

Master Drawings New York 2026



CHARLES EDE



Master Drawings New York 2026

Exhibiting at
Sebastian Izzard LLC
17 East 76 Street, 3rd Floor
New York, NY 10021

Prices available on request
james@charlesede.com
+44 7719 330 525
www.charlesede.com

CHARLES EDE

Introduction

We are pleased to be participating in Master Drawings New York for the first time this year. It feels like the perfect moment to share the new direction we’re taking with Charles Ede — one that builds on the gallery’s extraordinary legacy in antiquities while opening up to 19th and early 20th century paintings and works on paper.

Although Charles Ede is best known today as one of the world’s leading antiquities dealerships, the gallery’s roots were broader. Charles Ede co-founded the Folio Society in 1947, and by the 1960s had opened its offshoot, Folio Fine Arts, which reflected his own wide-ranging interest. Early exhibitions included Vanessa Bell, Henri Gaudier-Brzeska, George Romney, Joshua Reynolds, and The Artist as Illustrator: Dürer to Picasso. In 1971 Charles sold his share in the business, and opened a new gallery under his own name, Charles Ede Ltd, which soon narrowed its focus to solely offer works of ancient art.



CHARLES EDE



Even within the field of ancient art, the gallery has always sought out pieces of strong aesthetic quality that resonate in modern and contemporary contexts. This approach has led to collaborations with modern and contemporary galleries and artists, both at fairs and in exhibitions at the gallery itself.

In 2024, James joined Charis to return to this original ethos: dealing not only in ancient art but also in modern paintings and works on paper. For us, the aim is to continue Charles Ede’s reputation for scholarship and integrity while also creating a space where antiquity and modernity speak to each other in new ways.

Over more than fifty years the gallery has published over 300 catalogues, placed more than 30,000 works with collectors and museums worldwide, and the gallery has exhibited at international fairs including TEFAF, Frieze Masters, The Winter Show and Masterpiece. What we are most proud of, though, is remaining true to the founding principles: offering art that is thoughtfully selected, carefully researched, and beautifully presented.

We are delighted to present our inaugural catalogue of drawings and to be able to share it with you both in print and — we hope — in person, at Master Drawings New York this year. It is a real pleasure to be stepping into this field, and we look forward to getting to know many of you better as we do so. We are excited about what the future holds, and thank you sincerely for your interest. ♦

James and Charis,
London, January 2026

The Gallery

Master Drawings New York 2026



The Gallery, 1 Three Kings' Yard, London

James Richards
Director

James Richards joined Charles Ede in 2024 as a Partner alongside Charis Tyndall. He previously spent six years with Daniel Katz Gallery, London, during which time he was involved in major museum sales to institutions including The Metropolitan Museum of Art, The Art Institute of Chicago, The Getty, the Cleveland Museum of Art, the Louvre Abu Dhabi, and the National Gallery of Victoria, Melbourne. Prior to this, he spent five years at Christie's, where he began as a Specialist in Works on Paper before being appointed Head of British and Continental Pictures and Drawings. James earned his BA in Art History from the University of Bristol in 2012 and his MBA (Master of Business Administration) with Distinction from the University of Durham in 2021. He is also a graduate of the Sotheby's Institute of Art, Art Finance and Investment Programme.

Charis Tyndall
Director

Charis Tyndall joined Charles Ede in 2013, having worked for the gallery on a part time basis whilst studying Ancient History and Classical Archaeology at Warwick university, where she achieved her BA, and subsequently an MA in the Visual and Material Culture of Ancient Rome. In 2017 she became a director and ran the business alongside Martin Clist, until he stepped down as Director in in 2024, and she was joined by James. Charis is on the board of the International Association of Dealers in Ancient Art (IADAA) and the Antiquities Dealers Association (ADA). During Charis' time at the gallery she has participated at TEFAF Maastricht, TEFAF New York, Frieze Masters, The Winter Show, Masterpiece, and the Basel Ancient Art Fair. She has sold to many major international museums including the Metropolitan Museum New York, The British Museum London, the Getty Villa Museum, MFA Boston, Toledo Museum of Art, National Museum of Scotland, the Cummer Museum, Rijksmuseum van Oudheden the Netherland, Musée royal de Mariemont Belgium, Art Institue of Chicago, San Antonio Museum of Art, the Ashmolean Oxford.◇

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1

Lizinka Aimée Zoé De Mirbel

French, 1796–1849

DETAILS

Portrait of a Lady, 1812
Charcoal and stump on paper
42.5 × 35.4cm

Inscribed and dated 'Dessiné d'après nature par/
Lizinka élève de J Augustin /1812' (center left)

PROVENANCE

Private collection, France, until 2025



2

Lizinka Aimée Zoé De Mirbel

French, 1796–1849

DETAILS

Portrait of a Gentleman, 1812
Charcoal heightened with white on paper
46.5 × 39cm

Signed, inscribed and dated 'dessiné d'après
nature/par madame lizinska, élève/de Mr
M.AUGUSTIN/1812' (centre right)

PROVENANCE

Private collection, France, until 2024



Executed in 1812, when Lizinka Aimée Zoé de Mirbel was only sixteen and a pupil of the celebrated miniaturist Jean Baptiste Jacques Augustin, these highly finished chalk portraits show the young artist already in command of a refined and incisive style. Both drawings are of near identical size, technique, and inscription, and although acquired separately, these strong similarities together with the shared date suggest that the sitters were well known figures within de Mirbel’s circle, and possibly even acquaintances of one another.

The lady is depicted with her hair dressed fashionably à la grecque, with small spiral curls framing her face. Her head is adorned with a wide silk or velvet bandeau set with a central oval jewel and edged along the crown with a delicate row of pearls; an Empire-period accessory directly inspired by antique diadems. Her gown, with a low, softly draped neckline with an elaborately detailed trim, reflects the neoclassical elegance popular under the First French Empire, which sought to emulate the purity and simplicity of ancient Roman dress. The exposed right breast further reflects neoclassical conventions of female portraiture, evoking antique ideals of beauty and virtue, which is comparable in this regard with De Mirbel's miniature in the National Museum of Sweden (Fig.1) of an unkown woman with bare breasts.

The gentleman is shown wearing a dark, double-breasted coat over a high-collared shirt and elaborately tied cravat. On his chest are two decorations: the Légion d’honneur and the Ordre royal et militaire de Saint Louis, both signifying rank and distinction in Napoleonic. His naturally tousled hair follows the early 19th century preference for a more unstudied, windswept appearance, in marked contrast to the powdered wigs of the previous century.



Fig. 1: Lizinka de Mirbel, 1796–1849. *Portrait of an Unknown Woman with Bare Breasts*, 1837. Watercolour on ivory. National Museum Sweden, Stockholm.



Fig. 2: Antoine Laurent Dantan, 1798–1878. *Bust Portrait of Madame de Mirbel*, 1852. Marble. Musée de Picardie d’Amiens.



Fig. 3: Catalogue no.1



Fig. 4: Catalogue no.2

That these sitters were drawn “d’après nature” (from life) while Mirbel was still a student indicates they were part of the artist’s early professional circle, likely figures from elite Parisian society connected either to her family or to her patrons. The pairing not only offers a rare survival from Mirbel’s formative years under Augustin, but also a fascinating document of First Empire fashion, status, and portrait conventions.

Lizinka Aimée Zoé de Mirbel was one of the most gifted pupils of Jean-Baptiste Jacques Augustin, whose studio she joined in 1811. She became his collaborator in 1814 and later opened her own successful studio in 1831 (Fig. 5). Through her talent and her position at court, Mirbel quickly established herself as one of the most important miniature painters of her time, even succeeding Augustin as court painter to King Louis XVIII.



Fig. 5: Jean-Francois Bosio, 1764–1827. *Portrait of De Mirbel in Her Studio*. Pen and ink wash.

Her portraits more broadly, distinguished by finesse of execution, accuracy of drawing, and freshness and harmony of colouring, met with considerable success during her career. The esteem in which she was held by society and her contemporaries is testified by her prominent portrayal at the centre of Heim's 1827 painting *Charles X Distributing Awards to Artists at the Salon of 1824* surrounded by her male peers (Fig. 8–9). She portrayed numerous sovereigns and leading personalities of her time, many of whose likenesses were exhibited at the Salons. Among her sitters were Charles X, the Duke of Fitz-James (1827, later engraved by Jacques Étienne Pannier), the Duke Decazes, the Princess of Chalais, Count Demidoff (1834), Louise of Orléans, the Queen of the Belgians, the Duke of Orléans, the Count of Paris, the dancer Fanny Essler (1839), General Gourgaud (1841),

Mesdames Guizot and Martin du Nord (1844), the Duchess of Trévisé (1845), the Marshal of Reggio (1847), and Émile de Girardin (1848). Antoine-Laurent Dantan produced a sculpted portrait of Madame de Mirbel (Fig. 02) in 1852, attesting to her renown.

In addition to her miniatures, Mirbel also painted in water-colour. She was awarded three medals during her career, including a first-class medal, and trained a number of students such as Louise Pauline Vaillant, Augustine Dallemagne, Améline Robilliard, and Sidonie Berthon. Several of her works are now held in prestigious collections, including the Wallace Collection, London and the Nationalmuseum of Sweden in Stockholm. She died in Paris on 31 August 1849, during a cholera epidemic.◇



Fig. 6: Charles-Émile-Callande de Champmartin, 1797–1883. *Portrait of Lizinka de Mirbel*, 1831. Oil on canvas. Versailles.



Fig. 7: Lizinka de Mirbel, 1796–1849. *Pauline Boyer with Harp*, 1819. Miniature on ivory. Musée du Louvre, Paris.



Fig. 8: François Joseph Heim, 1787–1865, *Charles X Distributing*, 1827. Oil on canvas. Musée du Louvre, Paris.



Fig. 9: François Joseph Heim, 1787–1865. Detail of *Charles X Distributing*, showing the portrait of Lizinka de Mirbel at centre.

Julius Hübner

German, 1806–1882

DETAILS

Self-Portrait at the Age of 22, 1828

Pencil on card

13 × 10.6cm

Monogrammed and dated 'JH 1828 Düsseldorf im August', (lower right), and further inscribed in a different hand 'Julius Hübner Maler' (lower centre)

PROVENANCE

Carl Heumann, Chemnitz, Germany (Lugt 2841a)
(1886–1945)



This finely observed self-portrait shows Julius Hübner at the age of twenty-two. A Romantic polymath (painter, poet and thinker), he is, here, at the threshold of his career. Dressed in a plain waistcoat with a high collar and neat cravat, he turns his head slightly to the right. The wavy hair is carefully groomed, the gaze direct yet reflective, hinting at both confidence and introspection.

This drawing dates to the artist's first creative period. It was made three years after his initial breakthrough in 1825 with *Ruth and Boaz*, in the same year as his acclaimed painting *The Fisherman* (1828); and precedes his tender portrait of Pauline, his wife and the sister of his close friend Eduard Bendemann, which dates from 1829 (Fig. 12). When set alongside his self-portrait in oil from 1859 (Fig. 10), the present drawing offers a telling comparison between the youthful artist and the seasoned painter three decades later.

Hübner's control of the pencil is assured and meticulous. Highlights catch the chin, nose, and eyes; the texture of hair, lips, and collar is handled with a draughtsman's discipline, tempered by a natural ease. The result is both a likeness and a statement of character. The pose recalls a double portrait with Eduard Bendemann made the previous year in 1827, and also the fabulous 'Shadow Circle' group portrait dating to 1830-1831 (Fig. 14). Yet here the focus is entirely on himself; a quiet study in self-awareness at a moment of personal and artistic formation.

