



COLNAGHI ELLIOTT

MASTER DRAWINGS

WORKS
ON PAPER
1800 – 1950

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JEAN-BERNARD DUVIVIER

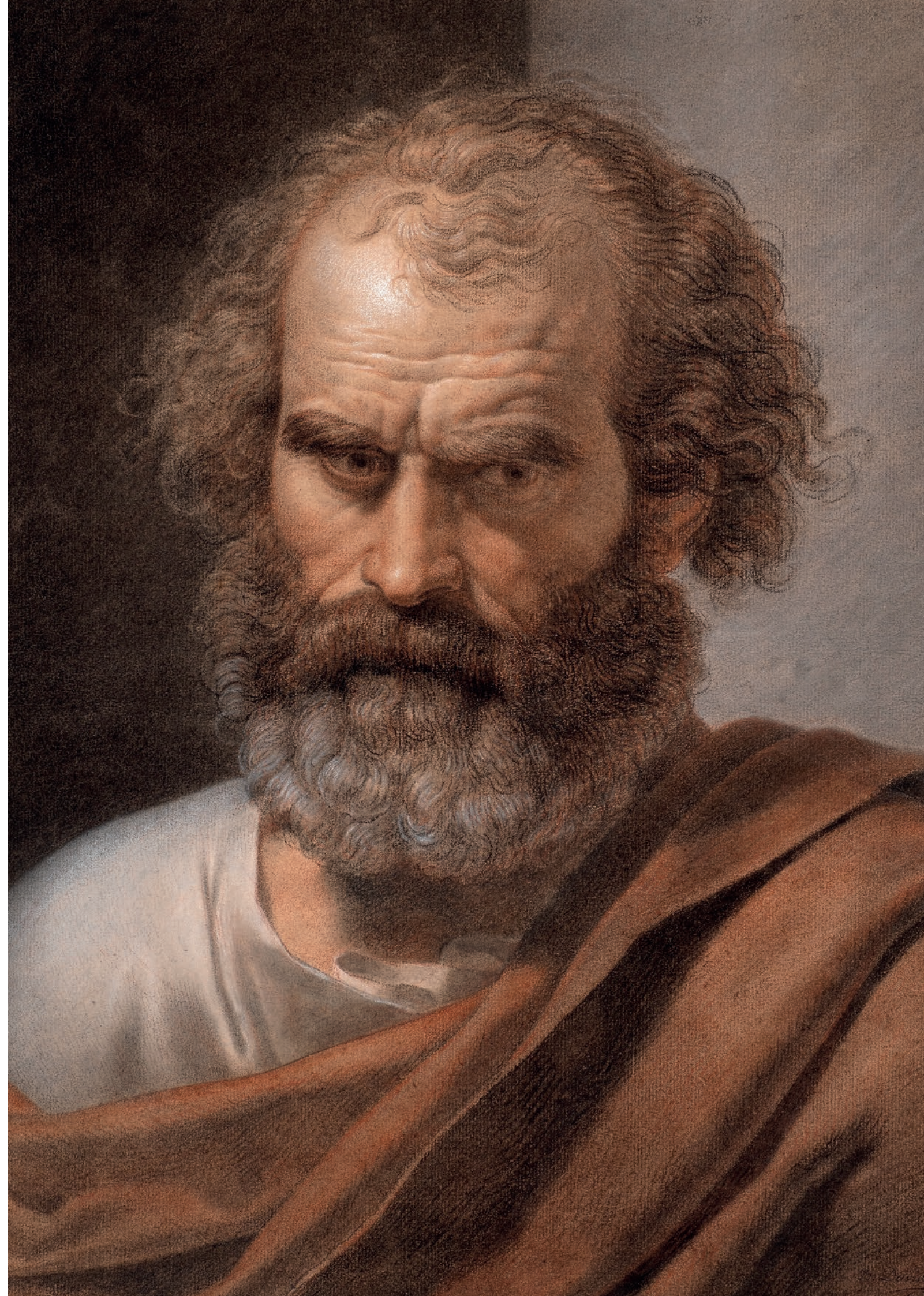
(Bruges 1762 – 1837 Paris)

Head of a Bearded Man

Signed and dated lower right: *JB Duvivier. inv 1790*

Coloured chalk and pastel on paper

59.8 x 37.6 cm. (19 1/2 14 3/4 in.)





This startlingly powerful bust-length depiction of a bearded man is a rare study by the Franco-Flemish neoclassical painter and engraver Jean-Bernard Duvivier. The exceptional quality of the present sheet, coupled with the scarcity of Duvivier's works on paper, makes it an important reappearance within both the oeuvre of the artist and Flemish neoclassicism in general. Though relatively little known compared to some of his peers, Duvivier has more recently started to receive the scholarly¹ and institutional attention that his artistic talents deserve. Indeed, in each of the last two instances that a drawing by Duvivier has appeared on the market, it has been acquired by a public collection, with an allegorical drawing going to the Musée Cognac-Jay in 2018 (fig. 1) and a preparatory sketch for *Hector lamented by the Trojans* ending up at the Royal Museum of Fine Arts, Brussels, in 2015.

After an initial artistic education at the Académie in his native city of Bruges, where he won numerous prizes, Duvivier left for Paris in 1783. Here he enrolled at the Académie royale. His talents continued to flourish, winning further prizes in this highly competitive environment, including first prizes for life drawing and for expressive heads. Duvivier studied under his compatriot Joseph-Benoît Suvée, a major neoclassical figure and bitter rival of Jacques-Louis David. Duvivier's *Death of Camilla* from 1785, for example, demonstrates how well the young artist had absorbed the lessons of his master and his natural facility with neoclassical subjects and compositions (fig. 2). Despite these early successes, Duvivier did not achieve the highest honour, the Grand Prix de Rome. His second place was, however, still enough to enable him to travel to Italy in 1790 thanks to the support of Suvée, who recommended his pupil to François Ménéageot, the director of the Académie de France in Rome.

Fig. 1 Jean-Bernard Duvivier, *Allegorical figure*, 1787, black crayon and white chalk, 34.1 x 41.4 cm, Musée Cognac-Jay, Paris.



After six years in Italy, and having travelled widely within the peninsula, Duvivier returned to Paris at a moment when the French Revolution entered a calmer phase. He immediately gained an important success when his now-lost *Hector lamented by the Trojans* was exhibited at the Salon to great acclaim. He continued to exhibit at the Salon until 1827, showing both history paintings and portraits. Duvivier also turned his hand to miniatures, engravings and designs for medals. In 1832, the artist received a professorship at the École normale de Paris.

The present sheet was executed in 1790, during Duvivier's first full year in Rome. The bearded man, with his severe and stoic countenance, wavy hair and simple robes, is reminiscent of many of the antique figures populating the artist's history paintings from this period. Placed against a monochrome wall with a shadowed recess, the force and presence of the head, rendered with a fine attention to detail, is undeniable. Duvivier's master draughtsmanship is evident, and it is no wonder the artist had such prize-winning success at the academies. Indeed, the sheet is in many ways a natural continuation of the expressive heads that Duvivier would have practiced at the Académie royale. In scale, composition and technique, it is quite comparable, for example, to Duvivier's prize-winning head of 1786 depicting Cleopatra.

Fig. 2 Jean-Bernard Duvivier, *Death of Camilla*, 1785, oil on canvas, 113 x 146 cm, Musée Tessé, Le Mans.

Fig. 3 Jean-Bernard Duvivier, *Cleopatra*, 1785, coloured crayons, 51.8 x 40 cm, École des Beaux-Arts, Paris.

1. D.A. Rosenthal, 'A Cleopatra by Bernard Duvivier' in Porticus. *The Journal of the Memorial Art Gallery of the University of Rochester*, vol. 8, 1985, pp. 13-25; D. Maréchal, 'J. Bernard Duvivier (1762-1837), un peintre et dessinateur néo-classique brugeois à Paris' in *Jaarboek 1995-96. Stad Brugge. Stedelijke Musea*, Bruges 1997, pp. 337-47.

ANTOINETTE CÉCILE HORTENSE
HAUDEBOURT-LESCOT

(Paris 1784 – 1845)

*A Young Woman Consoled
by her Mother, as the Man she Loves
Marries Another*



Signed lower left: Haudebourt-Lescot

Watercolour

24.3 x 28.1 cm. (9 3/4 x 11 in.)



Exhibiting a total of 110 paintings across her thirty-year career, Antoinette Haudebourt-Lescot was undoubtedly amongst the most successful of early 19th-century woman painters. Demonstrating a precocious talent, Haudebourt-Lescot began studying at the age of ten with the leading neoclassical history painter, Guillaume Guillon Lethière, a friend of the family. In 1809 at the age of twenty-five, two years after Lethière was appointed to the directorship of the Académie de France in Rome, Haudebourt-Lescot broke with convention and followed her mentor to Italy.

This was an instrumental moment in her career, as Haudebourt-Lescot became the first female French artist to receive training in Italy, usually only open to the winner of the Prix de Rome, which did not allow women to compete until 1903. Whilst in Rome, the young artist met Jean-Dominique Ingres, who drew her portrait, as well as the sculptor Antonio Canova. Italian life and customs also had a tangible effect on Haudebourt-Lescot, which, with her keen eye for drama and detail, she translated to canvas and paper as genre scenes (fig. 2). These genre scenes, of which the present sheet is a fine example, both follow the venerated tradition of French artists in Rome of depicting Italian women in local dress (fig. 1) and prefigure the popular Italian picturesque paintings of her French compatriot Guillaume Bodinier and the Swiss artist Leopold Robert.

Haudebourt-Lescot returned to Paris in 1816 after seven years in Rome and in 1820 she married Louis-Pierre Haudebourt, an architect she had met in Italy. As well as her regular appearances at the Salon, she received important commissions from the French government for the museum at Versailles, as well as from notable private patrons, such as the Duchess de Berry. She also taught painting to women of the Court. Haudebourt-Lescot was famous and lauded in her own lifetime, her paintings so popular that they were widely distributed as engravings. She was one of seven female artists featured in François Joseph Heim's monumental painting depicting Charles X bestowing awards at the Salon of 1824 and in 1829 she modelled for David d'Angers, becoming a part of his pantheon of bronze portraits medallions representing the most illustrious artists and intellectuals of the age (fig. 3). The surprise engendered by her prodigious talents amongst her male contemporaries is best summed up by Augustin Jal in his review of the Salon of 1824: 'Madame Haudebourt painted by herself... Truly, is this a painting by a woman? What firmness of tones and in the brush! This is a woman with real talent...!'¹



Fig. 1 Jacques-Louis David, *A young woman of Frascati*, c.1775, red chalk on paper, 15.3 x 13.7 cm, Metropolitan Museum of Art.

Fig. 2 Hortense Haudebourt-Lescot, *The artist and her husband on their wedding trip*, 1821, oil on canvas, 61 x 51 cm, Clark Art Institute.



Bursting with colour and vitality, the present work is a delightful example of Haudebourn-Lescot's genre scenes and is related to a small painting by the artist in a private collection (fig. 4). Hiding out of sight behind a couple of trees, an elderly mother reassuringly wraps her arm around the waist of her tearful daughter, supporting her both emotionally and physically. The couple, in the timeworn contrast of youth with old age, discreetly watch a joyful wedding procession exit a hilltop church in the Roman campana. The young woman's lover, who had previously declared his undying love for her by carving an arrow-pierced heart below the word 'Sempre', has married another. However, the lush vegetation and blossoming flowers point to renewal and regeneration – in the end, time heals all. An engraving entitled '*L'Abandon*' after the painting was exhibited at the Salon in 1831, and therefore potentially gives an approximate date for both the painting and the watercolour, demonstrating Haudebourn-Lescot's continued interest in Italian themes upon her return to France.



Fig. 3 David d'Angers,
*Portrait of Hortense
Haudebourn-Lescot*, c.1775,
bronze, 15 cm diameter,
Musée Carnavalet, Paris.

Fig. 4 Hortense Haudebourn-
Lescot, *Two Italian women*,
oil on canvas, 47 x 38 cm,
Private Collection.

1. A. Jal, *Esquisses, croquis, pochades ou tout ce qu'on voudra sur le Salon de 1827*, Paris 1828, p. 290.

ANTONIO MANUEL DA FONSECA

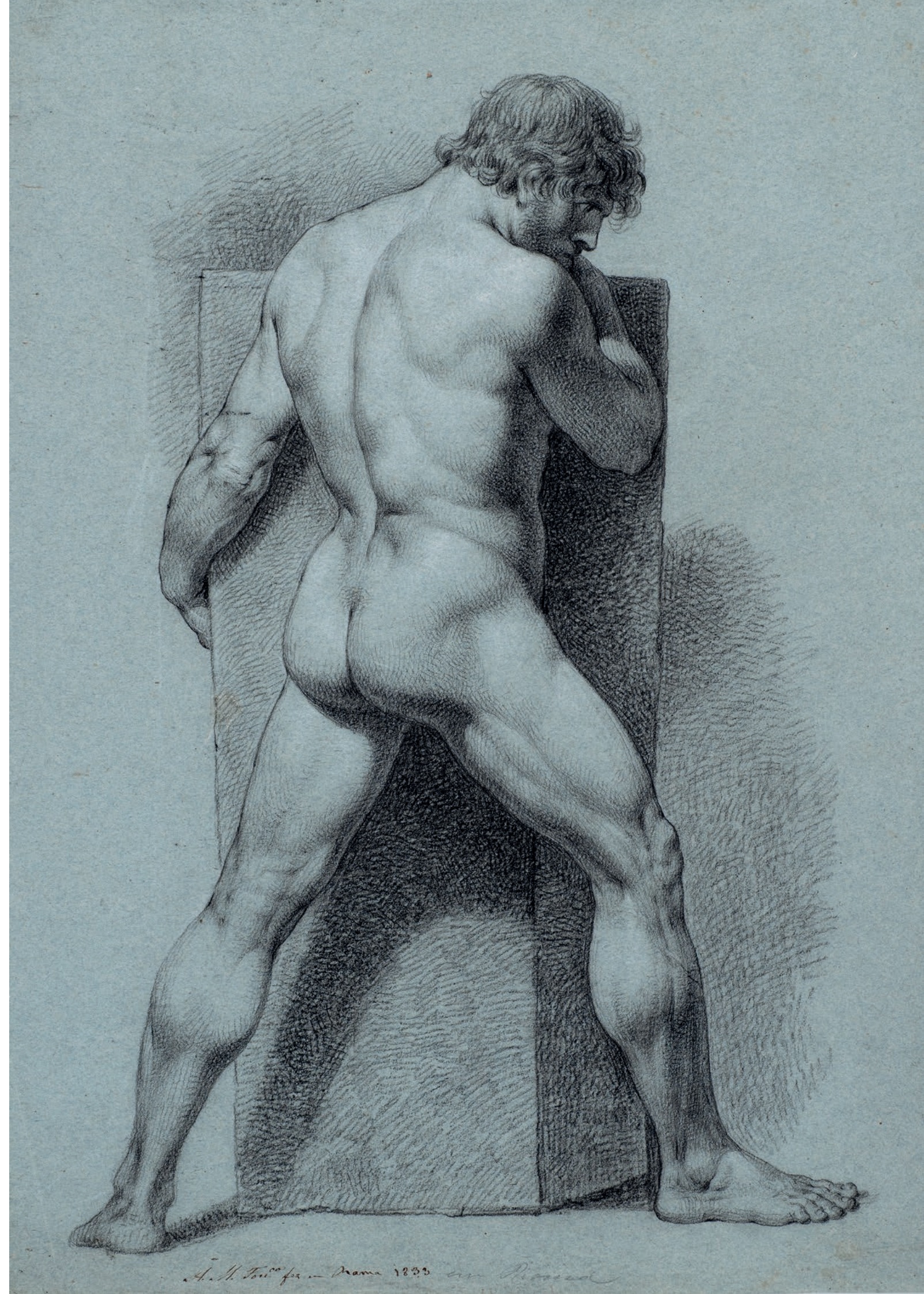
(Lisbon 1796 – 1890)

*Academic Study of a Man
Gripping a Stone Plinth*

Signed, dated and located lower left: *A. M. Fonseca a Roma 1833*

Pencil on blue paper

51 x 36.5 cm. (20 x 14 ½ in.)





