



MASTER DRAWINGS
1500 — 1950

ARNOLDI-LIVIE

MASTER DRAWINGS

1500 -1950

Including five drawings from the
MICHAEL BEROLZHEIMER COLLECTION
restituted by German museums

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HANS SÜSS VON KULMBACH

(Kulmbach 1476 – 1528 Nürnberg)

1 *The Mass of the Angels*, before 1510

Pen in brown ink

28.8 x 21.7 cm

Monogram „AD“ lower middle right

EXHIBITIONS:

Kunsthau Malmedé, *Handzeichnungen alter Meister aus Rheinischem Privatbesitz*, Cologne, May – July 1934, cat. no. 42.

SELECTED LITERATURE:

F. Winkler, *Die Zeichnungen Hans Süß von Kulmbachs und Hans Leonhard Schäußeles*, Berlin, 1942, no. 12 (as Hans Süß von Kulmbach).

L. Oehler, *„Das ‚geschleuderte‘ Dürer-Monogramm“*, in: *Marburger Jahrbuch für Kunstwissenschaft*, Marburg, XVII, 1959, pp. 64, 73 and 151-153, fig. 8 (as Hans Süß von Kulmbach).

W. L. Strauss, *The Complete Drawings of Albrecht Dürer*, New York, 1974, under no. 1500/11.

B. Butts, *„Dürerschüler“ Hans Süß von Kulmbach*, Ph.D. thesis, Harvard University, 1985, pp. 102-103 (as Hans Süß von Kulmbach).

B. Butts, *The Drawings of Hans Süß von Kulmbach*, in: *Master Drawings*, 2006, XLIV, no. 2, spring 2006, p. 198, no. B4 (as Albrecht Dürer).

D. Hess and T. Eser, *Der frühe Dürer*, exhib. cat., Nuremberg, Germanisches Nationalmuseum, 2012, pp. 256-257.

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 4, ill.



PROVENANCE:

Étienne-Joseph-Théophile Thoré-Bürger (1807-1869), Paris, for L'Alliance des Arts (1842-1848), Paris (L. 61) With unidentified collector's mark (HB) (L. 3499) Johannes Goldsche, Berlin, before 1942 Gutekunst & Klipstein, Bern, 22 November 1956, lot 188 Dr Peter Kröker, Essen (acquired in 1956) Arnoldi-Livie, Munich (2004) Collection Jean Bonna, Geneva

In our sheet, closely related to a Dürer composition in Rennes (see ill. lower left), Kulmbach has concentrated on the angels at the base who in a context of a heavenly mass display a placard to the viewer. In Dürer's drawing this is elaborately filled with calligraphic ornament and inscribed „Do schreibst herein was Ir wollt“ i.e. „here you can write what you want“. Kulmbach evidently sees the angels as crucial bearers of an essential message, well articulated by Ruth Slenczka*. The drawing implies the situation before the celebration of the mass, whereby good and evil are known, but the ultimate truth, God's presence in the Eucharist, is not yet evident. Slenczka further cites Dürer's „Speis der Malerknaben“ (manual of instruction for painters) which proposes that art contributes to understanding, through which good and evil can be discerned.

The practical relationship between these two drawings remains a conjecture. Lisa Oehler (*Das ‚geschleuderte‘ Dürer-Monogramm*, Marburg 1959, p. 153) sees in our case a close workshop collaboration between Dürer and his master pupil. In the literature of both artists our drawing is generally regarded as a copy by Kulmbach from Dürer. Barbara Butts, who in her dissertation of 1985 affirms Kulmbach's hand whereas in her extensive article in *Master Drawings*, 2006, declares this to be an autograph replica by Dürer.

We are grateful to Christoph Metzger, Albertina, Vienna, for reconfirmation of the attribution to Hans Süß von Kulmbach.



*Slenczka, Ruth: *Reformation und Kunst. Die religiöse Dimension des künstlerischen Aufbruchs in der nordalpinen Renaissance: Dürer, Cranach und Holbein*. In: Schäußele, Wolf-Friedrich (Hrsg.): *Reformation im Kontext: Eine Bilanz nach fünf hundert Jahren*. Leipzig 2018. S. 72.

JOACHIM VON SANDRART
(Frankfurt am Main 1606 - 1688 Nürnberg)

2 *The Denial of Peter*

Black and brown chalks
27.5 x 22 cm

PROVENANCE:
Private collection, France

Confirmed by Prof. Thomas DaCosta Kaufmann, Princeton,
who dates our drawing to the late 1630s (written communication,
February 2020).



JOHANN MATTHIAS KAGER
(München 1575 - 1634 Augsburg)

3 *The Four Cardinal Virtues:*
Design for the Title Page of „Bavaria Pia“, c. 1625

Pen and brown ink with grey wash
24.7 x 18.1 cm

PROVENANCE:
Bassenge, Berlin, sale 28-11-2014, lot 6247

Our sheet is the preparatory drawing for the title page of the publication „Bavaria Pia“ by the Jesuit Matthaëus Rader, published in 1628 in Munich. Raphael Sadeler the Younger executed an engraving after this drawn model (Hollstein 228).



CASPAR FREISINGER

(Memmingen 1560 - 1599 Ingolstadt)

4 *Mocking of Christ*, c. 1595

Brush in brown over black chalk, heightened in white, squared for transfer
19.8 x 23 cm

We kindly thank Dr. Dorothea Diemer, Munich, for confirmation of the attribution.
Compare: Heinrich Geissler, *Zeichnung in Deutschland - Deutsche Zeichner 1540-1640*, Staatsgalerie Stuttgart 1979, vol. I, D 31, ill. p.165.

Freisinger as a draughtsman is the most original of the mannerists working in the Bavarian province. The experience of Italy (Venice) and the renaissance of Danube School eccentricity result in a free and expressive use of graphic means.



JOSEPH WERNER

(1637 - Bern - 1710)

5 *Death and the Avenging Angel Threaten Adam and Eve*

Pen in black and brown, with grey-brown wash
25.5 x 19.5 cm

Our drawing, presumably executed c. 1670, relates to a group of works representing fantastic appearances commissioned by the Wittelsbach family while Werner worked in Augsburg. Inspired by ghostly night scenes in mausoleums by Schönfeldt, Werner has here enriched the standard iconography by combining the presence of both the avenging angel and an allegory of death threatening the fallen and deeply shaken First Couple. The drawing is intended as a finished autonomous work, similar to the "Adoration of the three Kings", in the Albertina, inv. no. 3663, (see *Die Zeichnungen der deutschen Schulen*, vol. IV, Albertina, Vienna 1933, cat. no. 663, pl. 186)
We kindly thank David Mandrella, Paris, for research assistance.





