

# WOMEN IN SYMBOLIST ART

A PRIVATE COLLECTION

## FORTIETH ANNIVERSARY EXHIBITION

October 17th through December 16, 2006

Exhibition organized by  
Robert Kashey and David Wojciechowski

Catalogue by Elisabeth Kashey

SHEPHERD & DEROM  
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GRAPHIC DESIGN: Keith Stout.

PHOTOGRAPHY: Astrid Eckert.

TECHNICAL NOTES: All measurements are in inches and centimeters; height precedes width. All drawings and paintings are framed. Prices and photographs on request. All works subject to prior sale.

SHEPHERD GALLERY SERVICES has restored all of the objects in this exhibition, which required it. The Service Department is open to the public by appointment, Tuesday through Saturday, from 10:00 a.m. to 6:00 p.m. Tel (212) 744 3392; fax: 744 1525; e-mail: [sgservicesny@aol.com](mailto:sgservicesny@aol.com).

## INTRODUCTION

How to celebrate our fortieth anniversary? Forty candles? Forty cannon shots? Forty master works?

We decided to indulge in an exhibition of a movement in art that was always a favorite in Shepherd Gallery's 19th century survey exhibitions: Symbolism. We exhibited drawings by Aristide Sartorio in 1970, we hosted numerous shows on Pre-Raphaelite art, we often included works by George Minne, Max Klinger or Gustave Moreau in our surveys, and during the last eight years Patrick Derom has added important works of Belgian Symbolists, such as Jean Delville or Léon Spillaert to our exhibitions. However, we never devoted a whole exhibition exclusively to Symbolism.

The initiative came from the Munich architect Tanmayo Mahnert-Lueg, who offered her collection of Symbolist art for exhibition and sale. Ms Mahnert-Lueg had assembled Symbolist paintings and drawings with a distinct preference for images of women. It turns out that these works depicting women, chosen by a woman, present a cross section rather different from what one sees in most survey exhibitions of Symbolist art.

At first glance, the women in the works in this exhibition are less morbid than most Symbolists make us believe women were. There are, indeed, two pictures of *Salome* (Delville, Frey-Moock), and two women in armor (Khnopff, Guirand de Scevola), but the iconic *femme fatale* and the lurid sex-maniacs are missing. Instead, there is a straight-forward drawing of a somewhat moody *Sarah Bernhardt*, a personality worshiped by Symbolist poets and painters; a *Head of a Woman* by Evelyn De Morgan that requires the context of the painting for which it is a study, in order to understand the image's emotional weight; and even if one of Franz von Stuck's numerous versions of *Sin* had been available, we believe the collector would have preferred the *Expulsion from Paradise*, depicting a subdued Adam and Eve next to a superb, heroic archangel.

Almost all women in these paintings and drawings stand for something other than themselves. Some are allegories which need to be deciphered (Khnopff, Müller), others require study and intuition to understand the wider implications. Symbolist works are asking for this kind of interpretation. Discussions of Symbolist art tend to focus on subjects rather than style. While there seems to be a consensus on what Symbolist art *is*, there is hardly anything like a

## NOTES FROM THE COLLECTOR

Life is a quest for beauty. This understanding has shaped my life. The perception of how nature manifests itself led me in many small, at times larger steps to an awareness of beauty innate in all existence. Learning how artists see the world and what they try to express, aided me along the way.

When still a child, I was sent to a Catholic boarding school. There I was told that Eve was created from Adam's rib because it would have been too boring for Adam to live in that world as he knew it. I could not understand why God created a man first, and a woman only as an afterthought.

If the Universe is intelligent—and I never doubted that—it wants to create life. That is: life as an equally intelligent partner. Life is never one-dimensional, sort of monocellular, only male. Life will always create a field of creative tension: warm/cold, man/woman, alive/dead. This leads to a synthesis and therefore requires a decision: I have to make my position clear. Less is impossible, if I want to bring my existence in harmony with life.

In many countries, including my own country Germany, women were burnt at the stake because they were allegedly in league with the devil. It is anybody's guess how men's fantasies could assume such power. I believe this experience is buried deep down in the subconscious mind of all women in this world. Women carry life and give birth, whereas men endure very little procreative pain.

I believe that sensitive people, regardless whether men or women, have come to perceive that the Universe is maternal. This cannot be expressed in a direct manner. Artists, whose pictures I collect and admire, expressed themselves symbolically, inspired by their longing for mother Universe, our true home, which is not just a metaphor.

The beauty of mothers and women makes our temporary planet so worthy of love. I am grateful to all artists who attempted to convey this. I have collected their works, and now I no longer want to keep them to myself, but wish to share them.

I am glad that Shepherd Gallery approached my project with such a friendly and open mind. Many



# CATALOGUE

## 1 SOLOMON, Simeon 1840 - 1905 English School

### HOODED FIGURE, 1868

Black chalk on tan wove paper. 11 3/8" x 8 1/2" (29 x 21.5 cm). Monogram and date at lower right: S S 1868.

Formerly:  
Barry Friedman.

Note: Simeon Solomon was seventeen years younger than his brother Abraham, a well-known genre painter. Simeon looked up to his brother, his first teacher, and followed his footsteps to the Royal Academy in 1856. However, he felt more akin to the Pre-Raphaelites, who in turn admired his delicate draftsmanship and embraced him as a friend. In 1871, when Solomon was indicted for a homosexual act, they deserted him, as did his family, and Solomon became destitute, dying of a heart attack in a poor house.

Recently, Solomon's treatment of his Jewish heritage has been the focus of exhibitions in London (Jewish Museum, 2001) and Munich (along with Birmingham, 2006). In 1862, a series of ten drawings by Solomon, depicting *Jewish Rituals*, was published in London. They drew attention to contemporary Jewish life in London. Hitherto, Jewish subjects were usually treated in Orientalist settings. Solomon loved the costumes worn by modern people at religious cere-

monies, and he depicted them in Catholic, Orthodox, and Coptic rituals. A *Coptic Procession* of 1865 features a woman wearing a head-scarf as in the present drawing of 1868. The intensive gaze of the figure in the present drawing might be interpreted as expression of religious rapture.

The *Portrait of a Boy in Profile* (cat. no. 2) seems to be an earlier work of the artist, displaying a sensitive hand, following the discipline of the Academy and the influence of the German Nazarenes on English draftsmanship.

The drawing of 1885 of *A Woman's Head in Profile* (cat. no. 3), executed after Solomon had fallen on hard times, is, ironically, of a more ethereal mood. Compositions such as this one, with large idealized heads, dominate Solomon's later work.

#### Reference:

*From Prodigy to Outcast: Simeon Solomon - Pre-Raphaelite Artist*, London 2001, p. 18 ill. of *Coptic Baptismal* (hooded figure).



**2 SOLOMON, Simeon 1840 - 1905**  
**English School**

BOY'S HEAD IN PROFILE, circa 1860

Graphite on off-white card. 8" x 7 1/8" (20.3 x 18 cm).

Note: See the previous catalogue entry.





**3 SOLOMON, Simeon 1840 - 1905**  
**English School**

WOMAN'S HEAD IN PROFILE WITH DRAPERY,  
1885

Pencil and colored pencil on off-white card. 12 7/8" x 12" (32.7 x 30.5 cm). Monogram and date in red pencil at lower right: S S 1885.

Formerly:  
Barry Friedman.

Note: See the entry for catalogue no. 1.



#### 4 ROBERTSON, Walford Graham 1867 - 1948 English School

PORTRAIT OF SARAH BERNHARDT, circa 1880-90

Watercolor and pencil on thin tan wove paper, mounted to card. 10 3/8" x 5 3/8" (26.5 x 13.5 cm). Signed at lower right with monogram: RG.

Ex-collection:

Mrs. Patrick Campbell (1865-1940)

Formerly:

Fine Arts Society, July 1981.

Note: Sarah Bernhardt (1844-1923) was worshiped by Symbolist artists and writers. Her magnetic personality onstage, her irrational behavior offstage, her fancy of keeping wild animals as pets, and most of all her indulgence in paraphernalia of death attracted the Symbolists who had grown up with Baudelaire's *Fleurs du mal*. Being a painter and sculptor in her own right, she received in her studio fellow artists, including Graham Robertson.

Robertson grew up in London as a precocious reader and draftsman. While still in secondary school, he was admitted to Albert Moore's studio as a pupil for one year. He was younger than the first generation of the Pre-Raphaelite brotherhood, but he was erudite and talented, and became a much liked presence in their studios. After leaving school, he spent two more years with Albert Moore, attended the South Kensington Art School, and at age 18 spent time in Paris. Robert de Montesquiou took him around town to see private art collections, and wrote him a letter of introduction to Sarah Bernhardt.

In London, Graham Robertson presented himself to the actress, who took a liking to the "gawky boy with rudimentary French" (*Reminiscences*). He followed up with visits to her studio in Paris and became a permanent member of her entourage. They made drawings of each other. In the 1880's-90's Robertson produced a number of oil paintings

and watercolors of his friend, including a large canvas depicting Sarah Bernhardt in front of a fireplace surmounted by the famous portrait by Georges Clairin. The present watercolor seems to be from that period.

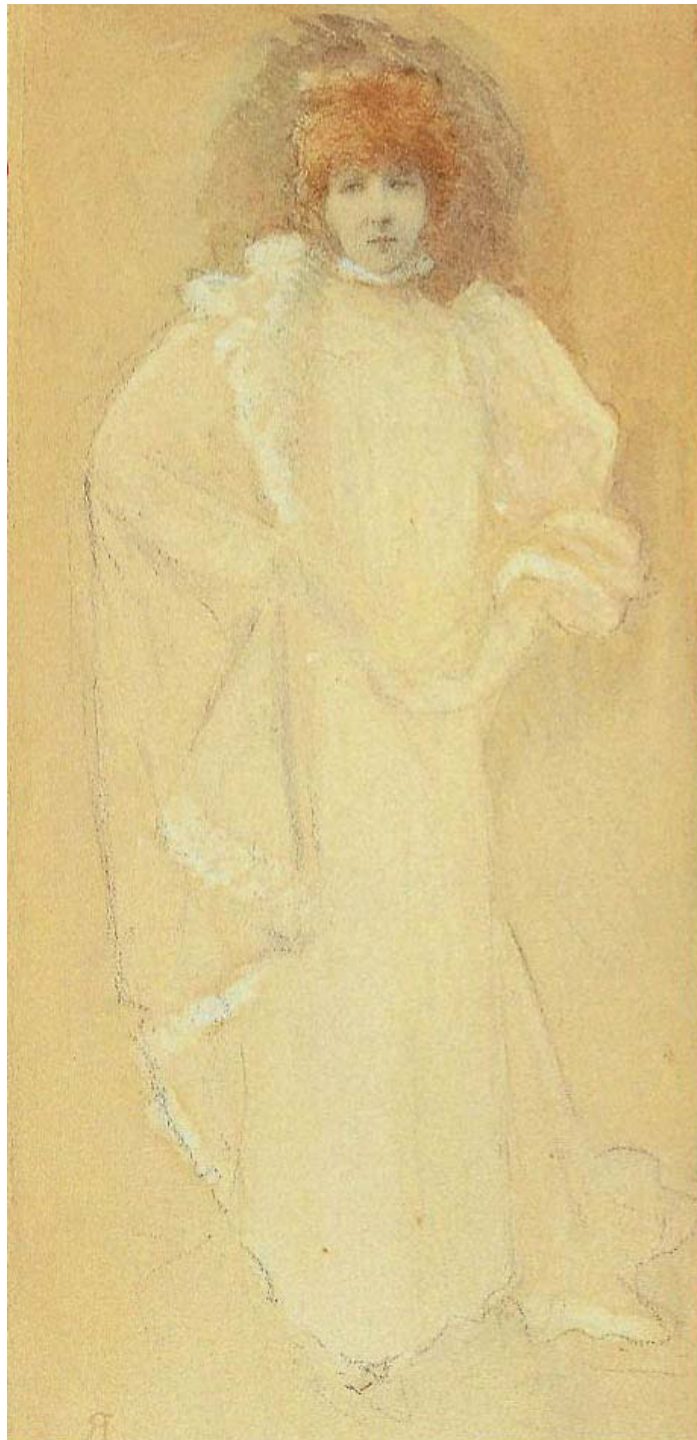
Robertson eventually settled in London. He became a regular contributor to the *English Illustration Magazine*, exhibited at the Grosvenor Gallery and the Royal Academy and was frequently reviewed in *The Studio*. He illustrated many books by himself and others, was involved in the theatre as playwright and designer, and he left behind one of the largest collections of works by William Blake, one of the patron saints of Symbolism. Being struck as a schoolboy by Alexander Gilchrist's *Life of William Blake*, he bought his first painting, *Ghost of a Flea*, for twelve pounds, after much soul searching about the expense. He was the driving force behind the revival of William Blake at the 1927 centenary.

Mrs. Patrick Campbell (1865-1940), one of the previous owners of the portrait, was a British actress. Her most famous role was that of Elisa Doolittle in George Bernard Shaw's *Pygmalion*.

Reference:

Georges Bernier, *Sarah Bernhardt and her Times*, New York, 1984 (ill. of four portraits of Sarah Bernhardt by Robertson).

