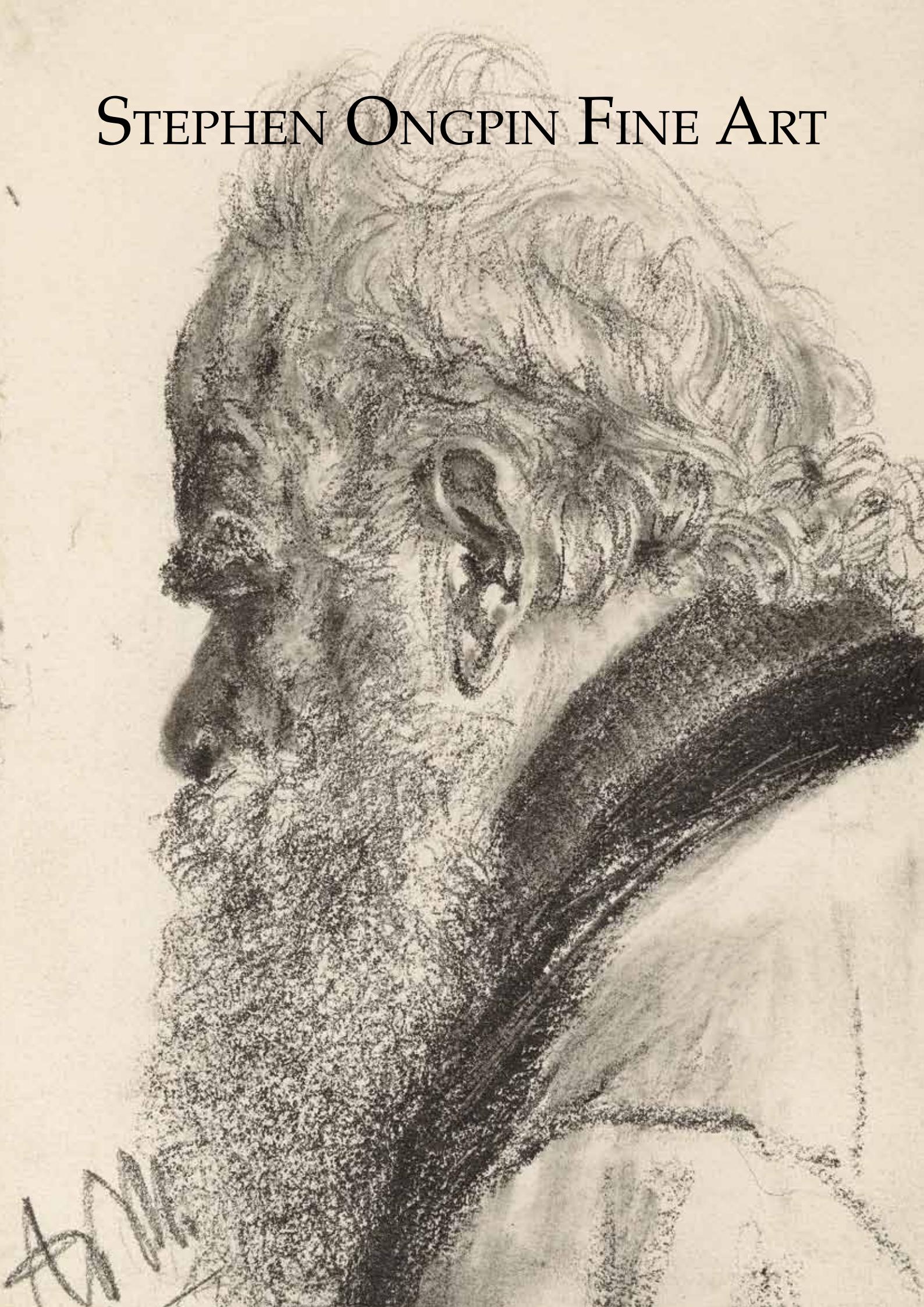


STEPHEN ONGPIN FINE ART



Cover:

Adolph Menzel (1815-1905)
A Bearded Man Looking Down to the Left
No.37

Adolph Menzel (1815-1905)
Portrait of Fraulein Hanna Maercker [detail]
No.5



**'A WORLD CAUGHT WITH THE EYE
AND HELD BY THE PENCIL'**

DRAWINGS BY ADOLPH MENZEL

2019 - 2022

STEPHEN ONGPIN FINE ART

INTRODUCTION AND ACKNOWLEDGEMENTS

'A world caught with the eye and held by the pencil.'¹ Thus were the drawings of Adolph Menzel (1815-1905), one of the finest draughtsmen of the 19th century, aptly described by one scholar the last time an exhibition of his drawings was held in London, nearly fifty-five years ago.

Writing in the magazine *The Studio*, two years before the artist's death, an English art critic noted that '*Although Professor von Menzel is known by repute all over the civilized world as one of the greatest of modern masters, he is to people in this country little more than a name. Few of his productions have been exhibited here, and English art lovers have not had many opportunities of judging for themselves what may be the reasons for the high estimate of his abilities which has been formed abroad... During his long career, Menzel, who is now in his eighty-eighth year, has been a most prolific worker, and has distinguished himself as much by the variety as by the excellence of his effort.*'²

It has been over a century since these words were written, on the occasion of an exhibition of paintings and drawings by Menzel at the French Gallery in London in 1903, and yet to this day the British public has still only had relatively little exposure to the work of the artist. Although he was made an honorary member of both the Royal Academy and the Royal Society of Painters in Watercolour, Menzel established his reputation in his native Germany and also, to some extent, in France, where a major exhibition of his work was held in 1885. Almost the entirety of Menzel's surviving oeuvre remains in Germany today, predominantly in Berlin. (Indeed, until the reunification of the country in 1990, most of Menzel's drawings were kept in museums in East Berlin, where they were largely inaccessible to all but scholars and art historians.) Similarly, the vast majority of the scholarly literature on the artist is in German.

In 1965 the Arts Council of Great Britain organized a travelling exhibition of *Drawings and Watercolours by Adolph Menzel*, which was seen in London, Bristol, Kingston-upon-Hull and Leicester. Nearly twenty years later, in 1984, a loan exhibition of drawing and prints by Menzel from the collections of the museums of West Berlin was held at the Fitzwilliam Museum in Cambridge; this was, in fact, the last exhibition devoted to the artist to be mounted in the UK. Only a handful of drawings by Menzel are to be found in British public collections, including eight sheets in the British Museum, four in the Ashmolean Museum in Oxford and two in the Fitzwilliam Museum, as well as one drawing in the Barber Institute of Fine Arts in Birmingham and two in the National Galleries of Scotland in Edinburgh. Almost none of the artist's paintings or finished gouaches, however, are in public collections in this country, with the notable exception of the genre painting *Afternoon in the Tuileries Gardens* of 1867, which was acquired by the National Gallery in London in 2006.

I am delighted to be able to present this selection of drawings by Adolph Menzel, several of which are published here for the first time. I am, as ever, enormously grateful to my wife Laura for her patience, advice and constant support, and would also like to thank Megan Corcoran and Alesa Boyle for their assistance in all aspects of preparing this catalogue and the accompanying exhibition. I am likewise grateful to the following people for their help in the preparation of this catalogue and the drawings included in it: Deborah Bates, Rhea Blok, Glynn Clarkson, Cheryl and Gino Franchi, Alastair Frazer, Peter Fuhring, Katharina Gart, Sigourney Jacks, Manja Kayser, Cathrin Kirchhoff, Teresa Krasny, Emma Kronman, Thomas Le Claire, Suz Massen, Beth McKeown, Martin Moeller, Mireille Mosler, Otto Naumann, Michelle Ongpin Callaghan, William O'Reilly, Guy Peppiatt, Christina Peters, Karin Rhein, Sarah Ricks, Nora Ruesenberg, Andrew Smith, Rainer Theobald, Todd-White Photography, Emma Ward and Jenny Willings.

Stephen Ongpin

Dimensions are given in millimetres and inches, with height before width.
Unless otherwise noted, paper is white or whitish.
High-resolution digital images of the drawings are available on request.

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**'A WORLD CAUGHT WITH THE EYE
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DRAWINGS BY ADOLPH MENZEL

CATALOGUE BY
STEPHEN ONGPIN

2019 - 2022

ADOLPH MENZEL (1815-1905)

Adolph Friedrich Erdmann Menzel began his career working in his father's modest lithography workshop in the East Prussian city of Breslau (now Wrocław in Poland). His talent as a draughtsman was evident from an early age (as the artist himself once noted, '*my artistic creativity began as soon as I was able to hold a piece of chalk*'¹), and he exhibited his first drawing, a chalk study inspired by Rubens, at the age of twelve. By fourteen the young artist was providing drawings of historical subjects to be translated into lithographic prints by his father. In 1830 the Menzel family moved to Berlin, where the young artist continued to assist his father. The latter's death in 1832, however, left the sixteen-year old Menzel as the head of the family. He took over the lithography business, and from then onwards supported his mother, Charlotte Emilie, and his two siblings, Emilie and Richard, both of whom were several years younger than him. In 1833 Menzel spent a few months at the Akademie der Künste in Berlin; a brief period of study which seems to have been the sum total of his formal artistic training.

At the outset of his long and successful career Menzel worked primarily as an illustrator and commercial print artist, producing numerous designs for book illustrations, as well as frontispieces, invitations, letterheads, menus, diplomas and certificates. The high point of his activity as an illustrator was a series of some four hundred designs for wood engravings produced to accompany Franz Kugler's magisterial illustrated history of Frederick the Great, the *Geschichte Friedrichs des Großen*, published in twenty instalments between 1840 and 1842. This important commission, which served to commemorate the centenary of the King's coronation, provided the artist with a steady income between 1839 and 1842, and established his reputation as an artist of note. Menzel went on to produce two hundred drawings for the *Illustrationen zu den Werken Friedrichs des Grossen* and over 430 lithographs illustrating the soldiers and uniforms of the Prussian army. It was also in the 1840s that Menzel began to produce a number of spirited, impressionistic oil sketches, although these remained in his studio and largely unknown to the public until after his death.

During the late 1840s and 1850s Menzel was mainly occupied with a series of large-scale history paintings illustrating episodes from the life of Frederick the Great, today in the Alte Nationalgalerie in Berlin. These included *The Round Table of Frederick the Great at Sansoucci*, painted in 1850, and *The Flute Concert of Frederick II at Sansoucci*, begun in 1849 and finished in 1852. The following year Menzel was admitted into the Royal Prussian Academy of Arts in Berlin, where he was to be appointed a professor in 1856. The same year his painting *Night Attack at Hochkirch*, begun in 1850, was exhibited at the Akademie der Künste to considerable acclaim, winning a gold medal. In 1861 Menzel received his most important official commission; a massive painting of *The Coronation of King Wilhelm I at Königsberg*, on which he worked for four years, completing it in 1865. For this monumental canvas, the artist produced over 130 individual portrait drawings, in pencil, watercolour and gouache, of the participants in the ceremony.

Menzel made three trips to Paris, in 1855, 1867 and 1868, each of which were of great significance for him. His exposure to the city and to the prevailing trends in French art resulted in a number of splendid genre paintings, notably *Sunday Afternoon in the Tuileries Gardens*, painted in 1867, and *Weekday in Paris*, completed two years later. Although based on drawings made in Paris, these works were painted in Menzel's Berlin studio, and were among the earliest manifestations of an abiding interest in modern urban life that was to be a hallmark of the painter's later career.

Menzel's views of contemporary life culminated in what is arguably his masterpiece as a genre painter; the large canvas of *The Iron Rolling Mill*. Painted between 1872 and 1875, it was almost immediately purchased by the National-Galerie in Berlin, together with the earlier *Flute Concert at Sansoucci*. Indeed, from 1874 onwards the National-Galerie, under its new director Max Jordan, began systematically building its unsurpassed collection of works by Menzel. (Both Jordan and his successor as director of the National-Galerie, Hugo von Tschudi, produced important scholarly catalogues of Menzel's oeuvre.) By 1880 Menzel's work was being handled by the art dealer Hermann Pächtner, who owned the R. Wagner gallery in Berlin, and who was responsible for the sale of several significant works by the artist

to museums. In 1884, an exhibition celebrating fifty years of Menzel's career was held at the National-Galerie, and the following year the Akademie der Künste displayed almost all of the works by the artist held in Berlin collections. Exhibitions of Menzel's oeuvre were mounted in Paris and Vienna in 1885, while his work was also shown at the Exposition Universelle of 1889 in Paris.

Of diminutive stature - he stood about four feet seven inches in height - and occasionally prone to some type of epileptic seizures, Menzel was something of an outsider in society. While he enjoyed a number of close friendships, and maintained a lively correspondence with many people over the course of his career, his personality was often described, by those outside his circle, as fractious and disagreeable. He seems to have been quite shy, and was generally very guarded about both his private life and his work, particularly his drawings and sketchbooks. Although by the 1860s Menzel was wealthy and successful, he continued to live a fairly modest, frugal existence, working from a spartan studio in Berlin. He spent much of his time with the family of his younger sister Emilie Krigar-Menzel, whom he accompanied on summer vacations, and for whose children he produced a series of forty-four charming small gouaches, mainly of animals and birds, known as the *Children's Album*, today in the Kupferstichkabinett in Berlin.

The last three decades of his career saw Menzel established as one of the leading artists in Germany. A prominent and respected figure in Prussian society, he was the recipient of numerous honours including, in 1898, induction as a knight into the Prussian Order of the Black Eagle and subsequent elevation to the nobility. An unusual honour for a living artist was the publication of a massive, three-volume monograph on Menzel's work, written by Max Jordan and Robert Dohme and lavishly illustrated, which appeared between 1885 and 1890. In the 1880s Menzel began to give up oil painting in favour of working in gouache, and his last painting in oils is dated 1892. Old age, as well as a bad fall he suffered in 1895, meant that the gouaches were abandoned just after the turn of the century. Yet until the end of his long life, Menzel never stopped drawing in pencil and chalk, always able to find expression for his acute powers of observation. The 1890s onwards found the artist working mainly in his studio and producing a large number of drawn character studies of individual heads or half-length portraits.

In 1895, on the occasion of Menzel's eightieth birthday, a large retrospective exhibition of his work was held at the National-Galerie in Berlin, and in the same year he was made an honorary member of both the Royal Academy in London and the Académie des Beaux-Arts in Paris. Menzel died in February 1905, at the age of eighty-nine, having spent nearly seventy-five years of his life living and working in Berlin. Within a few weeks of his death, a memorial exhibition opened at the National-Galerie that included some 5,400 drawings, watercolours, gouaches and pastels, together with over a hundred paintings and some 250 lithographs, wood engravings and book illustrations. A number of the drawings in the present catalogue were included in this seminal exhibition, which confirmed the artist's posthumous reputation for decades to come.



Adolph Menzel, *Self Portrait with One Eye*, 1876. From a sketchbook in the Kupferstichkabinett, Berlin.

THE DRAWINGS OF ADOLPH MENZEL

'Alles ZEICHNEN ist nützlich und ALLES zeichnen auch!' ('All drawing is good, and so is drawing everything!')¹.

As a supremely gifted draughtsman, Adolph Menzel is thought to have produced some ten thousand drawings over the course of a long career that lasted nearly seventy-five years. His oeuvre as a draughtsman is made up of thousands of individual sketches of figures and parts of figures, interiors, landscapes and still life subjects, as well as preparatory studies for paintings and finished drawings. Possessed of great technical virtuosity, he was equally adept at pencil, chalk, watercolour, pastel and gouache.

For Menzel, the act of drawing appears to have been almost a kind of mania; a need to capture, with pencil or chalk on paper, everything he saw before him. (Among the many anecdotes about Menzel's obsessive need to draw, for example, it is said that, since he was prone to dining very late, he would sometimes fall asleep at the table. On awakening, he would taste his food, which had gone cold, and would then put his utensils aside and pick up his pencil, and proceed to draw the contents of his plate.) The artist would draw not only in his sketchbooks, but on theatre programs, menus, calling cards and other ephemeral pieces of paper. He produced '*a steady stream of studies and drawings made in front of the object and collected in countless sketchbooks. Not intended for public consumption and closely guarded, they provided him with a repertoire and allowed him to probe the limits of the depictable in response to everything and anything he happened to see.*'²

An immensely prolific artist, Menzel was never without a sketchbook or two in his pocket. His friend Paul Meyerheim described his appearance: '*In his overcoat he had eight pockets, which were partially filled with sketchbooks, and he could not comprehend that there are artists who make the smallest outings without having a sketchbook in their pocket. On the lower left side of his coat, an especially large pocket was installed, just large enough to hold a leather case, which held a pad, a couple of shading stumps and a gum eraser.*'³ While most of Menzel's sketchbooks have remained unpublished, the studies and sketches they contain '*give a vivid account of the artist's daily life, reveal the creative process of his work, and document the genesis of some of his major paintings.*'⁴ Menzel's late sketchbooks were the size of small diaries, bound in leather or cardboard. As he told a visitor to his studio in 1904, '*I am always accompanied by a sketchbook like this, whenever I go for a walk or make a journey. I have filled up over 50 of them. They are my memories. They contain things that are extremely personal to me.*'⁵ Although naturally left-handed, Menzel was ambidextrous, and generally painted with his right hand and drew with his left; for this reason he often began a sketchbook on the last page, to avoid smudging the drawings.

The artist's physical manner of drawing was itself somewhat unusual, and was partly the result both of his ambidextrous abilities and his short stature. As has been noted, '*more often than not, Menzel drew standing up – his pencil in his left hand, one of his tiny sketchbooks in his right. Photographs show him at work, and they also show how he held the pencil, sometimes with a second pencil between his teeth. Because he is standing and drawing in a small sketchbook, he has nothing to rest his arm on. He has to stiffen his wrist and hold the pencil between fingers bent in a clawlike fashion to secure it and, at the same time, to allow it to hover freely and almost perpendicularly above the paper. He is thus drawing from the shoulder, moving his entire arm, and he does so with astounding assuredness, following every nuance... No other artist ever drew like this, and never with this degree of perfection.*'⁶

In choosing subjects for his drawings, Menzel was as interested in the everyday life of the city of Berlin, with its labourers, beggars and elderly inhabitants, as he was in the elegant figures of city society that he drew at court balls, concerts and the theatre. He also produced portrait drawings of family and friends, landscape sketches, and studies of everyday objects. Although only a small percentage of the thousands of drawings Menzel produced were used in his larger, finished paintings, the artist seems to have regarded most of his drawings as independent works in themselves, and he almost always

signed (and often dated) them. Nevertheless, the act of drawing remained, for Menzel, an intensely personal exercise. As Françoise Forster-Hahn has aptly noted, '*Drawing provided Menzel with the most spontaneous vehicle of artistic expression, a medium in which the artist felt free to explore and express private feelings he usually shielded from public view.*'⁷

As his fellow artist Max Liebermann later recalled, Menzel '*made no cartoon, no sketch or any other preparatory work for his painting besides his drawings. Likewise, he never painted after nature in his canvas but only with the aid of his drawn studies to which he clung slavishly indeed.*'⁸ Before beginning a painting, Menzel would make many separate studies of individual figures, objects or details, but he only rarely produced complete compositional sketches, particularly after the 1860s. Instead, he built up his painted compositions by combining various studies of individual figures or motifs, creating a sort of mosaic of images taken from his drawings, and working directly onto the canvas. As Forster-Hahn has pointed out, the artist '*selected and fused numerous first-hand notations in his large compositions, subordinating each of these accurately observed details to a comprehensive artistic concept. Menzel thus used individually studied details and combined them into a complex scene, a principle very much like creating a montage of fragments from reality.*'⁹

Characteristic of Menzel's drawings are an expressive line, firm grasp of contour and shading, and an undeniably confident handling of the medium; all in the service of a highly personal and idiosyncratic method of observation. Many of his earliest drawings were made with a sharp, pointed pencil, typified by several of the first dozen drawings in this catalogue. A feature of the artist's drawings of the 1880s onwards, however, is the use of a soft carpenter's pencil, with the lines produced by this broad pencil smudged with a stump to create tonal gradations and a textured effect, with a dark, velvety tone. One contemporary English writer praised '*the artist's extraordinary understanding of the resources of his medium. Hardly one sketch or study, no matter how summary it might be in treatment, failed to suggest to the utmost the subtlety of his observation and the accuracy of his analysis. Every touch revealed the thinker, the man who by rigorous training brought hand and eye into perfect adjustment, and had become so much master of himself that he had eliminated from his practice all possibility of mistake.*'¹⁰ Menzel was widely admired as a draughtsman by his contemporaries, both in Germany and abroad, and especially in France. Edgar Degas, for one, is said to have described Menzel as '*the greatest living master*', and owned at least one drawing by him, as well as making a copy of his painting *The Supper at the Ball*.

Among the contents of Menzel's studio at the time of his death were twenty-nine portfolios of loose drawings, amounting to over four thousand sheets, which were described by the artist, in his will, as '*notations of intimate character from domestic life*'. In 1906 the National-Galerie in Berlin acquired a substantial part of Menzel's estate from his sister Emilie, and the museums of Berlin today hold the largest collections of his work. Over four thousand drawings, together with seventy-seven sketchbooks that the artist used between 1835 and 1903, are in the Berlin Kupferstichkabinett alone, where a major exhibition of Menzel's work as a draughtsman will open in September 2019.

Throughout his long career, the act of drawing remained the foundation of Menzel's artistic practice, and the bedrock of his extensive and varied oeuvre. As the writer and future statesman Theodor Heuss, writing a few years after the artist's death, noted of Menzel, '*his whole temperament as a man and as an artist, that is to say, his way of seeing the world as an artist, lies in the point of his pencil. This is the language he uses to tell of the nature of the world.*'¹¹

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ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Woman Wearing a Hat

Pencil, with framing lines in pencil.

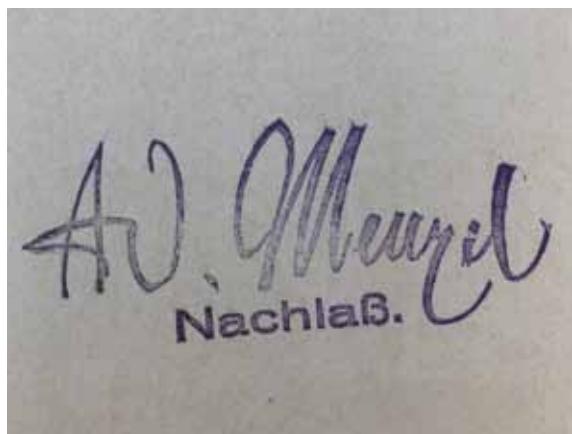
191 x 134 mm. (7 1/2 x 5 1/4 in.) [sheet]

PROVENANCE: The estate of the artist, Berlin; By descent to the artist's nephew, Otto Krieger-Menzel, Berlin, with the *Adolph Menzel Nachlass* stamp (Lugt 4602) on the verso; Possibly his daughter, Ingrid Brebeck; Walter Westfeld, Wuppertal-Eberfeld, until April 1937 or shortly thereafter; Possibly the office of the Generalstaatsanwaltschaft, Düsseldorf; Possibly their sale ('*Zwangerversteigerung...aus Nichiarischem Besitz*'), Cologne, Kunsthaus Mathias Lempertz, 12-13 December 1939, part of lot 207¹; Guido Joseph Kern, Berlin and Wasserburg am Inn; His wife, Franziska Kern, Berlin; Sold by her in November 1942 to the Deutsche Reich for the planned Führermuseum in Linz; An unidentified stamp, with the letters *H. Z. A. Wu* and an eagle in a circle (probably a customs stamp: *Haupt Zoll Amt Würzburg*), on the verso; Held by the Federal Republic of Germany after 1945 as 'ownerless' property and deposited at the Veste Coburg, Coburg, Bavaria; Restituted by the German Federal government to the Westfeld heirs in 2014; Anonymous sale, London, Sotheby's, 21 May 2015, lot 7.

Drawn with a fine pencil alongside delicate areas of stumping, the present sheet may be dated to the 1840s, a decade that marked the first significant period of Adolph Menzel's independent artistic activity. The initial owner of the drawing was the artist's nephew Otto Krieger-Menzel (1861-1929), who applied the *Nachlass* estate stamp – found on the verso of the sheet (fig. I) – onto those works which he retained in his possession after Menzel's heirs had sold the bulk of the contents of his studio to the Nationalgalerie in Berlin in 1906, the year after painter's death.

This drawing was then owned by the noted German-Jewish art dealer Walter Westfeld (1889-c. 1943), who operated a gallery in Wuppertal-Eberfeld between 1920 and 1936, when he was forced to close his business by the Reich Chamber of Culture, which forbade Jews to deal in art. Westfeld was arrested in 1938 for supposed currency violations, and his collection was confiscated by the State and sold at auction in Cologne in December 1939². He was eventually sent to Theresienstadt and then to Auschwitz, where he died.

The present sheet was later acquired by the artist, art historian and museum curator Guido Josef Kern (1878-1953). Kern collaborated with Hugo von Tschudi on the first comprehensive catalogue and exhibition of Menzel's work in 1905, and mounted an exhibition of fifty Menzel drawings at the Akademie in Berlin in 1921. As an artist, Kern was influenced by the work of Menzel and Max Liebermann.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Farmstead near Kassel

Pencil on buff paper. Signed with initials and dated A. M. 47. in pencil along the right edge.
128 x 202 mm. (5 x 8 in.)

PROVENANCE: Anonymous sale, Berlin, Villa Grisebach, 26 November 2014, lot 198; Private collection.

Menzel drew landscapes throughout his long career, and it is only in his last years that he seems to have concentrated more on figure studies. He made countless studies directly from nature, but in the first part of his independent career also copied landscape prints and drawings by earlier artists, in particular Rembrandt. As he noted in a letter of 1844 to his friend Carl Heinrich Arnold, '*I am spending a lot of time in the Kupferstich-Kabinett, enjoying the etchings of the Dutch – above all, those of Rembrandt, who is and will remain the solitary genius in this field; the more one studies him, the more one admires him, not only because of his lighting effects, but also because of his compositions, knowledge of nature, sense of form!*'¹

Between August 1847 and March 1848 Menzel lived and worked in Kassel, in the province of Hesse; the home town of his dear friend Arnold. There he was engaged on a large historical cartoon of *The Entry of Sophie of Brabant and her son, later Landgrave Heinrich, into Marburg in 1247*, commissioned by the Kunstverein, or Art Society, of Kassel, through the auspices of Arnold. During this period, Menzel also produced a number of pencil studies of local Hessian farmers and peasants, as well as several landscapes.

Drawn on a page from a sketchbook, the present sheet may be associated stylistically with a number of pencil drawings by Menzel of views in Kassel and the surrounding area. These include two sheets now in the Kupferstichkabinett in Berlin; a *View of Houses and Gardens in Kassel*, dated 1847², and a *Farmhouse near Kassel*, dated 1848³. Also comparable is an 1847 drawing of *A Spindly Tree in Kassel*, of similar dimensions to the present sheet and thus possibly from the same sketchbook, in the Karen B. Cohen collection, New York⁴.

As Susanne van Falkenhausen has noted of the Kassel drawings of 1847-1848, '*The pencil Menzel used for these landscape-sketches is a coarser, softer one than that employed for studies made at the same time... Menzel's handling of his soft pencil is energetic and broad. The surface details are increasingly treated in summary fashion. Menzel wanted to handle the surfaces and the impression of space tonally – in black and white, but nevertheless in a 'painterly' way.*'⁵



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Studies of Three Men

Charcoal and coloured chalks, with stumping, on brown paper with the corners cut. Inscribed *Erinnerung* in red chalk at the lower right¹. Further inscribed and dated *Dieses Blatt ist eine Originalscizze / bes berühmten Berliner Maler Adolf / Menzel und stammt aus dem Besitz / einer auch ihm lieb gewesenen Frau, / die seiner Schwester. Ich kaufe dieses / aus des meisters jüngeren Jahren stam- / mende Original auf der Lepkeschen Auction / zu Berlin am 25. Mai 1886. / August Frhr. v. Minnigerode - Allerburg* in black ink on the verso. Also inscribed *Original v. Adolph Menzel / [?] [?] / Rudolph Lepke / f 2021 I* in pencil on the verso. Further inscribed (under the number *f 2021 I*) *Nummer des Hauptbuchs des vereideten / Königl. Auctionators Rudolf Lepke* in brown ink on the verso.

