



## *First Impressions*

This exceptional bronze handle attachment, originally part of a decorative vessel, was discovered in Pompeii and came to scholarly attention in 1858 when it belonged to Count Rossi in Rome. The piece represents a remarkable fusion of the Medusa motif with marine symbolism, creating what the German art historian Heinrich Brunn termed a “Meermedusa” or Sea Medusa.

The artist has masterfully transformed the traditional Gorgon image into an aquatic deity. The face displays distinctly marine characteristics: the wide, staring eyes evoke a fish-like quality, while the flowing hair is rendered as undulating sea waves. Most striking is the lower portion of the face, where the cheeks appear to dissolve into water plants and the jawline metamorphoses into aquatic forms, suggesting the fluid nature of the sea itself. Two dolphins emerge from the waves of hair and bite into a shell-like element beneath the chin, creating both decorative and functional support for the vessel handle.

This piece stands apart from similar Pompeian bronzes through its sophisticated execution and organic integration of marine elements. Rather than simply adding sea creatures as external

ornaments, the artist has woven them seamlessly into the fundamental structure of the face, creating a haunting expression that captures both the melancholic character of the deep sea and the transformative power of water. The work likely served a decorative rather than religious purpose, representing the creative freedom of Roman artists in adapting mythological themes to everyday luxury objects.

#### *Provenance*

- Collection of Marie-Louise Charlotte de Bourbon-Parme (1802–1857), second wife of Prince Maximilian of Saxony
- Collection of George Salting (1835–1909)
- The Earl of Haddington Sale, Christie’s London, December 12, 1967
- Sale, Christie’s London, July 7, 1970
- The Sale of C. Ruxton and Audrey B. Love Collection, Christie’s New York, October 20, 2004, lot 536
- European Furniture Sale, Christie’s New York, March 28, 2007, lot 339
- Personal collection of Doris Duke

*Marine Medusa*

Roman, 1st century AD

Decorative bronze appliqué from a vase, featuring silver inlay  
and eyes inlaid with garnet

3.5 × 3.3 in (9 × 8.5 cm)





#### *Provenance*

- Inherited by the former owner in London in 1976
- Originally acquired by the former owner's father in the 1960s via British Trade

*Rock Crystal Amphoriskos*

Roman, c. 1st century B.C. – 1st century A.D.

Rock crystal

Height: 3.3 in (8.5 cm)



This ruined coastal tower bears striking similarities to the Torre di Ponte Salario outside Rome, a medieval fortification documented by van Poelenburch (Fig. 1) during the early 17th century. The Torre di Ponte Salario, located along the ancient Via Salaria, is a rare example of medieval adaptive reuse, having been constructed in the 4th century directly atop a 1st century BC Roman tower mausoleum.

Several architectural features in this drawing correspond remarkably well to documented characteristics of the Ponte Salario tower. The vertical composition shows a medieval tower rising from a substantial ancient base, with weathered masonry revealing the passage of time through structural damage and missing sections. The visible window openings at different levels match the fenestration pattern described in archaeological reports of the tower. The building's distinctive profile, with its rectangular plan and deteriorated upper sections, aligns with historical descriptions of the structure before its 1988 restoration.

Van Poelenburch's documented fascination with Rome's archaeological ruins and his practice of sketching ancient monuments throughout the Campagna make such an attribution plausible. The Torre di Ponte Salario, combining both classical Roman and medieval architecture in a single picturesque structure, would have been precisely the type of subject that appealed to Dutch Italianate artists seeking to capture the romantic decay of Italy's layered history.

However, this drawing depicts the tower in a landscape with water whether river, lake, or sea is not entirely clear and includes what may be boats or maritime elements. The actual Torre di Ponte Salario stands along the Aniene River near Rome. This setting raises interesting questions about the artist's approach: van Poelenburch and his workshop were known to combine architectural elements from different locations or to place structures in idealized or reimagined settings for compositional effect. It's also worth considering that similar tower-mausoleum combinations existed throughout the Roman countryside and along various waterways. The drawing may represent the Ponte Salario tower transposed to a different setting,

a related structure elsewhere, or an artistic synthesis of multiple architectural references.

The technical execution, combining pen and brown ink with blue wash, demonstrates the characteristic approach of van Poelenburch's circle to architectural documentation, where atmospheric effects and tonal subtlety create evocative mood while maintaining architectural specificity. Whether this represents the Ponte Salario tower or a related structure, it documents the sustained engagement with Rome's stratified architectural heritage that defined the Dutch Italianate tradition of finding aesthetic beauty in classical ruins.

Cornelis van Poelenburch was one of the most significant Dutch Italianate landscape painters of the 17th century. He trained under Abraham Bloemaert before traveling to Rome in 1617, where he spent approximately eight years studying under Paul Bril and establishing himself within the artistic circles of the papal city.

Upon his return to Utrecht by 1625, Poelenburch maintained an active and successful workshop until his death in 1667. He received prestigious commissions from the city of Utrecht, the court of King Charles I of England, and the Medici of Florence, establishing himself among the most esteemed Dutch artists of his generation. His landscape drawings characteristically employed pen and colored wash to create atmospheric effects, often featuring architectural elements and expansive skies.

Van Poelenburch's commercial success and productivity necessitated workshop assistance. He supervised pupils, retouched copies of his works, and created drawings that served as compositional models for repeated use by himself and his followers. Among his closest collaborators was Lorenzo Barata, an Italian artist who worked in Utrecht during the late 1620s. While Barata and other workshop members absorbed van Poelenburch's methods and compositional elements, subtle technical differences distinguish their work from the master's hand. Follower drawings often display a somewhat more systematic penwork and less spontaneous execution, with wash applied more evenly rather than with the bold, painterly freedom characteristic of Poelenburch's most vigorous works.

The watermark on this drawing corresponds to Heawood 3693, which appears in the reference catalogue with the notation "NP ND" (no place, no date). Entry 3693-94 cross-references entry 3684, which documents this watermark type in end-papers of a London publication from 1673. Cornelis van Poelenburch worked in England, having received commissions from King Charles I. The presence of this watermark type in a London publication from 1673 establishes that paper bearing this watermark was circulating in England during the period circa 1665-1680, coinciding with the final years of Poelenburch's life and the immediate period following his death in 1667.



(Fig.1) Van Poelenburch, Tower of Ponte Salario, Kröller Müller Museum.



Ponte Salario, Rome Giovanni Battista Piranesi (1748-1778) Rijksmuseum

CORNELIS VAN POELENBURCH (attributed to)  
Utrecht, c. 1594/95–1667

*Coastal Landscape with Ruined Tower*

Netherlandish School, c. 1665–1667

Pen and brown ink, blue wash on paper

11.2 × 15.2 in (28.5 × 38.5 cm)

Old numbering: 7639



This drawing is a preparatory study for Della Bella's series of engravings documenting the ceremonial entry of the Polish ambassador Jerzy Ossoliński into Rome on November 27, 1633. The ambassador led a magnificent procession to present his credentials to Pope Urban VIII on behalf of the newly elected Polish king, Władysław IV Vasa. The procession had 300 participants, including Polish hussars in their distinctive military attire.

The drawing is part of Della Bella's preparatory work for what would become one of his most important initial commissions. The final series of engravings was published in 1633 and became

highly sought after for its detailed depiction of this diplomatic spectacle. The artist paid particular attention to capturing the unique aspects of the Polish military uniform and equestrian equipment, elements that were exotic to the Roman spectators of the time.

This study focuses on the meticulous observation of a Polish cavalryman, probably one of the hussars who took part in the procession. Such preparatory drawings allowed Della Bella to capture the precise details of the riders' poses, their costumes and their equipment before transferring them to the final engraving plates.



