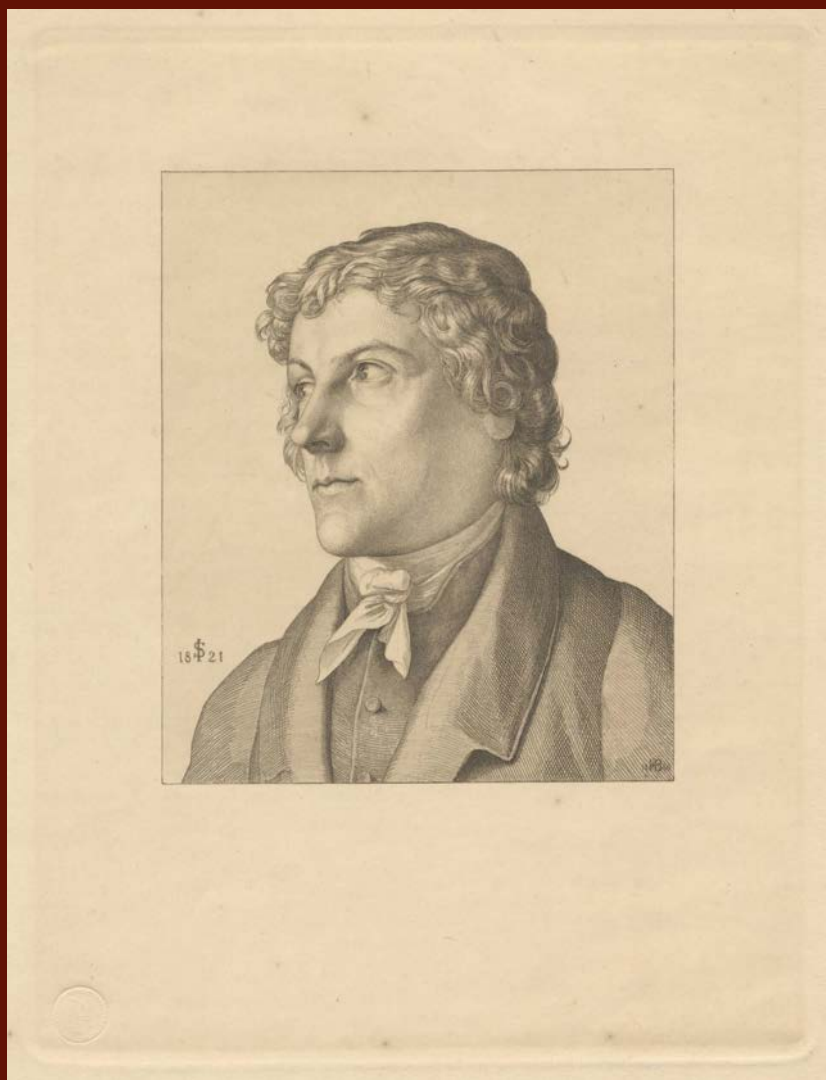


C.G. BOERNER · 2021

Portraits Through the Ages II



*Prints and Drawings,
Mostly of the Nineteenth Century*



GEORG FRIEDRICH SCHMIDT

1712 Schönerlinde (near Berlin) – Berlin 1775

1 *Self-Portrait, Drawing* 1752

etching on laid paper; 212 × 173 mm (8 5/16 × 6 13/16 inches)

Jacoby 134; Wessely 102 second (final) state

PROVENANCE

Philadelphia Museum of Art (acc. no. 1974-179-271)

deaccessioned in 2017

A very good impression; in excellent condition, with small margins all round.