SAMUEL BOTTSCHILD

(Sangerhausen 1641 – 1707 Dresden)

6 *Odysseus and Epeus Debate the Size of the Trojan Horse*, c. 1700

Pen in brown ink
26.3 x 46.3 cm

Signed and inscribed lower left: „Samuel Botschild.
Inv. et del.“

LITERATURE:

Deutsche Zeichnungen vom Mittelalter bis zum Barock,
Bestandskatalog der Graphischen Sammlung der Staatsgalerie
Stuttgart, Hans-Martin Kaulbach (ed.), Stuttgart 2007,
no. 115, p. 82, ill.

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381a)
Hugo Helbing, Munich, October 31, 1895, *Collection B.*
Jolles, no. 75
Collection Michael Berolzheim, Garmisch-Partenkirchen
Sale Adolf Weinmüller, Munich, March 9-10, 1939, no. 121
Staatsgalerie Stuttgart, inv. no. GL 3516
Restituted to the heirs of Michael Berolzheim in 2014

Botschild was active in Leipzig by 1660 but soon moved to Dresden. He lived in Italy between 1672 and 1677 where he encountered the Roman High Baroque. The influence of French art of the 17th c. through prints is also present in this phase. In 1677 he advanced to official Saxon court painter and devoted himself to the care of the Elector's gallery.

Botschild made an etching of this drawing, originally conceived for a ceiling fresco, and published it in his series „Opera varia historica poetica“. The subject presents a lively interaction between Odysseus and Epeus debating the size of the Trojan Horse about to be built. The composition recalls in particular Simon Vouet.

We kindly thank David Mandrella, Paris, for research assistance.

HUBERT ROBERT

(1733 - Paris - 1808)

7 *View through the Colonnade onto St. Peter's Square, Rome, c. 1758*

Red chalk
52.7 x 40.5 cm

PROVENANCE:

François Renaud (end of 18th/beginning 19th Century), Paris, Collector's Stamp (L. 1042), lower right on the drawing and on the mount
Private collection, Rhineland, since 1925

The youthful Hubert Robert travelled with the Marquis de Stainville to Rome, where he quickly became intrigued with ancient Roman and Baroque monuments. Stainville, official ambassador of Louis XV in Rome enabled Robert in 1759 to become stipendiary at the Académie de France in the Villa Medici. Our drawing, dated to 1758 by Sarah Catala, is unsigned like the majority of his drawings before acceding to his scholarship at the Académie. The drawings of the Rome period have always been highly prized and demonstrate Robert's mastery of the sanguine technique. It can be compared with a sheet in the Horvitz collection, Boston (D-F 745) representing the colonnade in the Villa Giulia. The staffage figures are similarly rendered in quick and sure strokes and both sheets share the same large format. The with „Roberti“ inscribed „Portico of St. Peter's“ (Paris, Musée Louvre, département des arts graphiques, R.F. 31266) is another impressive example of Robert's fascination with the Vatican. Our drawing displays an artistic mastery of the third dimension. With brilliant perspective he brings together the various spaces, volumes and voids into a dynamic composition. Even the obelisk in St. Peter's Square is palpably present. The battered stall door in the foreground is contrasted with the grandeur of Bernini's Colonnade and the obelisk. Toward the end of the formative 1750s decade in Rome, Robert turned from architectural capricci to a campaign interpreting the great Roman monuments. Our drawing bears two dry stamps of François Renaud (Lugt 1042), a dealer and mountmaker (monteur en dessin) in Paris at the end of the 18th century. He intended to document both his professions with the two stamps. The finest Robert drawings in the collection the Musée des Beaux-Arts in Valence bear the Renaud stamp. One finds his stamp on Robert drawings in the Musée des Beaux Arts in Besancon, the Metropolitan Museum in New York and the Ashmolean Museum, Oxford.

David Mandrella, Paris, 2021

We kindly thank Sarah Catala for confirmation of the attribution and dating of this drawing.



JEAN-MICHEL MOREAU

(1741 - Paris - 1814)

8 *The Joys of Motherhood*, 1777

Pen and ink in brown, grey wash

24.8 x 19 cm

Inscribed on the mount „Moreau le Jeune“

Jean-Michel Moreau achieved considerable fame with his prints and illustrations.

The „Joys of Motherhood“ exhibits the influence of Jean-Jacques Rousseau and the reevaluation of childhood in the second half of the 18th century. An elegant couple with their baby relax on a park bench together with a woman holding a parasol. The child reaches for a bouquet offered by a statue of Venus. This humorous anecdote both lively and natural suggests a child's perception of reality.

The banker, collector and art dealer Jean-Henri Eberts commissioned drawings from Sigmund Freudenberger and Moreau for a publication entitled „Monument du Costume Physique et Moral du XVIIIe siècle“. Three series of illustrations were carried out between 1776-1783. „Les délices de la Maternité“ appeared in the second published series in 1777. Moreau's evocation of an idyllic family life, with the most up-to-date costumes, is linked to traditional genre. This second series comprising 12 drawings constitutes Moreau's lasting masterpiece. The three series were united and reprinted in 1783 with a text by Retif de la Bretonne. „Les délices de la maternité“ was engraved by Isidore Stanislaus Hellmann (see Bocher, 1882, Jean-Michel Moreau le Jeune, catalogue raisonné, no. 1354 ill., and Lawrence & Dighton, 1910, French line engraving of the late XVIIIth century, no. 225.I.)