W. G. Robertson, *Life was Worth Living; the Reminiscences of Walford Graham Robertson*, New York, London, 1931.



## 5 CROS, César-Isidore-Henri 1840 - 1907 French School

EVE AND THE SNAKE AT THE TREE OF  
KNOWLEDGE, circa 1890-1900

Bas relief in *pâte de verre*. 11" x 5 1/4" (28 x 13.3 cm).  
Signed at lower left: H. CROS.

Note: Henri Cros grew up in a family of intellectuals who supported his wish to become an artist. His younger brother Charles was a poet and inventor (the telegraph, the phonograph, color photography), his youngest brother Antoine was a doctor of medicine.

From age thirteen to fifteen he studied painting with Jules Valadon, then sculpture with Antoine Étex and briefly with François Jouffroy. His first Salon entry was a bust of his brother Charles in 1861 (Musée d'Orsay). In 1863 he joined the dissidents in the *Salon des refusés* with a plaster bust of *Ernest Renan*. At that time he began to experiment with colored wax, driven by his love of antiquities and by the newly discovered knowledge that antique sculpture was colored. At the Salon of 1870 Cros exhibited his first bust in colored wax, and after years of research and testing, he produced his first portrait medallion in *pâte de verre* in 1883.

Andreas Blühm, in *The Color of Sculpture*, describes the process of creating *pâte de verre* or glass paste: "[it] resembles that for ceramics in its main procedures, namely firing and glazing. Here pigments are mixed into the raw medium and the final result is

dependent on the temperature at which the piece is fired. The process was difficult to control, but with a little experience the artist could separate the colors fairly precisely, although no two objects would ever look exactly the same."

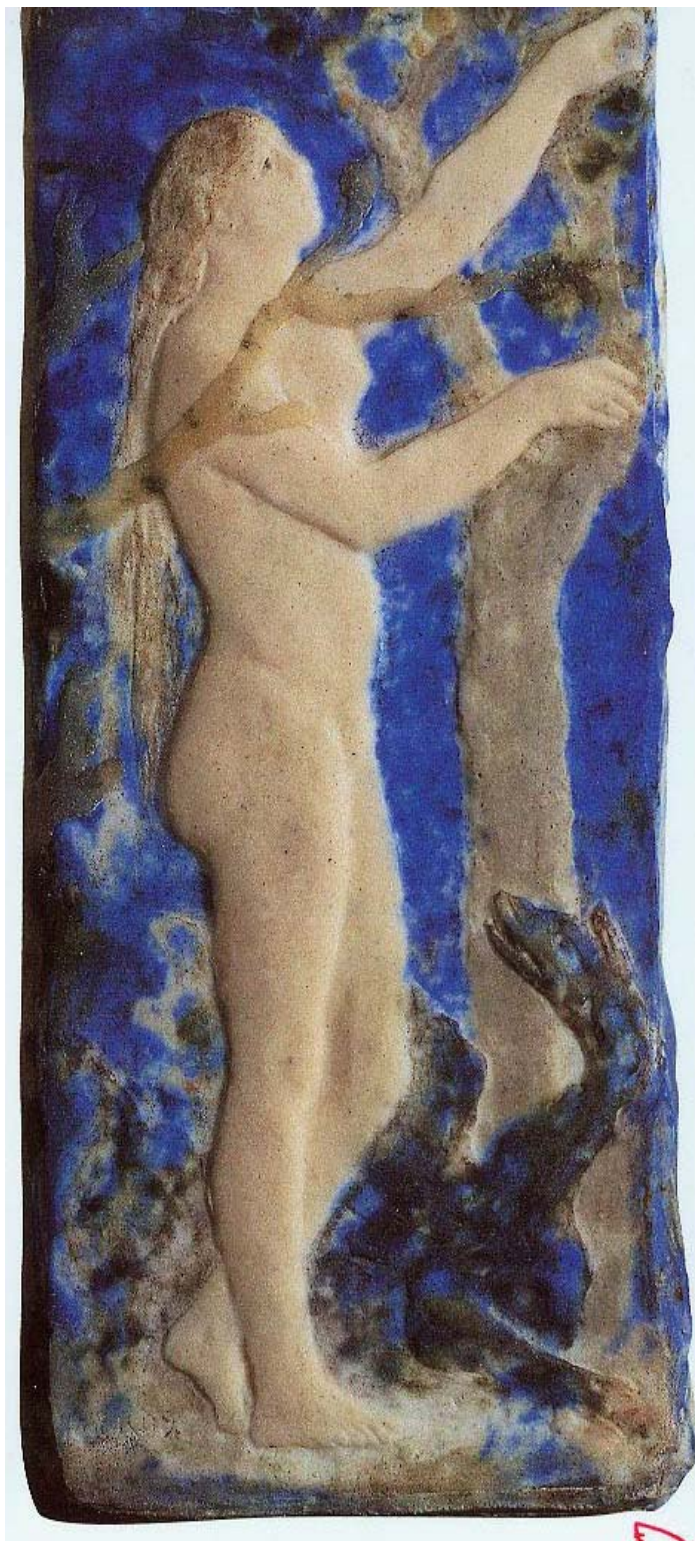
Henri Cros was a distinguished, reticent man, who was seeking to rediscover the knowledge of a process that was known to the Romans and subsequently lost. He read Latin and found texts that guided him in his experiments. His passion for the antique world drew him towards classical subjects, such as masks, centaurs, nymphs. The present subject of *Eve and the Snake* is a rare choice in Cros's œuvre.

In 1889 Cros was given a pension and a free studio by the manufactory of Sèvres, which enabled him to pursue large scale works in *pâte de verre*, such as the fountain *History of Water* (Musée d'Orsay) in 1894, and the bas-relief *History of Fire* (1900, Musée des arts décoratifs). Many of his models are preserved in the *Manufacture Nationale de Sèvres*.

Reference:

Andreas Blühm, *The Colour of Sculpture*, Van Gogh Museum Amsterdam, Henry Moore Institute, Leeds, 1996-97, p. 52.





**6 DESCOMPS, Jean-Bernard 1872 - 1948**  
**French School**

SAINT CECILIA

Oval bas relief in *pâte de verre*. 5 7/8" x 4 1/2" (14 x 11.5 cm).

Note: Jean-Bernard Descomps was trained as a sculptor in Toulouse, before he came to Paris and became a student of Alexandre Falguière. He exhibited at the Salon, won distinctions in 1901 and 1903, and received

commissions for two public monuments (both destroyed in World War II). He experimented with sculpture made of bronze and ivory, and, as the present relief shows, with the new medium of colored glass.

See also the previous catalogue entry on Henri Cros.





**7 FABRY, Émile-Barthélémy 1865 - 1966**  
**Belgian School**

REMINISCENCE, 1889

Oil on canvas. 31 1/2" x 55 1/8" (93 x 154 cm). Signed at upper right: *EMILE FABRY*.

Ex-collection:

Mlle Fabry, Brussels, 1972

Galerie Jean-Claude Gaubert, Paris, 1973

Barry Friedman, New York, 1984

Exhibitions:

Galerie Jean-Claude Gaubert, *Idéalistes et Symbolistes*, Paris, October-December 1973, no. 20, p. 23 ill.

David and Albert Smart Gallery, Chicago, January-February 1984, cat. no. 37, ill.

Barry Friedman, New York, March-June, 1984, same catalogue as:

Delaware Art Museum Wilmington, July-August, 1984, cat. no. 37.

Hôtel des Ventes, Enghien-les-Bains, France, *Les symbolistes. Collection Barry Friedman*, 25 Oct. 1987, cat. no. 44, ill.

Note: Emile Fabry was a member of *Les XX* and participated in Joseph Péladan's *Rose + Croix* exhibitions (1893, 1895). He became "drawing master after the head" at the Brussels Academy in 1903, and stayed with the institution in ever higher positions until 1936. His friendship with the architect Victor Horta led to numerous decorative works in public buildings in Belgium.

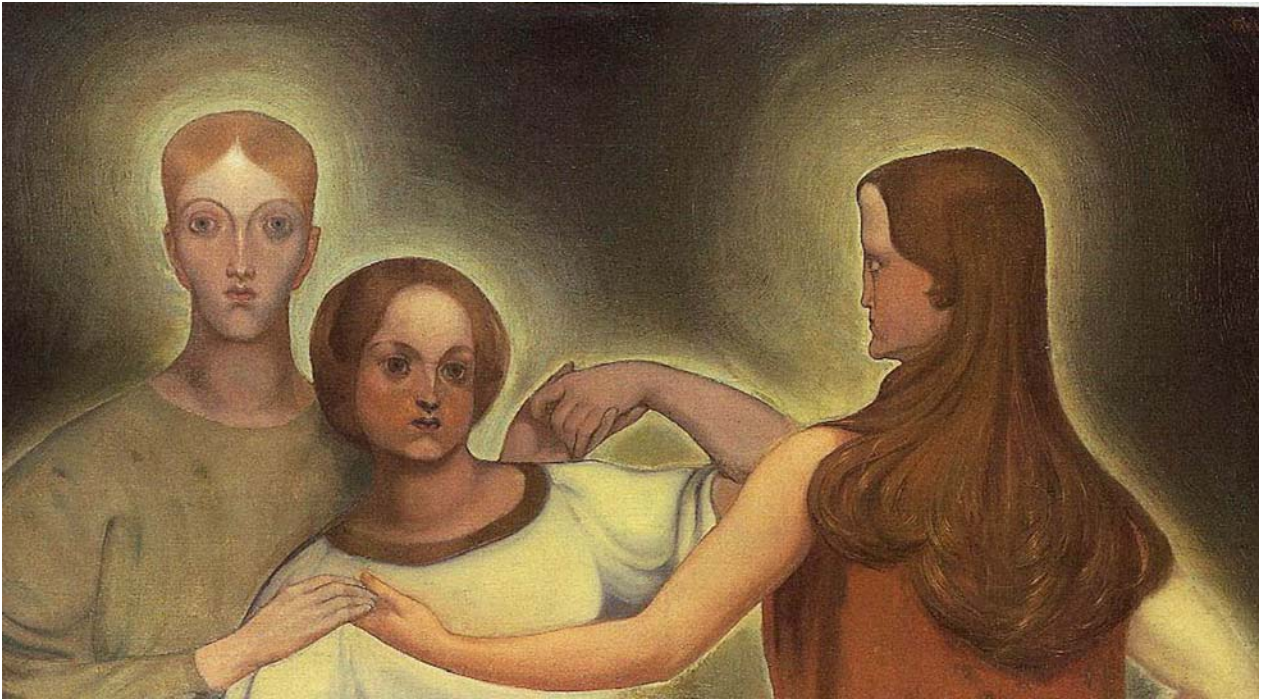
Fabry's idiosyncratic imagery gives him a special place among Brussel's Symbolists. His work revolves around a singular theme, the portrayal of suffering and grief. His pictorial vocabulary was defined early on and is instantly recognizable throughout his work. The large scale of the figures, the elimination of details, the intense expression, but most strikingly the deformation of faces lend his images a hallucinatory effect. From

the first exhibitions, they have been likened to images in funhouse mirrors, albeit of a threatening kind. The scale of his figures and the smooth surface of his canvases foreshadow the style of *Neue Sachlichkeit* in the 1920's.

The present painting predates Fabry's earliest exhibitions. Dated 1889, the painting was executed while the artist was still attending courses in figurative painting at the Academy. Although an early painting, it contains elements which Fabry used all his life: the contrast of Youth and Age and the dance-like gesture of hands and arms. The most threatening figure in the right foreground recurs in the painting *The Thread of Life* of 1892 as the Norn who cuts the thread of life. In the present painting the figure assumes a similar role of destiny, confronting Childhood and Youth.

Reference:

Jacqueline Guisset, *Emile Fabry, 1865-1966*, Brussels, 2000.



## 8 STUCK, Franz von 1863 - 1928 German School

EXPULSION FROM PARADISE , 1891  
(*Vertreibung aus dem Paradies*)

Oil on canvas. 16 1/4" x 31 1/2" (41.5 x 80 cm). Signed  
at lower right: FRANZ / STUCK.

Exhibition:

Berlin, May 1891, Gallery Schulte, Unter den Linden.  
Munich, *Münchner Jahres-Ausstellung im königlichen  
Glaspalast*, cat. no. 1485, ill.

Note: Franz von Stuck, the son of a Bavarian miller, was one of Germany's most notorious and popular painters at the turn of the century. At age fifteen he began his studies in Munich, at age thirty he was professor at the Munich Academy (Wassily Kandinsky, Paul Klee, Joseph Albers were among his students), four years later he built an enormous neo-classical palace for himself and his family in Munich, and at age forty-three he was ennobled as *Ritter von Stuck*. He was the most successful Symbolist painter in Germany, creating a rich oeuvre of paintings until about the First World War, after which he turned mostly to sculpture.