STEFANO DELLA BELLA

Florence, 1610–1664

*Study of a Polish Cavalier*

Black chalk, pen and brown ink on paper

5.7 × 3.7 in (14.5 × 9.5 cm)



This drawing exemplifies the Provençal artist's masterful still life compositions, which characteristically blend elegant ewers, ornate samovars, lush flower bouquets, ripe fruits, and delicate shells. Our drawing captures several elements frequently featured in Conte's paintings, including the distinctive column and classical architectural details that frame the background. Jane Mac Avock, a specialist in Provençal painting, has confirmed that no other drawings by Conte are currently known to exist, establishing this work as a rare example from the period.

Meiffren Conte was a distinguished French painter born in Marseille around 1630, where he remained active until his death in 1705. He established himself as one of the notable still life painters of his era, specializing in what the French call "nature morte" compositions featuring carefully arranged objects that showcase both artistic skill and symbolic meaning.

Conte received his artistic training in Italy before studying in Aix-en-Provence under Rodolphe Ziegler. As a young artist in Marseille, he became a member of the prestigious painters' guild of Saint-Luc, which granted him the professional standing to work for the city's most important clients.

His career flourished as he secured commissions to decorate the galleries of Marseille's Arsenal, where he created designs for military officers and elaborate battle scene decorations.

His artistic range extended beyond still life painting. Conte also worked for the renowned Gobelins manufactory, the royal tapestry workshop, where he designed cartoons depicting scenes from the famous silver furniture collection at Versailles. This commission demonstrates the high regard in which his work was held at the national level.

However, Conte's greatest achievement lies in his still life compositions. During the late seventeenth century, European still life painting evolved toward increasingly decorative arrangements. Dutch painters had pioneered sumptuous compositions integrating precious objects, and French artists like Conte embraced and refined this aesthetic. His paintings typically feature luxurious displays of goldsmith work, silverware, porcelain from China, and other precious objects, often accompanied by flowers and fruits. These works play masterfully with light effects, contrasting warm golds and browns against cold tones, while incorporating the precise, jewel-like rendering that French collectors particularly prized.

Provençale School 17th century,  
MEIFFREN CONTE (1630–1705, attributed to)

*Still Life of Vases and Flowers*

Pencil on paper

8 × 11 in (20.5 × 28 cm)

Annotated “Frater M. Andreas”





Claude-Henri Watelet (1718–1786) was a distinguished figure in 18th century French artistic and intellectual circles. Beyond his accomplishments as an engraver, he earned recognition for his writings on aesthetics, particularly his didactic poem “L’Art de peindre” (1760) and his “Essai sur les jardins” (1774). His contributions to French cultural life were acknowledged through his election to the Académie française and his admission as an associate member of the Académie Royale de Peinture et de Sculpture.

Watelet maintained close friendships with prominent artists of his time, including the Abbé de Saint-Non and Hubert Robert. His idyllic country estate near Argenteuil, known as the Moulin Joli, became a celebrated retreat where he entertained artists and intellectuals. This picturesque property, situated on a series of small islands in the Seine connected by various types of bridges, featured an

elaborate water mill designed by François Boucher and gardens laid out according to Watelet’s own Anglo-Japanese plans. The estate served as both an artistic haven and a subject for numerous works, with Robert frequently visiting and capturing its charm in his paintings.

The close relationship between Watelet and the artistic community of his era is further documented through the “Recueil Watelet,” a collection preserved at the Cabinet des Estampes of the Bibliothèque nationale, which contains his own engravings after Rembrandt and other masters, demonstrating his active engagement with the great traditions of European printmaking.

This drawing was executed along the route between Paris and the Moulin Joli, in the vicinity of Watelet’s beloved country house, capturing the pastoral landscape of the Seine valley that he knew intimately and cherished throughout his life.

CLAUDE-HENRI WATELET

Paris, 1718–1786

*View of the Seine Riverbank with a Village and Windmill in the Background*

Pen and black ink, grey wash

Signed and dated 1773

4.3 × 5.6 in (11.1 × 14.3 cm)



This dynamic study captures a child in an animated upward-gazing pose, rendered with remarkable spontaneity and expressiveness. The figure is positioned in the upper portion of the sheet, with the child's body twisted in a dramatic turn as he looks skyward. Romney's characteristic loose handling is evident in the fluid application of sepia wash over light pencil under drawing. The artist has masterfully preserved areas of light through selective wash application, while bold, quick strokes define the form and movement of the figure. Gestural pencil marks visible in the lower portion of the sheet suggest Romney's initial working process.

This study likely relates to Romney's work on "The Beckford Children," commissioned between 1789 and 1791 by William Beckford of Fonthill for his daughters Margaret and Susan. In the finished painting, now at the Huntington Library in California, Romney composed the two sisters with one seated on the ground looking up at her standing sibling. The present drawing appears to be a preparatory work for this seated child, where Romney explored the exact pose and emotional expression that would anchor the final composition. The spontaneity and immediacy

of this sketch reflect Romney's working method during the commission, when he held five sittings at weekly intervals to capture the girls in their natural, changing states.

Romney was a prolific draftsman who produced thousands of drawings throughout his career. His drawing style evolved significantly after his return from Italy in 1775, becoming increasingly free and experimental. He typically worked with a combination of graphite for initial sketching followed by brush and wash, allowing him to capture both precise forms and atmospheric effects. Unlike many of his contemporaries who saw drawing primarily as preparation for paintings, Romney often used these studies to explore poses, emotional expressions, and dramatic effects that interested him. He also used drawing as an act of reflection and refinement to realize his ideas and inspirations. His approach to child portraiture was particularly sensitive, as he studied individual sibling relationships with care and designed compositions that captured the authentic, momentary nature of childhood.

*We are grateful for Alex Kidson and Guy Peppiatt for their help on the attribution.*

GEORGE ROMNEY

Dalton-in-Furness, 1734 – Kendal, 1802

*Study of a Child Sitting Down Looking Up*

Pencil and sepia wash on paper

9 × 7 in (23 × 17.8 cm)



This spirited study captures a standing male figure in profile, dressed in the simple attire of an 18th century French peasant or artisan. The subject wears a tricorne hat and a long coat over knee breeches, with wooden sabots on his feet. Two balls rest on the ground at his feet, identifying him as a player of boules, the traditional French ball game. The figure is rendered with remarkable economy of means, yet de Boissieu has captured the essence of his subject with precision and verve.

The artist employed his characteristic technique of pen and brown ink combined with brown and gray washes to create this vivid portrait from daily life. The loose, confident penwork defines the contours and details of the costume, while the fluid washes model the form and establish the figure's volume against the summarily indicated wall behind him. A strong cast shadow to the right anchors the figure in space and enhances the sense of immediacy.

The drawing exemplifies de Boissieu's practice of making studies from nature, observing and drawing the people he encountered in the streets and countryside around Lyon. Responding to the taste of his time, the artist observed and depicted common folk in their daily activities with a preference for rural subjects. His precise draftsmanship captured the attitude, expression, and characteristic details of costume that reveal the social condition of his models. Marie-Félicie Perez-Pivot, the leading authority on Boissieu, described this work as "une très jolie feuille" and noted that it represents a study taken directly from life, filled with verve and exactitude in both the pose and the attentive physiognomy of the figure.

Jean-Jacques de Boissieu stands as one of the most accomplished draughtsman and printmakers of 18th century France, yet he remained proudly independent of the Parisian art establishment throughout his career. Born in Lyon on 30 November 1736 to a well-established family, Boissieu received his first documented drawing instruction in 1746 and entered the free drawing school in 1757. Unlike many of his contemporaries, he pursued art as an amateur in the 18th century sense a gentleman artist of independent means who was free to follow his own artistic vision. In 1758, he published his first collection of etchings, the "Livre de griffonnements," demonstrating his early mastery of printmaking.