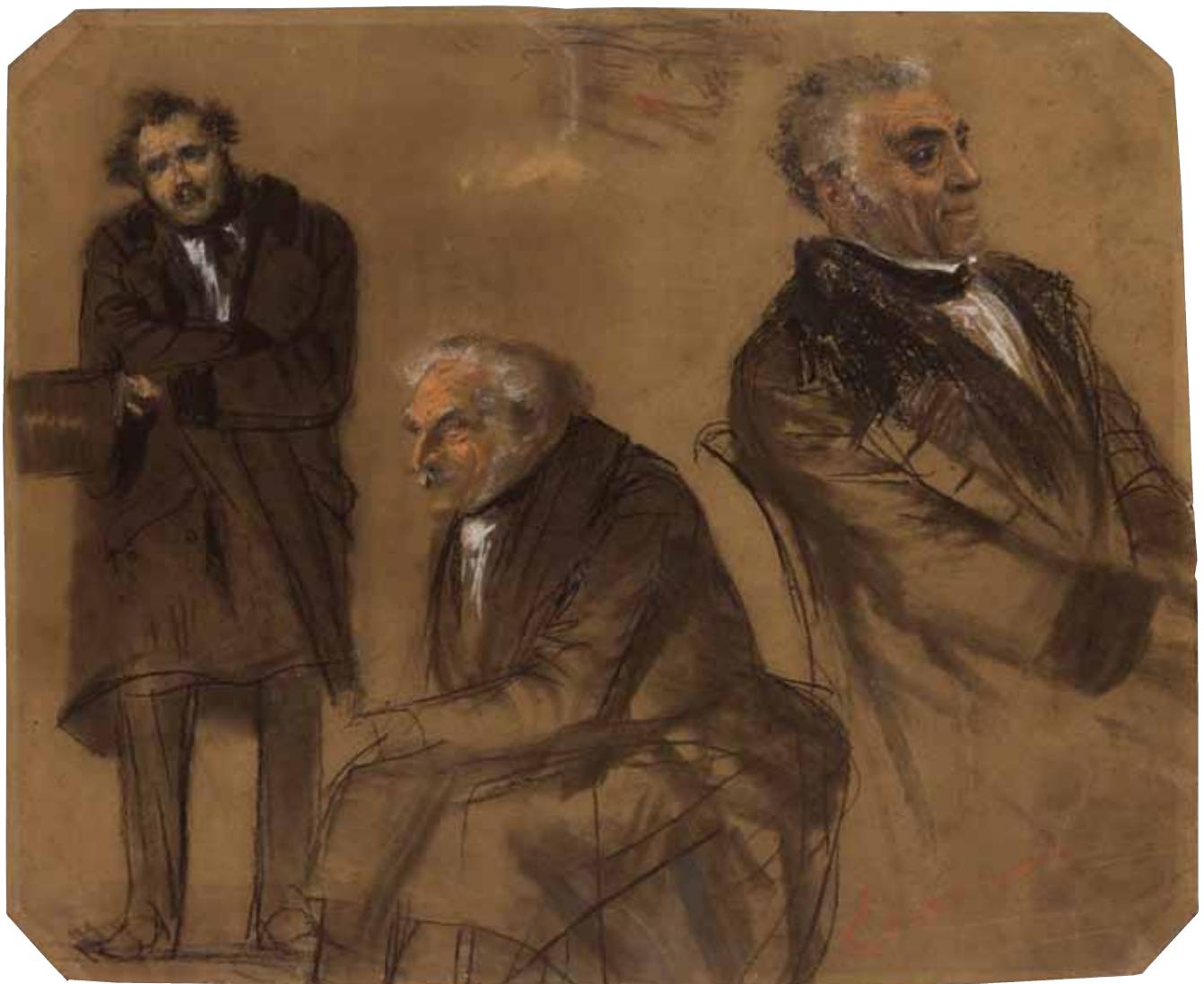
267 x 326 mm. (10 1/2 x 12 7/8 in.)

PROVENANCE: Sale, Berlin, Rudolph Lepke, 25 May 1886 (according to the inscription on the verso), bt. Minnegerode-Allerburg; Ludwig August Wilhelm, Freiherr von Minnegerode-Allerburg, Berlin; His posthumous sale ('Die Sammlungen des verstorbenen Freiherrn von Minnegerode-Allerburg'), Berlin, Rudolf Lepke, 16 October 1917, lot 132 ('Ad. von Menzel. Ein Blatt mit drei männlichen Figurenstudien. Pastell. Bezeichnet: Erinnerung. Die Ecken abgeschnitten. H. 26 cm, Br. 32 cm. Gerahm.'); Anonymous sale, Munich, Sotheby's, 30 June 1998, lot 48; Anonymous sale, Berlin, Villa Grisebach, 26 November 2014, lot 197; Private collection.

The standing man holding a top hat, seen at the left of the present sheet, is developed from a rapidly drawn figure in pen and ink on a sheet of studies by Menzel in the Graphische Sammlung of the Staatsgalerie in Stuttgart². The Stuttgart drawing, which also includes two self-portrait sketches and studies of seated concertgoers, is drawn on the back of a concert programme dated the 24th of February 1847. A stylistically comparable study in coloured chalks of a man seated at a concert, which can also be related to the figures in the Stuttgart sketch, is in the Kupferstichkabinett in Berlin³. A pastel study on brown paper of two seated men at a concert, dated 11 February 1849, in the Albertina in Vienna⁴, can also be related to the present sheet.

This drawing may further be stylistically and thematically associated to a series of coloured chalk studies on brown paper of the late 1840s and early 1850s. Many of these depict electors and voters at assembly meetings, during the elections held in May 1848, following the failed Revolution in Berlin earlier that year⁵. Menzel attended some of these meetings of voters in Berlin, which comprised men from different social classes. As he noted in a letter of May 1848 to his friend Carl Heinrich Arnold, 'Yesterday it was election day throughout the State. In my ward voting went on from eight in the morning till nine at night (with a half-hour break at midday), which was fairly acceptable, since in some wards voting went on till midnight or two in the morning... These were the primary elections – this week those elected have got to choose their MPs for Prussia and Frankfurt. Leaving aside the importance of this event, there was so much that was interesting and fine to see in the preliminary assemblies alone!'⁶

Menzel's pastel studies of the voters were made some months after the elections, in 1849, and were drawn from memory⁷. The most finished of these pastels is *Primary Voters* (*Die Urwähler*), dated January 1849, in the Museum Folkwang in Essen⁸. A stylistically comparable study of *Two Voters in Conversation*, also in coloured chalks and dated 29 January 1849, is in the Berlin Kupferstichkabinett⁹, while a related pastel study of three figures on a bench, likewise dated January 1849, is in a private collection¹⁰.



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Men and Soldiers at a Shooting Range

Graphite, with stumping and scratching out, heightened with white on prepared paper. Signed and inscribed *Wollen Sie obiger Kritzelung / irgendwo ihren Mappen ein Ruhe örtchen / gönnen in Herzlicher Hochachtung / Menzel* in pencil in the margin of the sheet, at the lower right.

210 x 290 mm. (8 1/4 x 11 3/8 in.) [image]

299 x 391 mm. (11 3/4 x 15 3/8 in.) [sheet]

PROVENANCE: Anonymous sale, New York, Christie's, 25 January 2005, lot 231; Jean-Luc Baroni Ltd., London, in 2006; Private collection.

EXHIBITED: New York and London, Jean-Luc Baroni Ltd., *Master Drawings and Oil Sketches*, 2006, no.41.

This sizeable and highly finished sheet may have been drawn at a shooting club which Menzel is known to have visited in the 1840s, in the city of Liegnitz in his native Silesia. It was during this period that the artist agreed to paint a very large target painting of a *Falcon Swooping on a Dove* (fig.1) as a prize in a shooting competition in 1844; the painting is now in the collection of the Nationalgalerie in Berlin¹. As Menzel wrote, many years later and somewhat disparagingly, to the then owner of the unsigned painting, '*In the early 1840s, I did indeed paint the target you describe; it was for a shooting match organized by a club whose honoured guest I was on several occasions. I have no wish to see it ever again. On the contrary, I would have felt happier if it had been peppered with bullets by the club's many excellent marksmen – they have all completely passed from my memory.*'²

Given the impressive margins of the sheet, this drawing may have been intended as a design for a lithograph or wood engraving, although no print of this subject is known. The dedication written in the artist's distinctive handwriting in the margins of the drawing may be approximately translated as 'Would you give this little doodle a small resting place somewhere in your portfolios? With heartfelt respects, Menzel.'





John C. Green
from the original drawing by J. C. Green

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Portrait of Fraulein Hanna Maercker

Watercolour and gouache, over an underdrawing in pencil. Signed and dated Menzel / Sept. 1848 in black ink at the lower left.

221 x 180 mm. (8 3/4 x 7 1/8 in.)

PROVENANCE: Dr. Karl Anton Maercker and Anna Catharina Maercker, Berlin and Halberstadt; By descent to E. Maercker, Halberstadt, by 1905; Private collection, Southern Germany; Anonymous sale, Berlin, Villa Grisebach, 28 November 2008, lot 2; Anonymous sale, Berlin, Villa Grisebach, 27 November 2009, lot 3; Private collection; Anonymous sale ('Property from a Distinguished Private Collection'), London, Sotheby's, 14 December 2016, lot 56.

LITERATURE: Hugo von Tschudi, *Adolph von Menzel: Abbildungen seiner Gemälde und Studien*, Munich, 1905, pp.168-169, no.206; Georg Jakob Wolf, *Adolph von Menzel: der Maler deutschen Wesens: 149 Gemälde und Handzeichnungen des Meisters*, Munich, 1915, illustrated p.92; Karl Robert Langewiesche, ed., *Der Blumenkorb: Deutsche Maler 1800 bis 1870*, Königstein im Taunus and Leipzig, 1921, pl.46; Gisold Lammel, *Adolph Menzel und seine Kreise*, Dresden and Basel, 1993, p.46; Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Adolph Menzel 1815-1905: Between Romanticism and Impressionism*, exhibition catalogue, Paris, Washington and Berlin, 1996-1997, p.201, under no.28 and pp.217-218, under no.38; Bernhard Maaz, ed., *Adolph Menzel: radikal real*, exhibition catalogue, Munich, 2008, p.56, no.24 (entry by Christiane Lange); Hamburg, Dr. Moeller & Cie., *Adolph Menzel 1815-1905: Meister der Zeichnung*, 2013, unpaginated, under no.3, fig. I.

EXHIBITED: Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no.283 (lent by Fraulein E. Maercker); Munich, Kunsthalle der Hypo-Kulturstiftung, *Adolph Menzel: radikal real*, 2008, no. 24.

Between 1845 and 1847 Adolph Menzel lived at 18 Schöneberger Strasse in Berlin, where his neighbours included the family of the lawyer Karl Anton Maercker (1803-1871), director of the Berlin Criminal Court and, from 1848, Justice Minister in the brief Prussian government of Rudolf von Auerswald. Menzel became friendly with the Maerkers, and produced a number of portraits – in oil, watercolour, chalk and pastel – of members of the family¹. In the spring of 1847 the artist moved to a new address, at 43 Ritterstrasse, and while he saw less of the Maercker family, he continued to occasionally produce drawings of them, as evidenced by the present sheet – a portrait of the daughter of Karl Anton Maercker – which is dated September 1848. In 1850, the Maercker family moved to Halberstadt in Saxony-Anhalt, ending their close relationship with Menzel.

This charming watercolour by Menzel is a portrait of the Maercker's eldest daughter, Johanna (Hanna) Maercker (1839-1918), at the age of nine. Little else is known of Hanna Maercker, apart from her marriage to Julius Albert in 1857. A black chalk drawing by Menzel of the same young girl, though perhaps a year or two earlier in date, is in the collection of the Kupferstichkabinett in Berlin². A stylistically similar watercolour portrait of the Maercker's young son Max asleep, datable to around the same time as the present sheet, has appeared on the German art market in recent years³. Also comparable is a third watercolour of the Maercker children; a double portrait of Hanna and Max Maercker seated at a table, dated 1848⁴.



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Study for a Portrait of Generalleutnant Hans Karl von Winterfeldt

Black chalk, with stumping, with touches of white chalk, on brown paper, laid down on thin cardboard.
 Very faintly signed and dated A. M. / 50 in pencil at the lower left.
 303 x 248 mm. (11 7/8 x 9 3/4 in.)

PROVENANCE: Königlichen National-Galerie, Berlin; Anonymous sale, London, Christie's, 21 June 1991, lot 57; Dr. Gustav Rau, Stuttgart; Bequeathed to UNICEF Germany in 2002; Rau sale ('The Rau Collection for UNICEF II'), Cologne, Kunsthaus Lempertz, 16 November 2013, lot 1555.

LITERATURE: Max Jordan and Robert Dohme, *Das Werk Adolf Menzels*, Munich, 1890, Vol.I, illustrated p.47; Lionel von Donop, *Katalog der Handzeichnungen Aquarelle und Oelstudien in der Königl. National-Galerie*, Berlin, 1902, p.310, no.177 ('Derselbe [Hans Karl von Winterfeldt]. Veränderte Skizze. – Bez. A. M. 50. Gelbliches Papier, Kreide, Weiss gehöht, h. 0,302, br. 0,247.', not illustrated); Düsseldorf, C. G. Boerner, *Neue Lagerliste 92. Von Caspar David Friedrich zu Adolph Menzel: Deutsche Künstler im 19. Jahrhundert*, 1990, p.44, under no.27.

EXHIBITED: Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no.527.

In his day, Adolph Menzel was perhaps best known as the archetypal Preußensmaler, or 'Painter of Prussia', and in particular for his many depictions of the life and times of Frederick the Great. He made an extensive study of the costumes, uniforms, buildings, interiors and objects of the Frederician period, as well as portraits of the most significant figures of the era. This fine drawing is a preparatory study for an engraved portrait (fig.1) of Frederick's trusted aide and spymaster, the Prussian general Hans Karl von Winterfeldt¹. This was the fourth in a series of twelve large-scale prints entitled *Aus König Friedrichs Zeit. Kriegs- und Friedenshelden* (*From King Frederick's Time: Heroes of War and Peace*), published, without text, between 1854 and 1856 by Alexander Duncker in Berlin. As has been noted, 'It is precisely because of their autonomy [from any accompanying text] that the prints in this series, each an heroic portrait, achieve their monumental character. Menzel's 'non-aristocratic' eye...nevertheless asserts itself here. The 'monumentalised' general is portrayed at a decidedly unheroic, almost intimate moment: he has already taken off his tricorn hat and is loosening his sash.'² The woodcuts were also reissued thirty years later, in the 1860s.

This series of large prints, like those Menzel designed for the *History of Frederick the Great* and *The Works of Frederick the Great*, have been aptly described as 'masterpieces of wood engraving. Their range and artistic originality secure for these works a special place in Menzel's oeuvre. The most thorough preparatory studies of the source material and the artist's ability mentally to project himself into the 18th century enabled him to reconstruct the personality and influence of Frederick the Great so convincingly that we are persuaded the illustrations must have been made from life. It is Menzel's conception which continues largely to shape our image of Frederick's period today.'³

The Prussian general Hans Karl von Winterfeldt (1707-1757) was one of Frederick the Great's most trusted confidants, serving during the Wars of the Polish and Austrian Successions and the Seven Years' War. As a young officer he was appointed as *aide-de-camp* to King Frederick William I, and soon became a friend and confidant of the crown prince, the future Frederick the Great. Upon the accession of Frederick the Great in 1740, Winterfeldt was quickly promoted and became the King's chief liaison



with the military. Always enjoying a close relationship with the monarch, he was instrumental in helping Frederick institute army reforms, and was also a pioneer in the field of military intelligence gathering. Winterfeldt rose to the rank of Lieutenant General in 1756, and died in battle the following year. On receiving the news of his death, Frederick is said to have declared that '*I will never ever find another Winterfeldt... He was a good man, a soulful man; he was my friend.*'¹⁴

At least two other preparatory drawings by Menzel for the same wood engraving are known, both of which appear to represent earlier stages in the development of the pose of the figure. A somewhat sketchier study, also on brown paper but slightly smaller in size (fig.2), is in the Berlin Kupferstichkabinett⁵, while another related chalk study, which shows the general turned slightly more frontally (fig.3), was formerly in the collection of K. H. Schönfeld and is today in the Pierpont Morgan Library in New York⁶. The present sheet is the largest and most finished of the three known studies by Menzel for the woodcut, all of which were at one time together in the collection of the National-Galerie in Berlin. All three drawings depict a studio model dressed in historical costume, and for the final print Menzel must have based the head of Winterfeldt on an earlier portrait of the general. A number of portrait drawings of Winterfeldt by Menzel are known, all of which are copied from 18th century paintings or sculpted busts of him⁷.

Menzel's preparatory drawings for the engraved portrait of Winterfeldt have traditionally been dated to the early months of 1851, on the basis of a brief notice by Friedrich Eggers in the *Deutsches Kunstblatt* of 10 May 1851: '*Berlin. April. Adolph Menzel has just completed the drawing of General Winterfeld [sic] for the series of heroic portraits from the Seven Years' War which he will publish as woodcuts. One may always rest assured that Menzel knows to resolve every task in this field singularly and characteristically, and he succeeds so completely that one always believes his latest accomplishment to be the best thing one has seen from him. Everything is alive in this figure. The war hero has just looked through the maps lying on the table and is now about to change his sword; it is clear in his countenance that plans have been conceived at the same time as the determination to implement them.*'⁸ The faintly inscribed date of 1850 on the present sheet, however, would suggest that the studies for this particular print should in fact be dated to the previous year.

Among stylistically comparable drawings by Menzel that may be related to other prints in the series *From King Frederick's Time: Heroes of War and Peace* is a study of Prince Leopold I of Anhalt-Dessau, in the Kupferstichkabinett in Berlin⁹.

Some years later, in 1857, Menzel created a second 'portrait' of Winterfeldt, when he made a pencil study of the general's corpse in its coffin, at the time of the transferral of his remains from his estate in Silesia to the Invalidenfriedhof, the military cemetery in Berlin¹⁰.



1



2



3



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Portrait of Frau Constanze Puhlmann

Pencil on paper, trimmed to an oval. Inscribed and dated (by Emmy Puhlmann) *Frau Constanze Puhlmann / geb. Steinert / von Adolph Menzel 1851* in brown ink on the old backing board. Further inscribed *Fürs Museum in / Potsdam bestimmt. / Potsdam 29/6 1920 / Emmy Puhlmann / geb. Schmeißer.* in brown ink on the old backing board.

230 x 185 mm. (9 x 7 1/4 in.) at greatest dimensions.

PROVENANCE: Dr. Friedrich Wilhelm Puhlmann and Constanze Puhlmann, Potsdam; By descent to their son and daughter-in-law, Oscar and Emmy Puhlmann, Potsdam, by 1920; Anonymous sale, Berlin, Karl Ernst Henrici, 22-23 April 1929, lot 214 ('*Frau Constanze Puhlmann, geb. Steinert, die Gattin von Menzels Freund. Hüftbild von vorn. Bleistiftzeichnung 1851. Oval. 22 : 17,5. Gerahmt. Rückseitig von Emmy Puhlmann bestätigt.*'); Karl Lütge, Ahstedt, by 1955; Anonymous sale, Berlin, Villa Grisebach, 28 May 2014, lot 223; Private collection.

LITERATURE: Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Adolph Menzel: Briefe*, Berlin and Munich, 2009, Vol.4, p.1633, fig.18.

EXHIBITED: Berlin, Museum Dahlem, *Ausstellung Adolph von Menzel aus Anlass seines 50 Todesjahres*, 1955, no.169 (lent by Lütge).

Menzel rarely accepted portrait commissions, and in general only produced portraits of members of his family, close friends and associates. As the Menzel scholar Marie-Ursula Riemann-Reyher has noted, '*Even though Menzel never wanted to be a portraitist, and his portraits were primarily created for special occasions or as favors, he succeeded brilliantly in this area. In addition to his artistic ability, his watercolors, pastels, and pencil drawings attest to his grasp of the psychological aspects of portrait painting, which were bolstered by his extraordinary empathy and his knowledge of human nature.'*¹

The present sheet is a portrait of Constanze Puhlmann, née Steinert (1796?-1852), the wife of one of Menzel's closest friends, the army surgeon Dr. Wilhelm Puhlmann (1797-1882). Himself the son of a painter, Wilhelm Puhlmann first met the young Menzel in 1836, when he commissioned him to design a membership certificate for the Potsdamer Kunstverein, the Art Union in Postdam, as well as a visiting card. Despite the fact that Puhlmann was several years older than Menzel, the two men became good friends and established a lifelong correspondence, punctuated by numerous gifts of drawings from the artist, until Puhlmann's death in 1882. In October of that same year, the National-Galerie in Berlin acquired much of Puhlmann's collection of works by Menzel.

Constanze and Wilhlem Puhlmann were married in 1828, and had five children. She died the year after this sensitive portrait was drawn. Other drawings by Menzel of members of the Puhlmann family include a fine watercolour portrait of Wilhelm Puhlmann, dated 1850, in the Nationalgalerie in Berlin², as well as chalk portraits of Constanze Puhlmann's mother³ and the Puhlmann's only daughter Sophie⁴, and another of their eldest son Oscar Puhlmann at the age of fourteen⁵.

Sold at auction in Berlin in 1929, the present sheet later belonged to the choirmaster and church organist Karl Lütge (1875-1967).



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Landscape with a Grove of Trees, Brandenburg

Pencil, with stumping, on Whatman paper.
128 x 203 mm. (5 x 8 in.)

Watermark: [WH]ATMAN / 50.

PROVENANCE: Königlichen National-Galerie, Berlin (with their collection stamp [Lugt 1640] on the verso); Galerie Ernst Arnold, Dresden, by 1921; Ludwig Wilhelm Gutbier, Dresden and Munich; Given by him in August 1942 to his colleague Ella Wiese¹, later Ella Gutbier, Munich; Private collection, Berlin; Anonymous sale, Cologne, Kunsthaus Lempertz, 7-8 December 1988, lot 709; Anonymous sale, Berlin, Villa Grisebach, 29 May 1992, lot 1; Joachim Clemens Fest, Kronberg im Taunus; Anonymous sale, Berlin, Villa Grisebach, 29 November 2002, lot 1; Private collection; Anonymous sale, Berlin, Villa Grisebach, 25 November 2015, lot 222; Private collection.

EXHIBITED: Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no.3132 ('*Landschaft mit Baumgruppe im Vordergrund*').

Menzel's skill as a landscape draughtsman was recognized by many contemporary critics and connoisseurs, both in Germany and abroad. In 1903, for example, on the occasion of a comprehensive exhibition of Menzel's work at the French Gallery in London's Pall Mall, one English reviewer noted that '*Some of the landscape drawings, by the simplicity of sheer knowledge, attain a kind of beauty different from the strong, characterful attraction of the rest – as it were the flower of his strength.*'² The present sheet, which is thought to depict a landscape in the province of Mark Brandenburg, the territory of the former Margraviate of Brandenburg in northeastern Germany, may be dated on stylistic grounds to the decade of the 1850s. As Marie Ursula Riemann-Reyher has noted of a similar landscape drawing, '*The glimpse of the surrounding world that is mirrored with great simplicity and poetry in Menzel's work brings to mind the writings of his fellow countryman and friend Theodor Fontane (1819–1898)…who celebrated the charm of this landscape in his *Wanderungen durch die Mark Brandenburg*.*'³ Among stylistically comparable drawings of this period by the artist is a pencil study of *A Meadow with Trees*, of identical dimensions to the present sheet, in the Kupferstichkabinett in Berlin⁴.

This drawing bears the collection stamp of the Königlichen National-Galerie in Berlin on the verso, and was included in the seminal retrospective exhibition of Menzel's work held at the National-Galerie within a few months of the artist's death in 1905. The present sheet, however, was among several drawings by Menzel eventually sold by the museum, and by the early 1920s it was part of the stock of the Galerie Ernst Arnold of Dresden and Munich, one of the leading galleries devoted to modern art in Germany. Founded in 1818 in Dresden, the gallery was taken over in 1872 by Adolph Ludwig Gutbier, and in 1893 the business passed to his son, Ludwig Wilhelm Gutbier (1873–1951). The younger Gutbier established the gallery's reputation in the field of modern German art, and after the First World War set up a department of drawings and prints. Gutbier had acquired this landscape drawing by Menzel by 1921, but in August 1942 he presented it as a gift to his associate, and later wife, Ella Wiese (b. 1897). Following a move to Munich in 1937, the Galerie Arnold was closed in 1944. In 1958 the widowed Ella Gutbier donated a collection of six hundred prints, mainly by 20th century German artists, to the Staatliche Graphische Sammlung in Munich.

A more recent owner of the present sheet was the German historian, editor, journalist and critic Joachim Fest (1926–2006), who was best known for his writings on the Nazi era. Fest served as culture editor of the *Frankfurter Allgemeine Zeitung* newspaper between 1973 and 1993.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Study of a Woman's Right Hand

Pastel and charcoal on brown paper. Inscribed (by Kern) Dieses Handstudie gehört zur Gruppe des farbigen / Studien nach männlichen und weiblichen Händen / die en dem von Hugo von Tschudi, Schwedeler-Meyer / und mir herausgegebenes Menzel – Werk (Bruckmann / München 1905) abgebildet sind. Beim Erscheinen des / Werkes war die vorliegende Studie noch nicht bekannt. / Sie ist einer der besten dieser Gattung. Enstanden ist / die Studie nach meiner Ansicht sie das Zeit von 1860-1870. / (Auf Wunsch niedergeschreiben). Profes. G. J. Kern / Berlin, d. 10. Mai 1928 in brown ink on the old backing board. 176 x 243 mm. (7 x 9 5/8 in.)

PROVENANCE: Guido Josef Kern, Berlin, by 1928; His wife, Franziska Kern, Berlin, in 1929; Alexander Prentzel, Berlin; His anonymous sale ('Die Sammlung Geheimrat P., Berlin. Deutsche Meister des 19. Jahrhunderts'), Berlin, Hans W. Lange, 8 May 1942, lot 90 (sold for 3,000 Reichsmarks); Private collection, North Rhine-Westphalia; Anonymous sale, Berlin, Villa Grisebach, 26 May 2006, lot 3; Private collection.

EXHIBITED: Berlin, Verein Berliner Künstler, *Hundert Jahre Berliner Kunst*, 1929, no.995; Munich, Galerie Caspary, *Adolph von Menzel 1815-1905: Ölgemälde, Gouachen, Pastelle, Aquarelle und Zeichnungen*, 1932, no.26.

This elegant and refined pastel study by Menzel has been dated to c.1850 by Marie Ursula Riemann-Reyher, but remains unrelated to any finished work by the artist. As Susanne van Falkenhausen has pointed out, 'Menzel used pastels for sketches or studies during the 1840s and 1850s, but mostly restricted himself to a limited range of colours. Later, the carpenter's pencil replaced pastels for such work.'¹ More often than not, the artist preferred to use a brown-tinted paper for his pastel drawings. As another Menzel scholar has further noted, 'Lightness of touch, enhanced with a degree of anecdotal elegance, is characteristic of the pastels of the 1840s to 1850s. After that, economy of method and form tended to disappear.'²

The first recorded owner of this pastel sketch was the German art historian, curator and artist Guido Josef Kern (1878-1953), who was one of the authors of the monumental illustrated catalogue of Menzel's paintings, watercolours, gouaches and pastels, published in 1905. Kern's extensive inscription on the old backing board reads: 'This hand study belongs to the group of coloured studies of male and female hands, which are reproduced in the Menzel-Catalogue (Bruckmann Munich 1905) edited by Hugo von Tschudi, Schwedeler-Meyer and myself. At the time of publication of the work, the present study was not yet known. This is one of the best of this type. The study was produced, in my opinion, in the period 1860-1870. (Written down on request). Professor G. J. Kern. Berlin, May 10, 1928.'

The present sheet later belonged to the Prussian civil servant and art collector Alexander Prentzel (1875-1955).



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Portrait of Eduard Heinrich Kamke

Pencil, with stumping and heightened with touches of white, on prepared paper laid down on board. Signed with initials and dated A. M. 51. in pencil at the lower right. Inscribed *Eduard Heinrich Kamke. / geb. 2/11 1806. gest. 24/6 1866. / gezeichnet von Menzel 1851. / Rosine Mathilda Kamke / geb. Heumann. / geb. 16/8 1827. gest. 1/3 1900* in brown ink on a label formerly attached to the old backing board.

125 x 93 mm. (4 7/8 x 3 5/8 in.) at greatest dimensions.

PROVENANCE: Consul Max Minkowski, Königsberg; His posthumous sale, Berlin, Rudolph Lepke, 12-15 May 1925, lot 242 (sold for 528 Marks); Anonymous sale, Berlin, Internationales Kunst-und-Auktions Haus, 8-9 December 1933, lot 77 [catalogue untraced]; Anonymous sale, Berlin, Villa Grisebach, 25 November 2015, lot 213; Private collection.

LITERATURE: H. C. Krüger, 'Vorwort', in Berlin, Rudolph Lepke's Kunst-Auction-Haus, *Kunstsammlung M. Minkowski, Königsberg i Pr.*, 12-15 May 1925, unpaginated, illustrated pl. II.

Nothing is known of the sitter of this portrait, Eduard Heinrich Kamke (1806-1866). Menzel generally produced portraits of members of his own family or of friends and their families, and otherwise seems only rarely to have accepted portrait commissions. As he wrote in a letter of 1850, when he was thirty-five years old, '*It is not my job to do portraits of all and sundry to suit the public taste or to ape fashion.*'¹ Furthermore, as one modern scholar has noted, '*For Menzel...the portrait with its inevitable focus on the face or indeed the social mask was at best a secondary genre. Not that his oeuvre is devoid of superb portraits...the best of which...are of men and women who mattered to him personally.*'²

The earliest known owner of this drawing was the toy manufacturer, merchant and prominent art collector Max (Maximilian) Minkowski (c. 1851-1924), who lived in the East Prussian city of Königsberg (today Kaliningrad in Russia). He assembled a fine collection of furniture, oriental rugs and French art, and also served as French consul in Königsberg. Minkowski, whose younger brother Hermann was a noted mathematician, died childless, and his collection, including the present sheet, was dispersed at auction in Berlin in 1925.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

The Head of a Bearded Man

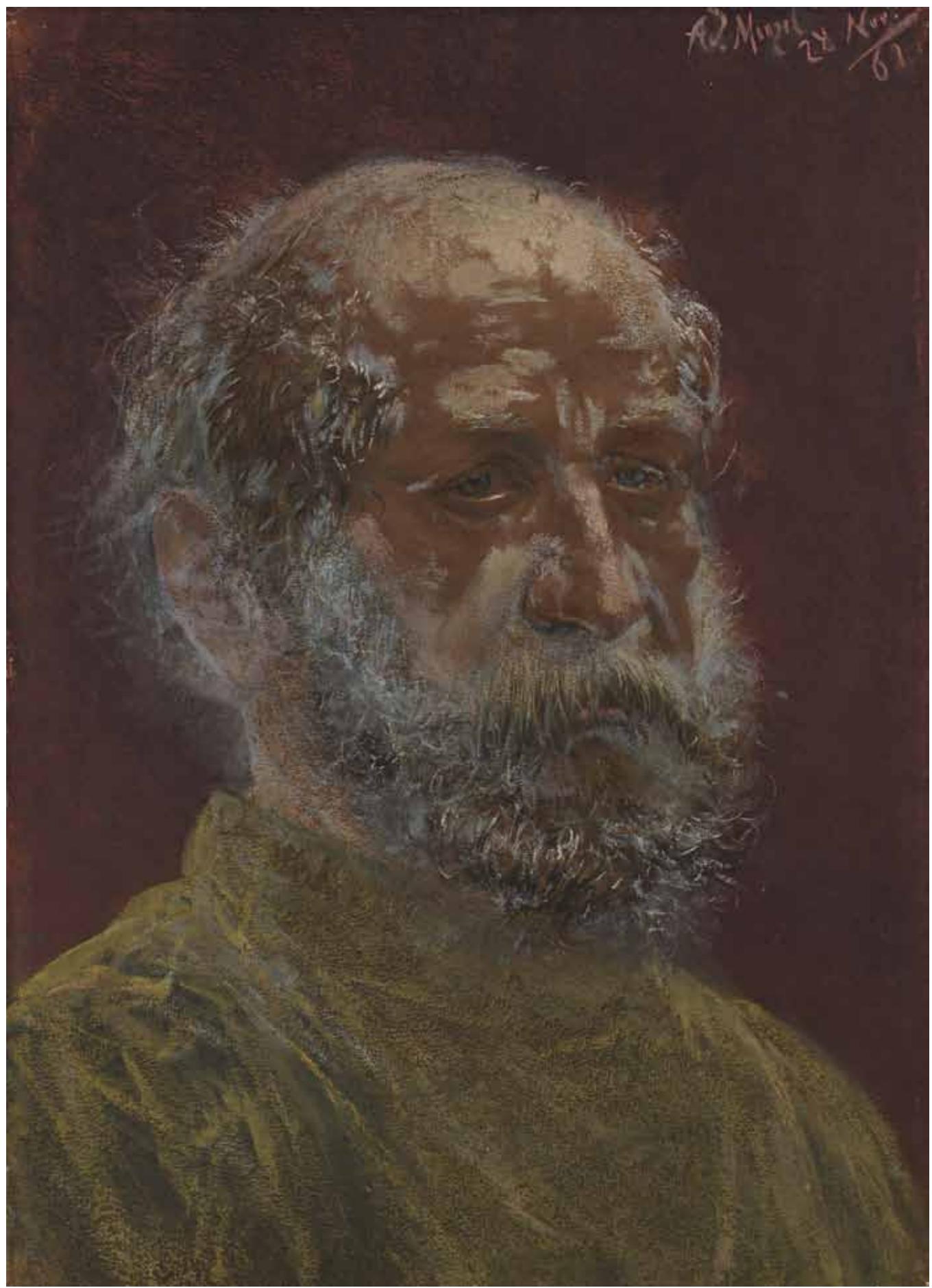
Gouache and pastel on brown paper, laid down on board. Signed and dated Ad. Menzel 28 Nov. / 61 in red gouache at the upper right.