Moreau produced a highly finished drawing for the engraver (sale M.G. Mühlbacher, Paris, Galerie Georges Petit, May 15-18, 1899, no. 202, ill.) Our sheet, preparatory to this lost work, exhibits the strong influence of Fragonard. Few preparatory drawings of this type and quality by Moreau survive (exemplary is no. 54, sale Raphael Esmerian, Paris Galliera, June 6, 1973). David Mandrella, Paris, 2021





JOHANN ELIAS RIDINGER

(Ulm 1698 - 1767 Augsburg)

9 Study of the Heads of three Dogs, 1721

Pen in grey, with brown wash
22.2 x 28.5 cm

Signed and dated lower left „Joh: Elia: Ridinger / del. a: 1721 / av.“

WILHELM VON KOBELL

(Mannheim 1766 - 1853 München)

10a Wolfgang von Dalberg (1750-1806) in Schloss Herrnsheim, 1787

Watercolor and gouache on its original mount
58.5 x 36.7 cm
Signed and dated lower right “W. Kobell, 1787”

LITERATURE:

Mannheimer Geschichtsblätter, 1929, p. 201, ill.
Exhib. cat. Mannheim 1931, Städtisches Schlossmuseum
Mannheim 1931, *Ferdinand, Franz and Wilhelm Kobell*, p.
15, cat. no. 65A.
Exhib. cat. Karlsruhe 1961, Badischer Kunstverein, *Aus
Karlsruher Privatbesitz 1790-1940*, cat. no.87
Siegfried Wichmann, *Wilhelm von Kobell, Monograph
and Critical Catalog raisonné*, Munich 1970, cat. no. 59,
ill. p. 170.
Exhib. cat. Mannheim 1993, Museum für Kunst-, Stadt-
und Theatergeschichte des Reiß-Museums, *Von Mann-
heim nach München: Die Künstlerfamilie Kobell*, p. 39,
cat. no X.

PROVENANCE:

Von Dalberg family, Schloss Herrnsheim
Cornelius Wilhelm Karl Freiherr von Heyl (1874-1954)
Philipp Herrmann, Karlsruhe (1899-1968)
Private collection, Munich

Wolfgang Heribert von Dalberg (1750-1806), brother of
Carl Theodor and Johann Friedrich von Dalberg (see
the companion work), was director of the Mannheim
National Theatre from 1778. He played a major role in the
history of German theatre of the early Enlightenment.
In 1784 Dalberg premiered Friedrich von Schiller's plays
„Fiesco“, „Die Räuber“ and „Kabale und Liebe“. Also his
adaption of Shakespeare's plays constitutes a significant
contribution to the German Shakespeare renaissance.
From 1788-1793, he commissioned Ludwig von Skell to re-
design the baroque park of Schloss Herrnsheim creating
an English landscape garden.

10b The Brothers Dalberg in Schloss Herrnsheim, 1787

Watercolor and gouache on its original mount
58.3 x 43.8 cm
Signed lower left “Wilhelmus Kobell 1787”

LITERATURE:

Mannheimer Geschichtsblätter, 1929, p. 202, ill.
Exhib. cat. Mannheim 1931, Städtisches Schlossmuseum
Mannheim Feb./March 1931, *Ferdinand, Franz and Wil-
helm Kobell*, p. 15, cat. no. 65B.
Exhib. cat. Karlsruhe 1961, Badischer Kunstverein
25.06.1961-03.09.1961, *Aus Karlsruher Privatbesitz 1790-
1940*, cat. no. 86
Siegfried Wichmann, *Wilhelm von Kobell, Monograph
and Critical Catalog raisonné*, Munich 1970, cat. no. 58,
ill. (full page) p. 171.
Exhib. cat. Mannheim 1993, Museum für Kunst-, Stadt-
und Theatergeschichte des Reiß Museums, *Von Mann-
heim nach München: Die Künstlerfamilie Kobell*, cat. no.
IX.

PROVENANCE:

Von Dalberg family, Schloss Herrnsheim
Cornelius Wilhelm Karl Freiherr von Heyl (1874-1954)
Philipp Herrmann, Karlsruhe (1899-1968)
Private collection, Munich

This fully executed, large format watercolor represents
a room in Schloss Herrnsheim in Worms in which four
young men are present. On the right stands Karl Theodor
von Dalberg (1744-1817), Doctor of Law as of 1787 (the
year the watercolor was executed) and coadjutor of the
diocese of Mainz and the Hochstift of Worms. In 1800 he
became Bishop of Constance and in 1802 Prince Bishop
and Elector of Mainz. Dalberg was acquainted with the
intellectual luminaries of his age: with Wieland, Herder,
Goethe, Schiller and Wilhelm von Humboldt and was
himself an active writer. At the piano sits his brother
Johann Friedrich (1752-1812) member of the Cathedral
Chapter of Trier, Worms and Speyer, as well as distinguish-
ed composer and music theorist. The figure between
the two seated men is probably another family member;
in the background sits the artist Wilhelm von Kobell (as
mentioned in the exhibition catalogue, Mannheim 1993,
p.38) who shields his face from the viewer. An engraved
portrait of Moses Mendelssohn hangs over the table bear-
ing books and papers.





JOSEPH ANTON KOCH
(Obergibeln 1768 - 1839 Rom)

11 *Arcadian Landscape*, 1792

Pen and wash in sepia, heightened with white
52 x 67.8 cm
Signed and dated lower left: „Koch . 1792“

PROVENANCE:
Burckhard Collection, Basel
(acquired directly from the artist c. 1793/95)
Thence by descent
Karl & Faber, Munich, sale 272, November 11, 2016
Private collection, Germany

This large representative composition by Joseph Anton Koch is a recent discovery, having remained in private hands since the time of execution 1792/3. Unknown to Otto von Lütterotti, author of the catalogue raisonné, the work retains its original mount by the artist. As such it is a remarkable new document for the general appreciation of Koch in the early part of his Swiss exile. Following his first visit in early 1791, Koch wrote in his diary about the enjoyment of freedom in the land of the free. Switzerland has been considered since Rousseau a place of lived natural freedom. In early December Koch fled to Strasbourg where he contacted a group of Jacobins. He moved to Basel in September 1792, soon after his first ideal landscapes in a sepia technique were produced. Koch's inspiration lay in the style of Salomon Gessner rather than the detailed study of nature, whereby his style adheres to a new canon of clarity and vigor. A novel vision of landscape and the antique is at the core of this special unsentimentalized rendering.



ERNST FERDINAND OEHME

(Dresden 1797 – 1855 Dresden)

13 *A Farmstead in Saxony*

Watercolor
19.2 x 25.3 cm
Signed lower right „Oehme“

LITERATURE:

Ernst Ferdinand Oehme, exhib. cat. Staatliche Kunstsammlungen Dresden/ Museum für Kunst und Kulturgeschichte Lübeck, 1997, Ulrich Bischof (ed.) with a catalogue raisonné by Hans Joachim Neidhardt, cat. no. 14, p. 177, ill.

