



MASTER DRAWINGS
VASARI TO BONNARD



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We are especially grateful to Anita Viola Sganzerla for her research for the entries on several of the Italian drawings in this catalogue, including the early drawings by Giovanni de' Vecchi (cat. no. 2) and Biliverti (cat. no. 8); the three academies by Monti (cat. nos. 13–15); the Giovanni Battista Tiepolo *Family of Satyrs* (cat. no. 16) and the rare *Siesta invernale* by Angelo Morbelli (cat. no. 36).

As always, we are deeply indebted to our colleagues, Neal Fiertag and Florian Härb, for their tireless assistance with the research and editing of numerous entries in the catalogue, and with the general preparation of the exhibition.

Laura Bennett
Mark Brady

Front cover illustration

GIOVANNI BATTISTA TIEPOLO

16. *A Family of Satyrs* (detail)

Frontispiece

FRANÇOIS-MARIUS GRANET

24. *Cardinals in a Church Crypt, with a Woman Kneeling in Prayer* (enlarged detail)

Back cover illustration

FERDINAND-VICTOR-EUGÈNE DELACROIX

- 28 *Jeune page et son cheval*

CATALOGUE

GIORGIO VASARI
Arezzo 1511–1574 Florence

1. *The Conversion of Saint Paul*

Pen and brown ink, brown wash over black chalk, squared in black chalk for transfer, framing lines drawn by the artist with a ruler
7½ x 10½ inches
190 x 270 mm

Provenance
Private collection, Paris

Literature
F. Härb, *The Drawings of Giorgio Vasari, 1511–1574*, Rome, 2015, cat. no. 312, illustrated

Only recently published, this long-lost and lively drawing is for the *Conversion of Saint Paul*, one of three frescoes in the vault of the lower church of the Compagnia di Gesù at Cortona, of 1554 (fig. 1).¹ A rapidly produced sketch for the central ceiling painting of the *Transfiguration of Christ* is in the British Museum.² The third fresco represents *Christ in Limbo*. The decoration further includes wall frescoes of Old Testament sacrifices; a drawing possibly connected with these frescoes is in the Goldman collection at Chicago.³



Fig. 1

According to the *Ricordanze*, Vasari's account book, the Cortona frescoes were executed between 1 October and 13 December 1554.⁴ Vasari prepared the cartoons probably during the summer of that year.⁵ He states in the Life of Cristofano Gherardi that he made certain sketches (*certi schizzi*) for his assistant who then largely executed the frescoes. The present drawing may well be one of these sketches mentioned in the *Lives*. The typical studio stains on the right suggest the sheet was used directly in the painting process. Vasari further noted that he also made (under) drawings on the plaster and retouched Gherardi's work wherever he deemed it necessary.⁶

The fresco of the *Conversion* corresponds with the sketch fairly closely; a minor difference concerns the banner on the left, initially planned for the soldier on the right, now holding a shield instead. The fallen horse in the foreground is a quotation from Polidoro da Caravaggio's (c. 1499–1543) lost frieze of the *Niobids* on the façade of the Palazzo Milesi, Rome.⁷ Vasari was a keen student of Polidoro's façade paintings which he is known to have sketched extensively during his numerous visits to Rome since 1532; they were no doubt fresh in his mind soon after his return at the end of 1553 from a nearly four-year stay in Rome, about six months before working on the cartoons for Cortona. Only about a year earlier, in 1553, he had borrowed the composition of *Niobe Presented with Gifts* from the Palazzo Milesi façade for his own *Tribute to Ceres* fresco in the Palazzo Altoviti, now in the Palazzo Venezia, Rome.⁸ And shortly after the Cortona frescoes, Vasari used another figure from the same façade in his *Element of Earth* fresco in the Sala degli Elementi of the Palazzo Vecchio in Florence, a study for which, identical in style and technique to the present one, is in the Metropolitan Museum of Art, New York.⁹

FLORIAN HÄRB



1 A copy was sold at Sotheby's, London, 10 December 1979, lot 401, illustrated.
2 Inv. 1858-11-13-31; N. Turner, *Florentine Drawings of the Sixteenth Century*, London, 1986, p. 186, no. 137, illustrated.
3 *Sacrifice of Cain and Abel*, pen and black ink, heightened with brush and grey-white wash, over black chalk with incising on paper prepared with yellow wash, 15 ¼ x 9½ inches, 387 x 236 mm; see J. Goldman and N. Schwed, *Strokes of Genius, Italian Drawings from the Goldman Collection*, exhibition catalogue, Chicago, Art Institute of Chicago, 2014, pp. 62–63, cat. no. 11, illustrated.
4 K. and H.-W. Frey, *Giorgio Vasari, der literarische Nachlass*, Munich, 1923, 1930 and 1940, vol. II, p. 872, no. 224: "Ricordo, come si prese l'anno innanzi a fare una volta nella compagnia del Gesu di Cortona, drentovi storie di Gesu Cristo; et nelle facciate tutti i sagrifitij del testamento vecchio inn figure. La quale opera si comincio a dipigniere al primo di Ottobre et si fini a di 13 di Dicembre 1555 [=1554]: che se nebbe in piu partite

5 Frey, *op. cit.*, vol. I, p. 426.
6 G. Milanesi (ed.), *Le Opere di Giorgio Vasari*, 9 vols., Florence 1878–85, vol. VI, p. 238: "Anzi, per meglio dire, fu quasi tutta questa opera di mano di Cristofano, non avendovi fatto il Vasari che certi schizzi, disegnato alcune cose sopra la calcina e poi ritocco talvolta alcuni luoghi, secondo che bisognava."
7 A red chalk copy by Francesco Salviati (1510–1563) after the same part of Polidoro's frieze is in the Louvre (inv. 6168).
8 Polidoro's lost fresco is known from a print of Giovan Battista Galestruzzi (1618–1677); Bartsch XXI.59.17.
9 Inv. 1971.273; M. Chiarini, A. P. Darr, and L. J. Feinberg (eds.), *The Medici, Michelangelo, and the Art of Late Renaissance Florence*, exhibition catalogue, Chicago, Art Institute of Chicago, and Detroit, Detroit Institute of Art, 2002–03, cat. no. 209, illustrated (catalogue entry by F. Härb).
V dugento di moneta."

GIOVANNI DE' VECCHI
Sansepolcro 1543–1615 Rome

2. *The Entombment*

Pen and brown ink, over black chalk, purple wash, with pen and brown ink framing lines, squared for transfer in black chalk
7 $\frac{7}{8}$ x 5 $\frac{3}{4}$ inches
201 x 147 mm

Provenance

King Philip V of Spain (1683–1746), his mount and number, 22.; formerly part of an album, numbered V and bearing the Spanish royal coat of arms used from 1700 to 1714, after which date the arms of the Duchy of Milan were removed
Possibly collection of the Dukes of Orléans, Paris, through the 18th century, entering England at the beginning of the 19th century
Sale: London, Christie's, 22 November 1966, lot 91 (as 'Flemish School, 16th Century'), bt. Maison
Philip Pouncey (1910–1990), London, by descent to Françoise and Marco Chiarini (1933–2015), Florence

Exhibitions

Edinburgh, Arts Council, *Italian Sixteenth Century Drawings from British Private Collections*, 1969, cat. no. 90, illustrated (catalogue by K. Andrews)
London, British Museum, *The Study of Italian Drawings. The Contribution of Philip Pouncey*, 1994, cat. no. 130, illustrated (catalogue by N. Turner)

Literature

A. Pinelli, "Pittura e Controriforma, 'Convenienza' e miticismo in Giovanni de' Vecchi," in *Ricerche di storia dell'arte*, VI, 1977, p. 58, cat. no. 5, fig. 21
P. Tosini, "Rivedendo Giovanni de' Vecchi," in *Storia dell'arte*, 82, 1994, p. 323, note 89
N. Knorn-Ezernieks, *Giovanni de' Vecchi – Seine Stellung in der römischen Malerei um 1600*, Hildesheim-Zurich-New York, 2013, pp. 247, 330–32, cat. no. 63, illustrated

This drawing is a study for de' Vecchi's altarpiece of the *Entombment*, painted in circa 1596 for the Cesi chapel in the Basilica of S. Prassede, Rome, and transferred in the mid-twentieth century to the church's sacristy where it remains (fig. 2). Commissioned by the Roman nobleman Federico Cesi (d. 1620), a member of a prominent family that included several cardinals, the panel is one of only a few signed paintings by the artist.¹ Early commentators such as Benigno Davanzati described it as perhaps the best painting in the church, which boasts works by the leading Roman and Florentine competitors of de' Vecchi, including Agostino Ciampelli, Paris Nogari, Giovanni Balducci, Baldassare Croce and, of course, the

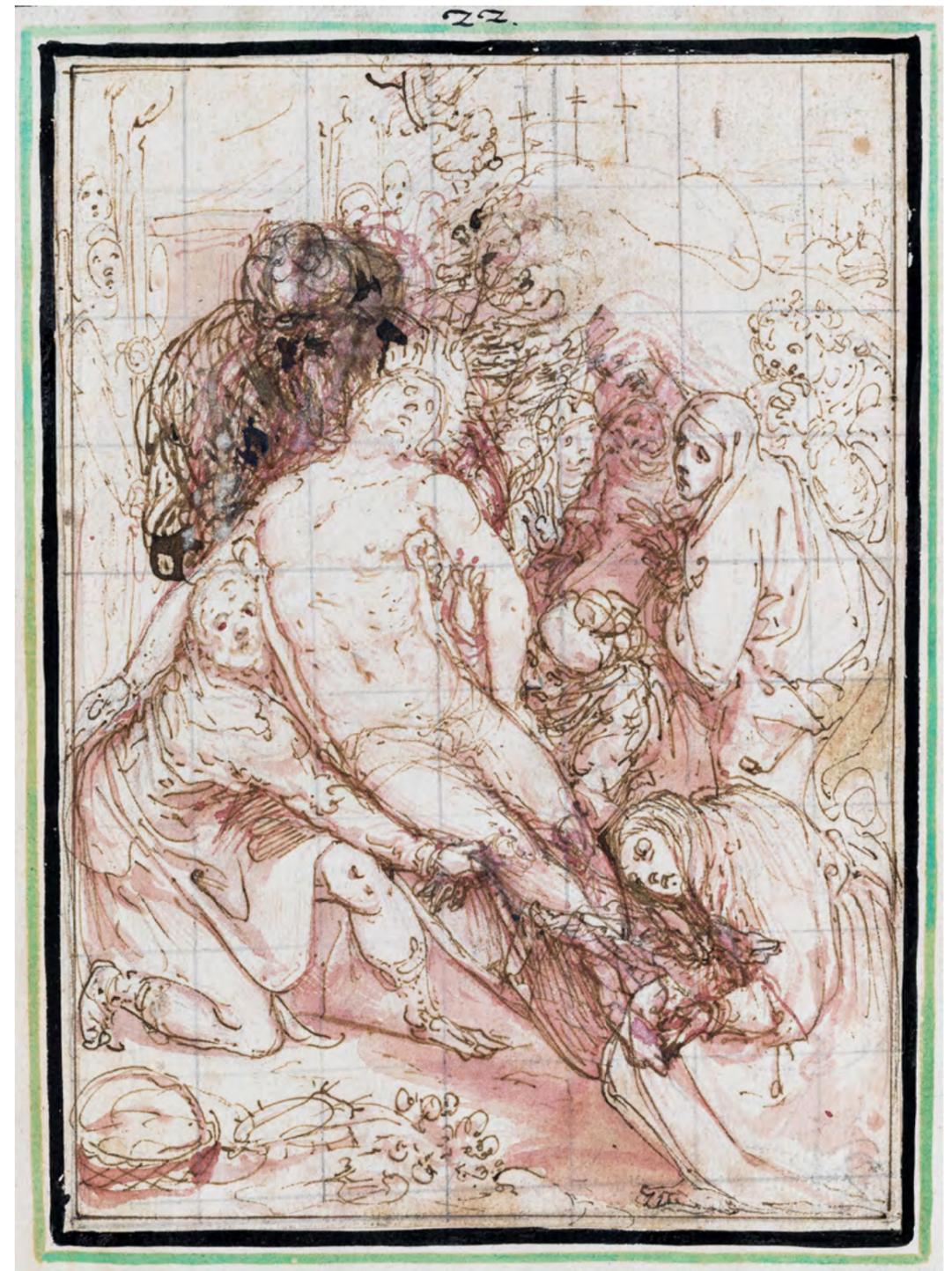
Cavalier d'Arpino's spectacular frescoes in the Olgiati chapel finished in 1587.

Sold in 1966 as 'Flemish School, Sixteenth Century' as part of an album of drawings formerly owned by King Philip V of Spain (1683–1746), the present drawing was first linked to de' Vecchi's altarpiece by Philip Pouncey, who did more than anyone to further our knowledge of the artist and identify drawings by his hand. Indeed, de' Vecchi was one of Pouncey's favorite draughtsmen: "Do you ever come across any Giovanni de' Vecchi? I'm mad about him," he once asked his colleague Walther Vitzthum.² Our drawing bears all the hallmarks of the artist's eccentric drawing style that captivated Pouncey's interest: a free and spirited penwork, numerous pentimenti revealing his search for the final positions of the figures, combined with colored, in this case, purple wash, which is almost unique to his drawings.³

Two other preparatory studies for the S. Prassede altarpiece, also with purple wash, survive. Both belong to an earlier phase in the evolution of the design than our drawing, which is closest in composition to the painting. The first in the sequence, a study in the Escola Superior de Belas Artes, Oporto, and first attributed to de' Vecchi by Pouncey, is similar in size but differs in composition from our drawing and the



Fig. 2



¹ Oil on panel, signed, G. V. de Burgo S.[an] S.[epolcro] Faciebat. Knorn-Ezernieks, *op. cit.*, pp. 244–48, cat. no. 20, illustrated; P. Tosini, "Giovanni de' Vecchi, 'amante segreto' di Michelangelo e il milieu del cardinale Alessandro Farnese," in: M.S. Bolzoni, F. Rinaldi and P. Tosini (eds.), *Dopo il 1564. L'eredità di Michelangelo a Roma nel tardo Cinquecento*, Rome, 2016, pp. 107, 110, fig. 15.

² London, British Museum, *The Study of Italian Drawings*, *op. cit.*, p. 105.

³ The characteristic purple wash, sometimes combined with other colors, such as blue, yellow, green, red or orange, can be found in the following drawings, see Knorn-Ezernieks, *op. cit.*, cat. nos. 47–48, 50–56, 61–62, 64, 70–72, 74, 79–80, 89–94, 97, 99, 108–11, and 115–17, all illustrated.

painting (fig. 3).⁴ In the Oporto drawing the figure of Christ is being lowered into the ground by Joseph of Arimathea and Nicodemus, with Saint John and the Maries standing in the background, while the Magdalene appears to be absent. In the second drawing, discovered by Craig Hugh Smyth in the Biblioteca Nacional, Madrid, in the 1960s (fig. 4),⁵ de' Vecchi introduced in the center a steeply receding large tomb into which Christ's body is lowered. He also added the figure of the kneeling Magdalene in the lower right and the torch-bearing angels in the background. In a subsequent step, as can be seen in our drawing, de' Vecchi—evidently dissatisfied with his earlier idea of giving the tomb such a prominent space at the expense of the main protagonists—all but removed it from the composition. As though zooming in on the scene, he increased the size of the figure of Christ, as well as bringing all the attendant figures forward. The faces of the now three men supporting the body of Christ are clearly discernible, and so are those of the Magdalene and the Maries in the background,⁶ which features the hill of Golgotha and the three crosses, as in the painting; only the position of the weeping figure of Saint John in the right background remained essentially unchanged, but it, too, must have proved unsatisfactory to the artist who subsequently altered the composition in a radical step. As can be seen in the painting (and this was without a doubt prepared in a further, probably now lost drawing), de' Vecchi replaced the kneeling (and historically unnecessary) man holding Christ's body in the left foreground of our drawing with the full-length figure of Saint John, who, together with Joseph of Arimathea and Nicodemus (standing behind Christ and on the right, respectively), now supports the body of Christ.⁷



Fig. 3

⁴ *Ibid.*, cat. no. 61, illustrated.

⁵ *Ibid.*, cat. no. 62, illustrated. Tosini, *op. cit.*, 2016, p. 110, fig. 16.

⁶ While there are usually three Maries present at the *Entombment* (Mary, Mother of Christ; Mary of Cleopas; and Mary Magdalene), de' Vecchi included at least four in the present drawing and in that in the Biblioteca Nacional. If the head above that of the fainting Mary, Mother of Christ,

Our drawing and the S. Prassede altarpiece were made at the height of de' Vecchi's career. In 1596 he was elected Principe of the Accademia di San Luca, the third artist to hold this position since its foundation in 1593. From 1570 on he had been a member of the Accademia's precursor, the *Confraternità dei pittori*. Hailing from Borgo San Sepolcro, de' Vecchi had reached Rome at the age of eighteen, where he soon found work in the decoration of the Appartamento of Pius IV in the Vatican. After a brief spell in his hometown he was back in Rome in 1568. He is documented as possibly the highest paid painter in the decoration of the Villa d'Este at Tivoli.⁸ From about 1570 his career took off, mostly as a painter of frescoes and easel paintings, as well as a designer of mosaics, such as those in the pendentives in Saint Peter's (1598). Among his foremost achievements as an artist on the cusp of the late Roman *maniera* and the emerging proto-baroque, and guided by the aesthetic ideals of the Counter-Reformation, are the *Agony of Christ* in the Oratorio del Gonfalone (1572–74), the frescoes in the Sala degli Angeli and Sala del Mappamondo of the Villa Farnese at Caprarola (1574–75); the frescoes of the *Legend of the Cross* in the Oratorio del SS. Crocifisso (1578–79, 1582); the frescoes of *Saint Catherine* in the Cappella Capranica in S. Maria sopra Minerva (1579–85), and those of *Saint Francis* in the Cappella delle Stimmate in S. Pietro in Montorio (1598/90). His important decoration of the cupola of Il Gesù, another Farnese commission, fell victim to Bacciccìa's later redecoration of the church.

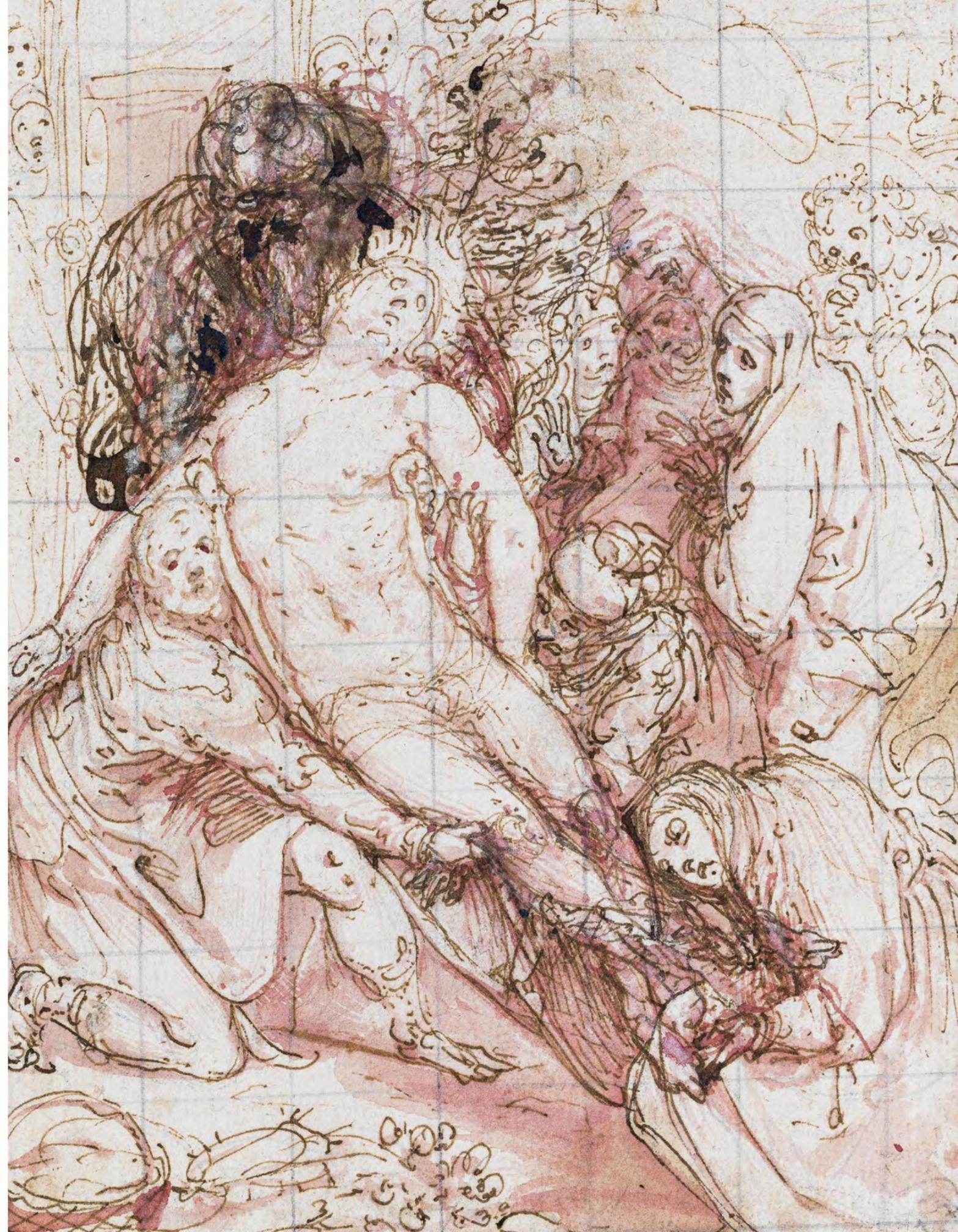


Fig. 4

in this drawing is not interpreted as a *pentimento*, then he would have actually included five Maries. The painting presents a slightly different solution to this group but does show in total four women in attendance.

⁷ John 19:38–40 names only Joseph and Nicodemus among the men burying Christ.

⁸ Knorn-Ezernicks, *op. cit.*, p. 33.



ABRAHAM BLOEMAERT

Gorinchem 1566–1651 Utrecht

3. *Two Draped Female Figures, Standing*

Red chalk, pen and brown ink, red wash, heightened with white on light brown paper; made-up, upper right
7¾ x 7 inches
197 x 178 mm

Provenance

Count Moritz von Fries (1777–1826), Vienna (Lugt 2903)
Emile Wauters (1846–1933), Paris (Lugt 911)
E. Parsons & Sons, London, 1933
Prof. Michael Jaffé (1923–1977), Cambridge, England (on loan to the Fitzwilliam Museum), thence by descent

Literature

J. Bolten, *Abraham Bloemaert c. 1565–1651: The Drawings*, 2 vols., Leiden, 2007, vol. 1, p. 348, cat. no. 1084, vol. 2, p. 379, fig. 1084

Together with Cornelis van Haarlem (1562–1638) and Joachim Wtewael (1566–1638), Bloemaert was one of the most important exponents of the Northern Mannerist style. He received his artistic training in Utrecht, under Joos de Beer (d. 1591), and studied in Paris from 1580 to 1583; unlike many of his contemporaries, he never travelled to Italy. Indeed, apart from two years in Amsterdam, he worked in Utrecht from 1583 until his death. In 1611, he co-founded the Guild of St. Luke, becoming its dean in 1618. A career of some sixty years

saw the artist complete around 200 paintings, including landscape, history, and genre subjects. He was a gifted draughtsman, praised as such by his biographer Karel van Mander, amongst others.¹

During the course of his sixty-year career, Bloemaert drew an extensive corpus of drawings, including numerous studies for paintings and engravings (some 600 prints after his designs are known), as well as landscape drawings,

and sheets of studies of hands, arms, and draped figures. Some of the latter were reproduced as engravings by his son, Frederik, and published in the 1650s as the *Konstryk Tekenboek*, a sort of model-book for students which proved very popular and was reprinted several times, serving to perpetuate Bloemaert's influence on later generations of artists. Jaap Bolten has suggested that our drawing, a double drapery study dated to *circa* 1605–10, may contain Bloemaert's first ideas for the figure of the Samaritan woman² in his numerous compositions of *Christ and the Samaritan Woman*. The sheet's rich and complex media are noteworthy, and appear identically in another, related drawing (fig. 5)³ of the same standing partially draped model which Bolten has suggested is the same model for a third drawing, cat. no. 66 of the *Cambridge Album*, which was engraved by Frederik as plate no. 70 in the *Tekenboek*.⁴

The provenance of this beautiful drawing is distinguished. First recorded in the collection of the Count von Fries in the early nineteenth century, it then passed into the discriminating collection of the Belgian artist, Emile Wauters, who lived most of his life in Paris. Prof. Michael Jaffé was a Fellow of King's College, Cambridge, from 1952, and director of the Fitzwilliam Museum, Cambridge, for seventeen years, from 1973 to 1990.



Fig. 5

1 H. Miedema (ed.), *Karel van Mander, 'The Lives of the Illustrious Netherlandish and German Painters' from the First Edition of the Schilder-boeck (1603–1604)*, Doornspijk, 1994, vol. 1, p. 450.

2 Bolten, *op. cit.*, vol. 1, p. 348, under cat. no. 1084, and vol. 2, p. 86, fig. 153.

3 Present whereabouts unknown, sale: Amsterdam, Sotheby's, 9 November 1999, lot 35, illustrated, *verso; ibid.*, vol. 1, p. 348, cat. no. 1085, vol. 2, p. 379, fig. 1085.

4 *Ibid.*

FRANCESCO VANNI

Siena 1563–1610 Siena

4. Study of a Kneeling Man Turned to the Left: David Playing the Harp

Inscribed top left, *F^o: Vanni*
Black and white chalk on faded blue paper
10½ x 7¼ inches
263 x 180 mm.

Provenance

Stefan von Licht (L. 789b)
Sir John Wyndham Pope-Hennessy (1913–1994), London (sale:
London, Christie's, 7 July 1998, lot 93, illustrated)
Private collection

This drawing is a preparatory study for Vanni's celebrated picture *The Mystic Marriage of Saint Catherine of Siena*, circa 1601, in San Raimondo del Refugio, Siena (fig. 6).¹ It focuses on the figure of King David who kneels with his harp in the

right foreground and shows a particular concern with the fall of the draperies. Several other chalk studies for the same figure are known, including one in the Biblioteca Comunale, Siena,² two in the Uffizi,³ one in the Kupferstichkabinett, Berlin, and one in a private collection. Our drawing was in the collection of the distinguished British art historian and museum director Sir John Wyndham Pope-Hennessy, who owned around fifteen sheets by Vanni, now dispersed in various collections.