434 x 314 mm. (17 1/8 x 12 3/8 in.)

PROVENANCE: The estate of the artist, Berlin; By descent to the artist's sister, Emilie Krigar-Menzel, Berlin; Adolf Bensinger, Mannheim; By bequest to four of his great-nieces and nephews; Bensinger sale ('Nachlass-Versteigerung der Gemälde Sammlung sowie Einrichtung Kommerzienrat Adolf Israel Bensinger'), Mannheim, Fritz Nagel at Werderplatz 12, 22 February 1940, lot 49 ('Kopf eines bärigen Mannes nach rechts gewendet. Oel, 43 x 31 cm, bez. Ad. Menzel 28 Nov. 61.', estimated at 10,000 Reichsmarks); One of six lots bought at the sale by the lawyer Hans Frölich on behalf of Bensinger's grandnieces, Irmgard and Gabriele Conzen, Berlin-Schlachtensee; Given with the rest of the Conzen family's assets to the Oberkommando der Wehrmacht in 1942 in exchange for exit visas to Switzerland; Restituted to the Conzen heirs in 1962; Private collection; Anonymous sale, London, Christie's, 9 October 1997, lot 51 (bt. Krugier); Jan Krugier and Marie-Anne Poniatowski, Geneva.

LITERATURE: Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, p.XXI ('Alter Mann') and p.23, no.293 ('Kopf eines Juden'); Hugo von Tschudi, *Adolph von Menzel: Abbildungen seiner Gemälde und Studien*, Munich, 1905, pp.276-277, no.405 ('Kopf eines kahlköpfigen Juden mit Vollbart'); Alexander Dükers, ed., *Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, exhibition catalogue, Berlin, 1999, pp.210-211, no.98 (entry by Marie Ursula Riemann-Reyher); Philip Rylands, ed., *The Timeless Eye: Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, exhibition catalogue, Venice, 1999, pp.242-243, no.114 (entry by Marie Ursula Riemann-Reyher); Tomás Llorens, ed., *Miradas sin tiempo: Dibujos, Pinturas y Esculturas de la Colección Jan y Marie-Anne Krugier-Poniatowski*, exhibition catalogue, Madrid, 2000, pp.276-277, no.122 (entry by Marie Ursula Riemann-Reyher); Klaus Albert Schröder and Christine Ekelhart, ed., *Goya bis Picasso: Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, exhibition catalogue, Vienna, 2005, pp.114-115, no.43 (entry by Marie Ursula Riemann-Reyher); Christiane Lange and Roger Diederer, ed., *Das ewige Auge – Von Rembrandt bis Picasso: Meisterwerke aus der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, exhibition catalogue, Munich, 2007, pp.226-227, no.105 (entry by Marie Ursula Riemann-Reyher); Huon Mallalieu, 'Beauty and the beast', *Country Life*, 26 February 2014, p.103, fig.5; Monika Tatzkow, "Praktisch zertrümmert": Die Kunstsammlung Adolf Bensinger, Mannheim', in Christiane Fritzsche and Johannes Paulmann, ed., "Arisierung" und "Wiedergutmachung" in deutschen Städten, Vienna, Cologne and Weimar, 2014, pp.277-278, fig.2.

EXHIBITED: Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, no.293 ('Kopf eines Juden'); Berlin, Kupferstichkabinett, *Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, 1999, no.98; Venice, Peggy Guggenheim Collection, *The Timeless Eye: Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, 1999, no.114; Madrid, Museo Thyssen-Bornemisza, *Miradas sin tiempo: Dibujos, Pinturas y Esculturas de la Colección Jan y Marie-Anne Krugier-Poniatowski*, 2000, no.122; Paris, Musée Jacquemart-André, *La passion du dessin: Collection Jan et Marie-Anne Krugier-Poniatowski*, 2002; Vienna, Albertina, *Goya bis Picasso: Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2005, no.43; Munich, Kunsthalle der Hypo-Kulturstiftung, *Das ewige Auge – Von Rembrandt bis Picasso: Meisterwerke aus der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2007, no.105.



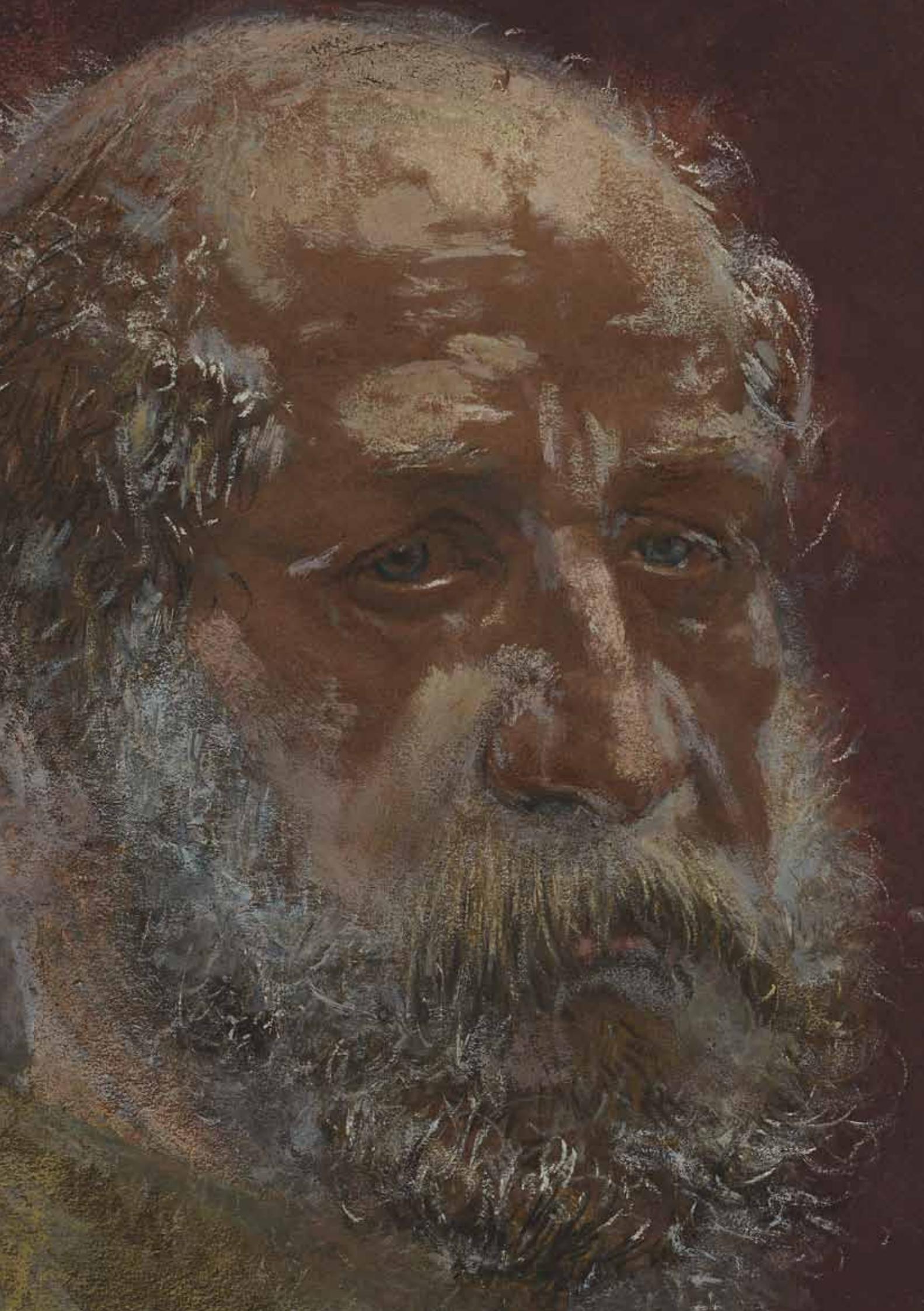
Executed on the 28th of November 1861, this fine and sensitive character study of an elderly bearded man is drawn in an opaque gouache, Menzel's preferred medium from the beginning of the 1860s onwards. As the Menzel scholar Marie Ursula Riemann-Reyher has described the present sheet: '*Before a dark background, posed erectly with his eyes looking earnestly at the viewer, the man's head rises from a green garment with a high collar. A few weeks before this study was made, Menzel had received an unexpected commission to paint the coronation of Wilhelm I, a task that was to draw heavily on Menzel's powers as a portraitist, and which at the same time gratified his enduring interest in recording the psychology of the human face.'*¹

The unknown sitter of this portrait is sympathetically depicted by the artist, and is, despite a degree of informality, imbued with a degree of dignity. As another scholar has noted of the artist's work of this period, '*During the 1860s Menzel developed a technique using a combination of watercolour and gouache which was increasingly important for his work. He would apply the paint in several layers, occasionally scraping out or rubbing in the colours...his work in this medium...can look deceptively like oil painting but on a very small scale.*'²

The identification of the subject of this drawing as a Jewish man dates to the period of its ownership by the artist's sister Emilie, when it was described as such in Hugo von Tschudi's 1905 catalogue of Menzel's work. Character studies of bearded Jews occur occasionally in the artist's corpus of drawings and paintings, mainly in the 1850s, when he painted a handful of likenesses of Jews. As Riemann-Reyher has pointed out, '*Menzel had already produced a suite of nine portraits of elderly Jewish men between 1851 and 1856. Their faces are earnest, characterized by dignity and the contemplation of age...While the above-mentioned suite was painted mostly in oils, [the present sheet], the last in the series of portraits of this kind, was painted in the opaque gouache that Menzel tended to prefer from the 1860s on...Menzel's contacts with Judaism stemmed from a sincere interest in the rich tradition of Jewish culture. In the 1850s and 1860s he repeatedly drew and painted the Old-New Synagogue and the old Jewish cemetery in Prague.*'³ During the 1850s Menzel also produced a handful of Biblical subjects in which Jews are prominent, notably a painting of *Christ Among the Doctors in the Temple*, now lost but recorded in a pastel and gouache drawing of 1851, in the Kunsthalle in Hamburg, as well as a lithograph published in 1852.

An oil painting by Menzel of a similar head, datable to 1856, is in the collection of the Städtische Kunsthalle in Mannheim⁴, while an oil sketch of another Jewish type, also datable to c.1856, is in the Museum Georg Schäfer in Schweinfurt⁵. It should be noted, however, that the subject of the present sheet is arguably less overtly 'Jewish' in appearance than any of these earlier works, and indeed there is nothing in the drawing to explicitly identify him as such.

This powerful gouache study was among the works retained by the artist's sister, Emilie Krigar-Menzel, when she sold the bulk of the contents of her brother's studio to the National-Galerie in Berlin in 1906. It later belonged to the German-Jewish industrialist and art collector, Adolf Bensinger (1866-1939) of Mannheim, whose collection was mainly formed in the 1910s and 1920s. Apart from the present sheet and a pencil drawing by Menzel, Bensinger owned works by Rosa Bonheur, Alexandre Calame, Jean-Baptiste-Camille Corot, Honoré Daumier, Ferdinand Hodler, Wilhelm von Kaulbach, Max Liebermann, Pierre-Auguste Renoir, Giovanni Segantini, Hans Thoma and Vincent Van Gogh. The collection was sold at auction in 1940, the year after Bensinger's death, and the present sheet was one of six lots bought back at the sale, for a total of 45,600 Reichsmarks, on behalf of two of the collector's intended heirs, his young grandnieces Irmgard and Gabriele Conzen. In 1942, however, the assets of the Conzen family were given to the Nazi High Command in exchange for exit visas to Switzerland, where the family settled that year, and it was not until 1962 that title to the property was eventually returned to the Conzen heirs.



ADOLPH MENZEL

Breslau 1815-1905 Berlin

A View of Freyburg, with Schloss Neuenburg

Pencil, with stumping. Signed with the artist's initials A. M. in pencil at the lower right.

95 x 154 mm. (3 3/4 x 6 in.)

PROVENANCE: Walter Rathenau, Berlin, until 1922; By descent to his nephew, Ernst (later Ernest) G. Rathenau, Berlin and New York; Probably left by him for safekeeping with his cousin, Dr. F. J. Sedlmayr, in 1939; Probably seized from Sedlmayr by occupying German forces in Amsterdam; Returned in c.1947 to Ernest G. Rathenau, New York; By descent to his sister, Ellen Ettlinger Rathenau, Oxford; Purchased from her by Otto Naumann, New York, in c.1990; His sale ('The Otto Naumann Ltd. Gallery Sale'), New York, Sotheby's, 25 January 2007, lot 77 (incorrectly as a view of Würzburg); Private collection.

This small drawing, which may be dated to 1865, is a view of the town of Freyburg in the German state of Saxony-Anhalt, dominated by the 11th century castle of Schloss Neuenberg, perched on a hill in the background. The prominent church with two towers in the middle distance is the Romanesque-Gothic Sankt Marien Kirche, built in the 13th century and partially rebuilt in the 15th century. At the extreme upper left edge of the drawing may be seen a small part of the castle keep or fortified tower, known today as 'Dicker Wilhelm', which is part of the Neuenberg castle complex.

The present sheet may be compared stylistically with another pencil drawing by Menzel of the castle of Neuenburg seen from a different angle, of identical dimensions, from a small sketchbook of 1865 now in the Kupferstichkabinett in Berlin².

The first known owner of this drawing was the German industrialist and politician Walther Rathenau (1867-1922), who served as foreign minister during the Weimar Republic. After his assassination in 1922, his collection, including the present sheet, passed to his nephew, Ernst Rathenau (1897-1986), a director of the publishing house Euphorion Verlag in Berlin. Rathenau wrote and published catalogues of the prints and drawings of such German Expressionist artists as Erich Heckel, Ernst Ludwig Kirchner, Oskar Kokoschka and Karl Schmidt-Rottluff. He emigrated to America in 1938, leaving his collection in the care of his cousin F. J. Sedlmayr, and settled in New York, where he changed his first name to Ernest and returned to publishing. After the Second World War much of Rathenau's collection, which had been seized by the Nazis from Sedlmayr in Amsterdam, was returned to him.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Studies of a Man Wearing a Hat and Coat and Bending Forward

Charcoal and black chalk, with stumping. Signed with initials A. M. in pencil at the lower right.
 211 x 121 mm. (8 3/8 x 4 3/4 in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 29 November 1979, lot 86; Anonymous sale, Berlin, Galerie Bassenge, 26 May 2006, lot 5729; Private collection.

This drawing is a study for the figure of a man helping a woman through a door partially blocked by scaffolding in Menzel's ink and wash drawing of *Painters Preparing a Transparent Panel in the Akademie* (fig.1) of c.1871, in the Kupferstichkabinett in Berlin¹. The drawing depicts a scene in the Akademie der Künste in Berlin, during the painting of a series of monumental portraits of generals intended as ephemeral decorations for the facade of the Akademie building on Unter der Linden. These large transparent paintings were intended to be displayed at the time of the triumphal procession of the victorious troops entering Berlin in June 1871, after the end of the Franco-Prussian war. Menzel himself painted two larger-than-life portraits of Otto von Bismarck and General Helmuth von Moltke for this project; these are today in the Stiftung Preussische Schlösser und Gärten in Potsdam.

As Marie Ursula Riemann-Reyher has described the composition of the Berlin drawing of *Painters Preparing a Transparent Panel*: 'A kind of scaffold has been built behind a large opening, possibly a door. A plank has been laid across the gap, on which a painter is standing with a paintbrush in his hand, and underneath this a man wearing a hat is helping a woman to bend underneath the plank to get through... The lines seem to have been drawn quickly and vigorously with the thin, hard side of a carpenter's pencil, a technique used only from this late time on. The vague blurred effect of the scene is also characteristic of his last period...' ² Another preliminary study for the composition is also in the Berlin Kupferstichkabinett³.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Therese and Grete Herrmann at the Piano

Pencil, with stumping. Signed, inscribed and dated *Adolph Menzel / Hofgastein / 22 Juli / 1872* in pencil at the lower right.

244 x 336 mm. (9 7/8 x 13 1/4 in.)

PROVENANCE: Magnus Herrmann, Berlin, until 1894; By descent to his wife, Mathilde Herrmann, Berlin, until 1902; Their daughter, Agathe Herrmann, Berlin; Private collection, Berlin; Anonymous sale, Berlin, Galerie Gerda Bassenge, 7 June 1996, lot 5765; Thomas Le Claire, Hamburg; Private collection, Germany, since 1997; Private collection, USA; Anonymous sale, Berlin, Villa Grisebach, 30 November 2016, lot 173.

LITERATURE: Agathe Herrmann, 'Wie ich Menzel kannte', in *Moderne Kunst in Meisterholzschnitten*, Vol. XX, Berlin, n.d. (1905), p. 100; Kurt Karl Eberlein, 'Hundert Jahre Berliner Kunst', *Kunst und Künstler*, June 1929, illustrated as frontispiece, facing p. 335; Karl Scheffler, *Adolph Menzel*, Leipzig, 1938, illustrated p. 194; Gisold Lammel, ed., *Exzellenz lassen bitten: Erinnerungen an Adolph Menzel*, Leipzig, 1992, p. 251, p. 370, illustrated p. 249; Gisold Lammel, *Adolph Menzel und seine Kreise*, Dresden and Basel, 1993, pp. 142-143, fig. 88; Carol C. Gillham and Carolyn H. Wood, *European Drawings from the Collection of the Ackland Art Museum*, Chapel Hill, 2001, p. 176, under no. 69; Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Adolph Menzel: Briefe*, Berlin and Munich, 2009, Vol. 2 (1856 bis 1880), p. 871, under no. 797, note 1; Luciano Pelizzari, *Menzel in Verona: Die Italienreisen des großen deutschen Malers des 19. Jahrhunderts*, exhibition catalogue, Ingelheim am Rhein, 2008, p. 277.

EXHIBITED: Berlin, Königliche Akademie der Künste, *Kunst-Ausstellung zur Ehrung der achtzigjährigen Mitglieder Andreas Achenbach, Adolph Menzel, Julius Schrader*, 1895, no. 263; Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no. 5310 ('Musizierende Mädchen', lent by Agathe Herrmann); Berlin, Galerie Thannhauser, *Eröffnungs-Ausstellung unseres neuen Berliner Hauses*, 1927, no. 203; Berlin, Verein Berliner Künstler, *Hundert Jahre Berliner Kunst*, 1929, no. 1024.

Throughout his life, Adolph Menzel displayed a passionate interest in music, as evidenced in many of his letters. As he noted in one such missive, written in 1836 to his close friend Carl Heinrich Arnold, '*I have come to the conclusion that music, if perhaps not the first of all arts, is incontestably the one which affects the heart most directly.*'¹ Menzel was particularly fond of the music of Beethoven, Haydn, Mozart and Schubert, and was a frequent visitor to concerts and opera performances in Berlin. He also often attended (and drew) private *hausmusik* recitals at the home he shared with his sister Emilie and her husband, the composer and conductor Hermann Krigar. Although highly knowledgeable about music, Menzel does not, however, appear to have played an instrument himself.

In the summers between 1872 and 1874, Menzel, Emilie and Hermann Krigar, and their two children Gretel and Otto were guests of the Berlin banker and art collector Magnus Herrmann (1817-1894) in the spa town of Bad Hofgastein in Austria. Herrmann and Menzel enjoyed a long and close friendship, and Herrmann was among the artist's earliest and most important patrons. He owned several significant works by the artist, notably *The Flute Concert of Frederick II at Sansoucci* of 1850-1852, which he sold to the Nationalgalerie in Berlin in 1875. At the Herrmann family's summer home, the Villa Carolina in Hofgastein, a studio for Menzel was set up in a gardener's cottage, while he also had use of a studio in the town itself, at Pyrkerstrasse 14. As the collector's daughter Agathe Herrmann later recalled, 'Menzel lived with his family in the so-called *Gärtnerhaus*, where my father had a large studio built, from whose



windows Menzel painted the famous 'View of Hofgastein'. For several summers, Menzel and his family were our dear guests in Gastein.¹² Menzel made numerous drawings of Hofgastein and the Alpine scenery surrounding the town, many of which were later developed into finished paintings and gouaches, as well as several appealing and informal sketches of scenes of daily life with the Herrmann and Krigar-Menzel families at the Villa Carolina.

The Herrmanns had four daughters: Clara (1851-1888), who was to marry the painter Albert Hertel, Agathe (c. 1855-c. 1904/09), Therese (b. 1863) and Margarethe, known as Grete (b. 1864), as well as a son, Paul (1857-1921). In July 1872, when Menzel made this charming drawing of the two youngest Herrmann children at the piano, Therese was nine years old and Grete was seven. Their elder sister Agathe, who came to own the present sheet, later recalled the circumstances which led to this drawing: '[Menzel] would go out in wind and weather but one day when there was a great downpour, he came into the music room where my two little sisters were playing four-handed the 'Serenade' by Haydn together on the piano. "Children, I want to draw the chandelier, play something for me", he said to them, thereby capturing their unselfconscious attitude, and making the characteristic, picturesque portrait drawing of them with which he later delighted my parents.'¹³

The present sheet is undoubtedly among the most delightful of Menzel's drawings of young children. Therese and Grete Herrmann, in their matching dresses, sit on a pair of upholstered chairs in the music room of the Villa Carolina. The artist has affectionately captured the girls' intense, silent concentration as they study the score of Franz Joseph Haydn's Serenade before them, engrossed in playing the enchanting melody which Menzel must have enjoyed as he drew them.

Music was an important part of daily life in the Herrmann household, and since each of the members of the family played musical instruments, impromptu concerts were a regular occurrence at the Villa Carolina. As Agathe Herrmann recalled of one such time, 'A brief intense thunderstorm, which we enjoyed only from the balcony...united us all in the music room. Herr Musikdirektor Krigar played the piano, my brother Paul the cello, my father the violin. We were all in the right mood for Mozart, and so our father's beautiful violin sounded with particular warmth, and Menzel, notwithstanding his full enjoyment of the music, took out his carpenter's pencil and drew the musicians.'¹⁴

In 1874 Menzel produced a drawing of Magnus Herrmann playing the violin, today in a private collection⁵, and another of his eldest child Clara seated at a piano, now in the Kupferstichkabinett in Berlin⁶. A pencil drawing of an unidentified man playing a cello, inscribed and dated 'Hofgastein [18]74', in the Ackland Art Museum in Chapel Hill, North Carolina⁷, may also be added to this group.

In this virtuoso pencil drawing, which the artist presented as a gift to Magnus and Mathilde Herrmann, Menzel observes the girls with a tender and sympathetic eye. As one recent scholar has described the present sheet, 'It is a very beautiful drawing, which once again shows with what attention Menzel confronted the world of childhood and adolescence.'⁸ The peaceful and relaxing life Menzel enjoyed as a guest of the Herrmann family at the Villa Carolina in Hofgastein must have provided a welcome respite from his work on the large and multifaceted painting of *The Iron Rolling Mill*, on which he laboured between 1872 and 1875.



ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Seated Woman Reading (*Portrait of Emilie Fontane*)

Watercolour and gouache on thin cardboard. Extensively inscribed and dated by the artist Möge,
*Verehrte Frau, / Ihre Enttäuschung beim / Anblick des Umseitigen / nicht so groß sein, um Ihnen / zur
 Warnung zu Werden, / jemals wieder bei jeweili- / ger Gelegenheit mit / Jemanden / ein Vielliebchen
 [Vielliebchen] zu essen / B[erlin] / 6 Marz 1872.* in brown ink on the verso.

112 x 73 mm. (4 3/8 x 2 7/8 in.)

PROVENANCE: Presented by the artist to the sitter, Emilie Rouanet-Kummer Fontane, Berlin; Thence by descent in the Fontane family from 1902; Berthold and Martha Nothmann, Wannsee, Berlin, by 1936; Acquired from them on 12 May 1938 by Galerie Heinemann, Munich; Purchased from them in August 1938 by Dr. Frenztel, Elbing; His sale, Berlin, Hans W. Lange, 18 October 1940, lot 529 (sold for 3,500 Reichsmarks); Private collection, Berlin, by 1955; Herbert Klewer, Berlin, by 1965; Private collection, Berlin; Anonymous sale, Berlin, Villa Grisebach, 26 November 2014, lot 202; Private collection.

LITERATURE: Hugo von Tschudi, *Adolph von Menzel: Abbildungen seiner Gemälde und Studien*, Munich, 1905, pp.380-381, no.581 ('Lesende Dame'); Berthold Nothmann, *Meine Lebenserinnerungen, für die Familie bestimmt* (Wannsee, November 1936), unpublished typescript, Leo Baeck Institute, New York, p.58; Gisold Lammel, *Adolph Menzel und seine Kreise*, Dresden and Basel, 1993, p.74; Claude Keisch, "Ja, wer ist Menzel?", in Claude Keisch, Peter-Klaus Schuster and Moritz Wullen, ed., *Fontane und die bildende Kunst*, exhibition catalogue, Berlin, 1998, p.200.

EXHIBITED: Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no.238 ('Lesende Dame. Vielliebchengeschenk für Frau E. Fontane'); Berlin, Museum Dahlem, *Ausstellung Adolph von Menzel aus Anlass seines 50 Todesjahres*, 1955, no.119; Berlin, Haus am Tiergarten, *Adolph Menzel 1815-1905: Pastelle, Aquarelle und Zeichnungen*, 1965, no.56; London, The Arts Council Gallery, and elsewhere, *Drawings and watercolours by Adolph Menzel*, 1965, no.61.

Included in a number of significant exhibitions of Menzel's work, this delightful small watercolour is a portrait of Emilie Fontane, née Rouanet-Kummer (1824-1902), the wife of the artist's longtime friend, the German Realist novelist and poet Theodor Fontane. She is depicted sitting by the railing on the deck of a river steamer, reading a book held in one hand and holding an open umbrella against the wind in her other, gloved hand. Menzel made this watercolour as a token of affection for Emilie Fontane, who, like her husband, maintained a correspondence with the artist well into his late years. The inscription on the verso, written in Menzel's distinctive hand, may be approximately translated as: 'May, my lady, your disappointment at the sight of the other side [of this drawing] not be so great as to caution you against ever dining again, on occasion, with a little friend. Berlin 16 March 1872.'

The use of watercolour is relatively rare in Menzel's vast corpus of drawings. A stylistically comparable watercolour of a young girl with a cat, of slightly smaller dimensions, is in a private collection in Germany¹.

The present sheet was once part of the large modern art collection assembled by the German industrialist Berthold Nothmann (1865-1942). A native of Upper Silesia, Nothmann was a friend of Max Liebermann and a passionate collector. On his retirement in 1931, he and his wife Martha settled first in Düsseldorf and then in Wannsee in Berlin, where he devoted himself to his art collection. Much of it was sold, however, before Nothmann and his wife Martha emigrated in 1939 to London, where he died in February 1942.



actual size

Mögl. Skarpaty farr.
In Dublin my Bi.
Dublin Dampfzüge
ist groß ein m. Hm,
die Abfahrt p. m.
Ganz viele sind
S. Belgrave mit
Gammeladan am
Dampfzuge.
B. 16 März 1872.

verso

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Woman with a Hat, in Profile to the Right

Carpenter's pencil, with stumping. Laid down. Signed Ad. Menzel in pencil at the lower right.
209 x 132 mm. (8 x 5 1/4 in.)

PROVENANCE: Private collection, Baden-Württemberg; Anonymous sale, Berlin, Villa Grisebach, 30 November 2007, lot 3; Private collection.

As the scholar and curator Marie Ursula Riemann-Reyher has pointed out, '[Menzel's] favoured medium for drawing...remained the graphite pencil. Unlike many artists of his time, Menzel did not view the pencil as a mere tool for sketching. Rather, throughout his career the variations and nuances he was able to call forth in this medium created effects that had never previously been seen in graphite drawings...it was in this medium that he would leave his most important legacy.'¹

In this superbly drawn and highly finished sheet, Menzel depicts an elegant bourgeois woman gazing intently to the right, suggestive of a conversation with an unseen person. A closely related but somewhat sketchier pencil drawing of the same young woman, of similar dimensions to the present sheet and showing her full length (fig. 1), was formerly in the Franz Koenigs collection in Holland and is now in the Pushkin Museum in Moscow².





