrec. Guys's preferred motifs were drawn from Parisian high society during the Second Empire. He was a talented and untiring observer of the elegant world of balls, masquerades and fashionable outings, depicting the exquisitely dressed women of the *haut monde*, the dandys in smart carriages and the finely costumed strollers in the Bois de Boulogne.

Guys was something of a retiring figure who avoided the limelight and in his reticence rarely signed his work. He was, however, an active member of the circle of novelists, poets, critics and essayists around Edouard Manet. The circle included leading literary figures like Philippe Burty, Edmond Duranty, Théodore Duret, Théophile Gautier, Stéphane Mallarmé, George Moore and Emile Zola. Many of them frequented Manet's soirées and met informally at the Café Guerbois and the Café de la Nouvelle Athènes. The provenance of the present watercolour reflects these contacts. Philippe Burty (1830-90), its first owner, was a progressive art critic, journalist and energetic supporter of modern art. He published regularly in the journals *La République Française* and the *Gazette des Beaux-Arts*. Burty, who almost certainly acquired the watercolour directly from Guys, gave it as a gift to Stéphane Mallarmé, the Symbolist

poet, in April 1873. Mallarmé's enigmatic, allusive and highly innovative writings were to influence Claude Debussy and Maurice Ravel. Mallarmé was also to influence major movements in early twentieth-century art – Dada and Surrealism. In 1876, Edouard Manet painted a virtuoso portrait of his friend Mallarmé, the then owner of this sheet (fig. 1).³



Fig. 1: Edouard Manet,
Stéphane Mallarmé, 1876,
oil on canvas, 27.5 x 36.0 cm.
Musée d'Orsay, Paris [inv. RF 2661]



This watercolour is an exquisite depiction of the voluminous winter dress of a woman of the *haut monde* in 1870s France. It makes no claim to be a portrait – the woman's features are not individualized. It is neither a caricature nor a fashion design sketch. This is what gives his work such a distinctive quality. Unlike the illustrations of Paul Gavarni, it has no narrative or anecdotal content. Guys documents a particular social status, noting with empathy and a lively touch his impressions of the female world. His models are not individuals but representatives of a social class, characterized by fashion and style of dress.⁴

HILAIRE GERMAIN EDGAR DEGAS

1834 - PARIS - 1917

Étude de Nu

Charcoal and pastel on paper; executed c.1888-92.

Stamped lower left with the red signature stamp of the estate (Lugt 658).

558 x 368 mm

PROVENANCE: Atelier Edgar Degas, Paris (sold: Galerie Georges Petit, Paris, 2^{ème} vente, December 11-13, 1918, lot 257, ill. p. 151, 1.800 ffr) – Private collection, Belgium (sold: Parke-Bernet Galleries, Inc., New York, July 5, 1949, lot 413) – Waddington Galleries, London – Private collection, California (acquired from the above in 1981); thence by descent

EXHIBITION: Galerie Giroux, *Exposition des tableaux dans le collections privées Belges*, Brussels, 1947, no. 19

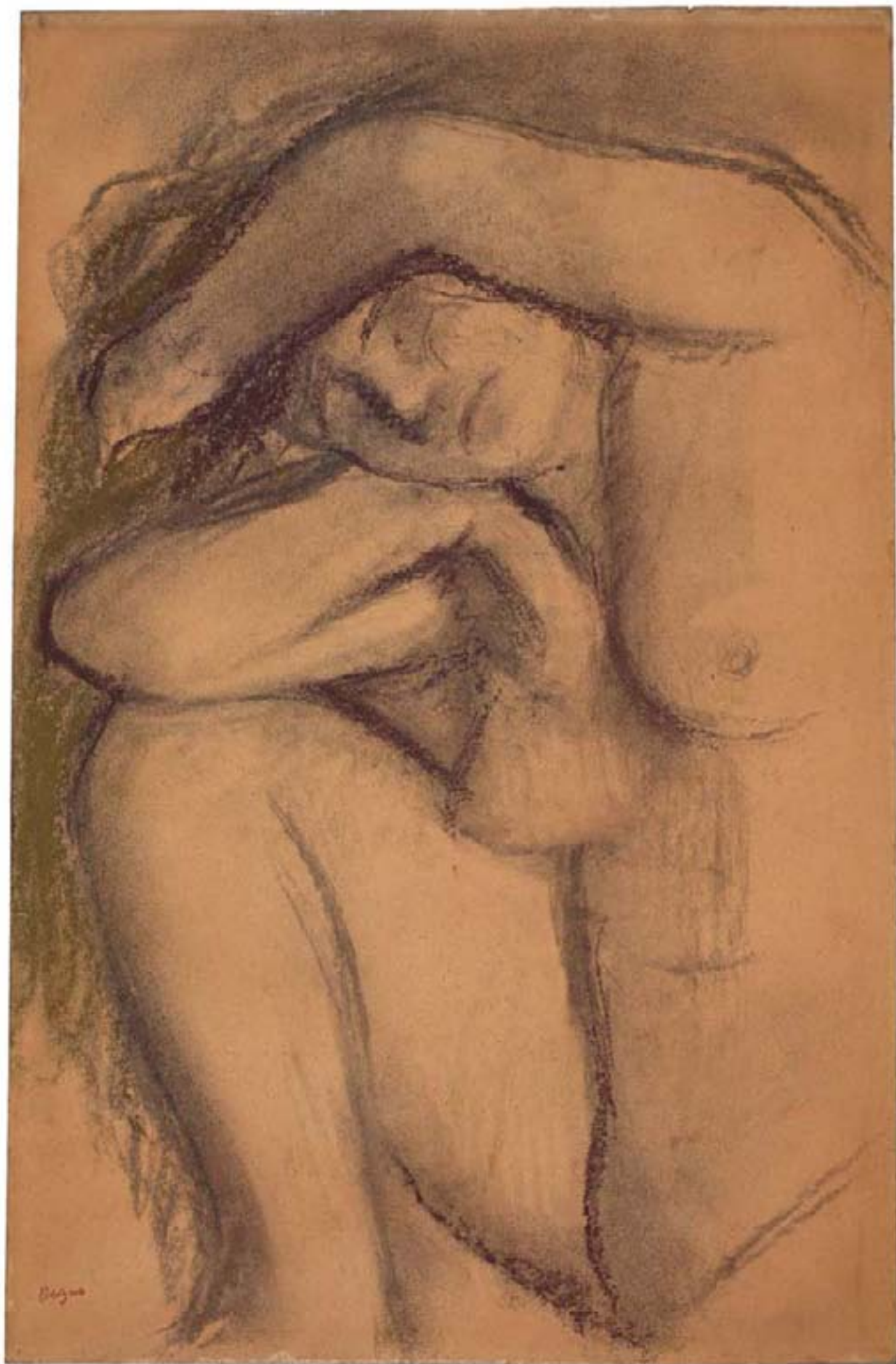
LITERATURE: Philippe Brame and Theodore Reff, *Degas et son œuvre; a Supplement to Paul-André Lemoisne's Degas et son œuvre*, New York and London, 1984, no. 130, illustrated p. 143

This arresting work is unusual in Degas's œuvre as a link between no less than three of his most characteristic themes: the female nude, the coiffure scene and the ballet dancer. Equally remarkable is its immediacy as a graphic image, suggesting that the artist sat close to his naked model as he made the drawing and implicitly situated the viewer of the picture in the same location. Heightening the drama of the situation is the pose of the young woman, who might almost be recoiling from the proximity of the painter-spectator.

Positions echoing that of the model in *Étude de Nu* can be found in a cluster of drawings and pastels by Degas that have been traditionally dated around 1890, though they certainly extended well into this decade and perhaps beyond (figs. 1-2).¹ In each of these works the naked or lightly clad woman's arm is raised



Fig. 1: *Après le Bain*, pastel, 480 x 630 mm. Ivan Stchoukine, Moscow (Lemoisne no. 964)





towards her head, where she attends to her hair or – as in the present work – seems to support her forehead. All these studies imply movement, whether she is in the modest act of brushing or tying up her locks, or simply adjusting her position. More surprising is the appearance of a similar individual with extended arm in a number of Degas's ballet compositions, where dancers seated on benches sometimes rest their heads on their arms as they wait in the theater wings (fig. 3).²

Fig. 2: *Femme nue assise*,
pastel, 640 x 490 mm.
Private collection (Lemoisne no. 965)

Fig. 3: *Danseuses avec Éventails*,
pastel, 600 x 670 mm.
Durand-Ruel, Paris,
(Lemoisne no. 1321)



As with the model in *Etude de Nu*, some of these figures elevate one leg in order to buttress the arm, while leaning forward in apparent weariness. Initial drawings made for these dancer subjects often show them nude, reminding us that all of Degas's dramatis personae began life in his studio, where professional models are known to have posed for the artist until the early years of the twentieth century.