This imposing academic study of a powerfully built model wrapping his arm around a stone plinth was drawn by the Portuguese artist Antonio Manuel da Fonseca in 1833 in Rome. At this time the city was still considered the most important training ground for history painters and a magnet for artists from all over Europe. One of Portugal's leading artistic talents, Fonseca was able to travel to Italy in 1826 thanks to the support of his patron the Count de Quintela and of King Pedro IV. In the Eternal City, the Portuguese artist trained under Andrea Pozzi and Vincenzo Cammucini. The latter, considered to be the leading Italian neoclassical painter of his day was also a prolific and talented draughtsman. The present sheet was possibly executed under his supervision.

With the model's formidably broad shoulders and oaken legs, Fonseca may well have been thinking of the Belvedere torso or the Farnese Hercules (fig. 1), two of Rome's most celebrated ancient sculptures. The musculature is not quite so exaggerated however as with these two marble colossi, and Fonseca demonstrates an accomplished understanding of anatomy, very skilfully rendering the ligature and forms of the left elbow and right knee, for example. Subtle but elegant is the way that the model's left-hand wraps around the plinth, whose roughly hewn surface is indicated by hatched lines. It's a shame that there are so few known drawings by Fonseca, as he was clearly a talented draughtsman.

Fonseca spent seven years on and off in Rome, where much of his time was spent copying the works of the Italian greats, and above all Raphael. His Italian sojourn significantly elevated Fonseca's status amongst his compatriots, so much so that, upon his permanent return to Portugal in 1834, the artist was soon appointed to the professorship of history painting at the newly established Academy of Fine Art in Lisbon. For the remainder of his long career, he exhibited his history paintings and portraits in Lisbon and Porto, gaining acclaim and several of Portugal's highest honours. Fonseca did not focus solely on large-scale paintings however, turning his hand to other artistic activities, such as lithography and costume design, as well as set designs for a Meyerbeer opera. Interestingly, he also had success as a sculptor later in his career (fig. 2), an interest which this sheet, with its superbly rendered volumes, perhaps in some ways prefigures.



Fig. 1 Hendrick Goltzius, *Farnese Hercules*, 1617, engraving, 42 x 30.5 cm, Metropolitan Museum of Art, New York.

Fig. 2 Antonio Manuel da Fonseca, *Adonis*, 1863, bronze, 49 x 41 x 33 cm, National Museum of Contemporary Art, Lisbon.

JEAN-LEON GÉRÔME

(Vesoul 1824 -1904 Paris)

Portrait of a Woman (*Aiouch*)

Inscribed lower left: *D. hedjas*

Inscribed lower right in Arabic: عيوش (*Aiouch*)

Inscribed lower right: *Aiouch / Louxor 1855 / dessin de J.L. Gerome / Aimé Morot*

Pencil on paper

26.6 x 16.2 cm. (10 1/2 x 6 1/4 in.)

PROVENANCE

Possibly Aimé Morot (1850-1913).





This beautifully expressive portrait was drawn by Jean-Léon Gérôme on his first visit to Egypt in 1855-1856 and forms part of a series of about a dozen sensitively observed studies of men and women encountered by the artist on his journey down the Nile. It surely counts as one of Gérôme's most mesmerising and impactful Orientalist portraits, in either pencil or oil, and was published as a lithograph in 1860 by the *Gazette de Beaux-Arts* (fig. 1). Though the image has long been known and admired thanks to the lithograph, the drawing itself was previously unknown and its reappearance marks a felicitous moment for Gérôme studies.

In the winter of 1855, already celebrated and famous, the thirty-one-year-old Gérôme arrived in Egypt, beginning the first of six extended visits made over the course of his life. In December at Damietta, on the eastern mouth of the Nile, Gérôme rented a sailing boat with some friends and for the next few months they journeyed over one thousand kilometres down the river to Aswan, passing the time hunting, fishing and drawing. On their return up the Nile, the group stopped at Cairo for four months, before returning home via the Holy Land. Gérôme's

companions were the dramatist Émile Augier, the artists Léon Belly and Narcisse Berchère, and the sculptor of Eiffel Tower fame Auguste Bartholdi, whose numerous photographs of Egyptian sites proved to be extremely useful to Gérôme as artistic prompts back in Paris.

This trip would prove to be highly significant for Gérôme: not only did it foster a deep-seated love for Egypt but it also turned him, almost overnight, into the leading Orientalist of his day. The dozens of sketches and studies, and the impressive collections of photographs and local goods amassed by the artist, allowed Gérôme to create in his Paris studio a group of meticulously detailed and highly polished Orientalist paintings exhibited at the Salon of 1857 to great acclaim (fig. 2). As Gérôme himself wrote of this preparatory material, 'I did not know beforehand what I was going to do with these studies...brought back from travels. It is only later that ideas come: there is an unconscious labour in the brain and, suddenly, they are born!'

Amongst these studies are the group of beautifully refined portraits, quite documentary and almost ethnographic in nature, of which the present work is a particularly fine example. Others include a turbaned man from Aswan, looking downwards, at the Met (fig. 3) and a man in profile in the collection of the Getty (fig. 4). Their merit was immediately recognised by Théophile Gautier, an ardent support of Gérôme, who wrote in 1856 that 'these pencil portraits of different types...are so well observed that they could serve as anthropological essays'.

Gérôme often inscribed these portraits with the names of the sitters in Arabic. Indeed, the name of the sitter in the present portrait, Aiouch, has been written in Arabic at the lower right and translated into the Latin alphabet below. A later hand has noted both Aiouch's origins from the Hejaz and the place where the portrait was drawn, namely Luxor.

Fig. 1 Jean-Léon Gérôme, *Négresse de Hedjaz*, 1860, etching, 21 x 16 cm, Yale University Art Gallery.

Fig. 2 Jean-Léon Gérôme, *Camels at the Trough*, 1857, oil on canvas, 75 x 120 cm, National Gallery of Canada.



This was likely inscribed by Gérôme's son-in-law Aimé Morot, as the script accords with that of his authentication at the lower right. However, Morot has likely made a mistake with the date of 1855 given that Luxor, site of the ancient city of Thebes, is far down the Nile, just to the north of Aswan, and Gérôme would probably not have arrived there until early the following year. The lithograph of 1860 is entitled *Négresse de Hedjaz*, emphasising the sitters' origins from this arid region of western Arabia along the Red Sea, and therefore enhancing the ethnographic aspect of the portrait.

Though each of these portraits demonstrate Gérôme's elegant and exacting draughtsmanship, Aiouch is a particularly beautifully rendered example. The artist has scrutinised his sitter very carefully, conscientiously detailing Aiouch's striking features, down to noticing the slight differences in the forms of her eyes and eyebrows. Yet whilst this meticulousness is apparent throughout the drawing, one can quickly discern, even without the contextual inscriptions, that it is a rapidly executed study, done on the spot and far from the comforts of the studio. This combination of detail and spontaneity amplifies the impact of the portrait, giving Aiouch a tangible presence, which is magnified by her satisfyingly volumetric head covering.



Fig. 3 Jean-Léon Gérôme, *Portrait of Assan*, 1856, graphite on paper, 26.6 x 16.2 cm, Metropolitan Museum of Art.

1. F. Field Herring, *Gérôme, his Life and Works*, New York 1893, p. 143.
2. T. Gautier, 'Gérôme, tableaux, études, et croquis de voyages' in *L'Artiste*, vol. 3, 1856, p. 23: '*l'artiste voyageur a fait à la mine de plombe plusieurs études-portraits d'après différents types caractéristiques: il y a des Fellahs, des Coptes, des Arabes, des nègres sang-mêlé, des hommes si bien observés qu'ils pourraient servir aux dissertations anthropologiques*'

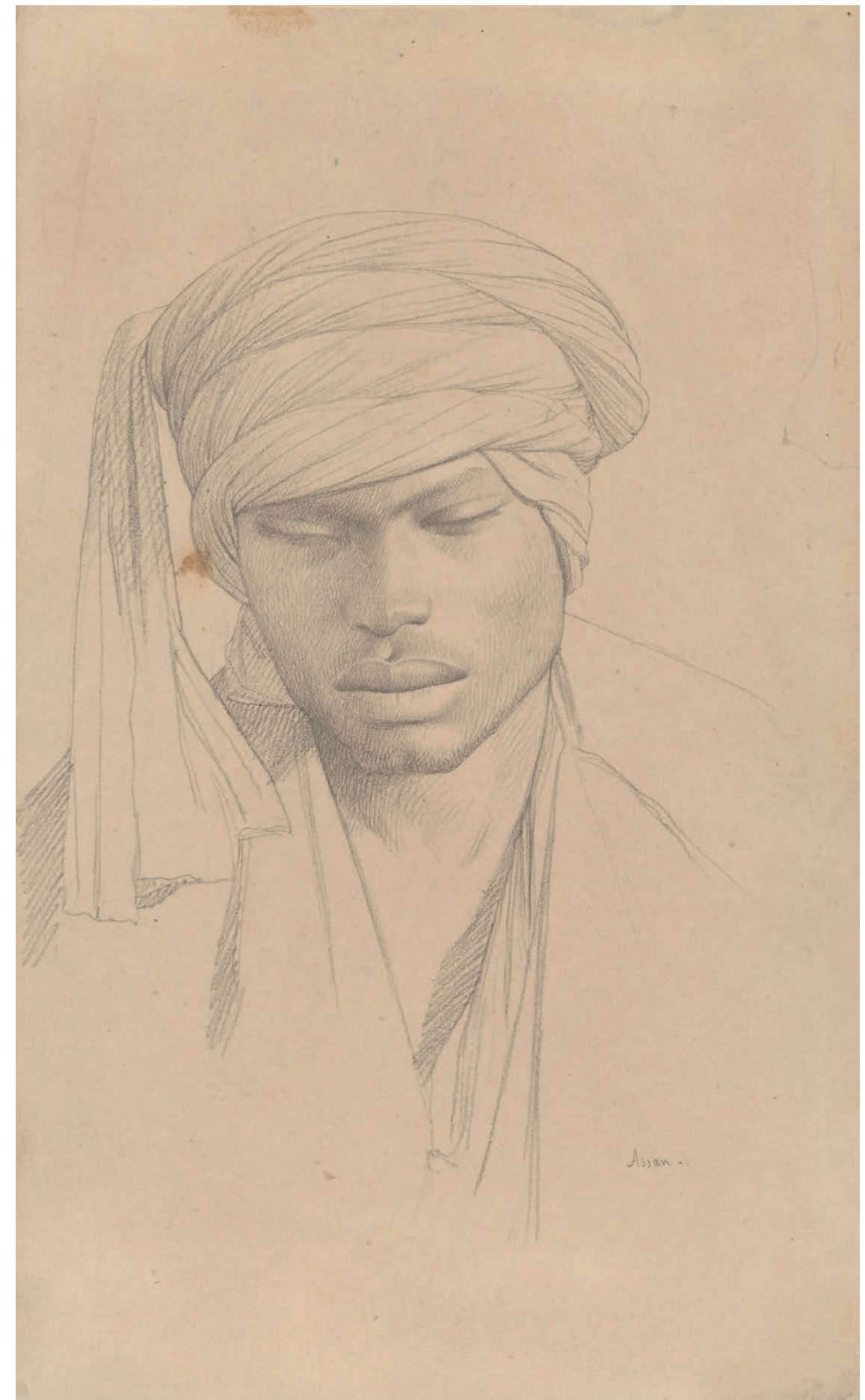


Fig. 4 Jean-Léon Gérôme, *Portrait of a Man*, 1856, graphite on paper, 26.7 x 16.2 cm, J. Paul Getty Museum

THÉODULE RIBOT

(Saint-Nicholas-d'Attez 1823 – 1891 Colombes)

*Portrait of a Young Girl, possibly
the Artist's Daughter Louise*

Signed lower right: *t. Ribot*

Brush with black ink and wash, on paper

25 x 18.8 cm. (9 ³/₄ x 7 ¹/₂ in.)