The formative period of de Boissieu's artistic development included an extended stay in Paris from 1762 to 1764, where he established important connections with collectors and artists. Most significantly, from July 1765 to April 1766, he undertook a voyage to Italy in the company of the

Duke Louis-Alexandre de La Rochefoucauld, which profoundly influenced his artistic vision. Following his return to Lyon, he married Anne-Roch Valous in 1773 and established himself firmly within Lyon's bourgeois society. His reputation grew steadily, culminating in his reception at the Académie de Lyon in 1780 and election as honorary member of the Académie de Bologne in 1805.

De Boissieu's technique in drawing employed pen and brown ink with various tones of wash to create studies that combine precision with atmospheric effects. The simple and sober realism of his figures reflects his deep admiration for Dutch masters such as Adriaen van de Velde and Cornelis Bega. Although he never traveled to the Netherlands, he studied Northern European art extensively in Lyon and Paris, where he maintained connections with the circle of landscape painters around François Boucher. The artist cultivated important relationships with fellow artists and collectors including Jean-Georges Wille, Claude-Henri Watelet, and the amateur Saint-Morys, all of whom owned his drawings. Boissieu himself assembled an impressive personal collection of paintings and Dutch and Flemish prints and drawings.

Throughout his career, de Boissieu produced drawings and prints that documented the world around him with unflinching honesty and technical brilliance. He created numerous figure studies of peasants and common people observed in the Lyon region, capturing them with characteristic verve and precision. De Boissieu remained active until the end of his life, producing his final drawings in 1809. He died in Lyon on March 1, 1810 leaving behind a substantial body of work that includes approximately 140 etchings and hundreds of drawings. The artist's legacy was preserved through the collection at the Château de l'Allier, which remained in the de Boissieu family for generations.

#### *Publication*

Marie-Félicie Perez-Pivot, *Jean-Jacques de Boissieu (1736–1810), Artiste et Amateur Lyonnais du XVIII<sup>e</sup> siècle*, doctoral thesis, Université Lyon II, 1982, vol. 2, tome 2, no. 514, unpublished (chronology references drawings dated 1746–1809).

#### *Provenance*

- Sale of The Collection of M. le Baron de Malausséna, Hôtel des Commissaires-Priseurs, Paris, 18–20 April 1866, lot 121 (noted as "Homme debout vu de profil, à la plume, lavé de bistre")
- Collection of the Château de l'Allier, the property of the descendants of Jean-Jacques de Boissieu)



JEAN-JACQUES DE BOISSIEU  
Lyon, 1736–1810

*Ball Player in Front of a Wall*

Pen and brown ink, brown wash and gray wash on laid paper  
Stamped lower right with the Malausséna collector's stamp  
(Lugt 1887)  
6.8 × 5.4 in (17.5 × 13.8 cm)



Henri-Edmond Cross (1856–1910) was a major Neo-Impressionist painter who evolved from naturalistic painting to Pointillism after his encounters with leading artists of the movement. He moved to Saint-Clair in southern France in 1891 where he developed his bold use of color and light. His innovative approach to color and technique influenced the next generation of modern painters, helping to bridge Neo-Impressionism with the first movements of modern art.

This watercolor reflects Cross' evolved Neo-Impressionist style from his time in the south of France. Cross conveyed a sense of sparkling sunlight by letting areas of the paper shine through between touches of watercolor, using the distinctive brushwork of the Neo-Impressionist technique. This work depicts a Mediterranean landscape featuring the vibrant blues and greens typical of his Côte d'Azur works, enhanced by warm yellow and orange accents. Cross turned to watercolor for plein air studies, finding this medium provided the immediacy and spontaneity his oil paintings could not achieve.

HENRI-EDMOND CROSS  
Douai, 1856 – Saint-Clair, Salernes, 1910

*Landscape Study*

Watercolor on paper

Signed lower left with monogram "HEC"

4.9 × 6.9 in (12.4 × 17.4 cm)







HENRI-EDMOND CROSS

Douai, 1856 – Saint-Clair, Salernes, 1910

*Study of a Woman with a Hat from Behind*

Pencil on paper

4.3 × 2.5 in (11 × 6.5 cm)



Paul-César Helleu was born in Vannes in 1859. After his father's death in 1862, his mother raised him in Paris, enrolling him at the Lycée Chaptal at age thirteen. Already attracted to drawing, his artistic calling emerged in 1875 upon seeing Edouard Manet's painting *The Railway*. The following year, he entered the École des Beaux-Arts in Paris, studying under Gérôme despite his mother's objections.

During his early career, Helleu formed important friendships with leading artists of his time. At Durand-Ruel's gallery, he met Claude Monet, James McNeill Whistler, John Singer Sargent, and Giovanni Boldini. In 1882, he received a commission from Madame Guérin to paint her daughter Alice. The two fell in love, and the resulting portrait was exhibited at the 1885 Salon. That same year marked his first visit to London, beginning a lifelong passion for England. He married Alice Louis-Guérin in 1886, and she became his primary model.

Helleu quickly became the most sought-after portraitist of his generation. His international

recognition was confirmed in 1895 with a London exhibition featuring a catalogue preface by Edmond de Goncourt. His success extended across Paris, London, and New York, which he first visited in 1902. Among his notable commissions was the zodiac ceiling decoration for New York's Grand Central Terminal in 1912. Helleu died in 1927 from surgical complications.

Helleu gained renown for his elegant society portraits during the Belle Époque. He particularly distinguished himself through his mastery of the *trois crayons* technique, combining charcoal, white chalk, and sanguine to portray fashionable young women. As an admirer and collector of Antoine Watteau's work, Helleu revived this eighteenth-century technique and made it contemporary again. His style demonstrates exceptional refinement in capturing the grace of his subjects, predominantly Parisian and Anglo-Saxon women. His drawings convey remarkable delicacy and sensitivity. This tender portrait of his wife Alice sleeping on a sofa exemplifies these qualities perfectly.

PAUL CÉSAR HELLEU  
Vannes, 1859 – Paris, 1927

*Woman Asleep on a Sofa*

c. 1900

Drawing in three chalks and pastel on paper

Signed lower right

19.7 × 27.4 in (50.2 × 69.5 cm)

Catalogued by the Friends of Paul César Helleu under number DE-3224

Authentication APCH October 2009



Anders Zorn arrived in London in 1883, establishing his studio on the fashionable Brook Street during what would prove to be a formative period in his career. Having already achieved recognition at the Paris Salon in 1882 with his large watercolor of two Sevillian ladies, the young Swedish artist was poised to make his mark in the international art world. As Erik Wettengren observed in 1914, Zorn possessed a remarkable duality, being at once the cosmopolitan artist who could paint “an equally perfect picture of an Algerian moonlight night and of an Anglo-Saxon club-habitué” and the Dalecarlian who remained deeply connected to his Swedish roots.

During these early London years, from his arrival until June 1885, Zorn worked exclusively in watercolor, a medium he had mastered with extraordinary confidence. Wettengren noted that “in his most audacious moments the poor lad from Mora, who sometimes had not even a shirt to his back, vowed that he would rise as high as the luxurious Egren [Lundgren], who was made much of at the court of the Queen of England.” The present portrait of Charles Fairchild demonstrates precisely this ambition. The confident use of watercolor, the brash background, and the very direct gaze of the sitter, depicted without concessions, exemplifies what made Zorn’s early portraits so compelling. The drawings executed in London during his early twenties count amongst his most brilliant achievements.

