

HOLIDAY SELECTION 2018



SHEPHERD
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GALLERIES

HOLIDAY SELECTION 2018:

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SHEPHERD
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GALLERIES

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COVER ILLUSTRATIONS: Eckersberg, Christoffer Wilhelm, *The Connoisseurs*, circa 1805/06,
cat. no. 20.

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

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1 HEIM, François-Joseph 1787 – 1865
French School

FULL-LENGTH PORTRAIT OF A YOUNG MAN

Black and white chalk on tan, medium weight laid paper. No watermark. 11 3/8" x 7 5/8" (29 x 19.4 cm).

Formerly Heim Gairac, Sept. 1974.

Note: François-Joseph Heim was one of the most prominent artists during the French Restoration (1815-30). Receiving all his commissions from Church and State, he had hardly any private clients. He painted at least ten major works for churches in Paris as well as secular decorations for the Louvre, the Chamber of Deputies, and many more locations. However, what keeps his name alive and his art loved to this day are not these grand machines but the drawings that preceded them. In particular, Heim's portrait

drawings are esteemed as “true miracles who can stand up next to Ingres with pride” (*Gazette des Beaux-Arts*, 1897, XVI).

In 1825 Heim exhibited a large painting, *Charles X Distributing Prizes after the Salon of 1824*, composed of 108 portraits drawn from life. To understand the impact this picture had in its time (it was called “a definitive page of history”) one has to imagine present day reactions if Andy Warhol had created a huge canvas, depicting over one-hundred contemporary personages from the art world, all in formal clothes, recognizable in their age, postures and idiosyncrasies. And like any successful entrepreneur of today, Heim followed up with at least three more group paintings, accompanied by exhibitions (Salon 1859) of his portrait drawings. Numerous drawings entered private collections during the mid-19th century.

The present drawing might or might not be related to one of the large group paintings. It certainly bears enough characteristics of many of Heim’s portrait drawings to warrant the old attribution: The scale of the full figure on a roughly 8” x 10” page, leaving little space at top and bottom, the casual pose of the sitter, the steady strong parallel hatching and the use of white chalk for details of the costume.



2 ECKERSBERG, Christoffer Wilhelm 1783 – 1853
Danish School

THE CONNOISSEURS, circa 1805/06

Black ink and some graphite on off-white laid paper. No watermark. 8 1/8" x 6 5/8" (20.6 x 16.8 cm). On verso collector's mark: *DK/NR* (?) (not in Lugt). Inscribed at lower right in graphite: *Eckersberg*.

Note: Eckersberg, "the father of Danish painting," had the good fortune of growing up under the influence of eminent artists. Nicolai Abildgaard was his teacher at the Academy in Copenhagen (1803-10), Jacques-Louis David admitted him to his studio in Paris (1810-13), and Bertel Thorvaldsen became his friend and mentor in Rome. Well-trained in the neo-classical fashion of these masters, Eckersberg eventually departed from their path, turning to marines and landscapes, depicted with more realistic observation. One of the leading artists of his country, Eckersberg devoted much of his later life to teaching. He changed the academic curriculum by introducing more life classes and the study of perspective. His classes were popular, and his influence was felt throughout the Golden Age of Danish painting

Two satirical drawings by Eckersberg, similar to the present one, dated circa 1805/06, are illustrated in Fischer (cat. nos. 7, 8). At this time Eckersberg was a student at the Academy. The present drawing shows a number of corrections, as one would expect from a student drawing, and the costume and hair style of the figures are similar to the published drawings, suggesting a tentative date of 1805/06.

Reference:

Erik Fischer, *Tegninger af C. W. Eckersberg*, Den Kgl. Kobberstik Samling, Statens Museum for Kunst, Copenhagen, 1983.



3 LINDSTRÖM, Karl Johan 180 - 1846
Swedish School

DANDIES, circa 1825/35

Graphite on lightweight, cream, wove paper, no watermark. 7" x 9" (17.8 x 22.9 cm). Signed in graphite lower right: *Lindström*.

Note: Lindström was a student of the Art Academy in Stockholm. He resided in Rome in 1821, where he made caricatures of street life and artist types. In 1830, he continued to Naples where, in 1836, his folio of the fashions and clothing of Naples was published. It's to be noted that the left-hand figure's trousers are decorated with a scorpion motif, no doubt reflecting his character.



4 LETUAIRE, Pierre 1798 - 1884
French School

THE WINDS, circa 1830/40

Ink and watercolor on heavy weight, cream, wove paper, no watermark. 8 1/4" x 9 5/8" (21 x 24.4 cm).
Signed in black ink at left: *LETUAIRE*; inscribed in pencil below image: *Les vents Pl. I.*

Note: Letuaire wanted to study art in Paris, but when he became the sole provider for his family at age sixteen, he began to design letterheads and to paint fabrics. He eventually taught art at various academies and schools in his hometown of Toulon. He produced a large amount of works over a long life. Letuaire was often referred to as the "Toulon Daumier." The present sheet represents various effects of wind: being blown by it, producing it, and spouting it. At the bottom of the page is inscribed *Les Vents, planche I*, undoubtedly for a series to be published.



5 COUDER, Louis-Charles-Auguste 1790 - 1873
French School

CUPID OVER THE DESTRUCTION OF TROY

Brown ink and wash heightened with white on grey-green wove paper, lightly squared in graphite for enlargement of transfer. No watermark. 8 7/8" x 6 1/2" (22.5 x 16.6 cm).

Verso: Female figure in front of recumbent male figure, in black and white chalk, heavily outlined in black. Image approximately: 4 1/2" x 6 3/4" (11.5 x 16.9 cm). Signed in graphite on old mounting sheet (now removed) outside the image: *Couder*.

Note: The present drawing was signed *Couder* on an old backing (see Spring Exhibition, 1984, cat. no. 29), which has been removed. It could be the work of either Louis-Charles-Auguste Couder (1790-1873) or of Jean-Alexandre-Rémy Couder (1808-1879), both of whom were history painters, including of historical genre paintings. We are inclined to attribute the drawing to Auguste Couder, a fresco painter, who produced, along with his large-scale commissions, small genre paintings influenced by neo-Classicism but

enhanced with a Romantic spirit. He dealt with the subject of Troy in his frescoes for the Louvre's Apollo Gallery in 1820.

The composition of the present drawing would work very well as a ceiling painting. The drawing is lightly squared for transfer, indicating that it was perhaps intended to be enlarged.

Reference:

De Thomas Couture à Maurice Denis, Les Collections du Musée Départemental de l'Oise, tome 1, Beauvais, n.d., pp. 106, 112.



6 AGRICOLA, Carl Joseph Alois 1779 – 1852
Austrian School

THREE PUTTI HOLDING HANDS

Black chalk, some ink, on medium weight, tan laid paper. No discernible watermark. 6 1/4" x 8 5/8" (16 x 22 cm).

Note: Agricola was born at Bad Säckingen in 1779, studied in Karlsruhe, and traveled to Vienna in 1798 where he enrolled in the Academy and studied under Heinrich Füger.

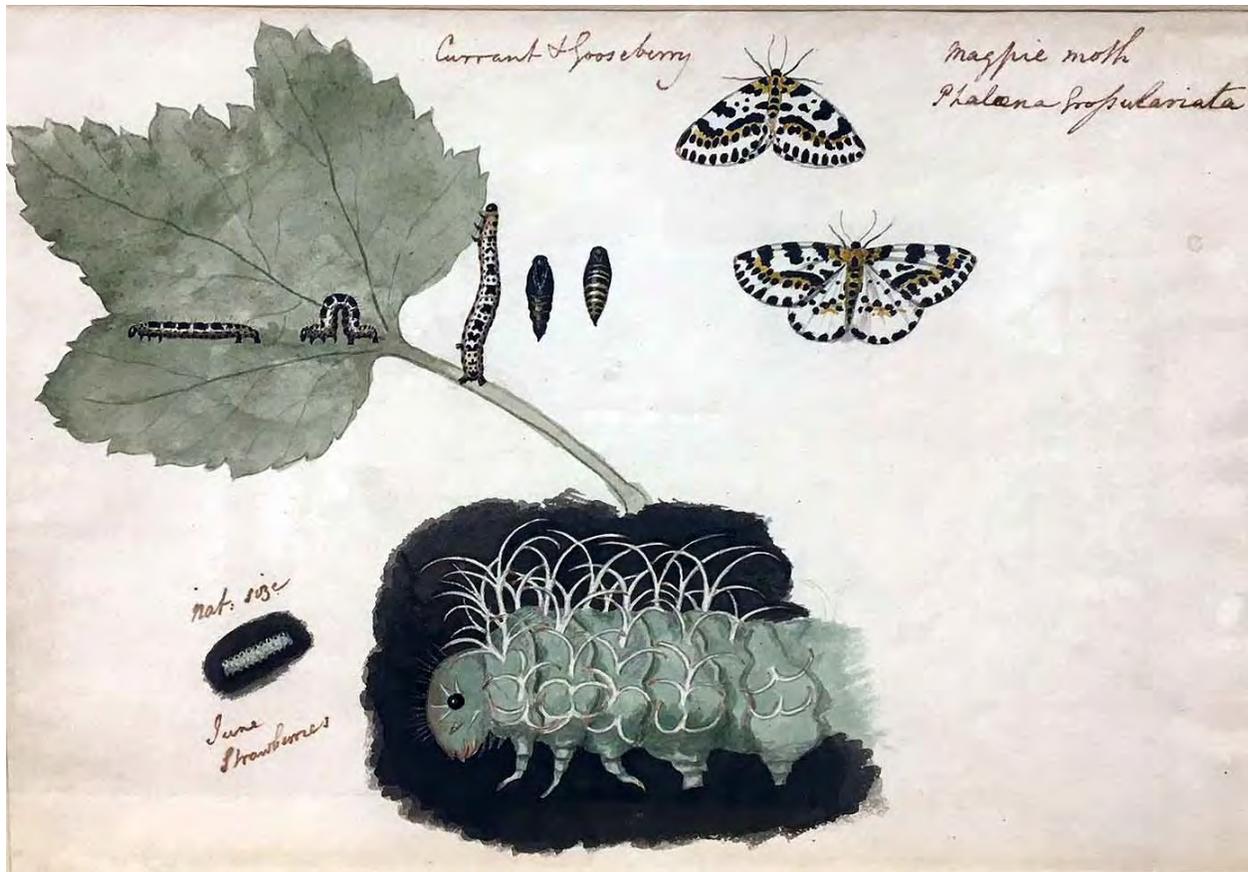
He became known for his mythological paintings such as *Cupid and Psyche* and for his etchings and lithographs. His miniature portraits were much acclaimed and he was appointed court painter to the Duc de Reichstadt.



7 AGRICOLA, Carl Joseph Alois 1779 – 1852
Austrian School

ZODIAC: CANCER

Graphite on medium weight, off-white, wove fan-shaped paper. Partial watermark as seen through verso: ..URN..324. 2 1/4" x 4" (5.6 x 10.2 cm).

