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Recent Acquisitions, Catalogue XXVI, 2019

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Barer Strasse 44 | 80799 Munich | Germany

Tel. +49 89 28 06 40 | Fax +49 89 28 17 57 | Mob. +49 172 890 86 40

info@daxermarschall.com | www.daxermarschall.com



Oil Sketches, Paintings, Drawings
and Sculpture, 1668-1917



My special thanks go to Simone Brenner and Diek Groenewald for their research and their work on the texts. I am also grateful to them for so expertly supervising the production of the catalogue.

We are much indebted to all those whose scholarship and expertise have helped in the preparation of this catalogue. In particular, our thanks go to:

Peter Axer, Iris Berndt, Robert Bryce, Christine Buley-Urbe, Sue Cubitt, Kilian Heck, Wouter Kloek, Philipp Mansmann, Verena Marschall, Werner Murrer, Otto Naumann, Peter Prange, Dorothea Preys, Eddy Schavemaker, Annegret Schmidt-Philipps, Ines Schwarzer, Gerd Spitzer, Andreas Stolzenburg, Jörg Trempler, Jana Vedra, Vanessa Voigt, Wolf Zech.



Our latest catalogue *Oil Sketches, Paintings, Drawings and Sculpture, 2019* comes to you in good time for this year's TEFAF, The European Fine Art Fair in Maastricht. TEFAF is the international art market high point of the year. It runs from March 16-24, 2019.

The Golden Age of seventeenth-century Dutch painting is well represented in our 2019 catalogue, with particularly fine works by Jan van Mieris and Jan Steen. Mieris's panel, *The Smoker and the Shrimp Seller*, was long believed lost. The last recorded mention of its whereabouts was in 1894, when it belonged to the collector Friedrich Krupp Jr..

Romantic painting features particularly strongly. Two highlights are a vivid example of Peder Balke's lifelong fascination with the *Northern Lights* and a remarkable, early painting by Johann Theodor Goldstein titled *View of a Gothic Cathedral*. Executed in 1822 the painting draws on Schinkel's iconic *Gothic Cathedral by a River* (1813).

This year we're publishing a special catalogue which turns the spotlight on Romantic landscapes from the Asbjørn Lunde Collection. It showcases a selection of paintings and oil sketches by Johan Christian Dahl, Peder Balke, Thomas Fearnley, Alexandre Calame and Robert Zünd. The works have a lengthy exhibition history and have been shown at leading museums across Europe and the United States - some exhibitions dating as far back as the year 1843 and some as recent as 2018.

We've also brought together a selection of high-quality works on paper. This includes Romantic drawings by Franz Horny, Julius Schnorr von Carolsfeld and Christoffer Wilhelm Eckersberg. Late nineteenth and early twentieth-century art focuses on Auguste Rodin, Honoré Daumier and a group of major works by Max Liebermann.

Many of the works being sold come directly from private collections and have not changed hands for years. Some readers who begin to leaf through the catalogue to find the paintings they have entrusted to the gallery for sale will note the methodical research the gallery has put into describing and presenting these paintings - the essential preconditions to a successful sale. Our terms are attractive and ensure a measure of protection from the unpredictability of the auction market. If you would like our advice on any aspect of selling or collecting, please get in touch.

This catalogue is being published in English only. The German texts are available on www.daxermarschall.com, where you can also obtain images and full descriptions of the artworks currently available.

We look forward to seeing you on Stand 332 at TEFAF, or in our gallery in Munich.

Unser diesjähriger Katalog *Paintings, Oil Sketches, Paintings, Drawings and Sculpture, 2019* erreicht Sie rechtzeitig vor dem wichtigsten Kunstmarktereignis des Jahres, TEFAF, The European Fine Art Fair, Maastricht, 16. - 24. März 2019, auf der wir mit Stand 332 vertreten sind.

Das Niederländische 17. Jahrhundert ist mit Jan Steen und Jan van Mieris vertreten, darunter der seit 1894 verschollene Krabbenverkäufer aus der Sammlung Friedrich Krupp Junior.

Stark ist die Romantik vertreten, mit einem wunderbaren Nordlicht von Peder Balke. 1822 stellte der junge Maler Johann Theodor Goldstein auf der Dresdner Akademieausstellung die früheste bekannte Version von Schinkels berühmtem Dom am Wasser aus.

Ein Höhepunkt ist sicherlich der Sonderkatalog mit romantischen Landschaften aus der Sammlung Asbjørn Lunde, mit Werken von Johan Christian Dahl, Peder Balke, Thomas Fearnley, Alexandre Calame u.a., die in den letzten Jahrzehnten mehrfach in großen europäischen und amerikanischen Museen zu sehen waren. Eine Gruppe romantischer Zeichnungen von Franz Horny, Julius Schnorr von Carolsfeld, Christoffer Wilhelm Eckersberg u.a. rundet das Angebot ab. Das späte 19. Jahrhundert ist mit Auguste Rodin, Honoré Daumier und mehreren wichtigen Werken Max Liebermanns vertreten.

Mancher wird den Katalog zunächst auf der Suche nach jenen Werken durchblättern, mit deren Verkauf er uns beauftragt hat. Es wird ihn freuen, sie sorgfältig recherchiert und gut präsentiert zu finden - die Voraussetzung für einen erfolgreichen Verkauf auf dem internationalen Kunstmarkt. Mit der Professionalität und den attraktiven Konditionen von Daxer&Marschall könnten in Zukunft auch Sie sich von den Unwägbarkeiten des Auktionsmarktes befreien. Sprechen Sie mit uns.

Der Katalog erscheint in englischer Sprache. Auf www.daxermarschall.com finden Sie den Katalog in deutscher Sprache und können sich zudem jederzeit über unser aktuelles Angebot informieren.

Wir freuen uns darauf, Sie auf der TEFAF, Stand 332, oder in der Münchner Galerie zu begrüßen.

Ihr Marcus Marschall,
Diek Groenewald und Simone Brenner,
München im Februar 2019







Johann Theodor Goldstein

View of a Gothic Cathedral

JOHANN THEODOR GOLDSTEIN
(Warsaw 1798 - after 1871 Dresden)

View of a Gothic Cathedral, 1822

Oil on canvas,
83.5 x 89.5 cm (32.9 x 35.2 inch)
Signed and dated lower left *J. Goldstein. / 1822.*

PROVENANCE:

Johann Gottlob von Quandt (1787-1859),
purchased from the artist in 1822;
Possibly Clara Bianca von Quandt
(1790-1862), wife of the above;
Gustav von Quandt, son of the above,
until 1868;
Dresden, unidentified auction sale, 1868,
lot 56;
Luigi Vaghi (1882-1967), Parma;
Thence by inheritance, Argentina;
Private collection, Parma, purchased from
the above.

EXHIBITED:

Kunstaussstellung, Dresden, Königlich
Sächsische Akademie der bildenden
Künste, August 1822, no. 556 ('Ansicht
eines Gothischen Domes, inventirt und
gemalt von Goldstein')

LITERATURE:

'Kunstaussstellung in Dresden', in *Archiv
für Geographie, Historie, Staats- und
Kriegskunst*, 13/2 and December 4, 1822,
Vienna 1822, p. 775;
*Verzeichnis von Gemälden und anderen
Kunstgegenständen im Hause des J. G. v.
Quandt zu Dresden*, Dresden 1824, p. 29,
no. 69 (listed on the inventory for room IX
as: 'Ein gotisches Gebäude, nach Schinkel,
von Goldstein');
'Erinnerungen von einem Ausfluge
nach Dresden. Des Hrn. v. Quandt
Kunstsammlung (Fortsetzung)', in *Zeitung
für die elegante Welt*, Berlin 1825, no. 103,
column 818;
Ludwig Gruner (ed.), *Verzeichniss der*

We are grateful to Professor Jörg Trempler, Berlin, for this catalogue entry.

The central motif of the present painting recalls one of Karl Friedrich Schinkel's major works, *Gotischer Dom am Wasser* [Gothic Cathedral by a River], executed in 1813. The remarkably large number of replicas and variants of Schinkel's painting are testimony to its extraordinary contemporary appeal. The debate over which of the replicas and variants are autograph works and which are by other hands continues.¹ On Schinkel's death in 1841, three of these paintings were known to be in Berlin. One of the three was later destroyed in the fire in the Munich Glaspalast in 1931. Another is in St. Petersburg and the third is today housed in the Alte Nationalgalerie in Berlin.

Schinkel is believed to have commissioned replicas after his own paintings. Today, it is almost impossible to distinguish these from autograph works. One such example is the painting in the Alte Nationalgalerie. It was long considered to be a replica by Wilhelm Ahlborn but since 2012, it has come to be accepted as autograph.

In addition to the replicas, typologically related variants – paintings that can be regarded as 'freer' replicas – are also known. One of these hangs in the Neue Pinakothek in Munich. It is neither signed nor dated. The quality of execution is such that it was previously accepted as autograph. Today, however, it is given to Eduard Biermann. This conjecture is based on source material rather than on evidence of inadequacy in the painterly quality. There are grounds to believe that Schinkel knew and even encouraged the production of faithful replicas, although this is not clearly documented. These are usually unsigned, and the same is true for the autograph work in the Alte Nationalgalerie.²

The compositional structure of Goldstein's painting clearly sets it apart from the group discussed above. Although the central motif plainly draws on Schinkel's *Gothic Cathedral by a River*, closer inspection shows that the painting is nevertheless a highly autonomous work. By dispensing with compositional elements such

as the city view to the left and the figural group in the foreground he emphasizes the cathedral and the bridge depicted at the right.

The painting is not a simplified variant of the model that inspired it. In some areas of the composition – especially in his handling of the architecture – he outshines Schinkel in his meticulous attention to detail, for example in the inclusion of equestrian statues as elements of architectural decoration. This striking motif does not appear in Schinkel's *Gothic Cathedral by a River* but it does figure prominently as a decorative element in his designs for the monumental project for a *Memorial Cathedral to Commemorate the Wars of Liberation* (1813-14).³ The ambitious scope of Goldstein's approach is a demonstration of his artistic and intellectual engagement with Schinkel's work.

When the painting was exhibited at the Dresden Academy in 1822, the year of its completion, the entry read: 'inventirt und gemalt von Goldstein.' [invented and painted by Goldstein]. He was then only twenty-four and at the start of his career, but his artistic objective was already clear. He intended not only to replicate another artist's work but also to produce a variant and to 'invent' new pictorial elements. From Schinkel he adopted the cathedral's massive substructure, the chaplet of trees and the mix of historical architecture at the right. But he modified other elements to create a composition of his own. He altered the figural decoration of the architecture in the way already described and created a perspectival view at the right showing a ramp-like structure beyond the arch of the bridge.

He was determined to display his prowess in other aspects too, namely in the overall architectural design and pictorial realization of the cathedral. His depiction of the towers is a remarkable achievement. One significant detail suggests that Goldstein knew the painting that is now in the Alte Nationalgalerie – in both paintings the towers of the cathedral radiate with light from a low sun. Later replicas lack this detail.



von Herrn Johann Gottlob von Quandt hinterlassenen Gemälde-Sammlung alter und neuer Meister, Dresden 1868, p. V and p. 17, no. 56;
Ulrich Thieme and Felix Becker (eds.), *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, XIV, Leipzig 1921, p. 342;
Rudolf Bemann, 'Aus dem Leben Johann Gottlob von Quandts', in Hubert Ermisch (ed.), *Neues Archiv für Sächsische Geschichte und Altertumskunde*, XLVI, Dresden 1925, p. 24;
Hans Joachim Neidhardt, *Die Malerei der Romantik in Dresden*, Leipzig 1976, p. 278;
Helmut Börsch-Supan, 'Bild-Erfindungen', in *Karl Friedrich Schinkel. Lebenswerk*, XX, Munich and Berlin 2007, p. 352;
Andreas Rüfenacht, *Die emäldesammlung des Johann Gottlob von Quandt (1787-1859) in Dresden, Rekonstruktion und tabellarische Übersicht*, 2018, p. 24, no. 68; see <<http://archiv.ub.uni-heidelberg.de/artdok/volltexte/2018/6042>> (accessed November 22, 2018).

This point leads on to the dating of the present work. After 1806, under the French occupation of Prussia, all things Gothic were heavily politicized. The Gothic cathedral emerged as a symbol of a new departure in German art. It is often argued that after the Congress of Vienna in 1815 Schinkel and his circle lost interest in Gothic art and architecture in their role as symbols of a vision of a German nation state. And indeed, Schinkel is not known to have executed a painting of this type after 1815. Nevertheless, the absence of such paintings in his oeuvre is more likely to be attributable to his increasing workload as an architect after 1816, rather than to any change in his political views. The dates of the replicas known today confirm this. The St. Petersburg replica by Ahlborn was exhibited at the Berlin Academy in 1824 under the title *Ein Deutscher Dom, Kopie nach Schinkel* [A German Cathedral, Replica after Schinkel],⁴ while the freer replica by Biermann is probably dateable to 1830.⁵ The present painting, dated 1822, is thus the earliest known variant of Schinkel's painting and the surviving (more faithful) replicas were executed later.

This being so, Goldstein 'invented' his painting before the replicas known today were made. His painting, dated 1822, therefore marks the beginning of a renaissance in the reception of Schinkel's artistic oeuvre. The big difference between his imagery and, for example, Carl Georg Hasenpflug's views of cathedral churches in medieval cities, is that the architecture depicted by Hasenpflug is exclusively medieval. In short, they evoke an imaginary medieval world. Schinkel's *Gothic Cathedral by a River* takes a different line. It draws on a long historical heritage. The city that encircles his cathedral is composed of buildings in the style of classical antiquity, the Middle Ages and the Renaissance. The Gothic cathedral towers over a panorama of architectural history. It represents a vision of the future and remains an illusion – at least before the Wars of Liberation.

In Goldstein's painting the cathedral is no longer encircled by a panorama of architectural history as it is

in Schinkel's painting. He has dispensed entirely with buildings on the left of the image but at the right, above a ramp-like structure of his own invention, he delicately outlines his interpretation of Schinkel's city. Goldstein's autonomous approach both complements and regenerates Schinkel's heritage.



Carl Adolf Senff

A Pilgrim Boy with Guardian Angel

CARL ADOLF SENFF
(Halle 1785 - 1863 Ostrau)

A Pilgrim Boy with Guardian Angel, Rome
1825

Oil on panel,
29.2 x 21.5 cm (11.5 x 8.5 inch)
On the verso signed, inscribed and dated
Adolf Senff inv. Rom 1825

PROVENANCE:
The Lüdtke family, Munich, from the
1920s;
Franziska Haunschild;
Dr. Alfred Guggemoos;
Private collection, Munich.

After completing his studies in theology in Halle in 1808 Adolf Senff⁶ turned to his true interest – painting. When the Dresden painter Gerhard von Kügelgen appointed the young Senff as private tutor to his sons in 1809, Senff was rewarded with tuition in drawing and painting in exchange for his services. This was his first contact with Dresden Romanticism. As a member of the Freikorps der Markaner Jäger, allied with the Prussian Army, he witnessed the end of Napoleonic rule and entry of the Allies into Paris in 1815. He came into an inheritance in 1816 and this enabled him to travel to Rome via Dresden, Prague, Vienna and Florence. On his arrival he moved into lodgings in the celebrated ‘Casa Buti’.

He remained in Rome until 1848, where he struck up friendships with the painter Franz Ludwig Catel (1778-1856) and the sculptors Berthel Thorvaldsen (1770-1844) and Daniel Christian Rauch (1777-1857). Senff made



Fig. 1 Carl Adolf Senff, *Night and Her Children, Death and Sleep*, 1822, oil on canvas, 75.5 x 75.8 cm, Staatliche Museen zu Berlin, inv. A III 490

four portraits of Thorvaldsen and he also brought two of Thorvaldsen's best-known allegorical reliefs, *Morning and Night*, to canvas. One of the canvases, titled *Night and Her Children, Death and Sleep*, executed in 1822, is now held in the Staatliche Museen zu Berlin (Fig. 1). Senff was almost certainly also in close contact with the ‘Nazarene’ painters. He began by making copies after the Old Masters, particularly Raphael, and their influence was to make itself felt in his own compositions.

The present painting is greatly indebted to Raphael. With its simplicity and hardness of outline it shows an engagement with the work of the ‘Deutsch-Römer’, whose aim was to regenerate painting through the study of the Italian Renaissance. Senff's meticulous execution and the richness of his palette are remarkable. Around 1825 he developed an intensive and enduring preoccupation with the depiction of plants, particularly flowers – as is clear in the present painting. The variety and botanical accuracy of the flora in the present oil are an early pointer to his later career. The mussels, the bundle at the boy's side, the pilgrim's staff, the guardian angel and the steep winding path in the background could be seen to symbolize man's pilgrimage through life and a metaphorical journey, or search for spiritual truth, safe in God's hands.



Johan Christian Dahl

The Bay of Naples with Mount Vesuvius

JOHAN CHRISTIAN DAHL
(Bergen 1788 - 1857 Dresden)

The Bay of Naples with Mount Vesuvius,
1820

Oil on canvas,
44.5 x 67 cm (17.5 x 26.4 inch)
Signed and dated lower left *Dahl Sept. 1820*

PROVENANCE:

Crown Prince Christian Frederik of Denmark (later King Christian VIII); King Frederik VII of Denmark; Louise Christiana Rasmussen, Countess Danner (wife of Frederik VII); Copenhagen, auction sale Grevinde Danner, 24 August 1874, lot 9; H. H. Lynge, Copenhagen (purchased at the above sale); Oscar Johannessen collection, Oslo; Johannes Sejersted Bødtker, Oslo (1937); Sinding-Larsen, Oslo, probably; Georg Schäfer private collection, Schweinfurt; German private collection

EXHIBITED:

Copenhagen, 1826, no. 39 (?); *J. C. Dahl's verk, Minneutstilling*, Oslo, Kunsternes Hus, 1937, no. 132; *Pompeji: Leben und Kunst in den Vesuvstädten*, Recklinghausen, Villa Hügel, 1973, no. 345

LITERATURE:

Carl Reitzel, *Fortegnelse over Danske Kunstneres Arbejder paa de ved det Kgl. Akademi for de Skjønne Kunstler I Aarene 1807-1882 afholdte Charlottenborg-Udstillinger*, Copenhagen 1883, p. 106¹; Andreas Aubert, *Maleren Johan Christian Dahl: et stykke av forrige aarhundredes kunst- og kulturhistorie*, Christiania 1920, p. 76; Marie Lødrup Bang, *Johan Christian Dahl 1788-1857: Life and Works*, Oslo 1987, II, no. 226, pp. 103-4 (titled *View from Piemonte*).

I have painted the view from Monte Coppolo [sic] – the one I began a few days ago for the Princess, intended for the Prince's birthday. (Johan Christian Dahl's diary entry for 4-5 September 1820)²

In May 1820, Dahl received a travel grant from the Danish Crown Prince, Christian Frederik (1786-1848) and an invitation to stay as his guest at the royal summer residence, the Villa Quisisana (Fig. 1) just south of Naples. The Villa overlooked the Bay of Naples near Castellammare and had been lent to the Danish royal family by Ferdinand IV of Naples. Dahl set off for Italy in June 1820, one day after his marriage to Emilie von Bloch. He arrived at the Villa Quisisana on 11 August 1820 after stops in Munich, Florence and Rome.

This painting was one of the first works Dahl completed on his arrival. It was commissioned by the Danish Princess to mark her husband's birthday on 18 September. It depicts the view the royal couple enjoyed looking north from the terrace of the Villa towards the Bay of Naples. To add grandeur to his depiction of the landscape, Dahl selected an elevated vantage point on the ridge of Monte Coppola just behind the Villa. The towns



Fig. 1 Johan Christian Clausen Dahl, *The Villa Quisisana seen from a Terrace, with Members of the Royal Household*, 1820, Naples, Museo di Capodimonte (inv. 1388)

of Castellammare, Pompeii and Torre del Greco can be made out on the Bay of Naples. Vesuvius is depicted at the right, its volcanic plume rising into the calm evening sky. The warm glow of the last rays of sun illuminates the cloud-scattered sky as dusk approaches.

Dahl executed a number of preliminary sketches³ *sur le motif*. He also made a large-format, less detailed preparatory study in oil. This was to remain in his possession until his death. It is now in the collection of the Nasjonalmuseet in Oslo.⁴

The present composition has many of the characteristics of a traditional veduta. This was almost certainly Dahl's intention, given the conservative taste of his royal patron. But the qualities of the painting are not limited to the conventionally picturesque, as in a Grand Tour souvenir. His delineation of topographical detail is meticulous and his depiction of the effects of natural light masterly. This is evident in the delicate rendering of the diffuse haze over the bay and the warm glow of the evening sky. The painting shows a debt to the contemplative, atmospheric work of Caspar David Friedrich, whom Dahl had met in Dresden in 1818.⁵

Goethe noted: *In such surroundings one cannot but become an artist.*⁶ For Dahl, this was an formative and extremely productive period. In late October 1820, seeking escape from the constraints of formal court life, he took independent lodgings in a guest house owned by Christian Frederik in Pizzofalcone, then an elegant coastal area of Naples. This gave him the independence to travel to Pompeii and other sites on painting expeditions with Franz Ludwig Catel (1778-1856). He climbed Vesuvius three times. He began his return journey to Dresden from Rome on 27 July 1821.⁷



Friedrich Loos

Craggy Outcrop in a Forest

FRIEDRICH LOOS
(Graz 1797 - 1890 Kiel)

Craggy Outcrop in a Forest, c.1830

Oil on paper, laid down on cardboard,
28.5 x 41.5 cm (11.2 x 16.3 inch)
Bearing the estate stamp on the backing
board

PROVENANCE:
The artist's estate;
Private collection, Germany.

