

LE CLAIRE

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MASTER DRAWINGS



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KAROLINE VON KÜGELGEN

THOMAS AND GIANNA LE CLAIRE

GERHARD KEHLENBECK

Since 2005 we have regularly published catalogues devoted to single artists such as Rudolf von Alt, Christoffer Wilhelm Eckersberg, Gustav Klimt, Johan Christian Dahl and Max Liebermann. It now gives us particular pleasure to be able to present a selection of works on paper from our stock. This Catalogue 26 has a special focus on French, German, Italian and Netherlandish artists.

When we look at the price explosion in the market for modern and contemporary art, we have the impression that we are the tortoise to modern art's hare. But we're quite comfortable with this. We feel more far more secure with the solid values and historically robust performance of Old Masters. As collectors in this field, we buy only what we like. We are less concerned about the financial impact on our collections of, say, fluctuations in the oil and commodity markets, or in the Dow Jones Index and the FTSE 100. This is the strength of the Old Master market, coupled with dwindling supply and increasing demand – and the sheer beauty, immediacy and appeal of the works we collect.

We are pleased to say that Karoline von Kügelgen has joined the company. She is a distinguished expert in 19th and 20th-century works on paper. After graduating in Art History, she gained valuable art market experience working at leading international auction houses – Sotheby's, Hauswedell & Nolte and Villa Grisebach. She was with Grisebach for six years. She also worked as a intern in the Print Room of the Ashmolean Museum in Oxford from 1997 to 1998. She shares our commitment to high quality service in all our client relationships.

We are indebted to all the experts and friends who have contributed so generously with their advice and assistance in the preparation and design of this catalogue. Our special thanks go to Antoine Bechet, Katrin Bellinger, Jaap Bolten, Gerardo Casale, Sue Cubitt, Marie-Anne Dupuy-Vachey, Michel Witold Gierzod, Martin Grässle, Mina Gregori, Ursula Härting, Françoise Joulie, Atelier Keller & Linke, Hansjörg Krug, Joachim Kruse, Alastair Laing, François Lorenceau, Marcus Marschall, Isabelle Mayer-Michalon, Theodore Reff, Marie-Ursula Riemann-Reyher, Gerlinde Römer, Martin Royalton-Kisch, Gregory Rubinstein, Peter Schatborn, Kyoko Shimono, Werner Sumowski, Sigrid Wechsler, David H. Weinglass, Thomas Williams, Thomas and Christian Zwang.

Thomas and Gianna le Claire

FRANS FRANCKEN II (THE YOUNGER)

1581 - ANTWERP - 1642

1 *The Temptation of St. Anthony*

Pen and brown ink, brown wash over graphite, with white heightening on beige paper; c.1605.

On the verso inscribed in pen and brown ink: *No. 52 | Breughel (Pierre) le jeune, dit d'Enfer, fils de Pierre | le vieux, né a Bruxelles en 1567, mort en 1629 | Dessin acheté 113^{er} a mon frère Paul Emile | a Paris en 1860 le dessin est gravé. | H: m 0,162 L: m 0,183 | (Collection Kaïeman de Bruxelles) | Le tableau existe au Belvédère a Vienne | (hs Charles Gasc).*

165 x 182 mm

PROVENANCE: Mr. Kaïeman, Brussels (acc. to Charles Gasc) – Amédé-Paul-Emile Gasc, Paris (Lugt 1131) – Charles Gasc, Paris (Lugt 544)

The present drawing was executed by the celebrated Antwerp painter Frans Francken II. It is datable to c.1605, the year in which the artist became a *Freimeister* [an independent master in the painters' guild enjoying special privileges].

Frans Francken II has traditionally been regarded as the most important painter and draughtsman of all the painters of the Francken family. He was responsible for introducing subject matter such as witches, warlocks and apes into the artistic vocabulary of his time. He was also the first artist to use the interior of a picture gallery as his subject and produced faithful depictions in miniature of the works in the gallery's collection.¹ Very few of his drawings are preserved but a number of them that are extant portray detailed figurative images similar to the present sheet.

The drawing depicts St. Anthony (at the centre of the image) hemmed in by a flock of mystical and infernal Bosch-like creatures and figures testifying to his powerful imagination. The stench and general pandemonium generated by the vomit and excrement emanating from the orifices of the figures is convincingly conveyed to the viewer. A witch, young and naked, is gracefully seated amid these figures, untouched by the vile and bilious crowd flanking her. She would like to seduce St. Anthony with her erotic magnetism, to deceive him and to lead him astray from his Christian beliefs. The symbols of these beliefs are displayed on the chapel behind him. The young witch appears to have emerged from the magic ritual being performed by the elders in the magic circle in the right foreground, a little way beneath the hillock with the chapel.

A very similar chapel appears in a signed painting by Francken II, dated 1605, the year in which he became a *Freimeister*.² We are unaware of the existence of any painting more closely related to the present sheet.

A hand-written inscription on the verso of the present sheet at one time attributed the drawing to Pieter Brueghel III (1589 - c.1640), known as 'Hell' Brueghel. The masterly handling of the depiction of the inhabitants of Hell would seem to have supported this attribution. Similar figures of horror populate Francken's autograph drawing in the British Museum in London. This too depicts



Fig. 1: *The Temptation of St. Anthony*, pen and brown ink, brown and grey wash, 195 x 292 mm. British Museum, London.



Fig. 2: *A Witches' Den*, pen and brown ink, brown wash, heightened with gold, 190 x 169 mm. Albertina, Vienna.



The Temptation of St. Anthony (fig. 1)³ and was until recently attributed to Hieronymus Bosch. The inscription 'H. Bos' is an addition by a later hand.

Crowds of figures of horror are frequently encountered in Francken's depictions of witches' dens. He was the first painter to deploy this imagery. Paintings by Francken II dated 1606 and 1607 are recorded. The present sheet, like the British Museum sheet, interweaves in a remarkable way the vision of the reclusive hermit with the image of witchcraft and magical female powers. *Weibermacht* [female power] was, at the time, a major artistic theme in mythological, religious and secular works.⁴ Another drawing (fig. 2) depicting *A Witches' Den* is held at the Albertina, Vienna. It is related both stylistically and thematically to the present sheet. It bears Francken's signature, 'FFranck'.⁵ In both sheets, the gleaming bodies of the young witches – the sheen of their nude figures entirely free of modelling – stand out amid the compact, wrinkled mass of the old witches. This sets them apart from the bizarre figures surrounding them, whose outlines and contours are executed in far greater detail and composed of a plethora of hatching lines, dots and idiosyncratic curls. The seductive, erotic charm of the scene with its focus on the Temptation of St. Anthony is convincingly represented in the present, highly finished drawing. Of the three versions, it is perhaps the earliest.

The attribution was established by Martin Royalton-Kisch. We are grateful to him for his research findings. We would also like to thank Ursula Härting for her help in preparing this catalogue entry.

ABRAHAM BLOEMAERT

1561 GORINCHEM - UTRECHT 1651

2 *St. Thais*

Pen and brown ink over black chalk, with white heightening on blue tinted paper; 1612.

Signed: *A. Bloemaert fec.*; on the verso with the old numbering: *Nº. 291* and *Nº. 25*.

113 x 87 mm

PROVENANCE: Private collection, Switzerland

LITERATURE: Jaap Bolten, *Abraham Bloemaert c. 1565-1651. The Drawings*, Leiden 2007, I, p.163, no. 459, as *whereabouts unknown*

Abraham Bloemaert was a prolific draughtsman and for many years, the leading painter in Utrecht. He was an outstanding teacher and is rightly considered the father of the Utrecht school of painting which rose to ascendancy in the first quarter of the seventeenth century. A devout Catholic, he actively served the Church at a time when public observance of Catholicism was prohibited in the Dutch Republic.¹ Prints on religious subjects, especially those representing the Virgin Mary and individual saints, occupied an important role in Bloemaert's oeuvre.² There was a market for them not only within Catholic circles in the Republic but also in the Spanish Netherlands.

Jaap Bolten [op. cit.] published the present drawing under the chapter *Anchorites and Anchoresses*, where he listed 145 single sheets, mostly as *whereabouts unknown*.³ They were all used for engravings. The present *Study of St. Thais* can be dated to 1612 and was executed in reverse for Bolswert's set of 26 engravings titled *Sacra Eremus ascetarum* [fig. 1].⁴ The study was also used for Jan van Gorcum's *'t Bosch der Eremyten ende Eremitinnen*⁵ and for a series of single prints published by Paul Fürst.⁶

Several related works are known. A drawing after the sheet is in the Joseph McCrindle collection, New York,⁷ while a second copy is in the collection of the Nationalmuseum, Stockholm.⁸



Fig. 1: Schelte Adams Bolswert, *Sancta Thais*. Engraving, 1612.



Actual size

St. Thais is one of a small and select group of female saints. Along with Mary Magdalene, Mary of Egypt and Pelagia (to name the best-known), she is distinguished not for her zealous guarding of virginity – usually the most cherished attribute of the female saint – but for the repentance to which she is moved following a life of sinful dissolution as a courtesan.⁹ Although no liturgical cult formed around the figure of Thais, the Thais legend enjoyed widespread popularity throughout the Middle Ages. Numerous early versions of the legend of Thais and her converter, St. Paphnutius, exist in Greek, Syriac and Latin. However, the basis for all later medieval editions and disseminations is the *Vita Thaisis*, a sixth or seventh-century Latin translation.¹⁰

In the *Vita*, Thais is portrayed as an Egyptian courtesan whose beauty has reduced many young men to a state of abject poverty in their attempts to win her favours. Hearing of the bloodshed caused by the quarrels between the would-be lovers of Thais, a monk named Paphnutius decides to visit her. He convinces her to believe in the existence of God. As a result, Thais is walled up in a monastic cell. After three years she is released from her cell, only to die a mere fifteen days after her release.

JAN VAN DE VELDE

1593 ROTTERDAM - ENKHUIZEN 1641

3 *River Landscape, a Castle Beyond*

Pen and brown ink on rose tinted paper.

Bearing an inscription on the old mount: *E. van de Velde.*

76 x 166 mm

PROVENANCE: Herbert Girardet, Essen – Thence by descent

LITERATURE: *Sammlung Herbert Girardet – Holländische und Flämische Meister*, exhib. cat., Cologne and Rotterdam, 1970, no. 104, repr. - George S. Keyes, *Esaias van de Velde*, Doornspijk 1984, p.247, see no. D 105

This drawing is one of a group of over twenty similar sheets which have been attributed to both Esaias (9) and Jan van de Velde (13). While their similarity in size may be seen as an indication that they were originally bound together in a sketchbook, there is no means of confirming this hypothesis.¹

Three of the drawings by Esaias are preparatory studies for etchings² which were executed by a print-maker of unknown identity. They were published by Claes Jansz. Visscher in a set of six landscapes. The close association with Esaias van de Velde and Claes Jansz. Visscher supports the dating of Jan van de Velde's drawings to 1615-6.³ George Keyes emphasizes the greater degree of impetuosity in related drawings by Jan – a style of draughtsmanship evident in the present sheet: *They are sketchier and less disciplined both in composition and execution. Jan frequently uses long squiggly lines. His shaded foregrounds convey the effect of flowing lava and the skies often contain swirling, funnel-like clouds.*⁴

In technique, the present highly unusual drawing on rose tinted paper recalls both the (chiaroscuro) woodcut style of Hendrick Goltzius and the etching style of Hercules Segers⁵ who, like Jan van de Velde, worked in Haarlem.



Actual size

LUCAS VAN UDEN

1595 – ANTWERP – 1672

4 *A Landscape with a Reedy Pond, Scattered Houses among Trees, a Castle beyond*

Pen and brown ink, coloured washes over black chalk on paper.

Signed lower right: *Van uden*. On the verso with the numbering: 35.

197 x 354 mm

PROVENANCE: Rudolf Weigel – William Pitcairn Knowles (Lugt 2643) – Rudolph Philip Goldschmidt (Lugt 2926) – Ernst Jürgen Otto (Lugt 873 b) – Alfred Brod, London – R. M. Light, Boston – Mr. and Mrs. George Abrams – Private collection

LITERATURE: Franklin W. Robinson, *One Hundred Master Drawings from New England Private Collections*, exhib. cat., Wadsworth Atheneum, Hartford and elsewhere, 1973, no. 15, repr.

Lucas van Uden was probably the most gifted of the landscape draughtsmen in the circle of Rubens. He is thought to have worked in his studio some time between 1615 and 1630 and the influence of Rubens is evident throughout van Uden's later career.¹ His early career shows parallels with van Dyck's. However van Uden was to turn increasingly to landscape, developing a distinctive style that idealized the Flemish countryside while depicting it with great refinement and attention to detail.

