



CATALOG A  
MARTIN DU LOUVRE / PARIS

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PARIS.

PAINTINGS, DRAWINGS, SCULPTURES.

Texts by David Le Louarn and John-Paul Bogart  
(with additional entries, courtesy of Jean-Roger Soubiran)

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# AFTER LEONHARD POSCH

1759-1831 | AUSTRIAN SCHOOL

**An Early Relief Bust of Wolfgang Amadeus Mozart in Profile, after a Medallion by Posch** (Original model, 1789)

Patinated plaster

Engraved inscriptions, under left shoulder in old German script: **Salzburg** and lower center: **Mozart**. Housed in a gilt, early XIXth century, **Ochsenaugen** frame.

Provenance: Private Collection, Vienna

18 x 15 cm (7 x 5,9 in)

Tyrolean born Leonhard Posch was a pupil of the court sculptor, Johann Baptist Hagenauer. He befriended Mozart. All three were living in Salzburg and under the employ of the city's Archbishop, Hieronymus Colloredo. The prelate, a famously odious taskmaster, made their lives unbearable. Mozart's dislike for his employer extended to the city itself. In a letter, he confessed: *"I hate Salzburg. It is not for me."* In another: *"You have to admit it: In Salzburg, there is not a penny's worth of stimulation. It is as if the audience consisted of nothing but tables and chairs. Salzburg is no place for my talent. There is nothing going on there musically. I do not wish to have anything further to do with Salzburg."* On the bright side, even unpleasantness can have its benefits. The hateful working conditions helped to consolidate friendships of long duration that Mozart maintained from his initial acquaintance until his death.

With time, the three men escaped their situation by moving to Vienna. Mozart, arrived in the city somewhat later than Hagenauer and his apprentice, Posch. The composer, profiting by the free-lance opportunities provided by theaters, concert halls, talented performers, sophisticated audiences, and lucrative private lessons to the nobility, enjoyed a new-found freedom. At the very top of the social ladder, the emperor could - and sometimes even *did* - commission operas. While Mozart's income was not steady, he was able to earn his living and support his family.

Due to a serious illness, Posch was obliged to give up

stone carving for less strenuous work. In so doing, he discovered his true vocation, the modeling of small portrait medallions in wax. He would become a fashionable portraitist of the Austrian bourgeoisie, and later, after moving to Berlin, of German society.

Posch is best remembered today for his fine portrait of Goethe, and above all, for his two wax reliefs of Mozart. Constanze Mozart, the composer's wife, considered the latter of these (the one to which the present plaster relief corresponds) and the late painting by Lange as the two best likenesses of her late husband. Up until the last war, the original belonged to the **Mozarteum** in Salzburg, but it is now missing. Posch used to sell replicas of his Mozart portrait in wax as well as in plaster, and the Mozarteum recently acquired a lifetime example with a bright blue background. Mozart's profile in the present example is ivory-colored, and the artful *trompe-l'oeil* background resembles serpentine.

Posch's oeuvre consists almost entirely of portrait medallions, in which a typically neo-classical stress on outlines is happily blended with rococo liveliness of modeling. He depicts the composer bust-length in right profile, wearing a queue wig, a jacket, a neckerchief and frill. In the biography of Mozart imagery, Posch's portraits date to 1788 (a red wax-relief) and to 1789 (a plaster relief, on which our example is based.) The authenticity of the images, among only a handful of confirmed period representations, makes them documents of extraordinary importance.



# ANTONIN-MARIE MOINE

1796-1849 ECOLE FRANÇAISE

## Three Medallions in Renaissance Taste, circa 1830

Patinated plaster covered with a gum-arabic varnish

### Profile Facing Right of a Bearded Man Wearing a Fraise

Irregular oval form, 9 x 8,2cm

Signed on the lower truncation: *Antonin Moine*.

Decorative monogram with two interlaced letters (*AM?*) impressed in the left surface.

Traces of a cord for hanging molded in the plaster of the upper verso.

### Profile Facing Left of a Woman Wearing a Fraise

Irregular oval form, 0,6 x 9cm

Partially visible inscription on the lower truncation « ..xx.. ».

Decorative monogram with two interlaced letters (*AM?*) impressed in the right surface.

Inscriptions in blue grease crayon on verso: « *3x* » / « *droit* ».

Traces of a cord for hanging molded in the plaster of the upper verso.

### Profile Facing Right of a Bearded Man Wearing a Fur Collar and Gold Chain.

Irregular oval form, 9 x 8,2cm.

Signed on the lower truncation: *Antonin Moine*.

Decorative monogram with two interlaced letters (*AM?*) impressed in the left surface.

Inscriptions in blue grease crayon on verso: “..roite”.

Traces of a cord for hanging molded in the plaster of the upper verso.

Antonin Moine was one of the brilliant talents of a star-crossed generation of French Romantic sculptors who, due to official indifference and lack of state commissions, could not manage to eke out a decent living. Unable to escape his helpless situation, he became morbidly depressed and committed suicide. The heartbreaking account of Moine's desperate circumstances and his gruesome end were recounted by Victor Hugo in the intimate journal, *Choses Vues*.

Moine's early notoriety was based on his plaster medallions, executed in Renaissance taste. The activity was in keeping with an international revival of interest in the historic past, and enthusiastically taken up by the French Romantics. Painters such as Fleury, Ingres and the Deveria brothers drew inspiration from the purity of Raphael with regard to their subject-matter, color palette, enameled surfaces

and delicacy of execution. The so-called Troubadour Period encompasses not only painting, but all the other branches of fine and decorative arts: literature, music, architecture and sculpture.

Moine's medallions were greatly admired by connoisseurs and highly sought-after. They were considered to be so convincing, that they were frequently mistaken for actual works from the Renaissance period. Despite their repute, however, very few of these fragile medallions have survived to the present day.

Two of them are held by the collection of the *Louvre* and another, by the *Musée Carnavalet*. The three medallions illustrated here, in perfect condition, are the best conserved known at present. They have been photographed for inclusion in a forthcoming catalogue raisonné of Antonin Moine's sculpture.



# DENIS FOYATIER

1878-1949 FRENCH SCHOOL

**Spartacus**, 1827

40cm Base 11x16cm

Sand cast bronze

Foyatier was born into a family of modest means (his father was a weaver and later a farmer at Bezin, a hamlet near Bussières, Loire). While enrolled in a design course in Lyons, he began producing religious figures. In 1817, he entered the Ecole Nationale des Beaux Arts in Paris. In 1819 he exhibited his first pieces and, aged 26, was awarded a scholarship for the French Academy in Rome at the Villa Médicis. He created the mold for his model of Spartacus there, and it is widely considered to be his masterpiece. A Royal Command of 1828 for a production of it in marble made him famous. Some of Foyatier's works have been lost; several were melted down during the Second World War.

The larger-than-life version of Spartacus (1827 and later, 1830) is currently conserved by the Musée du Louvre. It was intended to be part of an ensemble of eight statues for the *Allée des grands hommes* (The Avenue of Great Men) in the Jardin des Tuileries. The statue represents Spartacus breaking his chains. The marble was moved to the Louvre in 1877. Fanny Lewald intimated that Foyatier's Spartacus was modeled after the pianist and composer Franz Liszt. (Zwölf Bilder mach den Leben, p. 337).

Foyatier presented his work in plaster at the Salon of 1827. The catalogue describes it as follows: « *Spartacus, Thracian prince, having become a Roman slave, was condemned to undertake the vile profession of gladiator. Escaping from prison, he raised an army of dissidents and visited terror to the very walls of Rome. The prince is represented at the moment he has broken his chains.* »

The story of Spartacus is recounted by Plutarch in *Lives*, where he establishes parallels between famous Greeks and Romans. The vigor of its expression guaranteed the sculpture's immediate success. For some, it regenerated Classical sculpture, since it adhered to strict academic canons:

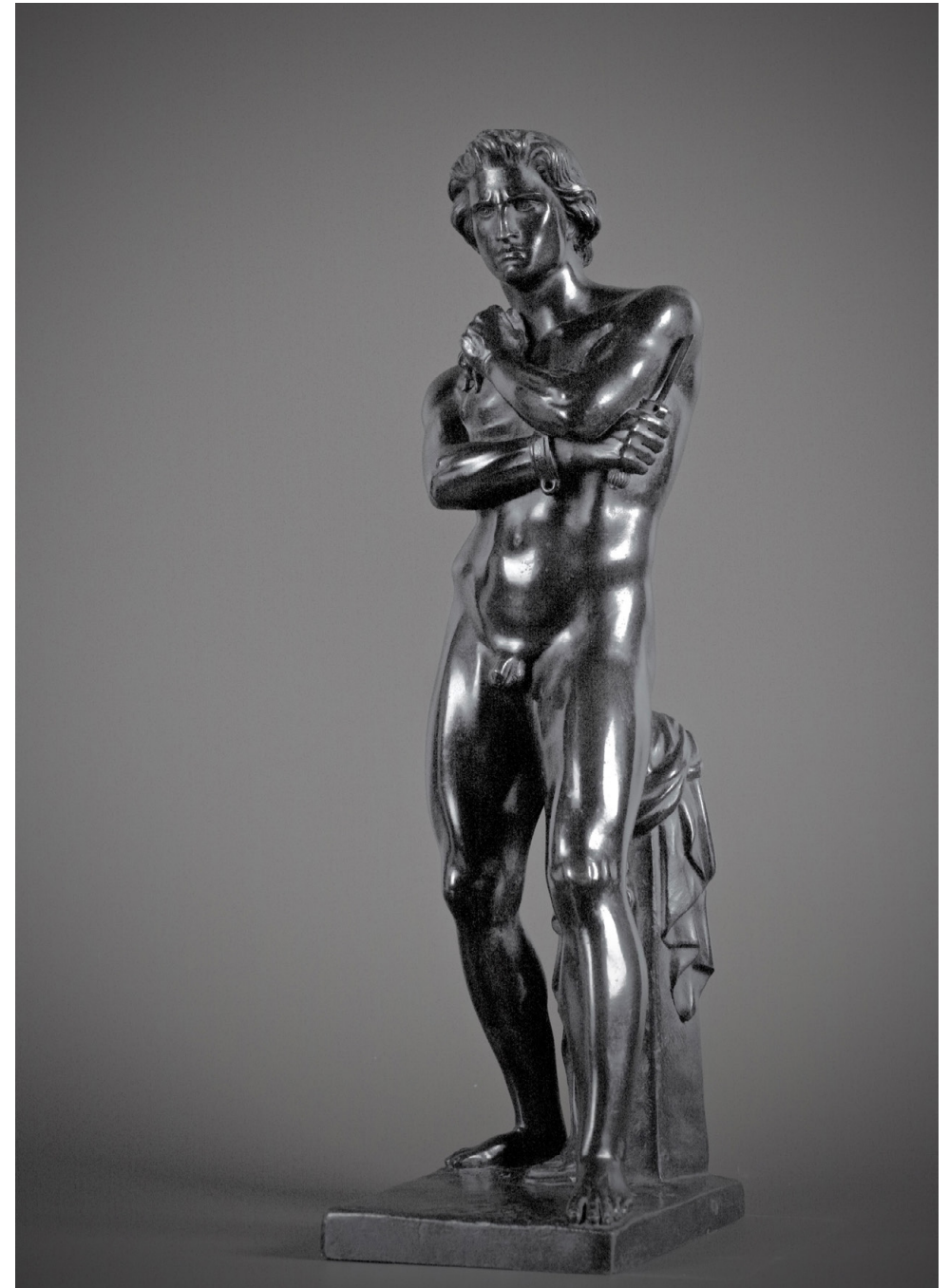
Spartacus is nude, an obligatory tradition in the

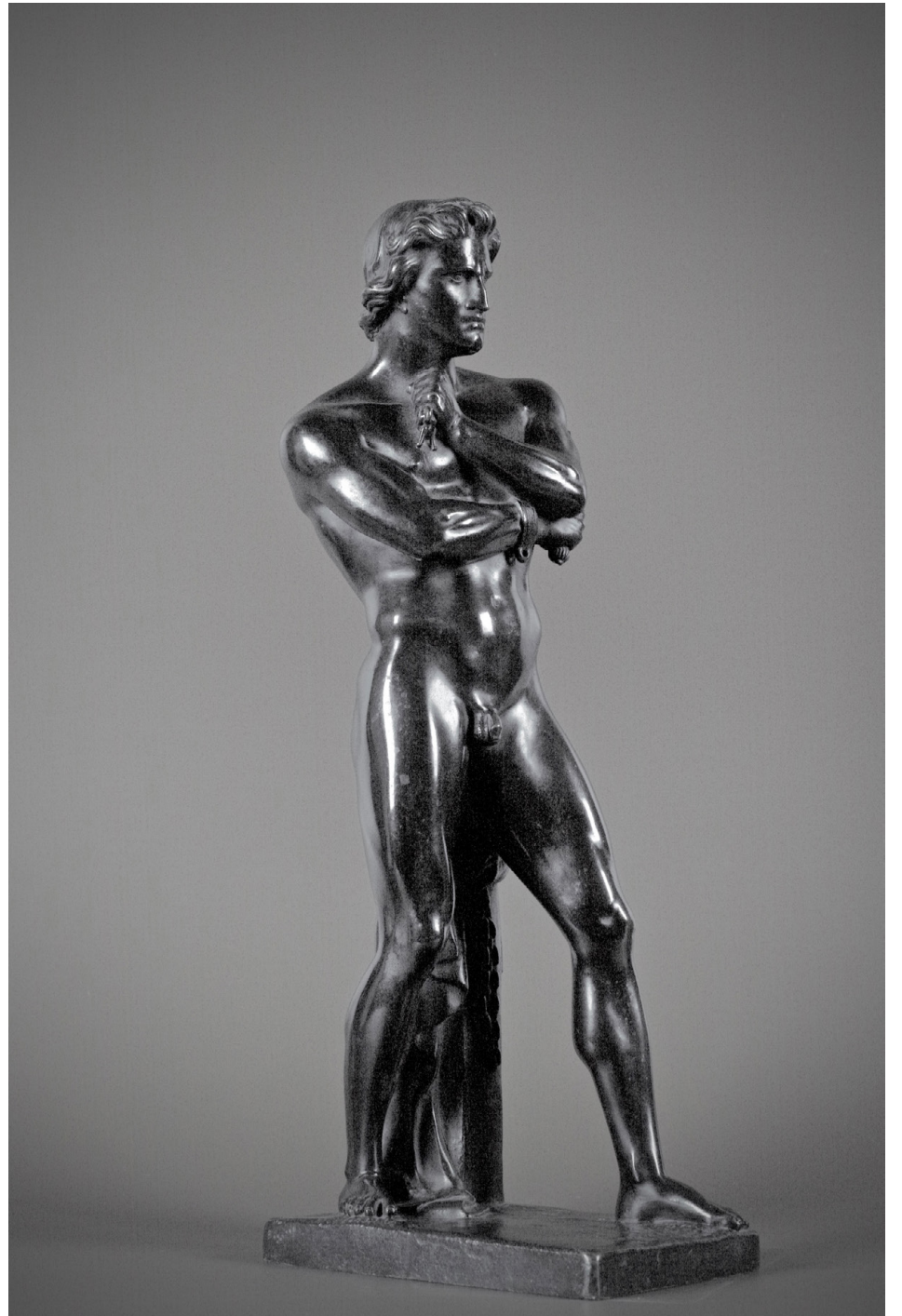
Romantic Period when representing heroes from antiquity. His imposing stature corresponds to the exigencies of *The Great Style*, which establishes a correlation between the dimensions of a statue and the impact it makes on the viewer. Foyatier's work is undoubtedly inspired by Canova, particularly the latter's *Demoxanos (Vatican Museum)*. It mirrors its pose and possesses the same, intense, mental and physical concentration. On the other hand, the expressive character of the protagonist, whose attitude is one of repressed fury, was a characteristic associated with Romantic subject matter.

