



LE CLAIRE
SEIT 1982
KUNST

CLASSIC
OLD
TO
MODERN



Carl Blechen, *Waldinneres*, (Forest Landscape) no. 14 (detail)





Georges Seurat, *Femme assise bas*, no. 19 (detail)

CLASSIC

OLD TO MODERN

Works on Paper from Jordaens to Giacometti

LE CLAIRE
KUNST SEIT 1982

35

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Alessandra Casti

Thomas and Gianna le Claire

Gerhard Kehlenbeck

This catalogue, titled *Classic – Old to Modern*, showcases a selection of works on paper by Old Masters, late nineteenth-century artists and modernists. It focuses on drawings that combine sensitivity with well-balanced aesthetic achievement. We're introducing a new feature this time – the catalogue entries are not published in full length in print but the main texts can be accessed by scanning the QR code given on each page. In addition, catalogue entries can be downloaded from our website. They are also available on request.

We are extremely grateful to Gerhard Kehlenbeck for his tireless research and his illuminating and wonderfully readable catalogue entries. We also thank Alessandra Casti for her perceptive, well-researched catalogue entries and her invaluable support. They both play an important part in our continuing success and their energy and dedication help us navigate the whims and caprices of the market.

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: Antoine Béchet, Laura Bennett, Marian Bisanz-Prakken, Mark Brady, Monika Brunner, Christina Buley-Urbe, Victor Carlson, Sue Cubitt, Hubertus Gaßner, Anna and Michael Haas, Kilian Heck, Wolfgang F. Kersten, Christian Klemm, Mathilde Lecuyer, Tómas Llorens, Ger Luijten, Dirk Masbaum, Richard Riss, Pierre Rosenberg, Yves Rouart, Dorit Schäfer, Peter Schatborn, Andreas Stolzenburg, Yvonne Tan Bunzl, Anna Varichon, David H. Weinglass, Thomas and Christian Zwang.

Thomas and Gianna le Claire

SAMUEL VAN HOOGSTRATEN

1627 - Dordrecht - 1678

Sketch Sheet of five Figure Studies and a Female Head in Profile

Pen and brown ink on laid paper, executed in the 1640s.
142 x 108 mm

PROVENANCE: Charles Sackville Bale, London (Lugt 640) – Henry Oppenheimer, London (his sale, Christie's, 10, 13-14 July 1936, lot 297, repr.) – Carel Emile Duits, London (Lugt Supplement 533a)

LITERATURE: Otto Benesch, *The Drawings of Rembrandt*, vol. 4, London 1954-57, A 40 illus., 1046 (as probably student of the 1640s) – Jan Gerrit van Gelder, 'Review: The Drawings of Rembrandt. First Complete Edition in Six Volumes by Otto Benesch' in *The Burlington Magazine*, vol. 103, no. 697, April 1961, pp. 149-151, p. 150, 13 f. (as Rembrandt) – Werner Sumowski, *Bemerkungen zu Otto Benesch Corpus der Rembrandtzeichnungen*, Bad Pyrmont 1961, p. 24 (as probably by Samuel van Hoogstraten) – Otto Benesch, *Collected Writings*, ed. Eva Benesch, vol. 4, A 40, illus., 1103 (as probably school piece) – Werner Sumowski, *Drawings of the Rembrandt School*, vol. 5, New York, 1979-92, no. 1264^x illus. (as Samuel van Hoogstraten)

Both Benesch and Sumowski have dated the present sheet to the 1640s. Hoogstraten was working in Rembrandt's studio at the time, and his drawings were strongly influenced by the elder artist's style. Sumowski supposes that the sketches are by the same hand as the study sheet formerly in the Paul von Schwabach collection, Berlin, hence by Samuel van Hoogstraten. He compares the unidentified form of a man with a hat in our sheet with the draperies of Christ in Hoogstraten's *The Incredulity of St Thomas* in the Rijksmuseum, Amsterdam (inv. no. 1909-3) and the elderly female profile in the top right corner with the head of a woman in the artist's *Birth Scene* in the Fondation Custodia, Paris (inv. no. 1971-T. 51).

We would like to thank Peter Schatborn who kindly confirmed the attribution.





actual size

THOMAS ADRIAENSZ. WIJK

1616 Beverwijk - Haarlem 1677

2 *The Courtyard of an Italian House, perhaps a Tavern*

Black chalk, point of the brush and black ink, grey wash and black ink framing lines on paper, with number 1036 (verso), executed c.1646.

385 x 355 mm

PROVENANCE: Paul Sandby (1725-1809), London (Lugt 2112) – Iohan Quirijn van Regteren Altena, Amsterdam (Lugt 4617) – Thence by descent

EXHIBITIONS: *Hoe Hollandse teekenaars Rome zagen 1500-1840*, Koninklijk Oudheidkundig Genootschap, Amsterdam 1940 (no catalogue published) – Ingrid Oud, Michiel Jonker and Marijn Schapelhouman, *In de ban van Italië: Tekenigen uit een Amsterdamse verzameling*, exhib. cat., Amsterdam Museum, Amsterdam 1995, no. 21

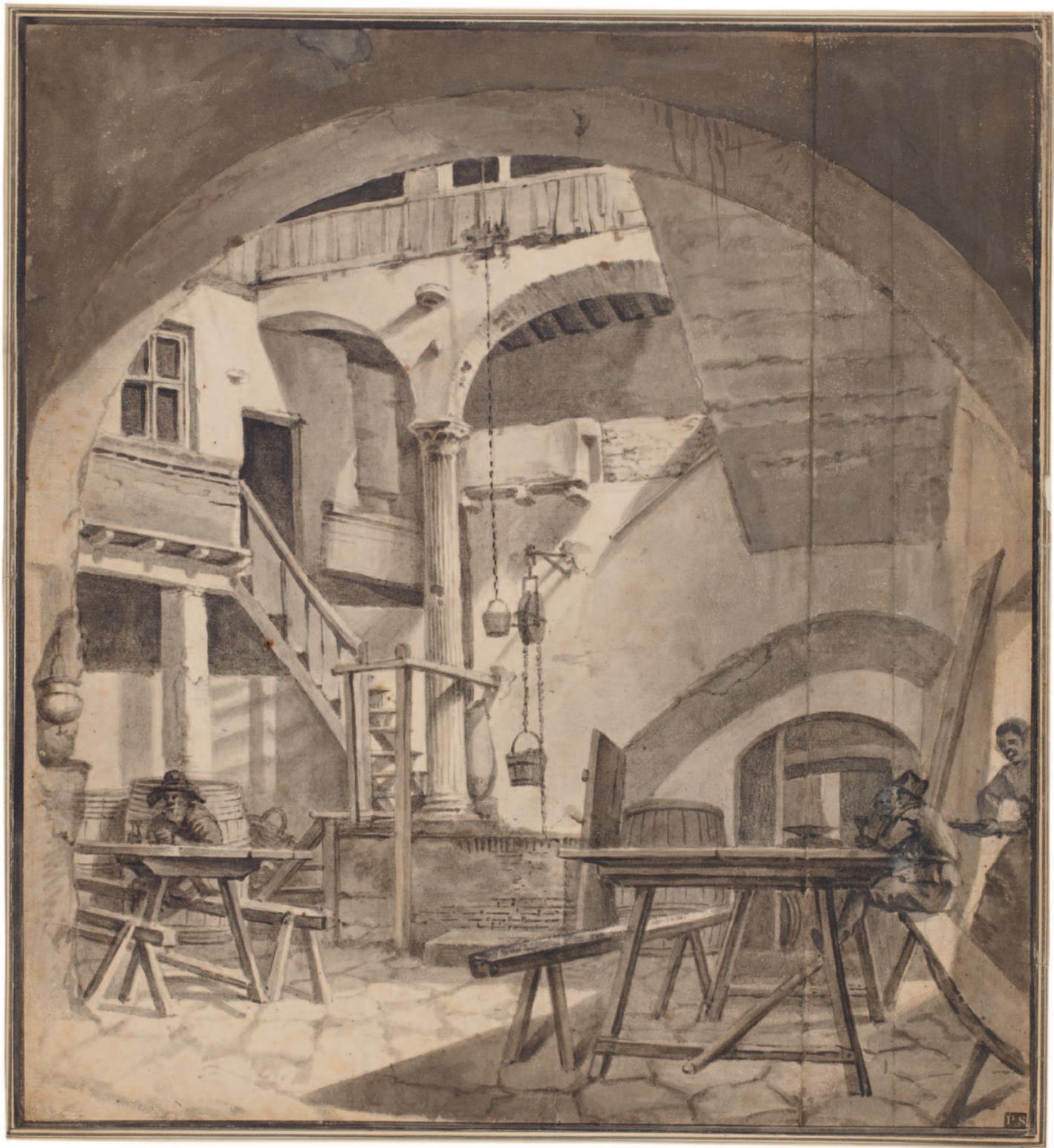
Although there is still no documentary evidence for Wijk's having travelled to Italy, his drawings with Mediterranean subjects indicate that he must have spent some time in that country. The locations he drew were not so much classical monuments and ruins as simple houses and courtyards which he could use as the settings for the ordinary people in his paintings. Our drawing belongs to a group of five known drawings and an etching (fig. 1) by the artist showing the same location.

We would like to thank Peter Schatborn who kindly confirmed the attribution.



Fig. 1: *The Courtyard of an Italian House, perhaps a Tavern*, etching.





ROELANT ROGHMAN

1627 - Amsterdam - 1692

3

Zuylen Castle near Utrecht (recto)

The Ruins of Huis ter Kleef near Haarlem (verso)

Black chalk with stumping, heightened with white, on paper (recto); black chalk with stumping and grey wash (verso); executed c. 1646-7. Signed at the lower left in brown ink: *R. Roghman*, inscribed on the verso in brown ink: *Zuylen*. 305 x 431 mm

PROVENANCE: George, 2nd Earl of Warwick (1746-1816), by descent to his brother, the Hon. Charles Greville, thence by descent – Warwick Sale, Sotheby's, London, 17 June 1936, lot 105 – Spink and Son, London – Private collection, London, thence by descent

LITERATURE: H. W. M. van der Wyck and J. W. Niemeijer, *De Kasteeltekeningen van Roelant Roghman*, Alphen aan den Rijn, 1989-90, I, p. 239, no. 220

Roelant Roghman's celebrated series of 245 drawings of manors and castles in Holland and Utrecht is the only series of comparable breadth and importance executed in the seventeenth century. Despite Roghman's youth at the time of execution it is unquestionably his chief artistic achievement. Roghman made repeated trips to the countryside, producing drawings of some 150 castles. He used black chalk, later reworking many of the drawings in grey wash and, in some cases, pen and ink.