The present watercolour conveys an impression of monumentality. It is comparable to sheets in the British Museum² and the J. P. Getty Museum.³ Van Uden's manner is largely characterized by meticulous and sensitively applied line using pen and brown ink in combination with blue and grey washes. His small-format, independent landscapes reveal him at his best and are among the most attractive landscapes produced in Flanders in the seventeenth century. A chronology of his work is difficult to establish. However, on the basis of a number of recorded sheets bearing a dating of 1640 or thereabouts,⁴ it is likely that the majority of his drawings were executed in the years between 1640 and 1650.⁵



WILLEM DROST

1633 - AMSTERDAM - 1659

5 *Standing Boy, Resting Against the Column Post of a Pew*

Pen and brown ink and brown wash, on buff laid paper, arched top.
190 x 135 mm

PROVENANCE: Thomas Dimsdale (Lugt 2426) – Lucien Solanet, Paris – Thence by descent

This drawing was first attributed with some degree of confidence to Willem Drost by Werner Sumowski.¹ The similarities with a firmly attributed sketch in the British Museum titled *A Young Man in a high-crowned Hat, asleep* are entirely convincing [fig. 1].² These are: the characteristic parallel hatching, free yet square-cut pen work and simplified outlines applied with rather uniform emphasis. Another similarity is the use of paler brushstrokes to strengthen outlines, giving the body additional volume through the creation of shadow. The sheet also shares similarities with a drawing in the Nationalmuseum in Stockholm titled *Blind Hurdy-Gurdy Player with a Singing Boy*, particularly in the modelling of the facial features and the feet.³ In addition, Werner Sumowski notes affinities with a sheet formerly attributed to Rembrandt⁴ and now given by Peter Schatborn and Martin Royalton-Kisch to Willem Drost.⁵

Until recently little was known of the life of Willem Drost, a pupil of Rembrandt.⁶ However, Jonathan Bikker, in his monograph on the artist, has provided new insights into Drost's life and work, focussing particularly on his painted oeuvre.⁷

Peter Schatborn has proposed an alternative attribution to Johannes Leupenius (1643 - Amsterdam - 1693), who was also a pupil of Rembrandt. On stylistic grounds he compares the present sheet with studies by Leupenius in Berlin, Paris and Oxford.⁸



Fig. 1: *A Young Man in a high-crowned Hat, asleep*, pen and brown ink and wash. British Museum, London.



Actual size

GIOVANNA GARZONI

1600 ASCOLI PICENO - ROME 1670

6 *Still Life with a Gourd, two Peaches and a Bird eating a Caterpillar*

Gouache on vellum.

248 x 349 mm

Giovanna Garzoni's fame rests on her finely composed, almost life-sized still lifes which she executed on vellum using a stipple technique – her preferred medium. She worked with a remarkable degree of exactitude, combining scientific precision with great decorative sensibility. She was held in particularly high regard by the Florentine nobility, working in their employ for almost thirty years – even after her move to Rome. She was also highly thought of by the Papal court and the nobility of Rome, Naples, Turin and Venice. As one of the very few women artists of her time, she enjoyed considerable success. No less a figure than the Grand Duke of Tuscany, Ferdinando II de' Medici is quoted as saying that *she sold [her paintings] for whatever price she wished.*

Garzoni's compositions are highly distinctive in their concentration on the finest detail of very closely observed objects – a cracked bowl, a nibbled or wilting leaf. Her compositions are set against simple, often pale backgrounds. Usually no more than two species of fruit are arranged in combination with their matching leaves and branches, one or two blossoms or a tiny insect or animal – a fly, a snail or a bird. In the present still life, the smooth, velvety surface of the peaches contrasts with the rough skin of the gourd. A hairy caterpillar struggles in the beak of a small, blue bird. The vine leaves of the gourd are large and lobed, with pronounced palmated veins. Some of the leaves are curling and the stalk carries one large seed-bearing capsule. Garzoni's drawing combines an interest in species-specific detail with unconventional spatial arrangement. These disparate elements enable her to display her talent in the depiction of nature – both flora and fauna, removed from their natural surroundings. This lends her motifs both academic and decorative qualities.

Orchards had become fashionable in courtly garden design in Italy in the second half of the sixteenth century. Scientific research and illustration greatly interested those who were active in the life of the courts. As a result, images of *natura sospesa* [nature suspended] came into vogue.¹ One of the many tasks of Ferdinando II's efficient administration was to provide artists with models from life: fresh flowers and fruit, and live animals. Even if each painter had his or her own set of models – and Giovanna Garzoni belonged to that tradition – what made these images so vibrant was the presence of freshly gathered plants with their roots and flowers.² Garzoni's skilful depictions of natural objects arranged in pleasing ensembles caused the paintings to be fiercely coveted by wealthy patrons.



Fig. 1: Giovanna Garzoni, *Still Life with Fruit and Birds*. C.1650. Gouache on vellum, 251 x 416 mm. The Cleveland Museum of Art, Cleveland.



The depiction of the exotic bird bears comparison with the *Still Life with Fruit and Birds* in the Cleveland Museum of Art [fig. 1]. As in the present work, ornithological exactitude is achieved with long, very fine brushstrokes. The faint shadows cast by the objects are painted in subtle tones using her characteristically linear technique.

Mina Gregori, Florence, has kindly confirmed the authenticity of the present work.

BALDASSARE FRANCESCHINI, CALLED IL VOLTERRANO

1611 VOLTERRA - FLORENCE 1689

7 *Study of Heads, Hands and Drapery [recto]; Study of Arms and a Hand [verso]*

Red chalk, heightened with white on blue paper (recto and verso).

Inscribed in black chalk on the verso: *Franceschini*.

270 x 378 mm

PROVENANCE: Private collection, France

Baldessare Franceschini studied under Matteo Rosselli and Giovanni da San Giovanni. He is regarded as the pre-eminent fresco painter active in Florence in the second half of the seventeenth century. In 1636 he attracted the patronage of Lorenzo de' Medici, who commissioned him to paint a cycle of frescoes on the history of the Medici family for the courtyard of the Villa Petraia near Florence. Franceschini, who came to be known under the name Il Volterrano, produced frescoes and altarpieces for numerous churches and palaces in Florence, Volterra and Rome. Some of his most important works are in the Basilica della Santissima Annunziata in Florence. In 1643 he painted the *Glory of St. Cecilia* – a cycle of exceptional baroque artistry – in the chapel at one time dedicated to St. Ansano (now the chapel of St. Biagio). Between 1664 and 1683, he executed ceiling decorations for the nave of the Basilica and an altarpiece depicting *St. Filippo Benizzi in Glory*. His extensive work in the Basilica ended with the cupola fresco representing the *Coronation of the Virgin*, commissioned by Grand Duke Cosimo III.

Volterrano was one of the finest draughtsmen of the Florentine seicento. His drawings were much in demand with collectors. He executed numerous studies of figures, studies of anatomical details and studies of draperies which served him as preparatory drawings for paintings.

The studies on the recto and verso of the present sheet are preparatory for Franceschini's famous altarpiece *Christ on the Road to Calvary*, now in the Marchesi Gerini collection in Florence [fig. 1].¹ The main figure on the recto is a study for the head of St. Veronica. In the finished painting the Saint is depicted lifting the *sudarium*, or cloth, from the face of Christ. This act of devotion, although entirely apocryphal, is an incident associated with the Road to Calvary. Tradition has it that the *sudarium* was imprinted with the image of Christ's face. The four drawings of hands at the right of the sheet are preparatory for the same figure. Two drapery studies immediately beneath St. Veronica are studies for the cloak of the Virgin who is depicted at the lower right of the painting.



Fig. 1: *Christ on the Road to Calvary*.
Oil on canvas. Marchesi Gerini collection,
Florence.



On the verso are two studies of an arm, both of which correspond to the left arm of the swooning Virgin, whose head and shoulders are indistinctly shown at the lower left of the sheet. At the lower right is a preparatory drawing for the hand of a figure depicted supporting the Cross at the upper left corner of the painting.

GASPAR VAN WITTEL, CALLED GASPARE VANVITELLI

1652/53 AMERSFOORT - ROME 1736

8 *View of Castel Gandolfo and Lake Albano*

Black chalk, pen and brown ink, grey wash on three sheets of paper; made up.

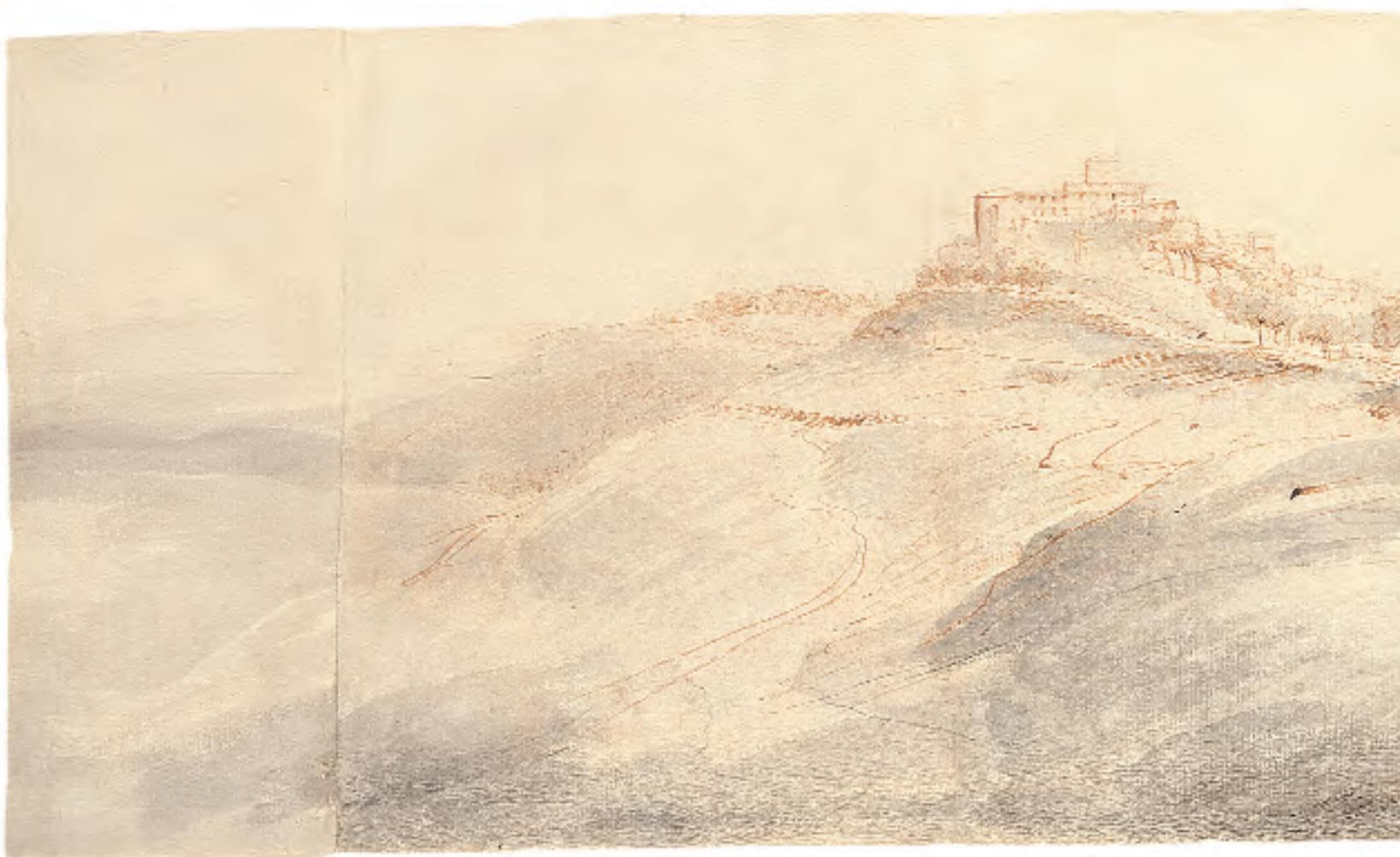
Bearing the inscriptions *Castel / Gandolfo* and *G. Van Vitelli* (on a fragment of paper attached to the verso).

295 x 944 mm

PROVENANCE: Bartolomeo Cavaceppi (sculptor; 1716-99), Rome – Vincenzo Pacetti (sculptor; 1746-1820), Rome (acquired from the above in 1801)¹ – Paul Fatio, Geneva – Edmond Fatio, Geneva (bears his mark, not listed in Lugt); [his sale: *Dessins anciens et modernes*, Geneva, Nicolas Rauch S.A., 13-15 June 1960, lot 390]

LITERATURE: *The Italian Scene. Drawings by Vanvitelli*, exhib. cat., Agnew & Sons, London 1961, no. 7. – *Vanvitelli ed altri vedutisti*, exhib. cat., Galeria Gasparrini, Rome 1966, no. 32 – A. Zwollo, *Hollandse een Vlaamse veduteschilders te Rome 1675-1725*, Assen 1973, p.122, note 243 – Giuliano Briganti, *Caspar Van Wittel e l'origine della veduta settecentesca*, Rome 1966, p.274, no. 22d – Giuliano Briganti, *Caspar van Wittel*, Milan 1996, no. D 130, repr. p.334

The Dutch painter and draughtsman Gaspar van Wittel trained in Amersfoort in his early years. In 1675 he travelled to Italy, where he italianized his name, calling himself Gaspare Vanvitelli, and spent almost the whole of the rest of his life in Rome. His rare excursions from the city were restricted to visits to northern Italy in the early 1690s and to Naples in 1700-1.