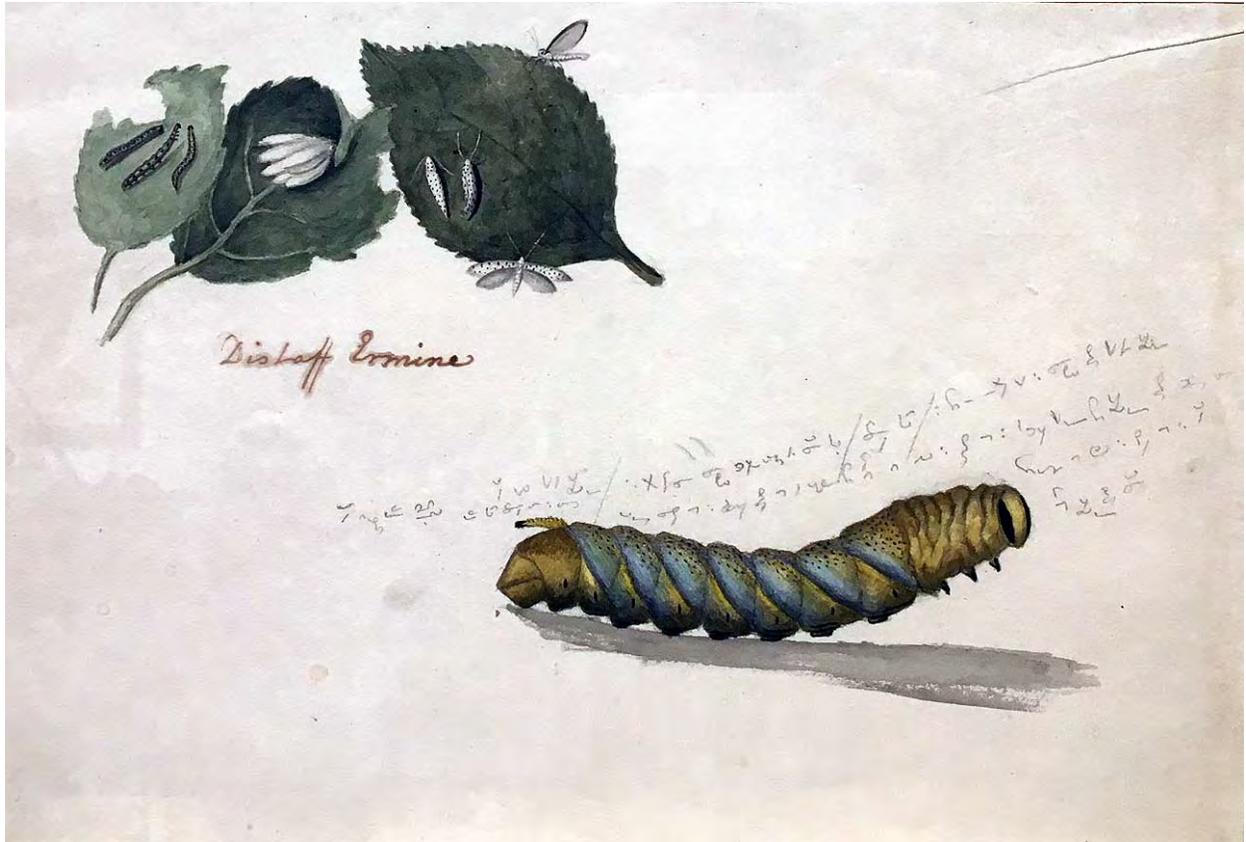


8 English School
19th century

MAGPIE MOTH, CURRANT AND GOOSEBERRY, circa 1800

Pen and ink, ink wash, and gouache on lightweight, beige, wove paper, no watermark. 8 1/2" x 12 1/2" (20.3 x 31.8 cm). Inscribed in brown ink throughout: *Currant + Gooseberry/Magpie moth/Phalaena Grossulariata*.

Note: These two watercolors (cat. 8 & 9) are thought to be executed around the turn of the 19th century. One clue is the "sharp s" in the inscription, of use in German as the "scharfes S". It disappeared in English around 1800.



9 English School
19th century

DISTAFF ERMINE, circa 1800

Watercolor on medium weight, cream, wove paper, no watermark. 7 1/4" x 10 5/8" (18.4 x 27 cm).
Inscribed in brown ink: *Distaff Ermine*; inscribed in pencil: [cryptographic script].



10 FERRI, Angelo active circa 1819 - 1822
Italian School

SET DESIGN FOR A GOTHIC CRYPT, circa 1819-1822

Brown ink, grey wash and graphite on heavyweight, off-white laid paper. 11 1/4" x 18" (28.5 x 45.7 cm). Lower right corner missing. Watermark as read through recto: crowned escutcheon with hunter's horn above letters *C M*. The paper around columns and other architectural elements has been cut out, possibly to superimpose it on a different background.

Note: The present set designs were once part of a group in which two related drawings were dated 1819 and 1822, respectively. One of these, *Set for Rossini's "Tancredi"* (exhibited Shepherd Gallery, Winter 1989-90), bears the following signature and inscription: *piazza gottica di Angelo Ferri per l'opera il tancredi in Madrid l'anno 1822*. The present drawings are likely designs for the same opera; not only are all four stylistically and thematically very similar, but the sheets share a pair of identical watermarks, making it safe to assume they were from the same batch of paper the artist had access to in Madrid.

Composer Gioachino Rossini's *Tancredi* first opened at *Teatro la Fenice* in Venice in 1813. It became more widely known after its performance in Vienna a short time later. The delay in its production over a decade later in Madrid may have been a result of Carlos III's decision to forbid Italian opera singers and actors to perform on the Spanish stage. The ban was lifted in 1820.

Italian set designers often worked within a family enterprise. For instance, from mid-18th century well into the 19th century, almost every European court had a set designer from the prominent family Galli-Bibiena. The brothers Galliari from Turino, contemporaries of Angelo Ferri, worked so

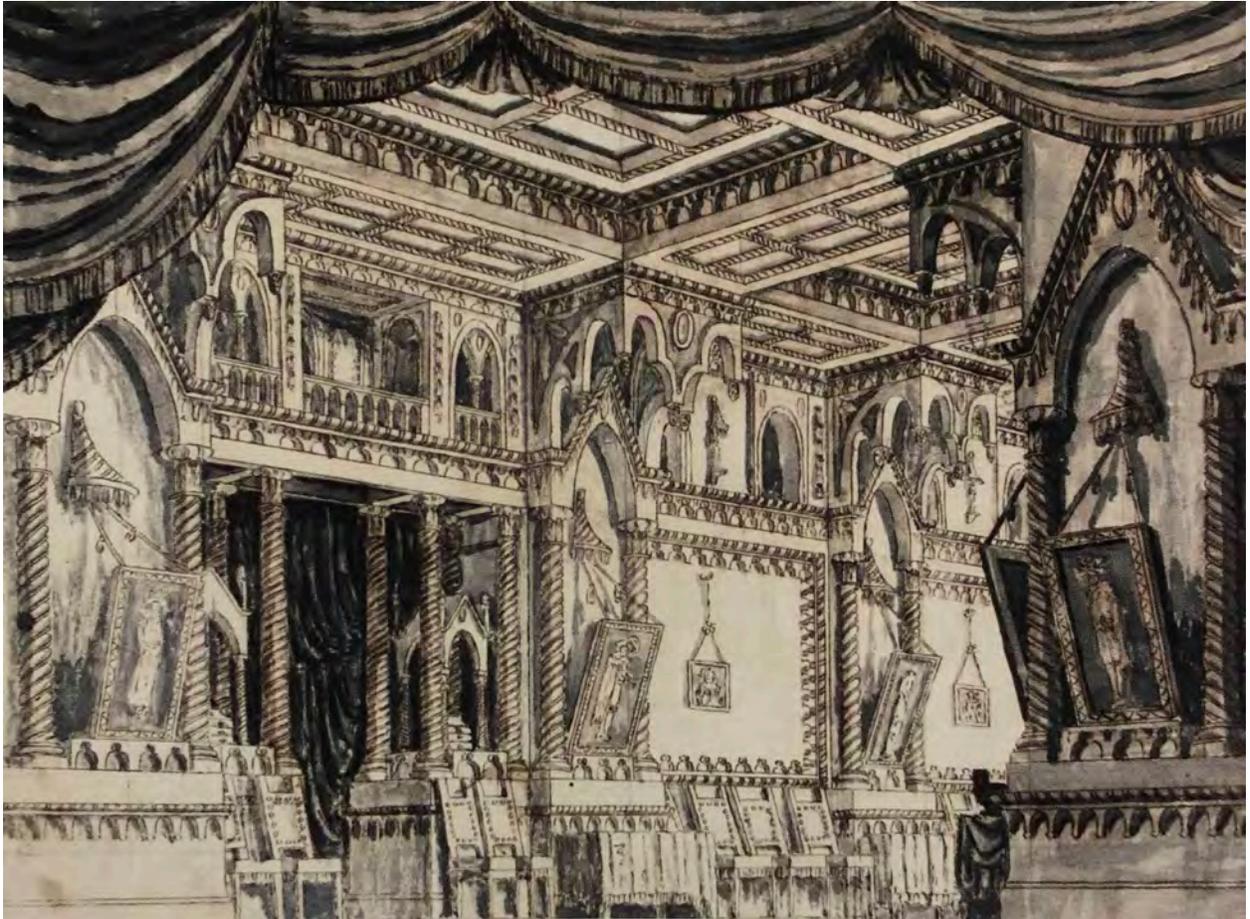
closely together that they signed themselves *fratelli Galliari*. Angelo Ferri seems to have been the overlooked relative of his set designing clan, which included Domenico Ferri (1795-1869) and his sons, Gaetano and Augusto. Based on the dates of this group of drawings, Angelo must have been of the same generation as Domenico, who was a close friend of Rossini (1792-1868) and a set designer at the *Théâtre Italien* in Paris at least as early as 1830.

Although Domenico designed many Rossini operas, he is not known to have drawn sets for *Tancredi*. The fully signed, dated and titled sheet in the present group indicates that Angelo Ferri had the honor of participating in the first production of *Tancredi* at the Spanish theater.

References:

Encyclopaedia di Spettacolo

Heinz Kindermann, *Theatergeschichte Europas* (Salzburg, 1957-1974), vols. 4 and 5.



11 FERRI, Angelo active circa 1819 - 1822
Italian School

SET DESIGN FOR A RENAISSANCE HALL WITH PAINTINGS, circa 1819-1822

Brown ink and grey wash over some graphite on heavyweight, off-white laid paper. Watermark as seen through verso across center: *ALM*. 12 5/8" x 18 1/8" (32 x 46 cm). On verso in brown ink over graphite: study of a round temple.



12 Italian School Naples 1830

DESIGN FOR A CARPET, circa 1830

Gouache over some graphite on heavyweight, off-white wove paper. 13 1/8" x 14 1/2" (33.3 x 36.8 cm). Inscribed on verso in ballpoint pen: *Aquarello originale dell'epoca. Bozzeto per tappeto presentato a S.M. Ferdinando II Borbone Re di Napoli, circa il 1830, per l'approvazione da usari in uno dei Saloni del Palazzo Reale in Napoli* (illegibly signed in the same hand). Translation of inscription: Original period watercolor. Study for a carpet presented to His Majesty Ferdinand II of Bourbon, King of Naples, circa 1830, for approval to be used for a carpet in one of the Salons of the Palazzo Reale in Naples.

Note: Ferdinand II (1810-1859) reigned as King of The Two Sicilies from 1830. He was the grandson of Ferdinand I, King of the Two Sicilies (1816).