Zuylen Castle is located on the river Vecht in the hamlet of Oud-Zuilen near Utrecht. The thirteenth-century castle was rebuilt in 1520 when the estate passed to the van Tuyl van Serooskerken family. The castle's most famous resident was Belle van Zuylen (Isabelle de Charrière), a celebrated writer and feminist *avant la lettre*.

Huis Ter Kleef, which is reproduced on the verso of the present sheet, is only two and a half kilometres from the centre of Haarlem. The castle was built in the thirteenth century. In 1403 it was given to Margaret of Cleves (c.1375-1411) During the siege of Haarlem in 1572 it served as the headquarters of the Spanish army under the Duke of Alba. It was severely damaged in 1573.



The Ruins of Huis ter Kleef (verso)





R. Hoffman

1830

JAN DE BISSCHOP

1628 Amsterdam - The Hague 1671

4 *View of the Temple of Marius, Rome*

Black chalk and brown wash, black ink framing lines, executed c.1655.

Inscribed in pen and brown ink by the artist: *Castrúm aqúae Julija fronte g hod. Falso trophee de Mario.*
96 x 156 mm

PROVENANCE: Lord Northwick (1770-1859) – By descent to Captain E. G. Spencer-Churchill (1876-1964) – Iohan Quirijn van Regteren Altena, Amsterdam (Lugt 4617) – Thence by descent

EXHIBITIONS: *Hoe Hollandse teekenaars Rome zagen 1500-1840*, Koninklijk Oudheidkundig Genootschap, Amsterdam 1940 (no catalogue published) – Ingrid Oud, Michiel Jonker and Marijn Schapelhouman, *In de ban van Italië: Tekenigen uit een Amsterdamse verzameling*, exhib. cat., Amsterdam Museum, Amsterdam 1995, no. 29

Jan de Bisschop was mainly influenced by Bartholomeus Breenbergh's style of drawing, emulating his use of brushwork in golden-brown ink over a preliminary chalk sketch and a similar combination of brush and pen for outlines. He developed a penchant for Italian subjects and he is thought to have visited Rome on a study trip in 1655 or 1657.

The present drawing is undated, like all de Bisschop's Italian drawings. The handling of the present depiction of the Temple of Marius in Rome certainly suggests an early dating around 1655. In its use of refined outlines combined with a delicate suggestion of underdrawing and subtle wash this drawing is a virtuoso example of the artist's accomplished draughtsmanship. The Temple of Marius proved a popular subject for Dutch Italianate artists and the motif appears in a large number of their drawings.





actual size

JACOB JORDAENS

1593 - Antwerp - 1678

5

Homage to the Poet

Red and black chalk, pen and brown ink, watercolour on paper, c.1660. The sheet enlarged by the artist on all four sides. Inscribed above: *Sinne beeld / de Poesie ofte den Poet gekroond met / Lauriere door Apollo / Mercurius hem inschenckende den Nektar / ofte den Ambrosiaen / de nimphem hem met sangen vereerende.*

205 x 215 mm

PROVENANCE: Jonathan Richardson, Jr. (1694-1771), London (Lugt 2170) – Goodhaert, Brighton – Clifford Duits collection, London – Thence by descent

LITERATURE: Leo van Puyvelde, *Jordaens*, Paris and Brussels 1953, p. 195 – Roger-A. d’Hulst, *De tekeningen van Jacob Jordaens*, Brussels 1956, pp. 281 and 386, no. 160 – Roger-A. d’Hulst, *Jacob Jordaens en de Schilderskamer van der Antwerpse Academie, Jaarboek Koninklijk Museum voor Schone Kunsten*, Antwerp 1967, pp. 135-6, fig. 3 – Roger-A. d’Hulst, *Jordaens Drawings*, London and New York 1974, II, A366 and IV, fig. 348 – R.-A. d’Hulst, *Jacob Jordaens*, (German edition), Stuttgart 1982, p. 258, no. 228, repr. – Claudia Brink and Wilhelm Hornbostel (eds.), *Pegasus und die Künste*, exhib. cat., Museum für Kunst und Gewerbe Hamburg, Munich 1993, p. 208, no. IV.23, repr. – Christian Dittrich, ‘Allegorie der Dichtkunst von Jacob Jordaens’, in *Dresdener Kunstblätter, Zweimonatsschrift der Staatlichen Kunstsammlungen Dresden*, 4/97, Dresden 1997, pp. 127-9.

EXHIBITIONS: Mortimer Brandt Gallery, New York 1940, no. 14 – *Tekeningen van Jacob Jordaens*, exhib. cat., Rubenshuis, Antwerp and Museum Boymans-van Beuningen, Rotterdam 1966-7, no. 113, repr.

The present pen and watercolour sketch depicts a scene set on Mount Helicon, sacred to the Muses. The poet, in a red robe, is shown at the centre of the image, seated at the feet of Apollo who is crowning him with laurel. Mercury, on the left, attended by two putti, is filling a cup for the poet with the water of Hippocrene, the source of poetic inspiration. On the right, two satyrs are playing the flute. Seated in front of them are two Muses beside a fountain. Above the figures, amid foliage, is the winged horse Pegasus, who, according to myth, struck the Hippocrene, the sacred spring, from the rock with his hoof.

A variant of the present drawing was with Thomas le Claire Kunsthandel in 1992, when it was sold to the Department of Prints and Drawings at the Staatliche Kunstsammlungen in Dresden.





GIOVANNI BATTISTA TIEPOLO

1696 Venice - Madrid 1770

6

The Holy Family resting on the Flight into Egypt, with two Angels kneeling and offering Food

Black chalk, pen and brown ink and brown wash on paper, executed between 1753 and 1762.
284 x 197 mm

PROVENANCE: Given from the artist or from his son Lorenzo to the Library of the Somasco Convent, Santa Maria della Salute, Venice – Count Leopoldo Cicognara – Antonio Canova – Monsignor Giovanni Battista Sartori-Canova – Francesco Pesaro – Edward Cheney, Badger Hall, Shropshire, by 1842, and by descent to his nephew, Alfred Capel-Cure, Blake, Essex – Sotheby's, April 1885 – Possibly with Savile Gallery, London, May 1928 (no. 31, *Angels praying by Mary's knees*) – Hélié de Talleyrand-Perigord, Duc de Sagan (acquired from the above) – Thence by descent - Private collection, USA (acquired from the above in 2001)

LITERATURE: Antonio Morassi, *Dessins Vénitiens du Dix-huitième siècle de la Collection du Duc de Talleyrand*, Milan 1958, no. 13

EXHIBITIONS: *Il Settecento italiano*, exhib. cat., Venice 1929, part of no. 16 – *Il Settecento italiano*, exhib. cat., Milan 1932, part of figs 284-5 – *Disegni veneti di collezioni inglesi*, exhib. cat., Venice 1980, no. 13

This lovely drawing was once part of an album of around seventy pen-and-wash drawings of variant treatments of the Holy Family by Giovanni Battista Tiepolo. The stark simplicity of the narrative is matched by the masterful economy of its execution. The virtuosity of the Holy Family series places these drawings firmly in Tiepolo's maturity, and it is generally agreed that they were made between Tiepolo's return from Würzburg in 1753 and his departure to Madrid in 1762. The idea of creating albums of thematically linked drawings had been taken up around the same time by other Venetian artists, such as Francesco Fontebasso. However, Giovanni Battista Tiepolo's drawings from this album treat a single theme in a looser, sketchier fashion.





HUBERT ROBERT

1733 - Paris - 1808

7

*Italian Landscape with a View of the Church Santa Teresa
at Caprarola*

Watercolour and brown ink over a black chalk counterproof on laid paper, on its old mount.

Executed in the 1770s.

350 x 430 mm

PROVENANCE: M. A. Kann, Paris (his sale, Galerie Georges Petit, Paris, 6.-8. Dec. 1920, lot. 143) –
Private collection, France

Robert visited Caprarola probably in 1761 when he made a red chalk drawing of the subterranean rotunda of the Palazzo Farnese. On a hill opposite the palace sits the church of Santa Teresa and the monastery belonging to the order of Carmelitani Scalzi. The church, with its tripartite facade and triangular pediment, is typical of 17th century designs and has been ascribed to Girolamo Rainaldi. Any variation between the structures and Robert's drawing may be explained by the fact that the present sheet was executed more than a decade after the artist's visit.

We would like to thank Victor Carlson for the identification of the subject and for his assistance in preparing this catalogue entry.





JOHANN HEINRICH FÜSSLI / JOHN HENRY FUSELI R.A.

1741 Zurich - London 1825



Portrait of Sophia Fuseli, née Rawlins, the Artist's Wife

Pencil, watercolour with scratching out, heightened with white, on laid paper, executed in the early 1790s.

172 x 174 mm

PROVENANCE: Robert Henri Randall Davies, London (Lugt 2903a) – T. H. Cobb – Sale: Sotheby's, London, 2 August 1944, lot 26 – To Colnaghi on behalf of Sir Richard Brinsley Ford, and by descent in the family.

LITERATURE: Mary Balmanno, *Henry Fuseli, Esq., R.A.*, in *Pen and Pencil*, New York 1858, pp.193-209 – Nicolas Powell, *The Drawings of Henry Fuseli*, London 1951, pl. LX – Gert Schiff, *Johann Heinrich Füssli*, Zurich 1973, I, pp. 227, 230, 549, no. 1085, repr. II, p. 320 – Gert Schiff and Paola Viotto, *L'Opera completa di Füssli*, Milan 1977, no. D. 61 – Luke Hermann, *Catalogue of (British Drawings) The Ford Collection*, Walpole Society, LX, London 1998, II, p. 207, no. RBF 247, fig. 114

EXHIBITIONS: *British Art*, Royal Academy, London 1934 (label on verso) – R. E. A. Wilson, *Paintings and Drawings by Henry Fuseli R.A.*, London 1935, no. 17 – *The Ford Collection*, Royal Albert Memorial Museum, Exeter 1946, no. 120 – *Three Centuries of British Water-Colours and Drawings*, Arts Council, London 1951, no. 68 – *Bicentenary Exhibition 1768-1968*, Royal Academy, London 1968, no. 653, as *Bust of a Lady*

The present striking drawing is one of a large group of portrait drawings, many of them depicting his wife Sophia Rawlins, one of his favourite models, portrayed in a wide variety of poses and costumes. Sophia also appears in a similar pose and with the same coiffure in a drawing dated *Dec. 90*. This is now in the collection of the Kunsthaus Zürich.

Our drawing was at one time in the collection of Sir Richard Brinsley Ford, a British art historian, scholar and collector. The Ford family had a long history as collectors reaching back to the late eighteenth century. Sir Richard was director of the *Burlington Magazine*, president of the Walpole Society and chairman of the National Art Collections Fund. The Walpole Society published a catalogue of his collection in 1998.