Born in Silesia, a Prussian province, in 1806, Hübner trained at the Berlin Academy under Wilhelm Schadow before following him to Düsseldorf in 1826, where he joined Theodor Hildebrandt, Karl Friedrich Lessing, and Karl Sohn. After travels in Italy in 1830, he worked in Berlin and Düsseldorf before accepting a post at the Dresden Academy in 1839, later becoming its Professor of Historical Painting. In 1871 he was appointed Director of the Dresden Gallery of Paintings, a role he held until retirement.

Celebrated for his religious and historical works central to the Düsseldorf School Hübner brought to them a poet's sensibility and a thoughtful realism. This portrait reflects those qualities: disciplined in execution, lyrical in spirit, and marked by a quiet warmth. ♦



Fig. 10: Julius Hübner, 1806–1882.
Self Portrait, 1859. Oil on canvas.
Private collection.



Fig. 11: Catalogue no.3



Fig. 12: Julius Hübner, 1806–1882.
Portrait of the Artist's Wife Pauline Hübner, 1829. Oil on canvas.
Alte Nationalgalerie, Berlin.



Fig. 13: Julius Hübner, 1806–1882.
Mary Magdalene, 1860. Oil on canvas.
Private collection.



Fig. 14: Eduard Bendemann, Theodor Hildebrandt, Julius Hübner, Friedrich Wilhelm von Schadow, Karl Ferdinand Sohn.
The Shadow Circle, 1830–31. Oil on canvas. Kunstmuseen Krefeld.



Fig. 15: Detail of the above painting, showing Julius Hübner seated second from right.

4 Edgar Degas

French, 1834–1917

DETAILS

Four Anatomy Studies, After the Old Masters, c.1856–59

Pencil on paper

34.4 × 23.4cm

Studio stamp "ATELIER /ED.DEGAS" (Lugt. L.657),
(lower right)

PROVENANCE

Private collection, France, until 2025



Between 1856 and 1859, Edgar Degas undertook an extended journey through Italy that proved formative in the development of his artistic identity. Degas’ father was a cultivated man with strong Italian connections, who encouraged his son to travel to Naples. Though this trip was intended as a visit to family, Degas used the opportunity to immerse himself in the study of the Italian Renaissance masters.

During his time in Italy, Degas spent extended periods in Florence, Rome, and Naples, carefully studying and copying the works of earlier Masters (Fig. 17–19). In Florence, he developed a particular admiration for Andrea del Sarto, whose technical precision and clarity of form left a lasting impression. Rome offered Degas direct access to the Vatican collections, where he engaged closely with the work of Raphael and Michelangelo, focusing on their compositional logic and anatomical mastery. In Naples, he made careful studies of works housed in the Capodimonte Museum, which featured significant Renaissance and Baroque holdings.



Fig. 16: Catalogue no. 4



Fig. 17: Edgar Degas, 1834–1917. *Study of Donatello’s Bronze David*, c.1858. Graphite on paper, 29 x 22.2 cm. Fitzwilliam Museum, Cambridge.



Fig. 18: Edgar Degas, 1834–1917. *Two Figures Standing on a Flight of Steps, after Raphael*, c.1853–54. Graphite on laid paper, 23.2 x 14.9 cm. Ashmolean Museum, Oxford.



Fig. 19: Edgar Degas, 1834–1917. *Study of a Male Nude with a Sword*, c.1856–59. Graphite on rose-coloured paper, 27.9 x 20.6 cm. The subject remains uncertain, although the legs and feet resemble the ancient statues of Castor and Pollux from the Fontana dei Dioscuri in the Piazza del Quirinale in Rome.

Degas approached this period of study with rigour and intent. His sketch-books from the Italian years reveal a deep engagement with the formal qualities of artists such as Giotto, Mantegna, Leonardo da Vinci, and Titian. Rather than copying for admiration alone, Degas sought to internalise their methods, particularly their emphasis on linear clarity, structure, and form; values that would inform his later work, even as he moved toward modern subjects and innovative compositions. Though ultimately associated with the Impressionist movement, Degas’ Italian studies grounded him in a more classical tradition than many of his contemporaries. He often stated his desire to be a “realist” in the lineage of the Old Masters. This early commitment to draftsmanship and compositional discipline would remain central to his practice, shaping his distinctive approach to the depiction of movement, the human figure, and modern life.◇

5

Edgar Degas

French, 1834–1917

DETAILS

Deux Jockeys (Study for “Scene from the Steeplechase: The Fallen Jockey”), c.1860s

Pencil with brown chalk highlights on blue paper
31.8 × 40.4cm

Estate stamp ‘Degas’, Lugt. L.658 (lower left);
and sale stamp ‘ATELIER / ED.DEGAS’ Lugt. L.657
(on the reverse)

PROVENANCE

The artist’s estate
His sale: Galerie Georges Petit, Paris, France, April 1919, lot 141
Private collection, France, by descent until 2024

PUBLICATIONS

Galerie Georges Petit, *Atelier Edgar Degas*,
3rd sale , 7–9 April 1919, lot 141
Jean Sutherland Boggs et al., *Degas at the Races*
(Washington, D.C.: National Gallery of Art;
New Haven: Yale University Press, 1998), p.123, fig.70



Degas’ determination to challenge accepted artistic conventions is reflected in the composition of this drawing, focused intently on the upper torsos and heads of the two jockeys. The sheet is typical of his approach to equestrian art, seeking highly original compositions and capturing fleeting moments.

Degas’ lifelong engagement with equestrian themes began in the 1860s and spanned the whole of his career, producing some fifty paintings and hundreds of drawings devoted to jockeys and racehorses. Rather than depicting the instant of gallop, he preferred the nervous suspension before or after a race, concentrating on the balance of the mounted rider and the interplay between horse and man.

The present sheet, showing two jockeys in bust-length profile, belongs to this body of preparatory work but is distinguished by its execution on blue paper, a support rarely used by Degas. It finds a close counterpart in the National Gallery of Art, Washington, which preserves another blue-paper drawing, *Fallen Jockey* (study for “*Scene from the Steeplechase: The Fallen Jockey*”), c.1866 (Fig. 25).



Fig. 21: Catalogue no.5



Fig. 20: Edgar Degas, 1834–1917. *Jockeys Before the Race*. Barber Institute of Fine Arts, Birmingham.

It is therefore highly likely that the present drawing represents a study whose status as a preparatory work has not previously been documented study for *Scene from the Steeplechase: The Fallen Jockey*, conceived around the same time as the Washington sheet. Both works can be recognised as preparatory studies for figures in Degas’ celebrated painting (begun 1866, reworked c.1896–98, NGA Washington) (Figs. 22–24).

In Washington’s drawing, Degas isolates the prone figure of the fallen rider, while in the present example he records the upright jockeys in conversation before the race, a configuration that anticipates the mounted pair at the upper left of the canvas.

When the later painting *Jockeys Before the Race* (Fig.20) was exhibited at the Fourth Impressionist Exhibition in 1879, it was precisely its abrupt cropping and depiction of a fleeting, transitional moment that surprised contemporary audiences. These qualities awkward parallel the present sheet. Indeed, the similarities between the jockey here and the rider depicted in the Barber Institute painting are striking, and it is well documented that Degas often returned to earlier drawings, reworking and reusing them as sources for his later racecourse and jockey compositions.◇



Fig. 22: Edgar Degas, 1834–1917. *Scene from the Steeplechase: The Fallen Jockey*.



Fig. 23: Detail of the above work.



Fig. 24: Detail of the present work.



Fig. 25: Edgar Degas, 1834–1917. *Fallen Jockey* (study for “*Scene from the Steeplechase: The Fallen Jockey*”), c.1866.

Three works by Frédéric Juncker (1822–1906)

Catalogue nos. 6–8

Frédéric Juncker was a Paris-born landscape painter and draughtsman whose work reflects a deep engagement with both the artistic and philosophical currents of 19th century France. Trained under Léon Cogniet, Juncker developed a refined graphic style that combines Romantic intensity with Realist precision. Executed in ink, watercolour, and occasionally an experimental form of printmaking, his small-format landscapes reveal a meticulous draughtsmanship and an intimate scale that belies their emotional and atmospheric depth.

Juncker's work was strongly influenced by the dramatic, often turbulent nature scenes of Victor Hugo, whose Romantic vision shaped both Juncker's rendering of light and shadow and his broader conception of nature as sublime and transitory. He was also inspired by Edgar Degas' monotypes, which encouraged him to explore innovative graphic and printmaking techniques to capture fleeting natural impressions with immediacy and texture.

While his miniature landscapes stand apart in scale, they are grand in effect, encapsulating the atmosphere of place, the interplay of light, weather, and mood, and the philosophical ideals of Romanticism. He often employed tight, closely cropped compositions that focus the viewer's gaze and enhance the immediacy of the scene; an approach increasingly influenced by the visual language of early photography. These compressed framings suggest an awareness of how photographic perspectives were reshaping the way artists and audiences viewed the natural world.



Fig. 26: Catalogue no. 6

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Fig. 27: Catalogue no. 7



Fig. 28: Catalogue no. 8

Juncker's work reflects a blend of Romantic idealism, Impressionist spontaneity, and Realist observation, showing clear affinities with Jean-Baptiste-Camille Corot and the Barbizon School. The rise of photography, though still technically limited and uncommon, introduced a cultural shift in favour of visual realism. Rather than imitate the camera's mechanical precision, Juncker distilled nature into compact, emotionally resonant compositions that capture both form and feeling.

Though relatively obscure today, Juncker's works on paper, some of which are held in the collection of the Centre Pompidou, Paris, offer a unique and valuable insight into the evolution of 19th century French landscape art. Rooted in tradition yet forward-looking in technique, they speak with a distinctly personal and poetic voice.

Grattage is an art technique that involves scraping or scratching through a layer of paint to reveal the surface beneath. The word "grattage" comes from the French verb gratter, which means "to scrape."◇

6

Frédéric Juncker

French, 1822–1906

DETAILS

Landscape, c.1860s

Ink, wash, and grattage on paper

5.9 × 7.2cm

Signed with initials 'F.J.' (lower left)



7 Frédéric Juncker

French, 1822–1906

DETAILS

Landscape with Trees, c.1860s

Ink, wash, and grattage on paper

6.2 × 12.4cm

Signed 'F.Juncker' (lower left)



8

Frédéric Juncker

French, 1822–1906

DETAILS

Trees at Dusk, c.1860s

Ink, wash, and grattage on paper

3 × 9.8cm



A group of works by Alexandre-Louis Leloir (1798–1875)

Catalogue nos. 9–13

Leloir was a pupil of his grandfather, the artist Alexandre-Marie Colin (1798–1875) before entering the École des Beaux-Arts, where he showed precocious talent, winning the Second Prix de Rome in 1861 and again in 1864. Though celebrated early for his ambitious biblical and historical canvases, he increasingly devoted himself to genre painting, drawing inspiration from medieval and 17th century interiors, Dutch models, and Orientalist themes. His works were regularly exhibited at the Paris Salon, earning him medals and, in 1876, the title of Chevalier of the Legion of Honour. He was also among the founders of the Société des Aquarellistes Français in 1879. The present works offer not only an intimate record of Leloir's creative process but also a vivid portrayal of an extraordinary artistic dynasty, preserved here in drawings of striking immediacy. ♦



Fig. 29: Catalogue no. 12



Fig. 30: Catalogue no. 13



Fig. 31: Catalogue no. 11



Fig. 32: Catalogue no. 9



Fig. 33: Catalogue no. 10

9 Alexandre-Louis Leloir

French, 1843–1884

DETAILS

Self-Portrait, c.1863–7

Pencil, black and white chalk, on blue-grey paper

32.2 × 24.7cm

Inscribed 'Portrait de Louis Leloir /
par lui-même' (lower centre)

PROVENANCE

Private collection, France, until 2025



10

Alexandre-Louis Leloir

French, 1843–1884

DETAILS

Self-Portrait, c.1860–3

Pencil on paper

28.6 × 21.7cm

PROVENANCE

Private collection, France, until 2025



11

Alexandre-Louis Leloir

French, 1843–1884

DETAILS

Self-Portrait, c.1863

Pencil on paper envelope

11 × 7.3cm

PROVENANCE

Private collection, France, until 2025



12

Alexandre-Louis Leloir

French, 1843–1884

DETAILS

*Portrait of the Artist’s Grandfather,
Alexandre-Marie Colin (1798–1875), 1863*
Pencil on paper
17.1 × 18.5cm

Dated ‘24 November 1863’ (lower left)

This portrait is of Alexandre-Louis Leloir’s grandfather, the artist Alexandre-Marie Colin (1798–1875). Colin also sat for his portrait around the same time by Alexandre Louis’ mother, the artist H  lo  se Suzanne Colin (1820–1873) and Alexandre-Louis’ aunt Ana  s Toudouze (1822–1899), also an artist. H  lo  se’s drawing is signed but not dated but Ana  s’s is dated October 1863. Alexandre-Marie Colin would have been 64 at the time.

