

# NINETEENTH CENTURY EUROPEAN PAINTINGS, DRAWINGS AND SCULPTURE

## SPRING EXHIBITION

April 19th through June 25th, 2005

Exhibition organized by  
Robert Kashey and David Wojciechowski

Catalogue by Elisabeth Kashey

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COVER ILLUSTRATION: Théophile Steinlen, *Two Cats and Re-Study*, cat. no. 43.

GRAPHIC DESIGN: Keith Stout.

PHOTOGRAPHY: Hisao Oka.

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.

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# CATALOGUE

**1 RACHETTE, Antoine Jacques  
Dominique  
(RASHETT, Zhak-Dominik) 1744-1809  
Russian School**

**PORTRAIT BUST OF CZAR ALEXANDER I,  
circa 1800**

Bronze with dark brown patina on circular bronze plinth, mounted to square bronze base. Height from bottom of base to top of head: 21" (53.3cm); height of bust excluding plinth: 14 2/8" (36.1 cm); width, from left to right shoulder truncation: 8 1/4" (21 cm); depth, from tip of nose to edge of hair in back: 5 1/2" (14 cm).

Note: Dominique Rachette was a sculptor whose origin is given variously as Valencay or Copenhagen. Certain is, that he studied in Copenhagen, got married in Denmark, and eventually settled in St. Petersburg. A note in Lami's *Dictionnaire des Sculpteurs* relates that in 1765 Rachette was imprisoned in the Bastille in Paris under the accusation that he enticed skilled workers to leave the country for Russia. Upon his release, Rachette promptly went to St. Petersburg in 1799 (with his French workers?) where he became master modeler at the royal porcelain factory. In 1785 he was nominated an academician, in 1794 he became assistant professor and in 1800 full professor at the Academy of St. Petersburg.

Rachette created a wide range of sculptures. Numerous genre figurines and small animal sculptures were the result of his engagement at the porcelain factory. However, in true neo-classical fashion, he also created delicate decorative relieves, portrait medallions, and portrait busts, using all media available, from bisque to terra cotta to bronze. He also modeled major public monuments.

A large number of Rachette's works were transferred in the 1930's from the State Hermitage Museum to the State Russian Museum. In 1999 the State Russian Museum presented a retrospective exhibition of the work of Rachette, accompanied by a catalogue. The catalogue lists a bisque bust, *Portrait of Alexander I, circa 1800*, with the same dimensions as the present bronze (height, width, and depth). Stylistic comparisons with other busts by Rachette as well as the identical measurements make us confident in attributing the present bronze to this artist.

**Reference:**

*Zhak-Dominik Rashett, 1744-1809*, The State Russian Museum Editions, St. Petersburg, 1999, p. 45, cat. no. 60 (*Portrait of Emperor Alexander I*).

Stanislas Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, Paris 1911 (1970), vol. 2, p. 277.



**2 GRANET, François-Marius 1775 – 1849**

**French School**

**MOONLIGHT ON WATER, PRAYING  
MONKS, circa 1820**

Oil on canvas. 19 1/4" x 27 1/4" (49 x 69.2 cm). Formerly located, signed and dated at lower left: *ROMA  
G R A N E T /  
1820*, removed possibly during cleaning. On verso of stretcher inscribed in graphite: *Granet 1775-1849*.

Note: In 1820, a year of great productivity, Granet traveled to Tivoli, possibly the subject of the present painting. He mentioned repeatedly in his letters to Auguste de Forbin, his life-long friend and patron, "two little paintings" he wanted to finish in Tivoli. The present painting

includes elements of Tivoli, such as the water, extending in the foreground perhaps towards a waterfall, and the conglomerate of houses and roofs, which appears similarly in a painting *View of Tivoli* (Musée d'Aix). Moonlit scenes are rare in Granet's œuvre. One example is *Abailard* (Salon of 1838), in which moonlight is dramatically reflected in water.

Reference:

Isabelle Néto-Daguerre, *Chronologie de Granet*, suppl. to *Granet, peintre de Rome*, Aix, 1992, p. 6 (correspondence with Forbin).  
Émile Ripert, *François-Marius Granet, 1775-1849, peintre d'Aix et d'Assise*, Paris, 1939, opp. p. 61 ill. of *View of Tivoli*.



**3 LABROUSTE, Pierre-François-Henri**  
**1801 – 1875**  
**French School**

**THE FISH MARKET IN PALERMO, circa 1829**

Graphite, pen and ink, watercolor on thin wove off-white paper. 4 1/2" x 7 5/8" (11.4 x 19.4 cm). On verso faintly inscribed: *Pres de la...* (illegible) (near the ...).

Note: A larger version of the present composition, signed and dated 1829, is in the collection of the *Académie d'Architecture* in Paris.

Labrouste was an architect in Paris whose buildings were distinguished by their clean, modern look. His works include the *Bibliothèque*

*Ste Geneviève* in Paris, the reading room of which is a masterful construction of iron, a new material championed by Labrouste. He also built extensions to the old National Library in Paris in the mid 1870's. Both his brother Théodore (1799-1885) and his son Léon (b.1846) were also architects.

Reference:

C. de Vaulchier, *Académie d'Architecture Catalogue des Collections*, Paris 1987, no. 272 (the larger version).





**4 RAMBERG, Johann Heinrich**  
**1763 – 1840**  
**German School**

**ILLUSTRATION FOR A DRAMA, 1819**

Black wash and some watercolor on medium-weight, off-white wove paper. Two black outlines drawn by the artist around image. Size of image: 3 1/8" x 3 5/8" (8 x 9.2 cm); size of sheet: 4 3/4" x 5 3/4" (12 x 14.6 cm). Signed and dated at lower left: *HRmbg. 1819*.

Note: Gustav Nagler, a lexicographer of 1842, said that "Ramberg ruled like a sovereign over the vast production of small books, and he accompanied a substantial number of our writers from Schiller to Clauren." Ramberg created illustrations, vignettes, title pages and the like in

the thousands. Many were, as his biographer Ferdinand Stuttmann complains, "ruined" by sloppy engravers. The present gouache is therefore a rare treat. It is finished with great care and skill, depicting a bloody end in a drama, not identified at this time.

The youthful figure seems to have conquered the figure in black, who is claimed by the devil, reaching up from the pit. The scene seems to take place in a crypt filled with grave-stones, mounted with skeletons and bearing coats of arms. Snakes, coiled around swords, are breathing hate at each other on top of the proscenium.



## 5 BARYE, Antoine-Louis 1796 – 1875 French School

### STAG WITH RAISED LEG, circa 1838

Bronze with dark brown patina on oval base, mounted to rectangular marble base. Height, from bottom of bronze base to tip of antlers: 7 1/4" (18.4 cm); width, from curve of front leg to edge of base at right: 6 5/8" (16.8 cm); depth, from curve of antlers at rear to edge of base in front: 2 3/4" (7 cm). Signature incised on top of base: BARYE. On underside of stag's belly cold stamp: 21.

Note: The cold stamped number on the animal's belly is intriguing. Barye used to stamp numbers on models edited in his own foundry, until he found out that collectors bought only the low numbers. Usually a stamped signature BARYE is found next to the stamped numbers, but not in all cases. The reasons for this irregularity are not known. As the present cast is very

delicate and finely executed, and bears no foundry mark, it was in all likelihood created in Barye's lifetime. The cold stamp number could possibly be a model number, not an edition number. This would make the present cast a founder's model.

The *Stag with Raised Leg* belongs to a group of miniature animals, created around 1838 (Benge, p. 86), including a *Listening Stag*, which is similar to the present model. In both sculptures the outline of the animal is defined as in a relief, with a strong upper horizontal line of the animal's head.

#### Reference:

Stuart Pivar, *The Barye Bronzes, a Catalogue raisonné*, 1974, p. 171, A 108.

Glenn F. Benge, *Antoine-Louis Barye, Sculptor of Romantic Realism*, Pennsylvania State University Press, 1984, pp. 86-87, 91.



**6 DELACROIX, Ferdinand-Victor-Eugène**  
**1798 – 1863**  
**French School**

**STUDIES OF FIGURES FIGHTING LIONS**

Graphite and brown ink on medium-weight off-white laid paper. No watermark. 9" x 13 3/4" (23 x 35 cm). Estate stamp in red at lower right: *E.D.* (Lugt no. 838a); inscribed beneath stamp in ink: *donné par Grasset nov. 91*; inscribed by the artist within image: *Lion acculé* (Lion brought to a standstill).

Ex-collection: E. Grasset and J. F. Boucher (Sale Hôtel Drouot, March 19, 1952).

Formerly: Paul Prouté, "Watteau", Paris 1984, cat. no. 38, ill.

Note: Light was shed on the present drawing in 1984, when Maurice Sérullaz and Antoine Prat, working on the catalogue of Delacroix's drawings in the Louvre, saw the connection between

the present drawing and a sheet in the Louvre, entitled *Sheet of Studies with Many People and Beasts*. The early catalogue of Delacroix's work by Robaut titled the Louvre sheet *First Christians Delivered from Beasts* (no. 1372). Although no painting of such a scene is known in Delacroix's œuvre, both the Louvre's and the present drawing indicate that such a subject was on the artist's mind.

The Louvre drawing (cat. no. 498) shares with the present drawing the size, the overall appearance, and the subject of men fighting wild beasts.

Reference:  
Musée du Louvre, Cabinet des Dessins, *Dessins d'Eugène Delacroix*, vol. 1, Paris 1984, cat. no. 498, ill. p. 231.



