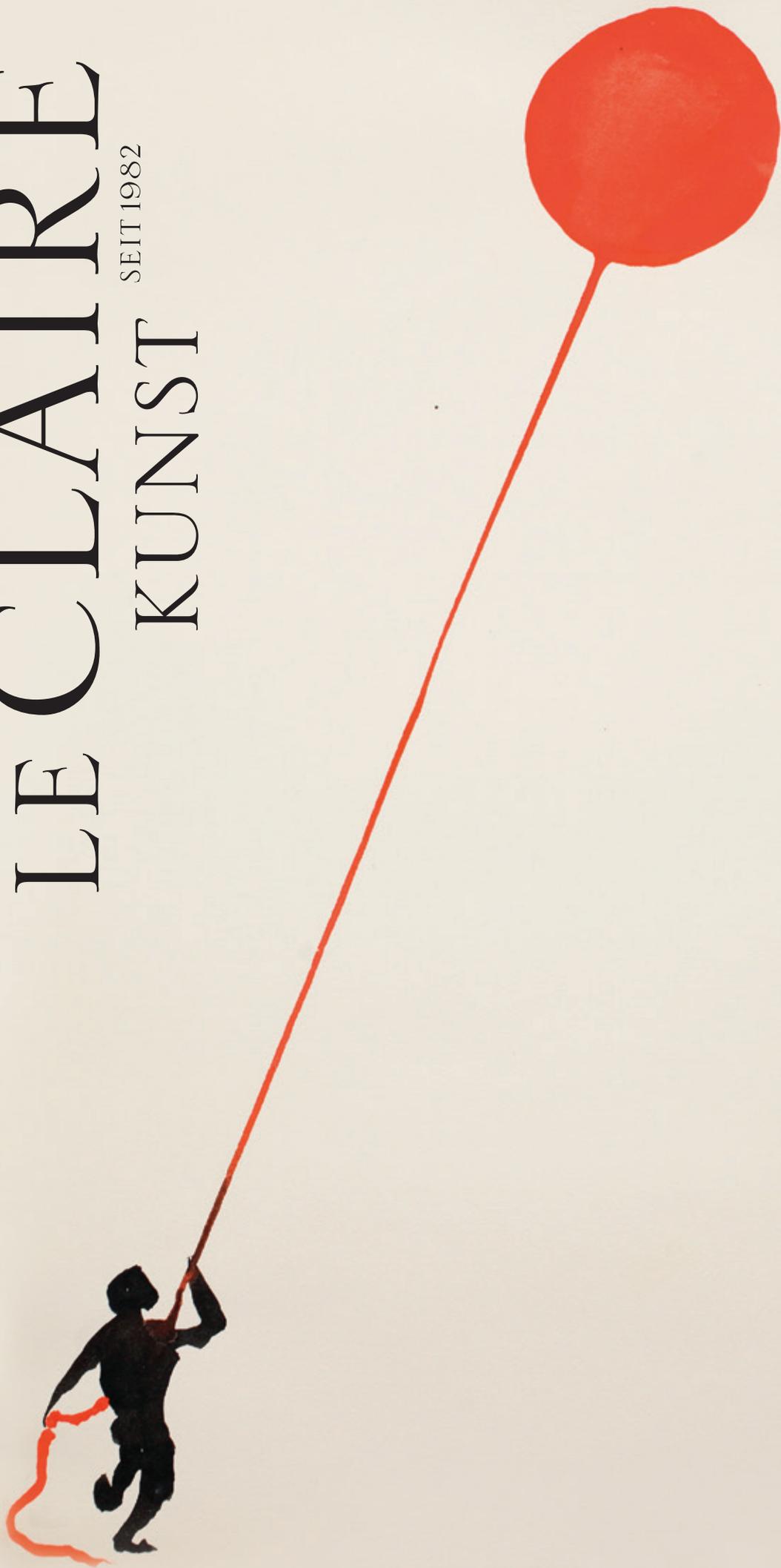


LE CLAIR

SEIT 1982

KUNST



NO. 32

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Francesco de Rossi, il Salviati,
*Alexander the Great depositing the Works
of Homer in the Tomb of Achilles*,
no. 1 (detail)



Egon
1908

FROM SALVIATI TO CALDER

New Acquisitions: Drawings, Watercolours and Pastels

LE CLAIRE
KUNST SEIT 1982

32



ALESSANDRA CASTI

KAROLINE VON KÜGELGEN

GERHARD KEHLENBECK

THOMAS AND GIANNA LE CLAIRE

All Quiet on the Western Front brought the novelist Erich Maria Remarque (1898-1970) worldwide success. It is less well known that he was a distinguished and dynamic collector of art. He was one of those great collectors uninterested in the investment side of art who lived with and for his art. The collection formed an important part of his *Weltanschauung* as well as playing a role in his daily life. He saw art as *a timeless expression of civilization and of its accomplishments*, and as an enduring expression of humanist values.¹

Remarque's single-minded commitment to collecting was based on the high level of critical judgment fundamental to any collector's objectives. The current art market as dominated by today's auction houses increasingly represents the more speculative side of collecting and this cannot be ignored. However, we continue to support the traditional approach to collecting.

It's a special pleasure for us to publish this catalogue presenting a wide selection of our latest acquisitions. We're highlighting works on paper that combine sensitivity with well-balanced aesthetic achievement. They span many different schools and periods, ranging from the Renaissance to Classic Modernism. We are always looking for new ways to respond to changing tastes and changing trends in collecting. In a climate in which high-calibre works by sought-after artists are now largely held in museums and private collections we have nonetheless been fortunate in continuing to secure a good variety of outstanding pieces.

We owe a special thank you to our team for their expertise in shaping this catalogue. We are particularly grateful to Gerhard Kehlenbeck for his scholarly and insightful catalogue entries. We also thank Karoline von Kügelgen for her research work and her illuminating catalogue entries. We're happy to say that Alessandra Casti has joined the company. She has many years of international art market experience. With her expertise and linguistic skills she will be a valuable addition to the team.

We would like to thank the many experts and friends who have so generously shared their specialist knowledge and given their time and assistance in the preparation and design of this catalogue. Our special thanks go to:

Stijn Alsteens, Angelika Arnoldi-Livie and Bruce Livie, Antoine Béchet, Laura Bennett, Helmut Börsch-Supan, Martin Hans Borg, Mark Brady, Etienne Bréton, Victor Carlson, Stéphanie Chardeau-Botteri, Sue Cubitt, Guy-Patrice Dauberville, Yann Farinaux-Le Sidaner, Neal A. Fiertag, Geertje Foth, Martin Grässle, Kilian Heck, Philip Heigener, Eva Helsted, Françoise Joulie, Jane Kallir, Christian Klemm, Atelier Keller & Linke, Hansjörg Krug, Karin Kryger, Ger Luijten, Marcus Marschall, Maria Mayr, Bernd Mengel, Isabelle Mayer-Michalon, Catherine Monbeig Goguel, Hans Joachim Neidhardt, Claudia Nordhoff, Manfred Reuther, Sabine Rewald, Marie Ursula Riemann-Reyher, Cristiana Romalli, Emma Salling, Manuel Schmit, Marjorie Shelley, Christine Stauffer, Perrin Stein, Andreas Stolzenburg, Jesper Svenningsen, Jennifer Tonkovich, Jane Turner, Maria de la Ville Fromoit, Christoph Vögele, Jan Zahle, Pascal Zuber, Christian and Thomas Zwang.

Thomas and Gianna le Claire

FRANCESCO DE' ROSSI, IL SALVIATI

1510 FLORENCE - ROME 1563

1

Alexander the Great depositing the Works of Homer in the Tomb of Achilles

Pen and brown ink, brown wash, on laid paper with watermark: *cross with five crescents in a circle, beneath a lily* (for comparable watermarks, see Heawood 882-3: 'Rome 1555-64')

201 x 260 mm

PROVENANCE: Walther Heinrich [pseudonyms: Walther Unus; Walther Heinrich-Unus; Walther Ehrenfried] (1872-1939), Berlin – Gertrud Heinrich (1940), Berlin – Private collection, Lower Saxony, Germany – Thomas le Claire Kunsthandel, Hamburg [catalogue VI, Hamburg 1989, no. 4, repr.] – Collection of a noble family, Germany

LITERATURE: Luisa Mortari, *Francesco Salviati*, Rome 1992, *Catalogo/Disegni*, no. 1, repr.

Francesco de' Rossi was a pupil of Andrea del Sarto in Florence. Like Agnolo Bronzino and Giorgio Vasari, de' Rossi was a leading member of the generation of Florentine painters who succeeded Jacopo Pontormo and Rosso Fiorentino and who developed a complex and elegant form of High Mannerism.

De' Rossi moved to Rome in 1531 where he entered the service of Cardinal Giovanni Salviati. He lodged in the Cardinal's palace and adopted the name of his patron. This is the name by which he is known today. Salviati, like Vasari, was a prolific painter and draughtsman. He produced numerous works depicting mythological and religious subjects as well as portraits and designs for tapestries and metalwork. But he is best known for his work on large-scale decorative schemes. Among them are the frescoes for the Sala dell'Udienza in the Palazzo Vecchio in Florence commissioned by Duke Cosimo I de Medici. He was also responsible for the decorative schemes for the Palazzo Farnese, the Palazzo della Cancelleria and the Palazzo Sacchetti.¹

The present drawing is a study for a cartouche illustrating a supposed scene in the life of Alexander the Great. The sheet is framed on the right by an elaborate decorative design with ornamental and figural elements, among them a reclining figure and a figure engaged in sacrificial activity at an altar. The main focus of the image depicts Alexander the Great at the tomb of Achilles. Alexander is reputed to have visited the battlefields of the Trojan War in Asia Minor during his campaign against the Persians. He greatly admired the works of Homer and saw in Achilles, the vaunted hero of the *Iliad*, a direct maternal ancestor. Achilles' tomb long enjoyed cult status among Greeks and Macedonians. Alexander, recognizing the importance of Homer's epics as one of Ancient Greece's outstanding cultural achievements, is shown depositing copies of Homer's *Iliad* and *Odyssey* in Achilles' tomb to preserve them for posterity.

Salviati was strongly influenced by the work of Raphael and Michelangelo in his early years in Rome. In particular, he was also influenced by a grisaille fresco executed in 1512-4 by a pupil of Raphael. It appears at the base of Raphael's *Parnassus* in the Stanza della Segnatura in the Vatican [fig. 1].² The fresco



illustrates a rarely depicted subject and is based on a design by Raphael. It is not unlikely that it served as a model for the figure of Alexander in the present drawing.

Fig. 1: School of Raphael, *Alexander the Great Depositing the Works of Homer in the Sarcophagus of Achilles*, grisaille fresco. Stanza della Segnatura, Vatican, Rome



Very conceivably, the drawing was executed in the frame of a project commissioned by the Farnese family in Rome. In 1534, Alessandro Farnese (1468-1549) was elected Pope Paul III. He was a significant patron of the arts and a skilful nepotistic in advancing the power and fortunes of his family. The lionizing of the figure of Alexander the Great in the context of the Farnese family is almost certainly a direct reference to Alessandro, the most powerful member of the family.

Vasari, in his *Vita di Francesco Salviati*, records that Pier Luigi Farnese, the son of Alessandro, commissioned from Francesco Salviati a series of large paintings on canvas depicting subjects from the life of Alexander the Great. He states that these were sent to Flanders as cartoons for tapestries and dates the designs to the 1530s and the beginning of Salviati's stay in Rome.³ Unfortunately, the cartoons for the series are



Fig. 2: After F. Salviati, *Alexander the Great Engaged in Sacrificial Rites*, tapestry, 340 x 313 cm. Museo di Capodimonte, Naples

now lost. It is unclear whether a tapestry depicting *Alexander the Great Engaged in Sacrificial Rites* now in the collection of the Museo di Capodimonte, Naples, is based on one of these cartoons [fig. 2].⁴ A drawing for the decorative borders of a tapestry is held in the Louvre. It is generally seen by art historians as related to the tapestry in Naples. The Louvre drawing shows the arms of Ottavio Farnese (1524-86). This speaks for a date of execution after 1550. The tapestry is listed in a later Farnese inventory as the only 'Alexander' tapestry.

The present drawing is in all likelihood datable to the years between 1544 and 1548. As Louisa Mortari writes, it was *executed with great mastery and skilful use of wash, typical of Salviati's works executed in Florence between 1544 and 1548*.⁵ Stylistically, it is more closely related to Salviati's early style and recalls the furiously sketched figures and fluent washes of drawings like the *Visitation*, a preparatory study for a fresco for the *Oratory of S. Giovanni Decollato* in Rome executed in 1538.⁶ The study is now preserved in the British Museum, London [fig. 3].

A further Florentine influence is evident in the elaborate framing decoration of the present drawing. The reclining figure in the upper margin draws on Michelangelo's *Tomb of Giuliano di Nemour* in the Medici Chapel in Florence, with its allegorical figures of Day and Night. The sculptures were executed between 1524 and 1527 and the chapel was opened to the public in 1545. The pose of Salviati's reclining figure corresponds almost exactly to the pose of the figure of Night.

We are grateful to Catherine Monbeig-Goguel for her assistance in preparing this catalogue entry and thank her for confirming the attribution.⁷



Fig. 3: F. Salviati, *The Visitation*, pen and brown wash, 155 x 180 mm. The British Museum, London



Giovanni Battista Naldini, *A Soldier on Horseback in Elegant Armour*; no. 2 (detail)

GIOVANNI BATTISTA NALDINI

Circa 1537 FIESOLE - FLORENCE 1591

*A Soldier on Horseback in Elegant Armour, and a Further Study of his Head [recto]
Two Women and three Children in an Interior [verso]*

Pen and brown ink over black chalk [recto] -

Pen and brown ink with brown wash over black chalk [verso].

228 x 326 mm

PROVENANCE: Private collection, England [anonymous sale, *Fine Old Master Drawings*, Sotheby's, London, 15 March 1982, lot 11, repr. p. 50] – Private collection, Germany

LITERATURE: Julian Stock, *Il valore dei disegni antichi*, Turin, 1988, repr. p. 137 - Catherine Monbeig Goguel, *Alcune novità per Francesco Morandini detto il Poppi disegnatore e un' apertura per Giovanni Battista Naldini*, in *Annali Aretini*, XX, Arezzo 2012, p. 91, n. 22

Naldini received his early training in Florence under the Mannerist artist Jacopo Pontormo (1494 - 1556). After his master's death, he left for Rome, returning to Florence in 1562. He enjoyed the patronage of the Medici dukes, chiefly as a member of the large team of artists supervised by Giorgio Vasari. But he also carried out several independent commissions. These included a pietà for one of the altars in the newly renovated nave of Santa Croce and three altarpieces for the church of Santa Maria Novella. He contributed substantially to the extensive decorations for the Palazzo Vecchio carried out according to Vasari's designs. In the late 1570s he was again in Rome, where he collaborated with Giovanni Balducci (c.1560 - after 1631) on frescoes in the Altoviti Chapel in Santa Trinità dei Monti.¹

The recto of the present drawing is one of a group of costume studies and designs for the great triumphal carriages used in the festivities for the marriage of Francesco de' Medici in 1565. A large body of related drawings is held in the Uffizi, catalogued as 'School of Vasari',² while another study depicting a *Rider on Horseback* has recently been attributed to Francesco Salviati.³ As Catherine Monbeig Goguel has pointed out, the present sketch would seem to be the first of the group that can conclusively be given to Naldini.⁴

The marriage of Francesco de' Medici and Joanna of Austria was celebrated with legendary pomp and circumstance. The marriage took place on 18 November 1565 and the festivities continued for several weeks. The Corridoio Vasariano (Vasari Corridor), an enclosed passageway linking the Uffizi Gallery with the Palazzo Pitti, was commissioned to mark the marriage. It was completed in only five months and inaugurated in 1565.

The couple's son and heir, Filippo, the seventh child from the marriage, was born in 1577 and died in 1582. Only three of their six daughters survived infancy. Grand Duchess Joanna died in 1578 after giving birth to a son, her eighth child. Soon after Joanna's death, Francesco de' Medici went on to marry his long-term mistress, Bianca Cappello, a member of the Venetian nobility.



recto

The figural scene on the verso bears close stylistic resemblance to Naldini's drawing of an *Episode from the Life of Joseph*, now in a private collection [fig. 1].⁵ A typical example of his virtuoso draughtsmanship, the drawing was prepared with rapidly executed outlines in swirling and overlapping strokes of black chalk. Naldini then used pen and brown ink to delineate the contours of the figures, adding brown wash to finalize the pictorial qualities of the image. Both drawings are almost identical in format and most probably originally belonged to the same sketchbook. It is not inconceivable that the present sheet also depicts a scene from the Life of Joseph.

We would like to thank Catherine Monbeig Goguel for her help in preparing this catalogue entry. She has reconfirmed the attribution to Giovanni Battista Naldini.



Fig. 1: *Episode from the Life of Joseph*, pen and brown ink with brown wash over black chalk, 225 x 320 mm.
Private collection, New York



verso

DAVID VINCKBOONS

1576 MECHELEN - AMSTERDAM 1630/33

3

The Entry of Christ into Jerusalem

Pen and brown ink, grey, brown and blue wash, heightened with white, on laid paper.

Inscribed in the lower right margin: *Vinckboons*.

319 x 425 mm

PROVENANCE: J. C. Spengler, Copenhagen (Lugt 1434) – Johannes Deiker, Braunfels – H. W. Campe, Leipzig (Lugt 1391), his sale: C. G. Boerner, Leipzig, 25 April 1921, lot 188 – Private collection, Canada – Sotheby Mak van Waay, *Dutch Flemish and German Drawings*, Amsterdam, 2 November 1987, lot 23, plate 23 – Thomas le Claire Kunsthandel [Catalogue VI, Hamburg 1989, no. 12] – Collection of a noble family, Germany

LITERATURE: *Meisterliche Handzeichnungen aus Privatbesitz*, exhib. cat., Kassel 1930-1, no. 241 – Alfred von Wurzbach, *Niederländisches Künstler-Lexikon*, Leipzig 1910, II, p. 791, under *Bolswert*, no. 3

David Vinckboons was born in Mechelen in 1576 and trained under his father, the watercolourist Philips Vinckboons. The family lived in Antwerp from 1579 to 1586. Later, they shared the fate of thousands of Flemish Protestants who fled war and religious persecution and emigrated to the Netherlands. The family first settled in Middelburg before moving to Amsterdam some time before 1591. Records show that Vinckboons married Agnieta van Loon in Leeuwarden in 1602.

His earliest paintings and drawings bear so close a resemblance to the landscapes of Gillis van Coninxloo, who arrived in Amsterdam c.1595, that a number of scholars have presumed that he was a pupil of Coninxloo. Van Mander, however, mentions no such relationship.¹ Vinckboons produced a large body of paintings and drawings. And in addition to designing numerous compositions for reproduction by professional engravers, he executed three prints himself.²

Vinckboons ranks among the wittiest and most accomplished Netherlandish draughtsmen of the seventeenth century. He frequently used combinations of pen and brown ink, brown, grey or blue washes and white body colour. The present drawing is a characteristic example of this technique. The sheet depicts the triumphal entry of Christ into Jerusalem – the first scene of the cycle of the Passion (Matthew 21:1-11, Mark 11:1-11, Luke 19:28-44, John 12:12-19). Christ is depicted riding on a donkey towards Jerusalem. The silhouette of the city is visible in the left background. His path is lined by a throng of bystanders rejoicing at his coming. Many of them are shown carrying palm branches while others spread their cloaks before him. The figure at the upper right is Zacchaeus, the affluent tax gatherer who had clambered up a fig tree in order to see Christ (Luke 19:1-10).



Vinckboons depicted the same subject in a much smaller drawing executed in the early 1610s. This is now in the Fondation Custodia in Paris [fig. 1]. The scene is in vertical format and the movement is reversed. It was in all probability designed as a preparatory work for an engraving and must have been used as such, although no related print has been identified.

Almost two thirds of Vinckboons's drawings are designs for prints.³ The present sheet does not belong to this group. It is

Fig. 1: David Vinckboons, *The Entry of Christ into Jerusalem*, pen and brown ink, brown wash over traces of black chalk, prepared for transfer, 111 x 81 mm. Fondation Custodia, Paris



not sufficiently detailed to have served as a model for an engraver. Its style of execution is sketchy and spontaneous. A rapid, vigorous touch is especially evident in the handling of the trees and the figures at the right. Comparable drawings are held in the Rijksprentenkabinet, Amsterdam and the Metropolitan Museum of Art, New York.⁴ The present drawing would appear to be an early study for another, more highly finished drawing or painting. The existence of this more highly finished drawing or painting is documented. In 1612, Schelte Adam Bolswert (1586-1659) executed an engraving after a lost work by David Vinckboons. This depicted *The Entry of Christ into Jerusalem* [fig. 2].⁵ The print shows a number of similarities with the present drawing but it also displays a number of differences. The castle in the right background is absent, the forest and the foliage are denser, and the groups of figures have been rearranged. This would suggest that the present drawing was a preliminary study or perhaps even the *prima idea* for the work reproduced in the Bolswert engraving. On the grounds of this hypothesis a dating of around 1610-2 seems more than likely.

We would like to thank Stijn Alsteens and Ger Luijten for their help in preparing this catalogue entry. They have confirmed the attribution of the sheet to David Vinckboons.



Fig. 2: Schelte Adams Bolswert
(after David Vinckboons),
The Entry of Christ into Jerusalem, engraving, 1612,
430 x 640 mm. (Hollstein 14)

CLAUDE GILLOT

1673 LANGRES - PARIS 1722

4

Scene from: *Don Juan, ou Le Festin de Pierre*

Pen and black ink, red wash, over black chalk on paper, laid down on an album page.