PROVENANCE

Private collection, France, until 2025



13

Alexandre-Louis Leloir

French, 1843–1884

DETAILS

Portrait of a Lady Sewing, Possibly the Artist's Aunt

Isabel Colin (1833–1877), 1871

Pencil on paper

19.3 × 15.6cm

Dated '22 avril 1871' (upper right)

PROVENANCE

Private collection, France, until 2025



The Colin Sisters

Catalogue nos. 14–17

Héloïse Suzanne Colin Leloir (1820–1873)
and *Adèle-Anaïs Colin Toudouze (1822–1889)*

Born into the remarkably prolific Colin family of Paris, Héloïse Suzanne Colin Leloir and Adèle-Anaïs Colin Toudouze (Figs.34–35) were two of the most accomplished female artists working in 19th century France. Daughters of the painter-lithographer Alexandre-Marie Colin (Fig. 36) and Marie-Joseph Juhel (Fig. 37), they grew up in a milieu shaped by close ties to leading figures of the Romantic movement, including Delacroix, Géricault, and Gavarni. Both artists developed a refined command of drawing, watercolour, and miniature painting, having been trained in their father’s studio alongside their sisters Laure and Isabelle, and later their own children. They soon became celebrated pioneers of the illustrated fashion plate.

Héloïse and Adèle-Anaïs often collaborated, contributing to the flourishing market for fashion illustration that helped define the visual culture of the Second Empire and early Third Republic. Their work for prestigious journals, including *La Mode Illustrée*, *Le Follet*, *Le Conseiller des Dames et des Demoiselles*, and several British publications, combined precision of line with elegant colour harmonies and a keen sensitivity to contemporary dress.

Fig. 34: Héloïse Suzanne Colin Leloir (1820–1873) and Adèle-Anaïs Colin Toudouze (1822–1889).
Double Self-Portrait, 1836.
Oil on canvas. Musée Carnavalet, Paris.



Though the conventions of the genre favoured formally posed figures to display garments clearly, their plates introduced subtle narrative charm, situating their models in delicately staged domestic interiors or refined outdoor settings. Together, they helped establish the look of Parisian fashion for audiences across Europe. Each sister, however, pursued a distinct artistic path within this shared specialisation. Héloïse, who debuted at the Paris Salon in 1835, was admired for her miniature portraits and watercolours. After her marriage to the painter Auguste Leloir in 1842, she extended her practice into book illustration, producing deft visual interpretations of popular novels such as *The Three Musketeers* and *The Count of Monte Cristo*. Her elegant draughtsmanship made her a sought-after illustrator, and examples of her work are now held in the Rijksmuseum and the Rijksmuseum, Amsterdam, and the Metropolitan Museum of Art, New York.

Adèle-Anaïs, married in 1845 to the architect and engraver Gabriel-Auguste Toudouze, went on to have an extraordinarily prolific career after his early death. Spanning more than three decades, she produced plates for over thirty-five publications, becoming one of the most prominent fashion illustrators of her generation. Her hand-coloured lithographs documented evolving styles from the height of crinoline to the bustle era with clarity, grace, and an unerring eye for silhouette and textile.



Fig. 35: Alexandre Colin, 1798–1875. *Portrait of the Artist's Daughter, the Artist Héloïse Leloir née Colin*, 1836. Oil on canvas. Musée Carnavalet, Paris.



Fig. 36: Unknown, 1798–1875. *Photograph of Alexandre Colin*.



Fig. 37: Paul Berthier, 1884–1953. *Photograph of Anaïs Toudouze née Colin*.

Her work is represented today in major collections including the Metropolitan Museum of Art, Museo del Prado, Museum of Fine Arts, Houston, and the Virginia Museum of Fine Arts. The Victoria and Albert Museum, London, in particular, holds a large collection of works by both sisters. Together, Héloïse and Adèle-Anaïs helped shape the visual record of 19th century European fashion while contributing to one of the century's most remarkable artistic dynasties. Through their prolific output and refined visual language was carried forward by the next generation, including Héloïse's sons Maurice and Alexandre-Louis Leloir and Adèle-Anaïs's daughter Isabelle Toudouze. ♦



Fig. 38: Catalogue no. 14



Fig. 39: Catalogue no. 15



Fig. 40: Catalogue no. 16



Fig. 41: Catalogue no. 17

14 Adèle-Anaïs Colin Toudouze

French, 1822–1889

DETAILS

Portrait of a Lady, Possibly the Artist's Daughter

Isabelle Toudouze, 1863

Pencil on paper

16 × 13.5cm

Signed and dated 'Anaïs Toudouze/ 23 Oct 1863'
and inscribed 'a mon cher neveu Louis Leloir'
(lower right)

PROVENANCE

Private collection, France, until 2025



15

Héloïse Suzanne Colin Leloir

French, 1820–1873

DETAILS

Portrait of the Artist's Father,
Alexandre-Marie Colin (1798–1875), 1863
Pencil on paper
14 × 13.8cm

Signed with initials 'H.L.' (lower right)

PROVENANCE

Private collection, France, until 2025



Adèle-Anaïs Colin Toudouze

French, 1822–1889

DETAILS

Portrait of the Artist's Father,
Alexandre-Marie Colin (1798–1875), 1865
Pencil on paper
17.8 × 14 cm

Signed, inscribed and dated 'Anaïs Toudouze/
23 oct 1865/a mon cher neveu Louis' (lower right)

Alexandre-Marie Colin (1798–1875) would
have been 67 at the time of this portrait

PROVENANCE

Private collection, France, until 2025



17 Héloïse Suzanne Colin Leloir

French, 1820–1873

DETAILS

*Portrait of the Artist's Son,
Maurice Leloir (1853–1940), 1865*
Pencil on paper
17.8 × 14 cm

Signed, inscribed and dated 'Heloise Leloir/
27 Oct 1865/12 ans moins 4. jours' (lower right)

In this tender drawing of her younger son, the future
artist Maurice Leloir, born on 1 November 1853,
the artist depicts him just days before his twelfth
birthday in October 1865.

PROVENANCE

Private collection, France, until 2025



18

Louis Janmot

France, 1814–1892

DETAILS

Figure Study for the Painting 'Martyrdom of Saint Etienne', in the Eglise Saint-Étienne-du-Mont, Paris, 1866

Black chalk over pencil, with white chalk highlights on brown paper

45 × 29cm

Signed, inscribed and dated 'L. Janmot/Paris/1866' (lower right), and further inscribed 'chap. St. Etienne' (lower left)

PROVENANCE

Private collection, France, until 2024



In 1864, Louis Janmot was commissioned to decorate the church of Saint-Étienne-du-Mont in Paris. This drawing serves as a preparatory sketch for one of Saint Étienne’s persecutors, depicted on the right side of the painting *Martyrdom of Saint Étienne* (1866), which adorns the choir’s right wall. The present sketch, alongside works like *Head of an Old Man Listening* (1866) from the Périgueux Museum and *Hand with a Book* from the Bagnols-sur-Cèze Museum, showcases the intensity and vitality that defined his approach to this commission. Janmot spared no effort in his preparations, producing a series of sketches imbued with remarkable liveliness and vigour.

Janmot was a crucial figure in bridging the gap from Romanticism to Symbolism; two movements that between them emphasised emotion, individual experience, and the transcendence of reality. Initially trained in the classical traditions of the École des Beaux-Arts, Janmot’s early works displayed the emotional depth and dramatic intensity of Romanticism, with a focus on the inner turmoil and spiritual struggles of his subjects. However, as his career progressed, his work began to evolve toward Symbolism, a movement that sought to represent the deeper, often hidden realities of the human condition through metaphor and allegory.



Fig. 42: Catalogue no.18



Fig. 43: Louis Janmot, 1814–1892.
Self Portrait, 1832. Oil on canvas.
Musée des Beaux-Arts de Lyon.

The 1860s were a pivotal decade for Janmot, marking a crucial shift in his artistic evolution. His magnum opus, *Le Poème de l’âme* (The Poem of the Soul), created between 1860 and 1865, exemplified this change, exploring the spiritual journey of the soul through allegorical and symbolic imagery. The work’s focus on metaphysical themes and inner emotional states reflected Janmot’s growing interest in depicting the unseen, a hallmark of Symbolism. This period also coincided with a time of political and cultural upheaval in France, which influenced Janmot’s exploration of existential and spiritual questions, setting the stage for his later contributions to Symbolist art.◊

19

Gustav Klimt

Austrian, 1862–1918

DETAILS

*Study for ‘The Sufferings of Weak Humanity’
(Kneeling Female Nude with Outstretched Arms)*
from the Beethoven Frieze, 1902
Pencil and charcoal on paper
45 × 31.3cm

Signed ‘GUSTAV/KLIMT’ (Lower right) and
monogrammed “R” in (Lower right corner).

PROVENANCE

Carl Reininghaus, Vienna
Private collection, Austria
Galerie Kornfeld, Bern, 21–23 June 1989,
lot 549 (ill. pl. 7)
Pincherle Collection, Milan
Private collection, by descent from the above

EXHIBITIONS

Vienna, Association of Fine Artists of the Vienna
Secession, ‘169th Exhibition of the Association of
Fine Artists of the Vienna Secession, Klimt Memorial
Exhibition’, 1928

PUBLICATIONS

Ver Sacrum, 1902, no.10, p.162 (not yet signed)
*169th Exhibition of the Association of Fine Artists of
the Vienna Secession, Klimt Memorial Exhibition*,
exhibition catalogue (Secession, Vienna, 1928), ill.
Ernst Pirchan, *Gustav Klimt. An Artist from Vienna*
(Vienna–Leipzig, 1942), ill.p.58
Ilse Hatle, *Gustav Klimt. A Painter of Art Nouveau*
(Graz, 1955), p.84
Ernst Pirchan, *Gustav Klimt* (Vienna, 1956), fig.127
Christian M. Nebehay, *Gustav Klimt. Documentation*
(Vienna, 1969), fig.400
Marian Bisanz-Prakken, *Gustav Klimt. The Beethoven
Frieze. History, Function and Meaning* (Salzburg, 1977),
p.97, pl.8
Marian Bisanz-Prakken, Gustav Klimt and the ‘Style
Art’ of Jan Toorop, in *Mitteilungen der Österreichischen
Galerie*, vol.22–23, 1978–79, n.66/67, pp.146–214,
p.176, fig.58
Günther Frodl, *The Beethoven Frieze by Gustav Klimt*
(Salzburg, 1987), fig.5
Alfred Strobl, *Gustav Klimt. The Drawings 1878–1903*,
vol.I (Salzburg, 1980), WV-n.761, p.232, fig.p.233
Alfred Strobl, *Gustav Klimt. The Drawings Supplement
1878–1918*, vol.IV (Salzburg, 1989),
WV-n.761, p.239

CHARLES EDE



This refined and sensitively rendered drawing is a preparatory study for one of the key allegorical figures in *The Sufferings of Weak Humanity* (Fig.44), a central section of Gustav Klimt’s celebrated *Beethoven Frieze*. Executed in 1902 for the 14th Exhibition of the Vienna Secession, the *Beethoven Frieze* stands as one of the defining statements of Viennese Art Nouveau, merging Symbolism, allegory, and the *Gesamtkunstwerk* ideal. The present sheet captures the kneeling female nude whose outstretched arms convey both supplication and yearning; a physical embodiment of human frailty in the face of suffering.