**7 DELACROIX, Ferdinand-Victor-Eugène**  
**1798 – 1863**  
**French School**

**TWO STUDIES FOR THE DECORATION OF  
THE PALAIS BOURBON**

recto:  
PUTTO CARRYING AN OWL FOR THE  
*SALON DU ROI*, circa 1833

verso:  
CEILING OF THE LIBRARY, circa 1838

Graphite on heavy-weight laid paper. Watermark at center: *Miter with cross*. 7 5/8" x 10 7/8" (19.3 x 27.6 cm). Estate stamp in red at lower left: *E. D.* (Lugt no. 838a). On verso inscribed in graphite at lower left: *269 Vente Rouart 37...*

Note: The present drawings, recto and verso, are studies for Delacroix's first commission from the state, the decoration of the Palais Bourbon (built in 1722-28). The recto of the present drawing, *Putto*, relates to Delacroix's paintings for the ceiling of the *Salon du Roi*. The verso is a sketch of the ceiling of the *Library*.

The *Salon du Roi*, a large room near the Assembly Hall of the Chamber of Deputies, was used for formal royal receptions. Delacroix received the commission to decorate it in 1833, and worked on it until 1837. The ceiling paintings, for which the *Putto* is a study, were executed in oil on canvas and glued to the ceiling. The coffered ceiling is divided in nine unequal panels, and Delacroix had to devise a composi-

tion that would unite these spaces in a meaningful way. For the four square corner panels he designed putti, each bearing an emblem relating to the neighboring allegory. By rule of elimination, the present *Putto* would be carrying an owl.

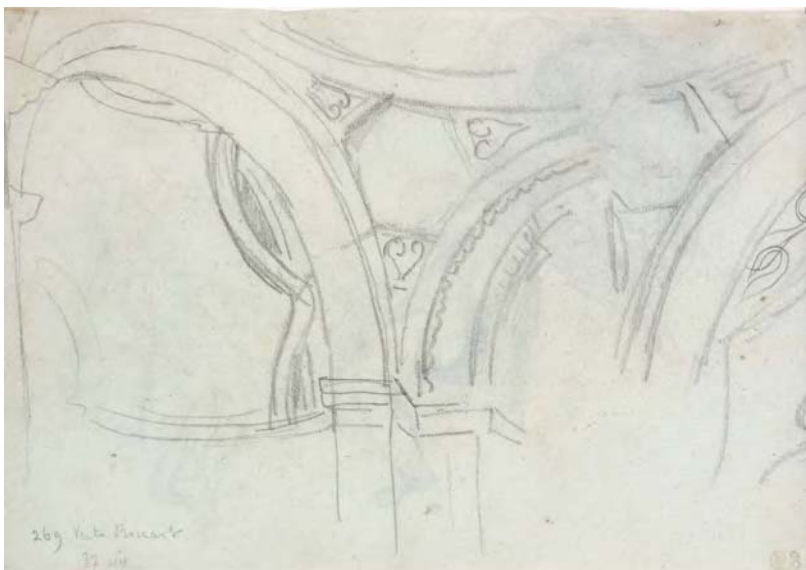
Frank Trapp wrote about the function of the *Putti* panels: "As each assumes a strong diagonal relationship both to its immediate frame and to the composition, these small figures act as transitional and formal elements, as well as symbols" (p. 248).

Delacroix received the commission to decorate the *Library* in 1838. He was faced with a complex structure, composed of five cupolas in a row and two half-domes, creating odd shapes. The present study provides an interesting glance at the artist's attempt to make sense of the given space. The heart-shaped fillers became in the end round shields bearing inscriptions. The hexagonal spaces changed proportions, but remained hexagonal.

Reference:

Frank Anderson Trapp, *The Attainment of Delacroix*, Baltimore and London, 1971, pp. 245-275, p. 261 ill. of the Library.





**8 VERBOECKHOVEN, Eugène Joseph**  
**1798 (or 1799) – 1881**  
**Belgian School**

**TREES**

Graphite on white wove paper, mounted to grey card.  
4" x 6" (10.2 x 15.3 cm). Initialled at lower left: *E. V.*  
On verso inscribed in graphite: *Eug. Verboeckhoven*  
(sic).

Note: Single, delicate trees with little or no foliage, such as in the present drawing, occur throughout Verboeckhoven's oeuvre. They are characteristic of the flat landscape of the Netherlands.



## 9 FREY, Johann(es) Jakob 1813 – 1865 Swiss School

### A CEMETERY IN CAIRO, 1842

Graphite on medium-weight off-white wove paper.  
Watermark as read through recto: *J. WHATMAN / TURKEY MILL / 1841*. 12 5/8" x 9 7/8" (32 x 25 cm).  
Signed and dated in graphite at lower left: *J. Frey/1842*.

Lettering on the tomb stone: *HIER RUHET/ CHARLOTTE VON DINKLAGE/CANONISSIN/DES STIFTES BOERSTEIN/ IN KOENIGLICH HANNOVER/ SIE STARB IN CAIRO / AM XI NOVEMBER / MDCC-CXLI*. (Here rests Charlotte von Dinklage, Canoness in the institution for ladies of rank, Boerstein, in the Kingdom of Hannover; she died in Cairo on November 11, 1841).

Note: The expedition to Egypt was a high point in the life of young Johann Jakob Frey. Born in

Basel, he first studied with his father Samuel Frey, then with Hieronimus Hess. Subsequently he worked in Paris as a copyist of Dutch landscapes and as a restorer. In Munich he found a patroness who enabled him to go to Rome in the 1830's. In 1842 he joined an expedition to Egypt, led by the renowned Richard Lepsius, the founder of modern scientific archeology. For health reasons, Frey had to return to Italy in 1843. He moved to Rome, married an Italian woman, founded the German Artists Union (*Deutscher Künstlerverein*) and made his studio a lively center of German artists in Rome. His landscape paintings became popular, attracting the attention of Emperor Frederic William IV, who visited the studio and commissioned a painting. Frey's landscape paintings are in many museums, including Basel, Munich and Leipzig.



## 10 EINSLE, Anton 1801 – 1871 Austrian School

### HEAD OF A SLEEPING WOMAN, STUDY FOR "REST", circa 1841

Oil on heavy-weight paper. Diameter of circular image: 7" (17.8 cm); size of paper: 10 7/8" x 8 3/4" (27.6 x 22.2 cm). Inscribed on verso in old hand in German script: *Skizze von/Einsle/Signatur war/vorhanden/wurde jedoch/zufällig verwischt.* (Sketch by Einsle; signature did exist but was accidentally wiped off).

Note: Anton Einsle was one of the most successful portrait painters at the court of the Austrian Emperor Franz Josef I. Born and trained in Vienna, he first made his mark in Prague. Before he turned thirty, he exhibited already in Prague, Dresden, and Vienna. Around 1832 he moved to Budapest where he caught the attention of Archduke Josef, Palatine of Hungary. Commissions from the highest ranks of the Austro-Hungarian aristocracy made Einsle a celebrity, and after he married the beautiful musician Beatrix Weninger, his domestic happiness matched his public success. Einsle often painted his lovely wife, and the intimacy and date of the present painting

suggest that the woman depicted is indeed the artist's wife.

Around 1838 the couple moved back to Vienna. Einsle was court painter by then, and after the Revolution of 1848, when Franz-Josef I mounted the throne, Einsle painted the first official portrait of the young emperor. Within two years (1848-50) he created about thirty portraits of Franz-Josef I. Einsle had a studio in the Imperial Residence, he was a member of the Academy (from 1843), and he received so many commissions that he had to hire assistants (including Eduard von Engerth). Einsle died as a well-off, well-liked man in his own house in Vienna in 1871.

Einsle's painting, *The Rest*, is known from a lithograph by Rudolph Hoffmann (active 1840s-50s). It is described in detail in Gabriele Sadofsky's catalogue raisonné of Einsle's work. The present painting, listed as no. 116 in the same catalogue, is a study for the presently unlocated painting.

#### Reference:

Gabriele Sadofsky, *Anton Einsle*, in *Mitteilungen der österreichischen Galerie*, 1987, Jg. 31, no. 75, cat. no. 116.



**11 MINTROP, Theodor 1814 – 1870**  
**German School**

**ALLEGORY OF "WINE, WOMEN AND  
SONG" (*WEIN, WEIB UND GESANG*)**

Circular image in ink and watercolor on medium-weight laid paper, laid to thin wove off-white paper. No watermark. Sheet: 5 1/8" x 6" (13 x 15.3 cm); image diameter: 4 3/8" (11.1 cm). Inscribed in ink on verso: *Mintrop*.

**Note:**

"Who does not love wine, women, and song,  
Remains a fool all his life long."

*"Wer nicht liebt Wein, Weib und Gesang,  
Der bleibt ein Narr sein Leben lang."*

Martin Luther, of all people, is believed to be the source of this German wisdom. It clearly inspired the allegory of the present drawing.

"Wine, women, and song" would have been a perfect motto for a collection of student songs. The present drawing might have been intended (or utilized?) for a frontispiece.

For thirty years Mintrop worked as a laborer on his brother's estate. Artists from Düsseldorf befriended him and supported his admission to the Academy. Mintrop studied under Wilhelm von Schadow, applying himself with such zeal, that he became known as "the Wunderkind of German Romanticism" (Klapheck, 1923). His religious and decorative paintings are found in and around Düsseldorf. His drawings were sought by collectors, including Alexander Flinsch (Sale Boerner, 1912) and Heumann (exhibition Chemnitz, 1930). More than 150 of his drawings are in the Academy of Düsseldorf.





**12 MAROCHETTI, Carlo 1805 – 1867**  
**Italian/French School**

**REDUCTION OF THE EQUESTRIAL  
MONUMENT TO QUEEN VICTORIA IN  
GLASGOW, 1854 or after**

Silver plated bronze on a rectangular bronze base. Height, from bottom of base to tip of crown: 20" (51 cm); width, from bend of horse's front leg to curve of tail: 21 1/2" (54.5 cm); depth, from edge of drapery in front to edge of drapery in back: 8" (20 cm).