The enormous success of the *Spartacus* was not only due to its excellence but to its theme. Spartacus is rare as a subject in sculpture. One saw in it a protest of the regime of Charles X, although this idea was far from the artist's original intentions. Foyatier executed the sculpture at the *Villa Médicis* in Rome, where he entertained peaceful and positive official relationships from 1822 to 1825. When he presented his sculpture at the Salon of 1827, he received a commission for a marble by royal decree. However, by the time the sculpture was completed, the *Trois Glorieuses* – the name given to the revolution of 1830 – had brought down the regime of Charles X. Foyatier seized the opportunity and modified the inscription on his *Spartacus*, changing the date of 1827 to read *July 29, 1830*. In so doing, he commemorated the last day of a popular uprising and drew parallels between recent political upheavals and the Thracian rebel's remarkable insurgency against the Roman Empire.

With an astute and timely sleight-of-hand, the sculptor not only updated the significance of his historically based work, but transformed it into a veritable Republican icon.

Excerpted from Jean-Roger Soubiran's book in preparation, *"Le nu masculin dans la collection Martin du Louvre"*. Translation: John-Paul Bogart © Copyright 2017. All rights reserved. Jean-Roger Soubiran is *Honorary Professor of Contemporary Art History at the University of Poitiers*. Former curator of the *Museums of Fine Arts of Cannes and Toulon*.





# JEAN-LÉON GÉRÔME

1824-1904 FRENCH SCHOOL

**Portrait of the Painter,  
Inventor, Journalist and  
Photographer  
Louis-Godefroy de Lucy de  
Fossarieu at Twenty-seven  
Years of Age, 1847**

Oil on canvas

Original stretcher. Inscription  
around perimeter of oval:  
**L.G. DE LUCY. 1847 / ANNO  
AETATIS SUAE XXVII px**  
(L.G. DE LUCY. 1847 /  
PICTURED AT TWENTY SEVEN  
YEARS OF AGE)

Old annotation in india ink on  
median stretcher bar:  
*Fossarieu par Gérôme*

Provenance: Collection of the  
sitter, Louis Godefroy de Lucy de  
Fossarieu. The Fossarieu family,  
by descent to the present day.  
56 x 47cm (re-lined).

Jean Léon Gérôme needs little introduction. As one of the glories of French, nineteenth century academic painting, his work is conserved in major museums and collections the world over.

The present portrait, by the twenty-seven year old artist, was executed in the year that Gérôme received official recognition at the Paris Salon for his painting, *The Cock Fight (Le Combat de Coqs, Orsay Museum)*, a masterpiece that catapulted him to artistic fame and established him as the head of the Neo-Grec Movement.

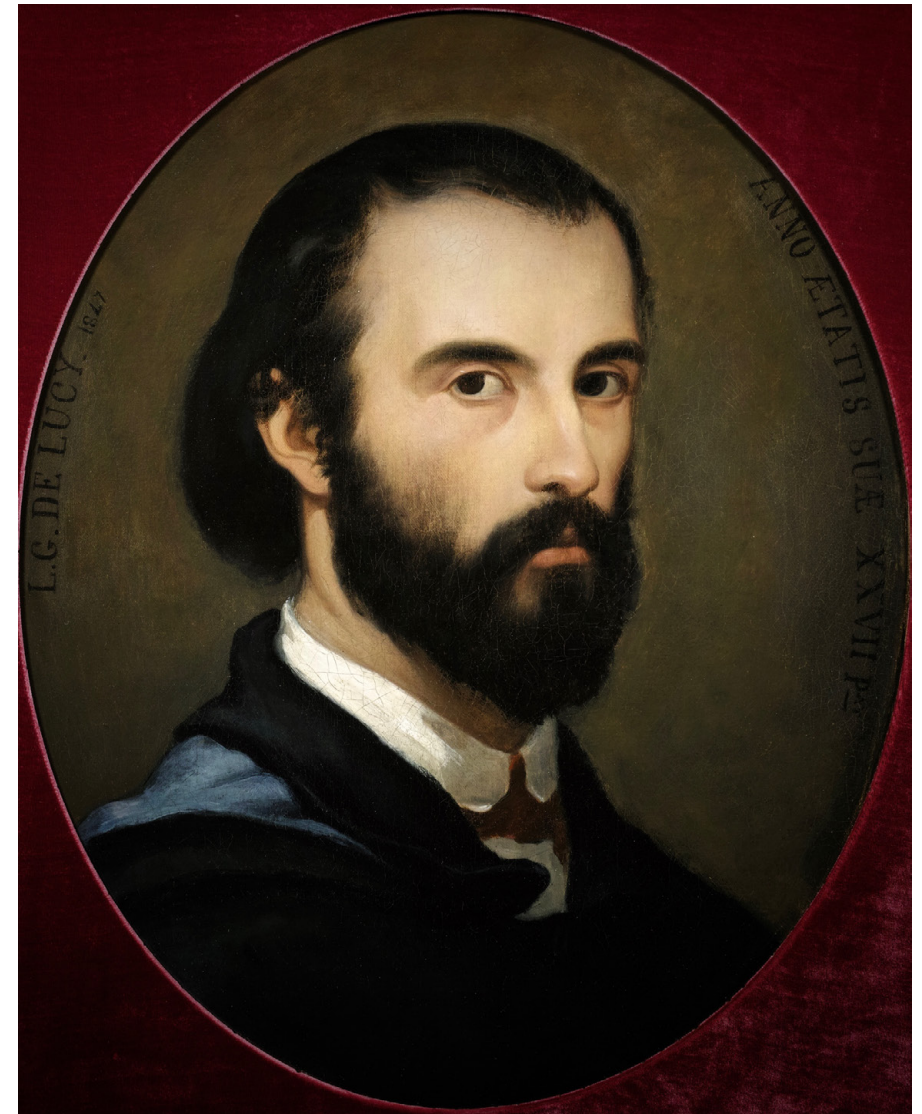
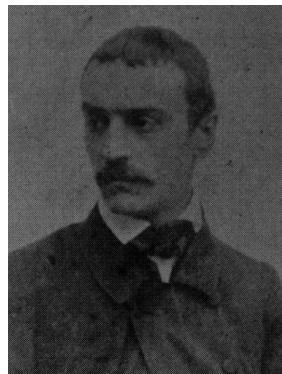
The subject of the portrait, the twenty-seven-year-old Louis Godefroy de Lucy de Fossarieu (1820 -1892), artist, photographer, inventor and political activist, was a personage of consequence. As the partitives in his name suggest, his family belonged to a wealthy, aristocratic class of French settlers in Martinique called the *Békés*. Sent by his parents to Paris as a young man, De Fossarieu received training as a painter in the atelier of Paul Delaroche. There he befriended fellow student, Gérôme. De Fossarieu possibly met up with Gérôme and Delaroche on their voyage through Italy a short time later, since he was residing in Rome at the time the two men were passing through. The early date of execution and the Latin inscription that encircles Gérôme's portrait may indicate such an encounter.

De Fossarieu eventually abandoned painting, in favor of photography. An early practitioner, he was among the first to document living animals at the *Jardin d'Acclimatation de Bois de Boulogne* – a risky

enterprise in that pioneering era, since the animals moved about freely in their enclosures and were a great deal faster than the slow emulsions that recorded them. De Fossarieu may well have shared his enthusiasm and knowledge with Gérôme, who employed photography as an aid in painting from his earliest days and who highly recommend its use to his pupils. In addition to photography, de Fossarieu found the time to explore other creative pursuits. He invented and patented a gas lantern and a telegraphic system. Politically active as a journalist and part of the abolitionist movement in Martinique, he also addressed the social injustices in his native land.

Gérôme's elegant portrait of de Fossarieu documents the handsome twenty-seven-year-old, whose penetrating gaze and serious mien give his features their uncommon intensity. As with many portraits of artists painted by fellow artists, the work may have been part of an exchange between the two colleagues.

A calotype in the museum in Vesoul, dating from the same era, is the earliest recorded photographic portrait of Gérôme. It was fastidiously conserved by the painter all his life and it may well be Fossarieu's work. Gérôme strikes a



similar pose, but faces three quarters left (the sitters in both images face each other.) His intense expression is similar to Fossarieu's and the neck-wear of both subjects is virtually identical. Where the painting is concerned, the inscription around its perimeter begins with the letters "L.G."; those of the sitter's first names (Louis-Godefroy) and the painter's last names

(Léon-Gérôme.) It was entirely in keeping with Gérôme's sense of humor (as with Schubert, who obliges musicians to cross and interlock arms during the coda of his four hand piano work, the Rondo in D major, D. 608: "*Notre amitié est invariable*") to put the initials in common to double use, an in-joke that underscored the artists' "*unwavering friendship*".

# FELIX-JOSEPH BARRIAS

1822-1907 FRENCH SCHOOL

## Scène de l'Agamemnon d'Eschyle (Scene from Aeschylus's Agamemnon), 1848

Barrias's Second Rome Consignment (envoi de Rome) from the Villa Médicis.

Oil on canvas.

Housed in a period frame, with the cartouche, « F. Barrias » affixed to the lower edge.

Provenance: private collection, Paris.

92 x 75 cm

The present painting will be included in the catalogue raisonné of Félix-Joseph Barrias's work in preparation by Marga Guëll.

Félix-Joseph was the son of a porcelain painter and brother to the sculptor, Louis-Ernest Barrias. A pupil at the *Ecole des Beaux-Arts* Paris he studied under Léon Cogniet. In 1844, he received the institution's highest honor, the *Rome Prize*, for *Cincinnatus Receiving Ambassadors from the Senate*. As part of the award, he was granted residence at the *Villa Médicis* for five years, from 1845 through 1849.

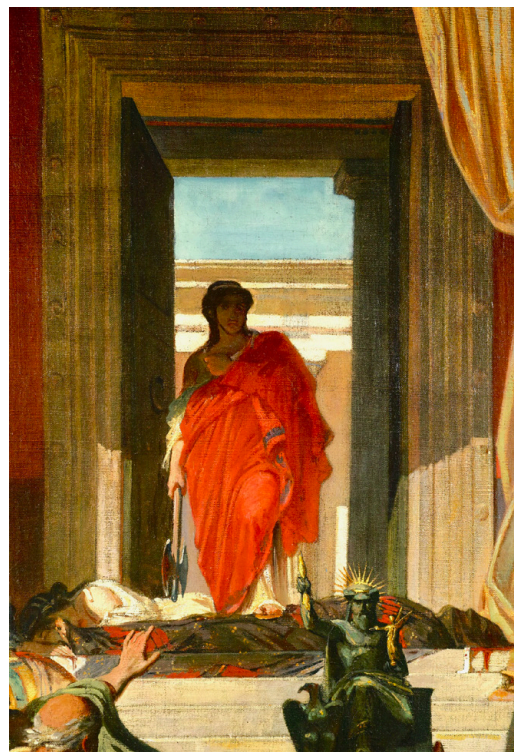
Félix-Joseph Barrias had a long and prestigious official career, receiving a first class medal at the *Salon of 1851*, the gold medal of the *Universal Exposition of Paris* in 1889, and for his paintings in the foyer of the *Paris Opera*. He became an officer of the *Legion of Honor* in 1897, and was teacher of Edgar Degas.

Barrias's scene depicts a high point of Greek Tragedy from the first play of *Aeschylus's Oresteia Trilogy*: the assassination of Agamemnon by his wife Klytemnestra. The hero's body, bathed in a pool of blood, lies at her feet, as does that of Cassandra. Klytemnestra, draped in a red garment, still wields the axe used to slaughter her victims. The crowd is in an uproar, and central figures pray at an altar erected to Zeus.