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)
Hugo Helbing, Munich, October 31, 1895, Collection B. Jolles, no. 1200
Collection Michael Berolzheim, Garmisch-Partenkirchen
Sale Adolf Weinmüller, Munich, March 9-10, 1939, no. 781
Collection Ludwig Blucke, Chemnitz
Collection Willy Lauckner, Rabenstein/Chemnitz (until 1980)
Städtische Kunstsammlungen Chemnitz, inv. no. Z 2078,
acquired 1980
Restituted to the heirs of Michael Berolzheim in 2015



ERNST FERDINAND OEHME

(Dresden 1797 – 1855 Dresden)

12 *Landscape near Dresden with a Shepherd and his Flock*
„Das große Gehege“

Black chalk with watercolor on grey/blue paper
26.2 x 34.7 cm

LITERATURE:

Ernst Ferdinand Oehme, exhib. cat. Staatliche Kunstsammlungen Dresden/Museum für Kunst und Kulturgeschichte Lübeck, 1997, Ulrich Bischof (ed.) with a catalogue raisonné by Hans Joachim Neidhardt, cat. no. 85, p. 192, ill.

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381)
Hugo Helbing, Munich, October 31, 1895, *Collection B. Jolles*, no. 1203
Collection Michael Berolzheim, Garmisch-Partenkirchen
Sale Adolf Weinmüller, Munich, March 9-10, 1939, lot 779
Städtische Kunstsammlungen Chemnitz, inv. no. Z 857
Restituted to the heirs of Michael Berolzheim in 2015

JULIUS SCHNORR VON CAROLSFELD

(Leipzig 1794 - 1872 Dresden)

14 *Study of a Draped Arm*, 1820

Pen in grey ink over pencil
29.2 x 22 cm
Dated lower middle: „d. 17 July / 1820“

PROVENANCE:
Estate of the artist
Collection Prof. Ludwig Schnorr von Carolsfeld (1877-1945), Berlin
Schnorr family, by descent
Bassenge, Berlin, sale 26 May 2017, lot 6643

In a letter by Schnorr from Rome in the summer of 1820 to his father he relates that, together with Friedrich Olivier and Theodor Rehbenitz, intense sessions devoted to drawing nude and drapery studies took place. Our sheet, dated July 17, 1820 was executed in this context.

We thank Hinrich Sieveking, Munich, for his confirmation of the attribution (March 14, 2017) and for the reference to the letter by Schnorr to his father.



AUGUST LUCAS

(Darmstadt 1803 - 1863 Darmstadt)

15 *Young Italian Model Bearing a Water Jug*, c. 1828

Pen in brown ink over pencil
20 x 13 cm
Inscribed lower left: „ai monti“

LITERATURE:
Zeichnungen Darmstädter Romantiker, Aus der Sammlung Hugo von Ritgen, Hamm, Darmstadt, Gießen 1984, cat. no. 61, pl. 117, p. 71.

PROVENANCE:
Collection Hugo von Ritgen (1811-1889), Darmstadt
Christie's, London, 28 November 1985, lot 185
Stephan Seeliger collection, Munich

August Lucas, who from 1818 studied together with Johann Heinrich Schilbach at the Drawing Academy in Darmstadt, joined Cornelius in Munich in 1825. In 1829 he went to Italy where he was befriended by Joseph Anton Koch and for a time strongly influenced by the draughtmanship of Julius Schnorr von Carolsfeld. The strong Nazarene influence is fully developed in our drawing.



BONAVENTURA GENELLI
(Berlin 1798 - 1868 Weimar)

16 *Ligune Protects her Husband Lotei from the Poisonous Venom*

Pen and brown ink
22.8 x 18 cm
Signed lower right „B. Genelli“

PROVENANCE:
Collection Michael Berolzheim, Garmisch-Partenkirchen
Sale Adolf Weinmüller, Munich, March 9-10, 1939, no. 591
Germanisches Nationalmuseum, Nürnberg, Lugt 1076, on verso
Restituted to the heirs of Michael Berolzheim in 2015





HANS THOMA
(Bernau 1839 - 1924 Karlsruhe)

17 *Reclining Young Man Contemplating a Landscape*,
c. 1892

Oil and gouache over pen on painter's card
18.5 x 15.5 cm
Signed with monogram lower right
An old label verso: „Nr. 17“

PROVENANCE:
Private collection, Switzerland

The scene of a „figure reclining in a landscape, straw hat on his side“ occurs in two paintings by Thoma: „Resting“, 1888 (Thode*, p. 284) and „View into the Taunus Valley“, 1890 (Thode*, p. 315; Neue Pinakothek, Munich). From

1892 Thoma devoted much energy to experimenting with graphic technical practices, in particular the so called „Tachographie“ and „Algraphie“, each a variant of lithography, in which he repeated favored motives in a stylized graphic manner. Our work in mixed media on painter's card, would seem to be preparatory for a „Tachographie“. Compare another preparatory work in the same technique „The Stream at Bernau“ in Hans Thoma, „Stationen eines Künstlerlebens“, Bernau 2014, ill. no. 24.



HANS THOMA
(Bernau 1839 - 1924 Karlsruhe)

18 *A Moonlit Sail*, 1884

Watercolor heightened with white
28 x 20 cm
Signed with monogram and dated lower right

PROVENANCE:
Kunsthandlung Bühler, Stuttgart (label on verso)

A painting of the same subject, dated 1879, is in the Städel Museum, Frankfurt (Thode*, p. 139).

*Henry Tode, *Thoma - Des Meisters Gemälde, Klassiker der Kunst*, Stuttgart/Leipzig 1909.

FRANZ VON LENBACH

(Königreich Bayern 1836 - 1904 München)

