



THOMAS LE CLAIRE

Kunsthandel

XVII

MASTER DRAWINGS



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MASTER DRAWINGS

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GIANNA AND THOMAS LE CLAIRE



GERHARD KEHLENBECK

The encouraging response to our twentieth anniversary catalogue in 2003 has strengthened our commitment and involvement in the art market. We are now delighted to present catalogue XVII comprising 44 drawings, watercolors and gouaches dating from 1540 to 1900. We will be participating at the *Salon du Dessin* in Paris from March 15 to 21, 2005 and exhibiting at the *International Fine Art Fair* in New York from May 13 to 18, 2005. These are testing times in the international art market, but we enjoy the challenge of maintaining high levels of quality and excellent client relationships.

We would like to thank all those who have made this project possible and we are much indebted to those whose scholarship has helped in the preparation of the catalogue. In particular, our thanks go to Hervé Aaron, Joseph Baillio, Timothy Bathurst, Antoine Bechet, Helmut Börsch-Supan, Anne Burdin-Hellebrandt, Victor Carlson, Anna Ottani Cavina, Alvin L. Clark, Caroline Corrigan, Sonia Couturier, Sue Cubitt, Richard Dagorne, Tilman Falk, Walter Feilchenfeldt, Erik Fischer, Michel-Witold Gierzod, Marion Gindhart, Pater Alexander Hoppert, Thomas Jahn, Jens Christian Jensen, Françoise Joulie, Gerhard Kehlenbeck, Gode Krämer, Hansjörg Krug, Karoline von Kügelgen, Armin Kunz, Alastair Laing, Vera Leuschner, Marcus Marschall, Diane A. Nixon, Marianne Roland-Michel (†), Pierre Rosenberg, Kate de Rothschild, Alain Roy, Martin Royalton-Kisch, Charles Ryskamp, Alan Salz, Peter Schatborn, Marijn Schapelhouman, Rainer Schoch, Hinrich Sieveking, Martin Sonnabend, Perrin Stein, Andreas Stolzenburg, Christel Thiem, Nicholas Turner, Niels Vodder and Eunice Williams.

Thomas and Gianna le Claire



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SOUTH GERMAN SCHOOL

CIRCA 1550

1 *The Comet*

Bodycolor on paper with a 16th century watermark: *beetle on a small shield*.

Bearing the date 1527 and a contemporary inscription in pen and black ink, probably by the artist himself, in the lower part:

Im m d xx vii Jar ist neben den cometten gesehen / vil stramen als lang spieß dar zwieschen vil angesichter vnnnd klainer schwerter vermist als sich ainer bleich rotten farb / zwischen dem sach man vil grosser flamen die gantz hell vnnnd feurig schinen / vnnnd die angesichter bin vnnnd wieder gesehen mit haar vnnnd bart ainer græwen wolcken farb als legen sie im blut stramen flissenden wasser durch einander zwirblen / als ob ob es als durch ein ander arbeitet das grausam gesehen hat / als etlich dies gesehen haben die send gestorben

[In the year 1527 the comet was seen with many streaks like long spears, and in among them, many visages and daggers, all colored in pale red, and in between many enormous flames of bright and fiery hue, and here and there the visages appeared, bearded and hairy in gray as of clouds and as if in flowing water streaked with blood, glittering and sparkling, as if everything were in confusion – the whole hideous of appearance, so that some who had seen it died thereof]

200 x 295 mm

The present gouache records a celestial phenomenon of 1527. Well preserved and in fresh, bold colors, it is a document of extraordinary art-historical interest and of high artistic quality. It depicts a large, comet-like body in brilliant yellow interspersed with red. From its head a bent arm emerges, with a hand grasping a narrow, naked sword. Three stars, the final one with its own palely translucent tail, are positioned horizontally at the point of the sword. Amid trails of white light, spears, daggers, flames and heavily bearded heads are set against a deep purple-blue background representing the star-filled universe.

All this is briefly described in a manuscript text placed in the lower part of the sheet. Above the five lines of text is the date – 1527. Both the date and the initial letter are rubricated, as are the stylized embellishments to the left and right of the text. Both the text and the image are framed by a broad border in black ink.

Comets and similar astronomical phenomena have, since antiquity, produced an astonishing wealth of descriptive and interpretive literature. Always seen as portending evil, their appearance regularly provoked fear and trepidation in the populace. In the early sixteenth century written records were increasingly accompanied by pictorial imagery, as in woodcut or engraved broadsides. These records frequently contain predictions of wars, plagues and similar catastrophes, with the populace called upon to do penance.

But an original pictorial record such as the present sheet, executed in colors, is highly unusual. It certainly stands out from the mass of popular broadsides, which are often of poor artistic quality. The gouache's fine and detailed execution and its sophisticated handling of the subject suggest that it was not painted in the immediate aftermath of the event, that is, as the result of a first-hand experience, but rather that the artist, working from reports, took a more considered view. This suggestion is supported by the existence of a sheet of similar size and similar characteristics, dated 1513¹. The image is after a drawing by Augsburg artist Hans Burgkmair, who was probably working from local sources. Executed in color, the sheet depicts a deformed, stillborn child [Fig. 1] with two

¹ Staatsgalerie Stuttgart, Graphische Sammlung, [Inv. No. C 92/4097]; pen and grey ink, watercolour, 201 x 297 mm.



heads, four arms and six legs. The child is reported to have been born in January 1513 in ‘Pleyburg’ (Carinthia)² on the estate of Gräfin von Lodron³. A further similarity between the two sheets is that the four-line descriptive text is placed in the lower part of the sheet and while the characteristics of the script differ, the date above it, the initial letter and the stylized embellishments to the left and right of the text are similarly rubricated.

The supposition that these two representations of prodigies are closely related is supported not only by their similarities in dimension and style. There is further evidence as to their dating and origin. The paper of both sheets is of the same type and their watermarks are identical. The watermark is uncommon. Easily identifiable, it depicts a beetle on a small shield. It probably originates from a paper-mill in northern Bavaria and is recorded by G. Piccard⁴ who notes its appearance in paper produced in the border area of Swabia and Württemberg in the middle of the sixteenth century. Unfortunately, a suggestion in Briquet’s classic encyclopedic study of watermarks to the effect that the watermark appeared in Augsburg as early as 1522 proved to be a blind alley⁵.

² There are two villages of the same name in the area: Bleiberg, west of Villach and Bleiberg east of Klagenfurt. See the following footnote.

³ Gräfin von Lodron in ‘Bleiburg’ (1513) was Apollonia, sister of Cardinal Matthäus Lang, formerly of Augsburg. It is therefore no surprise that the news was transmitted to Hans Burgkmair in Augsburg or that he was commissioned to provide a pictorial record of the event.

⁴ Information provided by G. Piccard, Hauptstaatsarchiv Stuttgart (*Wasserzeichenkartei Piccard*), March 15 1974: Nördlingen, Lauingen, Giengen 1547; Günzburg 1548.

However it is not uninteresting that the same watermark appears on paper used for a petition addressed to the Augsburg City Council by the Guild of Painters⁶ and dated August 9, 1550.

This is then the second piece of evidence indicating that both sheets originate in the Bavarian/Swabian region – possibly even Augsburg – the first being the identification of Hans Burgkmair, the Augsburg Renaissance master, as the original executant of the image of the stillborn child. It might be speculated that a scholar with scientific interests living around the middle of the sixteenth century set out to form a collection or an album of natural phenomena of which only two sheets are known at the present time.

Returning to the subject of the present gouache. Did a phenomenon of this type actually take place or did the author / artist have a text or sketch to work from a generation later, or did he base his work largely on superstitious beliefs and imaginative speculation? Certainly both contemporary, and later records of comets, such as that of Georg Caesius⁷, do indeed record a ‘horrible’ event in 1527. Modern research, however, has identified the event as an *aurora borealis*, not as a comet. It appeared in the early hours of October 11 and disappeared a few hours later. Although only observable for a short time, it clearly left a very deep impression, so much so that Peter Creutzer, an astrologer and pupil of the celebrated Magister Johann Lichtenberger, published a book about it in the same year⁸. The book was immediately reprinted in a number of towns and a Latin translation by the humanist scholar Gerhard Geldenhauer (Noviomagus) was published in Strasbourg in the same year. It was also translated into French. The rare first edition, lacking any indication as to where it was printed, contains a title-woodcut partly hand-colored in reddish-brown with a simple representation of the celestial phenomenon [Fig. 2]. The type of coloration suggests the use of stencils. A number of different, uncolored copies⁹ of the woodcut are recorded.

Creutzer, whose dates and residence appear to be unknown, provides a striking and extensive description of the phenomenon either from first-hand experience or, more probably, from highly imaginative, panic-stricken eye-witness accounts. The description, often repeated in contemporary chronicles¹⁰, and not the simplistic woodcut in its vertical format, provides the basis for the detailed, colorful imagery of the present gouache. The text, however, is based on Creutzer, although in much shortened form. Research has revealed that no second written account of the 1527 phenomenon exists. Thus Creutzer was the first man to author a printed account of an *aurora borealis*.

Having determined the sources, it is immaterial which edition or which additional reprint of Creutzer’s book the executant actually referred to. There is only one further possibility, namely the existence of an image in color, dating from 1527, copied in minute detail – as is the case with the other album sheet (the image of the stillborn child, copied after a drawing of c. 1513 by Hans Burgkmair). However there is little to support this. The quality of the draftsmanship and the skilled

⁵ C. M. Briquet, *Les Filigranes*, vol. II, No. 7870 (*Insecte*): ‘Augsbourg St. A., 1522 Baumeister Amtbuch; var. Simil. Halle 1536; Augsbourg 1546-52’ etc.; possibly a *papetier de Augsbourg*. The paper found in the 1522 *Baumeisterbuch* is an Augsburg paper watermarked with the city’s *Stadtpyr* emblem on a polygonal plinth.

⁶ Stadtarchiv, Augsburg, *Malerakten*, fasc. I, fol. 41/42.

⁷ Georg Caesius, *Chronick oder ordenliche verzeichnuß unnd beschreibung aller Cometen, von der algemeinen Sündflut an ... biß auff dises gegenwertiges ... 1579 Jar ...*, Nuremberg 1579, no. 173 (Augsburg, St. B.).

⁸ *Auslegung Peter Creutzers, etwan des weytberühmbten Astrologi M. Jo. Lichtenbergers (!) discipels über den erschrecklichen Cometen ... erschynen am xi. tag Weynmonats des MCCCCxxvii. Jars ...*, N.d., N.p. (copy in the Staatsbibliothek zu Berlin, Preuß. Kulturbesitz).

⁹ The only copy in the Bayerische Staatsbibliothek in Munich is the Nuremberg reprint, Georg Wachter, N.d., two copies having been destroyed during the Second World War. The account cited in the Appendix is taken from this copy. The author would like to thank both Dr. Thomas Jahn for research assistance and Marion Gindhart MA, author of a dissertation on socio-historical aspects of literature relating to comets, for valuable assistance and bibliographical research. The papers published on the website of the Observatoire de Paris-Meudon (Jacques Crovisier) and on the Albany University (NY) website under the title *History of auroral science* proved particularly instructive.

¹⁰ Cf. Sebastian Franck, *Chronica. Zeytbuch und Geschichtbibel*, Strasbourg 1531, fol. ccixi verso / cclxii recto.

handling of the medium in the present highly impressive sheet are quite remarkable and in no way suggest the product of a copyist.

In brief, the present gouache is either one of a series or belonged to an album probably put together by a humanist scholar in southern Germany (Swabia), possibly even in Augsburg, around the middle of the sixteenth century. It describes an astronomical event that occurred on the night of October 11, 1527. The event lasted for a few hours and was observed in parts of western and central Europe. It seems to have been an intense, fast-moving *aurora borealis*, inducing fear and trepidation in eye witnesses. Later commentators interpreted it as a portent of the storming of Ofen (Budapest) by the Turks and, very frequently, of the conquest and sack of Rome by the army of Emperor Charles V (the so-termed *Sacco di Roma*)¹¹. Recorded in print in the year of its occurrence, the only pictorial records of the phenomenon consist of the somewhat simplistic small-format title-woodcut (and copies thereof) and the present, boldly-colored gouache – the only significant artistic interpretation of the event.

Tilman Falk



Fig. 1:
South German Artist c. 1550:
A Stillborn Child, bodycolor on paper,
bearing a date 1513, 201 x 297 mm.
Staatsgalerie Stuttgart,
[Inv. no. C 92/4097]



Fig. 2:
German Artist, 1527:
Frontispiece, for, *Auslegung Peter Creutzers, etwan des weytberühmbten Astrologi M. Jo. Liechtenbegers, (...)*, woodcut

¹¹ See Caesius, op. cit. (footnote 7) and the instructive paper *Komet* published in: *Handwörterbuch des Deutschen Aberglaubens*, vol. V, p. 167.

PIRRO LIGORIO

1513/14 NAPLES – FERRARA 1583

2 *Two Princes of the House of Este: William, Duke of Brunswick-Lüneburg (1471-1480) and Phillip, Duke of Brunswick-Grubenhagen (1476-1551)*

Pen and brown ink with brown wash over black chalk.

Inscribed in the lower margin: *WILHELMUS VII. / OTHONIS XV. FIL / MCCCCLXXI / Dux Luneburgi,*
and: *PHILIPPUS ALBERTI / VI. FILIUS / Dux Grubenhagensis / obiit 1551.*

218 x 115 mm

Pirro Ligorio was gifted in many fields. By 1534 he was in Rome, where he was active as an architect, painter, draftsman, archaeologist and antiquary. For Cardinal Ippolito II d'Este Ligorio planned the Villa d'Este in Tivoli and the splendid garden with its fountains, stairways and pavilions. One of the first examples of Italian Renaissance gardens, it is a masterpiece of ingenious scenographic and decorative fantasy. In 1555 Ligorio entered papal service and designed the Casino of Pius IV in the Vatican gardens. Most of Ligorio's paintings in Rome, as described by Baglione in the artist's biography¹, were exterior facade decorations and they have since disappeared.

In 1569, Pirro Ligorio entered the service of Alfonso II d'Este in Ferrara. The present drawing dates from this period. It is part of a series of one hundred drawings, each representing a pair of distinguished ancestors and kinsmen of the Este family. These ruler portraits served as designs for *grisaille* frescoes in the courtyard of the Este castle at Ferrara painted before 1577 by Girolamo and Bartolomeo Faccini. Today only a few faint traces survive². In accordance with their intended function on the walls the figures on the drawings are designed to be viewed from below.

The commission, which was intended to show the great age and genealogical importance of the Este family, originated in the rivalry between the Este and the Medici. This only ended with the death of Alfonso II in 1597. This rivalry was part of the larger struggle between the Papacy, with which the Medici had allied themselves, and the Holy Roman Empire to which the Este, as an old Guelph family, were traditionally allied. The inscriptions on the present drawing identify the figures as William, Duke of Brunswick-Lüneburg and Phillip, Duke of Brunswick-Grubenhagen, descendants in the Guelph line of Alfonso d'Este's ancestor Azzo II, Margrave of Este. The historical and iconographic basis for Ligorio's drawings was probably Giambattista Pigna's *Historia de' Principi d'Este*, published in 1570. This complex genealogy was intended to establish a direct line between the Roman Emperor Caius Atticus and the Este family. It was reprinted with illustrations based on Ligorio's drawings in 1585 and was presumably then used as a guide to the frescoes³.

Approximately thirty-seven sheets of this famous series are in public collections. Twenty-four are in the Ashmolean Museum, Oxford⁴, four in the British Museum, London⁵, four in the Staatliche Graphische Sammlung, Munich⁶, two in the Uffizi, Florence⁷, while single sheets are in the Metropolitan Museum, New York⁸, the Art Museum, Princeton⁹ and the Staatsgalerie Stuttgart¹⁰.

¹ Giovanni Baglione, *Le Vite de' Pittori Scultori et Architetti ...*, Rome 1642, ed. V. Mariani (1935), pp. 9-11.

² The series has been studied by Jean Seznec (*Dessins à la gloire des princes d'Este à l'Ashmolean Museum*, in, *Revue des Arts*, IV, 1954, p. 21-6) and by David R. Coffin (*Pirro Ligorio and Decoration of the late Sixteenth Century at Ferrara*, in, *The Art Bulletin* XXXVII, 1955, p. 167-85).

³ Several of Ligorio's drawings were used in 1641 when Giuseppe Caletti selected a number for his engravings (Bartsch XX, p. 135, nos. 11-24) in Antonio Cariolo's *Ritratti de' Principi d'Este*.

⁴ K. T. Parker, *op. cit.*, pp. 123-7, nos. 256-79.

⁵ [Inv. no.: 1947-3-5-1/4].



⁶ Exh. cat., *Italianische Zeichnungen des 16. Jahrhunderts aus eigenem Besitz*, Staatliche Graphische Sammlung, Munich 1977, pp. 76-8, nos. 49-52, ill. 53-54.

⁷ [Inv. nos.: 13395 F and 1375 F].

⁸ [Inv. no.: 63.106]. See, Jacob Bean, *15th and 16th Century Italian Drawings in the Metropolitan Museum of Art*, New York 1982, pp. 122 f., no. 113.

⁹ Felton Gibbons, *Catalogue of Italian Drawings in the Art Museum*, Princeton University, Princeton, N.J., 1977, pp. 121 f., no. 406.

¹⁰ [Inv. no.: C 61/959]. See, Rolf Kultzen, *Le Case romane con facciate graffite e dipinte*, in: *Kunstchronik*, XIV, 1961, p. 69, ill. 3.

PAUL BRIL

1554 ANTWERP - ROME 1626

3 *Woods with a Village Behind*

Pen and brown ink and brown wash over black chalk.

Annotated on verso: *bet prinsepael van bril - 1.*

225 x 169 mm

PROVENANCE: Prof. Einar Perman, Stockholm. - Private collection, the Netherlands.

LITERATURE: Louisa Wood Ruby, *Paul Bril. The Drawings*, Brepols (Belgium) 1999, p. 85, no. 22, pl. 23. - Exh. cat., *Oude tekeningen uit de Nederlanden. Verzameling Prof. E. Perman, Stockholm*, Singer Museum, Laren 1962, list no. 14.

Among the many landscape artists from the Netherlands who traveled to Rome in the sixteenth century, Paul Bril stands out as one of the few to make the city his home and to exercise significant influence on the development of landscape painting in Rome - most strikingly, on Claude Lorraine's later evocations of the Roman countryside. Bril arrived from Antwerp in 1582 and shortly thereafter began to invite attention and commissions, achieving a position of great regard and attracting patrons among the most prominent of the period¹.

Jan Brueghel's arrival in Rome in 1592 stimulated Bril's interest in the theme of the forest interior. Jan brought to Italy drawings of woodland scenes by his father, Pieter Brueghel the Elder, and must have shared this material with Bril, whose own interpretation of the subject unmistakably shows the impact of Pieter Brueghel's inventions².