San Raimondo del Refugio, created as an institution for poor, abandoned girls, came under the protection of the Chigi family after the death of its founder Domenico Billò in 1593. Vanni's close ties with the Chigi ensured that he later worked on two further altarpieces for the Refugio, a *Nativity* and a *Death of Saint Galgano*.⁴



Fig. 6

1 J. Marciari and S. Boorsch, *Francesco Vanni: Art in Late Renaissance Siena*, exhibition catalogue, New Haven 2013, p. 171, fig. 57–61a.
2 Marciari and Boorsch, *op. cit.*, p. 170, cat. no. 60, p. 176, illustrated.
3 P. A. Riedl, *Disegni dei barocceschi senesi. Francesco Vanni e Ventura Sa-*

limbeni, Florence, 1976, cat. nos. 30 and 32.

4 Marciari and Boorsch, *op. cit.*, p. 170 (the *Nativity* was left unfinished by Alessandro Casolani and completed by Vanni in 1606).



ANDREA BOSCOLI

Florence 1560–1608 Rome

5. Design for a Frontispiece, Decorated with Putti, Sphinxes, and other Ornamental Elements

Bears inscription, lower center, *Boscoli*, and numbered, upper right, 4¹
Pen and brown ink and wash
9¹/₁₆ x 6¹/₁₆ inches
237 x 169 mm

Provenance

Nathaniel Hone (1718–1784), London (Lugt 2793)
William Armistead (1753–1831), Liverpool, by descent to his daughter, who then gave it to the grandfather of
Gordon Davies, Esq., London (sale: London, Christie's, 6 July 1982, lot 11 [bt. Holland])
Ralph Holland (1917–2012), Newcastle upon Tyne,
Thence by descent

Literature

N. Bastogi, *Andrea Boscoli alla luce di nuove ricerche*, thesis, Università degli Studi di Firenze, 1991–1992, III.D/486
N. Bastogi, *Andrea Boscoli*, Florence, 2008, pp. 360, cat. no. 555²

Drawn circa 1605

This beautiful drawing, most likely a design for a frontispiece, was made when Boscoli was at the height of his powers. The dense chiaroscuro and bravura use of wash is comparable with the drawings he made illustrating scenes from Tasso's *Gerusalemme Liberata*, drawn circa 1605.³ Like the drawings for *Gerusalemme Liberata*, our drawing shows the distinctive style of Boscoli's use of pen and brush and dark brown wash to a rich and decorative effect. In both the drawings from this series and ours, Boscoli has simplified the geometric forms of his figures and architecture, and been characteristically attentive to the treatment of light and shade, contrasting deep pools of dark wash with the white paper. As Julian Brooks has noted, "these particular attributes of style are found especially in the period at the end of Boscoli's sojourn in the Marches and his last years in Rome before his death there in 1608."⁴

The *Gerusalemme Liberata* drawings are of a broadly similar size and scale to our drawing, and exist in both vertical and horizontal formats. These sheets are framed in ink with a border extending beyond the drawn composition (fig.7),⁵ in a manner and proportion similar to our drawing. Julian Brooks

has speculated, intriguingly, that the present design may have been intended as a frontispiece for the Tasso illustrations, though without further evidence, this remains conjecture.⁶

A pupil of Santi di Tito (1536–1603), Andrea Boscoli was admitted to the Accademia del Disegno in Florence in 1584. His ornamental and architectural drawings are few in number, though Baldinucci mentions Boscoli's collaboration in his youth with Bernardo Buontalenti (1531–1608) and Santi di Tito in the preparation of ephemeral decorations, a small industry within the Granducal court. Our drawing reveals the debt Boscoli owed to Buontalenti's imagination and refinement in the execution of sculptural details, and may be compared with less than a dozen architectural studies that have survived, including a design for a wall decoration at Oxford,⁷ in which a similarly large space is left in the center of the design, surrounded by a similarly elaborate frame, flanked by satyrs comparable to the sphinxes and putti in our sheet.

As mentioned in footnote one above, the drawing used to bear an inscription, in pencil, "DISEGNI/DI/VARII PITTORI/ITALIANI/ & C & C." This inscription was removed by Ralph Holland subsequent to his purchase of the drawing in 1982. Recorded by a photo in the Christie's catalogue, the inscription appears to be in a late 18th-century or an early 19th-century hand. Might it have been originally inscribed by William Armistead himself, who then may have used the drawing to serve as a frontispiece to his own album inscribed "Drawing Book containing 36 original Drawings by Famous Artists including 15 from the Roscoe Collection and Portrait of Roscoe"? 

Fig. 7

¹ At the time of the Christie's sale in 1982, when Ralph Holland purchased this drawing, the reserve of the paper within the frontispiece design was further inscribed, in pencil, *DISEGNI / DI / VARII PITTORI / ITALIANI / & C & C.* Evidently, Mr. Holland removed this inscription after he had purchased the drawing; sale: London, Christie's, 6 July 1982, lot 11, illustrated.

² Nadia Bastogi has conflated the present drawing with lot 109 (Boscoli, *Academy*) sold in the Theodore Allan Heinrich sale on the same day at Christie's.

³ E-mail from Julian Brooks, 22 January 2016. We are grateful to Julian

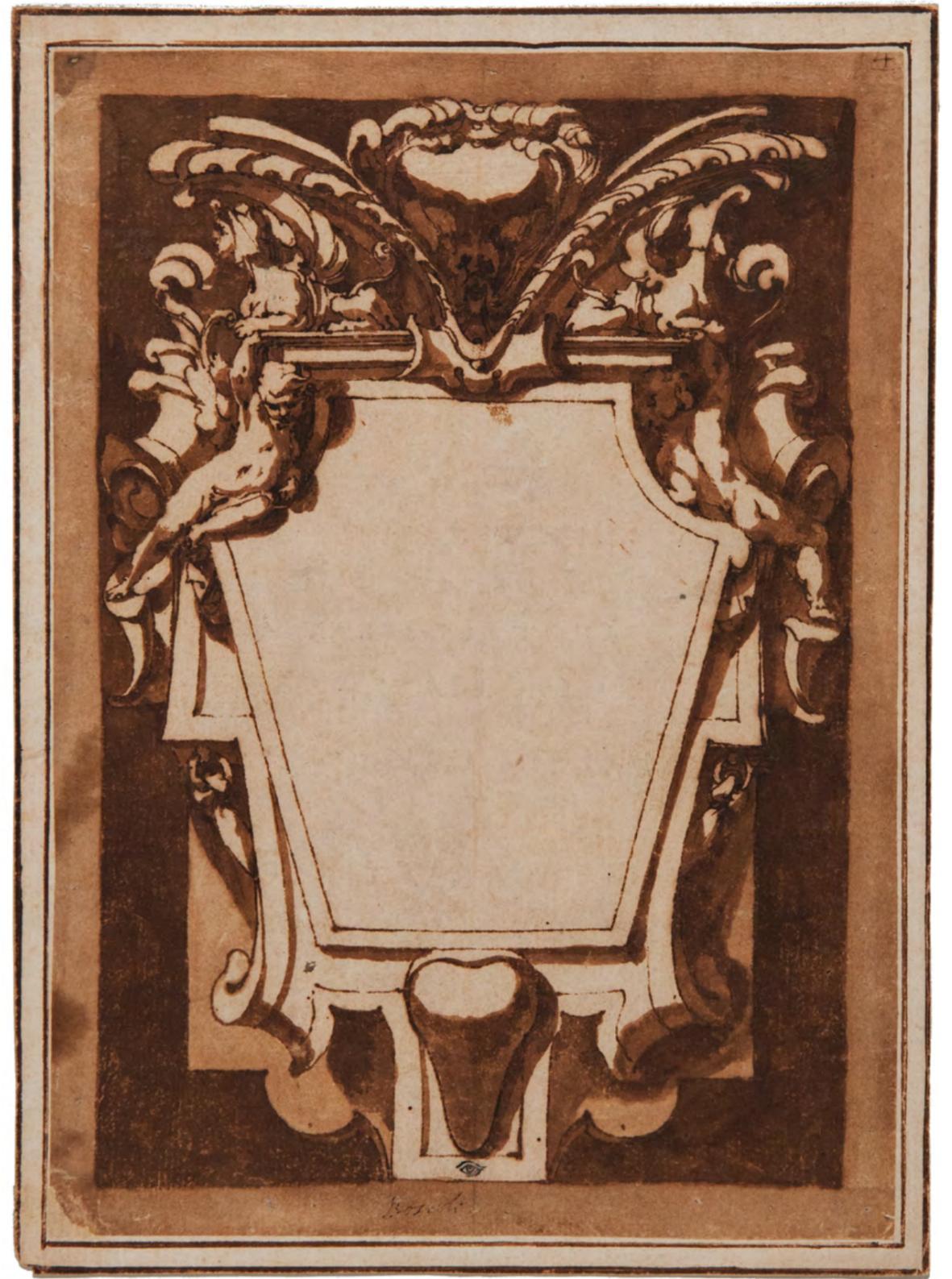
Brooks for his help with the dating and cataloging of this drawing.

⁴ J. Brooks, "Andrea Boscoli's 'Loves of Gerusalemme Liberata,'" in *Master Drawings*, vol. 38, no. 4, Winter 2000, p. 449.

⁵ One such example, of *Sopronia before Aladin*, is now in the Institut Néerlandais, Paris; Inv. no. 1972-T.24, pen and ink, brush and brown wash, over traces of red chalk, 243 x 174 mm.

⁶ Brooks, e-mail, *op. cit.*

⁷ Ashmolean Museum, inv. WA1944.102.46, pen and ink and brush and brown wash, 325 x 295 mm; Bastogi, *op. cit.*, p. 360, no. 552.



REMIGIO CANTAGALLINA

Borgo San Sepolcro c. 1582–1656 Florence

6. *A Farmhouse in a Landscape, with a Man Making Music and Other Rural Dwellers*

Pen and brown ink, over traces of black chalk,
with brown ink framing lines
9½ x 15¾ inches
240 x 390 mm

This large drawing of an Italian farmhouse is executed in Remigio Cantagallina's preferred technique of pen and brown ink. The scene, framed on the left by a large tree, is populated by several figures, the most prominent one being a standing man playing a guitar on the center-left. The sheet's subject may be a moment of everyday life in the Tuscan countryside. The use of regular cross-hatching to define the shadows bring our sheet close to the aesthetic of the artist's prints, most of which show festive scenes and rural landscapes. However, rather than preparatory for a print, this finished drawing was most likely conceived as an autonomous work of art and is datable to the 1620s or later.

Although our sheet is larger and overall more finished, it can be compared in subject and style to two pen and ink drawings at the Metropolitan Museum of Art, New York: *Three Figures by a Rustic Dwelling* and *Landscape with a Farm House and a Bell Tower*, dated 1632.¹ Perhaps closer in tone and level of finish to our drawing is the *Landscape with a Suspended Bridge* in the Louvre, Paris (fig. 8), which shows a similar division of space, with a large tree in the foreground, buildings in the middle ground and a distant view.² Also worth mentioning are several beautiful large sheets thought to have once formed part of an album belonging to the scholar and antiquarian Dr. Henry Wellesley (1791–1866).³ Sold at auction in London in 1954, the album was acquired by Hans M. Calmann and the drawings were later dispersed across several collections.⁴ For instance, a *View of the Outskirts of Florence*, dated 1618, now in the Fritz Lugt Collection, Paris, shows tight cross-hatching comparable to that in our drawing.⁵

Described by the biographer Filippo Baldinucci as “famous for his landscape drawings in pen” (“celebre in disegnar paesi a penna”), Cantagallina is best known today for his highly finished topographical views of Florence and other

Tuscan sites.⁶ He spent most of his early career in Florence where he trained under Giulio Parigi (1571–1635) and his earliest works are a series of landscape etchings dated 1603. He was influenced by the work of the Antwerp-born painter and printmaker Paul Bril (1554–1626), whose *vedute* were collected by Cardinal Carlo de' Medici in Florence. His 1612–13 journey in the Low Countries is documented in the 105 sheets of the so-called Brussels Album.⁷ With his northern-inspired landscape drawings, the largest collection of which is held at the Uffizi, Cantagallina set the example for later draughtsmen including Ercole Bazzicaluva and Baccio del Bianco as well as Jacques Callot, whom he may have also trained.



Fig. 8



1 Inv. 1972.271 and 1975.131.15; J. Bean, *Seventeenth century Italian Drawings in the Metropolitan Museum of Art*, New York, 1979, cat. nos. 80–81, illustrated.
2 Inv. 21279; C. Mombeig Goguel, *Dessins Toscans: XVIIe–XVIIIe siècles*, Musée du Louvre, Paris, 2005, vol. 2, cat. no. 125, illustrated.
3 L. M. Giles, L. Markey and C. Van Cleave, *Italian Master Drawings from the Princeton University Art Museum*, New Haven and London, 2014, pp. 136–37.
4 London, Hodgson's, 26 November 1954, lot 596 (“Original Sepia and Wash Drawings of Scenery, Antiquities, Buildings etc. of Tuscany by Jacopo Ligozzi, Remigio Cantagallina and others”).
5 J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris,

1983, vols. 1 and 2, cat. no. 63, pl. 78 (see also cat. nos. 62, 64, pls. 77, 79).
6 F. Baldinucci, *Notizie dei professori del disegno...*, 4, ed. F. Ranalli, Florence 1845–47 (1a ed. 1681–1728; reprinted, ed. P. Barocchi, Florence 1974–75), p. 142.
7 Cabinet des Dessins du Musée des Beaux-Arts de Belgique, inv. 2994; see H. Fierens-Gevaert, “Voyage inédit d’un artiste florentin du XVIIe siècle au beau pays de Flandre et de Wallonie,” in *Le Flambeau*, 6/2–3, 1923, pp. 201–19, 326–42; R. van Schoute, review of R. De Lathuy, *Le voyage de Remigio Cantagallina dans le Pays-Bas méridionaux et la Principauté de Liège (1612–1613) à travers l’album des dessins conservé aux Musées Royaux des Beaux-Arts de Belgique*, in *Revue des archéologues et historiens d’art de Louvain*, 21, 1988, pp. 231–32.

JACOB JORDAENS
Antwerp 1593–1678 Antwerp

7. *A Study of Cattle Facing Left, One Standing, the Other Recumbent*

Inscribed on the left with color notes, *groúich/brúyn Ru...ut (?)*
Red, black, and white chalk on oatmeal paper
9 $\frac{7}{8}$ x 15 $\frac{1}{4}$ inches
245 x 385

Provenance
Private collection, The Netherlands

Drawn circa 1625–30

R. A. d'Hulst observed that "in the whole of the Antwerp school of the seventeenth century there is no artist who shows such a predilection for cattle as Jordaens."¹ Indeed, all manner of animals appear throughout Jordaens paintings: cattle, horses, dogs, sheep, cats, birds, goats and chickens. But he had a particular affection for the bovine. Perhaps the earliest of such subjects is the famous oil sketch from life of *Five Studies of Cows* in the Musée des Beaux-Arts, Lille, painted circa 1620–25 and copied by van Gogh, a motif he re-used as late as circa 1660 for the lower section of *Moses Striking Water from the Rock* in the Museumslandschaft Hessen Kassel. Oxen and cows appear repeatedly through his career in all possible sacred and profane subjects, including paintings such as the *Adoration of the Shepherds*, *Adam and Eve*, the *Adoration of the Kings*, the *Rape of Europa*, *Mercury and Argus*, and an *Allegory of Fruitfulness*.²

Jordaens accumulated a stock of studies of cattle and other animals drawn from life over the years to serve his needs, a very small number of which have survived. Our well-preserved drawing is one such study, noteworthy for its luminosity, and the imposing scale of the cattle on the page. A recumbent cow, similar to the cow in the foreground of our drawing, with with her head facing down and left rather than directly at the viewer, appears in the painting of *Mercury and Argus*, circa 1650, in the G. Dulière collection, Brussels.³ Our drawing may be compared with two further studies of the subject, *Two Standing Oxen, Facing left*, now in the Louvre,⁴ and another of a *Standing Ox, Facing left* in the Van Eeghen collection, Amsterdam.⁵ Additionally, a study of *Two Pigs* (Amsterdam Historisch Museum; fig. 9),⁶ executed in similar media to our drawing, shows a comparable fluidity of line and detailed attention to the animals' coats, observing carefully the light falling on them. Like our drawing, the study

of *Two Pigs* is inscribed with color notations, indicating that both drawings were made from life.

The Amsterdam drawing of *Two Pigs*, dated by d'Hulst to 1625–30, was used by Jordaens for his painting of *Odysseus Threatening Circe*, formerly in the collection of Edith K. Palitz, New York. Our drawing, nearly identical in handling and style, may be dated similarly.

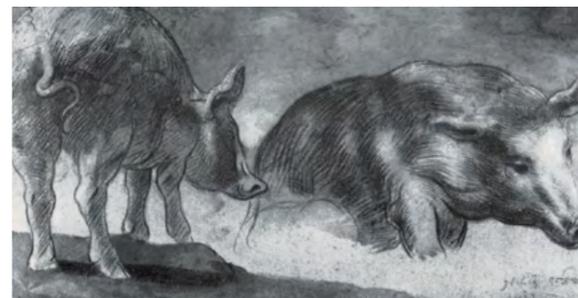


Fig. 9

1 R.-A. d'Hulst, *Jordaens Drawings*, 4 vols., Brussels, 1974, vol. I, p. 215, under cat. no. A121.

2 *Ibid.*

3 Oil on canvas, 114 x 195 cm; see R.-A. d'Hulst, *Jacob Jordaens*, London, 1982, p. 226, fig. 195.

4 Inv. 20.025, watercolor and gouache, 349 x 426 mm; d'Hulst, *op. cit.*, 1974,

vol. I, p. 215, cat. no. A121, vol. III, fig. 132.

5 Black chalk, watercolor and gouache, 285 x 295 mm; *ibid.*, vol. I, p. 216, cat. no. A122, vol. III, fig. 133.

6 Black and red chalk with traces of gouache and watercolor, 208 x 390 mm; *ibid.*, vol. I, p. 205, vol. III, fig. 119.

GIOVANNI BILIVERT
Florence 1576–1644 Florence

8. *The Bath of Bathsheba (recto)*
Saint Bruno (verso)

Inscribed in pen and black ink along the bottom margin, *Il Palma Vecchio*; numbered in pen and brown ink, *verso*, g. 40 / n. 35; also inscribed by a later hand in pencil, *verso*, *Veneziano contemporaneo di Tiziano*

Black chalk, pen and brown ink, red chalk and red wash, squared for transfer in pen and brown ink, the grid units numbered 1 to 10 vertically and 1 to 11 horizontally (*recto*); red chalk, red wash, over black chalk, squared for transfer in red chalk (*verso*)

9 $\frac{7}{8}$ x 11 $\frac{1}{8}$ inches
232 x 301 mm

Provenance

Sale: London, Christie's, 27 June 1967, lot 17 (as Coypel), bt. Mason Philip Pouncey, London, by descent to Françoise and Marco Chiarini (1933–2015), Florence

Exhibitions

Edinburgh, The Merchants' Hall, *Italian 17th Century Drawings from British Private Collections*, 1972, cat. no. 10, illustrated (catalogue by K. Andrews)

Literature

R. Contini, *Bilivert, Saggio di ricostruzione*, Florence, 1985, pp. 48, 118, cat. nos. 68, 71a, both illustrated

Born in Florence to a painter of Dutch origin, Jacob Janszoon Bijlevelt, also known as Giacomo Giovanni Biliverti,

Giovanni Bilivert was one of the most idiosyncratic painters and draughtsmen of the Florentine Seicento. This double-sided drawing is for two paintings dating from the mid-1630s. The *recto* contains studies for the central part of the *Bath of Bathsheba*, recorded in 1677 by Giovanni Cinelli as in the collection of Marchese Ferdinando Capponi and more recently part of the Venerosi Pesciolini collection in Florence (fig. 10). Mina Gregori's dating of the painting to circa 1635 has generally been accepted.¹ The drawing shows Bathsheba in her bath with two female attendants and an extensive palace architecture in the background. The painting features additional attendant figures to the left and right of the main scene.² The probably eighteenth-century attribution of the sheet to the Venetian painter Palma il Vecchio is quite understandable given that painter's predilection for female nudes and related subjects, but, more generally, reflects the strong influence that Venetian painters, particularly Titian and Veronese, exerted over Florentine early baroque painters such as Lodovico Cigoli (1559–1613), Bilivert's master during the first decade of the seventeenth century.

In addition to pen and ink, which he always applied fluidly though generally in a more eccentric manner than Cigoli, Bilivert made extensive use of red chalk, which he often combined with brown pen lines accentuating the contours and with ample red wash. The present sheet is a particularly fine



verso



Fig. 10

¹ M. Gregori, *70 pitture e sculture del '600 e '700 fiorentino*, exhibition catalogue, Florence, Palazzo Strozzi, 1965, p. 48.

² A slightly smaller version of the painting (117 x 145 cm), with some differences in the background, was offered for sale at London, Sotheby's, 11

July 2002, lot 197, illustrated. An upright painting, focusing solely on the figure of Bathsheba and the attendant standing behind her, is in the collection of the Cassa di Risparmio, S. Miniato (Pisa); Contini, *op. cit.*, p. 136, cat. no. 84, fig. 98d.

example of this type. Black and red chalk, or a combination of both, with added highlights in white, was his preferred technique for individual figure studies.

Bilivert habitually made auxiliary studies in the margins of the sheet of paper, a technique he also adopted from Cigoli. In our sheet, on the left margin, there are two sketches for the figure of Bathsheba. The first, on the lower left, shows her washing her left lower leg as in the central scene. To her right is an additional slight study of her left arm and hand. The sketch of a female head with a hair bun and ribbon appears to be an idea for an attendant figure not used in the main scene or the painting. Above is another sketch of Bathsheba, in profile with her left leg more stretched out. On the lower left of the bottom margin is a tiny sketch for the servant standing behind Bathsheba in the center. The upper right margin contains a slight sketch in black chalk of a male figure, his head turned right, looking at the main scene, and, to the right, part of another figure. Since there are no male figures in Bilivert's painting, one wonders if the artist perhaps entertained the idea of including in his composition the figure of King David, who frequently features in paintings of Bathsheba, watching her from the distance. Finally, in the upper left corner is a small red chalk sketch of the figure of Christ, or possibly a saint, with a halo, seated and leaning his head against his left arm. This sketch almost certainly relates to a different, as yet unidentified, composition.

The central part of the composition features a tight transfer grid in pen and brown ink, including numbering, as can be seen in other finished drawings by Bilivert.³ Several figure studies, but no other composition drawings, for this painting are known. The Uffizi preserves a chalk study for the assistant standing behind our protagonist and another for the figure standing to the right of the servant pouring water into the tub.⁴ Roberto Contini further identified a drawing at Princeton, where it is attributed to Passignano, as a drawing by Bilivert containing various sketches most likely related to the figure of Bathsheba.⁵

The *verso* contains a finished sketch, in red chalk and wash and squared for transfer, for a painting of *Saint Bruno* in the Certosa di Galluzzo outside Florence (Fig. 11). It depicts the founder of the Carthusian order, Saint Bruno of Cologne, at his desk holding a Crucifix in his left hand and pointing with his right at the skull as a *memento mori*. It corresponds quite closely with the picture, except for the position of the book and inkwell. The painting is generally dated to *circa* 1636.

Among his many discoveries, including this drawing, Philip Pouncey attributed another sheet to Bilivert, then attributed to Passignano in the Uffizi and later identified by Christel Thiem as a study for the altarpiece of *Daniel in the Lions' Den* of 1626 in the Duomo at Pisa.⁶



Fig. 11

³ For similarly squared sheets, some with numbers, see Contini, *op. cit.*, figs. 42, 54, 66, 78, 105a, or 109b.

⁴ Inv. 9062 F and 9659 F; Contini, *op. cit.*, pp. 118–19, figs. 70a and 70b.

⁵ Inv. 1952–190; *ibid.*, p. 119.

⁶ M. Chiarini, G. Dillon and A. Petrioli Tofani, *Philip Pouncey per gli Uffizi. Disegni italiani di tre secoli*, exhibition catalogue, Florence, Uffizi, 1993, cat. no. 29, illustrated.



GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–Bologna 1666

9. *A Half-length Female Nude looking to the Right, Resting her Right Arm on a Cushion*

Red chalk
9¾ x 8⅞ inches
247 x 220 mm

Provenance
Private collection, Florence

This finished study is for the figure of Potiphar's wife who reclines on her bed in Guercino's *Joseph and Potiphar's Wife*, in the National Gallery of Art, Washington, painted in 1649 (fig. 12).¹ The correspondence in pose and lighting is apparent, though there are minor differences in detail, such as the curl of hair that falls wantonly in front of her face, omitted in the painting, and the slight variation in the position of the fingers and thumb of her right hand grasping the end of Joseph's cloak. The picture is paired with an *Amnon and Tamar*, in the same collection, which Guercino carried out in the same year.² This fine drawing is the only known drawing for the Washington *Joseph and Potiphar's Wife*; a full compositional drawing, also in red chalk, for its pendant, *Amnon and Tamar*, was acquired by the National Gallery in 1989.³ Both

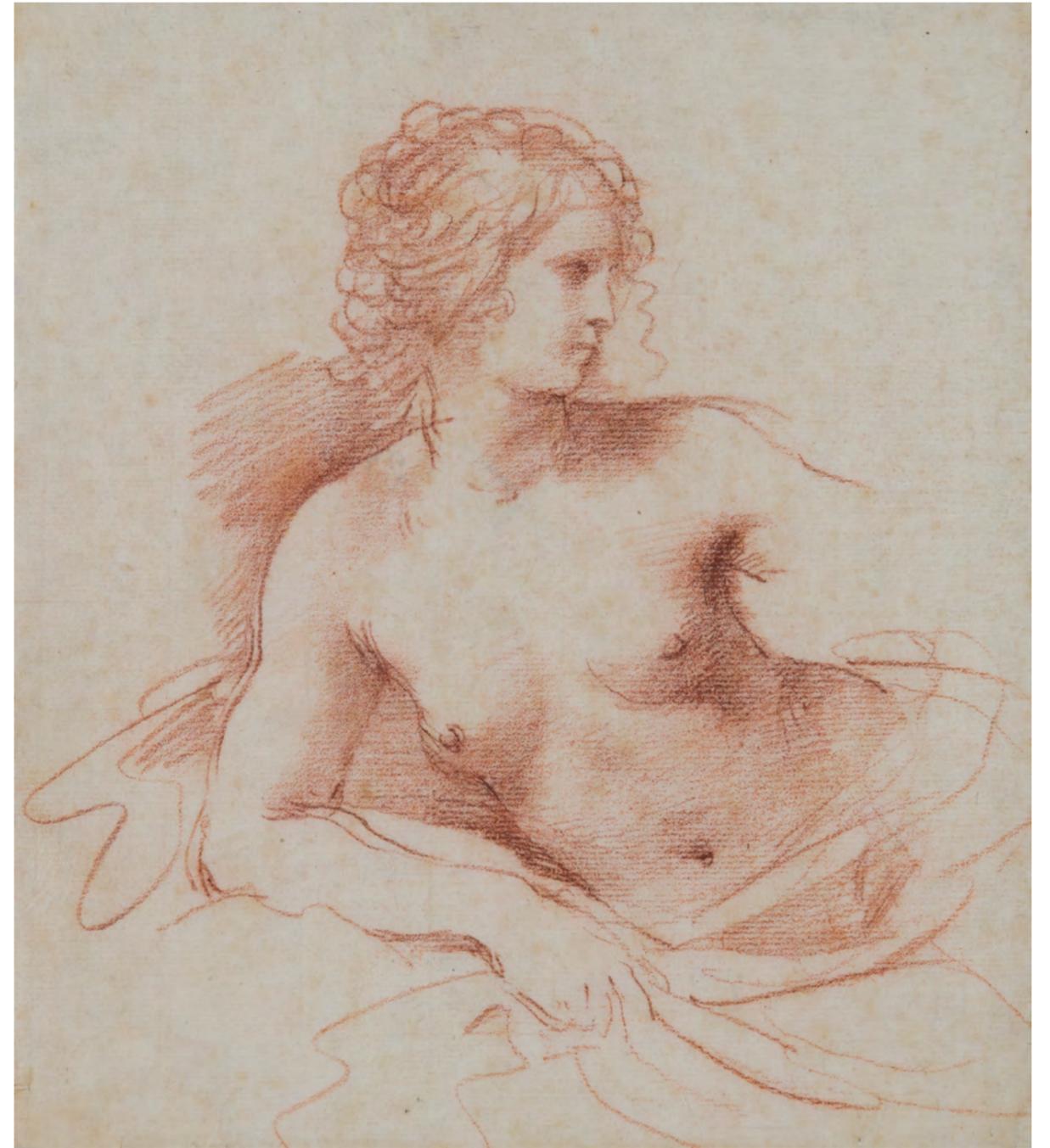
paintings were commissioned by Aurelio Zanelletti, a gentleman merchant of Reggio Emilia and friend of the artist.⁴

The Old Testament story of Joseph withstanding the seductions of Potiphar's wife and suffering terrible consequences for his virtuousness was a warning of the dangers that could result from breaking accepted standards of sexual behavior. The less common story, also from the Old Testament, of Amnon expelling Tamar sounds a similar alert, but warns of the evils that befall a woman when a man flouts the same moral codes. After tricking his half-sister Tamar into bed with him and then raping her, Amnon cruelly turned away. In revenge for this crime, Tamar's brother, Absalom, later assassinated him. These pairings of paintings of these subjects had a special and moral significance to the patron and occur only twice in Guercino's oeuvre, in 1631 and 1649.

Guercino's first painting of *Joseph and Potiphar's Wife* was commissioned in 1631 on behalf of Francesco I d'Este, Duke of Modena, and is now in the Zanasi Foundation, Modena, though the attribution has prompted some discussion.⁵ The arabesque pattern made by the struggling figures at the bedside anticipates their treatment in the Washington picture



Fig. 12



¹ Inv. no. 1986.17.2, oil on canvas, 123.2 x 158 cm; L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 332, no. 261, illustrated.

² Inv. no. 1986.17.1, oil on canvas, 123 x 158.5 cm; *ibid.*, p. 333, no. 262, illustrated.

³ Inv. no. 1989.14.1, red chalk, 190 x 262 mm; D. Stone, *Guercino, Master Draftsman*, exhibition catalogue, Cambridge, Harvard Art Museums, Ottawa, National Gallery of Canada and Cleveland, Cleveland Museum of Art, 1991, p. 222, checklist no. 166, p. 237, pl. I.

⁴ B. Ghelfi (ed.), *Il libro dei Conti del Guercino, 1629–1666*, Venice, 1997, pp. 142–43, nos. 403 and 408. On 10 March Zanelletti paid 6 doubloons (22 scudi) as a deposit for “un quadro con due mezze figure” as a down payment for the pair. On 25 August he paid the balance of 600 lire (150 scudi) for “il quadro della fuga di Giuseppe e [sic] tamar.”

⁵ F. Gasparrini and N. Turner, *Guercino, Giuseppe e la moglie di Putifarre: Il capolavoro ritrovato di Guercino per Francesco I d'Este*, exhibition catalogue, Modena, Accademia Militare, Palazzo Ducale, 2013, *passim*.

of almost twenty years later. As soon as the Duke took delivery of the Zanasi Foundation *Joseph and Potiphar's Wife*, he ordered a replica, slightly curtailed at the sides, to be made by the artist's studio, now untraced, which was then paired with an *Amnon and Tamar*, now in the Galleria Estense, Modena, similarly attributed to Guercino or a member of his school.⁶

Francesco I d'Este's first two marriages are the link between Guercino's two pairs of paintings of *Joseph and Potiphar's Wife* and *Amnon and Tamar*. His first marriage was in 1631, to Maria Caterina Farnese, who died in 1646, after giving birth to nine children. His second was in 1648, to her younger sister, Vittoria Farnese, who died in childbirth the following year.⁷ Both Maria Caterina and Vittoria were daughters of Ranuccio I Farnese. Francesco was keen to maintain the succession of the d'Este family, as well as strengthening the political alliance with a neighbouring state. The pictures were intended as marriage gifts, further cementing the vows between one partner and the other. Disguised erotic imagery in the drapery seems to suggest that they also served as auguries of fertility. The younger sister would have expected to be honored by a marriage gift in the same manner as her older sibling had been.

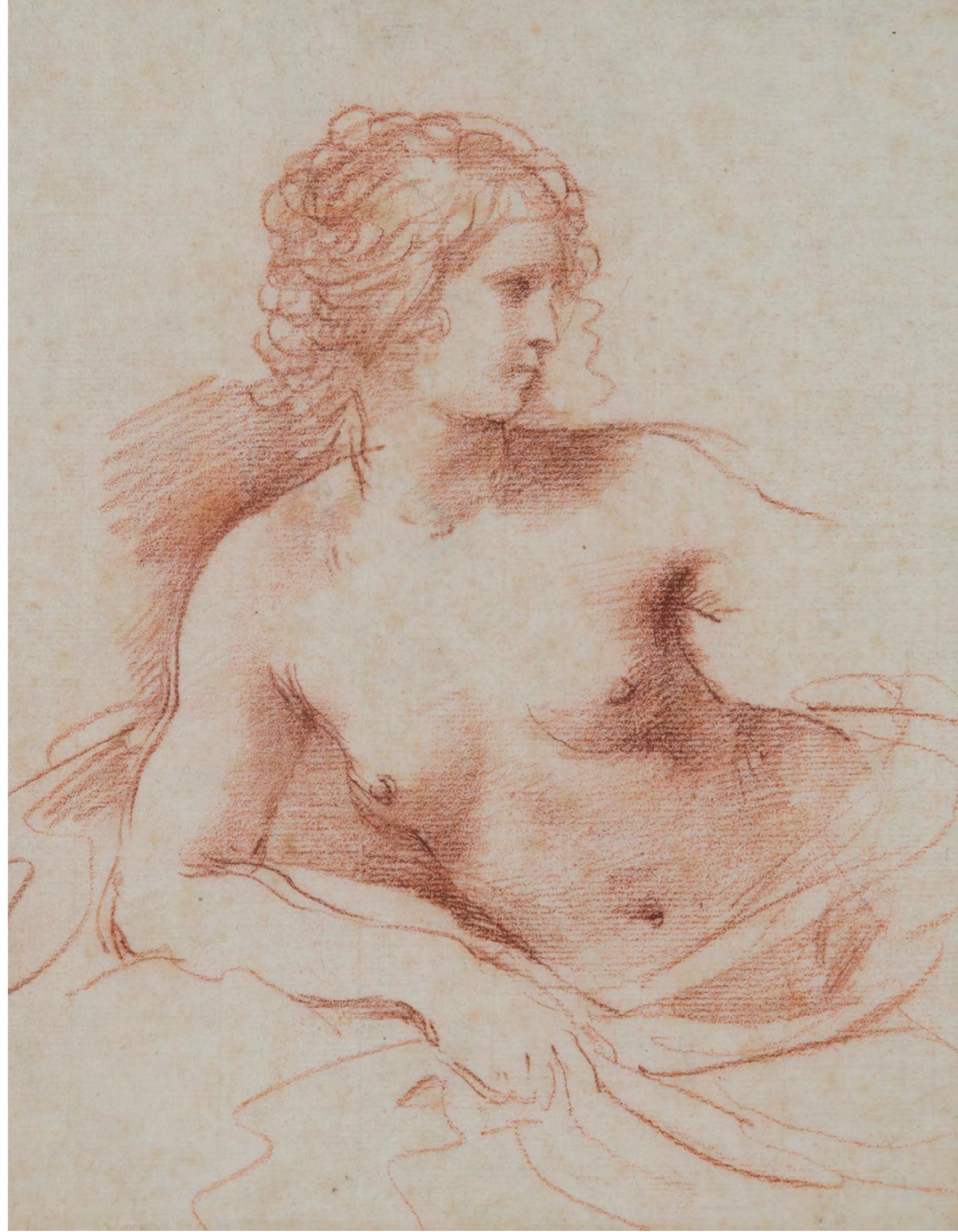
Sadly, Vittoria Farnese died in childbirth shortly before final payment was due. Francesco, who was Duke of Reggio Emilia as well as of Modena, was skilful at persuading courtiers to front expenditure on paintings that he hoped would eventually come his way as a gift in return for favors promised or previously granted. Sometimes he simply hijacked a painting destined for another client, who had to make do with a trial version of the picture he had lost.⁸ With the death of his new wife, it seems understandable that Francesco might not have wanted to receive the two pictures whose purpose had been overtaken by events. Though they remained in Zanelletti's possession, where they were surely much admired, they no longer had the personal relevance that they would have had for their intended recipient.

NICHOLAS TURNER

⁶ The picture in the Galleria Estense, Modena, wrongly identified as a *Joseph and Potiphar's Wife*, in spite of the absence of the struggle for Joseph's cloak, is illustrated correctly as *Amnon and Tamar* in D. Stone, *Guercino: catalogo complete dei dipinti*, Florence, 1991, p. 136, no. 112, repr., as well as in Gasparrini and Turner, *op. cit.*, p. 39. The Galleria Estense *Amnon and Tamar*, which could well be by Matteo Loves working from drawings by Guercino, is often dated in the late 1620s, but is better placed in the first year or two of the 1630s, when Loves was in Modena, employed by Francesco I to make copies after paintings by Guercino.

⁷ Vittoria Farnese d'Este died in childbirth on 10 August 1649, aged 31. Her daughter Vittoria d'Este (1649–1656) was her only progeny.

⁸ A good example of the Duke's sometimes high-handed commandeering of pictures previously commissioned from Guercino by other patrons is the *Christ Expelling the Moneychangers*, painted in 1634, which came to light with Coll & Cortés, Madrid, in 2013. The sequence of events is not entirely clear, but it seems that Cardinal Pallotta had ordered it, but found it prudent to surrender it to the duke; C. C. Malvasia, *Felsina Pittrice*, 1678, vol. II, p. 369; 1841, vol. II, p. 31.



CLAUDE GELLÉE, called CLAUDE LORRAIN

Chamagne (Lorraine) 1600–1682 Rome

10. *Pastoral Landscape with a Figure by a Lake*

Inscribed in chalk on the verso, *Designe facto per il^m Principe Don Gaspare*

Black chalk, pen and brown ink, brush with brown, grey and grey-brown washes, within the artist's framing lines

7½ x 10½ inches

191 x 270 mm

Provenance

Studio of the artist, Rome

Queen Christina of Sweden (1626–1689) (?), Rome, by whom bequeathed to

Decio Cardinal Azzolini (1623–1689), Rome, from whose heirs acquired by

Prince Livio Odescalchi, Duke of Bracciano (1652–1713), Rome, thence by descent until 1960 when acquired by

Georges Wildenstein, Paris, by whom sold to

Norton Simon, Pasadena, 1962

Artemis, London, by whom sold in 1989 to a

Private collection, Washington, D.C.

Thence by descent

Literature

M. Roethlisberger, *Claude Lorraine: The Wildenstein Album*, Paris, 1962, p. 21, cat. no. 26, plate 26

M. Roethlisberger, *Claude Lorraine: The Drawings*, Berkeley, 1968, vol. I, p. 405, cat. no. 1102, vol. II, plate 1102

M. Roethlisberger, *The Claude Lorraine Album in the Norton Simon Inc Museum of Art*, Los Angeles County Museum of Art, 1971, cat. no. 59.

Drawn circa 1675

This beautiful drawing is one of sixty sheets from the album of drawings commonly called the 'Wildenstein Album,' which, after remaining in the collection of the Odescalchi family in Rome from the late seventeenth century, was sold to Georges Wildenstein only in 1960. The album, originally possessing eighty-one drawings, seems to have been assembled either by Claude himself or his heirs. The drawings included in the album demonstrate a calculated effort to show the full range of the artist's corpus and include sheets spanning his entire career, in a variety of media and types of drawing, including nature studies, compositional drawings, and figure studies. By family tradition, the album was said to have been owned initially by Queen Christina of Sweden who was resident in Rome from 1655 until 1689.¹ She bequeathed her estate to Cardinal Azzolini, who only lived two months after her death, and from whose heirs the Odescalchi presum-

ably acquired it. It is recorded with certainty in the inventory of Prince Livio Odescalchi, nephew of Pope Innocent XI (reigned, 1676–1689), made in 1713. The album remained intact until 1957 when the London dealer Hans Calmann acquired eight drawings; subsequently, thirteen further sheets were removed before the album with the remaining sixty sheets was sold to Wildenstein in 1960. This "most comprehensive anthology of Claude" in which all the drawings are of "outstanding quality, exceptionally fine and of unusual examples of their kind" is further remarkable due to the superb, perfect condition of the drawings; as Marcel Roethlisberger observed, "the fresh condition of the drawings, which have never been exposed to light, puts everything else in the shade with regard to preservation."²

Pastoral Landscape with a Figure by a Lake is one of the pure compositional drawings in the album. Delicately worked with black chalk and a variety of washes ranging from grey to brown, and with the foreground emphatically heightened with a reed pen and dark brown ink, the drawing dates to Claude's last years on account of its compositional details and its sensitive handling. A female figure rests in the foreground of the design, beneath a great stand of trees boldly worked, overlooking a lake in the middle distance; beyond this, on a hill seen between the trees, is a fortress dominated by a round tower. The contrast of the dark, vigorously drawn foreground and the wispy, diffuse atmosphere of the distance, and the shifting levels and massing on the left and right halves are similar to several compositions of the mid-1670s.



Fig. 13



¹ For a full discussion of the provenance of the album, see Roethlisberger, *op. cit.*, 1962, pp. 9–10.

² *Ibid.*, p. 5.

During the last years of his life Claude was frequently incapacitated by gout and he was able to produce a far smaller number of works. This may be the reason why the paintings and drawings of the period are particularly beautiful and appear to contain the distilled essence of his genius. This drawing, with the pensive figure of a woman silhouetted against the reflection of the pool with the sunbathed landscape beyond was never directly developed into a painting, but it contains the germ of a number of late works by Claude.

The faint inscription on the *verso* indicates that the drawing is connected with a commission from Prince Gasparo Altieri, for whom Claude painted *The Landing of Aeneas in Latium* (*Liber Veritatis* 185) in 1675 (fig. 13).³ The general layout of the drawing is similar to that of the painting, but in the latter it has been opened up at the right, where the boats are sailing up the river, and there are fewer trees at the left.

Further, Roethlisberger has observed that while the composition does not correspond exactly to a painting, it also relates, in reverse, to a series of preliminary studies for the *Pastoral Landscape* (*Liber Veritatis* 190),⁴ painted in 1677 for one of Claude's greatest patrons, Prince Lorenzo Onofrio Colonna (1637–1689), and now in the Kimbell Art Museum, Fort Worth (fig. 14). Roethlisberger identifies four preparatory drawings for this composition: the first, an initial idea, is a drawing of 1673 now in the Musée Lorrain, Nancy;⁵ next, our drawing, whose exact position in the sequence of the composition is difficult to determine;⁶ followed by a study in the British Museum (fig. 15);⁷ and lastly, the most finished of the compositions and the one closest to the final painting, a sheet now in the Louvre.⁸



Fig. 14



Fig. 15

³ Roethlisberger, *Claude Lorraine: The Paintings*, 2 vols., New Haven, 1961, vol. I, p. 436, LV 185, vol. II, fig. 301.

⁴ *Ibid.*, vol. I, p. 445, LV190, vol. II, fig. 311.

⁵ Roethlisberger, *op. cit.*, 1968, vol. I, p. 390, cat. no. 1060, and p. 405, under

cat. no. 1102-05, vol. II, pl. 1060.

⁶ *Ibid.*, vol. I, p. 405, cat. no. 1102, vol. II, pl. 1102.

⁷ *Ibid.*, vol. I, p. 406, cat. no. 1103, vol. II, pl. 1103.

⁸ *Ibid.*, vol. I, p. 406, cat. no. 1104, vol. II, pl. 1104.



GIUSEPPI PASSERI

Rome 1654–1714 Rome

II. *Assumption of the Virgin*

Pen and brown ink, red wash, and white chalk
11¹/₆ x 8⁷/₈ inches
300 x 225 mm

Drawn circa 1686

Giuseppe Passeri was first occupied with the subject of the *Assumption* in the mid-1680s. He produced two paintings and, later, one engraving on the theme, for which a good number of preparatory drawings survive, including a group of eight studies, mostly in red chalk, in Düsseldorf,¹ one fully-worked *modello* at Windsor,² two others in the British Museum³ and at Berlin,⁴ and the unpublished sheet presented here.

The first version was a fresco (fig. 16), painted on the wall of the nave in 1686 for the church of Santa Maria in Aracoeli, Rome, together with its pendant, the *Death of the Virgin*.⁵ Square in format, the composition shows the Virgin almost full face, ascending to heaven supported and surrounded by a large number of angels; the *modello* in Windsor (fig. 17) is preparatory for the Aracoeli fresco. A second version of the subject was painted a few years later on an upright, rectangular canvas, showing the Virgin slightly turned to the right, surrounded and supported by a smaller number of angels;⁶ two drawings in Düsseldorf⁷ are related to this later version. The print, for which there are the already cited two preparatory drawings in the British Museum and the Kupferstichkabinett, Berlin, engraved in the same direction as the drawings by Arnold van Westerhout (1651–1725), was made for



Fig. 16

1 D. Graf, *Die Handzeichnungen des Giuseppe Passeri, Kunstmuseum Düsseldorf*, 2 vols., Düsseldorf, 1995, vol. I, pp. 46–47, cat. nos. 27–34, vol. II, pp. 20–24, plates 308–15.

2 Inventory 0263; Graf, *op. cit.*, vol. I, p. 354, fig. 124.

3 Inv. 1952-1-21-20; N. Turner with R. Eitel-Porter, *Roman Baroque Drawings, c. 1620–c.1700, Italian Drawings in the Department of Prints and Drawings in the British Museum*, 2 vols., London, 1999, vol. I, pp. 170–71,

most elaborate of all the compositions relating to these projects and, uniquely, shows the Virgin levitating with the support of several angels while the Apostles are gathered around the tomb beneath as witnesses, recalling Annibale's general design for his altarpiece in the Cerasi chapel in S. Maria del Popolo, painted in 1600. The Virgin is shown, in full face, with her arms spread wide to her sides in an attitude almost exactly like the Aracoeli fresco design. The present drawing was possibly a highly finished study for the Aracoeli commission, made early in the development of the composition.

Giuseppe Passeri was the nephew of the biographer and painter Giovanni Battista Passeri (c. 1610–1679). After studying first with his uncle, he entered the workshop of Carlo Maratti (1625–1713), becoming one of the master's favorite pupils. Passeri was a member of the Accademia di S. Luca (from 1693) and of the Congregazione dei Virtuosi (from 1701). In addition to numerous altarpieces, palace and church fresco decorations, easel paintings, and some portraits, Passeri was an outstanding and prolific draughtsman with a distinctive drawing style. His energetic pen studies, made with black and dark brown inks, heightened with chalk or gouache, are often drawn over rich reddish or pink washes, giving the sheets a seductive coloring. The largest collection of his graphic work was acquired after his death in 1788 by the Kunstakademie in Düsseldorf as part of the collection of the painter Lambert Krahe (1712–1790) and was transferred in 1932 to the Kunstmuseum, Düsseldorf, on loan.



Fig. 17

cat. no. 252, vol. II, pl. 252.

4 Inv. Kdz 2805; Graf, *op. cit.*, vol. I, p. 332, fig. 55.

5 *Ibid.*, vol. I, p. 354, figs. 125 and 123, respectively.

6 Rimini, Pinacoteca Comunale; *ibid.*, vol. I, p. 355, fig. 126.

7 *Ibid.*, vol. I, p. 46, cat. nos. 33–34, vol. II, p. 24, plates 314–15.

8 Inv. no. FP 6008 D; *ibid.*, vol. I, p. 333, fig. 59.



MARCO RICCI
Belluno 1676–1730 Venice

12. *A Landscape with Two Monks and an Anchorite*

Gouache on kidskin
11⁷/₁₆ x 17¹/₄ inches
290 x 439 mm

Provenance
Private collection, Switzerland
Private collection, Germany

Exhibitions
M. Natale and G. Germann (eds.), *Venezianische Kunst in der Schweiz und in Liechtenstein*, Pfäffikon, Seedamm-Kulturzentrum, and Geneva, Musée d'art et d'histoire, 1978, p. 173, cat. no. 151, illustrated

Literature
A. Scarpa Sonino, *Marco Ricci*, Milan, 1991, p. 154, cat. no. 72, fig. 238

Though Marco Ricci produced a substantial body of fairly large-scale paintings, often in collaboration with his uncle, Sebastiano Ricci (1659–1734), his most original achievement were no doubt his small-scale landscapes, with or without a narrative scene, painted in gouache, or tempera, on kidskin. This was already recognized by his contemporaries such as George Vertue (1684–1756), the engraver, antiquarian, and keeper of notebooks on art in Britain of the early eighteenth century. Thus in his *Anecdotes of Painting in England*, first published by Horace Walpole in 1758, he began his brief chapter on Marco Ricci with the following laconic observation: “Marco Ricci—who painted ruins in oil, and better in water-colours [*i.e.*, gouaches]; and land-storms.”¹

Though Ricci had experimented with gouache earlier in his career, it was during his last fifteen years that he produced the bulk of his works in this technique. While he had made some gouaches during his second stay in England in 1712–15, it was only after his return to Venice that he perfected this technique and made it fully his own. Unlike oil, gouache enabled him to achieve particularly brilliant and sharp color effects, with strong contrasts of light and shadow, something that Pierre-Jean Mariette (1694–1774), upon seeing some of his gouaches, considered almost too much.² An instant



Fig. 18

1 G. Vertue, *Anecdotes of Painting in England* (ed. H. Walpole), third edition, London, 1782, vol. III, p. 268.

2 Scarpa Sonino, *op. cit.*, p. 31.

3 *Ibid.*

4 *Ibid.*, p. 36.

success, Ricci's gouaches were highly sought after by the leading collectors of his time. The great Canaletto patron and collector, Consul Joseph Smith (1682–1770), for instance, sent thirty-three such gouaches to George III in England (now in the Royal collection at Windsor Castle), while keeping some for himself, later sold by his widow. Anton Maria Zanetti (1680–1757), the Venetian artist, collector, and friend of Marco Ricci, according to a 1726 letter to another collector, Francesco Maria Niccolò Gaburri (1676–1742), owned twenty-four of Ricci's *quadretti* (little pictures),³ some of which descended through his family until the nineteenth century. The popularity of these gouaches was further increased by the fact that Ricci himself reproduced some of them in etchings, a technique he had only taken up during the last decade of his life and then worked in it almost “daily” (as Zanetti wrote to Gaburri in 1728).⁴ In 1743 the printmaker Davide Fossati (1676–1730) made etchings of twenty-four of Ricci's gouaches, all of which from the collections of Smith and Zanetti, thus further disseminating the artist's highly original compositions throughout Europe.

Generally using a standard size of *circa* 300 x 440 mm, Ricci's gouaches often show expansive, hilly or mountainous, landscapes (less frequent are courtyards of farm buildings), arranged in receding planes, with large, dramatically rising, trees in the foreground. The narratives, if any, usually take place in the foreground, and comprise, to name but a few, scenes of travellers, bandits, harvesters, processions, shepherds, washerwomen, or, as in our gouache, monks and anchorites. This latter subject, usually three or four men engaged in various kinds of religious exercise in a landscape, greatly fascinated Ricci. During his much earlier stay at Florence in 1704–07, also with his uncle Sebastiano, he had already depicted it in some paintings, and he had even collaborated on paintings of monks and hermits with Alessandro Magnasco (1667–1749) who exerted a strong influence over Marco's paintings of this type.⁵

As Anna Scarpa Sonino has noted, our work is particularly close in type and character to two gouaches of hermits in a landscape, both formerly in Consul Smith's collection and now at Windsor Castle.⁶ One may add another comparable gouache, of a *Mountainous Landscape with Hermits*, formerly with Colnaghi and now in the Metropolitan Museum of Art, New York (fig. 18).⁷

5 *Ibid.*, p. 117, cat. no. 14, illustrated.

6 *Ibid.*, pp. 160, 163, cat. nos. T 102, T 116, figs. 236 and 240, respectively.