150 x 215 mm

LITERATURE: Jennifer Tonkovich, *A New Album of Theater Drawings by Claude Gillot*, in *Master Drawings*, XLIV, no. 4, 2006, pp. 468, fig. 6 – Jennifer Tonkovich, *New Light on Drawings by Claude Gillot and His Circle in Stockholm*, in *Master Drawings*, New York, 2009, XLVII, no. 2, pp. 167-8, repr. fig. 12.

The present drawing was part of a previously unknown album of more than thirty drawings of theatrical subjects by Claude Gillot that appeared in 2004 on the Paris art market. The drawings, now dispersed, include three lively *commedia dell'arte* scenes, nineteen sheets with studies of figures in theatrical costume and eleven small-scale sketches of theatrical characters.

Our drawing depicts a subject not previously identified among Gillot's *commedia dell'arte* drawings, namely a scene from the play *Don Juan, ou Le Festin de Pierre* by Claude Deschamps de Villiers (1600-1681), which was based on an earlier Italian *commedia dell'arte* play, the *Convitato di pietra*. The scene represented by Gillot features Mezzetin as the lover Don Juan and his female consort observing the animated lazzi (slapstick antics) of Harlequin, who sports pairs of swim bladders (*vessies*) at his ears, across his chest and hips and around each ankle. In the background is the sea, at right a hastily sketched anchor with ropes.

The French text of the play is lost, but the plot is summarized in the notes of playwright Dominique Biancolelli (1640-1688), translated by Thomas Gueullette (1683-1766) in a manuscript in the Bibliothèque Nationale de France, Paris.¹ Biancolelli, who played Harlequin, described the scene depicted here as follows: *In the shipwreck scene, I am in my shirt in the water with 10 or 12 swim bladders; I rise and fall as if I were swimming and as I arrive on the stage I say: "No more water! No more water! Wine as long as you have some!" I saw Don Juan in the arms of a young daughter of a fisherman ...*²

Harlequin is in the cast as the valet of Don Juan, who is played by Mezzetin, with Colombine as the *pêcheuse*. The key element of the scene are the lazzi, or slapstick antics, which Harlequin describes: *"My master is done with his fainting fit, and, while he is conversing with the young woman, I jest by bursting one of my bladders and falling on my ass; that made an ugly noise, I explained it was the canon I fired in celebration of us being saved."*³

The handling of this sheet, with its chalk underdrawing, quickly scrawled *pentimenti*, and lack of bold red wash, is more spontaneous than most of the other drawings of the album, as well as Gillot's previously known *commedia dell'arte* scenes for etchings. Although more confidently drawn and with fewer *pentimenti*, its rapid execution and lack of finish resemble a drawing of an acrobatic performance in the Hessisches Landesmuseum, Darmstadt.⁴

A tracing in red chalk after the present sheet belongs to the Nationalmuseum in Stockholm. It was recently discovered by Jennifer Tonkovich in one of the five albums from the studio of Claude III Audran (1658-1734), purchased by the Swedish architect Carl Johann Cronstedt from Audran's estate.⁵

This catalogue entry is an excerpt of the article by Jennifer Tonkovich, *A New Album of Theater Drawings by Claude Gillot*, in *Master Drawings*, XLIV, No. 4, 2006, pp. 464-486.



CHARLES MICHEL-ANGE CHALLE

1718 - PARIS - 1778

Vue d'une glacière à Champigny

Black and white chalk on blue paper.

Signed at the lower right: *Challe* (erased). On the verso inscribed in pen and brown ink: *Vue d'une Glacière à Champigny / par M.A. Challe* (the artist's name erased), and numbered: *N° 27*. Inscribed by a later hand in pencil: *élève de Boucher* (erased). Inscribed by a later hand in pencil: *J. B. Oudry 1686-1755*.

293 x 435 mm

PROVENANCE: Private collection, South Germany

Charles Challe first trained as an architect but went on to study painting in the studios of François Lemoyne and François Boucher. He won the *Prix de Rome* in 1741 and went to Rome to study at the Académie de France as a *pensionnaire du Roi*. Finding favour with Jean-François de Troy, the Director of the Academy, he was able to extend his studies to 1749. In Rome, Challe made the acquaintance of Giovanni Battista Piranesi, who was to have a formative influence on his artistic output. He imitated Piranesi's free drawing style, particularly in his architectural drawings and his designs for festive decorations. Almost all these drawings were executed in pen and ink.

Although landscape drawing fell outside the curriculum of the Académie de France, it was to grow increasingly popular among French art students in Rome in the 1740s. Challe is known to have made chalk drawings from nature depicting Roman views. He worked in a fairly large format, using black and white chalks on blue or buff paper and applying bold but soft strokes to create strong contrasts of light and dark. This technique was probably indebted to Boucher's Roman landscapes executed a decade earlier. Back in Paris, Challe's ambitions as a history painter fell victim to the negative critical reception of his work at the biennial Salons. Diderot was a particularly harsh critic though praising him as a draughtsman. He noted: *Challe has brought back from Italy in his portfolio several hundred views drawn from nature in which there is grandeur and truth*. In 1765, Challe was appointed *dessinateur de la Chambre et du Cabinet du Roi* and kept busy with the design of stage sets and decorations for funerals and festivities in a style influenced by Piranesi.¹

As the inscription on the verso of the present sheet states, the drawing depicts the entrance to an ice house at Champigny, a village situated on the river Marne southwest of Paris. The sheet owes much to Boucher both stylistically and in choice of scene. But the blue paper and the handling of white accents show similarities with Jean-Baptiste Oudry's drawings of the duc de Guise's park at Arcueil. The intermingling of black and white chalk on the blue paper creates an attractive pictorial effect. A variant of this composition was sold at auction in Paris on 27 March 2003. The composition was signed and executed on the pinkish-beige paper common to many of Challe's drawings [fig. 1]. Two figures are depicted – a sleeping woman and a man watching her. The figures are overly small in relation



Fig. 1: *Bergère endormie devant une chaumière*, black and white chalk on pinkish-beige paper; signed: *M.A. Challe*, numbered: *n° 49*; 300 x 468 mm. Paris, Drouot-Richelieu (Thierry de Maigret), auction sale, 27 March 2003, lot 96



to the architecture. When compared with the present sheet the composition would appear to have been slightly enlarged at both sides and the walls, trees and wine barrel stretched as if to fill the space. A reworked, signed counterproof, presumably executed after the present drawing, is now in the collection of the Metropolitan Museum, New York [fig. 2].² It shows the figure of a man seated near the entrance to the ice house. The figures discernible in the doorway in the wall are identical to those depicted in the present drawing.



Fig. 2: *Farmyard*, black and white chalk;
grey wash, over a black chalk counterproof;
signed in pen and black ink *M.A. Challe*;
301 x 474 mm.
The Metropolitan Museum of Art, New York
[inv. no. 68.105]

The present sheet is of finer quality than the other two versions. The ductus is more spontaneous and more highly differentiated. Much of the detail is more clearly defined and the rendering of depth more convincing. The fresh condition, particularly in relation to the colour of the paper and the strong layers of chalk, enhances the attractiveness of the drawing. It is thus not surprising that in the past it was attributed to a more famous draughtsman, namely Oudry.

HUBERT ROBERT

1733 - PARIS - 1808

6

Sculpteur travaillant sur un relief armorial dans la cour d'une villa

Pen, black and brown ink, watercolour over traces of black chalk, on wove paper (fragment of watermark *R & E*).

Signed with the artist's monogram in the architrave above the window: R.¹

308 x 233 mm

PROVENANCE: Private collection, Switzerland

Hubert Robert travelled to Rome in 1754. During his eleven years in Italy, Robert developed a deep interest in landscape and the architecture of ancient and modern Rome. As a *membre extraordinaire* of the Académie de France rather than a *pensionnaire*,² Robert came into contact with numerous collectors and artists, among them Giovanni Battista Piranesi. Robert also had contacts to Gian Paolo Panini, who probably served as the Académie's teacher of optics.³ He was later appointed *dessinateur des Jardins du Roi* and *garde des tableaux du Roi*. In 1800 he was appointed a curator of the new national museum at the Palais du Louvre.⁴

The present drawing can be dated to the years 1760 to 1765.⁵ Robert had by then spent some time in Rome and had developed his mature, distinctive style. He depicted the monuments of ancient and modern Rome in picturesque *paysages imaginaires*. He produced innumerable albums filled with sketches and studies of the ruins of antiquity. These were to provide him with a wealth of material for later paintings and drawings. The large body of work earned him the nickname *Robert des ruines*. His depictions of the architecture of antiquity were often animated by scenes of everyday life. But he did not confine himself to producing accurate topographical views. One example is the *Fontaine monumentale au centre d'une architecture en demi-cercle* [fig.1].⁶ The style of this watercolour with its careful interplay of coloured washes, preliminary chalk drawing and accents in pen and ink shows similarities with the present drawing.

Our drawing combines several of the motifs that particularly interested Robert.⁷ It is dominated by the massive, pillared portico of a nobleman's villa at the left of the image. The building is seen at an angle and the diagonal is enhanced by the low viewpoint but counter-balanced by an arched wall that gives



Fig. 1: *Fontaine monumentale au centre d'une architecture en demi-cercle*, Pen, ink and watercolour, 1761.

Département des arts graphiques,
Musée du Louvre, Paris, inv. no. RF 784

a certain spatial depth to the courtyard. They are set against a large expanse of open sky which occupies much of the upper half of the drawing. Using a device common to many of his drawings, Robert places the main focus of the image to one side. This calls for an imaginative contribution on the part of the viewer. Large blocks of stone are scattered across the courtyard, indicating work in progress. A sculptor is at work on scaffolding high above the portico while an assistant climbs a ladder to bring him tools. An awning has been deployed to protect him from the burning sun. He is evidently working on a project of some importance. A first fleur-de-lys has already been completed in the oval cartouche bearing a coat of arms. It is flanked by two female figures supporting a ducal crown.

The drawing is an excellent example of Robert's ability to suggest colouristic effects through his use of contrasting brown and grey washes to produce warm and cool tones. Sparingly applied touches of blue add the only real colour to the drawing.

We would like to thank Victor Carlson who kindly confirmed the attribution.



CHRISTIAN SEYBOLD

1697 MAINZ - VIENNA 1768

7

Self-Portrait [Tondo]

Gouache on vellum; c.1749. Signed at the upper edge: *Cristiano Seybolt di Magonza*.

Diameter: 113 mm (frame: 21.4 x 21.4 cm)

PROVENANCE: Private collection, Paris – J. Kugel, Paris

Christian Seybold was born in Mainz. At the age of eighteen he moved to Vienna, where he spent most of his artistic career. His contemporary Christian Ludwig von Hagedorn describes him as largely self-taught.¹ Seybold quickly established a reputation as a talented portraitist. One of his earliest works, titled *Portrait of Graf Johann Adam Questenberg*, was executed in formal Baroque style. It is only known from a print after the painting engraved by Andreas and Josef Schmutzer in 1728. Under the influence of Balthasar Denner and Jan Kupezký Seybold's work underwent a stylistic change. His portraits grew more intimate and he developed a preference for half-figure portraits and close-up head-and-shoulders portraits. Many of these depict members of his close family, genre-style character figures or heads of old people often set against a neutral background. The majority of these works are finely executed. Writing about Seybold's work in 1755, Hagedorn notes: *In many of his heads one admires his delicate touch in depicting the sitter's every pore; in this he is a true pupil of Balthasar Denner.*²

His self-portraits are among his most interesting works. In the present sheet he depicts himself *de face* gazing directly at the viewer. He wears a white shirt and a striking silk turban depicted in shimmering shades of light blue and brownish grey. The scarf casually thrown over his left shoulder is of the same material. The colours reflect and accentuate the deep blue of his eyes. His features – particularly the finely drawn mouth and the glints of light in the pupils – are delineated with remarkable vitality. The paintbrush behind his right ear is a gesture to his trade. Seybold portrayed himself and his sitters with great verisimilitude: his artistic priorities were honesty, physical accuracy and sensibility for human qualities, emotions and personality traits.

Seybold achieved considerable recognition in his own lifetime. He was appointed painter to the court of Saxony in Dresden in 1745 and four years later Empress Maria Theresia designated him *Kaiserlicher Kammermaler*. He was an associate member of the Academy of Fine Arts in Vienna. The list of European museums holding his self-portraits is impressive: the Uffizi in Florence, the Belvedere and the Liechtenstein Museum in Vienna, the Museum of Fine Arts in Budapest, the Gemäldegalerie in Dresden, the Louvre in Paris and the Palais des Beaux-Arts in Lille [fig. 1]. His work has been allowed to lapse into obscurity and is due for art-historical re-evaluation.³



Fig. 1: *Self-Portrait*,
oil on canvas, 45 x 37 cm.
Palais des Beaux Arts, Lille



JAKOB PHILIPP HACKERT

1737 PRENZLAU - FLORENCE 1807

8

A Pine near Genzano

Black chalk, heightened with white, on light brown paper; on the artist's mount.

Signed and dated lower left: *J. Philipp Hackert f. 1769 in Genzano*. Annotated on the verso (by another hand): *Charlotte Clive / Bought at Naples of Mr Hacket [sic!] / 19 March 1787*.

542 x 401 mm

PROVENANCE: Charlotte Clive (1762-95, daughter of Robert Clive, 1st Baron Clive, known as *Clive of India*), acquired directly from the artist in Naples in 1787 – Edward Clive, 1st Earl of Powis, Powis Castle, Welshpool – Abbot & Holder, London (1968) – Private collection, England

Jakob Philipp Hackert arrived in Rome in December 1768. He immediately started out to explore the landscapes of the surrounding countryside. He set off on foot to the Alban Hills accompanied by the Swedish sculptor Johan Tobias Sergel (1740-1814) and the French painter Antoine François Callet (1741-1823) in the spring of 1769. Goethe in his biographical comments on Hackert notes: *In the company of these two artists they [sic!] also undertook a short journey to Frascati, Grotta Ferrata, Marino, Albano, Nemi and so forth in the spring, to first acquaint themselves in a general way with the beauties of nature in these places.*¹

Mediterranean varieties of indigenous tree previously unknown to him almost certainly excited Hackert's interest on this first journey on foot. Documents show that he had begun to make drawings of trees from nature while he was still in Berlin. In Italy, he would develop this speciality, the 'tree portrait'. Goethe, who had first met Hackert in Caserta in 1787, notes some time later: *His pencil drawings of trees and groups of trees [...] were always executed in such a manner that, should a lover of drawings so wish, they could always be transformed using bistre into gradations of light, shadowy, middle and local tones, and then firmly laid down and enclosed in a greenish frame, thus transposing them into objects of a certain pecuniary value.*² A comment by an unknown author published in an article after Hackert's death reads: *Among other things, he was very accomplished in portraying the characteristics of a tree; it therefore displeased him greatly when one was unable to identify every single tree in his paintings at first viewing.*³



Botanical study was an indispensable prerequisite for an artist so preoccupied with trees and Hackert pursued his studies in this area with something approaching scientific rigour. He devised his own system for distinguishing different varieties of trees by the shape and structure of their foliage. He presented this in a treatise titled *Traktat zur Landschaftsmalerei* published in the second half of the 1790s. In the treatise he advised young artists to devote generous amounts of time to the study of trees.

The present drawing depicts a tall pine tree (*pinus pinea*). The trunk is slender and gently arched. This variety of tree is indigenous to the northern Mediterranean. It can reach a height of 30 metres and an age of 250 years. These pines are distinctive features of the cityscape of Rome and they are found all over Latium. Hackert probably first saw one in Rome. Another of his drawings, also executed in 1769, depicts two pines in the park of the Villa Doria Pamphili in Rome [fig. 1].

Fig. 1: *Pines in the Park of the Villa Doria Pamphili*
pen, brush in brown over pencil, 380 x 305 mm
Private collection; with Galleria Apolloni, Rome (1999)



Hackert's topographical inscription states that our drawing was executed near the village of Genzano. The village lies on higher ground overlooking Lake Nemi. The annotation is an indication to the viewer that Hackert's drawings serve more than one purpose and are to be interpreted as a form of landscape documentation: although a solitary tree may have been singled out as a pictorial motif for its aesthetic qualities, it also functions as something of a landmark – a landmark making it possible for the viewer to identify Hackert's viewpoint. The woman and small boy in the drawing fulfil a double function – first, to register a scale against which the size of the tree can be measured, and second, to suggest to the viewer that the landscape segment depicted is merely a very small part of something greater which extends beyond the limits of the sheet.

Hackert has selected a sheet of light brown paper. He has delineated the tree in black chalk and added heightening in white. His choice of tinted paper lends the drawing a very special status both within the corpus of drawings he executed in his early years in Rome and in the context of his entire *oeuvre*. In all probability this is the only occasion on which Hackert used a tinted ground for one of his drawings. Then a young man at the start of his career, he was evidently eager to experiment with a variety of different drawing techniques.

The present 'tree portrait' was clearly executed directly before the motif and in one sitting. The spontaneity of the handling shares certain similarities with three other drawings made in the same year.⁴ Common to these 'tree portraits' is the spontaneity of execution and the concentration on effects of light. These are entirely characteristic of Hackert's work in his first year in Italy. In our drawing Hackert successfully melds a meticulous portrayal of a single tree in all its botanical detail with an evocative depiction of a heat-drenched Mediterranean landscape at noon. The light brown paper seems to reflect the heat of the Italian sun – a heat which is almost palpable. Light emerging from the left models the rough bark of the pine and accentuates individual clumps of pine needles. The relentless heat sends the viewer in search of shade.

It is not unreasonable to conjecture that Hackert valued the drawing very highly, since he was to keep it in his possession for the following eighteen years. The sheet did not change hands until 1787 when it was sold to Charlotte Clive, as the inscription on the verso states. Charlotte arrived in Rome with her brother Edward, 2nd Baron Clive (1754-1839),⁵ in February 1787. The pair only stayed in the city for two months. They set off on their return to England on 22 April. Nonetheless, they still found time for a visit to Angelika Kauffmann (1741-1807) to sit for their portraits in April.⁶ Charlotte also sat for Charles Grignion (1754-1804), who depicted her in a Campagna landscape, her left hand resting on a drawing portfolio that may well have contained her own sketches [fig. 2].⁷ In March, the Clives interrupted their stay in Rome for a short trip to Naples. Here, they visited Hackert, who was active as the court painter to Ferdinand IV of Naples. Hackert sold Edward Clive a painting depicting a rocky landscape near Vietri sul Mare.⁸ However, on 19 March 1787 Charlotte chose to buy the present drawing. She probably found *A Pine near Genzano* a fitting memento of her brief visit to Italy. Charlotte Clive died unmarried at the age of thirty-three and it is probable that the present drawing entered her brother's collection on her death.



Fig. 2: Charles Grignion, *Portrait of Charlotte Clive*,
oil on canvas, 134 x 101.6 cm.
Powis Castle, The Powis Collection
(The National Trust)

A Pine near Genzano represents a valuable addition to Jakob Philipp Hackert's corpus of recorded drawings. It reveals to what levels of skill his mastery in the depiction of trees had advanced by 1769, the first year of his sojourn in Rome. The use of light brown tinted paper makes it unique. In addition, it is of extraordinary art-historical interest, given its distinguished provenance – a provenance that can be traced back to Hackert himself. The work is of outstanding importance in Hackert's *oeuvre*.

We would like to thank Dr. Claudia Nordhoff for her support in preparing this catalogue entry. Her complete expertise is available upon request.

THOMAS JONES

1742 TREVONEN, WALES - PENCERRIG, WALES 1803

On the Road to Santa Maria dei Monti, near Naples

Watercolour over pencil, on laid paper.

Inscribed in pencil, upper centre: *In the Road to Sa Ma de Monte by Naples | 10th May 1781*;
annotated in pencil, upper left and upper right: *morning | walnut tree*.

214 by 275 mm

PROVENANCE: Walter Brandt, London

Thomas Jones came from a landowning family in Radnorshire, Wales. He studied in London from 1763 to 1765 under Richard Wilson, a fellow Welshman and the most advanced British landscape painter of the day. Wilson encouraged his students to draw from nature. Jones records in his 'memoirs' that he was making open-air oil studies from the early 1770s. He travelled to Italy in 1776, where he continued to paint oil sketches. He also executed larger, more highly finished views of Rome, Naples and the surrounding countryside. His landscapes found a ready market among international grand tourists seeking souvenirs of their Italian visit. Jones's Italian oil sketches were never intended for public view but for later studio reference, and for a long time they were forgotten. Today, these intimate works are recognized as among the most audacious oil sketches of their time, remarkable for their close observation, freshness and immediacy. They are considered key documents in the history of the *plein-air* oil sketch.¹

On his arrival in Italy, Jones lived in Rome. He visited Naples between September 1778 and January 1779 and lived there from May 1780 to August 1783. Unusually, he found his motifs in views of the famous ruins of antiquity and in unprepossessing sights such as ancient stone walls and shuttered windows seen from his studio rooftop. One example is the oil sketch *Buildings in Naples* of 1782 [fig. 1].



Fig. 1: *Buildings in Naples*,
1782, oil on paper,
14.2 x 21.6 cm.
National Museum & Galleries
of Wales [inv. NMW A 89]

The present drawing was executed *sur le motif* on the morning of 10 May 1781. It shows the road leading towards Santa Maria dei Monti, a monastery to the east of Naples on a ridge between Capodimonte and Capodichino. He executed a second drawing on the same day depicting a different view of the road. The drawing is now in a private collection.² Jones was fascinated by the rugged scenery of the area and made perhaps as many as sixteen drawings there. They are now held at the Whitworth Art Gallery, Manchester; Tate Britain, London; the Metropolitan Museum, New York; the Rhode Island School of Design, Providence and in other public and private collections.³ A view comparable to the subject of the present drawing, executed on 2 April 1781, is now in a private collection [fig. 2].