Van Wittel developed into one of the principal contemporary painters of topographical views. His *vedute* are precursors of 18th-century style. That is to say, they are realistic views structured according to rational principles of vision. They combine precise description of the subject with a strict adherence to panoramic perspective. Van Wittel was also innovative in his choice of motif, avoiding the conventional scenes – architectural ruins overrun by vegetation – that had attracted his predecessors.

The only existing account of his life was penned by the Perugian biographer Linone Pascoli probably around 1730. As Pascoli writes: *It can be said without any suspicion of adulation and error that he (Gaspar) was quite unique in so exactly and consummately representing with his brush places and views of every description just as they had been created in life. The profound understanding he had of perspective, architecture and optics, the rules of which he always applied in his work, combined with his excellent taste and wise discernment, enables us clearly to perceive his greatness of mind.*²

In his later career he concentrated on using the drawings he had made in Rome in the 1680s and on his occasional travels as models for paintings. Many of these sheets, which were drawn from life (*naar het leven*) and completed in the studio, are extant. The most important drawings are preserved in the Museo Nazionale di San Martino in Naples,³ in the Biblioteca Nazionale Centrale in Rome and in the Staatliche Graphische Sammlung in Munich.⁴ They were often executed on several sheets of joined paper, as is the present drawing.

The drawing depicts a view of Castel Gandolfo as seen from the north. Lake Albano is shown on the left and the plain extending towards the Mediterranean on the right. The small hill depicted on the right between the trees is Monte Savello, crowned at the time by a castle. The path following the ridge of the caldera is lined with single clumps of trees. In the nineteenth century this path was lined by ancient oaks and served as a popular subject for the group of foreign artists working in Rome.⁵ It was known as ‘the gallery’.



FRANÇOIS BOUCHER

1703 - PARIS - 1770

9 *A Sleeping Girl*

[Study for Chloe]

Black, red and white chalk on beige paper; c.1743.

Backed with a sheet bearing a sketch of a portico with steps by another hand; mounted with double, 18th-century framing lines in black. On the verso of the mount with annotations: *F. Boucher / Acquis en mai 1920 de madame de Chaboterie par ...* [erased].

255 x 361 mm

PROVENANCE: Jean-Denis Lempereur (1701-79), Paris (Lugt 1740) – Alexandre Dumas, Paris – Madame de la Chaboterie (collection dispersed in May 1920) – Private collection, France

ENGRAVING: Engraved in the same direction by Louis-Marin Bonnet, *La Dormeuse* [fig. 1]¹

This fine drawing of a sleeping girl is directly related to Boucher's painting *Daphnis and Chloe* (*Shepherd watching a Sleeping Shepherdess*), signed and dated 1743, now in the Wallace Collection, London [fig. 2].² The subject of both the present drawing and the painting is based on an incident in Longus's pastoral romance *Daphnis and Chloe*. The painting combines one of the erotic highlights of classical literature with the sentimentality of pastoral romance. In the scene, Chloe falls asleep in the noonday shade to the sound of Daphnis's pipes. Noticing her slumbers, Daphnis sets down his pipes and devours her with his eyes.



Fig. 1: Louis-Marin Bonnet (after Boucher), *La Dormeuse*. Engraving.

The focus of the present drawing is entirely on the body of the sleeping Chloe. The passive, sensuous figure of a female nude oblivious of her audience was one of Boucher's preferred themes. The sheet is entirely characteristic of his female studies of the period. The composition, the pictorial qualities and the high finish of this drawing would have greatly appealed to his patrons, suggesting that the artist's intention may have been to offer it to a collector as a framed work in its own right. Boucher first presented similar drawings at the Salon in 1748.



Fig. 2: *Daphnis and Chloe* (*Shepherd watching a Sleeping Shepherdess*). Oil on canvas, 109.5 x 154.8 cm. Wallace Collection, London.



Stylistically, the drawing is very similar to a drawing of the same period titled *A Sleeping Girl* in the collection of Jan and Marie-Anne Krugier-Poniatowski [fig. 3].³ This drawing is also related to a painting – the sleeping figure appears in Boucher’s *Companions of Diana*, dated 1745, now held by the Fine Arts Museums of San Francisco.⁴ It too was engraved in the same direction as the original composition,⁵ this time by Gilles Demarteau. Boucher probably used both drawings as final compositional studies for his paintings. However, in the execution of these studies he consciously exploited the pictorial qualities of the *trois crayons* technique in order to produce exquisite, highly finished works destined for framing and presentation.

The present drawing demonstrates his mastery in the use of the *trois crayons* technique, a technique that enabled him to depict both the delicate tonal qualities of skin and the volume and texture of thick folds of drapery. Delicate underdrawing in red chalk is used to delineate the figure. It can be detected in the contours of the left arm, on areas of the neck and it underlies the folds of the drapery. The drapery is defined by concise areas of hatching and firmly applied strokes in black chalk. The modelling of the body is executed almost exclusively in red chalk, its volumes delicately hatched and emphatically heightened with broad areas of white chalk. The skilful, extremely sensitive handling of the figure, the introduction of a powerful light source diagonally from the left and the delicate rendering of details such as the hair and facial features demonstrate the artist’s supreme mastery of the technique.⁶ Delicate modelling, diagonal hatching and the use of white heightening in additional areas of drapery around the figure create volume and give stability to its placement in space. Boucher first adopted the *trois crayons* technique in female portrait studies in the 1740s and went on to perfect it with extraordinary virtuosity in numerous drawings. It is particularly characteristic of his draughtsmanship in the years immediately before and after 1750.

The present drawing was at one time in the celebrated collection of the jeweller Jean-Denis Lempereur. The two black framing lines around the composition are typical of his mounts. His collector’s mark, as Alistair Laing has noted, *is itself almost a guarantee of quality*. The drawing was not included in the sale of the Lempereur collection held on 24 May 1773. This would seem to indicate that it had either been sold during Lempereur’s lifetime, or that his family did not wish to part with it on his death.

Françoise Joulie and Alastair Laing have kindly confirmed the authenticity of the present sheet.



Fig. 3: *A Sleeping Girl*.
Black, red and white chalk on blue paper,
232 x 317 mm.
Jan and Marie-Anne Krugier-
Poniatowski, Geneva.



JEAN-BAPTISTE OUDRY

1686 PARIS - BEAUVAIS 1755

10 *A View of a Pavilion in the Park of Arcueil with a Basin and a Fountain*

Black and white chalk, stumping on blue paper. Black ink framing lines.

300 x 522 mm

PROVENANCE: E. Desperet (Lugt 721); [his sale, Hôtel Drouot, Paris, 7-13 June 1865, part of lot 449] – Jean Masson (Lugt 1494 a); [his sale, Galerie Georges Petit, Paris 7-8 May 1923, lot 176] – Albert Vusflart – Fenaille collection – Private collection, Germany

LITERATURE: A. Desguine, *L'oeuvre de J.B. Oudry sur le Parc et les Jardins d'Arcueil*, Paris 1950, pp.8 and 9 - Hal N. Opperman, *Catalogue raisonné de Oudry*, New York and London 1977, II, p.862, no. D 1086 – Thomas le Claire Kunsthandel, *Master Drawings*, cat. XIV, Hamburg 2003, no. 13, repr.

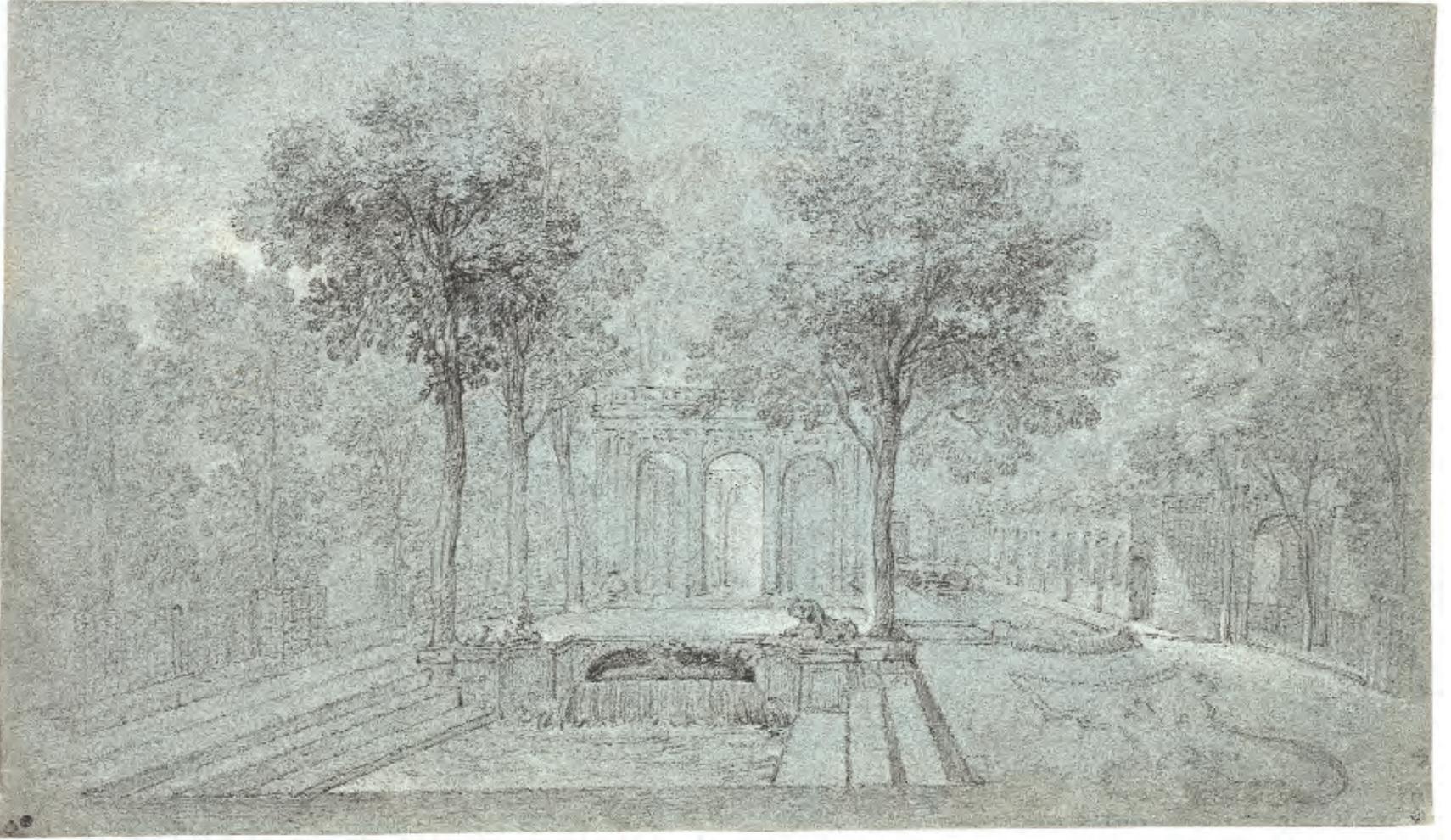
Oudry's depictions of the gardens at Arcueil rank as the greatest of all his landscape compositions. Between 1744 and 1747, he frequently went on sketching excursions to the abandoned park of the Prince de Guise's château near the river Bièvre, south-west of Paris. Rows of trees and trellises still divided the park into terraces and in each, a fountain and a basin provided the focal point. Oudry was not the only artist to be captivated by the park's picturesque vistas and overgrown terraces. Boucher, Natoire,¹ Pierre, Portail and Wille undertook similar sketching expeditions before the total destruction of the once vast property in 1752.²

The large body of drawings produced by Oudry at Arcueil – over fifty survive – provides a unique record of the park and gardens unmatched in its completeness by the drawings of his contemporaries. The drawings figured frequently in eighteenth-century auction sales, suggesting that his original output may have numbered as many as a hundred.³ Each drawing is characterized by Oudry's distinctive use of black and white chalks on blue paper.⁴

The present highly finished work is an exquisite example of a sheet from this important corpus of drawings. Oudry often made a preliminary sketch *sur le motif*, working up the composition later in the studio and this is very probably the case with the present sheet. Areas of carefully applied stumping and accents of white heightening to achieve tonal and textural effect certainly point in this direction. The result is a vibrant pictorial composition evoking the atmosphere and splendour of a magnificent seventeenth-century garden.

A similar drawing by Oudry titled *Park Landscape with a Fountain* is now in the collection of the Kunsthhaus Zurich.⁵

It is arguable that the Arcueil drawings are Oudry's only 'pure' landscape compositions, free of figural or narrative elements. As his official biographer, Abbé Louis Gougenot, was to note in 1761, they embodied the principles of *chiaroscuro* as taught by Largillière. In Oudry's lifetime, these landscape studies were considered finished works of art in their own right. Several were exhibited at the Salon in 1753. Hal Opperman writes that *in terms of originality and aesthetic impact, they are collectively one of the pinnacles of his career.*⁶



JOHANN BAPTIST ENDERLE

1725 ULM-SÖFLINGEN - DONAUWÖRTH 1798

11 *The Virgin and Saints Interceding before Christ for the Souls of the Lost*

Pen and black ink, watercolour and gouache, heightened with white, on laid paper.