PROVENANCE

Hazlitt, Gooden & Fox, London, 1986;

Private Collection, New York, until January 2022

EXHIBITED

French Drawings, Hazlitt, Gooden & Fox, London, 19 June – 18 July 1986





Truly individual in both style and technique, this portrait in ink and wash is one of the finest works on paper by Théodule Ribot to have been on the market in many years. The French realist artist can certainly be considered one of the most talented draughtsmen of the 19th century, his varied graphic works demonstrating both his skill and originality. Greatly admired by contemporaries such as Claude Monet and Auguste Rodin, who designated him an 'artiste indépendant' due to his individuality and position outside of the mainstream, Ribot fell into obscurity during the 20th century, his artistic singularity making it difficult to place him inside any movement. However, Ribot is again starting to receive the attention he deserves and was recently the subject of an important travelling monographic exhibition in France.¹

The present sheet, imbued with a quiet intimacy and directness, is quite possibly a depiction of Ribot's daughter Louise, and indeed the artist's family often served as models for reasons of economy. The physiognomy of the sitter, and notably the cleft chin, closely matches the artist's well-known portrait of Louise from 1884 (fig. 1), now in the Musée de Beaux-Arts de Reims. Also directly comparable is a beautiful pen and ink sheet dated 1872 in the Morgan Library (fig. 2). Again, this very likely portrays Louise, who would have been 15 in 1872, corresponding with the age of the Morgan portrait. Louise and her brother Germain would both go on to be artists, working in very much the same idiom as their father, who was of course their teacher.

Whether Louise or not, the present work can be placed in the early 1870s, a moment when Ribot favoured the use of ink and wash. Other than the Morgan portrait, this work can also be compared to a horizontal sheet depicting three women, also from 1872, in the Walters Art Museum (fig. 3). In all these sheets, Ribot's idiosyncratic mastery and control of this most difficult of mediums is evident, resulting in singular works, ethereal in nature and endowed with a creative energy. A crucial activity for Ribot throughout his career, drawing was always undertaken as an end in itself, a way for the artist to give free reign to his spontaneity and inventiveness.

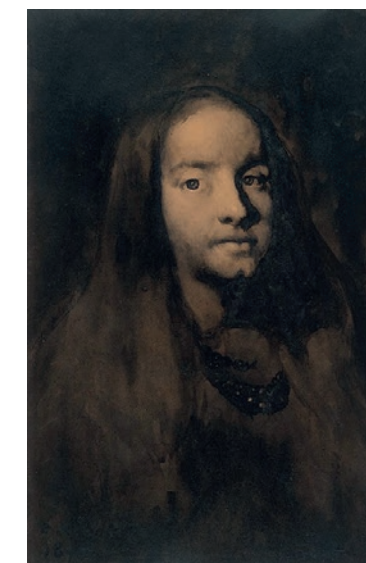


Fig. 1 Théodule Ribot, *Portrait of Louise Ribot*, 1884, oil on canvas, 92 x 65 cm, Musée de Beaux Arts de Reims.

Fig. 2 Théodule Ribot, *Portrait of a Woman*, 1872, ink and wash on paper, 40 x 25.5 cm, Morgan Library, New York.

Son of a civil engineer and a pupil of Auguste-Barthélémy Glaize, Ribot dazzled his contemporaries with his artistic variety and individuality. And yet it was this originality, so different to that of his peers and hard to pin down, which hampered Ribot in his efforts to gain commercial success and official recognition. Indeed, he was rejected by the Salon jury four times before eventually being accepted in 1861, though, when finally accepted, he was praised by Théophile Gautier no less, who eulogised Ribot's verve and originality.² Gautier also astutely cited Velasquez in connection with Ribot, who, along with other figures of the Spanish Golden Age visible in the Louvre, was undoubtedly an important source of inspiration for the French artist. The impact of these artists is reflected in Ribot's use of chiaroscuro and his energetic technique, as well as the general sense of stillness and timelessness which pervade his diverse output, whether that be his religious compositions, portraits, still lifes, genre scenes and occasional land- and seascapes.



1. *Théodule Ribot (1823-1891). Une délicieuse obscurité*, Musée des Augustins, Toulouse, 16 October 2021 – 10 January 2022; Musée de Beaux-Arts de Marseille, 12 February – 15 May 2022; Musée de Beaux-Arts de Caen, 11 June – 2 October 2022.
2. T. Gautier, *Abécédairé du Salon de 1861*, Paris 1861, p. 318.

Fig. 3 Théodule Ribot, *Three Women*, 1872, ink and wash on paper, 15.3 x 19.4 cm, Walters Art Museum, Baltimore.

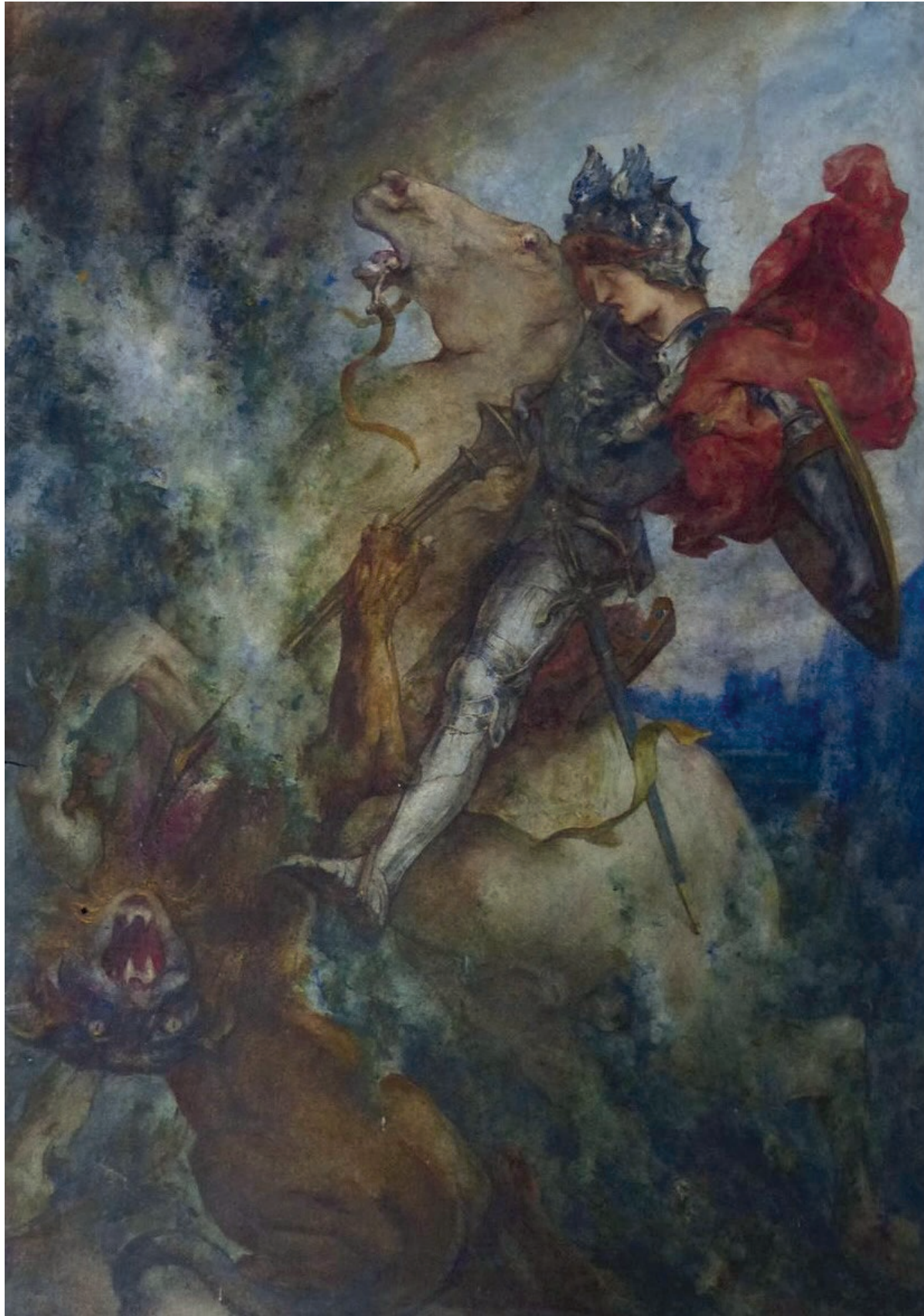
HENRI COURSELLES-DUMONT

(Paris 1856 – 1918)

Portrait of a Young Man Looking Down

Atelier stamp lower right: *HCD*
Pencil on Whatman paper, 1874
25 x 17.4 cm. (10 x 7 in.)





Son of the engraver Louis Dumont, Henri Courselles-Dumont was born in Paris in 1856. By 1873 the young artist had entered the *École de Beaux-Arts*, studying under Raphaël Collin, Luc-Olivier Merson and Jules-Élie Delaunay. The latter would have a marked influence on Courselles-Dumont, who became Delaunay's assistant and collaborated with him on frescoes in the Pantheon. Courselles-Dumont exhibited regularly at the Salon from 1882 to 1914 and favoured a Symbolist style inspired by Gustave Moreau. Beyond his frescoes, the artist's most important artistic contribution would be his work as an engraver, illustrating books as well as producing stand-alone engravings. Although a technically very accomplished painter, it is his works on paper and engravings (figs. 1 and 2) which best reflect Courselles-Dumont artistic ability and give greatest expression to his vivid imagination.

Drawn on Whatman paper produced in 1874, the present work can be dated to this year or soon thereafter, when Courselles-Dumont was an eighteen-year-old student at the *École de Beaux-Arts*. The image is likely therefore one of the young artist's contemporaries in a pensive moment, or possibly a self-portrait, with the downy moustache, tousled hair and ruffled attire of an adolescent. Executed with economy and skill, the drawing displays Courselle-Dumont's confidence with the pencil at the end of his teenage years.

Fig. 1 Henri Courselles-Dumont, *Saint George Slaying the Dragon*, watercolour on paper, 46 x 32 cm, Musée de Beaux-Arts de Quimper.

Fig. 2 Henri Courselles-Dumont, *Le Lion Amoureux*, etching, 26 x 36 cm, Private Collection.

MADELEINE LEMAIRE

(Les Arcs 1845 – Paris 1928)

*An Elegant Lady
in a Luxurious Interior,
Enjoying a Moment of Reverie*

Signed lower left: *Madeleine Lemaire*

Gouache on card

54.9 x 35.5 cm. (21 ½ x 14 in.)



With a much read and dog-eared book placed temporarily on her lap, a young woman in a luxurious Belle Époque interior enjoys a moment of reverie, contemplating a parrot fluttering on its perch. Highly detailed, and displaying considerable technical skill, this is one of the finest gouaches by Madeleine Lemaire to have been on the market in recent years, and is an example of the type of elegant, Rococo-inspired genre scene which made her famous in her day. Everything has been executed with consummate skill and it would not be going too far to suggest that Lemaire was one of the finest watercolourists of her generation, even if her subject matter was rooted in the previous century, and her technique was traditional rather than avant-garde.

Celebrated both as a salon hostess and artist, admired by Marcel Proust and Robert de Montesquiou, Lemaire (fig. 1) was born into an upper middle-class family, the daughter of General Baron Joseph Habert and niece of the miniaturist Mathilde Herbelin. She married Casimir Lemaire in 1865.



Fig. 1 Photograph of Madeleine Lemaire at home, c.1885.

Fig. 2 Louise Abbéma, *Lunch in the Greenhouse*, 1877, oil on canvas, 194 x 308 cm, Musée de Beaux-Arts, Pau.



Bought up around artists and literary figures, Lemaire was initially tutored by her aunt, and then Charles Chaplin, whose style and subject matter had a deep impact on his pupil. Lemaire debuted at the Salon of 1864, exhibiting there regularly for the remainder of her life, winning prizes in 1877 and 1900. She also participated in the exhibitions of the *Société des aquarellistes français* from 1879 and enjoyed commercial shows at the Galerie Georges Petite. Her focus was on portraiture, still life and genre scenes, usually of refined interiors, all displaying a fascination for French Rococo art of the previous century. She was also active as book illustrator, working on Proust's *Les Plaisirs et les Jours*, Ludovic Halévy's *L'Abbé Constantin* and Montesquiou's poems. Lemaire did not shy away from asserting herself in a male dominated world, becoming, alongside Catherine Breslau, one of only two female members, out of 184 in total, of the refounded *Société nationale des beaux-arts* in 1890. Lemaire was awarded the Legion of Honour in 1906, and taught many young artists, including Marie Laurencin, whose palette owes much to Lemaire.

Fig. 3 Madeleine Lemaire, *Woman Sleeping*, oil on canvas, 92.5 x 73 cm, Private Collection.

Fig. 4 Madeleine Lemaire, *Woman Playing the Guitar*, oil on canvas, 92.5 x 56 cm, Private Collection.



Today Lemaire is best known as a society hostess, who interacted with many of the leading cultural figures of her day. Every Tuesday evening, writers, musicians, actors and politicians would flock to her sought-after music and literary salon, which took place in her *hôtel particulier* on the rue de Monceau. In the summer, Lemaire decamped to her château in the Marne or her villa in Dieppe, continuing to host from these locations. Her guests are too numerous to list in their entirety but included Proust, Montesquiou, Guy de Maupassant, Sarah Bernhardt, Anatole France, Raymond Poincaré and Alexandre Dumas fils, with whom she had a relationship. Lemaire's connection to Proust has been much noted, with the artist serving as the inspiration for two of his characters in *In Search of Lost Time*: Madame de Villeparisis and Madame Verdurin.

In the present work many of the accoutrements common to the opulent upper class Parisian homes at the close of the 19th century are visible: silk japonais cushions, palm fronds, Eastern carpets, an iznik vase, an Ottoman inlaid table with oranges and a green parrot. Indeed, one only has to look at an interior scene by Mihaly Munkacsy or Louise Abbéma (fig. 2) to see this continuity of decorative taste amongst the capital's elite. All the objects depicted in Lemaire's gouache were no doubt owned by the artist, with many reappearing in other works by her, as well as in photographs of her at home and in her studio. To give just a few examples, the red silk cushion and high-backed chair can be seen

Fig. 5, Madeleine Lemaire, Woman lying on a chaise longue, gouache on paper, 33.5 x 46.5 cm, Private Collection.

Fig. 6, François Boucher, La Toilette, oil on canvas, 52.5 x 62.5 cm, Museo Thyssen-Bornemisza, Madrid.



in a painting of a young girl sleeping (fig 3); the palm fronds and carpet on the floor crop up in a gouache of a woman in a kimono; the parrot, perch and palm fronds appear in a painting of a woman playing the guitar (fig. 4); and finally the Ottoman inlaid table can be seen in both a gouache of a women reclining and a photograph of Lemaire at home (figs. 1 and 5), this latter image also displaying the chair and a corner of the carpet. Very likely the pink silk dress, shawl and well-leafed blue book could all be found in Lemaire's home as well.