The work, an advanced sketch, was Barrias's Second Rome Consignment. While alluded to in documents, according to Marga Guëll (who is writing the catalogue raisonné), the present painting is “*forgotten and unknown*.” She continues to state that “*it is a remarkable composition, shedding light on the nature of Barrias's apprenticeship in Rome*.”

Madame Guëll draws comparisons between the Scene from Aeschylus's Agamemnon and the color-

scheme of *The Poor Imploring Saint Geneviève* (1873-1875) at the Church of the Trinity, Paris. She points out that “*The position of the bearded man, to the left, with a blue-green toga (arms outstretched, hands clenched, in a three-quarters position of torso and legs) can be related to a study in graphite for « Ophelia (Orsay Museum, RF 15086, recto).*” She also notes that “*the majestic and terrifying figure of Klytemnestra brings to mind Melpomene, for the destroyed ceiling of the Comédie Française (1858), and for which a study is conserved in the collection of the Musée des Beaux-Arts, Nancy.*”



# JULES – ELIE DELAUNAY

1828-1891 | ECOLE FRANÇAISE

Etude pour  
« Le Triomphe de David »,  
circa 1874

Pierre noire and white chalk on  
wove paper.

37.8x25.6 cm  
(14 7/8" x 9 7/8" in)

Certain works contribute to an evolving concept and they testify to precise moments in the process of creation, whereby an artist seeks to incorporate various drawings into a formal scheme. In this context, the nude is among the first links in the chain of composition, defined by Charles Blanc in his *Grammar in the Art of Drawing* as “*Ordering, that is to say the art of giving order to the elements of a painting, of arranging and combining them.*”

The present drawing is a preparatory study for *David Triomphant* (Musée des Beaux-Arts de Nantes.) One of Jules-Elie Delaunay's most renowned works, the painting was exhibited at the Salon of 1874 (Room 7, near *La Mort d'Abel* by Cabanel), later at the Universal *Exposition of 1878* and then at the *Centennial of 1889*. The work was caricatured - a tribute to its success - in *l'Illustration*, and reviewed by Paul Mantz, Louis Leroy, Arthur Duparc. It was judged “*declamatory*” by Ernest Duvergier de Hauranne, who admitted that the figure was “*firmly drawn*”, but “*with an angular and confined aspect*”, a criticism that was leveled in the past to Antonin Mercié's sculpture of *David* as well. The canon of the graceful adolescent was not favored by critics of the time, who preferred that a more virile athleticism incarnate France in its

*post-Franco-Prussian-War* vengeance mode. This was particularly Duvergier's case, since he was a deputy of the National Assembly.

Nonetheless, Marc de Montifaud praises the “*figure*” as “*a serious academy*”, “*a study that is both precise and compact in form*” and he finds that the background landscape is reminiscent of Gustave Moreau and Fromentin. For Louis Gonse, who published an autograph sketch of the work in the *Gazette des Beaux-Arts*, “*the David of Monsieur Delaunay, one of the most solid pillars of the contemporary school, demonstrates his habitual qualities of power and style.*”

Taking up the patriotic theme which was glorified by the plaster, and later the bronze by Antonin Mercié, Delaunay differentiates himself from the sculptor with the urchin-like impertinence of his model, an attitude which is chosen with some hesitation on the artist's part, as evidenced by the various drawings conserved by the museum in Nantes.

David's pose, full of energy and determination, has been finally decided upon in the present study, even if slight variations separate the present drawing, in pierre noire highlighted with chalk, from the Salon painting.



## REFERENCES

1. *Musée des Beaux-Arts de Nantes*, Jules-Elie Delaunay, 1828-1891, Exposition catalog, Nantes and Paris, 1988/89, p. 173 ill.
2. Excerpted from Jean-Roger Soubiran's book in preparation, “*Le nu masculin dans la collection Martin du Louvre*”. Translation: John-Paul Bogart © Copyright 2017. All rights reserved.
3. Jean-Roger Soubiran, *Honorary Professor of Contemporary Art History at the University of Poitiers*. Former curator of the *Museums of Fine Arts of Cannes and Toulon*.

# ANSELM FEUERBACH

1829-1880 GERMAN SCHOOL

## Jeune fille au ruisseau (Young Girl at a Stream),

circa 1852, 1853

Oil on canvas.

Illegible traces of an inscription,  
lower left.

Old annotation in sepia ink on  
rear stretcher bar: «*Esquisse de  
Feuerbach, élève de Couture /  
Jeune fille au ruisseau.*»

Provenance:  
1. Collection of Georges

Bertauts-Couture, grandson of  
Thomas Couture, Paris.  
2. Private collections, Paris.

41 x 33 cm

### Reproduced from Jürgen Ecker's certificate of authenticity:

The present oil study, executed with a first-rate technique, convinces by dint of its compositional structure, its lively freshness and spontaneity. It evidences Feuerbach's savoir-faire in the contemporary, progressive techniques of open-air painting, acquired during his Paris sojourn (November 1852 - May 1853) as a pupil of Thomas Couture, in his atelier on the rue Vintimille.

During this period, Anselm Feuerbach, practiced the application of color in a rapid, fluid, cursory manner, and he concentrated on working out a correspondence between light and shadow. In his dramatic presentation of light, the artist rhythmically distributes thick, nearly dry dabs of paint to the brightest zones. The folds of drapery, swiftly brushed, appear supple and lively.

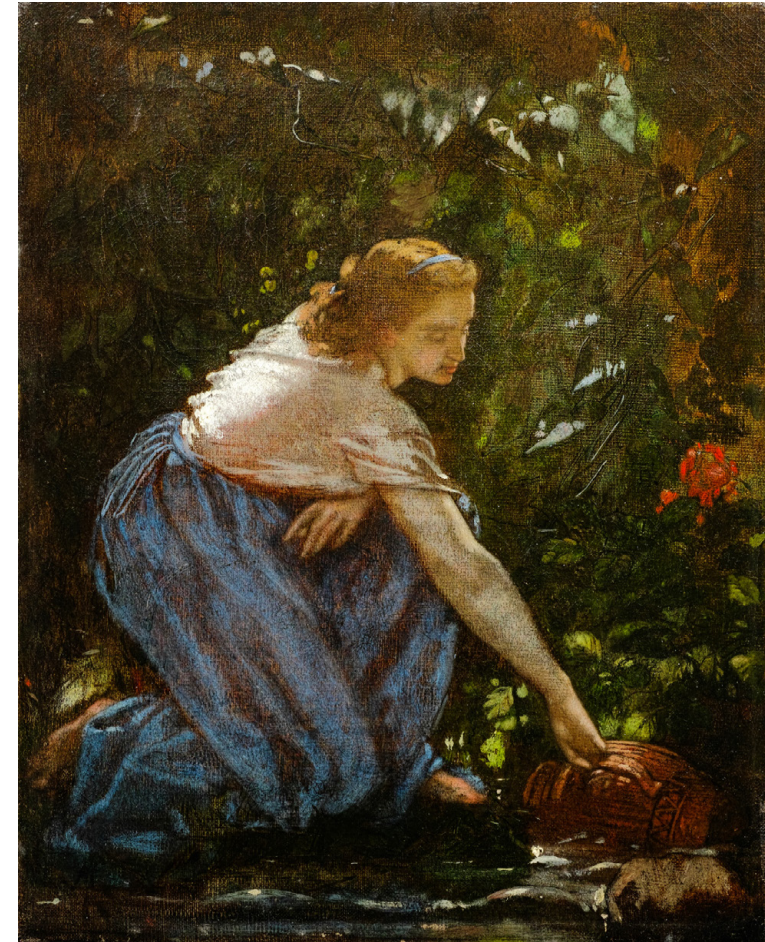
This previously unpublished painting, from the succession of Thomas Couture, may be ascribed to Anselm Feuerbach.

Similar works for comparison may be consulted in the following: Jürgen Ecker: *Anselm Feuerbach. Leben und Werk. Kritischer Katalog der Gemälde, Ölskizzen und Ölstudien*, München 1991, Kat. Nrn. 106 bis 159.

Bexbach, April 13, 2016.

Jürgen Ecker, Phd.

(note: Jürgen Ecker, expert for German Painting of the XIXth Century and author of Anselm Feuerbach's catalogue raisonné, is the internationally recognized authority on his work.)



# BASILE LEMEUNIER

1852-1922 FRENCH SCHOOL

<b>Mozart enfant, génie de la musique, dirige monsieur l'étourneau avec son arc (The Child Mozart, a Spirit of Music, Conducts the Starling with his bow),</b> May 1872.	Oil on canvas.	15 x 9 cm
	Signed lower right: Lemeunier. Old annotation in ink on the stretcher (in the artist's hand?): Mozart enfant, génie de la musique, dirigeant monsieur. l'étourneau avec son arc. Mai, 1872.	

Lemeunier was born in the small Normandy village of Antoigny, 40 km to the north east of Mayenne. As a young man he started by painting the walls of his parent's house before purportedly moving on to paint « all the walls of the village ». He was soon taking commissions for portraits from clients in Mayenne. His talents were recognized by the local authorities, who awarded him a two-year scholarship to pursue his studies in Paris. Once installed in the capital, Lemeunier entered the studio of the great military painter, Edouard Detaille, while also attending classes given by the painter, Amédée Hédin. By 1888, he was sending work to the Paris Salon and he continued to do so until the year preceding his death. Lemeunier's works received awards in 1891 and 1907 and also at the Expositions Universelles of 1889 and 1900. He became a close friend of Detaille and he also worked as studio assistant for the artist's major projects, such as the decoration of the Pantheon in Paris, squaring designs for transfer and collaborating with him in the execution of decorative friezes. Lemeunier's personal work consisted of portraits and scenes from contemporary life, including genre scenes and Paris street scenes.

The present composition is a youthful allegory by the artist. Miniature in format, precious and exquisitely rendered, it depicts the infant prodigy, Mozart, as a genie of music. In the pink of health, the child's nudity underscores innocence and close proximity to nature, while in marked contrast, his elaborate coiffure signifies rococo sophistication and civilization.

On May 27, 1784, Mozart purchased a starling (the common name for the European *Sturnus vulgaris*.) Three years later, he buried it with much ceremony. Heavily veiled mourners marched in a procession, sang hymns and listened to a graveside recitation

of the lengthy poem Mozart had composed for the occasion, excerpted below:

Ich wett, er ist schon oben,  
Um mich zu loben  
Für diesen Freundschaftsdienst  
Ohne Gewinnst.

I wager that he is already on high  
Praising me  
by friendly service  
Without pay.

Some scholars have found it astonishing that the death of a bird could be the genuine object of the composer's grief, and they cite another event in the same week as being the more likely cause for Mozart's funereal gestures: the death of his father, Leopold.

When Mozart purchased his starling, it was already able to whistle the principal theme of the final movement of his Piano concerto n° 17 (K.453). Probably a fast learner, it seems to have picked up the catchy tune from Mozart himself after an initial contact and possibly even a single hearing (as talented starlings are sometimes wont to do.) However, the bird altered the theme rhythmically, and it changed one of the notes, giving an amusing twist to the otherwise straightforward diatonic melody.

Eight days after Mozart's bird died, he completed *Ein musikalischer Spass (A Musical Joke*, K. 522), a piece consisting of abrupt cesurae and awkwardly disjointed phrases that are illogically joined together, all of which produce a curious comical effect. While the piece is most often interpreted as a satire of the musical conventions of the day and the talentless composers that slavishly adhered to them, it may also have served as a musical farewell - a requiem of sorts



- for Mozart's avian friend.

In Lemeunier's allegory, an eden of flowers accompanies the divine harmonies of Mozart's violin and the enthusiastic songbird that echoes them: a calla lily (purity and beauty), daisies (simplicity), grape

leaves (sensual pleasure, the Dionysian), anemones (eternal love) and orange nasturtia (the hero's flower.)

## REFERENCES

1. American Scientist: Mozart's Starling, Merideth West and Andrew P. King, March-April, 1990.

# HERMANN TORGGLER

1878 - 1939 AUSTRIAN SCHOOL

## Portrait of Johannes Brahms,

before 1939

Oil on panel.

Signed center left: H.TORGGLER.

50 x 37 cm

Provenance: Private collection,  
Vienna.

The painter Torggler studied at the Academy of Fine Arts in Munich under Wilhelm Diez and Gabriel von Hackl. At the outset, he was strongly influenced by the Portraiture of Franz von Lehnbach. In 1908, Torggler received a prize from the city of Graz and in the same year, he moved to Vienna. Shortly afterwards, he effected a journey to Paris, where he came into first-hand contact with French Symbolism. The voyage was instructive and it confirmed stylistic orientations that were exemplified by his series idealized portraits of famous writers and composers, **Shakespeare, Schiller, Wagner, Beethoven, Mozart and Schubert**, published as postcards by F. A. Ackermann in Munich.

During the First World War, Torggler was active as a war painter in the press corps, where he realized portraits of the military brass, several of which are in the Museum of the History of Man in Vienna.

Torggler's works, always of admirable artistic quality, were greatly admired by the bourgeoisie and upper classes. He executed portraits of the Princess Auersperg-Goldegg, Prince Hugo Werand Windisch-Graetz, the young Princesses Lotte and Netti von Fürstenberg-Donaueschingen, the Count Johann Albrecht von Mecklenburg, the General Franz Conrad von Hötzendorf, among many others.

Amazingly, while there are several photographs of Johannes Brahms, there are very few images drawn from life and no confirmed lifetime paintings, an extremely odd circumstance given the the

composer's enormous reputation.

The present panel is a version of Torggler's famous (and often reproduced) portrait of Brahms. It was published as a postcard by Ackermann, along with his series of composer portraits. These appeared in the first decade of the twentieth century. However, the undated Brahms portrait is a possible exception to the others (which are clearly posthumous, since the composers in question died before the artist's birth.)