Signed lower left: *Joh. Enderle fe:* and inscribed in the cartouche at the lower centre: *Wahrlich ich sage dir, du wirst von dannen nicht heraus kommen bis du den letzten Heller bezahlest. Math. V, 26.*

645 x 450 mm

PROVENANCE: A German noble family

Johann Baptist Enderle is thought to have trained under his uncle Anton Enderle. He is recorded as working under Franz Martin Kuen in the years around 1750 and it is probable that he attended the Augsburg Academy as a pupil of Johann Georg Bergmüller.

The frescoes in the Pfarrkirche St. Stephan in Kirchdorf (1753), the church of St. Clemens in Herbertshofen (1754) and the Pfarrkirche St. Martin in Schwabmühlhausen (1759) show Enderle developing his highly distinctive style. His work is distinguished by a light, delicately toned palette and extraordinary detail of line. His most accomplished works are to be found at Unterammingen (Pfarrkirche St. Magnus, 1769), Zaisertshofen (Pfarrhaus, 1770), Scheppach (Wallfahrtskirche Allerheiligen, 1770-1), Mainz (Augustinerkirche, 1771-2 and St. Ignaz, 1773-4), and Oberndorf am Neckar (Augustinerklosterkirche, 1776-8). His later work shows the influence of Matthäus Günther and Gottfried Bernhard Göz.¹

The present watercolour is preparatory for the ceiling fresco of the Friedhofskirche St Johannes der Täufer at Lauingen [fig. 1].² The precision of execution in the drawing and its high degree of finish may well indicate that it was intended for presentation to a patron. The humorous inscription in the cartouche, where the artist warns the commissioner that payment is to be met in full, points in the same direction: *Wahrlich ich sage dir, du wirst von dannen nicht heraus kommen bis du den letzten Heller bezahlest. Math. V, 26* ['Verily I say unto thee, Thou shalt by no means come out thence, till thou hast paid the uttermost farthing.' Matthew 5:26]. In the finished fresco, the inscription has been replaced by a quotation from the Old Testament: *Bedenk, o Mensch in allen deinen Werken deiner letzten Stund, so wirst du ewiglich nicht sündigen.* The Book of Ecclesiasticus (Sirach) 7:40 ['In all thy works remember thy last end, and thou shalt never sin]. This last quotation informs the iconography of both works. At the lower left, a procession of the resurrected approaches St. Peter who is holding the Keys to Heaven in his hand. Above him, the Archangel Michael, winged and armed with a sword, is shown as 'weigher of souls'. The Virgin and Saints are depicted interceding before Christ for the souls of the lost. Christ's blood flows from his wound via the Host into St. Michael's scales, tipping them in favour of the righteous souls. The composition is crowned by the image of God the Father and the Holy Spirit surrounded by Angels. In the lower right corner, the sinners are shown condemned to confinement in purgatory.



The drawing was executed in 1771, when Enderle's artistic career was at its peak and when he was receiving his most important commissions. Large-format, highly finished works on paper by South German Rococo artists are extremely rare. The largest collection of drawings by Johann Baptist Enderle – a group of thirteen sheets – is held in the Ulmer Museum. The majority of these sheets are compositional designs for frescoes.³

Fig. 1: *The Virgin and Saints Interceding before Christ for the Souls of the Lost*. 1771. Ceiling fresco. Friedhofskirche St. Johannes der Täufer, Lauingen.







JEAN-BAPTISTE MALLET

1759 GRASSE - PARIS 1835

12 *L'Après-Midi au Salon*

Gouache and watercolour on laid paper; executed in the late 1780s.

375 x 525 mm

PROVENANCE: Albrecht Neuhaus, Würzburg – Private collection, Germany

Mallet was a pupil of Simon Julien in Toulon and of Pierre-Paul Prud'hon in Paris.¹ His genre scenes in gouache and watercolour depicting fashionable and often libertine subjects brought him widespread recognition. His works are remarkable for the delicacy and brilliance of their brushwork.² Elegant and refined, they recall the style of Louis-Philibert Debucourt, Louis-Léopold Boilly and Nicolas Lavreince.

Mallet was a gifted chronicler of the customs and fashions of affluent Parisian society. His works were greatly in demand both before and after the French Revolution, especially during the *Directoire*, the years between 1795 and 1800 when Revolutionary sobriety was replaced by a pronounced taste for novelty and luxury. Mallet's later work was greatly influenced by Neoclassicism. During the Restoration, he adopted the Troubadour style. He exhibited at the Salon from 1791 to 1824. His works were popular and widely reproduced in prints.

The present gouache shows a society gathering in the elegant salon of a palace. Groups of young people are engaged in a variety of afternoon activities. At the left, a young man is depicted reading aloud from a book. At the centre, a girl is playing the clavichord. Each group has its audience. At the far right, a trio of card players are lost in their game. A couple is glimpsed at the back, engaged in furtive conversation.

In terms of subject matter, costume and style of interior decoration, this charming scene is datable to the late 1780s. Two similar gouaches by Mallet both titled *L'Assemblée au Salon* were sold in 1916 and in 1926 at Galerie Georges Petit, Paris; another comparable work, the *Réunion dans un Salon (L'Après-midi à la Campagne)*, dated 1794, is in a private collection.²

The physiognomic details, precision of execution and highly original use of pattern are entirely characteristic of Mallet's work. It is in the subtle rendering of texture and transparent fabrics, and the opulence of marble and gilt ornamentation that his extraordinary talent is revealed.



BARON JEAN-DOMINIQUE VIVANT DENON

1747 GIVRY – PARIS 1825

13 *Self-Portrait with a Sketchbook, as a Young Man*

Pen in black ink over pencil on fine laid paper.

Inscribed at the lower edge (probably by another hand): *portrait de Denon jeune par lui même.*

163 x 156 mm

PROVENANCE: Herbert List, Munich – Max Scheler, Hamburg – Private collection, Germany

LITERATURE: Pierre Rosenberg and Marie-Anne Dupuy, *Dominique Vivant Denon: L'œil de Napoléon*, exhib. cat., Musée du Louvre, Paris 1999, no. 16, repr.

Jean-Dominique Vivant Denon, protégé of Louis XV, Robespierre and Napoleon, was active as a diplomat, author, artist and collector. Before the Revolution he served as a diplomat in St. Petersburg and Naples. In 1793 he had left Italy to return to France at the height of the Terror. Although his property was seized and his name placed on the list of émigrés, his name was removed from the list through his friendship with Jacques-Louis David, whom he had met in Naples. It was in the salon of Madame de Beauharnais that Denon was to meet Bonaparte. The meeting enabled him to embark on a new career. He accompanied Napoleon on his expedition to Egypt, publishing on his return the two-volume work *Voyage dans la Basse et Haute-Égypte pendant les campagnes du général Bonaparte* (1802), which he both wrote and illustrated. In 1804 he was appointed Director General of the French Museums under Napoleon. Holding this post until 1815, he guided the seizure of art works that temporarily enriched the Louvre.¹

The present drawing corresponds very precisely to Denon's etching, *Self-Portrait* (fig. 1),² but in reverse. That the sheet was directly preparatory to the etching seems likely. However, in the etching the image is reduced to the head alone. According to La Fizelière,³ the etching was executed around 1780 after a pastel by Noël Hallé (1711-81), under whom Denon had studied in 1761-3. It is likely that the pastel dates from the same period. Now lost, it was evidently owned by Denon as it is listed under lot 758 of his estate sale (1 May 1826) with the following description: *le portrait de M. Denon dans sa jeunesse; il est en buste et de trois quarts; ce portrait est exécuté aux pastels fixes.*⁴ However, Marie-Anne Dupuy-Vachey sees no evidence to support the theory that Denon's etching might be derived from Hallé's pastel. The existence of the present *Self-Portrait* makes her scepticism all the more plausible.⁵



Fig. 1: *Self-Portrait*. Etching, c.1780.

While it is probable that the drawing served as the basis for the etching, the idea that Denon might have drawn the *Self-Portrait* in preparation for a larger composition seems both appealing and plausible. Its high finish and the inclusion of elements such as the background drapery and the sketchbook point to this likelihood. In its fine quality and confident handling it provides a far more eloquent foretaste of Denon's artistic personality and later achievements than the modest etching.



Actual size





JOHANN HEINRICH LIPS

1758 KLOTEN - ZÜRICH 1817

14 *Ulysses visits the Underworld*

Pen and brown ink, brown and grey wash on paper.

Signed and dated lower left: *Joh. H. Lips inv: e fec: Roma 1785.*

454 x 670 mm

PROVENANCE: Private collection, Switzerland

This important drawing by Johann Heinrich Lips takes as its subject a scene in Homer's *Odyssey*, Book XI. Ulysses, accompanied by his friends Eurylochus and Perimedes, visits the Underworld to consult the ghost of the blind prophet Teiresias about his future. Teiresias crouches on the floor gorging the sacrificial blood of a black sheep that will enable him to communicate with the living. Behind him stands the ghost of Anticlea, Ulysses' mother, eager to give her son news of affairs in Ithaca. At the left, the souls of the dead are held back by a naked male figure.

Lips was a noted draughtsman and illustrator. He also trained as a reproductive engraver. He owed his fame chiefly to the numerous illustrations he executed for Johann Caspar Lavater's *Essays on Physiognomy*. In 1778, Lips met the artist Henry Fuseli at Lavater's house in Zurich. Fuseli was to have a formative influence on his work. He held Lips in high regard, calling him *The Sorcerer of Kloten*, and commissioned him to execute copies and engravings after Fuseli's own drawings.¹ Working for Lavater, Lips also met Goethe, whom he portrayed on several occasions. He illustrated a number of Goethe's writings. It was Goethe who later brought Lips to Weimar as a teacher of drawing at the Academy.²

The present drawing is a very fine example of Lips's neoclassical style. The emphasis is placed on the figures and their poses to heighten emotional expression, as for example in the figure of the mother lamenting her fate and that of her son. The physical strength and forcefulness conveyed by the figure of Ulysses recall the marble figure of the *Apollo Belvedere*. The pose of the blind prophet Teiresias, depicted crouching on the ground in bestial greed, was very probably influenced by Fuseli's drawing of the same subject.³ The elaborate portrayal of the ghostly apparitions at the left may have been inspired by Michelangelo's *Last Judgement* in the Sistine Chapel. Records show that a copy was commissioned from Lips by the Viennese banker Graf Moritz Fries.⁴ However, it is a motif also known in Fuseli's oeuvre.⁵

The drawing was executed towards the end of Lips's first sojourn in Rome (1783-5). While in Rome, he became increasingly motivated to create a major work in its own right. The present drawing shows that he had the skills and ability to do so. It is a work of great importance and in its technical and compositional brilliance a work of extraordinary subtlety. The structure of the work reflects the influence of Fuseli. Technically, it is clearly indebted to the outline drawings of John Flaxman – drawings which had been executed only a few years earlier in Rome. At a thematic level, it also owes much to the revival of interest in classical antiquity and the Renaissance popularized by Johann Joachim Winckelmann, Anton Raphael Mengs⁶ and Angelika Kauffmann. Nonetheless, the drawing is a highly original work and occupies a unique position in Lips's oeuvre.



JOHAN TOBIAS SERGEL

1740 - STOCKHOLM - 1814

15 *A Joyful Day*

[Johan Tobias Sergel and Baron Jean Jacques de Geer received by Carl August Ehrensvärd and his Family]

Pen and brown and black ink, grey wash, on laid paper, mounted on card.

Signed on the side of the sledge with the initials: *J. T. S.*; titled and dated on the plaque at the lower right: *Lyckliga Dag | 18. November 1796*; the building behind Ehrensvärd bearing the inscription: *Dömestorp*, the round temple at the right inscribed: *Finspång*.

222 x 342 mm

PROVENANCE: Gift of the artist to Carl August Ehrensvärd – Thence by descent, Tosterup Manor, Skåne, Sweden

LITERATURE: Ragnar Josephson, *Sergels fantasi*, II, Stockholm 1956, pp.507-10, fig. 657 – Holger Frykenstedt, *Jean Jacques och Aurora Taube De Geer af Finspång och deras värld*, Stockholm 1987, repr. p.273

In 1779 the Swedish sculptor and draughtsman Johan Tobias Sergel returned to Stockholm after a sojourn of eleven years in Italy (1767-78) to take up an appointment as court sculptor to Gustav III of Sweden. In the same year he was appointed Professor of Drawing at the Academy of Fine Arts in Stockholm. By this time his international reputation was well established and he was soon to occupy a central role in the social and artistic life of the capital.

His drawings fall into two groups – studies for sculpture, where he follows academic tradition, and sketches of his social life in which he develops a free, expressive technique stimulated by his contacts with contemporaries and friends. These drawings are filled with intense feeling for life. They also document his skills in handling subjects from grotesque humour to tragic drama.

The present sheet belongs to the second group of drawings. It is one of the finest examples of Sergel's highly finished draughtsmanship. It is also important in documenting the artist's close friendship with Carl August Ehrensvärd (1745-1800), a naval officer who went on to be a Commander of the Swedish Fleet, who was already well-advanced in his career when the two men met in Stockholm in 1779. Sergel persuaded him to make an extended journey to Italy in 1780-2. This Grand Tour aroused Ehrensvärd's interest in classical antiquity. He went on to publish two theoretical works on art in 1786 – *Resa til Italien* and *De fria konstens filosofi* – both based on observations he had made on his travels. Recalling the ideas of Winckelmann and Mengs, he declared himself in favour of the primacy of a strictly neoclassical style. He was also active as a draughtsman, architect and designer.