7 Inv. 1975.131.46, gouache on kidskin, 299 x 439 mm; *ibid.*, p. 151, cat. no. T 53, fig. 237.



FRANCESCO MONTI
Bologna 1685–1768 Brescia

13. *A Man Kneeling against a Tree Trunk, His Arms Covering His Head*

Black and white chalk, on dark-grey prepared paper
14 x 9⁷/₈ inches
355 x 250 mm

Provenance
Private collection

14. *A Sleeping Man, Seen from Above*

Black and white chalk, on dark-grey prepared paper
11 x 10³/₄ inches
280 x 425 mm

Provenance
Private collection

15. *A Kneeling Man, Looking Down: Study for Narcissus*

Black and white chalk, on dark-grey prepared paper
15¹/₂ x 11 inches
395 x 280 mm

Provenance
Private collection

This and the following two academies by Francesco Monti stand firmly in the Bolognese academic tradition to study the human figure in all its poses from the living model. First established by the Carracci Academy at the end of the sixteenth century, this method was still the predominant model widely taught throughout Europe in the eighteenth century. Apart from presenting highly unusual poses, the drawings reveal

Monti's particular interest in the effects of light and shade on his model's torso. To enhance these effects he used white laid paper that was first carefully prepared on the *recto* with

broad brush strokes in dark-grey wash as a mid-tone color against which to set off the brilliant white chalk highlights and dark black chalk contours. Monti's approach is eminently painterly, and in some areas he stumped (using a piece of paper tightly rolled up and pointed at the end) and rubbed the chalk into the paper to enhance the three-dimensionality of the figure as well as to better isolate the subject against the background. Highly idiosyncratic but typical of the artist is his method of outlining the figure with white chalk, but then elaborating it only partly, leaving the underdrawing visible. This underdrawing betrays numerous pentimenti, revealing the artist's searching attempts at quickly defining the correct anatomy of the human body. Thus, in no. 13, Monti explored two different positions of the man's head, one below the other. The sharp contrast between the background and the white highlights is further enhanced in areas such as that above the backs of the figures where additional black chalk stumping creates another, darker foil to set off the brilliant white.

While the purpose of no. 14 remains unclear, the pose of the figure may suggest it is a study for a Narcissus, looking down at his mirror image. This is certainly the subject matter of no. 15, where the mirror image of the kneeling man's right foot is clearly discernible. No painting of the subject, however, has yet been identified.



Fig. 19



No. 14 presents an unusual academy of a sleeping man. Here, too, it remains unclear whether it was intended for a specific figure in a painting, such as a sleeping Endymion, though the pose would be uncommon for that subject. More likely, the drawing is an exercise in the study of the human body in a complex pose.

The highly painterly effect of these studies suggests they were made relatively early in Monti's career when he was strongly influenced by Venetian art. Several comparable academies survive in the Accademia Carrara, Bergamo, which preserves the largest holding of drawings by the artist, the Uffizi, and in various other public and private collections.¹ The rich use of white chalk can also be found in highly finished composition drawings by Monti in the Royal Library, Windsor.² As a pupil of Sigismondo Caula (1637–1724) of Modena, who trained in Venice, and later of Giovan Gioseffo dal Sole (1654–1719) of Bologna, Monti was strongly influenced by Venetian art—indeed he worked there in the 1720s—so much so that Ugo Ruggeri, author of the seminal monograph on the artist, once described him as a “falso veneziano” (“a faux Venetian”).³

Francesco Monti began his artistic training with the Venetian trained painter Sigismondo Caula in Modena before moving to the Bolognese studio of Giovan Gioseffo Dal Sole, which he joined in 1703. The Venetian traits in Caula's art would remain a component of Monti's production throughout his long and prolific career. His first documented work,



Fig. 20

1 U. Ruggeri, *Francesco Monti bolognese (1685–1768). Studio dell'opera pittorica e grafica*, Bergamo, 1968, no. 357–58, 365–66, 372–74, 406, pls. 285–86, 291–95, 304. Three academies by Monti are in a private collection, England (figs. 19, 20), all executed in the same technique as the present sheets and measuring 433 x 292 mm, 430 x 288 mm and 435 x 295 mm, respectively; two other drawings, identified and catalogued by Donatella Biagi Maino and evidently from the same group, are in another private

collection (fig. 21).

2 *Ibid.*, cat. nos. 124–28, pls. 108–112; and *idem*, “Francesco Monti bolognese a Brescia,” in *Critica d'arte*, 16, 1969, no. 108, pp. 50–51, fig. 22.

3 U. Ruggeri, “Francesco Monti ‘falso veneziano,’” in *Nicola Grassi e il Rococò europeo* (proceedings of the conference, Comunità Montana della Carnia, 1982), Udine, 1984, pp. 239–53.



the *Pentecoste* for the church of S. Spirito in Reggio Emilia (now in S. Prospero) dated 1713, already shows Monti's aspiration to autonomous expressive modes. The 1720s were marked by important history painting commissions and in 1725 he was elected to a term as *principe* of the Accademia Clementina.⁴

By the mid-1720s Monti moved to Venice, where he contributed five canvases to a series of large allegorical paintings of imaginary tombs commemorating prominent British noblemen. Commissioned by the Irish entrepreneur Owen McSwiny in the late 1720s and 1730s, the project also involved Donato Creti, Sebastiano and Marco Ricci, Giambattista Pittoni and Piazzetta among others.⁵ In the early 1730s he received several commissions for churches in and around Bologna, including the *Immaculate Conception with SS. Filippo Neri and Barbara* for the Oratorio dei Filippini, Bologna (now in the Pinacoteca Nazionale). The 1736 fresco decorations for Palazzo Martinengo, now lost, and those for the church of S. Maria della Pace secured Monti's success in Brescia. Having settled there, he would spend the latter part of his career working on large-scale fresco commissions in Lombardy—primarily Brescia, Cremona and Bergamo—often in collaboration with the *quadraturista* Giovanni Zanardi (1700–1769). Monti is best known today as a highly accomplished draughtsman. His numerous black chalk figure studies and red chalk compositional drawings combine a strong emphasis on the assiduous observation of the human form, typical of the Bolognese academic tradition, with a distinctive lightness of touch, producing a rare “combination of elegance and spontaneity.”⁶



Fig. 21

⁴ G. Zanotti, *Storia dell'Accademia Clementina*, Bologna, 1739, I, pp. 67–68, 71.
⁵ F. Haskell, *Mecenati e pittori*, Florence 1963, pp. 439–40.

⁶ M. Cazort and C. Johnston, *Bolognese Drawings in North American Collections 1500–1800*, exhibition catalogue, Ottawa, National Gallery of Canada, 1982, p. 134.



GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

16. *A Family of Satyrs*

Pen and brown ink, two shades of brown wash over traces of black chalk

15½ x 10⅞ inches

385 x 258 mm

This magnificent sheet appears to be Tiepolo's most complete drawing of a *Satyr Family*, a theme best known from his famous series of twenty-four etchings called *Scherzi di Fantasia*, which includes two prints of the subject (pl. 10 [fig. 22], and pl. 11). In Tiepolo's imagery, however, the mythical figures of lustful woodland gods with goat's ears, tail, legs, and horns have been tamed and are presented in a calm and noble arrangement familiar from traditional representations of the Holy Family's *Rest on the Flight into Egypt*. Perhaps somewhat unexpectedly, our drawing features an additional satyr approaching from behind the one seated in the center. The long, thin and almost branchless, tree, diagonally bent across the sheet, is a compositional device frequently found in Tiepolo's compositions. It features prominently in plate 15 of the *Scherzi*, which depicts an Oriental with a woman and child, again strongly reminiscent of the subject of the *Rest on the Flight into Egypt*; in the *Satyr Family* of plate 10 of the *Scherzi*, cited above, or in large drawings of the *Holy Family* of which a large sheet in the Fogg Art Museum is a prime example (fig. 23).¹



Fig. 22

Fig. 23

- 1 Inv. 1965.418; see A. Mongan and P. J. Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, 1940, vol. 1, p. 173 cat. no. 347, vol. 2, fig. 172.
- 2 Paris, Galeries Georges Petit, 30 April 1920, lots 70–165, illustrated. G. Knox, "The Orloff Album of Tiepolo Drawings," in *The Burlington Magazine*, vol. 103, no. 699, June 1961, pp. 269–75.
- 3 Paris, Galeries Georges Petit, *op. cit.*, lots 79, 110–11.
- 4 The paintings are in the Norton Simon Museum at Pasadena and the Galleria d'Arte Antica in Rome; K. Christiansen, *The Tasso Cycle*, in *idem* (ed.), *Giambattista Tiepolo*, exhibition catalogue, Venice, Museo del Settecento Veneziano, and New York, Metropolitan Museum of Art, 1996–97, pp. 141–42, figs 17e–g.
- 5 L. Ragghianti Collobi, "Disegni del Tiepolo nel Museo Horne," in *Critica d'arte*, vol. 15, no. 99, 1968, pp. 50–56, 69, figs. 12–25, 49.
- 6 Inv. 37.165.33; J. Bean and W. M. Griswold, *18th Century Italian Draw-*

ings in *The Metropolitan Museum of Art*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1990, cat. no. 196, illustrated; inv. 37.165.47, 37.165.49 and 1975.1.443; B. Aikema, *Tiepolo and His Circle. Drawings in American Collections*, exhibition catalogue, Cambridge, Harvard University Art Museums, and New York, The Pierpont Morgan Library, cat. nos. 46–47, 55, illustrated.

Tiepolo worked on the *Scherzi di Fantasia* set from about 1743 to 1757, and our drawing would appear to date from that period, most probably the 1740s, arguably the most splendid decade in Tiepolo's career. The sheet is executed predominantly in a light brown wash, over a slight underdrawing in black chalk, with additional touches of a much darker brown wash. This two-tone wash, which increases the sense of depth and enhances the contrast with the white of the paper, can be found in many drawings by Battista, most notably in his large and finished sheets in the so-called Orloff album. Most likely assembled in the late eighteenth century by a member of the Orloff family, this album of ninety-five drawings by Battista Tiepolo was dispersed at auction from the collection of Prince Alexis Orloff (1867–1916), attaché to the Russian embassy in Paris, in 1920.² Several Orloff sheets, which are comparable in size to the present drawing, reveal this technique and similar compositional ideas.³

Satyrs make a frequent appearance in Tiepolo's paintings and drawings. They feature prominently in his vast ceiling fresco of 1740–41 in the Palazzo Clerici, Milan, where they are perched on the painted cornice, strongly foreshortened and seen from below. Satyrs and satyresses with putti resting before a tilted tree in a landscape, comparable to our composition, are the subject of three oval canvases belonging to the so-called Tasso cycle of *circa* 1742–45.⁴ Several drawings of satyrs survive, often arranged in pairs seated on clouds and usually seen from below. The biggest group is in the Horne Museum at Florence,⁵ while other sheets are in the Metropolitan Museum of Art,⁶ the Princeton Art Museum,⁷ the Morgan Library and Museum,⁸ the Fogg Art Museum,⁹ the Victoria & Albert Museum,¹⁰ the Ecole des Beaux-Arts, Paris,¹¹ and elsewhere. None of these sheets, however, presents a complete family of satyrs, in the guise of a *Holy Family*, as does our sheet, which is the largest and most complex rendering of the subject in Tiepolo's drawings oeuvre.



- 7 Inv. x1944-18; L. Giles, L. Marke, C. Van Cleave (et al.), *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, cat. no. 78, illustrated.
- 8 Inv. IV, 98i; unpublished.
- 9 Inv. 1963.143; Mongan and Sachs, *op. cit.*, vol. 1, cat. no. 349, vol. 2, fig. 174.
- 10 G. Knox, *Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, cat. nos. 24, 65, 116 and 184, all illustrated.
- 11 Inv. EBA 389.

GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

17. *A Young Woman, Seen from below, Seated on a Cloud*

Inscribed, lower left, 128

Pen and brown ink, with brown wash; watermark, JS below trefoil
1 1/4 x 7/8 inches
285 x 197 mm

Provenance

Probably, Count Bernardino Algarotti Corniani, Venice
Edward Cheney (1803–1884), Venice and Badger Hall, Shropshire,
by descent to his brother-in-law,
Col. Alfred Capel-Cure (1826–1896), London (sale: London, Sotheby's, 29 April 1885, part of lot 1024 [bt. Parsons])
Messrs. B. T. Batsford, London
Sale: London, Christie's, 14 July 1914, part of lot 49 (£ 120, bt. Parsons)
E. Parsons & Sons, London
J. E. Huxtable, Esq., London (his sale: London, Sotheby's, 13 July 1949, lot 75, illustrated [bt. Banks])
Mrs. E. F. Hutton (Marjorie Merriweather Post), New York (her sale: London, Sotheby's, 8 December 1972, lot 58)
Adolphe Stein, Paris, by whom sold to
Ian Woodner, New York (sale: London, Christie's, 2 July 1991, lot 125, illustrated)
Flavia Ormond Fine Arts, London
Private collection, New York, since 1992

Exhibitions

London, H. Terry Engell Gallery, *Master Drawings presented by Adolphe Stein*, December 2–22, 1975, cat. no. 110, pl. 90
Pfäffikon, Seedamm-Kulturzentrum, and Geneva, Musée d'Art et d'Histoire, *Venezianische Kunst in der Schweiz und in Liechtenstein*, 1978, p. 162–63, cat. no. 126, illustrated

The present drawing is one of the series of elegant figure studies known as *Sole figure per soffitti*. Three albums of Giambattista's figure studies, one at least bearing this title, were acquired in 1914 and later broken up by the London dealer E. Parsons & Sons after 1918. Around one hundred and eighty of these studies of figures *da sotto in sù* are now known, and it can be presumed that they were contained in two of the three albums, the third being made up of another series of figure drawings known as *Sole figure vestite*, now in the Victoria and Albert Museum. The studies can only rarely be connected with painted works and were most likely made for their

own sake as imaginative exercises. Nonetheless, Tiepolo, who was clearly fascinated by the challenge of depicting these foreshortened figures, must have used these sheets as a kind of pictorial repertory in working on his large decorative programmes. George Knox has suggested that this series dates rather late in the artist's career, from 1754–62.¹

American collections are rich in sheets from the *Sole figure per soffitti* album. There are, for example, eleven such sheets at Yale (for one example,² see fig. 24);³ twenty-five sheets at Princeton;⁴ four sheets in the Lehman collection at the Metropolitan Museum;⁵ and nine drawings, including seven from the collection of Rudolf J. and Lore Heinemann, at the Morgan Library.⁶



Fig. 24



¹ G. Knox, *A Panorama of Tiepolo Drawings*, 2008, p. 150. For a discussion of the album, see G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, p. 5.

² Inv. 1941.293; pen and ink with wash, 8 1/2 x 6 1/2 inches (214 x 160 mm). This drawing, together with the other ten sheets from the album, was the gift of Robert Lehman, Class of 1913.

³ E. Haverkamp-Begemann and A.-M. S. Logan, *European Drawings and Watercolors in the Yale University Art Gallery*, New Haven and London, 1970, vol. I, pp. 169–72, cat. nos. 309–19.

⁴ F. Gibbons, *Catalogue of Italian Drawings in the Art Museum, Princeton University*, Princeton, 1977, vol. I, pp. 189–94, cat. nos. 592–601, 604–18.

⁵ J. Byam Shaw and G. Knox, *The Robert Lehman Collection. VI. Italian Eighteenth-century Drawings*, New York, 1987, pp. 111–114, cat. nos. 83–86.

⁶ Inv. 1983.50 and 1983.51; and, for the Heinemann drawings, see F. Stampfle and C. D. Denison, *Drawings from the Collection of Lore and Rudolf Heinemann*, exhibition catalogue, New York, The Pierpont Morgan Library, 1973, pp. 41–43, cat. nos. 55–61.

GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

18. *Bust of a Roman Emperor Flanked by Two Virtues*

Signed, center, below the bust, *Dom Tiepolo*

Pen and brown ink and two shades of brown wash over black chalk

10 $\frac{3}{8}$ x 15 $\frac{1}{4}$ inches

263 x 387 mm

Provenance

Giovanni Domenico Bossi, with associated price code, *verso*,

F.4.C.M., and *No 3331. f. 1 (verso)*, by descent to

Maria Theresa Karoline Bossi

Karl Christian Friedrich Beyerlen

Sale: Stuttgart, H. G. Gutekunst, 27–28 March 1882

Anthony R. A. Hobson, Esq. (1921–2014), Glebe House, Hampshire

This large and elegant drawing is executed in Domenico Tiepolo's characteristic pen and ink and wash technique, over a faint black chalk sketch, and signed in typical fashion. The precise purpose of the drawing is not known, though its design suggests a connection with the decoration of a house in Venice or its environs, possibly as a design for a fresco for an overdoor, or mantel, decoration. Such frescoes, painted by Domenico in grisaille to suggest a sculpted relief, can be found, for example in the Palazzo Valmarana-Franco, Vicenza, painted in 1773.¹ The four overdoors, or *sovrapporte*, in the hall of that palace, consisting of a central classical urn flanked by a pair of satyrs, give an idea of this type of scheme (fig. 25).² A second overdoor design, made in about 1771 for the Ca' Rezzonico, Venice, shows a similar geometric placement of a central object, in this case an exaggerated mask of a lion, flanked by two satyrs (fig. 26).³

While the Valmarana-Franco and Ca' Rezzonico frescoes are genuinely playful and designed for pleasure with their

cavorting satyrs, the design of the present drawing suggests something more sober and possibly civic in intention. The seated figure on the left bears the most distinct attributes. She holds a sceptre in her left hand, her dress is decorated with a bejewelled waist band and at her right rests the head and paw of a lion. Although it is tempting to view her as an allegory of Venice, identifying the lion at left as that of St. Mark, it is more likely that the figure is an allegory of Magnanimity, whose emblem also includes a lion and a sceptre, and is a virtue more consonant with that of the bust of a laurel-crowned Roman emperor, featured in the center of the composition. The second female figure, on the right, appears to be holding a sceptre or caduceus, and may be identified with Fortitude or Peace. Domenico's design including a classical bust of a ruler flanked by such Virtues illustrates the conceit of Good Government, and may have been intended for a house of one of the ruling families of Venice, or a commission for a civic building.

The last owner of this drawing, Anthony Hobson, was one of the great bookmen of the last century and the world's leading expert on Renaissance bindings. Born into a family of bibliophiles, he was the son of the chairman of Sotheby's, G. D. Hobson, who had pioneered the study of bindings as a branch of humanist culture. He joined Sotheby's in 1947 and became the head of the book department at the precocious age of 27. After resigning in 1978, he and his wife retired to Glebe House in Hampshire, a particularly beautiful Queen Anne house, where he devoted himself to his scholarly pursuits and entertained the literary beau monde.



Fig. 25



Fig. 26

¹ A. Mariuz, *Giandomenico Tiepolo*, Venice, 1971, p. 147, figs. 247–62.

² *Idem*, figs. 259–62.

³ *Idem*, p. 141, fig. 244.

FRANÇOIS BOUCHER

Paris 1703–1770 Paris

19. *Chinese Girl Playing with a Cat, with Two Chinese Children on a Chair* *Looking on: Study for “Le Mérite de tout pais”*

Red chalk, heightened with white
10 1/8 x 7 1/16 inches
257 x 182 mm

Provenance

M. Edouard Aynard (1837–1913), Paris (his sale: Paris, Galerie Georges Petit, 1–4 December 1913, p. 22, lot 17 (as *Chinoiserie*) Cailleux collection, Paris
Mme. Josette Day (1914–1978), Paris, thence by descent
Sale: Paris, Tajan, 24 March 2003, lot 32 (as *La chinoise jouant avec un chat*), illustrated and cover of catalogue
Thomas Agnew & Sons, London
Private collection, New York

Exhibitions

Paris, Galerie Cailleux, *François Boucher, Premier Peintre du Roi, 1703–1770*, May–June 1964, no. 26 (as *Le Mérite de tous Païs*)

Literature

A. Michel, *François Boucher*, Paris, 1906, p. 137, no. 2489
A. Ananoff and D. Wildenstein, *François Boucher*, Geneva, 1976, vol. I, p. 381, under no. 266, fig. 795, illustrated
P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, p. 78, under no. 199, *Le mérite de tout pais*
G. Brunel, “De la Chinoiserie,” in *Les Chefs-d’oeuvre de François Boucher, 1703–1770*, *Beaux-Arts* magazine, hors-série, 1986, p. 8, illustrated
A. Laing, *The Drawings of François Boucher*, New York, 2003, pp. 128, 237, under cat. no. 43, footnote 8

Engravings

In reverse by François-Antoine Aveline, Aveline le jeune (1718–1787?), entitled *Le Mérite de tout pais*

Drawn circa 1744–48

The present sheet was engraved in reverse by F.-A. Aveline le jeune, under the title *Le Mérite de tout pais* (fig. 27).¹ The print was one of five engravings of Chinese subjects by Aveline made after drawings by François Boucher, all published by Audran, probably in the mid-1740s. The engravings show elegantly dressed young Chinese women in landscapes, engaged in various activities. The four other engravings by Aveline in this group are: *La reveuse*, *Le paquet incommode*, *Le*

concert chinois, and *L’oiseau à bonnes fortunes*.² A quatrain of rhyming verse is printed below each engraving, in ours and three others by Saderlet; in *Le paquet incommode* by Foci. The verse signed by Saderlet in *Le Mérite de tout pais* consists of the lines: *Pour servir de jouët à la tendre jeunesse, / Les talens de Minet sont connus en tous lieux: / Par tout on en fait cas; et ses tours de souplesse / Mettroient en belle humeur des gens plus sérieux*.³

Boucher’s interest in and production of chinoiserie subjects were at their height in the 1740s. Chinoiserie figures in similar attire and/or stance occur in drawings, engravings,



Fig. 27



¹ Jean-Richard, *op. cit.*, p. 78, no. 199, illustrated.

² *Ibid.*, pp. 78–79, nos. 198, 200, 201, 202, respectively, illustrated.

³ Ananoff and Wildenstein, *op. cit.*, p. 381, under no. 266.

and paintings by the artist during this time. A young Chinese woman with hair and robes similar to those worn by the figure in the present sheet stands in a comparable way in the center of Boucher's painting, *La Marchande d'oiseaux*, circa 1743.⁴ Instead of leaning her left arm and hand on the back of a chair, as in the drawing, she rests her left arm and hand on the top of a bird cage in the painting. The pose of the figures is very close; only the decorative accoutrements—chair and bird cage—vary. As in the drawing, a park bench on top of which sits a similar, fluted jardinière, appears to the left of the figure in Boucher's painting. Comparable to the arrangement in the present sheet, two Chinese children on a chair, along with a cat reclining in front of the chair, appear to the right in another painting by Boucher from this time, *Le thé à la chinoise*, 1742.⁵ Boucher's interest in things Chinese, figures and costume, was not driven by ethnological accuracy, but rather by the exotic and theatrical elements afforded by such foreign imagery.

Chinoiserie is a defining aspect of French eighteenth-century, Rococo art, and Boucher was a major practitioner and disseminator of the genre. At least nine sets of chinoiserie engravings after designs by Boucher are known.⁶ In certain instances, these engravings served as the basis for designs on porcelain manufactured at Vincennes and Sèvres. Antoine Watteau's paintings of chinoiserie subjects in the Cabinet du Roi in the Château de la Muette, circa 1710, played an important part in popularizing "le goût chinois" in France in the eighteenth century. Twelve engravings by Boucher after Watteau's paintings, published in 1731,⁷ helped to further increase familiarity with and interest in such subjects. Boucher's best-known and most important contribution to the genre were the ten chinoiserie oil sketches/paintings he made in preparation for a set of tapestries to be woven at Beauvais. Eight of Boucher's paintings were exhibited in the Salon of 1742, including *L'Audience de l'empereur de Chine*, *La Foire chinoise*, and *Festin de l'empereur de Chine*.⁸ All ten paintings are today in the Musée des Beaux-Arts, Besançon;⁹ six of them were actually executed as tapestries at Beauvais.¹⁰

The present sheet was in the collection of Edouard Aynard, a banker from Lyon who served in the Chamber of Deputies from 1889 until his death in 1913. His posthumous sale, over the course of four days at the Galerie Georges Petit in Paris in December 1913, included early Italian paintings, medieval sculpture, tapestries, and Asian ceramics. The drawing was subsequently owned by Josette Day, a French film actress in the 1930s and '40s best-known for her role as Belle in Jean Cocteau's 1946 film, *Beauty and the Beast*. In addition to the present example, Mme. Day owned three other drawings by Boucher, as well as sheets by Pater, Lancret, Oudry, Fragonard, Hubert Robert, and Giovanni Domenico Tiepolo.

4 *Ibid.*, no. 266, illustrated (collection of baron Edmond de Rothschild, Paris, circa 1915).

5 Earl of Chichester, Little Durnford Manor, Wiltshire; A. Laing *et al.*, *François Boucher, 1703–1770*, exhibition catalogue, New York, The Met-

ropolitan Museum of Art, Detroit, The Detroit Institute of Arts, Paris, Réunion des Musées Nationaux, Grand Palais, 17 February 1986–5 June 1987, p. 205, fig. 146.

6 Laing, *op. cit.*, 2003, p. 128.



GABRIEL-JACQUES DE SAINT-AUBIN
Paris 1724–1780 Paris

20. *Le Temps aiguisant sa faux*, 1767 (recto)
Quatre bustes de femmes, en différentes attitudes (verso)

Inscribed and dated, upper left, *rue des petits champs 1763 . . .* ;
inscribed, signed with the initials, and dated on the box, *la parque*
y = / doit venir = / affiler son ciseau. 1767, and, *sarcophage /*
G.d.S.A.

Pen and black ink with grey wash, graphite, and black chalk, with
brown ink framing lines (recto)

Black chalk (verso)

3 x 4³/₁₆ inches

76 x 123 mm

Provenance

Baron Jérôme Pichon (1812–1896), Paris (his sale: Paris, Hôtel
Drouot, Maurice Delestre, 21 May 1897, part of lot 141 [one of
five drawings in the lot by Gabriel de Saint-Aubin, including
Deux têtes d'enfants and *La Toilette*], sold for 63 FF)

I. Q. van Regteren Altena (1899–1980), Amsterdam, by 1931
Thence by descent until 2015

Literature

E. Dacier, *Gabriel de Saint-Aubin: Peintre, Dessinateur et Graveur*
(1724–1780), II, *Catalogue Raisonné*, Paris and Brussels, 1931, p.
25, cat. no. 118

One of seven children of the royal embroiderer, each of whom pursued careers in the visual arts, Gabriel de Saint-Aubin was a draughtsman and engraver, renowned for his depictions of contemporary Parisian life.¹ Proficient and prolific, Gabriel was never without a sketchbook, and drew constantly. He had filled one hundred notebooks at the time of this death, and the banker Pierre Crozat is said to have owned thousands of his drawings and prints.² Saint-Aubin is best known for his drawings and notations of works of art in contemporary art sales and exhibitions, often made in the margins of sale catalogues and Salon *livrets*. These drawings, of paintings, drawings, sculpture, and objets d'art, are a lasting and important record (one of the few extant) of the art market and art world in eighteenth-century Paris.