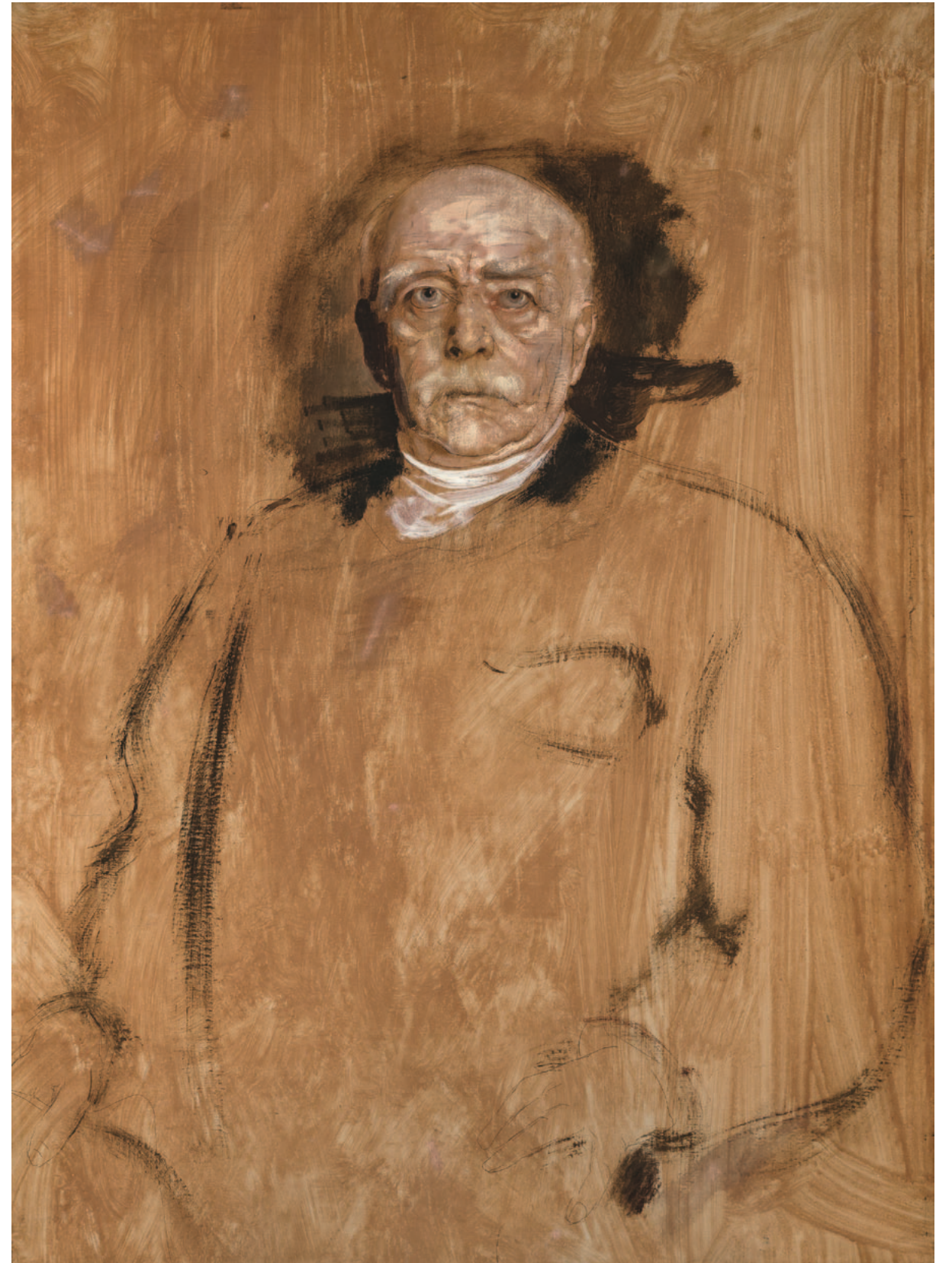
19 *Sketch for a Portrait of Otto von Bismarck*

Oil over pen and ink, heightened with white
104.5 x 75 cm

Verso: estate stamp no. 21
and inscription by Lolo Lenbach: „I confirm that this excellent
sketch of Bismarck is by the hand of my husband Franz von
Lenbach, 21 February 1937

PROVENANCE:
Artist's estate

As the inscription on the verso implies, this is a sketch done
from the life of the „Iron Chancellor“ particularly prized in
the Lenbach family and presumably serving as a model for
multiple images.



RICHARD MÜLLER
(Tschirnitz, Böhmen 1847 - 1954 Dresden)

20 *A Ruined City in Flanders*, 1914-15

Black chalk
26.5 x 34 cm
Illegible inscription and signature lower right

PROVENANCE:
Private collection, Switzerland

In 1914 Müller was inducted for war service in the German army, recording as professional draughtsman aspects of the Flanders campaign. The vast destruction became his principal concern. Following his premature demobilization Müller published the album „From the West“ with 40 etchings, dedicated to King Georg of Saxony. The revenues were donated to the Red Cross.



EUGÈNE ISABEY

(Paris 1803 – 1886 Montévrain/Seine-et-Marne)

21 *A Farmhouse*, c. 1830

Black chalk
27 x 23.7 cm
Signed on the verso „Eug. Isabey, Paris“

EXHIBITIONS:

Exh. cat. Hamburger Kunsthalle und Museum für Kunst und Gewerbe Hamburg, *Die Campe'sche Historische Kunststiftung. Erwerbungen seit 1945*, 1964, p. 25, no. 258.

LITERATURE:

Pierre Miquel, Eugène Isabey. 1803-1886. *La Marine au XIXe siècle*, Maurs-la-Jolie, 1980, p. 115, no. 338 (ill.)

PROVENANCE:

Collection Boguslaw Jolles, Dresden/Vienna (Lugt 381a)
Hugo Helbing, Munich, October 28-31, 1895, Collection B. Jolles
Collection Michael Berolzheimer, Garmisch-Partenkirchen
Sale Adolf Weinmüller, Munich, March 9-10, 1939, no. 665
Kunsthalle Hamburg, Lugt 1234, on verso, inv. no. 1954/111
Restituted to the heirs of Michael Berolzheimer 2015

Eugène Isabey was a French romantic, known generally for his marine subjects featuring stormy seas. However, he also cultivated a picturesque style represented in this rendering of a tumble-down farmhouse. His manner is energetic, the stroke almost vibrates and in the mastery of atmospheric effects he anticipates Impressionism.

Our drawing, documented in the oeuvre catalogue of Pierre Miquel, is typical of the early work to be dated c. 1830. The farmhouses were sketched from the motif either in the Île de France or Normandy and fully rendered in the Paris atelier. Isabey was a gifted lithographer: in 1831 he travelled through the Auvergne capturing images to be used in the *Voyages pittoresques et romantiques dans l'ancien France* edited by Baron Taylor. Our drawing is stylistically close to these landscape lithographs.

Eugène was a student of his father, the painter of portrait miniatures Jean-Baptiste Isabey. In 1830 Eugène rose to *peintre officiel de la Marine royale* and also painted a large number of historical genre subjects featuring architecture such as seen in our drawing.