Note: Marochetti was born in Italy and studied in Paris under François-Joseph Bosio. He became a naturalized French citizen in 1841. During the Revolution of 1848 he fled with the entourage of Louis-Philippe to London. He exhibited at the Royal Academy (1851-67) and became one of Queen Victoria's favorite sculptors. In Glasgow alone he created four public monuments, including the *Equestrian Queen Victoria* of which the present sculpture is a reduction.

Queen Victoria's visit to Glasgow in August of 1849 was an event of such importance that immediately after her departure plans for a monument went under way. Marochetti's sculpture was unveiled in September 1854 in St. Vincent Place, Glasgow. In 1866 it was moved to George Square to accompany a *Monument to the Prince Consort* (also by Marochetti). Some changes were made by Marochetti at this time to match the pair, including an adjustment of the horse's left hind leg, which in the later version touches the base.

Another example of the reduction is in the National Gallery of Scotland in Edinburgh.

Reference:

Ray McKenzie, *Public Sculpture of Glasgow*, Liverpool, 2002.

Fiona Pierson, *Virtue and Vision. Sculpture in Scotland 1540-1990*, Edinburgh, 1991.



**13 DELAROCHE, Hippolyte, called Paul**  
**1797 – 1856**  
**French School**

**HORACE AS MARQUISE, 1850**

Black chalk on medium-weight light tan wove paper, no discernible watermark. 12" x 8 7/8" (30.5 x 22.5 cm). Inscribed and dated at lower right: *Horace en Marquise / le 16 Xbre 1850 Nice*. On verso of former backing framer's label: *EUGÈNE STAHL... Paris*; label cut out from a sheet, glued to backing, typed in violet: *HORACE DE CHOISEUL / fils du marquis de Praslin (celui qui avait assassiné sa femme. / Il epousa Mademoiselle de Beauvau) / Il fut député / sous la Republique, après la...du Second Empire / Crayon du Paul Delaroche / A appartenue à Madame Beaujan, Madame Abel...ue, sa fille, Mme Louis Tanon, sa petit-fille, Mme Pierre D...son arrière petit-fille*. Backing inscribed in graphite very faintly with the same information except the note in paren-

thesis. Former sealing paper inscribed in graphite: *DUREL*.

Ex-collection: Mme Beaujean, her daughter, granddaughter, and great-granddaughter.

Note: Inscriptions on the verso of the former backing of the drawing identify the sitter as Horace Choiseul, son of the Marquis de Praslin, who killed his wife. An elaborate list of former owners in the same family indicates that a strong personal value was attached to this drawing. Why Horace was posing in a woman's gown, perhaps an eighteenth century costume, is not known.



Kovacs in Marguerite  
the 11th & the 18th Nov

**14 BLAVIER, Émile-Victor**  
**active 1850 – 1876**  
**French School**

**PAIR OF FARMERS FROM THE VENDÉE**

**(A) FARMER WITH SCYTHE, 1857**

Bronze figure with black patina on irregular circular bronze base, mounted to circular black marble base. Height, from bottom of bronze base to top of hat: 24 1/2" (62.2 cm); width across base: 8" (20.2 cm); depth, from rear of base to curve of hand: 9" (23 cm). Signature and date incised on rear of base: *E. BLAVIER 1857*.

**(B) FARMER WITH PLOW AND  
PLOWSTAFF, 1857**

Bronze figure with black patina on irregular, circular bronze base, mounted to circular black marble base. Height, from bottom of bronze base to top of hat: 24 1/2" (62.2 cm); width, from edge of base at left to curve of hand at right: 10 1/2" (26.7 cm); depth, from edge of base in back to handle of plow in front: 12" (30.5 cm). Signature and date incised at right side of base: *E. BLAVIER / 1857*.

Note: The farmers from the district of the Vendée are recognizable by their costume: a wide brimmed hat, worn over long hair, and wide pantaloons. In 1793, in the aftermath of the French Revolution, they turned their scythes into weapons by mounting the blades upright, attacking the defenders of the new order. The loyalist uprising in the Vendée is one of the darker chapters in the history of the French Revolution.

The farmers in Blavier's sculptures, however, appear quite peaceful, carrying their tools as attributes of their class, not as weapons. Only their defiant posture is a reminder of their former role.

Blavier was born in Douai, and the museum of that town preserves a large group of his work, including a *Bonaparte at Arcole*. He exhibited at the Salon between 1852 and 1876, mostly portrait busts and statuettes, including one of *Napoleon III* (1854) and *Empress Eugenie* (1851).



**15 MILLET, Jean-François 1814 – 1875**  
**French School**

THREE FIGURE STUDIES, circa 1845-48

**(A) WOMAN AT A STOVE STIRRING IN A  
FRYING PAN, A RABBIT AT HER FEET**

Brown ink on off-white wove paper, no discernible watermark, irregular edges. Approximately 5 3/8" x 4 1/2" (13.7 x 11.4 cm). Estate stamp at lower left: *J. F. Millet* (Lugt no. 1815).

**(B) RECLINING FIGURE**

Brown ink on medium-weight off-white laid paper, no discernible watermark. 1 7/8" x 2 7/8" (4.8 x 7.3 cm). Stamp of estate sale at lower left: *J. F. Millet* (Lugt no. 1815).

**(C) SEATED MAN**

Black chalk on medium-weight off-white laid paper, no discernible watermark. 3 3/4" x 2 7/8" (9.5 x 7.3 cm). Estate stamp at lower left: *J. F. Millet* (Lugt no. 1815).

Formerly: Max Rutherston, London.

Note: Two of these three drawings can be related to paintings by Millet. No. 15A denotes the same figure and gesture as the woman in the painting *Young Mother Preparing a Meal* (1847-9). The woman in the painting is kneeling in front of a makeshift fire, handling a frying pan with outstretched arms.

The *Reclining Figure* (no. 15B) might be a study in connection with the painting *Harvesters Resting* (1851-53) or *Noonday Rest* (1866). Both works depict harvesters resting on the ground.

Reference:

Robert Herbert et al, *Jean-François Millet*, exhibition catalogue, Paris 1975-76, p. 61 (*Young Mother Preparing a Meal*, ill.), p. 80 (*Harvesters Resting*, ill.), p. 158 (*Noonday Rest*, ill.).





**16 MILLET, Jean-François 1814 – 1875**  
**French School**

SHORN SHEEP, circa 1850-60

Graphite on medium-weight pale grey laid paper. Watermark along left side as read through recto: K... 8 15/16" x 11 1/4" (22.7 x 28.5 cm). Estate stamp at left center: J. F. M. (Lugt no. 1460).

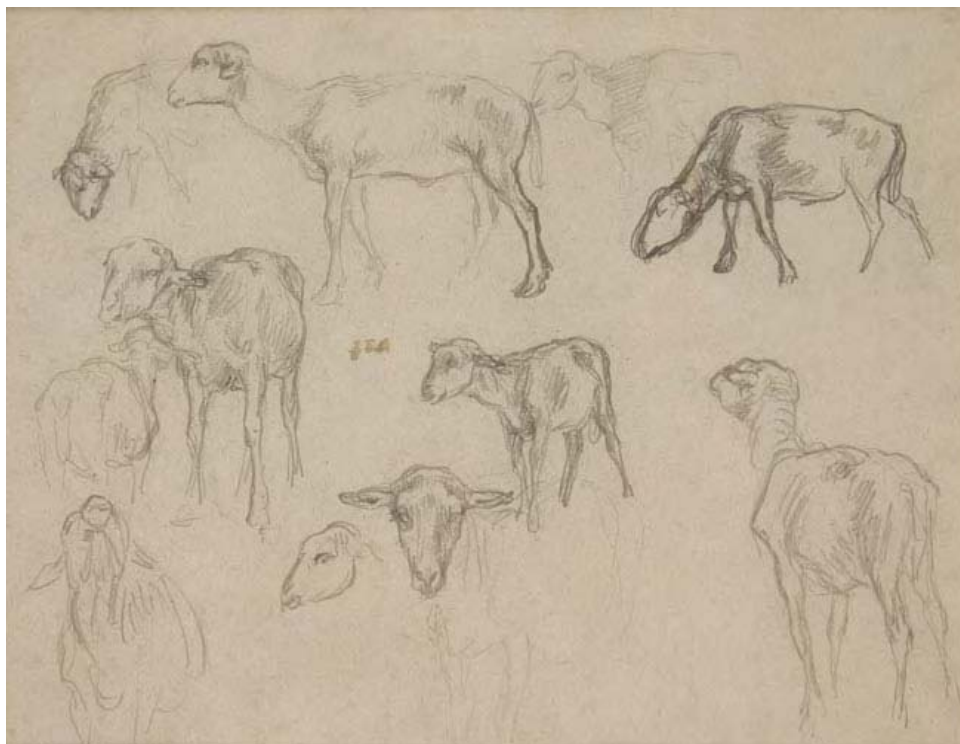
Exhibition: Shepherd Gallery, New York, Winter Exhibition 1981, no. 146, ill.

Note: Millet seems to have taken advantage of a group of freshly sheared sheep, drawing their outlines and bony bodies. Between 1852 and

1861 he created several paintings and drawings about sheep shearing. One of them, *Three Men Shearing Sheep in a Barn* (oil, circa 1852) depicts a newly shorn sheep, standing somewhat shaky on its legs, quite similar to the one in the lower right corner in the present drawing.

Reference:

Alexandra Murphy, *Millet*, Museum of Fine Arts, Boston, 1984, p. 46 (ill. of *Three Men Shearing Sheep in a Barn*).



**17 MILLET, Jean-François 1814 – 1875**  
**French School**

**SHEEP BUTTING HEADS, A COCKFIGHT,  
AND A GAME SCORE**

Match-stick (?) and brown ink on medium-weight tan wove paper, no watermark. 7 7/8" x 12 1/2" (20 x 31.7 cm), lower edge irregular.