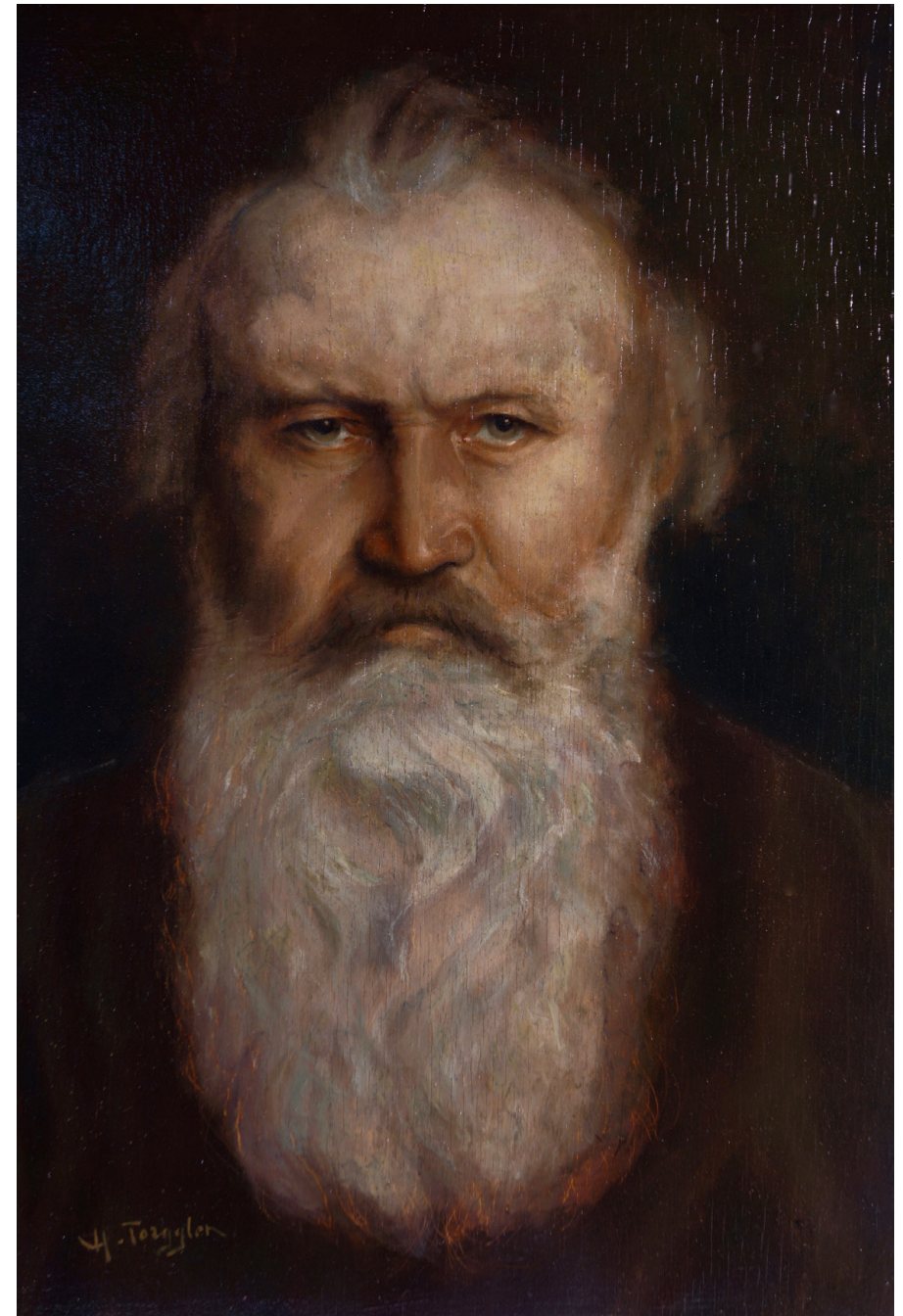
Brahms died in 1897, when Torggler was 19 years old. Some have suggested, since Torggler was a music lover living in Graz (which lies only a short train ride from Vienna), that the young man voyaged to the capital to see performances at the Staatsoper or the Musikverein. In so doing, he might have encountered the composer in the flesh..

This intriguing hypothesis has neither been confirmed nor dismissed. Nonetheless, the artist's striking and much admired portrait of Brahms, mysterious and compelling, strongly evokes, in the viewer's imagination, the composer and his music.

In this regard, Torggler's painting is comparable to - and certainly as valid as - the Symbolist portraits in homage to Beethoven that proliferated at the turn-of-the-century, painted and sculpted by masters such as Max Klinger, Franz von Stuck or other gifted artists.

## REFERENCES

1. Thieme/Becker: Allgemeines Lexicon der bildenden Künstler. volume 33, pg. 289.



# JEAN-JACQUES HENNER

1829-1905 FRENCH SCHOOL

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## The Valley of Munster after a Storm, ca. 1879

Oil on canvas.

Signed lower right in light brown oil: *JJ Henner*.

Two identical collection stamps on verso: *Collection C. Chevalier* (not in Lugt); inscribed in graphite: *Musée du Petit Palais*; in black felt tip: 6263.

Ex collection: C. Chevalier

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36 x 52.5 cm  
(14 1/8" x 20 5/8" in)

The present painting is a characteristic example of Henner's singular technique, one where softly blurred forms are articulated by a visible underdrawing that may occasionally be read through transparencies or unpainted portions of his composition.

Deeply affected by the outcome of the Franco-Prussian War and the secession of Alsace to Germany, Henner's melancholy vision was particularly suited to representations of his native region. Known more as a figurative artist than a painter of nature, the

present inanimate landscape constitutes a relatively rare exception. An evocation of the Munster Valley in the Southern Vosge mountains, by twilight, after the passage of a storm, encourages a classification of Henner as a painter of the Symbolist School.

The subject of the Munster Valley is documented in four other versions, three in the *Musée Henner*, and an almost identical variant in the *Musée du Petit Palais*. All of them are dated tentatively to 1879.



# PASCAL-ADOLPHE-JEAN DAGNAN-BOUVERET

1852-1929 FRENCH SCHOOL

**Portrait of Jules-Alexis Muenier, dressed in Brittany Attire, 1887**

Oil on panel.

Signed, dedicated and localized on lower right: *A Muenier P.A.J.D./Ormoy 18 juillet 1887.*

Cachet of the Muenier atelier sale on verso.

Provenance: Estate of the painter Jules Alexis Muenier.

23, 5 x 18 cm

Dagnan-Bouveret, arguably the best and most influential pupil of the Orientalist painter, Jean-Léon Gérôme, was a staunch defender of academic values at the end of the nineteenth century and renowned for his extraordinary technique. In a search for realism and exactitude, Dagnan-Bouveret made use of photographs in the preparation of his large compositions, and he pressed friends and family into service to act as models, often dressing them in folkloric costumes and posing them in elaborate *mises-en-scènes*.

The present work, from Dagnan-Bouveret's earliest and most desirable period, is a characteristic example

of the artist's easy virtuosity in capturing a likeness. Rapidly brushed, it is nonetheless a penetrating portrait of friend and fellow Gérôme pupil, the master painter Alexis Muenier.

Museums: *The Art Institute of Chicago; Bayerische Staatgemäldesammlungen, Munich; Dahesh Museum of Art, New York; Museum of Fine Art, Boston; The State Ermitage Museum, St Petersburg; The Metropolitan Museum of Art, New York.*

Bibliography: *Against the Modern, Dagnan Bouveret and the Transformation of the Academic Tradition, Gabriel P. Weisberg.*



# GUY FERRIS MAYNARD

1856–1936 AMERICAN SCHOOL

**Portrait of a young man in  
Profile on a Red Ground**, circa  
1891

Oil on canvas

Signed lower left: *Guy Maynard*

Inscription in sepia ink on rear  
stretcher bar: **24.**

Provenance: Brittany, France,  
ex-coll. daughter of the  
American painter, William  
Chadwick (1879-1962), whose

collection included works by  
Maynard and other important  
post-impressionists, including  
Roderic O'Connor, another  
family friend.

41 h x 33 w cm (16 ¼ x 13 in)

In 1891, the American painter, John White Alexander (1856 – 1915) travelled to Pouldu, Brittany, where he met Guy Maynard. Alexander’s wife recorded her impressions of the artist:

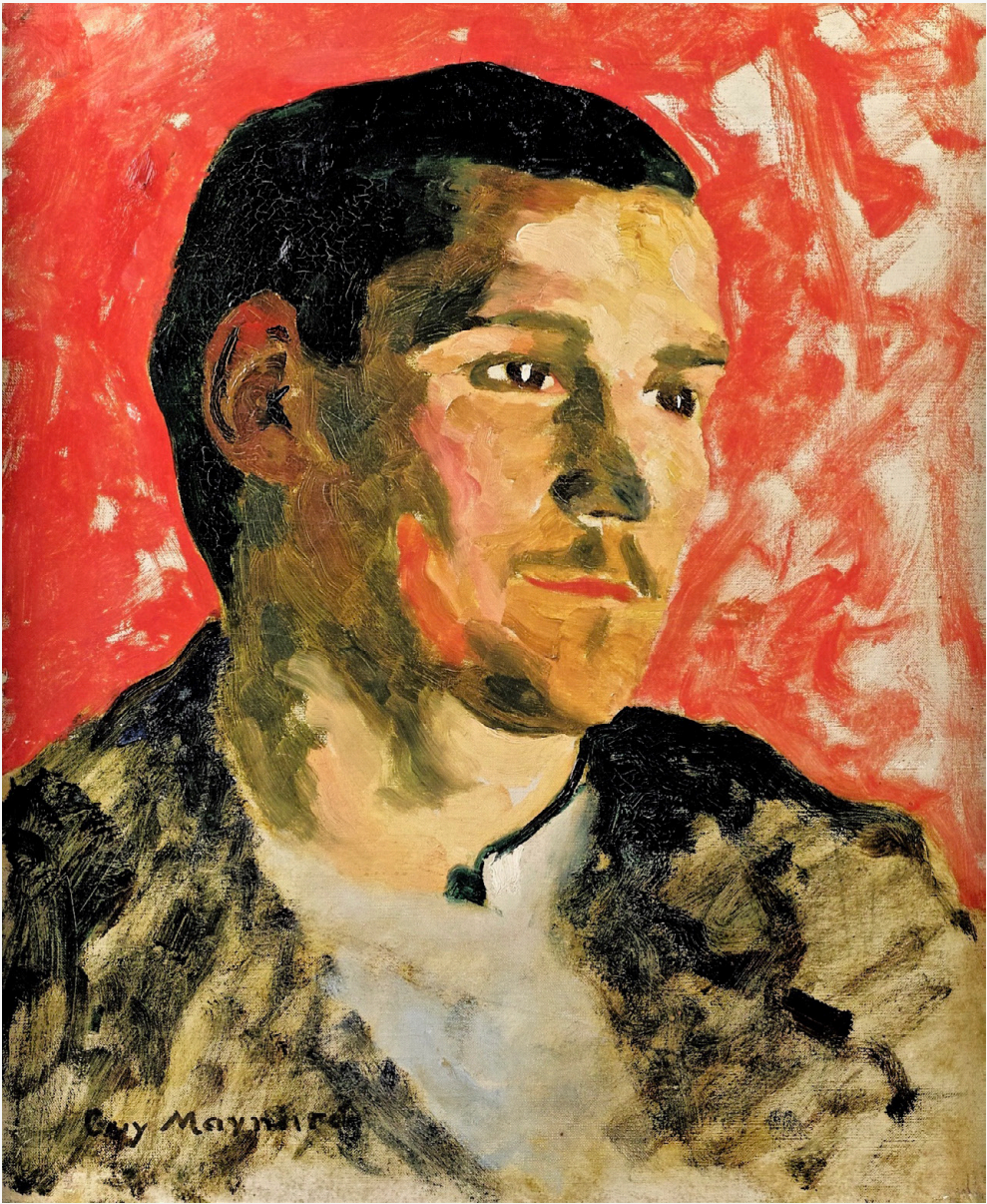
*“He was a man of medium height, rather ill-mannered, his ruddy complexion was framed by a beard and brown hair. He always dressed in a Brittany sailor suit, which he wore for economic reasons and to singularize himself. He hoped secretly to become a genius of the new school one day because he had gone beyond Impressionism and painted interesting still lifes in an experimental style. He had an astonishing flair for discerning the good, the fashionable, and that which went beyond fashion...”*

The paintings of the remarkable Chicago-born artist, Guy Maynard were re-discovered in 1983, when the Phoenix Art Museum mounted its landmark travelling exhibition: **Americans in Brittany and Normandy 1860-1910**. A mysterious avant-garde figure, part of the circle of Paul Gauguin, his experimental Synthetist compositions and audacious palette, which herald Fauvism, rank him one as of the revolutionary creators of his time.

Maynard’s work is exceedingly rare on the market.

A lengthy essay on Guy Ferris Maynard by Jean-Roger Soubiran, illustrated by six paintings presently held by the gallery, will be published shortly.

Jean-Roger Soubiran, *Honorary Professor of Contemporary Art History* at the University of Poitiers. *Former curator of the Museums of Fine Arts of Cannes and Toulon.*



# EMMANUEL FRÉMIET

1824 - 1910 FRENCH SCHOOL

**Medallic Relief of the Sculpture: Jeanne d’Arc équestre, circa, 1900**

Sand-cast bronze medallion.

Patina: Medium brown. Surface: peened background.

Editors mark in raised letters, lower right: E.B. EDIT. Illegible founder's stamp in losenge form, lower center. Engraved inscription along lower edge: V JANVIER / E. FRÉMIET Scp.

Dimensions: 174mm dia

The medallion of *Joan of Arc on horseback* proudly brandishing the standard of Charles VII, viewed from below with torso erect and legs energetically extended, is a translation of Frémiet's famous monument into relief form. Situated directly across the street from the Palais du Louvre and the Tuileries Gardens, the golden sculpture dominates the Place des Pyramides.