Ehrensvärd had invited his friend to spend part of the winter of 1796-7 at Dömestorp, his new country house in southern Sweden. At the time, Sergel was in considerable emotional turmoil. His beloved mistress Anna Rella had died early in 1796 and this loss, combined with rheumatism and attacks of gout – probably attributable to extreme overweight – brought on an episode of severe depression in the autumn of the same year. In mid-October, he visited his friend Baron Jean Jacques de Geer, an art collector, at Finspång. Sergel described his condition at this juncture as 'miserable' and spoke of plans to visit his friend, the Danish painter Nicolai Abildgaard, at Charlottenborg in Copenhagen, since the state of his nerves would make a return to his 'torture chamber' in Stockholm unbearable. However, the invitation from Ehrensvärd was nonetheless accepted. De Geer and Sergel set off for Dömestorp, arriving on 18 November 1796 and staying for eleven days.

The subject of the present drawing is the two friends' arrival at Dömestorp. Sergel portrays himself in the nude, his ungainly body balanced on a sledge. He is grasping crutches, his legs are bandaged and a chain is attached to a thong circling his waist. However, the ropes attached to the chain are already loosened. Behind him appears de Geer in the guise of a youthful winged genius. The short, bespectacled man wearing a medal and sash, his arms wide open in welcome, is Ehrensvärd. Behind him is his young son and holding his hand, the stately figure of Ehrensvärd's wife dressed as Minerva.



It is very probable that the drawing was executed in mid-October during Serzel's stay at Finspång. It would have been sent to Ehrensvärd as an impromptu announcement of the two friends' forthcoming arrival. Ehrensvärd confirmed receipt of the drawing in a letter to Serzel dated 26 October 1796, writing: *Thank you for your charming drawing but I will not allow my best friend Serzel to make haste like that – my wife and child will prevent your fall.*¹

In the fresh surroundings at Dömostorp, Serzel's despondency quickly lifted and his appetite for work returned. Looking back on his stay at Dömostorp, he wrote in a letter to Elias Martin dated 14 January 1797: *Here I have enjoyed felicities such as the Gods possess: health, contentment, well-being and activity. I've never been more industrious; from two or three o'clock in the morning, or four at the latest, I have started drawing and gone on till 11-12 at night. We have had drawing races and I must confess that I was left behind though I was puffing away and drawing away.*

Per Bjurström has described this highly productive working period as follows: *There are countless sketches produced by these two bosom companions, as they sat night after night working out their ideas, and the benefit they both derived from it cannot be overestimated. Ehrensvärd had beyond any doubt the most brilliant and uninhibited imagination of the two whereas Serzel dominated, when it came to actual drawing, with his sensibility and virtuosity. (...) There are explosive flashes of wit and long sequences of pornographic monotony, but the dialogue never loses its fascination. It is evident that during this period Serzel's draughtsmanship developed into a sort of shorthand, a tool for the expression of thoughts and ideas. Ehrensvärd had an intellectual basis for his artistic work and Serzel could not remain unaffected by it, but his ebullient and sensual nature ensures the telling detail and brings out the humour (...).*²

Serzel was in good form, cheerful and full of optimism, with Ehrensvärd continually in his thoughts when he installed himself one month later in Abildgaard's apartment at Charlottenborg.

JEAN-JACQUES DE BOISSIEU

1736 - LYON - 1810

16 *Arcadian Landscape*

Pen and black ink, grey wash on laid paper.

Signed with the initials and dated in pen and brown ink: *DB 1801*.

Inscribed in pen and brown ink at the lower left beside the collector's mark: *S 46*.

238 x 380 mm

PROVENANCE: François Alziari, Baron de Malaussena, Lyon (Lugt 1887); [his sale, Paris 18-20 April 1886] – Private collection, Germany

ETCHING: Etched by Jean-Jacques de Boissieu in the same direction as the drawing. With an inscription in the lower margin: *Peint par N. poussin Tiré du Cabinet de Monsieur de champvieux. Gravé à L'eau forte par Son amys et Tres humble Serviteur. J. J. DB. 1804* (fig.1)¹

Jean-Jacques de Boissieu was a prolific draughtsman and printmaker. Although he studied briefly at the *Ecole Gratuite de Dessin* in Lyon, he was largely self-taught. He completed his artistic training in Paris in the years 1761 to 1764. He was in close contact with Claude-Joseph Vernet and Jean-Baptiste Greuze. Encouraged by the engraver Pierre-Alexandre Wille, Boissieu published three suites of etchings. He visited Italy in 1765-6 in the company of Louis-Alexandre, duc de la Rochefoucauld (1743-93), returning to Lyon with an extensive portfolio of landscape drawings. He was to draw on these throughout his career. Boissieu was primarily a landscapist although he enjoyed sketching scenes from everyday life. His work was influenced by Dutch seventeenth-century artists like Both, Asselijn, Salomon van Ruysdael and Dujardin.

In its picturesque and elaborately executed manner, the present drawing is entirely characteristic of Boissieu's draughtsmanship. He was to reproduce the sheet three years later in an etching dated 1804. The inscription at the lower edge of the print identifies its subject as a motif after a painting in the collection of Dominique Mayeuvre de Champvieux (1743-1810). The inscription mistakenly credits the painting to Nicolas Poussin, as modern art-historical research has shown. Champvieux was a friend of Boissieu and both men were members of the board of directors of the Musée des Beaux-Arts in Lyon.

Freed from any compositional concerns, Boissieu reveals himself as an excellent interpreter of his model. He uses a characteristically reduced palette in subtly nuanced shades of grey. His style of execution is remarkably free and he adapts his brushwork with extraordinary versatility to capture the complexities of textural detail and the distinctive features of the landscape. This is particularly evident in his handling of the powerful contrasts created by the interplay of brightness and deep shadow in the foliage.²



Fig. 1: *Paysage*. 1804.
Etching with drypoint and roulette.
(Pérez 125).







ERNST FRIES

1801 - HEIDELBERG - 1833

17 *View of Castel Gandolfo with Lake Albano*

Pencil on white paper with watermark: 1922/F. Made up on the right (6 cm). 1824.

Inscribed lower right: *bei Albano.*

422 x 566 mm

PROVENANCE: Hans Geller – Siegfried Billesberger, Galerie Zur Mühle, Moosinning/Munich – Private collection, Germany

LITERATURE: *Ernst Fries und Umkreis. Zeichnungen*, exhib. cat., Siegfried Billesberger, Galerie zur Mühle, cat. X, Moosinning 1983, no. 3 – Sigrid Wechsler, *Ernst Fries (1801-1833), Monographie und Werkverzeichnis*, Heidelberg 2000, p.180, no. 174

Ernst Fries was a noted, early nineteenth-century German landscape painter. He studied in Heidelberg, at the Karlsruhe and Munich academies and in Darmstadt. After journeys along the Rhine and the Moselle in 1816 and 1820-1 studying landscape, he travelled to Rome with his fellow artist Johann Heinrich Schilbach. There, he sought the advice of the older generation of German landscape painters, particularly Joseph Anton Koch and Martin von Rohden. He also became acquainted with Carl Wagner and Adrian Ludwig Richter.¹

The present large-format drawing was executed during Fries's sojourn in Italy [1823-7] – his Italian period shows him at the peak of his artistic powers. In May 1824, he travelled with a number of fellow artists – among them Carl Begas, Heinrich Hess, Adrian Ludwig Richter and Ernst Ferdinand Oehme – to the Alban Hills. He was highly respected by the circle of German artists working in Rome, as Richter reported: *He was considered the best-looking of all the young German artists working in Rome, cutting an impressive figure, always fresh-looking and cheerful, a nimble and most versatile sportsman, a good fencer, competent swimmer and horseman.*²

In late 1826, Ernst Fries met the celebrated French painter Jean-Baptiste Camille Corot. Corot was later to sit for him – this well-known portrait is now in a public collection³ – but friendship did not develop. However, Fries was often in the company of Corot's colleague Edouard Bertin so it is possible that Fries and Corot had already met in Rome at an earlier date, renewing their contact at a second meeting the following winter.⁴

The Alban Hills with their *gentle heights adorned with the most luxuriant of forests*⁵ were a major attraction for German travellers to Italy. The hills offered extensive views of the Mediterranean, the city of Rome and Mount Soracte in the distance.⁶ Fries sketched frequently in Albano, at the foot of Monte Cavo and near the inlet of Lake Albano. One of his preferred motifs was the oak-lined path known as 'the gallery' which leads up from Albano to Gandolfo.⁷

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Am. Albans

RUDOLF VON ALT

1812 - VIENNA - 1905

18 *View of the Coliseum from the Arch of Constantine, Rome*

Watercolour over traces of pencil, heightened with white; circa 1872-3.

Signed lower left *R. Alt.*

225 x 420 mm

PROVENANCE: Private collection, Germany

Rudolf Alt, the son and pupil of the landscape painter Jakob Alt, enrolled at the Vienna Academy in 1826. He undertook extensive sketching tours in various parts of the Austro-Hungarian Empire, executing a large body of landscape watercolours and drawings. He also produced a group of fine interiors. He travelled with his father, working jointly with him on paintings in the 1830s. Both artists worked on the famous *Guckkasten* series commissioned by Kaiser Ferdinand I. They visited northern Italy and Venice in 1833 and Rome, Naples and Capri in 1835. Rudolf Alt's travels in Italy heightened the richness of his palette, giving him new mastery in the depiction of light and atmosphere and increasing skill in the rendition of demanding architectural motifs. Gradually, watercolour replaced oil painting as his preferred medium and he developed into one of the most brilliant watercolourists of the nineteenth century.

After his first visit to Rome in 1835, he was not to return until 1865. Two further journeys in 1867 and 1872-3 followed. It was during this last visit – between December 1872 and February 1873 – that the present watercolour was executed. In a letter dated 19 January 1873 he describes the experience of working in Rome and at the Coliseum: *These sentiments I feel, when on a bright, sunny day I find myself in the Roman Forum, the Campo Vaccino or the Coliseum, when all else is silenced; when I am able to paint as the muse dictates: these are sentiments no emperor, no king, no Rothschild knows (...) – sentiments that only a poet knows (...).*¹

Alt depicts the Coliseum from an unusual standpoint. The massive outer wall of the building fills the background, almost touching the left edge of the sheet. In the right foreground the block-like structure of a section of the Arch of Constantine with its detached Corinthian column abruptly divides the image. The relief on the side of the Arch, depicted in some detail, is truncated by the right edge of the sheet. This light-filled, painterly image is suffused with varying tones of ochre and brown contrasting effectively with the delicate blue of the sky and the costumes of the two women near the sculpted plinth of the column. The composition is characteristic of Alt's work of the 1860s and 1870s. Achim Gnann comments: *In his work of this period he avoids funnel-like perspectives that draw the viewer's eye deeply into the composition. In contrast, the compositions unroll before the eye; they have an extraordinary breadth and expansiveness of vision. His forms become more filigree and more clearly defined, less generalized and are structured in far greater detail. They create a complex mosaic of myriad parts gleaming in the reflection of the soft light that veils them. This light informs objects with a powerful sense of materiality and the atmosphere of one of these calm, sunlit days is captured with extraordinary sensitivity.*²



Fig. 1: *View of the Coliseum from the Arch of Constantine, Rome.*

Watercolour, 1899,
353 x 676 mm.

Formerly Dr. Thomas
Stonborough,
Vienna.



In 1899, Alt executed a larger version of the same subject which he based on the present watercolour.³ While the proportions and the angle of view are almost unaltered, figurative staffage has been added to the foreground. The figures of two priests now appear at the right near the base of the Arch of Constantine [fig. 1]. Otto Benesch describes this variant in the catalogue of his noted exhibition of Alt's work in the Albertina, Vienna, in 1955: *Although Alt no longer travelled at his advanced age and he was compelled to rely on memory, he nonetheless succeeded in creating a colouristic and naturalistic tour de force in this impressive, light-infused image. Since Corot, no artist has portrayed the masonry of the Coliseum so convincingly. In the introduction to the exhibition catalogue Benesch writes: While masterly handling of light and atmosphere in his Italian watercolours may be matched with the achievements of Turner and Bonington, the virtuosity of his drawing surpasses both.*⁴

EDGAR DEGAS

1834 - PARIS - 1917

19 *Tête d'Homme au Béret*

[After a drawing by an anonymous Ferrarese artist of the 15th century]

Pencil on paper.

Inscribed by the artist on the verso: *fait à Florence en 1857*. Studio stamp lower right and on the verso (Lugt 657). Numbered: *Ph 1890* by another hand on the recto and on the verso.