The present sheet beautifully exemplifies Bril's drawing style of the 1590s. The shape of the tree, the trunk and the leaves are all extremely characteristic of this period. Similar sheets can be found in the Hermitage, St. Petersburg³ and in the British Museum, London⁴, dating from 1596 and 1598 respectively. The extreme contrast between the dark areas in the foreground and the light areas behind is typical of Bril, who was quoted by the English seventeenth-century writer on art Edward Norgate, as saying '*a good workeman must be suer ever to place light against darke and darke against light.*'⁵ The deeply craggy, gnarled tree, which is, in fact, the main subject of the composition, is filled with character rarely seen in the depiction of nature, indicating Bril's close psychological connection with his subjects⁶.

Mariette in his comments in the sale catalogue of the Crozat collection (Paris, 10 April 1741) remarked that Paul Bril's drawings were as much sought after by collectors as his paintings, adding that this explained why some of his drawings are carefully finished works of '*belle exécution*' (pp. 108-09)⁷.

A copy after the present drawing is in the Palais des Beaux-Arts, Lille⁸.

We would like to thank Louisa Wood Ruby for confirming the authenticity of the drawing and for her help in preparing this catalogue entry.

¹ Joaneath Spicer, in: exh. cat., *Dutch and Flemish Drawings from the National Gallery of Canada*, National Gallery of Canada, Ottawa, et al., 2003-5, p. 69.

² William W. Robinson in, exh. cat., *Brueghel to Rembrandt. Dutch and Flemish Drawings from the Maida and George Abrams Collection*, British Museum, London, et al., 2002-3, p. 30.

³ [Inv. no. 23773]. See, Wood Ruby, op. cit., pp. 82 f., no. 16, pl. 17.

⁴ [Inv. no. G.g. 2-224]. See, Wood Ruby, op. cit., pp. 84 f., no. 21, pl. 22.



⁵ Edward Norgate, *Miniatura or the Art of Limning*, ed. J. Muller and J. Murrell, New Haven and London, 1997, Appendix 2, Extract 7.

⁶ Louisa Wood Ruby in her letter, 16 August 2004.

⁷ Exh. cat., *European Drawings 1375-1825*, The Pierpont Morgan Library, New York, 1981, p. 76.

⁸ Henri Pluchart, *Notice des dessins, cartons, pastels, miniatures et grisailles exposés*, Lille 1889, no. 952.

FRIEDRICH BRENTEL

CIRCA 1580 – STRASBOURG – 1651

4 *Portrait of a Man in a Park, in the Background a Hilly Landscape with a Castle*

Gouache on vellum. In the original wooden frame with ivory inlay.
55 x 75 mm (86 x 105 mm)

PROVENANCE: Dukes of Hessen-Darmstadt. – Private collection, Germany.

Friedrich Brentel was the leader of a famous workshop in Strasbourg whose influence spread into Lorraine, the southern part of Germany and Switzerland. He probably trained under his father, Georg Brentel, a painter who primarily specialized in heraldic miniatures. The Mannerist compositions of Brentel's earliest works show the influence of the Strasbourg artists Tobias Stimmer (1539-1584) and Wendel Dietterlin (1550-1599). In the early seventeenth century Brentel became the leading painter in Strasbourg and one of the most remarkable artists working in gouache in this Alsatian city¹. He received commissions from many important patrons. In 1610 he was asked by the court of Lorraine in Nancy to illustrate the *Pompe funèbre de Charles III* and in 1617-19 he made etchings for the Dukes of Württemberg at Stuttgart.

The Thirty Years' War (1618-48) probably forced Brentel to change his production methods and after 1620 he primarily painted miniatures that follow the tradition established in the detailed gouaches on vellum of Hans Bol (1534-1593). Brentel painted armorials and miniatures with portraits, landscapes, allegorical, biblical or mythological scenes, often based on prints by and after works by famous artists such as Rubens, Jan van de Velde, Jacques Callot and Abraham Bosse. Brentel's gouaches were highly prized at the courts of northern Europe, and the artist executed portrait miniatures of members of the Upper Rhenish nobility.

The present miniature depicts a man clad in black, holding a golden book in his hands, possibly a poet or cleric. To the left, behind him, is a young nobleman on crutches. The subject is unusual in character and rare in Brentel's known oeuvre. Stylistically, it resembles his well-known portrait miniatures in Karlsruhe².

¹ His graphic style was also admired by the famous French connoisseur J.-P. Mariette. See, Wolfgang Wegener, *Untersuchungen zu Friedrich Brentel*, in, *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, vol. 3, Munich and Berlin, 1966, p. 107.

² The group comprises 22 portrait miniatures depicting members of aristocratic families from the Upper- and Middle-Rhineland. They are dated between 1629 and c. 1645. Staatliche Kunsthalle. See, Karl Obser, *Oberrheinische Miniaturbildnisse Friedrich Brentels und seiner Schule*, in, *Zeitschrift für die Geschichte des Oberrheins*, LXXXVII, 1935, pp. 1-25.



ANDRIES BOTH
1612/13 UTRECHT – VENICE 1642

5 *A Beggar on Crutches Walking to the Right*

Silverpoint on prepared paper.
Dated in the lower right margin: 1632.
119 x 74 mm

PROVENANCE: Winslow and Anna Ames, Springfield, Massachusetts (Lugt 2602a)

Andries was the son of the glass painter Dirck Both and the older brother of the outstanding Italianate landscapist Jan Both. According to Joachim von Sandrart, Andries studied with Abraham Bloemaert in Utrecht and his earliest drawings – pen and ink landscapes with figures – show the impact of his teacher’s style and technique¹.

Joachim von Sandrart states that the two brothers traveled to Italy by way of France, ‘*through constant industry they raised great hopes, they also visited foreign countries, and went via the usual route first to France and then in Italy to Rome*’². As we know from several dated drawings, Andries started his journey in 1632. He passed through Rouen and Venice and in 1633, arrived in Rome, where he stayed until 1641.

Andries Both is best known as a painter, draftsman, and etcher of peasant genre subjects. He adopted this specialty even before he traveled to Italy and produced *Bambocciate*, scenes of Roman street life, modeled on those by Pieter van Laer, whom he knew. The drawings from that period are executed in a lively pen technique, freer and more spontaneous than in his earlier topographical landscapes and they show the influence of Adriaen Brouwer. A Catholic, Andries also executed drawings and prints of saints and other religious subjects.

The present sheet belongs to a group of silverpoint drawings, two portraits, a landscape and another study of a beggar, that were formerly in the Ames collection. They were executed in 1632, shortly before or during Andries’s journey to Italy. Drawings by the artist in this technique are very rare. A comparable drawing from this set, the *Beggar on Crutches Walking to the Left*, signed by the artist and in the same technique and size as our drawing, is in a private collection, New York.

¹ Exh. cat., Peter Schatborn, *Drawn to Warmth. Seventeenth-Century Dutch Artists in Italy*, Rijksmuseum, Amsterdam 2001, pp. 88-100.

² Joachim von Sandrart, *Teutsche Akademie der edlen Bau-, Bild- und Malerey-Künste. Leben der berühmten Maler, Bildhauer und Baumeister*, Nuremberg 1675, edition A. R. Peltzer, Munich 1925, p. 185.



ANTHONIE WATERLOO

1609 LILLE - UTRECHT 1690

6 *A Wooded River Landscape with Distant Mountains; recto*
A Mountainous River Landscape with a Castle on a Crag and a Distant Town; verso

Black chalk and oiled charcoal with brown wash, watercolor and traces of colored chalks;
verso: pen and dark brown ink, black ink wash, and gray and brown wash, over black chalk.
148 x 189 mm

Today, Anthonie Waterloo is still one of the most neglected representatives of the Dutch landscape tradition¹, yet he was undoubtedly one of the most gifted landscape painters of his time. Although he is recorded as a painter, only very few paintings by him are in fact known. His primary contribution was as an etcher and draftsman². He created a prodigious oeuvre of some five-hundred drawings, consisting of detailed topographical views, panoramic landscapes, forest interiors and evocative mixed-media landscapes distinguished by their rich tonal values and atmospheric balance.

The recto of the present drawing belongs to a small group of highly decorative and technically innovative colored landscape drawings in which Waterloo employed an astonishingly individual technique. He combined chalk, watercolor, bodycolor and, as in the present sheet, oiled charcoal to create a highly atmospheric and original effect. Other examples of his use of the technique are to be found in a drawing formerly in the collection of the British Rail Pension Fund³ and in sheets in the Fitzwilliam Museum, Cambridge⁴ and the National Gallery of Canada, Ottawa⁵. They are very similar in conception and size, although less dramatic in their handling of light, and are quite unique among Dutch drawings. The present work is also unusual in the presence of a second, entirely different type of landscape on the verso⁶, executed in the manner of the sketches that the artist made during his 1660 journey through northern Germany to Hamburg, Lüneburg and Danzig⁷.



verso



¹ Joaneath Spicer, in, exh. cat., *Dutch and Flemish Drawings from the National Gallery of Canada*, Ottawa 2004, p. 142.

² B. S. Kahn-Gerzon, *Biografische gegevens over Antonie Waterloo*, in, *Oud Holland*, 106, 1992, no. 2, pp. 94-8.

³ The British Rail Pension Fund, exh. cat., *Seventeenth Century Dutch Landscape Drawings*, Archer M. Huntington Art Gallery, Austin 1982, no. 21, ill.

⁴ Inv. no. P.D. 893-1963. Exh. cat., *150 Tekeningen uit vier Eeuwen, uit de verzameling van Sir Bruce en Lady Ingram*, Rotterdam and Amsterdam, 1961-2, no. 116, pl. 60.

⁵ Exh. cat., Ottawa 2004, op. cit., pp. 142-3, no. 60.

⁶ Another example of a sheet with a colored drawing of this type on the recto and a monochrome sketch on the verso was sold at Christie's Amsterdam, 21 November 1989, lot 70.

⁷ See: Lotte and Wolf Stubbe, *Um 1660 auf Reisen gezeichnet. Antonie Waterloo 1610-1690*, Hamburg 1993.





JACOB ADRIAENSZ. BACKER

1608 HARLINGEN - AMSTERDAM 1651

7 *A Sleeping Youth*

Black and white chalk on blue paper.

220 x 343 mm

PROVENANCE: Anonymous sale, Hollstein & Puppel, Berlin, 31 October - 2 November 1929, lot 6, pl. 1. - Cornelis Hofstede de Groot, Leipzig (Lugt 561); [his sale C. G. Boerner, Leipzig, 4 November 1931, lot. 8]. - Anonymous sale, Sotheby Mak van Waay, 28 November 1985, lot 68.

LITERATURE: Werner Sumowski, *Drawings of the Rembrandt School*, New York, vol. 1, 1977, p. 134, no. 60x (as *location unknown*), ill.

Jacob Backer grew up in Amsterdam, but from about 1630, he studied together with Govaert Flinck in the studio of Lambert Jacobsz. in Leeuwarden. He also had contact with Friesland's leading portraitist Wybrand de Geest. In 1633, he returned to Amsterdam, where he was strongly influenced by Rembrandt. Within a short time he was established as an independent master with a flourishing portrait practice. He also painted a number of historical and religious subjects, principally in his later years.

About eighty drawings by Jacob Backer are known today. Nearly all of them are studies of single figures, representing both nude and clothed models mostly done in black and white chalk on blue paper. Although Rembrandt never used this technique, it was adopted by several artists in his circle, including Jacob Backer, Govaert Flinck, Gerbrand van den Eeckhout and Lambert Doomer¹. Perhaps Backer and Flinck learned this method from their teacher Lambert Jacobsz. of Leeuwarden, but the inspiration for their handling of the chalk can be traced ultimately to the figure studies of Peter Paul Rubens and Anthony van Dyck².

According to Werner Sumowski, the present intriguing and beautiful drawing can be dated to the end of the 1640s and was probably intended as a study for a painting of *Jacob's Dream*. The sheet shows an affinity to studies such as *Youth Kneeling with Arms Crossed*³, *Youth Looking upward with Raised Right Fist*⁴ and *Youth Bowing*⁵.

Although Arnold Houbraken did not often refer to drawings in his biographies, Backer's figure studies received special mention: '*I had almost forgotten (and would thus have mistakenly injured his reputation) to mention his remarkable way of drawing. He certainly has drawn his academic figures, ..., so artfully on blue paper with black and white chalk that he took the crown away from all of his contemporaries. The desire that the lovers of graphic art show when one of his drawings are being sold also demonstrates the esteem in which they are held.*'⁶

¹ For Backer, Doomer and Flinck see, exh. cat., Peter Schatborn, *Dutch Figure Drawings from the Seventeenth Century*, Rijksprentenkabinet, Rijksmuseum, Amsterdam et al. 1981-2, nos. 4-5, 37, 49, 50. For van den Eeckhout, see, exh. cat., Jeroen Giltay, *Le cabinet d'un amateur. Dessin flamands et hollandais des XVIe et XVIIe siècles d'une collection privée d'Amsterdam*, Museum Boijmans van Beuningen, Rotterdam, et al. 1976-7.

² William W. Robinson in, exh. cat., *Brueghel to Rembrandt. Dutch and Flemish Drawings from the Maida and George Abrams Collection*, British Museum, London, et al., 2002-3.

³ Sumowski, op. cit., no. 51 [Fondation Custodia, Paris].

⁴ Sumowski, op. cit., no. 52 [Kupferstichkabinet, Veste Coburg].

⁵ Sumowski, op. cit., no. 59 [Kunstsammlung der Universität, Göttingen].



⁶ Arnold Houbraken, *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, Amsterdam 1718-21, vol. 2, p. 338. The English translation cited after Peter Schatborn, op. cit., p. 90.

GERBRAND VAN DEN EECKHOUT

1621 - AMSTERDAM - 1674

8 *A Seated Youth*

Black chalk and gray wash.

With an indistinct monogram in pencil in the lower right margin.

A sketch of a *Ram's Head*, black chalk [verso].

98 x 113 mm

Gerbrand van den Eeckhout was Rembrandt's student from 1635 to 1640 and, according to Houbraken, Rembrandt's favorite pupil and lifelong friend¹. He was the most versatile draftsman among the master's students and close followers. His drawings, executed in a wide range of media, include biblical and historical subjects, genre scenes, figure studies, portraits, landscapes and designs for ornamental engravings and goldsmith work².

Our drawing belongs to a group of figure studies executed in black chalk with gray wash. It shows the young man seated in bright atmospheric light, probably furnished by a candle or a fireplace on the left. The style of drawing comes closest to the drawing of a *Sleeping Boy* in the Rijksprentenkabinet, Amsterdam³, where the figure is illuminated in a similar way. As Peter Schatborn has pointed out, drawing by candlelight was especially useful for students because the contrasts between light and dark are far greater, and the shapes are therefore much easier to represent. Rembrandt made an etching depicting a student draftsman working by candlelight⁴.

The authenticity of the drawing has been confirmed by Werner Sumowski. He dates it to c. 1655 and will include it in the supplement to vol. XI of his catalogue *Drawings of the Rembrandt School*.

¹ Arnold Houbraken, *De Grootte Schouburgh der Nederlantsche Konstchilders en Schilderessen*, Amsterdam 1718-21, vol. 1, pp. 137, 174, vol. 2, p. 79.

² Werner Sumowski, *Drawings of the Rembrandt School*, New York, vol. 3, 1977, p. 1311, and nos. 601-819xx.

³ [Inv. no. A 4305]. Sumowski, op. cit., no. 634. See, exh. cat., Peter Schatborn, *Dutch Figure Drawings from the Seventeenth Century*, Rijksprentenkabinett, Rijksmuseum, Amsterdam et al. 1981-2, p. 83, fig. 1, no. 46.

⁴ *Student at the Table by Candlelight*, etching, 1642 (Bartsch 145). Peter Schatborn, op. cit., p. 82.



ROELANT ROGHMAN

1627 - AMSTERDAM - 1692

9 *The Castle at Meeuwen, with a Subsidiary Study of the Right Section of the Castle*

Black chalk and gray wash on paper watermarked *coat of arms*.

Inscribed on verso: No 44, *het huis Meeuwen*.

340 x 438 mm

PROVENANCE: Possibly Albert Bentes and his wife Catharina Baeck. - By descent to Hillebrand Bentes, Amsterdam, 16 October 1708, his list no. 89-90 (*Meeuwen 2*). - Probably to Christiaan van Hoek. - Mentioned in the list by Rudolf Smids of 1711, p. 231; in *twee Gesichten door Rochman vertoond*, and in Abraham de Haen's list made in his copy of Smids' *Schatkamer der Nederlandse Outheden...; Meeuwen 2. in Arkel en Altena*. - Possibly by descent to Anthonie van Hoek, from whom possibly acquired by Jean de Wolff. - Cornelis Ploos van Amstel (his No 215.z). - Van der Schley, Amsterdam, 3 March 1800 ff., part of folder KK6 (all nine lots for Nlg. 2,000 to C. S. Roos). - C. Hofstede de Groot, not in his deceased sale at C. G. Boerner in Leipzig as sold before. - Purchased in 1930 by the father of the present owner (a Dutch nobleman), 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. 143, no. 124. - W. Th. Kloek and J. W. Niemeijer, *De Kasteeltekeningen van Roelant Roghman*, Alphen aan den Rijn, 1990, II, pp. 103 (no. 86), 125 and 128, fig. 191.

Interest in depicting castles, churches, abbeys and other major buildings, sometimes in ruins, increased in Roghman's time, and these became independent subjects. Not only Hercules Seghers, Claes Jansz. Visscher and Pieter Saenredam, but also their Flemish counterparts such as David Vinckboons and Roelant Savery went into the countryside to make such views *naer het leven* in the first decades of the seventeenth century. Rembrandt and Jan Lievens soon followed their example, while among others Albert Cuyp, Jan van Goyen and Jacob van Ruisdael further developed this tradition.

Roelant Roghman's famous series of 245 drawings of castles in Holland and Utrecht is the earliest known such series, and the only one of such high number and importance executed in the seventeenth century. Based on the date on the present drawing and a number of others, the series may be dated to 1646-7. It is not known who commissioned the series, nor can its purpose be clarified with certainty. Only one contemporary etching is known, done by the artist's sister Geertruyt Roghman after the drawing of the castle of Zuylen, while no pictures after any of the drawings are recorded. Despite Roghman's youth when drawing the series - he was about twenty when he began it - this group may be regarded as his greatest artistic achievement. He drew some 150 castles, some from different viewpoints, apparently regardless of their age, importance, ownership or condition, during several trips in the countryside, all in black chalk, but mostly reworked with gray wash or even pen and ink later. Most of the drawings bear inscriptions identifying the view on the verso in at least five different hands, often several together, ranging in date from the 17th to the 19th century; the earliest may be by Roghman himself. A number of these drawings still bear the artist's signature, sometimes slightly cut, and often an arrow indicates the north, added by Roghman later.

The group is first recorded in a list compiled by the Rotterdam historian Cornelis van Alkemade in 1708 on the sale of the collection of Hillebrand Bentes (1677-1708), who had presumably inherited the series from his father, the Amsterdam collector Albert Bentes (1643-1701), who may have known Roghman in his lifetime¹.

¹ This list is now at the Rijksprentenkabinet, Amsterdam (Van der Wyck and Niemeijer, op. cit., pp. 1-5).