The present watercolor portrait was executed on 4 April 1883, just months after Zorn had established himself in London. The commission came through an unexpected but significant connection with Clarence King (1842–1901), an American geologist turned adventurer and financier whom Zorn had met earlier that year. Staying at the Bristol Hotel, King had initially commissioned the artist to paint his own portrait, then rapidly ordered two more. However, King’s fortunes soon reversed, forcing him to relocate from the exclusive hotel to smaller lodgings. Unable to meet Zorn’s bills himself, King began actively seeking commissions for the artist among his fellow Americans visiting London, constantly negotiating prices with Zorn from fifty pounds down to thirty pounds per portrait.

In his autobiography, Zorn recounted how “One day during work [King] asked me if I would accept additional orders. Well, why not, I thought, and he presented one American after the other who ordered portraits.” It was through this arrangement that Zorn received the commission to execute the present portrait of Boston financier Charles Fairchild, as evidenced by King’s note to Zorn, probably written a few days after the present sheet was completed: “My dear Zorn, I send you £40...” According to Gerda Boëthius, King was also instrumental in obtaining commissions for Zorn to paint portraits of Mrs. Moorwood, Julius Beerbohm-Tree, Miss Beerbohm-Tree, and a “German-

American,” all in 1883. This American patronage during Zorn’s London period proved crucial to his early success and established relationships that would later draw him to make seven extended visits to the United States throughout his career.

Zorn developed a particular affinity for American subjects that would endure throughout his career. Wettengren observed in 1914 that “according to his own statement, in recent years he has felt more at home and has painted better in America than, for instance, in Paris, the canonizing center of art.” This preference was rooted in the character of American sitters themselves rather than any influence from American art.

Wettengren explained that Americans possessed “a primitive feeling, without any literary tincture, for the purely professional merits of his art.” Their directness and energy perfectly suited Zorn’s approach to painting, his focus on capturing living character without excessive complication. In American subjects, Zorn found models whose “spiritual structure” could be “plainly reflected in their corporal” form, allowing him to paint with exceptional clarity and confidence.

The portrait of Charles Fairchild exemplifies this direct engagement. The Boston financier is rendered with straightforward honesty, his character expressed through confident watercolor handling and an unflinching gaze. This early American commission foreshadowed the successful relationship Zorn would maintain with the United States throughout his life, ultimately painting some sixty portraits during seven extended visits to America.

Charles Fairchild (1838–1910) was a prominent Boston financier and member of the city’s cultural elite. His wife, Elizabeth Nelson Fairchild, would later sit for John Singer Sargent, another artist who, like Zorn, bridged European training and American patronage. The Fairchilds’ choice of two of the era’s most celebrated painters for their portraits underscores their position within the transatlantic artistic circles of the Gilded Age.

This portrait remained in the Fairchild family until 1975, testifying to its importance across generations.

#### *Bibliography*

- G. Boëthius, Zorn Tecknaren Målaren Etsaren Skulptören, Stockholm, 1949, under no. 1883
- Erik Wettengren, “The Art of Anders Zorn,” *Fine Arts Journal*, Vol. 30, No. 3, March 1914, pp. 129–138

#### *Provenance*

- Collection Charles Fairchild (1838–1910), thence by descent
- Sold to Schweitzer Gallery, New York, in 1975
- Sale of Charlie Lundström, Alta, Sweden Stockholm’s Auktionsverk, 5 December 1994, lot 16



## ANDERS LEONARD ZORN

Mora, 1860–1920

*Portrait of Charles Fairchild (1838–1910)*

Watercolor, bodycolor and scratching on thick paper

Signed and dated “L. Zorn 4-4.3”

20.3 × 15.8 in (51.6 × 40.1 cm)



René Lalique (1860–1945) transformed jewelry design during the Art Nouveau period by beginning with meticulously detailed drawings of natural motifs—particularly insects, flowers, and female forms. These preparatory sketches served as essential blueprints before crafting the actual pieces.

Lalique distinguished himself by successfully translating two-dimensional concepts into extraordinary jewelry, incorporating unconventional materials like horn, glass, and enamel alongside precious stones. His ability to move from paper to wearable art revolutionized the field, with his drawings documenting the creative journey from concept to finished masterpiece.

## RENÉ LALIQUE

Aÿ-Champagne, 1860 – Paris, 1945

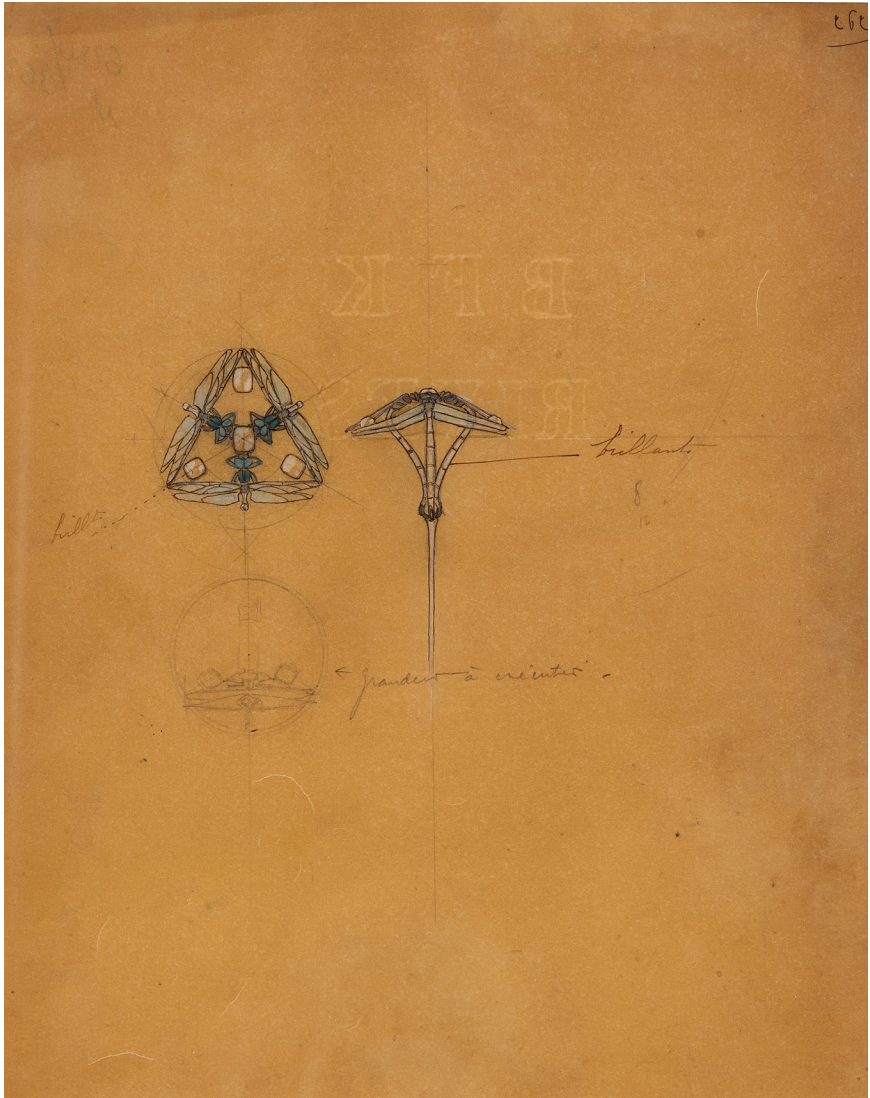
*Three Dragonflies—Preparatory Drawing for a Stick Pin*

c. 1900–1905

Gouache, watercolor and Indian ink on BFK de Rives paper

11 × 8.6 in (28 × 22 cm)

Collection of René Lalique, thence by descent in the family





René Lalique (1860–1945) approached his jewelry creations through meticulous preparatory drawings, as evidenced in his “Decorative Motif of Thistles.” Working in gouache and watercolor, Lalique captured the structural complexity and natural elegance of thistles before translating them into physical form.