Sketching outdoors before nature was a compulsory part of the curriculum for aspiring landscape painters enrolled at the Vienna Academy of Fine Arts in the early nineteenth century. In 1817, as a student of the Academy, Friedrich Loos undertook a sketching trip to the Höllental and the Schneeberg south-west of Vienna under the guidance of his professor, Joseph Mössmer. This was to provide the impulse for extensive excursions on which he explored and observed nature, painting and sketching *en plein-air* in ever-changing, often distant locations. Dependent on the support of patrons and regular commissions from clients, he was permanently on the lookout for fresh motifs. This perhaps explains why he was constantly on the move – from Salzburg to Vienna, Klosterneuburg, Rome, Bremen and Kiel – and why his search for new subjects took him as far afield as Istria and Norway.¹

Loos was born in Graz in 1797, but raised in Vienna. He entered the Vienna Academy in 1816 and received a training rooted in eighteenth-century academic tradition under Mößmer and J. Fischer. In his early career he taught drawing. He was also active as a printmaker and reproduced the work of other artists. From 1825 to 1835 he lived in Salzburg. A first breakthrough came in 1830 when he collaborated with his friend Johann Michael Sat-



Fig. 1 Friedrich Loos, *View of Hohensalzburg Fortress, seen from the Mönchsberg*, oil on cardboard, 30 x 40.5 cm, Vienna, Oberes Belvedere, inv. 3181

ler on a panoramic view of the city. At the time, Salzburg and the Salzkammergut were as popular as Italy among painters from northern Europe like Ferdinand Olivier, Julius Schnorr von Carolsfeld, Heinrich Reinhold, Carl Rottmann, Johann Adam Klein and Ludwig Richter. Loos undertook many hiking tours in the environs of Salzburg and explored the Alpine landscapes of the region. He found many of his motifs on and around the Mönchsberg massif (Fig. 1) – where the present oil study almost certainly was executed.²

This delicately executed oil study depicts an outcrop of rock set in the confined space of a forest hollow – a segment of observed nature that has the spontaneity of a snapshot. The trees are abruptly truncated above the outcrop and the low viewpoint Loos has chosen conveys an impression of monumentality. He was evidently attracted by the contrast between the deep russet tone of the rock and the lush green of the vegetation. He exploits the subtle tonal nuances of a reduced palette to maximum effect. No sky is discernible and there is only a glancing suggestion of sunlight. The details of the torn roots, the delicate foliage and the mauve petals of the tiny flower that catches the viewer's eye at the center of the image are handled with meticulous precision.

Loos returned to Vienna in 1835 but moved to Klosterneuburg in 1842. In 1846 he travelled to Florence and then on to Rome, where he settled at the age of fifty – the fulfilment of a lifelong wish. Given his artistic interests, he was less drawn to the German artistic community in Rome than to other artists working *sur le motif* in the city and its environs. He left Rome in 1852, returning north via Switzerland. In Düsseldorf, his work was well received by Johann Wilhelm Schirmer. He is also known to have spent time in Berlin, Oldenburg, Hamburg and Copenhagen. The final years of his life were spent in Kiel.

Today, Loos is perhaps best known for his panoramic landscapes. In 2015, exhibitions dedicated solely to his work were held at the Österreichische Galerie Belvedere in Vienna and the Stadtmuseum in Kiel.³



Ferdinand Georg Waldmüller

Actress Therese Krones

FERDINAND GEORG WALDMÜLLER
(Vienna 1793 - 1865 Hinterbrühl, near
Vienna)

Actress Therese Krones, 1824

Oil on panel,
46.8 x 37.4 cm (18.4 x 14.7 inch)
Signed and dated lower left
Waldmüller 1824

PROVENANCE:

Siegfried Graf Wimpffen, Vienna;
Gallery Jan Dik, Munich (1962);
Georg Schäfer private collection,
Schweinfurt;
German private collection

EXHIBITED:

Spitzen- und Porträt-Ausstellung,
Vienna, K.K. Österreichisches Museum
für Kunst und Industrie, March-May 1906
Österreichische Porträtausstellung
1815-1914, Vienna, Künstlerhaus,
October-December 1927, no. 23;
'Hagenbund', Vienna 1930, no. 25 (28);
Der frühe Realismus in Deutschland
1800-1850. *Gemälde und Zeichnungen*
aus der Sammlung Georg Schäfer,
Schweinfurt, Nuremberg, Germanisches
Nationalmuseum, June-October 1967, p.
209, fig. 263;
Romantik und Realismus in Österreich.
Gemälde und Zeichnungen aus der
Sammlung Georg Schäfer, Schweinfurt,
Laxenburg, Schloss Laxenburg, May-
October 1968, p. 145, fig. 232;
Ferdinand Georg Waldmüller. Gemälde
aus der Sammlung Georg Schäfer,
Schweinfurt, Schweinfurt and elsewhere,
1978-9, p. 58, plate II.

LITERATURE:

Extensive literature see notes p. 77.¹

Waldmüller's innovatory approach to portraiture is discernible early in his career. His portraits are strikingly realistic and, unlike early portrait photographs, they set out to achieve a high degree of characterization. Waldmüller often succeeded in this by focussing on what he identified as the key character traits of the sitter. The figures portrayed and the objects depicted beside them – whether in interiors or in landscape settings – are depicted with such extraordinary attention to detail that it sometimes seems to be an end in itself. However, this is an expression of his conviction that precise observation is fundamental to good painting. It is also the reason for the exceptional vitality of his portraits.²

Waldmüller was well connected in the Vienna theatre and opera worlds through his marriage to the opera singer Katharina Weidner. In the 1820s this brought him a large



Fig. 1 Ferdinand Georg Waldmüller,
The Actress Elise Höfer, 1827, oil on panel, 68 x 53 cm, His-
torisches Museum der Stadt Wien (inv. HMW 33051)

number of portrait commissions from members of theatre and opera ensembles. In 1824, he was commissioned to paint a portrait of a popular young actress and singer named Therese Krones (1801-30). It was the year of her theatrical breakthrough.³ The portrait depicts Krones at the age of twenty-three in an interior setting. She is surrounded by everyday objects. Most of these relate to her profession. In her hand is a letter and on the table beside her are a score and an open book. A goldfish bowl on the table is a characteristic example of the technical virtuosity Waldmüller was anxious to display in his early career.⁴ The apparently random array of objects on the table is an example of his skill in fixing the transient moment.

Krones's dark gaze and trace of a smile express quiet confidence. Her pale silk dress and pink shawl contrast with the dark background. The contrast underlines the delicacy and elegance of her figure. Waldmüller's treatment of the rich material is masterly. The unusual diagonal of the pose lends the sitter a certain fragility which is absent in later portraits.⁵

Waldmüller's portrait of another actress – Elise Höfer (Fig. 1) – executed only three years later, lacks the subtlety of the present portrait. It is highly detailed and with numerous references to bourgeois life.⁶ In terms of composition, it is more static and closer to conventional portraiture. Both portraits are small in format – a characteristic of Viennese portraiture – and rank among Waldmüller's early masterpieces.

The present portrait was executed at a time when it was increasingly a bourgeois convention to bequeath a likeness to posterity. It was Waldmüller's achievement that he was able to develop a specially formulated portrait genre appealing to the aspirations of a new social class and to *depict nature with the utmost fidelity*.⁷ At this early stage in his career he was to advance to be one of the outstanding portraitists of his time.



André Giroux

The Bay of Naples, Seen from the Slopes of Monte Epomeo

ANDRÉ GIROUX
(1801 - Paris - 1879)

The Bay of Naples, Seen from the Slopes of Monte Epomeo, Ischia, before 1830

Oil on canvas,
30.5 x 45 cm (12 x 17.7 inch)
Signed lower left *Giroux*

PROVENANCE:
Private collection, France



Fig. 1 André Giroux, *A Painter Working in a Forest Glade (Corot?)*, Civita Castellana (detail), 1825-30, oil on paper, 26 x 44 cm, Washington, National Gallery, inv. 1994.52.3

Long neglected by art critics, André Giroux is today accepted as an important member of the generation of early nineteenth-century landscapists who engineered the transition from neoclassically composed landscapes to a more naturalistic style. Giroux's chief interest focused on the natural world, albeit a natural world cultivated by man. He found a wide range of subjects in regions of Italy which had been populated since pre-Roman times. In his later career he produced pioneering work as a photographer.¹

Giroux enrolled at the École des Beaux-Arts in Paris in 1821. He was awarded the Prix de Rome in the category Paysage historique for a painting titled *La Chasse de Méléagre* in 1825. The prize took the form of a bursary to study at the Villa Medici in Rome. His stay in Rome coincides with Jean-Baptiste-Camille Corot's first visit to Italy. There is no documentary evidence of personal contact between the two.² However, given that both artists moved in the same circles, it is hardly likely that they would not have met. Their choices of motif were similar and their work displayed many stylistic and technical parallels. Giroux struck up friendships with Jacques-Raymond Brascassat, Théodore Caruelle d'Aligny, Edouard Bertin and Léon Fleury. The five went on painting excursions together in and around Rome and its environs. Giroux built up a large body of drawings and plein-air studies on his travels in the Campagna Romana, Umbria, Calabria and the region around Naples.

The present painting was executed by Giroux some time before 1830 on a visit to Ischia. That the study unequivocally predates 1830 is evidenced by the existence of a copy⁷ dated 1830 made by the painter Guillaume Bodinier (1795-1872). Also painted on canvas, Bodinier's version omits Giroux's staffage figures. Bodinier arrived in Rome in 1822, where he met Corot. He is known to have accompanied Corot and a group of fellow artists on a study trip to the south of Italy in the mid-1820s.⁸ He produced a number of copies after landscapes by Corot during this period.⁹ It is likely that Giroux also joined the

group traveling with Corot and visited Ischia with him. Corot's own *plein-air* sketch titled *View from the Slopes of Monte Epomeo, Ischia* was executed in 1828. The work is now in the collection of the Musée du Louvre.¹⁰

Giroux has selected a viewpoint on a stretch of open road on the slopes of Monte Epomeo looking towards the Gulf of Naples. At the left, the road appears to zig-zag along a ridge above the valley between buttressed, partly galleried walls. Below, to the right, are the block-like shapes of single buildings. Points of light on their white-washed facades contrast with the lush green woodland that surrounds them. An artist – probably one of Giroux's fellow travelers – is perched on the edge of a stonework border at the side of the road. He is evidently so absorbed in sketching the landscape that he is oblivious to the inquisitive stare of the countrywoman standing beside him.

Experts continue to speculate over the identity of the figure seen from behind in Giroux's oil sketch titled *Painter Working in a Forest Glade* (Fig. 1) – and over whether the painter depicted might be Corot. Executed in 1825-30, the sketch is now in the National Gallery of Art, Washington D.C.¹¹

Returning to Paris in 1830, Giroux submitted an Italian landscape at the Paris Salon and won the first prize. His interest then turned to the landscapes of the Paris basin. He produced a large number of views of Fontainebleau, went on painting excursions to Normandy and also worked in Grenoble. Study trips took him to Switzerland and Austria. He participated in exhibitions at the Musée du Luxembourg and the Grand Palais in Paris and also showed work in Berlin in 1836 and 1844.¹² After an early debut at the Paris Salon at the age of eighteen he remained a regular contributor until 1874.¹³



Peder Balke

Northern Lights near Vardø

PEDER BALKE
(Hedemarken, Norway 1804 - 1887 Oslo)

Northern Lights near Vardø, 1870s

Oil on panel,
30.5 x 39.2 cm (12 x 15.4 inch)

PROVENANCE:

Carl Balke (b.1845), the artist's son, gift of the artist;
Marie Schioldborg (née Balke), daughter of Carl;
Frue Lund (née Schioldborg), daughter of Marie;
By descent to her son.

EXHIBITED:

Peder Balke 1804-1887, Oslo, Kunstneres Hus, 1954, no. 102



Fig. 1 The painting reproduced on the Norwegian postage stamp in 2004 is Balke's *Fog over Stetind* (1864).

The Northern Lights – Aurora borealis – have been a source of fascination and speculation since antiquity. In many ancient civilizations they were read as a celestial sign around which countless myths, sagas and legends came to be woven. A fiery, bleeding sky was interpreted as a harbinger of war, affliction or famine. In the Enlightenment, the Northern Lights came to be perceived as an explained natural phenomenon but it was not until the early 1900s that the physics of the Aurora began to be investigated.¹

Balke's grandiose landscapes draw their inspiration from the rugged scenery of northern Norway. This he first experienced on a trip to Finnmark, an area he explored from spring through fall 1832. The journey took him from Trondheim to Vardø and Vadsø in the extreme east, via the North Cape.² Looking back on the trip, he described the experience of northern light and weather conditions as [...] *an impression that not only overwhelmed me in the intoxication of the moment but was to exert a decisive influence on my entire later life [...], for in these northerly regions it is the beauties of Nature that play the leading part whereas Nature's living children, human beings, must content themselves with a subordinate role.*³ This subjective perception of nature was of central importance to Balke's artistic development and had a formative influence on his work. Topographical accuracy and descriptive truth were not his objectives. Rather, his interest lay in eloquent single subjects – starkly exaggerated images of the uncontrollable forces of nature as they affect the lives of the population. His imagery made an important contribution to the creation of a unique 'Nordic' iconology which prevailed throughout the nineteenth century. It was eventually taken up by activists who finally pushed through the setting-up of an independent Norwegian nation state in the early 1900s (Fig. 1).⁴

Balke's concentration on a small number of striking single motifs and his unprecedented, highly unconventional handling of them – using a technique that rejected academic tradition – produced powerfully dra-

matic images epitomizing the 'Nordic' landscape. To the modern viewer, these remarkable works clearly establish him as a pioneer of modernism.⁵

In the present grisaille Balke uses a white ground overlaid with thin layers of diluted black paint applied in different densities and in varying techniques. The tonal gradation of light and dark in the sky is achieved by light dabbing with a rag or sponge dipped in black paint. To depict the Aurora he lifted off the still-wet paint with a palette knife – a technique used in abstract painting. He used a similar technique to depict the reflection on the surface of the water – occasionally applying the paint with the tips of his fingers. The tenuous outlines of a mountain range in the background and a crewed rowing boat in the foreground are used to define pictorial space.

Balke's work has been significantly re-evaluated in recent years and his artistic achievement is now widely recognized. In 2001, oil sketches he had made as a commission for the king of France, Louis-Philippe, were rediscovered in the holdings of the Louvre.⁶ He has been honored with a large number of publications and colloquia. Leading international museums⁷ have purchased his work and numerous solo exhibitions have been staged. The first of these was held in Scandinavia at the Northern Norway Art Museum in Tromsø. This was followed by a major exhibition at the National Gallery in London held in 2014-15 and another at the Metropolitan Museum of Art in New York⁸ in 2017 – the first exhibition of Balke's work in the United States. The National Museum in Oslo houses a very large and comprehensive collection of his work.



Otto Scholderer

The Masqueraders – Before the Ball

OTTO SCHOLDERER
(1834 - Frankfurt - 1902)

The Masqueraders – Before the Ball, 1881

Oil on canvas,
137 x 183 cm (53.9 x 72 inch)
Signed with initials and dated lower right
O.S. 1881

PROVENANCE:

B. Creasy, The Mayfair Art Gallery,
London¹;
London, Christies, auction sale, 14 April
1944, lot 65, sold for 20 guineas to a Mr.
Einstein;
Galerie Neumeister & Gräf, Munich 1956;
Georg Schäfer private collection,
Schweinfurt, inv. 43250897;
Munich, Auktionshaus Neumeister, auction
sale, paintings from the Georg Schäfer
collection, 25 February 2005, lot 680;
German private collection

EXHIBITED:

Autumn Exhibition, Royal Society of
Artists, Birmingham 1881, no. 494 (as *The
Masqueraders*, £525);
Probably shown at the Frankfurter
Kunstverein in the winter of 1883, B.196²

LITERATURE:

Otto Scholderer to Henri Fantin-Latour,
letters dated 18 April 1881 and 18 July 1881;
J. Johnson and A. Greutzner, *The
Dictionary of British Artists 1880-1940*,
V, Suffolk 1976, p. 449;
Jutta Bagdahn, *Otto Franz Scholderer,
Monographie und Werkverzeichnis*,
Freiburg 2002, no. 196;
Manfred Großkinsky and Birgit Sander
(eds.), *Otto Scholderer 1834-1902: die
neue Wirklichkeit des Malerischen: zum
100. Todestag*, exhib. cat., Haus Giersch,
Frankfurt am Main 2002, p. 71, no. 71

In the early eighteenth century, masquerades and fancy-dress balls grew popular all over Europe. Unlike the majority of painters who depicted the social event itself, for example Edouard Manet – his famous version is now in the collection of the National Gallery of Art in Washington³ – Otto Scholderer chose to depict a group of eleven women preparing for the revelries. The costumes they wear are from many different cultures and historical periods. He conjures up an impressive large-scale lineup of ball-goers in the guise of figures from the world of literature and the visual arts, from the present day and the past, the real world and the theatre. As Jutta Bagdahn observes: *The painting is very much a homage to female models, in a broader sense, to art itself.*⁴ But in the course of the painting's conception Scholderer also drew on contemporary models and earlier pictorial traditions. The viewer finds himself reminded of Liotard's *Belle Chocolatière*, Manet's barmaid Suzon and especially, Gainsborough's *Blue Boy*⁵. National or ethnic costume was another popular choice for masquerades and Japanese-style costume in particular.

Scholderer executed his first version of the motif, titled *Preparing for a Fancy-Dress Ball* (Fig. 1), between October 1879 and February 1880. When the painting was exhibited at the Royal Academy in 1880 it was greeted with a barrage of criticism. In a letter to Henri Fantin-Latour dated 8 June 1880 Scholderer noted that he had grown displeased with the painting since *there are many bad things about it, I hope to be able to improve them when the work returns from the Academy (...)*⁶

Preparing for a Fancy-Dress Ball was sold to a buyer from Manchester in the autumn of 1880. Despite the harsh critiques, an anonymous client took a liking to the subject and commissioned Scholderer to produce a second version – with the proviso that it would be exhibited at the Royal Academy. Scholderer refused, but returned to the subject of his own accord in spring 1881. In a letter to his friend Fantin-Latour dated 18 April 1881 he elaborated on this: *At the moment I am working on a kind of repro-*

*duction of my painting of last year, the preparations for a fancy-dress ball. I am most content to be doing it again, I think it will be better; I believe that last year that painting taught me a great deal.*⁷

The present painting shows that Scholderer made determined efforts to respond to the criticism directed against his first version of the motif. The women's bearing, the interaction between them and the way some of them seem to bask confidently in the viewer's gaze now have a graceful elegance. Some of the models have been replaced. Some of the preparatory studies for this second version are now held in the Graphische Sammlung des Städelschen Kunstinstituts in Frankfurt.⁸

Scholderer⁹ trained at the Städelsche Kunstakademie in Frankfurt in the 1850s. Early in his career he met Gustave Courbet. He travelled to Paris for the first time in 1857, visiting his friend Victor Müller who was a student of Thomas Couture. Scholderer joined Courbet's circle of friends. It was here, in 1858, that he was to embark on a lifelong friendship with Henri Fantin-Latour. The correspondence between them is largely preserved. It offers important insights into Scholderer's biography. Müller had settled in Munich and was briefly joined there by Scholderer. This brought Scholderer into contact with Wilhelm Leibl. In 1871, Scholderer moved to London, where he specialized in genre painting and portraiture. His style of life changed dramatically – he now lived as a recluse with little contact to English painters, whereas in Paris he had been an active member of the artistic community counting many of the leading artists of his time as friends. His work was noticed by London critics well into the 1880s, but he failed to achieve a major breakthrough in his lifetime. Why he never returned to his beloved Paris remains unexplained. *The Masqueraders – Before the Ball* ranks among Otto Scholderer's masterpieces.







Max Liebermann

Sunday Afternoon in Laren

MAX LIEBERMANN
(1847 - Berlin - 1935)

*Sunday Afternoon in Laren –
Churchgoers in Laren*, 1898

Oil on canvas,
113 x 152 cm (44.5 x 59.8 inch)
Signed lower right *M. Liebermann*

PROVENANCE:

Albrecht Guttman, Berlin, 1911-17;¹
Berlin, Galerie Cassirer, auction sale,
May 18, 1917, *Moderne Gemälde – Die
Sammlung A. Guttman und Nachlass
eines Berliner Sammlers*, lot 46,
Martin Schwensen, Berlin (1863-1943),
May 18, 1917;²
Alfred and Gertrud Sommerguth, Berlin and
New York, owners until December 12, 1944;
Galerie Fischer, Lucerne;
Hans Soraperra-Blattmann (1889-1969),
Zurich, purchased from the above in 1945;
Galerie Norbert Nusser, Munich;³
Georg Schäfer private collection,
Schweinfurt, inv. 69353687, purchased from
the above in 1958;
Private collection, Germany.
An agreement was reached with the heirs of
Alfred and Gertrud Sommerguth in 2018.

EXHIBITED:

*Max Liebermann (1847-1935). Gemälde –
Handzeichnungen* - Graphik, Zurich,
Galerie Aktuaryus, April 8-May 2, 1945,
no. 15;
Max Liebermann en Holland, The Hague,
Haags Gemeentemuseum, 1980, p. 31, no. 31;
Zij waren in Laren, Laren, Singermuseum,
1989-90, no. 85, repr. p. 11.

LITERATURE:

Matthias Eberle, *Max Liebermann 1847-
1935. Werkverzeichnis der Gemälde und
Ölstudien*, I: 1865-99, Munich 1995, p. 482,
no. 1898/5.

Extensive literature see notes p. 74.

Max Liebermann, disenchanted as a young man with the traditionalism of German academic practice, shifted his interest to progressive artistic developments in Holland and France. In Barbizon, the cradle of Naturalism, he studied *plein-air* painting. In Holland, he was in close contact with the landscape painters of the Hague School, and in Paris, with the French Impressionists. With what he absorbed and assimilated on his own artistic quest, he would break new ground both stylistically and thematically. Initially, his depiction of simple peasant working life free of literary and historical references drew harsh criticism. In Berlin he advanced to be the driving force in opposition to Prussian-Wilhelminian artistic dictates.

From 1874 until the outbreak of the First World War Liebermann spent his summers in Holland, which he described as his *Malheimat*. The art historian Max J. Friedländer noted: *Liebermann lives the life of a bourgeois in Berlin and a painter in Holland*.⁴ Here he got to know a large number of artists, such as August Allebé and his pupil Jan Veth, and members and associates of the Hague School of painting like Jozef and Isaac Israëls, Jacob and Willem Maris, Anton Mauve and Jan Toorop.⁵ That he was made an honorary member of the *Hollandse Teekenmaatschappij*⁶, in 1892 testifies to the depth of those contacts.