Several drawings from the series were engraved by Jacobus Schijnvoet (1658 ?- after 1733) for Rudolf Smids' *Schatkamer der Nederlandie Oudheden* ... (op. cit.) when they were owned by Christiaan van Hoek, who had probably acquired them at Hildebrand Bentes' posthumous sale in 1708. Many of the drawings are now in public collections, including forty-five at the Rijksprentenkabinet, Amsterdam; fifty-eight in Teyler's Museum, Haarlem, and ten each in the Museum Boymans-van Beuningen, Rotterdam and the Municipal Archives, Rotterdam. Single drawings are held by the Metropolitan Museum of Art, New York and the J. Paul Getty Museum, Malibu.

The drawings are of exceptional importance for the architectural and topographical history of the Netherlands. They are precursors of similar series drawn by 18th-century artists like Abraham de Haen, Abraham Rademaker, Jan de Beyer, Cornelis Pronk and Dirk Verrijck, who met a demand for drawings of this type that continues to this day. In 1990, the Rijksprentenkabinet devoted an exhibition to Roghman, and in particular to his series of castle drawings.

Meeuwen Castle was situated at Meeuwen near Heusden on the river Maas. In the process of drawing Roghman obviously ran out of space at the right, therefore continuing the drawing of the right section of the castle in the upper right corner of the sheet, rather than extending the drawing with an added strip of paper at the right as he did with other drawings, including his view of Blikkenburg².

² Van der Wyck and Niemeijer, op. cit., no.25.

JACOB VAN DER ULFT
1621 GORINCHEM - NOORDWIJK 1689

10 *Roman Architecture – A Capriccio*

Pen and brown ink, brown wash over black chalk, brown framing lines on paper with a fragmentary watermark: *foolscap* with letters *GD*.

155 x 200 mm

Jacob van der Ulft, like Jan de Bisschop and Constantijn Huygens the Younger, was a dilettante draftsman. He was burgomaster in his hometown of Gorkum from 1660 to 1679. Arnold Houbraken states that he painted '*Roman or Italian views ... and did so in such a way that*' (although he had never been to Rome) '*persons who had traveled in Italy recognized the same at first glance. This should not surprise anyone*', continues Houbraken, because '*most of the remains of ancient Rome are easily come by in print, or in sketches.*'¹

Van der Ulft's oeuvre includes paintings, gouaches and numerous drawings. In style and technique they are closely related to drawings by Jan de Bisschop, although they are less lively and varied in execution. His earliest drawings date from the beginning of the 1650s, the latest from the 1680s. It is possible that the present *capriccio* is based on a drawing by Jan de Bisschop, as van der Ulft, never having been in Italy, acquired many sheets on the occasion of the latter's estate sale on 10 February 1677, using them as models for his own studies; however the two men could have worked together at an earlier date².

¹ A. Houbraken, *De groote schouburg der Nederlantsche konstschilders en schilderessen*, Amsterdam 1718-21, vol. II, pp. 196-8.

² Peter Schatborn, in, exh. cat., *Drawn to Warmth. Seventeenth-Century Dutch Artists in Italy*, Rijksmuseum, Amsterdam 2001, p. 199.



GÉRARD DE LAIRESSE

1640 LIÈGE - AMSTERDAM 1711

11 *Arcadian Scene with Bacchus*

Black and red chalk, partly with white heightening.
Signed with monogram in the lower right margin: *GL*.
380 x 247 mm

Inspired by the French painters Nicolas Poussin and Simon Vouet, Gérard de Lairesse was the leading classical artist and theorist in the Netherlands during the 17th century. He was a talented painter who served a wealthy, cultivated bourgeoisie for whom he painted complex allegories, but he was also a first-class draftsman and engraver.¹ Through his works he contributed to the 'gallicizing' of Dutch art in the second half of the 17th century.

Gérard was the son of the painter Renier de Lairesse, who is thought to have trained him. In 1664 he left Liège and settled in Amsterdam the following year, possibly at the urging of the art dealer Gerrit van Uylenburg. He met Rembrandt who painted a portrait of the young Lairesse in 1665². He acquired citizenship and developed friendships with the city's intellectual elite, many of whom were greatly attracted by the brilliance of French art and civilization. Lairesse rejected the naturalistic style of Dutch art and, instead, produced works in an academic classical style that inspired his contemporaries to call him the 'Dutch Raphael' and the 'Dutch Poussin'. This brought him commissions from the Amsterdam city authorities. Complex decorative commissions on allegorical subjects for the ceilings of patrician houses on the Herengracht also followed. His style became increasingly elegant and his palette fresher and lighter.

According to Alain Roy, the present drawing is of key importance to the understanding of the graphic oeuvre of Gérard de Lairesse. The composition does not correspond to any other known work by the artist, but it is closely related to the painting *Bacchanal* in the Staatliche Kunstsammlungen, Cassel [Fig. 1]³, one of the artist's main works, and to the etching *Bacchus* [Fig. 2]⁴. As both the painting and the print can be dated around 1680, it is probable that our drawing was executed in the same year. Alain Roy believes that it could be a first idea for the engraving or for a lost painting by Lairesse of this subject. Drawings by Lairesse are extremely rare and ours is a beautiful example of his use of the technique of three chalks.

We would like to thank Alan Roy for his help in preparing this catalogue entry.



Fig. 1: Gérard de Lairesse: *Bacchanal*, oil on canvas, c. 1680, 130 x 157 cm. Staatliche Kunstsammlungen, Cassel

Fig. 2:
Gérard de Lairesse:
Bacchus, etching,
1675/80, 42 x 29 cm





¹ Alain Roy provides a detailed biography in, *The Dictionary of Art*, London and New York 1996, vol. 18, pp. 650 ff.

² Metropolitan Museum of Art, New York, Robert Lehman Collection, [Inv. no 1975.1.140].

³ [Inv. no. GK 462]. See, Alain Roy, *Gérard de Laresse 1640-1711, Catalogue Raisonné*, Paris 1992, P. 124. - Bernhard Schnackenburg, *Gesamtkatalog: Gemäldegalerie Alte Meister; Staatliche Museen Cassel, Mainz* 1996, GK 462, p. 166, pl. 214.

⁴ Alain Roy, op. cit., 1992, G. 101. - Hollstein no. 33.

CLAUDE GILLOT

1673 LANGRES – PARIS 1722

12 *Four Actors from the Comédie Française*

Pen and brown ink and orange-pink wash. Bearing a number 5 in the top right corner.

150 x 200 mm

PROVENANCE: From an album depicting numerous costume studies in various techniques for the opera and the Comédie Française.

Claude Gillot was initially a pupil of his father, the history and ornament painter André-Jacques Gillot (d. 1711). He continued his training in Paris under Jean-Baptiste Corneille, who taught him printmaking. By the age of thirty he was a successful painter of frescoes and arabesques in the style of Claude Audran. Watteau was his pupil and assistant, working in his studio from 1704-5 to 1708. In 1715, Gillot entered the Academy. Well-known as a decorative artist and designer of furniture and stage decorations, he also produced book illustrations.

Gillot's passion was the theatre. He closely followed productions of the *Commedia dell'Arte*¹, a standard feature at Paris street fairs and later at the Hôtel de Bourgogne, and those of the Comédie Française, located after 1688 in *La Salle des Comédiens Français* on the left bank near the Quartier Latin. Across the street a famous café run by an Italian named Procope nurtured a hotbed of disputes and conspiracies. Here in the Rue des Fossés-Saint-Germain the authors sparred and the critics and supporters of the theatre productions hatched their endless intrigues. Only a few streets away there was a fairground on the site of the former Benedictine abbey of Saint-Germain-des-Prés. Dating back to medieval times, it was peopled by tightrope walkers, animals and troupes of actors performing in short one-act plays. This was the world that Gillot encountered on his arrival in Paris in 1691. He adopted its colorful confusion as subject matter for his own creative imagination, reinterpreting it in his work.

Our drawing depicts four actors – *capitaines*. Three of the figures can be identified as: Du Cheminle Père²



Fig. 1:
Dangeville le Père,
engraving
(Populus no. 22)



Fig. 2:
Montménil,
engraving
(Populus no. 24)

¹ The *Commedia dell'Arte* was established in France in the second half of the 17th century and achieved great success. It was banished by Louis XIV in 1697 after he was angered by a play, *La fausse prude*, which he believed to be aimed at his second wife, Mme de Maintenon. Members of the troupe remained in Paris, however, performing improvisational plays and adaptations of *Commedia dell'Arte* material. See, Emile Dacier, *Les Scènes et figures théâtrales de Claude Gillot*, in, *La Revue de l'Art*, XLV, 1925, pp. 44-5.

² Duchemin le Père (1674-1754).



as a *païsan* (peasant) in *La Comédie du Grondeur*³; Dangeville le Père⁴ in the attire of Niais [Fig. 1] and Montménil⁵ in the attire of Valet [Fig. 2], the latter two in anonymous plays produced by the *Comédie Française*. Each individual study was engraved in reverse by Gillot⁶ for a series of ten prints⁷. The titles were added later, probably by the publisher, and are not evidence that Gillot depicted the actors in particular roles on his sheet. However their portraits were clearly intended for public sale at the theatre doors. They resemble Bernard Picart's *Douze Modes du Théâtre*, after drawings by Claude Simpol (?), depicting Italian members of the *Commedia dell'Arte*⁸.

Stylistically our sheet can be compared to *Quatre Études de Capitaines Debout* in the Louvre⁹. Both are very free sketches in which delicate wash is used highly effectively in the modelling and definition of the figures.

We would like to thank Jennifer Tonkovich for her assistance in preparing this catalogue entry. She will include our drawing in her forthcoming article on the album in *Master Drawings*.

³ The *Comédie du Grondeur* was a play by D. A. de Brueys and Palaprat. The first performance was on 3 February 1691.

⁴ Dangeville le Père (1665-1743).

⁵ Montménil (1695-1743).

⁶ Bernard Populus, op. cit., no. 22, pl. 8, nos. 24, and 26.

⁷ Bernard Populus, op. cit., nos. 21-30.

⁸ Published by Pierre-Jean Mariette in 1696. Eight preparatory drawings are in the Musée du Louvre. [Inv. nos. 32362-32367].

⁹ 176 x 240 mm. [Inv. no. RF 26767]. See, exh. cat., *Claude Gillot – Comédies, sabbats et autres sujets bizarres*, Musée de Langres, Langres 1999, p. 81.

FRANÇOIS BOUCHER

1703 - PARIS - 1770

13 *Study of a Cabbage*

Black chalk with white heightening on blue paper.

Signed in pen and brown ink lower left: *f. Boucher*.

251 x 362 mm

PROVENANCE: Possibly from the collection of Gabriel Huquier the Elder; [his sale, 9 November ff. 1772, lot 524, included plant studies in black and white chalk on blue paper]. – Possibly in the collection of Vassal de Saint-Hubert; [his sale, 29 March ff. 1779, lots 126 and 127. The only one to be cited with dimensions is lot 126, which at *11 pouces by 17*, was a little larger than the present drawing]. – Possibly in the collection of Bergeret de Grancourt; [his sale, 24 April ff. 1786, lot 179].

LITERATURE: Exh. cat., *Esquisses, pastels et dessins de François Boucher dans les collections privées*, Musée Lambinet, Versailles 2004, p. 64, no. 28, ill.

Boucher, the most fashionable exponent of the Rococo style, was the favorite painter of the Marquise de Pompadour. He was not only in demand as a painter and engraver, but his qualities as a draftsman were also highly regarded.

Hitherto unknown, this vigorous study of a cabbage was first published in the Versailles exhibition catalogue 2004 [op. cit.] by Françoise Joulie. It is one of the great rarities among the artist's drawn oeuvre. Before it appeared, such studies had been almost unknown or are still to be discovered. Almost too elaborate for a simple table vegetable, it has a decorative and even ornamental expression, achieved by the artist's refined skill.

Stylistically, the drawing can be dated to c. 1735, when Boucher portrayed scenes of peasant life, most of them vignettes of rustic domesticity in landscape settings paying tribute to the Northern style¹. Boucher earned a reputation for themes of amorous dalliance between adolescents². Symbolically, the cabbage has been used in France as a term of endearment (*mon petit chou*) or domesticity (*faire ses choux gras*). It is commonly and rightly said that his inspiration was of Dutch origin particularly from artists such as Abraham Bloemaert. According to Karel van Mander, the latter executed a vast number of studies *d'après nature* of distinguished quality [fig. 1]³, some of them possibly known to Boucher some time earlier, in his student days and probably in Rome⁴.

We would like to thank Alastair Laing and Françoise Joulie for their help in compiling this catalogue entry.



Fig. 1: Abraham Bloemaert (1564-1651), *Plant Studies*, pen and black ink, brown wash. EBA, Paris



- ¹ Functioning not just as a mere backdrop, but as a participatory element in the rural idyll that is presented. For example in, *Le Repos des Fermiers* [collection of Jeffrey Horvitz, Beverly Farms]; see, Alastair Laing, in, exh. cat., *François Boucher*, Paris and New York, 1986, no. 20.
- ² *La Belle Cuisinière* [Musée Cognacq-Jay, Paris], and *Cuisinière et Jeune Homme* [Private Collection, Sainte-Adresse]; see, Alastair Laing 1986, op. cit., nos. 21 and 28.
- ³ Vol. II, p. 324. See, Emmanuelle Brugerolles, in, exh. cat., *Renaissance et maniérisme dans les écoles du Nord*, École des Beaux-Arts, Paris 1985, p. 198.
- ⁴ It is well known that Boucher also made a set of a dozen etchings after a group of drawings or a sketchbook by this Dutch artist. These were similar to those that Frederick Bloemaert, the son of Abraham, had himself engraved for the drawing master's pattern book, which he put together from his father's drawings, the *Tekenboek*. The *Lievre d'Etude d'après les Dessins originaux de Blomart* [sic!] was published by Odieuvre and advertised in the *Mercure de France* in June 1735, p. 1382. Alastair Laing, *The Drawings of François Boucher*, New York 2003, pp. 54-5. - Françoise Joulie, in, exh. cat., *Boucher et les Peintres du Nord*, Dijon and London, 2004-5, pp. 50-4.

HUBERT ROBERT

1733 - PARIS - 1808

14 *A Traveler on the Grand Tour visiting the Gardens of the Maronite Ecclesiastical College, Rome*

Red chalk. With a watermark: *Fleur de lis in a circle with letter B.*

Signed and inscribed by the artist in pen and black ink: *agli orti dei maroniti. Roberti.*

512 x 393 mm

In 1754, Hubert Robert traveled to Italy in the entourage of the Comte de Stainville, French Ambassador to the Holy See, who acted as the young artist's protector. During his eleven years in Rome, he grew interested in landscape and the architecture of ancient and modern Rome. After returning to France, Robert was accepted into the Académie Royale in 1766 and began to exhibit at the Salon. He was later appointed *dessinateur des jardins du roi* and *garde des tableaux* for the new museum, the Louvre¹.

The present drawing depicts a young visitor in the gardens of the Maronite Ecclesiastical College located on the via dei Maroniti, near the Trevi Fountain. He is shown looking at a monumental urn and the ancient altar on which it sits. This beautiful sheet dates from the second part of Robert's Italian sojourn in 1762-4. Thematically, it closely resembles a *sanguine* drawing by Robert in the Musée de Valence, *Le Dessinateur du Vase Borghese*, showing a young artist seated on the ground drawing the celebrated monument, but placed in a wholly imaginary setting with the Colosseum in the background [Fig. 1]².

The standing connoisseur in our drawing may possibly be identified as the artist Claude Henri Watelet³ who, together with Marguerite Lecomte⁴ accompanied Robert on his Italian travels between 1763-4⁵. During this time, Robert etched his *Soirées de Rome*⁶ and also contributed two border designs to a small but elegant book that was printed by several students at the French Academy in Rome in honor of the two friends. He planned these etchings as his own tribute to Mme. Le Comte, certainly a gesture motivated by the hope of future sponsorship and patronage from this prominent couple.



The Maronite College was founded in 1584 by Pope Gregory XIII and was administered by the Jesuits; it continued to exist into the twentieth century. The Maronites were a branch of the Roman Catholic Church centered in today's Lebanon.

Fig. 1: Hubert Robert, *Le Dessinateur du Vase Borghese*, red chalk. Musée de Valence

We would like to thank both Sonia Couturier and Victor Carlson for helping to compile this catalogue entry. The drawing will be included in the catalogue raisonné being prepared by Joseph Baillio of the Wildenstein Institute, Paris.

¹ Alvin L. Clark, *Mastery & Elegance. Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exh. cat., Harvard University Art Museums, Cambridge, Mass. et al. 1999-2000, p. 403.

² [Inv. no. D 28]. See, Jean de Cayeux, in, exh. cat., *Les Hubert Roberts de la Collection Véryre au Musée de Valence*, Valence 1985, pp. 293-5, no. 83, ill.

³ Claude Henri Watelet (1718 - Paris - 1786).

⁴ Marguerite Lecomte (1719 - Paris - 1786). A sanguine, *Amour and the Sleeping Venus*, signed and dated 1764, was with Katrin Bellinger; see, exh. cat., *Meisterzeichnungen - Master Drawings 1500-1900*, Munich and London, 1987, no. 42.

⁵ Exh. cat., *A Visit to Rome in 1764*, The Fogg Art Museum and the Harvard College Library, Cambridge, Mass. 1956.

⁶ Exh. cat., *Regency To Empire - French Printmaking 1715-1814*, Baltimore and Minneapolis, 1984, pp. 168-9.



agli orli dei marmi. F. G. G.

ANTOINE PIERRE MONGIN

1761 PARIS - VERSAILLES 1827

15 *Galant Encounter in a Park*

Gouache, pen, black and blue ink.

274 x 212 mm

PROVENANCE: Private collection, Paris.

In the last quarter of the eighteenth century, many artists - *petits maîtres* - began to specialize in landscape. They enjoyed flourishing careers and their work appealed to collectors. With the revisions in the Academy in the Revolutionary years, many became regular exhibitors. One such artist was Antoine Pierre Mongin. Although his personality is still somewhat a mystery, he was one of the most successful pupils of the naturalistic landscape painter Louis Gabriel Moreau l'Aîné (1740-1805). Mongin exhibited regularly at the Salon from 1791 to 1824. His gouaches are perhaps better known than his paintings in the collection at Versailles. These consist of landscapes, genre scenes and several depictions from Napoleonic history.

Marianne Roland Michel (†), who examined the present gouache, confirmed the attribution and dated it to c. 1792-5¹. She compared it to *La Promenade dans le Parc* [1790] from the collection of Francis Guérault², which also is characterized by its refined technique and the intimacy of the composition. Stylistically, it resembles Moreau l'Aîné's pictorial perception and is one of the finest examples among Mongin's known œuvre.

¹ Written communication, Neuilly, 11 October 2001.

² His sale, 21-22 March 1935, lot 9.