This botanical motif exemplifies Lalique’s signature approach of finding beauty in unconventional natural subjects. His detailed renderings served as crucial intermediary steps between inspiration and final production, documenting how he transformed the thistle’s distinctive silhouette and textural qualities into wearable art. These drawings reveal Lalique’s technical precision and artistic vision that revolutionized Art Nouveau jewelry design.

## RENÉ LALIQUE

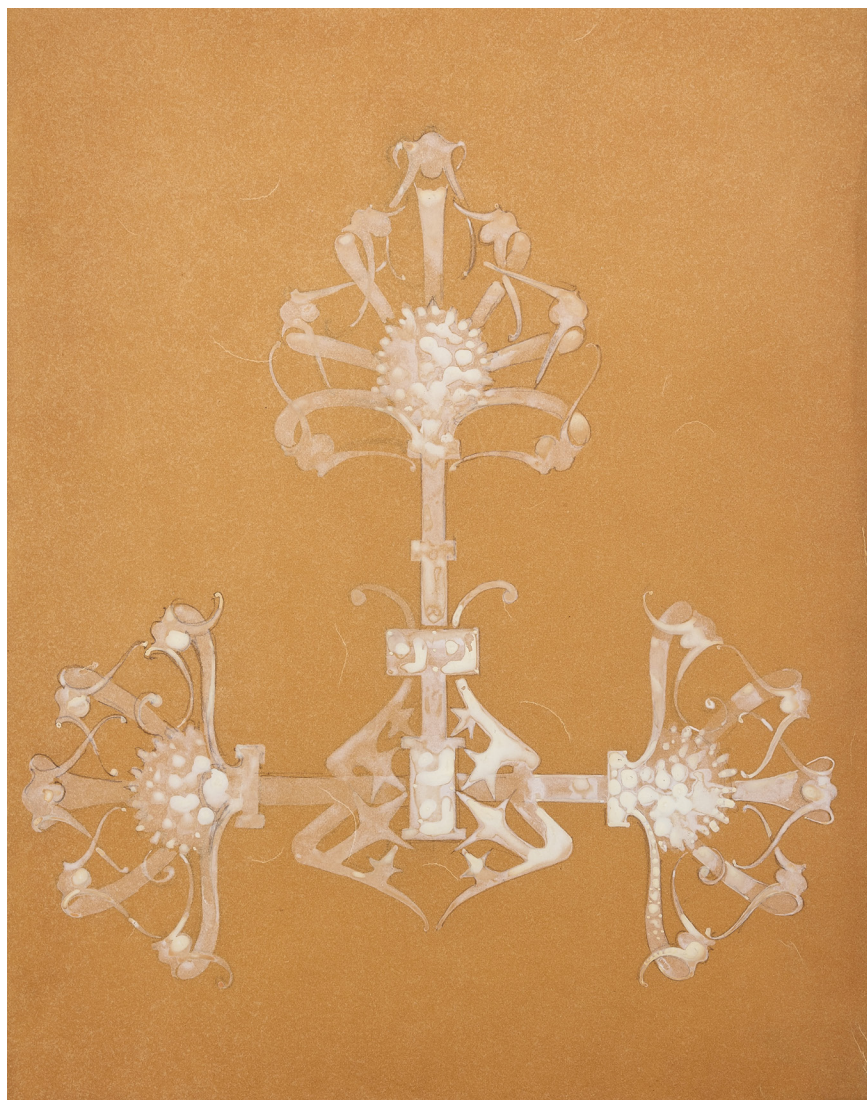
Aÿ-Champagne, 1860 – Paris, 1945

*Decorative Motif of Thistles*

Gouache and watercolor on BFK de Rives paper

10.9 × 8.6 in (27.7 × 22 cm)

Collection of René Lalique, thence by descent in the family



Louis Hayet was born in August 1864 into a poor family in Pontoise. From the age of twelve, he showed a particular interest in painting. Between 1877 and 1884, he traveled the roads with his father, who worked as an itinerant merchant. Beginning in 1881, after discovering the writings of Chevreul, he became interested in color theory. He showed his work to Pissarro in 1883 and reconnected with the Pissarro, father and son, in Paris in 1885. Between 1883 and 1886, Hayet produced primarily watercolors depicting the countryside around Pontoise. In 1886, Pissarro, remembering the young Hayet's theories on color, decided to take him along with his own son Lucien to visit Seurat's studio to show them "A Sunday Afternoon on the Island of La Grande Jatte." This visit proved decisive for Hayet. In September of that year, he left to complete his military service, which prevented him from participating in the Salon des Independents of 1887. During this period, he created chromatic circles that he sent to Pissarro for Guillaumin, Zandomeneghi, Seurat, Signac, and Lucien Pissarro.

From 1887 onward, Hayet created small-format works featuring dynamic Neo-Impressionist brushwork. This work evoked a certain sense of abstraction, bringing him closer to Van Gogh's approach. At the 1889 Salon des Independents, Félix Fénéon was effusive in his praise of the painter, describing one of his paintings as one of "the most beautiful that the Impressionists have produced." The recognition continued the following year when he was invited to participate in the Salon of Les XX group in Brussels. From the 1890s onward, Hayet returned to a more classical manner of painting,

and Signac subsequently removed all mention of Hayet from the second edition of "From Eugène Delacroix to Neo-Impressionism," a sort of manifesto of Pointillism. This new artistic direction was undoubtedly influenced by Seurat's death in 1891. Hayet isolated himself and continued his scientific research on pigments and the integration of desaturated tones. Nevertheless, he participated in eight exhibitions at the Galerie Le Barc de Boutteville between 1894 and 1897.

This watercolor, "Fête foraine la nuit," which may have been created around 1889, demonstrates Hayet's research on brushwork and color. Its small format corresponds well to the production of the period when the artist was developing a Neo-Impressionist style. The chromatic range composed of blue tones gives the composition a warm quality. Here Hayet represents one of the favorite themes of this era, namely the leisure activities of society such as theater and opera, and the carnival. He places himself directly in the lineage of Seurat, who had painted works on the same theme. This work comes from the collection of Jean Sutter, the artist's biographer.

#### *Publication*

Guy Dulon and Christophe Duvivier, *"Louis Hayet, peintre et théoricien du Néo-Impressionisme,"* Musée de Pontoise, 1991, reproduced page 47

#### *Exhibited*

Louis Hayet, Neo-Impressionist Works from 1885 to 1895, Musée Tavet, Pontoise, April–August 1991

LOUIS HAYET

Pontoise, 1864 – Corneilles-en-Parisis, 1940

*The Fair by Night*

c. 1889

Watercolor on paper

Collection stamp of Jean Sutter on the verso

6.7 × 8.4 in (17 × 21.5 cm)

Collection of Dr. Jean Sutter (1911–1998)



This drawing represents a developed preparatory study for a poster project, showcasing Fernand Léger's characteristic approach to composition. The work features double profiles of faces alongside geometric elements and a small house, demonstrating the artist's ability to blend figurative and architectural motifs with bold blocks of color. The presence of a second, earlier study reveals the fascinating evolution of Léger's creative process (fig. 1). That first drawing presents a simpler arrangement, focusing primarily on blocks of color and a flag motif. The progression from this initial color study to our more elaborate composition demonstrates how Léger refined his concept, layering figurative elements with his characteristic geometric forms to create a richer visual statement.

Fernand Léger stands as one of the major figures of twentieth-century modern art. Born in Argentan, Normandy, he moved to Paris in 1900 where he developed his distinctive artistic vision. Initially influenced by Impressionism and Fauvism, Léger became associated with Cubism around 1910, though he quickly forged his own path within the

movement. His style evolved into what he called "Tubism," characterized by cylindrical forms and bold colors that reflected his fascination with the modern industrial world.