In the 1830s the new generation of Bourbon rulers settled down in their palaces in Naples. The neo-classical white and gray interiors had become old-fashioned, and a new taste for upholstered furniture, draperies, and warm colors took hold. The present drawing is typical for this period of refurbishing, the result of which can be seen today in the *Appartamento Storico* at the Palazzo Reale in Naples. Similar carpets from the same period decorate the historical rooms at the Palazzo Pitti in Florence.

It has been suggested that the carpet, if the design was approved, would have been woven at one of the prolific factories of *Tournai*.

References:

Nicoletta d'Arbitrio, Luigi Ziviello, *Il Palazzo Reale di Napoli negli anni di Ferdinando II. La riforma general. Le Tappezzerie*, Napoli, 1999.

Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, London, Paris, 1996 (about *Tournai* see chapter 4, p. 111-130).



13 FRANCIA, Louis-François-Thomas 1772 - 1839
English School

SHIP IN A STORMY SEA, circa 1820

Watercolor on medium weight, beige, wove paper, no watermark. Signed in watercolor lower left: *L. Francia.*

Note: Francia was taken early in life to London, a refugee from Napoleon's troops. He was employed as an assistant to Joseph Charles Barrow, John Varley's drawing teacher. From 1817 on, Francia lived in Calais, where he was born, and gave lessons to Richard Parkes Bonington. His early drawings are noted to be broad and simple in execution with rich, sober colors, similar to the works of Thomas Girtin. He was particularly noted for his draftsmanship in depicting boats and shipping.



14 OYLY, Charles D' 1781 - 1845
English School

SCENE IN INDIA, circa 1820/30

Watercolor and pen and ink on lightweight, cream, wove paper, no watermark. 3 9/16" x 4 5/16" (9.1 x 10.9 cm). Signed in brown ink lower left: *C. D'Oyly*. On verso: indecipherable inscription in brown ink.

Note: Charles D'Oyly was born into an Anglo-Indian family, and like his father he became an administrator in the East India Company for over forty years. While he was a *Tax Collector* of Dhaka, from 1808-1817, he produced a folio with paintings depicting the antiquities of Dhaka. He left Dhaka to become *Customs Collector* of Calcutta (1818); later he was *Opium Agent* in Bihar (1821), then *Commercial Resident* in Patna (1831) and lastly the *Senior Member of the Board of Customs, Salt, Opium and of the Marine* in Calcutta. Eventually, he left India in 1838 in poor health. Throughout his career he illustrated scenes and life of the Raj. The present watercolor depicts an Englishman returning to the camp after the hunt, preparing to continue his journey via elephant.



15 MARSTRAND, Wilhelm 1810 - 1873
Danish School

HANS CHRISTIAN ANDERSEN VISITING JOHANNE LUISE HEIBERG, circa 1835

Pen and ink and ink wash on cream, laid paper, watermark: *XX/C & I HONIG*. 7 1/16" x 9 7/8" (18 x 25.1 cm). On verso: inscribed in pencil: *H.C. Andersen pá visit hus Johanne Luise Heiberg*.

Note: Born in Copenhagen, Wilhelm Marstrand was known as one of the finest artists of the Golden Age of Danish Painting. He studied at the Royal Academy of Fine Arts from 1825 until 1833 where his most influential teacher was Christoffer Wilhelm Eckersberg. The present drawing depicts the author Hans Christian Andersen and the renowned actress, Johanne Luise Heiberg with an attendant. Andersen and Heiberg first became members of the same social circle in 1827, when Andersen was a student in Copenhagen. It was at that time that he formally met Johanne Luise Heiberg's husband, Johan Ludvig Heiberg. Johan Heiberg, a popular, established writer, was Andersen's biggest competition. Perhaps more importantly, as an influential art critic, Heiberg wielded the power to determine the eventual public success or failure of Andersen as an author. On February 3, 1840, Andersen's play *The Mulatto*, opened at the Royal Theater, with Johanne Luise Heiberg as the lead. Previous to this, Johan Heiberg had, at times, grudgingly praised Andersen's writing, although he specifically admired *Andersen's Fairy Tales*, first published in 1835. *The Mulatto*, however, was an utter failure both in the press and in the eyes of the public. Andersen's follow-up production, *The Moorish Maid* (1840), which was an attempt to right the wrongs of *The Mulatto*, was also a failure, perhaps on an even grander scale. Additionally, Johan Heiberg refused to let his wife appear in this second play, and despite direct protestations and pleading from Andersen to the famed actress, she ultimately sided with her husband. From this point on, the Heibergs and Andersen became life long enemies.



16 COPE, Charles West 1811 - 1890
English School

ANNE CHARLOTTE COPE AND BABY FLORENCE COPE, 1848

Pen and brown ink and ink wash on heavy weight, cream card, no watermark. 4 1/4" x 6" (10.8 x 15.24 cm). Inscribed in brown ink in image: *blue* (on Anne Charlotte's left shoulder)/[*maroon ?*] (on right corner of table). Signed and dated in brown ink below image: *CWC- Jan 4th 1848*; inscribed in pencil below image lower center: *a- cake*.

Note: Cope was the quintessential Victorian painter; his subjects ranged from historical to genre. He also took part in the decoration of the Houses of Parliament and other large commissions. He is best remembered for his small cabinet pictures of genre subjects, especially those of mothers with children. Cope was very versed in art history, studying Venetian paintings and Rembrandt and other old masters at the Louvre. He founded *The Etching Club* whose members included Holman Hunt and Samuel Palmer. In 1840, Cope married Charlotte Benning and in 1847, they had their third child, Florence. She is depicted with her mother in this touching scene, which reflects the influences of both Rembrandt and Hunt.



17 SCHICK, Rudolf 1840 – 1887
German School

ROCKS

Watercolor on off-white wove paper. No watermark. 7" x 10 5/8" (17.8 x 26.2 cm). Inscribed in brown ink at lower right: *Obermais, Aug.*

Note: Schick studied landscape painting under Wilhelm Schirmer in Berlin. In the winter of 1861/62 he was in Munich where he copied a landscape by A. Böcklin. He went to Rome from 1864 to 1866 where Schirmer introduced him to Böcklin who was 13 years older than Schick. A friendship developed and they shared a studio in Rome. Schick went to Basel to help Böcklin paint his frescoes in the museum in 1868/69. All this time he kept a diary of their conversations on painting and art, which was later edited and published by H. v. Tschudi in 1901. Schick settled in Berlin where he also painted portraits. He frequently traveled to Italy, partly in preparation for a grand album "Italy" (published by Engelhorn, Stuttgart).



18 BARNARD, Frederick or Fred 1846 - 1896
English School

THE SKETCHER, October 26, 1866

Watercolor on medium weight, cream, wove paper, no watermark. 8 5/8" x 11 1/8" (21.8 x 28.2 cm).
Signed in graphite below image lower left: *F. Barnard*; Inscribed and dated in graphite below image lower right: *The Sketcher/Oct. 26, 1866*.

Provenance: Laurie Vance Johnson, Princeton.

Note: Frederick Barnard made France his home from 1866 to 1869. He studied under Léon Bonnat at the École des Beaux-Arts and he traversed the countryside capturing picturesque landscape and genre scenes in lively watercolors. Barnard contributed various illustrations, many of which depict members of the lower social and economic classes, to numerous publications in both his native England and the United States. They include *Good Words*, *Once a Week*, *Illustrated London News*, *Punch*, and *Harper's Weekly*. Barnard's best known works are his illustrations for the *Household Edition* of the novels of Charles Dickens, first published between 1871 and 1879 and then in subsequent editions of the novels in the following years. His later, poignant depiction of the author himself, *Young Dickens in the Blacking Factory* (1892), was much praised and has been often reproduced. In the 1880s, Barnard joined an artists' community in the village of Broadway where he became close friends with John Singer Sargent.



19 German School second half of 19th century

TWO COLUMNS AND CACTUS BY THE SEA

Watercolor over graphite on off-white laid paper. No watermark. 5 7/8" x 3 9/16" (14.9 x 9.1 cm).



20 BARYE, Antoine-Louis 1796 – 1875
French School

STUDY OF A LIONESSE AND FOX'S HEAD

Black chalk on pinkish-tan, medium weight laid paper. No watermark. 7 5/16" x 9 9/16" (18.6 x 24.3 cm).

Note: In the years before Barye enjoyed critical success, the struggling young artist supported his family by working for *Fauconnier*, the Duchess of Angoulême's goldsmith, where he produced miniature animals for commercial reproduction. Having left the *École Royale des Beaux-Arts* in 1823, about the time he began at *Fauconnier*, Barye continued his artistic training informally; in his spare time, he made studies of animals at the Paris Zoological Garden, inside the *Jardin des Plantes*. He not only drew from life, often alongside Eugène Delacroix, with whom he remained friendly through the 1820s, but he also had access to studying animal skeletons in the adjoining Cabinet of Comparative Anatomy. The unguarded, slumbering pose of the lioness suggests the present drawing is likely from this early period.



21 JACQUAND, Claude or Claudius 1804 – 1878
French School

TWO MONKS ON A STAIRWAY, 1853

Oil on canvas, laid to board. 6 1/4" x 5 1/4" (16 x 13.3 cm). Signed and dated in red oil at lower center: *C. Jacquand. 53*. On verso of board dedication in graphite: *1853/Claudius Jacquand/à son ami/le Comte de Nieuwerkerke*. On center of frame partial label, printed: 29?; at top center remnants of circular label, printed: [SOC] IETE DES AMIES DES... On verso old label, printed: 486.

Ex-collection: Alfred-Emilien de Nieuwerkerke.

Note: This painting was given by Jacquand to the Comte de Nieuwerkerke, whom the artist called “mon ami” in the dedication. The date of the gift, 1853, happens to be the year when the State bought on of Jacquand’s Salon entries for the musée de Luxembourg. Government purchases were greatly influenced by the Superintendent of the Arts, who happened to be the Comte de Nieuwerkerke. The gift of the small painting was in order.

The labels indicate that the painting was exhibited at two occasions, one being at a Society of the Friends of (Fine Arts?).

The subject of the present painting corresponds to that of Jacquand’s Salon painting, depicting a specific custom at a convent of monks: *L’amende honorable dans un couvent des frères chevaliers ermites de Saint-Maurice*. To put the exact name of a rather obscure order and the special event in the title of his painting is typical of the artist’s approach. He excelled in historical accuracy and he like to center his subjects on an anecdote or “human interest” story of the past.

Jacquand was a student of Richard Fleury and Jean-Baptiste-Isabey. He began his career in his native town of Lyon, then he moved on to Boulogne-sur-Mer, and eventually he settled in Paris, where he exhibited regularly at the Salon from 1824 on.



22 CHAPLIN, Charles 1825 – 1891
French School

PORTRAIT OF A WOMAN, 1872

Black chalk, heightened with very slight white on tan (once blue) laid paper, mounted to white wove paper. No watermark. 13 5/16" x 11" (35.2 x 28 cm). Signed and dated in black chalk at lower left: *Ch. Chaplin/1872.*

Note: The fresh immediacy of this drawing, not unlike some drawings by Degas, is a good testimony for the artist's reputation as "a painter of women". His paintings of *Sleepers*, *Dreamers*, and *Bathers* gained him the patronage of Napoleon III. Many of Chaplin's images were widely distributed in engravings.