GIOVANNI DOMENICO TIEPOLO

1727 - VENICE - 1804

16 *An Oriental Unloading a Cart*

Pen and brown ink and bistre wash over black chalk on laid paper with watermark *coat of arms with a dove*. Signed in the lower left: *Dom. Tiepolo f.* and numbered in the upper left corner: 67.
207 x 292 mm

PROVENANCE: Private collection, Paris.

Giandomenico spent many years working at the side of his famous father Giambattista Tiepolo who involved him in his major commissions in Würzburg, Vicenza, Stria and Madrid. In addition to learning his father's style, Domenico gradually developed his own which differed, at least in choice of subject matter, from that of the elder artist.

The present sheet can be associated with a series of drawings of oriental horsemen with attendants in landscapes (all are numbered in the upper left). One of these drawings, a *Turkish Pasha Resting*, is in the Metropolitan Museum in New York¹, while another, *Turkish Horsemen*, is in a private collection². It bears the old number 68 in the top left corner and is the immediate follower of our sheet in the suite.

Christel Thiem dates our drawing to c. 1771-90, executed in the period after Giandomenico's return from Spain. The subject is quite unusual and rare within the artist's known oeuvre. All these oriental and exotic elements originate in, or were inspired by, Giambattista's fantastic representation of *Africa* in the Würzburg staircase fresco, a vast and varied repertoire of ideas to which Giandomenico frequently returned throughout his career.

We would very much like to thank Christel Thiem for her kind help in preparing this catalogue entry. She will be publishing the present drawing in her forthcoming article on recently discovered drawings by Giandomenico Tiepolo in the *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*³.

¹ Numbered 69 [Inv. no. 35.42.1]. See, James Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, no. 42.

² Adelheid M. Gealt and George Knox, *Domenico Tiepolo – Master Draftsman*, Bloomington and Indianapolis, 1996-7, p. 188, no. 121.

³ Christel Thiem, *Neu entdeckte Kompositionsentwürfe von Domenico Tiepolo und sein unveröffentlichtes Testament. Im Gedenken an seinen 200. Todestag 1804*, in, *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, vol. 41, 2004.

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James G. G. G.

ADRIAN ZINGG
1734 ST. GALLEN - LEIPZIG 1816

17 *View of the Elbe River and the Bastei Rocks in the Sächsische Schweiz, Saxony*

Pen and brown ink with brown wash.
391 x 308 mm

PROVENANCE: W. G. Becker, Dresden (Lugt 324). – Carl Heumann, Chemnitz (Lugt 2841a).

Adrian Zingg was a pupil of Ludwig Alberli in Bern. In 1759, he went to Paris where he worked with the famous engraver Johann Georg Wille. His prints after Dutch and French masters established Zingg's reputation in Saxony, and in 1766 he was appointed to teach engraving at the Academy in Dresden. In 1803, he became professor of landscape painting.

Zingg had a strong influence on the development of German Romantic and Realist landscape painting and drawing. He made frequent walking tours through the Elbsandsteingebirge, which in addition to Thuringia and other regions of Saxony, furnished the subjects for his drawings. His views of the Sächsische Schweiz, most of them executed in the last decade of the eighteenth century, established the fame of one of the most romantic parts of Saxony¹.

In contrast to Dietrich's ideal landscapes, Adrian Zingg's sepia drawings correspond more closely to reality and are in essence topographically accurate². According to Daniel Chodowiecki, who recorded the working methods of his friend, Zingg made outline sketches *sur le motif* in pencil, working them up in his studio with pen and wash into finished studies after nature. Today's appreciation of Zingg's art has become far more refined as his role in exploring the countryside around Dresden and in developing Romanticism receives greater attention³.

The present drawing shows an impressive view of the Elbe near Bad Schandau with the monumental rock formations of the Bastei on the right and the little village of Rathen in the valley. Although the structure of this idyllic landscape stems from Neoclassicism, most elements of the drawing already point towards Romanticism. The strong, decorative brushstrokes become increasingly delicate towards the background; the mountains are almost completely dissolved through the application of washes. Despite its strong stylization, the rendering of the flora indicates that the artist studied nature in depth.

A fairly large group of comparable drawings by the artist are preserved in institutions such as the Albertina, Vienna⁴, the Kupferstichkabinett, Dresden, and the National Gallery, Washington. A number are in private collections.

¹ The two Swiss artists Adrian Zingg and Anton Graff, who adopted Saxony as their home, apparently contributed to the spread of the name *Sächsische Schweiz* [Saxon Switzerland, southeast of Dresden] for this area in the Elbsandsteingebirge. The name appeared in 1790 in Elisa von der Recke's diary and in her *Mahlerische Wanderungen durch die sächsische Schweiz* of 1794. (Gertraute Lippold in, exh. cat., *The Romantic Spirit. German Drawings, 1780-1850, from the German Democratic Republic*, The Pierpont Morgan Library, New York 1988, p. 72).

² Mareike Henning in, exh. cat., *Mit freier Hand. Deutsche Zeichnungen vom Barock bis zur Romantik aus dem Städtelschen Kunstinstitut*, Städtisches Kunstinstitut und Städtische Galerie Graphische Sammlung, Frankfurt/Main 2003, p. 80.

³ Teréz Gerszi and Zsuzsa Gonda, in, exh. cat., *Nineteenth-Century German, Austrian, And Hungarian Drawings From Budapest*, Alexandria, Virginia 1994, p. 36, no. 2.

⁴ Maren Gröning and Marie Luise Sternath, *Die Deutschen und Schweizer Zeichnungen des späten 18. Jahrhunderts*, Albertina, Vienna 1997, pp. 285-298, nos. 975, 978, 980, 981, 1004, and 1008.



WILHELM VON KOBELL

1766 MANNHEIM – MUNICH 1853

18 *Portrait of a Young Man*

Black chalk and pastel.

Bearing an old estate number: *No. 138*.

333 x 215 mm

PROVENANCE: Günther Franke, Munich (Lugt 2785 b on the old mount). – Private collection, Germany.

LITERATURE: Exh. cat., G. Franke, *Bild und Studie im frühen 19. Jahrhundert*, Heft 1, Munich 1937, no. 16, ill. – Siegfried Wichmann, *Wilhelm von Kobell – Monographie und Kritisches Verzeichnis der Werke*, Munich 1970, p. 245, no. 424.

Wilhelm was the son of the Mannheim landscape painter Ferdinand Kobell and a nephew of Franz Kobell. After studying at the Mannheim drawing academy he assisted his father in his studio. In 1793, Kobell was summoned to Munich as court painter. Over the years, in addition to landscapes, genre paintings and prints, he made numerous studies of family members. After 1800, equestrian motifs and during the Napoleonic period, military themes were his preferred subjects. In 1809 to 1810, Kobell visited Paris. In 1813 he became professor at the Munich Academy and was raised to the aristocracy in 1817. His works became extremely popular among both aristocratic and middle-class collectors¹.

In his early period between 1789 and 1798, Wilhelm von Kobell sketched many of the members of his family and their friends. Like the present portrait, which has been dated by Siegfried Wichmann to c. 1798², these works were inspired by the evenings spent in the artist's middle-class domestic circle. The evident curiosity of the draftsman who is uninterested in the potential of the motifs for use in larger compositions finds parallels in Daniel Chodowiecki and later, in Adolph von Menzel. Fine hatching in color models the facial features in delicate tonal gradations, evoking the tactile characteristics of the sitter in a pictorial manner. The artistic inspiration behind this work and particularly its technical aspects are to be found in the tradition of French eighteenth-century drawing, which Kobell studied either directly or, more probably, through the works of his fellow artists.

Similar portraits are in the collection of the Albertina, Vienna³, the Lenbachhaus, Munich⁴, the Louvre, Paris⁵ and in various private collections.

¹ Exh. cat., *The Romantic Spirit – German Drawings, 1780 - 1850 from the Nationalgalerie Berlin and the Kupferstich-Kabinett Dresden*, The Pierpont Morgan Library, New York 1988, pp. 75 ff.

² Siegfried Wichmann, op. cit., p. 245, no. 424.

³ Exh. cat., *Die Deutschen und Schweizer Zeichnungen des späten 18. Jahrhunderts*, Vienna 1997, pp. 125-6, nos. 399, 404 and 405.

⁴ Exh. cat., *Ideal und Natur – Aquarelle und Zeichnungen im Lenbachhaus 1780 - 1850*, Munich 1993, nos. 95 and 96.

⁵ Emmanuel Starcky, in: *Inventaire Général des Dessins des Écoles du Nord – Écoles allemande, ...*, Paris 1988, p. 48, no. 42, ill.



JEAN-BAPTISTE HUËT
1745 – PARIS – 1811

19 *Design for a Frontispiece with Animals and Putti*

Pen and brown ink with brown wash, white heightening.
Signed and dated in pen and brown ink: *J. B. Huët lan 7e.*
425 x 300 mm

Jean-Baptiste Huët was a versatile and prolific artist whose œuvre includes landscapes, pastorales, *sujets galants* and animal studies. He is often compared to Boucher from whom Huët learned a great deal. However in their portrayal of animals the two differed considerably. For Boucher, animals were primarily decorative and anonymous creatures used to fill a composition. For Huët, the opposite was true. As his only biographer Gabillot wrote in 1892, '*le peintre d'animaux et de paysage se reconnaît ici à la vérité des détails.*'¹

Early in his career Huët – perhaps inspired by Oudry – began to specialize in animals. He entered the studio of Le Prince from which he emerged a gifted printmaker and draftsman ready to interpret all aspects of natural history, both botanical and zoological. To achieve authenticity, he observed animals on the country properties owned by his family or went to the *Jardin des Plantes* in Paris. He published his numerous drawings individually, but more often in cahiers engraved by himself, his sons and leading printmakers such as Demarteau.

The present drawing is a design for a print executed by Huët in reverse with a number of differences. It was later used as the frontispiece for the first catalogue raisonné of Huët's work in 1892 [fig. 1]².



Fig. 1: Frontispiece for G. Gabillot's catalogue raisonné on *Les Huët*, 1892

¹ G. Gabillot, *Les Huët: Jean-Baptiste et ses trois fils*, Paris 1892, p. 428.

² G. Gabillot 1892, op. cit., chapter 1, p. 1.



FELICE GIANI

1758 SAN SEBASTIANO CURONE - ROME 1823

20 *Science and the Arts Surrounded by Allegories of the Egyptian, Greek, Babylonian and Roman Civilizations*

Black chalk, pen and brown ink with brown wash.

607 x 440 mm

PROVENANCE: From a recently discovered portfolio of drawings, most of them executed around 1812-3.

Felice Giani studied in Pavia, where he was in contact with the scenographer Antonio Galli Bibiena. Subsequently he went to Bologna where he worked under Domenico Pedrini and Ubaldo Gandolfi. In 1780 he completed his artistic formation in Rome as a student of Pompeo Batoni and Christoforo Unterberger at the Academia de San Luca. Although he was influenced by the prevailing Neoclassical aesthetic, he developed a singular style combining light, decorative elements of the eighteenth century with classical compositions and themes. All these influences, however, were tempered by his own fluid and imaginative calligraphy.

Giani obtained commissions in many Italian cities and he soon established himself as an important decorative painter. He had an international clientele which included Catherine II of Russia in 1788 and Napoleon at the Tuileries and Malmaison in 1803. In 1805 Giani settled more or less permanently in Rome, but returned to France in 1812, participating in the decoration of the villa at Montmorency belonging to Antonio Aldini, a Bolognese lawyer and early patron of Giani, who became Napoleon's Secretary of State for the Kingdom of Italy¹.

Giani was a prolific draftsman and his style has a subjective and expressive dimension which has led to his designation as a pre-Romantic artist. His fluid, stylized calligraphy is unmistakable and with his fertile imagination he rarely lapsed into the rigid, rhetorical formulas of Neoclassicism.

The two female figures in our drawing are personifications of the Sciences and the Arts. At their sides, are depicted four men holding steles carved with symbols of the great civilizations of the ancient world. Egypt is represented by a man holding a tablet with hieroglyphics. Above his head is a statue of Osiris-Antinous from Hadrian's villa, representing the Emperor's young companion. A man with a stylized wig and beard suggesting an ancient Greek philosopher is surmounted by a crater representing Greece. A sculptural representation of Antinous, the oriental lover of Hadrian, derived from a model conserved at the Capitoline Museum, evokes the Babylonian world. The Roman Empire is symbolized by the figure at the right holding a bas-relief representing the foundation myth with Romulus and Remus nourished by a wolf. Above stands a model of the Apollo Belvedere.

The present sheet dates from the last years of the 18th century and is one of the artist's most spectacular drawings, as much the monumentality of the figures, as for the perfect mastery of the play of light and shadow in the washes. Stylistically, it may be compared to several similar sheets such as *The Personification of the Arts Honoring Painting before the Gods* and *The Painter and his Model*².

¹ Roberta J. M. Olson, *Italian Drawings 1780-1890*, The American Federation of Arts, New York 1980, exh. cat. National Gallery of Art, Washington et al. 1980-81, pp. 52-54.

² Formerly belonging to the Pico Cellini collection; see, Anna Ottani Cavina, *Felice Giani 1758-1823 e la cultura di fine secolo*, Milan 1999, p. 21, fig. 16; and, The Metropolitan Museum of Art [inv. no. 80.3.109]; see, Jacob Bean and William Griswold, *18th Century Italian Drawings ...*, New York 1990, p. 88, no. 73.



JEAN-BAPTISTE MALLET

1759 GRASSE – PARIS 1835

21 *Mars and Venus (Paris and Helen)*

Gouache and watercolor.

330 x 412 mm

PROVENANCE: John Gaines.

EXHIBITED: Grasse, Musée de la Parfumerie Fragonard, *Jean-Baptiste Mallet, Peintre Grassois*, 2004, pp. 50-2, ill.

Mallet was a pupil of Simon Julien in Toulon and of Pierre-Paul Prud'hon in Paris¹. He established his reputation with genre scenes in gouache depicting fashionable and often libertine subjects. Always elegant and refined, in the style of Louis-Philibert Debucourt, Louis-Léopold Boilly and Nicolas Lavreince, his works are remarkable for the delicacy and brilliance of their brushwork². Mallet was a chronicler of the habits and finery of affluent Parisian society after the Revolution. His works were in high demand during the Directoire, the heady liberated years between 1795 and 1800 when the sober-sided Revolutionary mien was abandoned and replaced by a pronounced taste for novelty and luxury. Mallet's later works were greatly influenced by the neoclassical movement as is evident in the present drawing. During the Restoration, he adopted the Troubadour style. He exhibited at the Salon from 1791 to 1824. His works were popular and widely disseminated in prints.

This intimate mythological scene, which was traditionally identified as a depiction of *Paris and Helen*, more probably represents a subject from the myth of *Mars and Venus*. Attracted by the goddess of love, who wishes to lure him away from his terrible activities, the god of war has divested himself of his arms. However the allegorical meaning is not the message of this drawing. The mythological subject permits Mallet to represent a subtly erotic scene in a luxuriant antique interior. In furnishings such as the bed, he shows his awareness of the antique. The arches behind the screen reflect both the paintings of Jacques-Louis David³ and the contemporary architecture of the porticoes of buildings in the rue des Colonnes (Paris) built between 1794 and 1798. It is the rendering of fine transparent fabrics, of marble, precious metals and glass that reveals Mallet's extraordinary talent. The Egyptian statues and ornaments, which are part of the decoration, became fashionable after Napoleon's return from the campaign in Egypt in 1812⁴. They provide a key to a possible later dating of our drawing. However, the present gouache may also be a direct reference to contemporary events and to the Egyptian campaign, with Napoleon in the attire of Mars, as Canova⁵ portrayed him in 1803⁶.

¹ For Mallet's life and works see: J. Renouvier: *Histoire de l'art pendant la Révolution*, Paris 1863, pp. 188-90. – P. Marmottan: *L'École française de peinture (1789-1830)*, Paris 1886, pp. 263-6. – *De David à Delacroix: La Peinture française de 1774 à 1830*, exh. cat., Grand Palais, Paris 1974, p. 532-5. – Exh. cat., *French Painting 1774-1830: The Age of Revolution*, Grand Palais, Paris, The Detroit Institute of Arts, The Metropolitan Museum of Art, New York, Detroit 1975, pp. 538-41. – Thérèse Burolet, *Musée Cognac-Jay: Peintures et dessins*, Paris 1980, pp. 281-6.

² The Goncourt brothers, who possessed three paintings by Mallet, liked the delicacy and the unique colors of his works and praised him as 'le dernier représentant de la gouache, de cet art tout 18e siècle, qui ne survécut pas à la monarchie' and they called him 'un Boilly plus fin et plus menu, dont le patient pinceau hollandais promène la gouache sur les plumes, les linons, et les basins rayés' Cited from: Elisabeth Launay, *Les frères Goncourt collectionneurs de dessins*, Paris 1991, p. 369. The three works described and illustrated on pp. 368-70, nos. 197-9.

³ The arcade in fact does recall the *Oath of the Horatii*, Musée du Louvre.

⁴ The interest in Egypt started in Europe in c. 1760, but the Egyptian style can be dated between 1799 (the discovery of the Rosetta stone) and 1822. It was also encouraged by publications such as Dominique Vivant Denon's *Voyage dans la Basse et la Haute Egypte*, 1802 or the *Traité de l'architecture égyptienne* by Quatremère de Quincy, 1803.

⁵ *Mars the Peace-maker*, Apsley House.

⁶ Exh. cat., Grasse 2004, op. cit., p. 52.



JEAN-MICHEL MOREAU, called MOREAU LE JEUNE

1741 - PARIS - 1814

22 *A Scene from Virgil's Aeneid, Book IV: Aeneas is Seated in his Tent, his Leg Wounded. Behind him is his Son in Tears. Above, a Depiction of Venus Returning to Olympus*

Pen and brown ink, brown washes.

Signed, dated and inscribed: *J. M. Moreau Le Jne. De L'ancienne Académie de Pei.re. Scul.re an XI. 1803. / ... neque te, Aenea, mea dextera servat: / Major agit Deus, atque opera ad mojora remittit. / Eneide Ch. XII.*

225 x 156 mm (310 x 230 mm)

ENGRAVED: Pierre Charles Baquoy (1759 - Paris - 1829), in: Virgile. *L'Enéide, traduite en vers français par Jacques Delille*, nouvelle édition, Giguet & Michaud, Paris 1804, frontispiece for vol. IV: *'Reconnoissez les dieux; oui, croyez que ma main / Ne fut que l'instrument d'un pouvoir plus qu'humain'* [in reverse].

Jean-Michel Moreau, called *le Jeune* to distinguish him from his elder brother Louis-Gabriel, was a draftsman, engraver and painter. He followed his teacher Louis-Joseph LeLorrain to Saint Petersburg where he, too, became a professor of drawing at the Academy of Fine Arts. After his return to Paris in 1759, he virtually abandoned painting to concentrate on drawing and engraving. He perfected his art with Jacques-Philippe Lebas. He enjoyed a wide circle of patrons and in 1781 was appointed *dessinateur et graveur du cabinet du roi*. He is best known for the brilliant, almost documentary illustrations published in 1777 and 1789 in *Monument du Costume*. Adapting to the French Revolution, he devoted his talents to recording Republican events and to illustrating books, including works by Ovid, Molière, Racine, Voltaire and Rousseau¹.