The present large-format painting *Sunday Afternoon in Laren*, or *Churchgoers in Laren* is based on a range of earlier versions and studies of the subject that Liebermann had worked on intensively since the early 1880s.⁷ The motif of the group of young women had already interested him some time before his first stay in Laren in 1884 while honeymooning with his wife Martha. The couple stopped in Laren to visit an artists' colony known as the 'Laren School'.⁸ Jozef Israëls – with whom Liebermann enjoyed a close artistic friendship – accompanied them on their visit.⁹

The painting depicts a group of young women walking down a wide, tree-lined avenue in Laren on a Sunday afternoon. Liebermann had a predilection for views of

figures strolling under tall trees beneath a canopy of foliage. Such images appear frequently in his oeuvre. Leading the group are five young women, some wearing white bonnets and others brown hats. They walk arm in arm in lively conversation, followed by two other women. They are all dressed in traditional gray smocks and white aprons. A group of three young men can be glimpsed in the far right background. Earlier sketches and studies of the motif show that Liebermann had originally planned to depict a much larger group of male onlookers.

In this painting Liebermann has focused on the depiction of dappled light filtering through the canopy of foliage along the avenue. Accents of sunlight heighten the aprons and faces of the young women. In the late 1880s his painting underwent a stylistic shift, a transition from Naturalism to Impressionism. This was also reflected in his collecting activities. He owned an extensive art collection, acquiring his first Impressionist painting in 1892. Working with Hugo von Tschudi, who was named Director of the Nationalgalerie in Berlin in 1896, he campaigned energetically to obtain recognition for French Impressionism in Germany.¹⁰



Max Liebermann

The Flower Terrace, Wannsee Garden to the North-West

MAX LIEBERMANN
(1847 - Berlin - 1935)

The Flower Terrace, Wannsee Garden to the North-West, 1917

Oil on cardboard,
64.5 x 81 cm (25.4 x 31.9 inch)
Signed and dated lower left
M. Liebermann 17

PROVENANCE:

Extensive provenance research undertaken by Dr. Vanessa Voigt, Munich

Lily Christiansen-Agoston, Berlin and Bad Aussee (1941/2-1950)¹;
Wolfgang Gurlitt, Bad Aussee (1950)
Galerie Wilhelm Grosshennig, Düsseldorf;
Galerie Gans, Munich (1959);
Georg Schäfer private collection,
Schweinfurt (inv. 83358721);
German private collection

EXHIBITED:

Max Liebermann, Neue Galerie der Stadt Linz (now Lentos Kunstmuseum Linz), September-October 1947, no. 148, repr.;
Der Garten des Künstlers: zum Gemälde 'Die Blumenterrasse im Wannseegarten nach Nordwesten', Museum Georg Schäfer, Schweinfurt 2001, no. 25, repr. p. 30;
Im Garten von Max Liebermann, Hamburger Kunsthalle and Alte Nationalgalerie, Berlin, 2004-5, no. 10, repr. p. 91

LITERATURE:

Matthias Eberle, *Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien*, II, Munich 1995, p. 933, no. 1917/10, repr. in color p. 934;
Felicity Grobrien, 'Magus aus dem Norden' 1912-1932', in *Emil Nolde Retrospektive*, exhib. cat., Städel Museum, Frankfurt am Main, Munich 2014, p. 165, fig. 1.

Ille terrarum mihi praeter omnes angulus ridet [Horace]
(Liebermann in a letter to Julius Elias, 11 July 1921)²

Horace's celebrated remark encapsulates the depth of Liebermann's attachment to the gardens of his summer residence on the shore of Berlin's Grosser Wannsee. Here, he found sources of creative inspiration as well as refuge from hectic city life. He went on to produce a vast body of work documenting the variety and detail of every inch of his Wannsee gardens – compelling visual evidence of its immense importance to him.

In 1909, Liebermann acquired one of the last available lakeside plots in what was then one of Berlin's most fashionable villa districts, the 'Colonie Alsen' in Wannsee. He decided to build a summer residence for his family and entrusted the architect Otto Baumgarten with the construction of a small villa in neoclassical style. The family moved into the villa in July 1910 and in the following twenty years spent their summers there. For the rest of his career, Liebermann's preferred subjects – in addition to close family members – were to be the villa and its gardens.

The gardens were designed by the landscape architect Alfred Brodersen and modelled on ideas suggested by Liebermann and his friend Alfred Lichtwark. A leading garden-design reformer, Lichtwark was also director of the Kunsthalle in Hamburg. The property was around 7,000 square meters in area and oblong in shape. It was divided into two parts, each with a number of separate areas – one part, on the front or street side, with a functional kitchen garden and adjoining it, a cottage-style flower garden and its lush herbaceous border; and the other, on the lake side, with a flower terrace, three rectangular 'hedge gardens', a birch grove and a large expanse of lawn providing an open view out across the lake.

The flower terrace linked the villa with the lawn as it stretched out towards the shore and is particularly prominent as a subject in the large body of work Liebermann produced at Wannsee. In each of these versions he highlights a fresh aspect of the subject and selects a different section as his motif, changing his viewpoint, altering his

position. Each version is a work of art in its own right. Nothing is replicated.

The present painting was executed in 1917. The perspectival effect of the compositional structure focuses on the yellows and blues of formally arranged flower beds. Each spring, Liebermann would have the beds planted with yellow and blue pansies. Their geometric arrangement, the sharp diagonals formed by the paths and the line of the terrace wall create a powerful sense of spatiality. A dark tree trunk – cut off by the upper edge of the image – leans into the composition at the left. It cuts across the villa's lower facade and ground-floor shutters, acting as a compositional device to counterbalance the steep diagonals formed by the path. At the far right is August Gaul's *Otter Fountain*, set in front of a lilac bush with billowing blooms of purple and white. Liebermann had given the fountain to his wife, Martha, as a Christmas present in 1909.

Liebermann had completed two thematically related paintings a year earlier (Eberle 1916/18 and 1916/19).³ They demonstrate how varied his handling of the subject was, how he selected different sections of it and adopted different viewpoints. The paintings also display distinctive differences in terms of color. In the present work, a figure – absent from the two earlier versions – is shown tending flowers by the right wall of the terrace.

A distinguishing feature of the painting is the use of freely applied impasto, particularly in the handling of the flowers and shrubs. Although botanical accuracy was not Liebermann's objective, depiction of formal characteristics remained precise. He painted *en plein-air* in the Wannsee gardens, only working in fine, sunny weather: *As soon as the weather allows one to work outdoors again I will begin work on a new painting [...]*.⁴ Unlike Monet, it was not so much the changes in the time of day and the seasons that interested him, but rather the richness and chromatic variety of nature.



Honoré Daumier *Homme sur un Cheval Blanc*

HONORÉ DAUMIER
(Marseille 1808 - 1879 Valmondois)

Homme sur un Cheval Blanc, c.1860

Oil on panel,
38 x 25 cm (15 x 9.8 inch)
Monogrammed lower left *h.D.*

PROVENANCE:

Marie-Alexandrine Daumier (1822-95),
the artist's widow¹;
James Staats Forbes (1823-1904),
London;
Munich, E. A. Fleischmann's
Hofkunsthdlgung, auction sale XIX,
March 21, 1906, *Gemälde-Sammlung
(II. Teil) des Herrn J. S. Forbes, Chelsea,
London*, p. 15, lot 29, plate XII;
Galerie Heinemann, Munich, no. 8216
(from April 4, 1906);
Dr. Hermann Eissler (1860-1953),
Vienna (acquired on May 5, 1906);
Eduard Fuchs (1860-1940), Berlin/Paris
(acquired before 1926);
Margarete Fuchs (1885-1953), widow of
Eduard Fuchs, Paris/New York;
Michael N. Altman Fine Art, New York;
Rolf and Margit Weinberg, Zurich/New
York (from 1986);
Michael N. Altman Fine Art, New York;
English private collection (since 2009).

EXHIBITED:

*Exposition des peintures et dessins de
Honoré Daumier*, Paris, Paul Durand-Ruel,
1878, p. 63, no. 77, loaned by the artist;
Corot, Daumier, New York, Museum of
Modern Art, October 16-November 23,
1930, p. 32, no. 55, loaned by Eduard
Fuchs.

Extensive exhibition history and literature
see notes p. 72.

*[Honoré Daumier] discovered the horse-and-rider motif at the watering place. Every evening he would experience the same spectacle on his doorstep at 9 Quai d'Anjou. An exciting sight for a painter, no doubt, to see the beasts snorting in agitation, hustled on by half-clad fellows and coming down to the water in multiple, constantly changing configurations.*²

From his studio window at 9 Quai d'Anjou on the Île Saint-Louis, Daumier could look directly down on the horses being led to their watering place on the Seine.³ In the 1850s, he began to record his observations in a series of paintings depicting horses and riders at the watering place. Two versions of the motif now in public collections are *L'Abreuvoir* in the National Museum Cardiff and *Les Cavaliers* in the Museum of Fine Arts in Boston.⁴

The present, vertical-format painting is one of this series. It depicts a young horseman in short black trousers riding bareback and without reins on a gray horse. Horse and rider occupy almost the entire picture space.

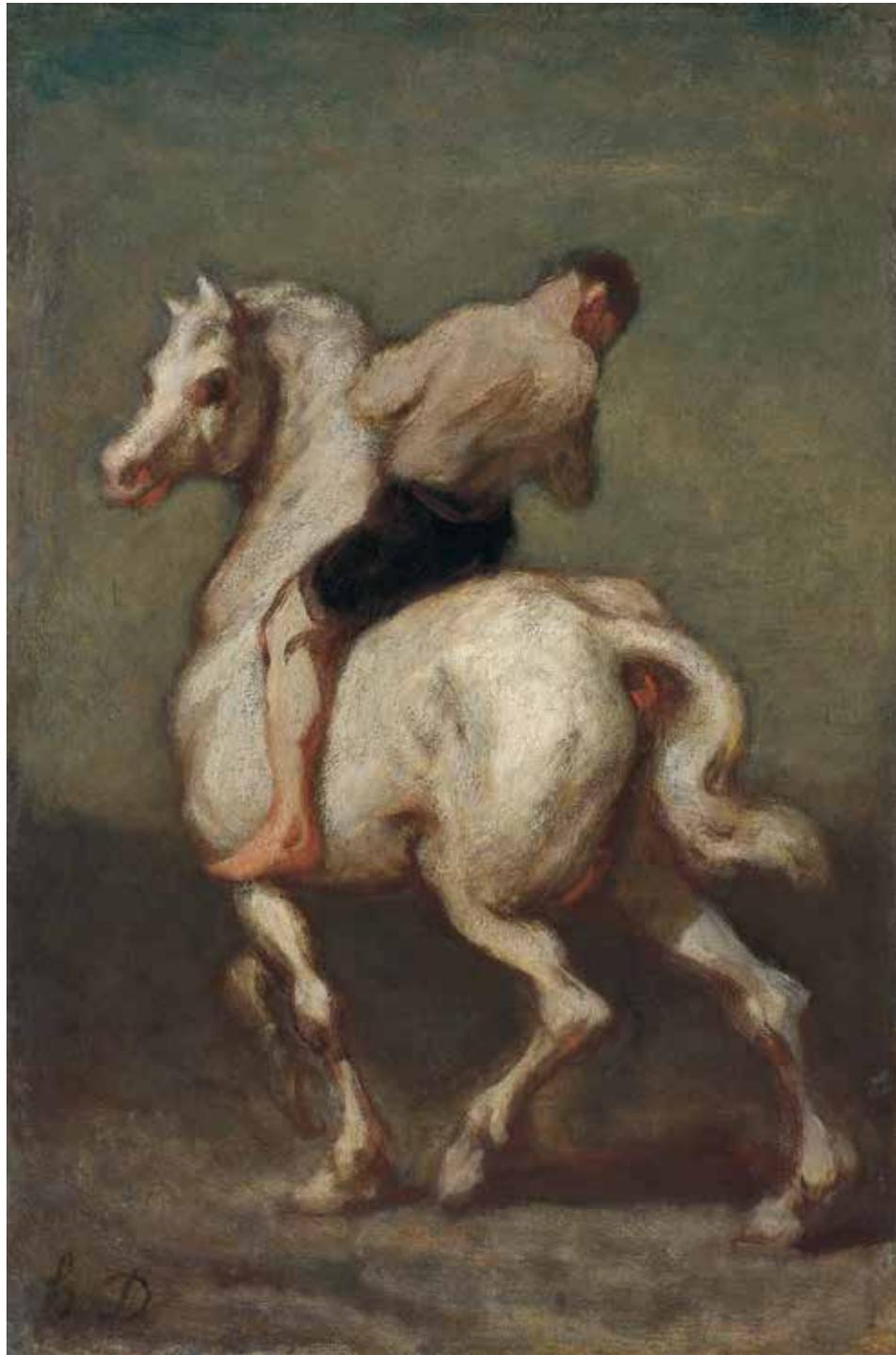


Fig. 1 View of the 'Daumier-Zimmer' in the Villa Fuchs in Berlin-Zehlendorf

The background is indeterminate and Daumier dispenses with elaboration of detail. The sky is indicated in bluish-greenish and the ground in a brownish-gray tone. The horse dances skittishly, turning to the left against his young rider whose torso is strained in the opposite direction. The resulting tension shows certain parallels with Géricault's equestrian portraits and lends the small-format painting a sense of sculptural monumentality. Daumier was largely self-taught and did not emerge as a painter until 1848. In this oil his artistic achievement lay in his ability to turn an unremarkable daily scene into a significant history painting.

The horse-and-rider theme runs like a thread through Daumier's entire oeuvre. Parallel to the horse-and-rider series mentioned here he also began work on a significant independent subject – a series of variations on the Don Quixote theme. However, with his depiction of Rosinante, the emaciated nag of Cervantes's hero, he was to coin an entirely different characterisation of the horse.

Among the many exhibitions in which the present painting was shown, two stand out. One was the only lifetime retrospective of Daumier's work, held at Durand-Ruel in 1878, a year before his death. This one-man exhibition was organized by Daumier's friends to help him financially but it had only limited success and a poor reception. Not so the second exhibition. Titled 'Corot and Daumier', it was staged at the Metropolitan Museum of Art in 1930. The critics were highly enthusiastic: 'The attendance at this exhibition was so great that it was at times almost impossible to see the pictures, and notices were posted calling attention to the fact that the exhibition was open in the evenings, as well as during daylight hours.'⁵ The present painting was loaned to this exhibition by the Berlin-based writer and art collector Eduard Fuchs (1860-1940), author of a comprehensive catalogue of Daumier's work and owner of a very significant collection of his lithographs, drawings and paintings⁶ (Fig. 1).



Lovis Corinth

Leda and the Swan

LOVIS CORINTH
(Tapiau 1858 - 1925 Zandvoort)

Leda and the Swan, 1890

Oil on cardboard, laid down on panel,
36 x 49.5 cm (14.2 x 19.5 inch)
Signed and dated lower left *Lovis Corinth / 1890*

PROVENANCE:

Ernst Zaeslein (1863-1918), Berlin;
Galerie Eduard Schulte, the Ernst Zaeslein
collection, 1912, no. 568;
Alfred Walter von Heymel, Berlin
(1878-1914), writer and publisher;
Frankfurt, Prestel, auction sale, May 10,
1915, lot 40;
Berlin, Cassirer-Helbing, property from the
estate of A. W. von Heymel, March 8, 1917,
lot 12;
Theodor Schall, Berlin (acquired in 1917);
Berlin, Cassirer-Helbing, auction sale, the
Theodor Schall collection, October 26,
1926, lot 4;
E. Weißner, Berlin;
Berlin, Leo Spik, auction sale 536, April
10-12, 1986, lot 60, plate VII;
Bremen, Bolland & Marotz, auction sale
October 17, 1986, lot 762, repr.;
Private collection, USA.

LITERATURE:

Charlotte Berend-Corinth, *Die Gemälde
von Lovis Corinth*, Munich 1958, no. 73;
Charlotte Berend-Corinth, *Lovis Corinth:
Die Gemälde*, catalogue raisonné, Munich
1992, p. 65, no. 73, repr. p. 330;
Christine Biró, *Zwischen Fiktion und
Wirklichkeit. Zur Bedeutung weiblicher
Identität an den Bildern Lovis Corinth's*,
Herbolzheim 2000, p. 33.

Lovis Corinth's training under William Bouguereau and Tony Robert-Fleury at the Académie Julian in Paris in the years 1884-7 was to lay the foundations for his intense preoccupation with the subject of the female nude. These Paris years proved a highly formative period in a career in which the nude figure came to acquire a central position in his oeuvre. During his stay in Paris he produced some twelve paintings depicting the nude. Shaped by academic tradition and influenced by the work of Bouguereau, Corinth frequently drew on mythological sources for his interpretations of the three great themes of love, sexuality and death. But in the realization of his paintings he resolutely pursued a stylistic direction of his own.¹

The story of the seduction of Leda, the daughter of the Aetolian king Thestios, has attracted artists for centuries with its potential for multi-layered symbolism. In the ancient Greek myth Leda was seduced by Jupiter who appeared to her in the guise of a swan. In a later version of the myth, twins — Helen of Troy and Polydeuces — were born as a result of the union while Leda was carrying the mortal twins Castor and Clytemnestra fathered by her husband Tyndareus, king of Sparta.

Corinth took up the subject of Leda four times over a period of nearly thirty years (Berend-Corinth nos. 73, 229, 476 and 753), so that as a series the paintings can be seen as mirroring his stylistic development. The present painting, dated 1890, is the first in the series. The work's dynamic, expressive brushwork suggests that it was executed spontaneously, probably in his Königsberg studio.² The figure of a red-haired femme fatale is shown in a trance-like state of erotically charged excitement while the tiny form of a swan can be distinguished swimming on the water behind her. Each of the four works represents a different visualization of the supposed sensual seductress in women — the three later works all being direct portrayals of the sexual act.

The naked figure of Leda dominates the foreground of the painting. Her head is positioned almost touching the lower edge of the image and her body is thrust up

against it leaving little physical distance between figure and viewer. Jupiter, disguised as a swan, glides silently away from the scene of his seduction towards the setting sun, abandoning an elated Leda. Her posture represents Corinth's view of women's supposed animalistic nature.

A significant portion of Corinth's 1908 textbook on painting, titled *Das Erlernen der Malerei*, focuses on the handling of the nude figure. As a painter, he considered precise study of the naked body and accuracy in the depiction of it to be fundamental to artistic production.³



Matthijs Maris

The Veiled Lady

MATTHIJS MARIS
(The Hague 1839 - 1917 London)

The Veiled Lady, 1885-87

Oil on canvas,
61.5 x 36 cm (24.2 x 14.2 inch)
Signed with monogram *MM* center right

PROVENANCE:

Probably acquired directly from the artist by Percy Westmacott (1830-1917), Barnwell; London, Christie's, auction sale, May 10, 1918, no. 58 (Percy Westmacott Sale); Mrs. A. J. Cohen Stuart, London, by 1918; Amsterdam, Christie's, auction sale, April 26, 1995, lot 274; Private collection, The Netherlands.

EXHIBITED:

Matthijs Maris, London, The French Gallery, 1917, no. 14A;
Matthijs Maris: An Illustrated Souvenir, London, The French Gallery, 1917-18, no. 22;
Maris Tentoonstelling, The Hague, Gemeentemuseum, December 1935-February 1936 and Amsterdam, Stedelijk Museum, February 1936-March 1936, no. 198;
Matthijs Maris, The Hague, Gemeentemuseum, August-October 1939, no. 29;
on loan from a private collector, Amsterdam, Rijksmuseum, February 1996-December 1999.

LITERATURE:

D. Croal Thomson et al, *Matthijs Maris: An Illustrated Souvenir*, exhib. cat., London, The French Gallery, 1918, fig. 22;
Hendrik Enno van Gelder, *Matthijs Maris*, Amsterdam 1939, pp. 51-52;
Jong Holland, 2001, XVII, no. 4, p. 18, illustrated;
Leen Veerman, *Matthijs Maris: Ongeschied voor andermans paden*, Eindhoven 2013, p. 134;
Richard Bionda, *Matthijs Maris*, exhib. cat., Amsterdam, Rijksmuseum, 2017, p. 222, no. 64A, illustrated.

Born the son of a book printer in the Dutch city of The Hague in 1839, Matthijs Maris was encouraged to draw at home by his father, as were his brothers Jacob and Willem. The latter eventually became celebrated members of the Hague School, a group of painters associated with Dutch realism. Matthijs had a somewhat negative outlook on life and took a dim view of contemporary art in particular. However, this did not stop him pursuing an international career. Although talented, he was unsociable, rarely satisfied and hypersensitive to criticism, which occasionally resulted in him immediately destroying his work. He preferred to live a life of independence and frugality rather than bow to the expectations of collectors and art dealers. His creative talent, bold experimentation, eccentric lifestyle and idiosyncratic paintings were a source of inspiration to young artists. Seeing Maris as an anti-establishment artist and lifelong advocate of artistic freedom, they celebrated him as a pioneer of Symbolism. Towards the end of his life Matthijs' works earned him international renown and commanded record-breaking prices, but this did little to alter the secluded life he lived in his London studio.¹

Having taken drawing lessons at the drawing academy in The Hague from 1852 to 1855, Maris continued his education at the Academy of Fine Arts in Antwerp from 1855 to 1858. His fellow students there were impressed by his talent and considered him the most intellectual of their number. He eventually came to admire German Romantic art, especially the work of Ludwig Richter.

In 1858 Maris returned to The Hague, where he and his brothers tried to make a living as artists. The meagre income they earned left them with no choice but to move back into their parents' home. In 1860 Matthijs and his brother Jacob travelled to Germany, Switzerland and France. In the years that followed, the works Matthijs offered to collectors or displayed at exhibitions were subjected to harsh criticism. This embittered him and made him even more withdrawn. In view of the miserable situation confronting the brothers, Jacob decided in 1865 to

leave The Hague for Paris, where the international art dealers, Goupil & Cie, were among those who bought his paintings. In 1869 Jacob persuaded Matthijs to join him in Paris.

