



OLD MASTER AND
19TH-CENTURY DRAWINGS
1540-1890

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Laura Bennett
Mark Brady

Front cover illustration

BERNARDO CASTELLO

8. *The Genoese Arriving in Jerusalem*

Frontispiece

SIR PETER PAUL RUBENS

10. *Bust of a Hellenistic Ruler, after the Antique* (detail)

Back cover illustration

ALBERT-CHARLES LEBOURG

26. *Still-life with Candle, Pitcher, Brush, and other Objects*

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CATALOGUE

Measurements are given height before width. All drawings are sold mounted but not framed.

FRANCESCO DE’ ROSSI, called IL SALVIATI
Florence 1510–1563 Rome

1. *Alexander the Great Depositing the Works of Homer in the Tomb of Achilles*

Pen and brown ink, brown wash, on laid paper with watermark,
cross with five crescents in a circle, beneath a lily (cf. Heawood
882-83: “Rome 1555-64”)
8⅞ x 10¼ inches
201 x 260 mm

Provenance
Walther Heinrich (aka, Walther Unus; Walther Heinrich-Unus;
Walther Ehrenfried) (1872–1939), Berlin
Gertrud Heinrich (1940), Berlin
Private collection, Lower Saxony, Germany
Thomas le Claire Kunsthandel, Hamburg, 1989
Collection of a German noble family, until 2014

Literature
L. Mortari, *Francesco Salviati*, Rome, 1992, p. 169, cat. no. 1,
illustrated

Drawn circa 1544–48

The present drawing is a study for a cartouche illustrating a legendary scene in the life of Alexander the Great. The sheet is framed on the right by an elaborate decorative design with ornamental and figural elements, among them a reclining figure and a second figure engaged in sacrificial activity at an altar. The drawing depicts Alexander the Great at the tomb of Achilles. Recognizing the importance of Homer’s epic poems as one of Ancient Greece’s outstanding cultural achievements, he is shown depositing copies of Homer’s *Iliad* and *Odyssey* in Achilles’ tomb to preserve them for posterity.

Salviati was strongly influenced by the work of Raphael (1483–1520) and Michelangelo (1475–1564) during his early years in Rome. A grisaille fresco executed in 1512–14 by a pupil of Raphael, which appears at the base of Raphael’s *Par-nassus* in the Stanza della Segnatura in the Vatican (fig. 1),¹ illustrates the rarely depicted subject of our drawing and is based on a design by Raphael. It is not unlikely that it served as a model for the figure of Alexander in the present drawing.

Conceivably, the drawing was executed in the context of a project commissioned by the Farnese family in Rome. In 1534, Alessandro Farnese (1468–1549) was elected Pope Paul III. The lionizing of the figure of Alexander the Great in the context of the Farnese family would have been almost certainly a direct reference to Alessandro, the most powerful

member of the family. Vasari, in his *Life of Francesco Salviati*, records that Pier Luigi Farnese, the son of Alessandro, commissioned from Salviati a series of large canvases depicting subjects from the life of Alexander the Great. He states that these were sent to Flanders as cartoons for tapestries and dates the designs to the 1530s and the beginning of Salviati’s stay in Rome.² Unfortunately, the cartoons are now lost. It is unclear whether a tapestry depicting *Alexander the Great Engaged in Sacrificial Rites* now in the collection of the Museo di Capodimonte, Naples, is based on one of these cartoons.³ A drawing for the decorative borders of a tapestry, which is generally considered related to the tapestry in Naples, is in the Louvre. The Louvre drawing features the arms of Ottavio Farnese (1524–86). This implies a date of execution after 1550. The tapestry is listed in a later Farnese inventory as the only ‘Alexander’ tapestry.

The present drawing is in all likelihood datable to the years between 1544 and 1548. As Louisa Mortari writes, it was executed “with great mastery and skilful use of wash, typical of Salviati’s works executed in Florence between 1544 and 1548.”⁴ Stylistically, it is more closely related to Salviati’s early style and recalls the furiously sketched figures and fluent washes of drawings like the *Visitation*, a preparatory study for a fresco for the *Oratory of S. Giovanni Decollato* in Rome executed in 1538,⁵ now preserved in the British Museum, London.

A further Florentine influence is evident in the elaborate framing decoration of the present drawing. The reclining figure in the upper margin draws on Michelangelo’s *Tomb of Giuliano de’Medici* at San Lorenzo in Florence, with its allegorical figures of Day and Night. The sculptures were executed between 1524 and 1527 and the chapel was opened to the public in 1545. The pose of Salviati’s reclining figure corresponds almost exactly to the pose of the figure of Night.



We are grateful to Catherine Monbeig Goguel for her assistance in preparing this catalogue entry.⁶

Fig. 1



1 The pendant to this fresco depicts *Augustus Preventing the Burning of the “Aeneid.”* It too represents the efforts of a ruler to preserve a cultural treasure.
2 G. Vasari, *Le Vite de’ piu eccellenti pittori scultori ed architettori*, 1568, VII: “volendo Pier Luigi Farnese . . . adornare quella città di nuove muraglie e pitture, prese al suo servizio Francesco [Salviati], dandogli le stanze in Belvedere, dove egli fece in tele grandi alcune storie a guazzo de’ fatti d’Alessandro Magno, che furono poi in Fiandra messe in opera in panni d’arazzo.”

3 Mortari, *op. cit.*, p. 292, cat. no. 11, illustrated. For a discussion of the genesis of the tapestry, C. Monbeig Goguel, *Francesco Salviati (1510–1563) ou la Bella Maniera*, exhibition catalogue, Rome, Villa Medici, and Paris, Musée du Louvre, 1998, p. 284, cat. no. 113 and p. 288, cat. no. 115.
4 Mortari, *op. cit.*, p. 169.
5 N. Turner, *Florentine Drawings of the Sixteenth Century*, London, 1986, p. 172, cat. no. 124.
6 Conversation with Catherine Monbeig Goguel, May 2013.

GIORGIO VASARI
Arezzo 1511–1574 Florence

2. *The Conversion of Saint Paul*

Pen and brown ink, brown wash over black chalk, framing lines
drawn by the artist with a ruler
7½ x 10¾ 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 (forthcoming)

Hitherto unpublished, this 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. 2).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



Fig. 2

sacrifices; a drawing possibly connected with these frescoes is in the Goldman collection at Chicago.³

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, 15¼ 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 Giesu di Cortona, drentovi storie di Giesu 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 V dugento di moneta."
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 Arts, 2002–03, cat. no. 209, illustrated (catalogue entry by F. Härb).

DENYS CALVAERT
Antwerp c. 1540–1619 Bologna

3. *Cleopatra*

Inscribed in pen and brown ink, lower left, *Dionisio Calvaert*, and, lower right, *Pomerancio ...*
Black and white chalk on blue paper, squared for transfer in black chalk
10¹¹/₁₆ x 11¹/₁₆ inches
271 x 291 mm

Provenance
Private collection, Germany

Highly finished and squared for transfer in the artist’s preferred technique, this is an as yet unpublished study, in reverse, for a painting of the *Death of Cleopatra* known from two autograph versions: one in the collection of the Cassa di Risparmio at Cesena,¹ the other with Galerie Canesso, Paris (fig. 3).² Both panels and the drawing are undated, but a date in the 1580s or 1590s, as suggested for the Paris version, is plausible. There are minor differences between the figure in the drawing and the panels, most notably in the pose of the left hand, stretched out and not yet holding the snake, and the more natural-looking draperies. Both differences and the lack of attributes, such as the coiffure and jewelry, are to be expected from a drawing that, although too elaborate in technique and execution to have been taken directly from life, was surely based on preparatory sketches made from a life model. It is worth noting, however,

that Cleopatra’s upper body and arm derive from Raphael’s 1514 fresco of the *Triumph of Galatea* (fig. 4) in Agostino Chigi’s Villa Farnesina in Rome, one of the most celebrated paintings already in the sixteenth century and one Calvaert knew first-hand.

After his training in Antwerp, Calvaert moved to Bologna around 1560 where

he trained with Prospero Fontana (1512–1597) and then Lorenzo Sabatini (c. 1530–1576), both occasional assistants to Giorgio Vasari (1511–1574). Calvaert, too, together with Sabatini assisted Vasari in Rome in the completion of the Sala Regia (1572–73). In Rome Calvaert spent much time studying the foremost works of the Renaissance masters, as his biographer, Carlo Cesare Malvasia, pointed out, including “sketching all the paintings of Raphael.”³ Malvasia also noted the artist’s deep interest in the most famous sculptures of his time, of which he made copies kept in his studio. The strong sculptural quality evident in the present drawing underscores the veracity of Malvasia’s account.

Our drawing and the related pictures belong to a category of paintings of nude women mostly in mythological guise which Sabatini had made a specialty of in the 1560s.⁴ Calvaert’s efforts in this category include his *Lucretia* at Dijon (fig. 5) and the late *Danae* at Lucca of 1614.⁵ A particularly telling testimony to the close ties between the two artists in this respect is Calvaert’s drawing of a *Nude Woman* at Budapest, executed in the same technique as ours, after Sabatini’s painting, possibly an *Allegory of Symmetry*, in the Galleria Sabauda at Turin.⁶



Fig. 3



Fig. 4



Fig. 5



1 Inv. 581; oil on panel, 56⁷/₁₆ x 39¹/₁₆ inches, 144 x 103 cm; A. Mazza, *La galleria dei dipinti antichi della Cassa di Risparmio di Cesena*, Milan, 2001, pp. 142–46, cat. no. 24, illustrated.
2 Oil on panel, 56⁷/₁₆ x 39¹/₁₆ inches, 145 x 109 cm; V. Damian, Reni, *Vermiglio et Cairo, trois figures caravagesques. Tableaux italiens du XVIe aux XVIIIe siècles*, Galerie Canesso, Paris, 2012, pp. 14–19, illustrated.
3 Mazza, *op. cit.*, p. 143.
4 D. Benati, “Lorenzo Sabbatini: quadri ‘con donne nude,’” in S. Béguin, M.

Di Giampaolo, and P. Narcisi (eds.), *Scritti di storia dell’arte in onore di Jürgen Winckelmann*, Naples, 1999, pp. 51–63.
5 Mazza, *op. cit.*, p. 146, illustrated. For the painting at Lucca (inv. 83) and a version at Hull, see V. Fortunati Pietrantonio (ed.), *Pittura Bolognese del ’500*, 2 vols., Bologna, 1986, II, pp. 701, 708, both illustrated.
6 A. Czére, *Disegni di artisti bolognesi nel museo delle belle arti di Budapest*, Bologna, 1989, pp. 18–19, cat. no. 5, illustrated. For Sabatini’s painting, see Benati, *op. cit.*, p. 58, fig. 1.

JACOPO PALMA, called PALMA IL GIOVANE
Venice 1548–1628 Venice

4. *The Circumcision*

Pen and brown ink, brown wash, heightened with white on blue
paper, within brown ink framing lines (*recto*); red chalk (*verso*)
8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ inches
214 x 174 mm

Provenance

Sale: London, Sotheby's, 21 June 1978, lot 1, illustrated
Bernard Sherak (1919–2010), Larchmont, New York,
Thence by descent

This beautifully preserved drawing by Palma il Giovane is a study for the *Circumcision of Christ*.¹ It is executed in his characteristic technique of pen and ink with touches of wash and white heightening and presents all the typical features of his fluid handling of the pen. Nervous, scribbled lines define the positions and outlines of the figures, and sparse areas of parallel hatching indicate shading and depth. The subtly applied brown wash contributes to both the shading of the figures and the delineation of the architectural backdrop, and lends the drawing a more finished appearance than Palma's swifter pen sketches. The graphic style suggests this is an early work, possibly from the 1580s, though the *Circumcision* is an unusually finished drawing by the artist; both the use of white heightening and the choice of blue Venetian paper, known as *carta azzurra*, contribute to the preciousness of the sheet.²



Fig. 6

- 1 Luke 2:21: "And when eight days were accomplished for the circumcising of the child, his name was called JESUS, which was so named of the angel before he was conceived in the womb."
- 2 Comparable drawings by the artist in this technique in the British Museum, London, are probably of a later date; see inv. 1862,0809.110 (*The Tribute Money*) and inv. 1862,0809.49 (*Christ Appearing to a Nun*).
- 3 S. Mason Rinaldi, *Catalogue of drawings by Jacopo Palma, called il Giovane, from the collection of the late Mr. C. R. Rudolf*, Sotheby's London, 1977, under lot 5, pp. 11–12; for a discussion of this early cycle see S. Mason Rinaldi, *Palma il Giovane, l'opera completa*, Milan, 1984,

Palma treated the subject of the *Circumcision* several times in his career, although no extant painting appears to be directly linked to our drawing. A similar scene was included in a cycle of the *Life of the Virgin* executed for the church of the Preti di Gesù in Venice (now called, the church of the Umiltà) and dated by Stefania Mason Rinaldi around 1581–82.³ A preparatory drawing for this painting, once in the Rudolf collection, presents a similar vibrant handling of the pen as our sheet but it is overall far simpler in technique.⁴ Another study on grey paper connected to the same project, depicting the *Presentation of the Virgin at the Temple*, formerly in the Ratjen collection, Vaduz, is closer in technical complexity to our *Circumcision*.⁵

The vertical format of this sheet, suggesting it may be preparatory for an altarpiece, allows for a strong focus on the main group with the Christ Child in the center, flanked by the high priest and an attendant; kneeling on the steps below them, the Virgin clutches her hands in a gesture of prayer or devotion.⁶ As was common to depictions of the subject, Palma set the scene of the *Circumcision* within an architectural frame also used in renderings of the *Presentation of Christ in the Temple*.⁷

A slight sketch in red chalk of a lightly indicated half-length figure in profile is on the *verso*.



verso

- under cat. no. 91.
- 4 Mason Rinaldi, *op. cit.*, 1977, lot 5, illustrated.
- 5 Mason Rinaldi, *op. cit.*, 1984, cat. no. D 185, fig. 58.
- 6 A similar iconography, in horizontal format, is also found in two late drawings by Palma in the British Museum, London, inv. 1946,0713.386 (fig. 6) and inv. 1862,0809.50.
- 7 Luke 2:22: "And when the days of her [the Virgin's] purification according to the law of Moses were accomplished, they brought him to Jerusalem, to present him to the Lord."