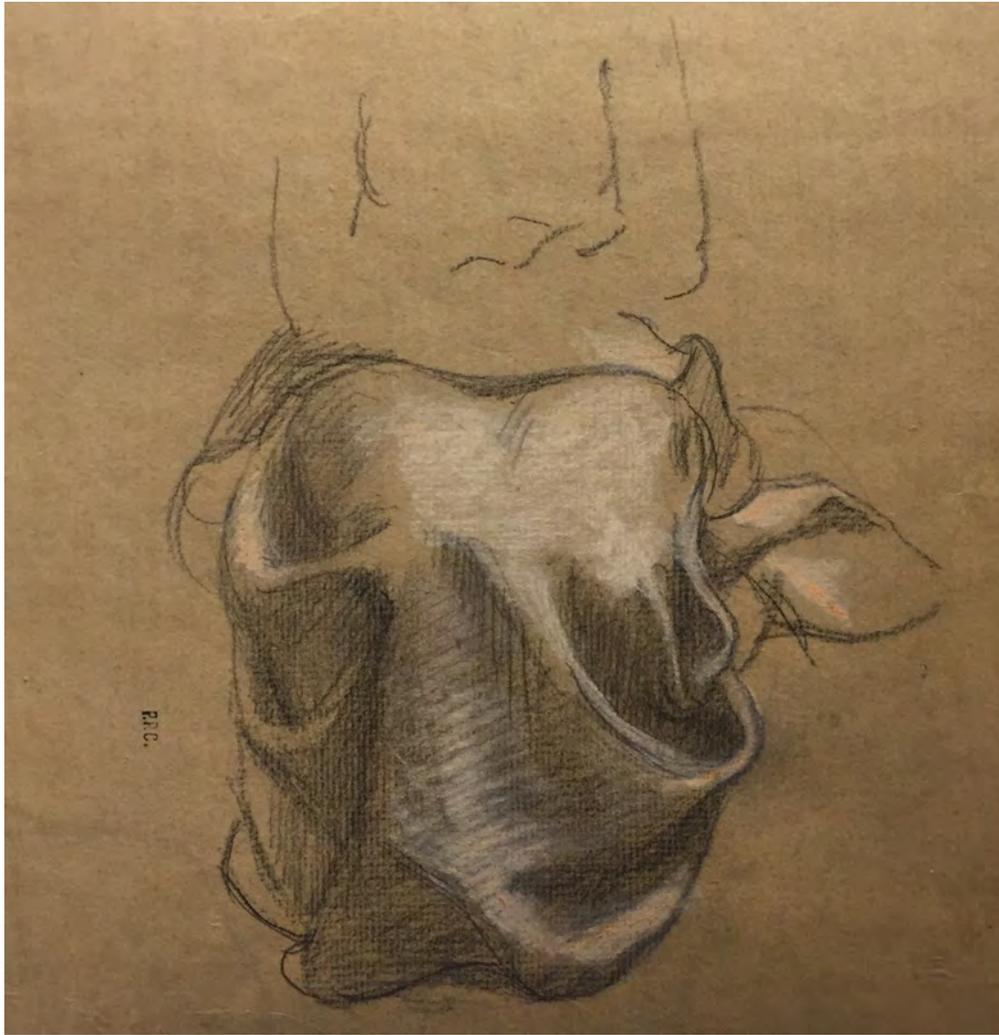


23 CLAIRIN, Georges-Jules-Victor 1843 - 1919
French School

SEATED FEMALE FIGURE: ALLEGORY OF MILITARY POWER

Black and white chalk on green wove paper. No watermark. 12 7/8" x 19 5/8" (32.7 x 49.8 cm). At lower center blue estate stamp: *G Clairin* (Lugt 448).

Note: In addition to his large production of Salon paintings Clairin was much in demand as a decorative painter. For the stairway of the Paris Opera he executed four large panels and two ceilings, for the theatre of Monte Carlo two ceilings, and more works for smaller provincial theaters. The present drawings are clearly conceived to be seen from a perspective below; they might relate to similar projects.



24 PUVIS DE CHAVANNES, Pierre 1824 – 1898
French School

STUDY FOR A DETAIL OF A FIGURE FROM *THE SACRED WOOD* FOR THE GRAND AMPITHEATER OF THE SORBONNE, PARIS, 1889

Black chalk and white and some orange heightening on heavy weight, gray wove paper, no watermark. 8 1/4" x 8 1/16" (21 x 20.6 cm). Estate stamp lower left: *P.P.C.* (Lugt 2104).

Note: Puvis de Chavannes is recognized as one of the major innovators who led the way to modern art. His stylized, rhythmical compositions inspired artists such as Picasso, Hodler, Maurice Denis. A perfectionist in his working habits, Puvis de Chavannes spent many months researching and preparing a project, mostly by drawing from life models. Thus the leader of a revolution in art employed the most traditional academic means: drawing the human figure. Puvis was proud to exhibit his drawings towards the end of his life, and he carefully preserved and organized them in his studio.

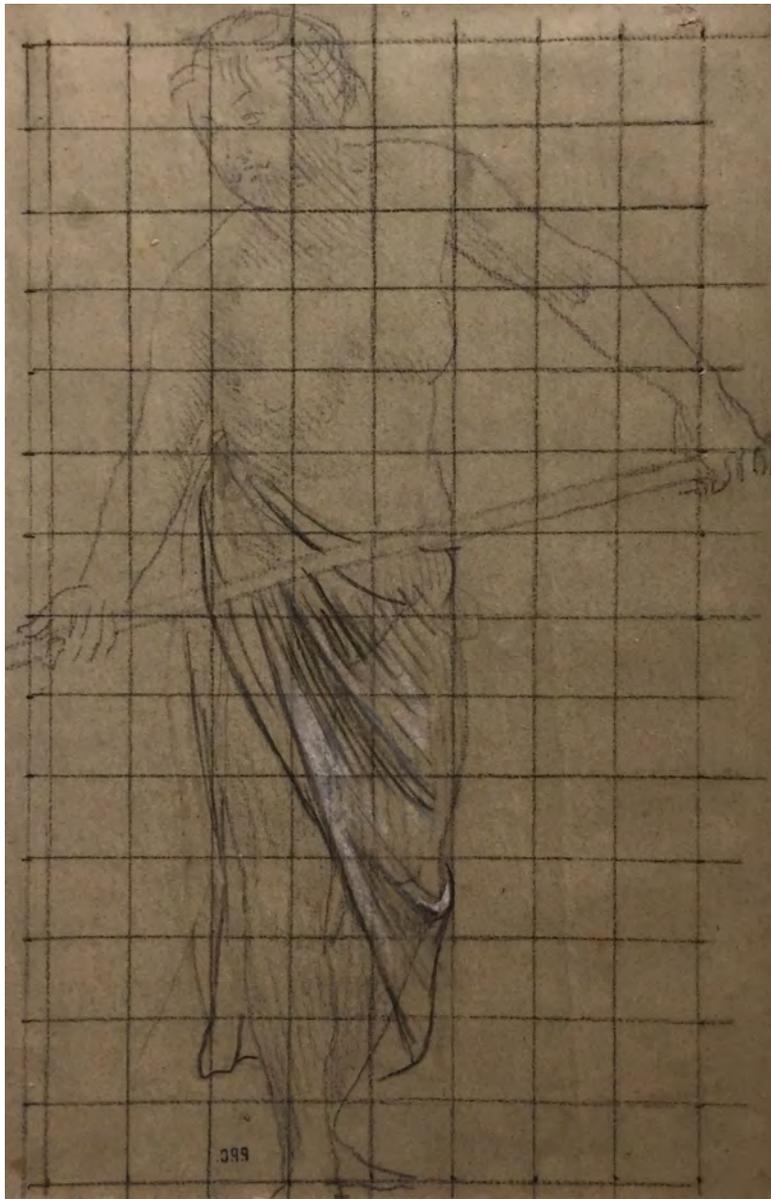
As the drawings accompanied the evolution of a painting, the artist made numerous and quite unexpected changes. The relation of the figure drawing to a finished work is often easier to establish via other drawings rather than in direct comparison with a painting or mural. For the *Seated Female Nude* (cat. 25) one might look at a drawing in the museum of the Petit Palais, a study for the mural *Ave Picardia Nutrix* in Amiens, depicting a seated woman with her arms resting in her lap, her head tilted left.



25 PUVIS de CHAVANNES, Pierre 1824 - 1898
French School

SEATED FEMALE NUDE

Black chalk on heavyweight, tan wove paper. No watermark. 13 1/4" x 8 3/4" (33.6 x 22.2 cm).
Purple stamp left of lower center: *P.P.C.* (Lugt no. 2104). On verso inscribed in ink at upper left:
Côte del 14e Drière (possibly address of the model).



26 PUVIS DE CHAVANNES, Pierre 1824 – 1898
French School

STUDY FOR A DETAIL OF A FIGURE FROM *PATRIOTIC GAMES (LUDUS PRO PATRIA)*
FOR THE MUSÉE DE PICARDIE, AMIENS, 1882

Black chalk and white heightening on heavy weight, gray wove paper squared for transfer, no watermark. 10 9/16" x 6 7/8" (26.9 x 17.5 cm). Estate stamp lower left: *P.P.C.* (Lugt 2104).



27 BURNE-JONES, Sir Edward 1833 – 1898
English School

TWO HANDS AND ARMS WITH RODS

Graphite on heavyweight, off-white wove paper. No watermark. 6 15/16" and 4 7/8" (15.1 x 12.4 cm).

Formerly: Durlacher Gallery.

Note: Burne-Jones drew studies of hands throughout his career. He considered hands of central importance to his compositions, as is evident in *The Golden Stairs* (1880, Tate Britain, London), one of the artist's most well known paintings. The hands of most of the eighteen women descending a circular staircase in *The Golden Stairs* serve as expressive embodiments of tender emotions, lending a sense of graceful movement to the entire composition. *Two Hands and Arms with Rods* is strikingly similar to several of the figures who hold musical instruments in *The Golden Stairs*. Likewise, the hand holding the ball in the present group (cat. 28) may be a study for *Theseus and Ariadne*; a similar study is in the Victoria and Albert Museum, London.



28 BURNE-JONES, Sir Edward 1833 – 1898
English School

TWO PAIRS OF JOINING HANDS, ONE WITH BALL, HAND WITH REED

Graphite on heavyweight, off-white wove paper. No watermark. 6 15/16" and 4 7/8" (15.1 x 12.4 cm).

Formerly: Durlacher Gallery.



29 BURNE-JONES, Sir Edward 1833 – 1898
English school

TWO PAIRS HOLDING HANDS

Graphite on heavyweight, off-white wove paper. No watermark. 6 15/16" and 4 7/8" (15.1 x 12.4 cm).

Formerly: Durlacher Gallery.



30 English School

AN IMPRESSION OF EARLY TWILIGHT, 1883

Oil on beige wove paper, no watermark. 7 ¼" x 8 ¼" (18.4 x 21 cm). Titled and dated in graphite below image: *An impression/ of early Twilight/ April 17th 1883.*

Note: In 1757, author, philosopher, and politician Edmund Burke wrote the treatise *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. In this landmark publication, Burke discussed “the passion” and “astonishment” caused by the sublimity of nature, as well as the “admiration, reverence, and respect” that the natural landscape in all its forms can evoke in the viewer. This text was highly influential to 19th century landscape artists of the Romantic Period and to those who wrote about art, including John Ruskin, noted British art critic. Ruskin expanded upon Burke’s original treatise in *Modern Painters* (1843-60), when he wrote that “sublimity is...another word for the effect of greatness upon the feelings.”