While Matthijs enjoyed the city, he disliked the paintings his brother was making for the art market. When the Franco-Prussian War broke out in 1870, Matthijs joined the National Guard. Jacob returned to the Netherlands after the war, but Matthijs decided to stay in France. The strained financial circumstances he found himself in boosted his productivity. Although Maris' work ultimately enjoyed recognition and he numbered Goupil among his clients, he was discontented with the paintings he produced, for the most part depictions of young women and views of the city, later disdainfully describing them as 'potboilers'. The young Vincent van Gogh, who greatly admired Maris' work, asked if he might train under the artist, but his request fell on deaf ears. The London-based designer and art dealer, Daniel Cottier, the main purchaser of Maris' work, persuaded the disgruntled painter to leave Paris for London in 1877.

In London, Cottier offered Maris lodging, bought some of his works and secured him various commissions, such as designing stained glass windows, chandeliers and tiles. The artist was inspired by the work of the Pre-Raphaelites and James McNeil Whistler. Maris and Cottier had diverging expectations of their cooperation, however, and this cast a shadow on their relationship over the years. Maris felt he had insufficient freedom to paint what he wanted. The London-based Dutch art dealer, Elbert Jan van Wisingh, and his fiancée were only too willing to lend Maris their support, offering him an income and lodging so that he could concentrate on his work. Unfortunately, the artist lacked any great application during the latter part of his life. The Scottish art collector, William Burrell, purchased most of the later works he produced in England. Following Maris' death in 1917, English and Dutch newspapers praised his talent, confirmed his reputation and hailed the significance of his work.²



Between 1885 and 1887, before the end of his collaboration with Cottier, Maris made two paintings and a drawing of a veiled lady: the present work, another slightly smaller version depicting the lady to the left (Fig. 1) and a chalk drawing (Fig. 2). Maris later described them as works he had painted secretly, 'eating from the forbidden fruit'.³ His friend, the art collector Percy Westmacott, initially acquired both oil paintings. They were shown at the memorial exhibition to Maris staged at The French Gallery in London in 1917.

For *The Veiled Lady* Maris experimented with innovative painting techniques designed to produce novel visual effects. His purpose was to create the impression that the very thin layers of paint he had applied were translucent and immaterial.

He later removed some of the layers, thereby creating an effect which came to be described as 'breathed upon the canvas'. The visible structure of the canvas also played an important role in eliciting this effect.

The female figure emerges ghost-like from the dark, her lengthy veil blurring the outlines of her elongated body. A lack of clarity also surrounds her identity. Some considered her to be Goethe's Gretchen, an attribution quite en vogue at the time the work was produced – thanks to Charles Gounod's opera *Faust*, which had been premiered at Her Majesty's Theatre, London, in 1863. Since the wedding of the artist's close friends, the van Wisselinghs, took place at this time, the figure has also been identified as a bride. To mark the marriage Maris gave the pair another painting entitled *Fantasy*. Showing a couple set against a similarly dark background, it serves as a warning to the newly-weds of the vicissitudes of life. The Symbolist movement contrasts the bride, the embodiment of the spiritual and the innocent, the *femme fragile*, with her counterpart, the *femme fatale*, representing the sensual and Dionysian. *The Veiled Lady* has also been interpreted as a novice. On several occasions Maris expressed his disapproval of public attempts to analyse the deeper meaning of this work.⁴



Fig. 1 Matthijs Maris, *The Veiled Lady*, oil on canvas, 50 x 34.5 cm, The Hague, Gemeentemuseum, inv. 0332299



Fig. 2 Matthijs Maris, *The Bride*, charcoal on paper, 508 x 343 mm, Glasgow Museums, inv. 35/329

Louis Tuailleon

An Amazon on Horseback

LOUIS TUAILLON
(Heidelberg 1851 - 1917 Karlsruhe)

An Amazon on Horseback, c.1903

Patinated bronze, height 84.5 cm (33.3 inch)
Signed L. TUAILLON on the plinth in front
of the horse's left hind hoof

PROVENANCE:
Private collection, Switzerland



Fig. 1 Hans von Marées, *Battle of the Amazons*, 1887, red chalk on paper, 45 x 40 cm (Meier-Graefe no.1000)



Fig. 2 Louis Tuailleon, *Study for an Amazon*, pencil on paper

The popularity of Amazons on horseback bears witness to the great appeal Antiquity exerted in the nineteenth century, particularly in Germany. Two important examples are the statue by August Kiss (1802-1865) in front of the Altes Museum in Berlin and the one by Franz von Stuck (1863-1928) in front of the Villa Stuck in Munich. It was only when he created his Amazon on Horseback that Louis Tuailleon became known to a wide audience. In 1894, while in Rome, he produced a design for the life-size sculpture, which was cast in bronze later that year. The sculpture was shown at the Grosse Berliner Kunstausstellung in 1895. The Nationalgalerie in Berlin acquired the work in 1897 and exhibited it in the colonnaded courtyard in front of the museum's west façade. In 1904-05, at the behest of Kaiser Wilhelm II, a larger-than-life cast was made and installed in the Grosser Tiergarten in Berlin.

This statue is a smaller version of the one in the Nationalgalerie. *An Amazon on Horseback* is not only Tuailleon's greatest achievement but also one of the most important German sculptures produced in the years around 1900.

Tuailleon's interest in the theme was aroused by his encounter in Rome with the painter Hans von Marées, who derived much of his inspiration from classical themes and in whose *oeuvre* the horse occupied an important place. The two men were introduced by their mutual friend the artist Artur Volkman, who was a horse-lover (see p.74 of this catalogue). *An Amazon on Horseback* would seem to have been directly inspired by a study of horses by von Marées that was acquired by Tuailleon (Fig. 1).¹ The exhibition staged in 1919 following Tuailleon's death included four studies for *An Amazon on Horseback*, one of which is known from a reproduction (Fig. 2).²

As early as 1899, Tuailleon contacted Hugo von Tschudi, the Director of the Nationalgalerie in Berlin, to ask him for authorization to make modified casts of *An Amazon on Horseback*. However, it was not until

1903 that a slightly altered version in statuette format was cast by Hermann Noack in Berlin in an edition of five or six copies.³ Those statuettes became the property of the Berlin collector and patron Eduard Arnhold,⁴ who donated one of them to the Kunsthalle in Bremen in 1904 and a second to the Metropolitan Museum in New York in 1910⁵. Further statuettes of the same height (84.5 cm) are to be found in the Neue Pinakothek in Munich, at Schloss Cecilienhof in Potsdam and in the gardens of Huis Doorn in the Netherlands.⁶

This Amazon, who has turned slightly to the left and is gazing into the distance, is supporting herself on her left hand, which rests on her horse's back. She holds a battle axe in her right hand. The young female warrior, who is riding bareback, is dressed in a thin chiton, with her buttocks, thighs and right breast uncovered. In view of her classical clarity and severity, Tuailleon's Amazon was seen from the beginning as a counter-pole to the opulence of neo-Baroque works.⁷

From 1882 onwards Tuailleon worked as a pupil in the studio of Reinhold Begas (1831-1911). In 1885 he moved to Rome, where he remained until 1903, setting himself up as an independent artist during his stay. Thanks to Artur Volkman (1851-1941) he became close to artists in the circle of Hans von Marées (1837-87) and Adolf von Hildebrand (1847-1921). On his return to Berlin, Tuailleon joined the Secession. He was soon a highly sought-after artist, receiving numerous public commissions for equestrian works. In 1906 he became a member of the Berlin Academy of Art and as from 1907 he headed a master studio for sculpture in the same institution, where his pupils included Georg Kolbe (1877-1947). Today Louis Tuailleon is seen as one of the forerunners of Modernism in Berlin at the turn of the twentieth century.







Julius Schnorr von Carolsfeld

View across the Moat towards the Thomasschule and the Thomaskirche in Leipzig

JULIUS SCHNORR VON CAROLSFELD
(Leipzig 1794 - 1872 Dresden)

*View across the Moat towards the
Thomasschule and the Thomaskirche in
Leipzig, 1817*

Pen over pencil on paper,
15.6 x 23.8 cm (6.1 x 9.4 inch)
Monogrammed, dated and inscribed lower
left JS 1817 / Leipzig M. July
Bears the mark (Lugt 2841a) of the Carl
Heumann collection

PROVENANCE:¹

Eduard Cichorius (1819-1907), Dresden;
Professor Ludwig Schnorr von Carolsfeld,
Berlin² (1877-1945), the artist's grandson;
Carl Heumann (1886-1945), Chemnitz;
Stuttgarter Kunstkabinett, auction sale,
*Sammlung Heumann. Kunst des 18. und
19. Jahrhunderts. Aquarelle, Zeichnungen,
Gemälde, Graphik*, November 29, 1957, lot
320, plate XVIII;
Erhard Göpel, Munich;
Barbara Göpel, Munich;
Private collection, Germany.

EXHIBITED:

*Deutsche Landschaftskunst 1750-1850:
Zeichnungen und Aquarelle aus der
Sammlung Heumann, Chemnitz*, Breslau,
Schlesisches Museum der Bildenden Künste,
1933, no. 135; *Zeichenkunst der deutschen
Romantik, Wiesbaden, Nassauisches
Landesmuseum*, 1937, no. 282; *Julius
Schnorr von Carolsfeld, 1794-1872*, Leipzig,
Museum der Bildenden Künste and
Kunsthalle Bremen, 1994, no. 27, repr. p. 97.

LITERATURE:

Erhard Göpel, *Neue Leipziger Zeitung*, 249,
6 September 1933, repr.; Erhard Göpel,
'Deutsche Künstler zeichnen in Leipzig', in
Leipziger Jahrbuch, 14, 1939, pp. 134-6;
Karl Hein Mehnert, 'Eine wiederentdeckte
Stadtansicht. Zur Ausstellung Julius Schnorr
von Carolsfeld im Museum der bildenden
Künste', in *Leipziger Blätter*, 24, p. 74-5.

When Julius Schnorr von Carolsfeld set off from Vienna on June 1, 1817 to visit his family in his native Leipzig, six years of intensive study at the Vienna Academy of Art already lay behind him. In August 1817, he was to embark on an extended trip to Italy, traveling through southern Germany with Rome as his final destination.

The two months spent back in his home town reunited with his family would also have been a time of farewell for the young Schnorr. It was his final parting from the familiar places of his childhood before the start of the long journey to Italy. The works he produced during his stay convey a sense of nostalgia – a poignant example is the portrait now held in the Albertina in Vienna³ depicting his sister Henriette. She was to die three years later. The present drawing emits a similar air of nostalgia. It too was executed in July 1817 along with a companion sheet depicting the Pleissenburg,⁴ a historic building where Schnorr's family lived and where his father, the painter Veit Hanns Schnorr von Carolsfeld, had his studio.

The present sheet depicts two youths seated on a grassy mound overlooking the renowned Thomasschule in Leipzig. The Thomasschule was founded in 1212 and is one of the oldest schools in the German-speaking world. Julius was an alumnus of the school. Adjacent to the school is the Thomaskirche, acclaimed for its boys' choir, the Thomanerchor [St. Thomas Choir of Leipzig]. The choristers, known as 'Thomaner', were educated at the school. Johann Sebastian Bach served as cantor from 1723 to 1750.

The art historian Erhard Göpel, a longtime owner of this sheet, noted: 'The drawing depicts a view across the moat surrounding the city walls towards the Thomaskirche. The tall gable in front of the western end of the church roof is the gable of the old Thomasschule; at the time, the low row of houses set above the city wall was known as the 'Schulgasse', named after the 'Neue Freyschule', the building that extends into the image at the right edge of the sheet. The draughtsman's viewpoint is to be found on Dittrichring near the junction of today's

Otto-Schill-Strasse, not far from the Pleissenburg, where the young artist's family then lived [...].⁵

Schnorr left Leipzig on his journey south in August 1817. In Salzburg, he met up with the Olivier brothers, whom he knew from Vienna, and hiked with them in the Salzkammergut and the Berchtesgadener Land. On November 6 he finally set off for Italy, arriving in Rome in early 1818. Shortly after his arrival he joined the Brotherhood of St. Luke.⁶

This sheet has a distinguished ownership history. Its first owner was the prominent collector Eduard Cichorius, a member of a prosperous family of merchants in Leipzig. Cichorius began to assemble a collection of artworks in the mid 1850s and soon narrowed his interest to focus on German Romantic drawings. An avid collector, he also befriended a large number of artists. Among those artist friends with whom he was most closely connected were Ludwig Richter and Julius Schnorr von Carolsfeld. It has not been established whether Cichorius acquired the present sheet directly from the artist, although documentary evidence shows that Cichorius did purchase a number of early works from Schnorr. He was also acquainted with the next owner of the drawing,⁷ the artist's grandson Professor Ludwig Schnorr von Carolsfeld, the curator of the Berlin State Museums. The sheet subsequently entered the possession of Carl Heumann, who built up a remarkable collection of German and Austrian drawings of the period 1750-1850. Heumann died in a bombing raid in Chemnitz in 1945 but his collection survived and was brought to West Germany by his family in the 1950s. A large part of the celebrated Heumann collection – this includes the present sheet – was sold at auction house Stuttgarter Kunstkabinett R. N. Ketterer on November 29, 1957.⁸ Erhard Göpel's acquisition of the drawing was undoubtedly a matter of unique personal importance – he had already published it in 1933 and 1939.

Schnorr's early work played a central role in the development of German Romanticism. His drawings of this period are extremely rare and highly sought after.⁹



Franz Horny *View of Genazzano*

FRANZ HORNY
(Hof 1798 - 1824 Olevano)

View of Genazzano, 1822

Pen and gray ink over pencil on wove paper, watermark Tremonti 'encircled dove and three hills',
182 x 124 mm (7.2 x 4.9 inch)

PROVENANCE:

The artist's estate;
Carl Friedrich Freiherr von Rumohr (1785-1843), Dresden, Copenhagen and Lübeck (Lugt 2160);
Joseph Meyer (1786-1856), Hildburghausen;
Professor Friedrich Nicolaus Joseph Bornmüller (1862-1948), Weimar;
Marburg, J. A. Stargardt, auction sale 524, October 28, 1955, part of lot 421 (stating 'six sheets are detached');
Ernst Jürgen Otto (1906-?), Berlin and Celle (Lugt 573 b);
Munich, Karl & Faber, auction sale 69, April 27, 1959, part of lot 514;
Erhard Göpel, Munich;
Barbara Göpel, Munich;
Private collection, Germany.

LITERATURE:

Walther Scheidig, *Franz Horny. 1798 Weimar-Olevano 1824*, catalogue raisonné, Berlin 1954, see no. 234;
Hinrich Sieveking (ed.), 'Supplement to the catalogue raisonné', 1954, in Hanna Hohl, Hermann Mildemberger and Hinrich Sieveking, *Franz Theobald Horny. Ein Romantiker im Lichte Italiens. Im Blickfeld der Goethezeit*, II, exhib. cat., Kunstsammlungen zu Weimar and Hamburger Kunsthalle, Berlin 1998, p. 169.

We are grateful to Dr. Peter Prange, Munich, for this catalogue entry.

For Franz Horny, an artist of incomparable talent whose virtuosity astounded Roman artistic circles, the meeting with the art theorist, collector and patron Carl Friedrich von Rumohr in May 1815 was to be of momentous importance. Rumohr invited the young artist, who was then a pupil at the drawing and painting school in Weimar run by Goethe's advisor Johann Heinrich Meyer, to accompany him to Rome in 1816. Once in Rome, Meyer introduced Horny to the doyen of landscape painting, Joseph Anton Koch, and secured him a place in the studio of Peter von Cornelius, where he astounded colleagues with his studies of plants and fruit. Cornelius, like Friedrich Overbeck, was one of the leading members of the Nazarene group. When Cornelius returned to Germany in 1818, Horny began to work almost exclusively as a landscapist. In the previous summer he had made a first visit to Olevano in the company of Rumohr. For German artists, the picturesque town of Olevano was a *Sehnsuchtsort*, a 'place of longing'. Since its discovery by Koch in the early nineteenth century the town has been inextricably linked with the history of German art. In summer 1818, the village became Horny's hilltop refuge where he could escape the blistering heat of a Roman summer sketching in an environment that was beneficial to his failing health – 1818 was the year in which he experienced the first major symptoms of the fatal lung disease that was to bring about his early death, after prolonged suffering, in Olevano in 1824.

By 1818, artistic differences between Horny and Rumohr had forced the two men to go their separate ways. The rupture of the friendship deeply distressed Horny, a sensitive young man. Nevertheless, as a token of lasting gratitude to his mentor he bequeathed his sketchbooks to Rumohr in his will. The sketchbooks constitute the most important part of Horny's legacy in that they document his artistic development. All of them date from the final three years of his career. Two of the sketchbooks are the-

matically related and identical in format. One of these is now in the collection of the Hamburger Kunsthalle and the other in the Staatliche Graphische Sammlung in Munich.¹ The present sheet is from the Munich Sketchbook. The format matches, although the left margin and the lower edge are very slightly trimmed. The sheet also carries the same Tremonti watermark as the remaining pages in the sketchbook – 'encircled dove and three hills'.

The present sheet was sold at auction by Stargardt in Marburg in 1955 as part of a lot containing the sketchbook and six loose sheets. However, only four years later it reappeared at auction, offered as a single sheet at Karl & Faber in Munich. The Hamburg Sketchbook and the Munich Sketchbook were mainly used by Horny in 1822. Both sketchbooks present a deeply empathic documentation of the daily life of the inhabitants of Olevano. Although the sketchbooks contain a number of studies of plant life and animals, Horny's main interest is clearly in the rural populace – most of the figure studies are of women with children, in domestic situations or observed going about their daily activities – and in the town itself, embedded in a hilly landscape of outstanding natural beauty.

In Horny's eyes Olevano was a *wahres Zauberland* [a truly magical place]² – something of a miniature Arcadia that he would roam tirelessly, sketchbook and pencil in hand, capturing and rediscovering it from ever-changing perspectives, at different times of day and in changing weather conditions.

He hiked regularly to neighboring towns and villages whose ancient castles and forts were perched on the clifftops 'like swallows' nests.³ One of these, only a few kilometers to the southwest, was the small medieval town of Genazzano which stands on a narrow, north-south ridge of tufaceous rock rising from a flat valley floor. An imposing Renaissance palace, now known as the Castello Colonna, towers on a spur of rock above the medieval town. For several centuries the palace was the residence and fiefdom of the Colonnas, an aristocratic Roman



family. Horny's chosen viewpoint shows how the majestic building rises up to greet the traveler coming from the Sacco valley in the south, and how it opens towards the town in a graceful, two-storey arcature. Massive corner constructions flank the courtyard on three sides and emphasize the monumental, fortress-like character of the building. Slightly higher, to the palace's left, is the tall spire of the pilgrimage church of Santa Maria del Buon Consiglio, while just below, the Romanesque bell tower of San Paolo rises between the rooftops. Horny depicts this tight 'nest' of interlocked, overlapping roofs and houses clinging to the hillside as a homogenous entity, a cohesive, tightly grouped block of cuboid elements. The striking description Horny gave his mother of the narrow alleys of Olevano spontaneously springs to mind: [...] and the singular character of the village itself, most certainly of a kind to inspire the imagination; picture this for yourself - in the whole village not one straight road, it is all built on rock, and the singularly quaint streets are nothing but stairways, and now to all sides [are] views into truly paradisiacal surroundings'.⁴

Horny's prodigious skills as a draftsman, above all in the depiction of architecture, were recognized and encouraged early on by his mentor Rumohr. In the present sheet, his talent is especially evident in the rendering of the topography, where he works the pen in precise, carefully controlled strokes of gray.⁵ His aspiration to 'interpret nature with rigor and clarity of expression, as the painters of the fifteenth century have done' is clearly discernible in his portrayal of the architecture of Genazzano.⁶ Simple yet distinctive parallel hatching enlivens the image and defines the volumes and structures of the buildings in response to the play of light and shade. This small sketchbook sheet also reveals many of the hallmarks of Horny's idiosyncratic graphic style – the image is suffused with the gentle, rhythmical flow of his delicate pen strokes. In his sketchbook drawings he liked to combine the graphic energy of cursory preliminary drawing in pencil – as in the lower portion of the present sheet

– with the precision of the pen. Earth and sky are skillfully interwoven and rapid notational strokes are used to define the cloud formations, the outlines of treetops and the distant mountain – elements which reveal Horny's characteristic tendency towards abstraction and stylization when expressing his immediate, subjective experience of nature.

Built on a slope overlooking the broad valley of the Sacco River, the town of Genazzano is set amid the gentle foothills of the nearby Prenestini Mountains, which act as a backdrop to the town. Horny has widened the view of the plain in the foreground but restricts landscape details to a number of rapid indications in pencil. The combination of pen and pencil is what makes the sheet particularly attractive. It has all the immediacy of a rapidly notated observation of nature and is a superb example of the drawings – sometimes sketched in a non-finito style – that were produced by the generation of artists working around 1820 and later. Bands of earth and different types of vegetation dominate the foreground but despite the impression of non finito Horny's landscape is composed in a classical manner. The precise, carefully layered arrangement of the landscape recalls the landscapes of Koch. The tall, slender trees act as repoussoir elements leading the viewer's eye into the composition and form an arch that frames an unimpeded view of the town at the center, while a gentle breeze ruffles their upper branches.

A number of other views of Genazzano by Horny are recorded. A sheet in the Hamburg Sketchbook contains a meticulously worked study of the façade of a Romanesque palace, showing the bell tower of San Paolo glimpsed behind it.⁷ It is one of Horny's rare, purely architectural drawings. Another sheet, now in a Munich private collection, shows a view of the town from a different angle. From a plain with tall, scattered trees the eye is led over the massive substructure of the palace with its sloping talus towards a part of the town where the terrain falls away to the north. The skyline is dominated by the distinctive, free-standing steeple of Santa Maria del Buon Consiglio.⁸



Carl Blechen

Fishing Boat on the Baltic Shore near Swinemünde

CARL BLECHEN
(Cottbus 1798 - 1840 Berlin)

*Fishing Boat on the Baltic Shore near
Swinemünde, c.1834*

Pencil on paper,
162 x 259 mm (6.4 x 10.2 inch)
Bearing the Carl Blechen¹ estate stamp
and the collector's mark *H. F. Brose*² on the
verso

PROVENANCE:

The artist's estate, 1853;
Heinrich Friedrich Wilhelm Brose, Berlin
(Lugt 307c);
Carl Brose, Berlin, 1911;
Not included in the catalog of the Carl
Brose collection sale,³ probably sold some
time before 1928;
German private collection.