Between 1889 and 1891 Stuck painted a group of closely related religious subjects: *The Guardian of Paradise* (1889), *Lucifer* (1890), *Paradise Lost* (circa 1890), and the present *Expulsion from Paradise* (1891). All four paintings were exhibited in Stuck's first large one-man-show at Gallery Schulte in Berlin in 1891. In the same year, he exhibited them in the International Art Exhibition in Munich. *The Guardian*, a large painting, now in the Museum Villa Stuck, caused a sensation and immediately won him a medal. The painting depicts a Cherubim with widely spread wings, holding a flaming sword, firmly confronting the viewer (or anyone trying to enter Paradise). From the beginning, this angel, which reappears in the present painting, was understood as being more Hellenistic than Christian, more warrior than saintly guardian, and not unlike a portrait of the artist himself.

In the present painting, the angel is turned into profile, and Adam and Eve are added at the right. The angel's bent wings are firmly planted on the ground, balancing the slight curve of the two bodies on the right. A vanishing demarcation line indicates the border of Paradise in the center of the painting, reinforcing its symmetrical composition. The dark and light bodies of Adam and Eve repeat the rhythm of the angel's dark wings and light body. The most innovative element is the scintillating light which creates an unreal magic space.

Two years after its first exhibition, an illustration of the painting was published in a monograph, edited by Otto Julius Bierbaum, which included over 100 reproductions of paintings, drawings and sketches. The photo of *The Expulsion*, made for this publication, is in the collection of the Museum Villa Stuck.

In 1897, Stuck painted a variant of the present painting, *Paradise Lost* (at the size of 2 m x 2.90 m), which is now in the Staatliche Kunstsammlung, Dresden.

References:

Heinrich Voss, *Franz von Stuck 1863-1928, Werkkatalog der Gemälde*, Munich 1973, cat. no. 16/142, ill.

*Die Kunst*, vol. 6, 1890/91, p. 250.

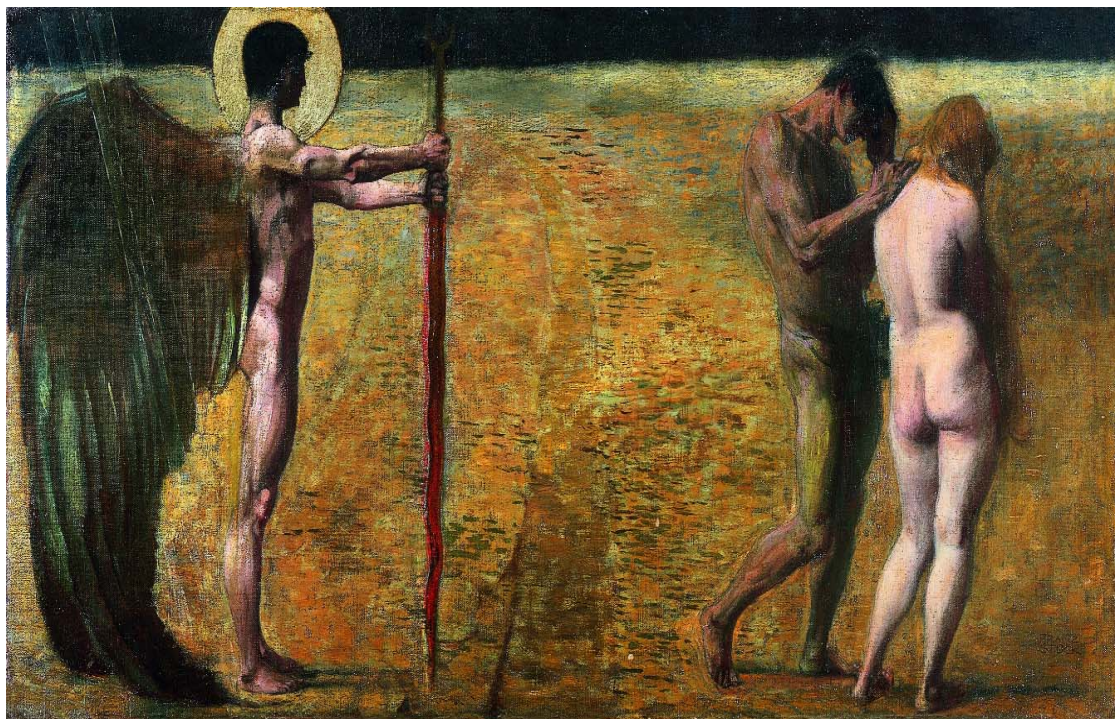
*Die Kunst*, vol. 9, 1898/I, p. 24, ill.

Otto Julius Bierbaum, *Franz Stuck*, 1893, p. 57, pl. 3, ill.

Thomas Raff, *Christliche Themen im Werk Franz von Stucks*, Tettenweis, p. 14 ff, ill. no. 12.

Julie Kennedy, *Der Wächter des Paradieses "Ein gemaltes: Da bin ich!"*, Tettenweis 2003/04, p. 40, ill. of photo.







**9 KHNOPFF, Fernand 1858 - 1921**  
**Belgian School**

**PROJECT FOR A FRONTISPICE FOR THE WORKS  
OF VILLIERS DE L'ISLE ADAM, circa 1891**

Graphite on *papier calque*, laid to tan card. 13 5/8" x 5 1/2" (34.5 x 14 cm). Signed at lower left: *Fernand Khnopff*. On verso, possibly in the artist's hand, inscription: *projet de frontispice pour les œuvres de Villiers de l'Isle Adam*.

**Ex-collection:**

Marquis de Grammond, Paris  
Bernard de Grammond, Paris  
Lucien Vallet, Paris

**Exhibition:**

Paris, Galerie du Luxembourg, *Peintres Symbolistes*, 1976.

**Note:** Fernand Khnopff was one of the most original and successful artists of the Symbolist movement. Born into a wealthy family in Belgium, he studied at the Brussels Academy (1875), lived in Paris (1877-80), became a founding member of the group *Les XX* in 1883, and had his Salon debut in Paris in 1884. By the 1890's he was an internationally known, prodigious artist.

Throughout his work, he pursued a union of art and literature, beginning in 1883 with a painting *After Flaubert*. He based major works on poetry by Christina Rossetti (*I Lock My Door Upon Myself*, 1891), was inspired by the plays of Maurice Maeterlinck and the poems of Émile Verhaeren. The title of the present drawing is to be taken as an homage to Villiers rather than as a drawing for an actual publication.

Philippe-Auguste-Mathias, comte de Villiers de l'Isle Adam (1840-1889), descendant of an illustrious family, wrote prose fiction steeped in Symbolism, full of strange and grandiose dreams. He was part of the rebellious group of artists around Eduard Manet, fre-

quentering the Café Gerbois in the *Batignolles*. He died at age forty-nine after a life in poverty, which he cultivated in scornful pride. His last work, *L'Ève future*, published in 1886 with a cover illustration by Auguste-François Gorguet, seems to have inspired the present drawing. Michel Dragnet accompanies his catalogue entry for the present drawing with a quote from *The Future Eve*:

"The goddess is veiled in steel and silence. From her appearance seem to emanate the words: 'I am Beauty itself. I only think with the spirit of the person who contemplates me. In my absoluteness, every concept dissolves itself, becoming limitless...'"

It is not unusual to encounter women in armor in Khnopff's work. The knightly appearance of his Wagnerian warrior maidens hides the body's disturbing sensualism, it bestows an androgynous element to the figure, and provides contrast to the soulful face. In the present drawing, the features are those of the artist's sister Marguerite, who modeled for her brother in numerous paintings and drawings.

**Reference:**

Robert L. Delevoy, Catherine de Croës, Gisele Ollinger-Zinque, *Fernand Khnopff*, Brussels 1987, p. 270, cat. no. 193, ill.  
Michel Dragnet, *Khnopff ou l'ambigu poétique*, [Paris] 1995, p. 286, ill.





**10 SCHWABE, Carlos 1866 - 1926**  
**Swiss School**

THE PROFANE AND THE SACRED, 1891  
(*Le Profane et le Sacré*)  
ILLUSTRATION FOR *L'ÉVANGILE DE L'ENFANCE*

Ink and watercolor on card. Gold leaf applied to the cross.  
Sight: 12 5/8" x 8 5/8" (32 x 22 cm). Signed and dated  
at lower right of center: *Carlos Schwabe 91*.

The illustration *The Profane and the Sacred* appears in  
chapter 15, verses 19-21, of *L'Évangile de l'Enfance*.

Formerly:  
J. C. Gaubert, Paris.

Note: Carlos Schwabe was born in Germany in 1866.  
In 1870 his family settled in Geneva, Switzerland. His  
father, a tailor, saw no future for his son as an artist.  
The youngster was apprenticed with a tailor, a sign  
painter, a decorator, all of whom he left. Finally Joseph  
Mithey, professor for decorative painting and ceramics  
at the *École des Arts Industriels*, accepted Carlos  
Schwabe in his class. Mithey was a dedicated and  
exacting teacher who planted a garden and installed a  
pond on school grounds to instruct his students in pre-  
cise observation of nature. He laid the foundation on  
which Schwabe would build for the rest of his artistic  
life. Nature studies are an essential element in  
Schwabe's Symbolist imagery.

In 1888 Schwabe received a modest grant in  
Switzerland (he became a Swiss citizen at this point)  
which enabled him to move to Paris where he was  
caught up in the mood of religious idealism, spiritualism  
and occultism. He became a close friend of Joseph  
Péladan, whose esoteric group *Rose + Croix* prepared  
its first Salon in Paris in 1892. Schwabe contributed  
several watercolors and designed the poster.

Schwabe's predilection for precise draftsmanship  
drew him to the world of books. He created images for  
Charles Baudelaire's *Fleurs du Mal*, Maurice  
Maeterlinck's *Pelléas et Mélisande*, Émile Zola's *Le  
Rêve*, and for what became known as *L'Évangile de  
l'Enfance*, for which the present watercolors are  
preparatory studies.

Only in the hot house of Paris in the 1890's with its  
aesthetic interpreters of religious concepts, its seekers  
of eternal truth beyond ordinary life, its prophets who  
declared "la ligne est la...théologie de forme," a conco-  
ction such as *L'Évangile de l'Enfance* could find true  
believers. This fictional gospel of the infancy and youth  
of Christ was purportedly discovered in an Austrian  
monastery and translated from the Latin by Catulle  
Mendès, an author of trivial risqué novels and plays.  
The full title of the work was *L'Évangile de l'Enfance de  
Nôtre Seigneur Jésus Christ selon Saint Pierre*. It was  
serialized with Schwabe's illustrations in *La Revue illus-  
trée* from 1891-94 and subsequently published as a  
book by Armand Colin. In 1892 Schwabe exhibited

three of the drawings in the Salon of the *Rose + Croix*.  
The illustrations were a great success and continued to  
be exhibited to great acclaim.

Schwabe began to work on the illustrations in  
1890. He did not follow the text literally with descrip-  
tive images, but created his own interpretations of the  
text. The present drawing, *The Profane and the  
Sacred*, is a perfect example of his approach. The  
drawing illustrates a paragraph devoted to a con-  
frontation of Jesus and the Pharaoh. In contrast to  
Moses' infliction of the plagues, Jesus works benign  
wonders (water turns into milk instead of blood etc.)  
and wins over the Pharaoh. Schwabe depicts this  
narrative as contrast of Old and New Testament, of  
Synagoga and Ecclesia, standard allegories of  
medieval art. The cross, separating the two figural  
allegories, the owl (for the darkness of the Profane),  
the doves, the harp with wings versus the broken  
harp with broken wings, the low cut dress versus the  
modest robe, the eyes fixed on the cross versus  
shielded eyes (blindfolded Synagoga), are all familiar  
iconography. Schwabe brought to them his sweeping  
linear style, his clear definition of details, modern  
looking figures, and the conviction that even the  
change of lilies to thistles in the surrounding border  
designs would contribute to an emotional understand-  
ing of the text.