Lemaire's gouache of course refers directly to 18th-century genre scenes depicting fashionable aristocratic ladies in sumptuous interiors, popularised principally by François Boucher and Jean François de Troy. The theme of women reading was of particular interest at that time, embodying the cultured lifestyle treasured by high society in pre-Revolutionary France. Lemaire's image has a satisfying ambiguity though: it's not clear whether the lady is inspired by a passage in her book to a moment of reverie, gazing dreamily at the parrot; or whether the parrot's flapping and cawing has created a momentary distraction, causing her to look up contentedly with enjoyment at the bird. Either way, it is no surprise that Lemaire, a deeply cultured woman herself, connected to the leading literary figures of her day, was drawn to this subject. The identity of Lemaire's model is not known, though there is a good chance it is one of her salon acquaintances: several of the young ladies in the artist's genre scenes depict actresses and opera singers, such as Jeanne Granier and Marie Renard.¹

1. See *Femmes peintres et salons au temps de Proust de Madeleine Lemaire à Berthe Morisot*, exhibition catalogue, 2010 Paris, pp. 83 and 132-133.

VICTOR PROUVÉ

(Nancy 1858 – 1943 Sétif)

Study of Juana Romani in a Headscarf

Signed lower right: *VProuvé*
Ink and wash on paper
37 x 30 cm. (14 ½ x 11 ¾ in.)

PROVENANCE

Charles Auzoux (1836 – 1922), Paris;

Thence by descent;

By whom sold, Collection Charles Auzoux, Artcurial Paris, 24 march 2022, lot 234

EXHIBITED

Les trésors retrouvés des ateliers d'artistes au temps de Rodin. Collection Charles Auzoux 1870-1910,

Louvre des Antiquaires, Paris 5 May – 10 September 1995, no. XIX-1





Ethereal and enigmatic, Victor Prouvé's beguiling ink and wash drawing is almost certainly a depiction of the Italian painter Juana Romani, who modelled for the artist regularly in the mid 1880s. Her traits are visible in many of Prouvé's compositions from this time, for example in the striking 'Femme au bouclier' from 1885 (fig. 1) which was exhibited in last year's Juana Romani exhibition at the Musée Roybet.¹ In both the painting and the present work we see the young Romani, with her dimpled chin and over-swept cascade of hair, on the cusp of her own artistic success. In looking at these images one can understand Georges Derville's description of her as an 'Empress from the Byzantine period, with hair that flows over her forehead, bathing it in a golden glow'.²

Born in Velletri, Romani moved to Paris with her family as a young girl. Her first artistic encounters were as a model. Initially spotted by Alexandre Falguière, she went on to pose for Prouvé, Jean-Jacques Henner and Ferdinand Roybet (fig. 2). At the age of nineteen Romani began her training with Henner, before entering the studio of Roybet, later becoming his mistress. Romani's talent and individuality, apparent in her distinctive and detailed portraits and studies of female mythological and biblical figures (fig. 3), earned her fame and Salon success. She exhibited at the Salon from 1888 until 1904 and earned a silver medal at the Exposition Universelle of 1889. Tragically, her artistic career was curtailed when hallucinations led to her confinement at a psychiatric hospital in 1906 and her subsequent mental decline meant that by the time of her death in 1923, Romani had been completely forgotten. Thankfully today she is well on her way to rehabilitation and the renown she deserves as an important female voice from the fin-de-siècle.

Prouvé was a multi-talented and prolific artist famous in his own lifetime for his Art-Nouveau creations in diverse media ranging from painting, drawing, sculpture, engraving and illustration to metal-, wood- and glasswork. Studying first in his native Nancy and then in Paris under Alexandre Cabanel at the École des Beaux-Arts, he exhibited regularly at the Salon and also showed at two Expositions Universelles. He became the second president of the École de Nancy after the death of Émile Gallé in 1904 and maintained a lifelong affinity and connection with his hometown.

Prouvé's drawing was owned by the lawyer Charles Auzoux, an important and generous patron of the arts in late 19th-century France, who provided both financial and legal aid to several fin-de-siècle painters and sculptors. Closely connected with Jules Dalou, Jean-Baptiste Carpeaux, Auguste Rodin, Louis Anquetin and, of course, Prouvé, who he first met in 1880, Auzoux always kept his doors open to his artistic friends, providing them with a joyful place of exchange, as well as a refuge when needed.



Fig. 1 Victor Prouvé, *Femme au Bouclier* (Juana Romani), 1885, oil on canvas, 97 x 65 cm, Private Collection.

Fig. 2 Ferdinand Roybet *Portrait of Juana Romani*, c. 1890, oil on panel, 55 x 45 cm, Museo Nacional de Bellas Artes, Buenos Aires.

Fig. 3 Juana Romani, *La Fille de Théodora*, 1898, oil on panel, 81 x 64 cm, Private Collection.

1. *Juana Romani (1867-1923): modèle et peintre, un rêve d'absolu*, Musée Roybet Fould, Courbevoie 5 May – September 2021.

2. Georges Derville 'Mlle Juana Romani' in *Noël des Annales*, 15-20 December 1901, p. 30.

EUGENE DE BLAAS

(Albano 1843 – 1932 Venice)

Portrait of Paola de Blaas in a White Blouse

Signed lower right: *E de Blaas*
Inscribed upper right: *Blaas*
Black and white chalk on paper
50.6 x 35.4 cm. (20 x 14 in.)





This arresting image is undoubtedly the finest portrait drawing within the known oeuvre of the Italian artist Eugene de Blaas, notable for its scale and finish. De Blaas' elegant mastery is evident throughout, with the more rapidly executed white blouse and fashionable necktie standing in counterpoint to the acutely detailed head, built up with varying degrees of subtle shading and highlights. Also noteworthy is the use of chalk, unusual for de Blaas who invariably worked in watercolour, other than for his rapidly dashed-off preliminary studies.

Portraiture, in the strictest sense as opposed to the studies of generic Italian beauties for which the artist is best known (fig. 1), forms a small but important component within de Blaas' oeuvre. Clearly though it was not a significant source of income for the artist, as most of his portraits depict close family members.

The informality of the medium would suggest that this is also the case here and indeed the sitter is almost certainly the artist's wife Paola de Blaas, née Prina. In a watercolour of Paola from 1898, though the angle is quite different, we see the same aquiline nose, strong chin and narrow lips, crowned by a thick, wavy hair lifted into a chignon (fig. 2). These features also closely accord with a photograph of Paola from about 1875 (fig. 3). The present work likely dates to the late 1880s, when Paola, born in 1844, would have been in her early 40s.

Fig. 1 Eugene de Blaas, *Contemplation*, 1893, oil on canvas, 55 x 35 cm, Private Collection.

Fig. 2 Eugene de Blaas, *Portrait of Paola de Blaas*, 1898, watercolour, 28 x 21.5 cm, Private Collection.



Fig. 3 Photograph from 1875 of Paola and Agnese de Blaas.

Fig. 4 Gustav Klimt, *Portrait of a Woman*, c. 1890, charcoal and white chalk on paper, 44 x 32 cm, Private Collection.

Though rooted in the classical training de Blaas received from his father, this portrait is a world away from the soft and sweet academicism of his painted works. In technique and feel, it is reminiscent of the early graphic works of several Symbolist and Successionist artists north of the Alps, particularly from the German speaking world, such as Max Klinger, Franz von Stuck and Gustav Klimt (fig. 4). Perhaps this is not so surprising, given De Blaas' Austrian heritage and his continued links to Vienna through his brother Julius, a professor at the Academy and court painter to the Habsburgs.

Born in Albano near Rome to an Italian mother, Agnesina Auda, and a Tyrolean father, the successful painter Karl von Blaas, de Blaas grew up in affluence in Venice. De Blaas studied under his father and others at the Venetian Academy, winning numerous prizes. When time permitted, he would travel to Vienna to help his father on a suite of forty-two frescoes for the Arsenal, completed in 1872. In 1870 de Blaas married Paola Prina and her large private fortune, estimated at one and a half million francs by the artist, allowed the couple to live in some style, acquiring a palazzo in Venice. By this point de Blaas' career had taken off and he was successful in his own right, with an international clientele and exhibitions in Paris, Berlin, Munich, Brussels and London.

VIRGINIE DEMONT-BRETON

(Courrières 1859 – 1935 Paris)

*Study of a Hand,
for the Painting 'Le Messie'*



Virginie Demont Breton

VB

*Etude pour le tableau
Le Messie*

Signed, monogrammed and titled lower right: *Virginie Demont-Breton / VDB / Etude pour le tableau / Le Messie*

Pencil on paper

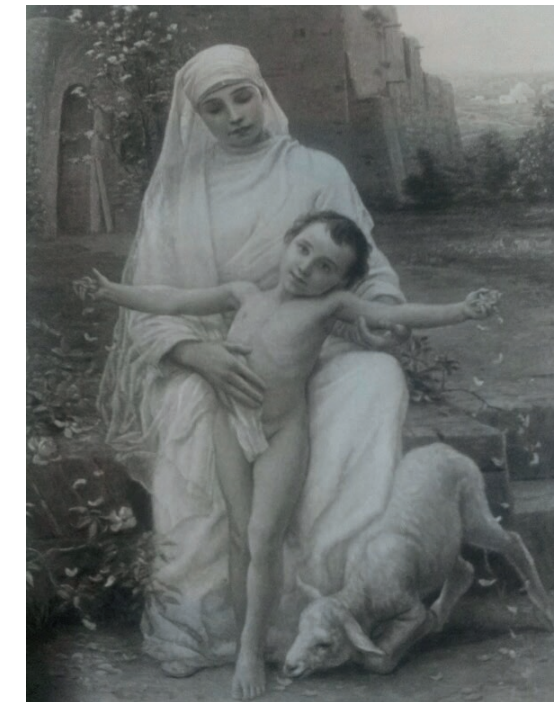
40.2 x 31.7 cm. (16 x 12 ½ in.)

An ardent advocate for women artists, Virginie Demont-Breton grew up around painting. Her father Jules Breton and her uncle Émile Breton were both celebrated landscape painters and encouraged Demont-Breton to pursue an artistic career from an early age. A precocious talent, Demont-Breton had her first work accepted by the Salon in 1879 at the age of nineteen, the first significant step in a highly successful career marked by many official awards, recognitions and state purchases. Alongside exhibiting regularly at the Salon, Demont-Breton won a Gold Medal at the Amsterdam Exhibition of 1883, and again at the Expositions Universelles of 1889 and 1900. Demont-Breton served as President of the *Union of Women Painters and Sculptors* from 1895 to 1901 and in 1894 became only the second woman, after her mentor Rosa Bonheur, to be decorated with the Légion d'honneur. In 1913 she was elected to the Royal Academy of Fine Arts Antwerp.

This type of success, at the time usually reserved for male artists only, makes Demont-Breton an important and pioneering figure amongst the female artists of her day. Beyond this, her position as President of the *Union of Women Painters and Sculptors* enabled her to press the prestigious École des Beaux-Arts to open its doors to women and allow them to compete for the Prix de Rome. Demont-Breton was acutely aware of the prejudice suffered by women artists over the second half of the 19th century, writing in her essay *Le femme dans l'art* that:

*'When we say of a work of art, 'It's a woman's painting or sculpture,' by this we understand, 'It's a weak painting or a pretty sculpture'. And when we judge a serious work that emanated from a woman's mind and hands, we say: 'It's painted or sculpted like it came from a man.' These two statements are sufficient to prove, without need for further comment, that there is an initial bias against the art of women.'*¹

In 1880 Demont-Breton married the landscape artist Adrien Demont, like her a native of Northern France. Initially settling in the Parisian suburb of Montgeron, the couple soon moved to the little fishing community of Wissant on the Opale coast, where they oversaw the construction of the Tymphonium, a Neo-Egyptian villa. A group of young painters joined the couple, forming the Wissant School, active between 1890 and World War I. Early on in her career Demont-Breton had focussed mainly on portraits and maternal scenes. At Wissant, however, the local residents and fishermen, and their daily travails, became her main source of inspiration. (fig. 1).



The present work is a study for the left-hand of the Virgin Mary in a painting entitled *Le Messie*. The picture's present whereabouts is not known but the composition can be determined from an engraving dating to 1891 (fig. 2). This preparatory sheet, and the painting itself, must therefore date from this year, or perhaps a little before, and demonstrate Demont-Breton's continued interest at this time, just as she had moved to Wissant, in themes of maternity and femininity. Elegant in its simplicity, the study is evident of Demont-Breton's great skill as a draughtsman: the economical and selective lines used to create the form of the sleeve are juxtaposed beautifully with the deft use of shading which builds up the volume in the hand, the focal point of the composition.

Fig. 1 Virginie Demont-Breton, *Le Mousse*, oil on panel, 41 x 32 cm, Private Collection.

Fig. 2 Virginie Demont-Breton, *Le Messie*, engraving, Private Collection.