Etude de Nu was made with the combination of charcoal and touches of pastel on beige paper that Degas preferred in his maturity. Applying himself intensively to the model's pose, he has gradually mastered the play of light and shadow on limbs, torso and head. Numerous earlier marks were partly erased and eventually contributed their hazy traces to the modeling of the woman's form. This patient, disciplined

procedure formed the basis of the great majority of Degas's later pictures, while distantly recalling his youthful foundation as a draughtsman in the orbit of Jean-Dominique-Auguste Ingres. Degas recalled that Ingres himself had once advised him to 'draw lines, lots of lines, and you will become a good artist...'; when a mutual friend introduced the neophyte to the esteemed master.³ By the time Degas made *Etude de Nu*, however, he was a highly experienced and much revered maker of drawings in his own right who was now exploring expressive territory unknown to the classical tradition. In this sheet he was content to leave multiple contours around limbs, breasts and face, deliberately or otherwise evoking the animation of his human subject. Indeed the model's left arm might almost have been raised momentarily, as if she were pushing up her hair in order to peer at the artist. This sense of briefly frozen movement is pervasive in many of Degas's later pictures, reminding us that he lived in the city where both Etienne-Jules Marey and Eadweard Muybridge had presented their astonishing advances in high-speed photography a decade or so earlier.

Also evoked in *Etude de Nu* is Degas's deepening engagement with sculpture in the later part of his life. The bold masses of the woman's body have been vividly articulated as a series of interlocking, rounded forms that we can imagine carved in stone or modeled in wax or clay. Around this same date, his studio was reported to be crowded with such figures, while a plaster cast of one of these creations, *Woman Rubbing Her Back with a Sponge* (fig. 4), was proudly displayed in his living quarters.⁴ This powerful statement has much in common with *Etude de Nu*, emphasizing the bulk of the model's torso while powerful limbs animate the surrounding space. At once monumental and energetic, both sculpture and drawing can be understood as assertions of vitality by an artist who was pushing beyond the conventions of his times.

Richard Kendall



Fig. 4: *Femme se frottant le Dos avec une Éponge, Torse*, plaster, height 43,7 cm. Mr. and Mrs. Paul Mellon, Upperville, Virginia

PAUL SIGNAC

1863 - PARIS - 1935

Gondolas and Sailing Boats, Giudecca, Venice

Watercolour over pencil on laid paper, laid down on cardboard; 1904.

Signed lower left *P. Signac*. With colour annotations and numbering in pencil.

195 x 253 mm

PROVENANCE: Parker B. Poe, Thomasville, Georgia, USA

Venice held a special fascination for Paul Signac. This interest was greatly stimulated by his reading of John Ruskin's important work on Venetian art and architecture, *The Stones of Venice*. Ruskin's writings were greatly in vogue at the turn of the century and Signac shared many of Ruskin's social and aesthetic ideas. His stay in Venice in 1904 proved to be extremely fruitful. In only one month he produced over two hundred watercolour sketches.¹ Many of these sketches bear handwritten colour annotations which he added as something of an aide-mémoire. On the present sheet he has noted the interplay of reflections on the water: *gondola reflet / reflet vert* – the reflection of the gondola moored in the immediate foreground and the gradations of green transfusing the water. He frequently added numbers to his watercolours as if to serialize his colour annotations. The present sheet bears traces of a number: 171 in the lower right corner.²

In the medium of watercolour – a medium that makes no allowance for errors or corrections – Paul Signac found a form of expression ideally suited to his temperament: rapid, clear and effective, qualities he also displayed in his pastime – fencing. In 1913 he wrote that a watercolourist first records *the elements of beauty, the images of life that pass before him* before embarking on selective processes in the studio.³ He was captivated by the freedom of a technique in which the hand is *a mere organ of transmission subordinated to the brain and the eye*.⁴ This provided the solution to a self-imposed challenge,⁵ namely to convey a constantly changing universe – of moving water, shifting light, shimmering reflections and eddying winds.

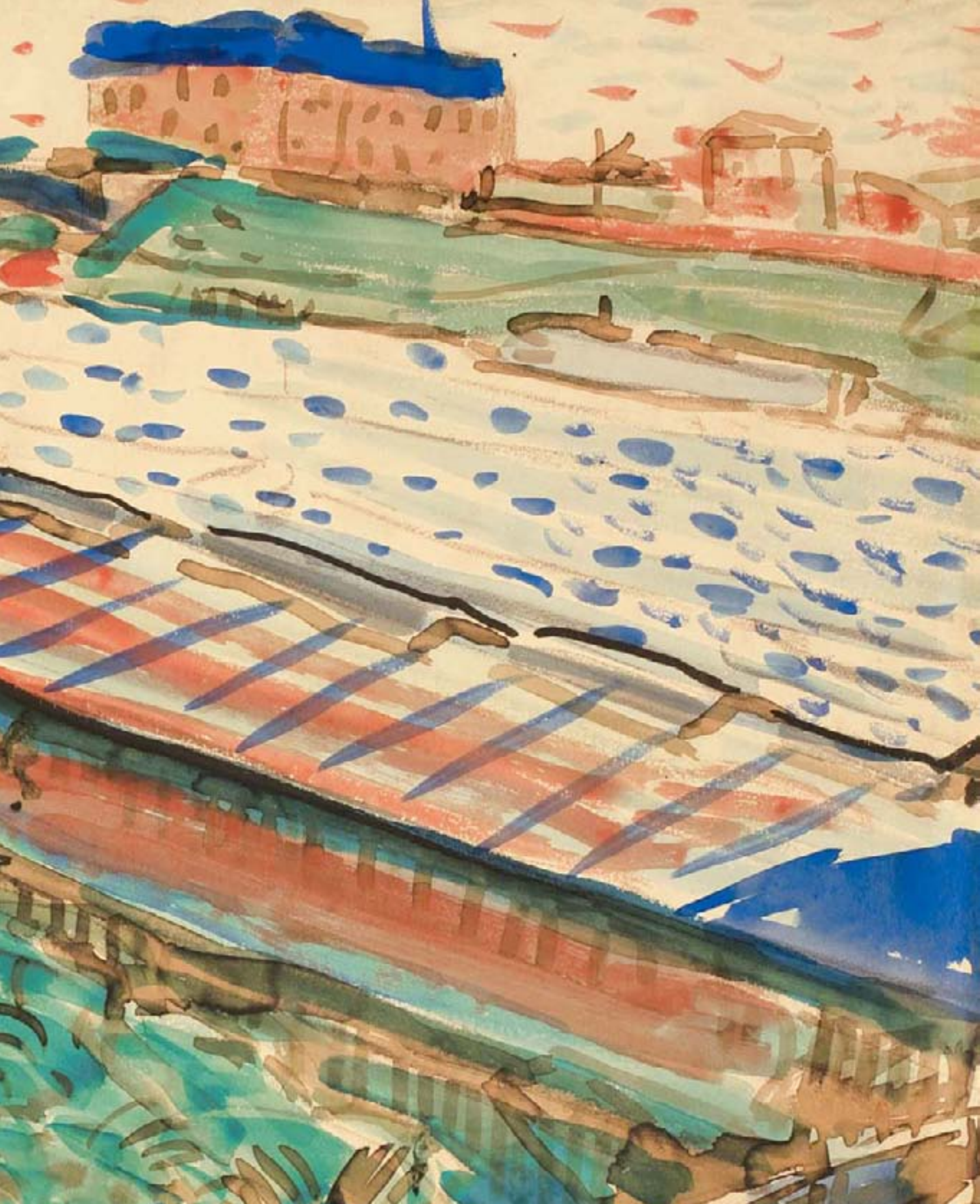
The present sheet depicts a view of Giudecca with the church of Le Zitelle on the left and the Palladian church of Il Redentore on the right. Like Turner, Signac has left something of a visual diary, tirelessly documenting his impressions of Venetian light, atmosphere and colour in drawings and watercolour sketches. Many he then later worked up on canvas.



P. Signac

1888





ANDRÉ DRAIN

1880 CHATOU – GARCHES 1954

Le Pont de Chatou

Watercolour on paper, signed lower right: *a. Derain*; 1904-5.
483 x 590 mm

PROVENANCE: Paul Poiret, Paris – R. Nacenta, Paris – With Wildenstein, London – Private collection, France

EXHIBITIONS: *Les Fauves*, Galerie Charpentier, Paris 1962, no. 30, repr. – *Paris. Hommage au Salon d'Automne.* (In aid of the Friends of the Tate Gallery), Wildenstein, London 1964, no. 34 – *Derain*, Musée Cantini, Marseilles 1964, no. 80, repr. – Musée Jacquemart-André, Paris, n.d. (Bearing the label on the old backing)



Fig. 1: Editions B. F., Paris, *La Seine au Pont de Chatou – Le Lavoir*, postcard, c.1900

At the turn of the century, Derain's home town of Chatou was a small suburban town on the banks of the Seine just north of Paris (fig. 1). The town was popular with the Impressionists – it was here that Renoir had painted some of his most important landscapes.