The son of clothmakers, the young Georg Friedrich Schmidt was allowed to go to school only until he was eleven years old and was then expected to learn the same trade as his parents. Realizing his artistic ambitions, however, his parents ultimately permitted him to attend the free drawing classes offered at Berlin's art academy. He found support from his teachers but had to give up his dream of becoming a painter since the only apprenticeship he was able to find was with the engraver Georg Paul Busch. He was drafted into a six-year-long mandatory military service and could only resume his studies afterward. In the summer of 1736, he traveled to Paris. During a stopover in Strasbourg, he met Johann Georg Wille (1715–1808), who, having arrived there from Gießen, was also on his way to the French capital. The two young artists struck up a long-lasting friendship. With a recommendation from the French-born Berlin court painter Antoine Pesne, Schmidt introduced himself to Nicolas Lancret, who helped him find a place in the studio of Nicolas de Larmessin III. Schmidt quickly made a name for himself as a portrait engraver and found the patronage of Hyacinthe Rigaud, arguably the most celebrated portraitist at the time. Ultimately, Schmidt became one of the foremost engravers in Paris and was even elected to the Académie royale before returning as court engraver to Berlin in 1744. Two years later, he married Dorothee Louise Viedebandt. In 1757 the Russian Empress Elizabeth invited him to Saint Petersburg to organize an engraving school at the Imperial Academy. He returned to Berlin in 1762, a year after the empress's death.

It is interesting to note that the first catalogue of Schmidt's prints, compiled by the Leipzig dealer August Wilhelm Crayen (French edition published in London in 1789; German edition in Berlin in 1815), divides his oeuvre into the more formal engravings in the French manner (such as the portrait of the pastellist Maurice-Quentin de La Tour, cat. no. 2) and pure etchings such as this self-portrait. The latter allowed for a greater immediacy and were often more personal in their choice of subject.



Paris chez Schmidt, Graveur du Roy, Quai des Mordandus, proche la rue de Harlay.

GEORG FRIEDRICH SCHMIDT

1712 Schönerlinde (near Berlin) – Berlin 1775

2 *Self-Portrait of Maurice-Quentin de La Tour, French Pastellist: Larger Plate*

1742

etching and engraving on laid paper;
sheet: 493 × 363 mm (19 3/8 × 14 5/16 inches)
Jacoby 50; Wessely 55 third (final) state

PROVENANCE

Charles M. Lea, Philadelphia (Lugt 1662a)
Philadelphia Museum of Art (acc. no. 28-42-3225)
deaccessioned in 2017

A very good impression; in very good condition, with small margins all round.

This is the earlier of the two prints Schmidt engraved after self-portraits by the pastellist Maurice-Quentin de La Tour (1705–1788). The second, smaller plate dates from 1772 and shows another, more formal self-portrait La Tour made in 1742, propped up in the artist's studio and accompanied in the background by a portrait of the abbé Jean-Jacques-Clément Huber.



MAURICE-QUENTIN DE LA TOUR, *Self-Portrait laughing and pointing*, 1737, Musée du Louvre



GEORG FRIEDRICH SCHMIDT, *Self-Portrait: Smaller Plate*, 1772

[see more prints by GEORG FRIEDRICH SCHMIDT on our website](#)



Pflichtig, Schlau, Sanguinisch - Talentreich, lauernd, Bemerkens-
haftig mehr als Stark; mehr hitzig, Schandl, als nur Sanftwarm.
aus des Hl. Georgen Jernad K. H.

3 Man Seated on a Chair 1798

pen and brown ink with watercolor and gouache over pencil;
sheet: 286 × 202 mm (11 /14 × 8 inches)

Johann Caspar Lavater's own handwritten description below: *Pfiffig, schlau, sanguinisch – talentreich, lauernd, bemerkbar, / Heftig mehr als stark, mehr hitzig, schnell* [?] *als nur sanft warm / an des Herzogs von . . . K[ammer]H[errn]* (smart, clever, sanguine—talented, lurking, attentive, / intense more than strong, more hot-headed, quick than merely gentle warm / to the Duke of . . . chamberlain); dated lower left 1798 and monogrammed by Lavater at lower right L

The Zurich theologian Johann Caspar Lavater (1741–1801) became known throughout Europe for his studies in physiognomy. He was convinced that one can infer a person's character and personality from his or her looks, especially from facial features. He presented his views comprehensively in his *Physiognomische Fragmente, zur Beförderung der Menschenkenntniß und Menschenliebe* (Physiognomic Fragments), published in four volumes in 1775–78. The work was illustrated by Johann Heinrich Lips, whose engravings were executed following Lavater's detailed and very particular instructions. Lavater even drew templates that were then further developed by Lips and corrected again by Lavater before ultimately being engraved by Lips.