We would like to thank David H. Weinglass, Emeritus Professor, University of Missouri-Kansas City, for his help in cataloguing the present drawing.





actual size

ÉTIENNE-BARTHÉLEMY GARNIER

1759 - Paris - 1849

9

Horatius Slaying his Sister Camilla after the Defeat of the Curiatii

Black pen and blue and brown wash with white heightening, on beige paper.
525 x 770 mm

PROVENANCE: Private collection, Germany – Private collection, Belgium

Étienne-Barthélemy Garnier studied with Louis-Jacques Durameau, Gabriel-François Doyen and Joseph-Marie Vien. He won the *Prix de Rome* in 1788, and remained in Italy through 1793, where he produced a number of elaborately finished drawings heightened with gouache. His masterpiece was *The Family of Priam*, exhibited at the Salon in 1800, which was executed under the strong influence of David's *Leonidas at Thermopylae*. Garnier had a long and successful career, however only a few drawings can be ascribed to him with certainty.

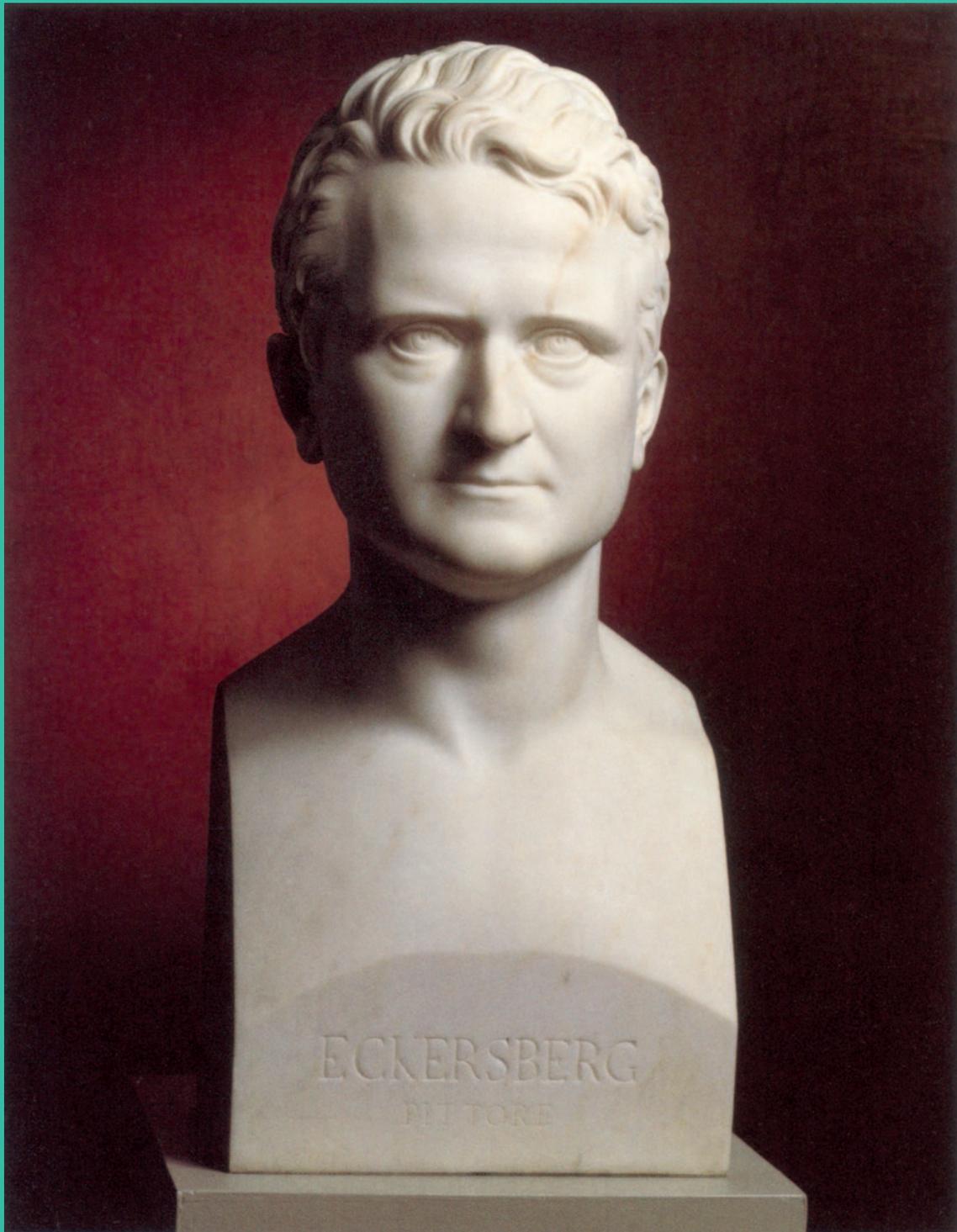
The present sheet is one of the most elaborately finished examples of his bold use of chiaroscuro on brown paper. The subject depicts a scene from the life of Horatius. The dispute between the city of Rome and nearby Alba Longa was settled with three brothers from one city (the Horatii) fighting three brothers from the other (the Curiatii) in single combat. All three Curiatii were mortally wounded and only Horatius survived. After returning home and discovering that his sister had been betrothed to one of the Curiatii, Horatius slew her.

Two drawings, comparable in style, format and subject are in the Musée des Beaux-Arts, Quimper. They show *L'Empereur Maurice détrôné par l'usurpateur Phocas est mis à mort par les licteurs après avoir été témoin du meurtre des ses cinq fils* and *La consternation de la famille de Priam après la mort d'Hector*. Other similar works are *The Banquet of Tereus*, now in a private collection and *Socrates and Alcibiades* in Princeton. Given the subject of this composition, Garnier must have been aware of David's celebrated masterpiece, *The Oath of the Horatii*, executed in 1784 in the Musée du Louvre (Inv. no. RF 3692).

We would like to thank Pierre Rosenberg who has kindly advanced the attribution to Garnier.







Bertel Thorvaldsen (1770 - 1844), *Christoffer Wilhelm Eckersberg*, marble, 53,5 cm height, 1816. Thorvaldsens Museum, Copenhagen

CHRISTOFFER WILHELM ECKERSBERG

1783 Blåkrog - Copenhagen 1853

*Three Drawings by the Master
of the Danish Golden Age*

nos. 10 - 12

10

CHRISTOFFER WILHELM ECKERSBERG

Blåkkrog 1783 - 1853 Copenhagen

Amor and Psyche

Pen and black ink, grey wash on white paper, c.1811-13. On the original mount.
160 x 150 mm

PROVENANCE: The artist's estate sale, Copenhagen 1854, no. 286 – Professor Ludvig Müller (former curator of the Thorvaldsen Museum, Copenhagen) – Private collection, Denmark – Private collection, France

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

Eckersberg arrived in Paris in October 1810. 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 executed during this period – the catalogue of Eckersberg's estate sale dates it to the years 1811-13.

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 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.



Amor and Psyche,
oil on canvas, 1809,
36.5 x 32.0 cm.
Private collection, Denmark





actual size

CHRISTOFFER WILHELM ECKERSBERG

1783 Blådkrog - Copenhagen 1853



En krydsende Krigs­corvet I Vending (A crossing War Corvette while turning)

Pen and black ink with grey wash on paper mounted by the artist on another sheet of paper, 1832. Monogrammed and inscribed by the artist in pen and brown ink: *E. - En krydsende Krigs­corvet I Vending, dens Fokkermast er fjernet 200 Alen. Skibets Diametralplan afviger 50 Gr fra Billedets Paralel. Hoveddistancen 20 Tommer.* (A crossing war corvette while turning. Its foremast is removed 400 feet. The ship's middle-line plane deviates 50 degrees from the picture's parallel. The principle distance is 20 inches). Inscribed (recto) 1832 (a possible date) and numbered *N 22* (recto); numbered *N16* (verso) by a different hand.
245 x 310 mm

PROVENANCE: The artist's estate sale, Copenhagen 1854, lot 249, there described "a Corvette. Indian ink; very elaborate" – Private Collection, Denmark

Marine painting and drawing were central to Eckersberg's art in the years after 1821, becoming his main interest in the 1830s and '40s. According to Emil Hannover, the artist's enthusiasm for the art of navigation combined with his passionate interest in perspective and mechanics led him to embrace marine subjects. Surprisingly, he paid little attention to Dutch marine painting of the 17th century. His source of inspiration can be found in popular prints. He followed a tradition widespread in Europe throughout the 18th century – the highly accurate depiction of the rigging and masts of ships, as seen in the present drawing.





En krydsende Krigsconvet i Vending, dens Fokkemast er fjernet 200 Alen.
Skibets Diametralplan afviger 50^{gr} fra Billebets Parallel. Floveddistancen 20 Tommer

1832.

122

241

12

CHRISTOFFER WILHELM ECKERSBERG

1783 Blåkkrog - Copenhagen 1853

Udsigt fra Batteriet imod byen (View from the Battery towards the City)

Pen and black ink, pencil and grey wash on paper, 1836.

Signed and dated: *Eckersberg fec. 1836* and inscribed on the back: *Eckersberg 7 Sept. 1836.*

185 x 315 mm

PROVENANCE: The artist's estate sale, Copenhagen 1854, lot 375, there described "a view from *Trekroner*. *Indian ink; very elaborate*" – Private Collection, Denmark

LITERATURE: C. W. *Eckersbergs dagbøger 1810-1837*, vol. 1, Copenhagen 2009, p. 703.

Eckersberg wrote in his diary on 7 September 1836: "Went to the battery at 9 o'clock to see the Russian ships, but the wind was not good for sailing. Went ashore with Normann and his wife at 11 o'clock and on board again with them at 1 o'clock, it became calm. – Drew a view from the battery towards the city". Most probably the present drawing had been executed on that day. It relates to a small but very prominent painting also from 1836 depicting a *View from the Battery of Trekroner with Copenhagen in the Distance* (fig. 1). Trekroner is a fortification on a small island at the entrance of Copenhagen.



Fig. 1: *View from the Battery of Trekroner with Copenhagen in the Distance*, 1836, oil on canvas, 21,5 x 30,5 cm. Den Hirschsprungske Samling, Copenhagen





13

FRIEDRICH SALATHÉ

1793 Binningen (Basel) - Paris 1858

Oaks on a Hill

Pen and grey ink, watercolour over graphite on wove paper.
300 x 395 mm

PROVENANCE: Private collection, Normandy – *Vente Salathé*, Hôtel des Ventes de Coutances, 22 February 1997, lot 19 (as *Arbres dominant la colline*), with the stamp of the estate sale lower right – Private collection, London

Friedrich Salathé trained under the Basel landscapist Peter Birmann, who schooled him in the tradition of the *vedutisti* of the late eighteenth and early nineteenth centuries. Salathé's early interest in the depiction of trees reflects this and it was an interest that was to accompany him throughout his career. His main concern was not to achieve botanical precision, but to describe the innate values and mood of a given landscape setting.