1. Virginie Demont-Breton, 'La femme dans l'art' in *Revue des revues*, 1 March 1896, p. 451.

HEINRICH SCHÜBELER

(Copenhagen 1865 – 1933)

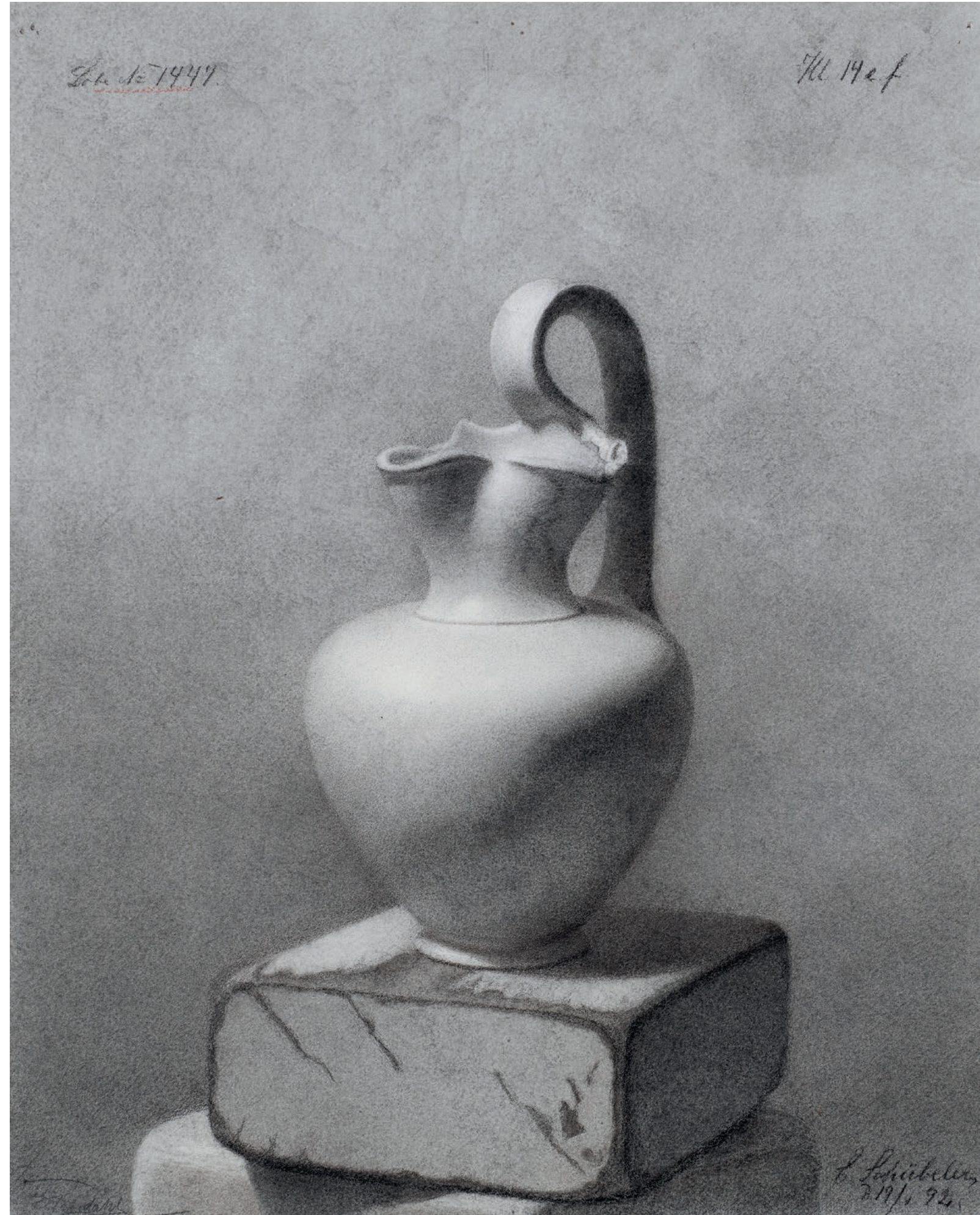
*An Academic Study
of the Effects of Light
and Shade on a Pitcher*

Signed lower right: *H Schübeler / D.19/1 92*

Inscribed lower left: *E. Rondahl*

Charcoal on paper

34.1 x 27.4 cm. (13 ½ x 10 ¾ in.)





Suffused with the quiet simplicity and sense of timelessness typical of Danish late 19th-century art, and most associated with Wilhelm Hammershøi, Heinrich Schübeler's study of the effects of light and shade on a pitcher dates to the 19th of January 1892, and was drawn in the classrooms of the Royal Danish Academy of Fine Arts in Copenhagen.

These charcoal studies of light effects on everyday objects and plaster casts after antique sculpture were a mainstay of the academic training received at the academy. Schübeler's pitcher, sitting on a solid block of wood, itself on a plinth, has been beautifully rendered, with the young artist demonstrating his command of volume and texture. Indeed, the drawing has been approved by Emmery Rondahl, a professor at the academy, who signed his imprimatur at the lower left. He himself executed these types of studies whilst a student at the academy a couple of decades before (fig. 1), as did Hammershøi in the early 1880s (fig. 2).

Entirely forgotten today, and leaving scant biographical information, Schübeler was principally active as a painter of interiors, undertaking some of the major decorative projects of his time, including work at the Glyptotek, Christiansborg Palace and the Kristussalen at the Thorvaldsen Museum. Schübeler was also an accomplished easel painter, focussing primarily on Danish and Italian landscapes and seascapes.

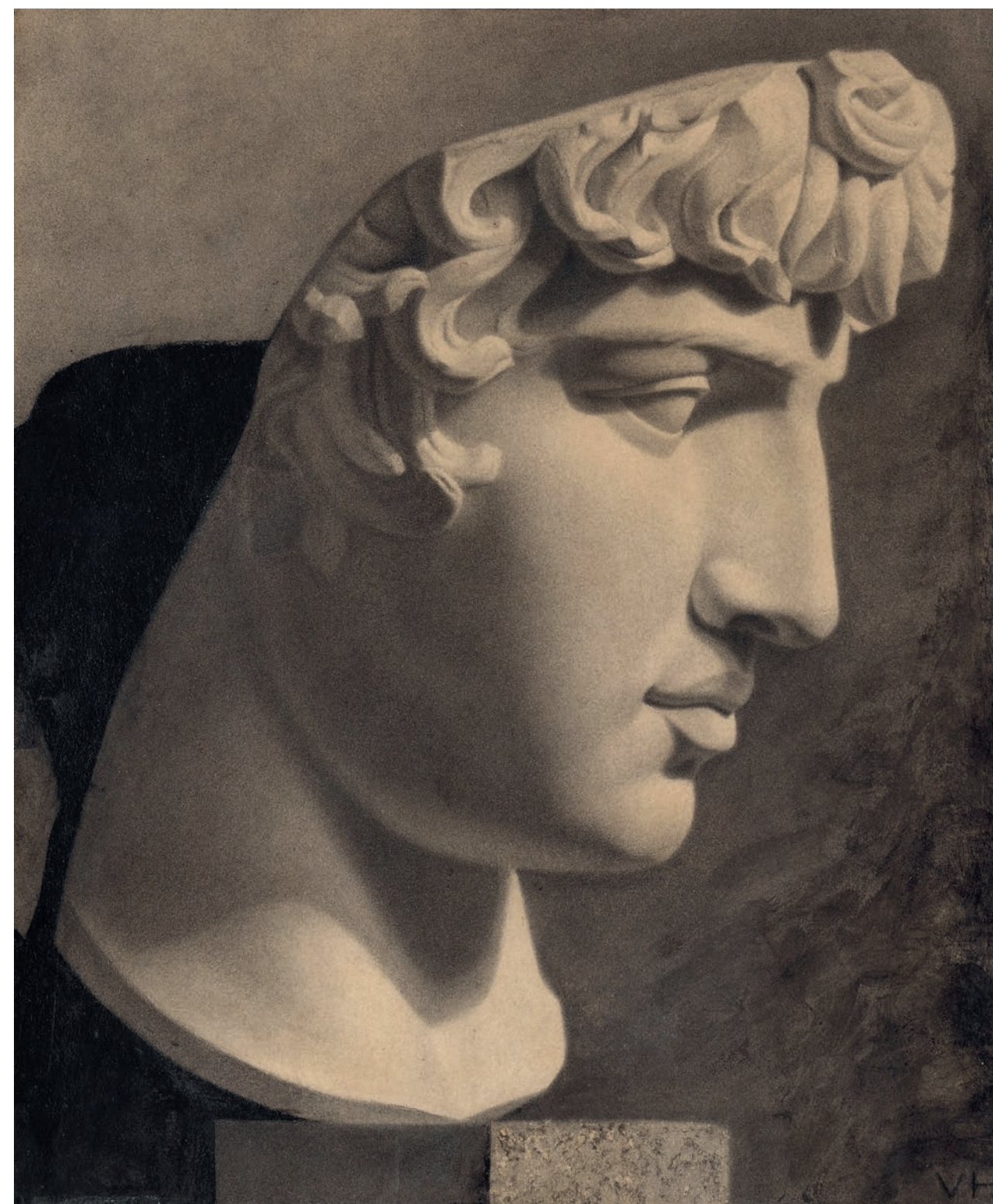


Fig. 1 Emmery Rondahl, *Study of a Plaster Cast of an Architectural Fragment*, c.1875-1878, charcoal on paper, 36 x 35.5 cm, Private Collection.

Fig. 2 Wilhelm Hammershøi, *Study of a Bust of Antinous*, c.1879-1884, charcoal on paper, 48 x 40 cm, Private Collection.

ALBERT BECK WENZELL

(Detroit 1864 – 1917 New Jersey)

An Afternoon in Hyde Park, London

Signed and dated (lower left): *A. Wenzell 99*
Gouache, watercolour and oil on paper, laid down
86.36 x 110.49 cm. (34 x 43 1/2 in.)

PROVENANCE

With Maxwell Galleries, San Francisco, California (label verso, upper right corner);
Private collection, Europe.

LITERATURE

Engraved for *Collier's Weekly*, vol. 24, no. 4, publ. P. F. Collier and Son, New York, 28 October 1899.



The present work is an elegant example of Albert Beck Wenzell's genre scenes, which successfully capture the feel of day-to-day life during the Belle Époque. The central group of figures are shown seated in Hyde Park, London, looking out onto a road that is populated by horse-drawn carriages just visible in the upper right corner. The sophisticated clothing donned by the men and women alike speaks to their social standing; indeed, the lady sat furthest to the right wearing a long black gown has been compared to Queen Victoria on the basis of physiological similarities.

Wenzell's exclusive use of shades of black and white paint to build up the composition, interspersed only by glimpses of the bare paper support beneath, was quite typical within his *oeuvre*. Works with comparable colouring include "*Why were you so cross to your husband at breakfast?...*" (fig. 1), in the Delaware Museum of Art, and *Matchmaking* (fig. 2), from the collection of the Fine Arts Museums of San Francisco, which was executed in 1899, the same year as the present painting. Though Wenzell likely opted for this colour palette so frequently on account of his occupation as an illustrator (who liked to imagine his sketches in print), the monochrome tones nonetheless heighten the romanticism of each scene.

Wenzell was born in Detroit, Michigan, where his early interest in art was encouraged by his prosperous family. His parents funded a seven year European course of study, with Wenzell beginning his formal art education in Munich before enrolling at the Académie Julian, Paris, where he trained under Gustave Boulanger and Jules Joseph Lefebvre. Wenzell hoped to specialise in portraiture and landscape painting and, upon graduation, was invited by his fellow-American William Meritt Chase (1849 – 1916) to assist in assessing Chase's students' work. Evidently Wenzell did not take to this occupation, however, leaving the post after just three months. He was similarly disheartened when, despite his fine education, he found few patrons for portraiture in Detroit.

Wenzell thus moved to New York in search of work as a commercial illustrator, and was soon taken on by *Life* magazine. The publication's main focus at that time was the mores and foibles of the affluent middle and upper classes. Wenzell swiftly displayed a great affinity for such subjects, depicting the lavish interiors, apparel, and general opulence of *fin de siècle* New York more convincingly than most of his competitors.



His works recall, in this regard, those of the earlier German artist Adolph Menzel (1815 – 1905), who portrayed densely-peopled interior scenes, grand balls and open-air cafes in a manner that reflected the swagger and punch-drunk profligacy of the upper echelons of society during that time. Wenzell's pictures were sought after by the public and other magazines began to vie for his talents, including *Harper's Monthly*, *Scribner's*, *Truth*, *Metropolitan*, *Collier's Weekly* (fig. 3), and *The Saturday Evening Post*, as well as publications in continental Europe, including the prestigious German satirical magazine *Die Fliegende Blätter*.

Wenzell's career truly took off in his thirties: two large volumes of his illustrations were published by *Collier's*: *The Passing Show* and *Vanity Fair* in 1896 and 1900 respectively. He was awarded medals in the 1901 Pan American Exposition in Buffalo, New York, and in 1904 at the Louisiana Purchase Centennial Exposition in St. Louis. He became one of the founding members of the Society of Illustrators in 1901, was elected its president the following year, and became a member of the Mural Painter's Association, having painted a celebrated large mural in 1903 for the New Amsterdam Theatre. Wenzell accompanied his weekly illustrations for magazines and journals with similar work for novels, foremost among them being Edith Wharton's best-selling *The House of Mirth* (1905), which had first been serialized that year to great acclaim in *Scribner's Magazine*. By the end of his career, Wenzell's iconic female figures and heroines came to be called 'Wenzell's Girls', instantly recognisable for their fashionable attire, glamour and coquettish air.

Fig. 1 Albert Beck Wenzell, "*Why were you so cross to your husband at breakfast?...*", 1892, gouache and watercolour on paper, 71 x 56 cm, Delaware Art Museum.

Fig. 2 Albert Beck Wenzell, *Matchmaking*, 1899, gouache and watercolour on paper, 92 x 77.5 cm, Achenbach Foundation, Fine Arts Museums of San Francisco.

Fig. 3 *An Afternoon in Hyde Park, London*, engraved for *Collier's Weekly*, vol. 24, no. 4, publ. P. F. Collier and Son, New York, 28 October 1899.

ERIC HENRI KENNINGTON

(London 1888 - Reading 1960)

Study of a Sleeping Figure



Signed on backing paper at lower right: *Eric H. Kennington*

Charcoal on paper

24.2 x 32.3 cm. (9 1/2 x 12 3/4 in.)



this sheet once belonged in a sketch book which Kennington must have carried around with him, at the ready to dash off at a moment's notice any appealing subject he came across. The subject, a sleeping male figure, prefigures Kennington's frequent depictions of soldiers at rest during the War (fig. 2), and the quiet intimacy on display is entirely in keeping with the atmosphere of these slightly later works from the trenches.

The son of a portrait and genre painter, Kennington studied at the Lambeth School of Art. With the outbreak of the First World War, the young artist immediately enlisted as a private in the 1st Battalion 13th London Regiment, also known as the 'Kensingtons'. Fighting in both Belgium and France, Kennington was badly wounded, thereby ending his military career. He worked on the *Kensingtons at Laventie* (fig. 3), one of the most distinguished and iconic wartime paintings by any British artist. An intensely autobiographical glimpse of life on the front line, the work was exhibited to great acclaim at the Goupil Galleries in 1916. He returned to the front on his own volition the same year, making a series of portrait drawings of French and British soldiers which were exhibited at the Goupil Galleries again in March 1917. Brought into the public consciousness, Kennington was made an Official War Artist, with the specific brief to make drawings of British infantrymen on the Western Front. As William Rothenstein remarked, 'no-one has so marked a gift as he for drawing and understanding the magnificence of the Tommy'.

We are grateful to Dr Jonathan Black, who has confirmed the attribution to Eric Henri Kennington and who has suggested an early date for the drawing.