The composition of the present drawing corresponds to one for those templates. Lavater himself noted his physiognomic analysis on a label mounted beneath the drawing; he also dated the drawing and added his monogram. Unfortunately, we have not been able to decipher the name of the duke to whose chamberlain the drawing is dedicated.



4 Gruppe af danske kunstnere og kunstelskere i Rom – The Danes in Rome

Christmas 1825

etching on *chine collé*, 160 × 187 mm (6 3/8 × 7 5/16 inches)

LITERATURE

Frederik C. Krohn, *Samlinger til en beskrivende Fortegnelse over danske Kobberstik, Raderinger, Illustrationer [...] af Pietro Krohn*, 1889, no. 1533

Ernst Meyer studied first with Lorentzen and Eckersberg at the Copenhagen Academy and later with Peter Cornelius in Munich. In 1823 he went to Rome where he stayed throughout the rest of his life, specializing in genre scenes of everyday Italian life.

This interesting group portrait of Danish artists and connoisseurs in Rome on Christmas 1825 depicts from left to right in the top row: the art historian Just Mathias Thiele (1795–1874) who was Thorvaldsen's first biographer and later became the director of the Royal Print Department in Copenhagen; the sculptor Hermann Ernst Freund (1786–1840); the landscape painter Hans Georg Harder (1792–1873); the lawyer J.C. Fick; the history painter Andreas Ludvig Koop (1792–1849); and Professor Niels Lauritz Høyen (1798–1870). In the bottom row: the sculptor Herman Vilhelm Bissen 1798–1868); the politician Jørgen Jørgensen; L.A. Bødtcher; Ernst Meyer himself; F.C. Hillerup; and Provost H.C. Holten.



HUGO BÜRKNER

1818 Dessau – Dresden 1897

5 *Portrait of Johann Christoph Erhard* (after JULIUS SCHNORR VON CAROLSFELD) 1860

etching in brown on wove paper; 193 × 148 mm (7 5/8 × 5 13/16 inches)
Apell, Bildnisse no. 3 (before letters)

PROVENANCE

Aloys Apell, Dresden (Lugt 17)

Freiherr von Lassberg, Detmold (his pencil paraphe v L at lower right)

A superb impression, preserved with wide margins all round.

Hugo Bürkner was one of the most important illustrators and reproductive printmakers of his time. Trained at the academy in Düsseldorf, he became a teacher at the newly established studio for woodcutting at the Dresden Academy in 1846; his appointment to full professorship followed in 1855. He trained no less than fifty woodcutters during his time in Dresden and thus exerted a considerable influence on the revival of this printmaking technique around the middle of the nineteenth century. Bürkner carved roughly one fifth of all the illustrations designed by Adrian Ludwig Richter; he also contributed to many of the most ambitious woodcut and wood engraving cycles of the period, among them Julius Schnorr von Carolsfeld's *Bilderbibel* (Picture Bible) of 1860.

Bürkner was also a masterful etcher, as evidenced here by the subtlety with which he translated Schnorr's delicate and sensitive drawing style into print. Schnorr's portrait of the artist Johann Christoph Erhard was drawn in 1821 and was intended for Schnorr's *Römisches Porträtbuch* (Roman Portrait Book), now in the Kupferstich-Kabinett in Dresden. In April 1860, however, Schnorr sold the drawing to the art historian Aloys Apell, who had repeatedly asked for it in order to reproduce it as the frontispiece to his catalogue raisonné of Erhard's prints. Since the drawing was made shortly before Erhard's suicide at the age of 26 in January 1822, he felt it had a special poignancy.