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

On the Mountainside

Pencil, with stumping, on Whatman paper. Laid down. Signed A. M. in pencil at the lower centre. Inscribed *Dr. Wolffson / Hamburg* and numbered 806 in blue chalk on the backing board. Numbered M428 in green chalk and N 98 in blue chalk on the backing board. A printed label with K. H. / 314 on the backing board

247 x 327 mm. (9 3/4 x 13 1/4 in.)

PROVENANCE: Dr. Albert Martin Wolffson, Hamburg, by 1905; By descent to his widow, Helene Marie Wolffson, Hamburg, in 1913; Her daughter, Elsa Helene Cohen; Sold by her on 31 December 1938 to Hildebrand Gurlitt, Hamburg; Wilhelm Grosshenig, Kunstaustellung Gerstenberger, Chemnitz, in May 1939, where acquired by a private collector; Thence by descent to a private collection, Baden-Württemberg; Anonymous sale, Berlin, Villa Grisebach, 1 June 2016, lot 208; Private collection.

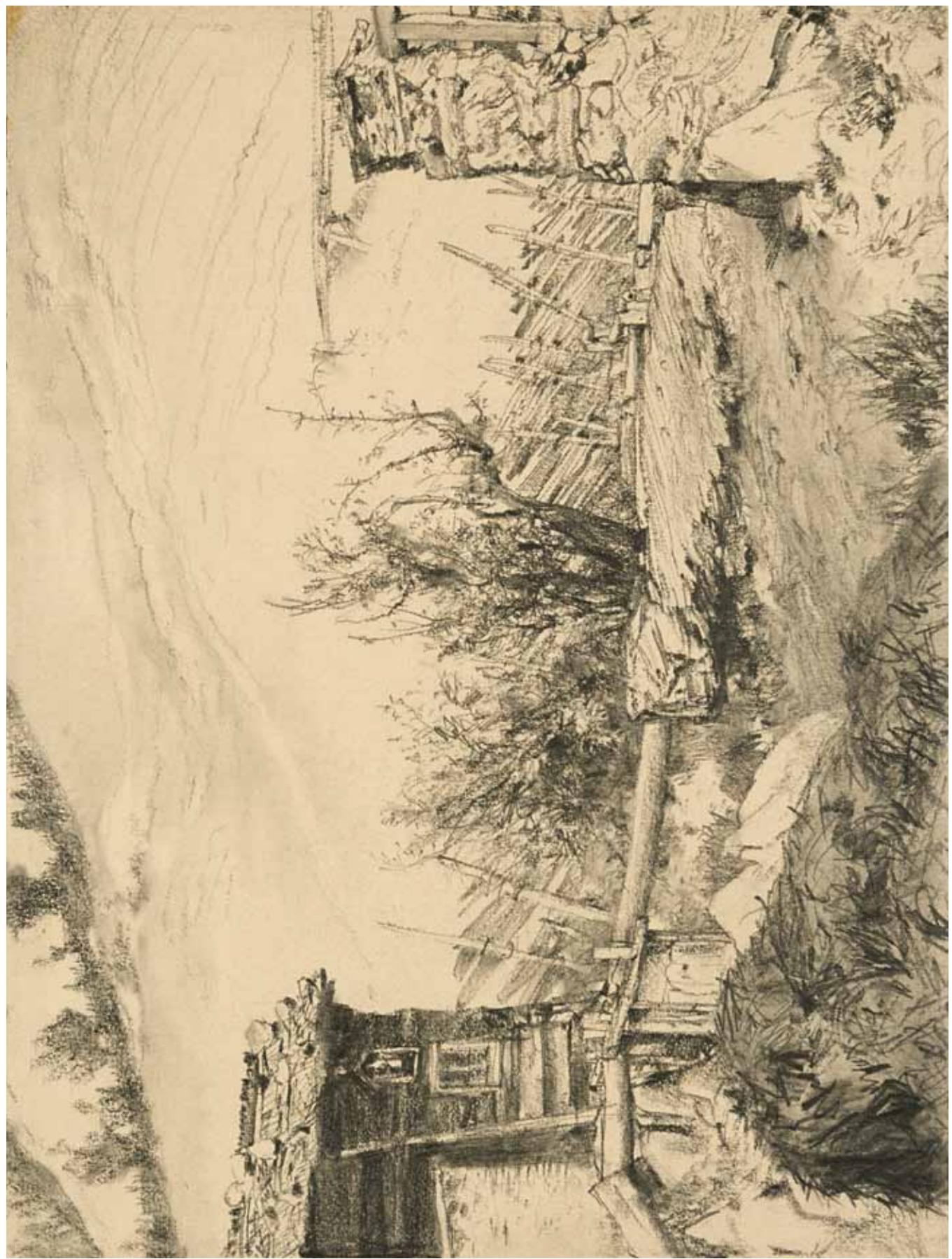
EXHIBITED: Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, no.5426 ('Am Bergeshang'); Stockholm, Liljevalchs Konsthall, Nyare Tysk Konst, 1922, no.496 ('Hydda i bergen'); Chemnitz, Kunstaustellung Gerstenberger, *Adolph Menzel 1815-1905*, 1939, no.25.

This large sheet is likely to have been drawn in the 1870s, during one of Menzel's visits to the spa town of Bad Hofgastein, south of Salzburg in the Gastein Valley in Austria. The artist visited the picturesque alpine town, where he was the guest of his friend and patron, the Berlin banker Magnus Herrmann, in 1872, 1873 and 1874, and again in 1879. As Agathe Herrmann, one of his patron's daughters, later recalled of Menzel's time in Hofgastein, '*In this small village there is probably not a single corner, no old brown wooden hut, no well, no picturesque fence, no stubborn gnarled tree that this inveterate observer and untiring, fervent creator has not studied and drawn.*'¹

The artist indeed found much to inspire him in these surroundings, and he produced numerous pencil studies of local buildings, interiors and countryfolk. Several of the drawings that he made in Hofgastein and the surrounding Gastein Valley were later used for a number of paintings and gouaches set in the town, notably the *Corpus Christi Procession in Hofgastein* of 1880, today in the Neue Pinakothek in Munich, and the *Knife-Grinder's Workshop at the Smithy in Hofgastein* of 1881, now in the Kunsthalle in Hamburg.

Comparable studies by Menzel of rustic farmhouses in the area of Hofgastein include drawings in the collections of the Hamburger Kunsthalle in Hamburg², the Museum Georg Schäfer in Schweinfurt³ and the Von der Heydt-Museum in Wuppertal⁴. The last of these drawings depicts a wooden pipe-like construction – a sort of irrigation channel to carry fresh water from higher up the mountain to the side of the farmhouse – similar to that seen running across the centre of the composition of the present sheet.

This drawing, among the largest known landscape studies by the artist, once belonged to the Hamburg attorney and collector Albert Wolffson (1874-1913), who owned a significant group of some thirty-six drawings by Menzel. Almost all of these, including the present sheet, were lent by Wolffson to the epic memorial exhibition of Menzel's work held at the National-Galerie in Berlin in 1905. In 1922 this same drawing was loaned by Wolffson's widow to an important exhibition of Recent German Art at the Liljevalchs Konsthall in Stockholm.



ADOLPH MENZEL

Breslau 1815-1905 Berlin

The Head of a Fourteen-Year Old Girl, in Profile to the Left

Carpenter's pencil, with stumping, on paper laid down on board. Signed with initials A. M. in pencil at the lower right centre. Inscribed by the artist *14 jähr.* in pencil at the upper left. Inscribed *Im Original dem Heidelberger Kunsthistoriker / Dr. Wolfgang Merkel vorgelegt und für echt bestätigt! / 28.11.05 / Zu dieser Zeichnung, gab es ein Gutachten von / Hr. Dr. Baumeister München 1925 – seines zeichens, / damals Direktor der Graphische Sammlung München / nach einem erbfall der Zeit nicht auf find bar. Sammlung Ponto bis 2005.* in pencil on the reverse of the former frame.

129 x 82 mm. (5 1/8 x 3 1/4 in.)

PROVENANCE: Anonymous sale, Cologne, Kunsthaus Lempertz, 20 November 2004, lot 1600; Ponto collection (according to an inscription on the old frame); Anonymous sale, Berlin, Villa Grisebach, 28 May 2014, lot 231; Private collection.

Throughout his career, Menzel produced a number of charming and incisive portrait drawings of young children. The present sheet, which has been dated by scholars to c. 1875-1880, depicts an as yet unidentified fourteen-year old girl. (The artist has made a note of the sitter's age at the top of the sheet.) The drawing may perhaps be a portrait of the artist's young niece, Margarete (known as Gretel) Krigar, who was born in 1860, or else the daughter of one of Menzel's friends. Whoever the sitter is, this small but superbly-drawn portrait highlights the artist's undeniable skill as a draughtsman, particularly evident in the delicate use of the stumped pencil to achieve the subtle tonal gradations of the girl's skin and hair, as well as the more freely drawn bow on the front of her dress.

As recorded by the inscription on the reverse of the old frame, an annotation by the German curator and art historian Engelbert Baumeister, dated 1925, once accompanied the present sheet: '*München 8. 5. 25. / Ein mit Adolf Menzels Signature versehene Bleistiftzeichnung / einer kinderjährigem [?] (130 : 82) macht einem echten / Eindruck. / Dr. Baumeister / Konservator a. d. Graphischen Sammlung.*'



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Seated, *Elegantly Dressed Lady Eating from a Plate ('Entre deux danses')*

Pen and black ink and grey wash. Signed and dated Ad. Menzel. 78 in black ink at the lower left.
172 x 107 mm. (6 3/4 x 4 1/4 in.)

PROVENANCE: Gemälde-Galerie Abels, Cologne, after 1953; Private collection, Berlin; Anonymous sale, London, Sotheby's, 30 May 2008, lot 13; Anonymous sale, Cologne, Van Ham Kunstauktionen, 20 November 2009, lot 379; Anonymous sale, Berlin, Villa Grisebach, 30 May 2012, lot 141; Private collection.

LITERATURE: Charles Tardieu, 'La Peinture à l'Exposition universelle de 1878: L'École allemande', *L'Art*, 1879, illustrated p.87 (as '*Entre deux danses*').

After completing his series of paintings of events from the life of Frederick the Great and the monumental canvas of *The Coronation of King Wilhelm I at Königsberg*, Menzel's interest in the history of Prussia was superseded by a new emphasis on a Realist perspective on contemporary life in urban Berlin and the industrial growth of modern Germany. From the 1870s onwards, the allure of the Prussian court for Menzel was largely limited to the court balls which the artist often attended, mainly, it seems, for the opportunity of drawing the participants. As Menzel himself noted of these events at court, in a letter to his brother-in-law, he was attracted by '*The whirl of people of all races, also of all the super-subtle differences of status and position, taste and non-taste in matters of dress, in the most impressive and the most wretched of human specimens...¹*'

The contemporary French poet Jules Laforgue, writing in 1885 during his time in Berlin as a counsellor to the Empress Augusta, Queen of Prussia, noted of the festivities at the imperial court that '*one sees the celebrities...[including] the painter Menzel: he is no taller than the boot of a Cuirassier guard and bristles with medals and honours, among them, however, also the légion d'honneur; he turns to the left and right, knows everyone and misses none of these evenings; he moves among all these personalities like a gnome, this enfant terrible of history painters.²*' Menzel was, throughout much of his life, an onlooker on the periphery of elegant Berlin society; '*an obsessive observer of life, rather than an active participant in it³*'.

The present sheet can be related to Menzel's painting *The Supper at the Ball (Das Ballsouper)* of 1878 (fig.1), today in collection of the Nationalgalerie in Berlin⁴. The painting, '*a teeming crowd of men in uniforms and medals and women in gowns and jewels eating, drinking, and talking with great animation at a court ball during a break in the dancing⁵*', is the culmination of Menzel's interest in the events of Prussian courtly life. As a contemporary English journal further described the work, *The Supper at the Ball* '*represents a crowd of fashionable ladies and gentlemen in magnificent costumes and uniforms, grouped around a supper-buffet erected in a long gallery leading from the ballroom, and all occupied in the laudable endeavor to procure something to eat and drink. The variety of character which this scene reveals is very humorously displayed...But what gives the picture its chief artistic interest is...the curious light in which the scene is set. A myriad of wax-candles, disposed in a large chandelier overhead and in groups against the wall, send forth in 'The Ball Supper' waves of light that really appear like an actual illumination, and fall with astonishing effect on the naked shoulders and shimmering satin dresses of the ladies. The effect, it is said, is immensely enhanced if the picture be seen in a darkened room with a strong light thrown upon it... 'The Ball Supper' has an interest from an historical point of view, for...it is likely to be exceedingly valuable in future ages as revealing so much of the character, manners and costumes of the nineteenth century.⁶*'



actual size

In an early appreciation of *The Supper at the Ball*, the scholar and museum director Max Jordan wrote of Menzel, 'When he painted the Ball-supper, this ingenious mirror-image of Berlin court society, he set to work almost as if he were assembling a mosaic. He had the conception of the whole and of all details so completely in his mind that he could finish off the painting piece by piece.'⁷ Indeed, numerous preparatory drawings by Menzel for various figures in the finished painting are known; in the Kupferstichkabinett in Berlin, the Staatliche Graphische Sammlung in Munich, and elsewhere. Among the drawings in Berlin are two pencil studies related to the present sheet, both of which depict a woman in an identical pose, sipping soup from a small cup and plate⁸.

While undoubtedly inspired by the painting, however, this fully signed and dated drawing is not actually a preparatory study for any figure in *The Supper at the Ball*, and instead is one of a handful of autonomous pen and ink drawings produced by Menzel in the 1870s and 1880s. These were sometimes made as gifts for friends, or for such art journals as the *Gazette des Beaux-Arts*, since pen and ink drawings were more suited to printmaking and reproduction than the pencil drawings that Menzel usually used to prepare his paintings. Indeed, the present sheet was engraved and reproduced, with the title '*Entre deux danses*' (fig.2), in an article by Charles Tardieu published in the French magazine *L'Art*, devoted to German art shown at the Exposition Universelle of 1878 in Paris⁹.

As one scholar has written, 'When he drew, Menzel's eye worked rather like the lens of a camera and his small, energetic hand followed it easily, certainly and quickly.'¹⁰ The artist's interest in the anecdotal is particularly evident in this drawing, which depicts a seated, elegant young woman balancing her cup and plate in one hand while attempting to sip her soup, and at the same time leaning forward to avoid spilling any on her fashionable silk dress. It is a scene the artist must have witnessed many times at court balls, and he is likely to have been amused by the contrast between the elegant social setting and the commonplace eating habits of the guests, since it was certainly a prominent motif in the larger painting of *The Supper at the Ball*. As has been noted of the court balls, 'Menzel the observer found a whole range of subjects there which enriched his portrayals of city life. It is not without discreet irony that he... depicted the difficulties of eating food in the most uncomfortable positions.'¹¹

Ink drawings are rare in Menzel's oeuvre. Among stylistically comparable pen and ink drawings by the artist is a study of a young woman visiting the so-called Tomb of Juliet in Verona, dated 15 September 1881, which appeared at auction in Germany in 2012¹².



1



2

Entre deux danses
Etupe d'Adolph Menzel pour une article rapportant à M. L. Moles, à Dresde.
(Exposition universelle de 1878).



ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Man at a Grinding Stone

Carpenter's pencil, with stumping. Signed with initials A. M. in pencil at the lower right.
 207 x 130 mm. (8 3/8 x 5 1/8 in.)

PROVENANCE: K. H. Schönfeld (his collector's mark [not in Lugt], with a winged creature above a coat of arms, stamped in purple ink on the verso; C. G. Boerner, Düsseldorf, in 1990; Kunsthandel Wolfgang Werner, Berlin and Bremen, by 1994; Private collection, North Rhine-Westphalia; Galerie Pels-Leusden AG, Zurich, by 2002; Private collection, Switzerland; Anonymous sale, Berlin, Villa Grisebach, 30 May 2003, lot 2; Anonymous sale, Berlin, Villa Grisebach, 23 November 2011, lot 169; Private collection.

LITERATURE: Bernhard Maaz, ed., *Adolph Menzel: radikal real*, exhibition catalogue, Munich, 2008, p.146, no.114 (entry by Hélène Hiblot).

EXHIBITED: Düsseldorf, C. G. Boerner, Neue Lagerliste 92. Von Caspar David Friedrich zu Adolph Menzel: Duetsche Künstler im 19. Jahrhundert, 1990, no.28; Berlin and Bremen, Kunsthandel Wolfgang Werner KG, *Adolph Menzel 1815-1905: Pastelle und Zeichnungen / Max Liebermann 1847-1935: Bilder der 70er und 80er Jahre*, 1994-1995, no.9; Berlin, Kunsthandel Wolfgang Werner KG, *Hommage à Menzel: Deutsche und französische Zeichnungen, Aquarelle und Ölskizzen des 19. Jahrhunderts*, 1997, no.15; Zurich, Galerie Pels-Leusden, *Adolph von Menzel: Spätes Debut*, 2002, no.22; Munich, Kunsthalle der Hypo-Kulturstiftung, *Adolph Menzel: radikal real*, 2008, no.114.

Drawn on a page from a sketchbook, probably during Menzel's visit to Bad Hofgastein in Austria in 1879, this is a study for the prominent figure of a blacksmith at a grinding stone in the small oil painting *Knife-Grinder's Workshop at the Smithy in Hofgastein* (*Schleiferei in der Schmiede zu Hofgastein*) (fig.1), painted in 1881 and today in the Hamburger Kunsthalle in Hamburg¹. As Agathe Herrmann,





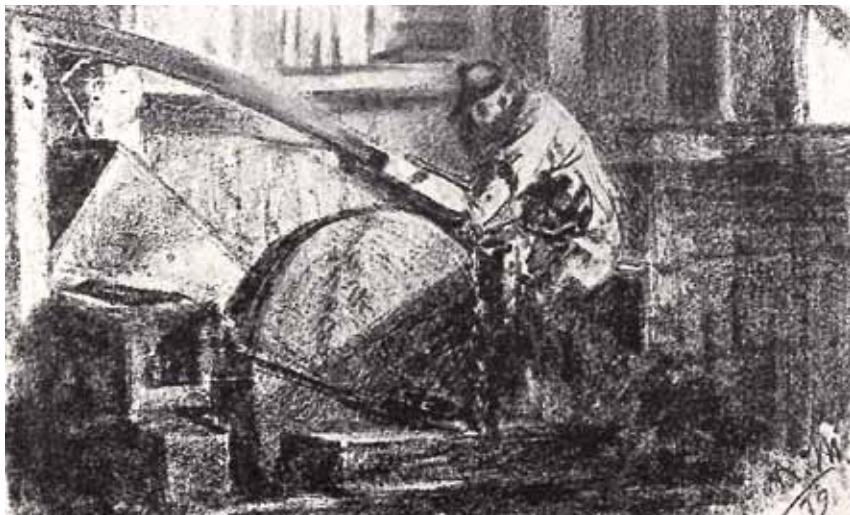
actual size

the daughter of Menzel's friend and patron Magnus Herrmann, later recalled of the painter's time in Hofgastein, '*He was often in the smithy, drawing workers, tools, effects of the light.*'² In some ways, the small-scale Hamburg painting serves as a counterpart to the artist's monumental canvas of the *Iron Rolling Mill*, painted several years earlier, between 1872 and 1875, and now in the Nationalgalerie in Berlin.³ Whereas the *Iron Rolling Mill* depicted one of the most modern and technologically advanced industrial processes of the day, in the *Knife-Grinder's Workshop* the emphasis is on traditional craftsmanship and age-old techniques seen in a village smithy.

In an undated letter to the art critic Ludwig Pietsch, Menzel described the figure for which this particular drawing is a study: '*I wanted the apprentice to be sharpening a scythe blade (the person waiting is a peasant, close-shaven as they are in those parts, and he is holding the shaft), but his action would have forced me to make him use different arm and hand movements which would not have fitted in so well. So I left the blade in question on the ground with some others waiting to be sharpened. It was not possible to clarify the kind of blade simply because the horizon line does not allow a plan view, which has to be imagined by the onlooker.*'⁴

Menzel studied the seated pose of the knife-grinder in a number of drawings, eventually selecting the attitude depicted here for the figure in the final work. The artist, as was his habit, marked the chosen drawing with a small cross.

Among a handful of extant preparatory studies for the Hamburg painting is an earlier compositional study of the blacksmith working at the grinding stone, dated 1879 (fig.2), in the Kupferstichkabinett in Berlin,⁵ as well as other drawings in the Berlin Kupferstichkabinett, the Niedersächsisches Landesmuseum in Hannover, and elsewhere.





Studies of a Man with his Head Bowed

Carpenter's pencil on Whatman paper. Signed with initials and dated A. M. 81. in pencil at the upper right.

126 x 194 mm. (5 x 7 5/8 in.)

PROVENANCE: Amsler & Ruthart, Berlin (their label on the old backing board); Anonymous sale, Paris, Hôtel Drouot [Tajan], 18 May 2006, lot 209; Private collection.

This drawing is a study for a man seated at a pew in the centre of *A Sermon in the Parish Church of Innsbruck* (*Kanzelpredigt in der Pfarrkirche zu Innsbruck*) (fig. 1), a gouache of 1881 now in a private collection and on loan to the Germanisches Nationalmuseum in Nuremberg¹. Menzel spent the summer of 1881 on a tour to Frankfurt, Baden-Baden, Fribourg im Breisgau, Switzerland, the southern Tyrol and various cities in Northern Italy, returning to Berlin via Innsbruck and Munich. In Innsbruck, Menzel visited the then parish church (now the Cathedral) of St. Jakob, the setting for the small gouache painted later that year. Built in the first quarter of the 18th century, the church of St. Jakob is regarded as one of the most significant late Baroque buildings in the Tyrol. The fresco paintings and stucco decoration of the interior were the work of the brothers Cosmas Damian Asam and Egid Quirin Asam, while the magnificent pulpit seen in Menzel's gouache was the work of the Tyrolean sculptor Nikolaus Moll, and was completed in 1725.

Menzel had a longstanding interest in Baroque buildings and their interiors, and produced drawings and gouaches of churches throughout his career. As Marie Ursula Riemann-Reyher has noted in her description of the gouache: 'With a few exceptions...Menzel's church interiors are peopled by congregations and vergers, and appear as places of urban communication. From the hand of the priest in the pulpit, raised in blessing, the eye moves downwards to where the congregation is only partly paying attention as a server moves the purse and bell in front of them on the end of a long pole...In the gigantic

area of the parish church...only the two pillars and a small part of the wall between is visible. The pillars, which are depicted much larger than their actual size, alone create the impression of a colossal church of resplendent colour.'² Other preparatory figure studies for the *Sermon in the Parish Church of Innsbruck* are in the Kupferstichkabinett in Berlin, the Hamburger Kunsthalle in Hamburg, and elsewhere.

As another scholar has noted, 'a sketch [Menzel] considered failed could be unceremoniously crossed out. Very often he only crossed out the face of the figure. One can speculate about the reasons for this. The most straightforward one would be that Menzel was dissatisfied with his attempt at capturing a facial expression. But it is also conceivable that he was only really interested in the gesture, the movement of the body, or the drape and hang of a piece of clothing – that the head was incidental to the motif.'³





ADOLPH MENZEL

Breslau 1815-1905 Berlin

The Porta San Michele in Bressanone

Carpenter's pencil, with stumping. Signed with initials A. M. in pencil at the lower right. Inscribed Brixen in pencil on the verso. Further inscribed (by Guido Kern) *Original-Zeichnung / von A. von Menzel / Wert in April 1943 er. 1500 R.M – 2000 RM / Professor G. J. Kern* in pencil on the verso.
 180 x 113 mm. (7 1/8 x 4 1/2 in.)

PROVENANCE: Private collection, Germany; Anonymous sale, Cologne, Van Ham Kunstauktionen, 15 November 2013, lot 621; Thomas Le Claire, Hamburg; W. M. Brady & Co., New York, in 2015; Private collection.

EXHIBITED: New York, W. M. Brady & Co., *Old Master and 19th-Century Drawings 1540-1890*, 2015, no.30.

Adolph Menzel visited the mountain town of Brixen, in the province of South Tyrol, in the summer of 1881. (Brixen was then part of the Austrian Empire, but with the annexation of the South Tyrol by Italy after the First World War, its name was changed to Bressanone.) At the beginning of September that year, the artist travelled from Munich to Innsbruck, and from there took the Brenner Railway, via Brixen, to Bolzano. He was in Brixen/Bressanone on the 2nd of September, when he signed the guest book of the Hotel Elephant, a 16th century villa surrounded by gardens.

This drawing depicts the Porta San Michele (St. Michaelstor), one of the main entrances to the historic centre of Brixen/Bressanone. First mentioned in the 12th century and originally the chief eastern entrance to the town, the gate takes its name from the Romanesque church of San Michele nearby. The façade of the gate (fig.1) is decorated with faded 16th century frescoes – only vaguely suggested in Menzel's drawing – depicting Saint Sebastian, Saint Martin and the Beggar, Saint Christopher, and Saint Anne with the Virgin and Child, as well as the coat of arms of the early 16th century Archbishop Christoph von Schrofenstein.

Menzel's view of the Porta San Michele is likely to have been drawn from the 15th century bell tower of the adjoining church, known as the Torre Bianca (Weißen Turm), or White Tower. The present sheet, drawn on a page of one of the many sketchbooks the artist habitually carried with him on his travels, shows him studying the fall of sunlight on the rough stone walls of the gate, depicted with passages of

delicate stumping, as well as the mural decoration of the walls and the mass of figures passing through the portal.

Menzel made at least two other drawings in Brixen/Bressanone during his brief visit in 1881; a view of the interior courtyard of the Köstlan mansion, now in the Kupferstichkabinett in Berlin¹, and a study of the side of a house in the centre of the town, now in the Städel Museum in Frankfurt².





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Woman Holding an Umbrella

Carpenter's pencil, with stumping. Signed with initials and dated A. M. / 82. in pencil at the lower right.
204 x 127 mm. (8 x 5 in.)

PROVENANCE: Possibly Hermann Pächter, Berlin, in 1884¹; Anonymous sale, Berlin, Villa Grisebach, 30 May 2012, lot 143; Private collection.

This is a preparatory study for the figure of an elegantly-dressed woman, accompanied by a man holding an umbrella, seen to the left of centre in Menzel's large painting of *The Piazza d'Erbe* in Verona (fig. 1), painted between 1882 and 1884 and now in the Gemäldegalerie Neue Meister in Dresden². This 'family group of upper-class tourists...a man, a woman, and small girl, all grotesquely overdressed and seemingly outraged or alarmed by the activities of the natives'³ is especially prominent within the composition, since they seem to be caught in a shaft of sunlight as they are confronted with children doing handstands. The Menzel scholar Claude Keisch has noted of the large canvas that 'The painter exaggerates the already known principle...of "assembling" elements (figures, groups, areas of space) so that each retains an autonomous existence...All the little everyday catastrophes to which Menzel has accustomed us in his paintings are multiplied here, the most noticeable being the misfortune of the couple of well-off foreign travellers frightened by the rough acrobatics of some boys.'⁴ As another writer has described this group, 'On the left of the composition, two English tourists are easily picked out by their light clothing. They are trying to fend off a group of pushy street urchins performing cartwheels and somersaults by hitting them with their umbrellas. Who else but the English would carry an umbrella in this weather?'.⁵

Other preparatory drawings by Menzel for the same figure of a female tourist include a costume study, dated 1883, in the Kupferstichkabinett in Berlin⁶, and a study of the woman's left hand in the Städtische Wessenberg-Galerie in Konstanz⁷. A drawing of the woman's head was formerly in the extensive collection of Menzel drawings belonging to Gustav Henneberg in Zurich and sold at auction in 1903⁸, while a study of her upper body and head was also in the Henneberg collection and appeared at auction in 1903 and 1912⁹. A thumbnail sketch of the present sheet is found in a drawing by Menzel containing small sketches of twenty-four individual figure studies for the *Piazza d'Erbe* painting, in the Museum der Stadt Nürnberg in Nuremberg¹⁰.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Study of the Back of a Man Bending Down

Carpenter's pencil, with stumping. Signed with initials and dated A. M. / 82 in pencil at the lower right.
226 x 303 mm. (8 7/8 x 11 7/8 in.)

PROVENANCE: An unidentified collector's mark (not in Lugt) stamped in green ink twice on the verso; Gustav Henneberg, Zurich; His sale ('Galerie Henneberg, Zürich'), Munich, Galerie Hugo Helbing, 27 October 1903, lot 42; Herman Shickman Gallery, New York; Purchased from him in c.1972 by Joseph Goldyne, San Francisco and Sonoma; Acquired from him in 2015 by a private collector.

LITERATURE: Heidi Ebertshaüser, *Adolph von Menzel: Das graphische werk*, Munich, 1976, Vol. II, p.1202; Petra Kuhlmann-Hodick and Tobias Burg, ed., *Menzel in Dresden*, exhibition catalogue, Dresden, 2005-2006, pp.240-241, no.258.

This large drawing is an unused study for the prominent figure of a paver in the foreground of Menzel's large canvas of *The Piazza d'Erbe in Verona* (fig.1), completed in 1884 and today in the Gemäldegalerie Neue Meister in Dresden¹. One of Menzel's last significant works as a painter, *The Piazza d'Erbe* depicts a marketplace in Verona, and measures over a metre in length. Around thirty individual drawings for the painting are known today, together with several studies in two of the artist's sketchbooks.

Menzel drew numerous studies for the three pavers in the foreground of the large painting, many of which remained unused². Most of these drawings were based on initial studies in a sketchbook used during the artist's trip to Verona in 1881. It has been suggested that, for figures of the pavers, Menzel may have been influenced by Gustave Courbet's 1849 Realist masterpiece *The Stone Breakers*; a massive painting, destroyed during the Second World War, which he may have seen on one of his visits to Paris.

The first owner of this drawing was the Prussian businessman and collector Gustav Henneberg (1847-1918), who settled in Zurich and there established the Seidenfirma Henneberg company. He assembled an impressive art collection, which included numerous drawings by Menzel, and which he displayed in his lavish house, known as the Galerie Henneberg, on the Alpen-Quai in Zurich. In 1903 Henneberg sold over a hundred drawings by Menzel, including the present sheet, at auction in Munich.





ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Man with a Birdcage

Carpenter's pencil, with stumping. Signed with initials and dated AM. / 83 in pencil at the lower right.
 212 x 122 mm. (8 3/8 x 4 3/4 in.)

PROVENANCE: Wilhelm Weick, Berlin, by 1965; Anonymous sale, Munich, Ketterer Kunst, 29 October 2010, lot 1213; Anonymous sale, Zurich, Koller Auktionen, 1 April 2011; Anonymous sale, Berlin, Villa Grisebach, 30 May 2012, lot 142; Private collection.

EXHIBITED: London, The Arts Council Gallery, and elsewhere, *Drawings and watercolours by Adolph Menzel*, 1965, no.78 (as *Old Labourer*).

The present sheet is likely to be a drawing for a figure intended, but never used, for Menzel's large painting of *The Piazza d'Erbe in Verona* (also known as *The Marketplace in Verona*), in the Gemäldegalerie Neue Meister in Dresden¹. Painted between 1882 and 1884, the canvas depicts a marketplace crowded with figures in a square in the centre of the Italian city of Verona. Menzel made brief visits to Northern Italy in the summers of 1881, 1882 and 1883, spending time in Verona on each trip, and the painting was begun after the second of these visits. When the finished work was exhibited at the Verein Berliner Künstler (Association of Berlin Artists) in 1884, it was shown alongside a large number of preparatory drawings for individual figures within the composition.

As one modern writer has noted of Menzel's painting of *The Piazza d'Erbe in Verona* in Dresden, '*the laborers, vendors, shoppers, beggars, and children that populate this canvas come across as picturesque and often bizarre "characters" – typical specimens of the frequenters of the market at the Piazza d'Erbe – which is to say that they seem to have been viewed and portrayed by a perhaps not unsympathetic but fundamentally detached observer.*'²

The composition of *The Piazza d'Erbe* includes, to the left of centre, the prominent figures of two bird traders, one of whom holds a pole to which is attached a flying bird, while the other, also equipped with a bird on a pole, can be seen climbing up the side of a white market umbrella in order to prod his resting bird into flight. The figure depicted in the present sheet is likely to have been related to these bird traders. Although he does not appear in the final work, at least one other drawing of what seems to be the same man is known, in the Kupferstichkabinett in Berlin³, while his distinctive hat seems to have been used for the man seated in a horse-drawn cart at the right side of the painting. Other studies of birdsellers in Verona appear in a sketchbook of 1881-1882, now in the Berlin Kupferstichkabinett⁴.

The present sheet was included in the 1965 Arts Council travelling exhibition *Drawings and Watercolours by Adolph Menzel*, to which it was lent by the German art dealer Wilhelm Weick.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

An Alley in a Mountain Town, Possibly in the South Tyrol

Carpenter's pencil, with stumping. Signed Ad. Menzel in pencil at the lower left.
 203 x 119 mm. (8 x 4 5/8 in.)

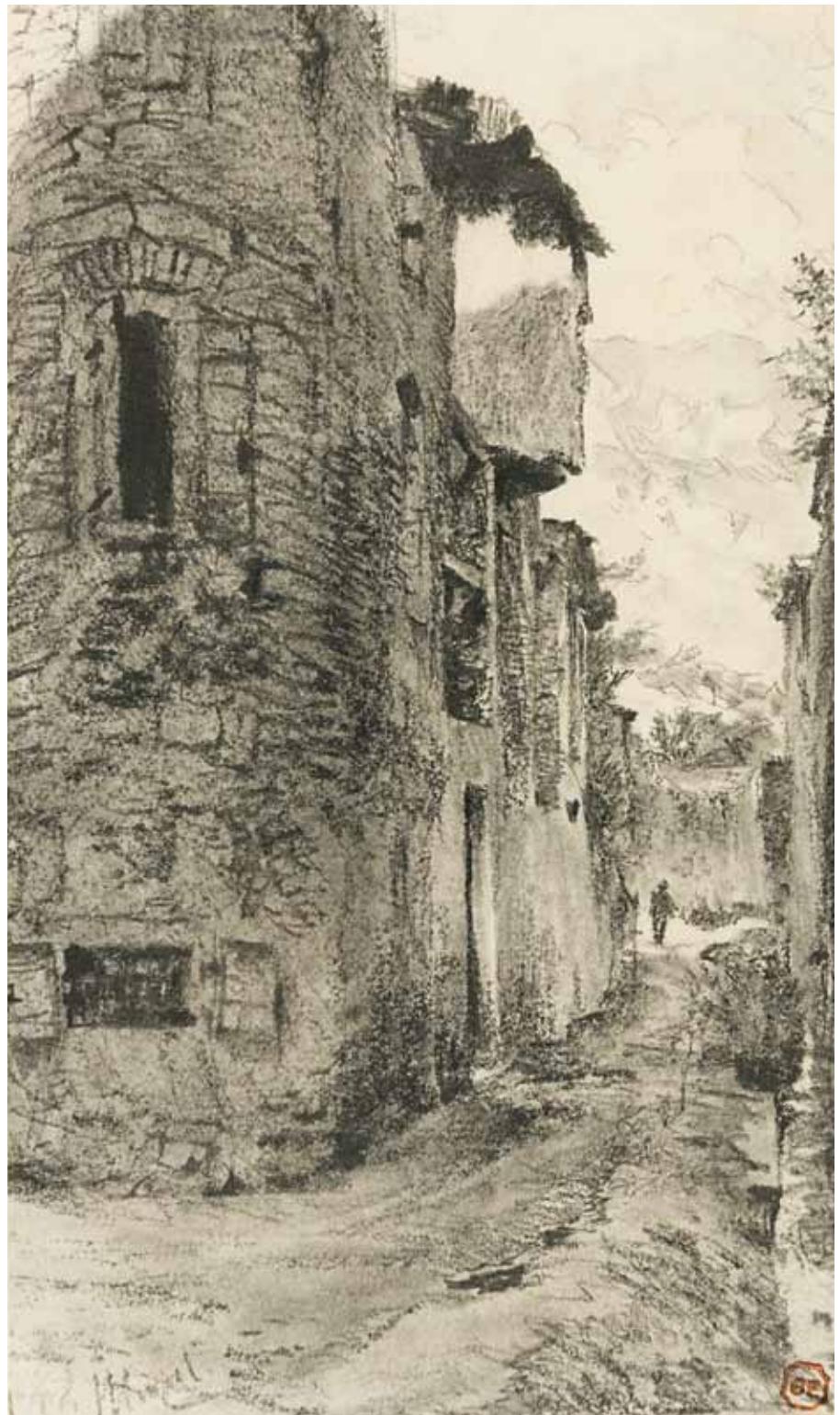
PROVENANCE: Gustav Engelbrecht, Hamburg (Lugt 1148); His (anonymous) sale ('Handzeichnungssammlung eines süddeutschen Kunstfreundes'), Berlin, Amsler & Ruthardt, 28-29 October 1924, lot 450 ('Motiv aus einem kleinen Gebirgsstädtchen; durch eine schmale Straße mit alten Häusern blickt man auf das Gebirge. 20,2 x 12 cm. Prachtvolle, sorgfältig ausgeführte Landschaftsstudie von schönster malerischer Bildwirkung, in schwarzer Kreide und mit gewischteten Tönen. Bezeichnet "Ad. Menzel".', sold for 1,750 Goldmarks); Private collection, Berlin; Anonymous sale, Berlin, Villa Grisebach, 29 November 2003, lot 103; Anonymous sale, Berlin, Villa Grisebach, 4 June 2005, lot 109; Jill Newhouse, New York in 2006; Private collection.

EXHIBITED: Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, no.5282 ('Dorfgasse in Südtirol', lent by Engelbrecht).

Beginning in 1852, Menzel took annual summer trips to towns and resorts in southern Germany, Austria, and Switzerland, and he produced countless pencil drawings of the buildings, sights and local people he encountered. As Irmgard Wirth has noted, '[Menzel's] comprehension of a subject is perhaps the most amazing aspect of his achievement: a natural sympathy for the textural, and above all the three-dimensional qualities of what he is describing, and this is reflected in the countless studies and completed drawings of buildings and architecture. Whether it is an isolated part of a building, the inside or outside of a door, an historical building, or simply a street or square, it is always the vital, the individual and the characteristic that is brought to light. It is as if his hand actually felt along and traced every column and every cornice, so that his eye might absorb the scene in its entirety.'¹

This drawing, which has been dated by Marie Ursula Riemann-Reyher to c.1881-1882, was said to be the view of a town in the South Tyrol region at the time of its inclusion in the important Menzel memorial exhibition held in Berlin in 1905. Among stylistically and thematically comparable drawings by the artist is *An Alley in an Old Town*, dated 1891, in the collection of the Museum Kunst Palast in Düsseldorf².

The first owner of the present sheet was the Hamburg collector Gustav Engelbrecht (1848-1923), who began acquiring drawings around 1892. His collection was dominated by the work of 19th century German artists, including a particularly fine selection of drawings by Menzel, and was dispersed at auction in Germany the year after his death. Other drawings by Adolph Menzel from the Engelbrecht collection are today in the Detroit Institute of Arts, the Hamburger Kunsthalle in Hamburg, the Museum Georg Schäfer in Schweinfurt and the Albertina in Vienna.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Man Drinking, with a Separate Study of a Hand

Carpenter's pencil, with stumping. Signed with initials and dated A. M. / Oct. 84 in pencil at the lower right.

226 x 147 mm. (8 7/8 x 5 3/4 in.)

PROVENANCE: Private collection, in 1976; Joey and Toby Tanenbaum, Toronto; Anonymous sale, New York, Sotheby's, 12 October 1994, lot 326; Hazlitt, Gooden & Fox, London, in 1995.

LITERATURE: Heidi Ebertshaüser, *Adolph von Menzel: Das graphische werk*, Munich, 1976, Vol.II, p.1192; 'Round the Galleries: A selection of current exhibitions and works of art on the market', *Apollo*, July 1995, p.69.

EXHIBITED: London, Hazlitt, Gooden & Fox, *Nineteenth Century Drawings*, 1995, no.18 (as *Taking the Waters*).

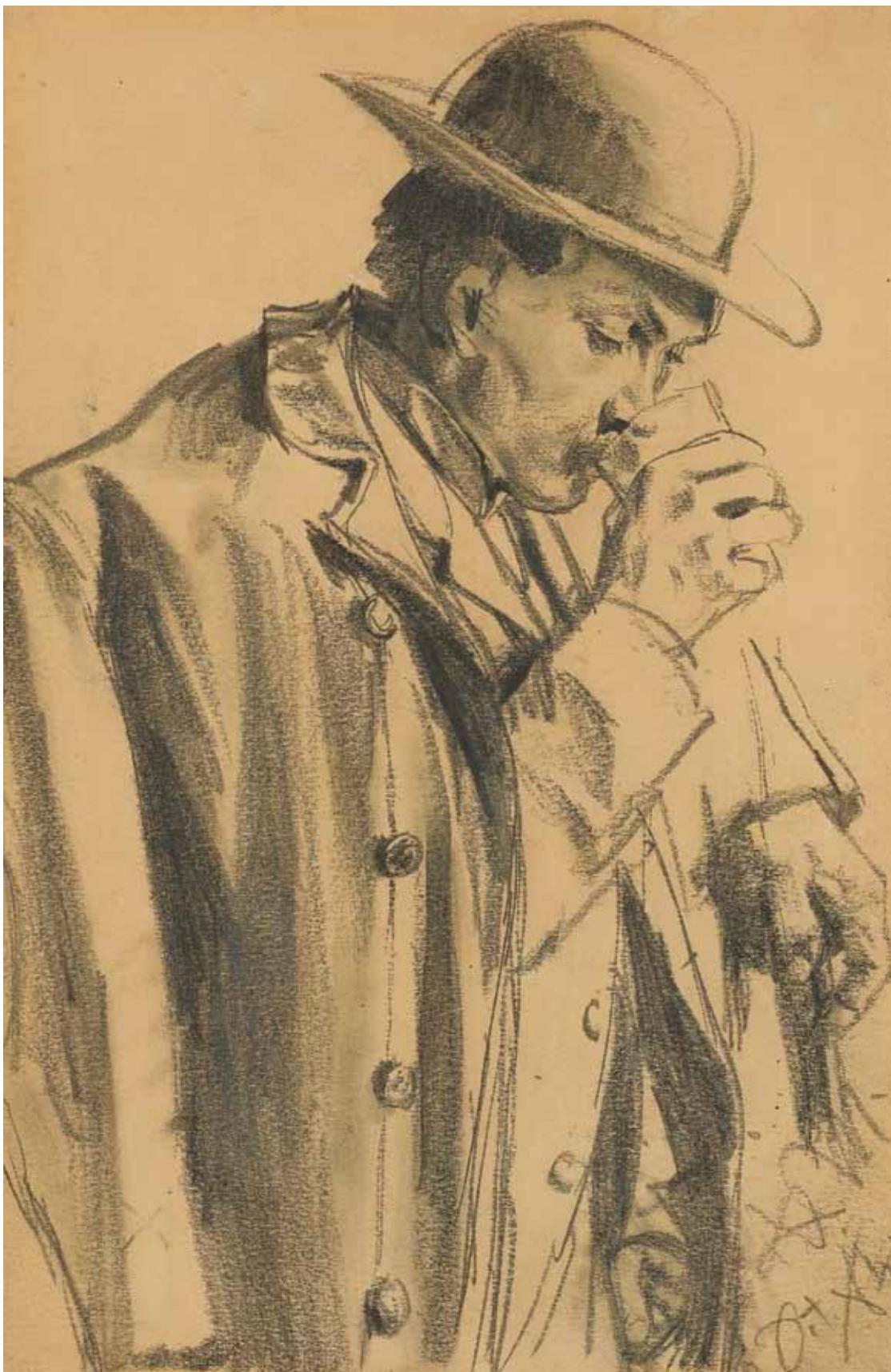
In the 1870s, 1880s and 1890s Menzel made annual summer visits, together with his sister and her family, to the spa town of Bad Kissingen, near Würzburg in Franconia. While he rarely took the baths or waters himself, he found in Kissingen numerous subjects that captured his attention, and these resulted in a series of small gouache paintings of genre scenes dated between 1884 and 1893. This drawing was used for one of the earliest of these small gouaches, *Spa Guests at the Warm Kettle in Kissingen* (*Kurgäste am Wärmekessel in Kissingen*) (fig.1), depicting people drinking heated mineral water served by a vendor¹. Painted in 1884, the small gouache was last recorded in a private collection in Berlin in 1905 and is now lost.

The present sheet is a study for the drinking man at the left of the painted composition. Another study for the same figure is found in a sketchbook used by Menzel between 1884 and 1892 and today in the Kupferstichkabinett in Berlin. A preparatory drawing for a different figure in the gouache of *Spa Guests at the Warm Kettle in Kissingen*, depicting a woman drinking, was in a private collection in Hamburg in 1982², while a study of another woman in the same painting is today in the Museen für Kunst und Kulturgeschichte der Hansestadt Lübeck in Lübeck³.



Six years later, in 1890, Menzel painted a larger gouache of a similar Kissingen subject, though horizontal in format and different in composition⁴. An analogous drawing of a man drinking, dated 1888 and formerly in the collection of Julius Held⁵, was used for this later painting.

A stylistically and thematically comparable drawing of a standing man in profile, dated 1885 and of identical dimensions to the present sheet, appeared at auction in Germany in 2004 and 2008⁶.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Coffee Time in Kissingen (Kaffeezeit in Kissingen)

Gouache and watercolour on card. Laid down. Signed and dated Menzel / 86 in brown ink at the lower right.

116 x 184 mm. (4 5/8 x 7 1/4 in.)

PROVENANCE: Galerie Honrath & von Baerle, Berlin; Ludwig Erdwin Amsinck, Hamburg; By descent to his wife, Marie Helene Antonie Amsinck, Hamburg; Bequeathed by her to the Hamburger Kunsthalle, Hamburg, in 1921 (Inv. 2458); Acquired from the museum by exchange by Karl Haberstock, Berlin, in 1925; Wilhelm Girardet (Junior), Essen, in 1955; Anonymous sale, Cologne, Kunsthaus Lempertz, 30 November 1975, lot 495 (sold for 75,000 DM); Private collection, Switzerland; Anonymous sale, London, Christie's, 6 February 2006, lot 4; Katrin Bellinger, London; Acquired from her by a private collector in 2009; Private collection, London.

LITERATURE: Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, p. XXVIII and p. 17, no. 208; Hugo von Tschudi, *Adolph von Menzel: Abbildungen seiner Gemälde und Studien*, Munich, 1905, p. XVI, pp. 430-431, no. 660 ('Kaffeezeit in Kissingen'); Anton Bettelheim, ed., *Biographisches Jahrbuch und Deutscher Nekrolog*, Berlin, 1907, p. 285; Werner Schmidt, *Adolph Menzel: Zeichnungen*, exhibition catalogue, Berlin, National-Galerie, 1955, p. 218; Berlin, Museum Dahlem, *Ausstellung Adolph von Menzel aus Anlass seines 50 Todesjahres*, 1955, pp. 59-60, no. 133; Essen, Museum Folkwang, *Freunde des Museums sammeln*, exhibition catalogue, 1972, pp. 156-157, no. 202; Heidi Ebertshäuser, *Adolph von Menzel: Das graphische werk*, Munich, 1976, Vol. II, p. 1422; Peter Betthausen et al, *Adolph Menzel 1815-1905: Master Drawings from East Berlin*, exhibition catalogue, New York and elsewhere, 1990-1991, p. 196, under no. 66; Gisold Lammel, *Preussens Künstlerrepublik von Blechen bis Liebermann: Berliner Realisten des 19. Jahrhunderts*, Berlin, 1995, p. 188, pl. 20 (illustrated in reverse); Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Menzel (1815-1905): "la névrose du vrai"*, exhibition catalogue, Paris, 1996, p. 61 and p. 443, under no. 203; Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Adolph Menzel 1815-1905: Between Romanticism and Impressionism*, exhibition catalogue, Washington, 1996-1997, p. 60 and p. 443, under no. 203; Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Adolph Menzel 1815-1905: Das Labyrinth der Wirklichkeit*, exhibition catalogue, Berlin, 1997, p. 60 and p. 346, under no. 203; Ute Haug, 'Provenienzforschung. Die Hamburger Kunsthalle und der Kunsthändler Karl Haberstock in Berlin', *Anzeiger der Germanischen Nationalmuseums*, 2005, p. 63; Bernhard Maaz, ed., *Adolph Menzel: radikal real*, exhibition catalogue, Munich, 2008, p. 129, no. 87; Martin Harth, 'Adolph Menzel: „Alles Zeichnen ist nützlich“', *Main Post*, 27 May 2008 (incorrectly described as undated); Uwe Fischer, 'Diskret, abgeschieden und trotzdem in Ruhe genießen' Werte, 2009, illustrated p. 36; Olga Grimm-Weissert, 'Wie in den besten Jahren: Die Pariser Messen für Handzeichnung starten mit guten Verkäufen', *Handelsblatt*, 27 March 2015, p. 65; Bernhard Schulz, 'Sog der Linie', *Der Tagesspiegel*, 28 March 2015; Bettina Wohlfarth, 'Die Jahrhunderte auf drei Messen durchschreiten', *Frankfurter Allgemeine Zeitung*, 28 March 2015.

EXHIBITED: Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, no. 208 ('Kaffeezeit in Kissingen'); Berlin, Museum Dahlem, Ausstellung *Adolph von Menzel aus Anlass seines 50 Todesjahres*, 1955, no. 133 ('Kurpark in Kissingen'); Essen, Museum Folkwang, *Freunde des Museums sammeln*, 1972, no. 202 ('Kurpark in Kissingen'); Munich, Kunsthalle der Hypo-Kulturstiftung, *Adolph Menzel: radikal real*, 2008, no. 87.

From the late 1850s onwards, Menzel tended to use gouache – a kind of opaque watercolour – for his finished compositions on paper. He seems to have favoured the medium for its freedom of handling and for the ability it gave him to be as precise as he wished, particularly on the relatively small scale that he worked in. As the Menzel scholar Claude Keisch has noted, 'Menzel's use of gouache, which began



in the 1850s, soon superceded his technique in coloured chalks. He adopted it to such an extent that his representations in color became denser and more detailed; he left the generous summarization of forms to his pencil drawings. In presentation, many of these gouaches are actually paintings.¹

The Franconian spa town of Bad Kissingen, near Würzburg, was frequented by Menzel's sister Emilie Krigar-Menzel and her family, and the artist often accompanied them there. He spent much of his time in Kissingen making drawings of the surroundings as well as the visitors to the spa. As has been noted of the artist, '*In his old age he seems to have appreciated the bourgeois tranquillity of the spa and a number of drawings as well as numerous gouaches show that the place provided a constant stream of subjects.*'² Menzel often stayed at the Villa Hailmann at Kurhausstraße 3 (today Martin-Luther-Straße 9) in Kissingen, and from the window of one of the rooms could look down onto the spa garden with its fountain. It was this view that the artist recorded in another small gouache, of similar dimensions to the present sheet and dated the previous year, of a *Lady Walking by a Fountain in the Kissingen Spa Garden*, today in the collection of the Muzeum Narodowe in Warsaw³.

Although Menzel had first painted a genre subject set in Kissingen in a watercolour of 1874, it was not until the following decade that he produced several small-format gouaches of subjects in the spa town, of which this delightful *Coffee Time in Kissingen* of 1886 is a very fine example. Works such as the present sheet, writes Marie Ursula Riemann-Reyher, 'suggest more or less comic behaviour, in a convincing image of bourgeois life in the spa town. Menzel is rarely ironic but, rather, his eye is sharpened by a critical faculty of differentiation which has no wish to judge, but to find the characteristic trait which makes the result so eloquent.'⁴ Like his Parisian city scenes or his paintings of court balls, Menzel's Kissingen gouaches, despite their generally small scale, are often crowded with figures and full of anecdotal detail. Menzel here captures something of the lively bustle of the spa town, with the artist an amused observer as a young boy attempts to pick up a struggling baby and a man is confronted by a dog tugging at its leash.

The first owner of this small gouache was the eminent Hamburg businessman and collector Erdwin Amsinck (1826-1897). Working with the help and advice of the art critic Emil Heilbut, Amsinck assembled a fine collection of contemporary French and German art, which included three small oil paintings and two gouaches by Adolph Menzel. In 1921, almost a quarter of a century after Amsinck's death, his widow Antonie presented the collection of over 120 paintings to the Hamburger Kunsthalle. Four years later, however, this small gouache was one of eight works deaccessioned by the Kunsthalle and given, together with 40,500 Marks in cash, to the Berlin dealer Karl Haberstock, in exchange for paintings by Giovanni Battista Tiepolo and Bernardo Bellotto.



Adolph Menzel asleep on a bench in the park at Bad Kissingen, 1904



29

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Man with a Moustache, Facing Right

Carpenter's pencil, with stumping. Signed with initials and dated A.M. / 86. in pencil at the lower right.
208 x 128 mm. (8 1/8 x 5 in.)

PROVENANCE: Anonymous sale, Berlin, Villa Grisebach, 28 May 2014, lot 227; Private collection.

Probably drawn from life, this striking study by Menzel may be a portrait of a particular friend or acquaintance of the artist, rather than a casual model. The likelihood that the sitter of this drawing was well-known to Menzel is further suggested by the fact that he seems to reappear in a number of other drawings by the artist.

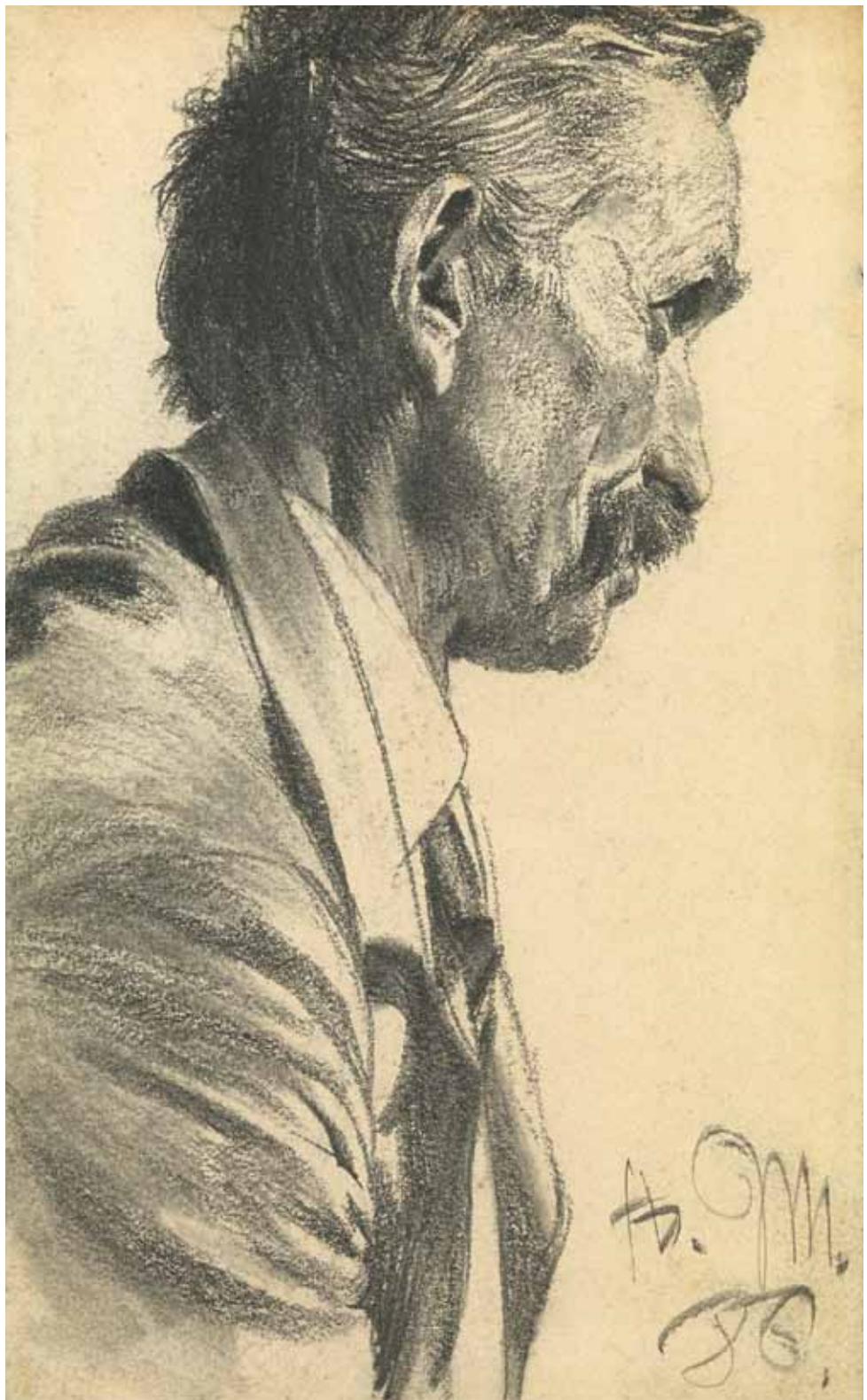
A slightly smaller drawing of the same man (fig.1), dated 1887, is among the extensive collection of works by Menzel in the Museum Georg Schäfer in Schweinfurt¹. Another portrait drawing of what appears to be the same man with a moustache, like the present sheet dated 1886 (fig.2), was purchased directly from Menzel by Sir Joseph Pennell in 1895 for the collection of the National Gallery of Victoria in Melbourne, Australia².



1



2



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Study of a Tree

Carpenter's pencil, with stumping. Signed with initials A. M. in pencil at the lower right. Inscribed *Kat. 1609* in pencil on the verso.
 202 x 125 mm. (8 x 4 7/8 in.)

PROVENANCE: Königlichen National-Galerie, Berlin (with their collection stamp [Lugt 1640] on the verso); Private collection ('Sammlung L.'), Breslau, until 1932; Their sale ('Adolph von Menzel: Guaschen, Aquarelle, Zeichnungen der Sammlung L.- Breslau'), Berlin, Rudolph Lepke, 23 February 1932, lot 179 ('Baumstudie'); Private collection, Baden-Württemberg; Anonymous sale, Berlin, Villa Grisebach, 1 December 2006, lot 5; Jill Newhouse, New York, in 2007; Private collection.

LITERATURE: Lionel von Donop, *Katalog der Handzeichnungen Aquarelle und Oelstudien in der Königl. National-Galerie*, Berlin, 1902, p.406, no.1609 ('Baumstudie. – Bez. A. M. Papier, Blei, h. 0,302, br. 0,125.', not illustrated).