In the Road to S. M^o di Monte by Naples
16th May 1781.





Fig. 2: *On the Road to Santa Maria dei Monti, near Naples*, 2 April 1871, pencil and watercolour, 291 x 430 mm.
Private collection

In spring 1781, Jones took his fellow artists Francis Towne (1739-1816) and William Pars (1742-82) to see *this romantic place* on the road to Santa Maria dei Monti. He records under 8 March 1781: *I was able to conduct him [Towne] to many picturesque Scenes of my Own discovery, entirely out of the common road of occasional Visitors, either Cavaliers or Artists.* His entry for 2 June 1781 reads: *I proceeded to meet Pars [...] at an Osteria in the Road to S'a M'a de Monti - this hollow Way is a most beautiful Series of picturesque Objects, which I discovered by Accident in one of my perambulations.* Jones was conditioned in his response to the location by his knowledge of the artist Salvator Rosa (1615-73), whose paintings of bandits in rugged, gloomy landscapes were much admired in the eighteenth century. A further entry reads: *Here may visibly be traced the scenery that Salvador Rosa formed himself upon - Only taking away the Pinetrees, which were, perhaps, planted since this time, and which indicate a State of Cultivation not suited to his gloomy mind, with the addition of Water & a few Banditti - And every hundred yards presents you with a new and perfect Composition of that Master.*⁴

In the Road to Sa Ma de Monti by Naples
10th May 1781.



Thomas Jones, *On the Road to Santa Maria dei Monti, near Naples*; no. 9 (detail)

LOUIS-LEOPOLD BOILLY

1761 LA BASSÉE - PARIS 1845

Double portrait d'hommes

Black chalk, heightened with white, on blue paper; c.1790-1800.

192 x 280 mm

PROVENANCE: Paris, Hôtel Drouot, 30 May 1968, lot 11 – John M. Wisdom, Jr., New Orleans – Shepherd Gallery, New York 1975 – David Daniels, New York – New York, Sotheby's, *Old Master Drawings*, 12 January 1994, lot 242 – Thomas le Claire Kunsthandel, Hamburg 1994 – Private collection, Berlin

EXHIBITED: *Ingres and Delacroix through Degas and Puvis de Chavannes. The Figure in French Art 1800-1870*, exhib. cat., Shepherd Gallery, New York 1975, no. 4, repr. – *Princeton Alumni Collections, Works on Paper*, The Art Museum, Princeton University 1981, p. 88 f.

Louis-Léopold Boilly was born in La Bassée in 1761. He trained under his father, a woodcarver. At the age of fourteen he moved to Douai to be taught *trompe l'œil* painting techniques by a relative. His remarkable talents as a portraitist were immediately apparent and by the late 1770s he had produced nearly three hundred portraits. He settled in Paris in 1784, where he lived and worked for the rest of his life. Soon after his arrival he began painting *scènes galantes*. His boudoir scenes were reproduced in large numbers by printmakers. He was one of the first members of the *Société des Amis des Arts*, an association founded by the architect Charles de Wailly (1729-98) in 1790. He was a regular exhibitor at the Paris Salon in the years 1791 to 1824. In 1804 he won a *médaille d'or* for a painting titled *L'Arrivée d'une diligence dans la cour des Messageries*. He was decorated as a *chevalier* of the *Légion d'honneur* and appointed a member of the Institut de France in 1833. He died in Paris in 1845 at the age of eighty-four.

Portraiture remained Boilly's most reliable source of income throughout his career. He specialized in small-format portraits that could be completed in the short space of two hours – he was renowned for his astonishing rapidity of execution. In the course of his long life – his career as a painter spanned over seventy years – he experimented in almost every painting technique available. He also produced a large body of drawings.



Boilly's work had something of a modernist flavour at the time. He handled traditional subjects from a new angle. He drew on folk art and integrated popular themes and scenes from contemporary life into his genre paintings. Many of the compositions of the 1780s display a somewhat moralistic and sentimental timbre but those of the 1790s and later are more lively and more complex. The psychological component in his portraits grew increasingly pronounced. The present double portrait of two young *bohémien*s was almost certainly executed in this period. Conceivably, it is a preliminary study for a double portrait of two friends, perhaps even artists.

Fig. 1: *Seize portraits d'hommes*; c.1790-6, black chalk, heightened with white, on blue paper, 575 x 455 mm. Prat collection, Paris



Neither sitter is bewigged and this enhances the naturalness and spontaneity of the drawing. Boilly uses the blue tone of the paper to emphasize the intensity of his ductus. The energetic diagonal hatching in black chalk on collars and shoulders to indicate the jackets and the rapid notational highlighting of the fashionable neckties are entirely characteristic of Boilly's draughtsmanship in the second half of the 1790s.

The drawing is an important example of the change that took place in Boilly's work in the final decade of the eighteenth century. It shows similarities with a drawing of the same period depicting the portrait heads of sixteen male figures. The drawing is now in the Prat Collection in Paris [fig. 1].¹

In a catalogue essay Jacques Foucart writes: *Boilly — allegedly a 'petit maître' — had the courage to swim against the neoclassical mainstream to give realistic and narrative portrayal the dignity and value of truly great painting, in itself no mean achievement.*²

Etienne Bréton and Pascal Zuber will be including the drawing in their forthcoming catalogue raisonné of Louis-Léopold Boilly's *oeuvre*.

THE DANISH GOLDEN AGE

Nos. 11 - 14





Jørgen Valentin Sonne, *View of the Monti Sabini; no. 14* (detail)

CHRISTOFFER WILHELM ECKERSBERG

1783 BLÅKROG - COPENHAGEN 1853

Amor and Psyche

Pen and black ink, grey wash on white paper; c.1811-13.

On the original mount.

150 x 160 mm

PROVENANCE: Eckersberg's estate sale, Copenhagen 1854, no. 286 – Professor Ludvig Müller (former curator of the Thorvaldsen Museum, Copenhagen) – Thence by descent

LITERATURE: Catalogue of Eckersberg's estate sale, Copenhagen 1854, p. 23, no. 286

Eckersberg arrived in Paris in October 1810 and found lodgings at the Hotel d'Irlande, 3 rue de Beaune. In the following year he began his training as an artist in the studio of Jacques-Louis David, the great neoclassical painter. The present drawing was very probably executed during this period – the catalogue of Eckersberg's estate sale (see above) dates it to the years 1811-13.

This fine drawing depicts a scene from the tale of Amor and Psyche – a tale which provided artists in the years around 1800 with a number of subjects. Eckersberg had first taken up the tale in a painting executed in Copenhagen around the year 1809 [fig. 1].¹ In the present sheet he has chosen to depict a different episode in the tale. In terms of style and classical figure composition, the work shows the influence of Abildgaard, Eckersberg's teacher in Copenhagen.



Fig. 1: *Amor and Psyche*, oil on canvas, 36.5 x 32.0 cm.
Private collection, Denmark

Eckersberg began to receive instruction² from David at about the same time as he began work on the present drawing.³ Tuition was based almost exclusively on male models. The harmony of the human body was considered to be the most quintessential and beautiful in all creation and the truest expression of divine nature and intellectual aspiration. This thinking was based on the neoclassical Greek-inspired ideals and the Neo-Platonic thinking of the day.⁴ Eckersberg wrote home to his friend, the engraver Johann Frederik Clemens, in July 1811: *Together with several German painters, I am running a kind of academy in which we draw alternately from the best models of both sexes that are to be found here, whereby I make a precise study of the figures for the things I paint.*⁵ David, the great painter of the French Revolution, was now Napoleon's leading artist, still popular and greatly respected. As Eckersberg's teacher he was certainly better suited to the times than the ageing Abildgaard had been.

The subject of the present drawing is taken from a tale in the *Golden Ass* by the Roman poet Lucius Apuleius. Psyche is the youngest daughter of a king. So outstanding is her beauty that all those who see her abandon their worship of Venus, the goddess of beauty and love. This arouses Venus' envy. So she sends her loyal son Amor to arouse Psyche's love in some worthless man. Psyche is sent in her wedding



actual size

dress to a mountain peak where she is to wed an ugly demon. But instead, Amor, who has fallen in love with her himself, has her spirited away to a magical palace where he visits her nightly, forbidding her to set eyes on him. In her loneliness she is granted a visit from her sisters who, becoming jealous, make her curious about her lover's identity. Despite Amor's warnings, she lets herself be persuaded that she has married a snake so ugly and dangerous that it will eventually devour her. One night, urged on by her sisters, and fearing for her life and that of her unborn child, Psyche takes an oil lamp and a knife and waits for her nocturnal visitor. Gazing on her lover by the light of the lamp she sees not a monster but the beautiful body of the winged Amor. Overcome by emotion, she lets a drop of hot oil fall on him. He awakens, and angered at his betrayal he flies off, leaving Psyche disconsolate.

CARL CHRISTIAN CONSTANTIN HANSEN

1804 ROME – COPENHAGEN 1880

Castor and Pollux [San Ildefonso Group]

Pencil on paper; c.1824.

Signed centre right in pencil *C. W. Eckersberg* and inscribed with the letter *O*.

545 x 370 mm

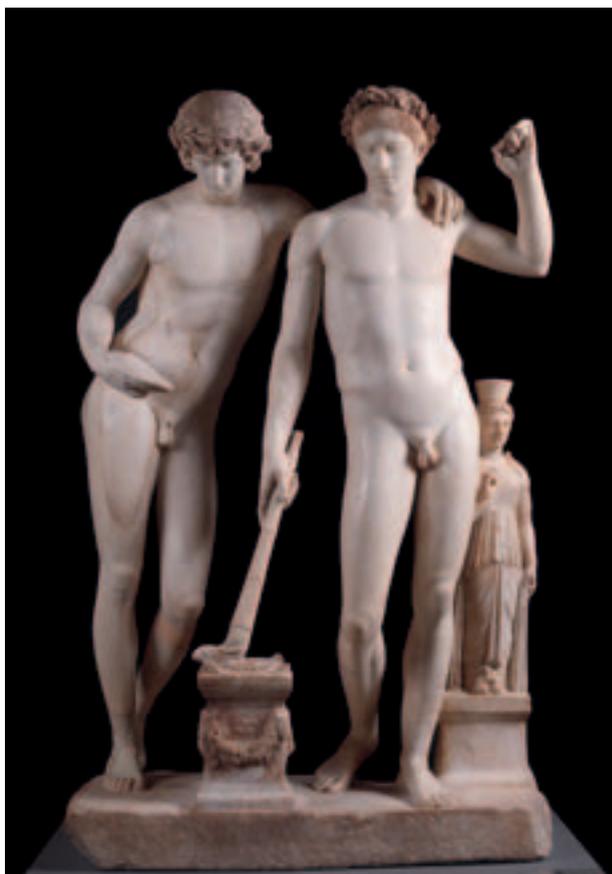
PROVENANCE: The artist's estate – Private collection, Denmark

LITERATURE: *Spejlinger i Gips*, exhib. cat., Royal Danish Academy of Fine Arts, Copenhagen, 2004, p. 214

Constantin Hansen turned to the study of painting after training as an architect. He worked as a pupil in the studio of Christoffer Wilhelm Eckersberg and quickly developed a reputation as a skilful portraitist, exhibiting a number of his portraits at the Royal Danish Academy of Fine Arts. This early artistic success brought him a two-year bursary in 1835 which enabled him to travel to Italy. On his arrival in Rome he joined the circle of artists associated with the leading Danish sculptor Bertel Thorvaldsen.

On his return to Denmark, Hansen received a commission to execute a decorative scheme for the great hall of Copenhagen University depicting subjects from Greek mythology. He worked on the project from 1844 to 1853. From 1861 to 1865 he executed decorations for the Court Theatre. He was appointed Director of the Royal Danish Academy of Fine Arts in 1873.

Hansen regularly attended classes held at the Academy's plaster cast collection from 1824 onwards. Here, pupils were instructed in drawing from casts. In the present sheet, Hansen has made a drawing after a cast of *Castor and Pollux (San Ildefonso Group)* [fig. 1].¹ It was housed in the hall of antiquities and is depicted in numerous paintings by other Academy artists.²



It is evident from the addition of the letter *O* at the right of the sheet that Hansen had entered it in a drawing competition among students studying at the plaster cast collection. The letter *O* stands for Hansen's name but ensures his anonymity. This procedure was an established practice at the Academy and protected the identity of artists in competitions.³ Eckersberg was the judge who evaluated Hansen's entry. By signing his name above the letter *O* he signified his approval of the drawing.

We would like to thank Jan Zahle and Karin Kryger for their help in cataloguing the present drawing.

Fig. 1: Praxiteles (school of),
The San Ildefonso Group, c.10 BC;
white marble from Carrara, 161 x 106 x 56 cm.
Museo Nacional del Prado, Madrid



JOHAN THOMAS LUNDBYE

1818 KALUNDBORG - BEDSTED 1848

A Barrow

Pencil and watercolour on paper. Signed with the artist's monogram, dated 1844 and inscribed: *Om Nordens Kamp bør en Kampe-Steen Tale - dens Herlighed fattes af dybere Sands- Grundtvig* [lit.: The barrow tells of the struggle for the Norden – its glory is understood in the deeper sense].¹

180 x 230 mm

PROVENANCE: Private collection, Jutland, Denmark

Johan Thomas Lundbye was one of the youngest members of the last generation of Danish Golden Age painters. He began his education at the Royal Danish Academy of Fine Arts in Copenhagen at the age of fourteen. He specialized in landscape painting, unlike his teachers Johan Ludwig Lund and Christian Holm, and was strongly influenced by extended exposure to the work of Christen Købke.

Lundbye developed a new genre of Danish landscape painting, together with his fellow artists Peter Christian Skovgaard and Dankvart Dreyer. The early Romantic style of the German painter Caspar David Friedrich, who had studied at the Copenhagen Academy,² was also to have a formative influence on the young Lundbye.³ The Romantic realism of Johan Christian Dahl was of greater importance in this context. Dahl maintained close contact with Denmark and with Danish artists throughout his life.

Lundbye was also a man of some literary talent. He was a meticulous diarist and a prolific letter-writer. In this, he was more productive than any of the other artists of the Golden Age. His diaries give a highly personal picture of his life and ideas. He was a deeply emotional man – sensitive, vulnerable and strongly inclined to melancholy. Studies have shown that these emotions were offset by a deep feeling for nature – his solace and source of calm and tranquillity.⁴

A wave of nationalistic enthusiasm came to a head in Denmark at the end of the 1830s and in the early 1840s. This was inspired by a pan-European movement stemming from the threat to national identities in the Napoleonic wars. Like the painters of the Eckersberg School, Lundbye worked in a classical idiom which had its roots in seventeenth-century art. However, he combined this approach with new national Romantic ideas, becoming the leading representative of a new national Romanticism in Danish art.



Fig. 1: Caspar David Friedrich (1774 Greifswald - Dresden 1840), *Burial Mound on Rügen*, c.1837-8. Pen and sepia wash on paper. 230 x 308 mm. The Queen's Reference Library, Copenhagen



The present watercolour depicts a barrow which was part of a larger site of prehistoric archaeological remains in Denmark. It was one of Lundbye's preferred subjects and a motif he depicted many times.⁵ In the drawing, he examines a burial mound at close range. Sites of prehistorical interest were increasingly hailed as Danish national symbols.⁶ Here, the Romantic predilection for the ruins of Rome and Paestum is refocused on the landscape of Denmark. Its landscapes are familiar and unremarkable yet provide important links to the country's ancient past. Thematically, Lundbye's watercolour adopts the motif of Caspar David Friedrich's views of ancient burial sites. One example is Friedrich's drawing titled *Burial Mound on Rügen* [fig. 1]. Lundbye's sheet documents his interest in pure landscape free of all staffage. He wrote: *I do not find it melancholy, but am always drawn to the grandeur and tranquillity to be found in nature in lonely places.*⁷ Like the German Romantics, Lundbye saw nature as possessed of an animate spirit, and the artist as a medium subject to a higher power.

We would like to thank Martin Hans Borg for his assistance in preparing this catalogue entry.

JØRGEN VALENTIN SONNE

1801 BIRKERØD - COPENHAGEN 1890

View of the Monti Sabini

Oil on paper laid down on cardboard.

Stamped on the verso with the artist's name.

14,5 x 33,5 cm

PROVENANCE: M. Grosell, Copenhagen – Consul General Johan Hansen [his sale, Copenhagen, Winkel & Magnussen, 1933, 128, part V, lot 188] – Johan and Randi Dæhnfeldt, Copenhagen – Thence by descent

EXHIBITION: *Udstilling af dansk Kunst fra Italien til Fordel for nødlidende i Sydditalien*, Charlottenborg 1909, no. 353

Jørgen Sonne studied at the Copenhagen Academy under Johan Ludvig Lund, a painter influenced by the style and ideals of the Nazarenes. Sonne later took private tuition from Christian David Gebauer. He was admitted to the Munich Academy in 1829, where Peter von Cornelius and Peter von Hess were strong influences. On his return to Copenhagen, Sonne developed a reputation as a painter of Danish popular life and emerged as a leading figure in the National Romantic movement. His major artistic achievement was the execution of a decorative scheme for the external walls of the Thorvaldsen Museum in Copenhagen.¹ He was also to produce an important body of work on his Italian sojourn in the years 1831 to 1840.² Overwhelmed at first by the unfamiliarity of life in Rome with its vast cultural heritage, he experienced a deep sense of his own inadequacy. He quickly turned for support to the group of Danish artists studying and working in Rome. This group, headed by the sculptor Berthel Thorvaldsen, included the painters Ditlev Conrad Blunck, Wilhelm Marstrand, Albert Küchler, Martinus Rørbye and Constantin Hansen [fig. 1].³

In 1837, the Danischer Kunstverein in Copenhagen commissioned the group to execute a painting with an Italian motif to be chosen by the artists themselves. In the same year, all five artists travelled to the Colli Albani and the Monti Sabini – a successful trip spent, they reported, *in merry abandon*.⁴ They were accompanied by Michael Gottlieb Bindesbøll, an architect also working in Rome.

The present oil sketch very probably dates from this trip and was almost certainly executed *sur le motif*. The broad, emphatic brushwork subtly conveys the effects of the swiftly changing light of dawn, with a suggestion of mist rising over the bluish-green hills.



Fig. 1: Constantin Hansen, *A Group of Danish Artists in Rome*, oil on canvas, 62 x 74 cm. Statens Museum for Kunst, Copenhagen [inv. no. 3236]. From left to right: Hansen, Bindesbøll, Rørbye, Marstrand, Küchler, Blunck and Sonne







Carl Blechen, *Märkische Landschaft*; no. 15 (detail)

CARL BLECHEN

1798 COTTBUS - BERLIN 1840

*Fisherman's Cottage by a Lake*Pencil on paper with watermark: *J. Whatman 1830*.

Stamped on the verso with the artist's name (Lugt 263 b) and bearing the mark of the collector H. F. W. Brose (Lugt 307 c).

260 x 408 mm

PROVENANCE: Heinrich Friedrich Wilhelm Brose (1807-69), Berlin – By descent to his son, Carl Brose, Berlin – Walther Heinrich [pseudonyms: Walther Unus; Walther Heinrich-Unus; Walther Ehrenfried] (1872-1939), Berlin – Gertrud Heinrich (1940), Berlin – Private collection, Germany

LITERATURE: Paul Ortwin Rave, *Karl Blechen. Leben, Würdigung, Werk*, Berlin 1940, p. 501, no. 2002

This remarkably large drawing by Carl Blechen – once described by Johann Gottfried Schadow as a *draughtsman of unparalleled skill* – depicts a landscape with a small lake and includes a number of staffage elements. The boat, the lake edge, the willows, pines and the cottage all display distinctive features of Blechen's idiosyncratic draughtsmanship – where forms and objects appear to meld and merge but still retain their individual integrity. Two figures, one of them seated, are depicted on a hillock at the right of the image. The seated, contemplative figure can be understood as an alter ego, a reference to Blechen's *Künstler-Ich*. Many comparable examples are to be found in his *oeuvre*. The lake depicted cannot be identified with topographical accuracy but it is almost certainly one of the many lakes in the Märkische region of Brandenburg to the east of Berlin. Blechen made regular excursions from the city into the surrounding countryside. He had been appointed professor of landscape painting at the Berlin Academy in 1831 and often invited pupils to accompany him on sketching trips outside the city. The present sheet cannot be precisely dated but it is likely to have been executed in the early 1830s.

This drawing displays a number of parallels with other drawings by Blechen. The delineation of the willows – their bare, spiky branches emerging like fingers from their trunks – recalls two drawings titled *An Ancient Willow* and *Willows beside a Cart Track* [fig. 1]. Both were at one time owned by Walther Heinrich.¹ The motif of a boat recurs frequently in Blechen's oeuvre, particularly in the important body of drawings he produced on his visit to Rügen. Helmut Börsch-Supan convincingly posits a revised dating of this body of drawings to the period after Blechen's journey to Italy in 1828-9. A pencil drawing now held at the Kurpfälzisches Museum in Heidelberg titled *Bay with a Wooded Coastline, Baltic Sea* [fig. 2]² displays the same Blechenesque inward sweep of the waterline so characteristic of his drawings



Fig. 1: *Willows beside a Cart Track*, pencil, c.1829-30, 193 x 245 mm.
Herzog Anton Ulrich Museum, Brunswick
[inv. no. ZL 81/5848]

Fig. 2: *Bay with a Wooded Coastline, Baltic Sea*, pencil, c.1828, 174 x 291 mm.
Kurpfälzisches Museum der Stadt Heidelberg [inv. no. Z 4525]





– although in the Heidelberg sheet the sweep is to the left and the shoreline densely wooded. Both the present drawing and the Heidelberg sheet feature a boat with fishermen. Jens Christian Jensen described the Heidelberg drawing very succinctly in 1978. Despite the slight differences in detail, his interpretation of the compositional handling is entirely applicable to the present sheet: The fluid delineation follows nature but in the process of execution [Blechen] invests it with his own clearly identifiable style – with a striking, almost abstract linearity in his depiction of the sea, the wooded coast, the Romantic motif of a shipwreck, and the figures as they launch the boat into the waves.³

The nineteenth-century collector Heinrich Friedrich Wilhelm Brose, a Berlin banker, was renowned for his collection of work by Carl Blechen. The present drawing was once part of this collection. Other leading nineteenth-century collectors of Blechen's work were Rudolf Ludwig von Decker of Schloss Dittersbach in Silesia and Karl Ludwig Kuhlitz. Two prominent twentieth-century collectors, also Berlin-based, were Julius Freund and Walter Heinrich. It is probable that the present sheet was acquired by Walther Heinrich from Carl Brose, before the Brose Collection was dispersed at auction by Hollstein & Puppel in Berlin on 10 November 1928.