Another of the great Fauve painters, Maurice de Vlaminck, grew up in Chatou. Derain and Vlaminck actually shared a studio there, in an abandoned restaurant, from the year 1900. They apparently first met when their train derailed and they were forced to walk back to Chatou. Although they knew each other by sight it was only when they were thrown together by accident that they discovered their mutual interest in extending the boundaries of painting. This was an intense period of experimentation and reached a peak following Derain's release from military service. In the winter of 1904-5, both artists worked on shimmering, colour-saturated landscapes. Vlaminck describes the beginnings of Fauvism working side by side with Derain in Chatou in 1904: *Each of us set up his easel, Derain facing Chatou, with the bridge and steeple in front of him, myself to one side, attracted by the poplars. Naturally I finished first. I walked over to Derain holding my canvas against my legs so that he couldn't see it. I looked at his picture. Solid, skilful, powerful, already a Derain. 'What about yours?' he said. I spun my canvas around. Derain looked at it in silence for a minute, nodded his head, and declared, 'Very fine.' That was the starting point of all Fauvism.*¹





Unknown photographer, *Derain and Vlaminck*, 1942

Derain and Vlaminck were constantly exchanging ideas and painted with very similar colouristic exuberance. Derain spent the summer of 1905 in Collioure, a small Mediterranean fishing village where he painted with Matisse. Matisse had been drawn to Collioure by the brilliance of the light and the vibrancy of the local colours (fig. 2). Writing to Vlaminck from Collioure, Derain mentions the absence of shadows as an important aspect of his work: *A new conception of light consisting in this: the negation of shadows. Light, here, is very strong, shadows very bright. Every shadow is a whole world of clarity and luminosity which contrasts with sunlight; what are known as reflections.*² Derain's stay at Collioure was to transform his painting (fig. 3). Within a few weeks, Derain and Matisse produced over 240 works in which they broke free of the tenets of Neo-Impressionism and painted in free, fluid brushstrokes and strong, rich colours using irregular strokes of pure, unmodulated pigment to create dazzling effects of vibrating light.

In spring 1905, Ambroise Vollard purchased the contents of Derain's studio. The paintings produced by Derain in the company of Matisse in Collioure caused a sensation at the Salon d'Automne in Paris in October. Derain and Matisse exhibited alongside other painters linked to Matisse such as Vlaminck and Henri Manguin. With their arbitrary use of colour and the intense, emotional and seemingly violent style of their work,³ the group came to be known as *Les Fauves* [wild beasts] – an epithet coined by the critic Louis Vauxcelles for the vanguard of the first real revolution in twentieth-century art.

Dated 1904-5, *Le Pont à Chatou* is a fine example of Derain's watercolours from the *Fauve* period. His use of colour became increasingly non-naturalistic. The choice of a bold, expressive palette suggests the probable influence of van Gogh – Derain was a great admirer of his work: *Recollections of van Gogh are constantly in my mind. Increasingly, I am seeing the real meanings in his work (...).*⁴

Previous owners of the watercolour include Paul Poiret, a celebrated couturier of the period,⁵ and Raymond Nacenta, director of Galerie Charpentier in Paris.

A certificate of authenticity issued by Génèviève Taillade of the Comité Derain dated, 5 September 2012, accompanies the watercolour.



Fig. 2: Henri Matisse (1869 - 1954), *Les Toits à Collioure*, 1905, oil on canvas. The Hermitage Museum, St. Petersburg



Fig. 3: *Collioure*, 1905, oil on canvas, 72 x 91 cm. Pierre Lévy collection, Troyes

GUSTAV KLIMT

1862 – VIENNA – 1918

Study of a Woman's Head [recto] – Standing Woman with a Stole [verso]

Black crayon on paper. Marked lower right with the artist's estate stamp (Lugt 1575).
570 x 373 mm

PROVENANCE: August Lederer, Vienna and Győr, Hungary (purchased in 1915 directly from the artist) – Elisabeth Lederer, by descent from the above – Erich Lederer, Vienna, Győr and Geneva – Ronald S. Lauder, New York – Private collection

LITERATURE: Alice Strobl, *Gustav Klimt. Die Zeichnungen*, IV, Salzburg 1989, nos. 3694 and 3694a, repr. pp. 192-3

Gustav Klimt had close ties with the Lederer family, both as personal friends and as patrons who commissioned major portraits and purchased many of his works. August Lederer (1857–1936) was the owner of the distillery in Győr. He and his wife Serena (1867–1943), prominent representatives of the enlightened Jewish *haute bourgeoisie*, were major supporters of the Viennese avant-garde. They owned masterpieces by Klimt such as the Faculty Paintings *Philosophy* and *Jurisprudence*, the *Beethoven Frieze*, *Schubert at the Piano*, *The Girlfriends*, *Leda and the Swan* as well as a number of important landscapes.¹

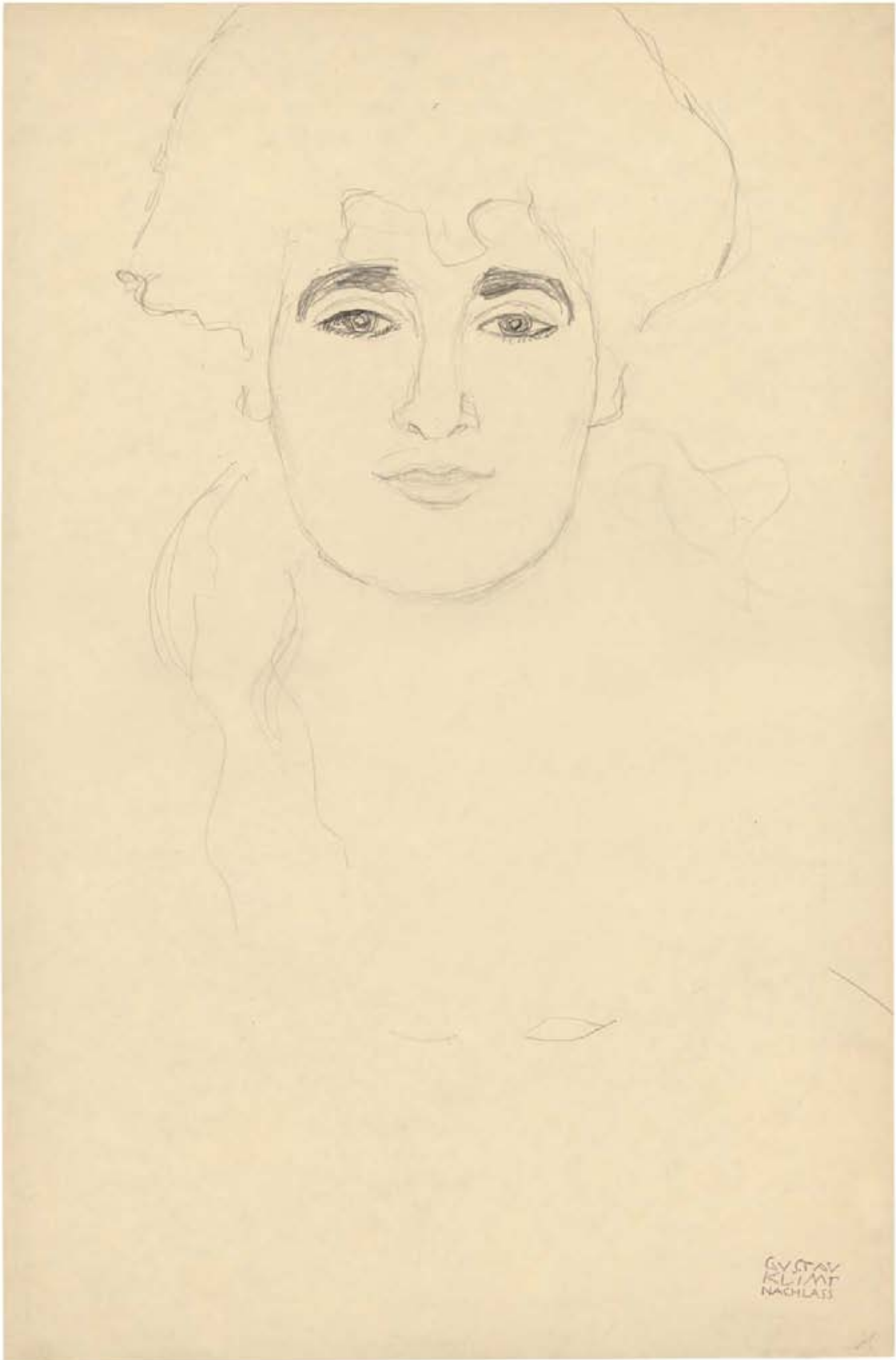
This affluent couple was particularly impressed by Klimt's outstanding draughtsmanship. Indeed, when the art dealer Gustav Nebehay presented around two hundred of the finest drawings from his friend's estate in 1919, one year after the artist's death, Serena Lederer spontaneously purchased all of the exhibits. The Lederer family's Vienna apartment continued to be the greatest private Klimt gallery even after his death. During the Nazi regime, Serena, now a widow, was dispossessed of her collection and it was placed in storage at Schloss Immendorf in Lower Austria in 1944. In 1945 retreating German troops set fire to the castle; all of the artworks, including a dozen masterpieces by Gustav Klimt went up in flames.



Unknown photographer, *Serena and her daughter Elisabeth*, c. 1914. Private collection

A unique chapter in the story is told by the portraits Klimt painted of Serena Lederer, her daughter Elisabeth and her mother Charlotte Pulitzer. It is the only instance in Klimt's career when he painted three generations of the same family. In 1899 Klimt, who had been the Secession's first President in 1897 and 1898, painted the portrait of Serena Lederer. The raven-haired beauty with a mysterious smile is presented in a white, flowing reform dress befitting the ideals of *Jugendstil*. When this masterpiece of Viennese modernism was exhibited at the Secession in 1901 it was met with great acclaim.