GIUSEPPE CESARI, called IL CAVALIER D'ARPINO

Arpino 1568–1640 Rome

5. *A Standing Putto Holding a Tablet, his Head turned to the Right*

Black chalk with traces of red chalk
8 7/8 x 5 7/8 inches
220 x 151 mm

Giuseppe Cesari, called Cavalier d'Arpino, was, for over half a century, the unrivalled protagonist of the artistic and cultural scene at Rome. A prolific easel painter, the artist was also responsible for some of the most significant pictorial enterprises in the capital: he painted in fresco, for example, the Salone Grande of the Palazzo dei Conservatori on the Campidoglio (1596–1939); organized the mosaic decoration of the dome of Saint Peter's (1603–1612); and co-ordinated a team of artists to decorate the transepts of the basilica of San Giovanni in Laterano (1599–1600). He was entrusted with the latter task by his protector, Pope Clement VIII (1592–1605); in the Jubilee Year of 1600, Arpino was awarded one of the highest honors bestowed by the pontiff, the *Cavalierato di Cristo* (Knighthood of Christ). Moreover, between the end of the sixteenth and the beginning of the seventeenth centuries, Cavalier d'Arpino headed one of the leading workshops in Rome and trained several protagonists of Seicento Italian art, including Caravaggio (1592–1610), Tanzio da Varallo (c. 1575/80–1632/33), Andrea Sacchi (1599–1661), and Pier Francesco Mola (1612–1666).

The graceful *Standing Putto* presented here, formerly attributed to the French Neoclassical artist, Pierre-Paul Prud'hon (1758–1823), indicated by the old engraved inscription on the mount, is an autograph work by Arpino, datable between the last decade of the sixteenth and the beginning of the seventeenth century. Although it does not correspond with exactitude to any known painting by Arpino, the sheet may be compared on a stylistic basis to several drawings dating from 1595–1600, such as the *Putto on a Cloud with a Banderole* (fig. 7) in the Uffizi for one of the figures in the border framing the *Finding of the She-wolf* in the Palazzo dei Conservatori,¹ or the *Four Flying Putti* (fig. 8) in the same collection related to



Fig. 7

1 Inv. 1533 Orn.; M. Bolzoni, *Il Cavalier Giuseppe Cesari d'Arpino, Maestro del disegno, Catalogo ragionato dell'opera grafica*, Rome, 2013, p. 271, cat.

the decoration of the sacristy of the Certosa di San Martino at Naples.²

The *Standing Putto* conveys a sense of elegance typical of the drawings Cesari produced during these years. The confident disposition of fine hatching and rounded volumes defining the figure on the sheet are in fact reminiscent of the painter's most refined works of his early maturity. It also reflects the artist's great admiration for Raphael (1483–1520), as can be seen in the clear definition of the delicate forms of the angel, framed within an architectural form evoking the structure of one of the great master's most celebrated works, the frescoes in the Loggia di Amore e Psiche in the Farnesina. This was also the primary source for Arpino's illusionistic division of the vault of the Cappella Olgiati in Santa Prassede, Rome (see cat. no. 7); the Loggia Orsini at Rome; and the sacristy of the Certosa di San Martino at Naples.

These works were admired by Arpino's contemporaries and served as models for artists close to his workshop. This is borne out by the fresco decorations at the entrance to the Roman basilica of Santa Cecilia in Trastevere, executed for Pope Clement VIII in 1600–03. The division of the vault almost exactly reproduces the compositional formula adopted by Arpino at Santa Prassede, the Loggia Orsini, and in the sacristy of San Martino. The Santa Cecilia frescoes were executed by a team of painters working closely with Arpino, among whom Marzio Ganassini (1580–1623) particularly distinguished himself and to whom the *putti* in the sails of the vault that span the atrium may be assigned. The forms of the *putti* reveal the artist's dependence on the manner, and above all, the inventions of Cavalier d'Arpino,



Fig. 8

no. 130, illustrated.
2 Inv. 1534 Orn.; Bolzoni, *op. cit.*, p. 274, cat. no. 134, illustrated.

such as the *Standing Putto*, which Ganassini may have seen in Arpino's workshop, as a prime iconographic reference for the frescoes in Santa Cecilia.

We are grateful to Marco Simone Bolzoni for his assistance with the cataloguing of this drawing and the study of *Moses* by Cavalier d'Arpino (cat. no. 7).



SANTI DI TITO
Sansepolcro 1536–1603 Florence

6. *The Agony in the Garden*

Black chalk, pen and brown ink, brown wash, heightened with
white on blue paper, squared for transfer in black chalk
8 x 6 inches
203 x 152 mm

Provenance
Paul Sandby (Lugt 2112)
Yvonne Tan Bunzl, London
Dr. and Mrs. Malcolm W. Bick, Longmeadow, Massachusetts (sale:
London, Sotheby's, 2 July 1984, lot 46, illustrated)
Bernard Sherak (1919–2010), Larchmont, New York,
Thence by descent

Exhibitions
New York, Metropolitan Museum of Art, *Sixteenth Century Italian
Drawings*, 1990, p. 36, cat. no. 31, p. 172, plate 31 (catalogue entry
by W. M. Griswold)

Literature
S. Lecchini Giovannoni and M. Collareta, *Disegni di Santi di Tito*
(1536–1603), exhibition catalogue, Florence, Uffizi, 1985, p. 39,
under no. 18

Drawn circa 1591

Executed in the artist's favorite technique on blue paper, with
fine white heightening, this highly finished sheet was surely
made in preparation for a painting; this is also suggested
by the black chalk transfer grid, a common feature among
Santi di Tito's preparatory drawings. Only one painting of
the subject is known. It is of the same upright format, signed
and dated 1591, and was executed for the church of S. Maria
Maddalena dei Pazzi at Florence (fig. 9). There are numerous
differences between our composition and the painting,
notably in the direction of Christ, reversed in the painting,
and the sleeping apostles in the foreground, increased in size and moved much
closer to the beholder. However, the painting also features, though
less prominently and at a different angle, the unusual wall, diagonally
placed in the drawing to separate Christ the distance of "a stone's
throw" from His disciples, as told in Luke 22.



Fig. 9

Our drawing has a distinctly northern flavor both in
composition, essentially using the foreground of the picture
plane in two registers, and in style, as in the angular features
of the angel. It is not surprising therefore that a copy after our
drawing in the Uffizi, possibly from the workshop, bears an
old attribution to Giovanni Stradanus (1523–1605), Vasari's
main assistant in the Palazzo Vecchio, who exerted some
influence on his younger Florentine colleague.¹ It has also been
suggested that the composition of Santi's painting borrowed
from Dürer's prints of the subject, though a direct connection
cannot be established.² However, Dürer's compositions were
widely circulated among Florentine artists who invariably
used them as compositional sources, Pontormo (1494–1557)
and Vasari (1511–1574) prominently among them. An *Agony
in the Garden*, of different composition, also features in the
background of a drawing by Santi of *Christ Washing the
Feet of Saint Peter* in the Uffizi, which has been dated to the
1570s; the composition of this drawing, however, is of more
straightforward northern descent, deriving from a print by
Israel van Meckenem.³

The refined, almost miniature-like, technique of our
drawing is reminiscent of late fifteenth-century Florentine
draughtsmanship. It may well reflect, to some extent,
Santi's initial training with a minor follower of Raffaellino
del Garbo (1485–c. 1524). However, a strong interest in late
Quattrocento art and techniques was common among artists
of his generation, including Jacopo Zucchi (c. 1540–1596),
Maso da San Friano (1536–1571), and their fellow Studiolo
painters.



¹ Lecchini Giovannoni and Collareta, *op. cit.*, no. 18, illustrated.
² G. Arnolds, *Santi di Tito, pittore di Borgo San Sepolcro*, Arezzo, 1934,

p. 54.
³ Lecchini Giovannoni and Collareta, *op. cit.*, no. 17, fig. 18.

GIUSEPPE CESARI, called IL CAVALIER D'ARPINO

Arpino 1568–1640 Rome

7. *Moses*

Inscribed, lower left, *b 31*
Red and black chalk, heightened with white
8⁹/₁₆ x 7¹/₄ inches
224 x 181 mm

Provenance
Padre Sebastiano Resta
John, Lord Somers (Lugt 2981, his number in pen and brown ink:
b 31.)
Jonathan Richardson, Sr. (1665–1745), London, his mount with the
attribution in pen and brown ink, *C: Giuseppino*. and on the *verso*
shelf numbers, *GG.31*. (crossed out) / *G; / So. 20. No.17*
Benjamin West (1738–1820), London (Lugt 419)
Sale: London, Christie's, 16 April 1926, lot 54
Sale: London, Sotheby's, 7 December 1976, lot 23, where purchased
by
Ralph Holland (1917–2012), Newcastle upon Tyne,
Thence by descent

Exhibitions
Newcastle upon Tyne, Hatton Gallery, *Italian Drawings 1525–1570*,
1982, p. 11, cat. no. 39, plate VIII b

Literature
J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, 3
vols., 1983, vol. I, p. 155, cat. no. 149, and note 6
H. Röttgen, *Il Cavalier Giuseppe Cesari D'Arpino, Un grande
pittore nello splendore della fama e nell'incostanza della fortuna*,
2002, p. 268, under cat. no. 49 (49i), reproduced p. 274, no. 49i
H. Röttgen, *Cavalier Giuseppe Cesari D'Arpino, Die Zeichnungen
– I Disegni*, vol. 2, *Die großen Aufträge – Le grandi commissioni
1587/93–1610*, 2013, no. 196
M. Bolzoni, *Il Cavalier Giuseppe Cesari d'Arpino, Maestro del
disegno, Catalogo ragionato dell'opera grafica*, 2013, p. 35, fig. 21,
and p. 235, cat. no. 80, illustrated

Drawn *circa* 1594

This fine drawing from the Holland collection, dated by
Röttgen to *circa* 1594, is one of three studies for the seated
figure of Moses in the complex fresco programme for the
ceiling of the Olgiati Chapel in Santa Prassede, Rome,
commissioned in 1587 by Bernardo Olgiati. The ceiling was
completed by Arpino in 1595 (fig. 10). Ranking among his
key works, the frescoes combine a re-evaluation of High-
Renaissance models with a relegation of the purely decorative
aspects of Mannerism to a minor role. Within Giovanni
Alberti's (1558–1601) simple *quadratura* framework, Arpino

has painted seated prophets, sibyls, and dignitaries of the
Church. The eastern lunette contains a *Resurrection* scene
and the central image depicts the *Ascension of Christ*. The
composition has a consistency that anticipates the Baroque.
Its references to the influences of Raphael (1483–1520), Titian
(1488–1576), Correggio (1494–1534), and Michelangelo
(1475–1564) make it a true forerunner of Annibale Carracci's
(1560–1609) decorative scheme for the Galleria Farnese in the
Palazzo Farnese, Rome (begun in 1597). The figure of Moses
at the left side of the vaulted ceiling is clearly the dominating
figure in the composition.

A second study related to the same figure and probably
for the same project is in the collection of the Musée de
Grenoble (fig. 11).¹ It shows Moses holding the tables of the
law (depicted in the form of a book), with his left hand placed
under his right arm. The drapery over the figure's legs and the
position of his feet have similarities with the present drawing.
Moses is identified by the rays radiating from above his head.
A third study for the same figure is preserved in the Palais
des Beaux-Arts in Lille (fig. 12).² Like the present sheet, it
is executed in red and black chalk, but without heightening
in white. It shows Moses slightly turned to the left, his right
hand holding the tables of the law (now arched at the top)
while his left hand is placed in his lap. These details and the



Fig. 10



¹ Inv. MG D 1000; Röttgen, *op. cit.*, p. 268, under cat. no. 49 (49k), illustrated
p. 274, no. 49k; E. Pagliano, C. Monbeig Goguel, and P. Costamagna, *De
chair et d'esprit. Dessins italiens du musée de Grenoble XVe–XVIIIe siècle*,
Paris and Grenoble, 2010, p. 142–43., cat. no. 63, illustrated.
² Inv. 2967; Pagliano, *et al.*, *op. cit.*, p. 142, no. 63, illustrated; see also,
Bolzoni, *op. cit.*, p. 236, cat. no. 83, illustrated.

style of the drapery display similarities with the figure in the final fresco. This would indicate that, although the present drawing is highly finished, it was executed at an early stage in Arpino's planning of the project. A drawing for a sibyl in the Frits Lugt collection at the Fondation Custodia, Paris, is nearly identical to the present drawing in both style and handling. The Lugt drawing is a preparatory study for the figure of *Sibilla Persica* also in the vault fresco of the Capella Olgiati in Santa Prassede.³

In our drawing, Arpino's skilled use of the three chalks, combined with a high degree of finish and masterly style of execution, demonstrate the virtuosity of his draughtsmanship at the peak of his career.



Fig. 11



Fig. 12

³ Byam Shaw, *op. cit.*, vol. I, Paris, 1983, p. 155, cat. no. 149, plate CLXXII.



BERNARDO CASTELLO

Genoa 1557–1629 Genoa

8. *The Genoese Arriving in Jerusalem*

Pen and brown ink and wash, heightened with white, over traces of black chalk, on blue paper
7⁷/₁₆ x 7⁷/₈ inches
183 x 200 mm

Provenance
An unidentified paraph in pen and brown ink on the back of the mount
Sale: London, Christie's, 10 July 1962, lot 141 (as Polidoro da Caravaggio), where purchased by
Ralph Holland (1917–2012), Newcastle upon Tyne,
Thence by descent

Exhibitions
Newcastle upon Tyne, Hatton Gallery, *Old Master Drawings*, 1964, cat. no. 19
Edinburgh, The Merchants' Hall, *Italian 16th Century Drawings from British Private Collections*, 1969, cat. no. 24, plate 53
Newcastle upon Tyne, Hatton Gallery, *Italian and Other Drawings, 1500–1800*, 1974, cat. no. 42, plate XVIII
London, Courtauld Institute Galleries, *Italian and Other Drawings, 1500–1800*, 1975, cat. no. 30
Newcastle upon Tyne, Hatton Gallery, *Italian Drawings, 1525–1770*, 1982, cat. no. 31, plate XIV A

Literature
M. Newcombe, *Genoese Baroque Drawings*, exhibition catalogue, Binghamton, State University of New York, and elsewhere, 1972, p. 7, under cat. no. 15
G. Bora, *I Disegni Lombardi e Genovesi del Cinquecento*, Treviso, 1980, p. 87, under cat. no. 102
G. Bivanti, "Bernardo Castello," in *Torquato Tasso tra letteratura, musica, teatro e arti figurative*, Ferrara, 1985, p. 220
C. Loisel (ed.), *Gènes triomphante et la Lombardie des Borromée*, exhibition catalogue, Ajaccio, Musée Fesch, 2006–07, p. 20, under cat. no. 1

Drawn circa 1599–1600

The scene depicted in the drawing is inspired by Torquato Tasso's *La Gerusalemme liberata* (*Jerusalem Delivered*), one of the most celebrated poems of Italian literature. First published in 1581, the poem relates a largely mythic version of the First Crusade in which Catholic knights, led by Godfrey of Bouillon, fight the Muslim warriors in the battle for Jerusalem.