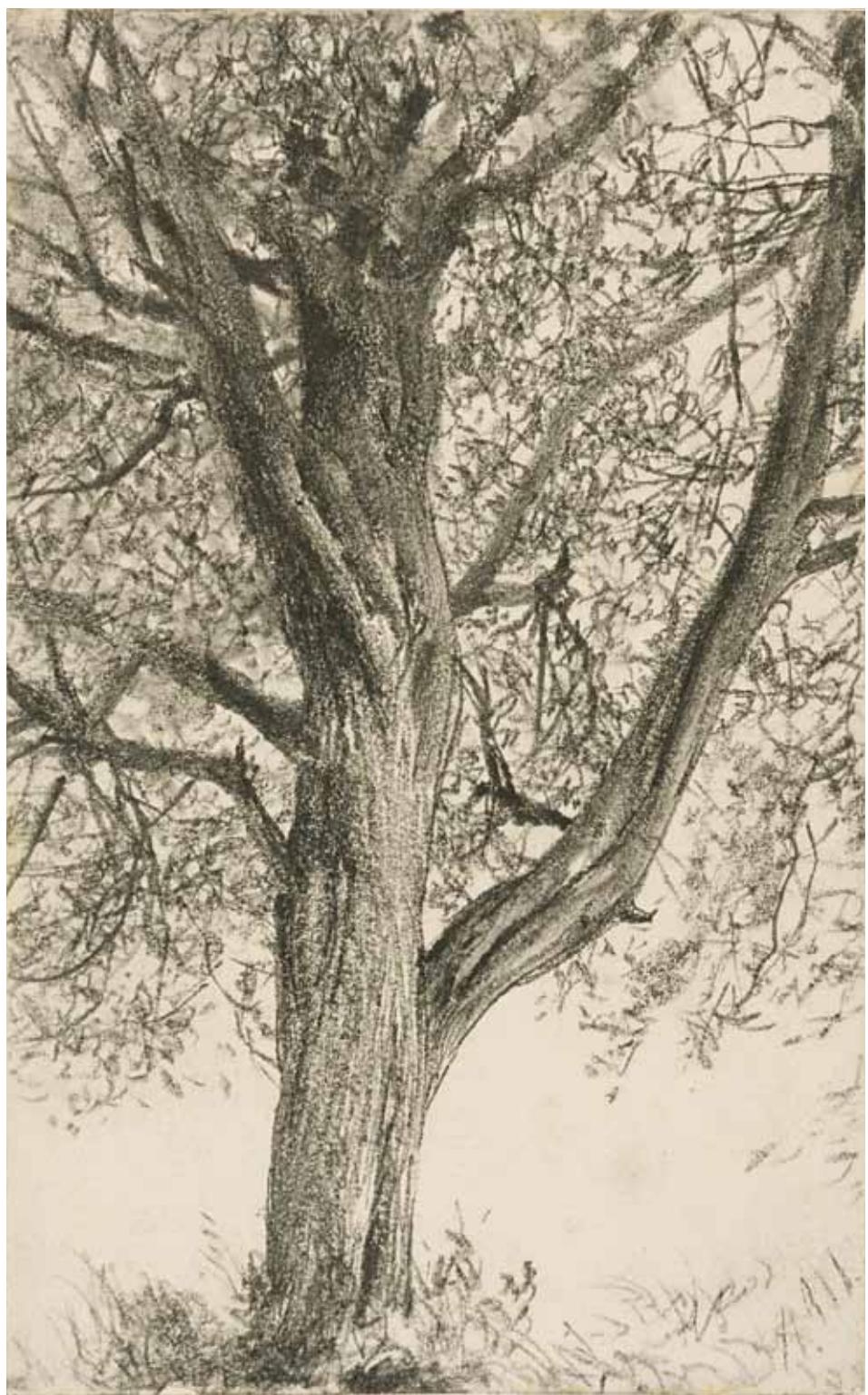
EXHIBITED: Probably Berlin, Königliche National-Galerie, Ausstellung von Werken Adolph von Menzels, 1905, no.1879 ('Baumstudie'); Munich, Galerie Caspari, *Adolph von Menzel 1815-1905: Ölgemälde, Gouachen, Pastelle, Aquarelle und Zeichnungen*, 1932, no.40 ('Baumstudie. Bleistift-Zeichnung, bez. A. M., Höhe 20 cm, Breite 12,5 cm. Donop 1609').

Menzel made numerous drawings of trees throughout his long career. As he wrote to his brother-in-law during one of his travels, 'By the way, the day was, without jest, very beautiful and very interesting due to the really fine stock of trees in this place. I've rarely seen such mighty oaks and beeches as are here.'¹ Although undated studies such as this are difficult to place chronologically within the artist's oeuvre, the present sheet may be tentatively dated to the late 1880s or early 1890s.

This drawing bears, on the verso, the stamp of the Königlichen National-Galerie in Berlin (fig.1), founded in 1861 and the precursor of today's Nationalgalerie of the Staatlichen Museen zu Berlin. The drawing is known to have entered the collection of the National-Galerie some time before Menzel's death, since it was included in the museum's catalogue of drawings, published in 1902. By the early 1930s, however, the present sheet had been deaccessioned by the museum, and it was part of a large group of drawings by Menzel, belonging to a private collection in the artist's native city of Breslau, that was dispersed at auction in Berlin in 1932.

Among stylistically comparable drawings of trees by Menzel are two sheets, both dated 1891, still in the collection of the Kupferstichkabinett in Berlin², as well as a study of a tree trunk in the Fine Arts Museums of San Francisco³ and another drawing of a tree, dated 1885, in the Karen B. Cohen collection, New York⁴.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Studies of a Man Smoking, in Profile

Carpenter's pencil, with stumping, and touches of watercolour, on a sheet of paper printed with the text: *6. Ende des festes nach 11 Uhr. / Berlin, den 5 März 1886. / Der Hofmarschall / Graf Radolinski.* The verso dotted with watercolour samples. Signed with initials and dated A. M. / 88. in pencil at the lower right. Inscribed *M* in pencil on the verso.

215 x 142 mm. (8 1/2 x 5 5/8 in.)

PROVENANCE: Moritz Edler von Kuffner, Vienna; By descent to his son, Stephan von Kuffner; Thence by descent to Moritz von Kuffner's granddaughter, Vera von Kuffner Eberstadt, New York; Her posthumous sale, New York, Sotheby's, 8 July 2015, lot 157; Private collection.

This drawing is a preparatory study for a seated figure of a smoking man in a small gouache by Menzel entitled *In the Peterskeller in Salzburg (Im Peterskeller zu Salzburg)* (fig.1), painted in January 1888¹. A secondary sketch at the lower left of the drawing studies the empty beer glass in the same man's right hand, while a further sketch of his head is at the upper right of the sheet. Depicting a group of drinkers at the Peterskeller, a popular tavern belonging to the Benedictine monks of Salzburg, the gouache *In the Peterskeller in Salzburg* was given by the artist to his physician, Dr. Friedrich Körte, and recently appeared at auction in Germany². Menzel also made a pencil drawing of the exterior of the Peterskeller in Salzburg some years later, in 1892, which is today in the Kupferstichkabinett in Berlin³.

The German author Ludwig Thoma, who often wrote of life in rural Bavaria, described the Peterskeller in 1880: 'One had to walk across a wide monastery courtyard to visit the small square opening – the



b. Ende des Festes nach 11 Uhr.

B. (H.) 5. August 1886.

Ernestine Hall

W. Hinske



actual size

Peterskeller – which was enclosed on three sides by monastic buildings, on the fourth by a high cliff. There stood about a dozen tables and benches in front of it, comfortably close together, a patch of blue sky overhead... Clergy, citizens, officers formed the crowd in which one casually found themselves. Anyone who came did not search for an empty table, but sat down alongside the guests present...¹⁴

The present sheet is drawn on a printed invitation to a court ball held in Berlin in 1886, some two years before the drawing was made. Menzel often drew on the backs of printed invitations or programmes, sometimes folding the sheet in half to make it easier to draw on. Several other sketches by the artist drawn on invitations are known, such as a group of costume studies on a printed card dated 1875, in the Berlin Kupferstichkabinett⁵.

The verso of this drawing is covered with brushstrokes in watercolour; a practice often used by the artist to test his colours before starting work on a watercolour or gouache drawing. As Menzel's friend and fellow artist Paul Meyerheim recalled of him, 'While his oil paintings took shape on the canvas like a mosaic, his watercolours were often developed on an old piece of paper used for cleaning his paintbrush. He would shade off the chaos of colours a little and, carefully sticking this smooth paper, which no one else would have used to paint on, on to a piece of board, he started to work on the watercolour. The cardboard was itself attached to a drawing board, inside a wooden box on which he had fixed a piece of wood to rest his hand. All of this took place on a small table, as the master only ever worked standing up.'⁶ Similar watercolour tests are found on several drawings by Menzel, such as the title page of the so-called Children's Album (*Kinderalbum*) of 1863, in the Kupferstichkabinett in Berlin⁷.



verso



ADOLPH MENZEL

Breslau 1815-1905 Berlin

Three Studies of a Bearded Man Facing Left

Carpenter's pencil, with stumping. Signed with initials A. M. in pencil at the lower left centre.
 210 x 128 mm. (8 1/4 x 5 in.)

PROVENANCE: Galerie Bollag, Zurich; Anonymous sale, London, Christie's, 4 December 1979, lot 210b; Anonymous sale, London, Christie's, 1 July 1980, lot 115; Private collection, Berlin; Anonymous sale, Berlin, Villa Grisebach, 28 May 2014, lot 228; Private collection.

This drawing, a page from one of the artist's sketchbooks, may be tentatively identified as a first idea for the head of a uniformed man looking over a balcony in Menzel's small painting *Scene at a Ball (Im Weissen Saal)* (fig.1), completed in 1888 and today in the Museum Georg Schäfer in Schweinfurt¹. While the physiognomy of the model is very similar in both the painting and the drawing, the angle of the head is slightly different in the finished work, as is the man's costume. A comparable sheet of studies of what may be the same man (fig.2), more definitively related to the 1888 painting, is illustrated in one of the earliest monographs devoted to Menzel, published in 1895².

In many of his drawings, Menzel would mark what he felt was a particularly successful study of a pose or figure with a small cross. This is found in the present sheet, just below the main figure, and again below a subsidiary study of the man's head at the upper right of the page. As a modern scholar has noted of Menzel, '*The drawings in his sketchbooks differ from his resolved autonomous compositions. The former seek to capture fleeting movements, gestures, and expressions and are often executed at great speed. When Menzel was satisfied with his rapid observational sketch and considered it potentially useful, he would mark it with a little cross next to the figures.*'³



1



2



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

An Old Man with His Head Turned Away

Carpenter's pencil, with stumping. Signed with initials and dated A.M. / 89 in pencil at the lower right.
206 x 128 mm. (8 1/8 x 5 in.)

PROVENANCE: Moritz Edler von Kuffner, Vienna; His son, Stephan von Kuffner; Thence by descent to Vera von Kuffner Eberstadt, New York; Her posthumous sale, New York, Sotheby's, 8 July 2015, lot 161; Private collection.

A page from a sketchbook, this is one of a group of late drawings by Menzel 'of men and women viewed at close range and focussing mainly on their heads and upper bodies... Technically, the drawings are extremely fine and mark a final phase... in Menzel's relation to his primary medium. All were executed in carpenter pencil and stump, in a wide range of values from the deepest, grainiest black – the lead being particularly soft – through the subtlest and softest grays, made by rubbing with stump or fingers, to the white of the paper.'¹ Many of these drawings depict their subjects from an odd or unexpected angle; either from above or below or, as in the present sheet, from behind.

Like the two drawings of *Studies of a Man Smoking, in Profile* (No.31) and *A Bearded Man Looking Down to the Left* (No.37) in this catalogue, the present sheet was once part of the exceptional collection of drawings by Adolph Menzel assembled by the Viennese industrialist and brewer Moritz (Moriz) Edler von Kuffner (1854-1939). In May 1938, shortly after the Anschluss, thirteen Menzel drawings from the Kuffner collection were requested by the Albertina in Vienna, which sought to prevent their export by the family. (A group of drawings by Rudolf von Alt from the same collection were also appropriated by the State, intended for the planned Führermuseum in Linz.) In July of the same year, however, twelve of the thirteen Menzel drawings were returned to the family by the Albertina². Shortly thereafter the Kuffner family emigrated to Zurich, where Moritz died the following year.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Two Studies of a Right Arm and Hand Holding a Glass

Carpenter's pencil, with stumping. Signed with initials and dated A. M. / 90 in pencil at the lower right.
127 x 206 mm. (5 x 8 1/8 in.)

PROVENANCE: Anonymous sale, Berlin, Galerie Bassenge, 2 December 1995, lot 5862; Wolfgang Ratjen, Munich; David Lachenmann, Munich; Katrin Bellinger, Munich; Flavia Ormond Fine Arts Ltd., London, in 1999; Charles Ryskamp, New York; Acquired by a private collection in 2008.

LITERATURE: William M. Griswold et al., *The World Observed: Five Centuries of Drawings from the Collection of Charles Ryskamp*, exhibition catalogue, New York, 2001, p.115, no.103 (entry by Cara Denison).

EXHIBITED: New York, Flavia Ormond Fine Arts at Adelson Galleries, *Old Master Drawings*, 1999, no.22; New York, The Pierpont Morgan Library, *The World Observed: Five Centuries of Drawings from the Collection of Charles Ryskamp*, 2001, no.103.

'The capturing of detail by an observant eye and the committing to paper of everything seen...reflected a kind of ever-restless curiosity...By comparison with the few late works in colour, the pencil drawings occupy an increasingly important place in [Menzel's] artistic creativity. The graphite pencil becomes the single-most important tool. Together with the small sketchbooks that he could slip into his pocket – he always carried at least one – Menzel always carried pencils with him on the long trips he took until his last summer in 1904. It was in these sketchbooks that he collected his observations. His focus was on light and shade, and on perspective; two aspects that could best be studied with the possibilities offered by work in pencil. On the tiny pages of these sketchbooks, things that drew the artist's glance are captured with calm but intense observation.'¹

This spirited sketch remains unrelated to any finished work by Menzel, and is likely to have been drawn for its own sake. As Cara Denison has described the drawing, *'In this brilliant, nearly photographic work, Menzel twice drew the upraised arm of a woman holding a goblet: once in a full study of her arm and shoulder and once simply from the wrist to the hand holding the goblet.'*²

The present sheet may be tentatively associated with a small sketch by Menzel of two women, one of whom appears to be holding a glass in a similar manner, which recently appeared at auction in Germany³. Another study of an upraised hand holding a glass, seen from below, appears as part of a sheet of studies of a bearded man, dated 1890, in the collection of the Smith College Museum of Art in Northampton, Massachusetts⁴.



ADOLPH MENZEL

Breslau 1815-1905 Berlin

The Side of a Mountain Farmhouse

Carpenter's pencil, with stumping. Signed with initials A. M. in pencil at the lower left.
127 x 201 mm. (5 x 7 7/8 in.)

PROVENANCE: Robert Scholtz, Budapest (Lugt 2241), his mark stamped on the verso; His sale ('Sammlung R. Scholtz, Budapest'), Stuttgart, H. G. Gutekunst, 10-13 May 1911, lot 848 ('Zerfallene Bauernhütte. 13 x 20', sold for 150 Marks); La Tâche Fine Art, Vaduz, Liechtenstein, in 2007; Private collection.

On his summer trips to Switzerland and the South Tyrol in the 1880s, Menzel often made drawings of rustic alpine farmhouses and barns, bridges and footways, attracted by the appearance of these unprepossessing, sometimes dilapidated wooden structures. As Marie Ursula Riemann-Reyher has pointed out, 'Although Menzel continued to draw dramatic views of Baroque architecture during his journeys, in the late drawings he was often attracted by the strange, the peculiar. Darkly lit, picturesque street corners and alleys, dilapidated houses and sheds are subjects of the late drawings: everywhere he saw ruin, destruction, ugliness. These drawings exhibit an uncanny charm, his virtuosity producing an abundance of novel variations.'¹

In such fine drawings as the present sheet, the artist attempted to capture the effects of sunlight shining on the weather-beaten forms through tonal shading with a stumped pencil. Among stylistically and thematically comparable drawings by Menzel are a study of *A Fence in Front of a Farmhouse* of 1892, in the Kupferstichkabinett in Berlin², and a *Farmhouse in Unterseen, near Interlaken* (fig. 1), formerly in the collection of the artist's Krigar-Menzel descendants³.

This drawing was once part of the collection of prints and drawings assembled by the artist Robert Scholtz (1834-1912) in Budapest. A native of Silesia, like Menzel, Scholtz was among the leading decorative painters in Hungary in the second half of the 19th century, and his work can be found in a number of public buildings and churches in Budapest. He began collecting, with a particular emphasis on German Renaissance prints, in the early 1890s. Scholtz's collection, which included seven drawings by Menzel, was dispersed at auction in Germany shortly before his death.





ADOLPH MENZEL

Breslau 1815-1905 Berlin

Study of Two Hands, One Holding a Book

Carpenter's pencil, with stumping. Signed and dated A.M. / 90 in pencil at the lower left.
127 x 206 mm. (5 x 8 1/8 in.)

Watermark: J WHA[TMAN] / 18-

PROVENANCE: Friedrich (Fritz) Gurlitt, Berlin, by 1895; Siegfried Billesberger, Moosinning (Munich), in 1990; Private collection; Anonymous sale, Kempten, Allgäuer Auktionshaus, 6 April 2002, lot 2482; Galerie Pels-Leusden, Zurich, in 2002; Anonymous sale, Berlin, Villa Grisebach, 31 May 2008, lot 109; Martin Moeller, Hamburg, in 2013.

LITERATURE: Hermann Knackfuß, Menzel, Bielefeld and Leipzig, 1895, p.125, fig.133; Hermann Knackfuß, A. v. Menzel, Bielefeld and Leipzig, 1922, p.137, fig.155; Hamburg, Dr. Moeller & Cie., *Adolph Menzel 1815-1905: Meister der Zeichnung*, 2013, unpaginated, no.12.

EXHIBITED: Moosinning/Munich, Galerie Siegfried Billesberger, *Aquarelle, Zeichnungen und Graphik 1500-1900*, 1990, no.73; Zurich, Galerie Pels-Leusden, *Adolph von Menzel: Spätes Debüt*, 2002, no.34.

A characteristic of Menzel's oeuvre throughout his career is the particular attention he paid to hands in his paintings and drawings. From his earliest years, he made numerous studies – in pencil, chalk, pastel and gouache – of hands. Indeed, the opening page of one of the artist's first sketchbooks – datable to 1835, when he was nineteen years old, and today in the Berlin Kupferstichkabinett – shows a number of pencil studies of hands holding a book or clasped together¹. Menzel also often made drawings of his own hands; a particularly fine example of this is a pastel study, inscribed 'my right hand drawn with the left' and dated August 1848, in a private German collection².

A similar study of a left hand holding a book appears in a sheet of studies of a woman clutching a book and a hand holding an umbrella, dated 1895 (fig.1), that was sold at auction Germany in 2012³. Also stylistically comparable is a drawing of a woman's folded hands clasping a book (fig.2), of similar dimensions to the present sheet, in the collection of the Wallraf-Richartz-Museum in Cologne⁴.



1



2



ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Bearded Man Looking Down to the Left

Carpenter's pencil and black chalk, with stumping. Signed with initials and dated A. M. / 91 in pencil at the lower left.

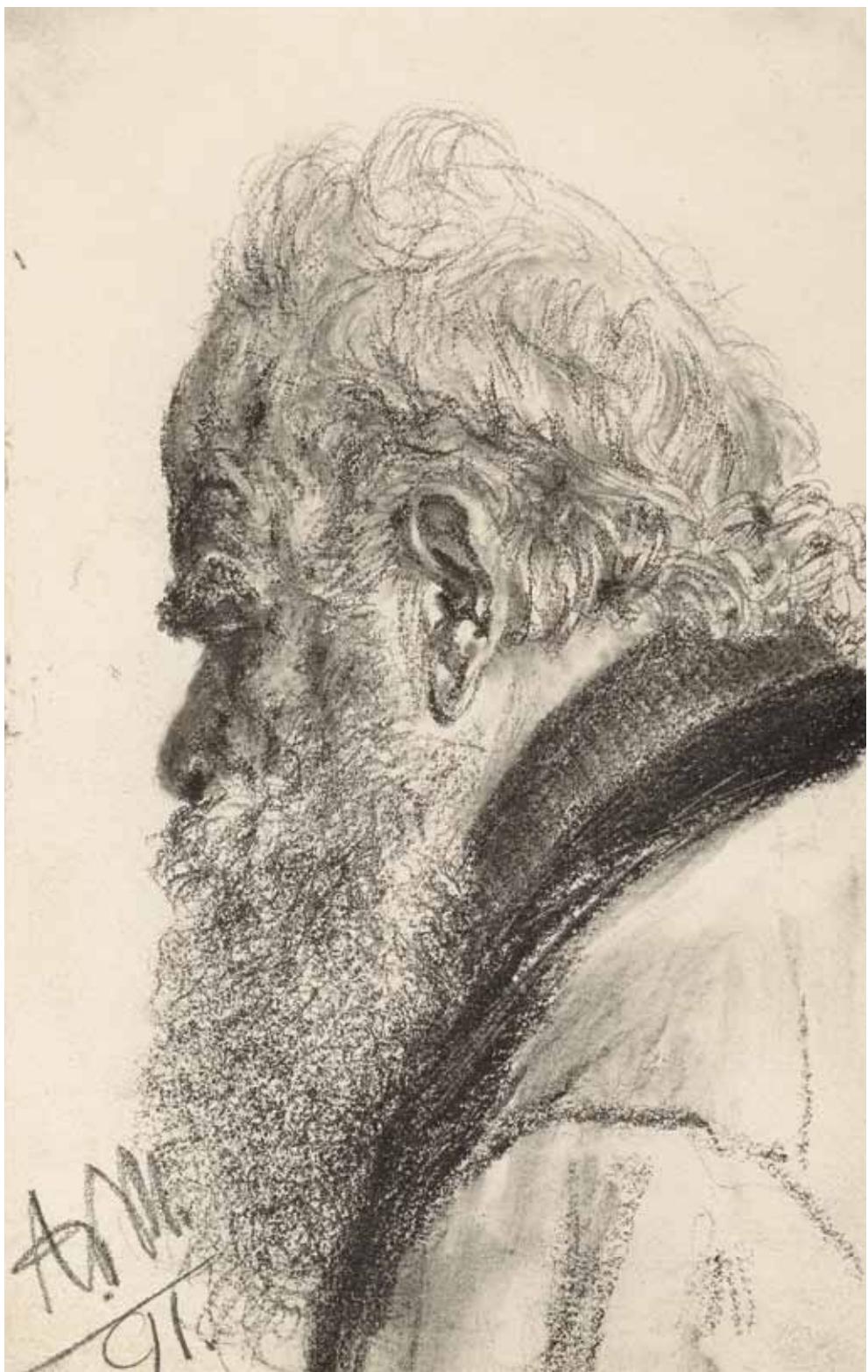
206 x 130 mm. (8 1/8 x 5 1/8 in.)

PROVENANCE: Moritz Edler von Kuffner, Vienna; His son, Stephan von Kuffner; Thence by descent to Moritz Edler's granddaughter, Vera von Kuffner Eberstadt, New York.

In the last years of his long career, Menzel worked almost exclusively as a draughtsman, mainly in monochrome. As has been noted of the artist, '*Menzel's skill with pencil and stump reached new heights in his late drawings. Working with extraordinary vehemence until the end, he nevertheless used the graphite pencil with gentleness and a light touch, skilfully manipulating grey and black tones.*'¹ Menzel's late 'portrait' drawings of this type were equally admired in his own lifetime. As one contemporary writer noted, '*The best legacy among his later works are these drawings... His dominating skill is to take the great drama of gesture and facial expression by surprise and to render it in all the force of vitality.*'²

Dated 1891 and executed with considerable assurance and dexterity, the present sheet is an especially refined example of the late drawings of heads that were much admired by Menzel's contemporaries, critics and collectors. The treatment of the hair and beard, drawn with very fine pencil strokes, as well as the soft stumped areas of the face and clothing, are a particular feature of these character studies. The drawing does not have the appearance of a quickly made sketch, and, with its high degree of finish and closely cropped composition, must have been carefully and deliberately posed. Like many of Menzel's late drawings, this striking study of a bearded man cannot be related to any painting or gouache by the artist, and was in all likelihood executed as an autonomous work of art.

The first owner of this drawing was Moritz (Moriz) Edler von Kuffner (1854-1939), an Austrian-Jewish brewer and property developer who was one of the most significant Viennese collectors of the 19th century. (He was also a prominent and highly regarded mountaineer.) Von Kuffner assembled a very fine collection of drawings by Menzel, and his small collection also included sheets by Jacopo Ligozzi, Rembrandt, Rudolf von Alt and others. The Menzel drawings in the Kuffner collection were noted by Hans Tietze in his magisterial book on the artworks of Vienna, published in 1908³, and such was their renown that, shortly after the Anschluss, thirteen sheets by the artist were earmarked for acquisition by the curator of the Albertina in Vienna, Otto Benesch. However, all but one of the drawings were eventually returned to the Kuffner family in July 1938, shortly before they were forced to emigrate to Switzerland. The drawings in the collection were later inherited by Moritz's son Stephan Kuffner (1894-1976), and eventually passed to his niece, Vera von Kuffner Eberstadt (1928-2014).



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

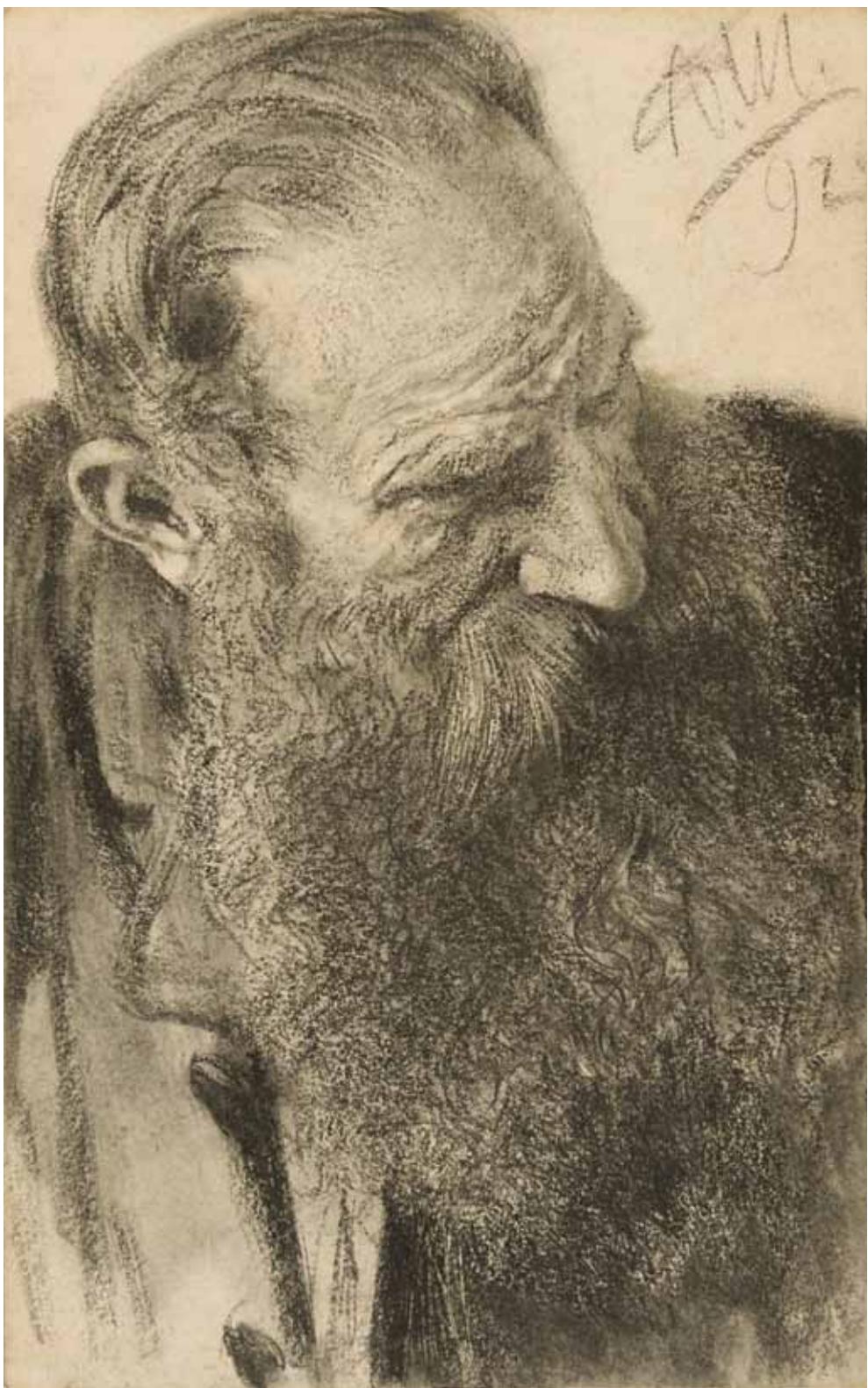
A Bearded Man Looking Down and to the Right

Carpenter's pencil, with stumping. Signed with initials and dated A. M. / 92 in pencil at the upper right.
208 x 130 mm. (8 1/8 x 5 1/8 in.)

PROVENANCE: Anonymous sale, London, Bonham's, 14 November 2006, lot 51; Anonymous sale, New York, Bonham's, 26 January 2007, lot 45; Jill Newhouse, New York; Private collection.

In his later years Menzel developed an interest in depicting people at close range, with a particular emphasis on studies of heads. His friend Paul Meyerheim noted that, at the height of his career, Menzel preferred to use non-professional models, and would choose his subjects from a line of people that would assemble at his studio door. As one modern scholar has noted of these studies, of which the present sheet is a fine example, '*almost all of these drawings show ordinary people with strong individual features; they are not portraits of artists, intellectuals or members of the fashionable Berlin society who tried to intrude into the artist's stubbornly defended privacy. The bust- or half-length portraits depict no activity. Menzel isolated his sitters from their setting and imbued them with a sense of permanence that stands in stark contrast to the movement and momentary effect captured in his earlier images.'*¹

The present sheet displays Menzel's particular mastery of the use of a combination of a soft carpenter's pencil with stumping to create remarkable tonal effects. The soft greys of the model's face, hair and coat, drawn with the stumped pencil, provide a contrast with the more precise strokes of the pencil in the beard. Like several of Menzel's late head studies, the model here is depicted from a slightly unusual angle, while the image fills the page, constrained only by the edges of the sheet.



actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

The Head of an Old Woman with a Shawl

Carpenter's pencil, with stumping. Signed with initials and dated A.M. / 94 in pencil at the lower right.
 210 x 130 mm. (8 1/4 x 5 1/8 in.)

PROVENANCE: Anonymous sale, Berlin, Villa Grisebach, 28 May 2014, lot 225; Private collection.

In his last years, Adolph Menzel lived an increasingly reclusive life, rarely leaving his studio at Sigismundstrasse 3 in Berlin, where he worked from 1875 until his death. As one early biographer noted of the artist, '*There he lived, visited by only a few close friends, on the fourth floor; his studio was on the fifth. On the landing, one could encounter old, ugly models, 'character heads', which he preferred for practice in these late years.*'¹ Menzel's abiding interest, in the 1890s, was the human countenance, and his output was dominated by pencil drawings of heads and busts of figures. To this end, he employed a steady stream of amateur models, often old men and women off the street. The artist was attracted, no doubt, to the expressive faces of the elderly, which were full of character.