Kilian Heck

The drawing will be included in the catalogue raisonné of Carl Blechen's drawings and watercolours being prepared by Kilian Heck and Heinrich-Theodor Schulze-Alt Cappenberg.

ERNST FERDINAND OEHME

1797 – DRESDEN – 1855

16

Mountain Landscape with a Distant View of the Brocken [Harz Mountains]

Inscribed and dated lower right (by Viktor Paul Mohn?):¹ *Ernst Oehme 27*. On the verso with a detailed description of the view, vegetation, colours and weather conditions: *Boden Sandkies und schwarzbraune Erde, blühend Haidkraut, Eichenbüsche gelb Blätter u grün, Äste graue Flechten auf schwarz | Felsen Roßtrappe violet grau, fernere blaugrau, Büsche kaltgrün, ferne Büsche, dunkel Blau Wald Brocken nebelgrau | Luft grau orange Säume der Wolken, Erde zwischen den Felsen im Mittelgrund braunroth, gelblich herbstliche Büsche | oben*.

Watercolour over delicate traces of pencil.

136 x 205 mm

PROVENANCE: Gift of the artist to Viktor Paul Mohn – Thence by descent

As a student at the Dresden Academy, Ernst Ferdinand Oehme was a pupil of Johan Christian Dahl and Caspar David Friedrich. Friedrich's imagery was to have a lasting influence on his work.²

Oehme visited Italy from 1822–5. He joined the circle of international artists centred on Rome and struck up a close friendship with the Dresden painter Ludwig Richter. In 1838, the two artists and their young families moved into a shared house in Dresden. In his memoirs Richter writes: *The circumstances in which Oehme and I lived in proximity simply increased the mutual involvement and artistic exchange in our work [...]*.³ On their return from Italy, the two artists undertook a number of painting trips together, visiting the Riesengebirge, the Mittelgebirge and the Harz Mountains.

As Helmut Börsch-Supan and Hans Joachim Neidhardt point out, the present, newly discovered watercolour is dateable to September 1842 and not, as would appear from the inscription on the sheet, '(18)27'.

Oehme visited the Bodetal near Thale, a popular and attractive spot in the Mittelgebirge,⁴ in the company of Richter and Carl Gottlieb Peschel. The present watercolour was executed on this trip.⁵ It is a landscape view seen from higher ground known as the *Hexentanzplatz* westwards towards the Brocken, the highest point in the Harz Mountains.



Fig. 1: Caspar David Friedrich (1774 Greifswald – Dresden 1840), *Morning in the Mountains*, oil on canvas, 135 x 170 cm. Hermitage Museum, St. Petersburg



Oehme showed a strong preference for the medium of watercolour from his autodidactic beginnings until well beyond his years of study under Dahl. His watercolours focus on landscapes in moments of transition from daylight to darkness – at dawn and dusk, before and after sunset. The present sheet is a fine example of the influence of his studies. Its evocative delicacy emphatically demonstrates his mastery of the medium. Stylistically, it reveals Oehme's indebtedness to his teacher, Caspar David Friedrich. Friedrich's large-format *Stimmungslandschaften* – for example *Cross in the Riesengebirge* of 1810-11⁶ and *Morning in the Mountains* of 1822-23 [fig. 1]⁷ – clearly served as models. As Hans Joachim Neidhardt suggests, Oehme may also have been inspired by Friedrich's painting *Recollection of the Brocken from a Vantage Point (Drifting Clouds)*⁸ executed in 1821. Friedrich kept the work in his possession for many years.

We are very grateful to Helmut Börsch-Supan and Hans Joachim Neidhardt for their assistance in researching this watercolour. They have both confirmed the attribution.

*« Alles Zeichnen ist nützlich
und Alles zeichnen auch »*

Adolph von Menzel



Jacob Hilsdorf, *Adolph von Menzel*, photograph, Berlin, 1904

ADOLPH VON MENZEL

1815 BRESLAU – BERLIN 1905

17

Study for the Portrait of Generallieutenant Hans Karl von Winterfeldt

Black and white chalk on brown paper, mounted on thin cardboard; c.1851
300 x 245 mm

PROVENANCE: Dr. Gustav Rau, Stuttgart – Thence by descent

In May 1851, Menzel's friend Friedrich Eggers noted in the *Deutsches Kunstblatt*, an art newspaper:¹ *Berlin, April: Adolf Menzel has just finished the drawing of 'General Winterfeldt' (sic!) for his cycle 'Heroes of the Seven Year War' which is to be cut in wood. One can always rest assured that Menzel will perform all tasks in this matter in a way singular and peculiar to himself. And he does this in such an accomplished way that one always believes that his latest achievement is the best one has ever seen from him. Everything is alive in this figure.*² From this note, the present drawing can be securely dated to the first months of 1851. The sheet is a preparatory study for one of a set of woodcuts for the series titled *Aus König Friedrichs Zeit, Kriegs- und Friedenshelden*.³ The series contained twelve sheets; the portrait of Generallieutenant Hans Karl von Winterfeldt was the sixth sheet [fig. 1]. The woodcuts are in very large format, comparable in size to the format normally reserved for portraits of monarchs. The format aggrandised the military figures much in the same way as a Baroque monarch would have been.

Hans Karl von Winterfeldt (1707-1757) was one of Frederick the Great's closest military advisors, serving him for much of the Seven Years War. The woodcut depicts Winterfeldt in a private moment away from the battlefield. He is depicted without his tricorn hat in the process of loosening his sash. The



Fig. 1: *Generallieutenant Hans Karl von Winterfeldt*, woodcut by E. Kretzschmar, 1856

three-quarter-length study is based on a studio model fitted out in historical military dress. Menzel is known to have been interested in historical detail, particularly in the uniforms of the period of Frederick the Great.

By coincidence, Menzel was to 'encounter' Generallieutenant Winterfeldt twenty-five years after completing this study. He was present at the opening of the crypt of the Garnisonkirche in Berlin in 1873. Here, he made sketches of the tombs of monarchs and military dignitaries buried there. In 1875, he obtained permission to witness the opening of Winterfeldt's coffin when his remains were transferred to Berlin from his grave at his home in Silesia.

A second preparatory study is recorded, depicting the same figure seen from a slightly different angle.⁴ A third preparatory study for Winterfeldt's portrait is held at the Nationalgalerie in Berlin.⁵



ADOLPH VON MENZEL

1815 BRESLAU – BERLIN 1905

St. Michaelstor in Brixen

Graphite (carpenter's pencil) with stumping on wove paper.

Signed with the artist's monogram lower right: *A.M.*

Inscribed in pencil on the verso by Guido Joseph Kern (1878-1953): *Original-Zeichnung von A. von Menzel, and Brixen.*

181 x 113 mm

PROVENANCE: Private collection, Germany

Menzel's practice on his annual summer trips to the south was to fill sketchbook after sketchbook with his impressions. He was a tireless draughtsman who focused both on the architectural individuality of the villages he visited, and on their inhabitants, their way of life, customs, working conditions and leisure activities.

A particular feature of Menzel's approach was his ability to observe and record the tiniest detail. He excelled in portraying local characteristics with an objective eye and extraordinary sensitivity to the contrasting effects of sunlight and shade. In this virtuoso study of an old courtyard he has chosen a high viewpoint,¹ probably a balcony or a bay window. This viewpoint enabled him to combine a precise depiction of the architecture with a more generalized study of the figures in the scene. Small in format, the sheet is largely dominated by the sunlit expanse of an ancient, rough-hewn wall with two windows and a projecting porch roof. Striking contrasts are achieved by the use of stumping and a subtle wiping technique. The gathering crowd busily entering and leaving the courtyard is more fluidly drawn. To delineate the figures of the men and women, Menzel has deployed his pencil with a firmer touch. This produced broad strokes of deep black, evoking the shadowy cool within the ancient walls.

This fine drawing depicts the St. Michaelstor in Brixen. It originally served as the main entrance to the town and is one of three extant gateways leading into the historic part of the town. It is named after the parish church of St. Michael, a Gothic building with a 72-metre-high white tower situated close by. The church interior was refurbished in the baroque style in 1757. Always an enthusiast for the age of Frederick the Great, Menzel had grown immensely fond of baroque architecture and often painted church interiors and their richly ornamented altarpieces. He may have been particularly taken by this view while visiting St. Michael's church and quickly took one of the sketchbooks that he always carried in the pockets of his specially designed overcoat.

Menzel is known to have visited Brixen on his first trip to Italy in 1881.² He then travelled from Frankfurt via Freiburg, Villingen, Lucerne, Einsiedeln, Interlaken, Geneva, St. Gallen and Fribourg, stopping in Brixen. He resumed his journey via Bolzano, Gries, Merano, Trento, Verona, Brescia and Como.³ Brixen is very close to Sterzing, where he is known to have stayed in the summer of 1888 (see the following catalogue entry).



actual size

ADOLPH VON MENZEL

1815 Breslau – Berlin 1905

The Zwölferturm in Sterzing

Graphite (carpenter's pencil), partly wiped, on wove paper.

Signed with the artist's monogram, dated and inscribed at the lower left: *A.M. 88 Sterzing.*

180 x 115 mm

PROVENANCE: Formerly with C. G. Boerner, Dusseldorf, 1966

LITERATURE: C. G. Boerner, Dusseldorf, *Neue Lagerliste* 44, 1966, no. 123, repr. - Heidi Ebertshäuser (ed.), *Adolph von Menzel, Das graphische Werk*, II, Munich and Frankfurt n.d. (1977), repr. p.1249

Menzel's summer trip in the year 1888 took him to Bamberg, Munich, Pommersfelden, Sterzing, Kissingen, Dresden and Merseburg.¹ He was repeatedly drawn to sights off the beaten track – a ramshackle barn, a remote farmstead or an unusual view through an archway to some secular building. This drawing was executed in Sterzing and depicts one of the town's important landmarks, the Zwölferturm. This is a 46-metre-high nightwatchman's tower flanked by the facades of Sterzing's characteristic high townhouses. A monument to St. John of Nepomuk can be seen at the centre of the drawing. The architectural setting has remained largely unchanged to this day. The high Alpine massif rises behind the Tower closing off the composition in the background.

The historic trading town of Sterzing was strategically situated between the Alpine passes on the route running between Verona, Innsbruck, Munich and Augsburg. The town's wealth was based on silver mining and its elegant buildings with their richly decorated marble facades, their bay windows, gables and portals testify to this wealth. Built in 1468-72, the Zwölferturm separates the old town from the new. Its distinctive stepped gable was built to replace the original gable destroyed by fire in 1867. Traditionally, St. John of Nepomuk – to whom the monument is dedicated – was believed to possess powers to protect populus and property from the danger of flooding such as might be caused by the nearby rivers, the Vallerbach and the Eisack.

As was his frequent practice, Menzel 'painted' with a shading stump, applying forceful, heavy strokes of black to accentuate the hazy greys of areas of shadow. Details are absorbed by tonal values. Just a single figure pervades the quietness of the deserted street. Menzel's virtuosity as a draughtsman lay in his ability to suggest more than he actually depicted.



actual size

EUGÈNE BOUDIN

1824 Honfleur - Deauville 1898

Marine au grand ciel

Pastel on paper, mounted on cardboard. Stamped with the monogram lower right in blue:

E. B (Lugt 828); dated lower left in black chalk: 1860.

213 x 287 mm

PROVENANCE: Galerie Motte, Geneva, 2 November 1971 – Dr. Gustav Rau, Stuttgart – Thence by descent

EXHIBITIONS: *Rétrospective Eugène Boudin* (travelling to museums in Osaka, Hiroshima, Kagoshima, Chiba and Shizuoka), Japan 1996, no. 3, pl. 114. – *Eugène Boudin: Antesala del impresionismo*, exhib. cat., Museo Nacional de Colombia, Bogotá and Suramericana de Seguro, Medellín 1998

Eugène Boudin was the son of a ship's captain. He was born and grew up in Honfleur, where he experienced at first hand the life, local colour and maritime climate of a seaport. The sea was to be the centre of his artistic interest. In 1847, he went to Paris but continued to travel regularly to his favourite places on the coasts of Normandy and Brittany. In 1884, he was able to buy a plot of land near the dunes to the west of Deauville. Here, he built the *Villa des Ajoncs* or as he called it, the *Villa Marinette*, working there until his death. His artistic renown is based on his views of harbours, shipping, rivers, estuaries, coasts, beaches and cloud-laden skies.



Fig. 1: Anonymous photographer, *Eugène Boudin at Trouville or Deauville*, June 1896.

Musée Eugène Boudin, Honfleur

Boudin produced pastels from the late 1850s onwards, working directly from nature [fig. 1]. The soft material of the medium allowed him to capture with great rapidity the fleeting appearance of the sky. The present pastel belongs to a series of seascapes executed between 1854 and 1860 in which a large expanse of sky dominates the composition. Only a small stretch of sea in the lower margin mirrors the colours of the sky.¹ In the present sheet a line of hills marks the horizon. Two small sailing boats and trails of smoke from a distant steamship and a chimney in the hills indicate the presence of human activity.

Boudin writes about his clouds in a notebook entry dated 3 December 1856: *To swim in the open sky. To achieve a cloud's tenderness. To suspend those background masses, far off in the grey mist, and break up the azure. I feel it all coming, dawning in my intentions. What delight and what torment! If the bottom was still, perhaps I would never achieve those depths. Did they do better in the past? Did the Dutchmen achieve that poetry of clouds I seek? That tenderness of the sky which even extends to admiration, to worship: it's no exaggeration.*²

Boudin was admired by many of the artists of his time. Jean-Baptiste-Camille Corot called him *le roi des ciels*. Claude Monet, who had met Boudin in 1858, felt great affection for him and considered him as his 'master'. In a letter to Gustave Geffroy, he explains how Boudin encouraged him to paint with him outdoors directly from nature. He cites Boudin's words: *Do as I did – learn to draw well and admire the sea, the light, the blue sky*. Monet ends: *I owe everything to Boudin and I am grateful to him for my success.*³



Charles Baudelaire, on viewing Boudin's pastels in 1859, was also captivated by them, writing: *These studies, so swiftly and accurately sketched, after what, in terms of force and colour, are the most inconstant, the most fleeting of the things, after waves and clouds, always have written in their margins the date, the hour and the wind: thus, for example, 8 October, noon, wind from the north-west. If you have occasionally had leisure to acquaint yourself with these meteorological beauties, you could verify from memory the exactitude of M. Boudin's observations. Hiding the caption with your hand, you would guess the season, the hour and the wind. I exaggerate nothing. I have seen. At the end, all these clouds, with their fantastic, luminous shapes, these chaotic shadows, these green and pink immensities suspended and added one on top of the other, these yawning ovens, these firmaments made from black or violet satin, crumpled, rolled or torn, these horizons in mourning or streaming with molten metal, all these depths, all these splendours, went to my head like an intoxicating drink or the eloquence of opium. It is rather curious, not once faced with all this liquid or aerial magic did I complain about the absence of man.*⁴

In terms of atmospheric impact, the work ranks as one of the masterpieces of Boudin's pastel studies from nature. In his acute and highly subtle awareness of the effects of changing light and weather conditions, coupled with particular emphasis on the effects of wind on cloud and the surface of the sea, Boudin prefigured Impressionism.

Manuel Schmit has confirmed the authenticity of the present drawing in a statement dated 20 April 2013. The work is registered in his archive as no. Cl. B-P-7534. It will be included in the forthcoming catalogue raisonné of works on paper by Eugène Boudin.

FÉLIX VALLOTTON

1865 LAUSANNE - PARIS 1925

Femme dans sa cuisine – La mère de l'artiste dans la cuisine

Black chalk on paper; 1884.

Inscribed and dated lower right: fv 84.

418 x 268 mm

PROVENANCE: Galerie Paul Vallotton, Lausanne – Alfred Vallotton, Paris. – Private collection, Paris

LITERATURE: Marina Ducrey, *Félix Vallotton, l'oeuvre peint. Catalogue raisonné*, Milan 2007, II, repr. p.9 – Marina Ducrey, *Vallotton*, Milan 2007, p.9 (French and German editions)EXHIBITIONS: Félix Vallotton, Kunsthhaus Zürich 1928, no. 187 (mistakenly listed as a pencil drawing) – Max Bill, Jakob Probst, Leo Steck, *Félix Vallotton und Walo von May*, Kunsthalle Bern 1930, no. 51 (titled *Intérieur de cuisine* [Kitchen interior]) – *Félix Vallotton: Bilder, Zeichnungen, Graphik*, exhibition organized by the Pro Helvetia Foundation travelling to the Kunstmuseum Winterthur, Kunsthalle Bremen, Kunsthalle Düsseldorf, Musée du Petit Palais, Paris and Musée d'art et d'histoire, Geneva, 1978-9, no. 183 (titled *Junge Frau in der Küche* [Young woman in a kitchen]) – *Félix Vallotton Zeichnungen*, Kunstmuseum Solothurn and Kunstmuseum Winterthur, 2012, Nr. 3

Félix Vallotton was just nineteen years old when he executed this virtuoso chalk drawing. Originally from Lausanne, he moved to Paris in 1882 to take up studies at the Académie Julian. This fine early drawing, executed soon after his move to France, testifies to the exceptional skills he had developed only two years into his artistic training. In a self portrait executed in the same technique and at around the same time as the present sheet he depicts himself as a melancholy young man with a sceptical expression gazing into a mirror. Biographical details show that Vallotton set himself exceptionally high standards, refusing to compromise in any way at both personal and artistic levels.

As a young artist now settled in Paris Vallotton was to return regularly to Lake Geneva to spend his summers with his parents in Lausanne. This leaves no doubt that he executed the present drawing in



Lausanne in the summer of 1884. The sheet depicts the artist's mother, Emma Vallotton-Roseng, in the kitchen of the family home at 2 rue Haldimand in the historic heart of Lausanne. Her posture and the fact that she is wearing an apron suggest that she is probably peeling potatoes. To her right at the window is a stone sink and at her feet a large metal canister.

Comparison with drawings and paintings executed by Vallotton in the same period and known to depict his mother confirms the identity of the figure in the present sheet. The most important of these works is the oil painting titled *The Artist's Mother in a Red Armchair*. It was probably also executed in the summer of 1884 [fig. 1]. However unlike the

Fig. 1: Félix Vallotton, *The artist's mother in a red armchair*. 1884. Oil on paper, 40 x 32 cm. Private collection (Ducrey 2005, II, no. 10)



painting, the present drawing cannot be regarded as a portrait. Vallotton's intention is not to produce a character study of a specific individual. The figure represented is simply one element of many in the depiction of a precisely captured interior. Rather, the figure has something of the quality of a staffage element. And it is precisely this that makes the drawing so interesting from an art-historical viewpoint. In it, Vallotton anticipates a subject that in later years was to represent his central focus of interest as a painter – the *intérieur à figures*, the bourgeois interior with figures. In the 1890s, this subject was also to be the major theme of his celebrated woodcuts. The present drawing also points to Vallotton's undoubted source of inspiration as a young artist – the domestic interiors of Dutch seventeenth-century masters like Jan Vermeer, Pieter de Hooch and Emmanuel de Witte. It is well established that he held Rembrandt's work in even greater regard. Between 1889 and 1891 Vallotton made etchings after three paintings by Rembrandt. One of these was his famous *Christ at Emmaus* now in the collection of the Louvre. In 1894 he published a lengthy newspaper article on Rembrandt after an extended trip to Holland. The article is an encomium on the master's work and ends with the assertion that *it surpasses everything, it is outside everything, it is beyond everything* – other great artists of the seventeenth century are described as *empty, common or fashionable*. Vallotton's admiration for Rembrandt is clearly apparent in the present drawing. The mastery with which Rembrandt employed strokes of varying density and breadth in his drawings and etchings to capture the effects of light and shade must have impressed the young Vallotton as much as the painterly effects that Rembrandt was capable of extracting from pencil or ink strokes.

Vallotton's drawing is not just the product of his own highly focussed study of the Old Masters he so greatly admired. An involuntary comparison springs to mind, both thematic and stylistic, with the work of an important artist of his own times: the drawing has more than a little in common with the early, almost contemporary drawings of another fervent admirer of Rembrandt – no less a figure than Vincent van Gogh (1853-91) [fig. 2].

Rudolf Koella, Zurich



Fig. 2: Vincent van Gogh, *Woman Sewing*.
1881. Opaque watercolour, wash,
black chalk on laid paper.
618 x 470 mm.
Kröller-Müller-Museum, Otterlo [KM 122.653]



1/84

PAUL-CÉSAR HELLEU

1859 VANNES - PARIS 1927

Portrait d'Alice Helleu, la femme de l'artiste

Black, red and white chalks on cream Japanese paper.