The name of Bernardo Castello is firmly connected with Tasso's literary masterpiece, since he supplied 21 preparatory drawings for the prints by Agostino Carracci (1557–1602) and Giacomo Franco (1550–1620) for the first illustrated edition of the poem, published in Genoa in 1590. The success of Castello's illustrations for *Jerusalem Delivered* enabled him to obtain three prestigious Genoese decorative commissions, for which he was asked to reproduce the very same literary subjects in the fresco cycles of the Palazzo Imperiale

di Campetto, the Villa Imperiale Scassi, and the Palazzo De Franchi.

The present drawing clearly relates to the fresco decoration of the ceiling in the Palazzo Imperiale di Campetto, the first of the three *palazzi* to be completed, around 1599–1600, and served as the preparatory design for the left portion of the vault's central panel of the *salone*, located on the Palazzo's *piano nobile*. The fresco was commissioned by the poet and aristocrat Giovanni Vincenzo Imperiale (1582–1648), who in 1604 was involved in the reprinting of *Jerusalem Delivered* and most likely suggested to Castello the subject for the ceiling paintings. The vault of the *salone*, today unfortunately very damaged, is divided into six small rectangular panels, four ovals, and a large central panel, each depicting a significant event of the First Crusade in which the Genoese army had played a decisive role in the conquest of Jerusalem. The contribution of the Genoese army to the success of the First Crusade, however, is only briefly mentioned in the original text of *Jerusalem Delivered*. Therefore, to enrich the iconographic programme depicted on the *salone's* vault, Giovanni Vincenzo Imperiale integrated accounts of the Crusade from two famous local historical sources, the *Annali della Repubblica di Genova* by Agostino Gustiniani (1537) and *Delle istorie di Genova* by Oberto Foglietta (1597).

The *salone's* central panel represents the climax of the story. It depicts the entry into Jerusalem of the Genoese army led by admiral Guglielmo Embriaco (called Testadimaglio), who is portrayed on the horse in the center of the drawing. By his side, a group of soldiers is carrying a ladder to climb the fortified towers of the city. According to historical references, Guglielmo Embriaco was renowned for his ingenious

continued



Fig. 13



8. BERNARDO CASTELLO, *concluded*

strategic skills: he avoided the capture of his fleet of ships by ordering the building of war machines with the wood obtained from their dismantling.

The present drawing has been related to two other sheets by Bernardo Castello, one now preserved in the Ecole des Beaux-Arts, Paris (fig. 13),¹ and the other at Windsor Castle.² Only the Paris sheet, however, was originally created for the fresco of Palazzo Imperiale di Campetto, since it depicts the right-hand side of the *salone*'s central panel and, like our

1 Inv. EBA 97; pen and brown ink and wash, heightened with white, over traces of black chalk, on blue paper, 7¹/₁₆ x 8³/₄ inches, 179 x 224 mm; Loisel (ed.), *op. cit.*, p. 20, cat. no. 1, illustrated.
2 Inv. 906337; pen and brown ink and brown wash, with white heightening,

drawing, was executed by the artist on a blue sheet of almost the same dimensions. The drawing at Windsor, which also depicts the Genoese army's assault on the walls of Jerusalem, is the final design for the fresco in the center of the vault of Palazzo De Franchi. This latter painting was realized around 1610, approximately ten years after the decoration of the Palazzo Imperiale di Campetto, traditionally dated around 1599–1600, a date that can be assigned to our drawing.

squared for transfer, 6³/₄ x 15¹/₄ inches, 170 x 385 mm; A. E. Popham and J. Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty the King at Windsor Castle*, London, 1949, p. 207, cat. no. 205, plate 151.

AURELIO LOMI

Pisa 1556–1622 Pisa

9. *Study of a Young Man Holding a Tablet (recto)*

Study of a Seated Soldier Seen from behind, and a Study of his Sword (verso)

Inscribed, lower left, 4008
Black chalk with touches of white chalk, on buff paper
12¹/₄ x 7⁷/₈ inches
308 x 181 mm

Provenance
P. and D. Colnaghi, London, *Old Master Drawings*, 1949, cat. no. 5,
(as Agostino Ciampelli)
Dr. and Mrs. Victor Bloch (their sale: London, Sotheby's, 12
November 1964, lot 96 [as Agostino Ciampelli]), where purchased
by
Ralph Holland (1917–2012), Newcastle upon Tyne,
Thence by descent

Exhibitions
Edinburgh, The Merchants' Hall, *Italian 16th Century Drawings
from British Private Collections*, 1969, no. 41, plate 55 (as Aurelio
Lomi)
Newcastle upon Tyne, Hatton Gallery, *Italian and Other Drawings*,
1974, cat. no. 40
London, Courtauld Institute Galleries, *Italian and Other Drawings*,
1975, cat. no. 28
Newcastle upon Tyne, Hatton Gallery, *Italian Drawings, 1525–
1570*, 1982, cat. no. 29

Literature
L. Turčić and M. Newcombe, "Drawings by Aurelio Lomi," in
Paragone, 42, no. 29 (499), September 1991, pp. 41–42, figs. 40–41

Drawn *circa* 1610–11

Trained in the workshops of Alessandro Allori (1535–1607) and Ludovico Cardi, called Il Cigoli (1559–1613), Aurelio Lomi belonged to an established family of painters, as he was the half-brother of Orazio Gentileschi (1563–1639) and the uncle of the celebrated female painter Artemisia (1593–1653).



Fig. 14



A gifted draughtsman and prolific painter, Aurelio Lomi worked in Rome and more extensively in Tuscany and Liguria throughout the end of the sixteenth and the beginning of the seventeenth centuries. Lomi's draughtsmanship was initially identified by Philip Pouncey, who was the first to connect his hand with the present drawing, previously attributed to Agostino Ciampelli (1565–1630). More recently, Larry Turčić recognized the standing male depicted on the *recto* of our drawing as the preparatory study for one of the figures in the background of the *Resurrection of Christ* on the ceiling of the church of San Silvestro, Pisa (fig. 14). A further, nearly identical version is in the Genoese church of Santa Maria di Carignano;¹ however, the second version omits the standing male figure in the background, for which our drawing is a study.

The canvas with the *Resurrection of Christ* at Pisa was completed in 1611 when it was mounted, together with eight other canvases, on the wooden ceiling designed by the Florentine architect Cosimo Pugliani (1572–1618) that decorated the church of San Silvestro.² In addition to the central oval with the *Resurrection of Christ*, the other eight rectangular canvases depict the Evangelists *Mark*, *Matthew*, *Luke*, and *John*, together with four religious scenes of *Saint Catherine Standing in front of the Governor Maximinus*, *Pope Saint Sylvester Offering the Imperial Crown to Constantine*, *Saints Dominic, Peter and Paul*, and an *Adoration of the Magi*. In 1891, the ceiling was dismembered and the paintings removed to the local Museo Civico. Only recently, in 1988, was the entire decoration reinstalled in the church. The comprehensive archival documentation related to the progress of the original decoration suggests a probable chronology for our drawing, which was created around 1610–11, or shortly before the beginning of the commission.

The *recto* contains the standing figure depicted in the background on the left margin of the *Resurrection*. The young man is probably an angel, as suggested by the light sketch of a wing drawn near the back of the figure. Moreover, while the standing man in the drawing is dressed in a short, rustic cloth (doubtless the model's posing costume), in the painting the figure is wearing a long tunic, and depicted as placidly witnessing Christ's resurrection, while the soldiers are fleeing and falling onto the ground shocked by the divine apparition. The angel is holding an object that is yet to be identified: a tablet, a stone, or, as Turčić also suggested, a folded wrapping cloth or shroud. However, the object may also represent a synthesized, symbolic depiction of Christ's sepulchral stone.

On the *verso* of the sheet, Lomi drew a sword and a reclining figure. The sword, on the right-hand side of the sheet, corresponds closely with that hanging from the side of the soldier in the right foreground of the composition. The reclining figure on the left does not appear in the painting, but it has to be considered an early idea for one of the soldiers in the foreground.

Drawn with black chalk with white chalk highlights on buff paper, this double-sided sheet is signally representative of Lomi's distinctive graphic style, and is his only surviving drawing for the Pisan commission.



verso

¹ R. P. Ciardi, M. Clelia Galassi, and P. Carofano, *Aurelio Lomi: Maniera e innovazione*, Pisa, 1989, p. 217, cat. no. 38, p. 219, fig. 13.

² *Ibid.*, pp. 161 and 243–45, cat. no. 58 (a, b, c, d, e, f, g, h, i), and pp. 165–69, plates LXXX–LXXXVIII.

SIR PETER PAUL RUBENS

Siegen 1577–1640 Antwerp

10. *Bust of a Hellenistic Ruler, after the Antique*

Inscribed,¹ lower center, *Rubens from the Antique*; the mat inscribed, lower center, in a later hand, *P. Lankrink/Charles Fairfax Murray*
Black chalk heightened with traces of white chalk and gouache on beige paper;² watermark, encircled pilgrim (*cf.* Briquet 7576, Udine c. 1593)
12½ x 9 inches
317 x 228 mm

Provenance
Prosper Henry Lankrink (1628–1692), London (Lugt 2090)
Charles Fairfax Murray, London (?)³
Victor Koch (c. 1868–after 1946), London, by 1930 (his sale: London, Sotheby’s, 29 June 1949, lot 111; bought in), sold by Koch in 1952 to Leo Franklyn, London
Possibly, Dr. F. Rothmann, London⁴
Sale: Basel, Auctiones S. A., Vente publique no. 2, “Bedeutende Zeichnungen und Aquarelle aus drei Sammlungen,” 26 November 1970, lot 69, illustrated
Sale: London, Christie’s, 30 March 1971, lot 77, illustrated (bt. Woodner)
Ian Woodner (1903–1990), New York
Private collection, New York

Exhibitions
New York, William H. Schab Gallery, Los Angeles, Los Angeles County Museum of Art, and Indianapolis Museum of Art, *Woodner Collection II: Old Master Drawings from the XV to the XVIII Century*, 1973–74, cat. no. 81, illustrated

Literature
J. Müller-Hofstede, “Zum zeichnerischen Werk Rubens,” in *Wallraf-Richartz Jahrbuch*, XXVII (1965), fig. 211
M. Jaffé, *Rubens and Italy*, Oxford, 1977, p. 82, footnote no. 58 on p. 117
M. van der Meulen, *Corpus Rubenianum Ludwig Burchard*, London 1994–95, Part XXIII, vol. I, p. 61; vol. 2, p. 148, cat. no. 127; vol. 3, fig. 248

Drawn circa 1606–08

In a letter of 19 March 1952,⁵ Ludwig Burchard was the first to observe that the present drawing was made by Rubens after

an antique head formerly in the collection of Cyriacus Mattei in the Palazzo Mattei on the Caelian Hill, Rome (fig. 15).⁶ The marble, now untraced, subsequently was sold towards the end of the eighteenth century through Gavin Hamilton to a member of the Talbot family and it remained in Margam Castle, Port Talbot, Blamorgan, Wales, until 1941 when the entire contents of the castle were sold at Christie’s.⁷

Rubens was fascinated throughout his life by Antiquity and its revival in the Renaissance with all the intellectual and aesthetic weight that it carried. He spent eight years of his early career in Italy, regularly recording large, free-standing sculptures, reliefs, and sarcophagi, as well as small works of art such as medals, statuettes, coins, cameos, and gems. In addition to the copies he made after the Roman public monuments and the papal collections located in the Belvedere, a large number of copies were made directly after works of art in the private collections of Roman princes, rich merchants, and high-ranking churchmen, such as Scipione Borghese, the Farnese family, the Marchese Giustiniani, the Duke of Altemps, Cardinal Cesi, and Cyriacus Mattei.

The collection of the Roman senator Cyriacus Mattei (1545–1614) was housed in his gardens, casino, and palace located on the Celian hill, south of the church of Santa Maria in Domnica. Rubens showed a particular interest in the collection, which included several important sculptures and reliefs, now dispersed. Rubens made copies after such works as a *Comic Actor (Histrion)*,⁸ an *Eagle with Spread Wings*,⁹ *Portrait Statue as Ceres*,¹⁰ a *Roman Muse Sarcophagus*,¹¹ and the *Head of a Hellenistic Ruler*, from which our drawing was made.

We are grateful to Anne-Marie Logan for her help with the preparation of this entry.

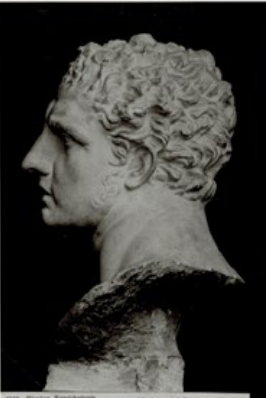


Fig. 15



1 Michael Jaffé suggested that this inscription may be in Lankrink’s hand; Jaffé, *op. cit.*, p. 82.
2 Anne-Marie Logan suggested that the gouache heightening may be a later addition to reinforce some of Rubens’s earlier heightening in chalk.
3 The Fairfax Murray provenance (?), indicated by an inscription by a later hand on the mount, was mentioned in the 1949 Sotheby’s catalogue.
4 According to A.-M. Logan, from a reference in the RKD.
5 Quoted in the 1970 Basle, Auctiones S. A., sale catalogue entry. Burchard notes that this was first discovered due to the research of Professor Bernhard Ashmole, Keeper of Greek and Roman Art at the British Museum.
6 *Monumenta Mattheiana*, vol. II, p. XXXV, fig. 1.
7 F. Poulsen, *Greek and Roman Portraits in English Country Houses*, 1923, p. 40, no. 12.
8 Lost original known through a copy in the collection of the Earl of Plymouth, Shropshire; van der Meulen, *op. cit.*, Part XXIII, vol. 2, cat. no. 52; vol. 3, fig. 96.
9 Lost original known through two copies showing three views of the eagle now in the Statens Museum, Copenhagen; van der Meulen, *op. cit.*, Part XXIII, vol. 2, cat. nos. 102–03; vol. 3, figs. 183, 182, respectively.
10 British Museum, inv. 1946-7-13-1004; red chalk, 16½ x 8¾ inches, 420 x 226 mm. While Burchard, d’Hulst, Müller-Hofstede and Rowlands attributed this drawing to Rubens, both Anne-Marie Logan and Marjon van der Meulen rejected it; van der Meulen, *op. cit.*, Part XXIII, vol. 2, cat. no. 62; vol. 3, fig. 119.
11 Art Institute of Chicago, inv. 22.2002; black chalk, 11 x 16⅞ inches, 281 x 416 mm; van der Meulen, *op. cit.*, Part XXIII, vol. 2, no. 138; vol. 3, fig. 269.