The last two portraits were commissioned late in Klimt's career. By that time he had abandoned the Golden Style in favour of vibrant colours and lively, free brushwork. One year before he died, he painted Charlotte Pulitzer, a figure seated in a frontal position,



a dignified smile upon her lips. The portrait of Elisabeth Lederer (1894–1944), who had married Baron Wolfgang von Bachofen-Echt in 1921, was painted between 1914 and 1916 (fig. 1).



Fig. 1: *Elisabeth, Baronin von Bachofen-Echt, née Lederer*, oil on canvas, signed, 180 x 128 cm. 1914-16. Private collection, New York

In this portrait Elisabeth Lederer is shown standing, a fashionably attired figure in a frontal pose. Her symmetrical round face is dominated by her dark eyes and the brilliant red of her smiling mouth. Her garments in gleaming shades of white cut a striking silhouette; the ruche tapering, trouser-like dress was the height of fashion at the time and she holds her floral lace stole with boldly accentuated hands.

A characteristic of Klimt's work is the manner in which the main figure and her decorative background appear almost to communicate with one another. He has based the vibrantly adorned triangle surrounding the figure and anchoring it to the surface on a Chinese dragon robe.² This ceremonial garment, with decor alluding to the universe, enhances the magical character of the sitter. Behind her in a backdrop of clouds, Chinese figures pay their respects to the young woman. Later on Elisabeth recalled in writing how Gustav Klimt had been close to her since childhood and that 'uncle' had spent months drawing her in different poses.³ Much to the artist's annoyance her mother had sometimes intervened with her own ideas about the toilette and position. As Klimt kept delaying completion of the painting, Serena eventually just appeared and took it with her.

In the present work Klimt has devoted one side of the paper to the whole figure [verso], whose face he has indicated only cursorily. Using energetic pencil strokes he has captured the outlines and the turbulent 'inner life' of the garments, but the figure does not hold the patterned stole in this study, as she does in the final painting. The other side of the sheet shows the sitter's physiognomy in detail [recto]. As Alice Strobl has noted, her frontal, round and stylized face recalls studies for the late portrayals of Frederike Beer-Monti and Margarethe-Constance Lieser.⁴ Her hair is styled differently from the painting and is only outlined; the main emphasis is on the precisely drawn, dark eyes with their heavy brows. As with many other examples, Klimt could have based this on a photo. The intense gaze, fixed on the viewer, derives from Klimt's early Symbolist portraits. This head study is unique among the known sketches known for the portrait of Elisabeth Lederer, adding to the rarity of the drawing.



Martin Gerlach jr., *Serena Lederer in her Appartement, Vienna*. Photograph, c. 1925/30. Österreichische Nationalbibliothek, Bildarchiv, Wien



MAX LIEBERMANN

1847 - BERLIN - 1935

Self-Portrait, Reading

Pen and black ink, and brown wash, on wove paper; 1922-30.

Signed lower left in pencil: *MLiebermann*.

130 x 110 mm

PROVENANCE: The Salman Schocken Collection¹ – Sale, *Paintings, Sculpture, Drawings, Prints*, Gordon Galleries, Dvora Schocken Gallery, Tel Aviv 11-12 Nov. 1978, lot 2, plate XCV – Professor Victor Deutsch

Liebermann produced hundreds of self-portraits, working in a wide variety of techniques, chiefly oil painting, charcoal and chalk drawing, etching and lithography. His usual practice was to work with a large mirror with the result that the majority of his self-portraits show him in direct eye contact with his own reflection – and with the viewer. He frequently depicted himself on his own, isolated from his surroundings, occasionally adding a paintbrush, a palette or a sketchbook as attributes of his profession.

This drawing is unusual in that it is a self-portrait that lacks both of the characteristics described above. First, Liebermann avoids direct eye contact with his own reflection. He is not looking into a mirror, that is, at the viewer, but is reading. Many of his images show his wife Martha, his daughter Käthe and later on, his granddaughter Maria in the act of reading. However, as far as is known, this is the only work in which he has portrayed himself engrossed in a book. Second, in the present drawing it is not his own image that is the main focus of his attention - here he has included a good deal of his surroundings.

In terms of perspective and the furniture depicted, the drawing corresponds closely to a black-and-white photograph taken by the press photographer Robert Sennecke (1885-1940) (fig. 1).² The drawing depicts only a small section of the photograph but it includes the pile of books and a plaster cast – albeit somewhat sketchily drawn – on the bookcase. This has been identified as a cast of Christian Daniel Rauch's statuette titled *Goethe in a House Robe*, dating from 1828. Apart from the briefly sketched setting – Liebermann's reading corner – the very striking similarities in the position of the leg would seem to suggest that the photograph served Liebermann as a model for the present drawing.³



Fig. 1: Robert Sennecke (1885-1940),
Max Liebermann in the Studio, photograph



Fig. 2: Unknown artist,
Ex Libris Heinrich Tramm,
lineblock, c.1930



actual size

It was used for a bookplate for Heinrich Tramm⁴ reproduced by Hans Ostwald in his book on Liebermann published in 1930 (fig. 2).⁵ The two men were good friends and this is evident from Liebermann's personal recollections of Tramm, titled: *Meine Erinnerungen an Heinrich Tramm*.⁶ He writes: *From the first day of our friendship until his death [we enjoyed] a close friendship that in the quarter-century of its existence knew not the slightest discord. He describes how Tramm had sat down nonchalant and relaxed as he always was and started to talk without mincing his words, saying whatever came into his head, without a hint of artificiality, and within the hour we were 'frère et cochon'.*⁷

Tramm's complete lack of affectation may have been one of the reasons why Liebermann melded his portrait with his own self-portrait in the intimate surroundings of his private home. In this way the bookplate can be seen as documenting their close friendship – such friendships were extremely rare in Liebermann's life.

On the basis of the evidence available – the publication date of the photograph and the year of publication of the bookplate in Ostwald's book – it is datable to the years 1922 to 1930.

Margreet Nouwen has confirmed the authenticity of the present self-portrait. She will include it in her forthcoming catalogue raisonné of Max Liebermann's drawings.

« Seine Freude an leuchtender, kontrastreicher Farbigkeit, in den rauschenden Blumenstücken dieser Spätzeit zu einer edelsteinhaften Glut entwickelt, sein Mut zu reiner Farbe, (...) aus einem neuen Erleben der Natur gewonnen, bestimmt seinen ganzen Altersstil und verleiht ihm die letzte Freiheit. »

Emil Waldmann, 1927



Unknown photographer,
Lovis Corinth in front of the painting
'Götz von Berlichingen', 1917

LOVIS CORINTH

1858 TAPIAU, EAST PRUSSIA – ZANDVOORT, NETHERLANDS 1925

Still Life of Flowers

Watercolour and gouache on velin.

Signed and dated in pen and brown ink: *Lovis Corinth Mai 1923*.

480 x 605 mm

PROVENANCE: Alfred Kuhn - Private collection, Germany

Lovis Corinth was a talented painter of allegorical and religious subjects, portraits and landscapes. He was also a versatile printmaker and a highly proficient painter of still lifes – a practice he kept up for the whole of his artistic career.

In 1911 he suffered a stroke. His left hand was partially paralysed and his right hand subject to intermittent tremors. This had a major impact on his pictorial style. Many of the floral still lifes of his later years seem to be intoxicated with their own colour and, as in his famous *Walchensee* paintings, form dissolves. Flower arrangements as subjects often serve as merely as a point of departure for colour compositions of extraordinary freedom and fluidity where the naturalistic depiction of flowers plays a minor role. Often, space too is dissolved and the effects of pure colour dominate.¹

As this *Still Life of Flowers* demonstrates, Corinth's colours grew purer and their intensity strengthened. His brushwork became increasingly expressive of his interior reality. Autonomous dabs and streaks of colour now appeared as components of a more abstract, generalised structure. This cannot be explained simply as a stylistic development. He had started out on a process of intense inquiry and analysis, searching deeply into questions of existence, the transience of nature and the meaning of beauty.² *He rejoices in painting wet upon wet, in painting colour upon colour, in smudging them and then stopping suddenly allowing them to glow; there is a quality of rage in making all this into a picture, into forcing a vision to emerge.*³ In his late period he is engaged in a considerably higher level of abstraction than in many of his earlier works and is explicitly a modernist in his interpretation of the natural world.

When Corinth first exhibited in Berlin in the early 1920s, his new style met with resounding critical approval; he was hailed as a 'genius' and his new work was described as 'astonishing'. A large number of these paintings were selected to represent Germany at the 1922 Venice Biennale. They were considered exemplary of the leading avant-garde painting of the period in Germany. His artistic success came at a time of increasing introspection following the war years. The results of his ability to express his emotional turmoil in his work contributed to a major enrichment of his artistic output.⁴

This gouache was at one time owned by the art historian Alfred Kuhn (1885-1940), who very probably acquired it directly from the artist. Corinth's portrait of Kuhn (fig. 1)⁵ was executed in the same year as *Still Life of Flowers*. Kuhn published an important monograph on Corinth in 1925.⁶



Fig. 1: *Portrait of Dr. Alfred Kuhn*,
oil on board, 61 x 51 cm, 1923.
Private collection, Austria



EMIL NOLDE

1867 NOLDE IN HOLSTEIN - SEEBÜLL 1956

Boats under a Darkening Sky

Watercolour on thin paper; c.1930-5.

Signed lower right: *Nolde*.