The present drawing was intended for use as an engraved frontispiece [fig. 1] in volume IV of the 1804 edition of Virgil's *Enéide* (four volumes, translated into French by Jacques Delille)². Our drawing belongs to a group of illustrations which Moreau made for new translations of Virgil, including *The Georgics*, for the same publisher³. His fluency and clarity of line, his mastery of composition and his natural understanding of Davidian classicism, all apparent in our drawing, make him one of the greatest book illustrators of the period.

The preparatory drawing for the frontispiece for vol. I is in the collection of the Institute of Fine Arts, Chicago [Fig. 2], while the one for vol. II was acquired by the J. Paul Getty Museum, Malibu [fig. 3]⁴.



Fig. 1: Pierre Charles Baquoy. *L'Enéide*, frontispiece for vol. IV, engraving, 1804



Fig. 2



Fig. 3



¹ Richard J. Campbell and Victor Carlson, in, exh. cat., *Visions of Antiquity – Neoclassical Figure Drawings*, Los Angeles 1993, p. 168.

² Emmanuel Bocher, *Catalogue de l'oeuvre de J.-M. Moreau Le Jeune*, Paris 1882, p. 580, no. 1590.

³ *Ibid.*, p. 578, no. 1583.

⁴ See, exh. cat., *Master Drawings 1500 - 1900*, Thomas le Claire *Kunsthandel*, XI, New York 1998, nos. 25, and 26.

LOUIS-LÉOPOLD BOILLY

1761 LA BASSÉE - PARIS 1845

23 *Faisons la Paix* [Make Peace]

Black chalk, pen and black, gray wash heightened with white.

285 x 308 mm

ENGRAVED: In reverse by Salvadore Tresca for *Les Folies du Jour*, 1796-8.

Louis-Léopold Boilly was a prolific artist and observer of late eighteenth and early nineteenth-century Paris whose social panoramas of life on and off the streets of the city were painted and drawn in a highly refined style with a miniaturist's eye for detail. An accomplished *trompe-l'œil* and still-life artist trained in Arras in northern France, Boilly began working in Paris after his arrival in 1785 as a painter of gallant subjects - small paintings of amorous encounters for private patrons. His ability to adapt to a society of radically changing tastes and politics was demonstrated by his willingness to transform and tailor his subject matter to the scenes of modern life he painted to appeal to the post-Revolutionary public¹.

The present impressive drawing relates to a painting of the same subject [Fig. 1], which belongs to a set of four similar pictures² in a private collection, Brussels. They were in the sale of the engraver Salvadore Tresca³, and were probably the works used for the prints. They were included in a group of twenty or thirty caricatures entitled *Les Folies du Jour*. The set was published in 1796-8 including prints after drawings by Carle Vernet, Isabey, Bosio, and several anonymous artists⁴.

Les Folies du Jour aimed at ridiculing the habits and fashion of the period. Boilly's figures, unlike those of Vernet's, are not caricatures and show in a direct way people in their daily life. In our drawing a woman intervenes to stop an illegal duel.

A second drawing for the suite by Boilly, *La Folie du Jour*, is in the collection of the Städtisches Kunstinstitut, Frankfurt⁵.

The present sheet will be included in the forthcoming catalogue raisonné of the artist's work by Etienne Breton and Pascal Zuber.



Fig. 1: Louis-Léopold Boilly, *Faisons la Paix*, oil on canvas, 31 x 40 cm. Private collection. Brussels

¹ Linda Muehlig, in *Master Drawings from Smith College Museum of Art*, Northampton 2000, p. 138.

² Susan L. Siegfried, *The Art of Louis-Léopold Boilly - Modern Life in Napoleonic France*, New Haven and London, 1995, pp. 70-4, nos. 44, 46, 47, and 48, ill. - Exh. cat., *Louis Boilly*, Musée Marmottan, Paris 1984, no. 10, pl. 10.

³ 2 April 1816.

⁴ Susan L. Siegfried, op. cit., pp. 70-1, 208, footnote 46.

⁵ [Inv. no. 16757]. See, Margret Stuffmann, in *Städte-Jahrbuch*, Neue Folge, vol. 18, 2001, pp. 316-7, ill.







ÉTIENNE-BARTHÉLEMY GARNIER

1759 - PARIS - 1849

24 *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

Etienne-Barthélemy Garnier was educated to become a magistrate and only later turned to painting. He studied with Louis-Jacques Durameau, Gabriel-François Doyen and Joseph-Marie Vien. Although he resisted the pervasive influence of David, he competed successfully against students of David, winning second place in the *Prix de Rome* competition of 1787 and first prize the following year. He 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. Garnier received important commissions under the Empire, collaborating with Prud'hon and Jean-François L. Mérimée on the ceiling of the *Salle de Diane* in the Louvre and with Charles Meynier and Baron Gros, among others, on the sacristy in the church of Saint-Denis. In 1808, he painted *Napoleon Studying the Map of Europe*. Later, Charles X awarded him the *Légion d'Honneur* and a pension. He became president of the Académie des Beaux-Arts in 1829.

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. Similar works are *The Banquet of Tereus*, now in a private collection¹ and *Socrates and Alcibiades* in Princeton².

The subject depicts a scene from the life of Horatius³. 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.

Given the subject of this composition, Garnier must have been aware of David's celebrated masterpiece, *The Oath of the Horatii*, executed in 1784⁴, which occupies a key position both in the history of David's work and in the history of French painting⁵. This close relationship between the two artists can also be demonstrated by David's *The Death of Camilla*, a study in black chalk with gray wash now in the Metropolitan Museum, New York [Fig. 1]⁶, and by the compositional drawing, *The Victorious Horatius Returning to Rome*, in the Albertina [Fig. 2]⁷.



Fig. 1: Jacques-Louis David, *The Death of Camilla*, black chalk with gray wash, 367 x 395 mm. The Metropolitan Museum, New York



Fig. 2: Jacques-Louis David, *The Victorious Horatius Returning to Rome*, pen and black ink, gray wash over black chalk. Albertina, Vienna



The story depicted here leads directly to Garnier's large drawing, published here for the first time, which, as far as we know, was not used by the artist for a painting. He clearly follows David's interest in defining female expressions of grief as an effective counterpoint to male acts of bravery and patriotism. While David and Garnier never made a painted version, David's pupil Anne-Louis Girodet (1767-1824) executed a painting of the subject in 1784 which is now in the Musée Girodet, Montargis⁸.

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

¹ Exh. cat., *Mastery & Elegance – Two Centuries of French Drawings from the Collection of Jeffrey E. Horwitz*, Cambridge 1998, p. 324, no. 105.

² [Inv. no. 1978-6]. Victor Carlson, in: Exh. cat., *Visions of Antiquity*, Los Angeles 1993, pp. 206-7, no. 206.

³ Taken from Titus-Livy [I, 23-4].

⁴ Musée du Louvre [Inv. no. RF 3692]. See, exh. cat., *Jacques-Louis David 1748-1825*, Musée du Louvre, Paris and Versailles, 1989-90, pp. 162-7, no. 67, ill.

⁵ Through David's rigorous and efficient arrangement, the superior harmony of the colors and the spiritual density of the figures, this sacrifice, transfigured by the oath, becomes the founding act of a new aesthetic and moral order. He consciously intended it to be a proclamation of the new Neoclassical style. The work became the principal model for noble and heroic historical painting of the next two decades. It also launched David's personal popularity and awarded him the right to take on his own students.

⁶ [Inv. no. 1998.203]. See, Perrin Stein, in, exh. cat., *Eighteenth-Century French Drawings In New York Collections*, New York 1999, pp. 202-3, no. 88, ill.

⁷ According to a contemporary, David was discouraged by his friends from pursuing the unpalatable subject of *The Death of Camilla*, at which point he began work on *The Oath of the Horatii*. Exh. cat., Paris and Versailles 1989-90, op. cit., p. 166.

⁸ Thomas E. Crow, *Emulation: Making Artists for Revolutionary France*, New Haven and London 1995, p. 85.

ANNE-LOUIS GIRODET DE ROUSSY-TRIOSON

1767 MONTARGIS, LOIRET – PARIS 1824

25 *Armin Witnessing the Death of his Children*

Pen and ink and gray wash, over charcoal, with white heightening.

219 x 254 mm

PROVENANCE: Antoine César Becquétel, Chatillon Coligny, Loiret (the son of Général Becquétel, Girodet's guardian). – Henri Becquétel (by descent from the above). – Louise Lorieux (wife of the above). – Pierre Deslandes (nephew of the above), by descent to the son of the above. – Private collection, New York.

A student of Jacques-Louis David, Girodet was something of a rebel who developed a Romantic temperament and a tendency toward the poetic of which his teacher disapproved. His definitive break with David came just after 1800 with *Ossian and the French Generals*, a dense, multi-figure painting of pseudo-Baroque complexity. This was the first of several nocturnal pictures, anticipating Romanticism in their use of artificial lighting¹.

Of all the ancient myths that haunted the end of the eighteenth century in Europe, the most eloquent and unusual was without doubt the one that prompted the literary hoax of the poems published by James Macpherson in London in 1760². Shortly after, they were translated into French by Anne-Robert Jacques de Turgot, physiocrat and famous finance minister under Louis XV, and later, more notably, by Pierre le Tourneur in 1777. The *Poems of Ossian* had a considerable impact throughout Europe for nearly half a century. From Germany to Denmark Ossian was perceived as a new Homer with a legitimate Nordic identity of the kind Goethe had developed in the *Sturm und Drang* movement. In France, hymns, operas and paintings were inspired by Ossian³.

Girodet was consistently interested in this legend, in both literature and the visual arts⁴. The well known eight drawings at the Musée Girodet, Montargis, together with some lithographs and other drawings discovered in public and private collections, confirm the hypothesis that there was an illustration project which Girodet did not bring to completion, as with a number of other efforts.

The poem *Ossian* recounts the deaths of young heroes. The present drawing illustrates a scene from *The Songs of Selma*: Armin, a warrior chieftain from the mythical island of Gorma, is helpless, watching his son Arindal drown in an attempt to rescue Daura, his (Arindal's) sister, who is tied to a rock in the sea. By morning, she too would be dead. At the far left is Erath, who had captured Daura and bound her.



Fig. 1: Gottfried Engelmann (1788-1839) [?] after Girodet, *Le Chant d'Armin Pleurant ses Enfants*, lithograph. Museum of Fine Arts, Boston



Fig. 2: Anne-Louis Girodet, *Le Chant d'Armin Pleurant ses Enfants*, gray wash with white heightening over black chalk, 150 x 210 mm. Musée Girodet, Montargis



A second version with numerous differences [fig. 1] was acquired in 1971 by the Musée Girodet, Montargis⁵. This sheet is reproduced in reverse in a lithograph, signed with the monogram G. T. and dated 1817 [fig. 2].

¹ Alvin L. Clark, in, exh. cat., *Mastery & Elegance – Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, Cambridge, 1999-2000, p. 395.

² Born among Scottish peasants in 1736, he owed the beginnings of his fame and fortune to a circle of Scottish literary adepts who instructed him in the Gaelic legends of the Highlands. Familiar with the accounts circulated in the countryside, he composed poems and attributed them to the ancient Celtic heroes who had survived in popular stories; he then pretended to have discovered and translated the Gaelic manuscripts. See, Richard J. Campbell and Victor Carlson, in, exh. cat., *Visions of Antiquity – Neoclassical Figure Drawings*, Los Angeles and Minneapolis, 1993, p. 221.

³ Hélène Toussaint, *Ossian in Frankreich*, in, exh. cat., *Ossian und die Kunst um 1800*, Hamburg 1974, pp. 97-8.

⁴ Exh. cat., *La Légende d'Ossian illustrée par Girodet*, Montargis and Boulogne-Billancourt, 1989.

⁵ [Inv. no. 71-13]. Pen and black ink and wash over pencil. 150 x 210 mm, Becquérél collection. See, exh. cat., Montargis 1989, op. cit., pp. 44-5, no. 14, ill.

PIERRE-PAUL PRUD'HON

1758 CLUNY – PARIS 1823

26 *Draperies Study*

Black and white chalk with stumping on blue paper.

255 x 260 mm

PROVENANCE: Comte Charles-Pompée le Boulanger de Boisfremont (Lugt 353). – Power collection [his sale, Paris, 15-16 April 1864, lots 52 and 52 bis]. – Private collection, Paris.

LITERATURE: Edmond de Goncourt, *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P.-P. Prud'hon*, Paris 1876, p. 118 (part of five drapery studies). – Jean Guiffrey, *L'Œuvre de P.-P. Prud'hon*, Paris 1924, under no. 258 (part of six drapery studies).

The present drawing is a study for Andromache's gown as it falls from the chair in the painting *Andromache and Astyanax*, now in the Metropolitan Museum of Art, New York [fig. 1]¹. It differs from the final painting in which the cloth is embellished with a golden Greek Key border.

The painting was commissioned in 1813 by Napoleon's second wife, Marie-Louise, but, after Napoleon's abdication in 1814, Prud'hon lost his patron and he failed to complete the work for the exhibition at the Salon of 1817 in Paris. Retained by the artist, it appeared in 1823 at the posthumous sale of his estate with the notice that some accessories and a few draperies were left unfinished. It was bought by Prud'hon's pupil and friend Charles Boulanger de Boisfremont, who retouched it before it was presented at the Salon of 1824².

Boisfremont became owner not only of the painting but also of some preparatory studies. In his catalogue raisonné, Guiffrey lists a number of studies for individual figures, for arms and draperies connected with the *Andromache and Astyanax*³.



Fig. 1:
Pierre-Paul Prud'hon,
Andromache and Astyanax,
oil on canvas.
The Metropolitan Museum
of Art, New York

¹ [Inv. no. 25.110.14]. Jean Guiffrey, op. cit., p. 93.

For detailed discussions of the genesis of this painting see: Laurence B. Kanter, *Andromache and Astyanax by Pierre-Paul Prud'hon and Charles Boulanger de Boisfremont*, in *Metropolitan Museum Journal*, vol. 19/20, New York 1984/1985, pp. 143-50. Sylvain Laveissière, in, exh. cat., *Pierre-Paul Prud'hon*, Réunion des Musées Nationaux, Paris, and The Metropolitan Museum of Art, New York, 1997-8, pp. 210-21.

² As Laurence B. Kanter has shown on the basis of x-ray, the picture must have appeared at the sale of Prud'hon's estate in 1823 just short of that final degree of polished perfection, and Boisfremont's work must be viewed more as corrections which were mainly imposed upon the figures of Pyrrhus and Phoenix.

³ Jean Guiffrey, op. cit. 1924, p. 93, no. 258. He cites Goncourt (Paris 1876, op. cit.), who knew five studies, but corrects the number to six.



In 1986, when Laurence B. Kanter's article on the painting appeared, he could identify only one of these drawings, a drapery study for the clothes covering the nurse's leg, that had appeared at the time on the French art market and which is today in the Musée Baron Martin, Gray⁴. In the meantime a few other drawings of this group have come to light again. A drapery study for the leg of Andromache is now in the Musée Bonnat, Bayonne⁵, and recently a study of the Trojan nurse's gown (also from the collection of Boisfremont) was on the art market⁶.

The story of *Andromache and Astyanax* has its origin in Homer's *Iliad*, but in France it was popular as the subject of Racine's play, written in 1667, which had a strong influence on French artists at the beginning of the 19th century. Andromache, shown with her attendant Cephise and her child's nurse, discovers in her young son's face the visage of her dead spouse Hector. At that moment she declares, '*C'est toi, cher époux, que j'embrasse*' [It is you, dear husband, whom I embrace], and she rejects Pyrrhus, whose father had killed her husband.

Prud'hon's early treatment of the subject dates from the 1790s, when he was commissioned to create illustrations for each of the five acts of *Andromaque* for Pierre Didot's edition of Racine's collected plays⁷. The artist exhibited some of the sheets at the Salons of 1793 and 1798⁸. However, he lost the Didot commission to the young Girodet largely due to the intervention of his master, Jacques-Louis David, who vigorously promoted the interests of his own students.

Prud'hon, however, did not abandon his composition, which he reshaped in 1800 into a large horizontal drawing now in the Cabinet des Dessins at the Louvre⁹. This famous sheet reveals the composition of the painting Prud'hon executed more than a decade later and it even gives a clearer indication of Prud'hon's intentions than the painting, which was reworked after the artist's death by Boisfremont.

When, in 1813, Prud'hon received the imperial commission, he returned to this drawing of 1800 and concentrated his energy towards developing the details. Our sheet is part of this process. In order to capture the natural fall of cloth, the artist arranged a length of material, perhaps a fringed tablecover or curtain, which he observed closely. Thus, our drawing describes its literal appearance, including the fringe, which could be omitted in the painting.

As the x-ray analysis of the painting revealed¹⁰, Prud'hon changed the position of the nurse's foot and gave her a Phrygian cap during the execution of the painting. At the same time, he reduced the ample train of draperies of Andromache's gown to reveal the form of the stool. Our drapery study, which corresponds in all essentials to the final version of the painting, surely was the model for this change in the composition. As proved by the exhaustive analysis of Laurence Kanter, these changes were made by Prud'hon himself and the drapery falling down from Andromache's stool was not retouched by Boisfremont¹¹.

⁴ Guiffrey 1295; John Elderfield and Robert Gordon, *The Language of the Body, Drawings by Pierre-Paul Prud'hon*, New York 1996, p. 204, pl. 56.a

⁵ Guiffrey 1297; John Elderfield and Robert Gordon, op. cit., 1996, p. 202, pl. 55.

⁶ Exh. cat., Artemis - C. G. Boerner, *Old Master Drawings & Paintings*, 2004, cat. no. 29.

⁷ Work began in 1791, publication took place in 1803-5.

⁸ See, Sylvain Laveissière, op. cit., p. 212, figs. 157, 158, 158a, 158b. In 1999 another drawing from this series was acquired by the Metropolitan Museum of Art, New York [inv.-no.: 1999.348].

⁹ Guiffrey, no. 252. Sylvain Laveissière, op. cit., p. 216, fig. 159.

¹⁰ Laurence B. Kanter, op. cit. pp. 147-8; Sylvain Laveissière, op. cit., p. 219, fig. 161a.

¹¹ Except for the unfortunate addition of three vases in the background, Boisfremont's major alterations were limited to the figures of Pyrrhus and Phoenix and the drapery around Cephise's waist.



JOSEF ANTON KOCH

1768 OBERGIBLEN - ROME 1839

27 *Landscape with Abraham and the Three Angels at the Oak of Mambre*

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

Watermark: *coat of arms with unicorn*. Bearing an inscription: *Bracciano. 1797*.

Signed and dated in the lower right: *Comp. par Coch 1797*.

540 x 750 mm

PROVENANCE: Martin Gropius [architect in Berlin 1824-1880]. – Heinrich Delbrück, husband of Lisbeth and later of Bertha Gropius (daughters of the above), Leipzig. – By descent to his son, who lived in Sandpoort, Netherlands from 1922 and to E. van der Vossen-Delbrück, Amsterdam. – Private collection, Germany.