Though undated, the present work is likely a rare pre-World War I sheet, executed soon after Kennington graduated from Lambeth Art School in 1908. He used the '*Eric H. Kennington*' signature most often from c. 1908 to 1916; when he became an official war artist for the Department of Information, from April 1917, he tended to sign his work '*EHK*'. Stylistically too, the drawing is in keeping with Kennington's early works (fig. 1), which are generally a little softer and more nuanced than the World War I drawings.

Kennington's skill as a draughtsman, perhaps the finest of his generation alongside Augustus John, is fully on display in the present work, where the charcoal is used to adroitly build up volumes and forms through shading and outlines of varying width and dynamism. The result is a work both beautiful and modern. As the serrated upper edge confirms,



Fig. 1 Eric Henri Kennington, *Portrait Study of a Young Woman*, chalk on paper, 29 x 23 cm, Private Collection.

Fig. 2 Eric Henri Kennington, *Infantryman Resting*, charcoal on paper, 54 x 37 cm, Imperial War Museum.

Fig. 3 Eric Henri Kennington, *The Kensingtons at Laventie*, oil on glass, 140 x 152 cm, Imperial War Museum.

LOUIS AGRICOL MONTAGNÉ

(Avignon 1879 – 1960 Paris)

*Head Study of an Algerian Tirailleur
and Senegalese Tirailleur*

*Head Study of a Senegalese Tirailleur and a Seated
Senegalese Tirailleur seen in Profile*

The first located, dated and signed: *Vézenay (?) Novembre – 1914 / - L. Montagné –*

The second located, dedicated, dated and signed:

Vézenay (?) Novembre – 1914 / au Lt. de Gramont / souvenir amical / - L. Montagné –

Pencil and watercolour on paper

Each 14.5 x 22 cm. (5 ¾ x 8 ½ in.)

PROVENANCE

Lieutenant de Gramont, by November 1914.





Executed on the battlefields of France during the first winter of World War I, Louis Agricol Montagné's two studies depict four *tirailleurs*, soldiers recruited from the French colonies. Captured by Montagné during a moment of respite, these character studies are a reminder of the crucial role played by colonial soldiers in the French Army from the outset of the Great War.



The Algerian *tirailleurs* (fig. 1), with their distinctive tasseled fez and blue jacket, were formed after the conquest of Algeria in 1830 and fought with distinction in many French 19th-century wars, notably in Crimea and the Franco-Prussian War of 1870-71. However, the scale of the First World War ensured that they were mobilised in greater numbers than ever before, with 190,000 Algerian *tirailleurs* sent to Europe between 1914 and 1918. Fighting in all the major campaigns of the War, including the Marne, Verdun and the Somme, 35,900 Algerian *tirailleurs* lost their lives over the course of four years. The soldier drawn by Montagné, as denoted by the blue tattoo in the centre of his forehead, is a Berber.

Formed in 1857, Senegalese *tirailleurs* (fig. 2) were initially recruited from Senegal and subsequently throughout West Africa and the sub-Saharan regions of the French Empire. Around 200,000 Senegalese *tirailleurs* fought in WWI, 135,000 of them on the European battlefields, with 30,000 dying in battle. Like their Algerian counterparts, the Senegalese *tirailleurs* fought in all the principal encounters and their high moral, maintained even in the face of heavy losses, was often noted. Upwards of 25,000 Senegalese and Algerian *tirailleurs* participated in the allied Occupation of the Rhineland after the war, which resulted in a sustained and racist propaganda campaign in the German press against the French use of colonial troops.

Studying in Paris under Fernand Cormon, Montagné started his career as a frescoist, working at the Gare du Lyon in 1900. He exhibited regularly at the Salon d'automne from 1901 and his success there gained the artist a travel scholarship in 1911. Montagné's role during the First World War is not well-known but he seemed to be active as an artist, as these studies and other sketches from the war confirm. Returning to his native Avignon in 1920, Montagné served as the director of the École des Beaux-Arts until 1928.

Fig. 1 Algerian *tirailleur*, Paris 1913.

Fig. 2 Paul Castelneau, Four Senegalese *tirailleurs*, Saint Ulrich, 16 June 1917.

ARMAND RASSENFOSSE

(Liège 1862 – 1934)

*Artibus et Pulebritudini
Vitam Impendere*

Signed, dated and dedicated lower edge:
à Paul Lambotte / amicus amico / très affectueux souvenir / Rassenfosse / 1928
Red ink and wash, with white highlights, on paper
45 x 32 cm. (17 ¾ x 12 ½ in.)

PROVENANCE

Paul Lambotte (1862 – 1939), Brussels, by 1928.



Artibus et Pulebritudini vitam impendere - an entirely appropriate maxim for the title of Armand Rassenfosse's gift to his friend Paul Lambotte, who, as the director-general of the Musée Royaux des Beaux-Arts, did indeed enjoy 'a life spent in Art and Beauty'. Rassenfosse's two Grecian figures, enveloped and connected by a swirl of white drapery, allegorise these dual and interlinked concepts. Drawn in 1928, Lambotte's sheet is a beautiful example of Rassenfosse's late style, which demonstrates a poised and classical elegance, almost verging on the Art Deco, quite far removed from the sensual Symbolism with which the artist made his name at the turn of the century. The two allegories, with their Olympian features, wavy locks and head bands, clearly derive from Hellenistic statuary (fig. 1).

Rassenfosse is perhaps one of the best kept secrets of the fin-de-siècle, very little-known outside of his native Belgium, languishing in the shadow of his great friend and countryman, the inimitable Symbolist innovator Félicien Rops. This is quite unfair, as Rassenfosse is at the very least the equal of Rops when it comes to pure graphic talent and, in his own way, arguably as original, developing his own deeply personal and



Fig. 1 Roman 1st century AD copy of a Greek 2nd BC work, marble, 30.6 cm, Metropolitan Museum of Art.

Fig. 2 Armand Rassenfosse, *Le Marchand des Masques*, 1917, oil on card, King Baudoin Foundation.



unconventional style. The two first met in 1886 when Rassenfosse, at the age of twenty-six and up to then largely self-taught, made his way to Paris to seek out Rops in his atelier. Though separated by thirty years, they maintained a close friendship until Rops' death in 1898, developing novel etching techniques together. In 1899 Rassenfosse realised his magnum opus, a series of drawings for Charles Baudelaire's *Les Fleurs du mal*, still considered a highlight in the field of book illustration.

In the illustrations for *Les Fleurs du mal*, and in his work in the 1890s more generally, the influence of Rops on Rassenfosse is undeniable. However, from the beginnings of the 20th century the younger artist began to move away from his compatriot, his forms becoming softer and developing a sort of sfumato which gives his compositions a dream-like ambiance. Though, like Rops, the driving force behind his work was always the representation of the female form, Rassenfosse's subject-matter started to diversify too from around this time, with his daring originality on view in works such as *Le Marchand des Masques* (fig. 2) from 1917, whose female figure provides a template for the left-hand allegory in the present work.

ERICH OHSER, called E.O. PLAUEN

(Vogtland 1903 – 1944 Berlin)

Portrait of Erich O'Krent



Pencil, wash and collage on paper
23.5 x 32 cm. (9 1/4 x 12 1/4 in.)

PROVENANCE
Francis Barillet, Paris.

Who is Erich O'Krent? With his gaunt features, elongated pipe and tilted homburg, he has the look of an overworked but astute detective from the closing years of the Weimar Republic, of a type made famous by Volker Kutscher's recent *Babylon Berlin* series. In fact, Erich O'Krent is almost certainly the alter-ego of the similarly overworked but astute journalist, poet, satirist and six times Nobel Prize nominee Erich Kästner (fig. 1). O'Krent and Kästner share not only the same Christian name but also close initials, as well as their very similar and distinctive features, even if these have been exaggerated by Erich Ohser in this satirical depiction (fig. 2). Furthermore, Kästner and Ohser visited Paris together in May of 1929: not only does the present work come from a Parisian collection but it was also acquired alongside a sketch by Ohser from 31st May 1929, which depicts a flower-seller in Gare du Nord and has 'Okrent' inscribed on the backing paper. Perhaps the guise of Erich O'Krent was humorously created by the two friends on this very trip.

Kästner and Ohser had met in Leipzig in the early 1920s whilst working on the local newspaper together, the *Neue Leipziger Zeitung*. Alongside their editor, Erich Knauf, they were known as the 'three Erichs', sharing a biting wit, modern sense of aesthetics and like-minded political ideologies. The publication of an erotic poem by Kästner, with illustrations by Ohser, led to the journalist's dismissal from the newspaper in 1927 and subsequent departure to Berlin, where he would be joined a year later by his two friends. These Berlin years, until the demise of the Weimar Republic in 1933, were extremely productive for Kästner, who published his best-known work in 1928, the massively popular children's book *Emil and the Detectives*, and wrote hundreds of poems and articles, often under pseudonyms.

As outspoken opponents of Nazism, the coming to power of Hitler in 1933 would make life extremely difficult for the 'three Erichs' and would eventually prove fatal for two of them. Knauf was arrested in 1934 after a negative review of *Carmen* at the German state opera angered Göring. Expelled from all professional associations, Knauf was interned for three months at Sachsenhausen concentration camp. Kästner, interrogated by the Gestapo several times, was expelled from the national writers' guild and his books, deemed contrary to the German spirit, were destroyed during the Nazi book burnings.



Fig. 1 Photograph of Erich Kästner, 1933.



Fig. 2 Photograph of Erich Ohser, 1943.

Ohser earned a particular enmity from the Nazis for his satirical depictions of Goebbels and Hitler, exposing their megalomania through effective caricature. Like his two friends, he was also banned from his profession and had to operate under the pseudonym E.O. Plauen (his initials and the town of his childhood). Between 1934 and 1937 Ohser created his beloved and internationally famous cartoon series *Father and Son* (fig. 3), a wordless and carefree narrative of a father and son grappling with everyday situations. Plauen was eventually arrested with Knauf in 1944 for expressing anti-Nazi opinions – an eavesdropping and Nazi-supporting neighbour, listening to their frequent and loud jokes at the expense of Hitler and Göring, had denounced the pair to the Gestapo. Ohser committed suicide the night before his trial and, attempting to mitigate the charges against Knauf, left a note in which he assumed all responsibility. This was to no avail as Knauf was sentenced to death the next day for 'undermining military moral' and 'denigrating the Führer' and was executed the following month.

The portrait of Erich O'Krent is a record of happier times and of a friendship between two men, and indeed a third, who used their acute wit to courageously satirise Nazism and who would pay the ultimate price. Kästner, outliving his friends by thirty years, said of Ohser: 'We're going to mourn him by celebrating his drawings'.¹ Indeed, Ohser (fig. 4), who left behind a wife and son, was a passionate and extremely talented graphic artist whose versatile skill spanned many techniques, styles and subjects and whose superb works continue to delight to this day.

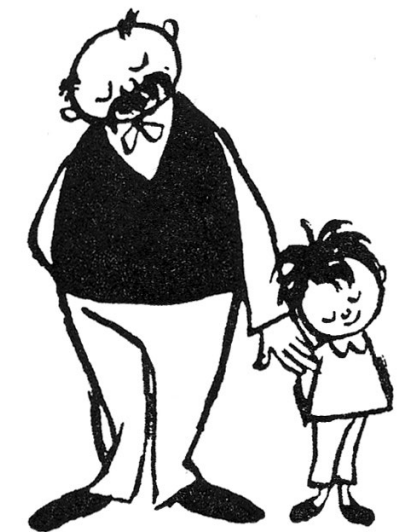


Fig. 3 Erich Ohser, illustration for *Father and Son*.

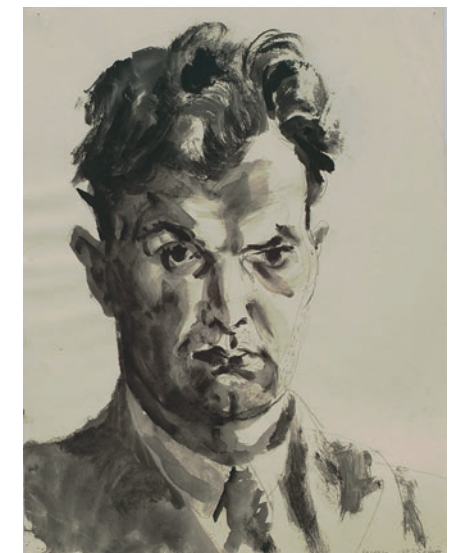


Fig. 4 Erich Ohser, Self-portrait, 1925, pen and ink on paper.

1. Eike Schulze, 'Beloved & Condemned: A Cartoonist in Nazi Germany' in *The New York Review*, 14 September 2017.

FRANK DOBSON, R.A.

(London 1886 – 1963)

*Head of a Girl,
probably Jacynthe Underwood*

Signed and dated lower right: *F DOBSON / 32*

Red chalk on paper

35.5 x 25.5 cm. (13 ¾ x 10 in.)

PROVENANCE

The Artist's Estate;

Gillian Jason Gallery.



Though long considered one of Britain's great 20th-century sculptors, Frank Dobson has to some extent been overshadowed by international titans such as Henry Moore and Barbara Hepworth. Yet in recent years the importance of his highly original vision has come to be increasingly recognised and lauded, with the strength and simplicity of his forms pleasing to the modern eye, as witnessed by the intense interest in Dobson's *Female Torso* (fig. 1) of 1926, which appeared on the market last year.

Like many sculptors, drawings were always a vital part of the creative process for Dobson. Though they hold their own as unique objects, they were not produced to stand alone: as Dobson himself explained in the late 1930s, 'my attitude to drawing has been governed by the fact that I was drawing to get information which would help me to make sculpture'.¹ When he later taught at the Royal College between 1946 and 1953, one of Dobson's students, John Bridgeman, recalled the sculptor's unique graphic approach: 'His method of drawing was interesting to watch, for the hand holding the conte would tremble like a butterfly and become strong and firm on reaching the paper'.²

The model in the present work is most likely Jacynthe Underwood, daughter of the author Eric Underwood, a friend of the artist. Her fashionable bob haircut and distinctive features accord very closely with a bust of Jacynthe from 1930 (fig. 2). Certainly there is a directness which would seem indicate a connection with the model: here, as with much of his best sculpture and graphic work, Dobson almost paradoxically balances monumentality with intimacy. In the spherical forms one might detect a debt to Brancusi (fig. 3), who was a friend of Dobson. The solidity of the head may also reflect the sculptor's keen interest in Picasso's relatively recent neo-classical portraits, which had greatly impressed Dobson when he visited Paul Rosenberg's gallery in Paris a few years before. Less tangible perhaps, and looking back to the more distant past, one might detect the stylised and oval forms of Francesco Laurana (fig. 4).