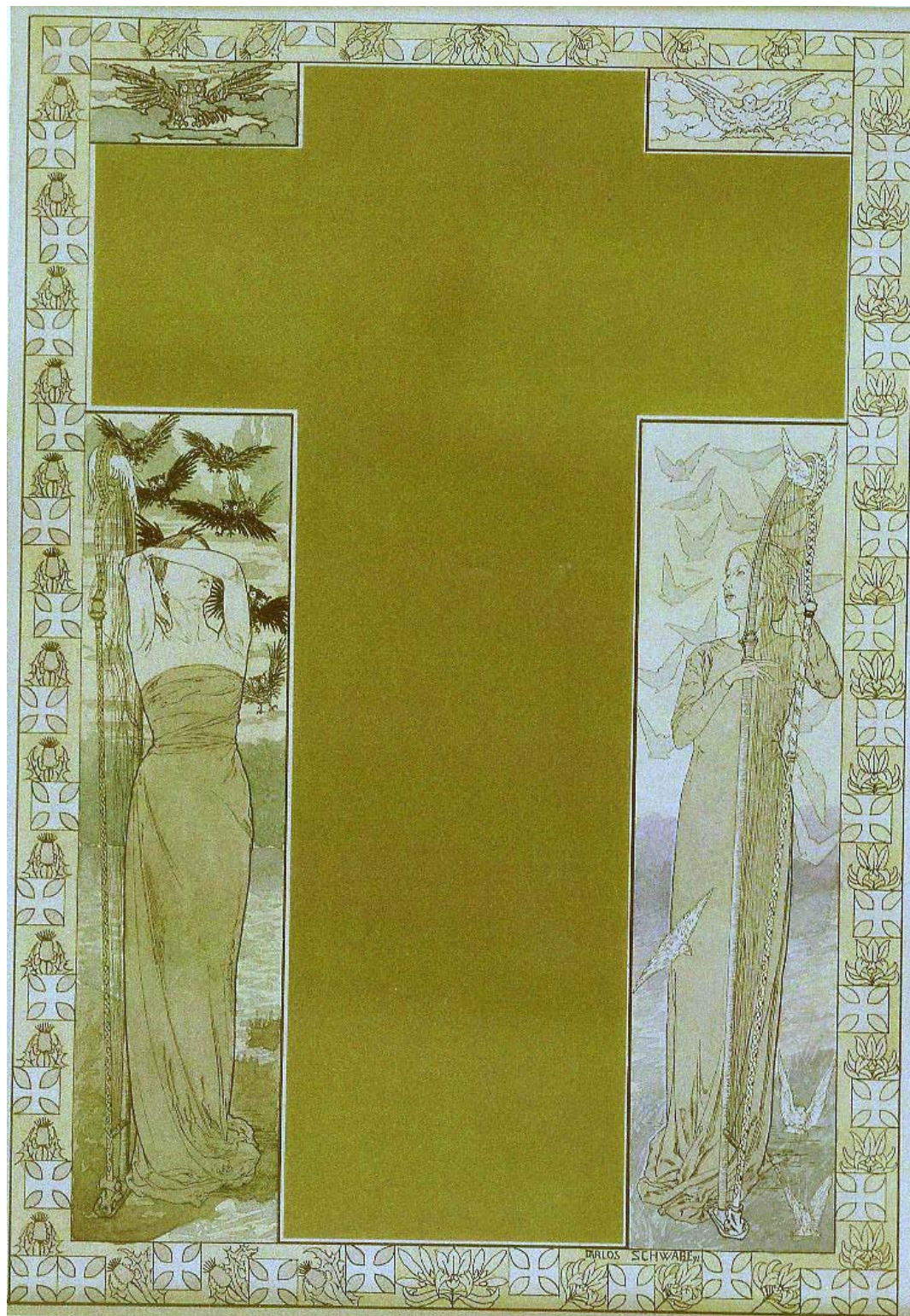
The second drawing, *Symbolic Ornaments*, makes  
this point even more explicit. Starting with precise  
observation of plant life as he had learned it in his  
Geneva school, Schwabe created abstractions with  
organic lineaments that were meant to generate the  
feeling of universal harmony. As he followed medieval  
prototypes in his depiction of biblical subjects, he fol-  
lowed the ideas of German Romanticism (especially of  
Otto Runge) in his evocative floral design.

Reference:

Marla H. Hand, *The Symbolist Work of Carlos H.  
Schwabe*, Diss. University of Chicago, 2 vol., 1984 (I  
owe Marla Hand the interpretation of *The Profane  
and the Sacred*).

Philippe Jullian, *L'Évangile Symboliste Carlos  
Schwabe 1892*, Galerie Gaubert, Paris, 1974 (p. 50  
ill. of *The Profane and the Sacred*).

Jean-David Jumeau-Lafond, *Carlos Schwabe, Sym-  
boliste et visionnaire*, Courbevoie, 1994 (p. 163 ill. of  
the published version of the *Symbolic Ornament*).



**11 SCHWABE, Carlos 1866 - 1926**  
**Swiss School**

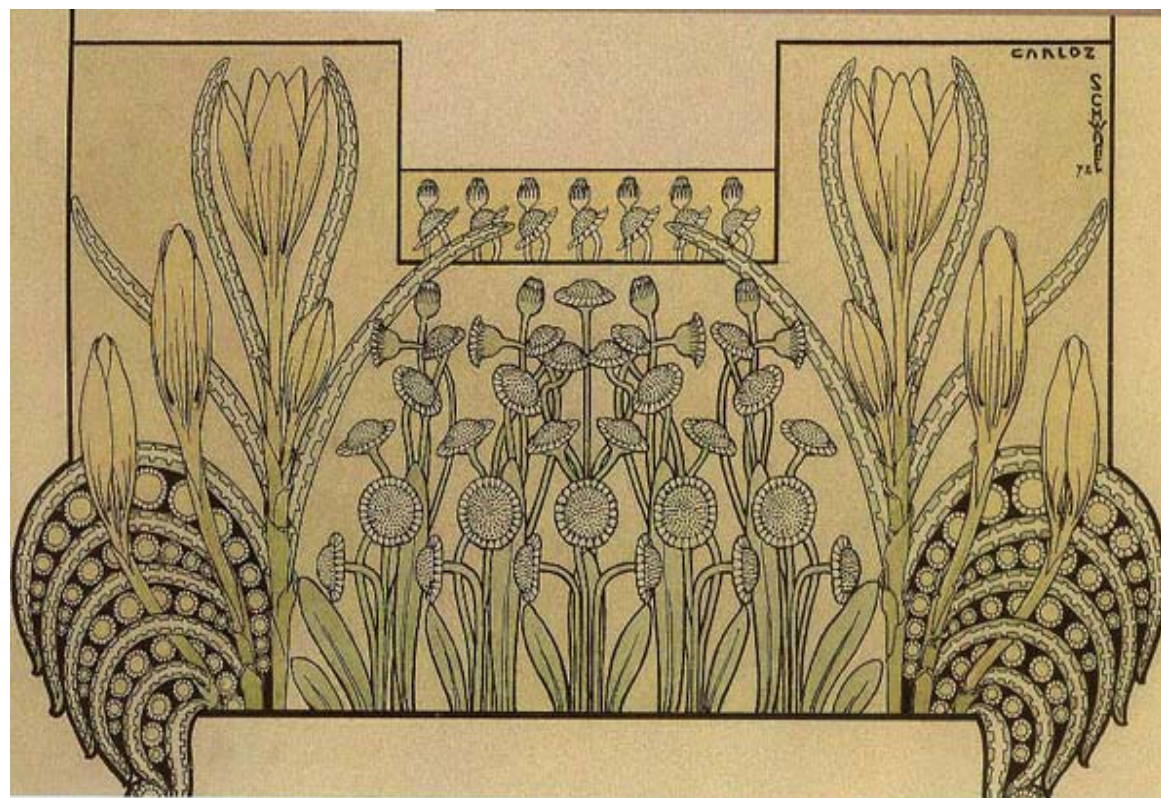
SYMBOLIC ORNAMENT, 1892  
ILLUSTRATION FOR *L'ÉVANGILE DE L'ENFANCE*

Ink and watercolor on card. Sight: 7" x 10" (18 x 25.5 cm). Signed and dated at upper right: CARLOZ (horizontally) SCHWABE 92 (vertically).

The illustration appears in chapter 15, verses 29-33, of *L'Évangile de l'Enfance*.

Note: See the previous catalogue entry.





**12 LÉVY-DHURMER, Lucien 1865 - 1953**  
**French School**

SALOME, 1896

Pastel and graphite on paper. 20" x 24" (51 x 61 cm). Signed, dated, and dedicated at lower right: *A mes cher Amis Cazali affectueusement L. Dhurmer 96*. At upper left inscribed by the artist: *LA TÊTE coupée fut donnée à la jeune fille - St. Matthieu* (the severed head was given to the young woman - St. Matthew).

Ex-collection:  
Family Cazalis, Paris.

Exhibition:  
*Le Symbolism en Europe*, touring exhibition, Rotterdam, Brussels, Baden-Baden, 1975-76, cat. no. 94, p. 109, ill.

Note: Lucien Lévy-Dhurmer was born in Algiers into a Jewish family. It is not evident, when he or his family moved to France. To differentiate himself from numerous other Lévy's, he adopted a part of his mother's maiden name (Goldhurmer). His education did not follow the routine path of École des Beaux-Arts, Rome prize, Salon debut. Instead, after studying with Raphael Collin for a few months, Lévy-Dhurmer became a potter. He was artistic director in the manufactory of Clément Massier on the Côte d'Azur for eight years, inventing new forms and techniques and signing his pieces *L. Lévy*. After a row with Massier he left and went to Italy around 1895. The encounter with Italian Renaissance art was to influence him for the rest of his life.

Lévy-Dhurmer's first exhibition of paintings and drawings at Georges Petit in 1896 was a great success. The *Gazette des Beaux Arts* (1897) and *The International Studio* ran essays about the young talent, praising his subtle use of luminescent colors. Lévy-Dhurmer had learned from the Impressionists, but was also open to the idealism of the Pre-Raphaelites. Joseph Péladan repeatedly invited him to become a

member of his Salon *Rose + Croix*, but Lévy-Dhurmer never joined a group. Being a Jew from Algiers, a potter among painters, a self-taught artist among academic achievers, might have given him the independence and clear-sightedness of an outsider.

The present pastel of *Salome* is indeed different from all other Symbolist versions of this subject (e.g. Gustave Moreau, Odilon Redon, Adolf Frey-Moock). Lévy-Dhurmer does not depict "the monstrous Beast of the Apocalypse" which Des Esseintes conjures up when contemplating Gustave Moreau's *Salome* (Huysman, *Against Nature*, 1884). On the contrary, there is nothing revolting in the gentle, soft embrace of two beautiful young people, their heads emanating beams of light and flaming red hair. Only our knowledge of the story behind it, and the point of the knife under bare skin cause a shudder. A quote from the gospel of St. Matthew hovers above the scene, lest we forgot. The image is not set in a recognizable space, the termination of the head is vague, a dream-like isolation prevails.

The pastel is dedicated to *mes amis Cazalis*. Henri Cazalis, author of *Henri Regnault, sa vie, son œuvre* (1872), a friend of Mallarmé's, published under the pseudonym *Jean Lahor* an article about Burne-Jones in the *Revue de Paris*. His love for the Pre-Raphaelites extended to the work of Lévy-Dhurmer, a natural next step.

Reference:  
Geneviève Lacambre in *Le Symbolism en Europe*, Rotterdam, Brussels, Baden-Baden, 1975-76, p. 109.



**13 MONTALD, Constant 1862 - 1944**  
**Belgian School**

**WOMAN'S HEAD WITH SCARF**

Blue pencil on heavyweight wove off-white paper. 17 3/8" x 12 1/16" (44 x 30.6 cm). Signed at lower right: *C. Montald*; inscribed at lower left: *étude*.

Formerly:  
Galerie Jacques Dewindt, Brussels  
Barry Friedman, New York

Exhibition:  
*Les Symbolistes. Collection Barry Friedman*, Hôtel des Ventes, Enghien-les-Bains, Oct. 25, 1987, cat. no. 62 (not ill.).

Note: Constant Montald studied in his hometown of Ghent, where his talent was recognized and rewarded early on. He received several travel grants in his early twenties, and in 1886 the Rome prize. Deeply moved by seeing the Sistine Chapel, Montald resolved to become a muralist. He found a like-minded fellow country-man in Jean Delville, whose circle *Pour l'Art* advocated monumental painting. Brussels was the perfect place for these ambitions, with public building booming. Constant Montald brought his love of alle-

gories and Symbolist subjects to his decorations such as *Under the Secret Tree* (Palais du Cinquantenaire) or *Fount of Inspiration* (Colonial Union Building, Brussels).

The present drawing reflects Montald's veneration for Puvis de Chavannes, the grand master of mural painting, whose deliberate lack of modeling and perspective became a formula of early 20th century modernists. The head in the present drawing is not so much set against a background of foliage but on the same plane as the leaves and the tree trunk. Eschewing the hierarchy of foreground and background, Montald created a sameness of universal existence as the Symbolists perceived it.







**14 LE SIDANER, Henri-Eugène-Augustin 1862 - 1939**

**French School**

BEGUIN CONVENT IN COURTRAI, 1899  
(*Béguinage. Courtrai*)

Oil on canvas. 22 3/4" x 28 3/4" (57.5 x 73 cm). Signed at lower left: *LE SIDANER*. On verso, on center stretcher bar rectangular stamp: *COLLECTION DE / LOUIS LE SIDANER*.

Ex-collection:  
Louis Le Sidaner.

Sale:  
Hôtel Drouot, Paris, 28 Feb. 1949, lot no. 92, titled *Le Couvent*.

Exhibitions:  
Feb. 1905, *Le Sidaner*, Goupil Gallery, London, no. 8, ill.  
April 1911, *Le Sidaner*, Galeries Georges Petit, Paris.  
Oct. 1931, *Le Sidaner*, Galerie des Artistes français, Brussels, no. 29.  
May 1936, *Le Sidaner*, M. Knoedler and Co., Paris, no. 17.  
March 3 - April 30, 1973, *Autour de Lévy-Dhurmer. Visionnaires et Intimistes en 1900*, Grand Palais, Paris, no. 28, ill.

Note: Born in Saint Louis, Mauritius, Le Sidaner came to France with his father, a ship-broker, in 1872. After his father died, he moved to Paris and entered Cabanel's studio in 1882. Subsequently he also attended the École des Beaux-Arts, but soon after moved to Étables on the Channel to work by himself.