In this study, Klimt explores the figure’s anatomy with precision, placing her in strict profile and supplementing the principal pose with three variations of the extended arm and hand. These repetitions reveal the artist’s working method and his quest for the perfect expressive gesture to carry the frieze’s symbolic weight. While the final wall painting translates the form into a flattened, decorative silhouette, the drawing preserves the underlying corporeal vitality and emotional charge.

The work’s importance lies not only in its direct relationship to a masterpiece of Secessionist art, but also in its testament to Klimt’s draughtsmanship and his role in redefining the female figure within a modern allegorical framework. As a surviving record of the creative process behind a work intended for a temporary exhibition that was later preserved in situ at the Österreichische Galerie Belvedere, Austria, it offers rare insight into the translation from preparatory sketch to monumental decorative cycle.



Fig. 44: Gustav Klimt, 1862–1918. *Beethoven Series: The Sufferings of Weak Humanity*, 1902. Charcoal, graphite, chalk, pastel, casein, gold, silver, stucco, mother-of-pearl buttons, brass uniform buttons, mirror fragments, ground glass, brass curtain rings, upholstery nails, semi-precious stones on mortar render over reed matting, Secession Building, Vienna, Austria.

The present sheet was previously owned by Carl Reininghaus, of Vienna, Austria. Reininghaus was a prominent Austrian industrialist, collector, and one of Gustav Klimt’s earliest and most significant patrons. Closely connected to Vienna’s fin-de-siècle artistic circles, he was a dedicated supporter of the Secession’s radical artistic programme. His patronage and cultural engagement were instrumental in fostering the environment that allowed the Secession to flourish. In 1903, Reininghaus also acquired the Secession frieze itself, which was cut into eight sections to allow for its removal from the wall and subsequently stored for twelve years in a furniture depot in Vienna. In 1915, Reininghaus sold the frieze to the industrialist August Lederer who, together with his wife Serena, was among Klimt’s most important supporters and assembled what was probably the most extensive and significant private collection of the artist’s work at the time. ♦

20 Sir Stanley Spencer

British, 1891–1959

DETAILS

The Artist's Hand and a Study for a Painting,
possibly 'Zacharias and Elizabeth' (recto); and
A Figure Study (verso), 1913

Pen and black ink on paper (recto);
red chalk (verso)

27.9 × 20.3cm

Dated 'Jan 7 1913' (lower left)

PROVENANCE

Private Collection, UK
Agnew's, London
Private Collection, UK



This study relates to two pen-and-ink self-portraits made by Spencer in 1913 (Fig. 46 and 47) and culminates in the oil *Self-Portrait* (Fig. 48, K. Bell, no. 17; Tate, London), painted in Cookham and completed in 1914. Spencer learned the pen-and-ink technique, with its dense cross-hatching reminiscent of Old Master drawings, during his training at the Slade School. Beside the study of the artist’s hand is also a small composition study that includes a walled courtyard, a cloaked and hooded figure, and a tall bare tree, all elements that reappear, albeit in a different arrangement, in his contemporaneous 1913–14 painting *Zacharias and Elizabeth* (Fig. 49, Tate Britain, London).



Fig. 45: Catalogue no.20



Fig. 46: Sir Stanley Spencer *Self-Portrait*, 1914. Pen and ink, wash and red chalk on paper. Acquired from Patrick Bourne Fine Art, by a Private Collection, UK, TEFAF Maastricht 2025.



Fig. 47: Sir Stanley Spencer *Self-Portrait*, 1913. Ink and chalk on paper. Tate Collection, London.



Fig. 48: Sir Stanley Spencer *Self-Portrait*, 1914. Oil on canvas. Tate Collection, London.



Fig. 49: Sir Stanley Spencer *Zacharias and Elizabeth*, 1913–14. Oil on canvas. Tate Collection, London.

21

Franois L  opold Flameng

French, 1853  1923

DETAILS

Preparatory Study for the Painting ‘Soldats   cossais dans les tranch  es’, 1916
Pencil and waterclour on paper,
heightened with goauche
40    65cm

Signed and dated ‘Francois Flameng/Juillet 1916’
(lower left)

LITERATURE

This is a preparatory study for the painting *Soldats   cossais dans les tranch  es*, held in the Mus  e d’Orsay, Paris, France (LUX1337)

PROVENANCE

Christie’s London, UK, 19th February 1960, lot 49
Private collection, London, UK, likely acquired from
the above, thence by descent until 2025



The present work depicts members of the Royal Scots returning from the front after the opening days of the First Battle of the Somme. Dated on the front and further inscribed on the reverse “Retour du combat / 1st, 2 et 3 juillet 1916 / Écossais,” the watercolour refers directly to the first three days of the Battle of Albert (1–3 July 1916), during which several Royal Scots battalions endured some of the heaviest fighting and losses of the British Army’s catastrophic opening offensive.

This composition belongs to François Flameng’s extraordinary body of wartime work. Before 1914, Flameng (1856–1923) was celebrated as a leading portraitist and painter of historical subjects, as well as a close friend and travelling companion of Gérôme, Clairin, Helleu, and John Singer Sargent (Fig. 50).

With the outbreak of the Great War, he became one of the first artists to join the *Peintre des Armées* mission, going straight to the Aisne Front in 1914. Unlike many official artists who sketched in the field and completed their canvases after the war, Flameng painted during the conflict itself, often finishing works immediately and dispatching them to Paris for exhibition at the Hôtel des Invalides. Because these shows were mounted continuously, his paintings created a real-time visual chronicle of the war.

The inscription “1st, 2 et 3 juillet 1916 / Écossais” anchors the present watercolour in the most tragic phase of the Somme’s opening. On 1 July, the British Army suffered the worst single day in its history; the 15th and 16th Royal Scots of the 34th Division



Fig. 50: John Singer Sargent, 1856–1925. *Flameng and Paul Helleu*, c.1880. Oil on canvas. Colby College Museum of Art, Maine.



Fig. 51: François Flameng, 1856–1923. *Return from a Night Flight on Voisin Bombers*, 1918. Watercolour and gouache on cardboard. Musée de l’Armée, Paris.



Fig. 52: François Flameng, 1856–1923. *Scottish Soldiers in the Trenches*, 1914–1923. Oil on canvas. Musée d’Orsay, Paris.



Fig. 53: Catalogue no. 21

were among the leading assault battalions, advancing toward the fortified German positions around Fricourt and Contal maison under relentless machine-gun fire. Survivors, joined by the 11th and 12th Battalions on the following days, withdrew exhausted from the shattered front lines on 1–3 July precisely the moment depicted here.

Flameng’s choice to record this scene is characteristic of his approach: unembellished, immediate, and grounded in observation rather than heroising drama. His contemporaries sometimes criticised his work for being “too real”, but this unvarnished authenticity eventually contributed to his recognition. During the war he was appointed honorary president of the Society of Military Painters and accredited by the Ministry of War as an official documenter. In 1920 he was named a Commander of the Legion of Honour, and he donated most of his wartime oeuvre to the Musée de l’Armée (Figs. 51, and 54–56) - making this work an extremely rare example on the art market.

This watercolour is more than a regimental image: it is a rare, firsthand visual testimony. Flameng captures the human aftermath of the Somme’s opening days - the silent, weary return of Scotland’s oldest regiment after an ordeal that would become emblematic of the war’s unprecedented scale of sacrifice. The finished painting, for which the present work is a study, is held by the Musée d’Orsay Paris.◇



Fig. 54: François Flameng, 1856–1923. *French Trench in the Village of Souchez, Artois, France*, 18 December 1915, 1915. Watercolour. Musée de l’Armée, Paris.



Fig. 55: François Flameng, 1856–1923. *August Masks* 1917, 1917. Pencil, watercolour and gouache. Musée de l’Armée, Paris.



Fig. 56: François Flameng, 1856–1923. *A Machine Gun Company of Chasseurs Alpins in the Barren Winter Landscape of the Vosges*, 1914. Printed reproduction after the original watercolour.

22

Pierre Bonnard

French, 1867–1947

DETAILS

Deux Nus (Recto); A Country Landscape (Verso), c.1920
Graphite on squared paper
15 × 9.5cm

Dauberville has confirmed the drawing’s authenticity, and a certificate of authenticity from the archives accompanies this work

PROVENANCE

Private collection, France

LITERATURE

The present work can be compared with *Nu Debout* (Dauberville 1043, and also Dauberville 1040). See Sarah Whitfield, *Pierre Bonnard: The Colour of Memory* (London: Tate Gallery Publishing, exh. cat., 1998), p.132, no.40



Pierre Bonnard, a founding member of the Post-Impressionist group *Les Nabis*, played a central role in the evolution from Impressionism to Modernism; deeply influenced by the work of Paul Gauguin and by Japanese woodblock prints, particularly those of Hokusai.

Bonnard and his fellow *Nabis* were dedicated to dissolving the boundaries between art and everyday experience. As he wrote, “*Notre génération a toujours cherché les rapports de l’art avec la vie*” (“Our generation always was searching for connections between art and life”). This philosophy led them to work across a wide range of media, creating posters, journal covers, book illustrations, and engravings, as well as household items such as murals, painted screens, textiles, tapestries, furniture, and ceramics.



Fig. 57: Catalogue no.22

CHARLES EDE



Fig. 58: Pierre Bonnard, 1867–1947. *Standing Nude*, c.1920. Pencil on squared paper, 17.5 x 10.9 cm. Private collection. Dauberville 1043.



Fig. 59: *Kouros*, c.600 BC. Marble. The Metropolitan Museum of Art, New York. Fletcher Fund 1932.



Fig. 60: Pierre Bonnard, 1867–1947. *Standing Nude*, 1920. Oil on canvas. Private collection.



Fig. 61: Pierre Bonnard, 1867–1947. *Standing Nude*, 1920. Oil on canvas. Private collection.



Fig. 62: Pierre Bonnard, 1867–1947. *Nude in an Interior*, c.1935. Oil on canvas. National Gallery of Art, Washington DC.

During the First World War, Bonnard began focusing more on portraits and nudes, a shift that deepened his exploration of the intimate and the personal. Central to this focus was his lifelong companion Marthe de Mélny, born Maria Boursin, whom he met in 1894 and married in 1925 after more than thirty years together. A shy, private woman known for her fondness for brightly coloured clothes and her devotion to personal cleanliness, Marthe became the subject of countless drawings and paintings. Throughout the 1920s, Bonnard often portrayed her in quiet domestic settings, particularly in a series of sensuous, introspective bath scenes that captured the intimacy and rhythm of their shared life at home (Figs.60–62).◇

23

Walter Sauer

Belgian, 1889-1927

DETAILS

Young Woman with a Ribbon in Her Hair, 1921

Graphite and ink, heightened with brown and yellow pencil, on prepared wax paper

57 × 47.5cm

Monogrammed, signed and dated
'1921/Walter Sauer' (lower right)



Walter Sauer (1889–1927), a Belgian artist born in 1889, is known for his profound impact on the early 20th century art scene, particularly through his nuanced and evocative depictions of women. His work from the 1920s remains significant for its unique technique and thematic focus on the female form and psyche, rendered through innovative techniques that highlight the emotional and psychological dimensions of his subjects. Though his life was cut short in 1927, Sauer’s art stands as a testament to his ability to convey complex human experience through the delicate interplay of line, texture, and light.