In this intimate oil painting on paper, the light of dusk, its effects upon the landscape, and the relationship between humanity and nature, are the subjects of the work. Glowing, warm light from the building in the foreground spills out onto an otherwise darkened and quiet

landscape. An immense sky filled with a richly jewel-toned sunset of purple, grey, and gold stands in contrast to the barren sparseness of the early Spring landscape below. The luminous quality of light captured by the artist during a specific and fleeting moment in time is intended to elicit from the viewer an emotional response of awe and respect for the power and sublimity of nature that is simultaneously warm and cold, beautiful and at times, intimidating.

An Impression of Early Twilight is reminiscent of landscapes by English painter Atkinson Grimshaw (1836-1893). Initially a painter of technically precise and detailed Pre-Raphaelite landscapes, Grimshaw, in response to Ruskin, ultimately turned away from this objective approach in order to present a more subjective, Romantic, and emotive interpretation of nature. In the 1870's, Grimshaw began developing his "moonlight pictures" in which the bare boughs of dark and shadowy trees act as framing devices for dramatically atmospheric sky-scapes filled with clouds and a gleaming full moon.

References:

Edmund Burke, *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Australia: The University of Adelaide 2014), web edition, np. Sections I, VII.

George P. Landow, *The Aesthetic and Critical Theories of John Ruskin* (Princeton, N.J.: Princeton University Press, 1971), web edition, np. Chapter Three, Section I.

Christopher Wood, *Atkinson Grimshaw, 1836-1893: An Exhibition of Paintings Arranged by Richard Green and Christopher Wood* (London, England: Richard Green Gallery; Christopher Wood Gallery, 1990).



31 VALADON, Jules-Emmanuel 1826 – 1900
French School

SEATED GIRL ON A RIVER BANK

Oil on medium weight, tan wove paper. Watermark as red through recto: *MONTGOLFIER VIDALON-LES-ANNON-AY ANCNE MANUFRE*. Size of image approximately: 15" x 9 1/2" (38.1 x 24.1 cm); on paper: 19 11/16" x 14" (50 x 35.6 cm). Signed in dark brown oil at lower left: *J. Valadon*.

Note: The present painting of a young girl is characteristic of Valadon's work in the 1890s. It is similar, in style and in mood, to studies for a recumbent figure in a landscape entitled *Jeunesse*, observed in his studio in 1897. The artist's late work shows an increasing interest in Romantic Naturalism. It is infused with a *fin-de-siècle* melancholy, which also speaks through such lachrymose titles as *Doleur d'Insomnie*, *Souvenir*, and *Resignation*.

As a pupil of Léon Cogniet, Drölling and Henri Lehmann, Valadon believed art must have a higher purpose. Serving the cause of great art, the humblest subjects were intended to express "great sentiments". One of his critic friends declared that Valadon and his "patrician hand" were too noble for the "wild times" they were living in. The title of this essay was, appropriately, *The Last Gentleman*. In an 1897 issue of *La Plume*, the poet François Coppée noted that although Valadon's large historical paintings were well received, Valadon was at his best and most convincing in his small genre subjects. He compared Valadon to Chardin and remarked that the great painter of humble objects would have enjoyed the grey harmonies of Valadon's paintings.

Reference:

Rambosson, Yvanhoe and Davray, Henry D. (ed.), "Jules Valadon, etude critique", *Bibliothèque de la Plume*, 1897, pp. 97-123. *La Plume*, revue bi-mensuelle, année 9, 5 Février, Paris, 1897.



32 DUCHÂTEAU, Olivier 1876 - ?
Belgian School

GIRL WITH BRAIDS IN PROFILE FACING RIGHT

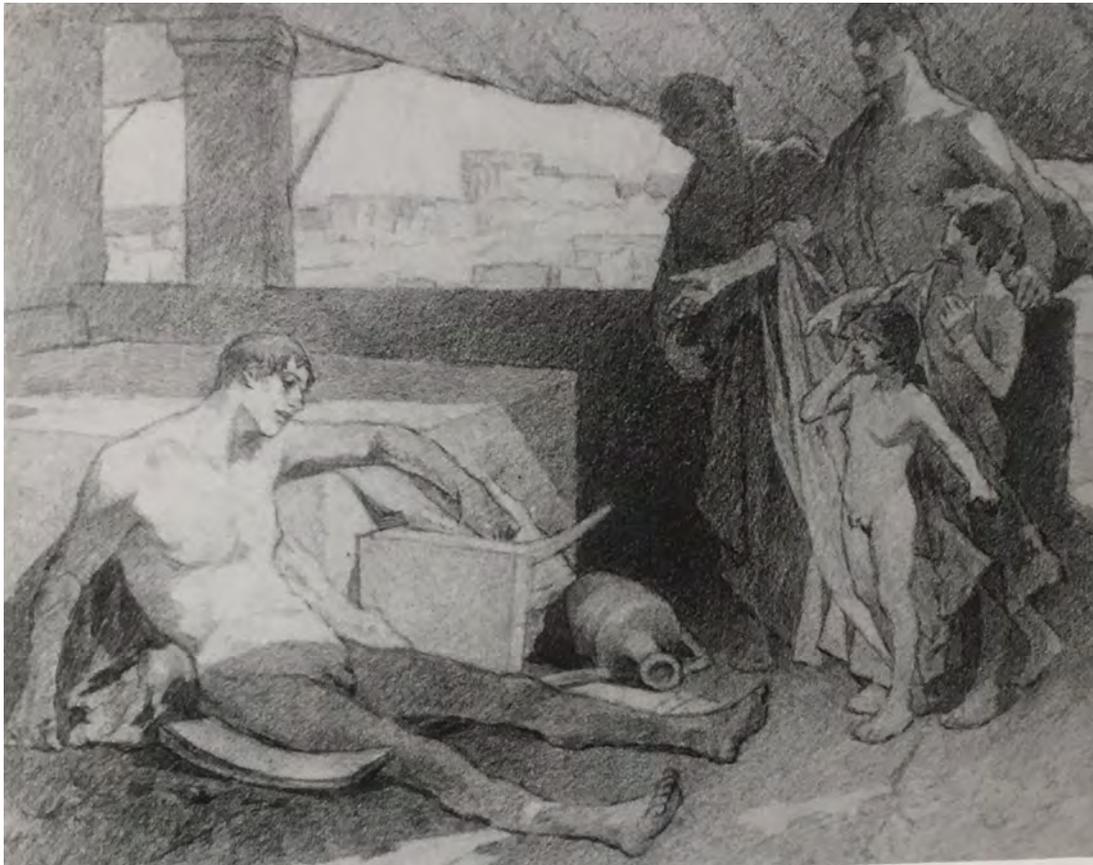
Pastel on heavyweight, off-white laid paper. No watermark. 22 3/8" x 15" (56.8 x 38 cm). Signed in dark brown pastel at lower left: *Olivier Duchâteau*.

Note: After studying with the painter and etcher Adrien de Witte (1850-1935), Duchâteau became a graphic artist. The present drawing reflects the soft outlines and full volumes which can be observed in de Witte's prints. Like his fellow countryman Constantin Meunier, Duchâteau devoted his art to humble people. The critic Sander Pierron wrote, "he manages to extract from the most common circumstances in a worker's life a significance well beyond the forms we see."

The charming beauty of the present portrait is so atypical of Duchâteau's work that one cannot help but believe the sitter was a family member.

Reference:

Eugène de Seyn, *Dictionnaire biographique des sciences, des lettres et des arts en Belgique*, Brussels 1935/36, vol. 1.



33 BERINGUIER, Eugène 1874 – 1949
French School

A SPARTAN SHOWING A DRUNK HELOT TO HIS SONS, circa 1900
STUDY FOR THE PRIX DE ROME COMPETITION OF 1900
(*Un Spartiate montre à ses fils un Helot ivre*)

Black chalk on heavyweight, tan wove paper. No watermark. 14 1/2" x 18 1/8" (37 x 47 cm).

Note: This drawing was part of a group of drawings by Eugène Beringuier and his father Gabriel. The subject of the prix de Rome competition of 1900 was taken from Plutarch's *Lives* (*Lycurgas*. XXVIII). The Helots, inhabitants of Helos, a town in Laconia, were enslaved by the Spartans. On certain occasions, Helots had to appear in a state of intoxication, in order to excited in the Spartan youth repugnance to drunken habits.

Eugène Beringuier did not win the competition of 1900. Instead, he had his first entry at the Salon of the same year, showing the painting *Illusion perdue* (*Lost Illusion*). He had studied at the *Académie Julian* from 1894 to 1896 under Benjamin-Constant and Jean-Paul Laurens. He exhibited regularly at the Salon until 1930, winning an honorable mention (1910), a bronze medal (1924), and a gold medal (1926).



34 PASCIN, Jules 1885 – 1930
French/American School

DANS LE CAFÉ, circa 1905

Black ink and graphite on wove paper. 9" x 12 3/4" (22.9 x 32.4 cm). At lower right, studio stamp:
ATELIER/PASCIN.

Note: Some characters in the present drawing resemble those in *Au café*, c. 1905, ill. in *Pascin: Le magicien du réel* (Paris: Musée Maillol, 2007), p. 44.

Born in Bulgaria, schooled in Vienna and Munich, Pascin became an American citizen in 1920; however, he lived most of his bohemian existence in Paris. As a teenager, he became a brothel owner's lover, and she allowed him to sketch the residents there. His fame arose from the drawings—largely culled from his time in the brothels—that he contributed to the satirical magazine *Simplicissimus* from 1905 to 1913. In the 1920s, the rowdy parties he hosted in his Montmartre studio became just as famous. In 1930, despondent from a rupture with his lover, coupled with his declining health and heavy drinking, he committed suicide at age forty-five.

BOUTET DE MONVEL, Bernard 1881 - 1949
French School

In 1921, *La France: An American Magazine*, published a rave review of Bernard Boutet de Monvel as an artist and human being. Of his paintings, etchings, and drawings, the article states that Boutet de Monvel is “highly gifted” and a “master of the elegant”; “he has learned the effectiveness and distinction of great simplicity”. Of the man himself, the article praises Boutet de Monvel for his humility and his solid character; additionally, he is “a handsome fellow”, known throughout Paris as *the* best dressed man, and a “brave” veteran of WWI.

Born in Paris in 1881 to a “family of cultivated artists and of the Paris bourgeoisie”, Bernard Boutet de Monvel was primed at a young age for a life of success. Eager to commence his professional career, his artistic training under his father, painter and children’s book illustrator Maurice Boutet de Monvel (1850-1914), painter Luc Olivier Merson (1846-1920), and sculptor Jean Auguste Dampt (1854), was short-lived although critical. During this time, Boutet de Monvel was introduced to the medium of color etching and specifically the “au repérage method” in which a separate plate is utilized for each color. In short time, Boutet de Monvel became the “undisputed master of this technique” and impressions of his works were prized both for their aesthetic value and their scarcity.