260 x 185 mm

PROVENANCE: The artist's studio – Galerie Georges Petit, Paris, *4^{ème} Vente Atelier Edgar Degas*, 2-4 April 1919, no. 122 c – D. Kelekian, Paris – Paul Cassirer, Berlin – Frank Perls Gallery, Beverly Hills – Private collection, USA

EXHIBITION: Galerie Paul Cassirer, *Ein Jahrhundert französischer Zeichnungen*, Berlin 1929-30, no. 27

Degas's core interest was the human figure – unlike the majority of the Impressionists with whom he exhibited. He was influenced by the silverpoint drawings of the Flemish primitives, by early Italian Renaissance art and by Ingres. He was a great admirer of Ingres's work. The carefully defined linear contours of the present drawing – after a portrait by a fifteenth-century Italian Old Master from Ferrara [fig. 1]¹ – show the extent of his debt to this tradition. He had adopted the academic tradition of making copies as a young man in Paris. Records show that he submitted a formal application to make copies in the Louvre for the period between 7 April 1855 and 26 March 1868,² and he also made copies in the Bibliothèque Nationale.³ For Degas, copying was not an academic exercise. It was vitally important to his understanding of earlier styles, techniques and iconographic traditions. Copying was an essential part of his creative process. It has been estimated that his copies number around six hundred.⁴

Members of Degas's family lived in Naples and Florence and he visited both cities frequently for extended periods. Theodore Reff has pointed out that the autograph dating given to the present study probably post-dates the original date of execution of the drawing. The post-dating – *fait à Florence en 1857* – and the style of the handwriting support this hypothesis. The same applies to many of the autograph inscriptions found on drawings by Degas made in Italy in his youth. Indeed, they often contain inaccuracies, as is the case with the present inscription. Degas is known to have arrived in Florence in early August 1858, having spent the better part of the previous two years in Naples and Rome.

The numbering on the recto and the verso, *Ph. 1890*, by another hand, refers to the photograph taken in 1917, when the contents of Degas's studio were inventoried after his death.⁵

The authenticity of the drawing has been confirmed by Theodore Reff and François Lorenceau.



Fig. 1: School of Ferrara, 15th century,
Head of a Nobleman Wearing a Cap.
Silverpoint on pink prepared paper, 209 x 177 mm.
Uffizi, Florence.



Begas

P. 1890

EUGÈNE DELACROIX

1798 CHARENTON-ST-MAURICE - PARIS 1863

20 *Lioness Attacking a Fallen Horse and Rider*

Black crayon on laid paper with watermark: *D & C BLAUW*, on the right with a strip of paper added by the artist; circa 1861.

Inscribed upper right in black chalk: *bas*; at the lower right with the red stamped monogram: *E. D* (Lugt 838). Traces of three lines of a handwritten inscription (erased), lower left. Handwritten notes by Alfred Robaut on the reverse of the mount: *L'un des plus énergiques dessins de Delacroix | La bande de papier ajoutée à droite l'a été par le maître lui-même, puisque: | 1. en ht. à droite on voit le mot «bas» qui est de sa propre écriture et que 2. on a eu soin de mettre le cachet de la vente sur cette bande de papier pour éviter toute contestation. | Robaut and: Exposition Centennale 1889.*

222 x 415 mm

PROVENANCE: Vente Delacroix, Paris, Hôtel Drouot, 17-29 February 1864 (for 305 Fr. to Alfred Robaut) – Alfred Robaut, Paris – Galerie Nathan, Zurich – Private collection, Switzerland (acquired in 1978) – Thence by descent

LITERATURE: Alfred Robaut, *L'Œuvre complet d'Eugène Delacroix*, Paris 1885, p.182, no. 676 – Eugène Delacroix. *Fac-Simile de Dessins et Croquis originaux par Alfred Robaut, Première Série*, Douai 1864, plate 19 – A. Moreau-Nélaton, *E. Delacroix et son Œuvre*, Paris 1873, p.136, no. 19 – Arlette Sérullaz, *Alfred Roubaut, éditeur de fac-similés*, in *Bulletin no. 4*, Société des Amis du Musée National Eugène Delacroix, March 2006, p.9 (facsimile repr.)

EXHIBITION: *Exposition Centennale de l'Art Français 1800-1889* (Exposition Universelle), Paris 1900

This drawing is a preparatory study for Delacroix's painting *Lion Hunt*, executed in 1861. Regarded as one of the masterpieces of his late period, the painting is now in the Art Institute of Chicago [fig. 1].¹ It depicts hunters and wild cats embroiled in a fierce and life-threatening battle of uncertain outcome. The action can be grouped into four areas, all of which combine to form a dynamic centrifugal composition. On the left a lioness leaps from the rear onto a fallen horse while its rider looks over his shoulder in dismay as he tumbles. In the present sheet, this group appears twice – on the left in a rapid and spirited sketch and on the right as a finished study.²



Fig. 1: *Lion Hunt*. 1861.

Oil on canvas, 76.3 x 98.2 cm.

The Art Institute, Chicago.



Fig. 2: *An Arab on Horseback Attacked by a Lion*. 1849.

Graphite on tracing paper, 460 x 305 mm.

Fogg Art Museum, Harvard University Art Museums, Bequest of Meta and Paul J. Sachs.



Delacroix executed several paintings on the theme of the lion hunt. They reflect his interest in the work of Peter Paul Rubens and his depictions of animals and the hunt.³ In 1854, Delacroix was commissioned by Napoleon III to produce a painting on a subject of his choice for the 1855 *Exposition Universelle* in Paris. He chose the lion hunt as his theme. After the exhibition the painting was given to the city of Bordeaux and hung in the city hall. In 1870, the upper part of the painting was destroyed by fire. Delacroix returned to the theme of the lion hunt in 1858, producing a painting that is now in the collection of the Museum of Fine Arts in Boston.⁴ His final version of the subject is the 1861 *Lion Hunt* in Chicago. The arrangement of the group at the left of the painting is very close in composition to the present sketch but with some minor differences.

The provenance of the present drawing is excellent. It once belonged to Alfred Robaut, the draughtsman, engraver, art historian, distinguished Delacroix expert and close friend of the artist. In the 1860s, Robaut reproduced Delacroix's drawings as engravings and in 1885 published the first catalogue raisonné of his work. His personal evaluation of the drawing as *L'un des plus énergiques dessins de Delacroix* underlines its importance and shows how highly he thought of it.

A drawing by Delacroix executed in 1849 comparable both in subject and style is in the collection of the Fogg Art Museum in Cambridge (Mass.).⁵





HENRI-JOSEPH HARPIGNIES

1819 VALENCIENNES - SAINT-PRIVÉ 1916

21 *Picturesque View near La Tremellerie, Saint-Privé*

Watercolour on paper.

Signed and dated lower left: *H. Harpignies. 1882*, inscribed lower right: *La Tremellerie*.

365 x 530 mm

Henri-Joseph Harpignies was one of the most skilful and prolific draughtsmen of the second generation of French landscape watercolourists who emerged in the 1850s. This group included Gustave Doré, François-Louis Français, Jean-François Millet and Théodore Rousseau. In an extraordinarily long career that stretched from the 1840s until his death in 1916, Harpignies specialized in depicting the countryside of France and Italy. He was one of the primary regionalists of the Barbizon School.

The developments of English artists of the so-called Norwich School, exemplified by the works of John Sell Cotman and the brilliant *plein-air* effects achieved in the watercolours of Richard Parkes Bonington, Thomas Shotter Boys and John Constable had a profound influence on the young Parisian artist. Harpignies regarded watercolour as a major art form and his greatest works were executed in this medium.

Through the 1870s his work continued to be solidly structured, although in the 1880s it began to give way to more fluid, light-filled compositions that echoed the effects of Impressionism.¹ The present watercolour may be called a transitional work. The structural solidity of his earlier style is combined with the fluid, light-filled depiction of a cool winter day to achieve impressionistic realism.

In 1869, Harpignies spent the summer in the Allier region. In September he discovered the town of Hérisson, returning there every summer until 1879. A group of painters later known as the *École d'Hérisson* grew up around him. At this time, he spotted the village of Saint-Privé on the river Loing where he acquired a small country house called *La Tremellerie* [fig. 1]. He stayed there almost every summer until his death in 1916.

A watercolour dated 1885 depicting the same area is in a private collection, New York.²



Fig. 1: *La Tremellerie*,
Saint-Privé on the river Loing in 2003.
Photograph François Delestre.



Karpinski. 1882.

L. Karpinski

ADOLPH VON MENZEL

1815 Breslau – Berlin 1905

22 *View of a Valley with a Bridge, Franconia*

Carpenter's pencil, stumping and scratching, on paper.

Signed with the initials: *A.M.* and dated: 93.

310 x 227 mm

PROVENANCE: Estate of the artist – The artist's nephew – Gustav Engelbrecht, Hamburg – Private collection, Switzerland

EXHIBITION: *Ausstellung von Werken Adolph von Menzels*, Königliche National-Galerie, Berlin 1905, no. 1984

In 1893, Menzel's regular summer tour took him to Dresden, Bad Kissingen, Salzburg, Kassel and Hamburg. He drew tirelessly on his travels, recording innumerable motifs in his sketchbooks and on single sheets.

The present landscape is not a sketchbook study but was executed on a larger-format single sheet. Menzel used sheets of this size only rarely on his travels. The drawing is a fine, entirely characteristic example of a large-format work of his later period. The high degree of finish documents his virtuosity as a draughtsman.¹ He explores the rich tonal potential of grey and black, amplifying their nuances to a pitch of extraordinary intensity. He uses the softness of the carpenter's pencil as a new vehicle of expression, stumping and scratching to create a great variety of tones. The result is a highly differentiated and finely structured surface. He used a similar technique in many works of his later period but it is only in the larger sheets that scratching is occasionally found in combination with stumping.²

Menzel had little interest in picturesque views or expansive images of panoramic spaces – the type of landscape Romanticism had produced in the early nineteenth century. His draughtsman's eye was fascinated by tiny, often fragmentary details of the countryside and of complex or curious situations. He preferred views obstructed by background objects or confined by elements of the natural world such as gnarled trees, derelict houses and weathered rocks.³ Particularly in his later period after 1880, his attention focussed on banal objects or buildings, investing them with the subtle originality in which he specialized.⁴

The present drawing was executed near Bad Kissingen, a popular Franconian spa patronized by Menzel's ailing sister Emilie Krigar-Menzel. Menzel himself, although a regular visitor, did not take the waters and spent his time exploring the area. He found a wealth of subject matter for his work – one of many examples is the painting titled *Beer Garden in Kissingen* executed in 1874.⁵ He also executed a large number of drawings, many of them focussing on subjects similar to the subject of the present sheet.⁶



LOVIS CORINTH

1858 TAPIAU, EAST PRUSSIA - ZANDVOORT, NETHERLANDS 1925

23 *Self-Portrait*

Watercolour and gouache on white paper. With an inscription on the verso: *Hugo Erfurth Dresden Zingendorfer Str. 11 | Hanni Schramm. | Martin Lutherstr. 84 | Bei Zahnarzt Saenger | Liützow 9592.*

Signed and dated in red crayon: *Lovis Corinth 1918.*

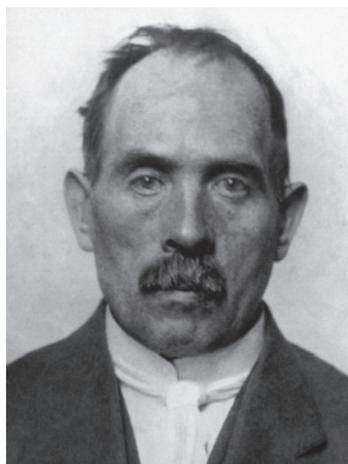
325 x 248 mm

PROVENANCE: Hugo Erfurth, Dresden (1874 - 1948) – Hanni Schramm – Private collection, Germany

Lovis Corinth was a talented history, genre and landscape painter. He was also an accomplished portraitist, producing numerous portraits of family members and close friends as well as a large number of self-portraits. In his work he set out to attain a level of comprehension beyond pure representation, as in the present watercolour. His artistic achievement is based on an intensely personal meditation on ageing and dying, and how life shapes the individual's appearance and outlook. As he grew older these themes assumed ever greater importance.