LITERATURE: Otto R. von Lutterotti, *Joseph Anton Koch 1768-1839*, Berlin 1940, p. 302, Z 964b. – Otto R. von Lutterotti, *Joseph Anton Koch 1768-1839. Leben und Werk*, Vienna, Munich 1985, p. 325, Z 964 b. – Christian von Holst, in exh. cat., *Joseph Anton Koch 1768-1839. Ansichten der Natur*, Staatsgalerie Stuttgart, 1989, pp. 172-3, cat. no. 44, pl. 108.

Josef Anton Koch was one of the leading landscape painters working at the beginning of the 19th century. The son of a Tyrolean peasant, he received his early training through the generosity of the Bishop of Augsburg. From 1785 to 1791 he attended the Hohe Karlsschule in Stuttgart, where he executed caricatures and studies after nature. From 1791 he was in Switzerland where he traveled extensively and made numerous drawings of the Alps. Supported by Sir George Nott, Koch settled in Rome in 1795, where he associated with Johann Christian Reinhart, Bertel Thorvaldsen and Asmus Jakob Carstens. During his early years in Italy, Koch executed landscape drawings and watercolors, illustrations for Dante's *Divine Comedy* and mythological and biblical subjects. Overwhelmed by the serene beauty of the Roman campagna he developed his heroic landscape style under the influence of classical landscape painters of the seventeenth-century, such as Claude Lorraine and Nicolas Poussin. After a sojourn in Vienna from 1812 to 1815 he returned to Rome, where he was regarded as the leader of the German artists' colony. He played an important role as a model for the younger generation of Nazarenes.

The present drawing was executed in Koch's early years in Rome. It belongs to a group of brown wash drawings¹ in large format, to which he attached the same importance as to oil paintings. His first paintings only date from 1803-4. His concept of landscape is clearly expressed in these works, acquiring the character of a model that he later varied or, at times, repeated as an inflexible convention. In our drawing, the artist has employed elements of the ideal landscape established by Claude in the seventeenth century. A broad expanse of space is shown with a majestic oak in the center. On the left, a deep view extends across distant plains towards snow-covered mountains, contrasting with the solid structure of a building partially visible on the right. The groups of figures in Koch's landscapes are mostly taken from the Old Testament or from the mythological Arcadian world of the antique, both symbolizing a golden age and an ideal state of mankind².

¹ *Landscape with the Judgment of Paris*, ca. 1796, Berlin. (Lutterotti no. Z 71. Exh. cat., *The Romantic Spirit. German Drawings, 1780-1850, from German Democratic Republic*, The Pierpont Morgan Library, New York 1988, p. 69, cat. 9). – *Landscape with Apollo and the Shepherds*, 1797, Staatsgalerie, Graphische Sammlung, Stuttgart [Inv. no. 5659], (Lutterotti no. Z 624. Christian von Holst, op. cit., p. 171, no. 43). – *Oedipus and Antigone*, Graphische Sammlung Albertina, Vienna [Inv. no. 17329], (Lutterotti no. Z 941. Christian von Holst, op. cit., p. 173, no. 45).

² Christian von Holst, op. cit., pp. 52-4.



Groups of figures occupy the foreground. Abraham can be seen kneeling in front of three angels, while his wife Sarah observes the scene from the open door in the house on the right³. One of the shepherds in the background is carrying a lamb, perhaps an allusion to the coming of Christ.

Koch mentions the present drawing in a letter of 25 July 1797 to the art dealer and publisher Johann Friedrich Frauenholz⁴ in Nuremberg describing his activities in Rome⁵.

³ [Genesis 18: 1-5]. Koch illustrated the same subject in a drawing (Lutterotti Z 566) and in an oil painting (Lutterotti G. 11) 1807.

⁴ In 1796, Frauenholz had published Koch's first etching *Der Schwur der 1500 Republikaner* (Andresen no. 28). The contact was probably arranged by Johann Christian Reinhart, who had published his *Malerisch-radierte Prospekte* through Frauenholz.

⁵ Otto R. von Lutterotti, op. cit., pp. 137-138.

JOSEPHUS AUGUSTUS KNIP

1777 TILBURG – BERLICUM 1847

28 *Studies of Monks in Different Habits*

Pen and gray ink and watercolor.

Bears an old attribution on verso: *J.A. Knip*.

345 x 240 mm

PROVENANCE: Private collection, the Netherlands.

EXHIBITED: *Kleur en Raffinement, Tekeningen uit de Unicornio Collectie*, Dordrechts Museum, Dordrecht 1994-5, addenda, no. 22 – *Grenzeloos Goed, Tekeningen uit de Unicornio Collectie*, Haags Historisch Museum, The Hague 2001, cat. no. 68, ill. p. 157, fig. 32.

LITERATURE: Ellinoor S. Bergvelt, *J. A. Knip (1777-1847) Landschapschilder*, Amsterdam 1974 (unpublished doctoral thesis), catalogue of drawings, no 47. – Exh. cat., *Kleur en Raffinement, Tekeningen uit de Unicornio Collectie*, Museum het Rembrandthuis, Amsterdam and Dordrechts Museum, Amsterdam/ Dordrecht, 1994-5, p. 133, ill. fig. 64.2.

Joseph August Knip served an initial period of apprenticeship under his father, the decorative painter Nicolaas Frederik Knip. At the age of nineteen he assumed responsibility for his family when his father lost his sight. In 1801 Knip was in Paris, where he executed commissions for topographical paintings. He was appointed drawing master to the young Louis Napoleon. At the end of 1809 he went to Italy. He lived in Rome until 1812, visiting the Sabine Hills, the Colli Albani, the Campagna and Naples. Returning to Holland with his wife, the French painter Pauline Rifer de Courcelles, he settled in 's-Hertogenbosch. Later he moved to Amsterdam and then to Paris. In 1832, he was granted a pension by the Dutch King¹.

The present highly unusual sheet of studies dates from Knip's Italian sojourn in 1809 to 1812. The sheet shows hermits, monks and friars dressed in the monastic habits of their orders. They are identifiable as Trinitarians, Capuchins, Franciscans, Carmelites, Pauline Fathers and Mercedarians. A comparable sheet of studies is in the collection of the Foundation Cornelis Ploos van Amstel-Knoef at the Museum Boijmans Van Beuningen, Rotterdam². The artist appears to have used both sheets as preparatory studies for his large painting, *The Basilica of Constantine and Maxentius*. Dating from 1810, the work is now in a private collection in Venray³.

We would like to thank Pater Alexander Hoppert, Ottobeuren, for the identification of the individual habits.

¹ Sarah Faunce, in, exh. cat., *In the Light of Italy ...*, Washington et al., 1996-7, p. 165.

² See, exh. cat., *J. A. Knip 1777-1847*, Noordbrabantsmuseum, 's-Hertogenbosch 1977, cat. no. 59, ill.

³ Idem, no. 28, ill.



JOHANN FRIEDRICH OVERBECK

1789 LÜBECK - ROME 1869

29 *Portrait of Joseph Sutter*

Black chalk on grayish laid paper; the lower left corner made up.
156 x 139 mm

PROVENANCE: Private collection, Munich.

LITERATURE: Exh. cat., *Johann Friedrich Overbeck*, Lübeck 1989, p. 186, no. 64.

Born into a patrician family, Overbeck discovered his vocation as an artist in 1805 after being shown some of the Riepenhausen brothers' outline drawings after Italian paintings. He was first trained privately and in 1806, at the age of seventeen, went to Vienna to study at the Academy. Together with Franz Pforr and other fellow artists, he founded the Brotherhood of St. Luke [Lukasbund] in 1809, 'the first definite artistic secession of modern times'¹. The following year, they set off together for Rome. A difficult period followed. It was not until the commission from Bartholdy in 1816 that Overbeck began to gain the recognition that, by the 1820s, was to make him perhaps the most famous living German artist². He lived in Rome for the remainder of his long life, refusing numerous invitations to return to Germany.

The portrait drawings executed by the Nazarenes represent some of their finest work³. Like the present drawing, they were mostly intended as personal records of friendships. Overbeck portrayed his close friend Joseph Sutter [1781-1866], who was also one of the founders of the Brotherhood of St. Luke in Vienna, in the winter of 1808/09. Jens Christian Jensen has kindly confirmed the attribution, pointing out that our drawing might be a preparatory study for Overbeck's painted portrait of the same sitter [fig. 1]⁴, which dates from 1810. Also comparable is Sutter's portrait by Ludwig Vogel [1791-1866] dating from 1809-10⁵.



Fig. 1:
Johann Friedrich Overbeck,
Joseph Sutter,
oil on paper,
laid down on canvas,
180 x 150 mm.
Nationalgalerie Berlin

¹ Keith Andrews. Cited after, exh. cat., *German Printmaking in the Age of Goethe*, London 1994, p. 184.

² Overbeck left an extensive graphic oeuvre. With the possible exception of Julius Schnorr von Carolsfeld, he was the most outstanding draftsman of the Nazarene circle, playing a key role in German artistic life in Rome. Hinrich Sieveking, in, exh. cat., *Fuseli to Menzel*, Munich and New York, 1998, p. 214.

³ Hans Geller, *Die Bildnisse der deutschen Künstler in Rom 1800-1830*, Berlin 1952.

⁴ Staatliche Museen Preußischer Kulturbesitz, Nationalgalerie, Berlin [inv. no. A II382, NG 1317]. See, exh. cat., Lübeck 1989, op. cit., pp. 112-3, no. 10, ill.

⁵ Ludwig Grote, *Joseph Sutter und der nazarenische Gedanke*, Munich 1972, p. 86.



CARL BARTH

1787 EISFELD – CASSEL 1853

30 *Portrait of Peder Hjort*

Pencil.

95 x 93 mm

PROVENANCE: Alexander Flinsch [his sale, C. G. Boerner, Leipzig, 29-30 November 1912, lot 173, ill.] – Dr. M. K. H. Rech, Bonn (Lugt 2745 a). – Private collection, Germany.

LITERATURE: Walter Vontin, *Carl Barth – Ein vergessener deutscher Bildniskünstler*, Hildburghausen 1938, p. 179.

Carl Barth trained as an engraver under Johann Gotthard Müller in Stuttgart, executing a large number of plates for the publication *Die Geschichte der Malerei in Italien*¹ produced by the two Riepenhausen brothers. In 1810 he moved to Frankfurt where he met Peter von Cornelius. Later, he settled in Munich. In 1817 he arrived in Rome where he quickly became a close associate of the Nazarenes. His most productive period was between 1817 and 1821. With Samuel Amsler and Johann Anton Ramboux, he was one of the most prolific draftsmen of German Romanticism and the leading exponent of the new, Nazarene style of engraving. He was a lifelong friend of the poet Friedrich Rückert and, like Samuel Amsler, made portrait studies of his friends which won the admiration of his fellow artists. Barth is portrayed by Fohr in a number of studies of German artists in the Café Greco. In 1821 he returned to Germany².

The present drawing depicting the Danish art historian Peder Hjort³ is one of the rare portraits executed by Carl Barth during his stay in Rome. An influential writer and art critic, Hjort visited Rome in 1818-19. He encouraged the foundation of a museum in Copenhagen to honor the work of the Danish sculptor Bertel Thorvaldsen and to house his collection⁴. Barth's most sensitive portraits are of sitters to whom he had an emotional attachment. In her memoirs Louise Seidler characterized the artist as '*honest and upright... a genuinely outstanding person, without guile, indeed often honest and truthful to the point of being indiscreet*'⁵.

¹ Only two volumes of *Die Geschichte der Malerei in Italien* [The History of Italian Art] appeared. Published in 1810-11, they included a set of twelve plates engraved by Carl Barth illustrating the life of Raphael. The work went through innumerable editions after its first appearance. See, exh. cat., *Unter Glas und Rahmen*, Landesmuseum, Mainz 1993, no. 51.

² Exh. cat. Antony Griffiths and Frances Carey, *German Printmaking in the Age of Goethe*, British Museum, London 1994, p. 183.

³ His portrait was also drawn by Samuel Amsler, a friend of Barth's. See, Colin Bailey, *Samuel Amsler's Portrait Album in the Ashmolean Museum*, in, *The Burlington Magazine*, XXXIII, 9/1991, p. 660, no. XX.

⁴ In 1818, Hjort published the brochure *Et par Ord om Thorvaldsen* supporting this idea. See, exh. cat., *Künstlerleben in Rom. Bertel Thorvaldsen (1770-1844). Der dänische Bildhauer und seine deutschen Freunde*. Germanisches Nationalmuseum, Nuremberg 1992 et al., pp. 120-6, 346, 347 and 352.

⁵ Louise Seidler, *Erinnerungen*, edited by Hermann Uhde, Berlin 1922 (new edition), p. 137.







RUDOLF VON ALT

1812 – VIENNA – 1905

31 *View of the Piazza del Santo with Sant' Antonio and Donatello's Equestrian Monument of Gattamelata, Padua*

Watercolor over pencil.

Signed in the lower right corner: *R. Alt (1)833* and inscribed by the artist in pen and black ink: *St. Antonio Kirche in Padua.*

245 x 360 mm

PROVENANCE: Friedrich Jakob Gsell, Vienna (Lugt 1108) [his sale, Vienna, 14-26 March 1872, p. 143, lot 699]. – Georg Plach (Lugt 1188). – European private collection.

LITERATURE: Walter Koschatzky, *Rudolf von Alt 1812-1905*, Salzburg 1975, p. 289, no. AV. 81/09.

Son and pupil of the landscape painter Jakob Alt, Rudolf enrolled at the Vienna Academy in 1826. He began making extensive annual sketching tours, initially with his father, in various parts of the Austro-Hungarian Empire, producing drawings and watercolors of landscapes and a number of beautiful interiors. Gradually, watercolor replaced oil painting as his preferred medium and he became one of the most brilliant watercolorists of his time. His feeling for detail and materiality and skilled treatment of light and shade has much in common with Adolph von Menzel.

Alt executed the present watercolor on a journey to Italy in 1833 with his father. The picturesque, light-filled image is suffused with varying tones of blue, beige and ochre. Alt has created the illusion of closely observed detail, despite his use of free, supple brushwork and delicate application of transparent veils of color. Typical of Alt's best work¹, this is a masterly performance for a *plein-air* painter. As Otto Benesch wrote in the catalogue of his famous exhibition of Alt's work in the Albertina, Vienna (1955): 'While the masterly handling of light and atmosphere in his Italian watercolors is of the same quality as in works by Turner and Bonington, his virtuoso drawing style is superior to these artists'².

In 1838, Alt executed an enlarged and more highly finished version of the subject. Although based on the present watercolor, the later version shows a number of differences including the addition of figurative staffage in the foreground [fig. 1]³. Both father and son worked on the famous *Guckkasten* project, an important topographical commission for Kaiser Ferdinand. Comprising nearly 300 watercolors depicting views of Austria, Italy, Bohemia, Germany, Czechoslovakia, Poland, Palestine, Lebanon and Syria, the *Guckkasten* contained a large body of work by Rudolf and Jakob von Alt and views by Austrian artists such as Eduard Gurk and Leander Russ⁴.



Fig. 1:
Rudolf von Alt,
*View of the Piazza del Santo with
Sant' Antonio and Donatello's Equestrian
Monument of Gattamelata, Padua,*
watercolor, 1838, 411 x 525 mm.
Albertina, Vienna



¹ Walter Koschatzky, *Rudolf von Alt, 1812-1905*, Salzburg 1975, p. 59.

² Otto Benesch, in, exh. cat., *Rudolf von Alt*, Albertina, Vienna 1955, p. 6.

³ 411 x 523 mm. Albertina, Vienna [Inv. no. 22.562/11]. See, Walter Koschatzky, *Des Kaisers Guckkasten – Eine Sammlung alt-österreichischer Ansichten aus der Wiener Hofburg*, Vienna 1991, p. 194, no. 59.

⁴ Walter Koschatzky 1991, op. cit., pp. 5-76.

GEORG FRIEDRICH AUGUST LUCAS

1803 - DARMSTADT - 1863

32 *Study of a Young Female Nude Holding a Jug*

Pen and brown ink on smooth, white wove paper.

Inscribed with pencil: ... *a ai monti*.

200 x 129 mm

PROVENANCE: Hugo von Ritgen; thence by descent. - Private collection, Germany.

LITERATURE: Exh. cat., *Zeichnungen Darmstädter Romantiker aus der Sammlung Hugo von Ritgen*, Darmstadt 1984, p. 71, no. 61.

August Lucas received his earliest artistic training under Franz Hubert Müller. Later, he encountered and was influenced by the works of Carl Philipp Fohr and his brother Daniel. In 1825 he traveled to Munich and worked closely with Peter von Cornelius who was director of the Academy at that time. He was in Italy from 1829 to 1834, where he joined German artists such as Koch and Schnorr von Carolsfeld. Upon his return to Darmstadt Lucas executed his most important group of paintings, a series developed from studies made during his Italian journey.

Lucas was one of the many artists in Germany who were familiar with the work and reputation of the Nazarenes before arriving in Rome. Drawing from the nude was an important prerequisite. Originally there were, however, no studies drawn from female models in the Brotherhood of St. Luke in the Monastery of San Isidoro in Rome; the situation in the academies was similar. Only later did this change, with the second generation of Nazarenes in the Protestant circle around Julius Schnorr von Carolsfeld¹. The present sheet is an example in which the nude studies were drawn from non-professional young models who fulfilled the artist's notion of beauty and whose natural, simple bearing matched the Nazarene ideal of pure humanity uncorrupted by education.

Although our study was not used for a finished painting, it clearly dates from c. 1829-32 in Rome². Carefully drawn in pen and light brown ink on cream paper, the linear description of the sensuality of the nude brings this work qualitatively close to the outstanding nude studies of the Nazarenes dating from the end of the second decade of the 19th century.

¹ Hinrich Sieveking, in, exh. cat., *Fuseli to Menzel - Drawings and Watercolours in the Age of Goethe from a German Private Collection*, Munich and New York, 1998, p. 108.

² Several studies dating from his early Italian years are comparable for stylistic reasons (Hessisches Landesmuseum, Darmstadt; see, exh. cat., *August Lucas 1803-1863*, Darmstadt 1972, Z 152, Z 155 and Z 175).



LUDWIG EMIL GRIMM

1790 HANAU – CASSEL 1863

33 *Portrait of a Girl at the Age of Fourteen*

Pencil.

Inscribed with pencil on the lower right: *geb. 1824 zu Cassel / del. ad viv. Octob. 1838. / Cassel.*

155 x 135 mm

PROVENANCE: Estate of the artist. – General Kühne collection.