In 1815, Salathé travelled to Italy, spending the winters in Rome and the summers sketching in the countryside near the city. He returned to Switzerland in 1821, settled in Paris in 1823 and was to spend the rest of his life there.





CARL BLECHEN

1798 Cottbus - Berlin 1840

14

Waldinneres mit einem rastenden Wanderer vor einem Bildstock (Forest Landscape with a Resting Man in front of a Wayside Shrine)

Pen and brush and black ink over pencil on paper, executed circa 1830-35.
171 x 274 mm

PROVENANCE: Max Silberberg, Breslau (his forced sale: Paul Graupe, Berlin, 12 October 1935, lot 5) – Sale: Galerie Gerda Bassenge, Berlin, 24-25 May 1984, lot 4905 – Freunde der Preußischen Schlösser und Gärten, Berlin (purchased at the above sale in 1984 and exhibited in Berlin, Staatliche Schlösser und Gärten, Schloss Charlottenburg) – Restituted to the Estate of Gerta Silberberg by the above in 2015

LITERATURE: Helmut Börsch-Supan, 'Die Werke C. D. Friedrichs im Schinkel-Pavillon', in *Berlin Schlösser und Gärten*, Berlin, 1987, p. 46 (dated circa 1830)

EXHIBITION: *Carl Blechen. Zwischen Romantik und Realismus*, Nationalgalerie, Berlin 1990, no. 209, repr.

During his many years of painting stage scenery Carl Blechen had developed a sense for theatrical composition and light effects. Following his experience of Italian light during his 1828-29 sojourn, he had also achieved a distinctly painterly concept of nature. In May 1829 he filled a sketchbook with sunlit views of Amalfi and environs, executed with a brush and washes over pencil, drawn directly from nature. While still under the spell of the light of Italy, Blechen made the present composition with swift brushstrokes. Especially the depiction of sunlight on the tree trunks and the foliage is still reminiscent to the Amalfi sketches.

Carl Blechen varied the subject of pilgrims or walkers in a forest at wayside shrine in several works. In our drawing a man is contemplating nature, propping up his head on his hand. In this pose he is similar to the well-known *Portrait of Sir Brooke Boothby* by Joseph Wright of Derby, from 1781, in the Tate Gallery, London (fig. 1). But different to Boothby who holds a book by Jean-Jacques Rousseau in his hand, Blechen's figure is depicted in the German romantic tradition, influenced by Caspar David Friedrich. Near to the Christian shrine the figure is lying in the light, shining into the dark of the woods and bringing a divine element into the composition.



Fig. 1. Joseph Wright of Derby, *Portrait of Sir Brooke Boothby*, 1781,
oil on canvas, 148.6 x 207.6 cm.
Tate Gallery, London, (Inv. no. NG 4132)





15

SIR EDWARD COLEY BURNE-JONES

1833 Birmingham - London 1898

Young Woman Descending a Flight of Stairs (Study for *The Golden Stairs*)

Pencil on paper, executed between 1872 and 1880.

Signed with initials lower right: *E B J.*

179 x 125 mm

PROVENANCE: Sale 32, Galerie Gerd Rosen, Berlin, May 1959, lot 631 – Private collection, Germany

This elegant drawing of a young woman in a loose, classical-style tunic is the preliminary study for one of the figures in a procession of eighteen women depicted in Burne-Jones's seminal painting *The Golden Stairs* (fig. 1). He first developed the idea for the painting in 1872. He had toured Italy in 1871 and the design clearly draws on the impressions of Italian Renaissance painting he had gathered on his visit. He did not begin work on the painting until 1876 and completed it in time for an exhibition at the Grosvenor Gallery in London in the spring of 1880. The delicately worked, subtly delineated figure in the drawing was transferred with little modification to the painting.



Fig. 1. *The Golden Stairs*, 1880.
oil on canvas, 269.2 x 116.8 cm.
Tate Gallery, London (inv. no. 4005)





actual size

16 VICTOR HUGO
1802 Besançon - Paris 1885
Landscape with Ruins

Brown ink and brown wash on envelope paper, executed c.1847-51. Inscribed on the verso by another hand: *Pair de France / Membre de l'académie française / 6 Place Royale*
97 x 262 mm

PROVENANCE: Private collection, France – Sale, Tajan, Paris, 26 November 1998, lot 98 – Sale, Christie's, New York, 22 January 2004, lot 141 (bt. Krugier) – Jan Krugier and Marie-Anne Poniatowski, Geneva

EXHIBITIONS: *Turner - Hugo - Moreau. Entdeckung der Abstraktion*, Schirn Kunsthalle, Frankfurt am Main, 2007-8, no. 126, repr. – *Victor Hugo. Dessins visionnaires*, Fondation de l'Hermitage, Lausanne, 2008, no. 15, repr. – *Schwarze Romantik. Von Goya bis Max Ernst*, Städel Museum, Frankfurt am Main 2012-3, no. 63, repr. – *L'ange du bizarre. Le romantisme noir de Goya à Max Ernst*, Musée d'Orsay, Paris, 2013, no. 46, repr.

This drawing was executed on the back of a large envelope sent to Victor Hugo at some point between April 1845, when he was nominated *Pair de France*, and July 1848, when he moved out of his property on the Place Royale, where he had lived since 8 October 1832. The drawing is a highly characteristic example of Hugo's style in the years between 1847 and 1851. Pierre Georgel comments on his stylistic development in these years: *A deeper experience of nature appears in the depiction of space. Supple trees interpose curtains of foliage between the light of the air and the light of the water. Even buildings lose their solidity and become delicate screens reminiscent of a shadow theatre. The naturalistic motifs, the sensitivity to atmosphere conveyed by subtly contrasting values relate the drawings of this period to a whole range of dreamlike Romantic landscapes.*





actual size

17

FÉLICIEN ROPS

1833 Namur - Essonnes 1898

Le pendu – Study for La légende d’Ulenspiegel

Black chalk on paper, 1867-9.

Signed lower left: *Félicien Rops*

380 x 260 mm

PROVENANCE: Ronny Van de Velde, Antwerp – Private collection, Belgium

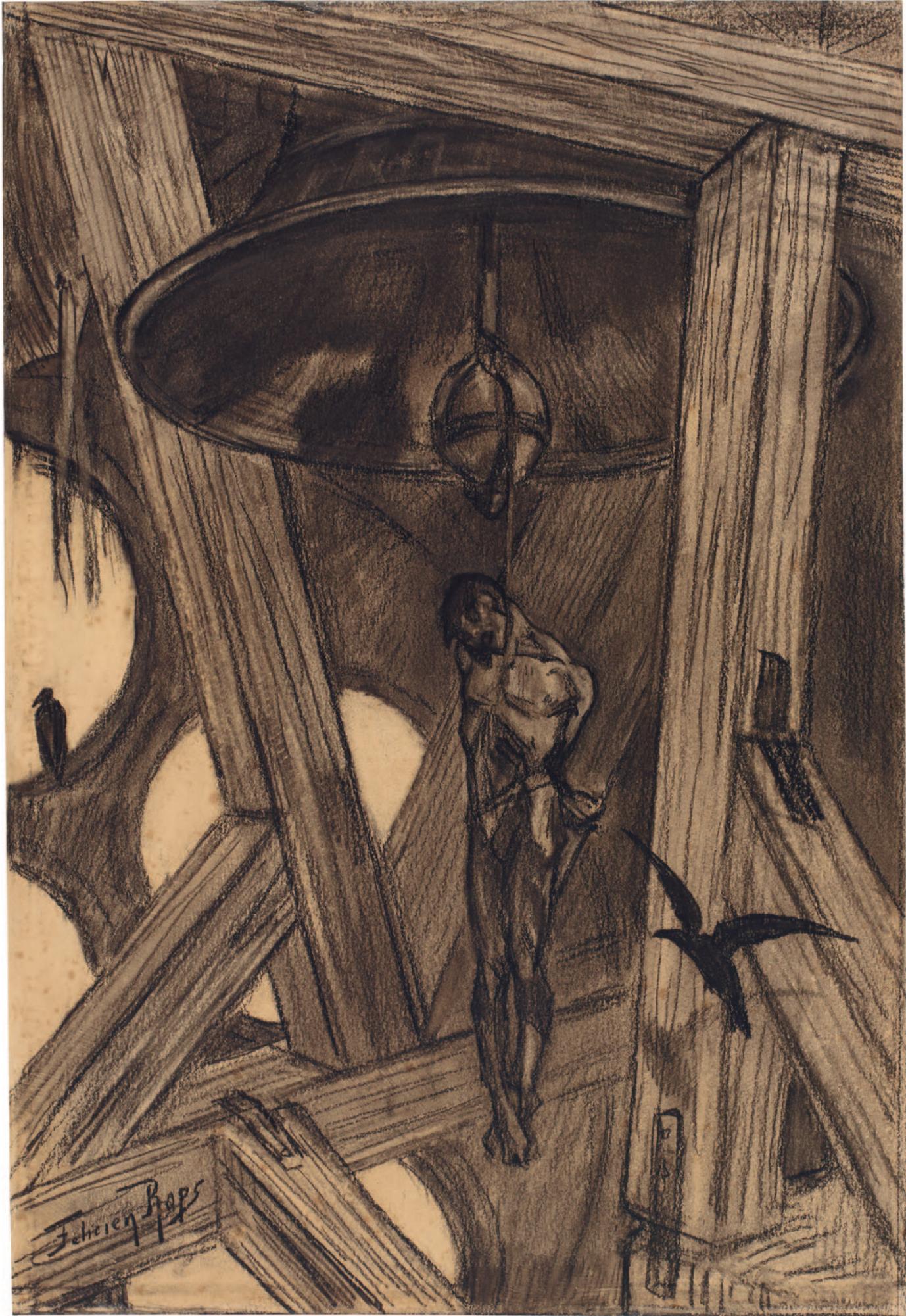
LITERATURE: Bernadette Bonnier, *Het provinciaal museum Félicien Rops, Namen, Bruxelles 2005*, cf. p. 165 (reproduction of the etching)EXHIBITIONS: *Félicien Rops*, Service des Expositions de la Communauté Française de Belgique, 2005 (exhibition label on the verso)

This drawing served as the direct model for Rops’s etching of the same title. It was published as one of the illustrations for the 1869 edition of the sixteenth-century prose epic by the Belgian writer Charles De Coster titled *La Légende et les Aventures héroïques, joyeuses et glorieuses d’Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs*. The romance was the first Belgian prose epic to be written in French and is regarded as De Coster’s chief literary achievement. The background to De Coster’s epic draws on the tales of Till Eulenspiegel that have a long literary tradition in German and in German-speaking parts of the Low Countries. De Coster transfers the story to the sixteenth century and the Eighty Years War – the Dutch Revolt against Spanish rule (1568-1648).