The first version of the work was commissioned by the French Government in 1874 shortly after the Franco-Prussian War.

After a crushing defeat at the hands of the Germans, the outcome of which resulted in the country's losing two of its cherished eastern territories (Alsace and Lorraine) and, following closely on its heels, the wanton destruction caused by the Paris Commune (where a wing of the Louvre Palace and the Paris Town Hall were burned to the ground and where the column of the Place Vendôme was toppled), France was in sore need of symbols to heal its wounds of humiliation and to help efface them from collective memory. State sponsored sculptures with themes of redemption and re-conquest began proliferating on the capital's public squares.

As a case in point, Mercier's spectacular sculpture employs an angel with outspread wings. She cradles a dead warrior with broken sword in her arms and wafts him heavenward. The work's consoling title in Latin, *Gloria Victis*, affirms that there is glory even in defeat. The Latin language sends a signal understood by all. It was certainly not the first time France had taken a beating. Vercingetorix - whose legend had been greatly amplified by the recently exiled Napoleon III - was vanquished by Julius Caesar's Roman army. In defying them, however, the valiant Gaul founded a new and powerful nation.

By comparison, Frémiet focusses on a more positive, and possibly more uplifting, story. He does not go into unpleasant considerations of death, even if they are tempered by redemption. He rather depicts *The Maid of Orleans* at the height of her prestige. She is represented on horseback as a victorious conqueror, enjoying the fruits her successful military campaigns that routed the occupying English army. It was no mere coincidence that the sculptor chose as his model, to incarnate the heroine, an 18-year-old girl exiled from the Lorraine.

Emmanuel Frémiet, nephew of the sculptor, François Rude (author of *The Departure of the Volunteers* on the western face of the Arc de Triomphe in Paris), and father-in-law of the composer, Gabriel Fauré, is one of the glories of the late XIXth century French School. A virtuoso at modeling both human and animal figures, his representation of Jeanne is second to none. The excellence of his second version, installed 26 years after the first (where the scale of the horse is reduced to give its rider greater stature and where other small details are corrected), in addition to a revival of interest in the story of the heroic maiden that saved the French nation, assured its extraordinary success. Frémiet's monument was installed in the cities of Lille, Compiègne, Saint-Etienne, New Orleans, Philadelphia, Portland and Melbourne. The reductions of the monument, produced in the hundreds, were a best seller and they garnered a small fortune for both Frémiet and the foundry that produced his model, Barbedienne.

Frémiet's medallic relief is known in differing sizes, the most common being commemorative versions that measure 37mm or smaller. Our large medallion, measuring 174mm, is an extreme rarity. Given the care lavished on its execution and its scarcity, it is possibly a sand-cast prototype that was not produced



commercially in significant numbers.

At the time of printing of the Frémiet catalogue raisonné by the Musée de Dijon\*, a medal of Jeanne d'Arc Equestre is cited as N° S 317. However, the reference is neither accompanied by an illustration nor details regarding its size and medium.

\*Catherine Chevillot, Emmanuel Frémiet, 1824-1910, La main et le multiple, Musée des Beaux- Arts de Dijon / Musée de Grenoble, 1988.

# ADOLF RITTER VON HILDEBRAND

1847 - 1921 GERMAN SCHOOL

**Portrait of Eleonora Duse,**  
**circa, 1910**

Monogram incised at truncation  
of neck: AH (interlaced).

Title incised lower left:  
ELEONORA DVSE.

15 x 12.7 cm  
(5 7/8" x 5" in)

Provenance:  
1. Family of the sculptor.  
2. Shepherd Gallery, New York.

Hildebrand executed his portrait of Eleonora Duse (1859-1924), rival of Sarah Bernhardt, muse and mistress of Arrigo Boito and Gabriele d'Annunzio, circa 1910. The sculptor was residing in Florence. He had long admired the famous actress, and he finally met her through a mutual friend, the banker Robert von Mendelsohn (who collected Hildebrand's work and for whose garden the sculptor had designed a fountain).

La Duse, the most famous Italian actress of her day, lived nearby Hildebrand's studio (a disaffected monastery on the outskirts of the city.) Sittings were arranged between the two artists, and the present left profile, where the actress's delicate features and her sumptuous tresses are sculpted in generous high relief, was the result. The inscription on the lower left, denoting the actress's name, where the "U" of Duse is replaced by a "V", link the sitter with Ancient Rome's Classical grandeur.

Shortly before the First World War, actress and sculptor met again. Hildebrand executed a second portrait, a frontal, high relief in terracotta, now in the Neue Galerie, Kassel.

Further examples of Hildebrand's portrait of Duse are held by the Staatliche Kunstsammlung, Dresden, and two original atelier plasters, from the sculptor's estate, by the Bayerische Staatsgemäldesammlungen - Neue Pinakothek, Munich. A series of letters in Duse's hand and addressed to Hildebrand are conserved by the Technische Universitätsbibliothek, Munich.

Bibliography: Angela Hass, Adolf von Hildebrand, das plastische Portrait, Munich, 1984, cat. no. 182 b, p. 177, ill.



# ROBERT INGERSOLL AITKEN

1878 - 1949 AMERICAN SCHOOL

**Bust Portrait of George Bellows, 1909**

Original, patinated, atelier, presentation plaster, shown at the *New York Armory Show* in 1913.

Signed on rear of right shoulder: *R. I. AITKEN.*

Provenance: Estate of an American living in Paris.

62,5 h x 46,5 w x 29,6 d cm  
(24,6 x 18,3 x 11,7 in)

San Francisco born Aitken had only one year of formal art training with the sculptor, Douglas Tilden. Exceptionally gifted, by the age of eighteen, he had already set up his studio in the San Francisco area and received several important monumental commissions. He worked in Paris for three years, from 1904 - 1907. Traveling back to the U.S. in 1907, Aitken settled in New York and taught at the Art Students League. From that point onward, he enjoyed a steady succession of public and private commissions: (the Panama-Pacific International Exposition, where he designed the **\$50 dollar coin**, the American Federation of Labor, the United States Supreme Court Building) a plethora of awards: (from the National Academy of Design and the Architectural League of New York) and prestigious posts: (Academician and Vice-President of the National Academy of Design, President of the National Sculpture Society, Vice-President of the National Institute of Arts and Letters.) Aitken's style was inspired by classical and Renaissance models, but it was also representative of a turn-of-the-century predilection for naturalism in America.

George Wesley Bellows (1882-1925) began exhibiting paintings in 1907 and became an associate member of the National Academy of Design in the same year as Aitken. Bellows, then twenty-six years old, was the youngest painter to receive such a distinction. Early in his career, his paintings were acquired by the Pennsylvania Academy of the Fine Arts and the Metropolitan Museum. Bellows taught at the Art Students League in 1910 and 1911.

REFERENCES

- 1. *American Sculpture in the Metropolitan Museum of Art. Vol. 2. A Catalogue of Works by Artists Born between 1865 and 1885.* Metropolitan Museum of Art and the Yale University Press. 2001. Pages 625-626.
- 2. Milton W. Brown. *The Story of the Armory Show.* The Joseph Hirshhorn Foundation and the New York Graphic Society. 1963. Page 220.
- 3. Information communicated by courtesy of the National Portrait Gallery, Smithsonian Institution.

The sensitive likeness achieved by Aitken was fashioned during a period of friendship and professional association forged between the two men. Aitken, who specialized in life-like portraits of artists and writers, captured the painter's unusual physical characteristics, what Frank Crowninshield would later describe in the Bellows memorial exhibition catalog of 1925, as his *"tall, shambling and a little ungainly"* appearance.

The Metropolitan Museum and the Columbus Museum of Art conserve posthumous bronzes of the model, cast by Roman Bronze Works in 1951.

In terms of size and form, the present plaster example corresponds exactly to the plaster in the National Portrait Gallery, Smithsonian Institution, which Aitken gave to Bellows (inventory number NPG.97.4.) Ours, located in the estate of an American residing in Paris, was the presentation cast shown at the *New York Armory Show of 1913*, under N° 686. and acquired directly from Aitken. According to Milton W. Brown's book, *The Story of the Armory Show*, in 1963, at the time of writing, the plaster belonged to the Honorable and Mrs. John Hay Whitney.

Both the Smithsonian version and the present plaster are cast in a single piece. They differ significantly from the posthumous bronzes, in that they retain their original plinth and are taller in height by more than eleven centimeters. As such, they document the New York Armory Show version that was originally presented by Aitken in 1913.



# ARCHIMEDES ARISTEDES MICHAEL GIACOMANTONIO

1906 - 1988 ITALIAN-AMERICAN SCHOOL

**Bust of Vincenzo Gemito, circa, 1926**

Original atelier plaster.

Giacomantonio on piédouche.

Provenance: The artist's personal collection.

43 h x 32 w x 28 d cm  
(24,6 x 18,3 x 11,7 in)

Archimedes Aristides Michael Giacomantonio was born in Jersey City, just across the river from the gleaming metropolis that was Manhattan at the turn of the twentieth century.

A child prodigy, he was first trained as a musician. His father, a music critic and a close friend of Giacomo Puccini, traveled with the composer from Italy to America to review the premiere of *La Fanciulla del West* at the *Metropolitan Opera* (the cast included Caruso as *Dick Johnson*.) Many of the great singers and composers of the age were family friends of the Giacomantonios, and the youngster was steeped in the the rich culture and lore of America's tightly-knit, Italo-American community.

The young Archimedes sang in the *Metropolitan Opera Chorus* as a child. All his brothers and sisters had been trained as musicians, and he was fully expecting to follow suit. However, his sculptural talent manifested itself at an early age, and destiny decided otherwise.

After casually fashioning an effigy of Caruso in soap, the tenor (who was a brilliant draftsman and caricaturist in his own right) noticed it, and offered to pay for the youngster's studies. Unfortunately, Caruso died before he could make good on his promise.

By the time Giacomantonio was seventeen years of age, he had a scholarship to study in Italy, at the *Royal Academy of Art* in Rome, where he remained for six years and where he received a degree in 1929. His childhood memories and his beginnings as a sculptor are recounted in the lively interview with Fritz Cleary\*.

In resumé: Giacomantonio traveled to Italy with his uncle. He was introduced to Gemito at a social gathering. The master permitted the young man to realize his portrait, promising that if he liked the result, he would accept him as his pupil.

Gemito sat for Giacomantonio in a Roman hotel, and the young artist set busily to work. The extraordinary bust illustrated here is the result of the challenge. Given its force, penetrating psychological insight, maturity of conception and admirable sculptural qualities, Archimedes was accepted with open arms.

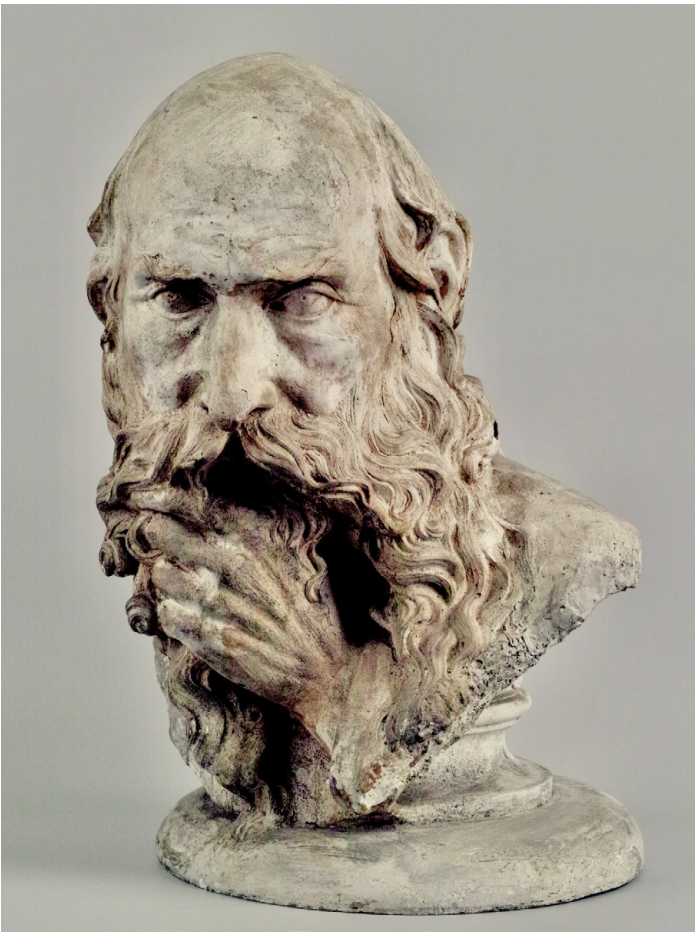
Giacomantonio lived with Gemito for nearly two years. During that time, he had occasion to absorb every aspect of sculptural art, including that of casting, since Gemito had his own working foundry on the ground floor of his house. Giacomantonio became almost a son to the aging artist, and when he died, Gemito's daughter accorded Giacomantonio the singular honor of realizing his death mask, saying that her father would not have wished it otherwise.

Upon returning to America, Giacomantonio established a considerable reputation, enjoying a busy career in public sculpture. He realized several monuments, notably, one of *Columbus*, and another, called *Lincoln, the Rail-splitter*. His talent as a portraitist was recognized, and he realized busts of *President Dwight D. Eisenhower*, *President Harry S. Truman* and *Martin Luther King*, among many others:

Last, but not least, Giacomantonio was the founder and director of



Self-portrait of Vincenzo Gemito, Bronze Plaquequette  
Photograph courtesy of the Metropolitan Museum of Art



the *Cellini Foundry*, one of the major producers of American art bronzes.