Léger's work celebrated the machine age and urban life, finding beauty in mechanical forms and the dynamism of contemporary society. Throughout his career, he worked across multiple media including painting, drawing, ceramics, tapestry, stage design, and murals. After spending the war years in the United States, where he taught at Yale University, he returned to France in 1945 and continued working prolifically until his death. His later works often featured construction workers, cyclists, and leisure activities, reflecting his commitment to creating an art accessible to all social classes. Léger's legacy remains influential in both fine art and graphic design, where his bold compositions and vibrant color sense continue to resonate.

*This drawing includes two certificates of authenticity: one from the Comité Léger dated November 12, 2025, and the other from Mrs. Irus Hansma dated June 25, 2022.*



## FERNAND LÉGER

Argentan, 1881 – Gif-sur-Yvette, 1955

*Poster design*

c. 1950

Gouache and pencil strokes on paper

Initials lower right

7.8 × 5.9 in (20 × 15 cm)

Collection of Georges Bauquier, the studio assistant of  
Fernand Léger, thence by descent to his son, Simone Bauquier

*Provenance*

- Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
- Helen and David B. Pall, New York.
- The Waddington Galleries, Ltd., London.
- Arthur and Anita Kahn Collection, New York, acquired from the above, by 1981

*Publication*

- R. Char and C. Feld, Picasso, *His Recent Drawings, 1966–1968*, New York, 1969, p. 254 (illustrated, pl. 357).
- C. Zervos, *Pablo Picasso*, Paris, 1973, vol. 27, no. 226 (illustrated, pl. 88).
- The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties III, 1968–1969*, San Francisco, 2003, p. 11, no. 68-040 (illustrated).

PABLO PICASSO  
Málaga, 1881 – Mougins, 1973

*Amour et Deux Femmes Nues*, 1968

Signed, dated and numbered Picasso 30.1.68.VI (upper center)

Pencil on paper

11.6 × 18.8 in (29.5 × 48 cm)

(PP 15.1265)





This compelling double-sided drawing sheet exemplifies Edward Hopper's methodical approach to composition and his enduring fascination with American interiors and the natural world. From the collection of his wife Josephine "Jo" Hopper, this work demonstrates the careful preparatory process that characterized Hopper's creative practice throughout his career.

The sheet features two distinct studies on the front and an additional composition on the verso. The top study presents an interior scene—a room rendered with quick, decisive strokes in red chalk or sanguine. The composition captures the essential geometry of an architectural space, with windows allowing light to penetrate the interior, a hallmark of Hopper's lifelong preoccupation with illumination and atmosphere. The spare furnishings and emphasis on architectural structure reflect his exploration of interior spaces and the relationship between contained rooms and the world beyond.

The lower register features three studies of deer, executed with confident, economical lines. These animal sketches demonstrate Hopper's versatility as a draftsman and his habit of filling sketchbook pages with diverse observations. The deer are captured in various poses—standing, alert, and in motion—revealing the artist's keen eye for natural form and movement. Such studies of wildlife were less common in Hopper's mature work but reflect his summers spent on Cape Cod and his broader engagement with the American landscape.

The drawing on the reverse side, visible in the framed photograph, appears to show a solitary figure in an interior space, further emphasizing Hopper's recurrent themes of isolation and introspection.

Edward Hopper's drawing practice was fundamental to his artistic process. His drawings reveal the continually evolving relationship between observation and invention in his work. Similar studies from his sketchbooks can be found at the Whitney Museum of American Art in New

York, which holds over 2,500 Hopper drawings. These have enabled scholars to trace how the artist synthesized elements from disparate locations and observations to create his iconic compositions.

Hopper described his on-site sketching as working "from the fact," an effort to collect details directly from the world around him. However, as his career progressed, his paintings increasingly became syntheses of multiple observations, memory, and imagination rather than representations of specific places. These preparatory studies served various functions: some were detailed compositional blueprints, while others captured essential pictorial structures or specific details like furniture arrangements or lighting effects. For major paintings like *Nighthawks* (1942), Hopper produced as many as nineteen preparatory studies, meticulously working out every element of the final composition.

This sheet, with its economical yet assured handling of the medium, exemplifies Hopper's mastery of chalk and his ability to capture the essence of a scene with minimal means. Whether sketching an interior space that would inform paintings exploring themes of isolation and transience, or quickly recording observations of wildlife, Hopper demonstrated the disciplined eye and hand of an artist who was deeply attuned to the relationship of the self to the world.

The dual nature of this sheet—combining architectural studies with natural subjects—reflects the breadth of Hopper's observational practice and his restless exploration of the American scene in all its manifestations, from the stark geometry of interior rooms to the organic forms of animals in the landscape. Such studies were not merely technical exercises but essential steps in Hopper's process of transforming everyday observations into the poetic, enigmatic images that have made him one of America's most iconic realist painters of the 20th century.

EDWARD HOPPER  
New York, 1882–1967

*Studies of Room and Deer, Double-sided*

c. 1950s

Conté crayon on paper

11 × 8.5 in. (27.9 × 21.6 cm)

From the estate of Josephine “Jo” Hopper

Collection of Hirschl & Adler Galleries, Inc., New York



Valentine Hugo (1887–1968) was a French artist whose career bridged the worlds of ballet, theater design, and Surrealism. Born Valentine Gross in Boulogne-sur-Mer, she studied at the École des Beaux-Arts in Paris and became known for her exquisite drawings of the Ballets Russes, particularly her sketches of legendary dancer Vaslav Nijinsky. In 1919, she married Jean Hugo, great-grandson of Victor Hugo, and collaborated with him on theatrical productions including Jean Cocteau's ballets. After their divorce in 1932, Hugo became deeply involved with the Surrealist movement, hosting salons attended by André Breton, Paul Éluard, Pablo Picasso, and Salvador Dalí. She was celebrated for her fine-line drawings against dark backgrounds and her portraits of Surrealist leaders, becoming the foremost illustrator of Paul Éluard's poetry.

*La Peur, Aeris Ardores* (1962) represents a departure from Hugo's better-known Surrealist work, demonstrating her continued artistic evolution in her later years. Executed in colored pencils, this atmospheric seascape employs

layered strokes to create a shimmering, impressionistic effect that captures the play of light on water. The work is inscribed "for dear Gaston Ferdière with affection and admiration," a French psychiatrist and poet. Created when Hugo had largely withdrawn from public life, this intimate drawing reveals her sustained engagement with observational landscape work and suggests a return to the coastal scenery of her birthplace.

This work comes from the collection of Yolande and Lucien Clergue, the celebrated photographer who founded the *Rencontres d'Arles* and was the first photographer elected to the *Académie des beaux-arts*. The Clergues built an extraordinary collection reflecting their deep friendships with major twentieth-century artists, including Picasso, Cocteau, and members of the Surrealist circle.