Corinth suffered a stroke on 19 December 1911. His left hand was partially paralysed and his right hand subject to intermittent tremors. He became increasingly preoccupied with the threat of senility and death and this despair infuses his late writings.¹ Nonetheless, he went on to produce an important group of self-portraits using the genre as a vehicle to express his self-observation. Working in watercolour and gouache allowed him to record his introspective self-analysis with a degree of freedom and rapidity of brushwork not achievable in oil. In addition, the medium compelled him to focus less on detail and directed his eye towards a more generalized representation of form anticipating abstraction, as the present sheet shows.² Joachim Heusinger von Waldegg has written: *In their immediacy and spontaneity, his self-portraits are the crystallization of a transient mood or situation, a mirror of visual perception. Compared with the self-portraits in oil, there is greater emphasis on the constant flux and changeability of facial expression and the textural qualities of the powerfully emphasized head, often almost over proportioned (in relation to the body) and emphatically modelled in starkly juxtaposed areas of light and dark. The medium itself be it chalk, pencil, etching needle or watercolour, is of secondary importance. Of prime concern is the gradually achieved definition of physiognomic characteristics – ‚Gesichtslandschaften‘. (His) piercing gaze almost always dominates, fixing the viewer with large black eyes sunk deep in their sockets (...). The forceful language of his bulky form acts as an instrument for the expression of his psychological state – the subject's inner persona.*³

The present *Self-Portrait* was executed in 1918, an important year both on the world stage and in Corinth's own life. With the end of the war, Corinth, who had previously seen art as a *great national affair*, saw it released from the confines of national boundaries.⁴ In the same year he was appointed Professor at the Berlin Academy of Art and on 21 July celebrated his sixtieth birthday. He was a key contributor to the major exhibition of German art staged by Harry Graf Kessler at the Kunsthaus Zurich.⁵ This exhibition was to bring him the international recognition enjoyed by contemporaries such as Menzel,



Leibl and Liebermann. He produced a number of self-portraits in 1918. They include the painting *Self-Portrait in a White Smock*, now in the Wallraf-Richartz-Museum in Cologne,⁶ an etching titled *Self-Portrait at the Easel* dated 10 November 1918⁷ and a watercolour. The watercolour was offered on the London art market in 1996.⁸

The present *Self-Portrait* has an interesting provenance. Its former owner was Hugo Erfurth,⁹ an important photographer of leading early twentieth-century German artists and intellectuals. In 1918, he took a portrait photograph of Corinth [fig. 1]. It is probable that Corinth gave him the watercolour in 1918 not long after its execution.

Fig. 1: Hugo Erfurth, *Lovis Corinth*, photograph. 1918.



FOOTNOTES

FRANS FRANCKEN II (THE YOUNGER)

- ¹ On Francken's paintings, see U. Härting, *Frans Francken II - Studien zur Kabinettbildmalerei des Frans Francken II*, Hildesheim 1983 (Ph.D. diss.); id., *Frans Francken II - Die Gemälde*, Freren 1989; id., *Doctrina et pietas, über frühe Galeriebilder*, in *Jaarboek Koninklijk Museum voor Schone Kunsten*, Antwerp 1993, pp.95-134.
- ² *Temptation of St. Anthony*, panel, 42.5 x 27.5 cm, inscr.: 'DEN.ION.FF.IN.1605'; Härting 1989, no. 248, repr. p.137; private collection, Brussels.
- ³ [Inv. no. 1946-7-13-982], 195 x 292 mm, Härting 1983, no. ZA 409; Härting 1989, repr. p.125.
- ⁴ Härting 1989, pp.68-71 and nos. 405-10; museum collections in London (V&A), Munich, Vienna and elsewhere.
- ⁵ [Inv. no. 797], 169 x 190 mm, Albertina, Vienna; see Härting 1983, no. ZA407; W. Bernt 1957, no. 237 (repr.).

ABRAHAM BLOEMAERT

- ¹ B. Kaplan, *Confessionalism and Its Limits: Religion in Utrecht, 1600-1651*, in J. Spicer and L. Orr, *Masters of Light: Dutch Painters in Utrecht during the Golden Age*, exhib. cat., San Francisco and elsewhere, 1997-8, pp.60-71.
- ² J. Spicer, *The Role of Printmaking in Utrecht during the First Half of the Seventeenth Century*, in *Journal of the Walters Art Gallery*, Baltimore 1999, 57, pp.105-32.
- ³ Bolten has listed only a few known preparatory drawings from this group. They are held in Berlin, Dresden, Leiden, Utrecht, Vienna and elsewhere.
- ⁴ Part II, plate 7, published in 1619. Schelte Adams Bolswert's *Sacra Eremus ascetarum* (1612) contained 26 engravings. See Marcel Roethlisberger and Marten Jan Bok, *Abraham Bloemaert and his Sons, Paintings and Prints...Biographies and Documents*, Doornspijk 1993, I, p.181, no. 196; II, plate 298. The engraving was also published in the Latin edition titled *Sylva anachoretica*.
- ⁵ Jan van Gorcum, 't *Bosch der Eremyten ende Eremitinnen, van Aegypten ende Palestinen, met figuren van Abraham Bloemaert ...*, published in 1644 (p.283).
- ⁶ Part II, plate 18, *Sancta Syncretica*. The German art dealer Paul Fürst (c.1605 - Nuremberg - 1666) published a large number of popular prints, mainly broadsheets and pamphlets, and a number of illustrated books. See Thieme-Becker, XII, p.563.
- ⁷ J. Bolten, op. cit., fig. 459 b. Sotheby's, *Old Master Drawings*, London, 27.5.1965, lot 203 (one of three).
- ⁸ Inv. no. NM H 122/1973. J. Bolten, op. cit., fig. 459 c. From the Prince Charles de Ligne Collection, auction sale, Vienna [Bartsch], 4.11.1794, p.193, no. 3, and from the De la Gardie Collection. See Marcel Roethlisberger, op. cit., I, p.181, under no. 196.
- ⁹ *The Life of St. Thaïs in the Northern Homily Cycle* (early 1300s), E. Gordon Whatley, Anne B. Thompson and Robert K. Upchurch (eds.). Originally published in *Saints' Lives in Middle English Collections*, Medieval Institute Publications, Kalamazoo, Michigan 2004.
- ¹⁰ This, in turn, may have been based on an anecdote regarding the Egyptian abbot Serapion and an unnamed courtesan in the *Sayings of the Fathers* (*Apophthegmata Patrum*). The *Sayings* circulated during the Middle Ages, sometimes separately, but often as part of a larger collection of fourth to sixth-century hagiographic and ascetic writings on the desert monks and hermits of Egypt and Palestine titled the *Lives of the Fathers* (*Vitae Patrum*). The individual lives of desert saints, including Antony, Paul the Hermit, Mary of Egypt and Thaïs, were also incorporated into the *Vitae Patrum* manuscripts. The most comprehensive edition of this collection is the first modern scholarly edition compiled by the humanist scholar Heribert Rosweyde.

JAN VAN DE VELDE

- ¹ J. G. van Gelder, *Jan van de Velde*, The Hague 1933, nos. 31, 33-6, 44-6, 61-2 and 70-5. – Egbert Haverkamp-Begemann, *Willem Buytewech*, Amsterdam 1959, pp.217-8, note 210. – George S. Keyes, *Esaias van de Velde*, Doornspijk 1984, pp.246-7.
- ² George S. Keyes, op. cit., nos. A 65, 68 and 70.
- ³ The varied yet extremely precise linear patterns and the carefully articulated compositions find close parallels with Esaias's early etchings, for example *The Path flanked by Woods* which can be dated to 1616 (Keyes D 160).
- ⁴ These features may be partly indebted to the drawings of Cornelis Claesz. Van Wieringen. See George S. Keyes, *Cornelis Claesz. Van Wieringen*, in *Oud Holland*, XCIII, 1979, p.1 ff.
- ⁵ Hercules Segers used tinted papers for his prints. See John Rowlands, *Hercules Segers*, Munich 1979.

LUCAS VAN UDEN

- ¹ Frederick Lina, *Uit het Album Amicorum van Philip van Valckenisse*, in *De Kunst der Nederlanden*, I, 2, August 1930, p.73.
- ² [Inv. no. 1836-8-11-526], *Landscape with a Walled and Moated Château*. See Martin Royalton-Kisch, *The Light of Nature – Landscape Drawings and Watercolours by Van Dyck and his Contemporaries*, London 1999, no. 42, repr.

- ³ [Inv. no. 89.GG.39], *Forest Road at Evening*. See George R. Goldner and Lee Hendrix, *European Drawings 2 – Catalogue of the Collections*, Malibu 1992, no. 88, repr.
- ⁴ [Inv. no. 1952 (2175)], *Wooded Landscape with a Monastery* (Tervuren). See Dennis Farr and William Bradford, in *The Northern Landscape*, London 1986, no. 70.
- ⁵ Hans Verbeek, *Travels through Town and Country – Dutch and Flemish Landscape Drawings 1550 – 1830*, Bruges 2000, see no. 17.

WILLEM DROST

- ¹ Werner Sumowski will be including the present drawing in volume XI of his standard catalogue, *Drawings of the Rembrandt School*, New York 1979 ff.
- ² Martin Royalton-Kisch, *Drawings by Rembrandt and his Circle in the British Museum*, London 1992, p.209, no. 102.
- ³ See W. Sumowski, op. cit., III, no. 559bx.
- ⁴ *Self-Portrait in Studio attire, full-length*. Rembrandthuis, Amsterdam. See Otto Benesch, *The Drawings of Rembrandt*, V, London and New York 1973, no. 1171, fig. 1470. Benesch dates the drawing to 1652, or later.
- ⁵ E. van de Wetering, *Rembrandt-Corpus*, Dordrecht and elsewhere, 1986, IV, p. 152, repr. p.413.
- ⁶ Stefaan Hautekeete in *Les dessins de Rembrandt et ses Élèves*, exhib. cat., Musées Royaux des Beaux-Arts de Belgique, Brussels 2005, p.56, no. 17.
- ⁷ Jonathan Bikker, *Willem Drost - A Rembrandt Pupil in Amsterdam and Venice*, New Haven, Yale University 2005.
- ⁸ W. Sumowski, op. cit., VII, nos. 1582xx, 1582axx and 1583xx.

GIOVANNA GARZONI

- ¹ Norbert Schneider, *Wirtschafts- und sozialgeschichtliche Aspekte des Früchtstilllebens*, in exhib. cat., *Stilleben in Europa*, Münster and Baden-Baden, 1979-80, pp.273 ff.
- ² Silvia Meloni Trkulja and Elena Fumagalli, *Giovanna Garzoni. Still lifes*, Paris 2000, p.9.

BALDASSARE FRANCESCHINI, CALLED IL VOLTERRANO

- ¹ See M. Privatera, *Considerazioni su alcuni disegni del Volterrano*, in *Paragone*, 1991, p.497, fig. 10. – *Gli ultimi Medici. Il tardo barocco a Firenze 1670-1743*, exhib. cat., The Detroit Institute of Arts, and Palazzo Pitti, Florence 1974, no. 188 b, repr.

GASPAR VAN WITTEL, CALLED GASPARE VANVITELLI

- ¹ Most of the van Wittel drawings in the Kupferstichkabinett in Berlin were formerly in the Pacetti Collection.
- ² L. Pascoli, *Vite di pittori, scultori ed architetti viventi*, from MSS 1383 and 1743, Biblioteca Comunale Augusta, Perugia (biography of G. van Wittel, ed. G. Briganti), Treviso 1981. English translation: Laura Laureati in *Vanvitelli*, exhib. cat., Robilant & Voena, London 2008, p.9.
- ³ Walter Vitzthum (ed.), *Caspar van Wittel (1652/53-1736), Disegni dalle Collezioni Napoletane*, exhib. cat., Gaeta 1980.
- ⁴ *Gaspere Vanvitelli (1652/53-1736), Zeichnungen und Aquarelle*, exhib. cat., Neue Pinakothek, Munich 1983.
- ⁵ See no. 17 of the present catalogue, the pencil drawing by Ernst Fries titled *View of Castel Gandolfo*.

FRANÇOIS BOUCHER

- ¹ Jacques Hérold, *Louis-Marin Bonnet (1736-1793): catalogue de l'oeuvre gravé*, Paris 1935, no. 196. – Alexandre Ananoff and Daniel Wildenstein, *François Boucher*, Lausanne and Paris 1976, I, no. 292/1. – P. Jean-Richard, *L'Œuvre gravé de Boucher dans la collection Rothschild au musée du Louvre*, Paris 1978, no. 382, repr.
- ² Ananoff/Wildenstein, op. cit., no. 292, fig. 849. – Stephen Duffy and Jo Hedley, *The Wallace Collection's Pictures. A complete catalogue*, London 2004, p.38, repr.
- ³ Ananoff/Wildenstein, op. cit., II, no. 312, fig. 899. – Exhib. cat., *Linie, Licht und Schatten, Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, Kupferstichkabinett, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Berlin 1999, no. 47.
- ⁴ Pierre Rosenberg, *French Paintings 1500-1825*, exhib. cat., The Fine Arts Museums, San Francisco 1987, no. 114, repr.
- ⁵ Ananoff/Wildenstein, op. cit., II, no. 312/2b. – Jean-Richard, op. cit., Paris 1978, no. 1423.
- ⁶ The contrast achieved in the drawing between the body of the woman (executed in red chalk) and the drapery (executed in black chalk) recalls the contrasts achieved in two drawings in the same technique. These are *A Sleeping Girl* in the Jan and Marie-Anne Krugier-Poniatowski Collection, mentioned above, and a *Bacchus* in the collection of Louis-Antoine Prat (See Pierre Rosenberg, *Passion for drawing: Poussin to Cézanne, works from the Prat collection*, exhib. cat., contributions by Louis-Antoine Prat and Bruno Ferté, Los Angeles County Museum and Alexandria, VA 2004, pp.136-7, no. 35).