Sauer’s artwork from this period often features women as central subjects, depicted with a blend of empathy and psychological depth. His method involved pretreating paper, as here, with wax to imitate vellum, and layering with chalk and ink, a technique which gave his subjects, usually women, a luminous, almost ethereal quality that draws viewers into the emotional states of the depicted figures. Sauer’s interest in women as subjects was not merely aesthetic but also deeply humanistic. His drawings often reflect the hardships and psychological states of his models. His approach to his subject matter was influenced by his studies under Symbolist artists like Émile Fabry and Jean Delville, and his exposure to Japanese art, which introduced him to intricate detailing and expressive line work.

Young Girl with a Ribbon in her Hair is a captivating artwork dating from the early 1920s, when Sauer was at the height of his career and not long before his tragic and untimely death, in 1927, at the age of 38. Seamlessly fusing traditional and modern elements, Sauer’s portrait of an unknown girl not only showcases Sauer’s exceptional draughtsmanship but reflects the growing European interest in Japanese art.



Fig. 63: Detail of the present work.

Rendered in chalk and ink on prepared wax paper, the artist skilfully explores the tonal qualities of the medium, achieving a remarkable range of lights and shadows that lend depth and dimension to the portrait. The young girl gazes out enigmatically, her features meticulously and delicately portrayed, particularly her brown eyes, which appear even more intense against the monochromatic backdrop of the drawing. Her piercing gaze contrasts with her playful hairstyle, which flows over her shoulders and drapes onto her modest dress, and frames her face. Each individual strand of hair is rendered with a mesmerising level of detail and precision by the artist. Two details complement this arrangement: a cameo necklace visible against the dress between curls of hair, and a poised bow ribbon adorning the top of her head, which fails to confine her voluminous hair.



Fig. 64: Catalogue no.23

Walter Sauer was an artist of remarkable ambition, despite a life marked by illness and sorrow. Born to German parents in Saint-Gilles, Belgium, Sauer faced the challenges of chronic lung problems and the devastating loss of his young sister during his childhood. Nevertheless, he displayed unwavering dedication to his craft from an early age. Sauer’s artistic journey began in the solace and inspiration of his family’s library, where he immersed himself in the world of art history. His passion for the visual arts led him to pursue formal education at the prestigious Academy of Fine Arts in Brussels, with a specialisation in decorative painting. Sauer’s talent and commitment as an artist earned him recognition through multiple grants and prizes, affording him the opportunity to embark on extensive travels to France and Italy. These journeys allowed him to study and draw inspiration from the Italian Old Masters. Around 1916, as World War I dragged on and his health deteriorated, Sauer transitioned from painting to drawing. He channelled his artistic energy into portraying the female figure, employing a highly nuanced and perceptive approach.

In 1917 Sauer encountered Mathilde Dressen at a party, a woman of exceptional beauty who would become his model, lover, and, by January 1918, his wife. However, their marital happiness was soon overshadowed by Mathilde’s manifestation of psychological struggles, resembling manic depression or bipolar disorder. Her frequent hospitalisations weighed heavily on Sauer, affecting his artistic output during this period. As he dedicated substantial time to his ailing wife, Sauer delved into his work, seeking to convey the emotional turmoil he witnessed. This experience endowed him with an uncanny ability to depict the psychological depths of his subjects.

During this formative period, Sauer was influenced by significant mentors, including Symbolist artists. *Girl with a Ribbon in her Hair* epitomises his enduring fascination with religious imagery and Symbolist themes. His introduction to mysticism can be attributed to his mentors at the Belgian Academy of Fine Art, Jean Delville and Emile Fabry, both of whom participated in Joséphin Péladan’s Salon de la Rose + Croix. This salon’s veneration of beauty and spirituality undoubtedly kindled Sauer’s lifelong dedication to portraying the psychological essence of female portraiture.



Fig. 65: Utagawa Kuniyoshi (1798-1861). Old Man Gen Exorcising the Bad Spirit of a Haunting Fox, c. 1850. Woodblock print (nishiki-e), ink and colour on paper.

Sauer’s time at the Academy of Fine Arts in Brussels, under the guidance of Constant Montald, also led to a friendship with the Asian art antiquarian Murakami. This relationship cultivated Sauer’s deep appreciation for Asian art, introducing him to Japanese printmaking and calligraphic techniques, thereby broadening his artistic horizons and infusing his work with cultural diversity.

Sauer’s exposure to Japanese art and culture, not only materialised in his techniques, but also in his approach to his subject matter and an interest in the psychological presence of his sitters. This exquisitely rendered portrait of a determined looking young girl, elegant and resolute, and somewhat ethereal, reflects the Japanese notion of *Yurei* – the term used in Japanese folklore to denote a type of ghost or spirit. *Yurei* are believed to be the spirits of the deceased, often those who have experienced a traumatic or untimely death. These spirits are typically depicted as pale, ghostly figures, dressed in white burial kimono and with long, dishevelled black hair that obscures their faces, representing unresolved conflicts that prevent the soul from reincarnation, often depicted as women with stronger emotional ties to the physical world than men. The way Sauer has also monogrammed his initials in his signature evokes Japanese *Hanko*, used for official document signatures.◇

24

Toshio Bando

Japanese, 1895–1973

DETAILS

Self-Portrait Smoking, c.1925
Pastel on paper, watermarked
23 × 30cm

Signed 'Bando' (lower right)

PROVENANCE

Jacques Boutersky (b.1949), France



Executed during a pivotal year in Toshio Bando’s career, *Self-Portrait Smoking* captures the Japanese-born artist at the height of his early Parisian period. By 1925, he was firmly established within the Montparnasse avant-garde, his first major exhibition at Galerie Georges Chéron drawing critical praise from Gustave Kahn, Louis-Léon Martin, and André Warnod. Here, however, Bando presents himself in a more intimate and immediate register: seated at a studio table, cigarette poised between his lips, turning towards the viewer with a measured but direct gaze.

The pastel medium imparts a distinctive softness and atmosphere to the composition. Muted greys and ochres suggest the haze of smoke in the room, while the teal of his jacket offers a controlled but striking accent. The slightly off-centre framing and concentration on the artist’s expression convey an unvarnished sense of presence — Bando as a modernist observer, situated within the creative life of interwar Paris.

Pastel works are relatively rare within Bando’s oeuvre, which is dominated by oils. His most sustained engagement with the medium occurred between the late 1920s and early 1930s, placing this portrait within a small but significant group of works in which he explored pastel’s immediacy and tonal refinement to heighten mood and character.

The year 1925 also marked a personal transition. Shortly afterwards, Bando left the bustle of Montparnasse for Pierrefitte-sur-Seine, where animals and domestic scenes became central to his practice. *Self-Portrait Smoking* thus belongs to the final moment of his early Paris period, when his work still reflected the immediacy of the city’s artistic milieu.



Fig. 66: Toshio Bando, 1895–1973.
Self-Portrait with a Brush, 1925.
Oil on canvas. Private collection.



Fig. 67: Catalogue no.24.

This portrait provides a telling counterpoint to *Self-Portrait with Brush* (Fig. 66), one of Bando’s most recognisable images. In that work, he appears seated cross-legged before a flat, dark background, his palette and brushes carefully arranged, dressed in a dark shirt and patterned tie, and signed with both his name and family crest. That composition is marked by balance, precision, and the symbolic resonance associated with Japanese portraiture. By contrast, *Self-Portrait Smoking* adopts a less formal structure and a more atmospheric approach, aligning it closely with the spontaneous modernism of 1920s Europe. Together, the two works illuminate the dual strands of Bando’s practice: the disciplined compositional heritage of his Japanese training and the dynamic, self-reflective sensibility he cultivated in Paris.

Self-Portrait Smoking was formerly in the collection of Jacques Boutersky, the official expert on the work of Toshio Bando. Entrusted by Bando’s widow with preparing the *Catalogue Raisonné*, Boutersky’s association with the artist’s work began with visits to the Hôtel Drouot auction rooms in 1970, followed by the opening of his own galleries in Nice (1985) and Paris (1986). After acquiring a work by the artist he soon met Madame Bando, beginning a close professional and personal relationship that endured until her death in 1994. A member of the French Union of Experts on Bando’s work since 1989, Boutersky’s ownership of this pastel situates it within an important line of provenance directly connected to the artist. ♦

25

Olga Fröbe-Kapteyn

Dutch, 1881–1962

DETAILS

The Transmutation of Pain, 1926–34
Indian ink, gouache, and gold leaf on card
24.5 × 16.5cm

Titled in ink on the reverse

PROVENANCE

Private collection, Paris, France
Private collection, Amsterdam, the Netherlands;
acquired as part of a masonic collection

LITERATURE

This work is very similar to another published in Riccardo Bernardini, *The Art of the Self: The Blue Book of Eranos Founder Olga Fröbe-Kapteyn* (Asheville, 2025), p.205, no.72
For a discussion of Fröbe-Kapteyn's work, see Raphael Gygax ed., *Olga Fröbe-Kapteyn: Artista-ricercatrice* (Ascona, 2024), and *ibid.* pp.13-33 for a selection of the Meditation Plates



26

Olga Fröbe-Kapteyn

Dutch, 1881–1962

DETAILS

The Annunciation, c.1928
Indian ink, gouache, and gold leaf on card
28 × 20cm

Titled in ink and inscribed 'To Mr J. Demarquee with kindest greetings Xmas 1928' in ink on the reverse

PROVENANCE

Jacques Demarquee (1888–1969); gifted from the artist in 1928
Private collection, Paris, France
Private collection, Amsterdam, the Netherlands; acquired as part of a masonic collection

LITERATURE

For a discussion of Fröbe-Kapteyn's work, see Raphael Gygax ed., *Olga Fröbe-Kapteyn: Artista-ricercatrice* (Ascona, 2024), and *ibid.* pp.13–33 for a selection of the Meditation Plates

Jacques Demarquee (1888–1969), to whom this was dedicated, author and promoter of naturism, vegetarianism and spiritulism, lectured at Fröbe-Kapteyn and Alice Bailey's International Centre for Spiritual Research in Ascona in the early thirties.