*Provenance*

- Gifted to the French psychiatrist and poet Gaston Ferdière (1907–1990)
- Former collection of Yolande and Lucien Clergue

VALENTINE HUGO

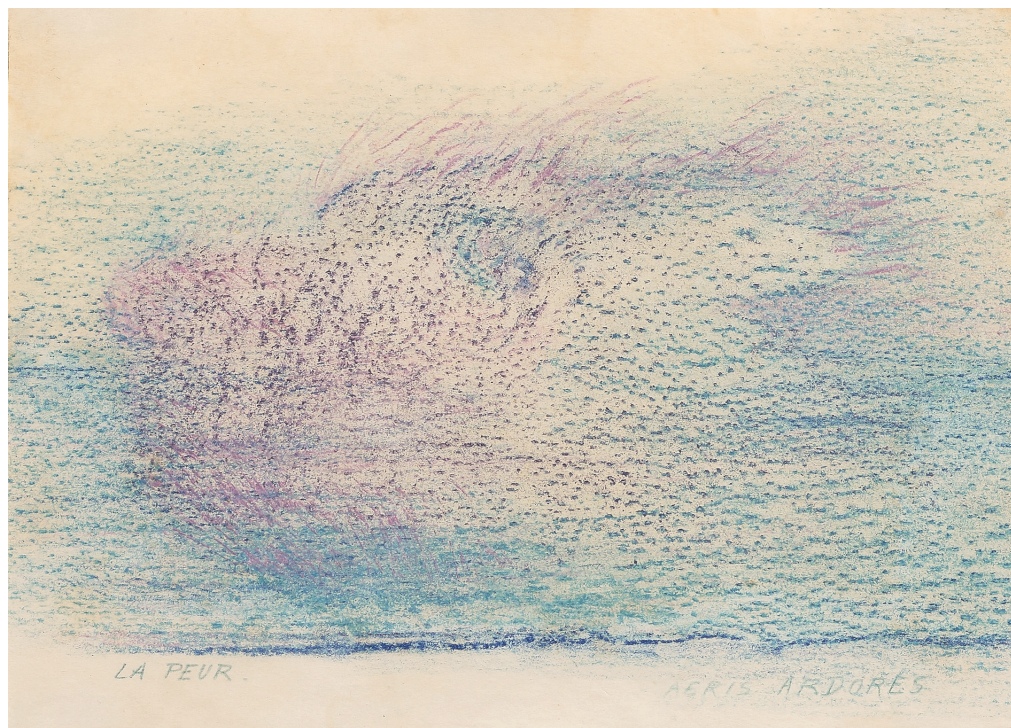
Boulogne-sur-Mer, 1887 – Paris, 1968

*La Peur, Aeris Ardores*, 1962

Colored pencils

Titled, signed, dated and inscribed “for dear Gaston Ferdière with affection and admiration” on the cardboard of the former mounting verso.

5.1 × 7 in (13 × 18 cm)



*Provenance*

- Sale, Versailles Enchères,  
December 19, 2021, lot 47
- Private collection, France



SERGE CHARCHOUNE

Buguruslan, 1888 – Villeneuve-Saint-Georges, 1975

*Panorama Général*, 1962

Gouache and pencil on paper

Signed lower right “Charchoune”, countersigned, dated and titled  
verso “Panaroma Général, Charchoune, 62”

6.3 × 12.8 in (16 × 32.5 cm)



*Provenance*

- Estate of the artist
- Private collection, New York
- David McKee Gallery, New York
- Private collection  
(acquired from the above in May 1987)

*Exhibitions:*

- New York, David McKee Gallery, Franz Kline,  
1975, no. 29 (illustrated)

FRANZ KLINE

Wilks-Barre, 1910 – New York, 1973

*Untitled*, 1960

Ink on paper

10.8 × 14 in (27.5 × 35.5 cm)

(FK 22.2090)



Olivier Debré (1920–1999) was a major French painter associated with lyrical abstraction in the post-war period. The grandson of academic painter Édouard Débat-Ponsan, he studied at the École des Beaux-Arts in Paris, including time in Le Corbusier's architecture studio, before dedicating himself to painting. After meeting Picasso in 1941 and visiting his studio during 1942–1943, Debré shifted decisively toward abstraction. Around 1945, he began working with Chinese ink and gouache, influenced by East Asian calligraphy. He developed “abstractions signifiantes” (significant abstractions) where painting conveyed emotion rather than representation. From the 1950s onward, he exhibited internationally at venues including Documenta Kassel and the Venice Biennale. In the 1980s–90s, he received major public commissions for stage curtains at the Comédie-Française, Hong Kong Opera, and Shanghai Opera. His works are held in

collections including the Centre Pompidou, MoMA, and the Hermitage Museum.

This untitled work in Chinese ink and pencil on paper exemplifies Debré's exploration of East Asian calligraphic techniques during his early abstract period. The vertical composition shows his “signes-personnages” (figurative signs)—abstract forms that suggest a human presence without literal depiction. The work demonstrates his direct, gestural approach with varied densities of black ink from opaque to translucent, applied with spontaneous brushwork. Formerly in the collection of F. de Villandry, this work on paper represents the foundation of Debré's artistic philosophy, which he would later expand to monumental canvases. He described his painting as “fervent abstraction” because it aimed to transmit emotion and energy rather than illustrate subjects.

OLIVIER DEBRÉ

Paris, 1920–1999

*Untitled*

Chinese ink and pencil on paper

Initialed “OD” on bottom middle, numbered “1” on back

12 × 7.8 in (30.5 × 20 cm)

Former collection of F. de Villandry







OLIVIER DEBRÉ

Paris, 1920 – 1999

*Untitled*

Chinese ink and pencil on paper

Initialed “OD” on bottom middle, numbered “3” on back

11.6 × 8.6 in (29.5 × 22 cm)

Former collection of F. de Villandry



Jean Messagier (1920–1999) was a French painter, sculptor, printmaker and poet who emerged as a pivotal figure in post-war European art. Associated with the Second School of Paris as well as lyrical abstraction, he deliberately broke away from his expressionistic form of Post-Cubism.

This vibrant 1961 painting captures Messagier during a pivotal moment when he was establishing his reputation as a key figure in lyrical abstraction. Messagier often makes his colors so bright that they almost seem transparent and uses wide brushstrokes to paint his impressions of France-Comté's landscapes. The swirling composition in luminous yellows, greens, and blues demonstrates the dynamic imprint of the brushstrokes, turbulent and interlacing, moving across the canvas in vast convolutions that would become his signature style. Rejecting rigid delimitations between abstraction and figuration, this work embodies the experimental spirit of an artist who famously declared that he does not find, but searches.

#### *Publication*

Foundation Fernet-Braca, *L'oeuvre Messagier une mimésis abstraite du monde*, 2024, page 77

#### *Exhibited*

- Annual 2021 Show, Moly-Sabata Residency Program, 2021
- L'oeuvre Messagier une mimésis abstraite du monde, Foundation Fernet-Braca, September 12, 2024 – February 2, 2025

JEAN MESSAGIER

Mougins, 1920 – Montbéliard, 1999

*Untitled*, 1961

Oil on canvas

31.5 × 56 in (80 × 142.2 cm)

Collection of Galerie Ceysson et Benetiere







PAUL JENKINS

Kansas City, 1923 – Manhattan, 2012

*Face of Saint Paul*, 1984

Ink wash on paper

Signed lower left, titled and dated on verso

8.7 × 10.2 in (22 × 26 cm)