When Apell's catalogue was published in 1866, it did indeed include Bürkner's etching after the drawing as its frontispiece. The printmaker adhered faithfully to his model, even leaving the left ear unfinished the way it is in the drawing. Schnorr was highly satisfied with the result, noting in his diary in August 1860: "Herr Apell (in Arnolds Kunsthandlung) had the portrait of Erhard, which he had bought from me, etched by Bürkner. . . . The print is very good and I returned it with only a few remarks" (*Unter Glas und Rahmen*, Mainz/Nuremberg/Lübeck, 1993–94, p. 29).

Our impression is one of a few proofs pulled from the plate as single sheets *hors-texte*. It is extensively annotated on the verso by Aloys Apell, who dedicated it to Freiherr von Lassberg.



JOHANN NEPOMUK PASSINI

1798 Vienna – Graz 1874

6 **Portrait of Johann Christoph Erhard in Profile** (after JOHANN ADAM KLEIN)

etching on wove paper; plate 210 × 150 mm (8 1/4 × 5 7/8 inches)

Apell, *Bildnisse* no. 2

PROVENANCE

Horst von Rabenau, Wuppertal (Lugt 4427)

This is a more conventional portrait of Erhard, made by the little-known Passini, who worked as etcher and lithographer before becoming a painter of landscapes and genre scenes. It is based on a drawing by Klein from 1818. Passini's print was later included in a portfolio with forty landscape etchings by Erhard that was published by Ferdinand Bauer in Vienna in 1857.



CARL GOTTHELF KÜCHLER

1807 Taubenheim – Rome 1843

7 *Portrait of Johann Christian Reinhart* 1836

etching on *chine appliqué*; image: 215 × 184 mm (8 1/2 × 7 1/4 inches)
Heller/Andresen 3 (Reinhart)

8 *Portrait of Joseph Anton Koch* 1836

etching on *chine appliqué*; image: 231 × 185 mm (9 1/8 × 7 1/4 inches)
Heller/Andresen 4 (Koch)

Carl Gotthelf Küchler studied painting and engraving at the Dresden Academy of Art from 1822, supported through a stipend granted by Prince Friedrich of Saxony. In 1834 he set off on a trip to Italy with the fellow Dresden artist Robert Kummer (1810–1889). In Rome, he quickly became part of the tight-knit circle of the *artisti stranieri* and known for his portraits of artist friends.

The two prints here belong to the series *Bildnisse der berühmtesten Künstler unserer Zeit* (Portraits of the Most Famous Artists of Our Time), which Küchler had published in 1839 by G.G. Lange in Darmstadt.



Boston, N. H., 1842.

John Weston, del.

9 Friedrich Tieck's Statue of the Writer and Actor Iffland 1828

pencil on wove paper; 234 × 187 mm (9 1/4 × 7 3/8 inches)

annotated, dated, and signed below *Berlin, 2. u. 5. Juli 1828 – Julius Thaeter del.*

This drawing shows Christian Friedrich Tieck's marble monument for the writer and actor August Wilhelm Iffland (1759–1814). Celebrated as the best actor of his time by Goethe and others, Iffland was also an important director. He was appointed to head the National Theater in Berlin in 1796 and in 1811 became the general director of Berlin's Royal Theaters.

The sculptor Christian Friedrich Tieck (1776–1851) occupies a middle ground stylistically between his teacher Johann Gottfried Schadow and his fellow student Christian Daniel Rauch. His monument for Iffland (Maatz 144) formed part of the decoration of Friedrich Schinkel's Schauspielhaus (theater, built 1818–21) on Berlin's Gendarmenmarkt. The initiative for the project came from Count Brühl, Iffland's successor in the position of general directorship of Berlin's theaters, who proposed it in 1817. The hope was to secure the financing through benefit concerts, which in the end barely paid for the costs the work incurred for the sculptor. Tieck received the official commission in 1821 and worked on the model from 1822 to 1824. He based the statue's head on the portrait bust that his teacher Schadow had made in 1804. The marble bore the date 1827, even though Tieck did not apply the finishing touches before January of the following year. On January 22, 1828, it was officially installed and unveiled on the Gendarmenmarkt in front of the Schauspielhaus, where it remained until its destruction during World War II.