JEAN-BAPTISTE OUDRY

- ¹ *View in the Garden of Arcueil*, pen and ink, brush and brown wash, blue gouache over black chalk, stumping, heightened with white, signed and dated *C. Natoire...47 (?)*, 232 x 322 mm. Private collection, New York. See Perrin Stein, in *Eighteenth-Century French Drawings in New York Collections*, exhib. cat., New York 1999, p.50, no. 22.
- ² *J.-B. Oudry*, exhib. cat., Paris 1982-3, pp.232-4; Hal Opperman draws on Abbé Louis Gougenot, *Mémoires inédits...*, 1761 [1854], Gougenot was Oudry's first biographer.
- ³ *Claude to Corot - The Development of Landscape Painting in France*, exhib. cat., New York 1990, p.157, no. 25.
- ⁴ *Jardins en l'Île-de-France, Dessins d'Oudry à Carmontelle*, exhib. cat., Sceaux 1992, p.80, no. 35.
- ⁵ *Paysage de Parc avec Fontaine*, exhib. cat., op. cit., Paris 1982-3, no. 138.
- ⁶ Exhib. cat., op. cit., New York 1990, op. cit., p.158.

JOHANN BAPTIST ENDERLE

- ¹ Karl Ludwig Dasser in *The Dictionary of Art*, Jane Turner (ed.), London and New York 1996, X, p.215.
- ² Georg Rückert, *Die St. Johannes-Kirche*, in *Alt-Lauingen, Organ des Altertums-Vereins Lauingen*, 1909, 7, pp.51-6. – Rudolf Weser, *Die Freskomaler Anton und Johann Baptist Enderle von Söflingen*, in *Archiv für Christliche Kunst*, XXXV, Stuttgart 1917, p.62. – Karl Ludwig Dasser, *Johann Baptist Enderle (1725-1798). Ein schwäbischer Maler des Rokoko*, Weißenhorn 1970, p.121, fig. 126. – Karl Baatz, *Der Donauwörther Rokokomaler Johann Baptist Enderle (1725-1798). Höhepunkte schwäbisch-bayerischer Freskomalerei, Ausstellungskatalog zum 200. Todestag*, Donauwörth 1998.
- ³ See Dasser, op. cit., pp.158-9.

JEAN-BAPTISTE MALLET

- ¹ For details of Mallet's life and work, see J. Renouvier, *Histoire de l'art pendant la Révolution*, Paris 1863, pp.188-90. – P. Marmottan, *L'Ecole française de peinture (1789-1830)*, exhib. cat., Paris 1886, pp.263-6. – *De David à Delacroix: La Peinture française de 1774 à 1830*, Grand Palais, Paris 1974, pp.532-5. – *French Painting 1774-1830: The Age of Revolution*, exhib. cat., Grand Palais, Paris; The Detroit Institute of Arts; and The Metropolitan Museum of Art, New York, Detroit 1975, pp.538-41. – Thérèse Burollet, *Musée Cognacq-Jay: Peintures et dessins*, Paris 1980, pp.281-6.
- ² The Goncourt brothers, who owned three paintings by Mallet, admired the delicacy of his brushwork and his refined palette. They praised him as *le dernier représentant de la gouache, de cet art tout 18e siècle, qui ne survécut pas à la monarchie*, and they called him *un Boilly plus fin et plus menu, dont le patient pinceau hollandais promène la gouache sur les plumes, les linons, et les basins rayés*. See Elisabeth Launay, *Les frères Goncourt collectionneurs de dessins*, Paris 1991, p.369. The three works are described and reproduced on pp.368-70, nos. 197-9.
- ³ Andrea Zanella, *Jean-Baptiste Mallet, Peintre Grassois*, exhib. cat., Musée de la Parfumerie Fragonard, Grasse 2004, p.44 f., repr.

BARON JEAN-DOMINIQUE VIVANT DENON

- ¹ For biographical details, see *French Master Drawings from The Pierpont Morgan Library*, exhib. cat., Musée du Louvre, Paris and The Pierpont Morgan Library, New York 1993, p.192, no. 87.
- ² The Illustrated Bartsch, *Vivant Denon Etchings*, no. 121.
- ³ Albert de La Fizelière, *L'Œuvre originale de Vivant Denon, collection de 317 eaux-fortes dessinées et gravées par ce célèbre artiste avec une notice très détaillée sur sa vie intime, ses relations et son œuvre*, Paris 1872-3.
- ⁴ Nicole Willk-Brocard, *Une Dynastie: Les Hallé*, Paris 1995, no. N 362.
- ⁵ (...) *mais que la gravure soit effectivement dérivée du dessin de Hallé n'est nullement avéré. Pour notre part, nous pensons plutôt que l'existence du présent dessin, dont l'autographie est incontestable, vient contredire cette filiation.* Marie-Anne Dupuy Vachey in *Dominique Vivant Denon: L'œil de Napoléon*, exhib. cat., op. cit., no. 16.

JOHANN HEINRICH LIPS

- ¹ Joachim Kruse, *Johann Heinrich Lips 1758-1817. Ein Zürcher Kupferstecher zwischen Lavater und Goethe*, exhib. cat., Coburg 1989, p.107.
- ² Kruse, op. cit., p.145 ff.
- ³ Gert Schiff, *Johann Heinrich Fiüssli. 1741-1825*, Zurich 1973, II, no. 387, repr. p.87: *Teiresias Dinking the Sacrificial Blood, Homer, Odyssey XI, 96, 1774-8*, London, British Museum, Roman Album.
- ⁴ Goethe records this in his Italian Journey. See Francesco Leone, *Johann Heinrich Lips, Ulisse, alle porte dell'Ade, incontra dell'indovino Tiresia e della madre Anticlea*, in *Aspetti dell' arte neoclassica a Roma*, exhib. cat., Paolo Antonacci, Rome 2009, pp.14 ff.
- ⁵ Schiff, op. cit., no. 386: *Teiresias Appears to Ulysses Sacrificing for the Dead. Homer, Odyssey, XI, 90-8, 1774-8*, London, British Museum, Roman Album.
- ⁶ In 1778 Lips executed an engraving of the *Apollo Belvedere* after Anton Raphael Mengs. See J. Kruse, op.cit., p.117.

JOHAN TOBIAS SERGEL

- ¹ *Tack för Er Charmanta Ritning men intet tillåter jag, att min allra bästa Sergel får ramla så där: utan hustru och barn skola hindra Ert fall.* See H. Frykenstedt, op. cit., p.272.
- ² Per Bjurström in *Johan Tobias Sergel 1740-1814*, exhib. cat., Thorvaldsens Museum, Copenhagen 1976, p.93.

JEAN-JACQUES DE BOISSIEU

- ¹ Marie-Félicie Pérez, *L'Œuvre gravé de Jean-Jacques de Boissieu 1736-1810*, Geneva 1994, no. 125.
- ² Marie-Félicie Pérez has pointed out how much freer the style of Boissieu's etching [after his own drawing] is when compared with the work of contemporary engravers engaged in producing copies after the *grands* and *petits maîtres*: (...) *combien plus libre dans sa spécialité d'aquafortiste que les burinistes qui délivraient ordinairement les copies des grands ou petits maîtres.* Pérez, op. cit., p.272.

ERNST FRIES

- ¹ Richter noted in his memoirs that Fries was admired for his handling of paint and understanding of colour. See A.L. Richter, *Un Artiste Chrétien: Souvenirs du Peintre*. Transl. from the German, Lausanne 1891, p.196.
- ² *Er galt für den schönsten jungen Mann unter den deutschen Künstlern in Rom, eine imposante Gestalt, frischen und heiteren Wesens, in allen körperlichen Übungen gewandt, ein guter Fechter, Schwimmer und Reiter.* See Adrian Ludwig Richter, *Lebenserinnerungen eines deutschen Malers*, H. Richter (ed.), Frankfurt am Main 1887, p.153.
- ³ Staatliche Kunstsammlungen Dresden. See Peter Galassi, *Corot in Italy*, Yale 1991, frontispiece.
- ⁴ Sarah Faunce, in *In the Light of Italy – Corot and Open-Air Painting*, exhib. cat., Washington and elsewhere, 1996-7, p.214.
- ⁵ *Liebliche Höhen, die mit üppigstem Baumwuchs geschmückt sind.*
- ⁶ A. L. Richter, op. cit., p.150.
- ⁷ See S. Wechsler, op. cit., nos. 167-73.

RUDOLF VON ALT

- ¹ Ludwig Hevesi, *Rudolf von Alt. Sein Leben und Sein Werk*, Vienna 1911, p.52.
- ² Achim Gnann, *Venedig, Rom, Palermo, Neapel und Siena – Die Italienreisen der 1860er und 1870er Jahre*, in *Rudolf von Alt 1812-1905*, exhib. cat., Graphische Sammlung Albertina, Vienna 2005, pp.227-47.
- ³ Walter Koschatzky and Gabriela Koschatzky-Elias, *Rudolf von Alt. Mit einer Sammlung von Werken der Malerfamilie Alt der Raiffeisen Zentralbank Österreich AG*, 2nd rev. edn., Vienna, Cologne and Weimar 2001, p.396, no. AV. 1899/09.
- ⁴ Otto Benesch in *Rudolf von Alt (1812-1905). Gedächtnisausstellung im 50. Todesjahr*, exhib. cat., Graphische Sammlung Albertina, Vienna 1955, no. 298, p.62 and p.6.

EDGAR DEGAS

- ¹ Annamaria Petroli Tofani, *Inventario I. Disegni esposti, Gabinetto disegni e stampe degli Uffizi*, Florence 1986, pp.172-3, no. 389 E, repr.
- ² Theodore Reff, *Copyists in the Louvre*, in *The Art Bulletin*, December 1964, p.555.
- ³ Theodore Reff, *The Notebooks of Edgar Degas: A Catalogue of the Thirty-eight Notebooks in the Bibliothèque Nationale and other Collections*, Oxford 1976.
- ⁴ Theodore Reff, *Further Thoughts on Degas's Copies*, in *The Burlington Magazine*, CXIII, September 1971, p.534.
- ⁵ The negatives of these photographs are in the Durand-Ruel Archives in Paris.

EUGÈNE DELACROIX

- ¹ [Inv. no. 1922.404], Potter Palmer Collection. See Lee Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue*, 3, Oxford 1986, no. 205, plate 30.
- ² See Klaus Schrenk, in *Eugène Delacroix*, exhib. cat., Staatliche Kunsthalle Karlsruhe, 2004, pp.382-6, nos. 221 and 222.
- ³ Peter Paul Rubens, *Lion Hunt*, 1621, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich [inv. Nr. 602].
- ⁴ [Inv. no. 95.179], S. A. Denio Collection.
- ⁵ [Inv. no. 1965.269], Harvard University Art Museums, Bequest of Meta and Paul J. Sachs. See exhib. cat., Karlsruhe 2004, op. cit., p.328 f., no. 182.

HENRI-JOSEPH HARPIGNIES

- ¹ *Master Drawings from the Achenbach Foundation for Graphic Arts*, exhib. cat., Geneva, n.d., p.136.
- ² *Master Drawings – Recent Acquisitions*, exhib. cat., Thomas le Claire Kunsthandel, Hamburg 2005, no. 40.

ADOLPH VON MENZEL

- ¹ Eckhard Schaar, *Über Menzel, den Zeichner*, in *Menzel – Der Beobachter*, exhib. cat., Hamburger Kunsthalle, 1982, p.15.
- ² *Spa Garden in Kissingen*, 1886. See *Adolph Menzel – Master Drawings From East Berlin*, exhib. cat., New York and elsewhere, Alexandria 1990, p.192, no. 64, repr.
- ³ Annette Schlagenhauff, *Adolph Menzel. Works in Harvard Collections*, Busch-Reisinger Museum, Harvard University 1991, p.23.
- ⁴ *Adolph Menzel. Zeichnungen*, exhib. cat., Nationalgalerie, Berlin 1955, p.240.
- ⁵ Hugo von Tschudi, *Adolph von Menzel, Abbildungen seiner Gemälde und Studien*, Munich 1906, p.394 f., no. 609. repr.
- ⁶ A similar bridge is depicted in a drawing titled *View of Aura near Kissingen*, 1888. See *Adolph Menzel. Radikal real*, exhib. cat., Munich and Berlin 2008, no. 84.

LOVIS CORINTH

- ¹ Lovis Corinth, *Selbstbiographie*, Leipzig 1926, p.185.
- ² Christopher With in *A Century of Drawing – Works on Paper from Degas to LeWitt*, exhib. cat., National Gallery of Art, Washington 2001-2, p.72.
- ³ Joachim Heusinger von Waldegg, *Tradition und Aktualität – Über Corinths Selbstbildnisse und einige andere Motive* in Felix Zdenek (ed.), *Lovis Corinth 1858-1925*, Cologne 1985, pp.59 ff.
- ⁴ *Die Kunst, welche mir eine grosse nationale Sache war, wird international*. Lovis Corinth, op. cit., 1926, pp.166 f. and p.169.
- ⁵ The exhibition was titled *Deutsche Malerei der letzten 50 Jahre*.
- ⁶ Berend-Corinth 734.
- ⁷ An impression of the etching is in the collection of the Hamburger Kunsthalle. *Ich, Lovis Corinth – Die Selbstbildnisse*, exhib. cat., Hamburg 2004-5, p.150, no. 28, repr. p.86.
- ⁸ Christie's, *German & Austrian Art*, 9 October 1996, lot 93.
- ⁹ B. Lohse (ed.), *Hugo Erfurth 1874-1948 – Der Fotograf der goldenen zwanziger Jahre*, Seebruck 1977.

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