REMBRANDT HARMENSZ. VAN RIJN
Leiden 1607–1669 Amsterdam

11. *A Young Man Leaning on a Stick, Turned to the Left*

Pen and brown ink
5⅞ x 3⅜ inches
143 x 87 mm

Provenance
Private collection, England
Dr. Nicolaas Beets (1878–1963), Amsterdam, from whom purchased
for 1,500 guilders on 30 October 1928 by
I. Q. van Regteren Altena (1899–1980), Amsterdam¹ (Lugt 4617)
Thence by descent until 2014

Exhibitions
Amsterdam, Rijksmuseum, *Rembrandt Tentoonstelling*, 1932, cat.
no. 224 (catalogue by F. Schmidt-Degener)
Brussels, Palais des Beaux-Arts, *De Jérôme Bosch à Rembrandt: Dessins Hollandais du XVIe au XVII Siècle*, 1937–38, cat. no. 78,
pl. 11 (catalogue by F. Schmidt-Degener)
Rotterdam, Museum Boijmans Van Beuningen, Paris, Fondation
Custodia, and Brussels, Bibliothèque Albert I^{er}, *Le Cabinet d’un Amateur: Dessins flamands et hollandais des XVIe et XVIIe siècles d’une collection privée d’Amsterdam*, 1976–77, cat. no. 102,
pl. 76 (catalogue by J. Giltaij)
Yokohama, Sogo Museum of Art, Fukuoka, Art Museum, and
Kyoto, National Museum of Modern Art, *Rembrandt and the Bible*, 1986–87, cat. no. 39, illustrated, p. 96 (exhibition organized
by C. Brown, E. Haverkamp-Begemann, C. White, *et al.*)
Kassel, Staatliche Museen, Gemäldegalerie Alte Meister, and Am-
sterdam, Museum Het Rembrandthuis, *The Mystery of the Young Rembrandt*, 2001–02, cat. no. 50 (catalogue entry by E. de Heer)

Literature
K. Bauch, *Die Kunst des jungen Rembrandt*, Heidelberg, 1933,
pp. 28, 122, fig. 124
O. Benesch, *Rembrandt: Werk und Forschung*, Vienna, 1935, p. 10
O. Benesch, *The Drawings of Rembrandt*, 6 vols., London, 1954,
vol. I, cat. no. 27, fig. 28 (as *circa* 1628–29)
E. Haverkamp-Begemann, “Review: O. Benesch: *The Drawings of Rembrandt*,” in *Kunstchronik*, XIV, 1961, p. 20
W. Sumowski, “Unbekannte Rembrandtzeichnungen,” in
Kunstchronik, XV, 1962, p. 274
O. Benesch, “Neuentdeckte Zeichnungen von Rembrandt,” in
Jahrbuch der Berliner Museen, VI, 1964, p. 108
W. Sumowski, “Rembrandtzeichnungen,” in *Pantheon*, XXII, 1964,
p. 234
O. Benesch, *Collected Writings*, vol. I, “Rembrandt,” London, 1970,
p. 248
O. Benesch, *The Drawings of Rembrandt, enlarged and edited by Eva Benesch*, London, New York, 1973, cat. no. 27, fig. 32
P. Schatborn, “Papieren kunst van Rembrandt en Lievens,” in

Rembrandt en Lievens in Leiden, een jong en edel schildersduo,
exhibition catalogue, Leiden, Museum de Lakenhal, 1991–92,
p. 74, fig. 30
M. Royalton-Kisch, *The Drawings of Rembrandt. A revision of Benesch’s catalogue raisonné*, 2012, [http:/rembrandtcatalogue.net/] (as 1629)

Drawn *circa* 1628–29

This exceptionally well-preserved drawing of a young man leaning forcefully on a stick is a vivid example of the figure drawings produced by Rembrandt during the years he was working from a studio in the house of his parents in Leiden, his birthplace. Although he did make some drawings directly related to mythological, historical, genre, and religious subjects, the majority of Rembrandt’s drawings at this time were of individual figures, either in pen and brown or bistre ink such as the present sheet, or in red and black chalk.

Some of the figure drawings from this time were perhaps made with an eye to creating a stock of figures for history paintings and etchings, whether used or not, such as the study of an *Oriental Leaning on a Stick*, now in Berlin (fig. 16).² The majority of the studies, however, seem not to be of elaborately costumed protagonists, but depict ordinary persons standing or walking, alone, or as couples, men and women alike. These drawings have the appearance of studies from daily life in Leiden. Many of the figures seem to be beggars. It has been noted by critics since the eighteenth century that Rembrandt was influenced in this respect by the etchings of Jacques Callot (1592–1635), specifically by his series of beggars published in 1622 under the title *Les Gueux* (*The Beggars*). One example from the series will suffice for comparison, a standing figure with a stick, with a pot attached to his wrist (fig. 17);³ in its character and linear style, it is not unlike Rembrandt’s figure drawings from this period.



Fig. 16



¹ Van Regteren Altena Inventory Book: “529. t. Rembrandt staane man.”
² Inv. KdZ. 3100, formerly 11-1885; pen and bistre ink, 5¹⁵/₁₆ x 3³/₁₆ inches, 150 x 84 mm; Benesch, 1954, *op. cit.*, vol. I, p. 6, cat. no. 10, fig. 15, illustrated.

³ Etching, 5⁷/₈ x 3¹/₄ inches, 137 x 82 mm; J. Lieure, *Jacques Callot*, 8 vols., Paris, 1924–29, cat. no. 484, illustrated.



Fig. 17

Although he was a keen art collector, it is unknown whether Rembrandt owned prints as early as the late 1620s; certainly examples of Callot's etchings would have been available to him in the studios of other artists resident in Leiden at the time.

In the present work, and in all his drawn figures from this period, Rembrandt worked at dazzling speed, creating the essence of his figures with a rapid series of simple, flowing strokes, displaying a virtuoso talent for a sureness of touch and complete understanding of form. Rembrandt scholars, such as Otto Benesch, Martin Royalton-Kisch, Werner Sumowski, and Peter Schatborn, have been unanimous in assigning a date of 1628–29 to our sheet. Other examples executed in pen and ink from this time include a *Beggar Couple with a Dog*, recently on the market and now in a private collection,⁴ and a *Beggar, Facing Left, Leaning on a Stick*, formerly in the collection of Mr. and Mrs. E. Powis Jones, and now in the Clement C. Moore collection, New York (fig. 18).⁵

Our drawing, from the storied and celebrated collection of I. Q. van Regteren Altena, shows a young man, with tousled

hair and a lively expression on his face, leaning on a stick with a certain amount of pressure. It has been suggested, perhaps in light of the forcefulness of his gesture, that the figure may represent a laborer leaning on a spade. In our view there is not enough information to establish that with certainty. His trousers are similar to those in Rembrandt's drawings of older beggars, but it must be said that this costume is somewhat generic. Rapidly drawn with loose and broken lines, the figure emerges from the page with a sure sense of form and plasticity. The light falls from the left, leaving shadows on the youth's brow under his forelock, under his chin and left sleeve, and on the right along the back of his trousers. The energy in the drawing is enhanced by the disposition of the figure's feet, the left foot parallel to the picture plane, while the right foot, holding most of the weight of the body, projects firmly at a 90-degree angle, away from the viewer. The sense of bundled, youthful vitality in this small sheet is charged, and brilliantly conveyed with the most economical of means.

Professor I. Q. van Regteren Altena, the previous owner of this drawing, had one of the most interesting and rich



Fig. 18

collections of largely Dutch and Flemish drawings assembled in the twentieth century. The fame of the collection rested not only in the exceptional quality of the works themselves, but was also due to his significance as an art historian and museum curator, and his personality as a teacher which had a profound effect on those who knew him. His first acquisitions were made in 1921. During the 'twenties he worked as an assistant to the legendary collector, dealer, and author, Frits Lugt (1884–1970), attended art history lectures at the University of Utrecht, and eventually worked for his uncle by marriage, Dr. Nicolaas Beets (1878–1963), an art dealer from whom he made some of his most important acquisitions, including this splendid sheet by Rembrandt, the only drawing by the master he acquired for his own collection. His collecting came to a halt in 1932 when he was appointed curator of the Amsterdam municipal museums. In 1937, when he was appointed Professor of Art History at the Municipal Museum of Amsterdam, he resumed his collecting habits until 1948, when he was named director of the Rijksprentenkabinet at the Rijksmuseum, a post he held for the next fourteen years.

Concurrently, from 1952 until 1972, van Regteren Altena held the position of Keeper of the collections at the Teylers Museum in Haarlem. While he could not collect for himself during his stints as a museum curator, he vastly enriched the holdings of the various Dutch museums with masterpieces not only by Dutch and Flemish artists, but also with works of paramount importance by masters of the Italian and French schools.

I. Q. van Regteren Altena kept his drawings in albums, rarely hanging any of them. The superb state of preservation of the present sheet is a testament to this laudable practice.

⁴ Pen and bistre ink, 6½ x 5¼ inches, 165 x 145 mm; Benesch, 1954, *op. cit.*, vol. I, p. 9, fig. 27, illustrated.

⁵ Pen and bistre ink, 4¼ x 3¾ inches, 114 x 88 mm; *ibid.*, vol. I, p. 9, fig. 29, illustrated.

GIOVANNI MARIA MORANDI
Florence 1622–1717 Rome

12. *The Vision of Saint Philip Neri*

Inscribed probably by the artist in black chalk, *verso*, *Diciasette e mezzo meno un ditto / Lungo (?) sedici e mezzo in circa / Largo undici e un ditto*
Black and red chalk, red wash heightened with white, squared for transfer in black chalk
15½ x 9¾ inches
396 x 248 mm

Provenance
Private collection, Germany

Drawn *circa* 1680

This magnificent and highly-finished drawing is preparatory for the altarpiece of the *Vision for Saint Philip Neri* (fig. 19) in the Duomo, Siena, painted in 1680 for Fra Angelo della Ciaja, a member of the Chigi family and courtier to Pope Alexander VII Chigi (previously, his *coppiere*, or cup-bearer).¹ The drawing corresponds closely with the altarpiece, except for the left foreground, where it shows a skeleton and a skull as a *memento mori*. This was replaced in the picture with two putti holding a lily, a book, and the saint’s burning heart, a

solution which, while less powerful and direct, may have been more agreeable to the patron. A sheet with various studies for the left putto holding the burning heart is at Leipzig.² Further, the *modello* for the altarpiece, formerly attributed to Giuseppe Passeri (1654–1714), is in the Fitzwilliam Museum, Cambridge (fig. 20). Our sheet is particularly close in style, size, and composition to a drawing of the *Holy Trinity with Saints Joachim, Anna, Joseph, and Mary* in the Wallraf-Richartz-Museum, Cologne.³

Morandi, one of the leading portraitists of his age, was a contemporary of Carlo Maratta (1625–1713). He painted several important altarpieces while in Rome, including the *Visitation* for Santa Maria del Popolo and the *Madonna of the Rosary* for the Dominican church of Santa Sabina on the Aventine. He had major patrons as well in his native Tuscany, including Grand Duke Cosimo III and the Chigi family in Siena. Elected to the Accademia di San Luca in 1657, he became a *principe* of the academy in 1671 and 1680, the year of the commission of the *Vision of Saint Philip Neri*.