It should be noted that Tieck's monument is very closely related to the statue of the actor Talma that David d'Angers had completed the same year for the Comédie-Française in Paris.

Julius Thaeter, who would become one of Germany's foremost reproductive engravers of the nineteenth century, had received his first training in drawing classes at the Dresden Academy from 1818 onward. The present drawing was executed after his enrollment in the engraving class of Albert Reindel in Nuremberg in 1827–28. During these early years, Thaeter moved repeatedly between Dresden, Munich, and Berlin. Since the sheet is precisely dated, the young artist-in-training must have visited Berlin in the summer of 1828, when he could have seen the nearly finished marble in Tieck's studio.



HEINRICH BECK

1788 – Dessau – 1875

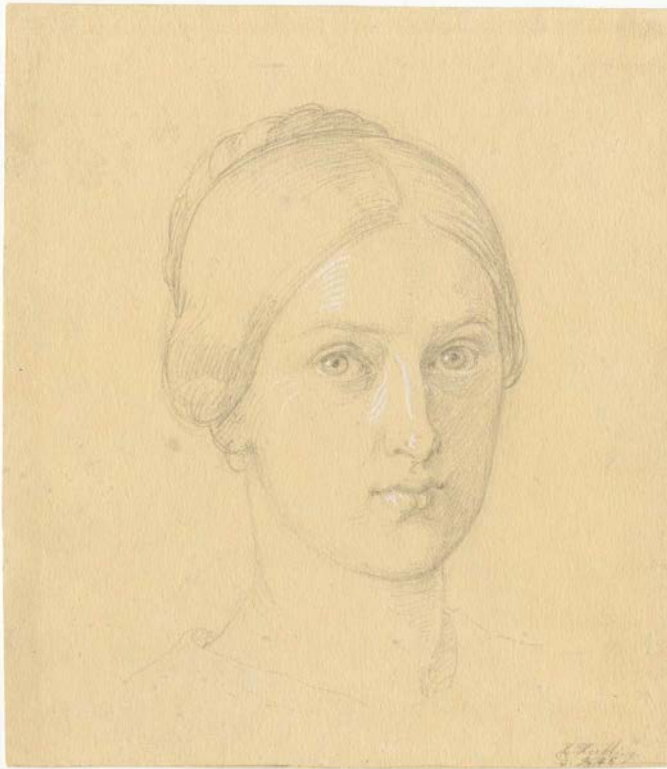
10 *Portrait of a Child* 1833

pencil and stump on wove paper; 457 × 293 mm (18 × 11 1/2 inches)
signed and dated at lower right *H. Beck fe. 1833*

WATERMARK (fragment)
letter J [...]

The son of a Dessau shoemaker, Heinrich Beck showed artistic talent at a young age and in his youth worked already as an assistant to Carlo Ignazio Pozzi in Dessau. A stipend of Princess Luise of Anhalt-Dessau funded his studies with the Neoclassical painter Ferdinand Hartmann in Dresden. Upon return to his hometown in 1818, Beck was appointed court painter and curator of the duchy's art collections. Many of his paintings survive in the various palaces and country houses in the area.

He was especially sought-after as a portraitist, receiving commissions from the princely family as well as from notable figures in Dessau and the surrounding region. The present drawing is a fine example of the sensitivity with which Beck was able to render his sitters. To capture the expression on a young child's face has always been a special challenge for artists. That Beck achieves it here with such an immediate naturalness is proof of his ample talent as a portraitist.