LITERATURE:

Guido Joseph Kern, *Karl Blechen, sein
Leben und seine Werke*, Berlin 1911, p. 169,
column 1, 13 (*Boot am Strande. Blei. 16.26*)

This drawing is accompanied by an expert
report from Dr. Iris Berndt, Potsdam,
dated April 20, 2018.

The solitary form of a small fishing boat stands out against a flat, sandy shoreline. Blechen has made the boat the central motif of the drawing. The outlines of the calm sea and stretch of beach in the left background where fishing nets have been left to dry are lightly traced and only rudimentarily indicated. By contrast, he accentuates the small boat using hatched modelling and assertive pencil lines that give salience to its contours. The sheet immediately suggests parallels with the seashore images of Caspar David Friedrich, even though Blechen's interest lies in mastering the psychological rather than the metaphysical experience of nature.

This sheet is one of a group of eighteen pencil sketches that Blechen very probably executed on his journey to the Baltic coast in 1834. Autograph inscriptions on a number of the sheets indicate that he visited Stettin, Stralsund, Swinemünde and Jasmund, a peninsula to the northeast of the island of Rügen. It is highly likely that the present sheet was made at the same time as a pencil sketch inscribed *Swinemünde*⁴ depicting a similar motif. In her report, the art historian Iris Berndt notes: *A more detailed comparison of the sheets reveals that four boats were beached side by side at the water's edge, with a fifth [the subject of the present sketch] a short distance away. In making the present sketch Blechen therefore had to adjust*



Fig. 1 Carl Blechen, *Boats on the Baltic Shore*, pencil on paper, 121 x 234 mm, Braunschweig, Herzog Anton Ulrich-Museum (R 675)

his viewpoint by a few meters. Two of the sheets have the same format as the present drawing.

Guido Joseph Kern, in his 1911 biography of Blechen, assumes incorrectly that Blechen visited the Baltic coast in 1828. Recent research findings indicate, however, that Blechen's visit very probably took place in 1834 when he was accompanied by Heinrich Gätke (1814–97). Gätke studied at the Berlin Academy of Arts under Blechen from 1833 to 1835. He went on to specialize in seascapes, working on the island of Heligoland where he settled in 1841.

The present sheet is clearly dateable to the latter part of Blechen's short career.⁵ In June 1834 he had completed Friedrich Wilhelm III's commission for views of the interior of the Palm House, an exotic pleasure building designed by Karl Friedrich Schinkel and situated on the Pfaueninsel near Potsdam. He was then free to travel north between semesters. At around this time, signs and symptoms of severe depression and approaching insanity multiplied, gravely impacting his artistic output. He was obliged to resign from his professorial post at the Academy.⁶

This drawing has a distinguished provenance. It was at one time in the most important of all collections of Blechen's works, namely the collection formed by the Berlin banker H. F. W. Brose. Brose acquired the sheet in 1853 at Blechen's estate auction. Theodor Fontane, writing in 1882 on the Brose collection, mentions the presence of some seventy oil paintings and seven large-format portfolios of drawings. This sheet was probably sold some time before 1928 since it does not figure in the catalog of the Carl Brose collection sale published by auctioneers Hollstein & Puppel when they dispersed the collection at auction on 8-10 November 1928 in Berlin.



Christoffer Wilhelm Eckersberg *Study for 'Female Nude Putting on her Slippers'*

CHRISTOFFER WILHELM ECKERSBERG
(Blaakrog 1783 - 1853 Copenhagen)

*Study for the Painting 'Female Nude
Putting on her Slippers', Carlsberg
Glyptotek, Copenhagen, 1843*

Pencil on paper,
165 x 120 mm (6.5 x 4.7 inch)
Bearing the collector's mark of Benjamin
Wolff (Lugt 420), lower right.

PROVENANCE:

The artist's estate sale, Copenhagen 1854,
no. 461;
Benjamin Wolff (1790-1866), Copenhagen;
Thence by descent.

EXHIBITED:

*Den nøgne guldalder: Modelbilleder, C.W.
Eckersberg og hans elever*, Copenhagen,
Den Hirschsprungske Samling, 1994,
no. 60, repr. p. 131.



Fig. 1 Christoffer Wilhelm Eckersberg, *Female Nude Putting on her Slippers*, 1843, Copenhagen, Ny Carlsberg Glyptotek, inv. 786 b.

Christoffer Wilhelm Eckersberg and Johan Ludvig Lund were appointed as professors at the Royal Danish Academy of Fine Arts in Copenhagen in 1818. They wasted no time in reforming the curriculum by changing teaching methods. They introduced figure drawing classes where their students worked from a living male model. Until then, students had studied the nude figure exclusively from plaster casts after the antique. In 1823, the Academy founded an award for the best life drawing and a modest sum was even set aside in prize money. The students were given the task of setting up the model's poses and the objective of classes was to achieve a maximum of perspectival accuracy.

Students of the figure drawing class had their first opportunity to sketch a female model at an evening life class held in January 1833, almost certainly in Eckersberg's lodgings. Classes involving a nude female model were still seen by officialdom as violations of academic and social norms. Regular posing sessions with female models are known to have taken place, especially in the summers following 1833. In 1839, Eckersberg introduced summer classes specifically designed to train the students in life drawing under natural light. Records show that summer classes were held in the years 1839 to 1841, 1843, 1844 and 1847 to 1850. Most of these were posing sessions with female models. Eckersberg sketched and painted with the students. He often chose to work in a small format but would urge students to test the advantages of larger formats. Thanks to these reforms in teaching methods the Royal Danish Academy of Fine Arts in Copenhagen was to emerge as European leader in the institutionalization of life classes working with female models.

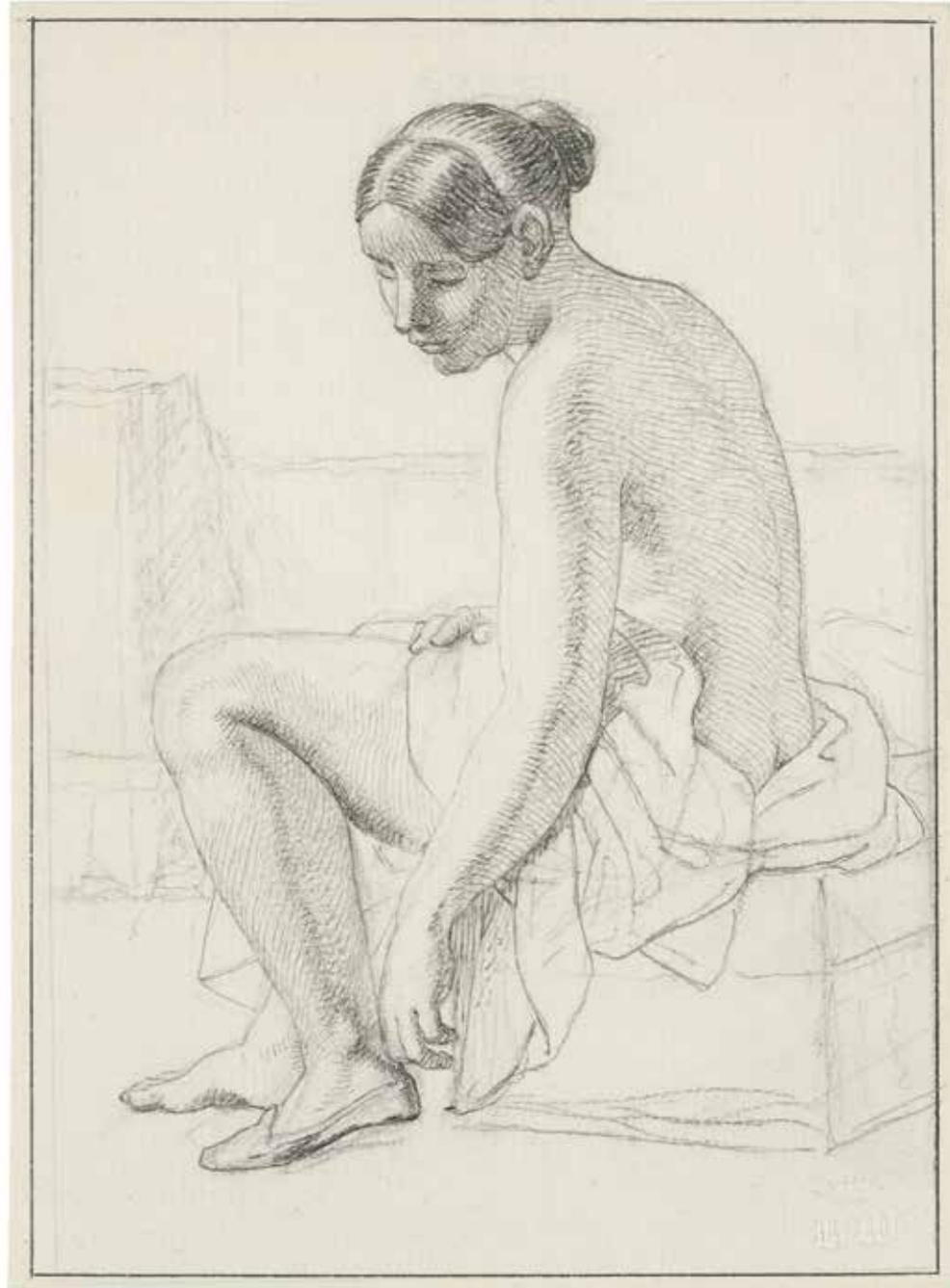
Eckersberg's pupils – those known by name include Jens Vilhelm Top, Joel Ballin, H. J. Hammer, Friederich Theodor Baasch and Carl Balsgaard – appear to have been favorable with the reforms. In summer 1843 they requested that the directors of the Academy keep on a female model who had sat for them in June of that year

so that posing sessions could continue during summer classes without a break in their training. Eckersberg notes in his diary that the request was granted and the model, a Madam Hack, stood for the class again from 25 July to 13 September, although set up in a different pose.

The present study of a seated female nude was executed by Eckersberg during this period. It is a study for the painting *Female Nude Putting on her Slippers*. This important work is now in the collection of the Ny Carlsberg Glyptotek in Copenhagen (Fig. 1).

This study is testimony to Eckersberg's search for veracity and typifies an analytical perception of the human body that does not pursue an ideal of beauty or an erotic end.¹ It is particularly interesting to compare the very differently formulated early depictions of nudes by Ingres – for example the *Baigneuse de Valpinçon (Grande baigneuse)* of 1808.¹⁴ Eckersberg may well have seen this painting on his stay in Paris.

An award from the Academy enabled Eckersberg to travel abroad in 1811-12. He spent two years in Paris, where he was accepted as a pupil of one of the leading French artists of the time – Jacques-Louis David. The stay had a vital influence on his artistic development and introduced him to an entirely new approach to the study and depiction of the human form – working from living male and female models. In Copenhagen he had studied the nude figure from casts and made sketches under artificial light. In David's studio he began to sketch and paint from life and to study the model in natural light. This allowed him to observe and record with greater precision, and to handle gradations of light and, as a result, spatial representation with great sensitivity.



Pietro Antonio Rotari

Girl with a Fan

PIETRO ANTONIO ROTARI
(Verona 1707 - 1762 St. Petersburg)

Girl with a Fan

Pastel on paper, laid down on canvas,
46 x 37 cm (18.1 x 14.6 inch)
In the original mount and carved gilt frame

PROVENANCE:
German private collection

Pietro Antonio Rotari, a gifted artist and courtier of abundant social intelligence, was very much a child of his time. He gave the offspring of royalty instruction in drawing, he was an avid letter writer, and he would occasionally give away a painting when he scented personal advantage. In 1749, he was invested with the title of Conte dal Senato Veneto by the Venetian Republic. His work was highly sought after by the leading courts of Europe and he ended his career as court painter to Elizabeth I of Russia.¹

The teasing gaze of the young woman looking directly at us can be read as an erotically charged game instead of a traditional portrait. Both viewer and subject abandon themselves to the illusory game of observing and being observed, to the extent that image and reality become blurred. Gallantry, an integral part of courtly life, also found its way into art, particularly in the Rococo period.

An almost identical composition by Rotari is preserved. It hangs in the 'Rotari hall' at Peterhof Palace in St. Petersburg (Fig. 1). The model's prominent drop earrings with their large baroque pearls add a sensuous dimension to the work – pearls are often associated with Venus. But they also underline her social status and may even be intended to allude to Rotari's particular interest

in jewellery, which his friend the comte de Wackerbarth in Dresden described: *Rotari is no ordinary artist who sells his pictures for money, he shows greater willing to part from them in exchange for wondrous gifts or jewels.* The most 'wondrous gift' that Rotari is reputed to have received was a portrait miniature of August III, King of Poland bordered by gemstones.²

Pastels enjoyed exceptional popularity at the courts of Europe in the eighteenth century. The medium combined the vibrancy of drawing with the coloristic qualities of oil painting. The velvety surface was ideally suited to imitate the textures of skin and fabrics. Even in poor light, pastel color retained its extraordinary intensity. The leading eighteenth-century exponent of the medium was almost certainly Jean-Etienne Liotard (1702-89), whom Rotari met in Vienna when both artists were working on commissions for the Imperial Court. Since only very few of Rotari's pastels have survived, this masterly example, preserved in its original frame, is of unquestionable rarity.



Fig. 1 Rotari Hall at Peterhof Palace, St. Petersburg



Adolph von Menzel

Therese and Grete Herrmann at the Piano

ADOLPH VON MENZEL
(Breslau 1815 - 1905 Berlin)

Therese and Grete Herrmann at the Piano,
1872

Pencil on paper,
24.5 x 33.6 cm (9.6 x 13.2 inch)
Signed, inscribed and dated lower right
Adolph Menzel / Hofgastein / 22 Juli / 1872.

PROVENANCE:

Magnus Herrmann, Berlin (1817-94);
Mathilde Herrmann (née Friedlaender),
wife of Magnus Herrmann (1894-1902);
Agathe Herrmann, Berlin (c.1855-c.1930),
daughter of Magnus Herrmann;¹
Private collection, Berlin;
Kunsthandel Thomas le Claire, Hamburg;
Private collection, Germany (since 1997);
Private collection, USA.

EXHIBITED:

*Kunst-Ausstellung zur Ehrung der
achtzigjährigen Mitglieder Andreas
Achenbach, Adolph Menzel, Julius
Schrader im Akademie-Gebäude Unter den
Linden 36*, Berlin, Königliche Akademie
der Künste, 1895, no. 263;
*Ausstellung von Werken Adolph von
Menzels*, Berlin, Königliche National-
Galerie, 1905 (2nd edn.), no. 5310;
*Eröffnungs-Ausstellung unseres neuen
Berliner Hauses, Bellevuestr. 13*, Berlin,
Galerie Thannhauser, 1927, no. 203;
*Hundert Jahre Berliner Kunst im Schaffen
des Vereins Berliner Künstler*, Berlin,
Verein Berliner Künstler, 1929, no. 1024.

Extensive literature see notes p. 74.

Adolph Menzel spent the summers of 1872 to 1874 in Hofgastein. At home in Berlin, he continued work on his major project, the painting *Iron-Rolling Mill (Modern Cyclops)*. After endless weeks taken up with preparatory studies made in the factory at Königshütte, the invitation from the Berlin banker and art collector Magnus Herrmann no doubt came as a welcome distraction. Herrmann was one of the first admirers and patrons of Menzel's work, and the owner of important paintings such as *The Flute Concert* and the *Departure of King Wilhelm I* (both now in the collection of the Nationalgalerie in Berlin). At his behest a studio was created for Menzel in the gardener's cottage at the Herrmann residence, Villa Carolina.

It is unlikely to be pure happenstance that Agathe, one of the Herrmann siblings and a later owner of the present sheet, recollected this poignant scene in her memoirs (published in 1905): *He [Menzel] would go out in wind and weather but one day when there was too heavy a downpour, he came into the music room where my two little sisters were playing Haydn's 'Serenade' together on the piano. "Children," he called out, "I want to draw the candelabra, play something for me while I'm drawing", and thus he could capture the undisturbed image of their playing in all its naturalness and sketch the picturesque, unique likeness of them with which he later delighted my parents.*²

The sheet depicts the two youngest Herrmann daughters, Theresa and Grete seated at the piano on upright, upholstered chairs. It is clear from their expressions and erect positions that they are both engrossed in the music. On a stand in front of them is a music sheet. Menzel conveys their ingenuousness and lack of inhibition with remarkable virtuosity and observes their playing with a kindly, affectionate eye.

Music was an important part of family life at the Villa Carolina. In the evening, the father would make music with his daughters, his son-in-law – the painter Albert Hertel (1843-1912) – and Menzel's brother-in-law Albert Krigar. Menzel himself did not play an instrument but participated in his own way, with pencil and paper. Along with Therese and Grete, he sketched other members of the family making music, such as Magnus Herrmann on the violin (1874) and Clara Herrmann-Hertel, the eldest Herrmann daughter (1874) at the piano.³



Adolph Muehl
Hofgarten
22. 10.
1872.

Auguste Rodin

Femme Nue Debout de Dos

AUGUSTE RODIN
(Paris 1840 - 1917 Meudon)

Femme Nue Debout de Dos, 1898-1900

Watercolor and pencil on paper,
49.6 x 32.1 cm (19.5 x 12.6 inch)
Signed lower right *A. Rodin*,
an indecipherable inscription lower center,
annotated *g* lower right

PROVENANCE:

Possibly Octave Mirbeau, Paris;¹
Dr. Hermann Ganz, Zurich (1891-?);
Gallery Roland, Browse & Delbanco,
London, 1967;
Catherine Gamble Curran, New York;
New York, Sotheby's, *Impressionist and
Modern Art day sale*, May 8, 2008, lot 116;
Private collection, London.

EXHIBITED:

Exposition Rodin, Paris, Pavillon de
l'Alma, June 1 - November 1, 1900;²
*Exposition d'ensemble du statuaire
A. Rodin, 88 sculptures, 74 cadres
dessins*, Prague, Kinského Zahrada, May
10 - July 15, 1902;³
*Drawings of Importance from 1860 to
1960*, London, Roland, Browse & Delbanco,
1967, no. 13.



Fig. 1 Auguste Rodin at the Pavillon de l'Alma exhibition in 1900.

We are grateful to Christina Buley-Urbe for confirming the authenticity of this watercolor and for her research findings. Her extensive analysis of the development and history of the work is summarized here. She will include the watercolor in the Catalogue raisonné des dessins et peintures d'Auguste Rodin. Her paper titled *Rodin ou la métamorphose de la sculpture en dessin* provides valuable insights into the complex relationship between sculpture and drawing in Rodin's oeuvre.⁴

This watercolor and pencil drawing is unusually large in format.⁵ It is of remarkable aesthetic appeal and of special art-historical importance. Christine Buley-Urbe proposes to identify it as one of a series of nine large-format sheets exhibited by Rodin in 1900 – all depicting female nudes. The exhibition was a self-curated retrospective staged at the Pavillon de l'Alma⁶ in conjunction with the Paris Exposition Universelle (Fig. 1). To date, six of the nine sheets exhibited have been conclusively identified. Although Rodin annotated each mount with the word *Marguerite* two of the mounts are additionally inscribed *Marguerite Mirbeau*. The original mount of the work discussed here is now lost but the traditional Mirbeau provenance points to the likelihood that it carried a similar inscription. The meaning of the inscription remains unclear. Quite possibly it refers to the figure of Gretchen in Goethe's *Faust*,⁷ while the name 'Mirbeau' suggests a connection with Rodin's close friend Octave Mirbeau. Rodin illustrated Mirbeau's novel *Le Jardin des supplices*. The stimulus for this important series of female nudes almost certainly originated in an engagement with two contrasting female characters in literature – the pure, innocent Gretchen of *Faust* and the sadistic Clara of *Le Jardin des supplices*. Rodin went on to select one of the sheets as the model for an illustration in the deluxe second edition of his friend's novel. It was published by none other than Ambroise Vollard in 1902.

Rodin, unlike many other sculptors, did not see his drawings and watercolors as preliminary studies for his sculptural work. The viewer of a sculpture has the free-

dom to choose viewpoint, time of day and lighting conditions. Background can vary depending on the viewpoint. But none of these factors come into play in viewing a drawing – they have been predetermined by the artist. What attracted Rodin may conceivably have been the contrasting potential for visual interaction that sculpture and drawing offer the viewer.

Rodin wrote in 1903 in a letter to the sculptor Antoine Bourdelle: *My drawings are the consequence of my sculpture*.⁸ This remark clearly shows that he saw his drawings as an independent body of work while at the same time emphasizing the close connection they had with his sculptural work. In many of his drawings, most of them depicting the human figure, he would focus on outline, much in the way a sculpture is viewed in contre-jour. He also showed great ingenuity in using the silhouette as a vehicle to convey the essential characteristics of a model. The expressive power of the silhouette is strikingly portrayed in the photographs of Rodin's *Monument à Balzac* taken for Rodin by his friend Edward Steichen (1879-1973), the noted American pictorialist photographer. Steichen spent two whole nights *du coucher au lever du soleil* in the park of the Villa des Brillants at Meudon photographing the sculpture by moonlight (Fig. 2 see p. 75). The photographs of the figure's powerful silhouette are outstanding.

Rodin was profoundly moved when he saw the photographs: 'It is Christ walking in the wilderness,' he said to Steichen. 'Your photographs will make the world understand my Balzac.' To thank the photographer, Rodin gave him a bronze cast of *L'Homme qui marche*.⁹



Lovis Corinth *Self-Portrait*

LOVIS CORINTH
(Tapiau 1858 - 1925 Zandvoort)

Self-Portrait, c.1916
verso: *Phaethon and the Sun Chariot*
(Fig. 1)

Watercolor on paper, verso pencil,
28 x 21.5 cm (11 x 8.5 inch),
Signed lower right *Lovis Corinth*

PROVENANCE:

Dr. Ludwig Burchard, Berlin,
Antwerp, London;
Stefanie Maison, London,
E. V. Thaw, New York;
Paul Drey Gallery, New York;
German private collection.