Signed in the lower left margin: *Helleu*.

615 x 745 mm

PROVENANCE: Private collection, France (acquired by the grandparents of the former owner in the early twentieth century, probably from the artist himself, or from his daughter Paulette)

Paul-César Helleu moved to Paris in 1876. He studied at the *École des Beaux-Arts*, training in the studio of Jean-Léon Gérôme. His circle of friends included James Whistler, John Singer Sargent, Alfred Stevens, Edgar Degas, Giovanni Boldini, Claude Monet and the writer Edmond de Goncourt. He was also a friend of Marcel Proust, who was to base the character of the painter Elstir in *À la recherche du temps perdu* on him.

Helleu established his reputation at the Salons of 1885 and 1886 where he exhibited several large pastels. In the following year, he came into contact with Robert de Montesquiou, who was to be his chief patron and who introduced him to the Parisian *haut monde*. A gifted portraitist, Helleu enjoyed considerable success throughout his career with his portraits of the elegant women of fashionable society. His works were greatly admired by his contemporaries and he received a large number of portrait commissions. He was a regular visitor to England and in 1902 began travelling to the United States. In 1912, on his second visit, he was commissioned to decorate the ceiling of the main concourse of New York's Grand Central Station with an astronomical design of zodiac constellations. His artistic reputation is based on his output of drawings and prints – he produced over two thousand drypoints. They were in great demand in their time.

The present sheet is a portrait of Paul Helleu's favorite model, his wife Alice Guérin. They married in 1886 when she was sixteen. A woman of great beauty, Alice was the embodiment of Helleu's penchant

for elegant women. In February 1895, Edmond de Goncourt notes in a letter to Helleu: *Your work has for its inspiration that dear model who fills all your compositions with her delicate elegance. It is something of a monograph on Woman, in all the infinitely varied postures of intimate home life. We see her with her head resting idly on the back of an armchair; [...] or seated, in reverie [...], or reading, as one lock of hair strays down her cheek, her turned-up nose assuming a questioning air as, lips slightly parted, she contentedly interprets what she is reading; or sleeping, her head sunk into the pillow, the line of her shoulders barely drawn, 'profil perdu' except for a glimpse of her pretty little nose, and her eye closed beneath its dark curved lashes.*¹



Fig. 1: Dornac (pseudonym of Paul Cardon), *Paul Helleu in his Salon*, photograph (showing the Rococo-style settee at the left)

In the course of his career, Helleu made a large number of intimate and attractive drawings of his wife and their three children. They were often executed in a distinctive *trois crayon* technique. In the present sheet he depicts his wife in the salon of their apartment in relaxed pose on a Louis XV-style settee [fig. 1]. She is stylishly dressed and wears a large hat decorated with ostrich feathers. Her chin is



pensively resting on her hand. The drawing has the quality of a finished work in its own right despite the panache of the draughtsmanship with its rapid articulation, vigorous hatching and abbreviated delineation of the settee. A number of large-format, stylistically comparable *trois crayons* drawings of Alice Helleu are held in private collections [fig. 2].²

J. M. Quennell writes in his essay on the re-evaluation of Helleu's *oeuvre*: *Many of Helleu's best and most delightful productions are his portraits of his wife [...]. These quick impressions, drawings or drypoints, are extraordinarily effective and have a much subtler appeal than the long series of commissioned portraits of fashionable ladies and celebrated beauties that helped bring him fame and fortune.*³

The Association des Amis de Paul-César Helleu has confirmed the authenticity of the drawing. It will be included in the forthcoming monograph on Helleu.



Fig. 2: *Madame Helleu blottie dans un canapé*, black, red and white chalk; c. 700 x 890 mm. Private collection



Gull P...

ARMAND GUILLAUMIN

1841 - PARIS - 1927

La Roche de l'Echo à Crozant, Creuse

Pastel on laid paper; c.1919.

Signed in the lower right: *Guillaumin*, and inscribed: *Crozant*.

On the back of the cardboard with the fragment of an inscription by his son André Guillaumin.

480 x 620 mm

PROVENANCE: Private collection, Sweden

Armand Guillaumin was closely associated with the emergence of French Impressionism from the very outset. He studied at the Académie Charles Suisse where he met Cézanne and Pissarro. Both were to become his lifelong friends. He exhibited at the 1863 *Salon des refusés* and was in close contact with the circle of artists who frequented the *Café Guerbois*, a centre of debate on the new Impressionist aesthetic. He showed at the first Impressionist exhibition in the studio of the photographer Nadar in 1874 and went on to exhibit regularly with the Impressionists in the years up to 1886.

Guillaumin's landscapes were painted almost without exception directly from nature. As he himself said, *unless I am face-to-face with nature I am incapable of a single brushstroke*.¹ Pastels played a key role in his work from the beginning. It was in this medium that he developed the spontaneous brushwork found in his paintings, which creates form in capturing the effects of light.

His earliest motifs were taken from the countryside around Paris. Later, in 1887, he discovered the tiny village of Crozant in the Creuse valley and the nearby landscapes on the western edge of the Massif Central. He was to return to the area regularly, moving to live there in 1907. Claude Monet, who was virtually the same age as Guillaumin, visited Fresselines, another village in the Creuse valley, in 1889. He too was fascinated by the rugged beauty of the valley, producing twenty-two paintings in the period between March and April of that year [compare fig. 1].² The natural colours of the Crozant area, which is sheep-farming country, are remarkably striking all year round. The landscapes vary between gorges dense with age-old trees and pastureland alive with touches of yellow gorse, purple erica, red digitalis and the bright green of bracken.³



Fig. 1: Claude Monet, *Valley of the Petite Creuse*, 1889, oil on canvas, 65.4 x 81.3 cm. Museum of Fine Arts, Boston MA [inv. no. 23.541]



The present pastel depicts the Creuse valley on a bright summer's day. The splendid colours of the slopes, trees and sky are even redoubled by their reflections in the calm waters of the river. As early as 1881 Guillaumin was described by the writer and art critic Joris-Karl Huysmans as a ferocious colourist.⁴ He used heightened effects of colour, composing harmonies from combinations of complementary colours: orange-red and blue-green, purple and green, or mauve and yellow. This expressive use of colour, with its vibrant harmonies, is characteristic of Guillaumin's style from the 1880s onwards. This clearly establishes him as a precursor of Fauvism.

His passionate response to nature impressed Vincent van Gogh, who was to befriend him in Paris in 1886-7. Van Gogh's brother Theo assisted Guillaumin in selling his work. Guillaumin continued to demonstrate increasing artistic powers and remarkable individuality, developing, in a modernist sense, the innovatory discoveries of Impressionism.⁵

The work is accompanied by a photo-certificate of authenticity signed by Dominique Fabiani, Stephanie Chardeau-Botteri, and Jacques de la Beraudière (dated 21 April 2013). It will be included in the second volume of the catalogue raisonné Armand Guillaumin, being prepared by the Comité Guillaumin.

HENRI LEBASQUE

1865 CHAMPIGNÉ - LE CANNET 1937

Nu se coiffant

Oil on light pink laid paper with watermark: *Ingres*; c.1920.

Signed at the lower right: *Lebasque*.

622 x 418 mm

Henri Lebasque first trained as an artist in Angers at the École régionale des beaux-arts before taking up studies at the École des beaux-arts in Paris in 1886 under Léon Bonnat. He came into contact with the Nabis, an artists' group founded in Paris in 1888. He was to be greatly influenced by the work of Edouard Vuillard and Pierre Bonnard. He also knew Paul Signac, Maximilien Luce and Camille Pissarro.

When Lebasque inaugurated the *Salon d'Automne* in 1903 with his friend Henri Matisse, he was already a well-established artist. Critics praised his work for its originality and delicate handling of the effects of light. The painting he contributed to the Salon in 1920 was reviewed as *one of the best paintings in the Salon; one can already see it on the wall of a boudoir or a museum and recognized in fifty years' time as it is today*.¹ Like the *Fauves*, who first exhibited in 1905 at the *Salon d'Automne*, Lebasque favoured a certain formal flatness and an original use of strong, bright colours rather than the representational, realistic approach of the Impressionists.

In 1924 he moved to Le Cannet, near Cannes, on the French Riviera, where he was to spend the rest of his life. Here, he produced an important series of sensuous paintings after nude models. He shared his two most frequent models – the blonde Marinette and the dark-haired Kiki – with his friend and neighbour Pierre Bonnard. Another close neighbour was Henri Matisse.

Life in the *Midi* went hand in hand with a profound stylistic change in his work. He radically lightened and loosened his palette. His intimate portraits of women and children are pervaded with a sense of calm which reflects the richness and the pleasures of life. Lebasque's main subject was his family. He depicted placid scenes of family life – in the garden, on the beach, on the terrace and at table – placing the personal element in something of a more significant context.² His figures are often idealized, their identity obscured by careful omission of facial features.

In the present study the model is captured in an intimate moment such as Lebasque frequently depicted and in a pose that often recurs in his work. She is shown arranging her hair, arms raised and face lowered,³ decorating her dark curls with white flowers. The morning sun gleams on her naked skin and deep black outlines the contours of her body. Despite the brevity of execution of the sheet with its sketchlike quality – the position of the right arm has been corrected – it nevertheless demonstrates the virtuosity of Lebasque's draughtsmanship. Vivid reflections of light heighten and model the flesh tones, the pose is intimate, delicate and restrained. Around the figure a flurry of broad brushstrokes in rich rust-red adds a decorative touch and suggests the shimmer of silk as a backdrop.

Maria de la Ville Fromoit, Crozon, has kindly confirmed the authenticity of this work.



HENRI EUGÈNE AUGUSTIN LE SIDANER

1862 PORT-LOUIS - VERSAILLES 1939

25

Automne doré, Quimperlé

Pen and black ink, black and coloured chalks, watercolour and gouache on paper; 1922.

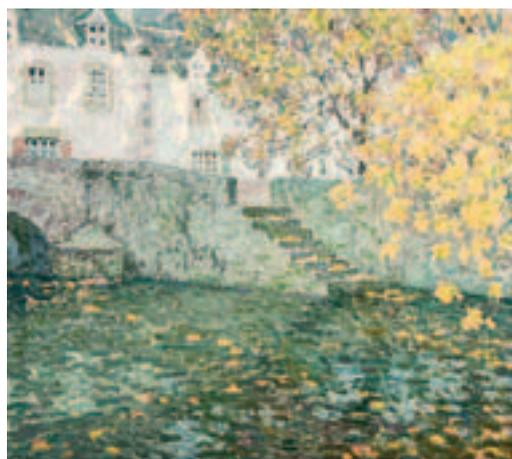
206 x 249 mm

PROVENANCE: Jules Augry, Paris (director of Galerie Georges Petit, Paris)

This artist succeeds in conveying a sense of silence, and perhaps that is the reason why his canvases enthrall us, commented Émile Verhaeren, the Belgian poet and art critic, writing about his friend Henri Le Sidaner.¹ And it is true that an enigmatic quality emanates from his works. His pursuit of the effects of light clearly follows the Impressionist tradition but he was also to some extent an adherent of Symbolism. To a Symbolist, the role of images was not to create precise, true-to-life representations, but to stimulate emotions and thus point to hidden affinities between visible and spiritual reality.² Between 1898 and 1900 Le Sidaner produced a series of forty views of medieval Bruges. These drew on Georges Rodenbach's *Bruges-la-morte* published in 1892. Infused with Symbolist qualities, the views are highly evocative and swathed in the ethereal stillness of the ending of the day. Similar views were to become Le Sidaner's major preoccupation. He found many of his motifs in cities like Paris, London and Venice but he also regularly escaped to the countryside where the calm of small French provincial towns offered him an attractive counterpoint to the hustle and bustle of the cities. The contemplative quiescence of these small towns provided a window into an utopian world that even then stood at the brink of disintegration.

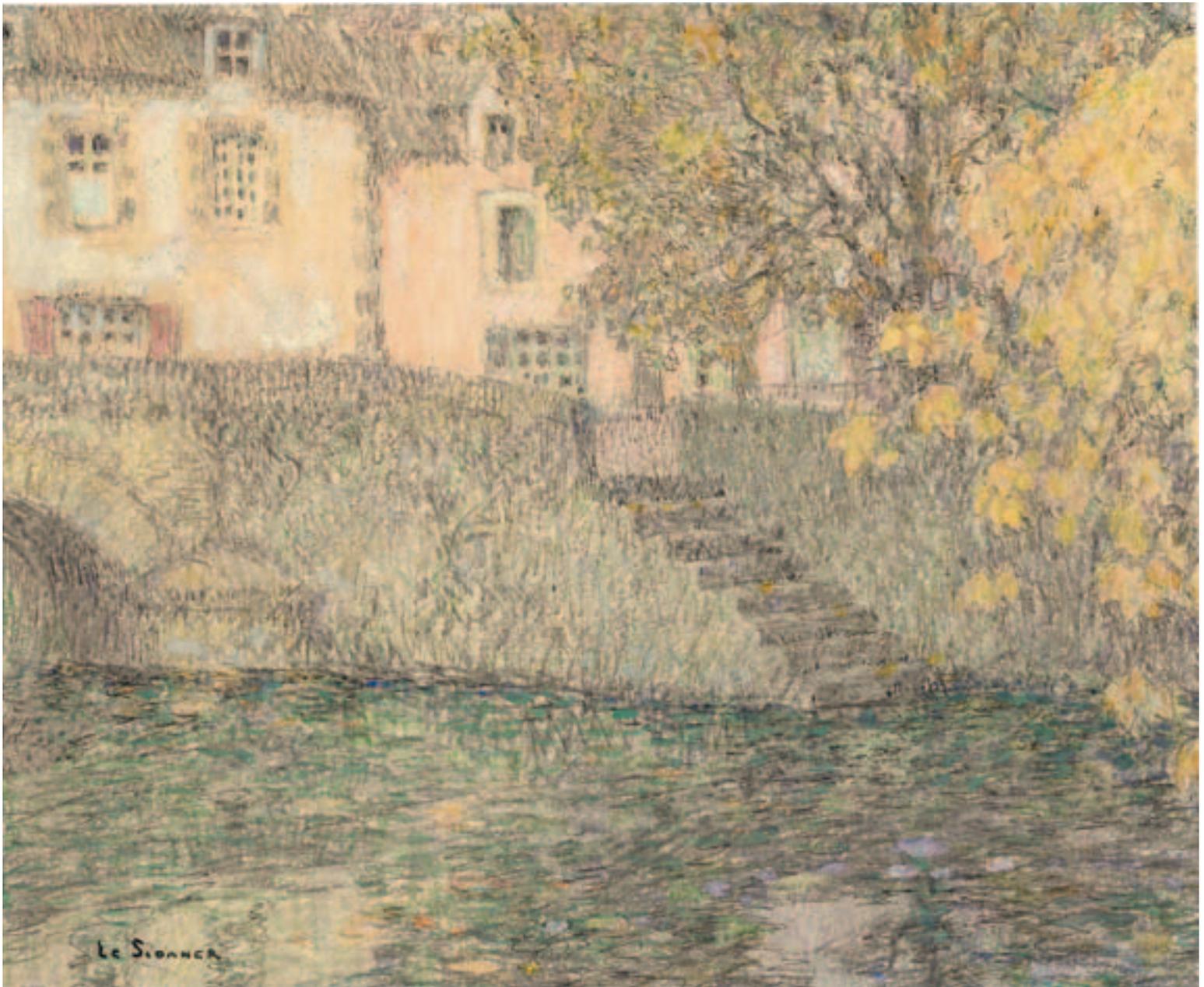
On a visit to the coast of Brittany in the autumn of 1922 he produced several seascapes and a large number of views. Many of these views depict motifs found in towns like Le Croisic and Quimperlé and feature canalside houses, bridges and boats. The present drawing was executed on this visit. His views are almost always unpeopled. Paul Signac noted this, writing: *His entire work is influenced by a taste for tender, soft and silent moods. Gradually, he has gone so far as to eliminate from his paintings all human figures, as if fearing that the slightest human element might disturb their cocooned stillness.*³ On his return from Brittany Le Sidaner delivered twenty-seven paintings and drawings to the Galerie Georges Petit in Paris. It is probable that at about this time the present drawing passed into the hands of Jules Augry, the director of the gallery. Yann Farinaux-Le Sidaner, the compiler of the Le Sidaner catalogue raisonné, describes Le Sidaner's career in 1922 and 1923 as [...] *a time of the utmost creative expression, where the artist reaches a peak of artistic achievement.*⁴ His paintings proved increasingly marketable in the United States in the years between 1923 and 1929. They were handled by the Knoedler Gallery in New York.

This drawing is a preparatory study for the painting *Automne doré, Quimperlé*⁵ [fig. 1] which Le Sidaner executed in the studio in early 1923. It depicts a stone embankment dappled by sunlight on an autumn afternoon. The view is framed by golden leaves – delicate accents indicating their reflection on the



surface of the water. The handling is masterly and the draughtsmanship and use of colour are highly unusual. Using coloured chalks he first applies areas of colour and then adds highlights in watercolour and body colour with fine, pointillist strokes. The shadows are deepened with a flurry of brief, rapid strokes of the pen. Jacques Baschet commented in detail on this original and complex technique in the

Fig. 1: *Automne doré, Quimperlé*, 1923, oil on canvas, 71 x 81 cm. Private collection



magazine *L'Illustration* in 1924: *He is a pointillist, but not the kind who decomposes tones and applies them unmixed, thereby letting our eyes reconstitute the colours on our retina. His palette is extremely varied and subtle. The oils bind and melt into one another in highly delicate harmonies [. . .]. With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet.*⁶

This work is accompanied by a photo-certificate of authenticity from Yann Farinaux-Le Sidaner dated 2 March 2011 [No. LS 438]. It will be included in the forthcoming supplement to his Le Sidaner catalogue raisonné.

*« I don't paint portraits;
I paint people in their surroundings. »*

Édouard Vuillard



Anonymous photographer, *Portrait of Édouard Vuillard*, Villeneuve-sur-Yonne, 1897/98

ÉDOUARD VUILLARD

1868 CUISEAUX (SAÔNE-ET-LOIRE) - LA BAULE 1940

La salle d'étude aux Pavillons à Cricqueboeuf

Glue-based distemper on buff paper; c.1910.

Stamped with signature lower right: *E. Vuillard* (Lugt 2497a).

584 x 445 mm

PROVENANCE: The artist's studio – Marianne Feilchenfeldt, Zurich – Anonymous sale, Sotheby's, London, 28 June 1967, lot 41 (repr.) – Henry Luce III, Fisher's Island – Private collection by descent from the above – Private collection, USA

LITERATURE: Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, II, Paris, 2003, no. VIII-1368, repr. p. 994

EXHIBITION: *Édouard Vuillard – Gemälde, Pastelle, Aquarelle, Zeichnungen, Druckgraphik*, Kunsthaus Zurich, 1964, no. 155 (titled: *Die Kinder in Villerville*, dated c.1908)

Édouard Vuillard was one of the leading members of the Nabis, an artists' group founded in Paris in 1888. In his early career he achieved recognition as a painter of small-format portraits, images of intimate interiors and figures in domestic settings. He later emerged as a modernist of exceptional talent. It was not until 1900 that he began to explore the mutability of the outdoor world, visiting the suburbs of Paris and travelling in rural France and Switzerland.



Fig. 1: *Portrait of Jos Hessel*, oil on cardboard. 1905. Private collection

Vuillard stayed with his friends, Jos [fig. 1] and Lucie Hessel [fig. 2], at *Les Pavillons*, a large country house at Cricqueboeuf in Normandy, from 12 July to 13 September 1910. Other summer visitors were Marcelle Aron, Lucie Hessel's cousin and closest confidante, her lover, the writer Tristan Bernard, and the progressive playwright Romain Coolus, brother-in-law of Vuillard's future mistress Juliette Weill. The house had been rented for the summer by Alfred Natanson, one of the three wealthy brothers who had financed



Fig. 2: *Lucie Hessel*, photograph done in the studio on Boulevard Maiesherbes, Paris, 1911-2



E. Vuillard

the avant-garde cultural journal *La Revue Blanche*¹ – host of Vuillard's first exhibition in 1891. Jos Hessel was Vuillard's agent and dealer. As Stephen Brown writes, Vuillard's close relationship with the Hessels promised domestic comfort and the opportunity to move in a coterie of the leisure class whose lifestyle was susceptible to expression as art – an idea that appears to have been irresistible to Vuillard.²

Despite this complicated web of relationships, the summer spent at *Les Pavillons* was clearly a major source of artistic inspiration to Vuillard. It generated an important series of drawings and paintings, among them the present work. They evoke the leisurely warmth of long summer days and a strong sense of *dolce far niente*, as is reflected in the drawing titled *The Door onto the Garden* [fig. 3].³ Vuillard achieved an ideal marriage of theme, location and technique – the bright, pastel palette and the loose, fluid handling of wash strikingly evoke sun-drenched days spent at *Les Pavillons*.⁴



Fig. 3: *Door onto the Garden*, Glue-based distemper on cardboard; 1910, reworked in 1916, 139 x 186 mm.
Private collection, Canada



ÉDOUARD VUILLARD

1868 CUISEAUX (SAÔNE-ET-LOIRE) - LA BAULE 1940

La fenêtre à Cannes

Pastel and charcoal on paper; 1932-3.

Signed lower right: *E Vuillard*.