The drawing illustrates a scene from the Revolt of Ghent – the uprising by the citizens of Ghent against the Spanish King and Holy Roman Emperor Charles V. In 1537, Ghent had refused to support the Emperor, himself a native of the city, in the war with France. In 1539, the Emperor crushed the revolt with extraordinary savagery. Its leaders were beheaded or humiliated by being paraded in sackcloth and ashes and forced to beg for pardon with nooses around their necks. The city gates were destroyed and the symbol of civic defiance and independence, a huge bell known as ‘Roelandt’, was ousted from the belfry.

In the present drawing Rops has produced an image of shattering emotional force. Significant is Rops’s readiness, as one of very few artists, to depict the horrors of war in harsh, gruesome visual language. Two of these artists were Jacques Callot in his series of etchings titled *Les Grandes Misères de la guerre*, executed in 1633 and Francisco de Goya in his set of eighty etchings titled *Los Desastres de la Guerra* (executed 1810-23, first published in 1863).





18 FÉLICIEN ROPS

1833 Namur - Essonnes 1898

À un dîner d'athées (*At a Dinner of Atheists*)

Graphite and pencil with stumping, brown pastel, heightened with white on prepared paper. Executed c.1879-85. Signed and inscribed at the lower left: *F. Rops / 1^{er} dessin*, titled at the upper left: *A UN DINER D'ATHÉES*.

305 x 220 mm

PROVENANCE: Maurice Pereire, Paris, stamped with his red collector's mark lower left (Lugt 3509) – Jacques Odry, Brussels (by 1972), stamped with his collector's mark lower left (Lugt 3486) – Carlo De Poortere, Courtrai (by 1980) – Galerie Patrick Derom, Brussels – Private collection, Belgium (purchased from the above in 1999)

LITERATURE: Maurice Exsteens, *L'œuvre gravé et lithographié de Félicien Rops*, Paris 1928, nos. 509 (heliogravure) and 431 (verniss mou) – Robert Delevooy, Guy Cuvelier et al., *Félicien Rops*, Brussels 1985, p. 197, repr. (here dated 1879) – Eugène Rouir, *Félicien Rops, Catalogue raisonné de l'œuvre gravé et lithographié*, Brussels 1992, III, no. 939, (heliogravure)

EXHIBITIONS: *Les XX*, Brussels 1889 – *Félicien Rops*, exhib. cat., Musée des Beaux-arts, Ixelles 1969, no. 150, repr. – *Félicien Rops*, Namur 1971 – *Félicien Rops: Opera prohibita*, Casino, Ostend 1971 – *Peintres de l'imaginaire. Symbolistes et surréalistes belges*, exhib. cat., Galeries nationales du Grand Palais, Paris 1972 – *Le Symbolisme en Belgique*, Casino, Knokke 1974 – *Painters of the mind's eye: Belgian symbolists and surrealists*, exhib. cat., The New York Cultural Centre, New York and Museum of Fine Arts, Houston 1974, repr. – *Le Symbolisme en Europe*, exhib. cat., Galeries nationales du Grand Palais, Paris, Museum Boymans-van Beuningen, Rotterdam, Staatliche Kunsthalle, Baden-Baden 1975-6, no. 197c, repr. – *Belgian Art: 1880-1914*, exhib. cat., The Brooklyn Museum, Brooklyn 1980, no. 81, repr. – *Aspecten van het symbolisme. Tekeningen en pastels*, Koninklijk Museum voor Schone Kunsten, Antwerp 1985, no. 4 – *Félicien Rops 1833-1898*, exhib. cat., Le Botanique and Musées royaux des Beaux-arts de Belgique, Brussels, Musée des Arts Décoratifs, Paris, Musée des Beaux-arts Jules Chéret, Nice 1985, no. 175, repr. – *Open Mind*, exhib. cat., Museum van Hedendaagse Kunst, Gent 1989 – *Félicien Rops: Rops suis, autre ne veulx estre*, exhib. cat., Maison de la culture, Namur 1998, no. 161, repr.

This drawing is one of an important group of drawings executed in the years 1879-85 to illustrate *Les Diaboliques*, a collection of short stories by Jules-Amédée Barbey d'Aurevilly. A first portfolio of 10 heliogravures in a small format was published in 1886. A second set of nine soft-ground etchings was duly completed in the years 1887-93. Rops's drawings for *Les Diaboliques* rank as some of his best work. Three drawings for *Les Diaboliques* are now in the collection of the Musée d'Orsay. At least seven other drawings related to the series were in the Carlo De Poortere Collection.

Rops's illustration for *À un dîner d'athées* even caught the imagination of Max Beckmann, who produced a drawing titled *Murder* in December 1945.

The loan of this drawing has been requested for the forthcoming exhibition *Geschlechterkampf. Von Stuck bis Picasso* to be held at the Städel Museum, Frankfurt am Main (23 November 2016 - 19 March 2017).



A UN DINER D'ATHLES



19

GEORGES SEURAT

1859 - Paris - 1891

Femme assise bas

Conté crayon on paper, executed c. 1883.
320 x 243 mm

PROVENANCE: Camille Platteel, Paris – Galerie Charpentier, Paris, 13 June 1958, lot 38 – Anonymous sale, Sotheby's London, 29 November 1972, lot 37 – Dr. Anton C. R. Dreesmann (his sale, *Impressionist and Modern Art*, Christie's, London, 9 April 2002, lot 66) – Jan Krugier and Anne-Marie Krugier-Poniatowski – Thence by descent

LITERATURE: C. M. de Hauke, *Seurat et son œuvre*, II, Paris 1961, p. 110, no. 515, repr. p. 111 – Gustave Khan, *The Drawings of Georges Seurat*, New York 1971, plate LIII – *Da Renoir a de Staël, Roberto Longhi e il moderno*, exhib. cat., Loggetta Lombardesca, Ravenna, Milan 2003, p. 221, no. 14

EXHIBITIONS: *Seurat*, La Revue Blanche, Paris 1900, ex cat. – *Rétrospective Georges Seurat*, Galerie Bernheim-Jeune, Paris, 14 December 1908 - 9 January 1909, no. 146 – *Les Dessins de Seurat*, Galerie Bernheim-Jeune, Paris, 29 November - 24 December 1926, no. 68 – *Da Renoir a de Staël, Roberto Longhi e il moderno*, Loggetta Lombardesca, Ravenna, 23 February - 30 June 2003, no. 14 – *Goya bis Picasso - Meisterwerke der Sammlung Jan Krugier und Anne-Marie Krugier-Poniatowski*, exhib. cat., Albertina, Vienna, Berlin 2005, p. 204 ff., no. 84 – *The Third Eye: Fantasies, Dreams and Visions*, Richard L. Feigen & Co. and Jan Krugier Gallery, New York, 1 November 2005 - 28 January 2006 – *Georges Seurat. The Drawings*, exhib. cat., The Museum of Modern Art, New York, 28 October 2007 - 7 January 2008, no. 50

Femme assise bas is a fine, early example of Seurat's exceptional draughtsmanship. He used the juxtaposition of black and white to imply plasticity and space, working exclusively with Conté crayon, a medium that enabled him to work out contrasts and modulate forms. Sensitive gradations of light and dark create a dramatic interchange between the background and the figure. As Robert Herbert has observed: *By 1882, (he) had created his unique style of drawing in which individual lines disappear in favour of large shadowy masses. He moulded his velvety forms by delicately rubbing the rough-textured paper with a greasy conté crayon, and by using the end of the crayon to form an even denser scumble of lines which finally merges into greys and blacks.* The unique combination of Conté crayon and thick, coarse-grained Michallet paper produces a subtle chiaroscuro effect, lending this drawing a particular gravitas.





20

FERDINAND HODLER

1853 Bern - Geneva 1918

Old Man, Dejected / Figure Study for 'Die enttäuschten Seelen' (The Disillusioned Souls)

Pencil, reworked in coloured chalk, on thin wove, squaring in pencil, 1891.

Signed in pencil lower right: *F Hodler*.

159 x 150 mm

PROVENANCE: Richard Bühler, Winterthur

LITERATURE: Oskar Bätschmann and Paul Müller, *Ferdinand Hodler. Catalogue raisonné der Gemälde, Band 2, Die Bildnisse* (contributing authors: Oskar Bätschmann, Monika Brunner and Bernadette Walter), Schweizerisches Institut für Kunstgeschichte, Zurich 2012, p. 163, under no. 761, repr. (Schweizerisches Institut für Kunstwissenschaft, *Œuvrekataloge Schweizer Künstler, 23/2*)

EXHIBITION: *Der unbekannte Winterthurer Privatbesitz 1500-1900*, Kunstmuseum, Winterthur 1942, no. 363, titled *Sinnender Greis*

The figure in this squared pencil drawing corresponds very closely with the figure in a pastel by Hodler inscribed *Enttäuschter*. Both drawings depict an old man hunched forward with his head in his hands. However, in the pastel the figure is full-length and seated on a wooden bench with his elbows on his thighs. Hodler's autograph inscription on the pastel is a reference to his important Symbolist painting titled *Die enttäuschten Seelen*. (Fig. 1) The close similarity between the present drawing and the pastel strongly suggests that they both served as preparatory studies for the painting. They are detailed studies for the second figure on the right. *Die enttäuschten Seelen* was exhibited at the first Salon de la Rose + Croix in Paris in March-April 1892 and attracted great public interest.

The full catalogue description by Monika Brunner, Dr. phil., MAS UniBS is available on our web site.