The present sheet, *Le Temps aiguisant sa faux*, neither a scene from contemporary life nor a document of another work of art, is an original and charming conceit by the artist, an allegorical illustration of man's futility in the face of Time. Small in scale, amply inscribed, and beautifully drawn in a variety of media, the drawing is typical of Gabriel and a testament to his skill as a draughtsman. Highly worked, it appears to be an independent work of art, and is not currently connected to a known print by the artist.

Our drawing was owned by the Baron Jérôme Pichon, one of the most important collectors of books and manuscripts in nineteenth-century France. He was a grandson of the architect, Alexandre-Théodore Brongniart (responsible for the design of the Palais Brongniart, or Palais de la Bourse, the old Paris stock exchange, 1808–1813), and became president of the Société des bibliophiles français (SBF) in 1844. His posthumous sale in 1897, over the course of five days, included 177 lots of drawings and 816 lots of prints. Our drawing was subsequently owned by I. Q. van Regteren Altena, who formed one of the most interesting collections of mostly Dutch and Flemish drawings in the twentieth century. An art historian and curator, he was director of the Rijksprentenkabinet at the Rijksmuseum from 1948 until 1962, and Keeper of the collections at the Teylers Museum, Haarlem, from 1952 until 1972.



verso



¹ For a concise biography of the artist, see A. L. Clark, Jr. (ed.), *Mastery & Elegance: Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, Cambridge, Harvard University Art Museums, and

elsewhere, 5 December 1998–24 April 2000, p. 403.

² *Ibid.*

JEAN-BAPTISTE GREUZE
Tournus 1725–1805 Paris

21. *Head of a Woman with Pearls in her Hair, Looking up*

Red chalk on cream laid paper
15¾ x 12⅞ inches
400 x 305 mm

Provenance

Baronne de Connantré, Château de Connantré, Marne, by descent
to her daughter, Baronne Ruble, by descent to her daughter
Madame de Witte, thence by descent to her daughter,
Marquise de Bryas (née de Witte)
Galerie Marcel Guiot & Cie., Paris
Madame Marcel Guiot, Paris
Galerie Cailleux, Paris, by 1958
William H. Schab Gallery, New York, by 1964, from whom pur-
chased by
Dr. and Mrs. Samuel Karlan, New York
Thence by descent

Exhibitions

Paris, Galerie Marcel Guiot & Cie, *Le Charme dans le dessin fran-
çais*, 1959, no. 10
Paris, Madame Marcel Guiot, *Elles, Évocations féminines de Wat-
teau à Villon*, 1960, no. 5
New York, William H. Schab Gallery, *Master Drawings and Prints*,
Catalogue No. 33 (n.d.), no. 148
New York, William H. Schab Gallery, *Prints and Drawings by
Great Masters of the 15th to 20th Centuries*, Catalogue No. 40,
1965 (?), no. 129.

Drawn circa 1765

Rather than serving as a preparatory study for a personage in a multi-figured picture such as *Le Gâteau des Rois* to which it was once erroneously related, this drawing appears to be one of Greuze's many *têtes d'expression*—drawings of individual heads expressive of different emotions. In fact, it seems to belong to a highly unusual suite of at least four related studies of the female head drawn in slightly varied *profil perdu* positions with expressions conveying something like wonder or awe.¹ Their order of execution is unclear and the models do not seem to be the same, judging from their physiognomy and their hairstyle, but stylistically they all appear contemporaneous. Two include the right eye; the others, just barely. All

the subjects seem to have fabric draped over their shoulders, all include a detailed representation of the left ear, and all but ours have plain backgrounds. Since two of the series bear the stamp of the Imperial Academy of Fine Arts, St. Petersburg (Lugt 2699a), they and the present *Head* must predate 1767 when General Ivan Betskoy purchased them and many other drawings from Greuze, to constitute what is today one of the treasures of The State Hermitage Museum, as recounted by Irina Novosselskaya.²

Yet another, closely related head study is that of a child³ in the same posture as ours, a work again probably contemporary, which suggests something of an obsession on Greuze's part with depicting this ephemeral expression of wonder.

Returning to our *Head of a Woman with Pearls in Her Hair*, Greuze frequently drew and painted women with coiffures so adorned,⁴ as did most of his contemporaries — Boucher, Copley, Fragonard, Gainsborough, Nattier, Vigée Le Brun—but with his famous aversion to cosmetic artifices, he never represented the towering headdresses that were such a rage in his day. On the other hand, ropes of pearls, 'the world's oldest gems,' or artificial ones known as Roman pearls could be attached to the hair with discreet pins (*pinces* or *épingles à cheveux*) so as to appear naturally ensconced in the hair.

EDGAR MUNHALL



Fig. 28



Fig. 29



1 *Head of a Woman, Looking up*, red chalk on cream paper, 433 x 294 mm (sale: London, Christie's, 9 December 1980, lot 168); *Study of the Head of a Woman*, red chalk on cream paper, 378 x 281 mm (sale: New York, Sotheby's, 13 January 1993, lot 77); *Head of a Woman*, red chalk on cream paper, 431 x 296 cm (sale: London, Sotheby's, 10 December 1979, lot 271; fig. 28).

2 I. Novosselskaya, "The Collection of Drawings by Jean-Baptiste Greuze in St. Petersburg," in E. Munhall, *Greuze the Draftsman*, exhibition catalogue, London and New York, 2002, pp. 28–37.

3 *Head of a Child with Eyes Raised*, red chalk on cream paper, 313 x 272 mm, formerly Paris, Galerie Cailleux, 1978.

4 For example, *Presumed Portrait of Mademoiselle Raucourt*, red and black chalk, stumped on cream paper, 420 x 320 mm, c. 1772, Dijon, Musée Magnin; *Portrait of Madame Mercier*, oil on canvas, 62.8 x 52.1 cm, The Montreal Museum of Fine Arts; *Portrait of a Lady (Madame de Gléon?)*, oil on canvas, 64.1 x 54.6 cm, London, National Gallery; and *Psyche*, oil on panel, 45 x 37 cm, London, Wallace Collection; fig. 29.

JEAN-HONORÉ FRAGONARD

Grasse 1732–1806 Paris

22. *Portrait of Elisabeth-Julie-Perrette Lyonnard Bergeret, called Betzy (1782–1797)*

Black and red chalk
Diameter, 4¾ inches
121 mm

Provenance

Anonymous sale: Paris, Hôtel Drouot, 21 January 1970, lot 3
Private collection, Paris
Private collection, New York

Literature

- E. Darras, “La Famille Bergeret, de L’Isle Adam et de Frouville,” in *Mémoires de la Société Historique et Archéologique de Pointoise*, XLII, 1933, pp. 58–92
A. Ananoff, *L’oeuvre dessinée de Jean-Honoré Fragonard*, Paris, 1970, IV, cat. no. 2036, fig. 553
P. Rosenberg, *Fragonard*, exhibition catalogue, Paris, Galeries Nationales du Grand Palais, and elsewhere, 1988, p. 555
M. Roland-Michel, “Sur sept médaillons de Fragonard,” in M. T. Caracciolo (ed.), *Hommage au Dessin: Mélanges offerts à Roseline Bacou*, Paris, 1998, pp. 439–49

Drawn *circa* 1789



Fragonard made approximately a dozen medallion portraits, informally posed and drawn in black chalk.¹ He seems to have reserved this intimate format for likenesses of his own family and the circle around the Bergeret family, his friends and patrons. They do not form a series, but were executed at different times in the years *circa* 1778–90.

The sitter in this charming portrait is a child of seven or eight years old. Given her birthdate in 1782, the image must have been drawn *circa* 1789. Although the identification of “Betzy” has been questioned,² her relationship to the Bergerets can be confirmed by evidence found in an overlooked article published by Eugène Darras in 1933.³ Betzy was the adopted daughter of Pierre-Jacques Bergeret (1742–1807), younger son of Fragonard’s great collector and patron Jacques-Onézyme Bergeret de Grancourt (1715–1785). Having no children of his own, Pierre-Jacques formally adopted her on the same date that he married her mother, Catherine-Julie-Xavière Poisson-Lachabeaussière, on 11 October 1796. Her mother had been separated from her husband, Augustin-Philibert Lyonnard for several years when she was widowed in 1795. According to information in the Darras article, Catherine’s parents, like Pierre-Jacques, were also residents of Cassan, near Châteaupré,⁴ suggesting that the families knew each other years before the marriage, and before Catherine and her daughter are documented as part of Bergeret’s household in 1794. Sadly, Betzy’s life was tragically short. Her death was recorded by Bergeret on 16 September 1797 in Châteaupré where she was buried.

Among the known roundel portraits, only three contain touches of red chalk for a naturalistic skin tone. In addition to the present work, there is a self-portrait of Fragonard showing him aged and sad,⁵ and therefore probably dating from *circa* 1789 when he was still at Cassan following the death of his daughter in 1788. The other portrait, cut into an oval format, depicts a woman wearing a simple cap over her natural hair.⁶

The connections between Fragonard and Bergeret *père* and *fils* are well known. The elder Bergeret had collected works by Fragonard since the Salon of 1767 and later had sponsored their travels to Italy and beyond in 1773–74. The younger Bergeret was a member of the party, and was keenly interested in architecture. Upon their return to Paris, the el-



Fig. 30

1 Ananoff, *op. cit.*, cat. nos. 103, 111, 112, 113, 121, 122, 123, 126, 127, 2036 and 2037. Seven of the portrait roundels are of Fragonard and his family and are conserved as a group in the Louvre.

2 *Idem*, *op. cit.*, IV, p. 57, cat. no. 2036; and Roland-Michel, *op. cit.*, p. 443.

3 Darras, *op. cit.*, pp. 85–86.

4 *Ibid.*

5 Ananoff, *op. cit.*, cat. no. 123, illustrated.

6 *Ibid.*, cat. no. 2037, illustrated.

7 J.-P. Cuzin, *Fragonard. Life and Work*, Fribourg and New York, 1988, pp. 166–68.

8 R. Coulon, “Pierre-Jacques Bergeret, Fils, 1742–1807,” in *Bulletin et Mémoires de la Société Archéologique de Bordeaux*, LXVIII, 1970–73, pp. 187–203.

der Bergeret assumed ownership of all of the artist's drawings. His reasoning was that he had invited M. and Mme. Fragonard as his guide and guest, and paid all expenses. A legal case, waged by the artist, was finally settled with Bergeret having to pay 30,000 *livres* to keep the drawings.⁷ The quarrel and subsequent break in friendship was only repaired through the efforts of Pierre-Jacques who had remained in touch with Fragonard.

In 1778, Pierre-Jacques established his own household following his purchase of property from his cousin Alexandre-Pierre-Nicolas de Cassan, land of the Seigneurie de Châteaupré and the domain of Cassan. Over the next fourteen years he designed and had built numerous improvements, including an extensive park.⁸ It was to Châteaupré, near the town of L'Isle Adam, that Pierre-Jacques regularly welcomed his uncle, the abbé de Saint-Non, and the Fragonard family, among others. Fragonard's portrait roundel of him is at the Musée des Beaux-Arts at Besançon (fig. 30).⁹ As a result of his kind and generous nature, he invited Rosalie Fragonard to live there during her last years. She died there in 1788.

All of the medallion portraits exhibit Fragonard's brilliantly economic handling of chalk. Costumes are summarily indicated so that all attention is focused on the sitter's face. A similar portrait of Fragonard's son Evariste (fig. 31),¹⁰ born in 1780, was also executed around the time of that of Betzy.

EUNICE WILLIAMS



Fig. 31

⁹ Inv. D.2874.

¹⁰ Ananoff, *op. cit.*, cat. no. 103, fig. 48, illustrated.



LOUIS-ROLAND TRINQUESSE

circa 1745–circa 1800

23. *Portrait d'André Grétry (1741–1813)*

Inscribed on the original mount, lower center, *André Grétry / Dessiné par Trinquesse; the backing board of the frame inscribed, Donné par Grétry à son / ami Frion / 1804.*

Red chalk
4⅞ x 3⅞ inches
118 x 85 mm

Provenance
André Grétry (1741–1813), Paris, by whom given in 1804 to M. Frion, Paris
Private collection, France

Drawn circa 1790

André Grétry was a French composer of light operas, or *opéra comique*, and a leader in the evolution of *bel canto* singing during the Romantic age. He studied voice, violin, and harmony before leaving for Rome in 1761. In Rome, he studied harmony and counterpoint under Giovanni Battista Casali. On New Year's Day 1767 he left Rome for Paris via Geneva, where he met Voltaire, who encouraged him to settle in Paris to further his career. From 1768, Grétry produced more than 50 works for the stage, including *Le Tableau parlant* of 1769 and *Zémire et Azor* of 1771. His heroic masterpiece, *Richard*,

Coeur de Lion of 1784 was an early example of French Romantic opera which influenced the young Rossini and particularly, Rouget de Lisle, when he composed *La Marseillaise*.

Grétry's music is noted for its finesse and melodic grace. He excelled in the dramatic scenes through the careful pairing of melody and dialogue. He was widely honored during his lifetime and received a pension from Napoleon in 1802. In 1789, on the eve of the Revolution, he published his *Mémoires, ou, essais sur la musique*.

Although Trinquesse's birth and death dates are unknown, he is said to have come from Burgundy and is known to have won medals at the school of the Académie Royale in 1770. He exhibited at the Salon de la Correspondence from 1779 to 1787, and in the open Salons of 1791 and 1793. His surviving oeuvre includes works variously dated from 1763 through 1797.¹ While a painter of distinction, Trinquesse is remembered chiefly for his lively red chalk drawings. These are usually of two types: full-length depictions of stylishly dressed women, and bust-length portraits of men, oftentimes drawn in a medallion format of a type devised by Charles-Nicolas Cochin (1715–1790), who had based his designs on the portraiture of ancient coins and cameos. The present sheet falls clearly into the second type, and is a serious and elegant portrait from life of André Grétry, seen in profile to the left. Trinquesse's portraits of men, unlike his drawings of women, are often of known and identifiable contemporary figures, as here. These include artists and architects,² as well as several famous Revolutionary figures, for example, *Portrait du comte Louis Michel Le Peletier de Saint-Fargeau* (1760–1793) (fig. 32)³ and *Portrait of François Reidy de Lagrange* (New York, The Metropolitan Museum of Art, Rogers Fund, 1967, 67.150).⁴



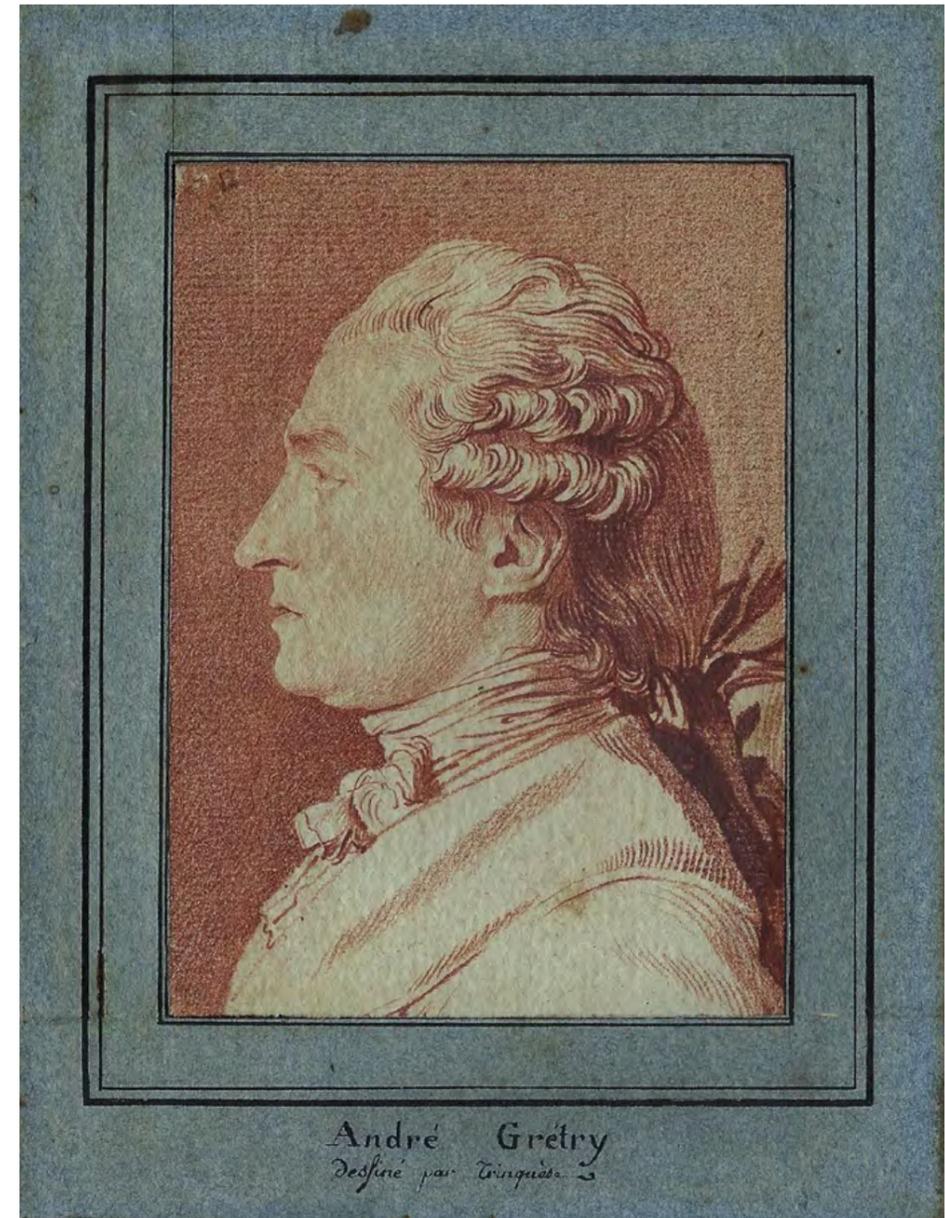
Fig. 32

1 For pertinent bibliography and a short biography of the artist, see P. Stein, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, The Metropolitan Museum of Art, February 2–April 25, 1999, pp. 220–21, under cat. no. 95.

2 *Ibid.*, p. 220.

3 Private collection, New York; see New York, W. M. Brady & Co., *French Drawings, 1600–1900*, exhibition catalogue, January 20–February 12, 2004, cat. no. 19, illustrated.

4 Stein, *op cit.*, pp. 220–21, cat. no. 95, illustrated.



FRANÇOIS-MARIUS GRANET

Aix-en-Provence 1775–1849 Aix-en-Provence

24. *Cardinals in a Church Crypt, with a Woman Kneeling in Prayer*

Signed, lower center, *Granet*

Pen and brown ink, with brush and brown wash and watercolor
over pencil

5½ x 4¼ inches

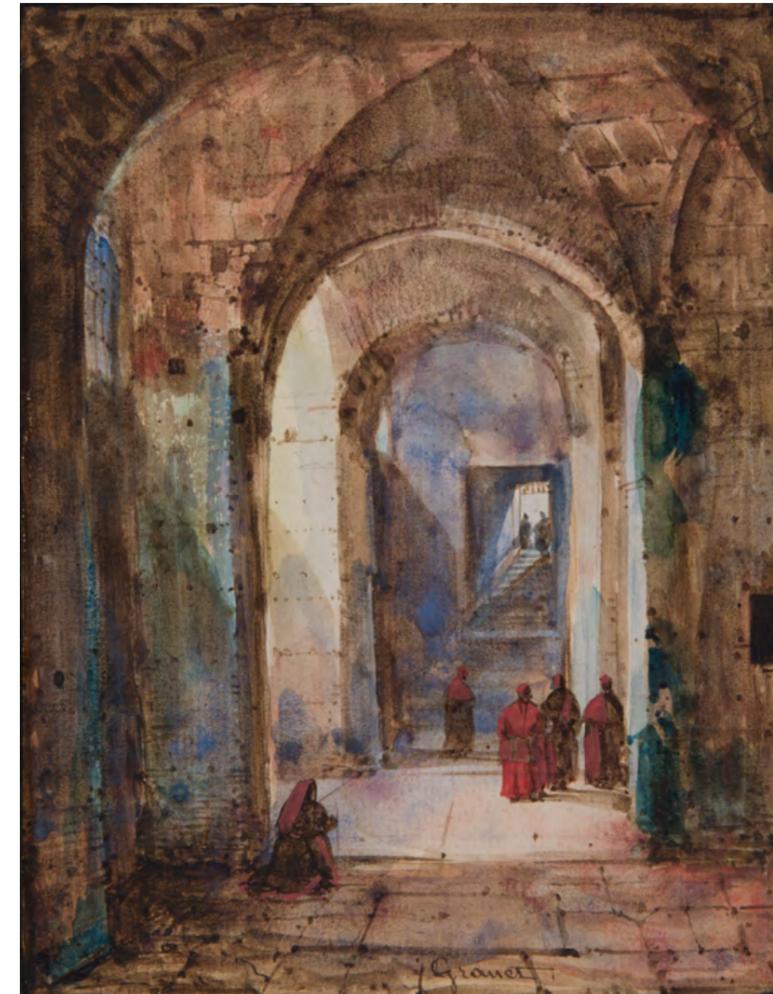
140 x 110 mm

Drawn *circa* 1805

Granet is celebrated today for his oil sketches in and around Rome or his drawings depicting the clergy inserted into antique ruins or religious edifices. He remained in Rome almost a quarter of a century, arriving in 1802 and departing in 1824. With the exception of a short stay in Naples between May and June 1811, his sojourn was virtually uninterrupted except several brief trips to Paris in 1804–1805 and 1811 to 1812 to assist at the Salon. He first exhibited at the Salon of 1806, where he entered six paintings depicting various sites in Rome, including *Interior of the Coliseum*, today in the Musée du Louvre. In 1807 he sat for Ingres's portrait in oil (Aix-en-Provence, Musée Granet). He exhibited *Santa Maria in Via Lata* (lost) in the Salon of 1808, and *Le Peintre Stella en prison à Rome* (Moscow, Pushkin Museum) in the Salon of 1810, which was bought by the Empress Josephine for Malmaison. In 1812, on Cardinal Fesch's recommendation, he was appointed historical landscape painter to the Princess Caroline Murat of the Kingdom of Naples and the Two Sicilies. In 1813 he was named a member of the Academy of St. Luke and was also a witness at Ingres's marriage to Madeleine Chapelle. In 1814 he exhibited his famous *Choeur des Capucins de la place Barberini* at the French embassy in Rome. In 1817 the comte de Senonnes commissioned him to paint *Saint Louis rachetant les prisonniers français à Damiette* for the Galerie de Diane in the Château de Fontainebleau, where it still hangs today. In the Salon of 1819 he exhibited another version of his *Choeur des Capucins* (Cardiff, National Gallery of Wales), as well as two other historical religious subjects. In 1822 he exhibited *l'Intérieur de l'église basse de Saint-François d'Assise* (Paris, Musée du Louvre) and in July received an authorization from Prince Aldobrandini-Borghese to remain until October in his villa in Frascati to paint *Le cardinal Aldobrandini recevant le Dominiquin à Frascati* (lost). Upon his return to Paris in 1824 he exhibited four paintings at the Salon and was named junior curator of paintings at the Louvre. By 1826, he had been named head curator of paintings at the Louvre.

Granet cherished depicting the clerical life of the Roman Church, the pious and contemplative events occurring every day in church crypts and chapels. He often chose early Christian churches and buildings such as San Paolo Fuori le Mura, Santa Maria Maggiore, Sant'Agnese en Agone, San Stefano Rotondo, and the Castel S. Angelo, generally avoiding Baroque edifices. The present sheet records a moment in the crypt of one of these buildings. A kneeling woman prays in the lower left of the composition as four cardinals make their way to an ascending staircase in the distance. Sunlight from windows on the left bathes the figures in its glow. Granet remarked in his memoirs about what it was like to draw in these often very inhospitable church crypts during the month of July, the warmest of the year: "Il faisait cependant si froid dans ce souterrain, qu'après quelques heures de travail, j'étais obligé d'en sortir pour aller me réchauffer au soleil. Je redescendais ensuite, quand j'avais bien tourné mes épaules à ce véritable brasier."¹ A stylistically similar watercolor of monks praying in a Roman church, signed and dated 1804, is in the Louvre.²

See frontispiece for enlarged detail



1 "Nonetheless, it was so cold in this crypt that after several hours of work I was forced to leave and warm myself under the sun. I returned only after I had bathed my shoulders in this absolute inferno;" quoted by I. Néto Daguerré and D. Coutagne, *Granet, Peintre de Rome*, Aix-en-Provence,

1992, p. 86.

2 Inv. 26805, 6½ x 8⅞ inches, 155 x 205 mm; A. Sérullaz, L. Frank, and L. Propeck, *Granet*, exhibition catalogue, Paris, Musée du Louvre, 2006, cat. no. 10.

JEAN-BAPTISTE WICAR

Lille 1783–1859 Rome

25. *Portrait of Eleonora Licetti di Sarzanna*

Inscribed by the artist, lower margin, *Eleonora Licetti di Sarzanna*
/ *Mi va strozzare il Vescovo . . .*; and numbered, upper right
corner, 22

Pencil

9⁷/₈ x 7⁷/₈ inches

250 x 200 mm

Provenance

Hornsey School of Art, London

Sale: Sotheby, 27 November 1986, lot 646

Private collection, England

Jean-Baptiste Wicar, renowned for his portrait drawings, filled several albums with both highly finished and sketchier portraits, generally using his preferred technique of graphite. The sheets usually bear autograph inscriptions identifying the sitter and adding a comment. In our portrait of Eleonora Licetti di Sarzanna the inscription reads 'I want to choke the bishop,' perhaps hinting at a joke shared by artist and sitter.