290 x 155 mm

PROVENANCE: The artist's studio – Private collection – Galerie Belier, Paris (1973) – I. S. Ivanovic, London – Private collection, Great Britain

EXHIBITION: *Edouard Vuillard*, Paris, Musée des Arts Décoratifs, 1938, no. 247

LITERATURE: Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, III, Paris 2003, no. XII-97, repr. p. 1504

A view from a window is a recurring theme in Vuillard's *oeuvre*. He painted over sixty views of the Place Vintimille from the windows of the apartments he and his mother occupied in Montmartre, the neighbourhood where he had spent his youth. He depicted the view at different times of the year, at different hours of the day and under varying seasonal and weather conditions over a period of some thirty years. This preoccupation with the theme of a view from a window is something of a counterpoint to Vuillard's other enduring interest, the depiction of interiors.

On his first visit to the Côte d'Azur in the winter of 1900-1, Vuillard experienced the special qualities of Mediterranean light, which even in winter seems to intensify the colours of nature. He was also to experience the advantages of a mild winter climate. In the early 1930s he divided his time between Paris, the château of Les Clayes – acquired in 1925 by his friends, Jos and Lucie Hessel – and trips abroad. He stayed on the Côte d'Azur with the Hessels from 23 December 1932 to 5 January 1933.¹

The present view of the promenade and harbour of Cannes was painted from a half-open window in Vuillard's room at the Villa Endymion [fig. 1]. This villa was a comfortable property with extensive gardens in the hills above Cannes. The view is narrow in format and framed by the window. The gardens are depicted in green and ochre, their contours delineated in graphite. The red mass of the distant pier is wedged between the blue of the sky and the blue of the sea. The interior of the room is barely indicated. Areas of untouched paper are used to suggest the lightness of the walls and create interplay with the rich tones of the harbour, pier, sea and sky. With a confident and seemingly effortless touch Vuillard creates an image almost tangible in its immediacy and conveying a strong impression of depth.



Fig. 1: Unknown photographer, *The Villa Endymion, Cannes 1930s*.



» *Work with your heart? — Then there is the possibility
of 'breathing life into' work* «

Egon Schiele



Anonymous photographer, *Portrait of Egon Schiele*, Vienna, 1918

EGON SCHIELE

1890 TULLN NR. VIENNA – VIENNA 1918

Portrait of August Lederer

Charcoal on paper.

Signed and dated *Egon Schiele 1918*.

464 x 292 mm

PROVENANCE: August Lederer, Vienna, acquired directly from the artist – Erich Lederer, Vienna and Geneva, by descent from the above – Elisabeth Lederer, Geneva, by descent from the above – Ronald S. Lauder, New York – Private collection

LITERATURE: Agnes Husslein-Arco and Jane Kallir, ed., exhib. cat., *Egon Schiele – Self-portraits and Portraits*, Belvedere, Vienna 2011, p. 201, no. 89, repr. – Renée Price (ed.), *Egon Schiele – The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie, New York 2005–6, p. 316, no. D 158, repr.

Egon Schiele ranks as one of the groundbreaking artists of the twentieth century. Younger by twenty-eight years than his fellow Austrian and mentor Gustav Klimt, he quickly rejected the decorative aesthetic of *fin-de-siècle* Viennese Art Nouveau and Secessionism to create his own original Expressionist style. His artistic career coincided with the birth of psychoanalysis in Vienna. Freud, as Stefan Zweig noted in his autobiography, saw *Viennese culture and civilisation as a thin veneer through which the destructive forces of the underworld could break through at any moment*. Schiele's work contains presentiments of the same destructive forces smouldering in Europe and the *violent volcanic eruptions* (Zweig) that were to come. His career was tragically cut short by his early death at the age of twenty-eight but he left behind an extraordinary body of work. Some of the finest examples are to be found among the many portraits – paintings and drawings – which constitute a major part of his *œuvre*.

This sensitive and striking portrait of August Lederer [fig. 1] was executed towards the end of Schiele's life, in 1918. The drawing demonstrates Schiele's remarkable ability to detach himself from conventions,



Fig. 1: Unknown photographer,
Portrait of August Lederer; c.1918.



1908

to analyze the psychology of the sitter and to identify his distinguishing traits. He has depicted the individuality of his subject with flawless economy of line. Following the tradition of Old Masters like Hans Holbein and Albrecht Dürer, the present drawing is precise, realistically accurate, emotionally incisive and yet extremely simple. As Jane Kallir notes, *nothing [...] is false or extraneous*.¹ The drawing testifies to Schiele's unparalleled sureness of touch and his ability to grasp in a single breathtaking sweep, the complete contour of a figure.²

By the last two years of his life (1916-18), Schiele had developed a strong following among affluent Viennese families such as the Lederers. The industrialist August Lederer and his wife Serena were his good friends and supportive patrons.³ It was Klimt who had initiated an introduction. He had stepped in to help a young fellow artist who was constantly in financial difficulties.

In the winter of 1912, Schiele was invited to the Lederers' second home in Győr to paint a portrait of their eldest son Erich. During the visit a friendship developed and Erich decided to take drawing lessons from Schiele.⁴ It was at Erich's instigation that the Lederer family began to acquire Schiele's work in quantity, although not every member of the family approved of him.⁵ However the Lederers indulged their young son's enthusiasm for Schiele's work. They ended up, as Erich said, *owning more Schiele drawings than there are days in the year*.⁶

Gustav Klimt died in Vienna in 1918. This placed Schiele briefly at the forefront of modern art in Austria. But he was to die only eight months later - on the cusp of fame and international recognition - in the Spanish influenza epidemic. His wife Edith had predeceased him by three days.

Jane Kallir has kindly confirmed the authenticity of the drawing and has assigned it the archive number D2455a.



1927/35 Zeichnung zu den Vogelinseln (1927/20.)

PAUL KLEE

1879 MÜNCHENBUCHSEE - MURALTO 1940

Zeichnung zu den Vogelinseln [Drawing for Bird Islands]

Pen and brown ink on thin paper, laid down on cardboard by the artist.

Signed at the lower right: *Klee*, inscribed on the mount: *1921/35 Zeichnung zu den Vogelinseln (1921/20)*.

222 x 289 mm (mount: 260 x 322 mm)

PROVENANCE: James Wise, Geneva, New York and Nice – Galerie Berggruen, Paris (acquired from the above in 1958) – Marlborough Fine Art, London – Galerie Athénée, Triesenberg – Galerie Kornfeld, Bern, auction sale, 16 June 1972, lot 542 – Saidenberg Gallery, New York – Eric Bick, Canada (acquired from the above in 1973) – Private collection, Canada

EXHIBITIONS: *Paul Klee*, Nationalgalerie, Kronprinzenpalais, Berlin, 1923 – *A Tribute to Paul Klee 1879-1940*, National Gallery of Canada, Ottawa and Art Gallery of Ontario, Toronto, 1979, no. 20, repr. – *A Loan Exhibition of Paintings and Works of Art on Paper by Paul Klee and Lyonel Feininger*, Blanden Memorial Art Gallery, Fort Dodge and Miami University Art Museum, Oxford, Ohio, 1980-1, no. 11, repr. – *Paul Klee nelle collezioni private*, Museo d'Arte Moderna Ca'Pesaro, Venice and Palazzo Reale, Milan, 1986, no. 45, repr.

LITERATURE: Will Grohmann, *Paul Klee. Handzeichnungen 1921-1930*, Potsdam and Berlin, 1934, p. 9, pl. I – Jürgen Glaesemer, *Paul Klee. Die farbigen Werke im Kunstmuseum Bern. Gemälde, farbige Blätter, Hinterglasbilder und Plastiken*, Bern, 1976, p. 141 f., repr. pp. 142 and 188 – Paul-Klee-Stiftung and Kunstmuseum Bern, *Catalogue Raisoné Paul Klee*, Bern, 1999, III, no. 2626, repr. p. 270

It is somewhat surprising, given the very large size of Klee's *œuvre*, that the usual progression from preparatory drawing to finished painting is found only in relatively small numbers in his work. But the present monochrome drawing is one such example. It is preparatory to the watercolour over oil-colour drawing titled *Vogel = Inseln [Bird = Islands] 1921/20*¹ [fig. 1]. In his own hand-written 'œuvre catalogue' Klee assigns the work the number *1921/35* – that is, a number later than the number assigned to the present drawing. However, the inscription on the mount makes it clear that this was the drawing preparatory to, and not based on the finished version. In the drawing Klee has clearly laid out the design and subject in preparation for the future watercolour over oil-colour drawing. He has included a letter 'N' which he was to omit in the finished version.

Klee was invited to join the teaching staff of the Staatliches Bauhaus in Weimar by Walter Gropius in October 1920. He was offered a post as *Meister* and began work in the spring of 1921. The year was to mark a turning point in his drawing practice. Key factors in his move towards abstraction had been his encounter with Cubism, his contact with the artists of *Der Blaue Reiter* and his growing friendship with Kandinsky. Jürgen Glaesemer writes on Klee's artistic development and embrace of abstraction: *A rigorous theoretician, [Klee] succeeded, like few other artists of his generation, in ordering the entire spectrum of his creative thinking to produce a coherent theoretical system, yet without undermining the expressive richness and creative sensitivity of his*



Fig. 1: *Vogel = Inseln [Bird = Islands] 1921/20*.

Watercolour over oil-colour drawing on paper, mounted on cardboard, signed, 280 x 438 mm. Paul-Klee-Stiftung and Kunstmuseum Bern, [inv. no. F 22]



work. He had travelled his own artistic route to a highly personal form of abstraction, an abstraction that sought to explore and grasp the precepts of the natural world and apply these insights to art rather than follow the traditional practice of imitating nature in art. [...] His objective was to employ the formal elements of art in the most abstract way possible - namely, in the purest way [...]. In his view, the precepts of form constituted part of the precepts of the natural world.²

The present drawing depicts a group of birds. The birds are in flight, in the water, diving and at rest. They were probably based on direct observation of nature. In its use of a new pictorial language the drawing marks a fresh departure in Klee's work. It provides something of a prologue to the formal and theoretical ideas he was to develop later.

Klee applied a scale of expressive values ranging from 'dynamic' to 'static' to every linear configuration. Examples of dynamic movement in the present drawing are the emphatic horizontals of the wings and the arrow-shaped feet of the birds to indicate the direction of movement. These are direct precursors of the directional arrows often found in his later work. Examples of static movement are the horizontal lines of the shore, horizon, sky, and of a small rectangle behind the ducks in the foreground and the tree in the upper part of the composition. They in turn foreshadow the 'strata' watercolours with their system of parallel coloured stripes and blocks which partly uncover or conceal a figure. And even the mosaic-like black and white squares on the neck of the bird in the foreground prefigure his 'magic square' series of oils and watercolours in which he fractured the landscape into an abstract mosaic of light and dark squares. Even though narrative elements predominate in the present drawing, Klee's goal is clear: to investigate the creative process and the precepts governing the methodology of artistic expression – quite independent of external personal references – to achieve maximum 'purity of method'.

EMIL NOLDE

1867 NOLDE I. HOLSTEIN – SEEBÜLL 1956

Leopard

Watercolour on thin Japan paper; circa 1923-4.

Signed at the lower right: *Nolde*. Annotated by the artist on the original mount: *Sie erlegten uns einen Fasan / ich Ihnen einen Leoparden / Weihnachten 1929 / von A u E.N.*¹

350 x 484 mm

PROVENANCE: Adalbert Colsman, Langenberg (as a Christmas gift of the artist, thence by descent to the previous owner)

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

In 1911, Nolde rented an apartment and atelier in Berlin and regularly spent some of the winter months there with his wife, Ada. Their apartment was near the Zoologischer Garten, one of Germany's best-known zoos. Zoo noises were within earshot: *The wild animals in the zoo are roaring, the exotic birds are screeching, and then a band starts up, playing popular tunes to animals and humans alike,*² Nolde wrote in his autobiography.

Nolde was deeply interested from early on in the fauna of his northern homeland where the flat marsh landscapes are mainly populated by cattle and horses. His experience of the exotic fauna of the Berlin Zoo and Aquarium came in the middle years of his career – 1923 and 1924. Although well travelled, Nolde had had to forgo planned trips to Iceland, Greenland, the Himalayas and Togo. It is not improbable that his visits to the Zoo were some kind of compensation for this, and perhaps for other missed travel opportunities.

Nolde's visits to the Berlin Zoo generated a number of outstanding watercolours. His models were lions, polar bears, kangaroos, antelopes and buffaloes. The well-stocked aviaries provided a panoply of colourful parrots, birds of paradise, toucans, cranes and flamingos. The Aquarium housed exotic fish, frogs, salamanders, olms, lizards and chameleons. And the Botanical Gardens offered him a wealth of orchids, cacti and strelitzia.

The series of watercolours depicting animals from the Zoo constitutes a clearly defined body of work within Nolde's *oeuvre*. He had not used these motifs earlier on in his career and he did not return to them later. This makes it comparatively easy to date them.

The present, fine depiction of a leopard devouring his daily portion of meat was a gift of the artist to the Colsman family. He and his wife had been invited to spend the Christmas holidays with them. Nolde intended the watercolour to be both a witty comment and a gesture of thanks for the festive dinner.

The work is accompanied by a photo-certificate of authenticity issued by Dr. Manfred Reuther, Director of the Stiftung Seebüll Ada und Emil Nolde, dated 12 December 2002.



PIERRE BONNARD

1867 FONTENAY-AUX-ROSES — LE CANNET 1947

Jeune femme à sa toilette

Pencil on paper. Signed upper centre: *Bonnard*; c.1931.
325 x 255 mm

PROVENANCE: Acquired directly from the artist by the former owner — Private collection, France

Pierre Bonnard was born in Fontenay-aux-Roses in 1867. He attended classes at the Académie Julian in the years 1886–7. Here he first came into contact with Paul Sérusier and Maurice Denis. The three young artists were co-founders of the group known as the *Nabis* (in Hebrew: ‘prophets’). They were enthusiastic admirers of Paul Gauguin and Japanese woodblock prints. Bonnard, who had studied law, acquired his lawyer’s licence in 1889 but in the same year started to study at the École des Beaux-Arts in Paris.¹ Only two years later he was exhibiting his paintings at the Salon des Indépendents. He met Marthe, his favourite model and later wife, in 1893. The couple moved into a house known as the Villa Bosquet in Le Cannet in the mid 1920s. From then on, the house was the focal point of Bonnard’s artistic activity. But he continued to travel extensively and in the early years only spent a few months of the year there. On the outbreak of the Second World War he settled in Le Cannet permanently. He died in 1947.

The nude was one of Bonnard’s preferred subjects. He focused increasingly on the theme of women at their toilette from the early 1900s onwards. The move to the Le Cannet villa with its large, well-equipped bathroom brought about a thematic change in his work. The recurrent motif of a *nu accroupi au tub* was to be replaced with a *nu à la baignoire*.

Marthe was Bonnard’s sole model for his many versions of the *nu à la baignoire*. She spent much of her day in the bathroom so Bonnard had plenty of opportunity to sketch her. He continued to depict her as a young woman with a delicate, almost childlike body even in later life. There was no need to have his model take up different poses or see her simulate an activity — he was an observer on the sidelines witnessing an everyday ritual. His actual presence made little difference.² *This series of nudes in the bathtub, a ‘monument’ to Marthe’s obsessive compulsion, ranks along with Matisse’s bath scenes among the major works of the twentieth century*, commented David Sylvester.³



This fine drawing was probably executed in the early 1930s. It was thus executed in the same period as the painting titled *Nu à la baignoire (Sortie du bain)* [fig. 1]. Many elements in both the drawing and the painting — for example the checkerboard pattern of the tiling and the chair beside the bathtub — recur in other works of the period.

In the early 1930s, his handling of the nude has much in common with his work of the mid 1910s. A good example is the painting of

Fig. 1: *Nu à la baignoire (Sortie du bain)*,
1931, oil on canvas, 120 x 110 cm.
Centre Georges Pompidou — MNAM/CCI, Paris



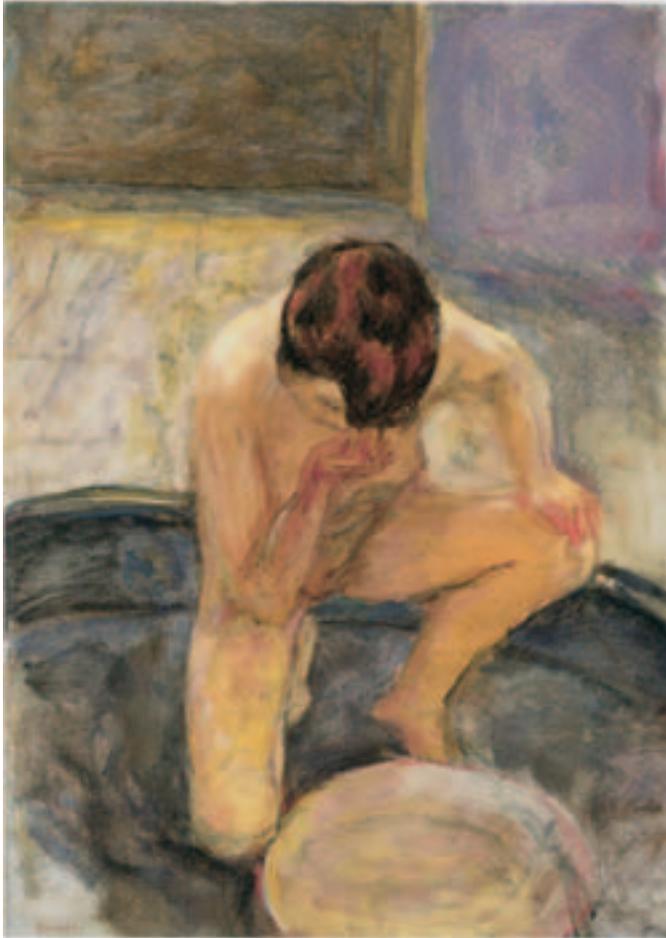


Fig. 2: *Nu au tub (Femme accroupie)*, 1913,
oil on canvas, 75 x 53 cm.
Private collection

1913 titled *Nu au tub (Femme accroupie)* [fig. 2] where the fluid, rounded forms prefigure the harmonious roundness of the figure and the bath, chair and tiling in the present drawing.

The drawing belongs to a group of stylistically comparable studies executed on paper and in similar format. Compositionally, they are closely related to the present sheet and display a similar preliminary drawing in pencil although they have been reworked with watercolour.⁴

Antoine Terrasse comments: *For Bonnard, drawing was the emotional experience par excellence and anyone ignorant of how he went about it would have difficulty in deciding whether the drawing followed the painting or vice versa [...].*⁵

The work is accompanied by a certificate of authenticity issued by Guy-Patrice Dauberville, Bernheim-Jeune & Cie., Paris.



Anonymous Photographer, *Balthus and Setsuko by the Pavilion*. Fondation-Balthus, Rossinière

BALTHUS, (BALTHASAR KLOSSOWSKI DE ROLA)

1908 PARIS – ROSSINIÈRE, SWITZERLAND 2001

Half Nude of a Young Girl [Portrait of Setsuko Ideta]

Pencil on paper. Signed with the artist's monogram and dated at the lower right: B. 1963.

600 x 452 mm

PROVENANCE: Henriette Gomès, Paris – Private collection, Paris

LITERATURE: Sabine Rewald, *Balthus*, exhib. cat., The Metropolitan Museum of Art, New York 1984, p. 152, fig. 129, titled *Figure Study (Setsuko)* – Virginie Monnier and Jean Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris 1999, no. D 1002, repr. p. 313.EXHIBITED: *Balthus*, Galerie Henriette Gomès, Paris 1966 (no catalogue published) – *Balthus, disegni e acquarelli*, exhib. cat., Palazzo Recani-Arroni, Spoleto 1982, no. 74. – *Balthus*, exhib. cat., Centre Georges Pompidou, Musée national d'art moderne, Paris 1983-4, no. 94, full-page repr. – *Balthus*, exhib. cat., Municipal Museum of Art, Kyoto 1984, no. 50.

Balthasar Klossowski de Rola, known as Balthus, was born in Paris in 1908. He came from an artistic family but received no formal artistic training himself. His father, Erich Klossowski, an East Prussian aristocrat, was a painter and art historian. His mother, Elizabeth Spiro, who came from a family of artists in Breslau, was also a painter. Better known as Baladine, she had a long-standing relationship with Rainer Maria Rilke. Rilke was something of a mentor to the young Balthus, writing the preface for an album of drawings by the 13-year-old titled *Mitsou*. Through his family, Balthus came into contact with the writers André Gide and Pierre-Jean Jouve. He also encountered Pierre Bonnard, who gave him early encouragement. He took drawings lessons at the Académie de la Grand Chaumière in 1924 and copied Poussin's paintings in the Louvre. He visited Florence in 1926 and travelled widely in Tuscany studying Italian early Renaissance art. He took a studio in Paris in 1933 and only a year later had his first solo show at Pierre Loeb's Galerie Pierre which specialized in Surrealism. At the time, he had his first public showing of erotic paintings – it included works like *Alice dans le miroir*, *La Toilette de Cathy* and *La Leçon de guitare*.¹ He established himself as an outstanding portraitist and also became involved in stage design.

Balthus's oeuvre is almost obsessively dominated by erotic imagery. His predominant motifs are adolescent girls on the cusp of puberty awakening to sexual awareness, sleepwalking between trancelike innocence and erotic fantasies. In the preface to Sabine Rewald's recent exhibition titled *Balthus: Cats and Girls*, staged at The Metropolitan Museum in New York, Thomas P. Campbell writes: *In these pictures Balthus captures his young models' moods with great sensitivity, in combination with formal austerity and, frequently, erotic undertones. The results are impressive – and sometimes disturbing – depictions of childhood and adolescence. [...] To the compositional and colouristic virtuosity [...] of this multifaceted painterly oeuvre [...] must always be added the model's awareness that the artist's gaze is resting on her.*²

Balthus counted many of the leading artists of the day – André Derain, Pablo Picasso, Man Ray, Joan Miró and Alberto Giacometti – among his friends. But he was little influenced by contemporary artistic trends. At most, it was the past he looked to for inspiration – to artists like Piero della Francesca, Poussin and Courbet. As a result, his work only won the recognition of a wider public very late in his career.