As the Menzel scholar Marie Ursula Riemann-Reyher has commented of these late character studies, '*Pencil is used in the most diverse manifestations in these exercises, from the finest and most delicate line to rough assaults which tear the surface of the paper...It was not individual destiny that he portrayed in these faces, but rather something universally human which he tried to grasp in fascination, like feelings which translated both the image and its reflection...His encounters with these people, mostly elderly and of modest means, was one of Menzel's last essential human experiences.*'²

The old woman seen in this drawing must have been of particular interest to Menzel, as she appears in several other drawings by the artist. A study of the same woman, dated 1891, is in the collection of the Kunsthalle in Bremen³, while the model reappears in a drawing of three old women of 1892 (fig. 1), today in the Kupferstichkabinett in Berlin⁴.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

The Head of a Bearded Man, Facing Right

Carpenter's pencil, with stumpings, on paper backed with Japan paper. Signed with initials A.M. in pencil at the lower left. Inscribed *Handzeichnung von Ad. v. Menzel, / auf sein Tod mir von seiner Schwester / Frau Krigar-Menzel geschenkt. / Dr. F Schmidt-Ott* in brown ink on the old backing board.
126 x 73 mm. (5 x 2 7/8 in.)

PROVENANCE: Given by the artist's sister Emilie Krigar-Menzel to Friedrich Schmidt-Ott, Berlin; Anonymous sale, Auctionata Paddle 8 AG, 21 June 2013, lot 9; Anonymous sale, Berlin, Villa Grisebach, 3 June 2015, lot 237; Private collection.

It has been pointed out that, as Menzel grew older, he often chose to make drawings of elderly bearded men of his own, or a similar, age. While sometimes such character studies as this would be incorporated into a gouache composition, more often than not they seem to have been made for their own sake, and remained in the artist's portfolios. As has been noted of Menzel, '*Starting from an immediate reality, he created a world of the most diverse spiritual aspirations in his last drawings, shot through with the irrational, a whole silent dialogue between the master and his models with their richness of character. The human face interested him, with its appearance, 'as different as it is random', as he said to Max Jordan.'*¹

The present sheet may be dated to the second half of the 1880s, by comparison with a small sketchbook of that approximate date, with pages of similar size and containing a number of analogous head studies, in the Kupferstichkabinett in Berlin². A closely comparable late drawing of a bearded man (fig. 1), of identical dimensions and possibly from the same sketchbook, was sold at auction in Germany in 2013³.

According to the inscription on the old backing board, this small undated drawing was given by Menzel's sister Emilie Krigar-Menzel, following the artist's death, to Dr. Friedrich Schmidt-Ott (1860-1956), a noted politician and lawyer who served at the Prussian Ministry of Culture from 1888 onwards, and was appointed Prussian Minister of Culture in 1917.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

A Woman in a Large Hat, Facing Left

Carpenter's pencil, with stumping. Signed and dated Menzel / 97. in pencil at the lower left.

144 x 94 mm. (5 5/8 x 3 3/4 in.)

PROVENANCE: Wilhelm König, Vienna (Lugt 2653b), his mark on the verso; His sale, Berlin, Paul Graupe, 13-14 January 1925, lot 523 ('Dame mit Hut. Or.-Bleistiftzeichn. Sign. u. dat. 1897. 14,5 : 9,5 cm.');

Rorig collection, Thalhausen, until 1951; Sale, Hamburg, Dr. Ernst Hauswedell, 3 November 1951, lot 2137 ('Frau mit großen Hut nach links blickend. Bleistiftzeichnung. 14,5 : 9,5 cm. Sign. u. dat. 1897.');

Private collection, Germany; Thence by descent until 2015; Anonymous sale, Berlin, Villa Grisebach, 25 November 2015, lot 216; Private collection.

This fine late drawing, dated 1897, is a study for a woman in the background of a partly unfinished chalk drawing by Menzel of a *Café with Chess Players*¹, which was among the contents of the artist's studio at the time of his death. Depictions of young women are relatively rare among Menzel's late drawings of the 1890s, perhaps because he felt that their faces lacked the expressive quality that he found so appealing in more elderly models.

Among stylistically comparable late drawings by the artist is a sheet of studies of a seated woman and the head of a man, also dated 1897, in the Kupferstichkabinett in Berlin², and a drawing of a seated woman with a hat, dated 1898, which was on the German art market in 1994³. Likewise similar in technique and handling are two drawings dated 1899; a study of a woman facing to the left, in the Kunsthalle in Hamburg⁴, and a drawing of the heads of three women, formerly in the collection of Charles Ryskamp and now in the Pierpont Morgan Library in New York⁵.

This drawing bears the collector's mark of the Viennese financier and economist Wilhelm König (1880-1955). Advised by Alfred Stix, the director of the Albertina in Vienna, König assembled a large group of Old Master and 19th century drawings, as well as works by Egon Schiele and other contemporary Austrian artists, during the first two decades of the 20th century. Much of König's collection, including the present sheet, was sold in the 1920s.





actual size

ADOLPH MENZEL

Breslau 1815-1905 Berlin

Study of Three Heads

Carpenter's pencil, with stumping. Laid down. Signed and dated Ad. Menzel / 98 in black chalk at the upper right.

310 x 230 mm. (12 1/4 x 9 in.)

PROVENANCE: Commissioned from the artist in 1898 by the Akademie der Künste, Berlin, as a retirement present for Reinhold Begas, Berlin; Private collection, South America; Anonymous sale, New York, Sotheby's, 4 November 2010, lot 63; Private collection.

LITERATURE: Max Jordan, *Das Werk Adolf Menzels*, Munich, 1905, illustrated p.99; Max Jordan, *Das Werk Adolf Menzels, 1895-1905: II. Nachtrag dem Hauptwerke*, Munich, 1905; pl.6; Peter Betthausen et al, *Adolph Menzel 1815-1905: Master Drawings from East Berlin*, exhibition catalogue, New York and elsewhere, 1990-1991, p.219, under no.77; Claude Keisch and Marie Ursula Riemann-Reyher, ed., *Adolph Menzel: Briefe*, Berlin and Munich, 2009, Vol.3 (1881 bis 1905), p.1373, under no.1878, note 1.

EXHIBITED: Berlin, Lehrter Bahnhof, *Grosse Berliner Kunst-Ausstellung*, 1899; Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no.5248 ('*Drei Studienköpfe*', lent by Begas).

*'In the mid-1890s...Menzel turned almost exclusively to drawing and began to restrict his subject matter to close-range realistic studies of (mainly older) individual men and women and odd, dreamlike groupings of figures also seen at close range and involved in situations that defy being described narratively or psychologically.'*¹ This unusually large and highly finished drawing by Menzel was commissioned by the Akademie der Künste in Berlin as a present for the German sculptor Reinhold Begas (1831-1911), on the occasion of his retirement from teaching at the Akademie in 1898. Menzel and Begas knew each other well; they had both been elected to the senate of the Akademie in 1875, and in the same year Begas produced a portrait bust of Menzel². Twenty years later, in 1895, Begas was commissioned by the Akademie to design a portrait medal of Menzel, in honour of his eightieth birthday³, and in 1904 he produced two plaster casts of Menzel's hands, one holding a pencil and the other a paintbrush⁴.

This sizeable sheet may be grouped with a handful of late drawings by Menzel of groups of heads, presented without any obvious narrative context. As the scholar Marie Ursula Riemann-Reyher has written, '*Menzel finished a large number of pencil drawings in his last years, right up to his death...He began to draw faces in close proximity to each other, sometimes half-silhouettes, of numerous anonymous men and women he came across here and there in the streets of Berlin or in the restaurants he went to, but also on the trips he undertook... The heads were sometimes brought together in small, apparently spontaneous scenes. They evoke a cinema-like panorama or compel a comparison with photographs in their fragmentary framing. From a technical point of view Menzel shows a total mastery of his art in these picturesque drawings. Working with both subtlety and boldness, he achieved the most skilled art in terms of nuances of grey and black... These drawings are impressions that have taken on form, and portray variations on the theme of alienation by showing the fragile, fortuitous ways in which people coexist or oppose each other.*'⁵

This refined, autonomous drawing, which was reproduced and published as a photogravure or collotype by Meisenbach Riffarth & Co. in Berlin⁶, exemplifies Menzel's distinctive and assured technique – particularly evident in many of his late drawings – of a combination of pencil and shading stump to achieve remarkable painterly effects. Among stylistically comparable drawings is an undated sheet of studies of several heads, of similar dimensions to the present sheet, in the Kupferstichkabinett in Berlin⁷.



POSTSCRIPT: AN ENGLISH ARTIST VISITS MENZEL'S STUDIO

In the early months of 1902 the English painter and draughtsman William Rothenstein (1872-1945) travelled to Berlin to attend an exhibition of his work at a gallery there. In April, while in Berlin, he paid a visit to the 87-year old Menzel in his studio, and there made a portrait drawing of him¹. As Rothenstein was later to recall:

'I had admired Menzel's drawings ever since, when a boy, I had copied some of his illustrations to Kugler's History of Frederick the Great. To my mind, Menzel stood alone among German draughtsmen. His reputation in Germany was not unlike that of Degas in France, for Menzel was famous, too, for his grim repartees, though unlike Degas, he had been most of his life a court painter.'

As I mounted the long flight of stairs that led to his door, I wondered at Menzel's endurance; for he was a very old man and there was no lift. In answer to my knock, Menzel himself appeared and led me into a large and untidy studio. I am small enough, but beside Menzel I felt tall, so short was he; and he had short arms and very small hands. His head was large and quite bald, while his mouth was still firm; his eyes, slightly clouded, most showed his age. I told him how highly he was esteemed in England; that Millais and the Pre-Raphaelites had studied his early drawings, which, in fact, had inspired their own. The old man flushed and said: 'Really, am I so well known in Grosse England?'

...Of his own drawings he said, 'Well, I early cultivated the habit of drawing things as though I were never to see them again.' I thought this admirable. I was inwardly excited while drawing Menzel, and after a preparatory study of his head, said I would like to do a better one. This Menzel understood; 'One is often nervous during a first sitting; nicht war?'. I might come again, once, twice; he had plenty of time to spare; better make a good job of what one was doing. But next time I must stay for lunch.

Well, next time, after sitting, old Menzel began to show his drawings, which he took from countless paper folios. We went through a number of these, forgetful of time...

I was eager to acquire one of Menzel's drawings; but he wouldn't hear of such a thing. One must spend one's money on models, on good paper, on mounts and frames, and if one wants drawings, well, nowadays there are good reproductions, and photographs. But he would give me a drawing to take back to England; and after sitting he got out some of his folios. I was too shy to ask for any particular drawing, leaving it to Menzel to choose one he could spare. But he lovingly handled each drawing in turn and slipped it back; and after some time...I prepared to take my leave; alas, Menzel either forgot his promise, or couldn't decide to part with anything. 'You should have taken one', [Max] Liebermann said afterwards. 'He would have been quite pleased; but he can't ever make up his mind to part with any special study; besides, that old devil of a sister tries to prevent him giving his drawings away; she is to inherit everything; though Menzel might well outlive her.' But in the end 'the old witch' outlived her brother.'

William Rothenstein
Men and Memories: Recollections of William Rothenstein, 1900-1922,
London, 1932, pp.14-16.



Adolph Menzel in his Berlin studio, c. 1895.

PHOTOGRAPH CREDITS

Adolph Menzel (1815-1905)

Adolph Menzel
Self Portrait with One Eye (Selbstbildnis als 'Einauge'), 1876
Pencil
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin
Inv. SZ Menzel Skb.51, pp.69-70
©bpk / Kupferstichkabinett, SMB / Gunter Lepkowski

No.4

Fig. I
Adolph Menzel
Falcon Swooping on a Dove (Falke auf eine Taube stoßend), 1846
Oil on paper
Berlin, Nationalgalerie, Staatliche Museen zu Berlin
Inv. A I 960
©bpk / Nationalgalerie, SMB / Bernd Kohnert

No.6

Fig.3
Adolph Menzel
Figure of a Man Unbinding His Sash
Black chalk, stumped, heightened with white, on brown wove paper
New York, The Morgan Library & Museum
Inv. 1996.155
Image courtesy of The Morgan Library & Museum
Purchased on the Sunny Crawford von Bülow Fund 1978

No.13

Fig. I
Adolph Menzel
Painters Preparing a Transparent Panel in the Akademie (Beim Transparentmalen), 1871
Pen and brown ink and brown wash on paper
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin
Inv. SZ Menzel N 1180
©bpk / Kupferstichkabinett, SMB / Jörg P. Anders

No.19

Fig. I
Adolph Menzel
The Supper at the Ball (Das Ballsouper), 1878
Oil on canvas
Berlin, Alte Nationalgalerie, Staatliche Museen zu Berlin
Inv. A I 902
©bpk / Nationalgalerie, SMB / Jörg P. Anders

No.20

Fig. I
Adolph Menzel
Knife-Grinder's Workshop at the Smithy in Hofgastein (Schleiferei in der Schmiede zu Hofgastein), 1881
Oil on canvas
Hamburg, Hamburger Kunsthalle
Inv. 1272
©bpk / Hamburger Kunsthalle / Elke Walford

No.23

Fig. I
Adolph Menzel
The Piazza d'Erbe in Verona, 1884
Oil on canvas
Dresden, Staatliche Kunstsammlungen
Inv. 2442
©bpk / Staatliche Kunstsammlungen Dresden / Jürgen Karpinski

No.24

Fig. I
Adolph Menzel
The Piazza d'Erbe in Verona, 1884
Oil on canvas
Dresden, Staatliche Kunstsammlungen
Inv. 2442
©bpk / Staatliche Kunstsammlungen Dresden / Jürgen Karpinski

No.29

Fig. I
Adolph Menzel
Study of a Man with a Moustache (Studie nach einem hageren Mann mit Schnurrbart), 1887
Carpenter's pencil, with stumping.
Schweinfurt, Museum Georg Schäfer
Inv. MGS 599A
Image courtesy of Museum Georg Schäfer, Schweinfurt

Fig.2

Adolph Menzel
The Head of a Man, 1886
Pencil
Melbourne, National Gallery of Victoria
Inv. 2/2; purchased 1895
Image courtesy of the National Gallery of Victoria, Melbourne

No.31

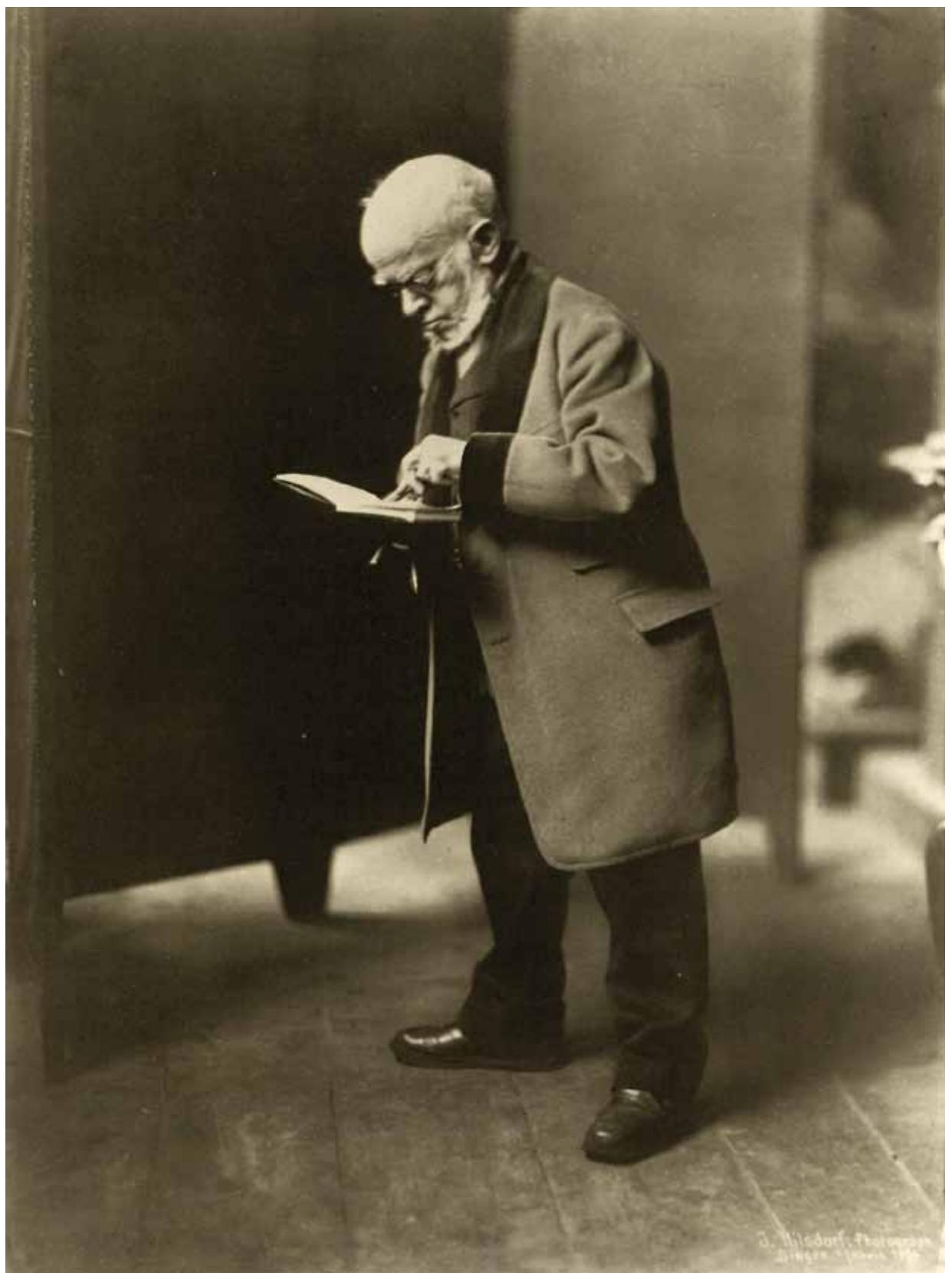
Fig. I
Adolph Menzel
In the Peterskeller in Salzburg (Im Peterskeller zu Salzburg), 1888
Gouache on board
Sale, Berlin, Villa Grisebach, 3 June 2015, lot 255
Image courtesy of Grisebach

No.32

Fig. I
Adolph Menzel
In the White Hall or Ball Episode (Im Weißen Saal / Ball-Episode), 1888
Oil on canvas
Schweinfurt, Museum Georg Schäfer
Inv. MGS 1800
Image courtesy of Museum Georg Schäfer, Schweinfurt

No.39

Fig. I
Adolph Menzel
Three Women (Drei Frauen, in Tücher gehüllt), 1902
Carpenter's pencil
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin
Inv. SZ Menzel N 4443
©bpk / Kupferstichkabinett, SMB / Volker-H. Schneider



NOTES TO THE CATALOGUE

Introduction and Acknowledgements

1. Irmgard Wirth, 'Adolph Menzel Drawings', in London, The Arts Council Gallery, and elsewhere, *Drawings and watercolours by Adolph Menzel*, 1965, unpaginated.
2. 'Studio-Talk', *The Studio*, July 1903, p.131.

Adolph Menzel (1815-1905)

1. Quoted in Marie Ursula Riemann-Reyher, 'The draughtsman – and master of the glance', in Keisch and Riemann-Reyher 1996-1997, p.125.

The Drawings of Adolph Menzel

1. Adolf Menzel; quoted in Meyerheim, p.129.
2. Busch, p.84.
3. Meyerheim, p.132; quoted in translation in Gisold Lammel, 'Menzel's Life and Work', in Betthausen et al, p.12.
4. Forster-Hahn, p.255.
5. To Paul Lindenbergs on 24 December 1904; quoted in Marie Ursula Riemann-Reyher, 'The draughtsman – and master of the glance', in Keisch and Riemann-Reyher 1996-1997, p.135, note 33.
6. Busch, p.255.
7. Forster-Hahn, p.256.
8. Max Liebermann, *Adolph Menzel: 50 Zeichnungen, Pastelle und Aquarelle aus dem Besitz der Nationalgalerie*, Berlin, 1921, p.7; quoted in translation in Forster-Hahn, p.265.
9. Forster-Hahn, p.257.
10. 'Studio-Talk', *The Studio*, July 1903, p.132.
11. Quoted in translation in Irmgard Wirth, 'Adolph Menzel Drawings', in London, The Arts Council Gallery, and elsewhere, *Drawings and watercolours by Adolph Menzel*, 1965, unpaginated.

No.1

1. The only drawings by Menzel in this sale, which included much of Walter Westfeld's collection, were three drawings sold as lot 207 and described as follows: 'Drei verschiedene Bleistiftzeichnungen: Architektonische Motiv. Signiert "Durchgez. V. d. eignen Studie. 91" Jede 22 x 13 cm.'. The present sheet, although not depicting an architectural subject, may perhaps have been part of this lot.
2. Cruelly, Westfeld was temporarily released from prison to work on the auction catalogue. It is unclear, however, whether the present sheet was included in the 1939 sale (see note 1 above).

No.2

1. In a letter of 23 April 1844; Hans Wolff, *Menzels Briefe*, Berlin, 1914, p.79; quoted in translation in Gottfried Riemann and William W. Robinson, ed., *The Romantic Spirit: German Drawings, 1780-1850, from the Nationalgalerie (Staatliche Museen, Berlin) and the Kupferstich-Kabinett (Staatliche Kunstsammlungen Dresden)*, German Democratic Republic, p.133, under no.117.
2. Inv. SZ Menzel N 1141; Cornelia Dörr, 'Menzel in Kassel – Landschaft und Geschichte', in Thomas W. Gaehtgens, Claude Keisch and Peter-Klaus Schuster, ed., *Adolph Menzel im Labyrinth der Wahrnehmung: Kolloquium anlässlich der Berliner Menzel-Ausstellung 1997*, *Jahrbuch der Berliner Museen*, 1999, p.95, fig.4.
3. Inv. 8/52; Hans Wolff, *Zeichnungen von Adolph Menzel*, Dresden, 1920, pl.45; Ebertshaüser, Vol.II, p.932; Cambridge 1984, p.64, no.28; Berlin and Bonn-Bad Godesberg 1984, p.84, no.32.
4. Colta Ives and Elizabeth E. Barker, *Romanticism & The School of Nature: Nineteenth-Century Drawings and Paintings from the Karen B. Cohen Collection*, exhibition catalogue, New York, 2000-2001, pp.180-181, no.88. The drawing measures 205 x 129 mm.
5. Cambridge 1984, p.61, under no.25.

No.3

1. Menzel often inscribed the word 'Erinnerung', meaning 'recollection' or 'memento', on those of his drawings which were not made from life, but which instead were based on the artist's memory of a particular event or motif.
2. Inv. C28/47; Ulrike Gauss, *Die Zeichnungen und Aquarelle des 19. Jahrhunderts in der Graphischen Sammlung der Staatsgalerie Stuttgart*, Stuttgart, 1976, pp.130-131, no.969; Hamburg 1982, p.65, no.19.
3. Inv. SZ Menzel N 237; Tschudi, pp.188-189, no.247; Ebertshaüser, Vol.II, p.960; Achenbach, p.119, no.130. The drawing, on brown paper, measures 315 x 193 mm.
4. Inv. 23972; Tschudi, pp.172-173 no.216; Ebertshaüser, Vol.II, p.965; Bilbao, Guggenheim Bilbao Museoa, *De Durero a Rauschenberg. La quintaesencia del dibujo: Obras maestras de las colecciones Albertina y Guggenheim*, exhibition catalogue, 1999, pp.118-119, no.41.
5. Any male citizen over twenty-four years of age was eligible to take part in these parliamentary elections, as a primary voter, or *urwähler*. These *Urwählen* elected delegates who were in turn empowered to vote for one of the several hundred members of the national assembly in Frankfurt and the state assembly of Prussia.
6. Letter of 3 May 1848; quoted in translation in Keisch and Riemann-Reyher 1996-1997, p.236, under no.51.
7. By this time, in fact, the assemblies had been dissolved by King Friedrich Wilhelm IV, who had imposed a constitution.
8. Inv. C/140; Hütt 1965, pl.58; Ebertshaüser, Vol.II, p.959; Hamburg 1982, p.91, no.43; Lammel 1993B, p.121, pl.9. The drawing measures 236 x 312 mm.
9. Inv. NG 2/52; Tschudi, pp.172-173, no.217; Kaiser 1965[?], pp.69-69, pl.17; Ebertshaüser, Vol.II, p.958; Hamburg 1982, p.90, no.44; Cambridge 1984, p.73, no.37, illustrated in colour p.24, pl.VI; Berlin and Bonn-Bad Godesberg 1984, p.97, no.45, illustrated in colour p.24, pl.VI; Lammel 1993B, p.120, pl.8; Keisch and Riemann-Reyher 1996-1997, pp.236-237, no.51; Achenbach, pp.168-169, no.184; Grebe, illustrated p.47. The dimensions of the pastel are 190 x 230 mm.
10. Tschudi, pp.176-177, no.219; Keisch and Riemann-Reyher 1996-1997, p.235, no.50; Zurich, Galerie Pels-Leusden, *Adolph von Menzel: Spätes Debut*, 2002, unpaginated, no.6; Maaz, p.205, no.173. The measurements of the drawing are 170 x 240 mm.

No.4

1. Inv. A I 960; Tschudi, pp.42-43, no.58; Emil Waldmann, *Der Maler Adolph Menzel*, Vienna, 1941, pl.26; Keisch and Riemann-Reyher 1996-1997, pp.174-175, no.11 (where dated 1844). The measurements of the work, painted in oil on paper laid down on wood, are 1027 x 1190 mm.
2. In a letter to H. Paasche of 13 May 1887; quoted in translation in Keisch and Riemann-Reyher 1996-1997, p.175, under no.11; Keisch and Riemann-Reyher 2009, Vol.3 (1881 bis 1905), p.1004, no.1341 and Vol.4, pp.1698-1699, fig.169.

No.5

1. Frau Maercker also posed for both of the main figures in Menzel's genre painting *The Interruption (The Visit)*, painted between 1845 and 1846 and today in the Staatliche Kunsthalle in Karlsruhe.
2. Inv. SZ Menzel N 242; Keisch and Riemann-Reyher 1996-1997, pp.217-218, no.38 (where dated c. 1847-1848); Grebe, p.139, also illustrated p.118. The dimensions of the drawing, executed in black and white chalk on brown paper, are 383 x 295 mm.
3. Tschudi, pp.168-169, no.207; Anonymous sale, Berlin, Villa Grisebach, 3 June 2005, lot 2 (sold for €5,400); Hamburg, Dr. Moeller & Cie., *Adolph Menzel 1815-1905: Studien aus vier Jahrzehnten*, 2007, unpaginated, no.1; Hamburg, Dr. Moeller & Cie., *Adolph Menzel 1815-1905: Meister der Zeichnung*, 2013, unpaginated, no.3. A pencil portrait of the same young boy, dated 1848, is in a private collection in Hamburg (Ebertshaüser, Vol.II, p.945, as in the collection of Dr. Stubbe in Hamburg.)
4. Tschudi, pp.168-169, no.205. The sheet measures 230 x 370 mm.

No.6

1. Elfried Bock, *Adolph Menzel: Verzeichnis seines Graphischen Werkes*, Berlin, 1923, pp.461-462, no.1069, illustrated p.463; Ebertshaüser, Vol.I, p.643; Hamburg 1982, p.127, fig.36; Cambridge 1984, p.185, no.127.3; Berlin and Bonn-Bad Godesberg 1984, p.297, no.209.6. The woodcut, engraved by Eduard Kretzschmar, measures 262 x 216 mm.
2. Cambridge 1984, p.76, under no.39.
3. Sigrid Achenbach, 'Adolph Menzel's prints', in Cambridge 1984, p.26.
4. 'Einen Winterfeldt finde ich nie wieder... Er war ein guter Mensch, ein Seelenmensch. Er war mein Freunde.'
5. Inv. 175; Donop, pp.309-310, no.175 (not illustrated); Private collection ('Sammlung L.'), Breslau, until 1932; Their sale ('Adolph von Menzel: Guascchen, Aquarelle, Zeichnungen der Sammlung L.- Breslau'), Berlin, Rudolph Lepke, 23 February 1932, lot 174; Hamburg 1982, pp.126-127, no.69; Cambridge 1984, p.76, no.39; Berlin and Bonn-Bad Godesberg 1984, p.103, no.49. The dimensions of the drawing are 291 x 211 mm.

6. Inv. 1996.155; Donop, p.310, no.176 (not illustrated); Private collection ('Sammlung L.'), Breslau, until 1932; Their sale ('Adolph von Menzel: Guaschen, Aquarelle, Zeichnungen der Sammlung L.- Breslau'), Berlin, Rudolph Lepke, 23 February 1932, lot 175; Düsseldorf, C. G. Boerner, Neue Lagerliste 92. Von Caspar David Friedrich zu Adolph Menzel: Deutsche Künstler im 19. Jahrhundert, 1990, pp.44-45, no.27 (priced at DM 96,000). The drawing, executed on brown paper, measures 292 x 219 mm., and is visible at http://corsair.morganlibrary.org/collimages/l/144558v_0001.jpg.
7. Such as a small portrait of Winterfeldt, drawn in pencil on tracing paper, in the Kupferstichkabinett in Berlin; Inv. SZ Menzel Kat. I 302.
8. 'Berlin, im April. Adolf Menzel hat so eben für den Heldencyclus des siebenjährigen Krieges, den er in Holzschnitt erscheinen lässt, den "General Winterfeld" in der Zeichnung vollendet. Mann darf immer gewiss sein, dass Menzel jede Aufgabe auf diesem Gebiete eigenthümlich und charakteristisch zu lösen Weiss; und es gelingt ihm das stets so vollkommen, dass man in der letzten Leistung immer seine beste vor Augen zu haben glaubt. Es lebt wider Alles in dieser Figur. Eben hat der Kriegsheld die auf dem Tische liegenden Karten durchgesehen und ist jetzt im Begriff, den Degen umzuthun; auf dem klaren Antlitz stehen die gedachten Pläne zugleich mit dem Entschluss der Vollbringung geschrieben.'; 'Zeitung', Deutsches Kunstblatt, 10 May 1851, p.150.
9. Inv. SZ Menzel Kat. 169; Ebertshaüser, Vol.II, p.995; Achenbach, p.61, no.59. The drawing, in black and coloured chalks, heightened with white, on brown paper, measures 265 x 200 mm.
10. The drawing is in the Kupferstichkabinett in Berlin; Inv. SZ Menzel Kat. I 304.