Ludwig Emil Grimm was the youngest brother of the German philologists Jacob and Wilhelm Grimm, whose publication of German folk tales encouraged the awakening of national consciousness during the first decades of the nineteenth century. Ludwig Emil initially studied at the Cassel Academy from 1805 to 1807, developing his drawing and etching skills. Through his brothers he made contacts among the literary romantics associated with Achim von Arnim and Bettina and Clemens von Brentano, for whom he produced several illustrations for the poetry anthology *Des Knaben Wunderhorn* [The Boy's Cornucopia]¹. Grimm continued his studies at the Munich Academy until 1817, devoting himself to oil painting and to illustrating *Grimm's Fairy Tales*. In September 1815, the artist met Goethe, who praised his sketchbooks. In the spring of 1816, Grimm and Georg von Brentano started a three-month journey to Italy where they met with the Nazarenes. In 1817 Grimm returned to Cassel, where he lived until his death. He left only a small number of paintings. His gifts lay in drawing and etching, the media in which he produced a great range of portraits, landscapes and genre works. His most significant works are the portraits².

Our portrait of a young girl in half profile is a characteristic work bearing the artist's autograph inscription. It is a preparatory study for the painting *Die Mohrentaufe* of 1841 [fig. 1] in the Brüder Grimm Museum, Cassel³. The study depicts the figure of the godmother, a princess, as she places her hand on the back of the kneeling African during the baptism⁴. The young girl with a crown and a veil was one of a number of several different models used by Grimm. According to the inscription she was born in 1824 in Cassel⁵.

We would like to thank Vera Leuschner for her help in preparing this catalogue entry.

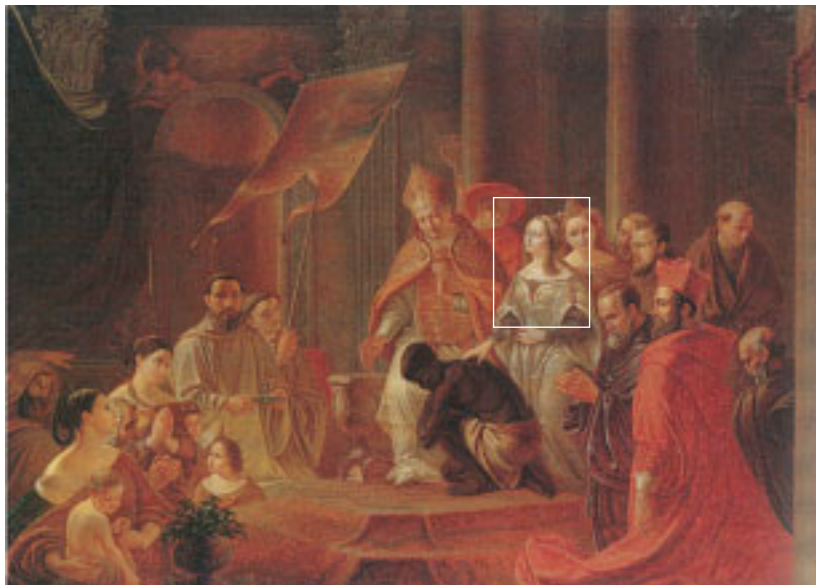


Fig. 1:
Ludwig Emil Grimm,
Mohrentaufe,
oil on canvas,
118 x 164 cm,
Brüder Grimm Museum,
Cassel



- ¹ The book was published in three volumes between 1806 and 1808, including Grimm's etching for the famous title page of the second volume, depicting a splendid drinking horn.
- ² Hinrich Sieveking, *Fuseli to Menzel. Drawings and Watercolors in the Age of Goethe from a German Private Collection*, Munich and New York 1998, p. 208.
- ³ See, Ingrid Koszinowski and Vera Leuschner, *Ludwig Emil Grimm. Zeichnungen und Gemälde*, catalogue raisonné, Marburg, 1990, vol. 1, pp. 404-7, Ö 52, ill. p. 208.
- ⁴ This princess is still missing in an earlier study for the painting, dating from 1838. See, Ingrid Koszinowski and Vera Leuschner, op. cit., vol. 1, p. 270, H 151, ill.
- ⁵ See, Ingrid Koszinowski and Vera Leuschner, op. cit., vol. 1, p. 279, H 181-184. There is small group of further studies for the princess known after other models such as Hedwig von Scholley, nee von Münchhausen (1822-1889) who according to her birth date and differences in the physiognomy is not identical with our model.

CARL DAHL

1812 FÅBORG - COPENHAGEN 1865

34 *The Frigate Rotha*

Pen and black ink with gray wash over pencil.

Inscribed in pen and brown ink: *Fregatten Rotha af Dahl.*

449 x 395 mm

Carl Dahl started his apprenticeship as a painter in 1830 and five years later enrolled at the Royal Academy of Fine Arts in Copenhagen. He trained in drawing from plaster casts of antique sculptures from 1837 to 1842, but did not progress to life drawing, turning instead to marine painting. At first he took private lessons from the landscape painter Jens Peter Møller and learned perspectival construction from the architect Gustav Friedrich Hetsch. Around 1840 he established contact with Eckersberg, who became his teacher. The two men shared a great many interests and in the 1840s became close friends. As a supplement to the tuition in the studio they visited the harbor regularly together, making sketches *sur le motif* and numerous studies of sailing ships¹. They also assisted each other with their paintings. When Eckersberg's sight began to fail around 1850, it was Dahl who painted the ships' rigging in a number of Eckersberg's marine paintings. Dahl taught perspective at the Royal Academy from 1842 to 1848. As a marine painter he went on several voyages - to Lisbon in 1840, to Germany and France in 1852 and 1855, to Norway in 1861, and in 1862 to London and the Faroe Islands².

The present drawing is a highly finished study of a frigate of the type probably seen by Dahl in Copenhagen harbor. The vessel is depicted with clarity, attention to detail and objectivity, reflecting Eckersberg's artistic principles. Studies of this type probably served as preparatory studies for his marine paintings.

¹ Exh. cat., *C. W. Eckersberg og hans elever*, Statens Museum for Kunst, Copenhagen 1983, pp. 93 f.

² Kasper Monrad, in, exh. cat., *The Golden Age of Danish Painting*, Los Angeles County Museum of Art, Metropolitan Museum of Art, New York, 1994, p. 71.







SALOMON CORRODI

1810 FEHRALTORF (SWITZERLAND) – COMO 1892

35 *View of the Villa Medici and Gardens*

Pen and black ink and watercolor.

Signed in the lower right: *Corrodi fec. / Rome 1844.*

300 x 450 mm

LITERATURE: Exh. cat., *French Artists in Rome: Ingres to Degas, 1803-1873*, Dahesh Museum of Art, New York 2003, p. 16, ill.

The Villa Medici, a magnificent Renaissance palace near the Spanish Steps, stands on the Pincian hill overlooking the city of Rome. Built around 1540 by Annibale Lippi for Cardinal Ricci da Montepulciano, the palace was acquired in 1576 by Ferdinando de' Medici, who later became Grand Duke of Tuscany. The Villa was modified by Ammannati for the Medici, who housed their famous collection of Roman antiquities there (now in the Uffizi Gallery in Florence). In 1801 the Villa Medici was purchased by Napoleon and the French Academy of Fine Arts, founded in 1666 by Louis XIV, was transferred there. During the 19th century numerous painters, sculptors, engravers, musicians and architects completed their studies there and the Villa Medici developed into one of Europe's leading artistic and intellectual centers¹.

The Villa is famous for its inner façade overlooking the garden and decorated with numerous ancient Roman statues, medallions, columns and bas-reliefs. Equally famous is the beautiful sixteenth-century garden, with its hedges, pines and views over Rome. The present watercolor by Salomon Corrodi shows a classic view of this distinguished Roman monument with St. Peter's in the far distance.

Salomon Corrodi was a pupil of the landscape painter Johann Jakob Wetzel in Zürich. In 1832, he settled in Rome, where he worked with Franz Ludwig Catel. His evocative, light-filled studies of southern landscapes and architecture are executed with a deep understanding of the atmospheric effects of light and color. Appreciated for his refined and elegant technique, he became one of Italy's most successful and highly sought-after painters. Florence, Venice, Rome and the Roman Campagna, the Gulf of Naples and the coastline of the Riviera provided the subjects for his masterly watercolors. In 1845, Corrodi came under the patronage of Tsar Nicholas I of Russia and received commissions from the Russian, English and Italian aristocracy. He was one of the founders of the German artists' association in Rome².

¹ Exh. cat., *Maestà di Roma da Napoleone all'Unità d'Italia. D'Ingres à Degas. Les artistes français à Rome*. Villa Medici, Rome 2003.

² Friedrich Noack, in, Thieme-Becker, vol. 7, pp. 469-70.



CHRISTOFFER WILHELM ECKERSBERG

1783 BLAAKROG – COPENHAGEN 1853

36 *Sailing Vessel*

Pen and gray ink with watercolor over traces of pencil.

Signed with initial: *E.*

355 x 275 mm

PROVENANCE: Private collection, Denmark.

Eckersberg studied at the Copenhagen Academy from 1803 to 1809 as a student of Abildgaard. During his travels abroad in 1810-16, he did not follow the latter's example by going to Rome directly, but instead went to Paris, where he studied in the studio of Jacques-Louis David. This stay was vital to his development as an artist. However, it was in Rome, where he lived from 1813-16, that his work reached maturity. Here, landscapes and views came to play as prominent a part in his art as history painting. After his return to Copenhagen he was appointed professor at the Academy in 1818. He radically changed the system of education by emphasizing studies from life. During the ensuing years the theory of perspective became one of the pivots of his teaching. It was Eckersberg who conclusively rejected the idealizing doctrines of the 18th century and who introduced a form of realism based on the study of nature, while employing Neoclassical compositional principles. This approach was adopted by several of his students. Through his influence as an academy professor, he fundamentally shaped the development of Danish art¹.

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 subjects². 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.

Eckersberg employed a brush and various strengths of gray wash augmented by canny use of watercolor, deftly using the reserve of the paper to depict the inflated sails. It is difficult to assign a date to the present work, which must have been executed after the 1830s, but before 1843, when his eyesight began to fail.

The authenticity kindly has been confirmed by Erik Fischer.

¹ Kasper Monrad, in: exh. cat., *Danish Painting – The Golden Age*, London 1984, p. 91.

² Emil Hannover, *Maleren C. W. Eckersberg, en studie i dansk kunsthistorie*, Copenhagen 1898, p. 122.



FERDINAND VICTOR EUGÈNE DELACROIX

1798 CHARENTON-SAINT-MAURICE - PARIS 1863

37 *Femme Arabe Portant une Amphore*

Pen and brown ink.

Marked lower right with the stamp of the artist's sale, *E. D.* (Lugt 838 a).

295 x 195 mm

PROVENANCE: Philippe Burty, Paris¹. - Matthiesen Ltd., London. - Professor Dr. David Daube, thence by descent.

LITERATURE: *L'Exposition de Toulouse*, Journal, 1865, ill. - Adolphe Moreau, *E. Delacroix*, Paris 1873, p. 136, no. 53, ill. - Philippe Burty, in *L'Art*, Paris 1883, p. 77, ill. - Alfred Roubaut, *L'Œuvre Complet De Eugène Delacroix*, Paris 1885, p. 129, no. 483, ill.

In 1832, Delacroix travelled to Morocco under the patronage of the Comte de Mornay. He accompanied diplomats sent by King Louis-Philippe on a mission to the Sultan. He was overwhelmed by the experience. In numerous sketchbooks and diaries he recorded the sights and sensations of this exotic country which were to inspire him for the remainder of his career².

In a diary entry of 20 July 1847 at Champrosay, Delacroix records work on a painting entitled *Arabes jouant aux échecs*³, and other works, and the entry for 13 March 1849 mentions *Hommes Jouant aux Échecs*⁴ sold to the art dealer Weill⁵. There are several references to draughts players in the diary notes he made in Morocco⁶. On a sheet of studies for 'The Sultan of Morocco he noted: *The mad Negress of Oran with Men playing Draughts*.'⁷

The present important study was dated by Roubaud [op. cit.] to 1833, but was in fact executed earlier, in 1832. It served as a preparatory study for the figure on the left of the painting mentioned above which is now in the collection of the National Gallery of Scotland, Edinburgh [fig. 1]⁸.

Philippe Burty, the former owner of our drawing, was one of the more progressive art critics and writers of his generation⁹. His many articles in the *Gazette des Beaux-Arts* (he joined the journal as an art critic in 1859), *La République Française* and other journals called attention to innovations and new developments in the fine and decorative arts. By the 1860s, he had turned his attention to the applied and decorative arts. This involvement brought him into contact with the art of the Orient. An intimate friend of Bracquemond, he shared his wide-ranging interests and passion for printmaking, acquiring a unique collection of Manet's prints. This collection later passed to Degas.



He was also an outspoken and early champion of the Impressionists, defending their painterly techniques and aesthetic theories against the attacks of more conservative contemporaries. In 1874 he was the first to realize the implications of the Impressionist Exhibition, which he reviewed very favourably¹⁰.

Fig. 1:
Eugène Delacroix, *Marocains Jouant aux Échecs*,
oil on canvas. National Gallery of Scotland, Edinburgh



- ¹ Philippe Burty (1830-1890), art critic and collector: see, Frits Lugt, *Les Marques De Collections ...*, Amsterdam 1921, pp. 382-4, under no. 2072.
- ² Exh. cat., *Delacroix in Morocco*, Institut du Monde Arabe, Paris 1994-5.
- ³ Roubaud no. 598. André Joubin, *Journal De Eugène Delacroix*, vol. I, Paris, new edition 1950, p. 236.
- ⁴ *Journal*, op. cit., I, p. 277.
- ⁵ On 13 March 1849. For a discussion of the different titles of the work, see, Lee Johnson, *The Paintings of Eugène Delacroix, A Critical Catalogue*, Oxford 1986, vol. III, pp. 189-90.
- ⁶ Musée du Louvre, Département des Arts graphiques, RF 39050, fol. 17, recto.
- ⁷ Musée du Louvre, [Inv. no. RF 9390]. See, Arlette Sérullaz, *Musée du Louvre, Cabinet des Dessins. Inventaire ... Dessins de Eugène Delacroix 1798-1863*, Paris 1984, I, no. 364, ill.
- ⁸ [Inv. no. NG 2190].
- ⁹ Gabriel P. Weisberg, *The Early Years of Philippe Burty: Art Critic, Amateur and Japoniste*, Baltimore 1967; and idem, *The Independent Critic: Philippe Burty and the Visual Arts of Mid-Nineteenth-Century France*, Bern and New York 1993.
- ¹⁰ Gabriel Weisberg, *Philippe Burty: A Notable Critic of the Nineteenth Century*, in, *Apollo*, 91 (April 1970), pp. 296-300.

EDGAR DEGAS

1834 - PARIS - 1917

38 *Portrait of Thérèse De Gas, Duchess Morbilli*

Charcoal and pencil. Studio stamp (Lugt 657) on recto.

A study in pencil of *St. George and the Dragon* on verso [fig. 1].

Studio stamp (Lugt 657) on verso.

277 x 217 mm

PROVENANCE: The artist's studio. - Jeanne Fèvre [her sale, Galerie Jean Charpentier, *Collection de Mlle. J. Fèvre*, 12 June 1934, lot 62]. - Mira Jacob, Paris.

Unlike the majority of the Impressionists with whom he exhibited, Degas' core interest was the human figure. After studying at the École des Beaux-Arts, he went to Italy in 1856 and worked at the Villa Medici in Rome for three years. In 1859 he returned to Paris. Degas' family was relatively affluent so he did not have to rely entirely on sales of his work for financial support. He was thus free to experiment and choose his own subjects. Almost all of his portraits depict relatives and friends.

The present drawing of his elder sister, Thérèse de Gas (1840 - Naples - 1912) was made c. 1865-6. She had married her first cousin Edmondo Morbilli at the Madeleine in Paris. In the 1860s, Degas executed several portraits of his sister Thérèse, mostly in Italy¹. These include an oil [fig. 2] executed in the same year as our drawing². They document her marriage from the time of her wedding to the years of her emotional resignation, as shown in a pastel of c. 1869³.

Degas was inspired by the silver point drawings of the Flemish primitives and by Ingres - one of the artists he most admired. Ingres was the director of the Villa Medici in Rome from 1835 to 1841, and his influence on life drawing at the Academy remained pre-eminent long after his departure. In this tradition, Degas' drawing of Thérèse likewise shows carefully defined linear contours. Here, he deploys his own style in the analysis of a very distinctive model. Rather than concentrating on realistic details in the clearly depicted facial features of the sitter, it is her thoughts and intimate character that draw his interest. He is distant, but empathetic. Her gaze seems to convey an unrelenting realism which one suspects may have been a Degas family trait⁴.

The authenticity of the drawing has been confirmed by both Theodore Reff and Brame & Lorenceau.



Fig. 1:
verso



Fig. 2:
Edgar Degas,
Portrait of Thérèse De Gas,
oil on canvas,
c. 1865-6.
Private collection,
Zurich



¹ See, exh. cat., *Degas – Die Portraits*, London 1995, pp. 182-5. – Lemoisne, II, nos. 109, 131, 132, 164 and 255.

² Private collection, Zurich. See, exh. cat., London 1995, op. cit., no. 76, ill.

³ Private collection. Lemoisne, no. 255.

⁴ Jean Sutherland Boggs, in, exh. cat., *Drawings by Degas*, Saint Louis et al., p. 24, no. 4.

MAX KLINGER

1857 LEIPZIG - GROSSJENA 1920

39 *Anerbieten [The Offering]*

Pencil and black chalk, pen and gray ink.

Monogrammed and dated in the lower right: *M. K. 83*.

205 x 312 mm

PROVENANCE: Gustav Kirstein, Leipzig (d. 1934). - Clara Stein Kirstein, Leipzig (wife of Gustav Kirstein; inherited from him in 1934 and in her possession until 1939). - Museum der Bildenden Künste, Leipzig. - Returned to the heirs of Gustav and Clara Stein Kirstein in 2000.

LITERATURE: Renate Hartleb, Max Klinger, Berlin 1985, ill. no. 5. - *Max Klinger. Bestandskatalog der Bildwerke, Gemälde und Zeichnungen im Museum der Bildenden Künste Leipzig*, Leipzig 1995, p. 199, no. C 384, ill. - *Max Klinger. Zeichnungen, Zustandsdrucke, Zyklen*, Museum Villa Stuck Munich, Staatliche Graphische Sammlung Munich, 1997, no. 96 D, ill. p. 114.

After studying under his father, Max Klinger became a student of Karl Gussow at the Karlsruhe Academy in 1874. Between 1879 and 1883 he produced a large body of graphic work which includes the *Rettung Ovidischer Opfer* [1880], *Eva und die Zukunft* [1880], *Intermezzi* [1880] and *Paraphrase über den Fund eines Handschuhs* [1881]. In these years he received his first large commission - the decorations for the Villa Albers in Steglitz. After three years in Paris (1883-86) he returned to Berlin. In 1889 he traveled to Rome where he lived until 1893. Klinger serves as an interesting link between Menzel and Böcklin on the one hand, and his own admirers and followers, such as Otto Greiner and Giorgio de Chirico, on the other. His phantasmagorical images touch on but do not entirely resolve the issues that later occupied the Symbolists and the Surrealists.