Balthus was Director of the Académie de France at the Villa Medici in Rome from 1961 to 1977. He was appointed to the post by André Malraux, France's Minister of Cultural Affairs. Malraux wanted to revive the Villa Medici as a French artistic and intellectual centre in Rome and hoped that Balthus would help restore something of the prestige the Académie had enjoyed under Ingres's directorship



75. 1913

(1835-42). Balthus supervised the restoration of the Villa and the gardens to their original Renaissance grandeur. His team stripped the interior of its decorative clutter, discovering ancient frescoes, and transformed its rooms into monumentally stark and austere spaces. The new colours of the vast, bare walls, ranging from 'Piero green' to muted browns, appear in the backgrounds of the paintings Balthus produced during this period.³

On an official visit to Japan in 1962, Balthus met Setsuko Ideta, a young Japanese woman aged nineteen who acted as a translator on his visit to the temples at Kyoto. She came to Rome that same year, and later (in 1967) became his wife.

The present sheet depicts Setsuko in half figure, seated. A shawl is loosely draped around her shoulders leaving her breasts exposed. Balthus delineates the outlines of her body with extreme delicacy, gently exploring the contours of her figure with softly reiterated strokes. The elegant almond eyes are lightly but clearly defined, with nose and mouth finely shaped. Areas of shadow are modelled with fine, transparent strokes which lend the figure plasticity. The figure is set autonomously at the centre of the sheet. The large area of untouched paper surrounding it enhances its lightness. Balthus provides only the slightest indication of spatial relationships through the addition of delicate hatching strokes behind the figure.

Setsuko was Balthus's favourite model between 1962 and 1967. She is recognizable in a number of other drawings – portraits, full-length nudes and half nudes.⁴ Some of the sheets are studies for the paintings mentioned above. Others, like the present work, are finished works in their own right, unrelated to other pieces. After 1967, the year of their marriage, Setsuko no longer appears in Balthus's drawings.

Setsuko very probably prompted Balthus to look towards the Orient, both the Near East and the Far East. She was the model for the odalisque in the painting titled *The Turkish Room* dating from the years 1963-6 [fig. 1]. Here, she poses in a Moorish room in one of the towers of the Villa Medici.⁵ Her opened robe reveals a delicate, rounded body whose contours and proportions are reminiscent of those favoured by Ingres. She also appears in two companion works entitled *Japanese Figure with a Red Table* and *Japanese*



Fig. 1: *The Turkish Room*, casein tempera with marble powder on canvas, 1963-6, 180 x 210 cm.

Musée national d'art moderne, Centre Georges-Pompidou, Paris

Figure with a Black Mirror, both dating from the period 1967-76 [figs 2 and 3].⁶ These paintings are based on *shunga*, a genre of Japanese art where erotic imagery symbolizes Spring and renewal. But whereas the traditional *shunga* figures are small, Balthus painted his models on an unusually large scale, like the figures depicted in Utamaro's prints of the late 1790s.



Fig. 2: *Japanese Figure with a Red Table*, casein and tempera on canvas, 145 x 192 cm. 1967-76. Private collection



Fig. 3: *Japanese Figure with a Black Mirror*, casein and tempera on canvas, 157 x 195,5 cm. 1967-76. Private collection

In the sixteen years Balthus spent in Rome, he produced only nineteen paintings. But he was very active as a draughtsman. The catalogue raisonné compiled by Virginie Monnier and Jean Clair lists more than 400 drawings executed in this period. In 1977, Balthus left Rome and moved with his wife and young daughter to Rossinière, a small village in Switzerland. He lived and worked in his large wooden house, the *Grand Châlet*, until his death in 2001.

ALEXANDER CALDER

1898 PHILADELPHIA - NEW YORK 1976

Untitled [Child with Balloon]

Black ink and red gouache on paper; 1975.

607 x 382 mm

PROVENANCE: Gallery Maeght, Zurich – Private collection, Zurich

Alexander Calder was born in Philadelphia in 1898. Both his father and his grandfather were sculptors and his mother a painter. He began to work as a freelance artist in 1924, sketching sporting events and circus performances for a local magazine. He first visited Paris in 1926 where he attended classes at the Académie de la Grande Chaumière. He began to make his first wire sculptures – essentially three-dimensional line drawings of animals, people and circus subjects – and tiny, toylike wood and metal figures with movable parts. He also designed the first pieces of his miniature *Cirque Calder* [fig. 1]. In *An Autobiography with Pictures* (1966) he credits Piet Mondrian with his decision to produce non-figurative work – he visited Mondrian's studio in 1930: it was *a shock that started things*.¹ Since the 1950s, Calder's works – many of them large-scale outdoor sculptures – have been installed in many major cities.



Fig. 1: Alexander Calder operating the *Cirque Calder* during the Calder retrospective at the Fondation Maeght, 1969



The present drawing is an early preparatory study for a poster for the exhibition titled 'Crag and Critters' staged at the Galerie Maeght in Paris, and later in Zurich in 1975. This was to be one of Calder's last exhibitions. The final version of the poster differs significantly from the present drawing [fig. 2].

The Paris branch of the gallery founded by Aimé and Marguerite Maeght in 1946 began to act as Calder's exclusive agent in 1950. The Maeghts were also the publishers of the noted art magazine *Derrière le Miroir*. A close working relationship and friendship developed and Calder's association with the Maeght family was unbroken until his death in 1976.²



Fig. 2: Poster for the exhibition 'Crag and Critters',
Galerie Maeght. Paris, 1975

In this drawing Calder evokes with startling sparseness a sense of the immensity of the universe – the balloon could be compared to a big red sun floating high in the sky. In the catalogue of the 1975 exhibition Mario Pedrosa writes: *The 'Critters' are truly Calder's children [...]. Sandy's [Calder's] rhythm, a rhythm that marks his entire oeuvre, has shaped them. Once in an interview he described a trip on the high seas off Guatemala. The sea was calm, he was lying on deck and then he saw an unforgettable sight:³ the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other.⁴*

Calder remained committed to abstraction throughout his career, exploring its potential in a wide variety of artistic media. But the forces and forms of the universe were to provide him with a lifetime source of inspiration. In 1951 he said: *[...] the underlying sense of form in my work has been the system of the Universe [...], the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colours and temperatures, and surrounded and interlarded with wisps of gaseous condition [...] seems to me the ideal source of form.⁵*

Two of the key components of Calder's work are its playful humour and its unique exploration of the relationship between space and line – as the present drawing so succinctly demonstrates. The theme of the circus preoccupied him for the whole of his career. His mobiles – as Marcel Duchamp baptized them in 1931– are unpowered, non-figurative kinetic constructions conceived as interactive objects which respond to the slightest current of air or playful touch of a hand. Calder himself described his mobiles as *four-dimensional drawings*. Gombrich notes: *Calder suspended forms of various shapes and colours and made them circle and sway in space [...]. Of course, once the trick was invented it could also be used for the creation of fashionable toys.⁶*

The Calder Foundation, New York has confirmed the authenticity of the drawing and has registered it in its archives. It has been assigned application no. A24097.



Anonymous Photographer, *Alexander Calder in his Saché studio*. Archives Maeght. Paris. 1972

FOOTNOTES

- ¹ Thomas F. Schneider and Inge Jaehner (eds.), in collaboration with Walter M. Feilchenfeldt and Suzanne Schwarz Zuber, *Remarque's Impressionists – Art Collecting and Art Dealing in Exile*, Göttingen and Bristol (Conn.), 2014, p. 9.

1 FRANCESCO DE' ROSSI, IL SALVIATI

- ¹ See H. Cheney, *Francesco Salviati*, Ph.D. diss., New York University 1963, Ann Arbor 1971, p. 19ff.
² The pendant to this fresco depicts *Augustus Preventing the Burning of the 'Aeneid'*. It too represents the efforts of a ruler to preserve a cultural asset.
³ Giorgio Vasari, *Le Vite de' piu eccellenti pittori scultori ed architectori*, 1568, VII: *volendo Pier Luigi Farnese . . . adornare quella città di nuove muraglie e pitture, prese al suo servizio Francesco [Salviati], dandogli le stanze in Belvedere, dove egli fece in tele grandi alcune storie a guazzo de' fatti d'Alessandro Magno, che furono poi in Fiandra messe in opera in panni d'arazzo.*
⁴ Mortari, 1992, *Catalogo/Arazzi*, no. 11, repr. For a discussion of the genesis of the tapestry, see Catherine Monbeig Goguel, *Francesco Salviati (1510-1563) ou la Bella Maniera*, exhib. cat., Rome, Villa Medici and Paris, Musée du Louvre, 1998, p. 284, no. 113 and p. 288, no. 115.
⁵ Mortari, 1992, p. 169: *. . . condotte con grande maestria e con abilissimo uso dell aquarello che è proprio del Salviati degli anni fiorentini tra il '44 e il '48.*
⁶ Nicholas Turner, *Florentine Drawings of the Sixteenth Century*, London 1986, p. 172, no. 124.
⁷ Statement by Catherine Monbeig-Goguel, May 2013.

2 GIOVANNI BATTISTA NALDINI

- ¹ Rhoda Eitel Porter in *Private Treasures – Four Centuries of European Master Drawings*, exhib. cat., New York and Washington, 2007, p. 44, see no. 16.
² Anna Maria Forlani Tempesta in *Mostra di Disegni Vasariani [. . .]*, exhib. cat., Florence 1966.
³ Musée du Louvre, inv. L. 1886. Luisa Mortari, *Francesco Salviati*, Rome 1992, p. 260, no. 487, repr.
⁴ Catherine Monbeig Goguel, op. cit., 2012, p. 91, no. 22.
⁵ Rhoda Eitel Porter, 2007, op. cit., no. 16.

3 DAVID VINCKBOONS

- ¹ Karel van Mander, *Het Schilder-boeck*, Haarlem 1604, fols. 299 r-v.
² William W. Robinson on David Vinckboons, in *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exhib. cat., National Gallery of Art, Washington, and Pierpont Morgan Library, New York, 1986-7, p. 298.
³ Wolfgang Wegener and Herbert Pée, *Die Zeichnungen des David Vinckboons*, in *Münchener Jahrbuch der bildenden Kunst*, XXXI, Munich 1980, pp. 35-128. The authors describe and illustrate 83 drawings which they attribute to Vinckboons; 53 of these drawings are studies for prints.
⁴ *Boy Bird-Nesting*, c.1606, pen and brown ink, brown, blue green and grey blue wash, 141 x 184 mm, Rijksprentenkabinet, Rijksmuseum, Amsterdam [inv. 1958:04]. See Marijn Schapelhoutman, *Nederlandse tekeningen omstreeks 1600, Catalogus van de Nederlandse Tekeningen in het Rijksprentenkabinet, Rijksmuseum Amsterdam*, III, Amsterdam 1987, no. 95. – *A young Man Pursuing his Beloved into the Woods*, c.1621, pen and brown ink, blue and grey washes, 119 x 84 mm, Robert Lehmann Collection, The Metropolitan Museum of Art, New York [inv. 1975.1.817].
⁵ F. W. H. Hollstein, *Dutch and Flemish Etchings Engravings and Woodcuts c.1450-1700*, III, *Bolswert*, no. 14.

4 CLAUDE GILLOT

- ¹ Collection Soleine, MS. 9328, *Recueil des sujets de pieces tirées d'italien*; repr. in Georges Gendarme de Bévoite, *Le Festin de Pierre avant Molière: Dorimon-de Villiers-Scénario des Italiens-Cicognini*, Paris 1907, pp.342-43.
² Gendarme de Bévoite 1907, p.342: *Dans la scène de naufrage, je suis en chemise dans l'eau avec 10 ou 12 vessies; je me hausse et je me baisse comme si je nageais et j'arrive sur le théâtre en disant: 'Plus d'eau! plus d'eau! Du vin tant que l'on voudra!'. J'aperçois Don Juan entre les bras d'une jeune fille de pecheur. . .*
³ Gendarme de Bévoite 1907, p.343: *Mon maître sort de son évanouissement, et, pendant qu'il s'entretient avec la jeune fille, je fais le lazzi de crever une de ces vessies en tombant sur le cul; cela fait du bruit, je dis que c'est le canon que je tire en réjouissance de nous être sauvés.*
⁴ Inv. no. AE 2399.
⁵ J. Tonkovich, New York 2009, op. cit., p.168, fig. 11.

5 CHARLES MICHEL-ANGE CHALLE

- ¹ The biographical overview is based on Perrin Stein's entry in *French Drawings from the British Museum, Clouet to Seurat*, exhib. cat., British Museum, London and The Metropolitan Museum of Art, New York 2005, p. 134, no. 53.
² See Jacob Bean and Lawrence Turcic, *15th-18th Century French Drawings in The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 1986, pp. 56-7, no. 54, repr. – John Baskett, *Exhibition of Old Master and English Drawings*, London 1968, cat. no. 43.

6 HUBERT ROBERT

- ¹ Victor Carlson has kindly confirmed that the initial is the artist's monogram. He writes: [Although] *it is not commonplace to find Robert inscribing his works in this way [...] I do not find it improbable that Robert should add his initial as a means of claiming his authorship of this watercolour.*
- ² Only scholars of the Académie des Beaux-Arts in Paris were admitted to the Académie de France in Rome. Robert was accepted as a *membre extraordinaire* through the intervention of his benefactors, Stainville and the marquis de Marigny, director of the *Bâtiments du Roi*.
- ³ Victor Carlson, *Hubert Robert, Drawings & Watercolors*, exhib. cat. Washington, National Gallery of Art, 1978, p. 19.
- ⁴ Alvin L. Clark, *Mastery & Elegance. Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exhib. cat., Harvard University Art Museums, Cambridge, Mass. and elsewhere, 1999-2000, p. 403.
- ⁵ Victor Carlson has kindly confirmed the dating.
- ⁶ Ink and watercolour, 1761. Département des Arts graphiques, Musée du Louvre, Paris, inv. RF 784. See *Hubert Robert, Promenades au XVIIIe siècle*, exhib. cat., Avignon, Musée Angladon, 2010, p. 21, no. 2, repr.
- ⁷ Carter E. Foster, *French Master Drawings from the Collection of Muriel Butkin*, exhib. cat., Cleveland, The Cleveland Museum of Art, 2001, p. 30.

7 CHRISTIAN SEYBOLD

- ¹ Christian Ludwig von Hagedorn, *Lettre à un Amateur de la Peinture*, Dresden 1755, p. 337.
- ² Hagedorn, op. cit., p. 338: *Dans plusieurs de ses têtes [...] on admire un finiment qui va jusqu'à l'expression des pores : c'est designer l'Emule de Denner.*
- ³ See Klára Garas, *Christian Seybold und das Malerbildnis in Österreich im 18. Jahrhundert*, in *Bulletin des Musées Hongrois des Beaux Arts*, Budapest 1981, 56/57, pp. 113-37.

8 JAKOB PHILIPP HACKERT

- ¹ Johann Wolfgang von Goethe. *Werke*, xlvi (*Winckelmann/Philipp Hackert*), Weimar 1891, p. 126.
- ² Johann Wolfgang von Goethe. *Werke*, xlviii (*Schriften zur Kunst/Paralipomena*), Weimar 1897, p. 251.
- ³ See anonymous, *Fragmente über Jacob Philipp Hackert als Mensch und als Künstler*, in *Morgenblatt für gebildete Stände*, 25 August 1807, p. 810.
- ⁴ *Oaks near Albano*, pen, brush in grey and brown, 378 x 477 mm. Private collection. Here too, Hackert's interest focuses on the fall of sunlight on the foliage. He has modelled this with rapid, fluent brushstrokes. *Chestnut Tree near Licenza*, pen and brush in brown, 504 x 392 mm. The State Hermitage Museum, St. Petersburg. (See Nordhoff and Reimer 1994, II, no. 607). This drawing can be compared to a drawing of a similar motif which was probably also executed in 1769: *Chestnut Tree on High Ground*, brush and brown ink over pencil, 455 x 340 mm. Private collection.
- ⁵ Edward Clive married Henrietta Antonia Herbert (1758-1830), daughter of the 1st Earl of Powis, in 1784. On the death of her elder brother the title became extinct but it was revived in 1804 and transferred to Clive. From then on he was titled 1st Earl of Powis. For biographical details on Edward Clive and his sister Charlotte, see John Ingamells, *A dictionary of British and Irish travellers in Italy 1701-1800. Comp. from the Brinsley Ford Archive by John Ingamells*. New Haven and London 1997, pp. 220-1. Ingamells was not aware of the Clives' visit to Naples in March 1787.
- ⁶ Kauffmann notes in her *memoria delle piture* [sic!] in April 1787 *two portraits per Lord Clive Inglese — per Ladi Clive sorella dell sudetto, each of which cost 100 zecchini*. See Carlo Knight (ed.), *La 'Memoria delle piture' di Angelica Kauffmann*. Accademia Nazionale di San Luca, Rome 1998, p. 41.
- ⁷ For details of the painting, see Andrew Wilton and Ilaria Bignamini (eds.), *Grand Tour. Il fascino dell'Italia nel XVIII secolo*, exhib. cat., Rome, Palazzo delle Esposizioni 1997, no. 21 (here the name is spelt 'Grignon').
- ⁸ This unpublished painting is dated 1775. Today, it is still held at Powis Castle, Welshpool, Wales.

9 THOMAS JONES

- ¹ Christopher Riopelle and Xavier Bray, *A Brush with nature, The Gere Collection of Landscape Oil Sketches*, (new edition) London 2003, p.118.
- ² Pencil and watercolour, titled: *near y^e M^e de' Monti by Naples / 10th May 1781*, 208 x 278 mm. See Ann Sumner and Greg Smith, *Thomas Jones (1742-1803). An artist rediscovered*, exhib. cat., Cardiff, National Museum & Gallery; Manchester, Whitworth Art Gallery; and London, National Gallery, 2003-4, p.242, no. 134, repr.
- ³ Francis W. Hawcroft, *Travels in Italy 1776-1783. Based on the "Memoirs" of Thomas Jones*, exhib. cat., Manchester, Whitworth Art Gallery, 1988, pp.103-5; nos. 119-22. The catalogue describes four and refers to twelve drawings belonging to the series. — Ann Sumner and Greg Smith, op. cit., pp.239-42, nos. 131-4, all repr. This catalogue includes four drawings and quotes *perhaps as many as 16 drawings* belonging to the series.
- ⁴ A. P. Oppé, *The Memoirs of Thomas Jones, The Walpole Society*, XXXII, London 1951, p.102. Cited after Francis W. Hawcroft, op. cit., p.103 f.

10 LOUIS-LÉOPOLD BOILLY

- ¹ Pierre Rosenberg, *Passion for Drawing. Poussin to Cézanne, Works from the Prat collection*, Alexandria, Virginia, 2004, p. 166 f., no. 49, repr.
- ² Boilly, le prétendu petit maître, est celui que, en plein néo-classicisme, osa donner à la narration et à la description réaliste, ce qui n'allait nullement de soi, la valeur et la forte dignité d'une vraie grande peinture Jacques Foucart, *Boilly grand ou petit maître ? in Boilly (1761-1845)*, exhib. cat., Palais des Beaux-Arts de Lille, Lille 2011, p. 32.

11 CHRISTOFFER WILHELM ECKERSBERG

- ¹ Private collection. See Peter Michael Hornung and Casper Monrad, *C. W. Eckersberg – dansk malerkunsts fader*, Copenhagen 2005, p. 62, repr. p. 63.
- ² David's instruction took place every day between 8 am and 1 pm. Students were called on to depict the models exactly as they looked in natural light. The models were carefully chosen to represent the classical ideal of the figures of gods and heroes, and suited for use in classical scenes. Commenting on David's teaching, Eckersberg wrote: *He never corrects with his brush or with chalk, but simply demonstrates and compares with the model; he constantly advises us to see and study the ancients and the outstanding old masters so as to see and copy nature through their eyes*. See Henrik Bramsen (ed.), *C. W. Eckersberg. Dagbog og Breve. Paris, 1810-1813*, Copenhagen 1947, p. 61.
- ³ Hans Edvard Nørregård-Nielsen, in exhib. cat., *The Golden Age of Danish Art – Drawings from the Royal Museum of Fine Arts, Copenhagen*, Alexandria, Virginia 1995, p. 138.
- ⁴ Philip Conisbee et al., in exhib. cat., *Christoffer Wilhelm Eckersberg, 1783-1853*, National Gallery of Art, Washington D. C., 2003-4, p. 69.
- ⁵ Henrik Bramsen 1947, op. cit., p. 81.

12 CARL CHRISTIAN CONSTANTIN HANSEN

- ¹ Francis Haskell and Nicholas Penny, *Taste And The Antique – The Lure of Classical Sculpture 1500 – 1900*, New Haven and London, 1981, pp. 173-4, no. 19, fig. 90. The group was recorded in an inventory of the Ludovisi Collection in 1623. Ten years later it was restored and placed on pedestals of breccia marble, framing a relief of a battle, in the Palazzo Grande, a Ludovisi property on the Pincio in Rome. Later records show that it was acquired by Queen Christina of Sweden. It was bequeathed with the rest of her collection to Cardinal Azzolini. After Azzolini's death it was sold to Don Livio Odescalchi, a nephew of Pope Innocent XI. After the Pope's death, his cousin and heir, Baldassare d'Erba, sold the group to Philip V of Spain in 1724. In 1839 it was transported to the Prado where it is still held.
- ² Jan Zahle, *Antikensalen – Figursalen – Museet*, in *Spejlinger i Gips*, exhib. cat., Royal Danish Academy of Fine Arts, Schools of Visual Art and Danish National Art Library, Copenhagen 2004, no. 2.
- ³ Karin Kryger, *Tegninger efter afstøbninger*, in op. cit., exhib. cat., Copenhagen 2004, pp. 212-91. Kryger lists other studies after classical antiquities executed by pupils of Eckersberg, see cat. nos. 34-79. Many of them with Eckersberg's (and other teacher's) signatures and similar encrypted numbers or letters related to the pupils.