Formerly: Paul Prouté, "Campagnola", Paris 1987, cat. no. 52, ill.

Note: This drawing is an amusing record of everyday life in Barbizon. Presumably Millet sat with a friend at a game of dominoes, marking

the score on the present sheet. While waiting for his opponent to make his move, he dipped a match-stick in ink and drew sheep on the score sheet. Moreau-Nélaton observed this trick of Millet's; Paul Prouté suggested the domino game.

Reference:

Etienne Moreau-Nélaton, *Millet raconté par lui-même*, vol. 3, p. 101; fig. 299 (illustration of a match-stick drawing).



**18 JACQUE, Charles-Emile 1813 – 1894**  
**French School**

**STUDY FOR “FEEDING THE CHICKENS”**

Graphite on off-white wove paper. No watermark.  
Sight: 6 7/8" x 3 7/8" (17.5 x 10 cm). Estate stamp at  
lower left: *Ch. Jacques* (Lugt no. 1394).

Sale: Georges Petit, Paris, 12-13 Nov. 1894, lot  
no. 114(?).

Formerly: Paul McCarron, New York.

Note: Charles Jacques moved to Barbizon with  
Jean-François Millet in 1849, both in their early  
thirties. After a quarrel with Millet, Jacques's  
relationship with the Barbizon painters soured  
and he left the village. He spent the rest of his  
life in the environs of Paris, painting and experi-  
menting with agricultural projects. In his paint-

ings, he pursued a more descriptive, realistic  
approach than most Barbizon painters.

The present drawing bears an estate stamp  
as well as a seal on its former backing, indicat-  
ing that the drawing was included in the sale of  
Jacques's atelier in 1894. Judging by the size, it  
might be identical with *Fille de Ferme* (Peasant  
Girl), 17 x 10 cm, listed as lot no. 114 in the  
catalogue.

A painting *Feeding the Chickens* was exhib-  
ited at the Gallery of Barbizon House in London  
in 1920, featuring a peasant woman looking  
over her right shoulder at the poultry on the  
ground, her hand buried in the gathered apron.  
The present drawing appears to be a study for  
this painting.

Reference:

Frick Art Reference Library, Artist File (Sup-  
plies).



**19 CHINTREUIL, Antoine 1816 – 1873**  
**French School**

**STUDY OF ROCKS**

Oil on canvas. 8" x 13 3/4" (20.3 x 35 cm). Signed at lower left in black oil: *Chintreuil*. On verso on stretcher bar oval red seal: *COLLECTION J. DESBROSSES / VENTE CHINTREUIL*; verso of canvas inscribed in blue: 7.

Note: Chintreuil was a student of Corot, whose delicate atmospheric landscape paintings were of lasting influence on Chintreuil's work. Corot in turn appreciated his student's paintings so much, that occasionally he tried to sell them as his own, knowing he would get a better price if he signed his protégé's work.

Of frail health, Chintreuil lived most of his life in the country, sending his landscape paintings to the Salon every year. Only at the World's Fair in 1867 did he find recognition. A student and friend of Chintreuil's, Jean-Alfred Desbrosses (1835-1906), took care of him during the last sixteen years of his life. After Chintreuil's death, Desbrosses turned the atelier into a memorial to his friend. He organized a retrospective exhibition at the Ecole des Beaux-Arts, which was a revelation, since the general public was not familiar with this delicate landscape painter. In the same year, Desbrosses sponsored a catalogue raisonné, edited by Cadart, with illustrations of Chintreuil's œuvre in beautifully arranged tiny etchings.





**20 DAUBIGNY, Charles-François**  
**1817 – 1878**  
**French School**

**BOATS AND WASHERWOMAN AT A STREAM**

Black chalk on medium-weight off-white laid paper, laid to white rag paper. No discernible watermark. 12 3/8" x 19" (31.5 x 48.2 cm). Estate stamp in red at lower right: *CD* (entwined) (Lugt 518).

Exhibition: Shepherd Gallery, New York, Spring Exhibition 1988, cat. no. 16, ill.  
Sale: Christie's New York, Oct 28, 1987, no. 259.

Note: In 1875, Daubigny fixed up his houseboat, called *Le Botin*, in which he cruised along the Seine and Oise, depicting fishermen, washerwomen and herds of geese along the river's edge. Astruc called him "the painter par excellence of the simple impression."

The present drawing seems to be focused on the pile of laundry on the boat, repeating the round shapes of the trees and the kneeling woman, juxtaposed to the horizontal lines of the boats and the horizon. Daubigny knew and admired Cézanne, whose geometric understanding of a landscape he shared.



**21 DAUBIGNY, Charles-François**  
**1817 – 1878**  
**French School**

VILLERVILLE, circa 1875

Oil on cradled panel. 14" x 9 1/2" (35.5 x 24 cm). On verso inscribed on cradle: *Daubigny D 019815* (Durand-Ruël numbers); in a new hand: 16618; in an old hand: 234c; inscribed in ink: *Je certifie que cette etude... par Charles Daubigny... couvercle de sa boîte de couleurs. Geo. Muller. 5 Rue La Boétie Paris.* (I certify that this study by Charles Daubigny... was ... the lid of his paint box. Geo. Muller, Paris); inscribed in graphite: *VILLERVILLE* (sic).

Formerly: Durand-Ruël, Paris.

Exhibition: Shepherd Gallery, New York, Winter Exhibition 1979/80, cat. no. 24, ill.

Note: Villerville, at the mouth of the Seine, was a destination for Daubigny from about 1858 until the end of his life. The majority of his

works from that region was done in the 1870's, including two versions of *The Beach at Villerville* (Hellebranth nos. 635, 636) of 1875, which come closest to the present painting. They depict almost the same point of view as well as the fence-like structures in the sand. According to an inscription on the back of the panel, Daubigny painted the present study on the lid of his paint box. The eagerness to fix an impression then and there was obviously stronger than practical considerations.

Daubigny was always identified with the fight for Impressionism. As a member of the Salon jury, he supported Paul Cézanne, Camille Pissarro and Renoir. In 1870 he left the jury in protest against their rejection of a painting by Monet.

Reference:  
Robert Hellebranth, *Charles-François Daubigny*, 1976, nos 635, 636.



**22 ROUSSEAU, Pierre-Etienne-Théodore**  
**1812 – 1867**  
**French School**

**CLEARING AND ROCKS AT  
FONTAINEBLEAU, 1835-40**

Black chalk on medium to heavy-weight off-white wove paper. No watermark. 3 5/8" x 6 3/16" (9.2 x 15.7 cm). Estate stamp in black at lower right: *TH. R* (Lugt no. 2437).

Exhibition: Shepherd Gallery, Spring 1987, no. 62, ill.

Sale: Hôtel Drouot, Paris, 27-30 April, 1868.

Note: Rousseau visited Barbizon since 1836. In 1846, he began to live there most of the time,

maintaining a studio in Paris for the winter. Although the landscape around Barbizon is extremely varied, there is no doubt that the boulders in the present drawing are to be found along the edges of the Forest of Fontainebleau.

The drawing is catalogued and illustrated in Michel Schulman's catalogue raisonné of Rousseau's graphic works.

Reference:  
Michel Schulman, *Théodore Rousseau, 1812-1867, catalogue raisonné de l'œuvre graphique*, Paris 1997, no. 222, ill.



**23 PAÁL, László de 1846 – 1879**  
**Hungarian School**

**FARMHOUSES WITH SMALL POND, 1877**

Oil on panel. 20 1/8" x 35 3/4" (51 x 91 cm). Signed and dated at lower right: *László Paál / 77*. On verso label printed: *GOUPIL'S 170 / Fifth Ave.*

Ex-collection: possibly E. M. Thresher, Dayton, Ohio (see note).

Note: A descendant of an impoverished aristocratic family in Hungary, László de Paál led a charmed, but then progressively tragic short life. Early on he was a protégé of his countryman Mihály Munkácsy, whom he followed to Düsseldorf in 1871 and Paris in 1872. Talented, elegant and handsome, Paál was the darling of Düsseldorf's society. In Paris he had some success with his paintings, and in 1873 won a medal at the Universal Exhibition in Vienna. He settled in Paris and spent half the year in Barbizon, still keeping company with Munkácsy.

Of the grand old masters of Barbizon, only Millet was still living in the village. Paál developed

his own style of Barbizon landscapes, composed of block-like shapes, monumental, tranquil, luminous, painted with thick but precise brush strokes. Financial success escaped him, and after his parents' death in 1875 and 76, he suffered from depression. In the spring of 1878 he was hospitalized. Munkácsy wrote the diagnosis to Paál's sister: "softening of the brain." Paál died on March 3, 1879, age 33.

The present painting bears a label from the art dealer Goupil in New York. This firm was bought by Michael Knoedler in 1857, but continued trading under the Goupil name until the 1890's. Knoedler's stock books reveal two sales of landscapes by Paál shortly after 1877, the date of the present painting. One painting, titled *French Farm House*, was sold in August 1880 to E. M. Thresher, Dayton, Ohio. Another painting, simply titled *Landscape*, went in 1879 to Judge William Learned, 298 State Street, Albany. We tend to believe that *French Farm House* is the more likely title for the present painting.

We are very grateful to DeCourcy E. McIntosh for sharing with us his research involving Knoedler's stock books.





**25 HARPIGNIES, Henri-Joseph 1819 – 1916**  
**French School**

LANDSCAPE, 1897

Watercolor on medium-weight white wove paper. No discernible watermark. 8 1/2" x 10 1/8" (21.6 x 25.7 cm). Signature and date in watercolor at lower left: *h. harpignies 97*.