No.7

1. Betthausen et al, p.73, under no.10.
2. Inv. SZ Menzel Nr. 1713; Jordan 1905, illustrated p.36; Tschudi, pp.180-181, no.226; Kirstein, illustrated between pp.16 and 17; Ebertshaüser, Vol.II, p.1004; Betthausen et al, pp.72-73, no.10; Hochhuth, illustrated p.108; Achenbach, p.34, no.23.
3. Kirstein, illustrated p.20.
4. Kirstein, illustrated p.21.
5. Anonymous sale, Berlin, Karl Ernst Henrici, 22-23 April 1929, lot 215.

No.8

1. According to a dedication, from Ludwig Gutbier to Wiese, inscribed on a former mount of the drawing, as noted in the 1988 Lempertz auction catalogue.
2. 'Adolf von Menzel's Pictures', *The Manchester Guardian*, 10 June 1903, p.10.
3. Gottfried Riemann and William W. Robinson, ed., *The Romantic Spirit: German Drawings, 1780-1850, from the Nationalgalerie (Staatliche Museen, Berlin) and the Kupferstich-Kabinett (Staatliche Kunstsammlungen Dresden)*, German Democratic Republic, p.134, under no.134. Fontane's book *Wanderungen durch die Mark Brandenburg* was published in five volumes between 1862 and 1889.
4. Inv. SZ Menzel N 379; Ebertshaüser, Vol.II, p.976 (where dated to the 1850s). The dimensions of the drawing are 128 x 255 mm.

No.9

1. Cambridge 1984, p.65, under no.29.
2. Keisch and Riemann-Reyher 1996-1997, p.260, under no.67.

No.10

1. Letter of 9 February 1950; quoted in translation in Keisch and Riemann-Reyher 1996-1997, p.220, under no.40.
2. Fried, p.116.

No.11

1. Venice, Peggy Guggenheim Collection, *op.cit.*, p.242, under no.114.
2. Susanne von Falkenhausen, in Cambridge 1984, p.74.
3. Venice, Peggy Guggenheim Collection, *op.cit.*, p.242, under no.114.
4. Holger Brülls, 'Pharisäer, Börsenjuden, fromme Greise. Das Bild des orthodoxen Judentums im Werk Adolph Menzels und in den Augen des zeitgenössischen Publikums', in Jensen, illustrated p.55.
5. Inv. MGS 5125; Kiel and elsewhere 1981-1982, p.154, no.146; Jensen, pp.132-133, no.41.

No.12

1. Jordan and Dohme, Vol.I, illustrated p.63; Tschudi, pp.284-285, no.418 (as in the collection of Kommerzienrat Kopetzky, Berlin).
2. Inv. 2591; Ebertshaüser, Vol.II, p.1085; Hamburg 1982, pp.158-159, no.90c; Cambridge 1984, p.89, no.52; Berlin and Bonn-Bad Godesberg, 1984, p.121, no.68. The sheet measures 154 x 95 mm.

No.13

1. Inv. SZ Menzel N 1180; Tschudi, pp.150-151, no.171 (where dated 1840-1850); Lammel 1993A, p.58, fig.50; Keisch and Riemann-Reyher 1996-1997, pp.348-349, no.132. The drawing measures 334 x 250 mm.
2. Keisch and Riemann-Reyher 1996-1997, p.349, under no.132.
3. Inv. SZ Menzel N 3367.

No.14

1. In a letter of 5 March 1836; quoted in translation in Kaiser 1975, unpaginated.
2. 'Menzel bewohnte mit den Seinen das sogenannte Gärtnerhaus, in dem mein Vater ein großes Atelier bauen hatte lassen, aus dessen Fenster Menzel den bekannten 'Blick auf Hofgastein' malte. Mehrere Sommer hindurch war Menzel mit seiner Familie unser lieber Gast in Gastein.'; Herrmann, op.cit., transcribed in Lammel 1992, p.250.
3. 'Er ging bei Wind und Wetter aus, aber bei einem gar zu tollen Regenguß kam er einst ins Musikzimmer, wo meine beiden kleinen Schwestern vierhändig die Serenade von Haydn spielten. "Kinder, ich will den Kronleuchter zeichnen, spielt mir etwas dabei vor", rief er ihnen zu, wahrte so ihre Unbefangenheit und machte die charakteristische malerische Porträtszeichnung von ihnen, mit der er später meine Eltern erfreute.'; Herrmann, op.cit., p.100, transcribed in Lammel 1992, p.251.
4. 'Ein kurzes intensives Gewitter, das wir erst vom Balkon aus genossen...vereinigte uns dann alle im Musikzimmer. Herr Musikdirektor Kriger spielte Klavier, mein Bruder Paul Cello, mein Vater die Geige. Wir waren alle in rechter Mozartstimmung und so klang die schöne Geige unseres Vaters mit besonderer Wärme, und Menzel, trotz des Vollgenusses an der Musik, zückte seinen Zimmermannsblei und zeichnete die Spieler...'; Herrmann, op.cit., transcribed in Lammel 1992, p.251.
5. Anonymous sale ('Eine Berliner Privatsammlung: 28 Gemälde, Gouachen, Aquarelle und Handzeichnungen von Adolf von Menzel'), Berlin, Hans W. Lange, 7 February 1939, lot 4; Anonymous sale, London, Christie's, 7 October 1999, lot 1. The drawing, which is inscribed and dated 'Hofgastein / Villa Herrmann / 5 Aug 1874', measures 125 x 195 mm.
6. Inv. SZ Menzel N 2551; Ebertshaüser, Vol.II, p.1112; Hamburg 1982, pp.188-189, no.111; Pelizzari, p.281, fig.346. Some years before he drew the present sheet, Menzel had produced a portrait drawing of the eldest Herrmann daughter Clara, when she was between fourteen and sixteen years old (Karl Scheffler, Menzel: Der Mensch, Das Werk, Munich, 1955, illustrated p.57; Anonymous sale, Munich, Neumeister Kunstauktionen, 12 June 1991, lot 256; Pelizzari, p.275, fig.341 (where dated c.1865-1867)).
7. Inv. 79.16.1; Gillham and Wood, op.cit., pp.176-177, no.69.
8. 'Es handelt sich um eine sehr schöne Zeichnung, die noch einmal zeigt, mit welcher Aufmerksamkeit Menzel der Welt der Kindheit und des Jugendalters begegnete.'; Pelizzari, p.277.

No.15

1. Ebertshaüser, Vol.II, p.1108; Hamburg 1982, p.167, no.97. The drawing measures 96 x 58 mm.

No.16

1. Marie Ursula Riemann-Reyher, 'The draughtsman – and master of the glance', in Keisch and Riemann-Reyher 1996-1997, pp.129-130.
2. Formerly Haarlem, Franz Koenigs collection (Inv. DII.15); Moscow, Pushkin State Museum of Fine Arts, Five Centuries of European Drawings: The Former Collection of Franz Koenigs, exhibition catalogue, 1995-1996, p.155, no.77. The drawing, which measures 208 x 130 mm., is signed but not dated.

No.17

1. 'In dem kleinen Nest ist wohl kein Winkel, keine alte braune Holzhütte, kein Brunnen, kein malerischer Zaun, kein eigensinnig knorriger Braun, den der stets Spähende, unermüdlich leidenschaftlich Schaffende nicht studiert und gezeichnet hätte.'; Agathe Herrmann, 'Wie ich Menzel kannte', in Moderne Kunst in Meisterholzschnitten, Vol. XX, Berlin n.d. (1905), pp.99-100; transcribed in Lammel 1992, p.250.
2. Inv. 1958/99; Wirth, p.124, fig.115; Ebertshaüser, Vol.II, p.1160; Hamburg 1982, p.187, no.109.
3. Inv. MGS 2298A; Riedrich, pl.XI; Wirth, p.125, fig.116; Ebertshaüser, Vol.II, p.1243; Kiel and elsewhere 1981-1982, pp.99-100, no.74; Jensen, pp.186-187, no.68.
4. Wirth, p.126, fig.117; Hamburg 1982, p.188, no.110.

No.19

1. In a letter of 3 June 1867 to Hermann Krigar; quoted in translation in Kaiser 1975, p.60.
2. Jules Laforgue, *Berlin, der Hof und die Stadt*, Frankfurt, 1887, p.47.
3. Françoise Forster-Hahn, "No Day Without a Line": Menzel's Construction of Authenticity', *Drawing*, September – October 1991, p.50.
4. Inv. I902; Vol.III, pl.98; Tschudi, pp.128-129, no.148; Kaiser 1965[?], pp.114-117, pls.40-41; Hochhuth, illustrated pp.132-133; Lammel 1993B, p.124, pl.12; Keisch and Riemann-Reyher 1996-1997, pp.395-399, no.167; Fried, p.209, fig.144; Grebe, illustrated pp.44-45; Busch, pp.240-242, fig.133.
5. Fried, p.208.
6. 'New Picture by Adolf Menzel', *The Art Journal*, 1879, p.140.
7. Max Jordan, 'Adolf Menzel', *Die Kunst für Alle*, March 1905, p.269; quoted in translation in Forster-Hahn, p.269.
8. Inv. SZ Menzel N1235 and Inv. SZ Menzel N1236.
9. Charles Tardieu, 'La Peinture à l'Exposition universelle de 1878: L'École allemande', *L'Art*, 1879, illustrated p.87. Menzel's painting of *The Supper at the Ball* was not, however, exhibited at the 1878 Exposition Universelle, although three earlier paintings by the artist were shown.
10. Irmgard Wirth, 'Adolph Menzel Drawings', in London, The Arts Council Gallery, and elsewhere, *Drawings and watercolours by Adolph Menzel*, 1965, unpaginated.
11. Keisch and Riemann-Reyher 1996-1997, p.366, under no.144.
12. Anonymous sale, Berlin, Villa Grisebach, 28 November 2012, lot 139 (sold for €48,800); Pelizzari, p.71, fig.41 and p.288, fig.350 (where the woman is tentatively identified as Clara Herrmann-Hertel, the daughter of Menzel's friend and patron Magnus Herrmann.)

No.20

1. Inv. I272; Jordan and Dohme, Vol.III, pl.105; Knackfuß, p.94, fig.100; Tschudi, pp.134-135, no.152; Hamburg 1982, pp.207-209, no.127; Hochhuth, illustrated pp.126-127; Jenne E. Howoldt, *Adolph Menzel in der Hamburger Kunsthalle*, Hamburg, 1993, pp.46-47; Keisch and Riemann-Reyher 1996-1997, pp.408-409, no.175; Fried, p.66, fig.34; Grebe, illustrated p.113. The painting as it appears today has suffered from severe craquelure; for a photograph of the work in its original state, taken before 1895, see Hamburg 1982, p.208, fig.74.
2. Agathe Herrmann, 'Wie ich Menzel kannte', in *Moderne Kunst in Meisterholzschnitten*, Vol. XX, Berlin n.d. (1905), p.100; transcribed in Lammel 1992, p.251; quoted in translation in Keisch and Riemann-Reyher 1996-1997, p.408, under no.175.
3. Inv. A I 201; Jordan and Dohme, Vol.III, pl.89; Tschudi, pp.124-125, no.144; Keisch and Riemann-Reyher 1996-1997, pp.379-385, no.160; Hütt 1981, pl.108; Busch, pp.231-232, fig.130.
4. Quoted in translation in Keisch and Riemann-Reyher 1996-1997, p.408, under no.175.
5. Inv. SZ Menzel I100; Paris, Pavillon de la Ville de Paris, *Exposition des Oeuvres de Adolphe Menzel*, exhibition catalogue, 1885, illustrated p.25; Hamburg 1982, p.208, fig.75.

No.21

1. Inv. HZ6884; Jordan and Dohme, Vol.III, pl.106; Tschudi, pp.408-409, no.628; Jordan, I905A, illustrated p.85; Georg Jakob Wolf, *Adolf von Menzel: der Maler deutschen Wesens: 149 Gemälde und Handzeichnungen des Meisters*, Munich, 1915, illustrated p.119; Kirstein, illustrated p.83; Kaiser 1965[?], pp.124-125, pl.17; Keisch and Riemann-Reyher, 1996-1997, pp.410-411, no.176 (loaned from the collection of Heinrich Merz, Pal, Andorra); Maaz, p.173, no.136.
2. Keisch and Riemann-Reyher 1996-1997, p.411, under no.176.
3. Busch, p.251.

No.22

1. Inv. SZ Menzel N 1156; Claudia Czok and Andreas Heese, "So viel gereist und so viel gesehen" – Adolph Menzel und seine Fahrt in italienische Fernen', in Pelizzari, p.31, fig.1/3.
2. Inv. LG 6; Wirth, p.104, fig.97; Pelizzari, p.49, fig.8. Menzel also made a drawing of a corner house on the Vico dei Fornai (Bäckergasse) in Brixen/Bressanone.

No.23

1. A thumbnail sketch of the present sheet appears, together with several small sketches of various preparatory drawings for the painting of *The Piazza d'Erbe in Verona*, in a single drawing by Menzel in the Museum der Stadt Nürnberg in Nuremberg (see note 10 below). Another drawing by Menzel of small sketches, recording a further nineteen studies for the Dresden painting, is also in the same collection. The latter drawing is dated the 30th of June 1884, and seems to have been intended as a sort of receipt; in a note on the sheet, Menzel wrote that he was lending

these preparatory drawings for the Dresden painting to his dealer, Hermann Pächtter. Pächtter was the first owner of *The Piazza d'Erbe in Verona*, which he seems to have bought immediately after its exhibition at the Association of Berlin Artists in June 1884. It is not known why Menzel lent these drawings to Pächtter, although perhaps the dealer was planning to exhibit the painting alongside its preparatory drawings in his gallery.

2. Jordan and Dohme, Vol.III, pl.111; Tschudi, pp.136-137, no.153; Jordan 1905A, illustrated p.89; Hamburg 1982, p.214, fig.81; Keisch and Riemann-Reyher 1996-1997, pp.414-415, no.179; Fried, p.208, fig.143; Kuhlmann-Hodick and Burg, pp.214-215, no.167, illustrated p.110; Grebe, illustrated pp.116-117; Busch, pp.245-247, fig.134. The painting measures 74 x 127 cm.
3. Fried, p.211.
4. Keisch and Riemann-Reyher 1996-1997, p.415, under no.179. For a detail of the painting showing the family group, see Jensen, 'Menzel und die "bösen" Kinder', in Jens Christian Jensen, p.27, and Fried, p.206, fig.142, Kuhlmann-Hodick and Burg, illustrated in colour p.132, fig.1, and Pelizzari, p.106, fig.77 and p.121, fig.112.
5. Busch, pp.244 and 248.
6. Inv. SZ Menzel N 2377; Hodick and Burg, pp.226-227, no.192; Pelizzari, p.119, no.109.
7. Inv. 65/126c; Michael Bringmann, *Von Rembrandt bis Menzel: Meisterwerke der Zeichenkunst. Die Sammlung Brandes*, exhibition catalogue, Konstanz and elsewhere, 2000-2001, p.303, no.247; Hodick and Burg, pp.226-227, no.194; Pelizzari, p.119, no.110.
8. Henneberg sale ('Galerie Henneberg, Zürich'), Munich, Galerie Hugo Helbing, 27 October 1903, lot 31; Hodick and Burg, pp.226-227, no.193; Pelizzari, p.118, no.105.
9. Henneberg sale ('Galerie Henneberg, Zürich'), Munich, Galerie Hugo Helbing, 27 October 1903, lot 34; Anonymous sale ('Sammlung Frau von D*** in B...'), Munich, Galerie Hugo Helbing, 21 October 1912, lot 51; Pelizzari, p.119, no.108.
10. Inv. Gr. A. 167 (1928); Hamburg 1982, pp.218-219, no.133; Kuhlmann-Hodick and Burg, p.226, no.189, pp.246-247, no.278, illustrated in colour p.118, fig.4; Maaz, pp.152 and 154, no.120; Pelizzari, p.143, no.155. Another drawing by Menzel of this type, with thumbnail sketches of a further nineteen studies for *The Piazza d'Erbe in Verona*, is also in the collection of the Museum der Stadt Nürnberg (Inv. Gr. A. 166 (1928); Hamburg 1982, pp.216-217, no.132; Kuhlmann-Hodick and Burg, pp.246-247, no.279, illustrated in colour p.119, fig.5; Maaz, pp.153-154, no.121; Pelizzari, p.141, no.153).

No.24

1. Jordan 1905A, illustrated p.89; Hamburg 1982, p.214, fig.81; Keisch and Riemann-Reyher 1996-1997, pp.414-415, no.179; Fried, p.208, fig.143; Kuhlmann-Hodick and Burg, pp.214-215, no.167, illustrated p.110; Grebe, illustrated pp.116-117; Busch, pp.245-247, fig.134. The painting measures 74 x 127 cm.
2. A similar study of the back of a paver, dated 1883, is in the Kupferstich-Kabinett of the Staatliche Kunstsammlungen in Dresden (Inv. C 1886-10; Kuhlmann-Hodick and Burg, pp.242-243, no.265, illustrated in colour p.129, fig.19; Pelizzari, p.162, no.196.) Other drawings by Menzel for the pavers in the foreground of *The Piazza d'Erbe in Verona* are in the Kupferstichkabinett in Berlin, the Kunstmuseum in Bern, the Kupferstich-Kabinett in Dresden and the Städtische Wessenberg-Galerie in Konstanz, as well as a handful of private collections.

No.25

1. Jordan 1905A, illustrated p.89; Hamburg 1982, p.214, fig.81; Keisch and Riemann-Reyher 1996-1997, pp.414-415, no.179; Fried, p.208, fig.143; Kuhlmann-Hodick and Burg, pp.214-215, no.167, illustrated p.110; Grebe, illustrated pp.116-117; Busch, pp.245-247, fig.134. The painting measures 74 x 127 cm.
2. Fried, p.206.
3. Inv. N 2375; Hodick and Burg, pp.232-233, no.215. The drawing is dated 1881.
4. Inv. SZ Menzel Skb. 58; Pelizzari, p.54, fig.16 and p.89, fig.59.

No.26

1. Irmgard Wirth, 'Adolph Menzel Drawings', in London 1965, unpaginated.
2. Inv. 24/149; Ebertshaüser, Vol.II, p.1304; Hamburg 1982, p.275, no.190. The drawing measures 211 x 150 mm.

No.27

1. Jordan and Dohme, Vol.III, pl.114; Knackfuß 1895, p.102, fig.109; Tschudi, 1905, pp.420-421, no.645; Jordan 1905A, illustrated between pp.92 and 94; Knackfuß 1922, p.115, fig.130; Hamburg 1982, illustrated p.226, fig.87, under no.141; Keisch and Riemann-Reyher 2009, Vol.4, p.1697, fig.166. The small painting, which measured 18 x 12 cm., was in the collection of Kommerzienrat Kopetzky in Berlin in 1905, when it was included in the Menzel memorial exhibition that year, but is presumed to have been destroyed during the Second World War.
2. Ebertshaüser, Vol.II, p.1193; Hamburg 1982, pp.226-227, no.141; Jost Hermand, *Adolph Menzel*, Reinbek bei Hamburg, 1986, illustrated p.85. The drawing, which is dated 1884 and measures 220 x 140 mm., is recorded in the H. Reemtsma collection in Hamburg in 1965.
3. Inv. 1932/146; Kiel and elsewhere 1981-1982, p.75, no.44.

4. Jordan 1895, pl.4; Tschudi, *op.cit.*, pp.440-441, no.674; Jordan 1905A, illustrated between pp.92 and 93; Kaiser 1975, illustrated pp.74-75; Hamburg 1982, p.257, fig.96, under no.170. The painting was with the Galerie Abels in Cologne in 1975.
5. Binghamton, University Art Gallery, and elsewhere, *Selections from the Drawing Collection of Mr. and Mrs. Julius Held*, exhibition catalogue, 1970, p.21, no.90, pl.90; Hamburg 1982, p.257, fig.95, under no.170. The drawing measures 202 x 124 mm.
6. Anonymous sale, Berlin, Villa Grisebach, 27 November 2004, lot 114 (sold for €11,210); Hamburg, Dr. Moeller & Cie., *Adolph Menzel 1815-1905: Studien aus vier Jahrzehnten*, 2007, unpaginated, no.9; Anonymous sale, Berlin, Villa Grisebach, 29 November 2008, lot 105 (sold for €7,735). The drawing measures 225 x 147 mm.

No.28

1. Betthausen et al, p.134.
2. Keisch and Riemann-Reyher 1996-1997, p.421, under no.184.
3. Inv. 1361; Keisch and Riemann-Reyher 1996-1997, pp.420-421, no.184.
4. Keisch and Riemann-Reyher 1996-1997, p.443, under no.203.

No.29

1. Inv. MGS 599A; Ebertshauser, Vol.II, p.1212; Kiel and elsewhere 1981-1982, p.122, no.113; Jensen, pp.234-235, no.97. The drawing measures 181 x 116 mm.
2. Inv. 2/2; Gernsheim photograph no. 66129. The dimensions of the sheet are 209 x 128 mm.

No.30

1. In a letter of 26 July 1861 to Hermann Krigar; quoted in translation in Kaiser 1975, p.44.
2. Inv. SZ Menzel N 1990 and SZ Menzel N 1991.
3. Inv. 1978.2.9; Robert Flynn Johnson and Joseph R. Goldyne, *Master Drawings from the Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco*, exhibition catalogue, San Francisco, n.d. [1985?], pp.80-81, no.32 (where dated to c.1885-1890).
4. Colta Ives and Elizabeth E. Barker, *Romanticism & The School of Nature: Nineteenth-Century Drawings and Paintings from the Karen B. Cohen Collection*, exhibition catalogue, New York, 2000-2001, pp.184-185, no.90.

No.31

1. Tschudi, pp.434-435, no.665. The dimensions of the work are 204 x 269 mm.
2. Anonymous sale, Berlin, Villa Grisebach, 3 June 2015, lot 255 (sold for €81,250).
3. Inv. N 2620; Wirth, p.114, fig.108; Ebertshauser, Vol.II, p.1321; Hamburg 1982, p.282, no.196; Cambridge 1984, p.129, no.91; Berlin and Bonn-Bad Godesberg, 1984, p.163, no.108; Keisch and Riemann-Reyher 1996-1997, p.446, fig.221.
4. 'Man mußte über einen weiten Klosterhof gehen, um das kleine viereckige Loch – des Peterskellers – aufzusuchen, das auf drei Seiten von Klostergebäuden, auf der vierten von einem hohen Felsen eingeschlossen wurde. Darin standen etwa ein Dutzend Tische und Bänke davor, gemütlich eng beieinander, ein Stück blauen Himmels über sich... Geistliche, Bürger, Offiziere bildeten die Gesellschaft, in der man sich flüchtig fand. Wer kam, suchte sich nicht einen leeren Tisch, sondern setzte sich neben die anwesenden Gäste...'
5. Inv. 1097; Cambridge 1984, p.104, no.66 (incorrectly dated 1885); Berlin and Bonn-Bad Godesberg 1984, p.135, no.80. The measurements of the printed invitation are 283 x 226 mm.
6. Kat. 1012a; Meyerheim, p.170; quoted in translation in Keisch and Riemann-Reyher 1996-1997, p.348, under no.131.
7. Inv. SZ Menzel Kat 1012a; Keisch and Riemann-Reyher 1996-1997, pp.315-316, no.105; Marie Riemann-Reyher, ed., *Adolph von Menzel: Das Kinderalbum*, Berlin, 1997, pp.24-25.

No.32

1. Inv. MGS 1800; Jordan and Dohme, Vol.III, pl.121; Knackfuß 1895, p.119, fig.126; Tschudi, pp.138-139, no.154; Kaiser 1965[?], pp.130-131, p.48; Kiel and elsewhere 1981-1982, p.185, no.180; Jensen, pp.240-241, no.100.
2. Location unknown; Knackfuß 1895, p.118, fig.125.
3. Busch, p.251.

No.33

1. Fried, p.219.

2. One drawing from the Kuffner collection remains in the collection of the Albertina today; a head of a peasant woman looking down, dated 1887 (Inv. 28041; Ebertshäuser, Vol.II, p.1215). The drawing measures 210 x 128 mm.

No.34

1. Marie Ursula Riemann-Reyher, 'The draughtsman – and master of the glance', in Keisch and Riemann-Reyher 1996-1997, p.131.
2. Denison in Griswold et al, *op.cit.*, p.115, under no.103.
3. Anonymous sale, Munich, Karl & Faber Kunstauktionen, 4 December 2008, lot 422; Anonymous sale, Cologne, Kunsthaus Lempertz, 11 May 2013, lot 1261; Anonymous sale, Berlin, Galerie Bassenge, 1 June 2018, lot 6715 (where dated to the early 1880s).
4. Inv. 1963:48; Ann H. Sievers, Linda Muehlig and Nancy Rich, *Master Drawings from the Smith College Museum of Art*, New York, pp.184-186, no.46.

No.35

1. Marie Ursula Riemann-Reyher, 'The draughtsman – and master of the glance', in Keisch and Riemann-Reyher 1996-1997, p.133.
2. Inv. N 2493; Ebertshäuser, Vol.II, p.1292.
3. Location unknown; Riedrich, pl.XXIII.

No.36

1. Inv. KK Skb. I; Maaz, p.35. no.1.
2. Ebertshäuser, Vol.II, p.956; Hamburg 1982, p.87, no.42; Maaz, p.223, no.204.
3. Hamburg, Martin Moeller, *Meisterzeichnungen*, 1991, no.35; Anonymous sale, Munich, Karl & Faber Kunstauktionen, 27 April 2012, lot 284 (sold for €18,000); Hamburg, Dr. Moeller & Cie., *op.cit.*, 2013, unpaginated, under no.12, fig.1.
4. Inv. 1936/4; Gernsheim photograph no. 59978. The drawing measures 128 x 209 mm.

No.37

1. Marie Ursula Riemann-Reyher, 'The draughtsman – and master of the glance', in Keisch and Riemann-Reyher 1996-1997, p.132.
2. Jarno Jessen, 'The Later Work and Studies of Adolf von Menzel', *The Magazine of Art*, 1902, pp.50-51.
3. 'Außerdem eine grosse Kollektion von jüngeren Blättern Rudolf Alts sowie eine Sammlung von Handzeichnungen Adolf Menzels.'; Hans Tietze, *Die Denkmale der Stadt Wien (XI. – XXI. Bezirk)*, Vienna, 1908, pp.224-225.

No.38

1. Forster-Hahn, p.274.

No.39

1. Kirstein, p.84; quoted in translation in Marie Ursula Riemann, "Courage of Vision": Traces of Alienation and Loneliness in Menzel's Work', in Betthausen et al, p.50.
2. Keisch and Marie Riemann-Reyher 1996-1997, p.452.
3. Inv. 1956/232; Bremen, Kunsthalle Bremen, *Adolph Menzel Handzeichnungen*, exhibition catalogue, 1963, no.184, illustrated p.23, Hütt 1965, pl.17; Ebertshäuser, Vol.II, p.1317; Kiel and elsewhere 1981-1982, p.81, no.52. The drawing measures 182 x 116 mm.
4. Inv. N 4443; Hütt 1965 pl.12; Kaiser 1975, illustrated p.88; Ebertshäuser, Vol.II, p.1329; Betthausen et al, pp.208-209, no.72. The dimensions of this drawing are 244 x 324 mm.

No.40

1. Keisch and Riemann-Reyher 1996-1997, p.452.
2. Inv. SZ Menzel Skb. 62. The sketchbook was used by Menzel between 1884 and 1893.
3. Anonymous sale, Berlin, Villa Grisebach, 27 November 2013, lot 149 (sold for €28,750), where it is noted that Marie Ursula Riemann-Reyher suggests that the drawing, which measures 126 x 73 mm., was originally part of Sketchbook no.62 in the Kupferstichkabinett in Berlin (see note 2 above).

No.41

1. Location unknown; Jordan 1905B, illustrated p.10 (with no indication of size or location); H. W. Singer, *Drawings of A. von Menzel*, London and New York, n.d. (1906?), pl.III.
2. Inv. 1516; Hamburg 1982, p.296, no.207; Cambridge 1984, p.137, no.99; Berlin and Bonn-Bad Godesberg 1984, p.175 no.120.
3. Berlin and Bremen, Kunsthändler Wolfgang Werner KG, *Adolph Menzel 1815-1905: Pastelle und Zeichnungen / Max Liebermann 1847-1935: Bilder der 70er und 80er Jahre*, 1994-1995, no.17.
4. Inv. 1916/95; Ebertshaüser, Vol.II, p.1347.
5. Inv. 2010.170; William M. Griswold et al., *The World Observed: Five Centuries of Drawings from the Collection of Charles Ryskamp*, exhibition catalogue, New York, 2001, p.116, no.104.

No.42

1. Fried, p.207.
2. Maaz, p.36. no.3.
3. Achenbach, p.18, no.3.
4. Achenbach, pp.18-19, no.4.
5. Keisch and Riemann-Reyher 1996-1997, p.452.
6. Berlin and Bonn-Bad Godesberg 1984, p.502, no.349.
7. Inv. SZ Menzel N 246; Cambridge 1984, p.141, no.104; Berlin and Bonn-Bad Godesberg 1984, p.179, no.125; Keisch and Riemann-Reyher 1996-1997, pp.459-460, no.217 (where dated c.1904-1905); Busch, p.261, fig.143 (where dated c.1904-1905). The dimensions of the drawing are 309 x 229 mm.

Postscript: An English Artist Visits Menzel's Studio

1. William Rothenstein's pencil portrait of Menzel was reproduced as a lithograph soon after his return from Germany; impressions of the print are in the collections of the British Museum (Inv. 1903, 1006.22) and the National Portrait Gallery in London (Inv. NPG D20877). Rothenstein's initial pencil study of Menzel, inscribed and dated '1st sketch of A. v. Menzel, Berlin / W.R. 1902', is today in the Achenbach Foundation for Graphic Arts at The Fine Arts Museums of San Francisco (Inv. 1986.2.45).



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Adolph Menzel (1815-1905)
Therese and Grete Herrmann at the Piano
No.14



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