In executing his portrait, the young Giacomantonio, perhaps at Gemito's behest, appears to have drawn inspiration for his pose from the artist's self-portrait plaqueette in the collection of the Metropolitan Museum, or perhaps both works were sculpted concurrently, with the plaque serving as a model for instructional purposes. However, while the parallels are striking, Giacomantonio's bust, with its extravagant treatment of the sitter's hair and beard (features that bring Leonardo and the Italian Renaissance to mind) is certainly more idealized and flattering.

Giacomantonio's bust was cast in bronze (presumably in Gemito's own foundry), and the example entered into the collection of the Museo di Arte Moderna

di Roma. Other works by Giacomantonio are conserved in Italian museums as well: a mask of his grandmother, *Nonna*, in the Royal Palace, Rome, and *Mediterranean Flower* in the Museum of Modern Art, Valle Giulia, Rome.

In 1980, shortly before his death, the sculptor received the honor of *Accademico* from the Italian State. Equivalent to an honorary doctorate, it is the highest award that can be bestowed by the country upon a practitioner of Music, Dance or the Fine Arts, and it is rarely accorded to an American artist.

\*Lincoln Financial Foundation / Indiana State Museum: Sculpture Review. Summer I. JHS. Vol. XXXV, N°2. Young Sculptor Series. "Gemito – Crazy Like a Genius." Archimedes Giacomantonio's Interview with Fritz Cleary. 1985. Illustration: Photograph / Gemito posing for the young Giacomantonio.

# MARCEL RENARD

1893 - 1974 FRENCH SCHOOL

## La Naissance de Vénus, (The Birth of Venus), 1926

Carrera marble of exceptionally close grain and purity (commonly referred to as “*Michelangelo*”).

Signed and dated on rear surface of self-base:  
**MARCEL RENARD 1926.**

Height: 95cm Base: 31x18,5 cm

French sculptor and medallist, Marcel Renard, a Rome Prize winner, studied first in Lyon under his father, the sculptor Leopold Renard (1868-1870), subsequently with Jean-Marie Boucher (1870-1939) and Auguste Patey (1855-1930) at the *Ecole des Beaux-Arts in Paris*. He was the standard bearer of an elegant and refined neoclassical style.

One of the most famous medalists of his age, Renard produced several hundred works for the *Paris Mint* - medals of rivers (*The Seine, The Loire, The Rhone, The Garonne, The Rhine* and *The Meuse*) and plaquettes, *Young Girl with Doves, The Exchange* and *Jules Massenet*, among many others.

Renard also realized public monuments in the round, fountains and sculptures for the *Salon International des Arts Decoratifs* of 1925, which gave birth to the expression *Art Deco*. Marcel Renard won a gold medal at this event.

In addition to his work as a medallic sculptor, Renard created elaborate interior decors for luxury ocean liners, such as the *Ile de France*. In this capacity, he collaborated regularly with friend and colleague, the monumental sculptor Alfred Janniot (Rockefeller Center, Palais de Tokyo.) Renard also realized numerous interior decorations with the architect Roux-Spitz.

*The Birth of Venus* is one of Renard's principal works of the mid-1920s. It was conceived as the central figure of a fountain. The sinuous goddess, draped in a diaphanous fabric that clings to her body, is attached mid-calf to an asymmetrical, stepped base, indicating that she rises from the water. The work, graciously stylized, an Art Deco apotheosis of the female form, is a twentieth century counterpart to the elegant nudes of the nineteenth century French sculptor, James Pradier. Renard's treatment of drapery is artful. From the frontal standpoint, it subtly reveals

the bather's charms and on the figure's proper left side, a “scalloped” border of fabric (suggesting the *Pecten Maximus*, the *coquille Saint Jacques* of the sculptor's Renaissance predecessor, Botticelli) flutters in the breeze. The artist embellishes the verso of his sculpture with an abstraction. Unique in form, it is the indefinable amalgamation of fabric and seashell.

According to Greek myths, Venus was born from water. Renard's sculpture, made for water, is in complete harmony with it. The purity of close-grained Michelangelo marble and its glowing whiteness enhance the goddess's' divine presence, and the rivulets that cascade rhythmically, when water descends along the folds of fabric, caress her form and exalt the fluid element from which she emerges.

Sculptures by Renard are held by many important public collections, including that of the *Dansmuseet*, Stockholm; the *Musée des Beaux-Arts* of Lyons; the *Victoria and Albert Museum*, London (six works); the *Design Museum*, Ghent and the *Musée des Années Trente*, Boulogne Billancourt, near Paris, the principal French museum dedicated to the Art Deco movement.

A major monograph on Marcel Renard by the French curator, Emmanuel Bréon (former director of the Musée des Années Trente) is currently in preparation.



# ERIC AUMONIER

1899 - 1974 BRITISH SCHOOL

**Pelleas**, 1931

(for the lobby of the *Daily Express* Building, Fleet Street, London.)

Original atelier presentation  
plaster. Silver-leaf patina.

Title and date inscribed on left  
rear surface of self-base:  
*PELLEAS / 1931.*

Dimensions:  
H:145 x W:62 x D:62cm.

Descended from a family of sculptors, founders of the **Aumonier Studios** in London in 1876, Eric Aumonier (1899-1974) was trained at the **Slade School of Art**, afterwards directing the family firm with his brother, Whitworth. In 1929, he participated, with Henry Moore, Jacob Epstein and Eric Gill, in the decoration of a new **Underground Electric Railways Company of London** headquarters at St. James's, London. The stylized and powerfully symbolist **Archer**, inaugurated in 1940 for the **East Finchley Tube Station** at the cusp of the royal forest of Enfield, is his best known work.

Aumonier also realized movie sets for for the film studios, Denham, Ealing, and Metro Goldwyn Mayer. His sculptures for the post-war surrealist masterpiece by Powell and Pressburger, **A Matter of Life and Death**, where a series of monumental statues of the great men of history were placed alongside an immense escalator, were so visually arresting, that the film was re-named **Stairway to Heaven** on the occasion of its American release.

The present work relates to the artist's spectacular bas-reliefs for the entryway of the **Daily Express Building**, Fleet Street, London (today, home to the offices of **Goldman Sachs**), perhaps the finest Art Deco building in England. Titled **Pelleas** and dated 1931, the original plaster, with its bold silhouette and simplified volumes, is a prime example of the sculptor's experimental style. Pelleas or Pellès, one of the names of the King-Fisher in the Arthurian legends, was put to music by Wagner in his last opera, **Parsifal**. He is sometimes confused with the wounded king, guardian of the Grail in his castle at Corbenic. Wounded in the legs or the groin, he is incapable of moving without assistance. His infirmity is a bane that curses the land with sterility **The Myth of the Deserted Earth**. Truncated mid-thigh, a felicitous device symbolizing Pelleas's handicap, the figure

becomes one with its socle and takes on a strange life.

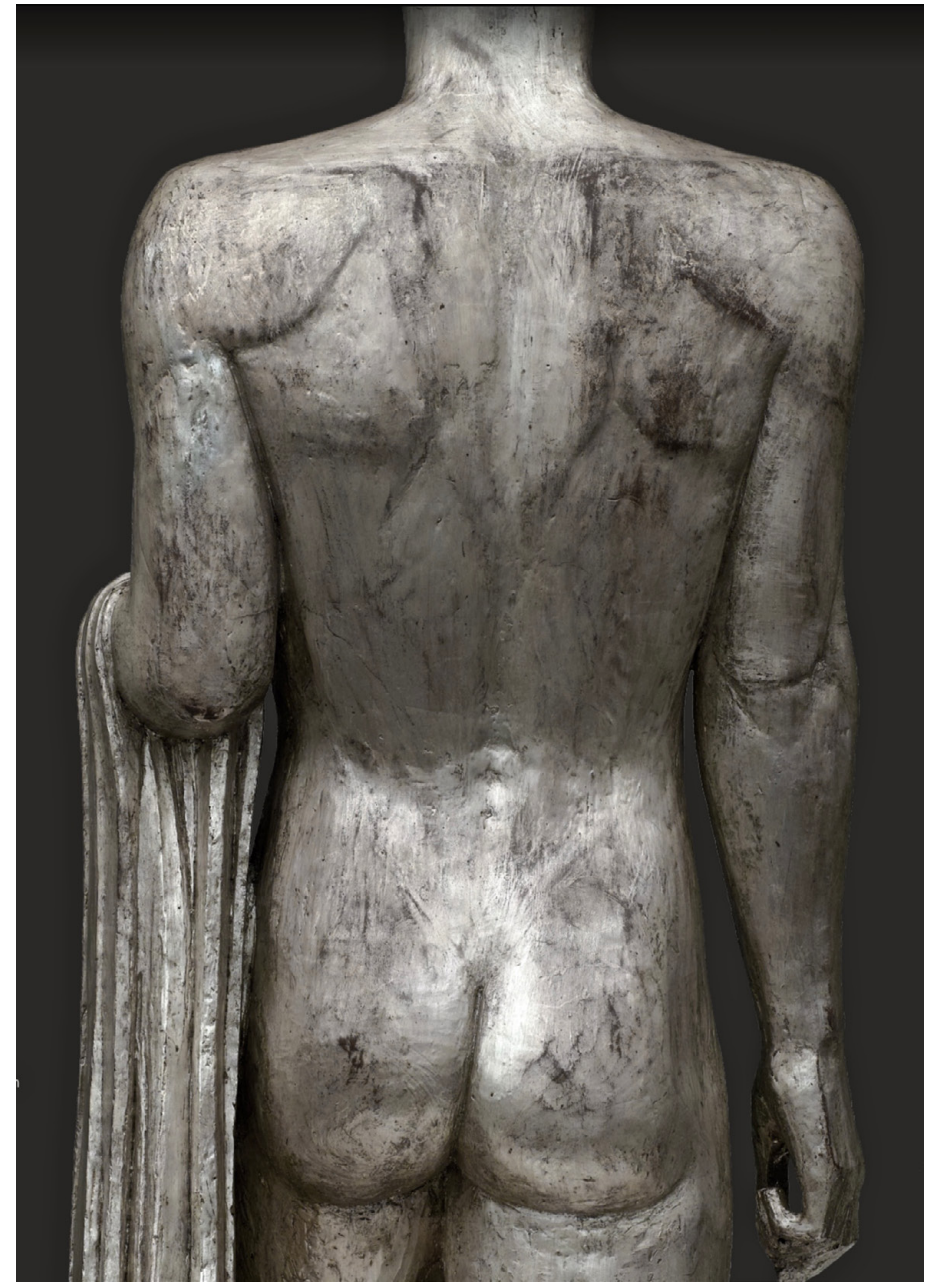
An old photo documents Aumonier's plaster *in situ*, at the base of the building's principal stairway. It is not clear whether the sculpture was ever installed, or whether the idea remained in the conceptual stages and was eventually abandoned.



Aumonier's masterpiece was located in a private French collection, eighty seven years after its creation and in miraculously pristine condition. The silver patina, with its precious nuances, adds greatly to the mysterious aura of Aumonier's svelte, muscular nude, investing his Modernist titan with the authority of an archaic Apollo.

Excerpted from Jean-Roger Soubiran's book in preparation, "Le nu masculin dans la collection Martin du Louvre". Translation: John-Paul Bogart © Copyright 2017. All rights reserved. Jean-Roger Soubiran, **Honorary Professor of Contemporary Art History at the University of Poitiers**. Former curator of the **Museums of Fine Arts of Cannes and Toulon**.





# ANDRÉ BRETON

1899 - 1966 FRENCH SCHOOL

## The Stroke of Midnight (Minuit Juste), (Poem Object, 1959)

Directly carved wood, garter belt.

Provenance: André Breton Sale, Calmels and Cohen, Paris, April 2003. *number 4135.*

### Exhibitions:

1. Schirn Kunsthalle, Frankfurt, Germany «*Surreale Dinge*». February 10 – May 29 2011. (full page color reproduction. Page 112.)

2. Mjellby Konstmuseum, Halmstad, Sweden «Surrealistika Ting» June 1 – October 17 2012.

Height: 84cm. Diameter 10,5 cm

Breton's *Minuit Juste* was his contribution to the last great *Surrealist Exhibition* given at the Daniel Cordier Gallery in 1959. The theme chosen, *EROS* was imbedded in the description of the event: *Exposition Internationale du Surréalisme*, and the participants included the luminaries of the Surrealist movement, among others: *Marcel Duchamp* (who produced the catalogue, in the form of a letterbox containing nine lascivious messages and erotic potholders), *Hans Bellmer*, *Man Ray*, *Jean Arp*, *Benjamin Péret*, *Mirò*, *Toyen*, and *Svanberg*. *Duchamp's* motto read as follows: “*Everything is pulsating in the conjugation exercise because of an affliction which is more venerable than venerable.*”

Photos of the exhibition installation reveal an interior which was meant to evoke an enormous vagina, and the opening night buffet organised by *Meret Oppenheim* presented a banquet table on which a naked female mannequin was dissected with food inserted into its entrails.

Understandably, Breton was obliged to supply an erotic image of quality and some consequence to this singular event. His sculpture, characteristic of his natural elegance, is a stylised phallus (as one might find in the primitive African cultures which he so admired). A woman's garter belt, modest in dimensions in comparison to the male organ, is ‘*crucified*’ on it, attached by small nails.

A sketch for *Minuit Juste* was published in the book edited by Gallimard, 1991: *André Breton, Je vois, je m' imagine*, also offered at the *Breton* sale. The sketch shows a different placement for the garter belt, and indicates a frame with a series of small portraits (presumably female conquests) in a circle. The sculpture was perhaps never realised exactly in this manner, if *Breton* ultimately decided to dispense with the narrative and limiting device of a frame with female portraits, judging that a phallus, a garter belt and the suggestive title were more than sufficient to deliver his message.



# GEORGES HUGNET

1906 - 1974 FRENCH SCHOOL

## Ondins (Objet-poème, 1959)

Cardboard, glass, stone, dried algae, oil, paint, ink.