The principal holdings of his drawings are in the Louvre and in the German museums.⁴



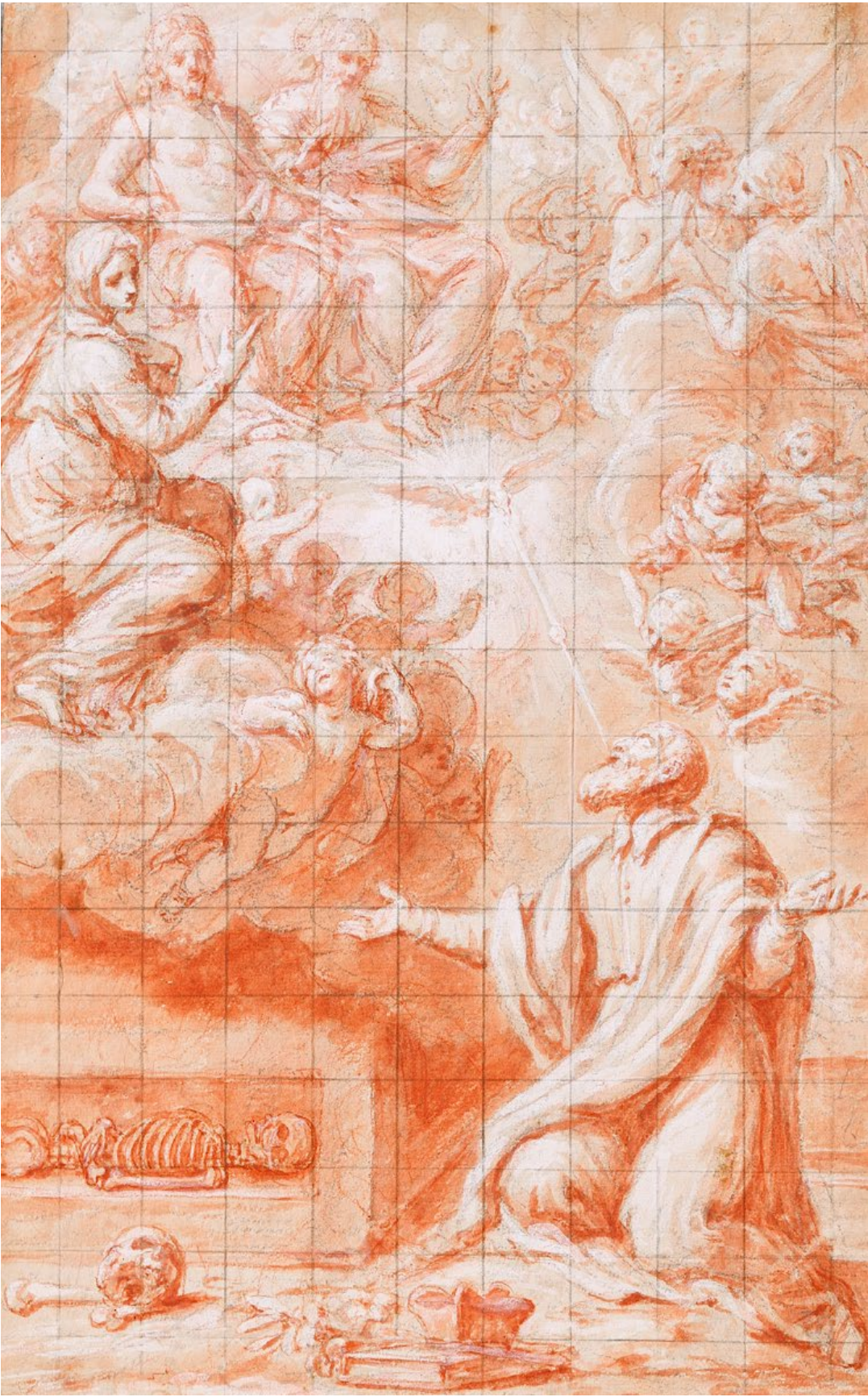
Fig. 19



Fig. 20

¹ For a comprehensive account of this commission, see G. De Luca, “Vicende di un dipinto di Giovanni Maria Morandi per il Duomo di Siena,” in *Prospettiva*, 138, 2010, pp. 58–67.
² E. Schleier, “Disegni di Giovanni Maria Morandi nelle collezioni pubbliche tedesche. L’album del Museo di Lipsia, con alcune note sulla sua

provenienza,” in *Studi di storia dell’arte*, 9, 1998, p. 249, fig. 9.
³ E. Schleier, “Disegni di Giovanni Maria Morandi nelle collezioni pubbliche tedesche,” in *Antichità viva*, 31, 1992, 3, pp. 21–22, fig. 20.
⁴ *Ibid.*, pp. 15–25.



GIUSEPPI PASSERI

Rome 1654–1714 Rome

13. *Assumption of the Virgin*

Pen and brown ink, red wash, and white chalk

11 15/16 x 8 7/8 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. 21) 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. 22) 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 Düsseldorf are related to this later version.⁷ 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 a series of engravings which served as illustrations for Abate Allesandro

Mazzinelli's *Uffizio della B. V. Maria*, published in Rome in 1707 by Giovanni Maria Salvioni. A rare impression of the print is in the Kunstmuseum, Düsseldorf.⁸

Our drawing, vertical in format, is the 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, and altered as the project evolved.

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 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. 21



Fig. 22

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 Inv. 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 the Prints and Drawings in the British Museum*, 2 vols., London, 1999, vol. I,

pp. 170–71, cat. no. 252, vol. II, pl. 252.

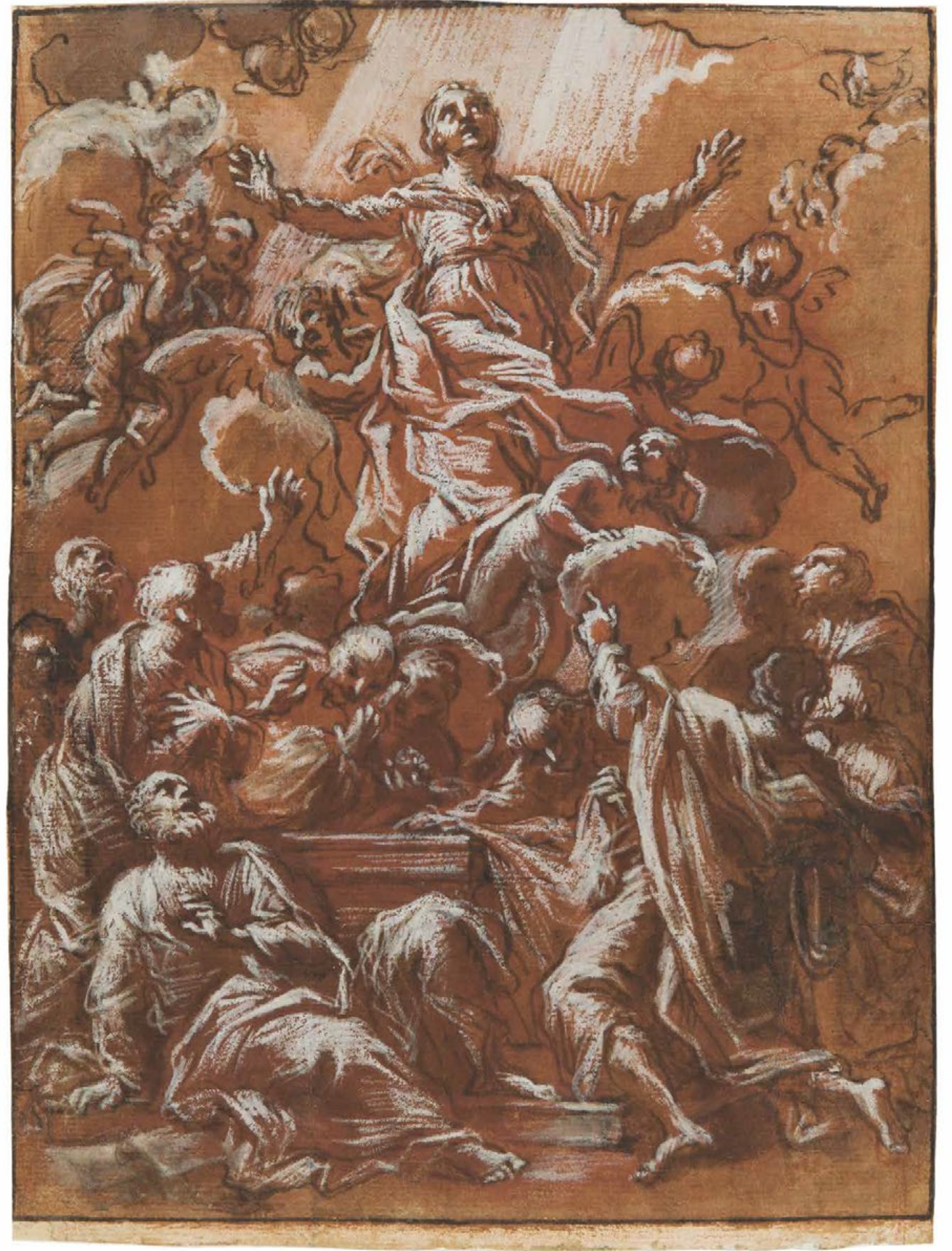
⁴ Inv. Kdz 2805; Graf, *op. cit.*, vol. I, p. 332, fig. 55.

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. FP 6008 D; *ibid.*, vol. I, p. 333, fig. 59.



GASPARE DIZIANI

Belluno 1689–1767 Venice

14. *The Martyrdom of Saint Eurosia*

Pen and brown ink, brown wash, over red chalk, with framing lines drawn in pen and ink and wash
14 $\frac{3}{16}$ x 10 $\frac{1}{4}$ inches, octagonal shape
360 x 260 mm

Provenance

Private collection, Germany

Drawn circa 1720

This vigorous drawing is a finished study for the large, octagonal canvas of the *Martyrdom of Saint Eurosia*, executed in 1720–27 for the church of the Villa Barbini Rinaldi at Casella d'Asolo north of Venice, and now in a private collection (fig. 23).¹ The handling of the media of this well-preserved study is typical of Diziani. Starting with an underdrawing in red chalk, he elaborated the outlines in swift, fragmented pen strokes, while the wash is applied in tonal gradations lending a distinctly painterly quality to the sheet, generally characteristic of Venetian draughtsmanship.

One of the most prolific draughtsmen in eighteenth-century Venice, Gaspare Diziani was a successful painter of altarpieces, large decorative schemes, and devotional paintings, as well as a designer of stage sets. After an initial training in his native Belluno, he joined the workshop of Sebastiano Ricci (1659–1734) in Venice. Diziani's skills and speed of execution were soon noticed in Italy and abroad.² From 1717 he worked on several commissions in Munich and Dresden. In 1720 he returned to Venice where he remained for the remainder of his successful career. The largest collection of Diziani's drawings is preserved at the Museo Correr, Venice, probably formerly owned by Zaccaria Sagredo. The Venetian patrician was an early admirer of Diziani and, in particular, of his drawings.³

Rarely depicted in Western art, Saint Eurosia (864–880), born Dobroslava, according to one legend, was the daughter of a Bohemian duke and was orphaned in early life. Adopted by the succeeding duke and his Christian wife, Saint Ludmila, she was converted by her step-mother to the Christian faith and given the name Eurosia, the Greek translation of her Slavic name, meaning “eloquent.” In 880, Saint Methodius proposed her as a candidate as a spouse for the future King of Aragon and Navarre, Prince Fortún. En route to meet her future husband, she was attacked, captured, and beheaded by the Moors at Jaca, the center of her cult, in northeastern Spain. Her feast day is celebrated on June 25 throughout Spain.



Fig. 23



¹ 10 $\frac{1}{2}$ x 6 $\frac{3}{4}$ inches, 258 x 162 cm; A. P. Zugni-Tauro, *Gaspare Diziani*, Venice, 1971, pp. 97–98, pl. 13; see also A. P. Zugni-Tauro, “La Famiglia Diziani a Villa Barbini?,” in *Arte veneta*, 17, 1964, pp. 198–99 where the painting is recorded as in the collection of Prof. Feliciano Benvenuti (1916–1999), Venice. The painting was already described in 1732 by V.

Da Canal in *Vita di Gregorio Lazzarini*, Venice, 1732, p. 35: “per Asolo un'altra bella tavola con una Santa nell'atto che viene decapitate.”

² Da Canal, *op. cit.*, pp. 34–35.

³ *Ibid.*, p. 35: “Erano così distinti i di lui disegni, che innamoratone il N. H. Zaccaria Sagredo ne seppe e volle unire un grande volume.”

LUDOVICO MATTIOLI
Crevalcore 1662–1747 Bologna

15. *Justice Paying Homage to Religion, the Madonna and Child, a Pope and Three Female Saints above*

Inscribed on the mount by another hand in pen and ink, *Giusep. Crespi detto Lo Spagnolo*
Red chalk, with red chalk margins
10½ x 6¾ inches
258 x 171 mm

Provenance
The Earls of Pembroke, Wilton House
Sir Robert Mond (1867–1938), London (Lugt 2813a),
Thence by descent

Literature
T. Borenius and R. Wittkower, *Catalogue of the Collection of Drawings by the Old Masters formed by Sir Robert Mond*, London, 1937, no. 68 (as Giuseppe Maria Crespi)
M. Riccomini, *Giuseppe Maria Crespi. I disegni e le stampe, catalogo ragionato*, Turin, 2015, forthcoming (as Ludovico Mattioli)

Engraved
By Ludovico Mattioli, the print inscribed, *Divitias nihil esse duxi in comparatione illius. Sap. 7.8 Matthiolus f.*¹

Ludovico Mattioli was a painter and prolific printmaker active primarily in Bologna.² Initially a pupil of Carlo Cignani (1628–1719), he became a close collaborator of Giuseppe Maria Crespi (1665–1747), called Lo Spagnoletto, to whom the present sheet was originally ascribed.³ The correct attribution to Mattioli was suggested by Marco Riccomini, who linked it to a signed etching by the master (fig. 24). Mattioli’s printed oeuvre is comprised of landscapes and religious subjects derived from compositions by the



Fig. 24

¹ Book of Wisdom, 7:8: “And I preferred her before kingdoms and thrones, and esteemed riches nothing in comparison of her.”
² For an early biography of Mattioli, see G. Zanotti, *Storia dell’Accademia clementina di Bologna, aggregata all’Istituto delle scienze e dell’arti*, Bologna, 1739, pp. 21–26.
³ Mattioli’s early training with Carlo Cignani is mentioned in P. A. Orlandi, *Abecedario Pittorico*, Venice, 1753, p. 342.
⁴ Zanotti, *Storia*, p. 22: “Si diede ancora ad intagliar figure, e vi riuscì assai bene, e tanto, che molte occasioni s’ebbe d’intagliarne, così con i propri

Carracci, Crespi, and Correggio, as well as his own designs, such as the present work.⁴
This is a particularly fine example revealing Mattioli’s tight handling of red chalk reminiscent of Crespi’s graphic style.⁵ Both artists appear also to have employed the same type of saturated red chalk, making the old attribution of the present sheet to Crespi understandable. Carefully applied hatching is employed for modelling, while broader dark red strokes convey the deeper tones. The overall clarity of our drawing attests to its function as preparatory for the print.
The subject was likely devised in connection to a specific, thus far unidentified, commission. The personifications of Justice and Religion illustrate the meaning of the print’s inscription, a quote from the Book of Wisdom: worldly riches are worth nothing in comparison to the true value of faith, symbolized by the rosaries and crown of thorns. The dog with a flaming torch in its mouth is associated with the Dominicans, specifically with a vision the saint’s mother had of a dog jumping from her womb with a torch in its mouth, which “seemed to set the earth on fire.”
This raises the question whether the print might have been produced for a Dominican female convent. The saint in a nun’s habit holding the Christ Child is almost certainly Catherine of Siena; the olive branch in her right hand is one of her attributes. She was also a tertiary of the Dominican order, here represented together with two nuns possibly belonging to the convent depicted below. One may further wonder whether the pope on the left is the Dominican Pope Benedict XIII Orsini (reigned, 1724–1730) whose tenure would fit well with the likely date of our drawing. The particularly sharp contrast between light and dark areas in his vestment in both our drawing and the print might even indicate the black cape and hood Dominicans wear over a white tunic.
disegni, che con gli altrui, e a questi sempre ha voluto aggiungere qualche cosa, o mutare, e principalmente intorno a’ paesi, mostrando con ciò talora più desiderio di apparire ritrovatore, che copiatore fedele, e diligente.”
⁵ Comparable red chalk figure drawings by Mattioli are in the Gabinetto dei Disegni e delle Stampe degli Uffizi, Florence, notably inv. 20327 F (*Saint Bruno*); *Giuseppe Maria Crespi nei Musei Fiorentini*, exhibition catalogue, Florence, Uffizi, 1993, p. 107, fig. 7 (as Crespi); Marco Riccomini has confirmed the attribution of the Uffizi sheet to Mattioli.