Fig. 1: Ferdinand Hodler, *Die enttäuschten Seelen* (The Disillusioned Souls), 1892, oil on canvas, 120 x 299 cm. Kunstmuseum Bern





actual size

BERTHE MORISOT

1841 Bourges - Paris 1895

Jeune fille cueillant des cerises

Red chalk on laid paper with watermark. MB / ARCHES, executed c.1891
558 x 432 mm

PROVENANCE: Julie Manet (Mme. Ernest Rouart), Paris (until at least 1951) – Charles E. Slatkin Galleries, New York (by 1961) – Anon. sale, Sotheby's, New York, 14 November 1985, lot 105 – Acquired at the above sale by Achim Moeller Fine Art on behalf of John C. Whitehead – John C. Whitehead, New York

LITERATURE: Monique Angoulvent, *Berthe Morisot*, Paris 1933, p. 144, no. 510 – Marie-Louise Bataille and Georges Wildenstein, *Berthe Morisot, Catalogue des peintures, pastels et aquarelles*, Paris 1961, p. 42 – Achim Moeller Fine Art (ed.), *The John C. Whitehead Collection, A Collection in Progress, Late XIX and Early XX Century French Masters*, New York 1987, p. 72 (repr. in colour, p. 73) – Alain Clairret, Delphine Montalant and Yves Rouart, *Berthe Morisot, 1841-1895, Catalogue raisonné de l'oeuvre peint*, Montolivet 1997, p. 253

EXHIBITIONS: *Berthe Morisot*, Galerie Durand-Ruel & Cie., Paris 1896, p. 35, no. 231 – *Quelques tableaux, études, pastels, aquarelles et dessins de Berthe Morisot*, Galerie Dru, Paris 1928 – *De Watteau à Cézanne*, Musée d'Art et d'Histoire, Geneva 1951, p. 59, no. 178 (titled *Etude pour "Le Cerisier"*) – *Exposition Berthe Morisot*, Musée Toulouse-Lautrec, Albi 1958, p. 40, no. 100 – *Berthe Morisot, Drawings, Pastels, Watercolors*, Museum of Fine Arts, Boston, Charles E. Slatkin Galleries, New York, Palace of the Legion of Honor, San Francisco, California, and Institute of Fine Arts, Minneapolis 1960-1, p. 124 (repr. in colour, pl. XLV) – *Auguste Rodin and Berthe Morisot*, The Society of the Four Arts, Palm Beach 1965, no. 50 – *Berthe Morisot, Impressionist*, National Gallery of Art, Washington, Kimbell Art Museum, Fort Worth, The Mount Holyoke College Art Museum, South Hadley 1987-8, p. 222, pl. 92, repr. in colour – *Late XIX and Early XX Century French Masters, The John C. Whitehead Collection*, The Montclair Art Museum, 1989, p. 32, no. 51 – *The Whitehead Collection, Late 19th and 20th Century French Masters, A Collection in Progress*, Achim Moeller Fine Art, New York 1997, p. 48, no. 36 (repr. in colour, p. 49) – *From Daumier to Matisse, French Master Drawings from the John C. Whitehead Collection*, Achim Moeller Fine Art, New York 2010, pp. 10 and 12 (repr. in colour, fig. 2)



This drawing is one of a group of works preparatory to Berthe Morisot's celebrated painting *Le Cerisier* (fig. 1). In April 1891, she travelled with her fatally-ill husband, Eugène Manet (brother of the painter Eduard Manet) and their daughter Julie to 'La Blotière', a house near the village of Mézy in the Seine valley north-west of Paris. Here, they spent the summer months while Morisot worked on a number of decorative paintings. *Le Cerisier* was certainly painted in the sunlit garden of 'La Blotière'. Julie Manet and her cousin Jeanne Gobillar were the models – Julie picking cherries on a ladder, with Jeanne holding up a basket. The present drawing very probably served to help transfer the figure to canvas.

Yves Rouart has confirmed the authenticity of the drawing.

Fig. 1. *Le Cerisier*, 1891. Oil on canvas,
146.5 x 89 cm. (BW 276, CMR 280)
Private collection, USA.





22

AUGUSTE RODIN

1840 Paris - Meudon 1917

*Danseuse Cambodgienne de face,
croquis en bas à gouache d'une demi-jambe*

Graphite and watercolour on thin wove paper. 1906.

Signed in pencil lower right: *Aug. Rodin.*

271 x 197 mm

PROVENANCE: Hans Bethge (acquired from the artist, bearing the collector's stamp on the verso) – Karl Schmidt-Rottluff (with his estate stamp on the verso) - Thence by descent

The dance could hardly fail to provide Rodin with observational and inspirational opportunities not present at conventional studio sessions with posed models. Oriental dance first excited his imagination when he witnessed a Javanese dance troupe perform at the Exposition Universelle in Paris in 1889. His interest was further stimulated when he attended a performance by Cambodian dancers on 10 July 1906. The dancers were accompanying King Sisowath, the young monarch of Cambodia, on a state visit to France. Rodin saw the performance at the Pré Catelan in the Bois de Boulogne and then followed the troupe to Marseilles where the dancers were scheduled to perform at the Exposition coloniale internationale. *I watched them ecstatically*, he told Louis Vauxcelles, *What a void they left in me when they travelled on – I was in the dark and the cold, I felt they had taken all the beauty of the world with them (...). I followed them to Marseilles; and would have followed them to Cairo!*

The drawings of Cambodian dancers not only mark a high point in Rodin's late oeuvre, they also constitute the culmination of a remarkable artistic career. The drawings, despite their frequently cursory, ethereal quality, show him at the peak of his powers as a draughtsman and colourist. They are outstanding depictions of oriental dance tradition.

Christina Buley-Urbe wrote: *In this drawing, as in other sheets from 'Group I' held at the musée Rodin (inv. D. 4433, D. 4434 and D. 4514), Rodin encapsulates the movement of the arms and legs with extraordinary economy of means. Here, only the head and arms are accentuated while the contrasting pallidity of the tunic-like clothing (...) recalls the neutral whites and greys of classical togas. The musée holds a further drawing (inv. D. 4469) which displays a marginal sketch of a foot and lower leg that closely resembles the marginal sketch in the Bethge drawing*

The poet Hans Bethge, a former owner of the watercolour, met Rodin through Rilke and the influential art historian and critic Otto Grautoff (1876-1937), visiting Rodin's Meudon studio in spring 1909. Bethge described his visit in an article published in the journal *Die Hilfe* on 12 December 1909. That Bethge should end his article with a discussion of the *danseuses cambodgiennes* strongly suggests that he saw and acquired the present drawing on this visit.

Christina Buley-Urbe confirmed the authenticity of this drawing in a letter dated 10 April 2011. She will include the work in the *Catalogue raisonné des dessins et peintures d'Auguste Rodin*. It has been assigned the catalogue raisonné number 11043.





23

ÉDOUARD VUILLARD

1868 Cuiseaux (Saône-et-Loire) - La Baule 1940

Sous la grande lampe à Saint-Jacut

Glue-based distemper on paper mounted on canvas, executed in 1909.

Stamped at the lower right: *É Vuillard*.

76.8 x 60.0 cm

PROVENANCE: Antoine Salomon, Paris – Wildenstein & Co., New York – Henri and Stella Fischbach, New York (acquired circa 1964) – Thence by descent

LITERATURE: Claude Roger-Marx, *Vuillard. Intérieurs*, Paris and Lausanne, 1968, plate XIII – Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glimpse, Critical Catalogue of the Paintings and Pastels*, Paris 2003, II, no. VIII-286, repr. in colour p. 960

EXHIBITION: *Édouard Vuillard*, exhib. cat., Palazzo Reale, Milan 1959, no. 71, repr. – *Édouard Vuillard*, Musée Toulouse-Lautrec, Albi 1960, no. 52 – *É. Vuillard (1868-1940)*, Durand-Ruel & Cie., Paris 1961, no. 46, repr. – *Vuillard*, Wildenstein & Co., New York 1964, no. 49, repr.

This painting, titled *Sous la Grande Lampe à Saint-Jacut*, is a fine example of Édouard Vuillard's life-long interest in domestic interiors. It depicts an afternoon at the Villa des Écluses, a property Jos Hessel and his wife Lucy had rented for the summer at Saint-Jacut de la Mer on the Côte d'Émeraude in Brittany. Hessel was manager of the Galerie Bernheim-Jeune in Paris and Vuillard's primary dealer and agent. Vuillard spent the summers as a guest of the Hessels from 1901 until his death in 1940.

The present painting depicts members of the Hessel ménage seated at a table. Loose sheets from a portfolio, materials, various utensils and an open solander box are randomly distributed on the table, occupying the foreground. A large lamp dominates the composition, its dimensions accentuated by the low, close-up viewpoint. Two of the figures are identifiable: Jos Hessel, seated at the right and Émile Philippi, at the left. A preliminary study in pen and black ink depicts two additional figures: Lucy Hessel seated at the left, sewing, and Pierre Aron, standing at the right. The study is now in the collection of the Kunsthalle Karlsruhe (fig. 1).



Fig. 1. *Les Amis autour de la table, Saint-Jacut*, 1909.
Pencil, pen and black ink on paper, 100 x 156 mm.
Staatliche Kunsthalle Karlsruhe (inv. no. 1974-21)





24 GUSTAV KLIMT

1862 - Vienna - 1918

Portrait of a Young Woman with a Feathered Hat

Pencil on paper, c.1917.
560 x 373 mm

PROVENANCE: Vally Wieseltier – Dr. Paul Goldscheider, London – Fischer Fine Art, London – Private collection, London (1975) – Thence by descent

LITERATURE: Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-1918*, III, no. 2670

EXHIBITIONS: *Vienna Secession. Art nouveau to 1970*, Royal Academy of Arts, London 1971, no. 153 – *Gustav Klimt*, Palais des Beaux-Arts, Brussels 1981, no. 43, repr.

When Klimt distanced himself around 1895 from his successful career as a painter working in the historicist tradition to emerge as a representative of Viennese modernism, it was not without significant implications for his portraiture. Influenced by Symbolism, he was to develop a new artistic genre – particularly as a draughtsman – and would adhere to it in every phase of his later artistic development – namely, the female half-figure portrait. In this portrait genre Klimt melds sensual immediacy with emotional distance in a highly original way. In contrast to his formal painted portraits and the studies preparatory to them, Klimt's chief focus in his half-figure portrait drawings was to achieve an idealized rendering of his models, most of whom remained unnamed. The majority of these exquisite, aesthetically ambitious half-figure drawings were produced independently of the thematically related, but comparatively small number of oil paintings and there can be no doubt as to their status as autonomous works of art.

This portrait of a fashionable young woman in half-figure – one of the finest examples of the genre – has no direct link to a recorded painting. The extraordinary freedom of line is characteristic of Klimt's late drawing technique around the year 1917. In a rapid, notational flurry of pale pencil strokes he explores the outlines of the woman's outfit, her face, features and high, feathered hat. He uses the edge of the sheet to truncate the crown of the hat – a masterly device that fixes the figure securely in the picture plane. He then uses a heavier pencil to define the salient details, accentuating her curving lips with their hint of a smile, the left nostril and the eyes – the left eye is partly veiled by transparent tulle netting and its enigmatic gaze fixes the viewer – and the animated whorls patterning the material, and the boldly reinforced outlines of the hat. Uncontrolled as the handling of textures and light may seem, their values are differentiated with calculated precision and the juxtaposition of the light and dark strokes of pencil is finely orchestrated. Deploying a spontaneous pencil style and dispensing with direct reference to factual detail Klimt explores the individuality of the figure, imparting to it an enigmatic quality – alluring in its immediacy yet elusive, as if frozen in a timeless void. In this masterly late drawing Klimt, using the simplest graphic techniques, produces an unmatched wealth of nuances which eclipses his achievement in the medium of oil.

Dr. Marian Bisanz-Prakken





25

ALBERT GLEIZES

1881 Paris - Avignon 1953

Cirque (Une écuyère de cirque)

Pen and brown ink, white gouache on brown paper, mounted on card, 1914.

Titled *Cirque* in pen and brown ink, signed and dated *Alb. Gl. / 1914* in pencil lower right.