In 1884, Max Klinger published his famous series of prints entitled *Ein Leben*, which he called *Opus VIII* (Singer 132). The present sheet is a study for the second state of no. 6 of the series, *Anerbieten*, which was executed in 1883 [fig. 1]. Klinger again focuses on woman's ordeal. Having used the Bible as his literary source for the series *Eva und die Zukunft* [1880], he now relates to singular destinies which he combines with allegories stemming from a certain fatalism about his understanding of the female psyche¹. In the present drawing, the artist treats the subject of prostitution. He was clearly influenced by French literature of the 1880s and by the novel *Albertine* written in 1886 by his friend Christian Krohg in Norway². The young female nude dominates the scene in her refusal of the old voluptuary's advances.



Fig. 1:
Max Klinger,
Anerbieten,
etching,
1884



Two further preparatory studies are known: the first belongs to the Städtische Wessenberg-Gemäldegalerie, Constanz (formerly in the Hirzel collection; dated 1884) and the second is in Leipzig³.

¹ Exh. cat., Munich 1997, op. cit., p. 110.

² Henry Schumann, *Die Graphischen Zyklen Max Klingers und ihre literarischen Einflüsse*, Leipzig 1964, pp. 41-47, and, Katrin Simons, *Zwischen Sinnlichkeit und Moral. Die Darstellungen von Mann und Frau in Klingers graphischen Zyklen*, part 1, in, exh. cat., *Max Klinger*, Bielefeld 1976, p. 269.

³ For further discussion of the different states and their preparatory studies, see, exh. cat., Munich 1997, op. cit., pp. 191-2, no. 96.





HENRI-JOSEPH HARPIGNIES

1819 VALENCIENNES – SAINT-PRIVÉ 1916

40 *Village de Saint Privé*

Watercolor.

Signed and dated lower left: *H. Harpignies. 1885 9bre*, inscribed lower right: *St. Privé*.

375 x 552 mm

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

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

Through the 1870s his work continued to be solidly structured, although in the 1880, it began to give way to more fluid, light-filled compositions that echoed the effects of Impressionism¹. The present watercolor may be called a transitional work. The structural solidity of his earlier style is combined with the fluid, light-filled depiction of a cool winter day to achieve impressionistic realism.

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

Anne Burdin-Hellebranth has kindly confirmed the authenticity of the work in a letter dated 11 November 2003. She considers the present work as *'une œuvre de très bonne qualité et d'une bonne époque dans l'œuvre du peintre'*.



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

¹ Exh. cat., *Master Drawings from the Achenbach Foundation for Graphic Arts*, Geneva, n. d., p. 136.



ODILON REDON

1840 BORDEAUX - PARIS 1916

41 *Study of Trees*

Conte crayon with touches of red chalk and pastel.

Monogrammed: *Od. R.*

310 x 230 mm

PROVENANCE: Ari Redon, Paris [son of the artist]. - Mira Jacob, Paris.

LITERATURE: Exh. cat., *Odilon Redon, Dessins, lithographies*, Galerie le Bateau-Lavoir, Paris 1979, no. 4, ill. - Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'œuvre peint et dessiné. Fleurs et paysages*, vol. III, Paris 1996, p. 216, no. 1727, ill.

Redon was an artist of astonishing originality. Born in the same year as Monet, he did not aspire to the naturalistic goals of Impressionism, but was more interested in mysterious, even visionary themes. Pupil of the enigmatic Rodolphe Bresdin, he acquired a deep respect for the expressive powers of black pigment. Consequently, he worked almost exclusively in black and white from the late 1860s through the 1890s¹. It was probably through Corot that he discovered charcoal. He also allied himself with the graphic tradition of the nineteenth century. Above all, he chose to remain an independent artist.

In the period before the late 1890s, Redon executed a number of landscapes and studies of trees in pencil and charcoal. Given his characteristic visionary imagery, these tree studies display a subtle naturalism. In later life, recalling these early years, the artist wrote (1910): '*Yes, an ancient wall, an old tree, a certain horizon can be nourishment and a vital element for an artist - a place, where he has his roots*'². Such sentiments, along with recollections of the work of his teacher and friend Bresdin, are apparent not only in the *noirs*, but also in numerous sensitive studies such as the present sheet. It is likely that Redon made them as exercises, freely made and serving as an inexhaustable resource for his imagination³. Some studies in oil recall Corot. They all evoke his roots, his family estate Peyrelebade in the Médoc where he regularly stayed during the summer months.



In our beautiful study, the trees take on a deeper, even monumental expression⁴. They resemble graphic images. Unlike that of his contemporaries in France, Redon's drawing style is very closely related to that of Caspar David Friedrich, the leading German Romantic artist [Fig. 1]. The use of color in our sketch is an exception among known studies by Redon of this type and already foreshadows his remarkable later work in pastel.

Fig. 1:
Caspar David Friedrich (1774-1840),
Study of an Oak Tree,
1806, pencil.
Kupferstichkabinett, Dresden



¹ His drawings in charcoal and black chalk, called simply the *noirs*, were reproduced as lithographs in albums such as *La Nuit* (1886).

² See, exh. cat., *Redon, Moreau, Bresdin*, New York and Chicago, 1961-2, p. 11.

³ Odilon Redon, *À Soi-Même - Journal (1867-1915)*, Paris 1922 (1961), p. 36.

⁴ Exh. cat., *Zeichnen ist sehen, Meisterwerke von Ingres bis Cézanne aus dem Museum der bildenden Künste Budapest und aus Schweizer Sammlungen*, Hamburg and Bern, 1996, p. 294.

EDGAR DEGAS

1834 - PARIS - 1917

42 *Rearing Horse*

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

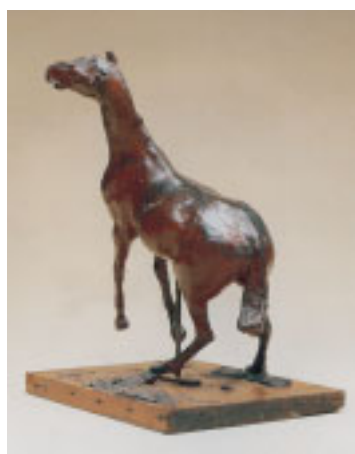
317 x 228 mm

PROVENANCE: The artist's studio. - Fletcher Jones, Los Angeles. - Walter Feilchenfeldt, Zürich. - Konrad von Kottwitz, Hamburg. - Alexander von Kottwitz-Erdödy, Kohfidisch (Austria).

LITERATURE: *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas ...*, Fourth sale, Galerie Georges Petit, Paris 2-4 July 1919, lot 259 b, ill. p. 223 (one of three drawings; the present whereabouts of the other drawings is unknown).

The present drawing is closely related to a statuette of a *Rearing Horse* executed by Degas in the 1880s [fig. 1]¹. Degas' interest in the three-dimensional medium of sculpture can be traced to his Italian years. His earliest sculpture, *Study of a Mustang*, dates to 1859-60. In the following thirty years he created fifteen statuettes of horses and two of jockeys, all of them executed in wax². Many of these works reflect Degas' concept of liberating sculpture from immobility and ultimately freeing it from the confines of gravity.

Studies of animal motion, especially that of horses' gaits, became a source of great fascination since the early 1860s. Later, in 1872 the photographer Eadweard Muybridge succeeded in capturing, on film, a horse in mid-stride, and published a collection of stop-action or instantaneous photographs in the December 1878 issue of the journal *La Nature* and in his book *Horse in Motion*. Degas knew these photographs and a number of waxes from the 1880s depicting frisky, high-spirited horses are indebted to the Muybridge studies. These include the statuette related to our drawing, *Rearing Horse*, and the two statuettes *Horse Balking*³ and *Prancing Horse*⁴. All three demonstrate that Degas had first-hand knowledge of horses and their distinctive personalities, possibly from observations made during his visits to the Valpinçon family estate, which was near Haras-le-Pin, the Normandy stud farm.



As Daphne S. Barbour and Shelley G. Sturman point out in their article on Degas' horses, there are a number of drawings, pastels and paintings directly related to the sculptures. This is not to say that the sculptures served merely as models for the paintings or pastels, but that Degas' constant preoccupation was the rendering of movement in different media⁵. A reworked counterproof of the present drawing was published recently⁶.

Fig. 1:
Edgar Degas, *Rearing Horse*, 1880s, wax.
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

¹ Anne Pingeot, *Degas, sculptures*, Paris 1991, no. P 44. - Jean Sutherland Boggs, *Degas and the Races*, Washington and London, 1998, no. 117.

² All the bronzes after Degas' sculptures were cast posthumously.

³ Anne Pingeot, op. cit., no. P 43. - Jean Sutherland Boggs, op. cit., no. 118.

⁴ Anne Pingeot, op. cit., no. P 40. - Jean Sutherland Boggs, op. cit., no. 119.

⁵ Daphne S. Barbour and Shelley G. Sturman, *The Horse in Wax and Bronze*, in: exh. cat., *Degas and the Races*, op. cit., pp. 180-207.

⁶ Jean Sutherland Boggs, op. cit., p. 151, fig. 84. Degas was charmed by the idea of mirror reflections and used counterproofs as a way of achieving two very different effects from a single drawing.



MAX LIEBERMANN

1847 - BERLIN - 1935

43 *View of Monte Oliveto, Florence*

Pastel on paper, laid down on board. Signed lower left: *M Liebermann*.

297 x 397 mm

PROVENANCE: Albrecht Guttman, Berlin. - Galerie Paul Cassirer, Berlin. - Julius and Julie Elias, Berlin. - Marianne Feilchenfeldt, Zurich. - Konrad von Kottwitz, Hamburg. - Alexander von Kottwitz-Erdödy, Kohfidisch (Austria).

EXHIBITED: VI. *Kunstaussstellung der Berliner Secession, Zeichnende Künste*, Berlin, 1902/03, no. 333. - Galerie Bruno Cassirer, *Max Liebermann. Ausstellung von 80 Pastellen*, July-August 1927, no. 25, ill. - *Max Liebermann, Gedächtnisausstellung der Jüdischen Gemeinde Berlin (...) zur Erinnerung an den Todestag am 8. Februar 1935*, Jüdisches Museum, Berlin 1936, no. 58. - *Max Liebermann in seiner Zeit*, Nationalgalerie, Berlin and Haus der Kunst, Munich 1979/80, no. 318, ill.

LITERATURE: *Kunst und Künstler*, vol. 1, 1903, p. 94, ill. - Auction sale, *Moderne Gemälde. Die Sammlung Albrecht Guttman und Nachlaß eines Berliner Sammlers*, Paul Cassirer and Hugo Helbing, Berlin, 18.5.1917, no. 44, as: *Dächer in Florenz*. - Lothar Brieger, *Das Pastell. Seine Geschichte und seine Meister*, Berlin, o. J. (1921), p. 412, ill. - Exh. cat., *Nichts trüget weniger als der Schein - Max Liebermann der deutsche Impressionist*, Kunsthalle Bremen, 1995/1996, Munich 1995, p. 246. - Günther Busch, *Max Liebermann. Maler Zeichner Graphiker*, Frankfurt am Main 1986, p. 216, pl. 196. - *Was vom Leben übrig bleibt, sind Bilder und Geschichten. Max Liebermann zum 150. Geburtstag. Rekonstruktion der Gedächtnisausstellung des Berliner Jüdischen Museums von 1936*, Stiftung Neue Synagoge Berlin, Centrum Judaicum, Berlin et al. 1997, no. 58, ill. p. 15 (as lost; shown on an old photograph of exhibition room 2 (1936), second work on the right).

Particularly because of his acceptance of French avant-garde movements and his transmission of these styles to Germany, Max Liebermann is an important transitional figure between the nineteenth and twentieth centuries¹. He studied first in Weimar and Düsseldorf, where he became enthusiastic about seventeenth-century Dutch art and Realism. In 1873, to accelerate his development, he established himself in Paris. He became acquainted with the *plein-air* painters of the Barbizon School such as Millet and Courbet and the early Impressionists. He made yearly trips to Holland: Dutch art was to prove a lifelong influence. By 1878 he had settled in Munich. His style was now fully established as a synthesis of Impressionism and Realism and he enjoyed success both in Paris and elsewhere. In 1884, Liebermann decided to return permanently to his native Berlin. His



Fig. 1:
Max Liebermann, *View over the Rooftops, Florence*, pastel, 297 x 396 mm. Museum Boymans Van Beuningen, Rotterdam [Inv. no. MB. 1976/T.22]



Fig. 2:
Edgar Degas, *Convent of Santa Trinità dei Monti Seen from a Tower of the Villa Medici*, oil on paper, 180 x 260 mm. Private collection



fame grew rapidly and in 1897 he was named a professor at the Berlin Academy. He was a founder and first president of the Berlin Sezession and later president of the Prussian Academy, where a retrospective exhibition of his work was held in 1927².

From the early 1890s, the influence of the French Impressionists became increasingly important. Among leading collectors in Berlin was a group of distinguished enthusiasts for this new movement such as Carl and Felice Bernstein. In 1896, Liebermann travelled to Paris together with Hugo von Tschudi, director of the Nationalgalerie Berlin, visiting Durand-Ruel's gallery and viewing works by the Impressionists such as Manet, Renoir and Degas³. Advised by Tschudi, Liebermann went on to build up an impressive collection of Impressionist paintings and works on paper⁴. This had a constant influence on his own stylistic development.

In 1902, he travelled with his family to Italy, staying for several days in Florence at the end of September. From his hotel room overlooking the city Liebermann executed a small group of drawings and pastels⁵. The present highly regarded *View of Monte Oliveto* together with its pendant *View Over the Rooftops* [fig.1]⁶ is one of his best works in the impressionist style⁷. Degas's influence is clearly visible in Liebermann's pastel, which bears stylistic comparison with Degas' 1858 *Convent of Santa Trinita dei Monti Seen from a Tower of the Villa Medici* [fig. 2]⁹, which Liebermann may have seen on his trip to Paris in 1896.

And this admiration was undoubtedly mutual, as Degas' praise of Liebermann's *Boys Bathing* in April 1896 testifies, when Liebermann was honoured by the French state as *Chevalier de la Légion d'Honneur*¹⁰. The pastel technique, which was highly developed by Degas, became one of Liebermann's favourite mediums after 1900 and contributed decisively to the growth of his fame.

¹ Exh. cat. *German Master Drawings of the Nineteenth Century*, Busch-Reisinger Museum, Harvard 1972, under no. 49.

² Exh. cat., *The World Observed – Five Centuries of Drawings from The Collection of Charles Ryskamp*, The Pierpont Morgan Library, New York 2001, pp. 131-2.

³ In 1896, Hugo von Tschudi (1851-1911) became director of the Nationalgalerie in Berlin. Under his aegis works by the Impressionists were regularly acquired. Manet's *Dans La Serre* [1878/79] was his first major acquisition, followed by paintings by Monet and Degas. In 1902, he added works by Vuillard, Signac, Denis, Rysselberghe and Cross (Johann Georg Prinz von Hohenzollern and Peter-Klaus Schuster, in: exh. cat., *Manet bis Van Gogh – Hugo von Tschudi und der Kampf um die Moderne*, Nationalgalerie Berlin and Neue Pinakothek Munich 1996-97, pp. 445-51).

⁴ Liebermann's collection included nearly 30 works by Cézanne, Monet, Pissarro, Renoir, Toulouse-Lautrec, Manet and Degas. See, Katharina Erling, *Max Liebermann-Biographie*, in: exh. cat., Bremen 1995-96, op. cit., pp. 244-5.

⁵ Other works from this journey are in the collection of the Kunsthalle Bremen [Inv. no. 71/307], the Niedersächsisches Landesmuseum, Hannover [Inv. no. KM 1949/131] and were included in Max Liebermann's first exhibition of pastels at the Galerie Bruno Cassirer, Berlin 1927, op. cit., nos. 19, and 20, ill.

⁶ Exh. cat., Berlin 1979-80, op. cit., cat. no. 319, ill.

⁷ Sigrid Achenbach, in: exh. cat., Berlin 1979/80, op. cit., p. 583.

⁸ Liebermann owned two paintings, two pastels and one drawing including the famous *Danseuses Attachant Leurs Sandales*, dated 1893-8 (Cleveland Museum of Art; Lemoine 1946, III, no. 1144). An article on Edgar Degas published by Liebermann in 1896 proves his great admiration for one of the leading Impressionists. (Max Liebermann, *Degas*, in: *Pan*, Berlin 1896. – See, Günter Busch, *Max Liebermann - Vision und Wirklichkeit, Ausgewählte Schriften und Reden*, Frankfurt/Main 1993, pp. 72-78).

⁹ Private collection. See, Richard Kendall, in: exh. cat., *Degas Landscapes*, New Haven et al., 1993, p. 17, pl. 17.

¹⁰ In April 1896, Liebermann exhibited the first version of his *Boys Bathing* at the Salon Meissonier in Paris. See, exh. cat., Bremen 1995-6, op. cit., p. 245.



M. L. ...

FRANÇOIS AUGUSTE RODIN

1840 - PARIS - 1917

44 *Femme Nue Assise*

Pencil with stumping.

Signed in pen and black ink: *Aug Rodin*.

280 x 190 mm

PROVENANCE: Private collection, Germany; [anonymous sale, 49, Dr. Ernst Hauswedell, Hamburg, 27-28 June 1952, lot 1308].

Rodin the draftsman has often lingered in the shade of Rodin the sculptor. The discipline of drawing, however, was central to his understanding of the human form; through it he explored the different facets and secrets of the human body in movement and repose. At his death in 1917 over four thousand sheets remained in his studio. Today, they form the nucleus of the collection of the Musée Rodin in Paris.

The highly original style of Rodin's later drawings was equally modern in its use of the graphic media. These sketches are seldom studies for actual sculptures, but explorations which the artist used as a source of inspiration for his other works. There are numerous contemporary accounts of how the artist set about making these drawings¹: the model was placed in a pose which could be held only fleetingly – *an essentially unstable pose* Clement Janin called it – from which Rodin would make a series of rapid pencil drawings, looking untiringly at the model and never referring back to the paper to make any corrections. In these highly fluent drawings he was able to grasp and record the essence of movement without reflection or pause. Initially sketched with a broad, lithographic pencil, the drawings were frequently worked up with washes and watercolor, and often rubbed or, like the present sheet, stumped.

In our study the model is seated in a somewhat awkward pose, cross-legged, the upper part of the body set at an angle. As in so many drawings of the period Rodin has captured an expression of athletic strength, energy and mass. Stylistically, the sheet can be dated to c. 1908, when the artist ceased using watercolor with graphite and turned to pure graphite, which he then smudged and stumped to create tonal effects².

The authenticity has been confirmed by the Musée Rodin, Paris.

¹ Clement Janin, *Les Dessins de Rodin*, Paris 1903.

² Exh. cat., *Von Linie und Farbe – Französische Zeichnungen des 19. Jahrhunderts aus der Graphischen Sammlung im Städel und aus Frankfurter Privatbesitz*, Frankfurt/Main 2001-2, pp. 124-5, no. 54. – Exh. cat., *The Drawings of Rodin*, National Gallery of Art, Washington, and The Salomon R. Guggenheim Museum, New York, 1971-2, nos. 85 and 86.



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