Shortly before the turn of the eighteenth century, Neo-classical portraiture flourished in Rome and Florence. Amongst its purest expressions are the works of Wicar and Luigi Sabatelli (1772–1850), from whom many portrait drawings survive of prominent contemporaries, as well as friends and casual sitters.

Comparable sheets by Wicar, with a similarly fresh and spontaneous approach to portraiture, survive in an album executed in Florence and now at the Musée des Beaux-Arts, Lille.¹ Related in style and format is also a group of drawn portraits of the Bonaparte family, held at the Museo Napoleonico, Rome.²

After studying drawing in Lille, Wicar continued his training in Paris with Jacques-Louis David (1748–1825). Having moved to Italy after the Napoleonic campaign, he settled in Rome from 1800. In 1806–09 he directed the Accademia delle Belle Arti in Naples. He was a successful portraitist and history painter, and while in Italy he also assembled a collection of drawings, mostly Italian, now preserved at the Musée des Beaux-Arts, Lille.



¹ A. Brejon de Lavergnée, "Un carnet inédit de portraits florentins de Wicar," in M. T. Caracciolo and G. Toscano (eds.), *Jean-Baptiste Wicar et son temps, 1762–1834*, Villeneuve d'Ascq, 2007, pp. 367–82.

² M. T. Caracciolo and G. Gorgone (eds.), *Jean-Baptiste Wicar: ritratti della famiglia Bonaparte*, Naples, 2004.

CHARLES MEYNIER

Paris 1763–1832 Paris

26. *Alexandre couvrant de son manteau le corps de Darius*

Signed, lower left, *Meynier*

Pen and black ink, with brown and grey wash, heightened with white over traces of black chalk, on two joined sheets of paper; the verso of the old mount inscribed, *Lavis vert. Modèle N^o. 2. M. Perrier*, and with old label / inventory number, 5349 / dessin / 8507

16¼ x 24⅝ inches

413 x 619 mm

Provenance

Studio of the artist (his sale: Paris, 26 November–4 December 1832, lot 30 [*Alexandre couvrant de son manteau le corps de Darius*] or part of lot 31 [“Trois fort beaux dessins et un fragment représentant trois pensées différentes de ce sujet: le tableau n’en a pas été exécuté.”])

Possibly Charles-Isidore-Gervais Perrier,¹ Paris

Galerie Raton et Ladrière, Paris

Sale: London, Sotheby’s, 10 July 1995, lot 149, where acquired by Paul Walter, New York

Literature

I. Mayer-Michalon, *Charles Meynier, 1763–1832*, Paris, 2008, pp. 96, 220, cat. no. D. 119, illustrated

Drawn circa 1830–32

The present sheet depicts the dramatic moment when Alexander the Great, having conquered the Persian Empire, covers the body of its slain king, Darius, with his cloak, an act of great magnanimity. The scene is described by Plutarch in his *Life of Alexander*, 75 A.D., a description clearly known to Meynier, whose posthumous sale included works by the ancient Greek biographer. Having defeated Darius in various battles, including at Issus in 333 B.C. and at Gaugamela in 331 B.C., and having taken Persepolis, the Persian capital, Alexander continued his pursuit of Darius, despite the fall of the Persian Empire at his hands, with the goal of capturing Darius and making his victory absolutely complete. It was Bessus, however, a subordinate and courtier of Darius’, who betrayed the Persian king and assassinated him with javelins. In Plutarch’s description of the events following Bessus’ betrayal, Darius is lying down in his chariot in his camp, wounded and at the point of dying. He asks Polystratus, one of Alexander’s Macedonian soldiers who has arrived at the scene, for some fresh water. Polystratus obliges and allows the king to drink from his helmet. Darius then commends Polystratus for his

kindness and Alexander for his humanity in sparing the lives of Darius’s mother, wife, and two unmarried daughters after the Battle of Issus. Stating that the gods will repay Alexander for his honorable behavior, Darius expires. At this moment, Alexander and other Greek soldiers from his army arrive. With tremendous respect and humility, Alexander covers the body of Darius with his cloak, and commands his men to pay their respects to their fallen enemy.

Meynier’s depiction in the present sheet of this episode is loyal to Plutarch’s description. Darius and Alexander appear in the center of the composition, Darius prone in his chariot, having just expired. Alexander, on horseback, takes his left arm and covers him with his cloak. Darius is supported by one of Alexander’s soldiers. Just to the left, in Darius’s chariot looking on, Polystratus supports the Persian king’s right arm, water tipping out of his helmet. Darius’s chariot is damaged, one of its wheels askew on the ground, and one of his horses lies writhing on the ground, a javelin lodged in its chest. Another horse looks on anxiously. Darius’s crown and sceptre lie on the ground, at the feet of Alexander’s soldiers, as does one of the javelins used to kill him. Assembled soldiers on foot and horseback raise and open their hands in homage to the dead king.

Executed in pen and black ink, with brown and grey wash, heightened with white, over black chalk, and on two joined sheets of paper, measuring 16¼ x 24⅝ inches, the present sheet is highly worked and grand in scale, complex and ambitious both in technique and composition. It remained in Meynier’s studio at the time of his death and was sold either as lot 30 (*Alexandre couvrant de son manteau le corps de Darius*) or as part of lot 31 (“Trois fort beaux dessins et un fragment représentant trois pensées différentes de ce sujet: le tableau n’en a pas été exécuté.”) in his posthumous sale in 1832.² Of the other three drawings and one fragment of this subject by Meynier, recorded in his sale, only one other is currently known, also a large and extensively worked compositional sheet, today in the Musée Municipal in Semur-en-Auxois (fig. 33).³ It, too, is on two joined sheets of paper and is very close in size to the present sheet, measuring 15¾ x 27⅞ inches. It is also executed in pen and black ink and brown wash, heightened with white, over black chalk.

There are subtle differences, however, between the two drawings. While the three central figures in both—Darius, Alexander, and the soldier supporting Darius’s body—are



¹ The possibility that Charles-Isidore-Gervais Perrier may have owned this drawing is based on the inscription on the verso of the old mount, *Lavis vert. Modèle N^o. 2. M. Perrier*. If Perrier owned the drawing, the old inventory label on the verso, 5439 / dessin / 8507, may be his as well. Charles-Isidore-Gervais Perrier was a close friend of Charles Meynier and

his wife, Geneviève, and was the executor of Mme. Meynier’s estate in 1835. We are grateful to Isabelle Mayer-Michalon for her help in researching and confirming the possibility of this provenance.

² Mayer-Michalon, *op. cit.*, pp. 219–20, 287.

³ *Ibid.*, cat. no. D. 118, illustrated.

quite similar, Alexander's horse in our drawing turns to face the dead king, thus focusing one's attention to a greater degree on the events at hand. While Darius's crown, a bow, a quiver full of arrows, and Polystratus's helmet with water spilling out of it appear on the ground in the foreground of the drawing in Semur-en-Auxois, only one wheel of Darius's chariot is visible, to the left and behind a number of figures. His two horses are relegated to this same part of the composition, and it is not exactly clear which figure Polystratus is, perhaps the kneeling figure in the left foreground, with his face in his hand. The twelve principal figures in the drawing in Semur-en-Auxois are reduced to ten in the present sheet. The group to the right of Alexander in the French drawing, consisting of four cavaliers, consists of two cavaliers and two standing figures in the present example, with the horse of the cavalier on the right turned towards as opposed to away from Darius and Alexander, once again directing attention to the central scene in a more concerted way. As opposed to indications of an army, a mountain forms the backdrop of our drawing, ultimately and successfully containing and highlighting the dramatic events on view.

Although it is difficult to know which drawing Meynier executed first, this or the one in France, the presence of fewer figures, greater visual clarity, and stricter adherence to the details of Plutarch's description of Alexander covering Darius with this cloak would suggest the present sheet was made after the drawing in France. It is characterized by a greater compositional resolution in its depiction of this scene from ancient history. It was typical of Meynier to produce several drawings of the same subject, occasionally large in scale as in this instance. Technically and stylistically, Meynier's drawings of *Alexandre couvrant de son manteau le corps de Darius* can be compared to several late drawings by the artist: those preparatory for the ceiling of the salle Duchâtel in the Louvre, 1829⁴ and a sheet preparatory for Meynier's painting, *Le Philosophe Bias rachetant des esclaves*, 1832,⁵ left unfinished at the artist's death. Meynier's drawings of *Alexandre couvrant de son manteau le corps de Darius* were probably done towards the end of his life, circa 1830–32. While he did not execute a painting of the subject, the existence of several large and highly worked compositional drawings of it would suggest he intended to do so. Given the size and complexity of these drawings, Meynier probably had in mind a history painting on a grand scale, most likely meant for submission to the Salon.⁶ He may have abandoned the idea in favor of a painting of *Le Philosophe Bias rachetant des esclaves*, or he may have died before bringing the painting to fruition. The present sheet has been in the same New York collection since 1995.



Fig. 33

4 *Ibid.*, pp. 92, 219, cat. nos. D. 116 a–d, illustrated.
5 *Ibid.*, pp. 220–21, cat. no. D. 120, illustrated.

6 *Ibid.*, p. 220.



JEAN-BAPTISTE-CAMILLE COROT

Paris 1796–1875 Ville d'Avray

27. *View of Narni*, 1826

Stamped with the artist's sale stamp, lower left, *VENTE/COROT* (Lugt 460a), and inscribed and dated, lower center, *Narni. 1826. 7^{bre}*, and inscribed, lower right, *Narni*

Graphite, pen and black ink, with traces of white heightening
10½ x 16½ inches
263 x 422 mm

Provenance

Studio of the artist (his sale: Paris, Hôtel Drouot, 31 May–2 June 1875, part II, lot 514 [10 sheets, including views of Papigno, Narni, Marino], 55 FF)

M. Fauché, Paris

Rosalynd C. Pflaum (1917–2014), Minneapolis

Corot's first trip to Italy lasted from December 1825 through October 1828. Although the artist was based in Rome, his biographer Alfred Robaut listed seven principal campaigns Corot made outside Rome.¹ The farthest north he traveled, to the border of Lazio and Umbria, included visits to Narni, Papigno, and the cascades of Terni, a journey undertaken from July through September 1826. During this trip, Corot painted the *Augustan Bridge at Narni* (Paris, Musée du Louvre; fig. 34),² a *plein-air* sketch which codified his approach to landscape painting and is considered today a seminal moment in the history of modern landscape painting in nineteenth century France, and which served as the basis for his great



Fig. 34

1 A. Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré, précédé de l'histoire de Corot et de ses oeuvres par Etienne Moreau-Nélaton*, 5 vols., Paris, 1965 (Leonce Larget reprint), vol. I, pp. 36–46; see also P. Galassi, *Corot in Italy, Open-Air Painting and the Classical-Landscape Tradition*, New Haven, 1991, p. 133, for details of each campaign.

2 Oil on paper, mounted on canvas, 34 x 48 cm (Robaut 130); Galassi, *op. cit.*, p. 168, fig. 200.

3 Inv. 4526; Galassi, *op. cit.*, p. 170, fig. 203 (Robaut 199).

4 Galassi, *op. cit.*, p. 170.

5 Galassi, *op. cit.*, p. 167, footnotes 61 and 62, p. 170, fig. 204.

Salon entry, now in the National Gallery of Canada, Ottawa.³ As Peter Galassi noted, Corot “painted the Narni study in September 1826, nine or ten months after arriving in Rome. In less than a year he had realized his goal of closing the gap between the empirical freshness of outdoor painting and the organizing principles of classical landscape composition.”⁴

In addition to the Louvre sketch and two pencil drawings specifically made in preparation for the 1827 Salon painting at Ottawa,⁵ there appear to be only four other drawings made on the trip to Narni that have survived,⁶ including the present sheet. A pencil drawing, contained in a notebook now in the Louvre⁷ that Corot used on this trip, is most closely related to our sheet, and is inscribed indicating that the view was taken from Civita Castellana, about 34 kilometers south of Narni. In both the Louvre sketchbook sheet and our drawing the bell tower of the Romanesque church of Santa Maria Impensole is visible, with the Apennines in the distance. Our drawing shows greater architectural detail of the buildings in Narni as it was drawn from a closer vantage point.

View of Narni, 1826, was owned by Rosalynd Pflaum (1917–2014), a biographer and dedicated Francophile. Admitted to Stanford at the age of sixteen, she completed her BA, *summa cum laude*, at the University of Minnesota in 1945, and took her master's degree in 1954. She was one of the first women in the state of Minnesota to obtain a pilot's license. A scholar on French subjects, she wrote six biographies published both in the United States and France, including *Madame de Stael* (1954), a life of the duc de Morny called *The Emperor's Talisman* (1954), two books on Marie Curie, *Grand Obsession* (1989) and *Marie Curie and Her Daughter Irene* (1991), and a life of *Talleyrand*, published in 2010, at the age of 93.



6 Robaut records two of these studies: *Narni-une route dans la vallée*, inscribed *Narni septembre 1826*, pen and black chalk heightened with white, 280 x 420 mm; *Narni, vue panoramique*, inscribed, lower right, *Narni 1826*, 240 x 380 mm; see Robaut, *op. cit.*, vol. IV, p. 251, cat. no. 2488 and 2491, respectively. The second drawing is now in the Louvre, RF 8973. Although the first drawing is untraced, it is not impossible that our drawing may be identifiable as Robaut 2488, given the similar dimensions and inscriptions.

7 RF 8725.25, Cabinet des Arts Graphique, Musée du Louvre, Carnet Corot/28, Folio 12.

FERDINAND-VICTOR-EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798–1863 Paris

28. *Jeune page et son cheval*

Signed, lower right, *E. Delacroix*

Watercolor over black chalk, heightened with gouache

8¾ x 6 inches

222 x 153 mm

Provenance

Adolphe Dugléré (1805–1884), Paris (his sale: Paris, June 11, 1884, lot 8, 200 FF)

Private collection, Geneva

Literature

A. Robaut, *L'Œuvre complet de Eugène Delacroix*, Paris, 1885, p. 400, no. 1510, illustrated

Drawn in 1825

Highly finished in a meticulous technique, this watercolor belongs to a genre generally termed *troubadour*, works based on medieval or Renaissance historical or literary subjects, that greatly fascinated Delacroix in the 1820s, the period in which he made such monumental masterpieces as the *Barque of Dante* (1822), the *Massacre at Chios* (1824), and the *Death of Sardanapalus* (1827–28), all in the Louvre. As Lee Johnson has pointed out, the small-scale works of the *troubadour* variety are generally “neither dated nor easy to date.”¹ Delacroix’s passionate interest in literature and the theatre is well known. He produced numerous paintings, drawings, and prints inspired by Goethe, Shakespeare, Byron, and Sir



Fig. 35

1 L. Johnson, “Some Historical Sketches by Delacroix,” in *The Burlington Magazine*, vol. CXV, 1973, no. 847, p. 672.

2 Robaut, *op. cit.*, p. 400, under no. 1510.

3 *Ibid.*

4 180 x 230 mm; Paris, Galerie Georges Petit, Vente George Haviland, June

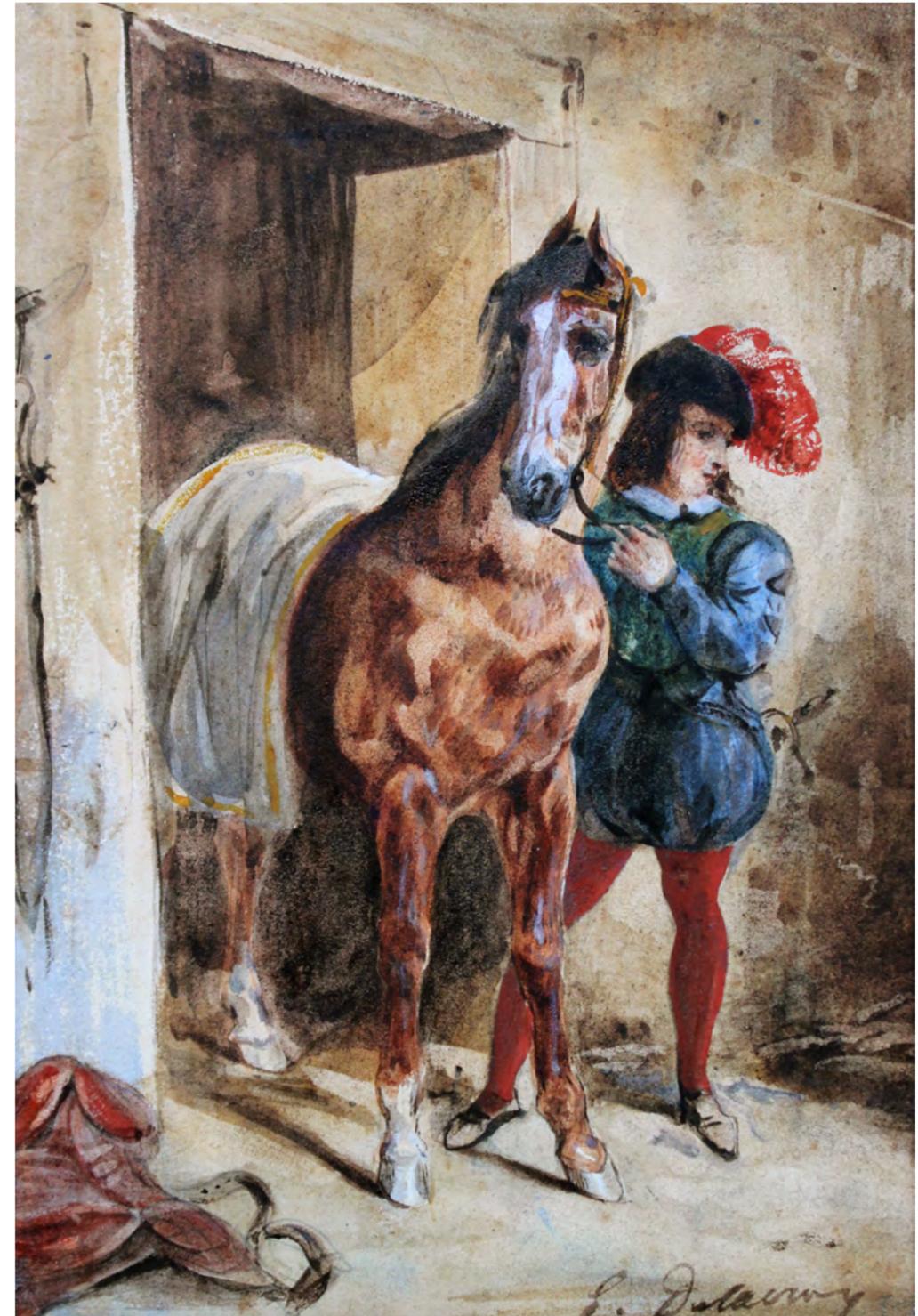
Walter Scott, to name but the most important. His particular interest in English literature and history was matched by his mastery of English watercolor technique, to which he was first introduced by virtue of his friendship with Richard Parkes Bonington (1802–1828) and the Fielding brothers. His own watercolor technique improved markedly during a trip to England in 1825, where he filled his sketchbooks not only with views of Greenwich but also with drawings of the antiquarian type, such as those made after the tomb effigies at Westminster Abbey, the Elgin marbles, historical costumes, and Samuel Meyrick’s famous collection of armor.

Alfred Robaut dates our drawing to 1825, the year during which Delacroix spent the months of May through August in England sketching the historical references mentioned above. No specific literary or historical association with the present watercolor has been established; one can only surmise that Delacroix “costumed” a groom he had seen while in the English countryside in Renaissance attire, while under the influence of his discoveries in England. Robaut, who obviously studied the work closely, described the watercolor in 1885 thus: “Wearing a sword on his side, a blue doublet, red stockings, vermilion shoes, a black cap and red feather, the groom escorts the beast from the stables as the horse turns its head away. The light brown horse is not saddled; he only has a gray cover on his back. A crimson colored saddle is placed on the ground on the left.”² He continued to describe the unusual nature of this drawing: “The charm of this watercolor not only resides in its elegance and the variety of its palette, nonetheless remarkable, but the naïve simplicity with which the artist was able to reproduce the gracious attitude of the young animal and his air of surprise.”³

The subject of a horse and groom in Renaissance costume was not unusual in Delacroix’s oeuvre. Among several such works, one may point out an equally accomplished and finished watercolor from the same period, of a groom similarly dressed, his back to the viewer, restraining a horse on a battlefield, formerly in the George Haviland collection,⁴ and another of a groom in Renaissance attire, restraining a horse in a landscape, now in the Louvre (fig. 35).⁵

2–3, 1932, lot 18, illustrated.

5 121 x 160 mm; M. Sérullaz, A. Sérullaz, L.-A. Prat, and C. Ganeval, *Musée du Louvre, Cabinet des Dessins, Inventaire général des dessins, Ecole française, Dessins d'Eugène Delacroix, 1798–1863*, Paris, 1984, vol. I, no. 559, illustrated.



SAMUEL PALMER

London 1805–1881 Redhill (Surrey)

29. *Box Hill, Surrey*

Oil on paper
9½ x 16¼ inches
24 x 40.1 cm

Provenance

Agnew's, London
Sir John and Lady Witt, London (their sale: London, Sotheby's, 19 February 1987, lot 123 [bt. Krugier])
Jan Krugier (1928–2008), Geneva
Thence by descent

Exhibitions

London, Courtauld Institute Galleries, *The John Witt Collection*, 1963, cat. no. 71

Literature

R. Lister, *Samuel Palmer, His Life and Art*, Cambridge 1987, p. 163
R. Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, Cambridge 1988, p. 158, cat. no. 437

Samuel Palmer made this bold, fluid study at a key moment in his career in the decade after his marriage and permanent move to London when he was searching to find a commercial mode for his landscape painting. The loosely painted study in oil was made at Box Hill in Surrey, twenty miles from London, and relates closely to a highly finished watercolor now in the Victoria and Albert Museum, London (fig. 36).¹ This unexpectedly free study demonstrates how innovative Palmer remained during his career; its relationship to a finished



Fig. 36

watercolor also raises important questions about his use of medium.

Writing in 1847, the year before he made the present study, Samuel Palmer noted: "I must . . . strike out at once in a new style, SIMPLE SUBJECT; BOLD EFFECT, BROAD RAPID EXECUTION."² William Vaughan has noted that this statement correlates with a new sense of "drama and simplification" in Palmer's work. Palmer had recently been elected to the Old Watercolour Society (1843) and was intent on using the forum of the annual exhibitions to find a formula that would make his pictures financially successful. Palmer continued to transform conventional subjects into visionary concepts. Seeking subjects in many areas, especially Berkshire, Buckinghamshire, Surrey, Somerset, Devon, Cornwall, the Isle of Wight, the Lake District, and Wales, he used on-the-spot sketches as the basis for his exhibition works. Palmer's son described his father's general sketching apparatus on these expeditions:

There were no costly umbrellas, elaborate boxes, or well-filled portmanteaus. A narrow deal case, or, at other times, a capacious sketching portfolio, slung round the shoulders with a strap, held a good supply of paper, with two large but very light wooden palettes, set with clots of colour a quarter of an inch thick, upon a coat of enamel formed of flake-white and copal. A light hand-basket held the remainder of the more bulky materials, with the lunch or dinner, and a veteran camp-stool which had survived the Italian campaign. A quantity of capacious pockets were filled with sharp knives, chinks, charcoal, crayons, and sketch-books; and a pair of ancient neutral-tint spectacles carried, with a little diminishing mirror, specially for sunsets, completed the equipment.³

The present study is an on-the-spot sketch made by Palmer in preparation for a large finished watercolor. Palmer's teaching commitments in the 1840s meant that he stayed in London longer into the summer than he wanted. He was in Surrey in September 1844, staying in Guildford, when he reported to his eldest son, Thomas More Palmer: "I went so fast in the steam-coach! How you would like it! Here are high hill, and the birds sing in the trees."⁴ Palmer seems to have visited Surrey throughout the 1840s attracted by the 'high hills' in particular. The present study is handled in a surprisingly free and Turnerian manner, showing the sweep of Box Hill itself,



1 10½ x 14¾ inches (270 x 377 mm); R. Lister, *Catalogue Raisonné*, 1988, p. 157, cat. no. 436.

2 Quoted in W. Vaughan, *Samuel Palmer: Shadows on the Wall*, New Haven and London, 2015, p. 274.

3 A. H. Palmer, "The Story of an Imaginative Painter," in *The Portfolio: An Artistic Periodical*, 15, 1884, pp. 148–49.

4 R. Lister (ed.), *The Letters of Samuel Palmer*, Oxford, 1974, I, p. 429.

rendered in a block of light green and the panoramic view beyond only hinted at. The purpose of Palmer's study was to capture the silhouette of trees on the hill. Executed in rapid strokes of fluid oil, the study is a remarkably bold image demonstrating Palmer's versatility of technique. Palmer used the oil study and a more finished watercolor of the same view to produce the exhibition watercolor now in the Victoria & Albert Museum, *Landscape with a Woman Driving Sheep*.⁵ As in his 1848 treatment of *Tintagel*, Palmer injected a degree of narrative into the finished watercolor, converting the bold coloristic approach of his plein-air oil sketch into a visionary composition of a drover in a sweeping landscape.

The importance of the medium of watercolor to Palmer in the 1840s meant that he was prepared to produce a rapid, on-the-spot oil sketch to help in the preparation of a finished watercolor, an unusual reversal of techniques. This may explain why Palmer wrote dolefully to his father-in-law, the hugely successful landscape painter John Linnell, that his watercolors were like apples which: "will not come *ripe* till a great deal of time first and last has been spent on them."⁶



⁵ Lister, *op. cit.*, 1988, p. 157, cat. nos. 435–36.

⁶ Quoted in E. E. Barker, "Sketches and Idylls (1840–c.1865)," in W. Vaughan, E. E. Barker, and C. Harrison (eds.), *Samuel Palmer 1805–1881: Vision and Landscape*, exhibition catalogue, New York, The Metropolitan Museum of Art, 2006, p. 192.