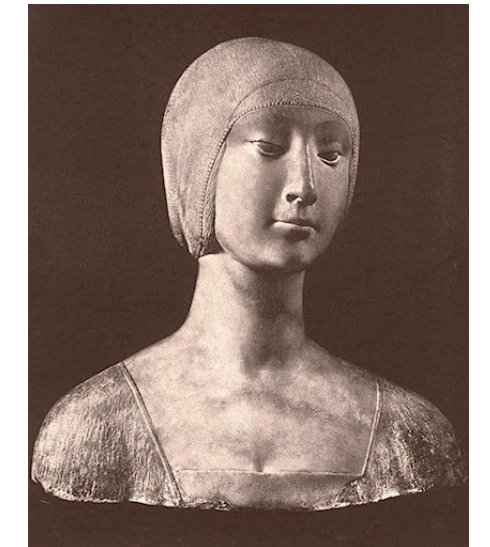
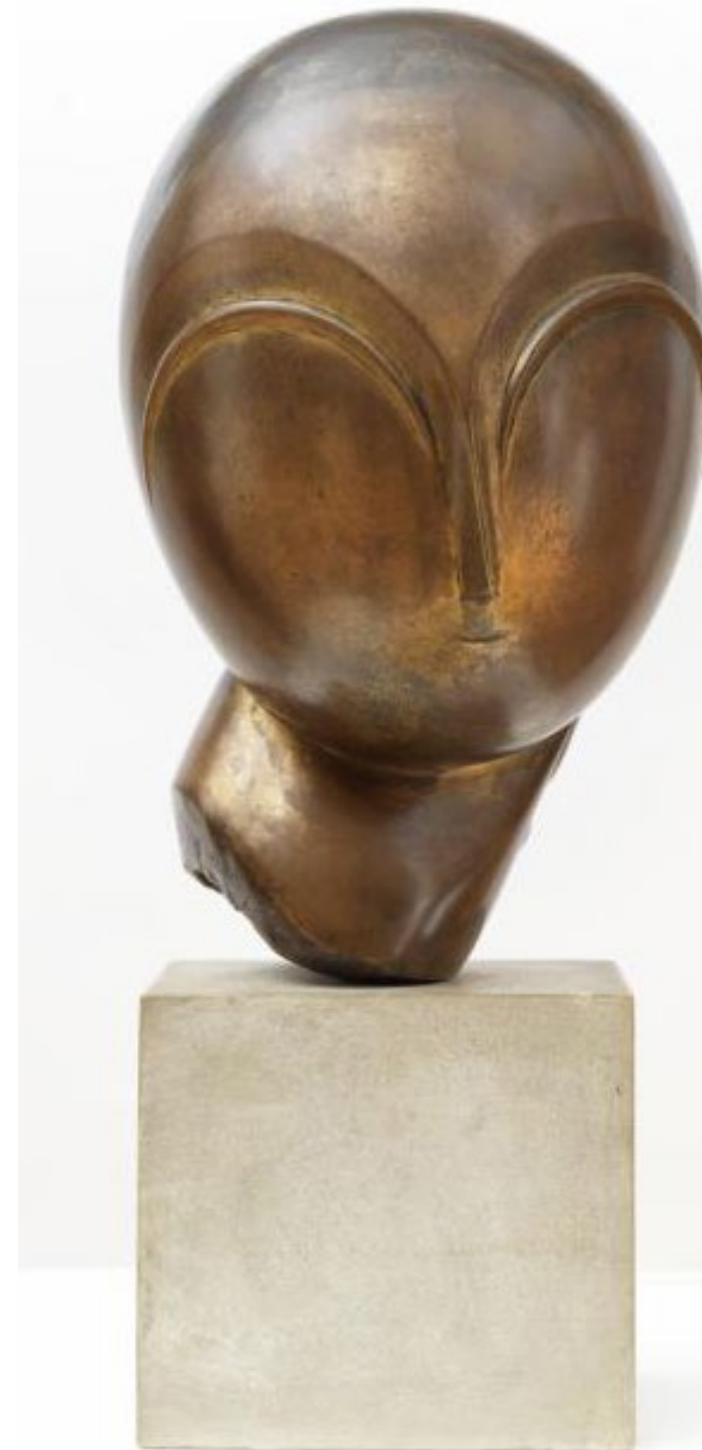


Fig. 1 Frank Dobson, *Torso*, 1926, carved sandstone, H 41 cm, Private Collection.

Fig. 2 Frank Dobson, *Jacynthe Underwood*, 1930, bronze, H 38 cm, Private Collection.

Fig. 3 Constantin Brancusi, *Danaïde*, c.1918, bronze on limestone base, H 40.5 cm, Tate, London.

Fig. 4 Francesco Laurana, *Bust of a Young Woman*, c. 1485-1500, marble, H 44 cm, Musée du Louvre, Paris.

1. Frank Dobson, 'Drawings for the Mural at the Canadian Pavilion' in *Empire Exhibition*, Glasgow, October – November 1938, n.p.
2. Letter to R. Hopper, April 1981.

ALBERT CHARLES DEQUENE

(Lille 1897 – 1973)

Portrait of a Tahitian
(Tane)

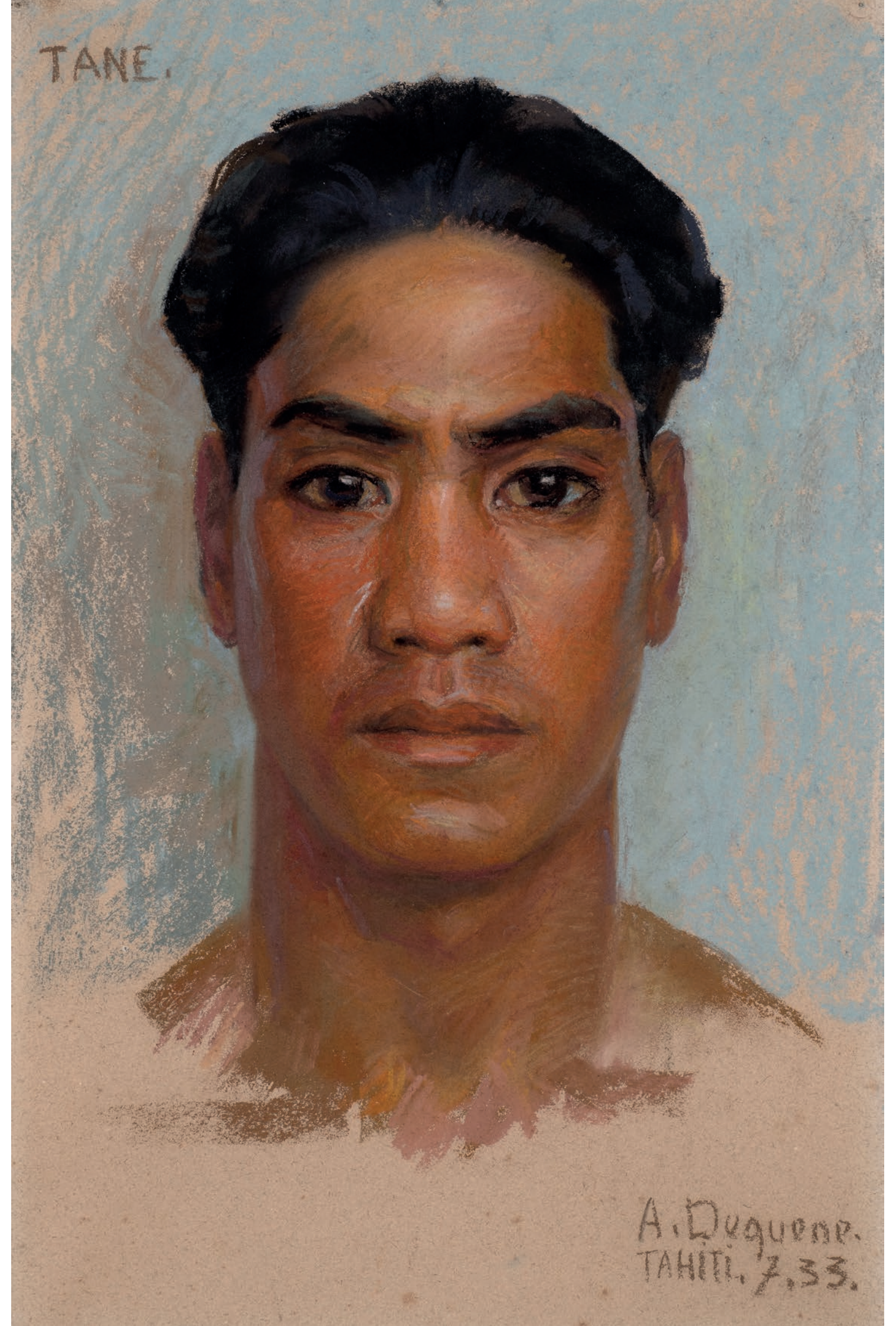
Signed, dated and located lower right: *A. Dequene / TAHITI. 7.33*

Pastel on paper

49.5 x 32.5 cm. (19 1/2 x 12 3/4 in.)

PROVENANCE

Bert Nordin, Antwerp.





Clearly possessed of an insatiable curiosity, Albert Charles Dequene took advantage of his fortune to be born in a period when long distance travel was becoming more accessible. Born in Lille in 1897, Dequene initially studied there before moving to Paris, where he enrolled at the *École des Beaux-Arts* under the tutelage of Fernand Cormon. A travel grant allowed the artist to spend five months in French Sudan, Upper-Volta, French Guinea and Senegal in 1932. The following year Dequene accompanied a French mission to Tahiti led by the parliamentarian Lionel des Tastes, taking twenty days to reach the island by way of New York and San Francisco.¹ Back in France, Dequene became professor of painting and drawing at the *Ecole des Beaux-Arts de Roubaix*, holding this position from 1936 to 1962. In between, he found the time to visit Morocco in 1946 and Madagascar in 1953.

When Dequene visited the island, Tahiti, today part of French Polynesia, a semi-autonomous French administrative region, had been a French protectorate for almost one hundred years. By the 1930s, discontent at French rule was rife amongst the islanders, who were by this time looking towards the USA for support. It was against this backdrop that Lionel des Tastes visited Tahiti, looking to instigate reforms, which culminated in 1946 with the granting of French citizenship to the French Polynesians, as well as the right to vote. The status of the islands also changed from that of colony to overseas territory.

Dequene's known Tahitian production consists of landscapes, Gauguinesque scenes of everyday life (fig. 1) and a series of bust-length portraits executed primarily in pastel (fig. 2). These latter are amongst the most original and interesting of the artist's Tahitian work, conveying a strong sense of character and individuality, with the names of the sitter marked at the upper left. The sitter in the present work, named Tane, appears to be young man in his twenties, though nothing else is known about him nor his relation to the artist. Dequene depicts the Tahitian face on, looking resolutely out at the viewer, his strong features offset by a light blue background.

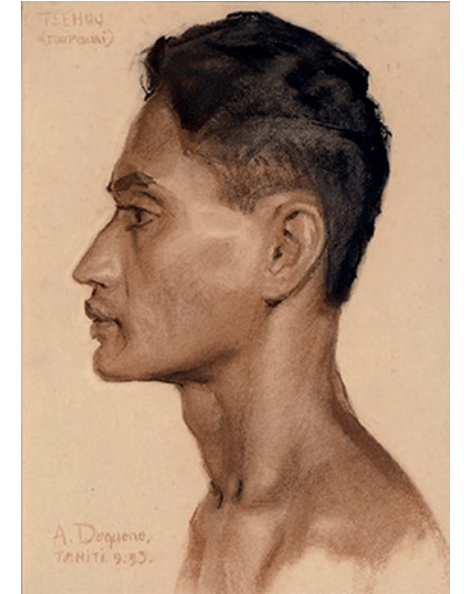


Fig. 1 Albert Charles Dequene, *Two Tahitians Sewing*, Gouache on Paper, 99 x 109 cm, Private Collection.

Fig. 2 Albert Charles Dequene, *Portrait of Teehuy (Toupouai)*, pastel on paper, 50 x 36 cm, Private Collection.