13 JOHAN THOMAS LUNDBYE

- ¹ The inscription is a quotation from Nikolai Frederik Severin Grundtvig's *Nordens Mytologi* of 1808, widely held to be a masterpiece of Danish literature. See Kaj Thanning, *Der Däne N.F.S. Grundtvig*, translated into German by Eberhard Harbsmeier, *Det Danks Selskab*, Copenhagen 1972.
- ² Kasper Monrad and Colin J. Bailey, in exhib. cat., *Caspar David Friedrich og Danmark*, Statens Museum for Kunst, Copenhagen 1991.
- ³ Torsten Gunnarson, *Nordic Landscape Painting in the Nineteenth Century*, New Haven and London 1998, p. 37.
- ⁴ The Danish psychiatrist Ib Ostfeld published two studies on Lundbye's psychology: *J. Th. Lundbye. Et Stemningslivs Historie*, Copenhagen 1937 and *Johan Thomas Lundbye: En kunstners kamp med sin skæbne. En epilog*, Copenhagen 1977.
- ⁵ Two examples are the paintings titled *Stensætning ved Røkløve på Refsnæs*, 1839 (Thorvaldsen Museum, Copenhagen), and *Landskabsstudie med en kæmpehøj*, 1843 (Randers Kunstmuseum). See Stig Miss et al. in exhib. cat., *Johan Thomas Lundbye 1818-1848*, Thorvaldsen Museum, Copenhagen, 1994, pp. 47 and 68. Drawings of similar barrows are held in the Hirschsprungs Collection, Copenhagen. See exhib. cat., *Tegninger & Huletanker – Johan Thomas Lundbye 1818-1848*, Den Hirschsprungske Samling, Copenhagen 1998-9, p. 42, nos. 22, 173 and 269.
- ⁶ The *Kommissionen for Oldsagers Opbevaring* [Royal Commissions for the Preservation of Ancient Monuments] was founded in 1807 to preserve runic stones and other artefacts. See Patricia G. Berman, *In Another Light – Danish Painting in the Nineteenth Century*, London 2007, pp. 116-7.
- ⁷ From a diary entry of 1844; cited from Karl Madsen, *Johan Thomas Lundbye*, 2nd ed., Copenhagen, 1949, p. 52.

14 JØRGEN VALENTIN SONNE

- ¹ Patricia G. Berman, *In Another Light – Danish Painting in the Nineteenth Century*, London, 2007, pp. 73-4, fig. 48.
- ² *L'Age D'Or De La Peinture Danoise 1800-1850*, exhib. cat., Galeries Nationales du Grand Palais, Paris, 1984-5, pp. 297-300.
- ³ A portrait by Constantin Hansen executed in 1837 conveys the convivial dynamic of the group. The six artists are depicted in the rooms of Michael Gottlieb Bindsbøll, an architect also working in Rome. Statens Museum for Kunst, Copenhagen. Ulrich Schulte-Wülwer, *Sehnsucht nach Arkadien – Schleswig Holsteinische Künstler in Italien*, Heide, 2009, p.140.
- ⁴ Dörte Zbikowski in exhib. cat., *Die Kopenhagener Schule – Meisterwerke Dänischer Und Deutscher Malerei Von 1770 Bis 1850*, Kunsthalle Kiel, Ostfildern-Ruit, 2005, p. 274.

15 CARL BLECHEN

- ¹ Rave, op. cit., p. 168, no. 234 and p. 500, no. 1984. Both drawings are today in the collection of the Herzog Anton Ulrich Museum in Braunschweig. See Peter Klaus Schuster (ed.), *Carl Blechen. Zwischen Romantik und Realismus*, exhib. cat., Berlin 1990, p. 167, nos. 205 and 206.
- ² Rave, op. cit., p. 246, no. 681; Schuster, op. cit., p. 145, no. 125.
- ³ Cited after Schuster, op. cit., p. 145.

16 ERNST FERDINAND OEHME

- ¹ Viktor Paul Mohn (1842 Meißen – Berlin 1911), a pupil of Ludwig Richter in Dresden, married Richter's niece.
- ² Examples are Friedrich's *Abbey in the Oak Forest* of 1810 and *Monastery Cemetery in the Snow*. See Helmut Börsch-Supan and Karl Wilhelm Jähnig, *Caspar David Friedrich*, Munich 1973, nos. 169 and 254, repr.
- ³ Ludwig Richter, *Lebenserinnerungen eines deutschen Malers nebst Tagebuchniederschriften und Briefen*, edited by Heinrich Richter, Leipzig, 1909, 6th. edition, p. 375. Cited in Hinrich Sieveking, *Fuseli to Menzel – Drawings and Watercolours in the Age of Goethe from a German Private Collection*, exhib. cat., Munich and New York 1998, p. 182.
- ⁴ An area enshrined in legend, as the names 'Roßtrappe' and 'Hexentanzplatz' would imply. Since the time of Johann Friedrich Pascha Weitsch (1723 Hessendamm nr. Wolfenbüttel – Salzdahlum 1802) the region has attracted the interest of artists. In 1769, Pascha Weitsch was probably the first painter to depict a view of the Roßtrappe. The painting is now in the collection of the Herzog Anton Ulrich Museum in Braunschweig. (Helmut Börsch-Supan, in a written communication).
- ⁵ Only two other watercolours by Oehme executed on this trip are extant: *Church at Hohenweitschen* and *Burg Falkenstein*, both now in a private collection. See Hans Joachim Neidhardt et al. in *Ernst Ferdinand Oehme 1797–1855 – Ein Landschaftsmaler der Romantik*, exhib. cat., Dresden 1997, p. 206, nos. 181 and 186.
- ⁶ Schloss Charlottenburg, Berlin. Börsch-Supan and Jähnig, op. cit., p. 315, no. 190, repr.
- ⁷ Hermitage Museum, St. Petersburg. Börsch-Supan and Jähnig, op. cit., p. 379, no. 300, repr. p. 380.
- ⁸ Kunsthalle, Hamburg. Börsch-Supan and Jähnig, op. cit., p. 365, no. 276, repr.

17 ADOLPH VON MENZEL

- ¹ Friedrich Eggers (ed.), *Deutsches Kunstblatt Zeitschrift für bildende Kunst, Baukunst und Kunsthandwerk; Organ der deutschen Kunstvereine*, Stuttgart, 2.1851, p. 150.
- ² *Berlin, im April: Adolf Menzel hat so eben für den Heldencyclus des siebenjährigen Krieges, den er im Holzschnitt erscheinen lässt, den „General Winterfeldt“ in der Zeichnung vollendet. Man darf immer gewiss sein, dass Menzel jede Aufgabe auf diesem Gebiete eigenthümlich und charakteristisch zu lösen weiss; und es gelingt ihm das stets so vollkommen, dass man in seiner letzten Leistung immer seine beste vor Augen zu haben glaubt. Es lebt wieder Alles in dieser Figur.*
- ³ The full title reads: *Aus König Friedrichs Zeit: Kriegs- und Friedens-Helden gezeichnet von Adolph Menzel, in Holz geschnitten von Eduard Kretzschmar*, Alexander Duncker (ed.), Berlin 1854-6.
- ⁴ *Stehender Mann mit Kinnbart und Degen, seine Feldbinde richtend* [Standing Man with Beard and Rapier tying his Sash], black chalk and wash/wiping?, heightened with white, c.1850. Formerly with C. G. Boerner, Düsseldorf, Lagerliste 92 (1990), no. 27.
- ⁵ *Hans Karl von Winterfeldt, preußischer Generallieutenant*, black chalk heightened with white, 291 x 211 mm, Berlin, Staatliche Museen Preußischer Kulturbesitz, Nationalgalerie, inv. no. 175.

18 ADOLPH VON MENZEL

- ¹ For a drawing with a similar angle of view, see *View from the Balcony of Hotel Detzer in Munich*, 1882, pencil, 18.3 x 11.5 cm, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. KK Menzel no. 1774. Repr. in *Adolph Menzel, radikal real*, exhib. cat., Munich, Kunsthalle der Hypo-Kulturstiftung and Berlin, Kupferstichkabinett der Staatlichen Museen, 2008, p. 140f.
- ² A sketch of a typical Brixen townhouse (1881, graphite on paper, 11 x 21, whereabouts unknown) is illustrated in Irmgard Wirth, *Mit Menzel in Bayern und Österreich*, Munich 1982, fig. 97.- A drawing in the collection of the Kupferstichkabinett Berlin (inv. SZ Menzel N 1156) shows the inner court of Amtssitz Köstlan in Brixen. See Luciano Pelizzari, *Menzel in Verona. Die Italienreisen des großen deutschen Malers des 19. Jahrhunderts*, exhib. cat., Ingelheim 2008, p. 307, figs. 1-3.
- ³ See exhib. cat., *Adolph Menzel 1815-1905 – Master Drawings from East Berlin*, New York, The Frick Collection and elsewhere, 1990-1, p. 229; Luciano Pelizzari, op. cit. p. 55.

19 ADOLPH VON MENZEL

- ¹ See *Adolph Menzel 1815-1905 – Master Drawings from East Berlin*, exhib. cat., New York, The Frick Collection and elsewhere, 1990-1, p. 230.

20 EUGÈNE BOUDIN

- ¹ For comparable pastels from this series see Anne-Marie Bergeret-Gourbin, *Eugène Boudin. Paintings and Drawings. Musée Eugène Boudin, Honfleur*, Paris 1996, p. 76-85, nos. 24-29.
- ² Cited after the English translation, in Anne-Marie Bergeret-Gourbin, op. cit., p. 80. – The unpublished notebook is quoted in G. Jean-Aubry, *La vie et l'œuvre d'après les lettres et les documents inédits d'Eugène Boudin*, Neuchâtel 1968/1977, p. 22.
- ³ Letter from Monet to Geffroy of 8 May 1920. Cited in Vivien Hamilton, *Boudin at Trouville*, exhib. cat., The Burrell Collection, Glasgow Museums, Glasgow and Courtauld Institute Galleries, University of London, 1992-3, p. 44.
- ⁴ Charles Baudelaire, *Curiosités Esthétiques*, Salon de 1859, VII, *Le Paysage*. – The English translation is cited after Anne-Marie Bergeret-Gourbin, op. cit., p. 76. – Baudelaire's text is reprinted in G. Jean-Aubry, op. cit., p. 234.

22 PAUL-CÉSAR HELLEU

- ¹ Cited after Paul-César Helleu, *Glimpses of the Grace of Women: an exhibition of drypoints*, Knoedler Gallery, New York 1974, unpaginated.
- ² For illustrations of a number of examples, see Anne-Marie Bergeret-Gourbin and Marie-Lucie Imhoff, *Paul Helleu 1859-1927*, exhib. cat., Musée Eugène Boudin, Honfleur 1993, notably pp. 84-89, nos. 57, 53, 55 (fig. 2 of the present catalogue), 67, 58, and 60.
- ³ J. M. Quennell, *Paul Helleu: A Reevaluation*, in *Apollo*, March 1983, p. 116.

23 ARMAND GUILLAUMIN

- ¹ *Je suis incapable de donner une touche ailleurs que sur nature*. Cited after Lydia Harambourg, *Armand Guillaumin peintre impressionniste*, in *La Gazette de l'Hôtel Drouot*, no. 38, 3.11.2006, p. 207.
- ² Daniel Wildenstein, *Monet. Catalogue raisonné* (new edition), Taschen, Cologne 1996, III, nos. 1218-40.
- ³ Rainer Budde and Barbara Schaefer (eds.), *Miracle de la couleur*, exhib. cat., Wallraf-Richartz-Museum, Fondation Corboud, Cologne 2001, p. 150.
- ⁴ *Un coloriste féroce*. Joris-Karl Huysmans, *L'Art Moderne: L'Exposition des Indépendants*, Paris 1902, p. 261.
- ⁵ Taube G. Greenspan, in *The Dictionary of Art*, edited by Jane Turner, London and New York 1996, XIII, p. 829.

24 HENRI LEBASQUE

- ¹ *Lebasque 1865-1937*, exhib. cat., San Francisco, Montgomery Gallery, 1986, p. 16.
- ² *Lebasque*, exhib. cat., San Francisco 1986, p. 12.
- ³ The painting titled *Nu au collier de perles* executed in 1923 shows the model a few moments later: the flowers are now arranged in her hair, she is about to put on a pearl necklace. See Denise Bazetoux, *Henri Lebasque. Catalogue raisonné – Tome 1*, Neuilly-sur-Marne 2008, p. 272, no. 1090. Two related drawings are the undated *Nu se coiffant* (depicting a seated model), see Bazetoux, op.cit. no. 1060, p. 266; and an earlier work dating from 1906-11 titled *Nu à la fontaine*, see Bazetoux, op. cit., p. 256 f., nos. 1008-9 and 1011-2.

25 HENRI EUGÈNE AUGUSTIN LE SIDANER

- ¹ Émile Verhaeren on Le Sidaner's painting *Le Quai* (1898), in *Mercur de France*, 1906, cited in Dominique Maréchal, *Verging nicht diese Stadt? – Brügge als Treffpunkt europäischer Symbolisten*, in *Der Kuss der Sphinx, Symbolismus in Belgien*, exhib. cat., Vienna, BA-CA Kunstforum, Ostfildern 2007, p.38.
- ² Karin Sagner, *Henri Le Sidaner, A Magical Impressionist*, in *Henri Le Sidaner (1862-1939)*, exhib. cat., Kunstsammlungen Chemnitz 2009, p.15 and p.34.
- ³ *Toute son œuvre est marquée par le goût des atmosphères tendres, douces, silencieuses. Il va même peu à peu jusqu'à supprimer de ses toiles tous les personnages, comme s'il craignait que la moindre silhouette humaine vienne en troubler le silence ouaté.* Paul Signac, cited in Yann Farinaux-Le Sidaner, *Le Sidaner, l'œuvre peint et gravé*, Milan 1989, p.30-1.
- ⁴ Y. Farinaux-Le Sidaner, op. cit., p.37.
- ⁵ *Il est pointilliste, mais non à la manière de ceux qui désagrègent les tons et les appliquent sans mélange, laissant à nos yeux le soin de reconstituer les couleurs sur la rétine. Sa palette est extrêmement variée et nuancée. Les pâtes se lient, se fondent en accords très délicats [...]. Les contours, chez lui, semblent naître du jeu de la lumière. Par là, il s'apparente à Claude Monet.* Jacques Baschet, *L'Illustration*, 1924. Cited in Y. Farinaux-Le Sidaner, p. 36-7.
- ⁶ *Il est pointilliste, mais non à la manière de ceux qui désagrègent les tons et les appliquent sans mélange, laissant à nos yeux le soin de reconstituer les couleurs sur la rétine. Sa palette est extrêmement variée et nuancée. Les pâtes se lient, se fondent en accords très délicats [...]. Les contours, chez lui, semblent naître du jeu de la lumière. Par là, il s'apparente à Claude Monet.* Jacques Baschet, *L'Illustration*, 1924. Cited in Y. Farinaux-Le Sidaner, p. 36-7.

26 ÉDOUARD VUILLARD

- ¹ Dramatic shifts occurred around the turn of the century. Thadée Natanson's fortunes declined. *La Revue Blanche* became increasingly difficult to support. Its last issue appeared in the spring of 1903. Thadée Natanson and his wife Misia divorced in 1905. Vuillard moved to Galerie Bernheim-Jeune, the gallery run by Alexandre Bernheim on Rue Laffitte in Paris. This subsequently came under the management of Josse and Gaston Bernheim, Alexandre's sons. The gallery was a focal point of the art market adjacent to Galerie Durand-Ruel and the auction house Hotel Drouot. Alexandre Bernheim's nephew Jos Hessel was manager and senior partner of the gallery. In April 1900, he had arranged the first *Nabis* exhibition. Vuillard was invited to exhibit on his own or with his fellow artists annually in the years 1903 to 1914. See Stephen Brown (ed.), op. cit., p. 40.
- ² Stephen Brown (ed.), *Vuillard: A Painter and His Muses, 1890-1940*, exhib. cat., The Jewish Museum, New York, 4 May – 23 September 2012, p. 43.
- ³ Private collection, Canada. A. Salomon and G. Cogeval, 2003, op. cit., p. 992, VIII-365.
- ⁴ Guy Cogeval (ed.), in exhib. cat., *Edouard Vuillard*, National Gallery of Art, Washington DC 2003, p. 451.

27 ÉDOUARD VUILLARD

- ¹ Antoine Salomon and Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, III, Paris 2003, p. 1505.

28 EGON SCHIELE

- ¹ Jane Kallir, *Late Portraits*, in exhib. cat., Husslein-Arco et al., op. cit., p. 168.
- ² Further portrait drawings of August Lederer by Schiele are held in a number of private collections. See Jane Kallir, *Egon Schiele: The Complete Works*, New York 1990, p. 635, nos. 2452 – 2455, repr.
- ³ Christian M. Nebehay, *Gustav Klimt – Egon Schiele und die Familie Lederer*, Berne 1987, pp. 11-33.
- ⁴ Serena Lederer was already studying drawing under Gustav Klimt. Erich Lederer, after taking his first lessons from Schiele and proving a promising student of drawing, rapidly announced his intention to become an artist. C. M. Nebehay, *Egon Schiele: Sketchbooks*, London 1989, p. 63.
- ⁵ Tobias G. Natter, *Die Welt von Klimt, Schiele und Kokoschka – Sammler und Mäzene*, Cologne 2003, p. 160.
- ⁶ Heinrich Benesch, *Mein Weg mit Egon Schiele*, New York 1965, pp. 19-20.

29 PAUL KLEE

- ¹ Paul-Klee-Stiftung, Bern, 1999, op. cit., III, no. 2611, repr. p. 280. Collection of the Paul-Klee-Stiftung and Kunstmuseum Bern.
- ² Jürgen Glaesemer, op. cit., p. 135 f.

30 EMIL NOLDE

- ¹ *You brought us down a pheasant, I have brought you down a leopard | Christmas 1929 | from A and E. N.*
- ² *Die Raubtiere drüben im Zoogarten brüllten, die fremden Vögel schrien, und dann begann eine Kapelle ihr Spiel, populäre Musik den Tieren vorspielend und den Menschen.* Emil Nolde, *Jahre der Kämpfe*, Cologne 1985, p. 217.

31 PIERRE BONNARD

- ¹ Nancy Coleman Wolsk, *From Thought to Form*, in *Pierre Bonnard: Early and Late*, London 2002.
- ² Peter Kropmanns in *Pierre Bonnard – Magier der Farbe*, exhib. cat., Wuppertal 2010.
- ³ David Sylvester, cited by Jacqueline Munck in *The Nudes in the Bathtub*, in *Pierre Bonnard. The Work of Art: Suspending Time*, exhib. cat., Paris 2006, p. 204.
- ⁴ See Munck, op. cit., p. 259, nos. D 20 and D 21.
- ⁵ Antoine Terrasse, *Bonnard. Leben und Werk*, Cologne 1989, p. 165.

32 BALTHUS, (BALTHASAR KLOSSOWSKI DE ROLA)

- ¹ V. Monnier and J. Clair, op. cit., nos. P 71, P 74 and P 79.
- ² Thomas P. Campbell in Sabine Rewald, *Balthus: Cats and Girls*, exhib. cat., The Metropolitan Museum of Art, New York 2013 (trans. from the German edition, Munich 2013), p. VI.
- ³ See Sabine Rewald, op. cit., p. 51, with photographs of a room before and after restoration.
- ⁴ For similar drawings with Setsuko as a model see V. Monnier and J. Clair, op. cit., *Portrait d'une jeune japonaise*, 1963, black chalk, 381 x 330 mm. Comtesse de Rola (D1007) – *Jeune fille en buste coiffée d'un béret*, 1963, black chalk, 533 x 390 mm. Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington (D1010) – *Étude pour la Chambre turque*, 1963, black chalk and watercolour, 500 x 680 mm. The Museum of Modern Art, New York (D1023) – *Jeune Japonaise au bonnet*, 1963, black chalk, 350 x 500 mm. Private collection (D1031) – *Jeune fille en buste*, 1964, black chalk, 500 x 375 mm. André Gomás, Paris (D1060) – *Jeune Japonaise assise*, 1966, 452 x 299 mm. Renato Guttuso, Rome (D1090).
- ⁵ See Sabine Rewald, op. cit., p. 148, no. 46. The room was designed during Horace Vernet's directorship in the years 1828-35.
- ⁶ V. Monnier and J. Clair, op. cit., *La Chambre Turque*, no. P 329; *Japonaise au miroir noir*, no. P 331; *Japonaise à la table rouge*, no. P 332.

33 ALEXANDER CALDER

- ¹ Alexander Calder with Jean Davidson in *Calder, an Autobiography with Pictures*, New York 1966, p. 113.
- ² Yoyo Maeght, *The Maeght Family. A Passion for Modern Art*, Paris 2006.
- ³ Mario Pedrosa, *Calder. Crags and Critters*, exhib. cat, Paris 1975, p. 13.
- ⁴ Alexander Calder with Jean Davidson, op. cit., 1966.
- ⁵ Alexander Calder, 'What Abstract Art Means to Me', *The Museum of Modern Art Bulletin*, 18/3 (spring 1951), p. 8.
- ⁶ Ernst Gombrich, *The Story of Art*, London 1995.



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Eugène Boudin, *Marine au grand ciel*, pastel no. 20 (detail)



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