230 x 387 mm

PROVENANCE: Private collection, Munich – Adrian Eeles, London – Charles C. Cunningham, Jr., Boston – Private collection, New York

EXHIBITION: Clifford S. Ackley, *Nolde, Watercolors in America*, exhib. cat., Museum of Fine Arts, Boston 1995 (unnumbered checklist)

Emil Nolde was born into a farming family named Hansen in the village of Nolde. The village is in Schleswig-Holstein on the German-Danish border. He was to adopt the name of his birthplace in 1902. He travelled widely – he studied in Munich and Paris, worked for several years in Switzerland, later moved to Berlin, and was in Russia, the Far East and the South Seas. Although an experienced traveller, his artistic achievement was deeply influenced by the stark natural beauty of his north German homeland.

The sea and the effects of changing weather conditions are recurrent motifs in Nolde's paintings and watercolours. He painted his first seascapes in grisaille in Copenhagen in 1901. In 1910-11 he executed a series of nineteen paintings titled *Herbstmeere* [Autumn Seas] and many other seascapes were to follow. Even his last oil painting, executed in 1951, is a seascape titled *Abendliches Herbstmeer*. His first watercolour seascapes date from the years 1920-21. His best seascapes date from 1930 in a series completed on the island of Sylt and from 1946 in a series completed at St. Peter-Ording. They are characterized by remarkable aesthetic balance between colour and light. For Nolde the watercolourist the sea was an ideal subject. His handling of the fleeting impressions of changing light and weather conditions, the motion of the waves and the sweeping cloud formations over the sea is masterly. The fluidity of the medium of watercolour was congruent with the fluidity of these changes.¹ At times he conveyed these momentary impressions in vivid, expressive tones and at other times used a more subdued palette of greys, greens and blues – reflecting nature's unpredictability and the changing character of the sea itself. Nolde's virtuosity in the medium of watercolour is on a par, and sometimes surpasses, his achievement in the medium of oil.

The present sheet was executed between 1930 and 1935. At the time Nolde was building a house with a studio, gallery and garden at Seebüll, close to the North Sea coast. The watercolour's atmospheric qualities make it a good example of the complexity of his techniques. He first applied a layer of thick, bright yellow and delicate blue watercolour and allowed it to dry. He then used a brush to outline the clouds in dark grey and saturated the areas of cloud with a dense blue wash which he allowed to sink



Fig. 1: Joseph Mallord William Turner (1775-1851),
Sea View, c.1826,
body colour on blue paper, 135 x 190 mm.
National Galleries of Scotland, Edinburgh
[inv. D NG 881]



deep into the paper. This left no trace of brushwork and produced a rich, velvety texture. He used a line of transparent wash to indicate the low horizon and this in turn diluted the original wash. Finally, using a sponge to suggest sheets of rain, he applied vertical sweeps of grey wash over the dry surface of the previous washes. The overall effect recalls the late work of J. M. W. Turner. Nolde's seascapes were very probably influenced by him (fig. 1).

The work is accompanied by a photo-certificate of authenticity signed by Professor Dr. Martin Urban (dated 7 April 1990) and counter-signed by Dr. Manfred Reuther (dated 31 July 2008), Stiftung Seebüll Ada und Emil Nolde.

FOOTNOTES

1 GIUSEPPE CESARI, CALLED IL CAVALIER D'ARPINO

- ¹ Musée de Grenoble, [inv. MG D 1000]; H. Röttgen, op. cit., p. 268, under no. 49 (49k), reproduced p. 274, no. 49k; Éric Pagliano, Catherine Monbeig Goguel and Philippe Costamagna, *De chair et d'esprit. Dessins italiens du musée de Grenoble XVe-XVIIIe siècle*, Paris and Grenoble 2010, p. 142f., no. 63, repr.
- ² Lille, Palais des Beaux-Arts, [inv. 2967]; See E. Pagliano, et al., op. cit., p. 142, no. 63, repr.; Marco Simone Bolzoni will be publishing this drawing in his forthcoming book *Il Cavalier Giuseppe Cesari d'Arpino. Maestro del disegno*.
- ³ James Byam Shaw, op. cit., I, Paris 1983, p. 155, no. 149, plate CLXXII.

2 SALVATOR ROSA

- ¹ Richard William Wallace, *The Etchings of Salvator Rosa*, Princeton 1979, pp. 246-7, no. 99, figs. 248-9; no. 100, repr.
- ² Pen and brown ink, brown wash, 271 x 168 mm; *Gemälde Alter und Neuerer Meister, Zeichnungen des 15.-19. Jahrhunderts*, sale, Galerie Gerda Bassenge, cat. 97, Berlin, 27 May 2011, p. 169, lot 6257.
- ³ Luigi Salerno, *L'opera completa di Salvator Rosa*, Milan 1975, p. 92, no. 105.
- ⁴ Caterina Volpi, *Note in margine alla formazione a Napoli*, in Sybille Ebert-Schifferer, Helen Langdon and Caterina Volpi (eds.), *Salvator Rosa e il suo tempo 1615 – 1673* [Convegno internazionale di studi, Rome], Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte and Sapienza Università di Roma, Facoltà di Lettere e Filosofia, Rome 2010, p. 28, fig. 13.
- ⁵ Compare *Study of a Kneeling Saint*, pen and brown ink, brown wash, 185 x 120 mm, London, The British Museum; Michael Mahoney, *The Drawings of Salvator Rosa*, New York and London 1977, I, p. 355, no. 30.15, repr. vol. II. With the exception of the addition of wash, the pen style of the drawing is identical with the draughtsmanship of the *Study for the Figure of St. Sebastian*.

4 FRANCESCO CASANOVA

- ¹ Giacomo Casanova (1725-98) wrote his *Histoire de ma vie* (1794) in French. In 1821, F. A. Brockhaus in Leipzig commissioned Wilhelm von Schütz to translate the manuscript into German. From 1826 onwards, a number of editions appeared in French, all of them abridged or spurious versions based on the German text. The first complete, uncensored version of the original was not published until 1960 (F. A. Brockhaus, Wiesbaden and Plon, Paris).
- ² Heinrich Leporini, *Francesco Casanova*, in *Pantheon*, XXII, Munich 1964, pp. 173-183; Brigitte Kuhn, *Der Landschafts- und Schlachtenmaler Francesco Casanova (1727-1803)*, in *Wiener Jahrbuch für Kunstgeschichte*, vol. XXXVII, Vienna 1984, pp. 89-118 and 223-36.
- ³ See exhib. cat., Stuttgart 1999, (op. cit.), p. 211, no. 22, fig. 76.

5 ANTON RAPHAEL MENGES

- ¹ Formerly the Conversation Room of King Charles III of Spain. Today it is known as the Antecamera de Gasparini.
- ² Steffi Roettgen 1999, op. cit., I, p. 378, no. VZ 12.
- ³ Irene Cioffi, *Corrado Giaquinto at the Spanish Court; 1753-1762. The fresco cycles at the New Royal Palace in Madrid*, PhD thesis, New York University 1992. UMI 9306762.
- ⁴ At the same time, Gianbattista Tiepolo and his sons were working on the fresco for the Throne Room.
- ⁵ Steffi Roettgen, *Anton Raphael Mengs 1728 – 1779 and his British Patrons*, London 1993, p. 130.

6 JOHANN HEINRICH FÜSSLI [HENRY FUSELI], R.A.

- ¹ The work displays many stylistic similarities with the drawings in Füssli's *Roman Sketch Book*, now in the British Museum. The sheets depicting *Achilles Lamenting for Patroclus*, *Meleager Implored by the Aetolians to Defend the City of Calydon and Zethos*, *Antiope*, *Amphion*, all executed in 1770-1, show particular similarities. British Museum, London [inv. 1885.0364.254, 1885.0314.209, 1885.0314.252]; see Gert Schiff, op. cit., nos. 383, 378, 639.
- ² Dora Wiebenson, *Subjects from Homer's Iliad in Neoclassical Art*, in *The Art Bulletin*, XLVI, March 1964. As examples of the depiction of *Priam in Achilles' Tent* Wiebenson cites works by Gavin Hamilton, Asmus Jakob Carstens, Nicholas Abildgaard, Bertel Thorvaldsen and Peter von Cornelius. (pp. 29-30, plates XXIV, XXVII, XXIX, XXXI, XXXIII).
- ³ J. J. Winckelmann, *Monumenti antichi inediti II*, part II, 2nd ed., Rome 1821, fig. 134; reproduced in Dora Wiebenson, op. cit., fig. 30.