ACHILLE BENOUVILLE

Paris 1815–1891 Paris

30. *The Tomb of Nero*, 1848

Inscribed and dated, lower left, *Tombeau de Neron*. 8^{bre} 1848

Watercolor, gouache, over pencil, on blue paper

11 1/8 x 8 1/4 inches

290 x 211 mm

Provenance

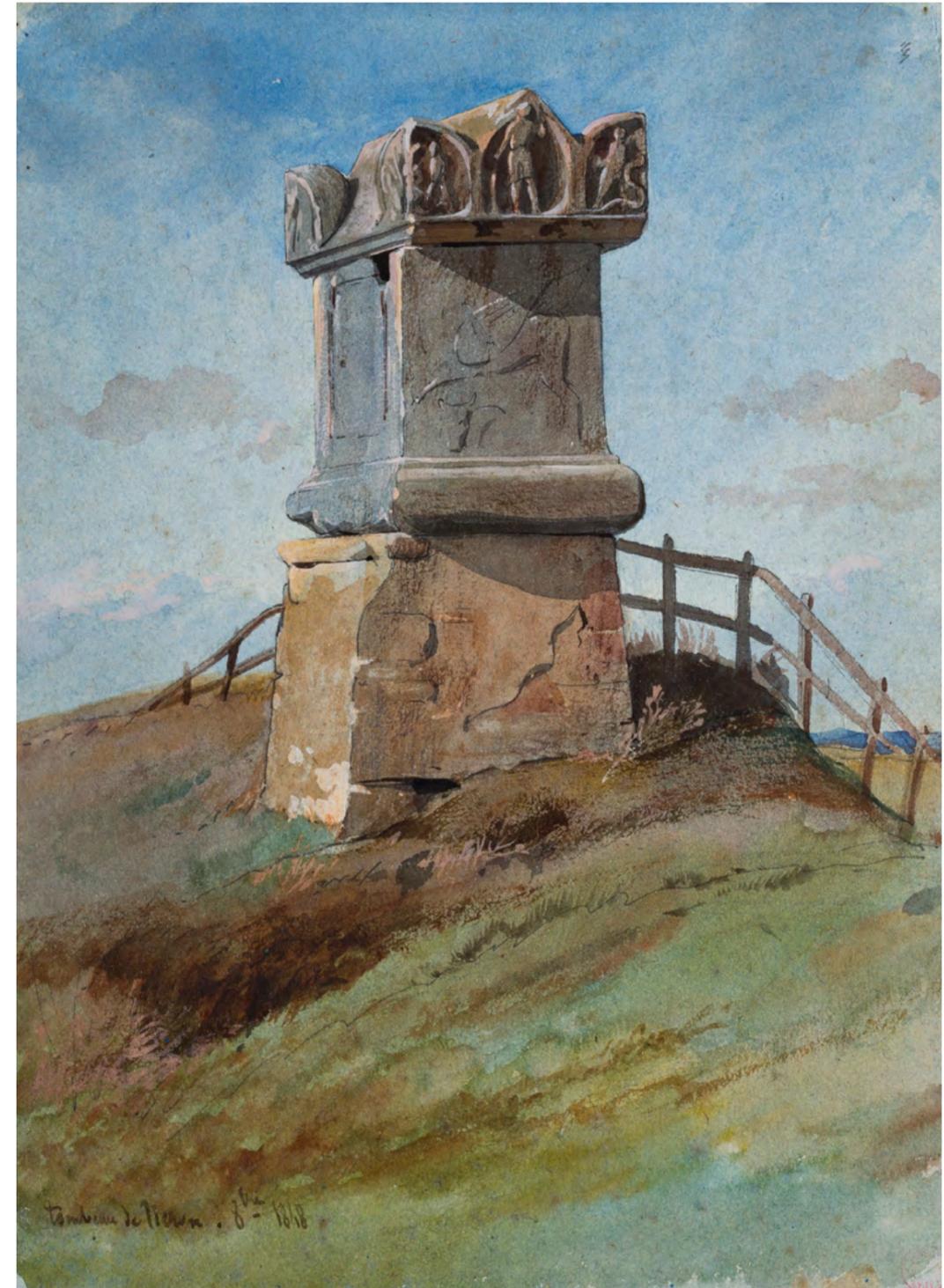
By descent through the family of the artist

Literature

M.-M. Aubrun, *Achille Benouville (1815–1891). Catalogue raisonné de l'oeuvre*, Nantes, 1986, p. 170, cat. no. D. 26, illustrated

Amongst the many views of Rome and its surroundings executed by Achille Benouville during his long Italian career we encounter some of his preferred sites, including the Via Appia and Via Cassia, the picturesque ancient Roman thoroughfares famous for their archeological heritage.¹ Our drawing, dated 1848 and titled *Tomb of Nero*, was executed relatively early on during Benouville's stay in Italy. Situated on the Via Cassia, the monumental tomb was erroneously attributed to emperor Nero in the middle ages, although an inscription clearly identifies it as the burial of Publio Vibio Mariano, a Roman consul.² The misidentification of the monument lasted until the nineteenth century and contributed to its success with visitors and tourists. Benouville has beautifully rendered the marble sarcophagus with its bas-relief decorations through a delicate layering of patches of watercolor and touches of gouache. This tranquil and poetic landscape is permeated by the typical glowing light of the Mediterranean that captivated the French artist.

Benouville trained under François-Edouard Picot (1786–1868) and Leon Cogniet (1794–1880) before being admitted to the Ecole des Beaux-Arts in Paris in 1837. He first visited Italy in 1838 and returned there two years later. During a stay of several months in Rome in 1843, he worked closely with his friend and mentor, Jean-Baptiste-Camille Corot (1796–1875), whose landscapes exercised a long-lasting influence on Benouville. In 1845 he was awarded the Grand Prix de Rome in the category of historical landscape painting, for his *Ulysse et Nausicaa*.³ He could therefore spend a four-year residency at the Villa Medici, seat of the French Academy in Rome. Shortly after being awarded the Prix, he travelled to Italy in the company of his brother, the well-known artist Léon Benouville (1821–1859).⁴ Léon returned to Paris in 1850, while Achille was to remain in Rome for over twenty-eight years, only permanently moving back to Paris in 1871.



¹ For a drawing of the Via Appia, see Aubrun, *op. cit.*, p. 186, cat. no. D. 61, illustrated.

² C. A. Easton, *Rome in the Nineteenth Century: Containing a Complete Account of the Ruins of the Ancient City, the Remains of the Middle Ages*

and the Monuments of Modern Times, Edinburgh, 1820, p. 100.

³ Aubrun, *op. cit.*, p. 92, cat. no. 36, illustrated.

⁴ M.-M. Aubrun, *Léon Benouville (1821–1859). Catalogue raisonné de l'oeuvre*, Paris, 1981.

SIMEON SOLOMON

London 1840–1905 London

31 *Queen Esther Hearing the News of the Intended Massacre of the Jews*, 1860

Signed with monogram and dated, lower left, *SS/10/10/60*
Pen and ink with some lead white on paper main sheet, with three narrow additions laid to board
11¼ x 13¾ inches
285 x 350 mm

Provenance

James Leathart, Newcastle, 1895
Robert Isaacson, New York
James Draper, New York

Exhibitions

London, Goupil Gallery, Adolphe Goupil and W. M. Rossetti, *Pre-Raphaelite Collection: D. G. Rossetti, Ford Madox Brown, Holman Hunt, Burne-Jones, Albert Moore, Simeon Solomon, Inchbold*, June and July, 1896, no. 23
Birmingham, Birmingham Museum and Art Gallery, Munich, Museum Villa Stuck, London, Ben Uri Art Gallery, *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, 2005–6, no. 47

Literature

S. Reynolds, *The Vision of Simeon Solomon*, London, 1985, pl. 20
C. Cruise, et al., *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, exhibition catalogue, Birmingham, Birmingham Museum and Art Gallery, 2005, pp. 48, 82, 97, 104

This major early drawing by Simeon Solomon depicts the Jewish Queen Esther hearing the news that her Persian husband King Ahasuerus plans to massacre the Jews living in his kingdom. Ahasuerus had been advised by Haman, Esther's enemy, who knew that she was Jewish and would be unable to avoid the decree; Solomon focuses on the moment she hears the news, exploring her considerations of personal grief and the wider tragedy of her race. This intricate and highly finished drawing reflects the influence of Dante Gabriel Rossetti

(1828–1882) on Solomon's earliest work. Carefully executed in pen and ink, this drawing is typical of Solomon's earliest style reflecting his affinity with the previous genera-

tion of Pre-Raphaelites and his interest in scenes from Jewish history.

Simeon Solomon trained as a painter in his brother's studio until his admission to the Royal Academy Schools in 1856; he made his début at the Royal Academy in 1857 at the age of seventeen. Solomon rapidly became identified with the Pre-Raphaelites through his friendship with Dante Gabriel Rossetti and Edward Burne-Jones (1833–1898). Rossetti's influence is clearly apparent both in the subject and technique of Solomon's watercolors of the late 1850s and early 1860s particularly in complex drawings such as his depiction of *Queen Esther*. Solomon has densely worked the sheet with surface detail, in a similar manner to Rossetti's drawings from this date: for example, the highly finished drawing of *Sir Launcelot in the Queen's Chamber* in the Birmingham Museum and Art Gallery (fig. 37) drawn in 1857 which shows Guinevere at a moment of intense personal crisis, her infidelity with Sir Launcelot having been discovered.¹ Rossetti shows Guinevere standing with her hands clasped looking in despair surrounded by her female attendants who are weeping at the plight of their mistress providing an obvious visual source for Solomon's treatment of Queen Esther.

The subject may have been prompted by a project Solomon was involved in to provide illustrations to the Bible. Along with several notable artists in the Pre-Raphaelite circle, Solomon was commissioned by the Dalziel brothers to produce drawings for their projected illustrated Bible, for which he was allocated twenty subjects. The project was never completed, although the illustrations appeared in Dalziel's Bible Gallery published in 1880 with narrative captions.² In the present drawing Solomon has captured the description of the king's palace from the Book of Esther (1:16). As Colin Cruise has pointed out it is also inspired by the excavations at Ninevah and the contemporary vogue for Pre-Raphaelite historical fidelity first put forward by Ford Madox Brown in his essay "On the Mechanism of a Historical Picture," published in *The Gem* in February 1850.³ The furniture Solomon depicts, for example, appears to have been derived from William Holman Hunt's designs of circa 1855, made by J. G. Crace.

This striking and meticulously finished drawing is both an important early work by Solomon and an exceptional, late Pre-Raphaelite work.



Fig. 37

1 V. Surtees, *Dante Gabriel Rossetti 1828–1882 The Paintings and Drawings: A Catalogue Raisonné*, Oxford, 1975, p. 54, cat. no. 95.
2 C. Cruise, *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, exhibition catalogue, London, Birmingham Museum & Art Gallery, 2005, pp. 13–21.

3 *Ibid.*, p. 97, cat. no. 47.

JAMES-JACQUES JOSEPH TISSOT
Nantes 1836–1902 Buillon

32. *Study for a Man seen from Behind with his Hands Clasped Together, for the painting of “Le Départ de l’enfant prodigue de Venise,” 1862*

Graphite, heightened with gouache, on prepared green-grey paper
11 1/8 x 7 1/2 inches
295 x 190 mm

Inspired by the mid-century vogue for Goethe’s *Faust*, Tissot exhibited in 1861 and 1863 several paintings whose subjects were derived from the Romantic tragedy.¹ Stylistically unique in contemporary French art, these paintings replicate the popularizing medieval “Teutonic” style of the Belgian artist Henri Leys (1815–1869), whose work inspired artists like Alma-Tadema, Alfred Stevens, and Vincent Van Gogh.²

As a last attempt to curry favor with the Salon jury, Tissot exhibited in 1863 a pair of paintings drawn from parables in the New Testament: *Le Retour de l’enfant prodigue* (Paris, Musée du Petit-Palais), depicted in a “kind of super-Leysian manner,”³ and its companion, *Le Départ de l’enfant prodigue de Venise* (Paris, Musée du Petit-Palais; fig. 38), a work inspired by the Venitian master Vittore Carpaccio, specifically his *Ursula and the Prince Taking Leave of their Parents* in the Scuola di Sant’Orsola. Whereas the style of the first painting was expected from the artist, the second painting was a departure, drawing inspiration from an Italian primitive. It was Tissot’s first and last attempt at this genre. Distinct from the rest of Tissot’s oeuvre, *Le Départ de l’enfant prodigue de Venise* was based on sketches made during the artist’s trip to Venice in 1862. In a letter to Edgar Degas, who at the time was also



Fig. 38

1 *Le Rencontre de Faust et de Marguerite* (Salon of 1861, no. 2972); *Faust et Marguerite au jardin* (Salon of 1861, no. 2970); *Marguerite au jardin* and *Marguerite à l’office* (Salon of 1861, no. 2971). *Le Départ du Fiancé* (Salon of 1863, no. 1802). Gounod’s *Faust* was first performed in Paris at the Théâtre Lyrique in March 1859.
2 For an extensive description of Henry Leys’s influence on artists as well as for sources of his own inspiration, see M. Wentworth, *James Tissot*, Oxford, 1984, pp. 22–38.
3 *Ibid.*, p. 39.
4 *Ibid.*, pp. 40–41, “I’m into Carpaccio and can’t escape . . . I put together something which I think you will like. By showing the least of myself . . . it’s the Departure of the Prodigal Son, a bit pedantic. but if we only thought of exhibiting, what would become of us?”

in Italy, voraciously copying Italian primitives while working on his own historical painting, *Sémiramis*, Tissot wrote “Je suis dans les Carpaccio et je n’en sors pas.” Further on, denigrating himself and mentioning the pressure of Salon exhibitions, he stated, “J’ai composé quelque chose, cela vous plaira-t-il, je l’espère, je mettrais le moins de caractère possible . . . c’est le départ de l’enfant prodigue à Venise, un peu pedant . . . mais si on pensait toujours aux expositions, que ferait-on?”⁴

Our drawing is a study for the figure on the far right of the pier observing the laguna, his back turned to the viewer, in Tissot’s *Le Départ de l’enfant prodigue de Venise*. The artist has added on the right side of the sheet further studies of the man’s hands and hat. Not only has Tissot set his subject in a Renaissance context, but he has also echoed the period in his style of drawing by imitating a Quattrocento silver point technique, an approach adopted by his British Pre-Raphaelite colleagues around the same time.⁵

There are several other studies for *Le départ de l’enfant prodigue de Venise*: one of the prodigal son’s mother similar in technique to our drawing, formerly in the collection of David Daniels, New York;⁶ and two sheets in The Metropolitan Museum of Art: a compositional study for the painting in pen and ink, and a study of the prodigal son in a technique similar to our drawing.⁷ Further, there is a study for the young man just to the left of our figure with his head turned in profile.⁸ Another sheet showing a male figure standing in the boat below the pier was with the Galerie Prouté in Paris.⁹ A drawing of the young man leaning against the portico at the edge of the pier, formerly in the collection of Degas, was on the Paris art market several years ago.¹⁰

5 In 1870 Tissot left for London, where he would remain until a year after the suicide of his muse and companion Kathleen Newton in 1882. One could raise the question of whether he was aware of Burne-Jones’s and Rossetti’s drawings as early as 1863, or whether he was just copying the Italian masters.
6 Wentworth, *op. cit.*, p. 41, note 120, pl. 17.
7 Inv. 1970.114.2, and 1970.115.1, respectively.
8 Sold at Paris, Christie’s, 23 June 2010, lot 169, illustrated; pencil heightened with white, squared in red chalk, 311 x 158 mm.
9 Paris, Galerie Prouté, *Catalogue Reni*, 1992, cat. no. 44, illustrated; pencil heightened with white on gray paper, 242 x 14 mm.
10 Paris, Galerie Normand, 2007, cat. no. 35, illustrated; black chalk on pink prepared paper, 245 x 109 mm; ex-collection Edgar Degas, with the cachet “atelier Degas” on the verso.



JACQUES-BARTHÉLEMY, called ADOLPHE, APPIAN
Lyon 1818–1898 Lyon

33. *Three Fishermen along the Banks of a River at the Edge of a Forest*, 1868

Signed and dated, lower left, *Appian 1868*
Charcoal with stumping and scratching out and touches of white
chalk on beige paper
23⁷/₁₆ x 39¹/₁₆ inches
595 x 995 mm

Provenance

By descent through the artist's family

Adolph Appian studied at the Ecole des Beaux-Arts in Lyon from 1833 until 1836, when Jean-Michel Grobon (1770–1853) and Augustin-Alexandre Thierryat (1789–1870) were teachers there. He debuted at the Salon de Lyon in 1847 and at the Salon de Paris in 1853, and continued to exhibit regularly at both for the rest of his life. Appian produced landscape paintings and etchings, but is best known for his charcoal landscape drawings, often large in scale. He considered his *fusains*, highly worked, as finished and independent works of art, on a par with paintings, and exhibited them, along with paintings, in the Lyon and Paris Salons throughout his career, from 1852 in Lyon and from 1853 in Paris. As he wrote in 1863, “Presque toutes les années, j’ai exposé quatre ou cinq toiles de ces beaux pays, et avec cela de grands fusains.”¹ With infinite gradations of black and grey, charcoal enabled Appian to model his landscapes to successfully depict light and atmosphere and reflections on water. The medium could be added, manipulated by stumping, and removed by scratching out. Against the blacks and greys, Appian used the reserve of the paper or added white chalk for highlights. His charcoal landscapes are serene, not dramatic, characterized by a soft

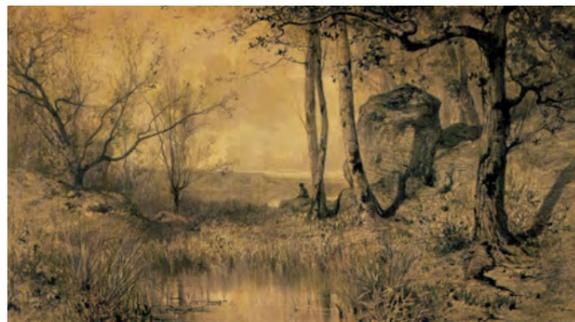


Fig. 39

and diffused light. Their stillness, and oftentimes a sense of humidity, are palpable. Appian wrote of his *fusains* in 1865: “j’aime les petits coins intimes, il me semble que je peux plus facilement en rendre l’impression: je me sens trop faible pour ces aspects imposants . . .”²

The present sheet is a masterful example of Appian’s work, large in scale and expertly worked. A marsh-like area appears in the foreground, to the right of which are two large, exposed rocks. Three figures fishing and a body of water appear beyond, the scene set at the edge of a dense forest. Appian uses the blacks and greys of the charcoal for the landscape and trees, beautifully rendering the reflections on the water and the light in the sky by applying a thinner layer of charcoal, by stumping it, and by adding white chalk as highlights. His technique is flawless and we are witness to a quiet country scene brimming with atmosphere. It is no wonder Appian is considered a pre-cursor to Impressionism.

Until the 1870s, Appian worked close to home, in the Ain region to the east of Lyon, around towns such as Bugey, Rossillon, Rochefort, and La Burbanche. In 1868, at the height of his powers, and during the year in which the present sheet was made, Appian won the *médaille d’or* at the Paris Salon for one of his two painting submissions, *Temps gris*.³ That same year, he exhibited four paintings and two charcoals at the Salon de Lyon. Although its location is currently unknown and no visual record of it exists, one of the four paintings at Lyon, *Ruisseau sous bois à La Burbanche*,⁴ at least in subject, could aptly describe the scene in our drawing—a stream in a wooded area, at La Burbanche. Another large and highly finished charcoal drawing on beige paper by Appian from this time, remarkably close to ours in subject and composition, exists, also possibly drawn at La Burbanche: *Paysage: sous-bois au pêcheur (La Burbanche?)*, circa 1868–70 (fig. 39).⁵ While less densely wooded and only showing a single fisherman, the drawing also has a marshy area in the foreground, with two comparable large and exposed rocks to the right and a body of water beyond. It is equally atmospheric and the reflections on the water as proficiently rendered. Based on these comparisons, it is possible our drawing was made at La Burbanche in 1868. An even larger charcoal drawing by Appian from this year, as extensively



1 M.-F. Poirret, M. D. Nivière et al., *Adolphe Appian (1818–1898), peintre et graveur de l’école lyonnaise*, exhibition catalogue, Bourg-en-Bresse, Musée de Brou, 20 June–21 September 1997, pp. 52, 55, note 54.
2 *Ibid.*, pp. 47–48, 54, note 13 (Appian, “Le Paysage en Savoie,” in *Le Courrier d’Aix-les-Bains*, 24 September 1865).

3 *Ibid.*, p. 22.
4 *Ibid.*
5 *Ibid.*, p. 106, cat. no. 44, illustrated (21¹/₁₆ x 38⁷/₁₆ inches, 550 x 980 mm; private collection, Lyon, as of 1997).

worked and luminous, exists: *In the Valromey Valley, near the Rhône River*, 1868 (fig. 40).⁶ In scale and degree of finish, it is clear Adolphe Appian considered his large charcoal drawings as another expression of painting. His consistent mastery of the charcoal technique and his devotion to it in the form of landscape drawing are exceptional. A Lyonnais critic in 1887 considered Appian the “premier fustiniste de notre temps.”⁷



Fig. 40

6 R. McGarry and T. Rassieur (eds.), *Master Drawings from the Minneapolis Institute of Arts*, exhibition catalogue, Minneapolis, Minneapolis Institute of Arts, and elsewhere, 2014–2016, pp. 166–67, cat. no. 51, illustrated (27¼ x 50¼ inches, 689 x 1289 mm; Minneapolis, Minneapolis Institute of Arts, The John R. Van Derlip Fund 88.1).

7 Poiret and Nivière *et al.*, *op. cit.*, p. 52.



ADOLPH VON MENZEL

Breslau 1815–1905 Berlin

34. *A Sheet of Various Studies, including Two Heads of Men, and Two Studies of Hands, one holding a Fan; with Test Marks of Watercolor (recto) Various Test Marks of Watercolor (verso)*

Marked with the artist's estate stamp, in violet ink, upper left center, A. M.

Carpenter's pencil and watercolor (*recto*); watercolor (*verso*)

6¾ x 5⅝ inches

170 x 130 mm

Provenance

Emilie Menzel Krigar (1823–1907), Berlin, the artist's sister
Thence by descent until 2015

This handsome sheet of sketches, showing four different and seemingly unrelated sketches of heads and hands, placed on the page with great sensitivity, derives additional aesthetic delight from the randomly placed touches of watercolor at the lower and left edges of the paper. Presumably, while working on a separate watercolor, the artist used both sides of this small page to blot color tests from his brush, despite the already drawn sketches on the *recto*. The *verso*, left undrawn, is a riot of color blots, evocative of the work of artists in the next century. While every watercolor artist used such sheets to mix his colors, to test the tone of a color or pigment, or to dry a too-wet brush, the usual practice of the artist was to discard such sheets. Interestingly, both Menzel and his slightly younger contemporary, Gustave Moreau (1826–1898), seemed to have kept many examples, which indicates the value both artists attached to this type of drawing. Indeed, Moreau preserved nearly 400 sheets of this type.¹ Other

examples by Menzel include such drawings as *Menzel in the Pose of Pesne* of 1861 (fig. 41)², *Study for the Figure of "Germania"* of 1871,³ and *Japanese Seamstress* of 1887.⁴

It has been suggested that the study of a man's head in the upper right of this sheet may possibly be a study from life of Otto Edouard Leopold, Prince of Bismarck (1815–1898), who was appointed the first Chancellor of Germany in 1871, a posi-

tion he held under three monarchs for nearly twenty years. Menzel painted Otto von Bismarck twice, the first time for the great stage piece, the *Coronation of King William I at Königsberg* (1865; Potsdam, Neues Palais). Although Bismarck was at the time the Ambassador to Saint Petersburg and not present at the actual coronation, he became Minister for Foreign Affairs in 1862, and it was felt imperative to have him included in the assembly of court and government figures surrounding the king. Menzel drew his portrait from life in preparation for the painting May 4, 1865.

Bismarck sat again for the artist in 1871 for a larger than life-size, full-length portrait, one of a pair of portraits of Bismarck and Field Marshall Helmuth Graf von Moltke, intended to decorate the Academy of Arts building for the victorious German army returning from Paris at the end of the Franco-Prussian War. The preliminary drawing for this portrait, now in Berlin, shows Bismarck standing at a table with his hand resting on an unfolded map spread over the tabletop (fig. 42).⁵ The likeness of Bismarck shown in the Berlin sheet corresponds well to the head, facing in the opposite direction, shown in the upper part of our sheet, which would suggest that our drawing was made at about the same time, *circa* 1871.



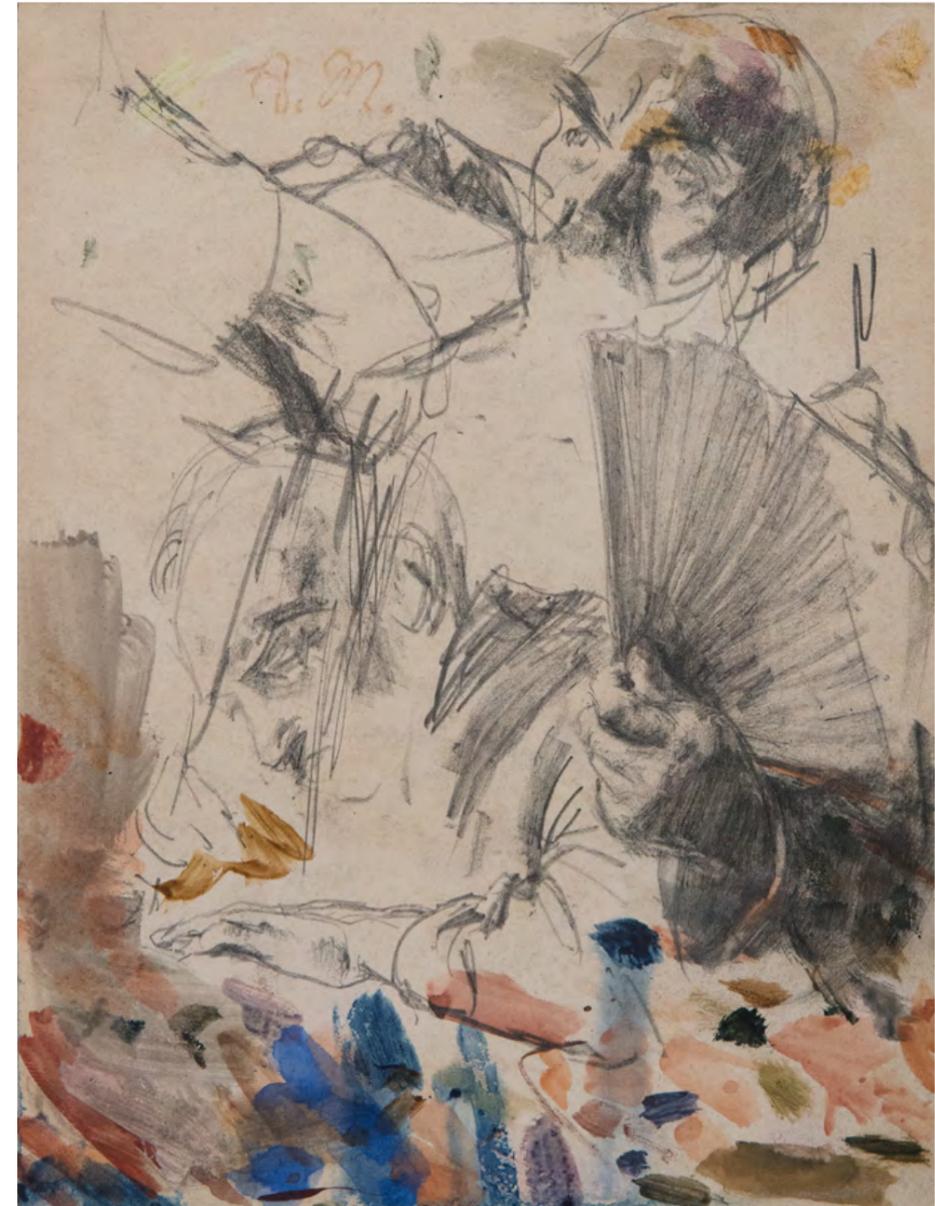
verso



Fig. 41



Fig. 42



1 R. Rosenberg and M. Hollein, *Turner Hugo Moreau: Entdeckung der Abstraktion*, exhibition catalogue, Frankfurt, Schirn Kunsthalle, 2008, pp. 222–43.