Monogrammed and dated on lower right: **GH 55**.

Provenance: Private collection of the artist's widow, *Myrtille Hugnet*.

## Exhibitions:

1. Galerie de l'Institut, 6, rue de Seine, Paris. Georges Hugnet – «Cailloux, Ecorces, Bois Flotté, Bois Blanc ».  
February 22 – March 12, 1957.  
(N° 87 of the catalogue.)

2. Schirn Kunsthalle, Frankfurt, Germany «Surreale Dinge».  
February 10 – May 29 2011.  
(full page color reproduction. Page 151.)

3. Mjellby Konstmuseum, Halmstad, Sweden

«Surrealistika Ting»  
June 1 – October 17 2012.

5,5 x 19,5 x 22,5 cm

*Ondins –  
Yeux d'or marin et cheveux en moisson des mers –  
Ecume de la vague  
cavaliers des daurades  
Plancton des impatientes amours  
Syllabes d'un chant désespéré courant autour du monde  
dans la douceur du vent  
dans la colère du vent  
dans la gaieté du vent*

*Sea Genies –  
Golden sea eyes and hair harvested from the seas –  
Foam of the wave  
knights of bream  
Plancton of impatient loves  
Syllables of a desperate song coursing around the world  
in the gentleness of the wind  
in the anger of the wind  
in the gaiety of the wind*

**Hugnet**, poet, critic, painter, sculptor, graphic artist and film-maker was a passionate student of the Dada movement. In 1938, among his other accomplishments and at the request of Alfred H. Barr, he penned all the catalogue entries for the landmark exhibition at New York's MOMA, *Fantastic Art, Dada, Surrealism*. His activities and his keen intelligence brought him to the attention of André Breton. Hugnet was an active member of the *Surrealist* movement from 1932 onwards, but his relation to the group was stormy. He was excluded from it in 1939, for having continued a relationship with *Eluard* after the latter's rupture with

**Breton**. He was the subject of physical violence with members of the movement on two occasions: for having defamed *Main à la Plume* in 1943, and twenty years later, the memory of *Benjamin Péret*. Despite passionate personality clashes, a very common occurrence in the group, Hugnet's exceptional talent and his literary gifts made him one of Surrealism's intellectual pillars and most vital adherents.

Several of Hugnet's works were collected by André Breton, and his extravagantly fanciful photographic collages and *"Spumifières"* have been the subject



of numerous museum retrospectives and major catalogues.

The present object-poem is a hybrid literary and artistic art form which was developed concurrently by Hugnet and Breton. Hugnet vacationed on the Île de Ré each summer, and collected pebbles on the beach. Their fanciful forms suggested figures to him, which were painted to preserve and to fix his fantasy in a genre dubbed by Breton as *"re-worked natural objects"*. The unconventional titles given to certain of these is recorded in an exhibition catalogue of the

*Galerie de l'Institut* in Paris, where the artist presented a series of painted stones in 1955. The present *poème-objet*, listed as number 87 of the catalogue, is the most ambitious and developed among them, and the only one which has been enriched with a literary accompaniment. It assembles a group of thirteen painted pebbles to which sea vegetation has attached itself. Their filaments and their tiny forms suggested *Ondins* to the poet, Nordic, masculine geniuses of the sea, personified with extravagant imagery as the unrequited or unconsummated *"Plankton of impatient love"*.

# MODESTO CUIXART TÀPIES, CALLED CUIXART

1925 – 2005 CATALONIAN SCHOOL

**Abstract composition**, 1957

Signed on verso: *Cuixart 1957*

55 x 40 cm

Oil on canvas.

Cousin of Antoni Tàpies, Modesto Cuixart was part of the movement ***Dau Al Set***, the first radical group of artists to publish a manifest in Spain after the Second World War. The aim of ***Dau Al Set*** was to revive a tradition of the artistic avant-garde in Catalonia that had been interrupted in 1939 by the victory of Franco's insurgents in the Spanish Civil War. The members of the group, which included Brossa, Ponç, Tharrats, and Tàpies, cultivated a magical realism very much in line with European Surrealism and Dadaism. The style of ***Dau Al Set***, however, did not really consist of a particular group of pictorial and literary techniques, but was based rather on what one might call a shared pool of "iconographic material". Cuixart's

style evolved from expressionism to an abstract and informal vocabulary, with a special emphasis on the treatment of material, the development of new techniques and procedures, and the superimposing of several complex and heterogeneous elements such as paper, cloth, metal etc. Cuixart often exploited the density of matter, scraping and polishing, so as to enrich his pictorial surface.

Cuixart exhibited at the Guggenheim Museum in New York, as well as ***The National Museum of Art*** in Mexico, the ***Museums of Modern Art in Munich and Tokyo***, the ***Museums in Barcelona and Madrid***, and the ***Tate Modern*** in London.



# KNOX MARTIN

BORN 1923 AMERICAN SCHOOL

**Maquette for the Wrap-Around Canopy of a Building on Chambers Street, Manhattan, 1970**

Oil on paper mounted on canvas.

Signed: Knox Martin

Provenance: Personal collection of the artist.

30 x 450 cm



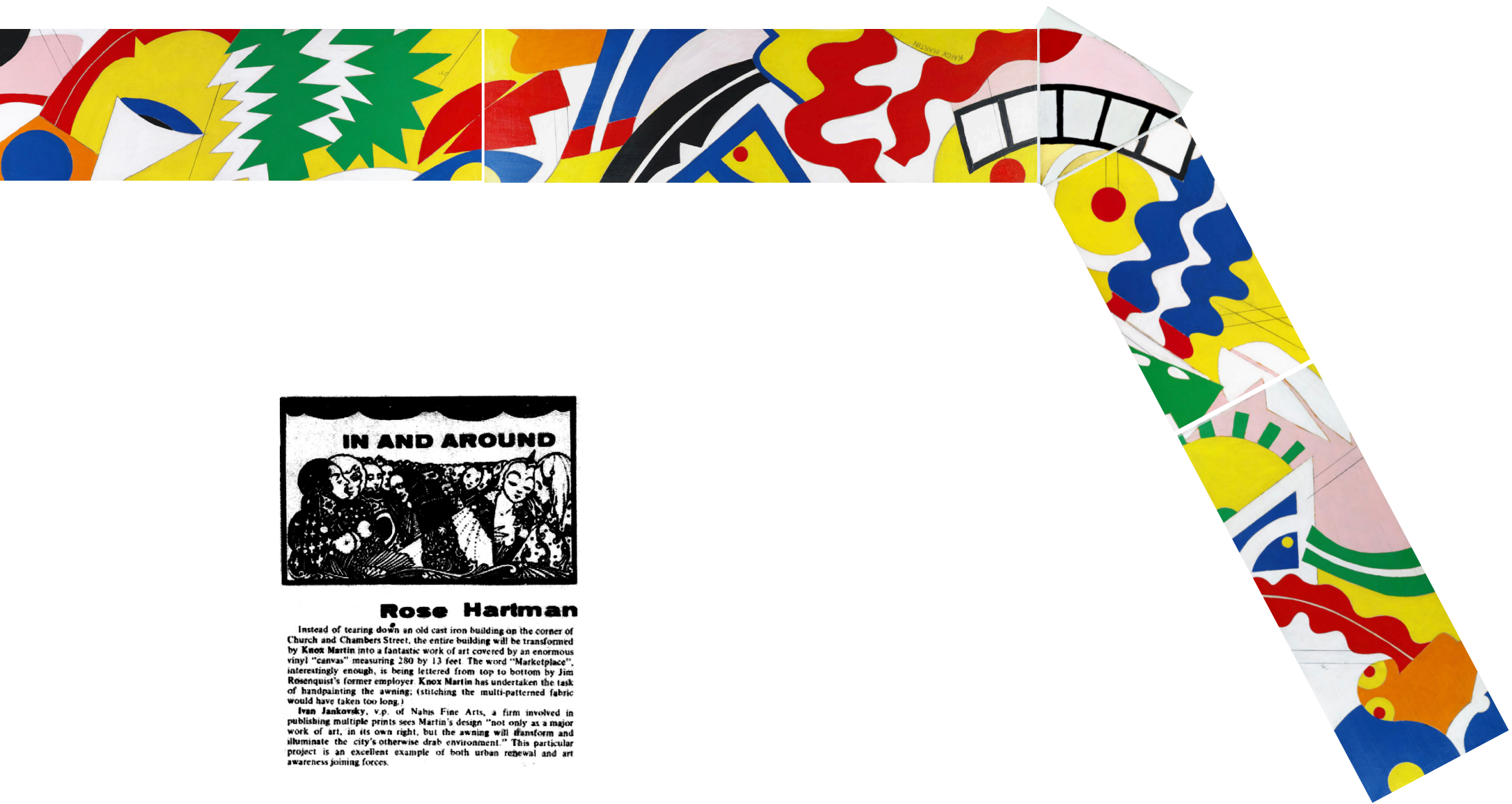
In the 1950s, Knox Martin, born of a Columbian mother and an American father, was one of the leading figures of the New York art scene. He was a close personal friend of Willem De Kooning and Franz Kline (to whom his early work was often compared). His father, William Knox Martin, was a renowned aviator, the first man to fly over the Andes. A pupil of the New York Art Students League, Knox Martin was professor at the Yale Graduate School of the Arts and New York University. The artist, ninety-four years old at the time of this writing, still finds the time to share his knowledge with students in master classes at the Art Students League .

*“From about 1957 to about 1964, the spirit of art in New York City was moving in directions for which Abstract Expressionism had prepared no one. By 1965, the strokes, swipes, drips and splatters of New York painting had given way to cool, laconic representations of the most ordinary of ordinary objects. It was a*

*transformation in artistic culture in which intellectual rewards replaced, or at least supplemented, visual ones, and the whole philosophical face of art began to disclose itself in particularly vivid ways.*

*Knox Martin’s paintings embody this transformative moment. In them, the tension between two rival philosophies of art can be felt. One might properly claim that Martin synthesizes an expressionist abstraction with a geometrical one”.* (Arthur C. Canto, art historian)

Knox Martin’s works are conserved in the collections of the **Whitney Museum of American Art**, New York, the **Art Institute of Chicago**, the **Baltimore Museum of Art**, the **Hirshhorn Museum**, Washington D.C., the **Brooklyn Museum**, the **Corcoran Gallery of Art**, Washington D.C. the **Albright Knox Art Gallery**, Buffalo, New York, and the **Houston Museum of Fine Arts**, among many others.



### Rose Hartman

Instead of tearing down an old cast iron building on the corner of Church and Chambers Street, the entire building will be transformed by Knox Martin into a fantastic work of art covered by an enormous vinyl "canvas" measuring 280 by 13 feet. The word "Marketplace", interestingly enough, is being lettered from top to bottom by Jim Rosenquist's former employer Knox Martin has undertaken the task of handpainting the awning; (stitching the multi-patterned fabric would have taken too long.)

Ivan Jankovsky, v.p. of Nabes Fine Arts, a firm involved in publishing multiple prints sees Martin's design "not only as a major work of art, in its own right, but the awning will transform and illuminate the city's otherwise drab environment." This particular project is an excellent example of both urban renewal and art awareness joining forces.

# DUANE HANSON

1925 - 1996 AMERICAN SCHOOL

## Uncle Sam and the American Eagle, 1950

Oil on board. Monogrammed on lower: DEH

Inscriptions on verso:  
Monogramme DEH/  
DuaneEHanson/Feb. 1950.

57 x 43 cm

Provenance: I. Private collection:  
the heirs of Sperry Andrews III,  
Wilton, Connecticut.

Duane Hanson's ultra-realist sculptures of workmen and housewives crystallize the quotidian activities of the working classes in America's heartland. They are permanent fixtures in the landscape of American Pop Art and examples are found in the world's great museums of contemporary art. However, very little is known about Hanson's early years. How did the artist come to produce his remarkable work of the 1960s? The present document is a rare, extant example which sheds light on the artist's personal odyssey. All esthetic considerations aside, its provenance is fascinating in its own right. Sperry Andrews III was a landscape artist based in Wilton, Connecticut. He lived much of his professional life on the *Weir Farm* (the ancestral home of the painter, J. Alden Weir and his son-in-law, the painter and sculptor, Mahonri Young.) The homestead was willed to the state, and is currently the only national park in Connecticut. In the early 1950s, Sperry taught at a school/exhibition facility in the area called the *Silvermine Gallery*. There, he met a fellow instructor who had been hired as art teacher for the local junior high school, a certain Duane Hanson. He had freshly graduated from the *Cranbrook Academy in Michigan*, considered one of the cradles of American Modernism (Ray and Charles Eames, the Saarinens and Florence Knoll were graduates). The two artists became good friends, and Hanson was a frequent visitor to the *Weir Farm*. Hanson also mounted his very first professional exhibit at *Silvermine* in 1952. Hanson did not stay in the area for long. He moved to Germany shortly afterwards, and remained there in the decade that followed, teaching and occasionally exhibiting.

There were four early works by Hanson in the Sperry collection: a self-portrait that pays affectionate tribute

to Van Gogh's *Portrait of Armand Roulin*; a violently colored composition in thick impasto and analogous to the researches of De Kooning entitled "*War and Peace*"; an « action-painted » ceramic candlestick; and a graphically compelling geometric, biomorphic work on masonite, « *Uncle Sam and the American Eagle* ». These remarkable post-war productions, conceived at the half-way mark of the twentieth century, document the artist's early stylistic and philosophical concerns. Hanson was not only coming to terms with the horrors of war, but throwing off the onus of *Abstract Expressionism*, the demons of which he would only fully exorcise by the early 1960s.