7 PIERRE-HENRI DE VALENCIENNES

- ¹ A similar landscape motif – almost certainly executed in Italy *en plein air* – is found in a pencil drawing titled *Paysage et Étude d'Arbre*, 1777-80, Musée Paul-Dupuy, Toulouse, [inv. 664630] (see exhib. cat., Toulouse 2003, op. cit., no. 61, repr.). In the present drawing the ancient tree stump with its shoots and branches recalls a tree stump depicted in a sketch executed in Rome titled *Étude d'Arbre*, 1780, pencil, stumping and white heightening, Musée du Louvre, Département des Arts Graphiques, [inv. RF 12976] (see exhib. cat., Toulouse 2003, op. cit., no. 69).
- ² *Narcisse se mirant dans l'Eau*, 1790, pencil and black chalk with white heightening, on brown paper, 390 x 525 mm. Private collection, USA. Until recently both drawings (planned by Valenciennes as pendants) were in the collection of Dr. Paul Erni in Basel. A second version of *Narcisse se mirant dans l'Eau* (pencil, stumping, 318 x 510 mm) is in the Musée du Louvre, Département des Arts Graphiques, [inv. RF 12975]. Probably executed in 1791-2, it is identical to the finished painting of 1792 in almost every detail. (See exhib. cat., Toulouse 2003, op. cit., no. 118).
- ³ Salon, Paris 1793, nos. 521 and 331.
- ⁴ *Byblis transformée en Fontaine* and *Narcisse se mirant dans l'Eau*, 1792, oil on canvas, 54 x 79 cm each, Musée des Beaux Arts, Quimper, [inv. 873-1-439] (see exhib. cat., Toulouse 2003, op. cit., nos. 116 and 117).
- ⁵ Ovid, *Metamorphoses*, (Met. IX: 649-66), trans. Mary M. Innes, Penguin Books, Harmondsworth 1955. (*Deficiunt silvae, cum tu lassata sequendo / concidis, et dura positis tellure capillis, / Bybli, iaces, frondesque tuo premis ore caducas. (...) / muta iacet, viridesque suis tenet unguibus herbas / Byblis, et umectat lacrimarum gramina rivo. / naidas his venam, quae numquam arescere posset, / subposuisse ferunt. (...) / sic lacrimis consumpta suis Phoebeia Byblis / vertitur in fontem, qui nunc quoque vallibus illis / nomen habet dominae, nigraque sub ilice manat*).
- ⁶ See Herbert W. Rott, *Erdichtete Landschaften. Johann Christian Reinhart als Maler*, in *Johann Christian Reinhart, Ein deutscher Landschaftsmaler in Rom*, exhib. cat., Hamburger Kunsthalle and Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich 2012-3, p. 49 f.

8 GIOVANNI DOMENICO TIEPOLO

- ¹ See *Italian Master Drawings from the Wolfgang Ratjen Collection 1525-1835*, exhib. cat., National Gallery of Art, Washington, 2011, p. 144, nos. 62 and 63.
- ² For a discussion of the series and its possible sources, see Adelheid M. Gealt and George Knox, *Domenico Tiepolo: A New Testament*, Bloomington, Indiana 2006. This catalogue lists all 313 drawings known at the time of publication.
- ³ Paris, Louvre, Département des Arts Graphiques [inv. R. F. 1713 bis].
- ⁴ For a discussion of the provenance, see Gealt and Knox, op. cit., pp. 4-7.
- ⁵ Gealt and Knox, op. cit., p. 454 f., no. 187.
- ⁶ Gealt and Knox, op. cit., p. 456 f., no. 188.

9 SALOMON GESSNER

- ¹ English edition: *Select idylls; or, Pastoral poems*, 1809.
- ² Paul Leemann-van Elck, *Salomon Gessner, Dichter, Maler und Radierer. 1730-1788. Sein Lebensbild mit beschreibenden Verzeichnissen seiner literarischen und künstlerischen Werke*, Zurich and Leipzig 1930.
- ³ Bruno Weber, *Panisches Idyll, oder „der glückliche Mahler der Natur“*, in Martin Bircher and Bruno Weber, *Salomon Gessner*, Zurich 1982, p. 37. The quotation is taken from the contemporary writer Hans Heinrich Heidegger's essay *Zwanzig Gemälde und kolorierte Zeichnungen von Salomon Gessner*, in *Helvetisches Journal für Literatur und Kunst*, I, Zurich 1802, pp. 45-62.
- ⁴ Bruno Weber, op. cit., p. 40.

10 WOLFGANG-ADAM TÖPFFER

- ¹ 360 x 290 mm, Musée d'art et d'histoire, Geneva [inv. 1911-61].
- ² Executed c.1793, 330 x 375 mm, Siegfried Billesberger, Moosinning near Munich, cat. 1999, no. 12, repr.
- ³ Executed c.1790, 470 x 560 mm, Hamburger Kunsthalle. See Lucien Boissonnas, *Wolfgang-Adam Töpffer*, Lausanne 1996, p. 110, repr.

11 HENDRIK VOOGD

- ¹ See the article on Gaius Cilinus Maecenas in *Conversations-Lexikon oder kurzgefaßtes Handwörterbuch*, 1809-11, III, p. 12, *Digitale Bibliothek* 131, p. 2781: [Maecenas had a magnificent villa in Tivoli near Rome, the ruins of which were only recently the object of admiration of every traveller; but solely on account of the wish of the Roman Court (which failed to come to fruition) to set up a foundry on the site did these superb remains come to be destroyed in the year 1796].
- ² The German words *Mäzen* and *Mäzenatentum* [patron and patronage, particularly of the arts] are derived from the name Maecenas. See *Virtuelles Antikenmuseum*, <<http://viamus.uni-goettingen.de>>, accessed 15.02.2012.
- ³ Inge Feuchtmayr, *Johann Christian Reinhart*, Munich 1975, fig. 373, A 54.
- ⁴ See C.J. De Bruyn Kops, *Hendrik Voogd. Nederlands Landschapschilder te Rome (1766-1839)*, in *Nederlands Kunst-historisch Jaarboek* 21 (1970), p. 335.
- ⁵ Cited in Albert Meier and Heide Holmer (eds.), *Johann Gottfried Herder. Italienische Reise*, Munich 1988, p. 188f.
- ⁶ Bibliography: De Bruyn Kops, op. cit., pp. 319-69; Fransje Kuyenhoven, 'De leidse collectie tekeningen en grafiek van Hendrik Voogd', in *Leids Kunsthistorisch Jaarboek* 1985, pp. 269-95.

13 JULES-FRÉDÉRIC BOUCHET

- ¹ *La Villa Pia des jardins du Vatican, architecture de Pirro Ligorio*, Paris 1837; *Pompéi, choix d'édifices inédits*, I: *Maison du poète tragique*; II: *Peintures spécialement de décors d'intérieurs*, Paris 1828-42; Other series of engravings published by Bouchet are: *Compositions antiques dessinées, gravées et publiées par Bouchet*, Paris 1851-2; *Le Laurentin, maison de campagne de Pline le consul, restaurée d'après sa lettre à Gallus*, Paris 1852.
- ² For biographical details, see the obituary by H. Barbet de Jouy, *Jules Frédéric Bouchet, architecte, dessinateur, graveur*, in *Gazette des Beaux-Arts*, Paris 1.5.1860, pp. 169-73.
- ³ Watercolour, gouache and graphite, 165 x 230 mm / 182 x 244 mm. See *Intérieurs romantiques. Aquarelles, 1820-1890*, Cooper-Hewitt, National Design Museum, New York, Donation Eugene V. et Clare E. Thaw, exhib. cat., Musée de la Vie romantique, Paris 2012-3, p. 78 ff., figs. 37 and 38.
- ⁴ Pen and black ink, watercolour, heightened with gold, 445 x 675 mm. See *Paris de l'Antiquité à nos jours: dix ans d'acquisitions du musée Carnavalet*, exhib. cat., Musée Carnavalet, Paris 1994, p. 136, no. 226.

14 GABRIELE CARELLI

- ¹ For biographical details, see Jonathan Stuhlman in his internet article on the exhibition *Italy and Beyond: The Watercolors of Gabriel Carelli*, Mint Museum Randolph, Charlotte, NC, 23 July 2011 - 17 June 2012. (<http://mintwiki.pbworks.com>), accessed 12.02.2013.
- ² Mario Praz, op. cit., London 1964, p. 331.
- ³ The details of the history of the Villa Lieven draw on an article by Guiseppe d'Angelo, *Castellammare Borbonica 1734-1860 in Domus de loco sano*, Città di Castellammare di Stabia 2002 (www.gdangelo.it/castrebobonica.htm), accessed 12.02.2013.
- ⁴ Photographs of both watercolours including notes on the provenance and literature are in the photo archive of the Bibliotheca Hertziana, Rome [ICCD N 377-378].

15 ERNST FRIES

- ¹ Ernst Fries used Italian laid paper with this watermark for a number of drawings executed between 1824 and the summer of 1827. See Sigrid Wechsler, *Ernst Fries (1801-1833), Monographie und Werkverzeichnis*, Heidelberg 2000, p. 390, watermark no. 15, repr.
- ² Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett, [inv. SZ95]; S. Wechsler, op. cit., no. 354, repr.
- ³ Comparable drawings are listed in Wechsler's catalogue raisonné (op. cit.) under nos. 335-55.
- ⁴ Sigrid Wechsler in a written communication dated 7.8.2012.
- ⁵ S. Wechsler (op. cit.), no. 706, colour plate LXXI.

16 ROMAIN-ETIENNE-GABRIEL PRIEUR

- ¹ École nationale supérieure des beaux arts, Paris [inv. PRP 76]; Growing interest in landscape painting at the beginning of the nineteenth-century in France was largely due to the work of artists like Pierre-Henri de Valenciennes (1750-1819), Achille-Etna Michallon (1796-1822) and Jean-Victor Bertin (1792-1842). In 1817, this interest led to the establishment of a new category, the historical landscape, at the annual Prix de Rome contest.
- ² Records in the archives of the Villa Medici show that Prieur was registered as a student in the years 1834 to 1836.
- ³ Sale, Jean-Marc Delveaux, Paris, 18 December 2009.

