



PROANTIC
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Ferdinand Von Kobell (1740-1799) - Figures On A Riverbank, At The Edge Of A Wood

1 750 EUR



Signature : Ferdinand Von Kobell (1740-1799)

Period : 18th century

Condition : Etat d'usage

Material : Paper

Length : 19

Width : 29

Description

Ferdinand von Kobell (1740-1799)

Figures by a River at the Edge of a Wood

Black chalk, stump and white chalk highlights,
19 x 28.8 cm

Signed and dated lower right: 1777

Provenance:

Former Beurdeley Collection, collector's stamp
lower left (L.421)

Anonymous sale, Paris, Hôtel Drouot, Piasa,
March 22, 2006, lot 71

Private collection, France

Ferdinand von Kobell, a
distinguished figure in 18th-century German
landscape art, was both a painter
and engraver closely associated with the Munich
School. Initially trained in
law, Kobell's passion for the arts led him to Italy

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and the Netherlands, where he absorbed influences from the Dutch Golden Age landscapists and classical traditions. His works often reflect an idealized nature, populated with subtle human presence, rendered with remarkable sensitivity and technical precision.

This finely executed drawing, dated 1777, exemplifies Kobell's mastery of black chalk drawing and his characteristic use of white chalk to evoke the shimmering light filtering through dense foliage. The composition offers a serene forested riverscape, where gentle topographical variation and a rich canopy of trees create a sense of quiet grandeur. The small figures nestled in the foreground lend scale and narrative, without disrupting the harmony of the natural setting.

The atmospheric rendering of trees and reflections in water reveals Kobell's deep appreciation for the subtleties of light and shadow, likely influenced by 17th-century Dutch artists such as Jacob van Ruisdael. Yet the drawing is distinctly his own in its lyrical quality and meditative tone, placing the viewer in a timeless pastoral world.

The work's provenance further elevates its historical importance, having belonged to the illustrious Beurdeley collection--renowned for its discerning assemblage of Old Master drawings. This piece not only attests to Kobell's technical brilliance but also stands as a rare and evocative example of late 18th-century landscape drawing, bridging the rational Enlightenment worldview with an emerging Romantic sensibility.