David Mandrella, Paris, 2021



CHARLES-FRANÇOIS DAUBIGNY

(Paris 1817 – 1878 Paris)

22 *On the Banks of the Oise*, c. 1870

Black chalk, heightened with white
29.7 x 48 cm
Signed lower right: „F. Daubigny“

PROVENANCE:

Collection Bugoslaw Jolles, Dresden/Vienna, Sale
Munich, October 31, 1895, no. 770 („François Daubigny.
Landschaft mit Wasser im Vordergrund“), Lugt 381
Edward Habich (1818-1898), Kassel, Sale Stuttgart, April
27 – 30, 1899, no. 220 („François Daubigny. Waldpartie
mit einem Fluss“), Lugt 862
Private collection, Munich



ADOLPH VON MENZEL
(Breslau 1815 – 1905 Berlin)

24 *Study of an Italian Boy*, c. 1884

Black chalk
13.2 x 20.5 cm
Signed with monogram lower left „A. M.“, and inscribed by the artist lower right „Anton d. Masson Friedens Str. 51“

The drawing relates to the painting *Piazza d'Erbe* (1884) in Dresden. According to Marie Ursula Riemann-Reyher, Menzel visited Italian residents in Berlin and drew them in various poses. Not all of these studies were used in the painting.

ANTOINE-EUGÈNE RENOUARD
(Cour-Cheverny 1835 – 1921 Paris)

23 *Drawing from the Nude in a Paris Atelier*, 1909

Charcoal
32.5 x 50.5 cm
Signed lower left „A. E. Renouard 1909“

PROVENANCE:
Christie's, London, 15.12.2000, lot no. 179
Private collection, Switzerland

Renouard studied with Horace Vernet and Felix-Joseph Barrias, both specialists in historical subjects, exhibiting 1878 for the first time at the Salon. His portraits, landscapes and still lifes are found for the greater part in private collections,

while paintings having as their subject the Franco-Prussian War are preserved in museums (Musée de Vendôme and Musée de la Guerre 1870 in Loigny-la-Bataille). Renouard represents here a scene with a wealth of details illustrating a session of drawing study from the life, in this case a male nude. Among the students all ages are represented, with a particular emphasis on female participants. At the lower right foreground, the viewer's look is engaged by an older gentleman – most likely Renouard himself. Not until 1896 did the Académie des Beaux-Arts accept female students, who in fact had long been welcomed in private academies such as the one richly depicted here. David Mandrella, Paris, 2021



EDGAR DEGAS

(1834 - Paris - 1917)

25 *Buste de Danseuse*, c. 1896

Black chalk
40 x 59 cm
Atelier stamp, lower left: „Degas“ (Lugt 658)

Study for Lemoisne 1246

PROVENANCE:
Atelier Edgar Degas
(3ème vente, Galerie Georges Petit, Paris, 1919,
lot 228, ill. p. 182.)
Paul Durand-Ruel, Paris
Galerie Bénézit, Paris
Dr. Willi Raeber, Basel
Private collection, by descent

„Degas, Dance, Drawing“ is the title of Paul Valéry's celebrated essay of 1936 on Degas. From 1870 until his death the subject of the dance, this illusion of weightlessness that can result in exhaustion, fascinated Degas. He saw in the two aspects a human allegory which tempted him continuously to capture and represent. The theme of elegance, gracefulness and harmonious movement dominates our study for a pastel formerly in the Barthélémy Collection, Paris, dating from the 1890's. The work was executed from life, either in a dance studio or, as was often the case, in the artist's studio.

In 1919 the contents of Degas' estate and studio were sold at auction, postponed for a year due to the Great War. The majority of drawings, among which our sheet also featured, was bought by the eminent dealers Paul Durand-Ruel and Ambroise Vollard.

With thick circling strokes Degas captures movement. The dark contours are emphasized in order to illuminate the dancer's clothed torso. The love of line, here endlessly varied, earned Degas a special place among the Impressionists. „A person can be a painter but must be born a draughtsman.“ („Un homme peut devir peintre, mais il doit naitre dessinateur“) was one of his oracular sayings. Neither the face nor details such as fingers interested him but rather the position of the body and head and the movement of arms. The monumentality of our drawing is typical of Degas' late style. The free and spontaneous manner of drawing (as with Rembrandt there is not one stroke too many) anticipates the great artists of the 20th century.

David Mandrella, Paris, 2021



PABLO PICASSO

(Málaga 1881 – 1973 Mougins)

26 Design for a Title Page and Poster: *Verve* 29-30, 1954

Cut-out, collage (affixed with pins), colored chalks, brush in black

60.6 x 39.5 cm

Signed and dated upper left: „Picasso 2.5.54“

PROVENANCE:

Christian Zervos (1889-1970), present from the artist

Private collection, by descent, until 2010

Private collection Switzerland

Certificate by Claude Picasso, April 7th, 2012.

Together with the original poster.

From early December 1953 to February 1954, Pablo Picasso worked on a series of drawings and published them in the fall of 1954 in the art and literature magazine “*Verve*”. At this time, the artist was working in Vallauris (Côte d’Azur), where he was mainly interested in ceramics.

In his magazine, the editor and founder of “*Verve*”, E. Tériade, gave the masters of classical modernism the opportunity to present their latest graphic works to the public. Because of the large number of drawings in Picasso’s series, he intended to dedicate a double edition (nos. 29-30) to him. Michel Leiris wrote a short introductory text, and for the English-speaking world Tériade prepared a separate publication entitled “Picasso et la comédie humaine”, in which Rebecca West added a text.

Picasso’s series comprises 16 color lithographs and 174 heliogravures. Each drawing was published in its original size, as was our title page. A fragmentarily depicted young man appears on the left side, which the artist reduced to the most important elements. Picasso uses orange for the background and adds grey for the right half of the body, two colors typically found in ceramics.