240 x 202 mm

PROVENANCE: B. C. Holland Gallery, Chicago – Jerrold Wexler – Private collection, California – Private collection, Chicago

This early Cubist composition by Albert Gleizes draws on a theme which had also appealed to the Impressionists. The subject is a floodlit circus ring with a performer balancing bareback on a galloping horse. A clown is depicted at the left of the image and a top-hatted figure at the right.

Gleizes's first depictions of circus artists date from 1914. Further variations were to follow in the years between 1914 and 1929, and some even in the 1940s. Anne Varichon's catalogue raisonné lists a body of twenty-one drawings and paintings focusing on the circus theme. This sheet belongs to a small group of drawings executed in 1914. It is preparatory to an etching of the same year (Fig. 1) and prefigures three paintings completed in 1916. It is a highly developed, meticulously worked Cubist composition. In terms of design it is very close to the published etching. The contrast between dense areas of hatching in pen and brownish-black ink and brilliant white highlights, offset against a light-brown background, achieves a powerful colouristic effect.

Anne Varichon (Fondation Albert Gleizes, Paris) has confirmed the authenticity of this work in a letter dated 21 October 2014.

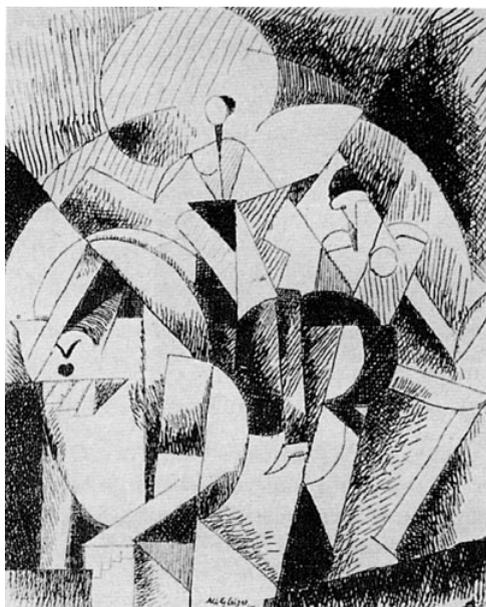


Fig. 1. *Sur une écuyère de cirque*, 1914.
Etching, 239 x 189 mm





met.

Crisan 1914

26

FERNAND LÉGER

1881 Argentan - Gif-sur-Yvette 1955

Composition murale

Gouache over graphite underdrawing on paper, 1929.

Monogrammed and dated lower right: *F. L. 29.*

350 x 209 mm

PROVENANCE: Ladislav Segy, New York (acquired directly from the artist) – Thence by descent

Since 1924 Léger's preoccupation with the unrestricted use of colour as well as his continuing focus on abstraction resulted in the execution of a number of monumental murals intended for public settings. His first murals were shown in Le Corbusier's Pavillon de l'Esprit Nouveau at the vast 'Exposition internationale des arts décoratifs' in Paris in 1925. In the late 1920s Léger painted a number of decorative works which are strictly abstract but none the less very closely linked to his realistic still lifes. He also produced a number of gouaches which later served as models for his mural paintings (fig. 1).

The influence of modernist architectural theorists, and in particular Le Corbusier, is clearly evident in this gouache. Seeking to lend rhythm to a static space, Léger uses overlapping planes, vertical bands of colour, interlocking trapezoids and parallelograms to energize the picture plane and suggest both expansion and contraction.

The one-time owner of the gouache, Ladislav Segy (1904-88), was the director of the Segy Gallery of African Art in New York and author of a number of books on African art. His collection is now held in the National Museum of African Art in Washington, DC. Segy interviewed Léger in New York on at least two occasions. They are known to have visited the Museum of Modern Art together and were in regular personal contact.



Fig. 1. *Projet de décoration murale*, 1924.
Gouache, 350 x 160 mm.
Private collection





F. 4 29

27

OTTO DIX

1891 Untermhaus nr. Gera - Singen 1969

Oak (*Study of a Tree*)

Pen and brown ink, silverpoint on prepared wove paper, 1933.

Signed in pencil lower right: *Dix*.

625 x 453 mm

PROVENANCE: Galerie Nierendorf, Berlin – Anonymous sale, Villa Grisebach, A 57, May 1997, no. 154, repr. – Private collection, Berlin

LITERATURE: Galerie Nierendorf, exhib. cat., Berlin 1966, no. 96, repr. – Ulrike Lorenz, *Otto Dix. Das Werkverzeichnis der Zeichnungen und Pastelle*, Weimar 2003, no. IE 7.30.11

Otto Dix experienced the First World War as an NCO and was almost uninterruptedly at a number of fronts. The horror, brutality and futility of war permeated his work in the next decade. He developed a harsh form of realism and combined it with acerbic, politically explosive social criticism. He was one of the first artists whose work was to be condemned by the Nazi regime as 'degenerate'. He was dismissed from his professorial post at the Dresden Academy in 1933 and banned from exhibiting his work. He left Dresden to seek refuge at Schloß Randegg near Singen, later moving to Hemmenhofen near Lake Constance, in south-west Germany. Here, he withdrew into what can be termed as an 'inner emigration' and began to intensify his interest in the drawing techniques of the Old Masters, particularly Dürer, Cranach and Altdorfer. Having spent fifteen years at the centre of the avant-garde worlds of Berlin and Dresden, where he had found stimulus in the visual and intellectual climate of city life as a painter of powerfully expressive, at times shocking, human figures, now nature would become the cornerstone of his work. In 1934 he began to work on landscapes. These subjects served him as vehicles to express his artistic thinking, as a stage for aesthetic analysis and as a space to communicate subjective emotional experience – much in the Romantic tradition. In his handling of landscape he followed the drawing techniques of the Old Masters and between 1934 and 1939 produced images situated somewhere between descriptive and idealized depictions of nature. They are remarkable for their technical virtuosity and precision. The present pen-and-ink drawing is from a group of large-format studies of trees. Dix executed a number of nature studies and over two hundred drawings in silverpoint landscapes, portraits and nudes in the years 1931 to 1944.

The art dealer Karl Nierendorf, who once owned the present drawing, was an important figure in Dix's life. He founded the Galerie Nierendorf in Berlin, staged several one-man exhibitions of Dix's work and also featured it in a number of joint exhibitions. Nierendorf's important 'Otto Dix – Franz Lenk' exhibition, staged in January to March 1935, showcased Dix's entire output of landscapes of the countryside surrounding Schloß Randegg.





28

PAUL KLEE

1879 Münchenbuchsee - Muralto 1940

Geister des Theaters (Theatre Spirits)

Watercolour on paper, mounted by the artist on card, 1939.

Signed upper right: *Klee*, dated on the mount lower centre below the border mark and inscribed with the work catalogue number and title. *1939/19 Geister des Theaters*.

270 x 210 mm (mount: 428 x 318 mm)

PROVENANCE: Lily Klee, Bern (1940-6) – Klee-Gesellschaft, Bern (1946-7) – Karl Nierendorf, Cologne/Berlin/New York (1947) – Karl Julius Anselmino, Wuppertal/Munich (to 1978), thereafter with the collector's family – Private collection, Germany

EXHIBITIONS: *Paul Klee*, Kunst- und Museumsverein, Wuppertal, January-February 1956, no. 76 – *Paul Klee*, Hamburger Kunsthalle, February 1956-January 1957, no. 357 – *Weltkunst aus Privatbesitz*, Kunsthalle, Cologne, May-August 1968, no. G 31 – *Paul Klee*, Haus der Kunst, Munich, October 1970-January 1971, no. 243 – *Elan Vital oder das Auge des Eros*, Haus der Kunst, Munich, May-August 1994, no. 424, repr. in colour

LITERATURE: C. Kröll, *Die Bildtitel Paul Klees, Eine Studie zur Beziehung von Bild und Sprache in der Kunst des zwanzigsten Jahrhunderts*, diss., Bonn 1968, p. 36 – The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, VIII, 1939, Bern 2004, no. 7783, p. 65, repr. in colour p. 105

The full catalogue entry *Geister - Zum Personal in Paul Klees Kunst (Spirits - Klee's Dramatis Personae)* by Wolfgang F. Kersten is available on our website.





1939 J 19 geister des theaters

JULIO GONZÁLEZ

1876 Barcelona - Arcueil nr. Paris 1942

Personnage

Watercolour, pen and black ink over pencil.
 Monogrammed and dated. j. G. 10-I-41.
 313 x 240 mm

PROVENANCE: B. C. Holland Gallery, Chicago - Hope and Abraham Melamed

LITERATURE: *Selection of the Hope and Abraham Melamed Collection*, exhib. cat., Milwaukee Art Museum, Milwaukee 1983, p. 45, no. 25, pl. XXVIII - J. Gilbert, *Catalogue raisonné des dessins de Julio González*, *Projets pour sculptures personnages*, Paris 1975, IX, p. 109, repr.

In the 1930s and early 1940s, the importance Julio González attached to drawing as an integral element in the development of his sculptures was to become particularly clear-cut. The tortured harshness of his drawings reflects his powerful personal response to the horrors of the Spanish Civil War and the Second World War. Circumstances dictated that working in metal was no longer an option and so drawing was the alternative. González produced a series of drawings which develop variations on his central artistic preoccupation in his two most important sculptures, *Monsieur Cactus* (fig. 1) and *Madame Cactus* (fig. 2). These drawings show him examining the configuration of forms in his search for an expressive solution, and elaborating the relationships between individual components. The present drawing is clearly part of this series.

Dr. Tómas Llorens will be including the drawing in his catalogue raisonné of paintings, sculptures and drawings by Julio González.