On verso of former backing label, printed: *The Watson Art Galleries / 61/9 Catherine Street West / Montreal / established 1879 / We, the undersigned, hereby guarantee this picture to be a genuine and authenticated* (inscribed:) *Watercolor by Henri Harpignies* (printed:). *Signed* (inscribed:) *William R. Watson* (printed:) *for the Watson Art Galleries. Title of the picture* (inscribed:) *Pris Blenian*. Second label, printed and typed, with same information on artist, title, signature, size, and medium.

**24 HARPIGNIES, Henri-Joseph 1819 – 1916**  
**French School**

LANDSCAPE WITH A REFLECTION OF  
LIGHT

Watercolor on medium-weight white laid paper. No watermark. 6" x 7 3/8" (15.2 x 18.7 cm). Signed at lower left: *h harpignies* (readable from verso).

Note: One of these watercolors is dated 1897, the other one seems to be of about the same decade. Harpignies was a grand old man by that time (recipient of every possible award and decoration), with undiminished creative energy. His work continued to be innovative and delighted his followers for many more years.

The watercolor no. 25 is inscribed on the verso with the title *Pris Blenian*, the meaning of which remains obscure.



**26 DEGAS, Edgar 1834 – 1917**  
**French School**

recto:  
STUDY OF LEGS

verso:  
STUDY FOR "THE BATHERS", circa 1890-95

Graphite on medium-weight white laid paper. Watermark at lower center: three interlaced letters. Sight: 8 5/8" x 11 5/8" (22 x 29.5 cm). Estate stamp in black on recto at upper left: *Degas* (Lugt no. 858); oval estate stamp in red at lower left: *ATELIER ED. DEGAS* (Lugt no. 657). On verso estate stamp in black at upper left: *Degas* (Lugt no. 858).

Note: Around 1890-95 Degas drew more than ten sheets of pastel studies of bathing women. Several sheets depict a reclining woman with her legs drawn up, one arm above the head and the torso foreshortened. The pastel no. 1070 in Lemoisne's catalogue raisonné is particular close to the present study.

An extensive investigation of Degas' *Bathers in a Landscape* was published in the catalogue

of the *Degas* exhibition of 1988/89. It mentions the almost androgynous aspect of the women, who range "from tenderly adolescent figures to those that are heftier and more mature." The same entry quotes from a letter written by Degas to the painter Louis Braquaval, where he remarks, "I have begun a large painting in oil, three women bathing in a stream edged with birches." No such painting has survived, but Degas' intention puts the pastels and the present drawing in a conceivable context.

Reference:

P. A. Lemoisne, *Degas et son œuvre*, Paris 1946, pp. 620-627.

Jean Sutherland Boggs et al, *Degas*, Metropolitan Museum of Art, New York, National Gallery of Canada, Ottawa, 1988/89, p. 554.



**27 GAUGUIN, Paul 1848 – 1903**  
**French School**

**STUDIES OF HANDS AND HEADS, circa 1884**

Black chalk on heavy-weight purplish laid paper, cut at top at an angle, upper left corner irregular. Approximately 5 3/8" x 10 3/8" (13.7 x 26.4 cm). Inscribed at the lower right corner in graphite: 20. On former backing copy of a certificate by Pola Gauguin, the artist's son: *je certifie que cet album / contenant trente-trois feuilles / et celui de mon père / Paul Gauguin / et que tous les croquis ont été fait par lui. / Oslo le 24 / 10 29 / Pola Gauguin.* (I certify that this album of 33 sheet belonged to my father, Paul Gauguin, and that all the sketches were made by him – Pola Gauguin)

Also on former backing printed label: *World House Galleries/987 Madison Avenue/New York 2, N. Y./LEHIGH 5-4700*; printed label: *CHRISTIE'S*, inscribed: *Ref. # NYC DD 788, Line 2, Dept. MDP*; label, typed: *Cyanne 6328/12 Feb 87*; label: *Day & Meyer, Murray & Young, 15493/211*; several more numbers inscribed on former backing.

Formerly: World House Galleries.

Sale: Christie's, New York, Feb. 12, 1987, lot 12.

Note: The present drawing was part of a sketchbook, which according to the certificate, was still in tact in 1929. The faintly inscribed number 20 on the lower right corner of the present sketch could have been a page number in the book.

Two drawings of the same dimensions as the present one, and with similar soft, tentative lines, are published in John Rewald's *Gauguin Drawings*. In Rewald's annotation they are identified as *pages from a sketchbook* and dated *circa 1884* and *1884-85* respectively. The present drawing was sold by Christie's with a catalogue entry dating it *circa 1884*.

Gauguin had left his banking job in 1883 and spent most of 1884 in Rouen, desperately trying to find some financial basis to maintain his wife and five children. In 1887 he embarked on his first voyage to Panama and thence to Martinique.

Reference:

John Rewald, *Gauguin Drawings*, New York and London, 1958, pl. 1-2 (pages from a sketchbook).



**28 DESBOUTIN, Marcellin 1823 – 1902**  
**French School**

**SELF-PORTRAIT IN WHITE JACKET, 1888**

Oil on thick board. 16" x 12 1/2" (40.6 x 31.7 cm).  
Inscribed and signed at lower center: *mon portrait par moi-même (?) M. Desboutin.*

Note: Marcellin Desboutin was a portraitist whose sitters included the painters Manet, Degas, Puvis de Chavannes, Henner, Morrisot, as well as the writers Goncourt and Zola, and other intellectuals of late nineteenth century Paris. He seems to have been a welcome friend everywhere. Perhaps his eighteen years spent in Italy gave him an ease of living and enthusiasm for the arts, which ingratiated him with fellow artists on Montmartre. His personality is reflected in the titles his biographers chose: *The Curious Life of Marcellin Desboutin* (C. Janin), and *Marcellin Desboutin, Prince of the Bohemians* (B. Duplaix). Manet painted his portrait in 1875, and Degas used him as a model in his painting

*L'Absinth* (alas a characteristic pose for the model).

Desboutin also wrote plays, which were performed at the *Comédie Française*. His most innovative creations were his portraits executed in dry point, at his time a rather neglected technique in etching. Desboutin combined it with other technical tricks, producing a highly admired œuvre of graphic works.

Desboutin was industrious. If no model was available, he turned to his family, but most often to himself. As many as sixteen self-portraits in oil are listed in Clément-Janin's catalogue of Desboutin's work (1922). The present *Self-Portrait*, reflecting the influence of the artist's Impressionist friends, is most likely the painting *Desboutin With a White Jacket* of 1888.

Reference:

Clément-Janin, *La curieuse vie de M. Desboutin, peintre, graveur, poète*, Paris, 1922, p. 272.





**29 FALGUIÈRE, Jean-Alexandre-Joseph**  
**1831 – 1900**  
**French School**

LEDA AND THE SWAN, 1882 or after

Bronze on circular bronze base with brown patina. Height, from bottom of base to top of head: 22" (56 cm); width, from curve of wing at left to curve of wing at right: 8 3/4" (22.2 cm); depth, from curve of head in front to tip of tale in back: 7 1/2" (19 cm). Signature and date incised on top of base at rear: A. FALGUIÈRE 1873. Bronze etiquette affixed to front of base incised: A. FALGUIÈRE/HORS CONCOURS/OFF<sup>ER</sup> DE LA LÉGION D'HONNEUR MEMBRE DE L'INSTITUT.

Note: The etiquette on the base of this sculpture leaves no doubt about Falguière's status: *hors concours* were artists who exhibited at the Salon without competing for a medal – because they had received them all. *Officier* of the Legion of Honor was one step above *chevalier*, and as a member of the *Institut* (1882) Falguière had joined the highest ranks of the arts establishment.

Soon after winning the *grand prix de Rome* (1859), Falguière received his first distinction at the Salon with *The Winner of the Cockfight*, followed three years later by the medal of honor for *Tarcisius, Christian Martyr*. During the Franco-Prussian war Falguière joined the National Guard, and while on duty during the siege of Paris he created a colossal snow sculpture of a self-assured nude woman, seated on a canon (*Resistance*). In 1873, when he conceived the present sculpture, Falguière could not have been more popular.

In the decade after the war, when France was settling into the Third Republic, Falguière created a number of female nudes with classical, allegorical or Biblical titles, such as *Eve*, *Egyptian Dancer*, *The Source*, and the present *Leda and the Swan*. *Leda* was never exhibited at the Salon, which might have been the reason why the bronze editor tried to give it a lift by listing on the etiquette all the artist's accomplishments.



**30 VANNUTELLI, Scipione 1834 – 1894**  
**Italian School**

**NUDE WOMAN RECLINING, circa 1883?**

Watercolor over some graphite on heavy-weight wove off-white paper, no watermark. 9 7/8" x 11 1/4" (25 x 28.5 cm). Inscribed in graphite on recto at lower left: 50 c; on verso: *Vannutelli / 01.86.30*.

Note: In December 1984, Shepherd Gallery exhibited a large group of watercolors from Vannutelli's sketchbooks. Roberta Olson wrote the introduction for this exhibition. We re-print it here in a shortened version:

Born in Genazzano near Rome of a well-to-do aristocratic family, Vannutelli naturally gravitated to the popular studio of the influential Purist teacher Tommaso Minardi. Under Minardi's tutelage he acquired a sound foundation in drawing and an abiding taste for historical Romantic subject matter. Vannutelli also frequented the studio of the Viennese teacher Carl Würzinger (1817-1883), where he developed into a virtuoso colorist, a trait further encouraged by a sojourn to Venice and travel abroad in France, Spain and Holland.

His career began in 1861 with *Mary Stuart Going to Execution*, shown at the Exhibition of Florence in 1861. It was acquired by Victor Emmanuel II and today hangs in the Pitti Palace. It was soon followed by *Margherita of Valois* (1862), today in the Galleria d'Arte

Moderna, Milan. In 1864, Vannutelli sent a genre painting, set in sixteenth century Venice, *The Intrigue*, to the Paris Salon. It won a prize and attracted praise from the critic Théophile Gautier.