NICOLAS LANCRET

Paris 1690–1743 Paris

16. *Two Elegant Women Dressed ‘à la Grecque’ with a Subsidiary Study of a Head*

Red, black, and white chalk on beige paper
7¼ x 9½ inches
185 x 240 mm

Provenance

Acquired from Blaisot for 90 francs on 24 February 1858 by Edmond (1822–1896) and Jules (1830–1870) de Goncourt, Paris (Lugt 1089) (their sale: Paris, Féral, 17 February 1897, lot 147 [bt. Decourcelle])
Pierre Decourcelle (1856–1926), Paris (his sale: Paris, Georges Petit, 29–30 May 1911 [bt. Lasquin for Dormeuil])
Georges Dormeuil (1856–1939), Paris (Lugt 1146a),
Thence by descent

Exhibitions

Paris, Musée des Arts décoratifs, *La turquerie au XVIIIe siècle*, 1911, cat. no. 173 *bis*
London, Royal Academy of Arts, *Exhibition of French Art, 1200–1900*, 1932, no. 729
Paris, 140 Faubourg Saint-Honoré, *Exposition Goncourt*, 1933, cat. no. 477

Literature

E. and J. de Goncourt, *Journal des Goncourt, Memoire de la vie littéraire*, Paris, 1888, vol. I, p. 441, 24 February 1858
P. Burty, *Eaux-fortes de Jules de Goncourt*, Paris, 1876, p. 2, under no. 5
E. de Goncourt, *La maison d'un artiste*, Paris, 1881, vol. I, p. 100
G. Wildenstein, *Lancret, Biographie et catalogue critique*, Paris, 1924, p. 117, cat. no. 703
Exhibition of French Art, 1200–1900, Commemorative Catalogue, Oxford, 1933, cat. no. 702, pl. CLXVII
From Clouet to Matisse: French Drawings from American Collections, exhibition catalogue, Rotterdam, Boijmans Museum, Paris, Musée de l'Orangerie, and New York, Metropolitan Museum of Art, 1958–59, p. 62, under cat. no. 63
J. Ingamells, *The Wallace Collection, Catalogue of Pictures, vol. III, French before 1815*, London, 1989, p. 236, under cat. no. P450
E. Launay, *Les frères Goncourt, collectionneurs de dessins*, Paris, 1991, pp. 341–42, cat. no. 159, fig. 184
M. M. Grasselli, *Renaissance to Revolution, French Drawings from the National Gallery of Art, 1500–1800*, exhibition catalogue, Washington, D. C., National Gallery of Art, 2009–10, p. 108, under cat. no. 45, p. 281, cat. no. 45, note 4

Engravings

In reverse, by Jules de Goncourt (as *Comédiennes en costume polonaise*)

Drawn circa 1725–28

This superb drawing, which the Goncourt brothers described in their own *Journal* as “le plus délicieux Lancret du monde,”¹ is a study of the so-called *belle Grecque*, a stock character in several paintings by Lancret.² Despite her sobriquet, the costume she wears is actually Polish rather than Greek,³ and reflects a fashion introduced in Paris at the start of the eighteenth century. The figure of *la belle Grecque* appears as a single figure in a picture of the same title known in several versions, the best of which is in the Wallace Collection (fig. 25).⁴ She appears also in larger compositions, often paired with the figure of *le Turque amoureux*, a character reflecting the French interest in the East which increased noticeably with the visit of the Ottoman ambassador to Paris, Mehmet Effendi, in 1721. These two characters, theatrical in conception and pose, appear in Lancret's paintings very much as actors set apart within compositions which otherwise would resemble straightforward *fêtes galantes*.

The figure on the left, while not directly connected with any painted versions of the subject, is *en rapport* with the single figure in the Wallace Collection painting, in terms of her costume, the arrangement of her arms, and attitude of her head, though reversed. The figure on the right served as a study for the magnificent *Outdoor Concert with the Beautiful Greek and the Amorous Turk* of 1728, now in the



Fig. 25



¹ De Goncourt, *Journal*, *op. cit.*
² First identified by Georges Wildenstein in 1924; Wildenstein, *op. cit.*
³ Correctly observed by Jules de Goncourt in the title for his print after the

drawing.
⁴ Ingamells, *op. cit.*

collection of the Hon. and Mrs. Felix G. Rohatyn, New York (fig. 26).⁵

The Goncourts owned a second, 'sister' drawing, in the same technique, now in the collection of the National Gallery of Art, Washington, D.C. (fig. 27).⁶ The figure on the left in the Washington drawing is also related to the figure of the *belle Grecque* in the Rohatyn painting, though reversed. Other drawings, similarly executed, of ladies in this costume include sheets at Boston, Stockholm, Berlin, and in a Swiss collection.⁷

The collection of Georges Dormeuil, formed under the considered guidance of Marius Paulme,⁸ ranks as one of the finest collections of French drawings assembled in the nineteenth century. Dormeuil purchased the present drawing at the sale of Pierre Decourcelle, a noted writer and playwright, whose plays included *L'As de trèfle* (*The Ace of Clubs*), which he wrote for Sarah Bernhardt.



Fig. 26



Fig. 27

⁵ M. T. Holmes, *Nicolas Lancret (1690-1743)*, exhibition catalogue, New York, The Frick Collection, Fort Worth, Kimbell Art Museum, 1991-92, pp. 64-66, cat. no. 4, illustrated.

⁶ Inv. 1944.9.1; red, black, and white chalk on beige paper; Grasselli, *op. cit.*

⁷ For full references, see *ibid.*, p. 281, cat. no. 45, note 5.

⁸ Marius Paulme compiled an illustrated inventory album of Dormeuil's collection, documenting the drawings with meticulous care; the present sheet is inv. 85 in the manuscript; X. Salmon, *Jacques-André Portail*, Paris, 1996, p. 20, under cat. no. 39.



CHARLES PARROCEL
Paris 1688–1752 Paris

17. *Cavalier au manège*

Red chalk
13 x 10¼ inches
330 x 260 mm

Provenance
Philippe Burty (1830–1890), Paris
Charles-Philippe, marquis de Chennevières (1820–1899), Paris (Lugt 2073) (his sale, Paris, 1898, lot 135 [125 francs to Morgand])
Private collection, Paris

Literature
P. de Chennevières, “Une collection de dessins d’artistes français, XIX,” in *L’artiste*, March 1897, p. 182
L.A. Prat, *La collection Chennevières, quatre siècles de dessins français*, Paris, 2007, p. 498, no. 1089 (as whereabouts unknown)

This drawing of a rider on horseback seen in profile to the right facing towards two pillars is closely connected in subject and composition to one of Charles Parrocel’s projects. The artist designed eighteen illustrations for François Robichon de La Guérinière’s *École de cavalerie*, a fundamental treatise on modern horsemanship.¹ First published in Paris in 1733, La Guérinière’s work is still considered the key text of the Spanish Riding School in Vienna. *Ecuyer du Roi* (squire of the King) since 1715, La Guérinière gained a reputation as a superb instructor and rider. In 1730, he was appointed director of the Royal Stables at the Tuileries by Prince Charles de Lorraine, dedicatee of the *École de cavalerie*.

The choice of Charles Parrocel to illustrate La Guérinière’s treatise is in line with the artist’s exceptional facility in rendering the anatomy and movement of horses. The second son of the successful painter Joseph Parrocel (1646–1704), known as ‘Parrocel des batailles,’ Charles trained first with his father and later with Charles de la Fosse (1636–1716) and Bon de Boullogne (1649–1717). Aside from his education in the fine arts, he briefly joined the cavalry in his youth (1705), which may well have nurtured his early penchant for hunting and battle scenes, and above all cavalry skirmishes.

La Guérinière’s *École de cavalerie* consists of three sections: knowledge of the horse, training, and veterinary

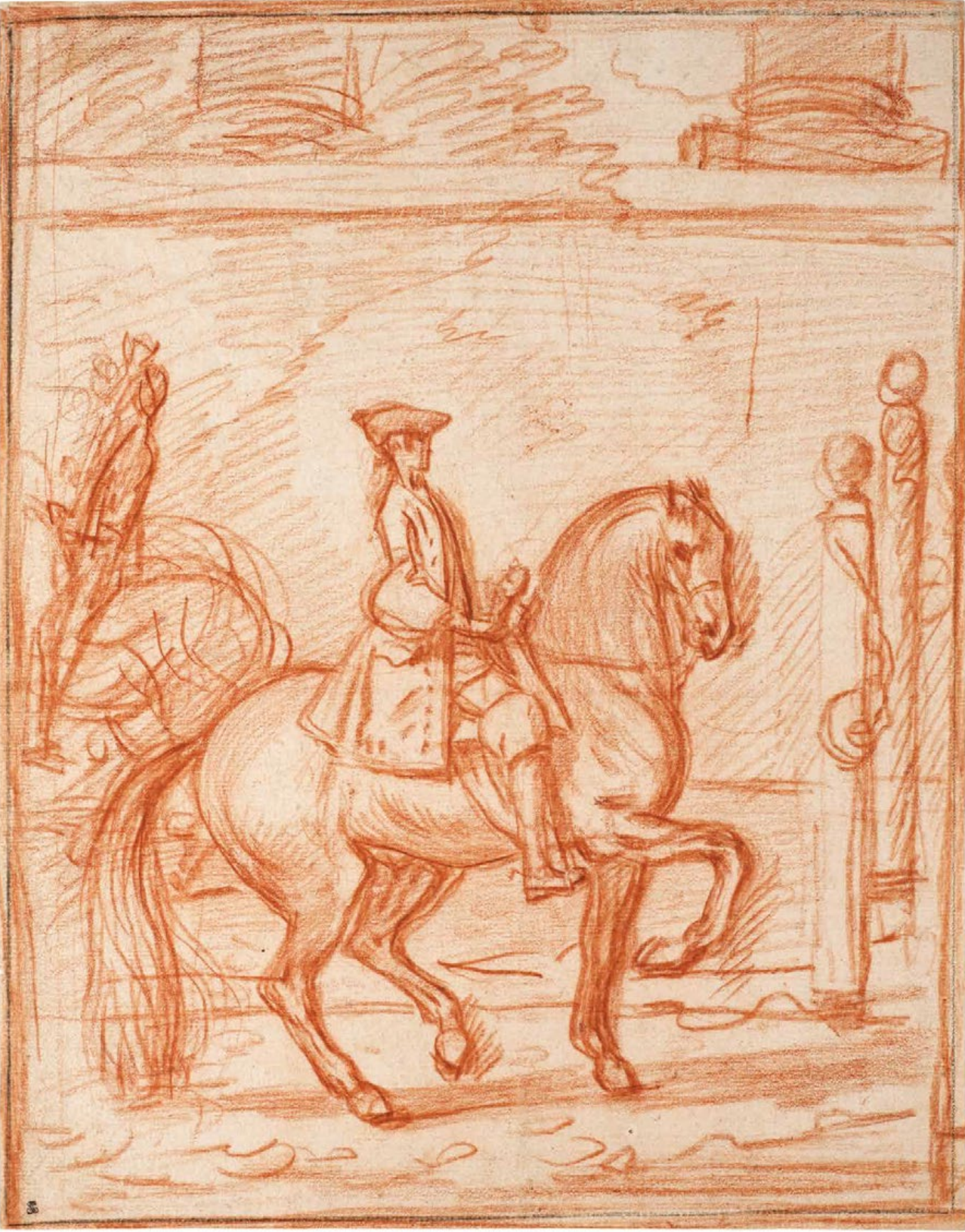
medicine. In addition to instructive illustrations of dressage, tack, shoes, and anatomy, the plates also include six fine equestrian portraits executed by various engravers after Parrocel. The sitters include some of La Guérinière’s most distinguished students alongside representatives of his international following, such as the Prince of Nassau and the Marquis de Kraut. Of these, the portrait of Monsieur de Kraut (fig. 28)² is closest to our drawing, both displaying a similarly attired rider on horseback in profile, performing the piaffe (*Le Piaffe*), a dressage movement where the horse is in a highly collected trot, in place, or nearly in place. Both compositions further include the two pillars (*pilliers*) used to train the horse in performing the piaffe. Both drawing and print are set in an architectural space with monumental columns. In the plate, engraved by Laurent Cars (1699–1771), the composition is completed with a natural landscape, and clearly turned into an equestrian portrait. Our drawing may show the same figure seen in the print, or alternatively represent a preliminary idea.

The present sheet reveals Parrocel’s masterful handling of the chalk, with vigorous strokes making up the figure and setting; passages of varying level of finish coexist in an evocative ensemble. The sense of the horse’s graceful movement is suggested by areas of short parallel hatching.

Parrocel executed numerous studies for the plates of the *École de cavalerie*, but our sheet stands out for the care devoted to the delineation of the central group of rider and horse.³ Also related to La Guérinière’s treatise, although much sketchier in their execution, are four red chalk drawings now in private collections.⁴



Fig. 28



1 François Robichon de La Guérinière, *École de cavalerie contenant la connoissance, l'instruction et la conservation du cheval*, Paris, Jacques Collombat, 1733; see R. Roeingh, *Vom Schritt zur Capriole: Kupferstiche aus der Rokokozeit nach Gemälden von Charles Parrocel*, Berlin, 1943.
2 The plate is inscribed *Monsieur de Kraut, Ch. Parrocel pinx., L. Cars Sculp.* (p. 114); the figure in our drawing is also close to another illustration showing *Le Passage* (p. 78). A swift pen sketch for this figure is in the Royal Collection, Windsor Castle (RCIN 913136), along with a group of similar sheets (RCIN 913131–913135, 913137); A. Blunt, *The French Drawings in the Collection of his Majesty the King at Windsor Castle*, London, 1945, nos. 333–339. Three paintings by Parrocel connected to these equestrian portraits are also in the Royal Collection (inv. RCIN 403390, 400595, and 403389).