Until 1868 he depicted churches, farm houses, landscapes and religious scenes, all with Symbolist connotations, but always painted with a primary interest in the effect of light. Beginning in 1895, he assimilated the techniques of the Impressionists, while producing his major Symbolist work, *Sunday* (1898, Musée de Douai).

"The year 1898 was a turning point for Henri Le Sidaner," wrote his son Rémy in the catalogue raisonné of his father's work, [he] "travelled to Bruges during the month of July and chose Impressionism as his future working technique." Le Sidaner returned to

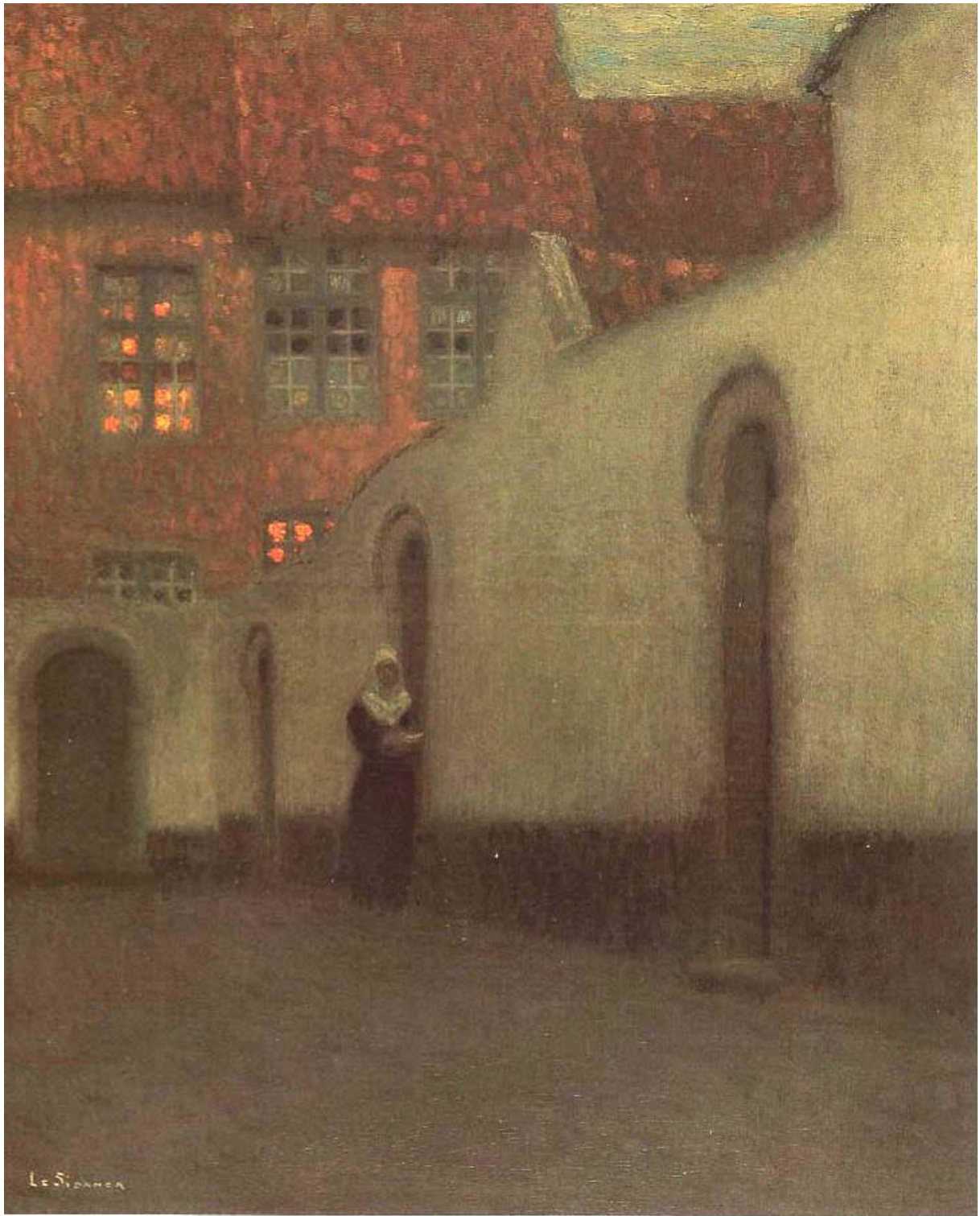
Bruges the following year, 1899, and possibly on the way there stopped in Courtrai, a small manufacturing town between Lille and Brussels.

In 1899, the date of the present painting, Le Sidaner signed a contract with the Gallery Georges, giving it exclusive rights to all his works in oil and pastel. He delivered seventeen paintings that year. This group of paintings of 1899 departs from Le Sidaner's earlier work. After painting landscapes populated by groups of figures, the artist turned to city views of deserted streets, partial views of buildings, empty court yards with single figures. The effect of light is still a central concern, giving the ominous architecture a mysterious stillness. In the present painting, the deadly silence is alleviated by the presence of a nun and by a glimmer of hope twinkling from beyond the windows.

The *Béguinage* in Courtrai was a convent of Beguins, originally a religious association of women who lived in secluded cottages and engaged in social work. After prosecution in the Middle Ages, their domiciles often became housing for the poor.

Reference:

Yann Farinaux-Le Sidaner, *Le Sidaner, l'œuvre peint, l'œuvre gravé*, 1989, cat. no. 75, ill.  
Gabriel Mourey, "The Work of M. Le Sidaner", *The Studio*, vol. 24, Oct. 1901, p. 30, ill.  
*Le petit journal des grandes expositions*, May 1973.



**15 GUIRAND DE SCEVOLA, Lucien-Victor**  
**1871 - 1950**  
**French School**

**THE KING'S DAUGHTER, 1902**

Watercolor on paper. 24 1/4" x 20 1/4" (61.5 x 51.5 cm). Signed and dated at lower left in gold: *GUIRAND DE SCEVOLA / 1902*. On verso old label from artist's supply store: *Th. Bonjeau, Paris*; stamp *LIN...INC*; old label, inscribed 491.

Note: Guirand de Scevola was a student of Fernand Cormon and Pierre Dupuis and exhibited regularly at the *Salon des artistes français* from 1889. From 1894 he specialized in Symbolist paintings evoking young women, inaccessible and diaphanous. The young princess in the present painting, reminiscent of fairy tales and legends of old, follows the sentiment of Pre-Raphaelites who enjoyed a second wave of popularity in France in the 1890's. With golden hair and adorned

with precious jewels like Gustave Moreau's princess Salome, *The King's Daughter* is an image of an unattainable dream.

A variant of the same subject, *The Young Princess*, painted in the same year, depicting the princess *en face*, is in the museum of Mulhouse, Alsace.

Reference:

*Symbolismus in Europa*, Staatliche Kunsthalle Baden-Baden, 20 March - 9 May, 1976, p. 77 (ill. of the Mulhouse variant).





**16 FREY-MOOCK, Adolf 1881 - 1954**  
**Swiss School**

SALOME, circa 1910

Oil on board. 26 3/8" x 17 7/8" (67 x 45.5 cm). Signed at lower right: A. FREY/MOOCK.

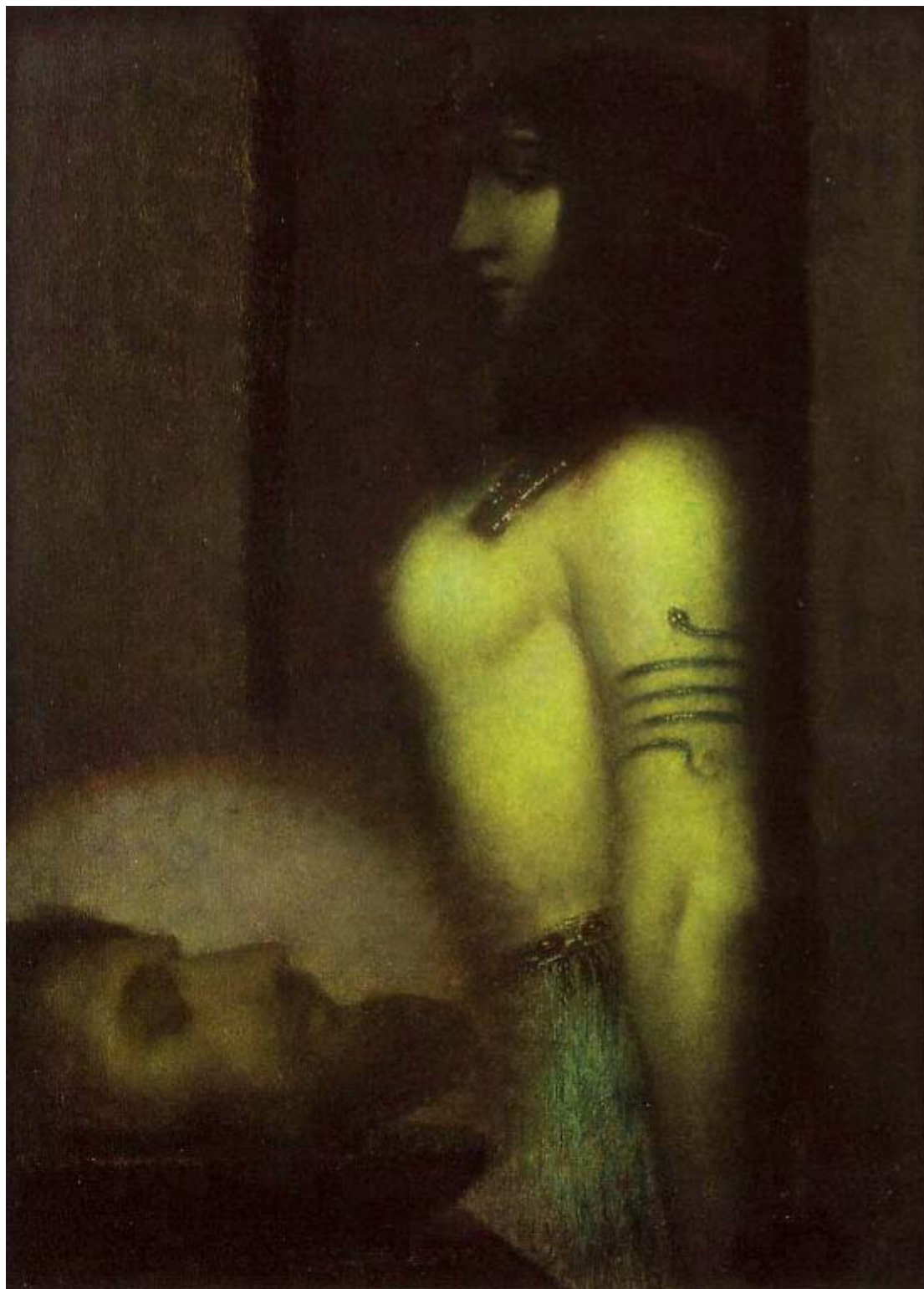
Note: Adolf Frey-Moock was born in Switzerland (in Jona, not Jena as often recorded) where he was apprenticed to learn the trade of decorative fresco painting in churches. After several months as a touring artisan (during which he painted the *Schöne Brunnen* in Nuremberg), he entered the Academy in Munich where he studied with Wilhelm Diez. Although he was one of the most loyal followers of Franz von Stuck, he was never a student of his. Instead, in 1909, he became a studio assistant of the hugely successful, recently ennobled master. In the 1930's Frey-Moock lived in Nördlingen, then again in Munich, and eventually he returned to Switzerland.

The theme of Salome was much in the air in the decades between 1890 and 1910 (see also Lévy-Dhurmer in this catalogue). In 1904 Oscar Wilde's play *Salome* was produced in Munich, followed shortly after by Richard Strauss's opera *Salome*. In 1906 Franz von Stuck painted three versions of *Salome* (Voss 310), each showing Salome dancing, offering her nude body frontally, head twisted backwards over her shoulder. In

preparation, Stuck or his wife Mary took a series of photographs of a model posing in front of a white canvas, stretched in a dark frame. The vertical columns of the dark frame, as it appears in the photo, might have been on Frey-Moock's mind when he established the rigidly vertical figure of his *Salome*. He borrowed from Stuck the radiant head of John the Baptist, which in turn might have been inspired by Gustave Moreau's *Apparition* of 1876. Frey-Moock's color juxtaposition of dark shadows and glowing flesh are reminiscent of Stuck's *Sin* (*Die Sünde*, 1892), an omnipresent icon of the 1890's to 1910's (Stuck painted at least twelve versions of it). In fact, Stuck displayed *Sin* as an altar piece in the very studio where Frey-Moock was working as an assistant in 1906.

References:

Horst Ludwig, *Franz von Stuck und seine Schüler*, Munich 1989, p. 283 ff. (see: Stuck followers).  
Heinrich Voss, *Franz von Stuck, Werkkatalog der Gemälde*, Munich 1973, p. 165 (Stuck's *Salome*).  
*Spiel und Sinnlichkeit. Franz von Stuck*, Mittelrhein Museum Koblenz, 1990, p. 57 (photos by F. or M. Stuck).