Several works, executed while he was in Paris, reveal that Vannutelli was not unaware of the early works of the French Impressionists; for example, *Dance in the Outdoors* (1866) and *The Outskirts of Paris*, which are executed in a plein-air style and palette that resemble Monet. Many of Vannutelli's realistic paintings and watercolors are also similar in certain aspects to works of the Florentine Macchiaioli, who began to paint in the mid-1850's. These everyday slices of life are freshly painted in bold, bravura fashion, but are less abstract than those of the Macchiaioli.

In 1868 Vannutelli returned to Italy, spending a long period in Venice, where he painted genre and historical subjects. He then returned to Rome where for many years he was president of the *Circolo Artistico di Roma*. He was a member of many academies and received many honors. During the last decade of his life, Vannutelli put aside Gothic Venetian settings and Renaissance interiors altogether to devote himself to painting green meadows and the people of Genazzano. Leaving academic canons behind, he gave vent to a vision of contemporary life he had previously rendered in his impromptu jewel-like watercolor studies.

Roberta J. M. Olson



**31 SIMM, Franz Xavier 1853 – 1918**  
**Austrian School**

**ST. SEBASTIAN**

Oil on canvas mounted to board. 10" x 8 3/8" (25.5 x 21.2 cm). Signed at lower left in red oil: *F Simm*. On verso stamped: *ORIGINAL von Franz Simm / bestätigt von* (signed:) *Elsa Simm* (original by Franz Simm, confirmed by Elsa Simm); label, inscribed in ink in old hand: *O.M. / 91*.

Note: Simm studied at the Vienna Academy (1869-76), mostly with Eduard von Engerth, and also briefly with Anselm Feuerbach. The strongest influence, however, came from Hans Makart, the dominating artist in Vienna in the 1870's to 1890's. Simm spent five years in

Rome, went to Tiflis to paint frescoes in a museum, and eventually settled in Munich. In addition to frescoes he produced two elaborate dioramas, several decorative panels for ceilings (Vienna, Kunsthistorisches Museum), genre paintings and illustrations for editions of German classical authors.

Simm's work was widely recognized and awarded with medals, including one from the World's Columbian Fair in Chicago in 1893.

Reference:

Beatrix Kriller, Georg Kugler, *Das kunsthistorische Museum. Die Architektur und Ausstattung*, Vienna 1991, pp. 118-125, ill. of ceiling paintings.





**32 SAINT-MARCEAUX, Charles-René de**  
**1845 – 1915**  
**French School**

GENIE GUARDING THE SECRET OF THE  
TOMB, 1879 or after

(*Génie gardant le secret de la tombe*)

Bronze with greenish-brown patina on rectangular bronze base. Overall height: 19 1/2" (49.5 cm); width, from tip of toe at left to edge of veil at right: 13 3/8" (34 cm); depth, from tip of toe in front to edge of veil in back: 12" (30.5 cm). Signature incised on rim of urn: S<sup>T</sup> MARCEAUX. Foundry mark incised at right of pedestal: Susse F<sup>rs</sup>/E<sup>rs</sup> à Paris.

Note: This bronze is a reduction of a life size marble which in 1879 earned Saint-Marceaux the medal of honor, after he had received all other prizes an artist could win at the Salon. The sculpture was widely illustrated and reviewed, including in the *Gazette des Beaux-Arts*. Their writer took great pains to reconcile his enthusiasm for the work with the obvious fact that it was modeled after a fresco by Michelangelo. One of the *Ignudi* around the central fresco of the *Sistine Chapel* is the prototype of the present sculpture. Saint Marceaux reversed Michelangelo's image, either because he worked from a reversed print, or because he decided that a left-to-right movement is generally more agreeable, since we are trained to write, read and often see from left to right. (To

Michelangelo's figure this does not apply since it is one of a pair, facing each other.)

This is how the French writer acquitted himself of his delicate task:

"It expresses an extraordinary grandeur and melancholy. If I don't use the word Michelangelo, it is for a good reason. First, because I don't want to invite any inappropriate comparisons; secondly, I don't want to conjure up the word pastiche which would be equally absurd. So how are we to understand Monsieur Saint-Marceaux's concept of art? He could have helped us by adding the name of Michelangelo to that of Monsieur Jouffroy, who figures in the catalogue as his master. Once you are done with the general admiration, I recommend to the connoisseurs to look at the details...the feet are admirable...and the hands, have you ever seen anything more beautiful?"

The meaning of Saint-Marceaux's title is as elusive as that of Michelangelo's figures in the *Sistine Chapel*. Lacking a consensus of their identity (wingless angels?) they were given the generic name *Ignudi*, i.e. nudes. The *Genie Guarding the Secret of the Tomb* is Saint-Marceaux's invention. In the official Salon catalogue this title appears like an after-thought below the title *Figure décorative*.

Reference:  
Lami, vol. IV, p. 222.





**33 SAVITZKY (SAWITSKI), Konstantin  
Apollonovich 1845 - ?  
Russian School**

**RUSSIAN MAN LEANING ON A STICK**

Watercolor on heavy-weight off-white watercolor paper, no watermark. 12 1/2" x 8" (31.7 x 20.3 cm). Signed in watercolor at lower right in Cyrillic, transcribed: *K. Savitzky*.

Note: Savitzky was a member of the *Wanderers* (Society for Circulating Art

Exhibitions, *Peredvizhniki*) who broke with traditional genre painting by including a wider variety of subjects. Simple or sad aspects of Russian life stood next to representations of the peasant's vitality or nature's beauty. A major work by Savitsky of this genre, *Bringing out an Icon to the People* (1878) is in the collection of the Tretjakov Gallery, Moscow.



**34 LANCERAY (LANSERE, LANSEREY),  
Yevgeny Aleksandrovich 1848 – 1886  
Russian School**

**ZAPOROZH AFTER THE BATTLE**

Bronze group of soldier on horseback and packhorse on oval base. Dark brown patina. Height, from bottom of base to top of hat: 18" (46 cm); width, from horse's tail at left to tip of ears at right: 17 1/2" (44.5 cm); depth, from horse's mouth in front to edge of base at rear: 12" (30.5 cm). Signature and foundry name incised in Cyrillic at top front of base, transcribed and translated: *Modelled E. Lanceray / Foundry N. Shtange*.

Note: In spite of his short life, Lanceray was the most distinctive Russian sculptor of the 1870's and 80's. Following the trend to small-scale sculpture, he created complex compositions resembling genre paintings. He excelled in modeling horses and he equipped his figures with carefully studied details, such as the weapons, the horse's equipment, and the regional costumes of the figures. This required experienced craftsmen to realize his models in the foundry. Foundries for table-size edited bronzes developed in Russia only from the 1860's. The technology to produce reductions was developed even later, towards the end of the century. The

two present sculptures (cat. no. 34, 36) were cast by Felix Chopin (Chopen, Shopen) and N. Shtange (Shtange) respectively, two of the leading foundries in St. Petersburg. (In addition to Chopin and Shtange, the firms of Werfel and Moran were active in St. Petersburg. The firms of Postnikov, Sokolov, and Krumbyugel were working in Moscow).

A complete collection of Lanceray's sculptures (123 objects), edited by Susse Frères, was offered at the Universal Exhibition of Paris in 1889. Susse Frères carried their editions of Lanceray sculptures in their sales catalogues between 1902 and 1912.

*The Zaporozhye Cossacks* (cat. no 34) were living on the plains along the Dnjepr river. Today, the town of Zaporozhy belongs to the Ukraine.

*The Khirgiz Horsemen* (cat. no. 36) belonged to a population of nomad herdsmen. Today they are scattered minorities in Northern China.

**Reference:**

Pierre Cadet, *Susse Frères, 150 Years of Sculpture*, Paris, 1992, p. 46 (123 objects), p. 54 (Universal Exhibition), pp. 244-271 (Susse Frères catalogues).



**35 KLODT (CLODT) von JÜRGENSBURG,  
Michael II Petrovich 1835 – 1914  
Russian School**

**PORTRAIT DEDICATED TO THE ARTIST'S  
TEACHER, 1884**

Watercolor on heavy-weight off-white watercolor paper, no watermark. 16 1/2" x 9 1/8" (42 x 23 cm). Signed in watercolor at lower right in Cyrillic, transcribed: *M Klodt*. Inscribed in ink below right center in Cyrillic, translated: *to the friend of my father, to my teacher Vassily Vassilievich Samojlov, on the celebration of his 50<sup>th</sup> birthday, Oct. 5, 1884.*

Note: Michael Petrovich Klodt von Jürgensburg descended from a military family. His father was the sculptor Peter Jacob Klodt, whose colossal bronze monuments became landmarks of St.

Petersburg. The father's elevated position at the court of the Czar provided the means and artistic support for Michael Petrovich to travel to France and Germany (1855-65). In Munich he became a student of Karl Theodor von Piloty and Friedrich August Kaulbach – the important history painters of their time. Back in Russia, Michael Petrovich Klodt traveled widely across the country, recording his impressions in paintings, watercolors and etchings.

The present watercolor is dedicated to Vassily Vassiljevich Somojloff (Somoïlov), Klodt's teacher, of whom little is recorded, perhaps because he died at the young age of fifty-two in 1886.





Портрет генерала  
Григория Ивановича  
Борисова, в  
мундире, в  
оформлении  
1884 года.