3 At present around twenty preliminary drawings connected to the project are known, most in red chalk and a few in pen and brown ink, see H. Rihal, *Charles Parrocel (1688–1752), nouvelles pistes de recherches*, University of Paris X-Nanterre, DEA (unpublished), 2003, II, cat. nos. 105–116.
4 H. Rihal, in *Une Dynastie de peintres: les Parrocel* (Carnet d'études 9), exhibition catalogue, Paris, Ecole des Beaux-Arts, 2008, cat. nos. 12–13. For two further sketches, see sale: Paris, Christie's, 10 April 2013, lot 56, illustrated; H. Rihal, *Charles Parrocel (1688–1752)*, cat. nos. 110–111; *Watteau et sa génération*, Paris, Galerie Cailleux, 1968, cat. nos. 91, 92. On the subject, see in particular X. Salmon, “Charles Parrocel et l'École de cavalerie” in: P. Franchet d'Espèrey (ed.), *François Robichon de La Guérinière. Ecuyer du roi et d'aujourd'hui* (conference proceedings, Ecole Nationale d'Equitation, Paris, 14 July 2000), pp. 87–110.

JEAN-BAPTISTE MARIE PIERRE
Paris 1714–1789 Paris

18. *Seated Male Nude, Partially Draped, Facing Right*

Signed in pen and brown ink, lower left, *Pierre*
Red chalk
19⁵/₁₆ x 13¹/₂ inches
507 x 342 mm

Provenance
Baron Roger Portalis (1841–1912), Paris (Lugt 2232) (his sale: Paris, Hôtel Drouot, Loys Delteil, 2–3 February 1911, part of lot 165 [“Etudes de figures nues. Deux dessins à la sanguine”])
Anonymous sale: Rouen, 1 December 1971, lot 334
Galerie Cailleux, Paris, 1972 (Lugt 4461)
Claus Virsch (1927–2012), Paris,
Thence by descent

Literature
O. Aaron and N. Lesur, *Jean-Baptiste Marie Pierre, 1714–1789: Premier peintre du roi*, Paris, 2009, p. 362, cat. no. D. 138, illustrated

Drawn *circa* 1740–42

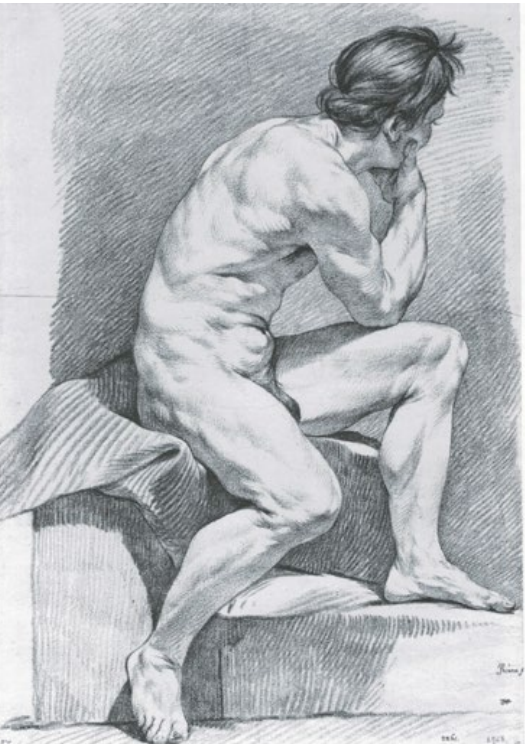


Fig. 29

Jean-Baptiste Marie Pierre was born to a wealthy family of goldsmiths in 1714. He studied at the Académie royale, winning the Premier Prix de Peinture in 1734 with *Samson and Delilah* (now lost). A *pensionnaire* at the French Academy in Rome from 1735 until 1740, he studied the art of the Italian Renaissance, and the work of Raphael in particular. He was fully accepted as an academician into the Académie royale in 1742 with his *Diomède, roi de Thrace, tué par Hercule et mangé par ses propres chevaux* (Montpellier, Musée Fabre). He became an adjunct professor at the Academy in 1744 and a full professor in 1748. He was appointed *premier peintre* to the Duc d’Orléans in 1752 and painted a ceiling in the Palais Royal in 1753. Upon François Boucher’s death in 1770, Pierre was named *premier peintre du Roi* and appointed Director of the Academy. Known primarily as a history painter, his subjects were mostly religious and mythological. Between 1752 and 1757, he was commissioned to paint the cupolas of the Chapel of the Virgin and the Communion Chapel in the Church of Saint-Roch, Paris. His *Assumption of the Virgin* in the Chapel of the Virgin, completed in 1756, is still *in situ*. Other notable works include his *Descent from the Cross* for the Cathédrale Saint-Louis at Versailles, 1761, and the ceiling of the salon d’Armide in the château of Saint-Cloud, 1769 (now destroyed).

Pierre is also known, however, to have drawn a group of approximately twenty academies, both in red and black chalk, some of which are signed and all of which are large in scale and strong in execution.¹ They probably date to early in his career, around the time he returned to Paris from Rome in 1740. The present sheet is a fine example from this group, signed in pen and brown ink, lower left, and typical in the strength and vigor of its red chalk handling. It is also characteristic in the side-view of the sitter’s head. In these ways it can be compared to another signed and large, red chalk drawing of a seated male nude, shown in profile to the right, drawn *circa* 1740–42 (Stockholm, Nationalmuseum; fig. 29).²

The present sheet was previously owned by Baron Roger Portalis, who assembled an important collection of French eighteenth-century drawings and was an art historian specializing in the same field. His *Les Dessinateurs d’illustrations au XVIII^e siècle* was published in two volumes in 1877 and, with Henri Béraldi, he published *Les Graveurs du XVIII^e siècle* in three volumes between 1880 and 1882.

1 O. Aaron, *Jean-Baptiste Marie Pierre, 1714–1789*, Cahiers du Dessin Français, no. 9, Paris, n.d., p. 7.
2 Inv. NM 2968/1863; red chalk, 19 x 13³/₁₆ inches, 482 x 338 mm; O. Aaron

and N. Lesur, *op. cit.*, p. 362, cat. no. D. 137, illustrated (illustrated in color, p. 165).



AUGUSTIN DE SAINT-AUBIN
Paris 1736–1803 Paris

19. *Portrait of Jean-Baptiste Joseph Languet de Gergy (1675–1750),
Curé of Saint Sulpice, Paris, 1765*

Inscribed in pencil below the framing line, *Dessiné par aug. St. Aubin d'après le Buste j. j. Caffieri en 1765*; also, inscribed on the plinth, *Languet de Gergy / curé de St. Sulpice*; inscribed also to the left of the cornucopia, *Loterie / St. Sulpice*.
Pen and ink with grey wash, and traces of brown wash, heightened with white, over pencil; red chalk shading within the dimensions of the medallion, *verso*
7½ x 5½ inches
190 x 143 mm

Provenance
The Hon. Irwin B. Laughlin (1871–1941), Washington, D.C.
Charles Slatkin, New York, 1960, from whom purchased by Mr. and Mrs. Edward Powis Jones, New York,
Thence by descent

Engravings
In reverse, by Augustin de Saint-Aubin, 1767 (Bocher, no. 118)

This portrait is preparatory for the engraving published by Saint-Aubin in reverse in 1767 (fig. 30). Based on the 1748 bust by Jean-Jacques Caffieri (1725–1792) (fig. 31), the drawing posthumously depicts the celebrated *curé*, J.-B. J. Languet de Gergy, of the church of Saint-Sulpice, Paris,¹ who famously refused the sacraments to Marie Louise Elizabeth d'Orléans,

eldest daughter of the Regent, at the end of March 1719 at the Luxembourg Palace. The princess, a widow for five years, was in labor and in danger of death. Deaf even to the personal request of Philippe d'Orléans, the priest demanded that the princess, “l’illustre pécheresse,” first banish her lover, the comte de Riom, from the palace. She eventually successfully gave birth, refusing to the end the demands of the inflexible *curé*.

Languet de Gergy, also *abbé* of the Abbey of Bernay in the Eure, was the elder brother of the prelate Jean-Joseph Languet de Gergy (1677–1753), Bishop of Soisson and Archbishop of Sens, and author of the first biography of Saint Marguerite-Marie Alacoque (1729). The Caffieri bust of the *abbé* Languet de Gergy was exhibited in the Salon of 1759 and is today in the Musée des Beaux-Arts, Dijon. In addition to this bust, the *curé* was further memorialized in the magnificent funerary monument of 1757 in Saint-Sulpice (fig. 32), a masterpiece by Michel-Ange Slodtz (1705–1764).

Augustin de Saint-Aubin, a brother of Gabriel-Jacques de Saint-Aubin (1724–1780), was from a well-known family of draughtsmen and engravers. Received into the Académie royale in 1775, he was named *graveur du Roi* in 1777. An impression of the print accompanies this drawing.



Fig. 30

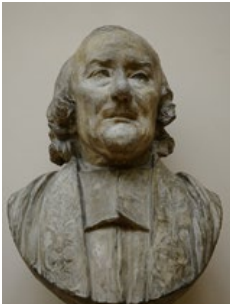


Fig. 31



Fig. 32

¹ The curious inscription to the left of the cornucopia (abundance), *Loterie / St. Sulpice*, together with the incorporation of attributes of an architect on the right, may suggest that Saint-Aubin was commissioned

the print for fundraising connected with a building project at the church. The cornucopia and the architect's instruments were omitted from the engraving.



JACQUES-PHILIPPE JOSEPH DE SAINT-QUENTIN
Paris 1738–after 1780 Paris

20. *View in the Garden of a Roman Villa*

Inscribed in graphite on the *verso* of the mount, *Fragonard*
Black chalk with grey wash and white gouache on green-blue paper,
with later framing lines in pen and brown ink
18³/₁₆ x 12³/₄ inches
462 x 323 mm

Provenance
Private collection, France
Flavia Ormond Fine Arts Ltd., London, 1999
Private collection, New York, until 2015

Exhibitions
New York, Flavia Ormond Fine Arts Ltd. at Adelson Galleries, *Old Master Drawings 1500–1890*, January 1999, cat. no. 16 (as Jean-Baptiste Tierce [1737–1794]), illustrated
New York, The Morgan Library & Museum and Washington, D.C., the National Gallery of Art, *Private Treasures: Four Centuries of European Master Drawings*, January 18–September 16, 2007, pp. 158–59, cat. no. 62, illustrated (catalogue entry by J. Tonkovich)
Northampton, Smith College Museum of Art and Ithaca, Herbert F. Johnson Museum, Cornell University, *Drawn to Excellence: Renaissance to Romantic Drawings from a Private Collection*, 2012–2013, no. 70

Drawn circa 1770

This luminous study of the gardens of an Italian villa is one of a small number of drawings known by Saint-Quentin, a follower of François Boucher (1703–1770). Although Saint-Quentin won the Prix de Rome at the French Academy in 1762 for his canvas *Death of Socrates* (Paris, Ecole nationale supérieure des Beaux-Arts), he remained in Paris at the Ecole royale des élèves protégés for more than two years before venturing to Italy in 1765.¹ In Rome, he was *pensionnaire* at the French Academy under Charles-Joseph Natoire (1700–1777), whose plein-air drawing classes inspired a generation of artists, including Hubert Robert (1733–1808) and Jean-Honoré Fragonard (1732–1806), to sketch outdoors in Rome. After returning to Paris in 1769, Saint-Quentin submitted several *tableaux d'agrément* (reception pieces) that were rejected by the Académie royale. He subsequently joined the Académie de Saint-Luc and was active as a designer of book illustra-

tions. Saint-Quentin is perhaps best remembered as the acerbic, anti-academic questioner in Denis Diderot's dialogue *Salon de 1775*.²

The artist's oeuvre as a draughtsman consists of a small number of drawings consistent in media and execution. Two sheets are signed and dated "San Quentin fecit 1770": a *View of the Colonnade of Saint Peter's and the Vatican* (Paris, Musée du Louvre)³ and a study of *The Luminous Cross in Saint Peter's* (private collection).⁴ A third drawing, depicting a *Scene with Washerwomen at a Well under an Arch* (Karlsruhe, Staatliche Kunsthalle), is inscribed on the *verso* in an old hand, "Saint Quentin."⁵ An additional sheet in a French private collection, not inscribed but clearly by the same hand, similarly depicts a view in the gardens of an Italian villa (fig. 33). The figures that enliven these landscapes and architectural views are reminiscent of those populating the landscapes of Robert, who left Rome the year Saint-Quentin arrived.

The site depicted here has not been identified, but the use of recurrent motifs suggests that the scene is one from the artist's imagination and not from nature. The date inscribed on the two Roman views mentioned above indicates that they were executed following the artist's return to Paris. Such Italian views constituted an important part of Saint-Quentin's oeuvre, and at the 1776 Salon du Colisée the artist exhibited four drawings on blue paper, representing "les environs de Rome," a view of Tivoli, and two views of the Villa Pamphili.⁶ This study of three young men at leisure in the gardens of a Roman villa also may have been executed after the artist's return to Paris, based on his recollections of Rome.



We are grateful to Jennifer Tonkovich for allowing us to reprint her entry on this drawing published in *Private Treasures: Four Centuries of European Master Drawings*, New York and Washington, D.C., 2007.