17 SIR EDWIN HENRY LANDSEER, R.A

- ¹ For a biography of Landseer, see Robert Upstone in *The Dictionary of Art*, XVIII, p. 722 f.
- ² See Susan Owens, op. cit., p. 344, appendix.
- ³ Sale, Sotheby's, London, 6 July 2010, lots 119-227.
- ⁴ Richard Ormond, *Sir Edwin Landseer*, exhib. cat., Tate, London and Philadelphia Museum of Art, 1982, nos. 4-6.
- ⁵ Stephen Ongpin Fine Art, *An Exhibition of Master Drawings*, New York 2011, no. 18. Purchased by the Snite Museum of Art, University of Notre Dame, Indiana. See Susan Owens, op. cit., p. 344, appendix no. 10, fig. 45.
- ⁶ Williard Bissell Pope (ed.), *The Diary of Benjamin Robert Haydon*, Cambridge Mass. 1960, I., p. 413. The loan apparently included Haydon's *Anatomical Drawings*, made between 1803 and 1806 and mounted in an album for the use of his students. It also included John Bell's surgical treatise titled *Anatomy of the Bones, Muscles, and Joints* (1793-4, with one volume of plates) and Haydon's *Anatomy of a Lion*, a set of drawings he had made when dissecting a lioness in 1810.
- ⁷ W. B. Pope, op. cit., p. 291.
- ⁸ L. Weston, *Sir Edwin Landseer and the Lion, Notes & Queries*, 15 November 1879, p. 283.
- ⁹ For Stubbs's drawings for the *Anatomy of the Horse*, see Judy Egerton, *George Stubbs, Painter: Catalogue Raisonné*, New Haven and London 2007, pp. 112-29, figs. 1-24.

18 CHRISTOFFER WILHELM ECKERSBERG

- ¹ Peter Michael Hornung and Kasper Monrad, *C. W. Eckersberg – dansk malerkunsts fader*, Copenhagen 2005, repr. p. 376.
- ² G. F. Ursin studied under Carl Gauß in Göttingen and was appointed professor of Mathematics at the Copenhagen Royal Academy of Arts in 1827.
- ³ Erik Fischer in *Von Abildgaard bis Marstrand – Meisterzeichnungen der Kopenhagener Schule aus dem Besitz der Königlichen Kupferstichsammlung Kopenhagen*, exhib. cat., Munich 1985, p. 57, under no. 57.
- ⁴ As cited in Erik Fischer, *Tegninger af C. W. Eckersberg*, exhib. cat., Copenhagen 1983, p. 231.
- ⁵ As a young professor Eckersberg was a member of the four-man strong selection committee which recommended, in 1822, that the newly established professorship in perspective at the Copenhagen Royal Academy of Fine Arts (School of Architecture) should be filled by the architect G. F. Hetsch. Hetsch was an old friend of Eckersberg's from their sojourn in Rome. As cited in Erik Fischer, op. cit., p. 231.
- ⁶ Fondation Custodia, inv. 1983-T.30 ; *De Abildgaard à Hammershoi - 75 Dessins Danois*, exhib. cat., Paris 2007, no. 14.

19 CHRISTOFFER WILHELM ECKERSBERG

- ¹ Emil Hannover, *Maleren C. W. Eckersberg*, Copenhagen 1898, p. 398, no. 550. *Begyndt paa et andet Billede efter den skønne quindelige Model* (diary entry for 5 Sept. 1840). *Fuldendt et lille Billede af Modellen Florentine, i rund Format, lidt over halv Figur, malet paa Kobber* (diary entry for 10 Sept. 1840).
- ² See *Den nøgene Guldalder*, op. cit., pp. 112-27.
- ³ See *Den nøgene Guldalder*, op. cit., p. 21, fig. 9.

20 JEAN-BAPTISTE-CAMILLE COROT

- ¹ Marieantonia Reinhard-Felice (ed.), *Sammlung Oskar Reinhart "Am Römerholz" Winterthur, Gesamtkatalog*, Wintherthur 2002, p. 332 f., no. 76, repr.
- ² It does, however, appear that Corot was in the La Rochelle area on other occasions visiting his friend Comairas (1803-75), a pupil of Ingres (see *Corot*, exhib. cat., The Metropolitan Museum of Art, New York 1996-7, p. 220, under no. 96).
- ³ Yale University Art Gallery, New Haven, Stephen Carlton Clark Bequest [inv. 1961.18.14].
- ⁴ Examples are *La Rochelle, entrée du port d'échouage*, Musée du Louvre, Paris; *La Rochelle, avant-port*, Ny Carlsberg Glyptotek, Copenhagen; and see *Entrée du Port de La Rochelle*, Brigitte and Jacques Gairard Collection, Lyon, in *Un siècle de Paysages, Les choix d'un amateur*, exhib. cat., Musée des Beaux-Arts de Lyon, 2010, p. 78 f., no. 34, repr.

21 CARL GUSTAV CARUS

- ¹ Similarly, a dedication to his son Albert and Carus's own signature are identifiable in the drawing *Gotische Kirchenruine im verschneiten Walde*, 1869. Private collection (see Rogner & Bernhard, *Deutsche Romantik Handzeichnungen*, I, Munich 1973, p. 84).
- ² Carus put forward a theoretical analysis of this interest in his *Nine Letters on Landscape Painting* [*Neun Briefe über Landschaftsmalerei*], written between 1815 and 1824 and published in 1831. Here he defined *the depiction of a certain state of mind* [feeling] *by means of the reproduction of a corresponding mood in the life of nature* [truth] as the central task of landscape art. Conditions in nature should correspond with the artist's emotions. Hinrich Sieveking in *Fuseli to Menzel – Drawings and Watercolours in the Age of Goethe from a German Private Collection*, exhib. cat., Munich and New York, 1998, p. 180.
- ³ *The Swan*, published in 1816.
- ⁴ Marianne Prause, *Carl Gustav Carus – Leben und Werk*, Berlin 1968, no. 222 [as lost].
- ⁵ Goethehaus Frankfurt am Main, inv. IV-1974-002. See Freies Deutsches Hochstift – Frankfurter Goethe-Museum, *Bestandskatalog – Die Gemälde*, Frankfurt am Main 2011, pp. 52-4, no. 39; Helmut Börsch-Supan and al., *Caspar David Friedrich, Gemälde, Druckgraphik, Zeichnungen*, Munich 1973, pp. 360-1, no. 266.
- ⁶ Helmut Börsch-Supan (written communication).
- ⁷ Stefan Grosche, *Wenn in Poesie das arme Leben sich abspiegelt. Der Tod des Kindes und die künstlerische Selbsttherapie bei Carl Gustav Carus*, in *Jahrbuch der Staatlichen Kunstsammlungen Dresden*, Dresden 2009 [articles], pp. 91-3.
- ⁸ Carl Gustav Carus, *Lebenserinnerungen und Denkwürdigkeiten*, op. cit., p. 245 f.
- ⁹ Goethehaus Frankfurt/Main, inv. no. IV-01158. See Freies Deutsches Hochstift – Frankfurter Goethe-Museum, *Bestandskatalog – Die Gemälde*, Frankfurt am Main 2011, p. 36-8, no. 21.
- ¹⁰ Helmut Börsch-Supan (written communication).

22 RUDOLF VON ALT

- ¹ For the history of the Clary-Aldringen Palais, (see www.burgen-austria.com)
- ² Thomas Lawrence executed a *Portrait of John Bloomfield* in 1819 (National Portrait Gallery, London). The engraved portrait by G. Cook is reproduced from a photo in the collection of the Hulton Archive, Getty Images.

23 JEAN-FRANÇOIS MILLET

- ¹ Robert Herbert, in exhib. cat. London 1976, op. cit., p. 185, under no. 122.
- ² Musée du Louvre, Département des arts graphiques, Fonds d'Orsay, Paris [inv. RF255, RF3398 and RF5871]. See Nathalie Roux and Françoise Gibert, in *Jean-François Millet – Voyages en Auvergne et Bourbonnais 1866 – 1868*, exhib. cat., Ville de Clermont-Ferrand 2002, repr. pp. 55-57.
- ³ Alexandra R. Murphy et al., *Jean-François Millet*, exhib. cat., Museum of Fine Arts, Boston 1984, p. 177.
- ⁴ Cited in Alexandra R. Murphy et al., *Jean-François Millet – Drawn into Light*, exhib. cat., Sterling and Francine Clark Art Institute, Williamstown and The Frick Art & Historical Center, Pittsburgh, New Haven 1999, p. 103.
- ⁵ Alexandra R. Murphy, in *Master Drawings 1520 – 1890*, exhib. cat., W. M. Brady & Co., New York 2006, no. 43, ill.

24 CAMILLE PISSARRO

- ¹ Ludovic-Rodo Pissarro and Lionello Venturi, *Pissarro: son art – son œuvre*, Paris 1939, pl. 58, no. 288.
- ² Théodore Duret's letter of December 1873 to Pissarro is cited in Terence Maloon and Claire Durand-Ruel Snollaerts, *Pissarro and his critics*, in *Camille Pissarro*, exhib. cat., Art Gallery of New South Wales and National Gallery of Victoria 2005-6, p. 234.
- ³ Richard R. Brettell, *Pissarro's People*, exhib. cat., Sterling and Francine Clark Art Institute, Williamstown and California Palace of the Legion of Honor, San Francisco 2011-2, p. 129.
- ⁴ The photograph of Pissarro's studio in Éragny (Fig. 2) is published in Richard R. Brettell, op. cit., p. 292, fig. 250.
- ⁵ Loys Delteil, *Le Peintre Graveur Illustré*, J. F. Millet et al., Paris 1906, nos. 100-2.