EXHIBITED:

Exhibition of Twentieth Century German Art, London, New Burlington Galleries, 1938, no. 33;
Lovis Corinth, New York, Gallery of Modern Art 1964, no. 88;
Lovis Corinth, Gemälde, Aquarelle, Zeichnungen, Druckgraphik, Munich, Galerie Arnoldi Livie 1972;
Lovis Corinth, Gemälde, Aquarelle, Zeichnungen, Bremen, Kunsthandel Wolfgang Werner 1990, no. 10, repr.;
Lovis Corinth 1858-1925, Zeichnungen und Aquarelle aus seinen letzten Jahren, Berlin/Bremen, Kunsthandel Wolfgang Werner 1994, no. 2, repr.;
Lovis Corinth, Munich, Haus der Kunst; Berlin, Nationalgalerie; The Saint Louis Art Museum; London, Tate Gallery 1996-7, no. 229, repr.; p. 342;
Ich, Lovis Corinth. Die Selbstbildnisse, Hamburg, Hamburger Kunsthalle 2004-5, no. 27, repr.;
London 1938. Mit Kandinsky, Liebermann und Nolde gegen Hitler, Berlin, Liebermann-Villa am Wannsee, October 2018-January 2019, no. 9, repr.

But the best and most willing model is 'oneself'.
(Lovis Corinth, *Das Erlernen der Malerei*, 1908)

The self-portrait genre is a leitmotif throughout Lovis Corinth's *œuvre*. He produced an extensive body of self-portraits which show many selves, alternately displaying disarming candor, or sensitivity and tenderness. The self-portraits embody a struggle for veracity and offer a wealth of insights into Corinth's multifaceted artistic personality. Corinth's self-portraits are invariably a deep reflection on mortality. The self-portraits he executed before his stroke in 1911 demonstrate a certain self-confidence, as in the celebrated half-figure self-portrait of 1896 in which he juxtaposes a frontal view of his burly frame with a skeleton used as a piece of studio equipment (Fig. 1). But the tone is quite different in the present watercolor, which certainly post-dates the 1911 stroke and is dateable to circa 1916. The bombastic self-dramatization of the earlier work has given way to a sense of deep-seated insecurity. Corinth conveys an impression of fragility: partially paralyzed by



Fig. 1 Lovis Corinth, *Phaethon and the Sun Chariot*, pencil on paper, 28 x 21.5, verso of the *Self-Portrait*

the right-hemispheric stroke, he has reached an existential turning point – although this would have little immediate impact on his artistic output. Facing the specter of mortality he nevertheless rallied his artistic energies and went on to develop a powerful late style. The present self-portrait powerfully expresses this ambivalence. While his hunched stance communicates a certain irresolution the clear blue eyes convey a sense of optimism. This was to linger until the late self-portraits of the 1920s.¹

The watercolor boasts an impressive ownership history. One former owner, the Berlin collector Dr. Ludwig Burchard, managed to flee Germany in time, taking the watercolor with him when he went into exile in London. In 1938, he loaned it to the outstanding 'Exhibition of Twentieth Century German Art' which was staged at the New Burlington Galleries in London. The celebrated art historian and art critic Herbert Read chaired the organizing committee. The exhibition featured important German Expressionist works which emigrants from Germany and exiled artists denounced as 'degenerates' had brought with them on their flight to England. Today, the exhibition is regarded as one of the most important projects then to have been staged in protest against the cultural policies practised by the National Socialist regime.



Jan van Mieris *Vanitas Portrait of a Young Woman*

JAN VAN MIERIS
(Leiden 1660 - 1690 Rome)

Vanitas Portrait of a Young Woman, 1687

Signed and dated on the base of the column
in the middle *J. van Mieris/1687*

Oil on panel,
21 x 17.1 cm (8.3 x 6.7 inch)

PROVENANCE:
W. Baumgärtner, Oberer Luisenpark,
Mannheim (according to label on the back)

We would like to thank Otto Naumann
for confirming the attribution to Jan van
Mieris after examining the painting. It will
be included in the forthcoming Jan van
Mieris catalogue raisonné.

This small panel depicts a rosy-complexioned young woman in a lustrous satin gown with slashed sleeves over a full, puffed chemise. Her dress is the height of fashion. She gazes out at the viewer with an air of quiet introspection. Beside her, on the cornier pier of a marble balustrade, stands a large monochrome-glazed faience jardinière with elaborate relief decoration. It contains a single, tall-scaped tulip. Its foliage is dying down and its petals have dropped, lying scattered on the balustrade. The young woman's right hand points to the fading petals, while her left hand is raised against her breast with a pointing gesture, as if to engage the viewer in a visual disquisition both on the transience of life and on the vanity of earthly beauty and riches. The doubly symbolic meaning of the withering tulip transforms an ostensible portrait of a fashionable young woman into a memento mori. Like the vanitas, the memento mori was intended to convey a moral message exhorting the viewer to consider his own mortality and lead a pious existence in preparation for the afterlife. The vanitas enjoyed popularity among affluent Protestant citizens in seventeenth-century Holland as a reaction to Roman Catholicism.

It is possible that the painting may also have triggered recollections of tulip mania¹, a phenomenon with its own moral message that took hold of the Netherlands some fifty years before the present work was executed. The story of tulip speculation is often viewed as the first example of a major economic bubble. Speculators with irrational expectations traded the flower's bulbs for such high sums that the market overheated. At the same time, over-enthusiastic propagation of the rarest bulbs is likely to have increased supply at the expense of rarity value. The collapse came without warning, but the idea that it threatened the economic stability of the fledgling Dutch republic is conjectural.²

The international success of Gerrit Dou (1613-75), who was born and active in Leiden, encouraged other painters to study under him, and his style was widely admired and emulated. Dou is regarded as the founder

of a tradition known as the Leiden school of *fijnschilders* [fine painters]. The school was highly regarded for its meticulous, highly finished techniques and striking realism, especially in the depiction of fabrics. The application of paint in multiple, fine layers created a surface of almost enamelled smoothness. This came into fullest effect on durable, smooth surfaces such as wood panels and copper plates which were fairly readily available and therefore became the supports of choice. The technique was time-consuming and costly, which might explain a general preference for small formats. These cabinet paintings were in demand all over Europe and highly valued among collectors such as Frederick Augustus I, Elector of Saxony (1670-1733) in Dresden and Cosimo III de' Medici, Grand Duke of Tuscany (1642-1723) in Florence.^{3,4}

Jan van Mieris was born in Leiden on 17 June 1660. He was the eldest son of the painter Frans van Mieris (1635-81), at the time Leiden's most successful *fijnschilder*. Jan's younger brother, Willem van Mieris (1662-1747), was also a painter. Both brothers were taught by their father. Frans van Mieris, who held great respect for the work of the classicist and history painter Gérard de Lairesse (1641-1711), initially wanted his son to complete his training under de Lairesse in Amsterdam.⁵ Jan van Mieris registered as an independent painter with the Guild of St. Luke in Leiden on 14 June 1686. He traveled through Germany to Italy in 1688. Van Gool notes that through his father, Jan had received a promising introduction to the Court of the Grand Duke of Tuscany in Florence.⁶ However this was later withdrawn on grounds of religious dissent – Van Mieris would have been taken into Court service, had the devout Grand Duke not insisted that he become a Catholic.⁷ Jan then moved to Rome, where he died on 17 March 1690 at the age of only twenty-nine. Within his small oeuvre signed and dated works are of exceptional rarity.



Jan van Mieris *The Smoker and the Shrimp Seller*

JAN VAN MIERIS
(Leiden 1660 - 1690 Rome)

The Smoker and the Shrimp Seller

Oil on panel,
34 x 28 cm (13.4 x 11 inch)
Indistinctly signed and dated at the center
left *J Van / Mieris / 16..*

PROVENANCE:

Friedrich Krupp Jr., Bonn, 1894;
Cologne, J. M. Heberle (H. Lempertz'
Söhne), *Die Gemälde-Galerie des Herrn
Friedrich Krupp Jr.*, October 29-30, 1894,
lot 117 (as Frans van Mieris);
Marianne Hochuli¹ (Budapest 1922 - 2018
Texas), Houston, Texas.

LITERATURE:

Cornelis Hofstede de Groot, *Beschreibendes
und Kritisches Verzeichnis der Werke der
hervorragendsten holländischen Maler des
XVII Jahrhunderts*, X, Stuttgart 1928,
p. 16, no. 58 (as Frans van Mieris);
Otto Naumann, *Frans van Mieris the Elder
1635-81*, Doornspijk 1981, II, p. 131, no. B11.



Fig. 1 Frans van Mieris, *A Man and a Woman*, 1678, oil on panel, 36 x 30 cm, Amsterdam, Rijksmuseum, inv. SK-C-184

The Golden Age of seventeenth-century Dutch painting went hand in hand with rapid economic expansion, coupled with growing scientific advancement. *The Smoker and the Shrimp Seller* was painted in Leiden, then the second largest city in Holland and an important center of trade, textile manufacturing, science and the arts.

The present oil is ostensibly a genre painting depicting an everyday scene and drawing on close observation of the visible world, but it is discreetly allegorical in its narrative. A wealthy young man sits in the garden of a villa smoking a pipe and enjoying a glass of wine. He is evidently searching in his pocket for money to pay an elderly shrimp seller. The painter's meticulous depiction of fabrics and surfaces immediately catches the viewer's eye and the highly finished techniques leave no doubt as to his artistic skills. But the painting also contains a disguised moral message – an invitation to the educated contemporary viewer to interpret a number of carefully placed clues among the familiar, realistically depicted everyday objects on the table. This deployment of 'apparent realism', combined with moralistic intent, is very characteristic of Dutch Golden Age painting.

The figure of the young man, possibly a student, can be seen as an allegory of the biblical prodigal son – wasting his inheritance on a dissolute, pleasure-loving lifestyle. The shrimps the elderly man is about to sell him will purportedly improve his virility, the long pipe has a phallic implication and the wineglass, a *roemer*, is associated with intemperance.² Connotations like these needed little interpretation to Dutch seventeenth-century viewers accustomed to the comforts of affluence. References such as these greatly contributed to the popularity of genre painting in the Puritan moral climate of the Dutch Golden Age.

The whereabouts of the present painting was unknown for decades. On the basis of a black-and-white photograph taken in 1894 it was long considered to be a work by Frans van Mieris the Elder. Recent cleaning has revealed Jan van Mieris's signature. The work is an

important addition to his small oeuvre – no more than forty paintings are known.

It has always been difficult to distinguish Frans van Mieris's late work from the work of his two sons Jan and Willem. Trained in their father's workshop, they used the same painting techniques. They often repeated their father's compositions and completed his unfinished paintings after they inherited his workshop.³

Frans van Mieris developed a repertoire of compositional elements that proved to be highly successful on the art market of his day. He also inspired the next generation of painters, particularly his two sons. In *The Smoker and The Shrimp Seller* Jan van Mieris skillfully blends his own compositional ideas with those of his father (Fig. 1).

Jan, Frans and Willem van Mieris were among the most successful painters of the Leiden school of *fijnschilders* [fine painters]. The school was highly regarded for its meticulous, highly finished techniques and striking realism, especially in the depiction of fabrics. The application of paint in multiple, fine layers created a surface of almost enameled smoothness. This came into fullest effect on durable, smooth surfaces such as wood panels and copper plates. These were widely commercially available and therefore commonly used. The technique was time-consuming and therefore costly, which might explain the general preference for small formats. These cabinet paintings were highly valued not only within the new bourgeoisie but also among prominent collectors such as Frederick Augustus I, Elector of Saxony (1670-1733) in Dresden and Cosimo III de' Medici, Grand Duke of Tuscany (1642-1723) in Florence.⁴

We would like to thank Otto Naumann for confirming the attribution to Jan van Mieris after examining the painting. It will be included in the forthcoming Jan van Mieris catalogue raisonné.



Jan Steen *The Alchemist*

JAN STEEN
(1626 - Leiden - 1679)

The Alchemist, 1668

Oil on canvas,
106 x 82 cm (41.7 x 32.3 inch)
Signed and dated lower left *JSteen 1668*
(the initials *JS* in ligature)

PROVENANCE:

Possibly Sir Robert Strange (1721-92);
Lord Clive¹, 1771;
Sir Francis Bourgeois (1753-1811), London²
Samuel Jones-Loyd, first, and only Baron;
Overstone (1796-1883), London, 1854³
Lady Harriet Sarah Loyd - Lindsay
Wantage, née Overstone (1837-1920)
Earl of Crawford and Balcarres, London,
1926⁴;
Jacques Goudstikker, Amsterdam, 1927⁵;
Possibly Mr. Schuddebeurs, Amsterdam⁶;
Hans C. W. Tietje, Amsterdam⁷;
Daniel Wolf (1898-1943), Wassenaar, 1938⁸;
Goudstikker Gallery (Alois Miedl),
Amsterdam, 1940⁹;
Galerie Maria Almas-Dietrich, Munich,
1940;
Sonderauftrag Linz, inv. no. 994, 1940¹⁰;
Munich Central Collection Point, 1945;
Restituted to the heirs of Daniel Wolf, 1948¹¹
Private collection, the Netherlands

EXHIBITED:

*Pictures by Italian, Spanish, Flemish,
Dutch, French and English Masters*,
London, British Institution, 1850 and 1851;
*Exhibition of the works of the Old Masters,
associated with works of Deceased Masters
of the British School*, London, Royal
Academy of Arts, May-June 1871;
Loan exhibition of pictures by Jan Steen,
London, Dowdeswell Galleries, 1909, no.15;
Leiden, Stedelijk Museum De Lakenhal,
16 June-31 August 1926, no. 50;
Rotterdam, Museum Boijmans Van
Beuningen, date unknown

Alchemy and astrology are traditions that reach far back into antiquity. Just as astrology sees in the constellations a direct influence on human lives, alchemy is guided by the belief that substances have a practical application which human beings should exploit to their own advantage. In early modern Europe, alchemy was increasingly preoccupied with transmutation, the process of turning base metals into gold. Contemporary society regarded the alchemist either as a scholar vainly searching for ultimate truth or as a charlatan. In painting, the portrayal of the alchemist is correspondingly diverse. The subject enjoyed particular popularity in Dutch seventeenth and eighteenth-century painting, offering a moralistic message and frequently, an element of caricature.

Pieter Bruegel the Elder's (c.1525-69) satirical drawing *The Alchemist* (Fig. 1) is without doubt the most significant representation of the obsessive, luckless alchemist whose entire energy is invested in the fruitless activity of transmutation, ultimately driving both his family and himself to the poorhouse. The image was widely disseminated in engravings and had a formative influence on later generations of artists.

In the present painting Jan Steen takes up the second of the two established ideas of the alchemist – the percep-



Fig. 1 Pieter Bruegel the Elder, *The Alchemist*, brown ink on paper, 308 x 452 mm, Kupferstichkabinett Berlin, inv. K.d.Z. 4399

tion of the alchemist as a charlatan who cheats simple souls of their worldly goods. The setting is an alchemist's workshop. An anguished woman stands at the center of the image. At her side is a small boy with a distraught expression, staring out at the viewer. The woman's money purse is prominently placed in the foreground and lies empty on the floor. The alchemist and his cronies have succeeded in stripping her of her jewelry and she has given her very last penny for the transmutation. The scribe, the elderly hunchback and the helper in the background hardly inspire confidence. One of the alchemist's cronies holds up a document as if to convince the woman of the imminent success of the transmutation. The alchemist turns towards her seeking eye contact. A sheet bearing the text of a formula is ostentatiously attached to a beam at the upper right. This, too, is designed to inspire confidence in the actions taking place. Written in large letters on the sheet are the words *THEOFRASTUS/ PARESELSIS ESHO*¹², a reference to Philippus Aureolus Theophrastus Bombastus von Hohenheim – better known as Paracelsus (1493-1541), the legendary doctor, alchemist and astrologer who chased the secret of the elixir of life. An important element in understanding Steen's painting is that the woman has not handed over colored metal such as copper or brass but silver jewellery and a large silver piece – of which the tricksters are on the point of defrauding her.

François Godefroy (1743-1819), in his engraved version¹³ of the painting (see Fig. 3), executed in the last quarter of the eighteenth century, adheres to Steen's interpretation of the scene. The print bears a title in the lower margin and a six-line inscription of admonitory verse in French¹⁴:

THE TRICKSTERS AND THE CREDULOUS PEASANT

*The while your wife weeps, callous churl
Do you think from her jewels to make gold unfurl?
By the Earth created, never shall this precious Metal
By crucible be Sired.
Of these vile Imposters avoid the lure
Much they may promise, but little fulfil.*



LITERATURE:

Gustav Friedrich Waagen, *Treasures of Art in Great Britain* (...), London 1854, III, p. 27, and IV (supplement), p. 137 (described as hanging in the small drawing room of Lord Overstone, Carlton Gardens, London); *Exhibition of the works of the Old Masters, associated with works of Deceased Masters of the British School*, exhib. cat., London, Royal Academy of Arts, 1871, p. 19, no. 196; Robert James Loyd-Lindsay Wantage et al., *Collection of pictures forming the collection of Lord and Lady Wantage* (...), London 1902, no. 221 and 1905, p. 155, no. 221 Cornelis Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke* (...), Esslingen 1907, no. 229/231; Wilhelm Martin, 'De Jan Steen tentoonstelling te Londen' in *Onze Kunst*, XVI, July-December 1909, p. 164; Abraham Bredius, *Jan Steen*, The Hague 1927, p. 23, plate XCVI; *Nieuwe Rotterdamsche Courant*, 24; November 1957, p. 2, repr. A.A.A.M. Brinkman, *De alchemist in de prentkunst*, Amsterdam 1982, p. 49, fig. 12; Karel Braun, *Alle tot nu toe bekende schilderijen van Jan Steen*, Rotterdam 1980, p. 120, under cat. no. 249, repr. p. 121, no. 249a; John Ingamells, *Wallace Collection Catalogue of Pictures IV - Dutch and Flemish*, London 1992, p. 360, under no. P209; Leon Krempel, *Holländische Gemälde im Städel Museum, 1550-1800*, Petersberg 2005, II: *Künstler geboren 1615 bis 1630*, pp. 287-8, under inv. 898, fig. 217; Dana Kelly-Ann Rehn, *The image and identity of the alchemist in seventeenth-century Netherlandish art, diss.*, University of Adelaide, 2011, p. 126, fig. 9

ENGRAVED:

François Godefroy (Bois-Guillaume 1743 - 1819 Paris) in reverse, under the title *Les souffleurs et le paysan crédule*, circa 1758-83 (illustrated page 76)

In his contribution to the catalogue of the major exhibition of Steen's work at the National Gallery of Art in Washington in 1996, Lyckle de Vries defines Steen's oeuvre as follows: "Even before Theophile Thore-Bürger characterized Jan Steen as a 'painter of comedies' in 1858, many people had recognized humor and story-telling as the nucleus of his work. More than once he was called the 'Moliere of painters'. All the means available to a painter were made subservient to that narrative interest. The pictorial realization, which often refined but also occasionally careless in the details, is invariably at the service of the content. That content, seldom summarized in forthright inscriptions, is a succession of familiar lessons in living wisely: Ten Commandments and a thousand prohibitions. But this is not to characterize Jan Steen as a disgruntled moralist. He was more of a cabaret artist, comedian, or comic play writer who confronted his public with the old values and truths it loved, expressing himself not in words but in paint. The moralization, however, takes on an unexpected topicality as a result of Steen's provocative presentation. The choice between good and evil is once again as clear as day, and the audience's position no less so. The spec-



Fig. 2 Jan Steen, *The Alchemist*, oil on canvas, 34 x 28.5 cm, Städel Museum, Frankfurt, inv. no. 898

tators may be kept briefly in a state of amusing confusion, but in the end 'the others' are always the ones mocked for their foolish misbehavior."¹⁵

A literary source may also have influenced Steen's representation of the alchemist. In 1619, Richard Verstegen first published a volume of seventy-two character

studies in prose titled *Scherp-sinnighe characteren*. Three years later he published an extended version as *Honderdt Geestige Characteren, ofte Uitbeeldingen van Honderdt Verscheidene Personen*, with no less than one hundred studies of characters from all levels of society. He gives an accurate description of the alchemist and emphasizes the trust that people such as the peasant woman depicted in the present painting foolishly place in the alchemist's hands.¹⁶ Verstegen ends the chapter with a truthful and descriptive poem which directly recalls Steen's caricature of the obsessive alchemist:

*Deplorable seekers of that which you will never find,
More lamentable than ridiculous in your pursuit, Or
both, because you still - like madmen - Buy losing lottery
tickets at the expense of honour, health, money and
labour. Surely your failure to find anything serves as a
beacon of your squandering? So say, finally - all together
now - Woe betide us alchemists!*¹⁷

The date of execution of the present painting - 1668 - falls within Steen's mature Haarlem period. In the same year he produced two further paintings of alchemists. A very similar but much smaller version now in the collection of the Städel Museum in Frankfurt (Fig. 2) merits particular mention. There are a number of minor differences in terms of detail. It has only two staffage figures and there is a leaded window at the left, rather than an arched workshop entrance with a landscape view. Wouter Kloek sees the Frankfurt painting as preliminary to the present work.

With a provenance¹⁸ reaching back into the eighteenth century, the present painting not only occupies a key place in Jan Steen's oeuvre, but it is also one of the last remaining depictions of an alchemist by Steen in private hands.

We are grateful to Wouter Kloek, Emeritus Head Curator Rijksmuseum Amsterdam, for endorsing the attribution to Jan Steen after inspecting the painting.





PEDER BALKE

- 1 See Wilfried Schröder, 'Zur Geschichte der Polarlichtforschung', in *Physikalische Blätter*, XXXV, no. 4, 1979, pp. 160-6.
- 2 See *Paintings by Peder Balke*, exhib. cat., London, National Gallery and Tromsø, Northern Norway Art Museum, London 2014, p. 64.
- 3 Cited in *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Kunsthalle Krems and Charlottenlund, Ordrupgaard, Heidelberg 2008-9, p. 10.
- 4 In 2004, a postage stamp depicting a view of Mount Stetind, Norway's legendary 'national mountain' (Fig. 1), reproducing a painting by Balke titled *Fog over Stetind* (1864), was issued to mark the bicentenary of Balke's birth. Stetind was voted the National Mountain of Norway in 2002.
- 5 See Marit Ingeborg Lange in *Un peintre norvégien au Louvre*, op. cit., p. 51f and *Peder Balke. Ein Pionier der Moderne*, op. cit., pp. 28-45.
- 6 Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006.
- 7 New York, Metropolitan Museum of Art; London, National Gallery; Rotterdam, Museum Boijmans van Beuningen.
- 8 *Peder Balke: Painter of Northern Light*, New York, Metropolitan Museum of Art, April 10-July 9, 2017: <<http://www.metmuseum.org/exhibitions/listings/2017/peder-balke>> (accessed Dec. 18, 2018).