Beginning in 1905, the young artist was regularly exhibiting his paintings, mainly portraits, in the highly publicized shows of the Société Nationale des Beaux-Arts, the Salon d’Automne, and the Salon des Indépendents. His works, which hung alongside those of his contemporaries, including Matisse, Braque, Derain, Rousseau and others, during this important and pivotal period in the development of modern art, received great praise. By 1907, in the United States, the artist’s works were included often in shows at the Carnegie Institute at Pittsburgh and in 1910, a lengthy traveling exhibition was organized to introduce the American public to one hundred of Boutet de Monvel’s color etchings. Boutet de Monvel became known specifically for his geometric style of draftsmanship, in both his paintings and graphic works, and he was praised for his diplomatic sensitivity and respect to his artistic heritage as well as his acceptance of and open-mindedness toward modern stylistic trends.

World War I brought a temporary hiatus to his artistic career although certainly not to the level of acclaim he had reached in Paris. An aviator who was wounded several times throughout the war, Boutet de Monvel was decorated with various honors, including Chevalier of the Légion d’Honneur. During the last years of his service, from 1917-1919, Boutet resided in Morocco and became a prolific painter of Fez and Marrakesh.

Upon his return to Paris, Bernard Boutet de Monvel took up his career again in earnest, resuming his work in oil and etching. His portraits were much sought after and he agreed to only paint a few a year, as he needed to take ample time to create works that properly revealed “the soul and mind of his sitter.” Additionally, since the beginning of his career, Boutet de Monvel had worked in the profitable publishing and fashion industries, creating vignettes for magazines and books. Ultimately, from 1926 to 1933, the artist was exclusively contracted to *Harper’s Bazaar*. Also in 1926, Boutet de Monvel began traveling regularly to the United States and specifically New York, where he was commissioned to paint the portraits of the city’s most wealthy: Frick, Astor, and Vanderbilt, to name a few. The dawning of the Great Depression did nothing to slow the artist down; as commissions for portraits waned, he turned instead to painting cityscapes; his

“portraits” of New York’s famous skyscrapers have been likened to the precisionist paintings of Charles Sheeler.

Bernard Boutet de Monvel died in 1949 at the age of 68 when, during one of his frequent transatlantic flights, his plane crashed on São Miguel Island in the Azores. The most recent retrospective of Boutet de Monvel’s work was held in 2001 at the Mona Bismarck Foundation in Paris; the retrospective was organized by Boutet de Monvel scholar, Stéphane-Jacques Addade.



35 BOUTET DE MONVEL, Bernard 1881 – 1949
French School

THEN A CANDLE IS LIT, circa 1920/25

Graphite on medium weight off-white card; *Extra Fine Bristol* monogram stamp embossed at lower right. 12 ³/₈” x 18 ⁷/₈” (31.45 x 47.95 cm). Artist’s monogram in graphite lower right: *[Reversed B]MB*; inscribed in artist’s hand in graphite below image: *Ensuite on allume un cierge (Then a candle is lit)*.

Note: According to Boutet de Monvel scholar, Stéphane-Jacques Addade, the specific geometric nature of this drawing and the inclusion of the artist’s monogram is typical of Boutet de Monvel’s works from the early to mid-1920s. Additionally, the inclusion of the caption indicates its probable use as a magazine illustration. From 1926-1933, Boutet de Monvel had an exclusive contract with *Harper’s Bazaar*.

References:

Stéphane-Jacques Addade, “Bernard Boutet de Monvel.” E-mail to Stephanie Hackett, March 10, 2015, n.p.

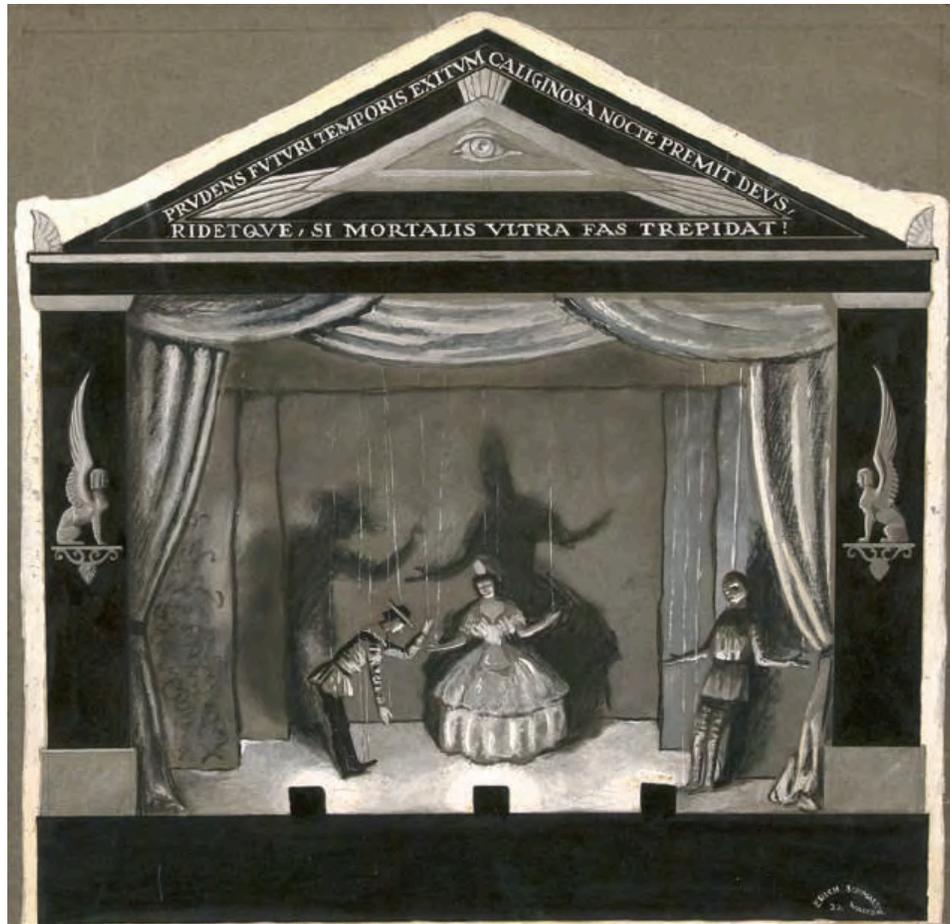
“Biographie, Bernard Boutet de Monvel, 1881-1949”, available from [http://www.stephane-jacques-addade.com / fr / bernard-boutet-de-monvel/biographie](http://www.stephane-jacques-addade.com/fr/bernard-boutet-de-monvel/biographie).



36 BOUTET DE MONVEL, Bernard 1881 – 1949
French School

MONSIEUR..., circa 1920/25

Ink with watercolor and collage on medium weight card. 7 1/2" x 5 3/4" (18.4 x 14.6 cm). Artist's monogram in black ink lower right: [*Reversed B*] MB; inscribed in artist's hand in graphite below image: *Monsieur...*



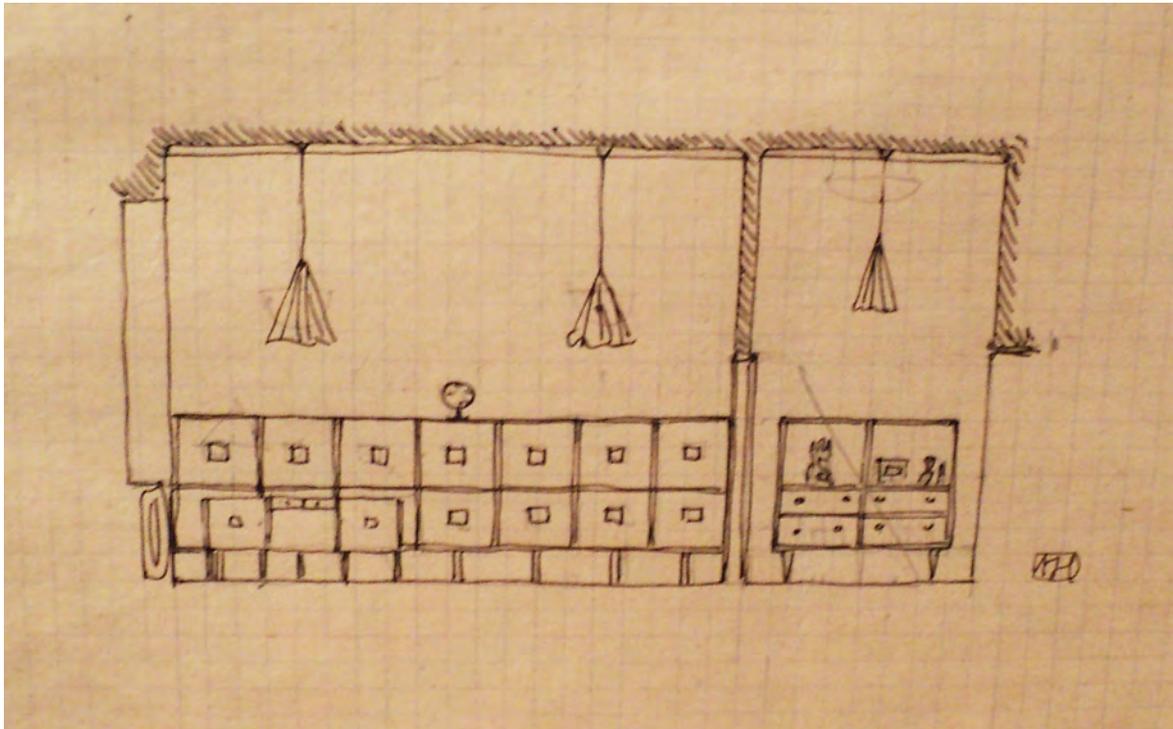
37 SCHMALE-WALTER, Erich 1886 - 1964
Austrian School

PUPPET THEATER, 1922

Ink wash, graphite, and gouache on card, no watermark. 12" x 11 7/8" (30.5 x 30.2 cm). Inscribed in body of drawing in gouache: *PRVDENS FVTVRI TEMPORIS EXITVM CALIGNOSA NOCTE PREMITS DEVS, RIDETQVE, SI MORTALIS VLTRA FAS TREPIDAT* [God in his wisdom veils in the darkness of night the events of the future, and smiles if a mortal is unduly solicitous about what he is not permitted to know. Horace, *Odes* 2.29.29]. Signed and dated in gouache lower right: *Erich Schmale/Walter/22*. Notes for the printer inscribed on verso: *schmale-walter puppen theater/Schwarz grün rot/20 cm breit/2 Pausen/1 [?] 2 k[a]p*.

Note: A well-known graphic artist and illustrator, Erich Schmale-Walter studied under Bertold Löffler at the Vienna School of Applied Arts. He collaborated with the Wiener Werkstätte and he contributed to *Simplicissimus* as well as to the Austrian magazine *Die Muskete*.

The present work is an illustration for the December 20th, 1922, "puppet issue" of *Die Muskete*, which was devoted to all aspects of puppetry. The line on top of the proscenium translates as: "God in his wisdom veils in the darkness of night the events of the future, and smiles if a mortal is unduly solicitous about what he is not permitted to know." The words are taken from Horace's *Odes*, which were written between 30 and 23 B.C.E.