27

Olga Fröbe-Kapteyn

Dutch, 1881–1962

DETAILS

The Purifying Fires, c.1929
Indian ink, gouache, and gold paint on card
24 × 16.8cm

Titled 'Les Feux Puricants' and inscribed 'Pour Felix
Avril 29' in ink on the reverse

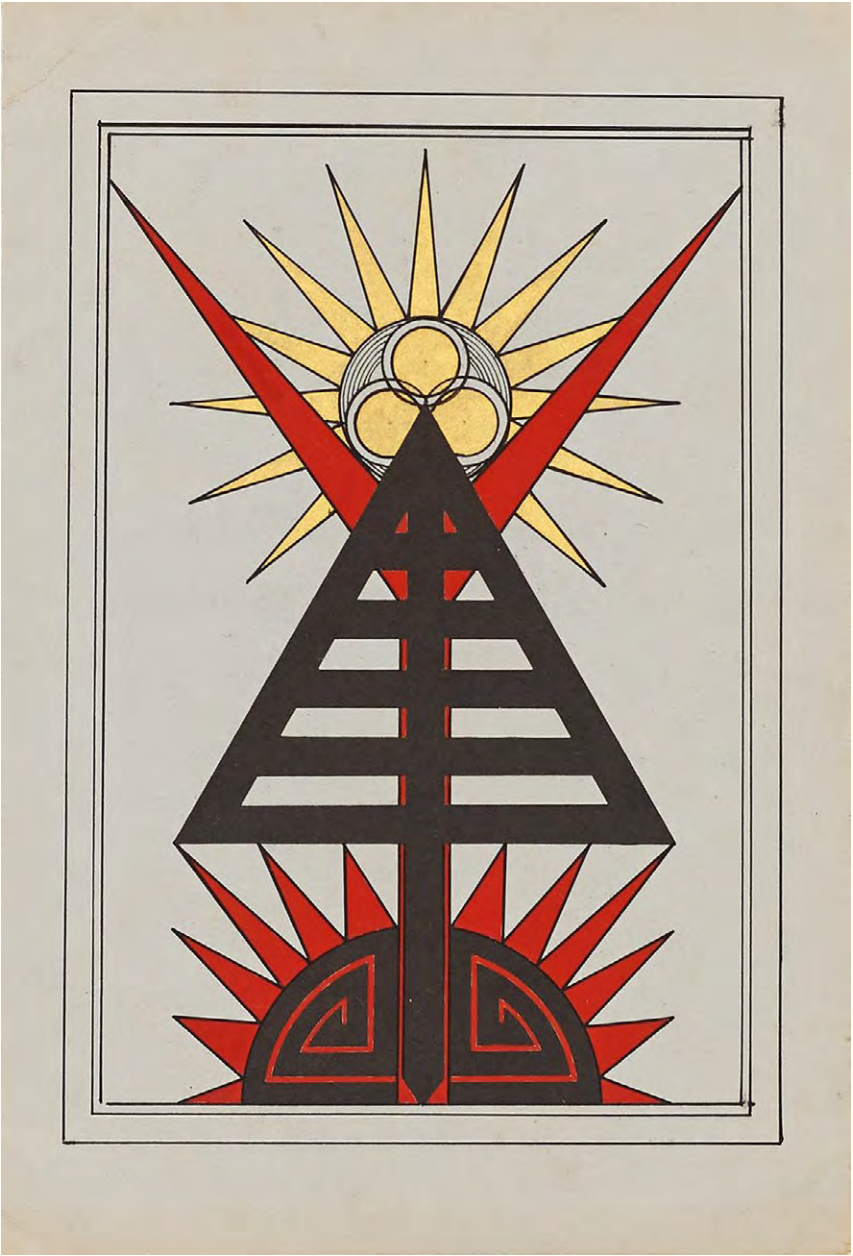
PROVENANCE

Private collection, Paris, France
Private collection, Amsterdam, the Netherlands;
acquired as part of a masonic collection

LITERATURE

This work is very similar to another titled 'The Fires
of Purification', published in Riccardo Bernardini,
*The Art of the Self: The Blue Book of Eranos Founder Olga
Fröbe-Kapteyn* (Asheville, 2025), p.201, no.68

For a discussion of Fröbe-Kapteyn's work, see
Raphael Gygax ed., *Olga Fröbe-Kapteyn: Artista-
ricercatrice* (Ascona, 2024), and *ibid.* pp.13-33 for
a selection of the Meditation Plates



Between 1926 and 1934, Fröbe-Kapteyn produced a series of ‘Meditation Plates’ composed of meticulously drawn experiments in geometric abstraction. This, her first phase of works, was displayed in the Lecture Hall of Casa Eranos. However they were removed from display after a visit from Carl Gustav Jung, who was disparaging of the use of black.

The basic colour contrast of black (nocturnal, unconscious and a destructive energy; the *Yin* principle), and gold (diurnal, conscious and a contrastive energy; the *Yang* principle), with the constant presence of red and blue, runs throughout the series. Rudolf Otto, Historian of religions, had several of the Meditation Plates on display in his own home. Theosophist Alice Ann Bailey believed that the series depicted “the path of evolution from the dawn of the great creative process to the consummation of the age”.

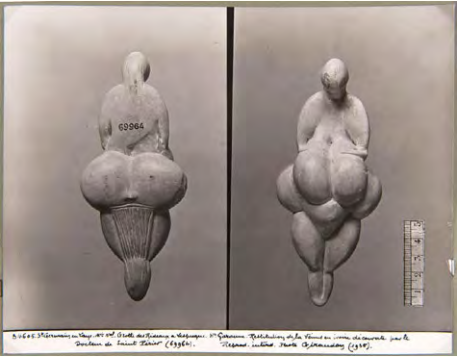


Fig.68: Photograph, credited to the Giraudon Studio from 1935, of the *Vénus de Lespugue*, recovered from the *Grotte des Rideaux* cave in Lespugue, France, ca. 25,000 BCE. Archived by Olga Fröbe-Kapteyn under “The Great Mother”



Fig.69: Catalogue no. 25



Fig. 70: Photograph of a replica of a Minoan faience snake goddess votary, ca. 1700 BCE; unidentified reproduction of a painting of the Virgin of Mercy; photograph of Isis as depicted on a sarcophagus lid in the Tomb of Thutmose IV in The Valley of the Kings, Luxor, Egypt, ca. 1400 BCE. All images archived by Olga Fröbe-Kapteyn under “The Great Mother”

Fröbe-Kapteyn was born in London in 1881 to Albertus Kapteyn, a Dutch engineer, and his wife, Truus Muysken, a player in women’s emancipation and social renewal movements. In 1900 Fröbe-Kapteyn moved to Zurich where she attended the School of Applied Arts, excelling in tailoring, embroidery and jewellery making. She continued her education at the University of Zurich, majoring in art history. Whilst in Zurich she met and later married Iwan Fröbe, a Croatian flutist and orchestra conductor. After her husband’s unexpected death in a plane crash in 1915, Fröbe-Kapteyn and her father travelled to the ‘Mountain of Truth’ in the Swiss village of Ascona – “an anarchist’s utopia, guided by laws of vegetarianism and nudism”. Greatly inspired by the area, from 1920 onwards, Ascona would become Fröbe-Kapteyn’s home.

It was here that Fröbe-Kapteyn created the informal research centre that she called Eranos – a title suggested to her by the eminent historian of religion, Rudolf Otto. The Swiss psychiatrist and psychoanalyst Carl Jung proposed that she use Eranos as a meeting place between East and West, with symposia thematically poised to inspire interdisciplinary conversation. Fröbe-Kapteyn was devoted to finding images and symbols that illuminated each theosophical topic: ‘Yoga and Meditation in East and West’ (1933), ‘The Gestalt and Cult of the Great Mother’ (1938) , ‘The Hermetic Principle in Mythology, Gnosis, and Alchemy’ (1942), ‘The Mysteries’ (1944), ‘Spirit and Nature’ (1946) and ‘Man and Time’ (1951). Her 1938 conference at Eranos titled ‘The Great Mother’ included images of important goddesses that appear in statues from Aztec, Minoan and Babylonian civilisations.

In 1934, the psychologist Carl Gustav Jung commissioned Fröbe-Kapteyn to carry out iconographic research for his study of alchemy and archetypes. She proceeded to amass a collection of over 6,000 works that illustrated Carl Jung’s writings and formed the Archive for Research in Archetypal Symbolism (ARAS). The thousands of symbolic images were to comprise the Eranos Archive for Research in Symbolism, which was donated to the Warburg Institute in the mid-1950s. This artistic quest for an arcane, sacred and spiritual symbology sparked her desire to create. Her visual output from this moment onwards comprised two distinct, yet interrelated projects: precisely delineated works on paper; and images from her archive.



Fig.71: Catalogue no. 26



Fig.72: Catalogue no. 27

Visually her artworks seem to combine the accelerated energy of futurism with a cryptic semiotics. Her works were directly influenced by the English Theosophist Alice Bailey (1880–1949), who she met on a visit to Long Island in the late 1920s. Bailey utilised art as a tool in psychotherapy, raising subconscious messages onto the canvas (or paper). The works include diagrams of interlacing circles, which serve both as an impetus for meditation and as a visualisation of the conceptual structure of Eranos. The cryptic symbolic and mystic meanings are enhanced by the inclusion of gold-leaf and obscure figuration. With the golden ratio often guiding her hand, Fröbe-Kapteyn referred to these angular images as “meditation drawings”. In a similar vein to Jung, she became convinced that these symbols opened a window into the psyche.◇

28

Suzanne Fabry

Belgian, 1904–1985

DETAILS

Self-Portrait Holding a Book, c.1930

Charcoal on paper

65 × 50cm

PROVENANCE

The artist's estate; by descent to Edmond Delescluze (1905–1993), the artist's husband, from 1985 until his death in 1993

Bequeathed to the Miseur-Recourt family, Brussels, Belgium, 1993 until 2024



In this charcoal study, Suzanne Fabry presents a poised and contemplative female figure, modelled on her own likeness, holding an open book and rendered with the quiet monumentality characteristic of the artist’s mature period. The figure, depicted with an erect posture, steady gaze, and sculptural clarity, embodies Fabry’s interest in idealised form and psychological depth. Executed in charcoal, the drawing balances expressive line with a restrained tonal range, giving the figure a commanding stillness that resonates with her broader engagement with classical and allegorical subjects.

Created during the 1930s or early 1940s, the work belongs to Fabry’s most inventive and assured phase, when she consolidated the visual language shaped by her training under Jean Delville and Constant Montald at the Académie Royale des Beaux-Arts in Brussels. Both mentors were leading proponents of *L’art monumental*, a movement that sought an elevated, culturally resonant art rooted in universal themes and idealised archetypes. Under their influence, and through the example of her father, the Symbolist painter Émile Fabry, Suzanne Fabry refined a style defined by lyrical serenity, formal equilibrium, and an engagement with timeless, often introspective figures.



Fig. 73: Catalogue no.28

This self portrait study reflects Fabry’s ongoing dialogue with the classical canon. Her stance; calm, frontal, dignified, recalls the composure of muses, sibyls, or allegorical personifications. The book she holds, gently cradled yet firmly secured, introduces a note of intellectual agency. Rather than presenting the female figure as passive or purely decorative, Fabry positions her as a bearer of knowledge. This shift aligns with the artist’s broader project of reimagining feminine archetypes through a modern, self aware lens.

A recurring strategy in Fabry’s work of this era was the incorporation of her own likeness into figures of women, sometimes multiplied, as in her triple self portraits, and sometimes subtly embedded within single protagonists, as in this case.◇



Fig. 74: Suzanne Fabry, 1904–1985. Self-Portrait, 1932. Oil on canvas. Private collection.



Fig. 75: Émile Fabry, 1865–1966. Photograph of Suzanne Fabry in Émile Fabry’s Studio, 1920. Musée d’Orsay, Paris.

29

Françoise Gilot

French, 1921–2023

DETAILS

Still Life with Lilies and an Ukiyo-e Print (A View), 1941
Brush with black ink and grey wash on paper
31.8 × 24.1cm

Signed with initials 'FG' (lower right) and dated '1941' (lower left)

Aurélia Engel has confirmed the authenticity of this work, which can be found in Françoise Gilot's archives under number EG.0053

PROVENANCE

Laura Pels (1931–2023), New York, USA,
likely acquired directly from the artist



Françoise Gilot’s 1941 pen and black ink still life of lilies before a Japanese print offers valuable insight into her artistic evolution just prior to meeting Pablo Picasso in 1943. At this stage, she was still shaping her distinctive voice, yet this piece already demonstrates her command of composition, form, and line.