CARL BLECHEN

- 1 See Frits Lugt, *Les marques de collections de dessins et d'estampes*, Paris 1956, p. 41, no. L.263b.
- 2 See Lugt, op. cit., p. 48, no. L.307c.
- 3 See Berlin, Hollstein & Puppel, auction sale XL, *Sammlung C. Brose, Berlin*, November 8-10, 1928.
- 4 Carl Blechen, *Fishing Boats at Swinemünde*, pencil on paper, 17 x 26 cm, inscribed *Swinemünde*, Greifswald, Pommersches Landesmuseum (R 671); Carl Blechen, *Boats and Bathing Huts on the Shore*, pencil on paper, 17.1 x 25.7 cm, inscribed *Swinemünde*, Magdeburg, Kulturhistorisches Museum (R 672); Carl Blechen, *Baltic Shore with Boats*, pencil on paper, 12.1 x 23.4 cm, inscribed *Swinemünde*, Braunschweig, Herzog Anton Ulrich-Museum, inv. ZL 81/5803 (R 675) (Fig. 1).
- 5 See Friederike Sack, *Carl Blechens Landschaften - Untersuchungen zur theoretischen und technischen Werkgenese*, Diss., LMU, Munich 2007, p. 181-Iris Berndt and Helmut Börsch-Supan, *Carl Blechen. Innenansichten eines Genies*,

Berlin 2017, p. 41.

- 6 For biographical details, see Peter-Klaus Schuster (ed.), *Carl Blechen. Zwischen Romantik und Realismus*, exhib. cat., Berlin, Nationalgalerie, Munich 1990.



LOVIS CORINTH

- 1 See Barbara Martin, *Nackt und bloß: Lovis Corinth und der Akt um 1900*, exhib. cat., Hanover, Niedersächsisches Landesmuseum, February 26-June 11, 2017, pp. 12-13.
- 2 After a brief stay in Königsberg, he returned to Munich in 1891, where he joined the Secessionist painters grouped around Franz von Stuck, Fritz von Uhde and Wilhelm Trübner.
- 3 See *Nackt und bloß*, op. cit., pp. 69-70.



LOVIS CORINTH

- 1 Kurt Winkler, 'Ludwig Justi und der Expressionismus. Zur Musealisierung der Avantgarde', in Kristina Kratz Kessemeier, Ludwig Justi. Kunst und Öffentlichkeit. Beiträge des Symposiums aus Anlass des 50. Todestages von Ludwig Justi (1876-1957), Staatliche Museen zu Berlin und Richard-Schöne-Gesellschaft (Jahrbuch der Berliner Museen, NF 52), Berlin 2011.
- 2 Cited in Peter Kropmanns, *Lovis Corinth. Ein Künstlerleben*, Ostfildern 2008, p. 109.
- 3 Lovis Corinth, *Selbstbiographie*, 31 March 1925, Leipzig 1993.



JOHAN CHRISTIAN DAHL

- 1 See Marie Lødrup Bang, *Johan Christian Dahl 1788-1857: Life and Works*, II, Oslo 1987, no. 226. Dahl produced two signed and dated versions of this view in 1820 (Bang 225 and 226), one of which bears an inscription identifying the painting as a view from *Piedemonte [sic]*. This version was to remain in Dahl's possession. Bang believes that Reitzel confused the two versions in his description, since he gave the painting the same provenance and exhibition history as the present version ('Copenhagen, 1826, no. 39?').

2 Bang, op. cit., II, 1987, pp. 103-4.

- 3 Johan Christian Dahl, *View of Vesuvius from Villa Quisisana*, oil on canvas, 1820, Nationalmuseum, Stockholm (inv. NM 7287), formerly with Daxer & Marschall, Munich.
- 4 Nasjonalmuseet for kunst, arkitektur og design, Oslo (inv. 766, acquired 1903); Bang, op. cit., II, no. 225, repr.
- 5 The close friendship between Dahl and Friedrich is described in *Dahl und Friedrich. Romantische Landschaften*, exhib. cat., Staatlichen Kunstsammlungen Dresden 2015.
- 6 Johann Wolfgang von Goethe, *Italienische Reise*, 1786-8.
- 7 Bang, op. cit., I, 1987, pp. 49-63.



HONORÉ DAUMIER

EXHIBITED:

Exposition des peintures et dessins de Honoré Daumier, Paris, Paul Durand-Ruel, 1878, p. 63, no. 77 (as *L'Abrevoir*), loaned by the artist;
Honoré Daumier 1808-1879, Vienna, H.O. Miethke, November-December 1908, no. 43, loaned by Dr. H. Eissler;
Honoré Daumier 1808-1879. Gemälde, Aquarelle, Zeichnungen, Plastik, Berlin, Galerie Matthiesen, February 21-March 31 1926, no. 31, loaned by Eduard Fuchs;
Corot, Daumier, New York, Museum of Modern Art, October 16-November 23, 1930, p. 32, no. 55, loaned by Eduard Fuchs;
El Greco bis Mondrian: Bilder aus einer Schweizer Privatsammlung, Stiftung und Sammlung Weinberg, Aarau, Aargauer Kunsthaus, Wuppertal, Von der Heydt-Museum, Dresden Gemäldegalerie Neue Meister, 1996, p. 58.

LITERATURE:

Arsène Alexandre, *Honoré Daumier, l'homme et l'oeuvre*, Paris 1888, p. 375;
 Erich Klossowski, *Honoré Daumier*, Munich 1908, p. 55 and p. 88, no. 31 (identical with no. 34);
 A. Roessler, 'H. Daumier', in *Bildende Kuenstler*, Vienna 1911, p. 209;
L'Amour de l'Art, Paris 1926, p. 160;
 Paul Westheim, 'Das Haus eines Sammlers', in *Das Kunstblatt*, J. 10, Potsdam 1926, p. 110, repr. p. 101;
 Eduard Fuchs, *Der Maler Daumier*, Munich 1927, p. 49, fig. 79;
 Christian Zervos and Eduard Fuchs, 'Revisions Honoré Daumier und Honoré Daumier', in *Cahiers d'Art*, III, Paris 1928, p. 186, repr.;
 Eduard Fuchs, *Der Maler Daumier*, Munich 1930, no. 79, repr.;
 Cahiers d'Art, I/II, Paris 1932, p. 39;
 Jean Adhémar, *Honoré Daumier*, Collection Prométhée, Paris 1954, plate CVIII;
 Karl Eric Maison, *Honoré Daumier: A Catalogue Raisonné of the Paintings, Watercolors and Drawings*, I (The Paintings),

London and Greenwich CT 1968, no. I-75, plate LXVII; P. Georgel and Gabriele Mandel, *Tout l'Oeuvre Peint de Daumier*, Paris 1972, no. 93; Ulrich Weitz, *Salonkultur und Proletariat: Eduard Fuchs Sammler, Sittengeschichtler, Sozialist*, Stuttgart 1991, p. 304; Ulrich Weitz, *Der Mann im Schatten Eduard Fuchs*, Berlin 2014, p. 8, repr.; The Daumier Register Digital Work Catalogue, no. 7075 (<http://www.daumier-register.org/werkview.php?key=7075>).

- 1 See Arsène Alexandre, *Honoré Daumier, l'homme et l'oeuvre*, Paris 1888, p. 375: 'à Mme Veuve Daumier'.
- 2 Erich Klossowski, *Honoré Daumier*, Munich 1908, p. 54.
- 3 Robert Rey, *Honoré Daumier*, New York 1965, p. 122.
- 4 See *Daumier, 1808-1879*, exhib. cat., Musée des Beaux-Arts du Canada, Ottawa; Réunion des Musées Nationaux, Paris; and The Phillips Collection, Washington 1999-2000, pp. 306-7: Honoré Daumier, *L'Abreuvoir (The Watering Place)*, 1855-60, oil on panel, 44.7 x 55.7 cm, National Museum and Gallery, Cardiff, inv. NMW A 2451. Honoré Daumier, *Les Cavaliers (Horsemen)*, c.1855, oil on canvas, 58.4 x 83.8 cm, Museum of Fine Arts, Boston, inv. 41.726.
- 5 'Corot and Daumier: A Notable Exhibition, The Museum of Modern Art', in *The American Magazine of Art*, XXI/12, 1930, p. 708 (<http://www.jstor.org/stable/23931954>, accessed October 10, 2018).
- 6 See Ulrich Weitz, *Salonkultur und Proletariat: Eduard Fuchs Sammler, Sittengeschichtler, Sozialist*, Stuttgart 1991, pp. 315-8. See also the monograph on Daumier published by Fuchs in 1930. The Daumier expert Karl Eric Maison held this (op. cit., 1968, p. 42) to be the first systematic attempt to compile a complete catalogue of Daumier's paintings and drawings based on reproductions of his work. In 1930, Fuchs owned twenty-five paintings by Daumier. However, present-day research has established that only fourteen of these were authentic. See Weitz, op. cit., 1991, p. 316.



CHRISTOFFER WILHELM ECKERSBERG

- 1 A large-format work by Eckersberg's pupil Balsgaard depicting the same subject is also preserved. See *Den nøgne guldalder: Modelbilleder, C.W. Eckersberg og hans elever*, Copenhagen, Den Hirschsprungske Samling, 1994, p. 130, fig. 9. Carl Balsgaard, *Seated Female Model*, 1843, oil on canvas, 120.8 x 90.5 cm, private collection.
- 2 Now in the collection of the Musée du Louvre.



ANDRÉ GIROUX

- 1 See Vincent Pomarède, *Alexander D. Grishin and Denis Canuilhem (eds.), André Giroux, London 2004*, p. 44. Giroux's first photographs date from the early 1850s, but he had almost certainly started to experiment with the new medium earlier. His brother and business partner Alphonse-Gustave Giroux worked closely with Louis-Jacques-Mandé Daguerre from 1839 onwards. It was Daguerre who invented the first commercial photographic process and developed a camera specially designed to produce 'daguerrotypes'. André Giroux retouched the photographs and the wet-collodion plates, producing extraordinarily evocative painterly effects. See *André Giroux*, op. cit., pp.32-3 and 44-9.
- 2 See Philip Conisbee, Sarah Faunce and Jeremy Strick, *In the Light of Italy. Corot and early-open-air painting*, exhib. cat., Washington, National Gallery of Art, 1996, pp. 238-40.
- 3 Guillaume Bodinier, *Ischia*, copy after Giroux, 1830, oil on canvas, 34.4 x 53.5 cm, Angers, Musée des beaux-arts, inv. MTC 3006. Falsely inscribed Achille Giroux.
- 4 See *Guillaume Bodinier (1795-1872): un peintre Angevin en Italie*, exhib. cat., Angers, Musée des Beaux-Arts, 2011, pp. 104-7.
- 5 Guillaume Bodinier, *Papigno*, copy after Corot, 1826, oil on canvas, 37.3 x 53.5 cm.
- 6 Jean-Baptiste Camille Corot, *View from the Slopes of Monte Epomeo, Ischia*, 1828, oil on paper on canvas, 26 x 40 cm, Paris, Musée du Louvre, inv. R.F. 2231.
- 7 See *In the Light of Italy*, op. cit., p. 240.
- 8 See *André Giroux*, op. cit., pp. 9-57; Elmar Stolpe, 'Giroux, André (1801)', in *Allgemeines Künstlerlexikon*, Berlin and Boston 2013, <http://www.degruyter.com.akl.amedia1.bsb-muenchen.de/view/AKL/_00081757> (accessed Jan. 17, 2014).
- 9 See *André Giroux*, op. cit., pp. 9-57.



JOHANN THEODOR GOLDSTEIN

- 1 See Birgit Verwiebe, 'Original und Kopie im Werk von Karl Friedrich Schinkel', in *Karl Friedrich Schinkel. Studienbuch*, Berlin 2012, pp. 131-42.
- 2 See Ernst Riehn, *Karl Friedrich Schinkel als Landschaftsmaler*, Diss., 1940, pp. 163-7.
- 3 The motif also appears in the painting *Medieval City on a River* (1815), now in the Alte Nationalgalerie in Berlin.
- 4 See Helmut Börsch-Supan, 'Bild-Erfindungen', in *Karl Friedrich Schinkel. Lebenswerk*, XX, Munich and Berlin 2007, p. 355, no. 211 A.
- 5 Id., p. 356, no. 211 B.



FRANZ HORNY

- 1 According to Scheidig, op. cit., 1954, nos. 233 and 234, both the Hamburg Sketchbook and the Munich Sketchbook were at one time in the possession of Rumohr. They are identical with two sketchbooks of 123 pages each that are listed in an inventory of Rumohr's estate, although no mention of Horny's name is given. See *Die Kunstsammlung des Freiherrn C. F. L. F. von Rumohr, [...], beschreibend dargestellt von J. G. A. Frenzel, [...], Lübeck 1846*, p. 429, nos. 4305 and 4306.
- 2 Ernst Ludwig Schellenberg, *Der Maler Franz Horny. Briefe und Zeugnisse*, Berlin-Lichterfelde 1925, p. 69.
- 3 Schellenberg op. cit., 1925, p. 101.
- 4 Ibid., p. 103.
- 5 Carl Friedrich von Rumohr, *Drey Reisen nach Italien*, Leipzig 1832, p. 205.
- 6 Schellenberg, op. cit., 1925, p. 101.
- 7 *Palace and Church in Genazzano*, pencil, 184 x 125 mm, Hamburger Kunsthalle, Kupferstichkabinett, inv. 1959/52.
- 8 View of *Genazzano*, pen in gray ink over traces of pencil, 263 x 204 mm, private collection. See Peter Prange and Andreas Stolzenburg (eds.), *Spurenlese. Zeichnungen und Aquarelle aus drei Jahrhunderten*, exhib. cat., Hamburger Kunsthalle and Fondation Custodia, Paris, Munich 2016, p. 194, no. 76, repr.



MAX LIEBERMANN

- 1 Lily (alternatively spelt 'Lilly' or 'Lili') Christiansen-Agoston (1894-1951) was the lover and business partner of gallerist, art dealer and publisher Wolfgang Gurlitt (1888-1965). She was portrayed by a number of artists, including Oskar Koschka and Rudolf Grossmann. Her marriage to a Danish citizen (probably named Christiansen) was arranged by Gurlitt in c.1940 to avoid potential persecution arising from her Jewish heritage. She acquired Danish citizenship and continued to pursue her business interests under the name of Christiansen or Christiansen-Agoston.
- 2 *That corner of the earth smiles for me more than any other*. Cited after Jenns Eric Howoldt, 'Die Gartenbilder und ihr zeitgeschichtlicher Hintergrund', in *Im Garten von Max Liebermann*, Hamburger Kunsthalle and Alte Nationalgalerie, Berlin 2004-5, p. 11.
- 3 See Matthias Eberle, *Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien*, II, Munich 1995, nos. 1916/18 and 1916/19:
- Max Liebermann, *The Flower Terrace, Wannsee Garden to the North-West*, 1916, oil on canvas, 58.4 x 89.4 cm, signed and dated lower right *M Liebermann 1916*, whereabouts

unknown.

- Max Liebermann, *The Flower Terrace*, Wannsee Garden to the North-West, 1915-6, oil on canvas, 59.5 x 89.5 cm, signed lower left M Liebermann 1916, Dübi-Müller-Stiftung, Kunstmuseum Solothurn, inv. C 80.20.

- 4 Cited after Stephanie Ritze, 'Die Blumenterrasse', in *Im Garten von Max Liebermann*, op. cit., p. 88.



MAX LIEBERMANN

LITERATURE:

Max J. Friedländer, *Max Liebermann*, Berlin 1898, p. 94, fig. 46;
Hans Rosenhagen, *Max Liebermann*, Bielefeld and Leipzig 1900, p. 97, fig. 103;
Adelbert Matthei, 'Der ästhetische Genuss am Bauwerk', in Friedrich Pecht (ed.), *Die Kunst für alle*, Munich 1901, repr. p. 168;
Emporium, XVIII/107, Bergamo 1903, repr. p. 326;
Gustav Pauli (ed.), *Max Liebermann. Des Meisters Gemälde*, Stuttgart and Leipzig 1911, p. 252, repr. p. 120;
Karl Scheffler, *Max Liebermann. Mit 100 Abbildungen nach Gemälden, Zeichnungen und Radierungen*, Munich 1912, p. 70, repr. p. 105;
Erich Hancke, *Max Liebermann, sein Leben und seine Werke*, Berlin 1914 and 1923, p. 355, p. 538, repr. p. 357;
Alfred Gold, 'Max Liebermann - Berlin', in *Deutsche Kunst und Dekoration*, Darmstadt, 20/3, December 1916, p. 34, repr. p. 37;
Der Cicerone, 9/1-2, January 1917, p. 281;
Karl Scheffler, *Max Liebermann*, Munich 1922, p. 94, repr. p. 93;
Gustav Pauli (ed.), *Liebermann. Eine Auswahl aus dem Lebenswerk des Meisters*, Stuttgart and Berlin 1922, repr. p. 45;
Max J. Friedländer, *Max Liebermann*, Berlin 1925, repr. p. 94;
Hans Rosenhagen, *Max Liebermann*, Bielefeld and Leipzig 1927, p. 68, fig. 53;
Max Liebermann in seiner Zeit, exhib. cat., Munich, Bayerische Staatsgemäldesammlungen and Haus der Kunst; Berlin, Nationalgalerie 1979-80, p. 556;
Matthias Eberle, *Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien*, I: 1865-99, Munich 1995, p. 482, no. 1898/5.

- 1 See Max J. Friedländer, *Max Liebermann*, Berlin 1898, p. 94, fig. 46.
2 See Hans Rosenhagen, *Max Liebermann*, Bielefeld and Leipzig 1900, p. 97, fig. 103.
3 See Matthias Eberle, *Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien*, I: 1865-99, Munich 1995, no. 1898/5, p. 482.
4 Schwersenz set up as a *Kommissionär für Kunstsachen* [commission agent for art objects] in Berlin in 1916 and worked as an art and antiques dealer. His firm was deleted from the Berlin business register in 1937. He was of Jewish origin and

documents show that he was a target of Nazi persecution.

- 5 See *Weltkunst*, 28/20, 1958, p. 61 (this is a print advertisement for Kunsthandlung Norbert Nusser & Sohn in Munich. The advertisement features an illustration of the present painting and is captioned: "Max Liebermann 'Sonntagnachmittag in Laren'. 1898. Öl/Lwd., 147x110 cm, sign.")
6 Max J. Friedländer, *Max Liebermann*, Berlin 1924, p. 42.
7 See *Max Liebermann und die Holländer*, exhib. cat., Hanover, Niedersächsisches Landesmuseum; Assen, Drents Museum, Zwolle 2006.
8 Dutch drawing society, based in The Hague.
9 Matthias Eberle, *Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien*, I: 1865-99, Munich 1995, nos. 1882/24-26, 1894/13-14 and 1896/7-8.
10 See Anna Wagner, *Max Liebermann in Holland*, Bad Honnef 1973, p. 21.
11 See Barbara Gaehtgens, 'Holland als Vorbild', in *Max Liebermann, Jahrhundertwende*, exhib. cat., Berlin, Alte Nationalgalerie, 1997, pp. 88-90.
12 See Thomas W. Gaehtgens, 'Liebermann und der Impressionismus', in *Max Liebermann, Jahrhundertwende*, op. cit., pp. 93-4.



FRIEDRICH LOOS

- 1 See Rolf H. Johannsen, 'Gezwungenermaßen mobil? Friedrich Loos, reisender Landschaftsmaler, reisende Bilder und Motive', in Claudia Denk and Andreas Strobl (eds.), *Landschaftsmalerei - eine Reisekunst? Mobilität und Naturerfahrung im 19. Jahrhundert*, Berlin 2017, pp. 101-12.
2 Loos's oeuvre was only rediscovered in 1924-5 when works from his estate were exhibited in Leipzig, Berlin and Dresden (see Thieme-Becker, *Künstlerlexikon*, XXIII, Leipzig 1927).
3 See Agnes Husslein-Arco and Rolf H. Johannsen (eds.), *Friedrich Loos. Ein Künstlerleben zwischen Wien, Rom und dem Norden*, exhib. cat., Österreichische Galerie Belvedere, Vienna 2015. - Mareike Wolf-Scheel and Telse Wolf-Timm (eds.), *Friedrich Loos (1797-1890). Ein Landschaftsmaler zwischen Romantik und Realismus. Von Rom nach Kiel*, exhib. cat., Stadtmuseum Kiel 2015.



MATTHIJS MARIS

- 1 Richard Bionda, *Matthijs Maris*, exhib. cat., Amsterdam, Rijksmuseum, 2017, pp. 13-60.
2 Leen Veerman, *Matthijs Maris: Ongeschied voor andermans paden*, Eindhoven 2013.
3 Richard Bionda, *Matthijs Maris*, exhib. cat., Amsterdam, Rijksmuseum, 2017, p. 221.
4 Ibidem.



ADOLPH VON MENZEL

LITERATURE:

Agathe Herrmann 'Wie ich Menzel kannte', in *Moderne Kunst in Meisterholzschnitten*, XX, Berlin n.d. (1905), pp. 99-101;
Gisold Lammel (ed.), *Exzellenz lassen bitten. Erinnerungen an Adolph Menzel*, Leipzig 1992, pp. 249-54, citation after Agathe Herrmann (1905) p. 251, drawing repr. p. 249, epilogue p. 370;
Kurt Karl Eberlein, 'Hundert Jahre Berliner Kunst', in *Kunst und Künstler*, y. 27, H. 9, June 1, 1929, full-page repr. preceding p. 335;
Kurt Karl Eberlein, *Adolph Menzel und seine Kreise*, Dresden and Basel 1993, p. 142, fig. 88 and p. 143;
Luciano Pelizzari, *Menzel in Verona: die Italienreisen des großen deutschen Malers des 19. Jahrhunderts*, exhib. cat., Ingelheim, Museum Altes Rathaus, Leipzig 2008, p. 277.