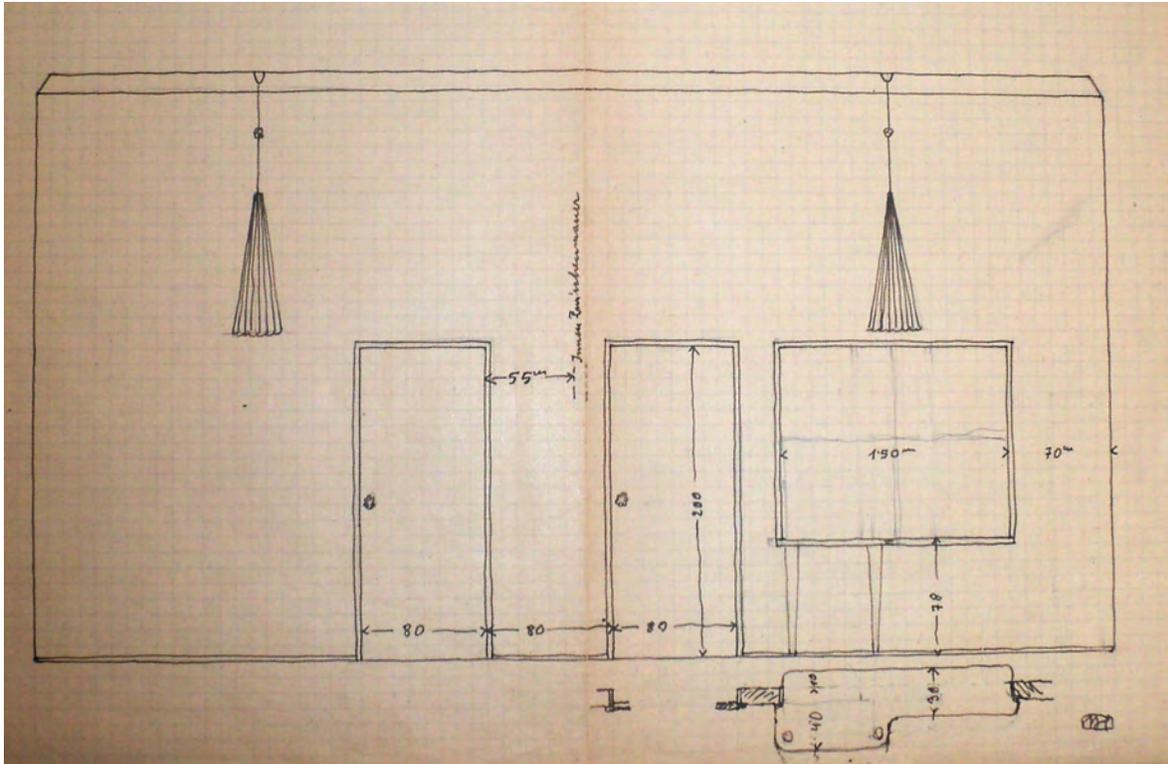
38 HOFFMANN, Josef 1870 -1956
Austrian School

CEILING LAMPS AND CHESTS OF DRAWERS, circa 1925

Ink on graph paper. 8 ¼" x 11 ½" (20.9 x 29.2 cm). Monogram in lower right: *JH*. No watermark.

Note: After studying architecture at the Vienna Academy under Karl von Hasenauer and Otto Wagner, Josef Hoffmann became one of the most important architects and designers of the early 20th century. He was professor at the Kunstgewerbeschule (School of Applied Arts), Vienna, where he taught architecture, metalwork, enameling, and applied art from 1899 to 1936. Many of Hoffmann's designs were produced for the Wiener Werkstätte, which he founded along with Kolo Moser and industrialist Fritz Waerndorfer.

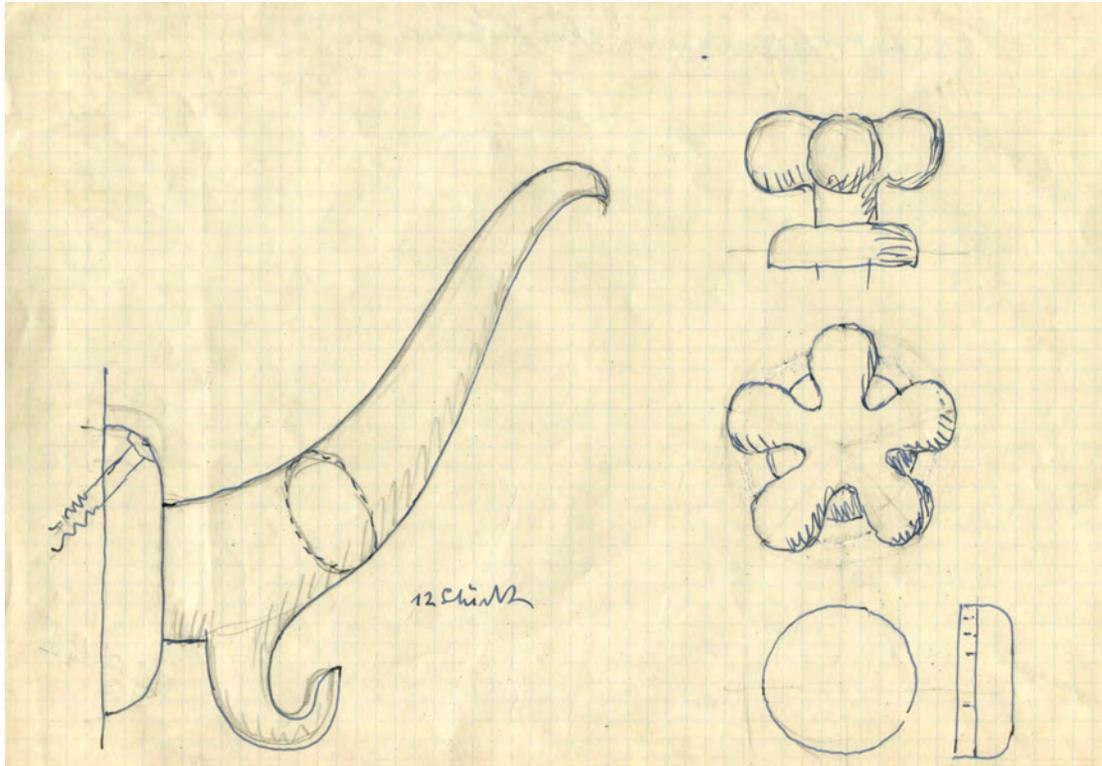
These 5 designs illustrate the range of projects that concerned him during this important epoch in Viennese design and architecture.



39 HOFFMANN, Josef 1870 - 1956
Austrian School

ELEVATION, circa 1925

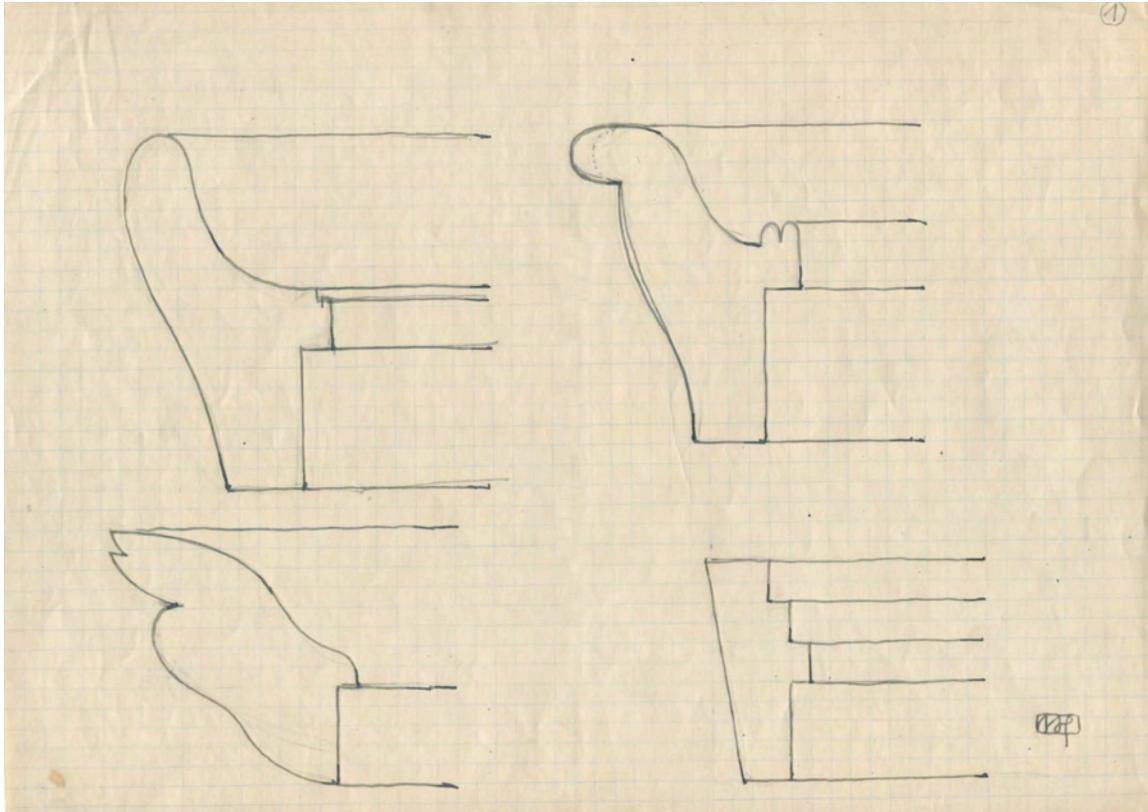
Ink and graphite on graph paper. 11 $\frac{3}{4}$ " x 16 $\frac{1}{2}$ " (29.8 x 41.9 cm). No watermark. Monogram in lower right corner: *JH*. Inscribed along center axis: *Innere Zwischenmauer* (interior separating wall). Inscribed in graphite on verso: *In Jonasch Zeichnungen / 14 / IV / 48* (with Jonasch drawings). *1 Vitrine / 2 Tische / skizziert 2 Tischerl / Schreibtisch / 2 Wandschränke* (1 vitrine, 2 tables, sketched 2 small tables, 1 desk, 2 cabinets). *Tapezierer: Schrott Margarethenstrasse 3 (Hoffmann) (Paulanerg. 12)*. (*Upholsterer: Schrott Margarethenstrasse 3 (Hoffmann) (Paulanerg. 12)*).