Often overshadowed by her relationship with Picasso, it is essential to recognise that Gilot’s greatest influence and idol was, in fact, Henri Matisse. This piece showcases Matisse’s impact on her work, highlighting the bold and simplified forms that she admired. “Matisse was really my God,” Gilot would later say, adding that it was his “desire for finding the strongest and most simple way of expressing form and character” that she admired most.

Gilot first encountered Matisse’s work while studying at the École des Beaux-Arts in Paris in the early 1940s. This exposure deeply resonated with her, as Matisse’s innovative compositions inspired her artistic development. His approach to colour and form, rooted in the Japanese Ukiyo-e woodblock prints that he admired, diverged from traditional Western perspectives, influencing Gilot’s own exploration of flatness and expression.



Fig. 76: Catalogue 29

Before the war, in 1936, Gilot often spent weekends at the country estate of family friend Jacques Beurdeley, a noted Post-Impressionist etcher. Beurdeley was significantly influenced by the likes of Puvis de Chavannes and James Whistler, and he studied under Fernand Cormon, who was known for his emphasis on strong draftsmanship. Beurdeley also learnt alongside Eugène Carrière, renowned for his soft, atmospheric effects. Under Beurdeley’s mentorship, Gilot learned the essential and creative aspects of etching and dry point, wandering into the adjacent countryside with copper plates in hand to create prints en plein-air.

These diverse influences from Beurdeley’s training clearly passed on to Gilot, evident in her use of monochromatic colour and form in the present work, as she skilfully blended technical skill with a love for the natural world.

In November 1940, just before her 19th birthday, Gilot participated in a spontaneous rally at the Arc de Triomphe to commemorate the armistice of 1918. This act of defiance against the German occupation plunged her into a reality marked by fear and uncertainty, as she was subsequently added to a list of hostages, requiring her to report daily to local authorities. Amid this tumultuous backdrop of danger and instability, she navigated her artistic practice, striving for expression and normalcy in a world turned upside down. By 1941, after her father successfully negotiated her removal from the hostage list, she established a studio in her parents’ home and began designing ceramic buttons for Line Vautrin, channeling her creative energy into her work despite the oppressive environment.

This work comes from the collection of prominent collector, and friend and patron of the artist, Laura Pels (1931–2023), a distinguished philanthropist and patron of the arts, known for her significant contributions to the cultural and artistic communities (Fig. 77).◇



Fig. 77: Unknown. Photograph of Laura Pels. The previous owner.

30 Paul Delvaux

French, 1897–1994

DETAILS

Untitled or Moonlit Nude with Candle, 1949

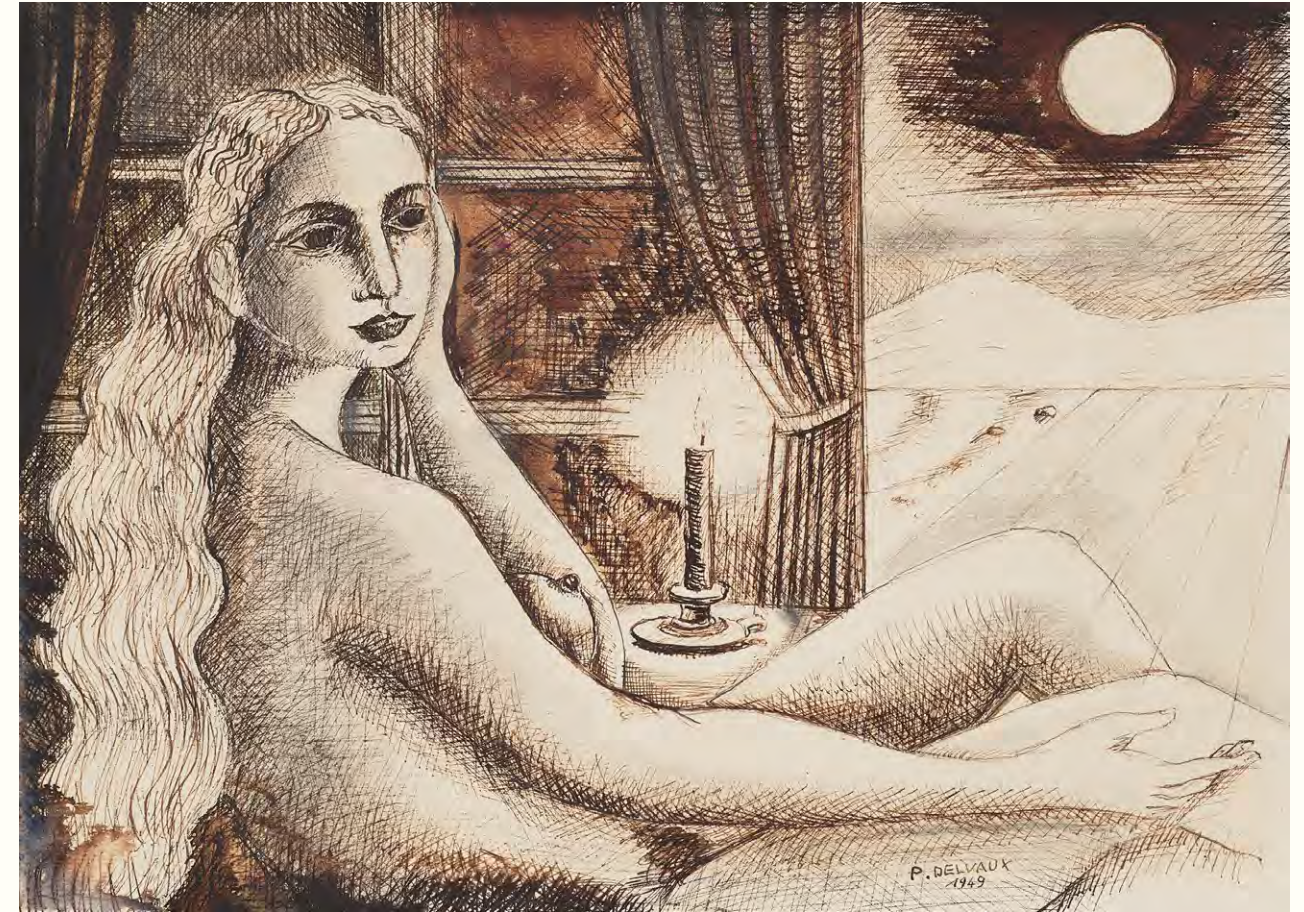
Brown ink and pencil on paper

16 × 22.5cm

Signed and dated 'P.DELVAUX/1949' (lower right)

PROVENANCE

Private collection, Belgium until 2025



Executed in 1949, this pen and ink drawing exemplifies Paul Delvaux’s synthesis of classical composure and surrealist introspection. A nude woman reclines beside a solitary candle, her figure softly illuminated against a moonlit landscape glimpsed through parted drapery. The composition evokes the threshold between interior and exterior, intimacy and estrangement; a recurrent concern in Delvaux’s work.

The candle serves as a central motif within Delvaux’s visual vocabulary. Throughout his career, lamps and candles appear as metaphysical emblems of inner illumination and emotional continuity. Reflecting on their significance, the artist later observed: “When I dared paint a Roman triumphal arch with, on the ground, lighted lamps, the decisive step had been taken... Painting could, I realised, have a meaning of its own...a major emotional role.”

Modest in scale yet rich in atmosphere, the drawing distils the poetic paradoxes of Delvaux’s mature style: timeless beauty infused with disquiet and narrative suspended in favour of mood. His meticulous cross-hatching and washes of sepia ink create nuanced tonal transitions, producing a chiaroscuro that is simultaneously sculptural and ethereal. The symbolic resonance of the candle flame takes on additional poignancy in light of Delvaux’s personal life. Delvaux had first met Anne-Marie Gabriel (Tam) in 1929, but it was not until a chance reunion at a Saint-Idesbald newsstand in 1947, nearly twenty years later, that their bond was rekindled. This emotional upheaval led him to divorce his wife and devote himself to Tam, with whom he would spend the rest of his life. The flame becomes a metaphor for that love: enduring, rekindled, and gently defiant in the face of time.



Fig. 78: Paul Delvaux, 1897–1994.
The Temple, 1949. Oil on canvas, 113.6 x 146 cm.



Fig. 79: Paul Delvaux, 1897–1994.
The Annunciation, 1955. Oil on canvas,
109.5 x 149.5 cm.



Fig. 80: Catalogue no.30

Delvaux’s renewed relationship with Tam profoundly altered both his private and artistic existence and by 1949, the couple were living near Paris in the home of Delvaux’s dealer Claude Spaak. Despite financial constraints, this period proved exceptionally productive. As Charles van Deun of the Fondation Paul Delvaux has noted, “they lived on Tam’s small savings which they could see dwindling... Several masterpieces were born out of this period: *Woman at the Temple*, *The Annunciation* (Fig. 79), *The Temple*, and *Ecce Homo*.” These works are now among the most celebrated and sought-after in his oeuvre, and are united by their lyrical stillness, moonlit classicism, and symbolic lighting. The present drawing, sharing both the year and the thematic qualities of *Le Temple* (Fig. 78), belongs unmistakably to this high point in Delvaux’s output.

Closely related in date and spirit to *Le Temple*, the present drawing employs interacting sources of light to establish a meditative atmosphere. Candlelight, complemented by the cool presence of moonlight, functions as both a formal and emotional anchor, symbolising memory, desire, and renewal. What might initially appear as a quiet domestic scene emerges, on closer view, as an intimate reflection on love regained and the persistence of inner light.◇



Fig. 81: Paul Delvaux, 1897–1994. *Nuit de Noël*, 1956.
Oil on masonite. Private collection.



Fig. 82: Paul Delvaux, 1897–1994. *The Hands*, 1941.
Oil on canvas. Private collection.

31

R.B. Kitaj

American, 1932–2007

DETAILS

Dominie (Dartmouth), 1978
Pastel and charcoal on paper
55.9 × 38.1cm

PROVENANCE

Collection of the artist, London, until at least 1994
Private collection, UK, to 2023

EXHIBITIONS

New York, Marlborough Gallery, 'R.B. Kitaj: Fifty Drawings and Pastels, Six Oil Paintings', April 1979, cat.no.12
London, Marlborough Fine Art, 'R.B. Kitaj: Pastels and Drawings', 8 Oct.–7 Nov. 1980, cat.no.8
Washington, D.C., Hirshhorn Museum and Sculpture Garden, 'R.B. Kitaj', 17 Sept.–15 Nov. 1981; cat.no.65 (travelling to Cleveland, Cleveland Museum of Art; and Düsseldorf, Städtische Kunsthalle)
London, Tate Gallery, 'R.B. Kitaj: A Retrospective', 16 June–4 Sept. 1994, cat.no.38, exh.cat., illus. (travelling to Los Angeles, Los Angeles County Museum of Art; and New York, The Metropolitan Museum of Art)

LITERATURE

R.B. Kitaj, *Fifty Drawings and Pastels, Six Oil Paintings* (Marlborough Gallery, 1979), cat.no.12, n.p. (illus.)
R.B. Kitaj, *Pastels and Drawings* (Marlborough Fine Art, 1980), cat.no.8, p.19 (illus.)
John Shannon (ed.), *R.B. Kitaj* (Hirshhorn Museum and Sculpture Garden, 1981), cat.no.65 (illus.)
John Ashbery, John Shannon, Jane Lingston and Timothy Hyman, *Kitaj: Paintings, Drawings, Pastels* (Thames and Hudson, London, 1986), illus.no.64
Richard Morphet (ed.), *R.B. Kitaj: A Retrospective* (Tate Gallery, 1994), cat.no.38, p.92 (col.illus.)
Andrew Lambirth, *Kitaj* (Philip Wilson Publishers, 2004), p.45 (col.illus.)
Marco Livingstone, *Kitaj* (Phaidon, 2010), cat.no.224, p.269, pl.93 (illus.)
R.B. Kitaj, *London to Los Angeles* (Piano Nobile, London, n.d.), no.20, p.86 (illus.)