**17 KIRCHNER, Raphael 1876 - 1917**  
**Austrian School**

**BUST PORTRAIT OF A WOMAN, 1908**

Pastel and blue ink over graphite on card. 16 1/2" x 8 5/8" (42 x 22 cm). Signed at lower right of center: *RAPHAEL/KIRCHNER/Paris*. Dedicated above signature: *S./e. Dr. Codet*. On verso label inscribed in ink: *Kirchner Raphael, peintre né à Vienne (Autriche) membre de la société des artistes français, médaille de bronze 1913, Buste de Femme - aquarell 1908*.

Ex-collection:  
Dr. Codet, Paris.

Note: Richard Kirchner was born in Vienna, lived in Paris and London (1900-14), and died in New York (1914-17). He was the son of a calligrapher and studied in Vienna at the *Allgemeine Malschule* (General Painting School, 1890-94) as well as at the Special School for History Painting (1894-97), a private school run by the Academy professor August Eisenmenger (1830-1907).

Kirchner specialized early on as a portrait painter and illustrator. In Paris he created a female type of the demi-monde which became known as the "Kirchner-girl". He published his mildly erotic women in *La Vie Parisienne* and in *The Sketch*; he also sent

drawings for reproduction to Vienna to the publisher Max Herzberg and the *Wiener Werkstätte*; and he exhibited at the Munich Glaspalast (1904) and the Paris Salon (1913, 1914). In New York he painted portraits of prominent women and drew cover designs for sheet music (New Amsterdam Theatre, New York).

The half-closed eyes of the woman in the present early watercolor are reminiscent of a painting by Jean Delville, *The Idol of Perversity*. Kirchner, however, would never depict anything so truly disturbing as Delville did. He rather masked the woman's nudity with a bunch of roses. Kirchner's attitude to portraying women is not so much marked by ambiguity, as in the works of Symbolists, but by explicit eroticism.





**18 DE MORGAN, Mary Evelyn Pickering**  
**1855 - 1919**  
**English School**

HEAD OF A WOMAN LOOKING DOWN  
STUDY FOR "THE KINGDOM OF HEAVEN  
SUFFERETH VIOLENCE", circa 1905-10

Black and colored pastel on heavyweight laid tan paper.  
10 1/2" x 8 1/2" (26.6 x 21.5 cm).

Note: Evelyn De Morgan was one of the very few women artists with a professional and successful career among the Pre-Raphaelites, who were obsessively focused on women - but not as colleagues. Born into an upper class London family of high social standing, Evelyn had to fight for her right to become an artist. Passionate and outspoken, she won her cause, enrolled for three years at the Slade School (where Edward Poynter supported women artists), traveled alone to Italy, began to exhibit in London, and in 1887 married the ceramist William De Morgan, at a District Registry, the bride wearing red.

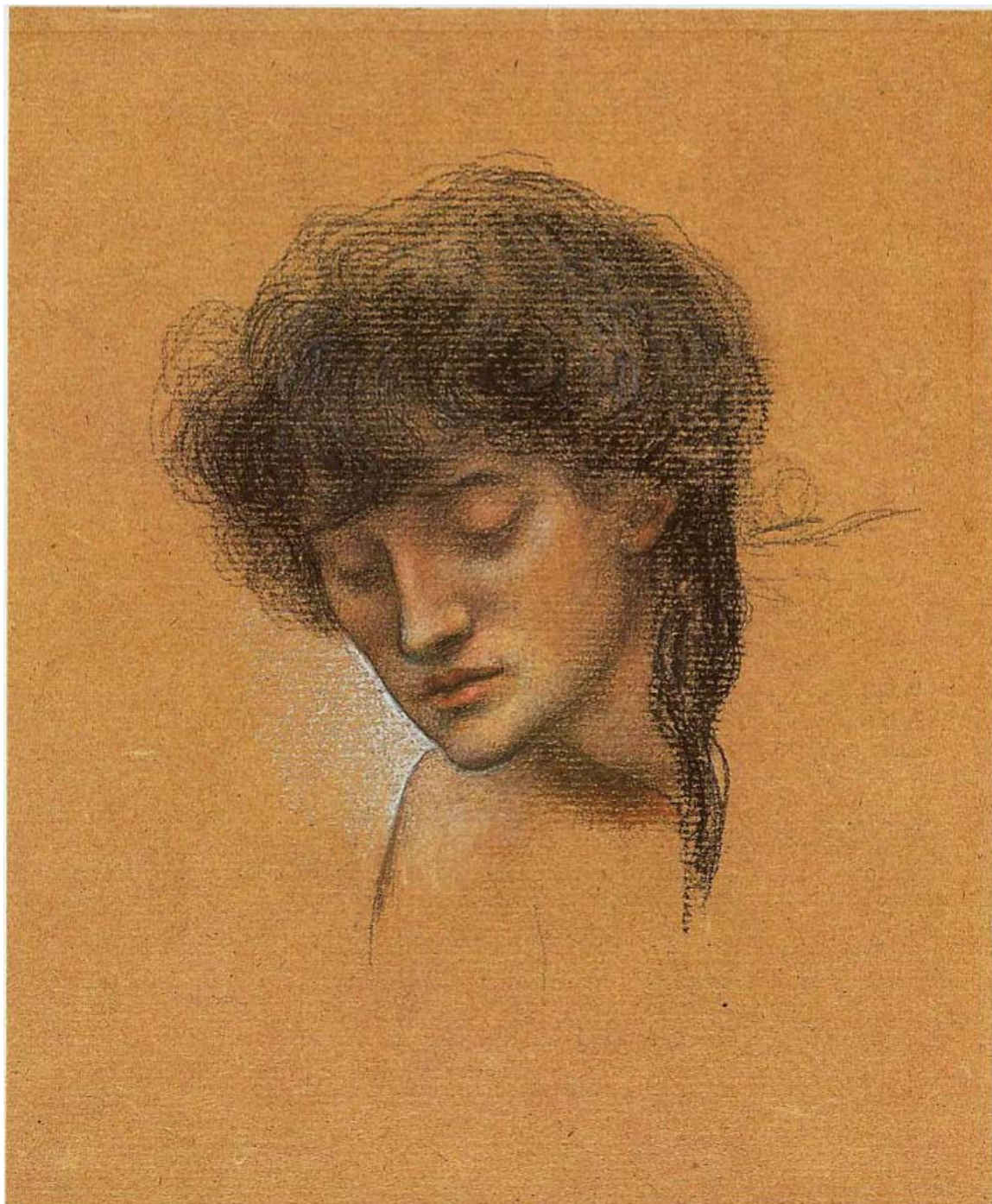
Evelyn De Morgan continued to work and exhibit. Sometimes she collaborated with her husband on his Arts and Crafts projects. The couple also shared an intensive interest in the occult. Together they published anonymously *The Result of an Experiment*, a record of messages they received from spirits via automatic writing. The artist's strong belief in a journey of the soul towards a higher state of existence is relevant for the present drawing.

This drawing is a preparatory drawing for a figure in the multi-figured, large allegory *The Kingdom of Heaven Suffereth Violence and the Violent Take it by Force* (circa 1905-10, London, De Morgan Foundation). The text is taken from the Gospel of Matthew (11:12), and in context talks essentially about peace and rest being promised to those who suffer and are heavy burdened. The painting depicts women in various stages of transcendence, evolving from oppression to a spiritual existence. The head in the present drawing appears in the painting in the lower right, belonging to a figure still earth bound, painted in dark colors, the head bowed, features and gestures expressing anxiety.

The present drawing relates very closely to the finished painting. Even the slight indication of the shoulder on the right corresponds exactly to the stooped posture of the figure in the painting.

Reference:

Elisa Lawton Smith, *Evelyn De Morgan and the Allegorical Body*, London, 2002, pl. 13, ill. of the painting; pp. 179-180 interpretation of the painting.



**19 DELVILLE, Jean 1867 - 1953**  
**Belgian School**

WOMAN PLAYING A HARP, 1907

Pastel on paper, dry-stamp at upper right. 20 1/8" x 26 7/8" (51 x 68.3 cm). Signed and dated at lower right: *JEAN Delville / 1907*.

Formerly:  
Barry Friedman.

Note: Jean Delville, one of the major representatives of Symbolism in Belgium, studied at the Brussels Academy, where he displayed exceptional talent as draftsman early on. He was already married, when he won the Rome prize, and he had his first two children (of eventually seven) in Rome. Upon his return to Belgium, he joined the circle of *Rose + Croix*, and immersed himself in Kabala, Magic, Theosophy, and Occultism. In 1900 he was called to Glasgow to teach at the School of Art, which was under construction after plans by Rennie Mackintosh. Subsequently he became professor at the Academy of Brussels (until 1937).

Delville was a passionate lover of music, admirer of Richard Wagner, friends with Claude Debussy and Alexandre Scriabine, whose *Prometheus* he illustrated in 1909. Music, art, and poetry were to him reflections of a universal world order. While still at the Academy, Delville made his mark with an extraordinary drawing *Tristan and Iseult* (1887). The present pastel is, to our knowledge, not explicitly linked to a specific piece of music. The beautiful balance of the diagonal composition, the free, sweeping gesture, and the absence of all details rather suggest that ideal harmony is the theme of this work.



**20 FIDUS (HÖPPENER, Hugo) 1868 - 1948**  
**German School**

MORNING MIRACLE, 1907  
(*Morgenwunder*)

Watercolor on paper. 14 1/2" x 11 3/4" (37 x 30 cm).  
Signed and dated at lower right in black ink: *Fidus - 07*;  
inscribed at lower right: *für Fina*. Inscribed on old back-  
ing below drawing: *Morgenwunder = Farbskizze zu*  
*einem Tempelbilde-1907*. On verso label, printed:  
*Telkamp, München*.

Formerly:  
Galerie Telkamp, Munich.

Note: Fidus, the son of the confectioner Julius Höppener, studied at the Munich Academy. In 1892 he moved to Berlin, following a friend who intended to revive the theosophy community in the German capital. Fidus was involved in various life-reform movements that thrived in the 1890's. The books Fidus illustrated exemplify the range of his interests: books on vegetarianism, nudism, women's concerns, and a variety of mystical subjects.

Fidus was also a prolific draftsman of independent works which were published in the periodical *Sphinx* and in the *Berliner Illustrierte*. From 1896 on, the *Münchner Jugend* reproduced his drawings and paintings in color, offering the prints to a wide market. In addition, Fidus created his own publishing firm which offered postcards and photographic reproductions of his work. This enterprise was launched not so much for commercial profit, but in the spirit of reforming peo-

ple's lives by making beautiful art available to a wide public.

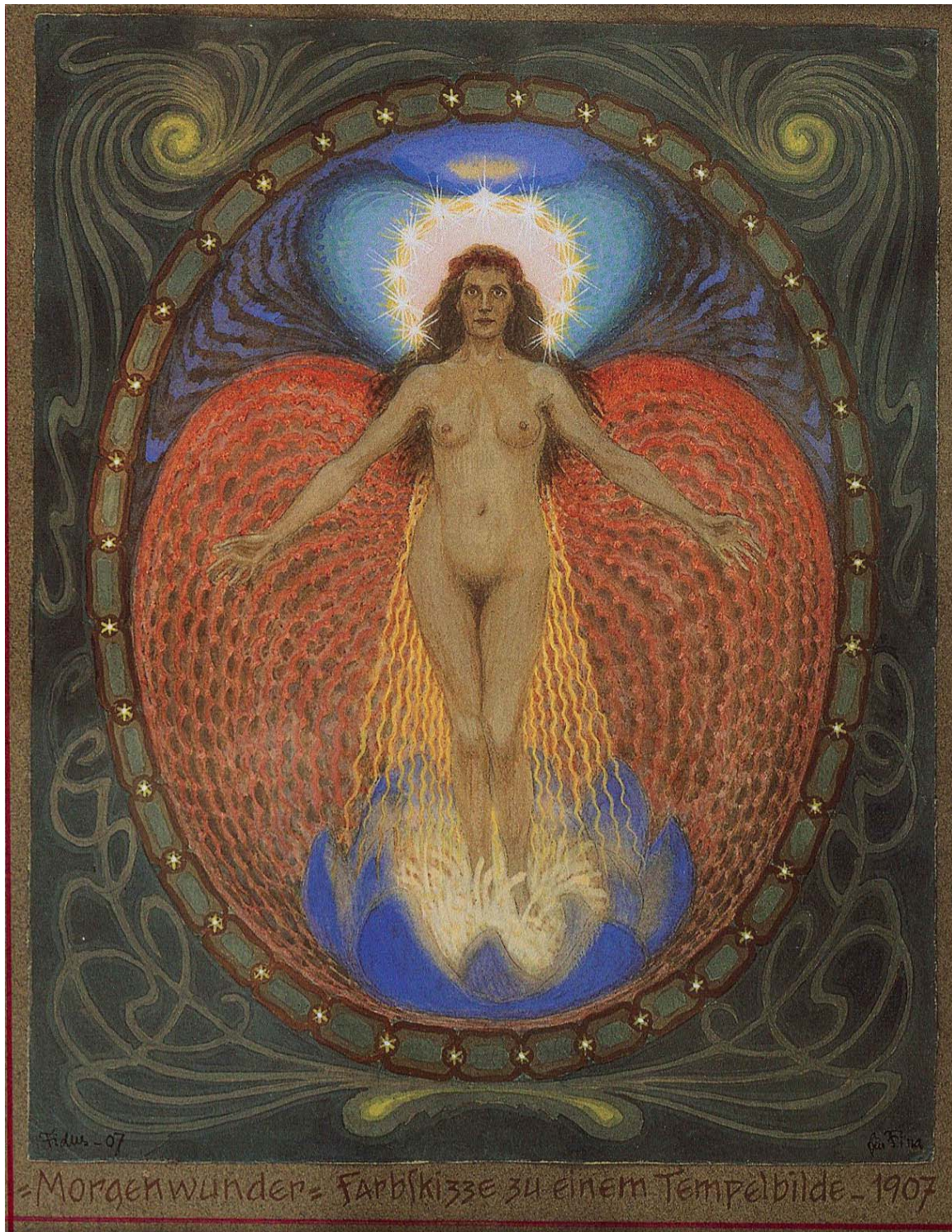
The present watercolor, *Morning Miracle* of 1907, is a study for an oil painting of the same year and title, which Fidus called a "temple painting". Typically, it was published in color as a postcard, and as a color reproduction by Laurer Verlag in 1924 (Frecot, p. 346).