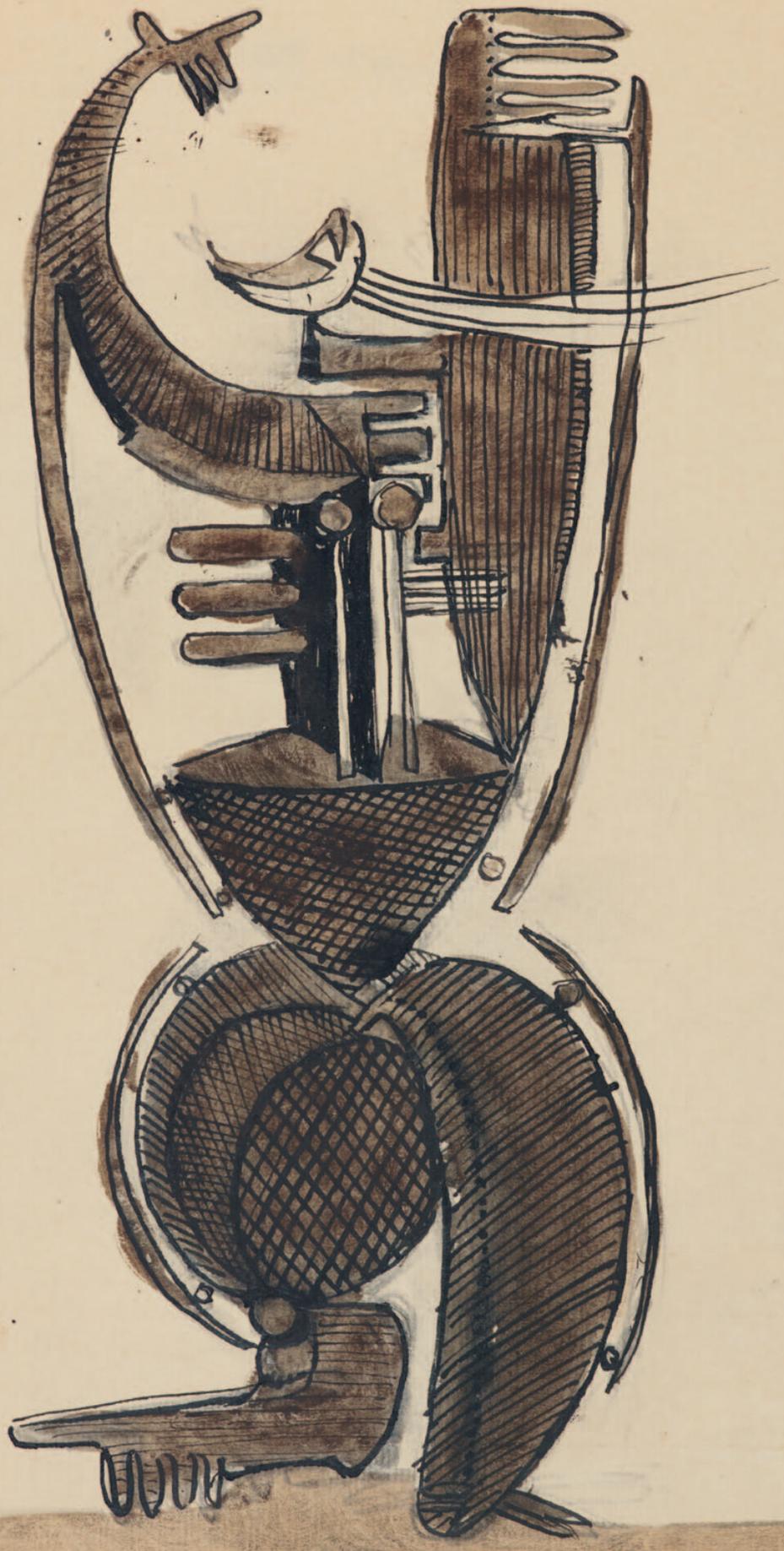


Fig. 1. *Monsieur Cactus (Homme cactus I)*, 1939. Bronze.
 The Solomon R. Guggenheim Foundation,
 Peggy Guggenheim Collection, Venice



Fig. 2. *Madame Cactus (Homme Cactus II)*, 1939-40. Bronze.
 The Museum of Fine Arts, Houston





10-1-41

J.G.

30

ALBERTO GIACOMETTI

1901 Borgonovo - Chur 1966

Annette dans l'atelier

Black crayon on paper. Signed and dated in pencil lower right. *Alberto Giacometti 1951*.
384 x 557 mm

PROVENANCE: Ruth and Hermann Vollmer, New York (acquired in the 1950s) – Susanne and John Hulme, Watford (by descent from the above in 1982) - Thence by descent

EXHIBITIONS: Christian Klemm et al., *Alberto Giacometti*, exhib. cat., The Museum of Modern Art, New York, June–October 1965, p. 118, no. 119 – This exhibition later travelled to the Art Institute of Chicago, Los Angeles County Museum of Art and San Francisco Museum of Modern Art

Alberto Giacometti's central preoccupation with the theme of his studio in Paris goes back to 1932. In that year he made two detailed drawings of the studio. To Giacometti, they had quasi-documentary value in that they both depict a large number of his sculptures in considerable detail.

Annette Arm came in Paris in the summer of 1946 and moved into a room adjoining the two workshops Giacometti occupied with Diego, his brother and assistant. Although living conditions were grim she determinedly shared the privations of life with the brothers. Annette married Alberto in 1949. She was to be his muse and one of his principal models.

In 1951, the date of the present drawing, Giacometti began to change his focus to lithography. A large lithograph titled *Man Walking in the Studio* appeared in a special edition of *Derrière le Miroir* published to accompany an exhibition at Galerie Maeght in 1951.

In the present drawing Giacometti depicts the small, drab room adjoining his Paris studio which served as the bedroom (fig. 1). The sheet may possibly have been executed in preparation for a lithograph. The nude figure of Annette seated on the bed seems distanced and enclosed in its own private space. Giacometti consciously avoids any feeling of intimacy. Space envelops the figure, isolating it in a nimbus of intangibility.

We would like to thank Mathilde Lecuyer, Fondation Giacometti, Paris, and Christian Klemm, Fondation Alberto Giacometti, Zurich, for their help in preparing this entry.



Fig. 1. Sabine Weiss,
*The Bedroom Adjacent to
Alberto Giacometti's Studio
at 46, rue Hippolyte-Maindron,
Paris, photograph, 1954*





Alberto Giacometti 1951

SONIA DELAUNAY

1885 Gradischk (Ukraine) - Paris 1979

Composition

Gouache over pencil on card, executed 1942.

Signed in pencil: *Sonia Delaunay* and indistinctly numbered.

680 x 345 mm

PROVENANCE: Liatowitsch Gallery, Basel – Robert von Hirsch (acquired from the above in 1968) – By descent to his stepdaughter, Lolo Sarnoff – Thence by descent

EXHIBITIONS: *The Non-Objective World / La Peinture Non-Objective / Il Mondo della Non-Oggettività, 1924-1939*, Galerie Jean Chauvelin, Paris, and later at Annely Juda Fine Art, London, Galleria Milano, Milan, Galerie Liatowitsch, Basel 1971, no. 40

Sonia Delaunay and her husband Robert Delaunay played a key role in the Parisian avant-garde as a co-developer of abstract painting in France. Overlapping and interlocking planes of contrasting colours are recurrent in her paintings. She used these to explore the interaction between colours. The dynamic forms and vibrancy of many of her compositions represent an attempt to envelop the pace of modernity – technology, urban life, travel and contemporary dance, such as the tango.

From a twenty-first century point of view, perhaps the most modern aspect of her *oeuvre* as a multi-disciplinary artist was her readiness to push the boundaries of fine art to work simultaneously in the fields of fashion, textile, costume and set design, contemporary interior decoration, architecture and advertising. Sonia Delaunay described the gradual development of her own creative career in the 1930s as *a-step-by-step process of discovery of harmonies and dissonances to give colours a life of their own, investing them with a pulse and vibrations which, when ordered, became rhythms*. This dimension is central to the work she began to produce in the 1930s. The titles of many of her later series of paintings – *Rythme coloré* and *Rythme couleur* – reflect this. The present gouache, with its play of curves and counter-curves winding around a central axis, is at once fluid and ordered. The rotational motion of the helixes and spirals suggests endless rhythm. Recurrent, multiple use of helixes – as a powerful instrument to express rhythm – is frequent in her paintings.

The distinguished provenance of the work adds to its importance. Lili-Charlotte (Lolo) Sarnoff, née Dreyfus was born in Frankfurt in 1916. She was the daughter of the banker and art collector Willy Dreyfus (1885–1977) and his wife Martha. The family later left Germany and went to Switzerland where Martha re-met, and in 1945 married a friend from her Frankfurt youth, the celebrated art collector Robert von Hirsch. On his death in 1977, Hirsch left an outstanding collection of Impressionist and Modern Art, Old Master Paintings and Drawings, Medieval and Renaissance Works of Art, Furniture and Porcelain. Parts of his collection were sold at Sotheby's, London in 1978. Lolo was a scientist, sculptor and arts patron. She married her second husband, Stanley Sarnoff, while working as a nurse in New York after the Second World War. Many items from the Hirsch collection, including this work by Sonia Delaunay, remained with Lolo at her home in Maryland until her death at the age of 98 in 2014.

Richard Riss has confirmed the authenticity of the work (19 March 2015).





Sonia Delaunay 1/10/16

JEAN DUBUFFET

1901 Le Havre - Paris 1985

Portrait of Michel Tapié

Wax crayon on paper.

Signed and dated: *J. Dubuffet /46* and inscribed *Michel Tapié* lower right.

265 x 205 mm

PROVENANCE: Michel Tapié, Paris (1966) – Pierre Matisse Gallery, New York – Acquavella Modern Art, Reno – Galerie Jeanne Bucher, Paris (2009) – Acquavella Galleries, New York

LITERATURE: Max Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule III: Plus beaux qu'ils croient (Portraits)*, Paris, Jean-Jacques Pauvert, 1966 / Fondation Dubuffet, 2003, no. 12, p. 19, repr.

EXHIBITIONS: *Dubuffet/Miró: Selections from the Acquavella Collection*, Nevada Museum of Art, Reno, 1997 – *Attractions terrestres*, Galerie Jeanne Bucher, Paris, 2009 – *Off Canvas: Drawing*, Acquavella Galleries, New York, 2015, no. 7, col. repr.

Jean Dubuffet moved from Le Havre to Paris in 1918 to study painting at the Académie Julian, leaving after six months to study independently. His energetic opposition to fine art traditions and what he referred to as *les arts culturels* led him to develop an anti-intellectual approach. He championed the often-disparaged spontaneity found in the work of children, naive artists, untutored visionaries, spiritualists and psychiatric patients. The term he coined for this type of art, outside culture, was 'Art Brut' (lit. 'raw art'). Its pictorial vocabulary is reflected in his own painting, particularly in the work of the 1940s.

Dubuffet sought to depict universal qualities in his paintings and his pictorial repertoire drew chiefly on his own imaginative impulses – not an ideal point of departure for the portrayal of individuals. Nevertheless, encouraged by the American millionairess Florence J. Gould (1895-1983), he produced 'likenesses' of the writers, critics, artists and intellectuals who attended her salon in Paris. He gave the portraits the ironic title *Plus beaux qu'ils croient*. (People are more handsome than they think they are). The present portrait belongs to a group of drawings exhibited at the Galerie René Drouin in Paris in 1947.

Michel Tapié (1909-87) was one of the most influential art critics of the period and a close friend of Dubuffet (fig. 1). He was a founding member of the 'Compagnie de l'Art Brut' in 1948. It was Tapié who, in the context of an exhibition at the Studio Facchetti in Paris in 1951, was the first to use the general term *Art Informel* to describe forms of art based on highly improvisatory artistic procedures.



Fig. 1: Arnold Newman, *Portrait of Michel Tapié*; 1954. Photograph





MICHEL
TAPIÉ

J. Dubuffet
46

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