HERMANN KERSTING

1825 Meissen – Dresden 1850

11 *Portrait of the Artist's Sister Agnes* 1848

pencil with white heightening on light-brown wove paper;
160 × 140 mm (6 5/16 × 5 1/2 inches)

signed and dated in pencil at lower right *H Kersting / d. 1/3 48*

PROVENANCE

Dr. Rolf Renker (Papierfabrik Zerkall Renker & Söhne), Düren
(acquired in the 1950s, thence by descent)

Agnes Kersting was born on October 14, 1828, and died at the age of nineteen on March 13, 1848. Our drawing is dated the first of March and was therefore executed shortly before her premature death. There also exists a painting in a private collection that shows the same sitter with her head turned in the opposite direction.

Thus far, little scholarly attention has been given to the oeuvre of Hermann Kersting, who was the son of the more famous Georg Friedrich Kersting (1785 Güstrow–Meissen 1847). Very few of his works are known that are both signed and dated, making this moving portrait a significant reference point.



12 Adolph Menzel with Hat 1895

etching and drypoint on *chine appliqué* on heavy wove paper;
plate: 393 × 291 mm (15 1/2 × 11 1/2 inches)
Lehrs 13 IIIb

A richly printed impression; the full sheet, with a tear (not reaching the image) on the left.

Karl Stauffer-Bern was one of the most celebrated portraitists of his time. He was taught etching by his friend Peter Halm (1854–1923), who visited him in Berlin during the winter of 1883–84. Stauffer-Bern quickly adapted the graphic technique to his portrait art. Conrad von Mandach, in his entry on the artist in Thieme/Becker, states that Stauffer-Bern's main artistic significance lies in his etchings. He goes on to observe that "by his free handling of the needle, the artist brought freshness and life into the outline as well as into the modeling" of his sitters. Von Mandach counts "the portraits of Menzel among his best etchings." True to his character as a proverbial Berlin curmudgeon, Adolph Menzel had a very different view: he felt that Stauffer-Bern's portraits made him look too old.

Max Lehrs, one of the great print connoisseurs of the twentieth century (see the next entry in this catalogue), was a great champion of Stauffer-Bern's prints and acquired a set of proof impressions for the print room in Dresden. The majority of the artist's progress proofs are now kept in the Kunstmuseum Bern, in Switzerland.

MAX LEHRS ÆTATIS SVÆ LXII



PROVISORIAM.

21.11.17 Erik 1917

*From Max Lehrs
to Erik 1917*

2

13 Portrait of Max Lehrs 1917

drypoint on heavy wove paper; plate 235 × 165 mm (9 1/4 × 6 1/2 inches)

annotated *Provisorium*, signed and dated in pencil by the artist;

dedicated by Max Lehrs to the photographer Hugo Erfurth: *Herrn Hugo Erfurth zur Erinnerung an Max Lehrs. 12. 2. 21*

PROVENANCE

Zentralarchiv ZDF, Mainz

private collection, New York

A superb impression, printing with subtle plate tone; in excellent condition with wide margins all round.

Today, Max Lehrs (1855–1938) is generally referred to as one of the foremost scholars in the field of early Northern printmaking. It is less known that he was also a supporter of contemporary printmakers, that he was a pioneer in collecting photography as a long-term director of the Dresden print room, and that he also had a keen interest in contemporary dance, a passion he shared with the photographer Hugo Erfurth (1874–1948).

All these facets of Lehrs's intellectual life seem to come together in this impression of Emil Orlik's portrait of the scholar. Lehrs maintained a friendship with Orlik that lasted more than three decades; the impression is dedicated by Lehrs to the photographer Erfurth; and Orlik's delicate rendering with the drypoint needle owes a lot to the fifteenth-century printmakers that stood at the core of Lehrs's scholarly enterprise.

C.G. BOERNER LLC

Armin Kunz

526 West 26th Street, room 419

New York, NY 10001

Telephon +1 212 772 7330

armin@cgboerner.com

C.G. BOERNER GmbH

Dr. F. Carlo Schmid

Grabenstraße 5

40213 Düsseldorf

Telefon +49 211 13 18 05

fcschmid@cgboerner.de

www.cgboerner.com

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