2 Pencil with watercolor, 221 x 162 mm; Berlin, Staatliche Museen, Kupferstichkabinett, Inv. KK SZ Menzel Kat. 830.

3 Carpenter's pencil with watercolor, 204 x 125 mm; Schweinfurt, Dr. Georg

Schafer Stiftung, Inv. 594A.

4 Pencil, watercolor and gouache, 246 x 170 mm; Schweinfurt, Dr. Georg Schafer Stiftung, Inv. MGS 3829A.

5 Pencil, 399 x 262 mm; Berlin, Staatliche Museen, Kupferstichkabinett, Inv. KK SZ Menzel Kat. 99.

HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

35. *Danseuse* ('pour pirouette')

Marked with the Degas sale stamp, lower left, *Degas* (Lugt 658); inscribed, upper right, *pour pirouette / préparation à la Seconde*; marked with the Degas studio stamp (Lugt 657) and photo number in blue crayon, *PH060 / 2594, verso*

Charcoal heightened with white and green pastel

8 7/8 x 12 3/16 inches

225 x 310 mm

Provenance

Degas sale: Paris, Galerie Georges Petit, *IIIème vente*, April 7 to 9,

1919, part of lot 120, illustrated, 600 francs to Adler

Madame Briault Druet, Paris, thence by descent until 2006

Sale: Paris, Christie's, 24 May 2006, lot 53, illustrated

Private collection, France

Drawn *circa* 1880–85

Nearly half of Degas's artistic production was devoted to the ballet or theater. From 1870 through the early years of the twentieth century, he spent hours at the Paris Opéra, in neighboring music halls and theaters, or in his studio, continually sketching dancers in movement. During these nearly forty years he compiled a compendium of poses, gestures, and attitudes that he would incorporate in his paintings, pastels, prints and sculptures, exhibited in either the Impressionist Exhibitions from 1874 through 1886 or with dealers in Paris and London. These sketches were either drawn from life, or based on photos he took or that were made available to him by

friends like Daniel Halévy. He was more intent on capturing the pure act of dancing than in depicting the actual production itself, often portraying a ballerina exercising at the bar, adjusting her costume, reading a journal, or performing formal movements within ballet's repertory of positions.



Fig. 43

¹ We have used the American Ballet Theater's Online Ballet Dictionary to describe this movement. Other examples of Degas's interest in the *plié* in the second ballet position, a variation of the pose of our sheet, are illustrated, in R. Kendall and J. Devonyar, *Degas and the Ballet: Pictur-*

Degas admired these young '*rats de l'Opéra*,' sometimes as young as 7 or 8 years old, and always drew them with great humility, respecting and understanding the years of discipline that went into their training. As he progressed, his style evolved from a classically trained artist whose narrative approach was easily recognizable to a master draughtsman of extraordinary talent using a kaleidoscope of color and thick charcoal to determine the ephemeral movement of his subjects with the most economical means.

Classical ballet is composed of five basic positions of the feet and every movement is begun or ended in one or another of these positions, established by Pierre Beauchamp, *maître de ballet* of the Académie Royale de Musique et de Danse from 1671 to 1687. In our pastel, Degas has depicted our dancer in a *plié*, in the second position, in preparation for a pirouette. In this pose the balls of the feet are turned out completely, almost parallel, with the heels separated by the length of one foot. The bending movement should be gradual and free from jerks, and the knees should be at least half-bent before the heels are allowed to rise. The body should rise at the same speed at which it descended, pressing the heels into the floor. In all *pliés* the legs must be well turned-out from the hips, the knees open and well over the toes, and the weight of the body evenly distributed on both feet, with the whole foot grasping the floor.¹ As to the arms in the second, the dancer's arms are advanced and curved toward the center with particular attention not to lower the elbows.

Degas has depicted the dancer's arms entering in the third position in which the left arm remains outstretched as the right arm curls back toward the dancer. The dancer's movement to the right, in beginning the pirouette, is indicated by the flow of the tutu on the viewer's right, as well as the reworking in the drawing of the dancer's right arm and side. The young woman's determination to execute the pose correctly is further supported by her concentrated facial expression, or "spotting." In describing a drawing in the Fogg Art Museum (fig. 43), stylistically similar to our drawing and also showing the dancer performing the *plié* in the second position, Richard Kendall and Jill Devonyar explain Degas's approach to his subject, "... Degas's black chalk lines tend towards the broad and energetic, with lighter marks indicating his first attempts to articulate a bodily form, and firmer, darker contours eventually defining the more crucial elements."²

ing Movement, exhibition catalogue, London, Royal Academy of Arts, 2011, pp. 136–37, cat. nos. 51 and 52, both illustrated. Both are dated *circa* 1880–85.

² Kendall and Devonyar, *op. cit.*, p. 136, cat. no. 51, illustrated.



ANGELO MORBELLI

Alessandria 1854–1919 Mailand

36. *Siesta invernale*

Black Conté and white paste, with stylus indentations for transfer
15 1/8 x 25 inches
385 x 635 mm

Provenance

Cav. Alfredo Morbelli (Milan 1884–1955 Varese), the artist's eldest son, by descent to his son,
Rolando Morbelli (Buenos Aires 1914–1982 Casorate Sempione), until 1982
Thence by descent

Literature

A. Mensi, *Angelo Morbelli (1853–1919)*, Alessandria (Galleria La Maggiolina), 1970, n. p., pl. XXI
T. Fiori, *Archivi del divisionismo*, Rome, 1968, vol. II, p. 113, no. VI.89, and p. 292, fig. 1452

Exhibitions

Milan, *Retrospettiva Morbelli*, 1920, p. 14, no. 32
Milan, Galleria Pesaro, *Mostra Postuma di Angelo Morbelli*, 1929–30, no. 87 (with label)
Alessandria, Pinacoteca civica, *Mostra commemorativa del pittore Angelo Morbelli*, 24 October–15 December 1953, p. 31, cat. no. 77 (with exhibition label; catalogue by A. Mensi)
Milan, Palazzo del Permanente, *Mostra del divisionismo italiano*, March–April 1970, p. 109, cat. no. 85, illustrated (with exhibition label; catalogue by E. Bairati)
Alessandria, Galleria La Maggiolina, *Omaggio a Morbelli nel cinquantenario della morte. Mostra di disegni*, 15–25 February 1970, cat. no. 19 (catalogue by P. Morando and A. Mensi)
Alessandria, Palazzo Cuttica (3 April–16 May), and Rome, Galleria Nazionale d'Arte Moderna (25 June–29 August), *Angelo Morbelli*, 1982, pp. 120, 167, cat. no. 31, illustrated (with exhibition label; catalogue by L. Caramel *et al.*)
Turin, Galleria d'Arte Fogliato, May 1983 (with exhibition label)

Drawn in 1902

This large and highly elaborated sheet is one of several preparatory drawings for a set of six paintings Angelo Morbelli ex-

ecuted in the opening years of the twentieth century and exhibited under the collective title *Poema della vecchiaia* (*Poem of Old Age*) at the Biennale at Venice in 1903. It is considered among Morbelli's finest Divisionist works. More specifically, our drawing prepares for the painting *Siesta invernale* (*Winter Nap*), now in the Pinacoteca Civica at Alessandria, Morbelli's birthplace, in Piedmont (fig. 44).¹ The titles of the five other paintings are *Sedia vuota* (*Empty Chair*; private collection); *Il natale dei rimasti* (*Christmas of Those Still Alive*; Venice, Galleria d'Arte Moderna);² *Le due nevi* or *I due inverni* (*The Two Snows* or *The Two Winters*; Alessandria, Pinacoteca Civica);³ *Vecchie calzette* (*Old Stockings*);⁴ and *Mi ricordo quand'ero fanciulla* (*I Remember when I was a Young Girl*; Tortona, Fondazione Cassa di Risparmio).⁵ Several preparatory drawings for these paintings, all, large in format but of different sizes and executed in a meticulous technique in black Conté and white pastel, survive in various collections.⁶

Based on precise and minute observation in a resolutely realist tradition, with deep empathy for his subject matter but without sentimentality, the set of paintings is a tour de force in the rendering of the twilight years, an evocation of the memory of one's youth and the realization of loneliness, the depiction of grief over the loss of a friend and, more generally, a profound reflection on the transience of life. The his-



Fig. 44

1 Alessandria and Rome, 1982, *op. cit.*, p. 168, cat. no. 38, illustrated; Milan, Palazzo del Permanente, *Mostra del divisionismo italiano*, *op. cit.*, p. 109, under cat. no. 85. The painting has also been entitled *I due inverni* and *La sedia vuota*.
2 For *Il Natale dei rimasti* and *Sedia vuota*, see *ibid.*, cat. nos. 81, 83, illustrated; Alessandria and Rome, 1982, *op. cit.*, p. 168, cat. nos. 40 and 37, respectively, both illustrated; for the former paintings, see also A. Scotti, *Angelo Morbelli*, Soncino, 1991, cat. no. 22, illustrated; and for the latter, see A. Scotti Tosini (*et al.*), *Angelo Morbelli tra realismo e divisionismo*, exhibition catalogue, Turin, Galleria d'Arte Civica Moderna, 2001, cat. no. 80, illustrated
3 Alessandria and Rome, 1982, *op. cit.*, p. 168, cat. no. 39, illustrated; this painting was previously referred to also as *I due Inverni* and as untraced;

see Milan, Palazzo del Permanente, *Mostra del divisionismo italiano*, *op. cit.*, p. 108, under cat. no. 81.

4 Formerly recorded in private collections in Montevideo and Milan, the painting was sold at London, Christie's, 13 December 2016, lot 38, illustrated.

5 Scotti, *op. cit.*, cat. no. 23, illustrated; and Scotti Tosini, *op. cit.*, cat. no. 84, illustrated. A bozzetto is in the Galleria d'Arte Moderna, Florence; *ibid.*, cat. no. 78, illustrated.

6 *Vecchie calzette* (private collection; fig. 45), Scotti Tosini, *op. cit.*, cat. no. 77, illustrated; *Il natale dei rimasti* (private collection), Alessandria and Rome, 1982, *op. cit.*, cat. nos. 25–26, both illustrated; *Mi ricordo quand'ero fanciulla* (private collection), *ibid.*, cat. no. 29, illustrated; and *La sedia vuota* (private collection), *ibid.*, cat. no. 30, illustrated.



tory of Morbelli's *Poema della vecchiaia* is well known. In 1901 Morbelli set up a studio in the Pio Albergo Trivulzio, an old people's home and hospital in Milan founded in 1770. All the paintings are based on observations made at the hospital. Some of them depict the inhabitants in vast rooms with deeply receding perspectives, conceived with the help of photographic means, while others, such as our composition, show their protagonists from close up, as though seen through a wide angle lens. Generally, the figures are seen from behind or from the side, rather than revealing their faces; often they are engaged in quiet activities, such as knitting, eating, or praying. A window provides the only source of light, which, as in our drawing, can be part of the composition, while it is absent from others. Though subdued, the winter light nonetheless throws the figures into sharp relief.

Our drawing, generally dated to 1902, the year before it was exhibited at the Venice Biennale, and the related painting are closest in composition and subject matter to *Sedia vuota*, which pictures the grief felt by the women over the loss of one of their sisters whose chair is now empty. *Vecchie calzette* (fig. 46) features the same group of women sitting and knitting by the same window. The general compositional ideas of these paintings must have already been quite developed by early 1901, since a detail of *Sedia vuota* features prominently



Fig. 45



Fig. 46

- 7 Scotti 1991, cat. no. 21, illustrated.
 8 Alessandria and Rome, 1982, *op. cit.*, p. 110.
 9 Scotti Tosini, *op. cit.*, p. 53, illustrated.

in the background of Morbelli's famous *Self-portrait with a Model* (private collection), painted in the winter of 1900–01, highlighting the great importance of the *Poema della vecchiaia* to the artist himself.⁷

The present drawing is executed in a meticulous regular hatching of different density entirely in black Conté chalk, with sparing use of white pastel to indicate the window and the few highlights on the back of the chairs or one woman's white hair. The meticulous preparation of his paintings in this manner, in black and white only, was of the greatest importance to Morbelli. Only a few years later he wrote in his notebook that it is "absolutely necessary to prepare paintings in black and white, to clarify rather than obscure because such preparation lends light to the painting." Indeed, he called color "the poison of paintings." Since the Divisionist painting technique required color to be subdivided into many tiny units (dots and threads) of pure unmixed colors, he insisted on his preparatory drawings to be clearly defined and finished in black and white (*abbozzare il dipinto a chiaroscuro ben definito e definitivo*), lest he had too much color to contend with from the outset.⁸

Angelo Morbelli trained at the Accademia di Brera in Milan under Raffaele Casnedi (1822–1892) and Giuseppe Bertini (1825–1898), and became friends with future exponents of Italian Divisionism, including Giovanni Segantini, Gaetano Previati and Emilio Longoni. He quickly moved on from his academic education, best expressed in his *Goethe morente* (*Dying Goethe*; Alessandria, Museo e Pinacoteca Civica), 1880, to focus on a realist approach inspired by social issues.⁹ Representative of his early realist concerns is the painting *Giorni . . . ultimi!* (*Last Days*; Milan, Galleria d'Arte Moderna, Civiche Raccolte d'Arte), 1883, set at the Pio Albergo Trivulzio in Milan, the historical retirement home and hospital that was to become a long-lasting source of inspiration for Morbelli.¹⁰

His research into the depiction of everyday contemporary life attracted the interest of painter, critic and dealer Vittore Grubicy de Dragon (1851–1920), whose gallery temporarily held an exclusive right on Morbelli's works (1887–93). Grubicy played a key role in introducing the optical theory of Divisionism into Italian painting, having understood how the new approach would allow artists to engage with a developing international art scene. Morbelli's own commitment to Divisionism emerged from his experimentations with the truthful rendering of light and shade, in turn stimulated by his preference for backlit subjects often captured in interior settings. Landscape is another recurrent theme in his oeuvre, often combined with scenes of everyday life, as in *Alba* (*Dawn*; Barcelona, Museo Nacional d'Art de Catalunya),¹¹ 1891, or in his intimate depictions of the labor of the *mondine* in the paddy fields.¹²

- 10 *Ibid.*, p. 55, illustrated.
 11 Scotti, *op. cit.*, cat. no. 14, illustrated.
 12 *Ibid.*, cat. no. 17, illustrated.

Striving to perfect his technique he read treatises on optics, physics and chemistry, and began to employ colored lenses.¹³ Although other Divisionists like Pellizza da Volpedo, Segantini and Previati also explored new materials in their quest for novel expressive outcomes, Morbelli distinguished himself as the "most methodical investigator, the most passionate and assiduous experimenter" of the group.¹⁴ Before resorting to the use of a vast range of pre-mixed industrial colors, Morbelli carried out his own chemical experiments on art materials.

Morbelli's strong belief in the new approach also turned him into an advocate for Divisionism as a movement, but his efforts at consolidating the group—forming a stronger front-line against the attacks of public and critics—were dismissed by his fellow artists.¹⁵ Later in his life he committed his observations on pictorial technique and aesthetics to the diary *La Via Crucis del Divisionismo* (1912–17).¹⁶

Although his active role in the development of Divisionism was overshadowed by the achievements of Previati and others, Morbelli's works won him numerous accolades, including the Legion of Honour, awarded in Paris in 1900, when the French State acquired the painting *Giorno per festa al Pio Albergo Trivulzio* of 1892 (*Feast Day at the Pio Albergo Trivulzio*; Paris, Musée d'Orsay).¹⁷ The painting engages with Morbelli's preferred themes of transience, old age, and remembrance.

At the heart of these concerns is the group of six canvases collectively entitled *Poema della vecchiaia* (*Poem of Old Age*), executed while Morbelli had set up a studio in one of the rooms at the Pio Albergo Trivulzio (1902–09). Here, the evocative power of the chosen subjects is enhanced by the skilful deployment of a limited color range, with meticulous attention being devoted to the refraction of light onto the characters and settings.

The commitment to the observation from life was accompanied by the use of photography as an aid in capturing motifs to be later reworked in paintings and in planning compositions.¹⁸ The concern with composition is also central to the artist's drawn oeuvre, with many of his sheets functioning both as preparatory studies and independent works of art. In Morbelli's elaborate pastel and chalk drawings, luminosity and vibrancy are obtained through dense webs of lines, which parallel the intricate pattern of minute strokes and dots of pure color in his paintings.

- 13 His interest in the science of art was furthered by J. G. Vibert's *La Science de la peinture*, Paris, 1891, available in a translation by Previati (*La scienza della pittura*, Milan, 1892).
 14 G. L. Marini, *Divisionismo. Il contributo dei piemontesi da Morbelli a Balla*, exhibition catalogue, Novi Ligure, Museo dei Campionissimi, 2004, p. 46.
 15 Scotti Tosini, *op. cit.*, p. 173.
 16 For the full text, see Fiori, *Archivi del Divisionismo*, *op. cit.*, vol. I, pp. 142–63.
 17 The painting dated 1892 was awarded the gold medal at the *Exposition Universelle* of 1900 in Paris; Scotti, *op. cit.*, cat. no. 16, illustrated.
 18 Scotti Tosini, *op. cit.*, p. 173.



PIERRE BONNARD

Fontenay-aux-Roses 1867–1947 Le Cannet

37. *Jeune femme à sa toilette*

Signed upper center, *Bonnard*

Pencil on paper

12³/₁₆ x 10 inches

325 x 255 mm

Provenance

Acquired directly from the artist by the former owner

Private collection, France

Drawn circa 1931

Pierre Bonnard was born in Fontenay-aux-Roses in 1867. Although trained as a lawyer, he attended classes at the Académie Julian in the years 1886–87, where he first met Paul Sérusier (1864–1927) and Maurice Denis (1870–1943). These three young artists were co-founders of the group known as the *Nabis* (Hebrew for ‘prophets’). Bonnard acquired his lawyer’s licence in 1889 and, in the same year, began studies at the École des Beaux-Arts in Paris. Only two years later he was exhibiting his paintings at the Salon des Indépendents. He met Marthe de Mélny,¹ his favourite model and later wife, in 1893. The couple eventually moved into the Villa Le Bosquet, in Le Cannet, in southeastern France in the mid 1920s. From then on, the house became the focal point of Bonnard’s artistic activity, and Marthe his omnipresent model. Although Bonnard travelled extensively, by the outbreak of the Second World War he had settled at Le Cannet permanently.

The nude in the bath was one of Bonnard’s favorite subjects. He focused increasingly on the theme of women at their toilette from the early 1900s onwards. The move to the Villa Le Bosquet, where a large, well-equipped bathroom had been

installed, brought about a thematic adjustment to his work: the previous motif of this theme of a *nu accroupi au tub* was replaced with a *nu à la baignoire*. His wife’s long daily baths became an obsession both for him and for her. These scenes of daily life in the large bathroom offered Bonnard a natural setting for his observation of the



Fig. 47

¹ Marthe de Mélny was born Maria Boursin in the Berry region of France in 1869. Eldest daughter of a cabinetmaker, she travelled in 1882 to Paris, where she met Bonnard in the spring of 1893. She immediately began to pose for him, and became his companion later that year; they would not marry until much later, in 1925.

² Cited by J. Munck in S. Pagé, *Pierre Bonnard: The Work of Art, Suspended*

nude; and by witnessing this daily ritual the artist escaped the need to direct a model to take up different poses or impose an artificial simulation of activity.

Our sheet, dating to the early 1930s, belongs to this series of nudes *à la baignoire*, which began sometime in the mid 1920s and reached its peak in a series of masterpieces in the 1930s. David Sylvester has noted, “this series of nudes in the bathtub, a ‘monument’ to Marthe’s obsessive compulsion, ranks along with Matisse’s bath scenes among the major works of the twentieth century.”² Although our drawing is not directly connected to a specific painting, its composition may be compared with the *Nu à la baignoire (Sortie de bain)* (fig. 47), painted in 1931, and now in the Centre Georges Pompidou, Paris.³ Many elements in both the drawing and the painting—for example the checkerboard pattern of the tiling and the chair beside the bathtub—recur in other works of the period.

Our drawing, depicting Marthe seated in a wicker chair in the bathroom at Le Cannet, belongs to a group of stylistically comparable studies on paper in a similar format;⁴ compare particularly *Nu s’essuyant la cuisse* (fig. 48).⁵ Compositionally, these drawings are closely related to the present sheet and equally drawn in pencil, although some have been reworked with watercolor. *Jeune femme à sa toilette*, remarkably ‘finished’ in style, composition and, particularly, in the articulation of the figure, is arguably one of the finest drawings of this series.

The drawing is accompanied by a certificate of authenticity issued by Guy-Patrice Dauberville, Bernheim-Jeune & Cie., Paris.



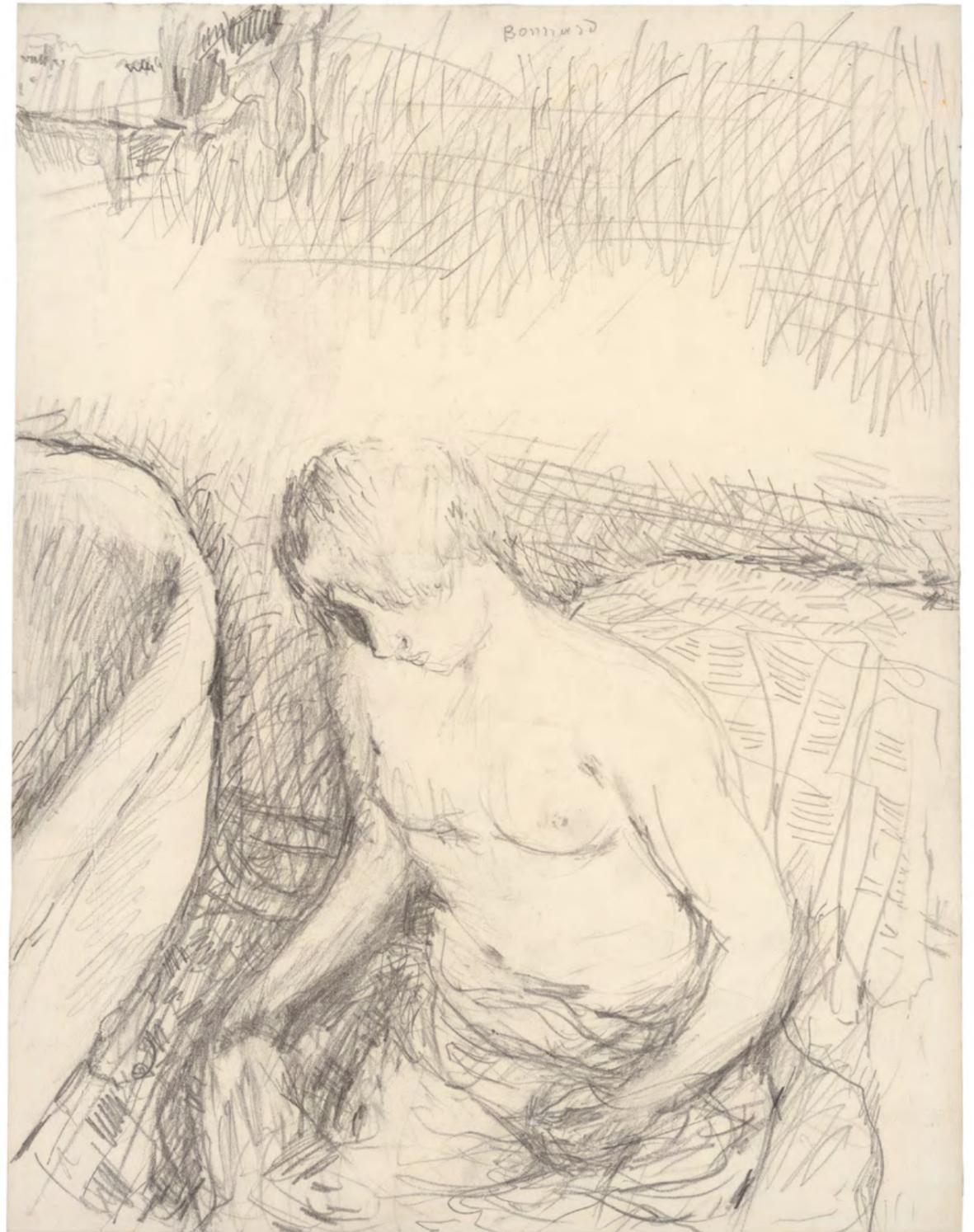
Fig. 48

ing Time, exhibition catalogue, Paris, Musée d’Art Moderne de la Ville de Paris, 2006, p. 204.

³ Oil on canvas, 120 x 110 cm; Pagé, *op. cit.*, pp. 214–15, cat. no. 68, illustrated.

⁴ *Ibid.*, p. 259, cat. nos. D18–21, illustrated.

⁵ *Ibid.*, cat. no. D18, illustrated.



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