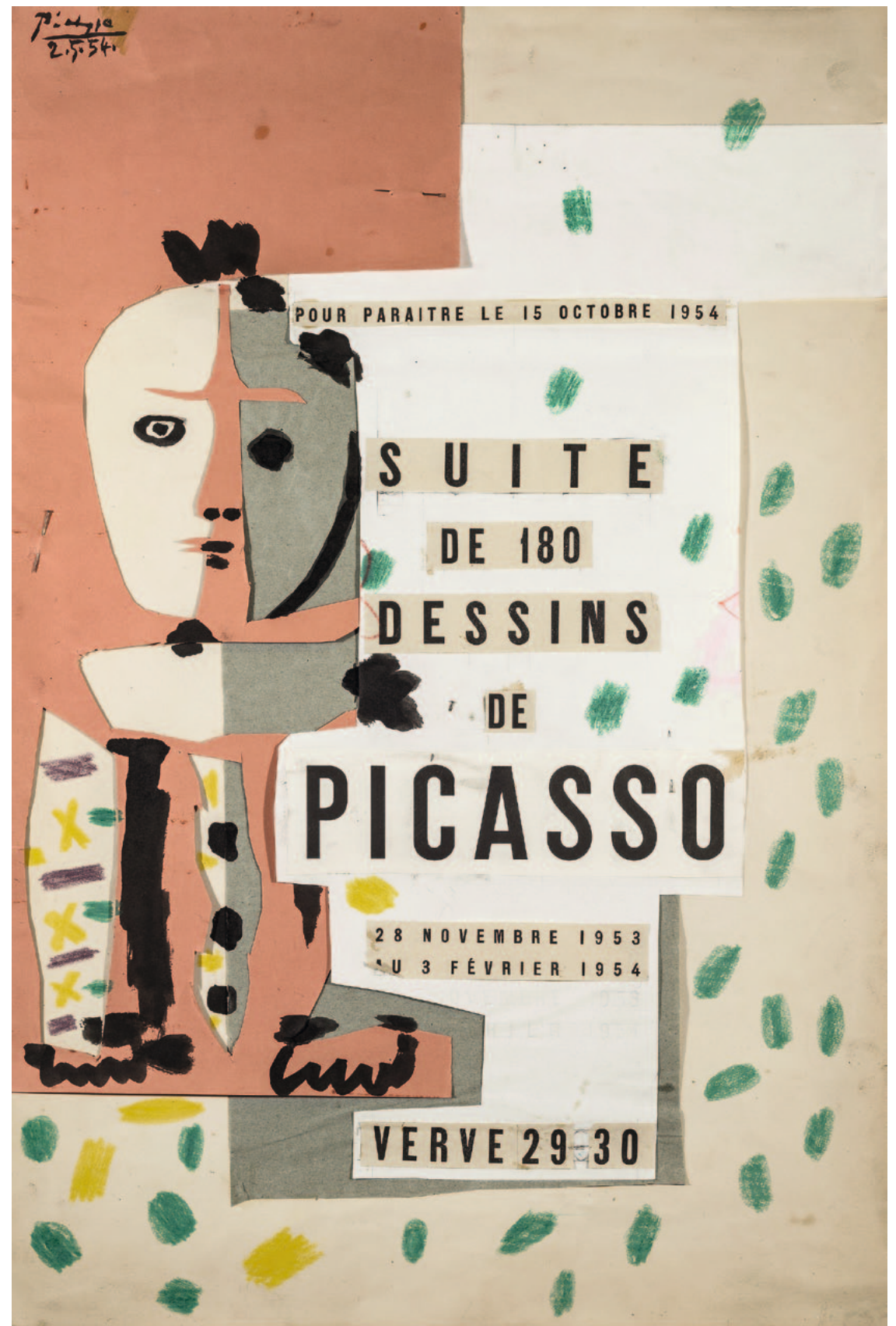
In the lithograph they have been replaced by red and blue to achieve a stronger color contrast. The artist gives the words a colored background and only makes an exception for his own name.

Yellow, violet, leaf-green and black forms whirl through space and invite the viewer to dream: Picasso shows here that he has seen the latest collages by Matisse and that he asks a certain humor and lightness from the viewer.

In his series the artist shows moments of absolute honesty.

He illuminates the relationship between man and woman, the problem of aging and treats erotic desire with great freedom. Picasso already shows himself on the title page as a virtuoso of scarcity and reduction to the elementary. Even in the mid-fifties, he is one of the most modern artists of his time.

David Mandrella, Paris, 2021





HELMUT KOLLE,
GENANT HELMUT VOM HÜGEL
(Charlottenburg 1899 - 1931 Chantilly)

27 *Motorcyclist*, 1925

Oil over pencil on thin cardboard
48 x 63 cm
Signed and dated lower right: „Hügel / 1925“

PROVENANCE:
Probably from the artist's estate in the Wilhelm Uhde
Collection.
Collection Paul Denis, Paris (with the dry stamp)
Private collection, Great Britain (since the 1950s)

The oil sketch of a motorcyclist is painted with fast brushwork suggesting speed. The palette in shades of grey and the triangular composition are typical for the years 1924-25 spent in Paris. Athletes were considered by Kollé symbols of youth and strength. We thank Hartwig Garnerus, Munich, for circumstantial detail.

28 *Jeune Archer*, c. 1927

Pen and black ink
31.5 x 24.8 cm
Signed lower right: „Kolle“

PROVENANCE:
Private collection, France

Helmut Kollé began his career in Berlin from 1922-24 exhibiting with Alfred Flechtheim and Wolfgang Gurlitt. Encouraged by his friend and mentor Wilhelm von Uhde he moved to Paris, where he quickly was to enjoy success with the press and local collectors and museums. From 1925 to his early death in 1931 he exhibited with Pierre Loeb (Jean Cocteau contributed a poem to the catalogue of his first show) as well as with the Galerie Bing, Quatre Chemins and Bernheim Jeune. Pablo Picasso extolled the “special vitality” of his paintings. At the age of 32 Kollé died in Chantilly after a congenital illness. His robust and powerful oeuvre presents a collection of toreros, sailors, cyclists, boxers, soldiers, sportsmen and young vagabonds none of whom appears in any way triumphant but rendered in a monumental, original yet French-accented style. His drawings and watercolors strike a different note, elegant, both French-modernist and German-calligraphic. His untimely death meant the definitive loss of a major “franco-allemand” talent.



29 *Musicien*, c. 1925

Pen and black ink
35 x 24.8 cm
Signed lower right: „Kolle“

PROVENANCE:
Private collection, France





ERNST BARLACH
(Wedel 1870 - 1938 Rostock)

30 *The Wastrel*, c. 1921

Charcoal on packing paper
48 x 36.6 cm
Signed lower right. „E. Barlach“

PROVENANCE:
Private collection, South Germany

Verbally confirmed by Dr. Magdalena Schulz-Ohm,
Ernst Barlach Stiftung Güstrow and dated c. 1921.

Between 1912-1922, Barlach executed 5 charcoal drawings of this theme. See Anette Wittboldt and Elisabeth Laur, *Ernst Barlach, Die Zeichnungen I*, Güstrow 2013, cat. no. 1140, 1375, 1773, 1954, 1955; these served as preparatory studies for two sculpted figures from 1921 (Schult 327 - 330) and two reliefs of 1923 (Schult 355 - 357). Our drawing is related to “Verschwender II” (Schult 329). It was intended to be executed in wood for decorating the vestibule of the collector and textile magnate Leo Lewin (1881-1965) in Breslau, planned but not executed in 1920. Further intended ensemble figures for this plan were the *Flutist*, *Rest on the Flight to Egypt* and *Monks Reading*.