Former collection of F. de Villandry

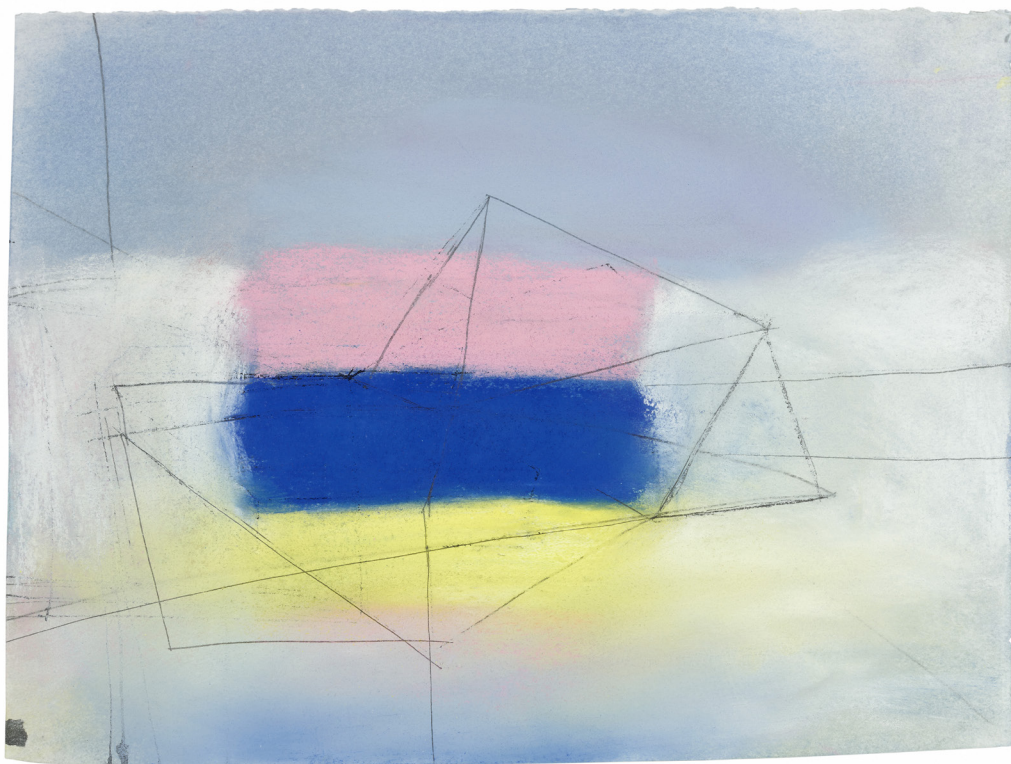




PAUL PAGK  
b. 1962, Crawley

*Composition*

Pastel and crayon on paper  
16 × 11 in (37.5 × 29 cm)





**Marine Medusa**  
Decorative bronze appliqué  
from a vase, featuring silver inlay  
and eyes inlaid with garnet  
3.5 × 3.3 in (9 × 8.5 cm)



**Rock Crystal Amphoriskos**  
Rock crystal  
Height: 3.3 in (8.5 cm)



**CORNELIS VAN POELENBURCH**  
*Coastal Landscape with Ruined Tower*  
Pen and brown ink, blue wash on paper  
11.2 × 15.2 in (28.5 × 38.5 cm)



**STEFANO DELLA BELLA**  
*Study of a Polish Cavalier*  
Black chalk, pen and brown ink on paper  
5.7 × 3.7 in (14.5 × 9.5 cm)



**MEIFFREN CONTE**  
*Still Life of Vases and Flowers*  
Pencil on paper  
8 × 11 in (20.5 × 28 cm)



**CLAUDE-HENRI WATELET**  
*View of the Seine Riverbank  
with a Village and Windmill  
in the Background*  
Pen and black ink, grey wash  
4.3 × 5.6 in (11.1 × 14.3 cm)



**GEORGE ROMNEY**  
*Study of a Child Sitting Down  
Looking Up*  
Pencil and sepia wash on paper  
9 × 7 in (23 × 17.8 cm)



**JEAN-JACQUES DE BOISSIEU**  
*Ball Player in Front of a Wall*  
Pen and brown ink, brown wash  
and gray wash on laid paper  
6.8 × 5.4 in (17.5 × 13.8 cm)



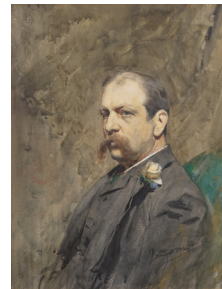
**HENRI-EDMOND CROSS**  
*Landscape Study*  
Watercolor on paper  
4.9 × 6.9 in (12.4 × 17.4 cm)



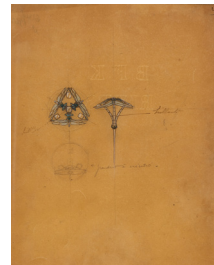
**HENRI-EDMOND CROSS**  
*Study of a Woman with  
a Hat from Behind*  
Pencil on paper  
4.3 × 2.5 in (11 × 6.5 cm)



**PAUL CÉSAR HELLEU**  
*Woman Asleep on a Sofa*  
Drawing in three chalks and pastel  
on paper signed lower right  
19.7 × 27.4 in (50.2 × 69.5 cm)



**ANDERS LEONARD ZORN**  
*Portrait of Charles Fairchild*  
Watercolor, bodycolor and  
scratching on thick paper  
20.3 × 15.8 in (51.6 × 40.1 cm)



**RENÉ LALIQUE**  
*Three Dragonflies*  
Gouache, watercolor and  
Indian ink on BFK de Rives paper  
11 × 8.6 in (28 × 22 cm)





RENÉ LALIQUE  
*Decorative Motif of Thistles*  
Gouache and watercolor  
on BFK de Rives paper  
10.9 × 8.6 in (27.7 × 22 cm)



LOUIS HAYET  
*The Fair by Night*  
Watercolor on paper  
6.7 × 8.4 in (17 × 21.5 cm)



FERNAND LÉGER  
*Poster design*  
Gouache and pencil  
strokes on paper  
7.8 × 5.9 in (20 × 15 cm)



PABLO PICASSO  
*Amour et Deux Femmes Nues*  
Pencil on paper  
11.6 × 18.8 in (29.5 × 48 cm)



EDWARD HOPPER  
*Studies of Room and Deer, Double-sided*  
Conté crayon on paper  
11 × 8.5 in. (27.9 × 21.6 cm)



VALENTINE HUGO  
*La Peur, Aeris Ardore*  
Colored pencils  
5.1 × 7 in (13 × 18 cm)



SERGE CHARCOUNE  
*Panorama Général*  
Gouache and pencil on paper  
6.3 × 12.8 in (16 × 32.5 cm)



FRANZ KLINE  
*Untitled*  
Ink on paper  
10.8 × 14 in (27.5 × 35.5 cm)



OLIVIER DEBRÉ  
*Untitled*  
Chinese ink and pencil on paper  
12 × 7.8 in (30.5 × 20 cm)



OLIVIER DEBRÉ  
*Untitled*  
Chinese ink and pencil on paper  
11.6 × 8.6 in (29.5 × 22 cm)



JEAN MESSAGIER  
*Untitled*  
Oil on canvas  
31.5 × 56 in (80 × 142.2 cm)



PAUL JENKINS  
*Face of Saint Paul*  
Ink wash on paper  
8.7 × 10.2 in (22 × 26 cm)



PAUL PAGK  
*Composition*  
Pastel and crayon on paper  
16 × 11 in (37.5 × 29 cm)



## *About the Gallery*

Founded in Paris in 2025, Agar Marteau Fine Art embodies the complementary expertise and shared passion of Lillian Agar Marteau and Louis Marteau. Our gallery specializes in works on paper, creating a curated dialogue between Old Master drawings and contemporary art, complemented by a selection of sculptures, paintings, and works spanning antiquity to the modern era.

Lillian Agar Marteau brings an interdisciplinary approach to the art world, drawing upon her academic foundations in political science and art history. Her experience at Galerie Chenel has provided her with knowledge of the European art market. At Agar Marteau, Lillian specializes in modern and contemporary works.

Louis Marteau contributes his expertise cultivated through years of experience at Parisian auction houses and Galerie Charles Ratton et Guy Ladrière. He refined his knowledge for Old Master drawings through his own venture, LM Galerie, which he operated from 2017 to 2025 and was selected to participate at FAB 2024 as a young exhibitor. At Agar Marteau, Louis continues to exercise his expertise in Old Master drawings, ensuring each work meets standards of authenticity and historical significance.

At Agar Marteau, we are guided by our shared enthusiasm for discovering, collecting, researching, and preserving works of art. We aim to share our passion through thoughtfully selected pieces that resonate with both seasoned collectors and new enthusiasts, fostering appreciation for works of art across centuries.



Photo: Adrien Chenel