The watercolor *New Blueness* (cat. no. 21) is of a later date. In the late 1920's Fidus still employed the *Jugendstil* curves and undulating lines, but the figures became larger in scale. The amazing setting of a nude woman in a snow covered landscape with little fir trees might help to explain Fidus' enormous popularity at his time. His depiction of sexuality was so removed from any social or historical context, that it was considered "chaste" and acceptable. The inscription suggests that the curved brown shapes in the drawing were meant to be a wood template, covering a wall-size painting (*Grossbild*).

Reference:

Janos Frecot, Johann Friedrich Geist, Diethart Kerbs, *Fidus, 1868-1948, zur ästhetischen Praxis bürgerlicher Fluchtbewegungen*, Munich, 1972, p. 346 (listing of the painting *Morgenwunder*).





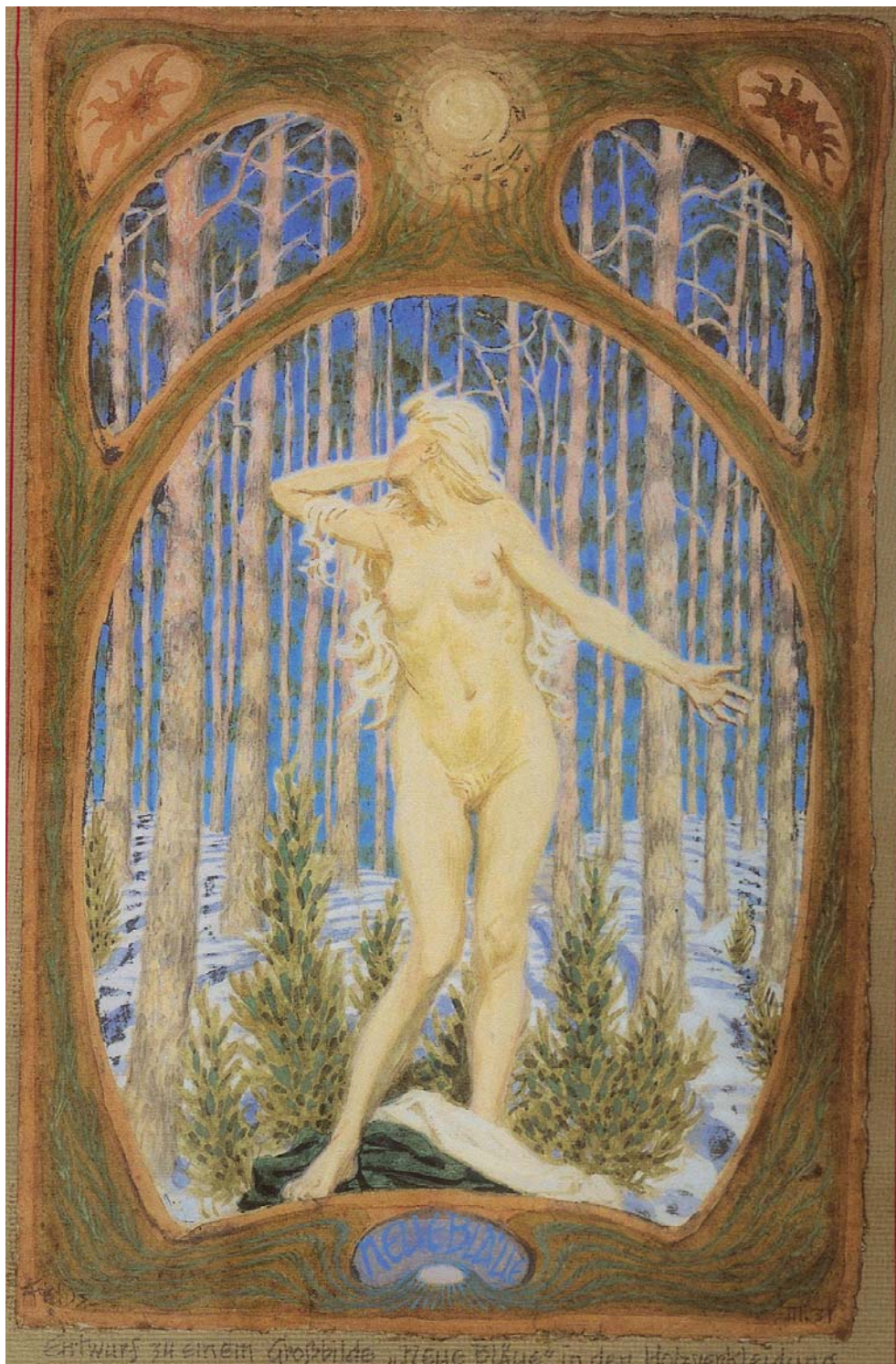
**21 FIDUS (HÖPPENER, Hugo) 1868 - 1948**  
**German School**

NEW BLUENESS, 1931  
(*Neue Bläue*)

Watercolor on paper. 18 7/8" x 12 3/8" (47.8 x 31.5 cm).  
Signed at lower left in watercolor: *Fidus*; dated at lower right: *III.31*; titled in the drawing: *Neue Bläue*; inscribed beneath the image: *Entwurf zu einem Grossbilde "Neue Bläue" in der Holzverkleidung* (Study for a large painting, *New Blueness*, with its wooden panel).

Note: See the previous catalog entry.





Entwurf zu einem Großbilde „Neue Bläue“ in der Holzverkleidung

**22 ALLEN, Daphne 1899 - 1975 or after**  
**English School**

**NIGHT COVERS THE WORLD WITH HER HAIR**

Watercolor on board. 14 3/8" x 10 1/2" (36.5 x 26.6 cm).  
Signed at lower right: *Daphne Allen*. On verso title  
inscribed in ink in an old hand.

Note: Daphne Allen was a child prodigy who exhibited from the age thirteen. She was taught by her mother, Mrs. Hugh Allen (member of the New Water-Colour Society), and worked mostly in pastel and watercolor. Around 1911-12 Daphne Allen published two portfolios, *A Child's Visions* and *The Birth of the Opal*. Later she exhibited landscapes (1928) and contributed to the *Illustrated London News*, *The Sketch*, and the *Tatler*.

She also designed a retable, a window, and a war memorial for local churches.

The present watercolor possibly dates from between 1914 and 1916, when Daphne Allen exhibited at the Society for Women Artists works with Symbolist subjects such as *Tristan and Iseult*, *The Fall of the Autumn Leaves*, and *The Hunting Clouds of Sunset*.

Reference:  
*The Society of Women Artists Exhibitors*,  
Wiltshire, 1996.





**23 MÜLLER, Richard 1874 - 1954**  
**German School**

**LAUREL BRANCH AND FOOLS CAP, 1916**

Pastel on paper. Sight: 25 2/8" x 15 3/8" (64 x 39 cm). Signed and dated in black at lower right: *Rich. Müller 1916*. Inscribed below image: "*Lorbeer und Narrenkappe" Ruhm! Lorbeer! und zugleich der Narr!* (Laurel branch and fool's cap. Fame, laurel, and at the same time a fool!)

Note: Richard Müller, born in Tschirnitz (today in the Czech Republic), was the son of a factory worker. His drawing talent was so amazing that his parents sent the youth to a free school for porcelain painters at the manufactory of Meissen. Upon completion, instead of contracting with Meissen, Müller applied at the age of fifteen and a half to the Academy of Dresden. His extraordinary drawing skills got him admitted, and he supported himself by working for a photographer and a printer. Boldly, he presented himself to Max Klinger, then at the height of his fame, who received him kindly, sensing a kindred spirit. Klinger gave the young man an etching needle and advice to get started as a graphic artist. In 1896 Müller received the Rome prize for an etching (*The Archer*) and publishers began to produce portfolios of his work. At the Paris exposition of 1900 he won a gold medal, and in the same year he was made professor at the Academy of Dresden. He married the prominent American opera singer Lillian Sanderson and continued teaching at the Academy until 1935. He joined the National Socialist party in 1933, published anti-Semitic invectives, staged an exhibition of "*entartete Kunst*", but even so, his erratic behavior and the bizarre subjects of his work were too much for the party bureaucrats, and Müller was asked to resign in 1935.

The two works in this exhibition document Müller's early and late work. The *Woman with Bay Branch and Fool's Cap* of 1916 is a preparatory drawing for an etching of the same title, also of 1916. The etching (reversed) isolates the figure on a white background. A painting of the same subject depicts the nude woman on a stage, lit from behind, walking to the left, holding the same attributes, except that the bay branch is a

laurel wreath. In all these versions Müller shows women of strength and assertiveness. In contrast to the image of women as sensual, seductive, and dangerous, prevailing in most Symbolist works, Müller tends to show a more modern image of women. In the etching *The Stronger One* (1918) he depicted a woman sitting on a dazed bull's neck, teasing the animal from above with a leaf. The reference to Europe and the Bull is obvious, except that the rape will not happen. In the present image, the woman is offering a bay branch, but holding the fool's cap ready, leaving no doubt about men's ludicrous pursuit of glory or fame.

Altogether different is the drawing for the *Royal Summer Residence in Pillnitz* of 1944. At this time Müller was in disgrace with the government (still eager to endear himself with a series of etchings *From the Home Country of Adolf Hitler*), the war was in its final year, and Müller reworked a lot of earlier drawings or made copies, worried about the fate of his work during the bombing. The present drawing shows, that he had not lost any of his early skills nor diminished his quest for precision.

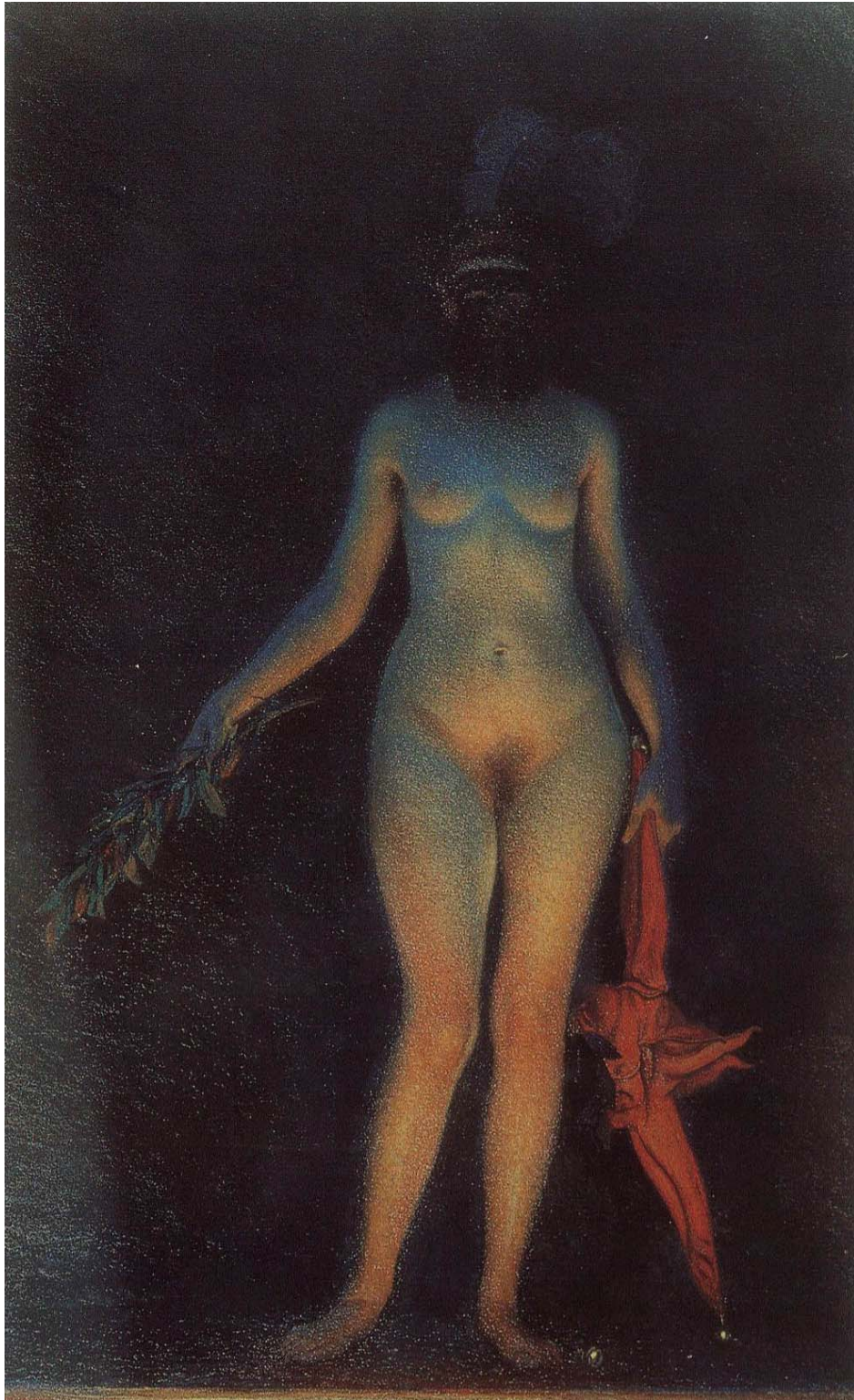
The Palace of Pillnitz near Dresden was for over a century the summer home of the Saxon Royal family. A photograph by Erich Haenel, published in a book in 1936, depicts almost exactly the same view as the drawing. It is not unlikely, that Müller worked from this photo. In any case, he gave it a somber mood and he added peace doves as well as the nostalgic vignette of a pleasure boat, sadly fenced in on a piece of lawn, all of which reflects Müller's and his country's bleak outlook at this point in time.