Paper slightly yellowed by fixative, small holes in the corners.



ERNST LUDWIG KIRCHNER
(Aschaffenburg 1880 - 1938 Frauenkirch)

31 *Man Standing at a Table*, c. 1915

Pencil on yellow paper
13.8 x 11.3 cm

EXHIBITION:
Galerie Nierendorf, Ernst Ludwig Kirchner, Berlin,
1972, no. 20

PROVENANCE:
Collection Lise Gujer, Davos-Sertig (1893-1967)
Florian Karsch, Berlin
Kunsthandel Alain Morvan, Munich

Certificate by the Ernst Ludwig Kirchner Archive,
Wichtrach/Bern, January 19th 2019.

MAX BECKMANN
(Leipzig 1884 - 1950 New York City)

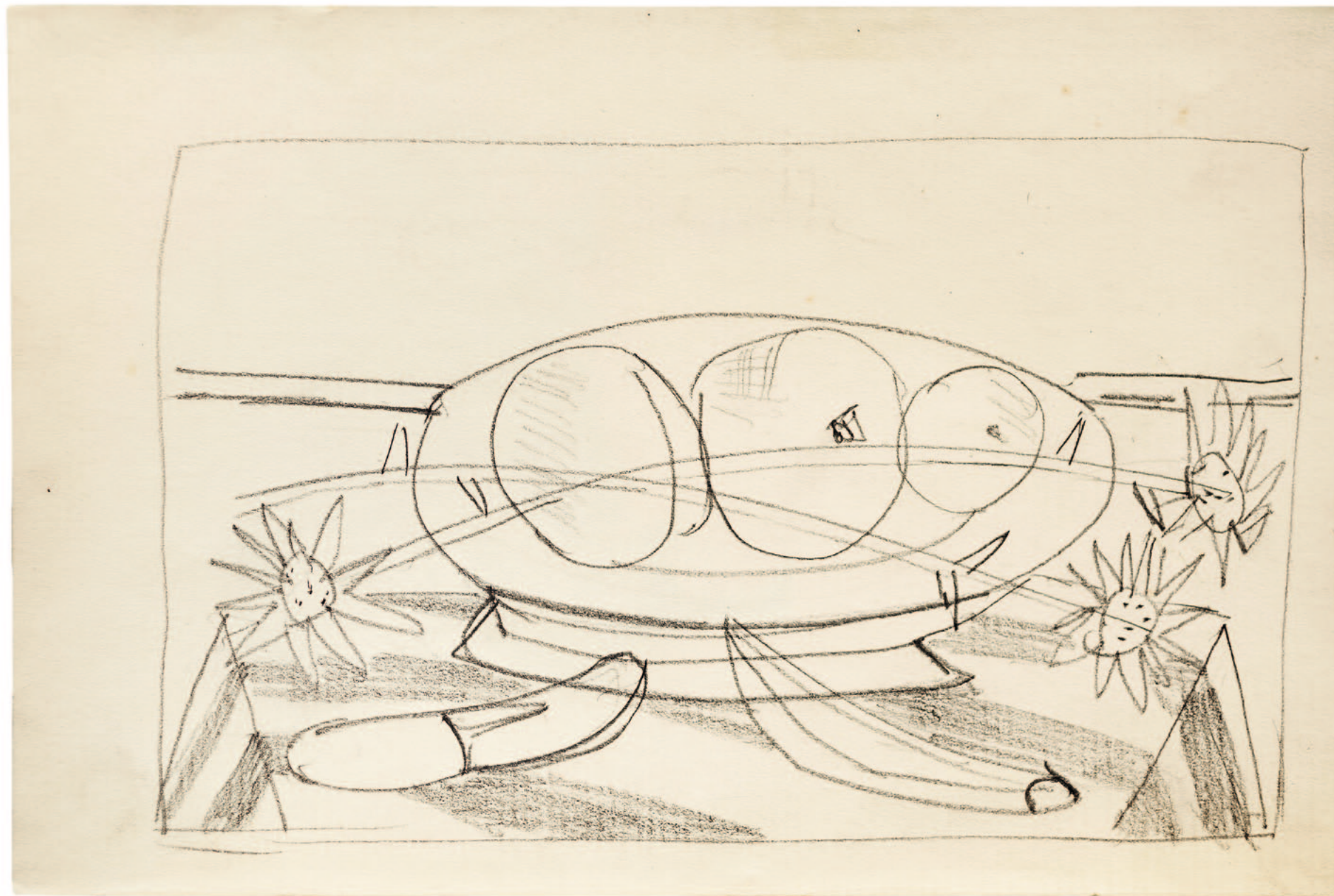
32 *Still Life with Fruits and Flowers*, c. 1930

Graphite
17 x 25.5 cm

PROVENANCE:
Hedda Kaulbach, Ohlstadt
(daughter of Friedrich August Kaulbach, sister of Hilde, later
Quappi Beckmann, wife of Max Beckmann since 1925)
Private Collection, Munich

On the verso a woman's head in black chalk, most probably
a self portrait by Quappi Beckmann

This drawing, one of the few still life drawings by Max
Beckmann, is a recent discovery, formerly in the collection of
Hedda Kaulbach, Quappi Beckmann's sister.
Hedda Finke and Stephan von Wiese have studied the original,
dating it to c. 1930 and will include it in their forthcoming
catalogue raisonné of the drawings by Max Beckmann.



INDEX OF ARTISTS

Hans Süss von Kulmbach	1	Bonaventura Genelli	16
Joachim von Sandrart	2	Hans Thoma	17, 18
Johann Matthias Kager	3	Franz Von Lenbach	19
Caspar Freisinger	4	Richard Müller	20
Joseph Werner	5	Eugène Isabey	21
Samuel Bottschild	6	Charles-François Daubigny	22
Hubert Robert	7	Antoine-Eugène Renouard	23
Jean Michel Moreau	8	Adolf Von Menzel	24
Johan Elias Ridinger	9	Edgar Degas	25
Wilhelm Von Kobell	10a, 10b	Pablo Picasso	26
Joseph Anton Koch	11	Helmut Kolle	27, 28, 29
Ernst Ferdinand Oehme	12, 13	Ernst Barlach	30
Julius Schnorr Von Carolsfeld	14	Ernst Ludwig Kirchner	31
August Lucas	15	Max Beckmann	32

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