In Laurence Pamer's article published in a catalogue by the *Fort Lauderdale Museum of Art* on the occasion of the Duane Hanson retrospective in 1998 (which eventually landed up at the Whitney), whether through neglect or destruction, the artist's early work is exceedingly rare. Hence, any vestige of it is of great interest, since it not only sheds light on a process which Hanson personally underwent, but also, by extension, that of a generation of post-war artists seeking new modes of expression. For, in the final analysis, it is not only the significance of their collective achievement that matters, i.e., the triumph of *American Pop Art* (in which Hanson would play a key role), but the exhilarating, intellectual adventure that led to it.

The present painting was cited in Ken Johnson's article in the New York Times on October 22, 2015: « *Long before he became known for his super-realist sculptures of ordinary people, Duane Hanson tried his hand at painting. Made in 1950, « Uncle Sam and the American Eagle* » is a boldly graphic, possibly satirical allegory of patriotism. »



# RAYMOND GRANDJEAN

1929 - 2006 FRENCH SCHOOL

## Untitled Composition, circa, 1968

Oil on canvas.

Signed lower left: *Grandjean* and  
countersigned on verso stretcher:  
*Raymond Grandjean*.

Dimensions: 65 x 54 cm

Raymond Grandjean, recently the subject of a major retrospective by the Musée des Beaux-Arts of Lyon, was a singular painter, whose presence was strongly felt in School of Lyons in the second half of the twentieth century.

Autodidact and a non-conformist, his painting styles passed from the *Réalité Poétique* of the late 1940s, through every major stylistic movement of his time: Surrealism, Lyric Abstraction, Art Brut, Geometric Abstraction, Pop Art and Neo-Purism. Despite the dizzying cadence of his stylistic transitions, Grandjean's strong personality shone through and his productions in each period bear his unique hallmark, one that is immediately recognizable.

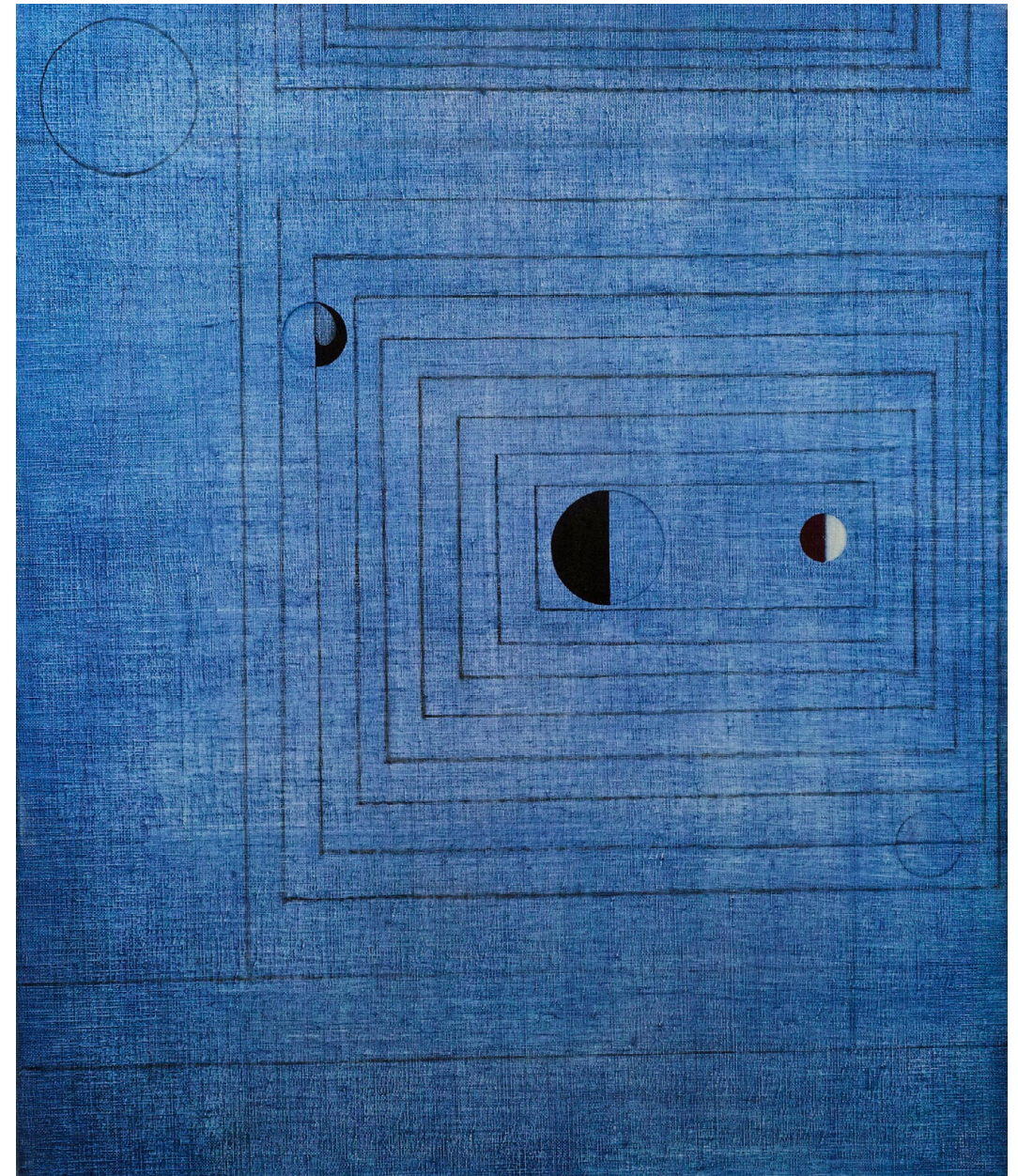
The present composition was realized at the tail-end of Grandjean's Geometric Abstraction phase, a period lasting only one year, from 1968 through 1969. It commenced with freely organized combinations: loosely defined sinusoidal forms, squares, circles and rectangles lined up in stripes. It concluded with strict

paradigms of spheres (or 'half-lit' spheres), precisely placed on matrix-like grids. In this regard, Grandjean's carefully balanced schematics call to mind Stanley's diagrams of Pythagorean theories, the so-called *harmony of the spheres*, or of *Sacred Geometry*, defined as *the synchronicity of the universe determined by mathematical constants expressing themselves in 'patterns' and 'cycles' in nature*.

Grandjean's esoteric allusions are further enhanced by his use of background color - a pure, delicately shaded blue - the hermetic tonality *par excellence*.

The canvas is a rare example of Grandjean's experiments in the representation of matrices and spheres. One of them, *Composition en rouge*, 1968, is conserved by the museum in Lyons. Two other examples in a similar style and held in private collections are illustrated in the retrospective catalog.

Reference: Serge Gaubert: *Grandjean - Une mise en jeu poétique*, Fage editions, Lyon, 2014.



# MICHAEL LEONARD

BORN 1933 BRITISH SCHOOL

**Against the Glass**, 2001

Graphite pencil on paper.

Signed with initials and dated at front, bottom left corner ML 01

9 1/4 x 7 3/8 inches

Britain's leading photorealist painter, Michael Leonard, is accomplished in many genres. Born in India in 1933 to British parents, he moved to England after the war and enrolled in St Martin's School of Art, where he studied Commercial Design and Illustration. By the time of his graduation in 1957, he was already earning a living as a freelance illustrator, producing artwork for books, magazines, advertising and the press. Feeling ***"the need to express a more personal vision, and to make pictures for the wall rather than the page,"*** he began to turn his talents to fine art.

An accomplished portraitist, Leonard was commissioned to fashion the likenesses of such eminent personalities as Lincoln Kirstein, Edward Lucie-Smith and Adrian Ward Jackson. In 1985, Reader's Digest commissioned him to paint a portrait of Queen Elizabeth with one of her beloved Corgis, in celebration of her sixtieth birthday. The canvas now hangs in the permanent collection of the National Portrait Gallery, London.

The nude, particularly the male nude, has been a recurring theme in Leonard's work. His figures are usually on the move or in a state of transition, but even when they are at rest, dynamism is provided by the design of his compositions. Almost all his paintings of the nude are based on drawings which, besides

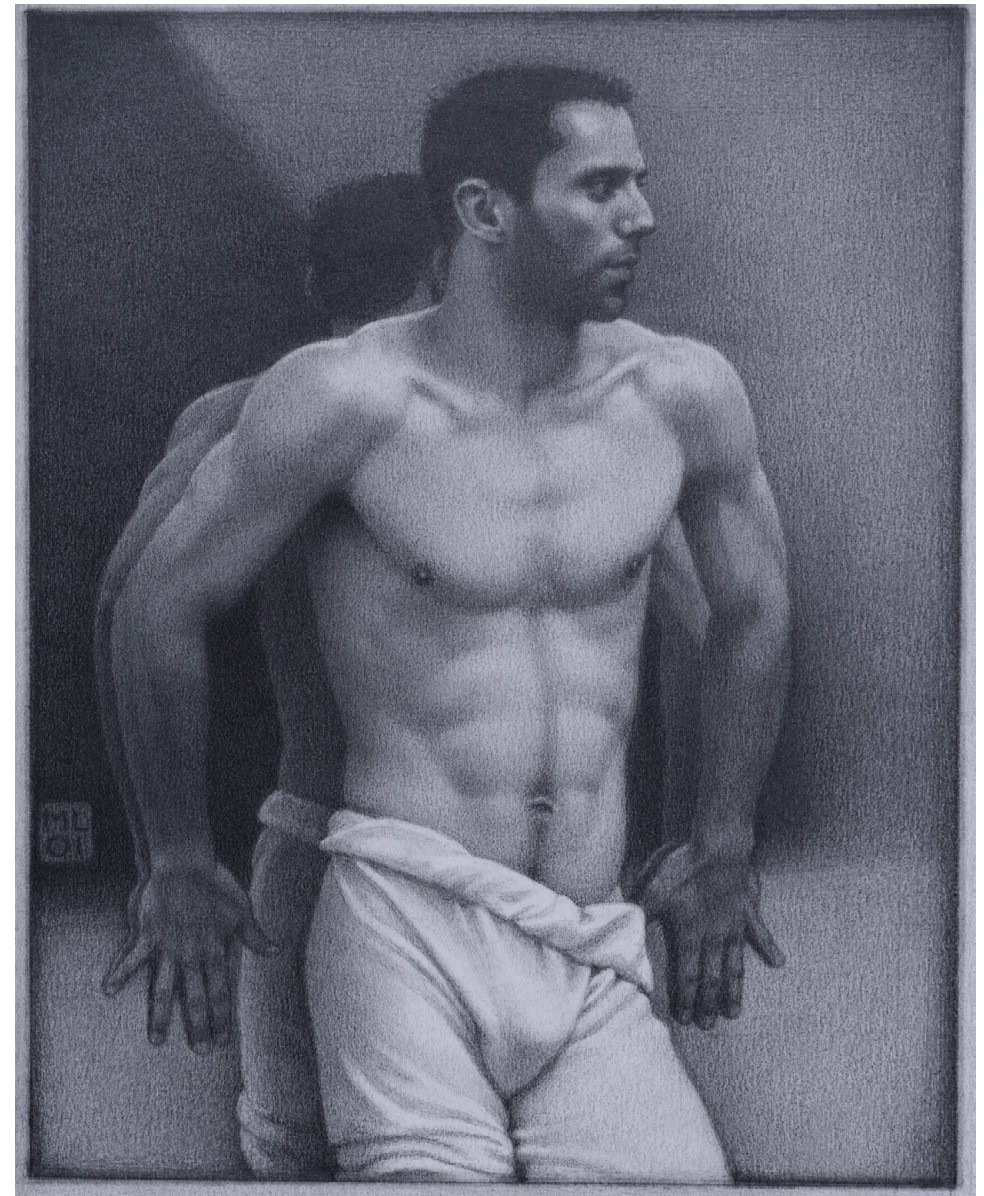
being preparatory studies, are ends in themselves.

The present pencil drawing, crafted with Leonard's virtuoso technique, is a case in point. His luminous play of light and dark recalls the tenebrism of the Dutch and Flemish masters. Modeled with rhythmic patterns of light and shadow, his drawing *Against the Glass* is precisely rendered, yet the figure is seemingly relaxed and spontaneous. The folds of the subject's garment conceal, but also heighten, aspects of his form.

Leonard's compositions, tasteful and sensual, depict protagonists who are going about their business and are unaware that they are being observed. This felicitous convention allows the viewer to contemplate the beauty of the artist's models at a distance, at leisure and in complete discretion. Leonard seeks to instill in his nudes ***"a sense of dynamism and animal grace"*** and also ***"an observed reality"*** that ***"is underpinned by abstract values."***

Michael Leonard's graphite drawings are prized by collectors for their compositional complexity, faultless draftsmanship, quiescent atmosphere, spiritual content, and a mysterious alchemy which transforms and exalts the seemingly commonplace, and which holds us spellbound.

Reference: the artist's website, [michaellleonardartist.com](http://michaellleonardartist.com).



Robert Ingersoll AITKEN A15  
Eric AUMONIER A18  
Felix-Joseph BARRIAS A5  
André BRETON A19  
Modesto Cuixart Tàpies, called CUIXART A21  
Pascal-Adolphe-Jean DAGNAN-BOUVERET A11  
Jules – Elie DELAUNAY A6  
Anselm FEUERBACH A7  
Denis FOYATIER A3  
Emmanuel FRÉMIET A13  
Jean-Léon GÉRÔME A4  
Archimedes Aristedes Michael GIACOMANTONIO A16  
Raymond GRANDJEAN A24  
Duane HANSON A23  
Jean-Jacques HENNER A10  
Adolf Ritter von HILDEBRAND A14  
Georges HUGNET A20  
Basile LEMEUNIER A8  
Michael LEONARD A25  
Knox MARTIN A22  
Guy Ferris MAYNARD A12  
Antonin-Marie MOINE A2  
After Leonhard POSCH A1  
Marcel RENARD A17  
Hermann TORGGLER A9