40 HOFFMANN, Josef 1870-1956
Austrian School

COAT HOOKS, circa 1920

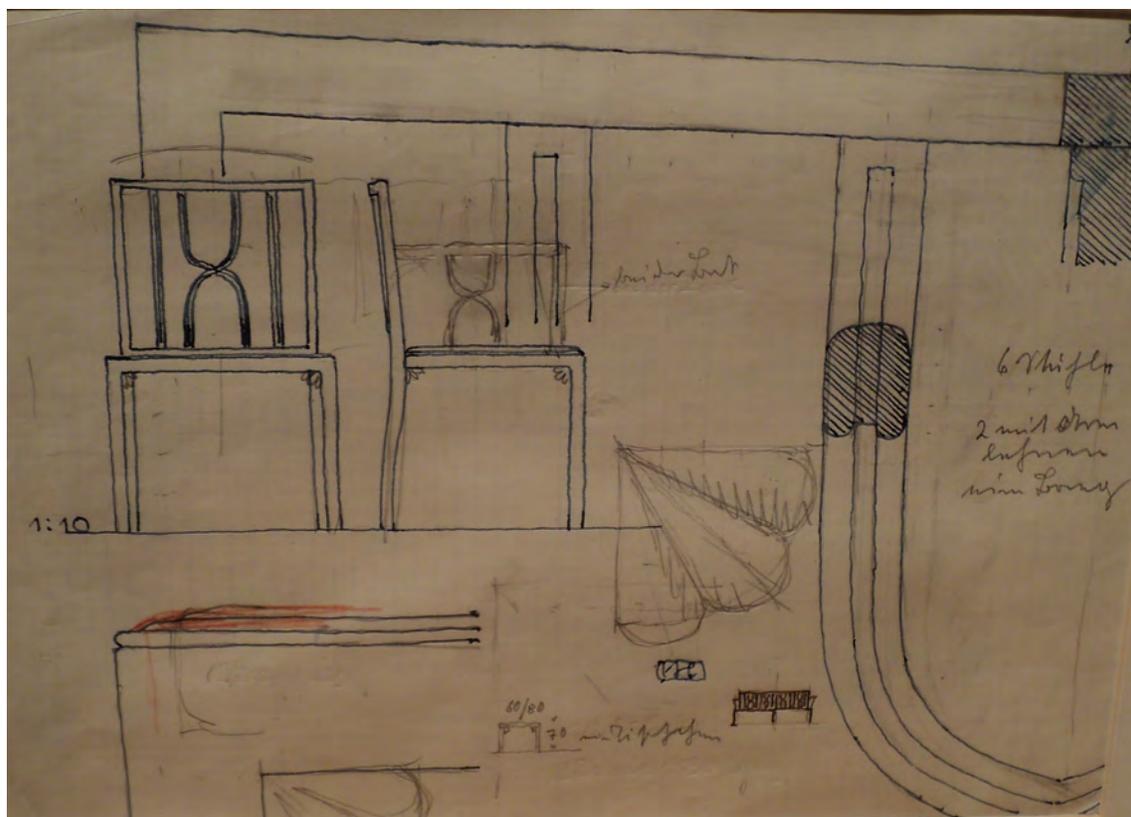
Blue ink and graphite on graph paper. 8 ¼" x 11 ¾" (20.9 x 29.8 cm). Inscribed in graphite at lower center: *12 Stück* (12 pieces). Inscribed on verso in graphite: *Josef Hoffmann Kleiderhaken* (coat hooks).



41 HOFFMANN, Josef 1870-1956
Austrian School

PROFILES OF FRAMES, circa 1920

Ink on graph paper. 8 ¼" x 11 ½" (20.9 x 29.2 cm). No watermark. Monogram in ink at lower right: *JH*.
Inscribed in graphite at upper right: ①.



42 HOFFMANN, Josef 1870 - 1956
Austrian School

CHAIRS WITH BRONZED BACKS, circa 1920

Blue ink over graphite with some red pencil and black ink. 8 ¼" x 11 ½" (20.9 x 29.2 cm). No watermark (?). Monogram below center: *JH*. Inscribed in graphite at right: *6 Stühle / 2 mit den Lehnen wie (?) Bronz (?)* (6 chairs, 2 with backs like bronze). Incised at lower left: *Strohsitz* (rush seat). Incised at lower center: *2 Bänke 1'60 lang* (2 benches, 1m 60 cm long). Inscribed on verso in graphite at top: *bei der Bank* (for the bench). Inscribed on verso in graphite at bottom: *60 / 80 [height] 70 wie (?) Tischchen* (same as little table).



43 KUDISCH-ZUBA, Elisabeth 1902 - 1994
Austrian School

OFFERING CANDLES, circa 1950
Opferkerzen

Black ballpoint ink on white, lightweight wove paper mounted by artist on grey wove paper, no watermark. 7 ³/₈" x 5 ¹/₂" (18.74 x 13.97 cm). Estate stamp in green ink on backing paper at lower right: *ELISABETH KUDISCH-ZUBA/ 1902-1994/ NACHLASS*. Inscribed in artist's hand on backing paper: *Elisabeth Zuba/ [115] 0 Witzelsbergerg 5/8/ Tel. 92 19 093/ 1. "Opferkerzen"/ kugelschreiber/ S 500*.

Note: The present work, *Offering Candles*, is typical of the artist's mid-century drawing style: the draftsmanship is sketchy and loose, the subject matter is expressionistic and symbolic and the composition is presented in an abstracted manner that never loses its representational qualities. These stylistic attributes reflect Kudisch-Zuba's artistic lineage and the influences she was exposed to as an artist in early twentieth century Vienna and as an artistic heir of European modernism.

Although little is known about Kudisch-Zuba's personal life, her training has been documented: she was a student of painter Franz Cizek as a youth at the Vienna School of Applied Arts (Universität für angewandte Kunst Wien). Later, Kudisch-Zuba also worked as a teacher of painting at the same institution, which was founded in 1867 on the principle of dedication to "the modern". Kudisch-Zuba's teacher, Franz Cizek (1865-1946) was an Austrian painter who had trained at the Academy of Fine Arts in Vienna where he was friends with members of the Vienna Secession, as well as a member of the Secession himself. Cizek became increasingly interested in children's drawings (as did many contemporary Post-Impressionist and Expressionist painters) and the combination of naïveté and complete freedom of feeling he found to exist in these works. Encouraged by his artist friends, Cizek accepted a position of chief of the Department of Experimentation and Research at the Vienna School of Applied Arts and, in 1904, he founded his highly successful Juvenile Art Classes, which Kudisch-Zuba attended. Cizek only accepted students up to age fourteen, as he believed that at this age the intellect awoke and creativity came to a halt. His method, which was influenced by his interests in psychology and, in turn, has been embraced by present day art therapists, was to encourage "children to present, in visual form, their personal reactions to happenings in their lives." He hoped to develop the "creative power that he found in all children" through free, "spontaneous" expression in classes where children were invited "to draw what they felt like drawing." Cizek explained: "You must take the child seriously... We should give significance to the child and to the work he creates... [it's] as beautiful as Van Gogh or Gauguin."

Although *Offering Candles* is from a later period of Kudisch-Zuba's career, its qualities reflect those influential lessons of her childhood, in which a work of art served a dual purpose of both representing reality and reflecting internal psychology through the use of symbol and metaphor. Much has been made of the depiction of candles in works of art throughout art history, as for example in the Expressionist portraits of Vincent Van Gogh where the candle takes the place of the sitter. Candles are both sacred and profane. A lit candle represents an artist's genius, while the phallic shape of the candle, made particularly evident in Kudisch-Zuba's drawing, represents male strength and virility. Perhaps, through this drawing, Kudisch-Zuba is subverting specifically male visual tropes and is offering to the viewer a symbol of her own strength and artistic power.

References:

- Arthur C. Danto, "The Seat of the Soul: Three Chairs" in *Grand Street*, Vol. 6, no 4 (1987), p. 159.
Donna Darling Kelly, *Uncovering the History of Children's Drawing and Art* (Westport, CT: Praeger Publishers, 2004), pp. 81-92.
Wilhelm Viola, *Talks with Cizek* (London: University of London Press, 1948), pp. 35ff.



44 LÖFFLER, Bertold 1874 - 1960
Austrian School

SAINT SEBASTIAN, circa 1920/30

Charcoal and watercolor on heavy weight, white, wove paper, no watermark. 10 7/16" x 8" (26.4 x 20.3 cm). Titled in charcoal at lower margin: *ST. SEBASTIAN*; artist's estate stamp at lower right margin. On verso: inscribed in blue crayon: 44.

Note: Löffler, one of the most prominent artists of the Wiener Werkstätte, practiced painting, poster design, illustration, and ceramics. Most notable are his commissions for the Palais Stoclet in Brussels and the Fledermaus Cabaret in Vienna.

The present watercolor of St. Sebastian, with the angel bearing a banner inscribed "ora pro nobis" (*pray for us*), cannot be attributed to a particular project. It was part of a suite of watercolors of saints. Whether they were illustrations or to be made into murals is unknown at this time. The figure of Sebastian stands on a mound and is posed and rendered as if reminiscent of a ceramic sculpture.

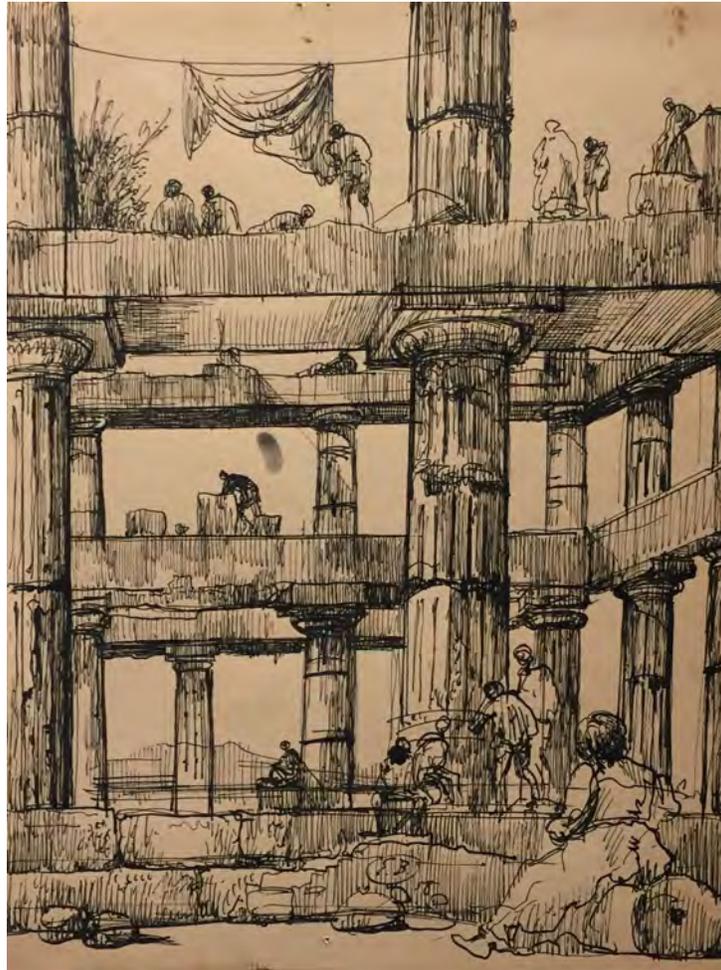


45 BERMAN, Eugène 1899 - 1972
Russian School

SAINT SEBASTIAN, 1939

Black ink wash and gouache on medium weight, gray-blue wove paper, no discernible watermark. Sight dimensions: 10 3/4" x 8 1/8" (27.3 x 20.6 cm). Signed and dated in black ink lower right: *E.B./1939*; inscribed in black ink lower center: *To Dick Ritter[?]/St. Sebastien*.

Note: Eugène Berman and his brother Leonid were Russian neoromantic painters, known for their set and costume designs for theater and opera. Both fled the Russian revolution for Paris in 1918, where they exhibited melancholy figures set in dreamlike landscapes inspired by Picasso's pink and rose periods. In 1935, Eugène left for New York and exhibited frequently at the Julian Levy gallery. In the 1940s he settled in Los Angeles and married the actress Ona Munson. The present gouache is a cryptic trompe-l'œil drawing dedicated to a Dick Ritter(?). The drawing of St. Sebastian, executed in the Renaissance style, appears to be pinned to a wall with the very same tacks that penetrate Sebastian's body.



46 BERMAN, Eugène 1899 – 1972
Russian School

COLUMNS FROM THE TEMPLE TO POSEIDON AT PAESTUM, 1958

Pen and ink on heavy weight, beige wove paper, no watermark. 10 1/2" x 7 7/8" (26.7 x 20.1 cm).
Signed and dated in black ink lower center: *E.B* (in an oval)/1958.