М. Кудинъ

**36 LANCERAY (LANSERE, LANSEREY),  
Yevgeny Aleksandrovich 1848 - 1886  
Russian School**

**KHIRGIZ CAPTURING A WILD HORSE**

Bronze with dark brown and black patina on oval base.  
Height: 17 1/4" (44 cm); width: 24 3/4" (63 cm); depth:  
11 3/4" (30 cm). Signature incised on top of base at  
front center in Cyrillic, transcribed: *E. Lanceray*.  
Foundry mark incised at rear left of base in Cyrillic,  
transcribed: *F. Chopin*.

Note: See entry for cat. no. 34.





**37 BOBROV, Victor Aleksejevich 1842 – 1918**

**Russian School**

**PORTRAIT OF A YOUNG WOMAN, 1883**

Watercolor on heavy-weight off-white watercolor paper, no watermark. 15 3/4" x 11" (40 x 28 cm). Signed and dated at lower right: *V. Bobrov 83*. On verso inscribed in Cyrillic, translated: *For the Jubilee book of V. V. Samojlov from Bobrov. 1884*.

Note: This portrait was a gift from the artist to his fellow painter Samojlov, on whose fiftieth birthday friends and colleagues gathered watercolors in a jubilee album. Another sheet from this album

by M. P. Klodt is also in this exhibition (see cat. no. 35).

Bobrov was honored as an outstanding student at the Academy of St. Petersburg in 1868. Five years later, he was given the title *Academician*. From 1882 to 1903 he belonged to the Society of Russian Watercolor Painters. Among his portraits (paintings, watercolors, etchings) are those of F. M. Dostojevsky (1883), A. M. Gorky (1908) and I. S. Turgenjev. The Tretjakov Gallery in Moscow owns Bobrov's portrait of the painter V. M. Maksimov (1864).



**38 DELANCE-FEURGARD, Julie 1859 – 1892**

**French School**

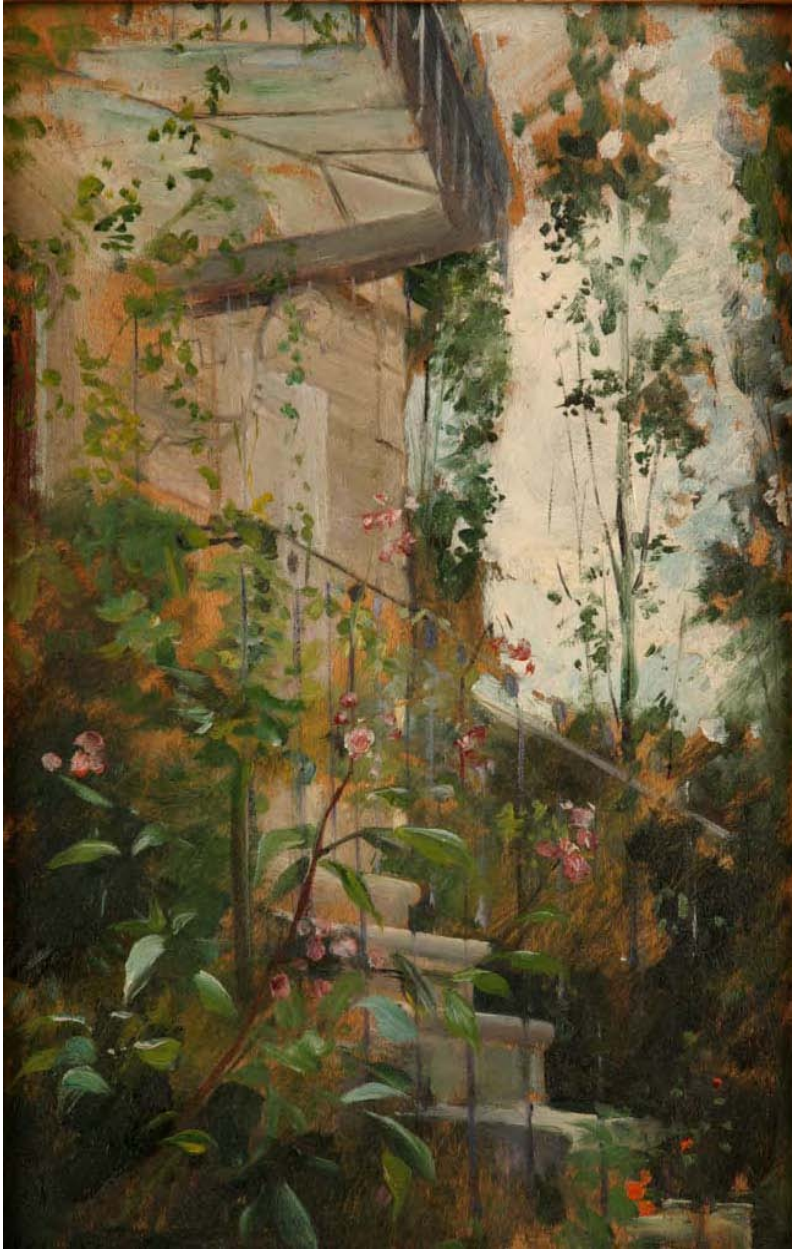
ENTRY TO THE HOUSE IN SANNOIS,  
1885 or after

Oil on panel. 10 5/8" x 7" (27 x 17.8 cm). On verso signed at lower left: *DELANCE-FEURGARD*; inscribed in graphite: *Entrée de la Maison de Sannois*.

Note: Julie Feurgard was a student of J.-L. Gérôme and Léon Bonnat. She exhibited por-

traits, landscapes and genre paintings with the Société des artistes françaises (1880-89). Around 1885 she married the painter Paul-Louis Delance (1848-1924), and subsequently exhibited under the name Delance-Feurgard. At the World Fair of 1889 her work attracted favorable criticism.

The town of Sannois, the location of the present painting, is situated in the valley of the Oise, about thirty miles beyond Versailles.



**39 DIODATI, Francesco Paolo 1864 – 1940**

**Italian School**

**THE BAY OF NAPLES FROM THE POSILLIPO**

Oil on panel. 8 3/4" x 12 3/4" (22.2 x 32.4 cm). Signed and located at lower right: *DIODATI / Napoli*. On verso two stamps: *FELICE GIUSTI/STUDIO DE PINTURA/.../Napoli* and an artists' supplier's stamp: *Archangelo.../Fabricante/...die Belle Arti/CAPRI*. On verso notations from an Italian restorer.

Note: Francesco Paolo Diodati studied in Naples with Domenico Morelli, who had a wide influence on the painters of his time, including the Macchiaioli in Florence. The contrast of shade

and sunshine, defining the composition in the present painting, might be an echo of a typical Macchiaioli innovation.

Diodati lived in Naples and participated regularly in national and international exhibitions (Venice, London, Rome, St. Petersburg), showing genre paintings of local people, combined with views around Naples. He was also a practicing pianist, a restorer, and astute collector.

The present painting depicts a view from the Posillipo, the hill in Naples, which provides the best view of the bay. The road leading up the hill is dotted with famous villas and restaurants, such as in the present painting.



**40 GREINER, Otto 1869 – 1916**  
**German School**

**STANDING MALE NUDE FROM REAR AND  
RE-STUDY, 1892**

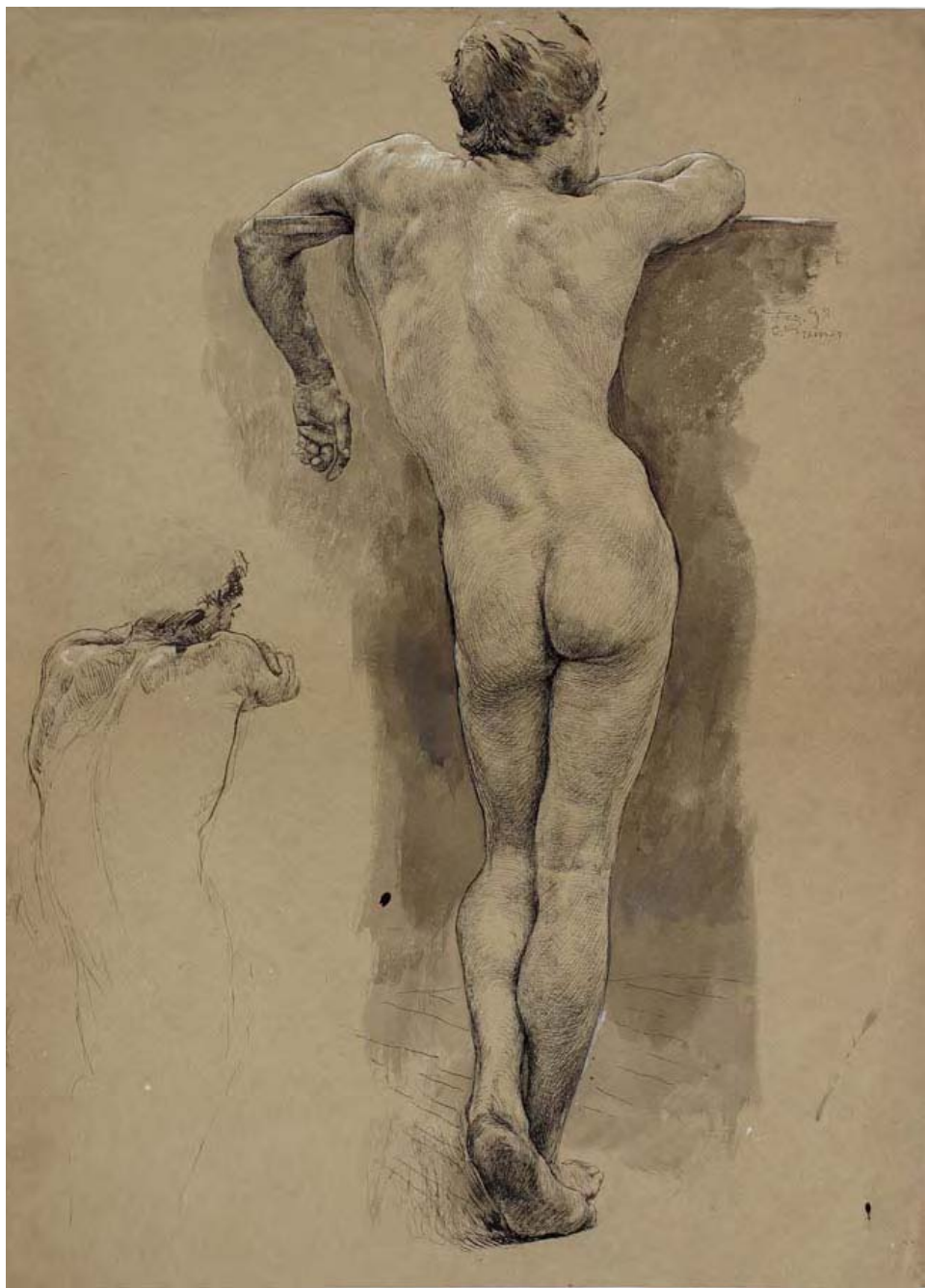
Pen and ink, wash and white highlights on heavy-weight grey wove paper, no watermark. 21 3/8"x 15 1/2" (54.3 x 39.4 cm). Signed and dated at upper right: *Dez. 92 / Otto Greiner*.