1. New York Times, Sunday 3 November 1933, p. 78.

MAGDA NACHMAN

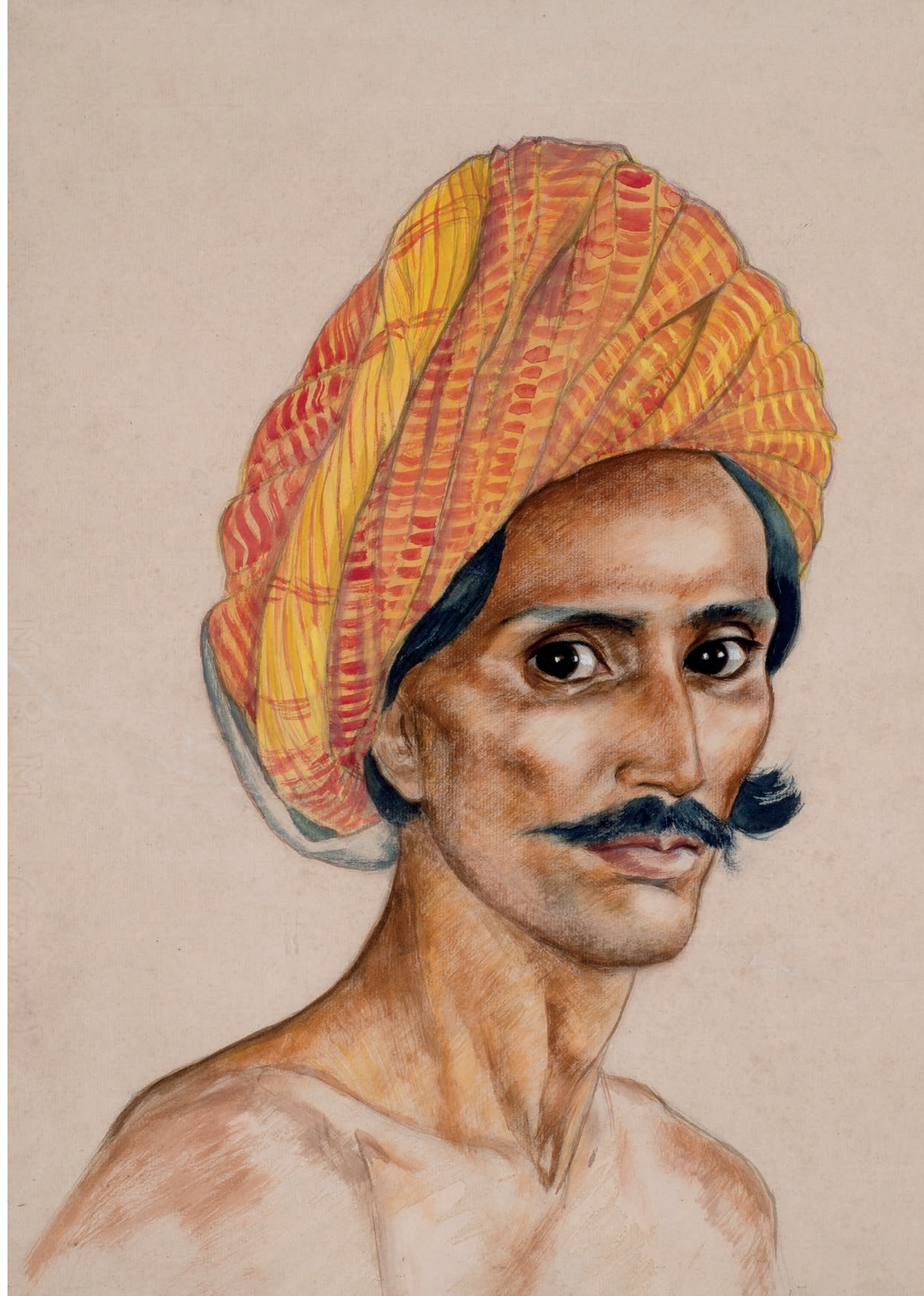
(St Petersburg 1889 – 1951 Bombay)

Portrait of a Man in a Turban

Old label on the reverse: *Magda Nachman / Bombay 1936*

Pastel and watercolour on paper

47.5 x 39 cm. (18 3/4 x 15 1/3 in.)



This arresting image of a delicately featured man in a turban is a rare work by the fascinating Magda Nachman (fig. 1). A Russian-born Jewish artist, Nachman occupied a front-row seat for some of the most earth-shattering events of the first half of the twentieth century. Her tumultuous life took her from Tsarist St Petersburg to Bolshevik Moscow, and then to Weimar Berlin, where the rise of Nazism led to her departure for Bombay with her Indian husband, the communist leader M.P.T. Acharya. Driven around the globe by the politics of her time, the indomitable Nachman is little-known today given that most of her works are largely inaccessible to the wider world, primarily housed in Russian state museums or in private, principally Indian, collections. This portrait, her earliest known Indian picture, represents the first time that a work by Nachman has appeared on the international market and it will hopefully go some way in introducing her life and work to the wider audience it deserves.



Nachman was born in July 1889 in Pavlovsk, a suburb of the Russian imperial capital St Petersburg, into a cultured and affluent family. Her father, Maximilian, was Jewish, originally from Riga. Antisemitism was rife in the Russian Empire of the late 19th century, with restrictive legislation adopted against the Jews. Despite quotas which restricted the number of Jews from specialising in law, Maximilian managed to graduate from the law faculty of St Petersburg University, thereby giving him the right to live in the capital. He worked as a legal advisor to the German embassy, as well as to the Nobel Brother's Petroleum Production Company. Nachman's mother, Klara von Roeder, was a Lutheran Baltic German from the minor nobility.

Nachman and her siblings were brought up in the Lutheran tradition, perhaps in part in recognition of the hostilities Jews faced at the time. After graduating in 1906 with high marks from the Annenschule, founded in 1736 to educate the children of the German population of the city, Nachman began attending classes at the Mutual Aid Society of Russian Artists. Here she met other aspiring artists who nicknamed the beautiful yet modest and unassuming young woman 'Her Quietness'. From 1907 to 1913 Nachman studied at the Zvantseva Art Academy (fig. 2), the most progressive art school in Russia at the time, which counted March Chagall amongst its alumni. Here Nachman took classes with Kuzma Petrov-Vokdkin, Mstislav Dobuzhinsky and Leon Bakst, with the latter two having a notable impact on the young artist's subsequent style.

Fig. 1, Magda Nachman, 1922.

Fig. 2, Magda Nachman (centre with bow tie) with other pupils at the Zvantseva academy, 1913.



Nachman started to exhibit regularly from 1910 onwards, first in St Petersburg and then in Moscow, moving there in 1916. However, a year later, the Russian Revolution and Civil War derailed her career and engendered great difficulties for the young artist. Being unable to support herself in Moscow, where there was no work, she spent several months with her sister near Vladimir, working as a bookkeeper in a forestry office, and covering railroad cars with propaganda posters. By 1919 she had moved to the village of Ust'-Dolyssy, working on stage and costume design for the Village People's Theatre, and painting portraits of the villagers in exchange for food. By the end of 1920 funding for the theatre had ended, and Nachman returned to Moscow.

The upheavals of the Revolution, the ruinous Soviet artistic policies and the destructions of World War II ensure that very little of Magda's work from her early years survive. The only known canvas from this time is *Peasant Woman* (fig. 3), a felicitous survival. Purchased by a collector in 1916, *Peasant Woman* entered the State Museum in Kazan in 1920, before being condemned twenty-six years later by the Soviet authorities as a product of formalism. Antithetical to the Russian people and to the



goals of Social Realism, the painting was thus ordered to be destroyed. Thankfully, one of Kazan's curators, Sagadar Ishmuratova, risking her freedom, rolled Nachman's canvas up, along with several other works, and hid them. In the 1960s, shortly before her death, she revealed what she had done to a young curator, who continued to keep them hidden until the collapse of the Soviet Union, and the dangers of harbouring forbidden art had passed.

Back in Moscow Nachman met M.P.T. Acharya, a prominent figure in the Indian national liberation movement, who had arrived in Bolshevik Russia searching for ideological partners to help in the struggle for Indian independence. They married in 1920, moving to Berlin two years later, a city which already had by then a substantial Russian emigré population of nearly 300,000, one-quarter of whom were Jewish. Nachman persevered with her artistic activities in Germany, having to support both herself and her husband, who by this point was under surveillance by the British intelligence service. He was considered by the British to be a dangerous Indian nationalist involved in subversive activities, although by this point Acharya, disillusioned with Soviet Russia, had transformed from a militant fighter to a pacifist and self-described anarchist.

Despite the continuing hardships, Nachman did manage to participate in a few group shows and undertake one successful solo exhibition in 1928, which was positively reviewed by the writer Vladimir Nabokov, who praised her use of colour. Nachman would befriend Nabokov and his wife Véra, portraying them in pastels a few years later. Beginning in 1928, Nachman produced illustrations for several issues of the *Jüdischer Jugenkalender* and indeed in Berlin she participated more actively in Jewish society than she had done in Russia, where she was little affected by her father's religion.

Fig. 3 Magda Nachman, *Peasant Woman*, 1916, oil on canvas, Kazan State Museum, Russia.

Fig. 4 Magda Nachman, *The Mirror*, oil on canvas, location unknown.

Fig. 5 Magda Nachman, *Two Men and a Young Boy*, 1945, oil on canvas, location unknown.

Following Hitler's appointment as Chancellor in 1933, Germany became unsafe for the half-Jewish artist and her dark-skinned Tamil husband, and they looked to flee Germany. In January of 1934 the couple received British passports, which enabled them to leave Berlin for Switzerland, where Nachman's older sister Adele lived with her family. The following year, Acharya was granted a disposition to return to British India, subject to his renunciation of subversive activities. This he agreed to, sailing from Genoa to Madras. Nachman remained in Switzerland for another year, before following her husband to India in 1936.

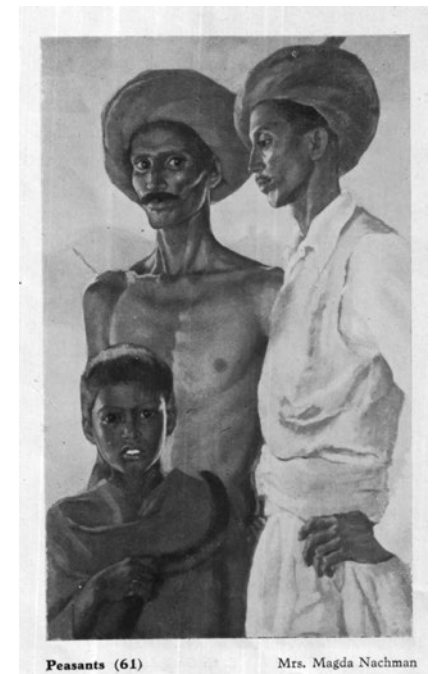
Nachman had left a difficult life in Europe for a difficult life in Bombay. According to a friend in India, the dancer Hilde Holger, 'Magda was poor her whole life and never earned enough to live on'.¹ Soon after arriving in Bombay, Nachman became a member of the Bombay Art Society (BAS) and began exhibiting regularly, up to her death in 1951, and it is through the black and white images of the BAS catalogues that much of Nachman's Indian work is known (fig. 4). A versatile artist, Nachman worked in oils, pastels, coloured pencil and charcoal, painting landscapes, still lifes and portraits, as well as designing theatre costumes. In her 15 years in India, Nachman left an important mark on the Bombay art scene, befriending and mentoring many young Indian artists. Although 'conservative in her own style of work, she welcomed and encouraged those who went in search of horizons new'.²

The present work is an excellent example of Nachman's portraiture and is the earliest known work from her Indian period, executed the year she arrived in Bombay. It's possible that the sitter was known to Nachman and may well be the figure at the left in a group portrait exhibited at the BAS in 1945 (fig. 5). Either way, the pastel is notable for both its quality and the striking features of the sitter, perhaps a labourer or a street vendor. As stated in the review of Nachman's posthumous exhibition of 1951, the artist, who had suffered from persecution herself, 'instinctively understood those who stand by the roadside when life passes by and she painted them not so much with pity but with a feeling for the tragic condition and dignity of the simple poor. Her sympathy with human nature made her a good observer of type and a portraitist of a very special humankind'.³

1. L. Bernstein, *Magda Nachman. An Artist in Exile*, Boston 2020, p. 205.

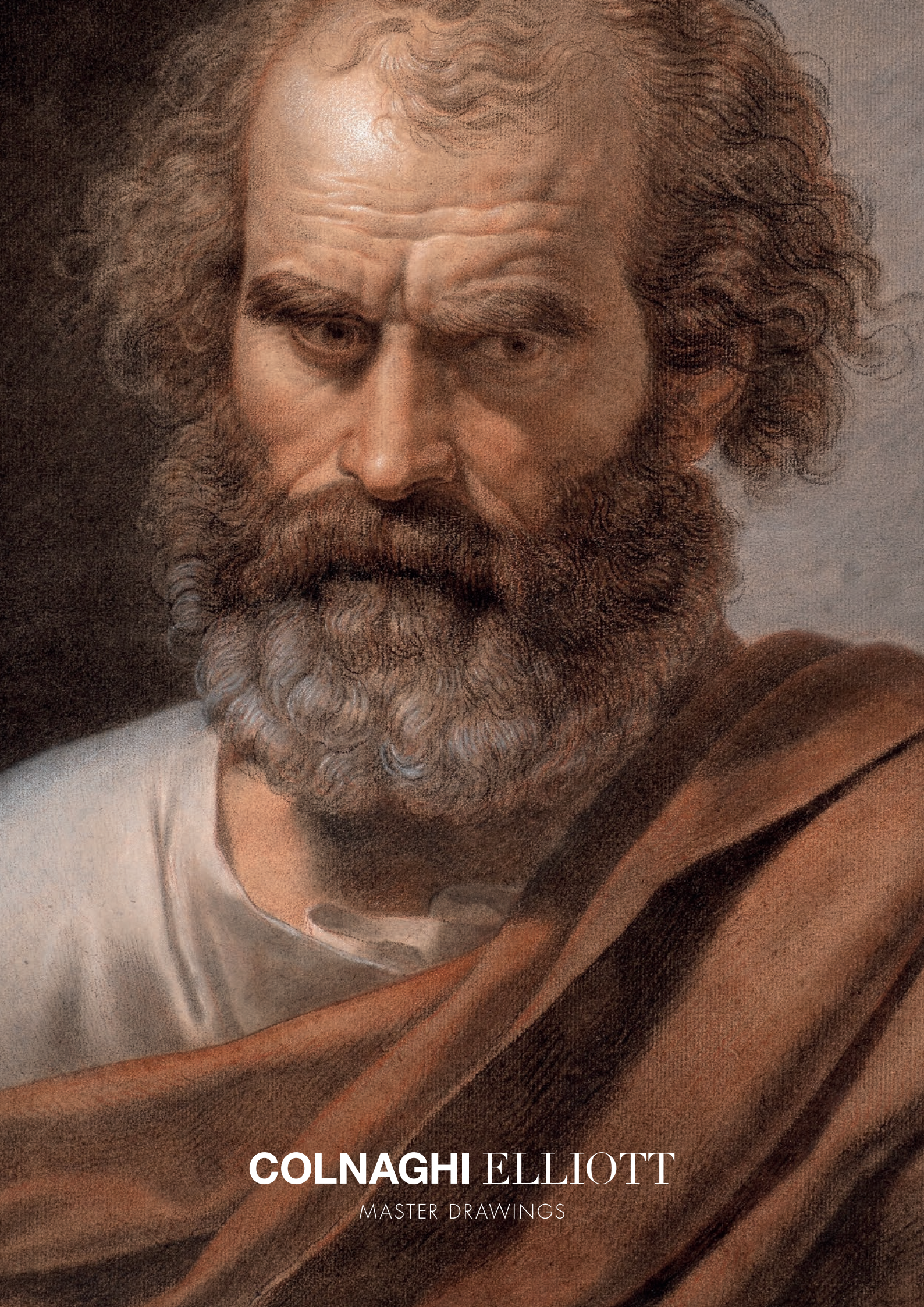
2. *The Times of India*, February 13, 1951.

3. *Ibid.*



COLNAGHI ELLIOTT

MASTER DRAWINGS



COLNAGHI ELLIOTT

MASTER DRAWINGS