25 CONSTANTIN GUYS

- ¹ Charles Baudelaire, *Un Peintre de la vie moderne*, in *Le Figaro* XXVI, 28 November and 3 December 1863.
- ² Op. cit., translated into English and selected by J. Mayne, London 1965. See also Michel Melot, *Guys, (Ernst-Adolphe-Hyacinthe-) Constantin*, in *The Dictionary of Art*, XIII, London 1996, p. 878 f.
- ³ See *Manet 1832-1883*, exhib. cat., Galeries nationales du Grand Palais, Paris and Metropolitan Museum of Art, New York 1983, p. 377, no. 149 ff.; *Manet, Portraying from Life*, exhib. cat., Royal Academy of Arts, London 2013, p. 108 ff., no. 30.
- ⁴ *Manet bis Van Gogh - Hugo von Tschudi und der Kampf um die Moderne*, exhib. cat., Berlin and Munich 1997, p. 70.

26 HILAIRE GERMAIN EDGAR DEGAS

- ¹ See Paul-Andre Lemoisne, *Degas et son œuvre*, 4 vols., Paris 1946-9, nos. 962, 962 bis, 963, 964 and 965; Philippe Brame and Theodore Reff, *Degas et son œuvre: A Supplement*, New York 1984, no. 135.
- ² See for example Lemoisne nos. 1123, 1321, 1368, 1452 bis.
- ³ Arsène Alexandre, *Degas: nouveaux aperçus*, in *L'Art et les Artistes*, XXIX:154, February 1935, p.146.
- ⁴ See Richard Kendall, *Degas Beyond Impressionism*, London 1996, pp.32-5.

27 PAUL SIGNAC

- ¹ Signac quotes the figure in a letter to Henri Edmond Cross. The letter is preserved in the Signac Archives. See *Paul Signac: A Collection of Watercolors and Drawings*, exhib. cat., Arkansas Arts Center, Little Rock 2000, p. 18 and p. 29.
- ² A similar watercolour of Venice bearing the number 101 is in the James T. Dyke Collection (see exhib. cat., op. cit., Little Rock 2000, no 24).
- ³ P. Signac, preface to the catalogue of the H. Person exhibition, Paris, Galerie Bernheim-Jeune, February 1913.
- ⁴ P. Signac, *Jongkind*, Paris, 1927, p. 71.
- ⁵ Cited after Marina Ferretti Bocquillon in exhib. cat., op. cit., Little Rock 2000, p. 15.

28 ANDRÉ DERAÏN

- ¹ Judi Freeman, *The Fauve Landscape*, exhib. cat., Los Angeles County Museum of Art, 1990, p. 15.
- ² Cited in Denys Sutton, *André Derain*, London 1959, p. 16.
- ³ John Elderfield, *Henri Matisse. A Retrospective*, exhib. cat., The Museum of Modern Art, New York 1992, p. 133.
- ⁴ Cited in Denys Sutton, op. cit., p. 13. Derain may have seen the Van Gogh exhibition at Galerie Bernheim-Jeune in Paris in 1901.
- ⁵ Paul Poiret (1879- Paris-1944), a collector and artist, established his own fashion house in 1903, making a name with a controversial kimono coat. He designed flamboyant window displays and threw legendary parties to draw attention to his work. His talent for marketing and branding was unmatched by any previous couturier. In 1909, he was invited by the British Prime Minister H. H. Asquith to show his designs at 10 Downing Street. His house expanded to encompass furniture, decor and perfumes. In 1911, he introduced *Les Parfums de Rosine*, named after his eldest daughter, making him the first couturier to launch a signature perfume under a fashion house label. During World War I, Poiret left his fashion house to work on streamlining production of army uniforms. When he returned in 1919, the house was on the brink of bankruptcy. New couturiers like Chanel were producing simple, sleek designs that relied on excellent workmanship. When he died in 1944, his name had been forgotten.

29 GUSTAV KLIMT

- ¹ For further information about Klimt and the Lederer family see Tobias G. Natter and Gerbert Frodl (eds.), *Klimt's Women*, exhib. cat., Belvedere (Vienna 2000/01), pp. 133–35; idem, *Die Welt von Klimt, Schiele und Kokoschka* (Cologne 2003), pp. 111–39.
- ² First noted in: Alice Strobl, *Gustav Klimt – Die Zeichnungen*, III (Salzburg 1984), pp. 91–93.
- ³ Tobias G. Natter, 2000–1, op. cit., note 1, pp. 133–34; Tobias G. Natter, 2003, op. cit., pp. 121–22. Elisabeth's closeness to Gustav Klimt ultimately saved her life: 'When her "Aryan" husband left her and filed for divorce after the so-called "Anschluss" with Austria, it was the start of a difficult time for Elisabeth Lederer. To try and escape Nazi racial hatred she even carried out parentage verification and gained official recognition that Klimt was her illegitimate father to protect her from deportation.' (Tobias G. Natter, [ed.], *Gustav Klimt – Sämtliche Gemälde* [Cologne 2012], p. 627).
- ⁴ Alice Strobl, op. cit., IV (Salzburg 1989), p. 187.

30 MAX LIEBERMANN

- ¹ The Salman Schocken Collection was originally housed in Berlin. A leading publisher, collector and department store owner, Salman Schocken (1877–1959) moved to Jerusalem in 1934 and to New York in 1940.
- ² Ullsteinbild, no. 00067127. Published in *Zeitbilder*, a supplement to the *Vossische Zeitung*, 20, on 14 May 1922.
- ³ Another pastel (1901) of Liebermann's study – something of a sanctuary – is documented in his *oeuvre*. He is portraying his daughter Käthe at the age of fifteen or sixteen, in an armchair by the fireside with Männe, the family's much-loved dachshund, curled up asleep at her feet. Cardboard, 74 x 59 cm. Private collection.
- ⁴ Liebermann painted three portraits of Hanover *Stadtdirektor* Tramm in the years 1908 and 1912–3. Max Liebermann, *Portrait of Stadtdirektor Dr. Heinrich Tramm*, 1908, oil on canvas, 96 x 79.5 cm, private collection, Germany (on loan to the Niedersächsisches Landesmuseum in Hanover). See Matthias Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien*, II, Munich 1996, no. 1908/48, repr. in colour p. 753; *Portrait of Stadtdirektor Dr. Heinrich Tramm*, 1913, oil on canvas, 225 x 146 cm, Niedersächsisches Landesmuseum, Hanover; Städtische Galerie, 1914, inv. 144, Eberle 1913/01; and see the preparatory sketch, *Portrait of Stadtdirektor Tramm – Study*, 1912, oil on card, 50.2 x 39.2 cm, private collection, Eberle 1912/44, repr. p. 656.
- ⁵ Hans Ostwald, *Das Liebermann-Buch*, Berlin 1930, fig. 121, p. 247.
- ⁶ Harry Philippi and Georg Schnath (eds.), *Heinrich Tramm. Stadtdirektor von Hannover. 1854–1932. Ein Lebensbild*, Hanover 1932, pp. 79–82.
- ⁷ *Ibid.* p. 79.

31 LOVIS CORINTH

- ¹ Stephan Kojy, *Everything is woven in Tones*, in *German Impressionist Landscape Painting*, exhib. cat., The Museum of Fine Arts, Houston and Wallraf-Richartz Museum, Cologne, 2010, p. 136.
- ² Hermann Beenken, *Das neunzehnte Jahrhundert in der deutschen Kunst: Aufgaben und Gehalte, Versuch einer Rechenschaft*, Munich 1944, p. 219.
- ³ G. Bussmann, *Lovis Corinth: The Late Works*, in *German Art in the Twentieth Century. Painting and Sculpture 1905 – 1985*, exhib. cat., Royal Academy of Arts, London 1985, p. 436.
- ⁴ For examples, see Charlotte Berend-Corinth, *Lovis Corinth. Die Gemälde. Werkverzeichnis*, Munich 1992, nos. 821, 829 and 901–908. A similar watercolour with gouache, *Still Life of Vetch*, executed in 1923, was sold at auction in Berlin in 2008; see *Lovis Corinth zum 150. Geburtstag*, sale, Villa Grisebach, cat. 161, Berlin, 28 November 2008, lot 21.
- ⁵ Charlotte Berend-Corinth, *Lovis Corinth – Die Gemälde*, Munich 1992, p. 191, no. 915, repr. p. 838.
- ⁶ Alfred Kuhn, *Lovis Corinth*, Berlin 1925.

32 EMIL NOLDE

- ¹ Martin Urban, *Emil Nolde. Die Aquarelle*, in exhib. cat., *Emil Nolde*, Württembergischer Kunstverein, Stuttgart and Stiftung Seebüll Ada und Emil Nolde, 1987–8, pp. 110 and 113.

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No. 31: Lovis Corinth, *Still Life with Flowers*, watercolour and gouache on velin (detail)



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