Note: In 1892 Greiner was still struggling to make a living as an artist. He was a trained lithographer, and free-lance graphic work was his only income. In 1891, at age 22, he managed to go to Florence and Rome (where he met Max Klinger, his later mentor and friend), but he

had to make the way home across the Alps on foot in the rain. In Leipzig, unable to afford a model, he drew from the reflection of his own body in a mirror. Military service was looming by the end of 1892.

However, the present drawing shows none of the gloom, only the artist's newly found self-assurance. In Rome, through the art of antiquity and Max Klinger's encouragement, he began to free himself from anecdotal subjects, making the human body the center of his work. In this sense, the present drawing is not an *Academy*, but a statement of the artist's new direction.





**42 LIEBERMANN, Max 1847 – 1935**  
**German School**

STUDIES FOR “AN ABC IN PICTURES”  
(1908), circa 1895

Black ink on medium-weight off-white wove stationery paper. 5 5/8" x 8 3/8" (14.3 x 21.3 cm). Signed in black ink at lower right: *M Liebermann*.

On verso half the sheet of a letter on stationery, printed: *BERLIN W. / SCHILLSTR. 4*. Inscribed in ink: *d. 12/2/95*; inscribed in graphite: *46*.

Partial letter: ...*Freund besorgen. / Könnten Sie dort / d. Um 12 Uhr bis 12 1/4 Uhr*  
...*fertig zu sein? Könnten /Angriff nehmen. Wollen /*  
*Gegen 12 Uhr kommen /...ichen Grüßen Ihr.* – The fragment of this letter deals with an appointment and a project.

**41 LIEBERMANN, Max 1847 – 1935**  
**German School**

STUDY FOR THE ARTIST'S EX LIBRIS

Black ink and some graphite on card. 4 7/8 x 6 1/8" (12.5 x 15.5 cm). On verso invitation card with an image and text, printed: *Fritz Gurlitt BERLIN W. / Leipziger Strasse 131<sup>I</sup> / Ausstellung von Werken: /etc.* Inscribed in graphite: *Orig. Federzeichnung v Max Liebermann / Slg. Werner-Eberh. Müller / Leipzig 1944*. Collector's stamp: Three *M* in a circle (not in Lugt). Also inscribed in graphite: *45*.

Ex-collection: Werner-Eberhard Müller (1944).

Note: To our knowledge, the ex libris Max Liebermann sketched here, was never realized. Perhaps the artist was not seriously considering to present himself in print, painting in front of the *Brandenburger Tor* with Victory offering him a wreath. Liebermann's house in Berlin stood next to the famous arch, which is surmounted by a bronze group of a horse-drawn chariot, conducted by a female figure.

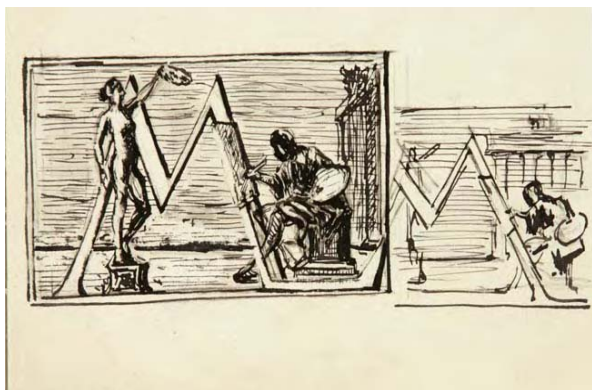
Note: Liebermann's graphic oeuvre includes a number of book illustrations (Goethe, Kleist, Heine) and one precious bibliophile edition: *Ein ABC in Bildern* (1908) (Alphabet in Pictures). The book is about the size of a modern paperback and contains thirty-eight letters to which Liebermann added little figures or scenes from rural life, as in the present sketch.

A number of these letters were published in 1906 in the magazine *Kunst und Künstler*. Here Liebermann's intention was heeded: the letters are printed in red and the drawings in black. Unfortunately, this color scheme was not repeated in the book, despite Liebermann's explicit request.

Reference:

Sigrid Achenbach, "Die Druckgraphik Max Liebermanns", *Max Liebermann in seiner Zeit*, exhibition catalog National Gallery Berlin, 1979, pp. 674-675.

*Ein ABC in Bildern von Max Liebermann mit begleitenden Worten von Richard Gaul*. Berlin, Konrad W. Mecklenburg vorm. Richterscher Verlag, n. d. (1908).



**43 STEINLEN, Théophile-Alexandre**  
**1859 – 1923**  
**French School**

**TWO CATS AND RE-STUDY**

Charcoal on medium-weight tan laid paper. Watermark at lower right seen through verso: *INGRES*. 26 5/8" x 21 7/8" (67.6 x 55.5 cm). Signed in charcoal at lower left: *Steinlen*.

Note: The secret of Steinlen's magic cat drawings seems to be that he drew from memory. He installed an enormous outdoor cage in front of his atelier window, with doors for the cats to enter and leave. Attracting them with bait, he could observe the cat population of Montmartre to his heart's content. He never sketched, but watched

the animals until "my head [was] filled with plenty of sketches."

After Steinlen had moved to Paris in 1882, he became a critical chronicler of Montmartre's cabaret scene, its artists, demi-monde, and derelicts. His cat drawings are often treated as an entity separate from his social-critical work. One could make the point, that Steinlen's love for the animals flowed from the same source of tender kindness as his empathy with poor fellow humans.

Reference:  
Georges Lecomte, *Chats et autres bêtes*, Paris, 1933.



**44 THORN PRIKKER, Jan (Johan)**  
**1868 - 1932**  
**Dutch School**

**THE RETURN HOME**

Charcoal, black ink, wash, and some graphite on brown paper. No discernible watermark. Sight: 11 1/8" x 22 1/8" (28.2 x 56.2 cm). Signed with initials at lower right: *J. T. P.*

Note: Thorn Prikker was trained at the Hague Academy, the birthplace of the Hague School. Being of a younger generation, he left the Hague Society of Art in 1893, turning to Symbolist concepts. He befriended Henry Van de Velde, and in 1895 decided to devote his art

to the service of the people, collaborating on decorative arts projects. He became professor at the Krefeld School of Applied Arts in 1904. Thorn Prikker's death in 1932 spared him from seeing his work removed from public collections as "degenerate art" by the German occupation forces.

Reference:

*The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, edited by Ronald de Leeuw et al, exhibition Paris, London, The Hague, 1983, pp. 109-110.



**45 KLEY, Heinrich 1863 – 1945**  
**German School**

**METAMORPHOSIS**

Black ink on medium-weight white wove paper. No watermark. 15 1/2" x 11" (39.3 x 28 cm). Signed in graphite at lower right: *Kley*. Inscribed in red at upper right: 14.

Ex-collection: David Daniels, New York.

Note: A student of the Karlsruhe Academy, Heinrich Kley had an interesting career in the early 1910's as a painter of enormous industrial installations, which he rendered realistically with precise details. In 1908 he settled in Munich and concentrated on fantastic satirical drawings, which were published in *Die Jugend*. They became very popular and were collected in albums, published by Albert Langen, Munich.





**46 CZESCHKA, Carl Otto 1878 – 1969**  
**Austrian School**

SIX DESIGNS FOR PLAYING CARDS, circa  
1908

Gouache, pen and ink, and graphite, on off-white  
board, each measuring 4 3/4" x 3 3/16" (12 x 8.2 cm).

Exhibition: *Wiener Werkstätte, A Total Work of  
Art*, Galerie bei der Albertina, Vienna, Oct. 03-  
Jan. 04, pp. 94-97, ill.

Note: These designs have been firmly attrib-  
uted to Otto Czeschka, both for stylistic rea-  
sons and because of the distinctive border,  
which can be seen on another series of  
Czeschka drawings, illustrating the *Nibelungen*  
(1908).

Czeschka began designing postcards and  
illustrations while he was still a student at the  
Academy (1894-99). The range of his work is typi-  
cal for an artist in early twentieth century Vienna,  
when Decorative Arts became equal to Fine Arts.  
Czeschka painted frescoes, designed sets (*King  
Lear* for Max Reinhart), illustrated luxury editions,  
designed calendars, programs, ex libris, fonts for  
printing, interiors (*Palais Stoclet*) – and the pre-  
sent playing cards.

He was a member of the Vienna *Secession*  
and taught at the School of Applied Arts, where  
Oskar Kokoschka was one of his students.

Reference:

Michael Pabst, *Wiener Graphik um 1900*,  
Munich 1984, p. 287 (ill. of *Die Nibelungen*);  
see index.



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