- 1 The couple had five children - Clara, Agathe (c.1855-c.1930), Siegfried Paul, Therese (b.1863) and Margarethe (b.1864). See Luciano Pelizzari, *Menzel in Verona: die Italienreisen des großen deutschen Malers des 19. Jahrhunderts*, exhib. cat., Ingelheim, Museum Altes Rathaus, Leipzig 2008, p. 277.
2 Agathe Herrmann 'Wie ich Menzel kannte', in *Moderne Kunst in Meisterholzschnitten*, XX, Berlin n.d., (1905), pp. 99-101.
3 Adolph Menzel, *The Banker Magnus Herrmann Playing the Violin*, 5 August 1874, charcoal and crayon on paper, 13 x 20.3 cm, private collection. Adolph Menzel, *Clara Herrmann-Hertel at the Piano*, 21 June 1874, pencil on paper, 20.8 x 13.2 cm, Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin, inv. SZ Menzel N 2551.



JAN VAN MIERIS

- 1 By the 1620s, tulip prices were already rising dramatically and the craze reached its height in 1637. Popular legend has it that the entire population was involved, even children. At one point, an entire townhouse is said to have been exchanged for 10 bulbs. The average price of a single tulip exceeded the annual income of a skilled worker. Tulips sold for over 4,000 florins. But when people began to sell, a domino effect took place and over the course of a week, prices drastically fell. However, recent research by Anne Goldgar has debunked much of the 'moralizing myth' of tulip mania and found scant evidence to support the claim that bankruptcies were widespread or that it had a significant economic influence on the prosperity and stability of the Dutch republic. See Anne Goldgar, *Tulipmania: Money, Honor and Knowledge in the Dutch Golden Age*, Chicago 2008.

- 2 Ibidem.
- 3 Peter Hecht, *De Hollandse Fijnschilders van Gerard Dou tot Adriaen van der Werff*, exhib. cat., Rijksmuseum Amsterdam, Amsterdam 1989, pp. 13-19.
- 4 Eric Jan Sluijter et al., *Leidse Fijnschilders: Van Gerrit Dou tot Frans van Mieris de Jonge 1630-1760*, exhib. cat., Stedelijk Museum de Lakenhal Leiden, Waanders 1988, pp. 13-55.
- 5 Opinions are divided as to whether Jan continued his training under Gérard de Lairese in Amsterdam. Jan van Gool, writing in 1751, states that Frans van Mieris disapproved of Lairese's 'immoral conduct' and decided against apprenticing his son to him. Jean Baptiste Descamps, in a biography of Frans van Mieris published in 1760, states that Frans called his son back from Lairese's workshop, fearing he would be exposed to a *si mauvais exemple*. See P. Hecht, op. cit., p. 100.
- 6 Eric Jan Sluijter, 'Een zelfportret en de "schilder en zijn atelier": het aanzien van Jan van Mieris', in *Leids Kunsthistorisch Jaarboek* 8 (1989), pp. 287-307.
- 7 Jan van Gool, *De nieuwe Schouburg der Nederlantsche kunstschilders en schilderessen*, 2 vols., The Hague 1750-51, II, p. 442.



JAN VAN MIERIS

- 1 Marianne Hochuli (née Mariana Balazs) was born in Budapest, Hungary in 1922. She came from a family of art collectors and developed an early interest in art. She escaped from Budapest in 1944, with the Germans on one side of the city and the Russians on the other. She made her way by train to Paris. From France she sailed to London to reunite with her first husband. After some time in London and by then divorced, she moved to Berlin and worked for Radio Free Europe. She also worked for the US Forces as an interpreter - she spoke Hungarian, German, French and English. She intended to move to the United States, but eventually went to Brazil in 1952. She lived in Brazil for over 35 years, where she met her second husband, a Swiss-born hotel manager named Fred Hochuli. She was widowed in her mid forties and she moved to Houston, Texas in the 1990s. See <<https://www.legacy.com/obituaries/HoustonChronicle/obituary.aspx?page=infestory&pid=188605075>> (accessed January 7, 2019).
- 2 We are grateful to Dr. Eddy Schavemakers for explaining the meaning of the visual metaphors in the painting.
- 3 For details of Jan van Mieris's biography, see Margret van der Hut in the forthcoming Jan van Mieris catalogue raisonné.
- 4 Peter Hecht, *De Hollandse Fijnschilders van Gerard Dou tot Adriaen van der Werff*, exhib. cat., Rijksmuseum Amsterdam, Amsterdam 1989, pp. 13-19; Eric Jan Sluijter et al., *Leidse Fijnschilders: Van Gerrit Dou tot Frans van Mieris de Jonge 1630-1760*, exhib. cat., Stedelijk Museum de Lakenhal Leiden, Waanders 1988, pp. 13-55.



AUGUSTE RODIN

- 1 Sotheby's received this information from the former owners in 2008. It may relate to the original mount (no longer with the work) carrying the inscription *Mirbeau*, like the other mounts of the Pavillon de l'Alma series. See the following paragraph.
- 2 This is the assumption of Christina Buley-Urbe.
- 3 Ibid.
- 4 C. Buley-Urbe, 'Rodin ou la métamorphose de la sculpture en dessin' in *Quatrièmes rencontres internationales du Salon du dessin. Dessins de sculpteurs, II* (dir. Guilhem Scherf), Société du Salon du dessin, Paris 2009.
- 5 The annotation 'g' in the lower right corner probably refers to the format - *grand*.
- 6 The retrospective *Exposition Rodin* was a huge success and represented a turning point in Rodin's career. International politicians, artists, collectors, art critics, journalists and writers visited the exhibition. It contributed to Rodin's international reputation as the father of modern sculpture. The Pavillon de l'Alma was a modern glass-and-iron structure especially built on Place de l'Alma for the Exposition Universelle. In 1901, the pavilion was dismantled and reconstructed in the grounds of Rodin's country house, the Villa des Brillants in Meudon, where he had a studio. Many of his most significant pieces were created here, and the house itself became a port of call for an endless stream of friends, sitters, patrons and celebrities from across France and abroad - including Britain's King Edward VII. Rodin lived and worked at the Villa until his death in 1917.
- 7 It is not inconceivable that the figure represents Marguerite from Charles Gounod's opera Faust. The opera premiered in Paris in 1859 and became one of the most frequently performed operas of its time.
- 8 Undated letter from Rodin to Bourdelle cited by Judith Cladel, Rodin's first biographer, in *Rodin, sa vie glorieuse, sa vie inconnue*, Paris 1936, p. 356.
- 9 See <http://www.musee-rodin.fr/en/resources/educational-files/rodin-and-steichen> (accessed October 15, 2018).



Edward Steichen (1879-1923), *Balzac, Towards the Light, Midnight*, 1908, direct carbon print, 36.5 x 48.2 cm



PIETRO ANTONIO ROTARI

- 1 Gregor J. M. Weber, *Pietro Graf Rotari in Dresden. Ein italienischer Maler am Hof König Augusts III. Bestandskatalog anlässlich der Ausstellung im Sempertbau*, exhib. cat., Dresden, Gemäldegalerie Alte Meister, Emsdetten and Dresden 1999, pp. 7-15.
- 2 For biographical details, see Weber, op. cit., p. 9.



JULIUS SCHNORR VON CAROLSFELD

- 1 See *Julius Schnorr von Carolsfeld, 1794-1872*, exhib. cat., Leipzig, Museum der Bildenden Künste und Kunsthalle Bremen, 1994, no. 27.
- 2 See *Deutsche Landschaftskunst 1750-1850: Zeichnungen und Aquarelle aus der Sammlung Heumann*, Chemnitz, exhib. cat., Breslau, Schlesische Museum der Bildenden Künste, 1933, no. 135 (listed as aus dem Besitz von Prof. Dr. L. Schnorr v. Carolsfeld, Berlin).
- 3 Julius Schnorr von Carolsfeld, *Portrait of Henriette Schnorr von Carolsfeld*, 1817, pencil, pen in brown ink, brown and gray wash on paper, 20.8 x 16.9 cm, Vienna, Albertina, inv. 24288.
- 4 Julius Schnorr von Carolsfeld, *The Pleissenburg in Leipzig*, 1817, pen and ink on paper, 23.7 x 15.8 cm, formerly Geißberg collection, Berlin.
- 5 Erhard Göpel, *Neue Leipziger Zeitung*, 249, 6 September 1933.
- 6 For biographical details, see *Julius Schnorr von Carolsfeld, Zeichnungen*, exhib. cat., Landesmuseum Mainz and Munich, Bayerische Vereinsbank, Palais Preysing, New York 1994, p. 29 and p. 35.
- 7 See Göpel 1933.
- 8 On the collectors Cichorius and Heumann, see Peter Prange, Andrew Robison and Hinrich Sieveking (eds.), *German Master Drawings from the Wolfgang Ratjen Collection, 1580-1900*, exhib. cat., Washington, National Gallery of Art, London 2010, p. 26 and p. 29.
- 9 Two early works by Schnorr, one executed in 1817 and the other in 1816, were sold at auction house Galerie Bassenge in Berlin in 2016 and 2014. *Ein Zweig mit welken Blättern* [Branch with Wilting Leaves] (1817, pen, ink and pencil on vellum), fetched in the region of 2 million euros and a *Portrait of Friedrich Olivier at the Age of Twenty-Five* (1816, pencil on paper) roughly 780,000 euros.



OTTO SCHOLDERER

- 1 Information supplied by Christie's Archives, London.
- 2 Jutta Bagdahn has succeeded in identifying two of the nine works that were exhibited at the Kunstverein in Frankfurt in the winter of 1883. They are: *Fresh Herrings!*, Bagdahn 216 and *The Masqueraders – Before the Ball*, Bagdahn 196 (the present painting). See Bagdahn, *Otto Franz Scholderer, Monographie und Werkverzeichnis*, Freiburg 2002, p. 190.
- 3 See Édouard Manet's painting titled *Bal masqué à l'opéra*, 1873, oil on canvas, 59.1 x 72.5 cm, National Gallery of Art, Washington, D.C.
- 4 Bagdahn, op. cit., p. 189.
- 5 *The Blue Boy* would have been easily accessible to Scholderer at the time of his stay in London, where it belonged to a private collection. It is now one of the highlights of the Huntington Art Collections in Pasadena.
- 6 Cited in Bagdahn, op. cit., p. 188, note 770.
- 7 Mathilde Arnoux, Thomas W. Gaehtgens and Anne Tempelae-re-Panzani (eds.), *Briefwechsel zwischen Henri Fantin-Latour und Otto Scholderer* (1858-1902), critical online edition 2014, <http://quellen-perspectivia.net/de/fantin-scholderer/1881_03> (accessed 26.01.2018).
- 8 For an example of one of these preparatory studies, see *Figure Study*, executed before 1880, colored chalk on paper, 48.7 x 31.6 cm, Graphische Sammlung im Städelschen Kunstinstitut, Frankfurt, inv. 16723.
- 9 See Jutta Bagdahn, 'Otto Scholderer - Daten zu Leben und Werk', in Manfred Großkinsky and Birgit Sander (eds.), *Otto Scholderer 1834-1902: die neue Wirklichkeit des Malerischen: zum 100. Todestag*, exhib. cat., Haus Giersch, Frankfurt am Main 2002, pp. 61-80.



CARL ADOLF SENFF

- 1 For biographical details, see *Adolf Senff, Malerei und Zeichnungen*, exhib. cat., Halle, Staatliche Galerie Moritzburg, 1985; Eberhard Ruhmer 'Adolf Senff: Ein Romantiker des Übergangs', in *Niederdeutsche Beiträge zur Kunstgeschichte*, XXIX, Munich and Berlin 1990, pp. 168-201.



JAN STEEN

- 1 See Cornelis Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke* (...), Esslingen 1907, no. 229/231.
- 2 A landscape and history painter, Sir Francis Bourgeois was court painter to King George III (1738-1820). He also became an art dealer and collector in association with Margaret and Noel Desenfans. He was co-founder of the Dulwich Picture Gallery in London.
- 3 Samuel Jones-Loyd was a banker and politician who assembled a highly significant collection of paintings. He was one of the partners in the consortium which in 1846 acquired the collection of Dutch and Flemish pictures owned by the late Baron Johan Gijsbert Verstolk van Soelen (1776-1845).
- 4 On Lady Wantage's death in 1920, the collections were divided. The London collection, housed at Carlton Gardens, was inherited by her late husband's kinsman the Earl of Crawford and Balcarres, whereas the collections in the family's country houses were inherited by A. Thomas Loyd.
- 5 In February 1927, Jacques Goudstikker moved to a larger gallery at Herengracht 458. It is feasible that this was the first painting Goudstikker handled in his new premises, as the label on the stretcher also gives the Herengracht address. If this is the case, Goudstikker probably bought the painting directly from the Earl of Crawford and Balcarres after seeing it at the Leiden exhibition in 1926.
- 6 Friso Lammertse of the Museum Boijmans Van Beuningen has identified the old exhibition label on the stretcher as the label of a Boijmans Van Beuningen exhibition. It is unclear when the exhibition took place. The label states that by the time of the exhibition the painting was in the possession of a Mr. Schuddebeurs in Amsterdam.
- 7 H. C. W. Tietje, like Wolf, was a wealthy industrialist and art lover. Wolf and Tietje were mutually involved in various business transactions.
- 8 Valued by D. Hannema at 70,000 florins on 15 September 1939.
- 9 From 1937, the family resided on the Groot Haesebroek country estate in Wassenaar. Daniel Wolf was in France at the time of the German invasion. He was unable to return to the Netherlands but managed to escape to England. Later in the war, he moved to the United States and died in New York in 1943. Groot Haesebroek was seized shortly after the German invasion of the Netherlands in May 1940, and subsequently served as a residence for a high-ranking Nazi official.
- 10 A peculiar irony of the story: the Nazis were also interested in manufacturing gold. Heinrich Himmler let himself be taken in by his personal alchemist Karl Malchus in 1937. See Helmut Werner, *Hitlers Alchemisten: die geheimen Versuche zur Goldherstellung im KZ Dachau*, Königswinter 2016.
- 11 See the recommendation regarding Wolf, dated 9 November 2009 issued by the Advisory Committee on the Assessment of Restitution Applications, case number RC 1.101, and the receipt from the Stichting Nederlands Kunstbezit (SNK), dated 31 March 1948.

- 12 *ESHO* is thought to mean 'Ex Hohenheim'; see A.A.A.M. Brinkman, *De alchemist in de prentkunst*, Amsterdam 1982, p. 48.
- 13 M. Hébert, E. Pognon, Y. Bruand and Y. Sjöberg, 'GODEFROY (FRANÇOIS)', in *Inventaire du fonds français, graveurs du XVIIIe siècle, (...), tome X: Gaugain-Gravelot*, Bibliothèque nationale, Paris 1968, p. 365, no. 2. The British Museum also holds an impression of the print (inv. 1861.1109.348).
- 14 LES SOUFFLEURS ET LE PAISAN CRÉDULE
Aux larme de ta femme insensible butor
Crois-tu de ses bijoux sortir de l'or?
Ce Métal précieux est produit par la Terre
Et jamais le creuset n'en peut être le Père.
De ces vils Imposteurs évite les appas
Ils promettent beaucoup, mais ils ne tiendront pas.
- 15 *Jan Steen: Painter and Storyteller*, exhib. cat., Washington, National Gallery of Art, 28 April-1 August 1996; Amsterdam, Rijksmuseum, 21 September 1996-12 January 1997, p. 81.
- 16 Richard Verstegen, *Honderdt Geestige Characteren, ofte Uitbeeldingen van Honderdt Verscheidene Personen*, 4th edn., Amsterdam 1735, p. 127.
- 17 Verstegen, op. cit., pp. 1289.
- 18 Charles Sebag-Montefiore researched the English provenance of the painting.
- 19 Inscribed in the plate *JSteen Pin.xt and Gravé par F. Godefroy* under the direction of [J.-F.] *Le Bas*, with the address. The lower margin with engraved title and six lines of French verse in two columns: *Aux larmes de ta femme (...) mais ils ne tiendront pas*.



François Godefroy (1743-1819), *Les souffleurs et le paysan crédule*, engraving in reverse after Jan Steen, 331 x 254 mm¹⁹



LOUIS TUAILLON

- 1 See J. Meier-Graefe, *Hans von Marées, sein Leben und Werk*, II, Munich and Leipzig 1909-10, no. 1000.
- 2 *Frühjahrsausstellung der Akademie der Künste*, Berlin 1919, no. 318. See Gert-Dieter Ulferts, *Louis Tuailon (1862-1919). Berliner Bildhauerei zwischen Tradition und Moderne*, Berlin 1993, p. 151.
- 3 Ulferts lists four known statuettes with a height of 84.5 cm. See Ulferts, op. cit., p. 155.
- 4 Eduard Arnhold (1849-1925), one of Germany's leading art patrons during the German Reich and the Weimar Republic, founded and endowed the Villa Massimo, the German Academy in Rome. Together with Tuailon and the architect Maximilian Zürcher he oversaw the building's construction and the design of its gardens.
- 5 Louis Tuailon, *An Amazon on Horseback*, bronze, Metropolitan Museum, New York (inv. 10.74), see <<http://www.metmuseum.org/collection/the-collection-online/search/191334>> (accessed 19.01.2016); Louis Tuailon, *An Amazon on Horseback*, bronze, height 84.5 cm, signed L. Tuailon on the rear of the plinth, foundry mark Guss v. H. Noack Berlin, Kunsthalle Bremen (inv. 114-1904/18); see Ulferts, op. cit.
- 6 Louis Tuailon, *An Amazon on Horseback*, bronze, height 84.5 cm, marked on the plinth in front of the horse's left hind hoof L.TVALLON, Neue Pinakothek, Munich (inv. L. 1414); Louis Tuailon, *An Amazon on Horseback*, bronze, height 84.5 cm, Schloss Cecilienhof, Potsdam; Louis Tuailon, *An Amazon on Horseback*, bronze, height 84.5 cm, marked on the left of the plinth L.TUAILLON, foundry stamp *Martin Plitzing Berlin Hofbildgießer*, Stichting Huis Doorn, Doorn (stolen in 2000, see <<http://www.huisdoorn.nl>> (accessed 19.01.2016)).
- 7 In 1842 August Kiss (1802-65) completed the statue of an Amazon that now stands in front of the Altes Museum in Berlin. Kiss's work is a highly expressive representation of an Amazon fighting off a panther with a lance. See Fabian Selle, *Die Skulpturengruppe "Amazonen" vor dem Alten Museum in Berlin von August Kiss 1837-1842*, Saarbrücken 2008.



FERDINAND GEORG WALDMÜLLER

LITERATURE:

Ludwig Hevesi, 'Wiener Brief', in *Kunstchronik. Wochenzeitschrift für Kunst und Kunstgewerbe*, XVII, no. 21, Leipzig 1905/06, p. 326
 Arthur Roessler and Gustav Pisko, *Ferdinand Georg*

Waldmüller. Sein Leben, sein Werk und seine Schriften, Vienna 1907, II, fig. 10

Paul Wiegler, 'Therese Krones' in *Velhagen & Klasing's Monatshefte*, Berlin, 42/1927-8, II, pp. 472ff., repr. p. 564

Bruno Grimschitz, *Ferdinand Georg Waldmüller*, Salzburg 1957, p. 287, no. 131

Maria Buchsbaum, *Ferdinand Georg Waldmüller 1793-1865*, Salzburg 1976, p. 41, fig. 33

Gisela Müller, *Ferdinand Georg Waldmüller: ein Beitrag zum Frauenbildnis im Biedermeier*, St. Augustin 1985, pp. 156ff.

Gerbert Frodl, *Wiener Malerei der Biedermeierzeit*, Rosenheim 1987, p. 262 f., repr. p. 59

Ein Blumenstrauß für Waldmüller. Stilleben Ferdinand Georg Waldmüllers und seiner Zeit, Österreichische Galerie Belvedere, Vienna 1993, p. 28f., repr. p. 29

Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, p. 431, no. 139, repr.

Agnes Husslein-Arco and Sabine Grabner (eds.), *Ferdinand Georg Waldmüller*, Paris, February-May 2009 and Vienna, June-October 2009, p. 71.

- 1 Udo Felbinger, 'Die Imagination des Betrachters ist berechneter Teil des Bildes. Waldmüller als Porträtmaler', in Agnes Husslein-Arco and Sabine Grabner (eds.), *Ferdinand Georg Waldmüller 1793-1865*, Paris, February-May 2009 and Vienna, June-October 2009, p. 76f.
- 2 Felbinger in op. cit, Paris and Vienna 2009, p. 71f.
- 3 Waldmüller produced several paintings in which he combined figures and objects more characteristic of a still life. Props like the goldfish bowl in the present painting appear in other paintings (see Feuchtmüller no. 244). See also *Ein Blumenstrauß für Waldmüller. Stilleben Ferdinand Georg Waldmüllers und seiner Zeit*, Österreichische Galerie Belvedere, Vienna 1993.
- 4 Id. in op. cit, Paris and Vienna 2009, loc. cit.
- 5 Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, p. 47. Waldmüller noted in 1847 - looking back on the commission to paint the Vienna Burgtheater actress Maria Henrietta Stierle (1755-1830), the mother of Hauptmann Stierle-Holzmeister - [...] *But - this is how he [Hauptmann Stierle-Holzmeister] addressed me: 'Paint her [my mother] for me exactly as she is.' I then tried to carry out the commission exactly as he had requested, depicting nature with the utmost fidelity - and I succeeded! Suddenly the blindfold fell away. The only true path, the eternal, inexhaustible spring of art: contemplation, perception and comprehension of nature had revealed itself to me, what had rung out in my soul for so long had awoken in my consciousness [...]*. Cited after Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller. Sein Leben, sein Werk und seine Schriften*, Vienna 1907, I, preface to the 2nd edition of Waldmüller's writings (first pub. 1847), p. 8. The portrait was executed in 1819-20 and ranks as an outstanding example of Biedermeier painting. However it can of course also be seen as marking a formative stage in the development of his later portraiture.



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