**Reference:**

Rolf Günther, *Richard Müller, Leben und Werk mit dem Verzeichnis der Druckgraphik*, Dresden, 1995, cat. no. 84 (ill. of the etching).

Franz Hermann Meissner, *Das Werk von Richard Müller*, Loschwitz-Dresden, 1921, p. 126 (ill. of the painting).

Erich Haenel, *Dresden, aufgenommen von der sächsischen Landesbildstelle*, Berlin 1936, p. 99 (ill. of Pillnitz).



**24 MÜLLER, Richard 1874 - 1954**  
**German School**

ROYAL SUMMER RESIDENCE IN PILLNITZ, 1944

Black chalk on paper. 18 7/8" x 18 7/8" (48 x 48 cm).  
Signed and dated below right center: *Rich. Müller 1944*.

Note: See the previous catalogue entry.





**25 BARBIER, George 1882 - 1932**  
**French School**

TAMARA KARSAVINA, circa 1911-14

Watercolor and ink on paper. Sight: diameter 4" (10 cm).  
Inscribed on backing: *KARSAVINA... Sh...de* (rest of text covered by sticker)

Note: Born in Nantes, Barbier came to Paris in 1908. He enrolled in the École des Beaux-Arts, studying with Jean-Paul Laurens for two years. He then abandoned Academic studies and followed his own instincts which took him to the Louvre, where he admired Greek and Etruscan vases, Tanagra figurines, and Egyptian artifacts. He found likeminded friends among poets and writers and embarked on joint publications of artists' books in limited editions, illustrated with his delicate drawings and watercolors. Théophil Gautier, Paul Verlaine, and Charles Baudelaire were among the authors he collaborated with. In 1919 he designed costumes for Maurice Rostand's *Casanova*, from 1922-24 he worked with Erté on the *Bal du Grand Prix* at the Paris Opera, and in his later years he designed - again with Erté - costumes for the *Folies Bergères* (1926-28).

When Diaghilev brought the *Ballets Russes* to Paris in 1910, Barbier, and all of Paris, was entranced by the sumptuous colors of their sets and costumes, but also with their dancers. The first album Barbier published was dedicated to *Nijinsky* (London 1913), followed one year later by an album dedicated to the ballerina *Tamar Karsavina* (1914, with poems by Jean-Louis

Vaudoyer). Neither the drawings in these albums nor the present drawing of *Karsavina* are literal depictions of the dancer in a certain role. The actual costumes were more detailed with sashes, veils, jewelry and other attributes. However, Barbier indicates with a few props, that the present drawing is inspired by Karsavina in *Scheherazade*. Photos of the production show that the floor was checkered, and that Karsavina wore pantaloons and a feather agraffe on her forehead.

Barbier's friend Jean-Louis Vaudoyer wrote in a monograph of George Barbier that in "the album dedicated to Mme Karsavina Barbier has done what Devéria and Châlon, in their time, have done for Fanny Elslér and Marie Taglioni."

*Tamara Platonovna Karsavina* (1885-1978) traveled regularly to Paris with the *Ballet Russe* of Sergej Diaghilev. Her perhaps most famous role was in Stravinsky's *Firebird* with her occasional partner Vaslav Nijinsky. She eventually settled in England where she helped founding the Royal Academy of Dancing in 1920.

See also the following catalogue entry.

Reference:

Jean-Louis Vaudoyer, *Les Artistes du Livre. George Barbier*, Paris 1929.





**26 BARBIER, George 1882 - 1932**  
**French School**

BACCHIC DANCERS, circa 1911

Watercolor over graphite on paper. Sight diameter: 4 1/2" (11.5 cm).

Note: Around 1910 Barbier had a one-man-show of ninety-two drawings in Paris at the Galerie Boutet de Monvel in a small room in the rue Tronchet. The small catalogue, printed on thick vellum, set in beautiful font, sewn with a ribbon, edited with taste and care, illustrated on the back cover a circular drawing of a woman with a bird on her hand (as in *Karsavina*). The drawings in

the exhibition are divided in three groups: *Danseuses*, *Ballets Russes*, *Scheherazade* and *Belles du Moment*. Under the headline *Scheherazade*, the drawing no. 67, *Porteurs de fruits* might be related to the present drawing.

See also the previous catalogue entry.

Reference:

*Exposition George Barbier*, introduction by Pierre Louÿs, Paris [1911].



**27 SAUER, Walter Louis 1889 - 1927**  
**Belgian School**

WOMAN WITH BLACK VEIL, circa 1920

Black and colored pastel on waxed paper. 22" x 13 5/8" (56 x 34.6 cm). Signed at upper right with monogram, *WS* (encircled) and *Walter Sauer* below monogram.

Note: "It is hard to classify the art of Sauer", says his biographer Michel Massant, "he does not belong to any known movement or school." Perhaps his teachers - all Symbolists - and his early death at age thirty-eight, when his work was heading towards Art Deco, provide a frame of reference for this hard to classify artist.

Sauer studied with Constant Montald, Jean Delville, and Émile Fabry (all included in this exhibition) in Brussels. Outside the Academy, he found the Japanese artist Murakami who taught him the basics of Japanese print making. When he reached his twenties and just started to exhibit, World War I brought artistic life to a halt. Around 1916, in a studio in the back of his parents' garden, Sauer developed his special style of drawing with chalk, pastel, and crayons on paper, which he frequently waxed before drawing on it. By the 1920's he had found his own style, usually rep-

resenting women, executed with linear continuity and little detail. In 1923 he participated in the first International Exhibition of Decorative Art in Milan, three years later he died during a trip to Algiers in 1927. It seems safe to say that a longer career would have placed his work in the center of Art Deco.

The present drawing is one of a group of similar female figures in black veils, all dating in the early 1920's. It seems that the veil is not a sign of mourning, but was an artistic choice. The dark colors suggest a certain melancholy. The veil both hides and reveals, and the gesture of the hands is equally ambiguous: they might draw down the veil or raise it. The ambivalence and moodiness is related to Symbolism, whereas the clean formal shapes predict Art Deco.

Reference:

Michel Massant, *Walter Sauer*, Brussels, 200.





**28 TOOROP, Jan Theodoor 1858 - 1928**  
**Dutch School**

THE PRAYER, circa 1923

Black chalk and graphite on paper. Sight: 9 1/4" x 11 1/4" (23.5 x 28.5 cm). Signed at lower right: *Jan*.

Note: Jan Toorop was eighteen years old when he moved from his birthplace in Java to Holland. In 1881 he entered the Academy of Amsterdam, five years later the Academy of Brussels. He settled with his wife in The Hague, and subsequently spent time in Paris, Italy, and London. In 1884 he was a founding member of the group *Les XX*.

Much has been made of the influence of Java's shadow theatre puppets on Toorop's art. However, he absorbed many more styles that coexisted in the 1880's. He painted Impressionist landscapes, Realist industrial scenes in the style of Courbet, and Divisionist paintings in the wake of Seurat. From the 1890's he found his true commitment in Symbolism. His subjects became more and more visionary and fantastic, executed with mesmerizing intensity of swirling lines, often in pencil, black crayon and colored chalks.

As a young man Toorop visited the Belgian mining district, the *Borinage*, as did Constantin Meunier and Vincent van Gogh. The experience made Toorop a passionate Socialist, an outlook that melded eventually

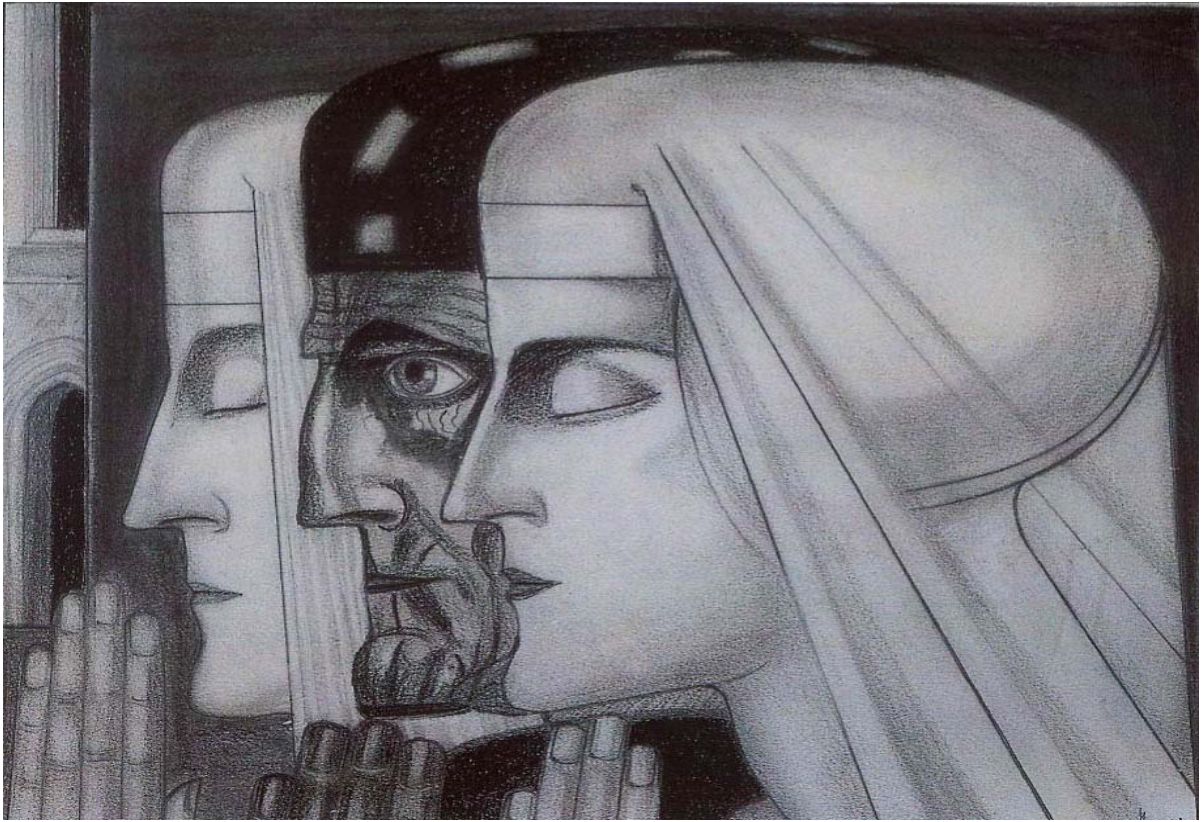
with his Christian compassion. In 1905, Jan Toorop and his daughter Charley (an artist in her own right) were baptized into the Catholic Church and subsequently his subjects became increasingly religious.

In 1923 Toorop made a drawing in pencil and colored chalks, *The Prayer*, which is somewhat larger than the present drawing. Its prevalent color is a blue veil on the head at the right. The present black-and-white version is most likely a preparatory drawing for a print, which in turn was distributed as a postcard (1924). The caption on the postcard reads *Toorop Mapje No. 1* (portfolio no. 1), which suggests that a print in a portfolio was the model for the postcard. Beginning with World War I Toorop created a number of devotional prints which were reproduced repeatedly either as individual sheets or in magazines. It was in the spirit of Toorop's Socialist commitment that he wanted his works distributed as widely and cheaply as possible.

Reference:

*Jan Toorop in zijn tijd*, (ed.) William Rothuizen, Amsterdam, [1998?], p. 12, ill. of the colored drawing *The Prayer*.

Frick Art Reference Library, New York, Artist file, postcard, titled on verso *Gebed / Toorop Mapje No. 1*.



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