“The notion of a return to the figure is just media talk...For some of us, it is the only art we know...Manet and before, Cézanne, Degas, Picasso, Matisse, Bonnard, Brancusi, Mondrian...were all trained, roughly speaking, in the same way. Over long periods in their youth they gave themselves to the study of the human figure, to that age-old instinct, that instinct I feel in my bones, that we’ve been talking about, drawing from the human form.”

— R.B. Kitaj

Intently gazing, her head held high, Dominie, stares toward the left of the sheet. Closely cropped and depicted in three-quarter profile, she appears delicate and contemplative yet elegant and assured. Rendered in black pastel and charcoal, this bold, life-size drawing strips away superficial elements, allowing Kitaj to lovingly observe his daughter. Adopted in 1964 with his late wife Elsi Roessler (1929–1969), who tragically passed away in 1969, leaving Kitaj a single parent, Dominie was a central figure in his life and art.

Kitaj’s life was as complex as his art. After serving in the merchant navy and the U.S. Army, he settled in England to study at the Ruskin School of Drawing (1958–59) in Oxford and later at the Royal College of Art (1959–61) in London. The loss of his wife, Elsi Roessler, in 1969 deeply affected him, prompting a hiatus from art and a return to the U.S. However, despite this setback, the 1970s proved to be an remarkably fertile period for him.



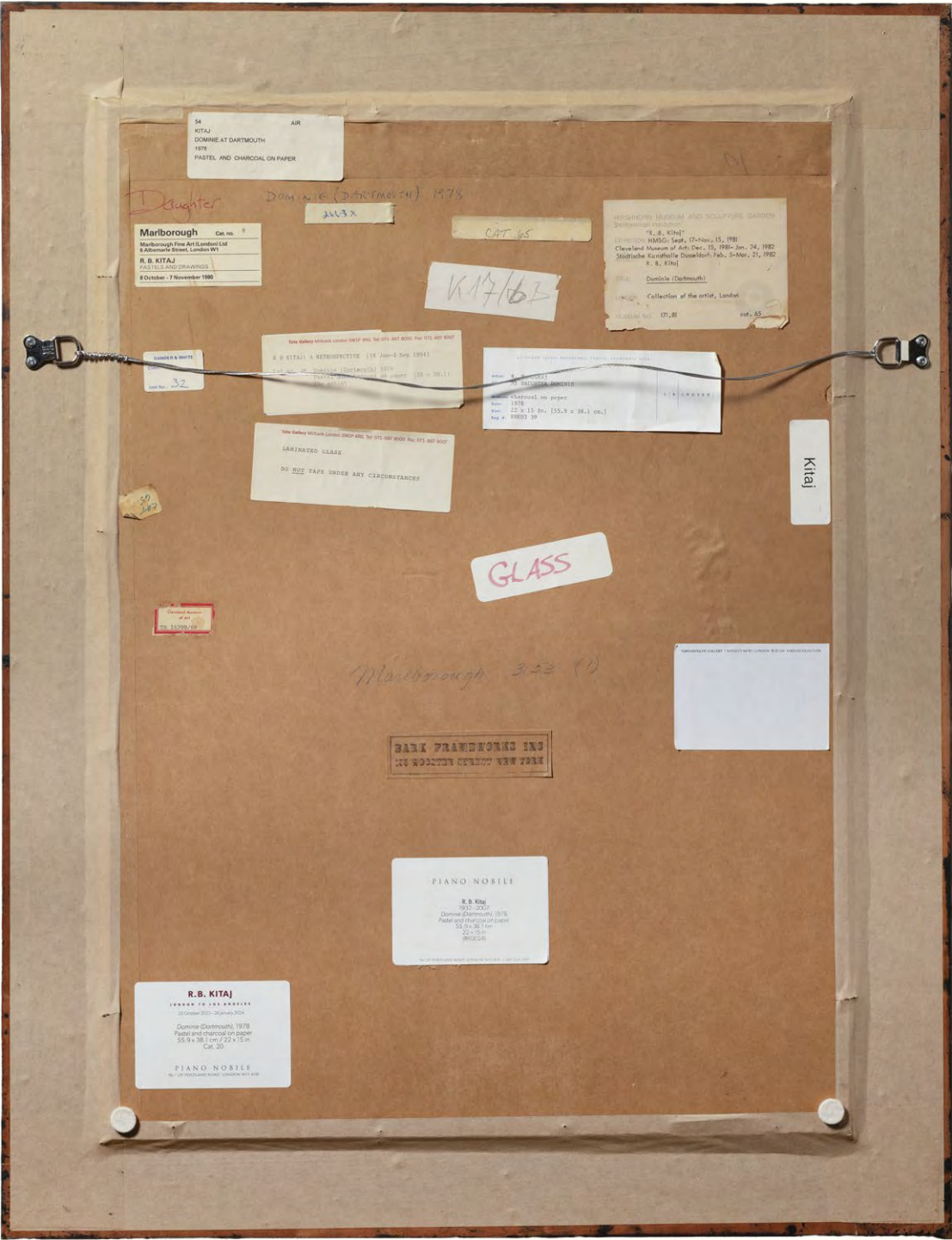
Fig. 83: Catalogue no.31



Fig. 84: Sandra Fisher. Photograph of Kitaj in his studio with Hockney, 1976.



Fig. 85: Unknown. Photograph of Kitaj in his studio, 1970s.



CHARLES EDE



Fig. 86: Unknown. Photograph of Kitaj with his daughters.

Fig. 87: The back of the present work.

In 1971, Kitaj returned to London, initially living with David Hockney (Fig. 84) for several months and engaging in regular supper meetings with Frank Auerbach - interactions he credited with rekindling his passion for painting and drawing. A pivotal moment came in 1975 during a visit to Paris, where he encountered Edgar Degas' pastels at the Petit Palais. Inspired by their mastery, Kitaj resolved to explore the medium himself upon his return to London.

Though pastel presented a new challenge, Kitaj embraced it with enthusiasm and skill, as evident in the present sheet. Yet drawing had always been at the core of his artistic practice, dating back to his early education at Ruskin. As a leading figure in the London School, alongside artists such as Patrick Proctor, Lucian Freud, Frank Auerbach, and David Hockney, Kitaj resisted distinctions between contemporary and historical art. He believed originality did not necessitate abandoning figurative traditions, but rather approaching them with fresh intent - an idea echoed in the introductory quote to this catalogue note. As Frederic Tuten observed in 1982, Kitaj's pastel drawings of the 1970s "reinvigorated the tradition of drawing and of drawing from the figure... These drawings are among the most beautiful we have seen in decades, and their existence at this time raises substantial questions about where we have been in the past 30 years and where, if anywhere, our art is going."

For Robert Hughes, Kitaj stood among the few remaining masters of figurative drawing: "Solid, chunky, driven, greedy - these adjectives apply to Kitaj's appropriation of the world. Alongside Lucian Freud and Frank Auerbach, he has emerged as one of the few true masters of depictive figure drawing alive today."

Executed in the summer of 1978 while Kitaj was artist-in-residence at Dartmouth College in the U.S., *Dominie (Dartmouth)* is a striking work - bold yet beautiful, expressive yet subtle. The close crop allows Kitaj to flirt between abstraction and figuration, minimalism and maximalism - creating an image that is both profoundly modern and deeply rooted in tradition. ♦

32 Menno Balm

Dutch, b.1982

DETAILS

Trajan's Column, Rome, 2025
Graphite and charcoal on paper
45 × 35.5cm

Menno Balm is a draftsman and painter. After graduating from the Academy of Fine Arts (Amsterdam), Balm studied Art History at the Vrije Universiteit (Amsterdam) and attended the Classical Academy of Painting (Groningen). Since then, he has developed primarily as a draftsman, with elaborate drawings increasingly taking on a larger format. He finds inspiration in Italy, where the structure of ancient walls provides a basis for compositions that then come to life through unexpected irregularities in the stone and the interplay of light and shadow. Creating the illusion of three-dimensional forms on a flat surface plays a key role in this. By seeking the perfect texture for the various types of stone, he hopes to create timeless images of the ever-progressing weathering of these fascinating pieces of history.

In *Trajan's Column, Rome*, Balm does not centre the famous ancient monument; instead, he explores the play of light as it moves from one ancient structure to another, revealing relief, shadow, and surface texture.



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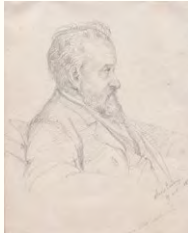
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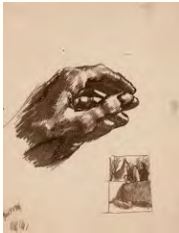
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Master Drawings New York 2026

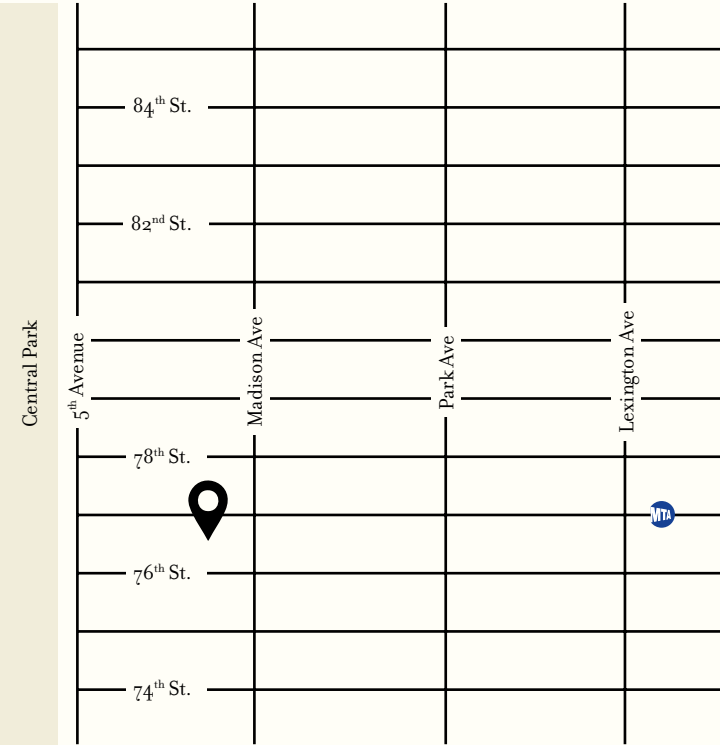
DATE 30th January - 7th February 2026

LOCATION *Sebastian Izzard LLC*
17 East 76 Street, 3rd Floor
New York, NY 10021

CONTACT 10am–5pm
Gallery: (212) 794 - 1522

james@charlesede.com
+447719330525

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The gallery will exhibit on the following occasions in 2026

EXHIBITIONS

Master Drawings New York
January 2026

Catalogue 205, Charles Ede
London, March 2026

TEFAF Maastricht
March 2026

TEFAF New York
May 2026

Menno Balm Drawings, Charles Ede
London, June 2026

Frieze Masters
London, October 2026

Christmas Exhibition, Charles Ede
London, December 2026

CONTACT

Charles Ede
1 Three Kings' Yard
London
W1K 4JP
info@charlesede.com
Tel. +44 (0)207 493 4944

OPENING HOURS

By appointment
Monday - Friday
10:00am - 6:00pm

CREDITS

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Alessandro Molent
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CHARLES EDE