Fig. 33

- 1 Marianne Roland Michel was largely responsible for reconstructing the artist's oeuvre; M. Roland Michel, "À propos de portraits de famille: Quelques nouvelles attributions," in *The Burlington Magazine*, vol. 128 (July 1986), pp. 549–52, and Paris, Galerie Cailleux (Marianne Roland Michel), *Artistes en voyage au XVIII^e siècle*, 1986, cat. nos. 58, 59, illustrated.
- 2 Roland Michel, *The Burlington Magazine*, 1986, *op. cit.*, p. 551, footnote 14.
- 3 Inv. RF 41256; brush and grey wash, heightened with white, over indications in black chalk, on blue paper, 16¹/₈ x 22³/₈ inches, 409 x 575 mm; see Paris, Galerie Cailleux, exhibition catalogue, 1986, *op. cit.*, cat. no. 58, illustrated.
- 4 Pen and ink and brown wash, with touches of red wash, heightened with white gouache, on blue paper (faded), 14¹/₁₆ x 9⁷/₁₆ inches, 370 x 240 mm; see

- Paris, Galerie Cailleux, exhibition catalogue, *op. cit.*, cat. no. 59, illustrated.
- 5 Inv. VIII 2176; brush and grey wash, heightened with white gouache, on blue paper, 12¹/₄ x 18¹/₁₆ inches, 324 x 462 mm; see Karlsruhe, Staatliche Kunsthalle Kupferstichkabinett, *Die französischen Zeichnungen 1570–1930*, exhibition catalogue, 1983, cat. no. 54. An additional drawing in the Louvre (inv. 32802) depicts *Minerva Drawing the Plan of a Temple on a Shield Held by Fame* and is inscribed "St. Quentin."
- 6 For a list of the paintings and drawings exhibited by Saint-Quentin that year, see F. Faré (ed.), *Drivers salons du dix-huitième siècle: pour servir de complément à la collection livrets des salons du XVIII^e siècle*, Nogent le Roi, 1996, pp. 103–04. The Salon du Colisée resumed the tradition of the annual Académie de Saint-Luc exhibitions held from 1751 to 1774.



PIETRO ANTONIO NOVELLI
Venice 1729–1804 Venice

21. *The Seven Sacraments: Baptism, Confirmation, Eucharist, Penance, Marriage, Ordination, and Extreme Unction, 1769 or 1779*

Inscribed on the *verso* of the first sheet (*Baptism*), *Disegni delli sette sacramenti/del Sig: Pietro Novello/fatti per me Padre Ghedini/ Carmelitano 1779* (which is corrected to 1769); also inscribed on the *verso* of the sixth sheet (*Marriage*) with an inventory number, lower right, *Inv. 443/7*; watermark, initials GFA with crown
Brush and grey wash with pen and brown ink
Each sheet, c. 15³/₁₆ x 20¹¹/₁₆ inches
385 x 525 mm
Each image, c. 12³/₁₆ x 16⁷/₈ inches
310 x 410

Provenance
Padre Ghedini, Venice or Rome, 1769 or 1779
Giuseppe Vallardi, Milan (his mark on each sheet, lower right; Lugt 1223)
Hans Freiherr von und zu Aufsess, Bavaria and Nürnberg (his mark on *verso* of *Marriage*, Lugt 2749), thence by descent
Anonymous sale: Lucerne, Galerie Fischer, 20 June 1995, lot 28 (bt. Cuéllar)
Arturo Cuéllar and Corinne Nathan, Zurich (their mark on *verso* of *Marriage*, Lugt 3439) (sale: Berlin, Galerie Bassenge, 31 May 2013, lot 6341)

Representations of the *Seven Sacraments*, understood by the Church as the visible manifestations of the invisible grace of God and the acts by which that grace is conferred, appear first and only rarely on medieval fonts and are almost unprecedented in painting before Poussin’s two great cycles in the seventeenth century. The most famous of the early pictures is the great triptych painted by Rogier van der Weyden (1400–1464), now in the collection of the Royal Museum of Fine Arts, Antwerp. In this altarpiece, various individual scenes of the Sacraments are portrayed within the architectural setting of the interior of a great cathedral, deployed over the central panel and the two wings of the triptych.

The significance of the sacraments, first dogmatically established in number in the twelfth century, was elaborated at the Council of Florence (1439) and articulated in the papal bull *Exultate Domini* of the same year. The Protestant Reformation during the early sixteenth century challenged many aspects of the sacramental notions of the Church, most notably in reducing the number of sacraments to only two: Baptism and Communion (Eucharist). To address this, and following upon the Council of Florence’s decrees regarding the nature and number of the sacraments, the Council of Trent in 1563 marked the beginning of a concerted effort by the Church to pursue correct sacramental observances, decreeing, for example, that parish clergy must institute and maintain marriage and baptismal records. By the eighteenth century, the practice of the sacraments had become ingrained

in all Catholic countries and cultures so much so as to become an integral part of each person’s spiritual and social life.

The decrees of Trent had a profound effect as well on the artistic development of the manner of depicting these subjects. The Protestant rejection of the sacramental validity of Penance, and the doctrinal divergence from the Church’s interpretation of the Eucharist, stimulated invention in the iconographic treatment of these subjects in the art of the Counter-Reformation. Nicholas Poussin (1594–1665) perhaps had the greatest and most lasting influence. Poussin treated the sacraments, for the first time, as seven separate paintings in two series of pictures. The first series, painted for the pope’s librarian, Cassiano dal Pozzo, was painted between 1634 and 1642 and is no longer intact as a series (Duke of Rutland, Belvoir Castle [*Confirmation, Eucharist, Marriage*]; National Gallery, Washington, D.C. [*Baptism*]; and Fitzwilliam Museum, Cambridge [*Extreme Unction*]; Kimbell Art Museum, Fort Worth [*Ordination*]; *Penance* was destroyed by a fire at Belvoir in 1816). The second series, considered Poussin’s greatest masterpiece and painted for his friend, Paul Fréart de Chantelou, was executed between 1644 and 1648 and remains together as a complete series of seven pictures (Duke of Sutherland, on loan to the National Gallery of Scotland). In both series of paintings, Poussin depicted the sacraments in an archeological way as events from the early life of the church, basing five of the sacraments on scenes from the New Testament: the *Baptism of Christ*, *Christ Delivering the Keys to Saint Peter* (*Ordination*), the *Magdalene Washing the Feet of Christ* (*Penance*), the *Marriage of the Virgin*, and the *Last Supper* (*Eucharist*). The remaining two sacraments, *Confirmation* and *Extreme Unction* are not based on actual events in the Bible, but rather portray anonymous figures in classical dress undergoing the ceremonies of the sacraments in the style of antiquity. This highly unorthodox approach was most likely the invention of the antiquarian, Cassiano dal Pozzo, and gives the paintings in both series the status of history paintings.

Subsequent to Poussin’s treatment of the *Seven Sacraments*, perhaps the most innovative and important series was that by Giovanni Maria Crespi, Lo Spagnoletto (1665–1747), painted *circa* 1712 for Cardinal Pietro Ottoboni, Rome, now kept still intact as a group at the Gemäldegalerie, Dresden. Crespi’s series, one of the greatest achievements of eighteenth-century Italian painting, is distinguished by its sober piety, the use of contemporary persons as protagonists in anonymous settings, and the absence of all hieratic symbols such as saints and putti. Pietro Longhi (1701–1785), a pupil of Crespi, painted a remarkable and popular series of the



sacraments in 1755–57, today preserved as a complete set at the Pinacoteca Querini Stampalia, Venice. Reproduced as engravings by Giovanni Marco Pitteri (1703–1767), this series shows a further innovation in representation, showing the sacraments as experienced in the daily life of ordinary Venetians. Genre-like, but austere in mood and style, with anonymous interior settings like his master's, the series is a departure from Longhi's glamorously costumed figures of secular Venice, but no less quotidian for that reason. Both Crespi's and Longhi's series are as different from Poussin's treatment as Poussin's were from van der Weyden's devotional altarpiece.

The present drawn series by Novelli is perhaps best understood as an elaboration of Longhi's series. Unusually well-preserved, and still complete as a series, it is a rare survival of the subject in drawing. The inscription on the *verso* of *Marriage* describing the commission by an unknown Carmelite, Padre Ghedini, is of interest; unlike the grand commissions of Poussin, Crespi, and Longhi this commission seems a much more private and personal one. Unlike the more austere treatment of Longhi's paintings, Novelli's drawings are exuberant celebrations of the sacraments almost as social occasions, with all the figures—bishops, priests, acolytes, principal protagonists, and their relations—all dressed fashionably as though to be seen in society, placed on stage in luxurious ecclesial interiors. The elaborate interior architecture of the settings for the sacraments is far from the austere spaces devised by Crespi and Longhi. Countering the recent tendency to simplification introduced by Crespi, Novelli also re-introduces into the parade of Venetian characters the once suppressed hieratic figures of angels, devils, and visions of the Trinity with Christ on the cross whose Passion is the source of grace made manifest in the sacraments. It is an unusual conflation of the early iconography of the medieval period imposed, at times rather whimsically, on the almost secular staging of the scenes.

Novelli, a pupil of the Venetian painter Giovanni Battista Pittoni (1687–1767), was additionally influenced by Francesco Guardi (1712–1793), Longhi, and Gianbattista Tiepolo (1696–1770). In 1768, he was accepted as a member of the Accademia in Venice for which he painted an *Allegory of the Arts*. He settled in Rome about 1779, and remained there for the next twenty years or so. Although he considered himself a history painter, he is best known today for his fanciful, sometimes humorous, works on paper including designs for poetry, theater, and literature. His style is characterized by a restless line, and moves effortlessly among various media such as pen and ink, washes, watercolor and, occasionally, red chalk.

Much of what is known about Novelli's life and career comes from his memoirs, published posthumously in 1834, a copy of which is in the library of the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery, Washington, D.C.



EDWARD SWINBURNE
English, 1765–1847

22. *The Aqua Marcia Aqueduct near Santa Maria Maggiore, Rome*

Inscribed, lower center right, *recto*, *Aqua Martia/near S. M. Maggiore*; also inscribed with other, possibly color, notations; inscribed, *verso*, *Agua Martia/near S. M. Magiorre (sic)*
Watercolor and pen and grey and brown ink over graphite on laid paper
14¼ x 20¼ inches
362 x 514 mm

Provenance
Sir John Swinburne, 6th baronet (1762–1860), Capheaton Hall, Northumberland, thence by descent
Sale: London, Sotheby's, 22 November 1979, part of lot 65, as *Aqua Martia* (one of four watercolor over graphite drawings of "Classical Ruins in the Italian Countryside," all as Henry Swinburne) William Drummond, London, 1980 (as Henry Swinburne) Charles Ryskamp (1928–2010), New York

Exhibitions
London, William Drummond, The Covent Garden Gallery, *Summer Exhibition*, June–July, 1980, no. 127 (as Henry Swinburne)
New Haven, Yale Center for British Art, *Varieties of Romantic Experience: British, Danish, Dutch, French, and German Drawings from the Collection of Charles Ryskamp*, exhibition catalogue, 2010, pp. 124–5, 307, cat. no. 99 (as Henry Swinburne), illustrated p. 125 and on jacket of catalogue (detail) (catalogue by M. Hargraves)

Literature
K. Sloan, The British Museum website, Collections Online, under Edward Swinburne, *Tasso's House, Sorrento* (BM no. 1980,0223.15)

Drawn circa 1792–93



Fig. 34

1 Kim Sloan, Curator of British Drawings and Watercolors before 1880 at The British Museum, is responsible for the re-attribution; see K. Sloan, *op. cit.*
2 *Ibid.*, and K. Sloan, 'A Noble Art': *Amateur Artists and Drawing Masters, c. 1600–1800*, London, 2000, under pp. 188–89, cat. no. 131.

This large and finely drawn watercolor, a view of the Aqua Marcia Aqueduct, Rome, was formerly given to Henry Swinburne (1743–1803), an English amateur artist and travel writer who is known to have been in Italy with his wife from March to July of 1780. Henry Swinburne was born to an old and aristocratic Catholic family and educated both in England and France. An inveterate traveller, he published several books pertaining to his European travels: *Travels through Spain, 1775–1776* (1779), *Travels in the Two Sicilies* (vol. I, 1783; vol. II, 1785), and *The Courts of Europe at the Close of the Last Century* (published posthumously, 1841). Prints after Swinburne's original drawings were used to illustrate his book on Sicily. These drawings, tight and detailed views focusing mostly on architecture, were executed in pen and ink, with little wash.

The present sheet, grand in scale and competently drawn with a liberal use of wash, has been re-attributed on stylistic grounds to a comparable, signed drawing by Edward Swinburne (1765–1847), a nephew of Henry Swinburne's and also an amateur artist.¹ It was one of four lots of watercolor drawings of Italian views sold as by Henry Swinburne by the Swinburne family in a sale at Sotheby's in London in 1979.² Two other drawings from this sale, now also given to Edward Swinburne, are in The British Museum: *Tasso's House, Sorrento*, 1797 (fig. 34)³ and *A View of Subiaco* (fig. 35).⁴ Our drawing can be most closely compared to *Tasso's House, Sorrento*, which forms the basis of the re-attribution of this small group of drawings in that it is inscribed, dated, and signed with Edward Swinburne's initials on the *verso*,



Fig. 35

3 BM no. 1980,0223.15 (watercolor over graphite; 15 x 20¼ inches, 381 x 523 mm); part of lot 69 in the Sotheby's sale, 1979.
4 BM no. 1980,0223.16 (watercolor over black chalk; 11¼ x 10½ inches, 303 x 264 mm); part of lot 67 in the Sotheby's sale, 1979.



*House of Tasso the poet, at Sorrento 1797 E S.*⁵ Like our sheet, it is large in scale, 15 x 20½ inches (381 x 523 mm), and executed in watercolor over graphite. It shows a famous, old, and picturesque Italian site, and is also inscribed on the *recto* with the location of the site. The tonality of washes in both drawings is similarly light and light-filled, and Swinburne has left parts of both drawings, including several of the figures, unfinished. Comparable in subject, size, and handling, the sheets were drawn *en plein air* by the same assured hand.

By the accounts of other travellers in Italy, as well as dated drawings, Edward Swinburne is known to have been in Italy in 1792–93 and in 1797. His trip in 1792–93 included Rome, the Abruzzo, and Sicily. His trip in 1797 included visits to Naples, Sorrento, Salerno, and Paestum. Our drawing, a view of *The Aqua Marcia Aqueduct near Santa Maria Maggiore, Rome*, was most likely executed during his first visit, in 1792–93. It shows the ruins of a section of this once renowned aqueduct, built in 144–40 B.C. to carry water from the Anio Valley to the center of the city—a lasting, though decayed, testament to the engineering prowess of ancient Rome. Like the view of *Tasso's House, Sorrento*, it depicts an historic and noble site, just the sort of subject an amateur artist and Englishman of Swinburne's aristocratic background would be interested in documenting as a record of his Grand Tour in Italy.

Edward Swinburne was apparently known to all the English artists in Rome at the time.⁶ One of them, William Artaud (1763–1823), described him as “a most able designer of landscape.”⁷ Swinburne himself described his time in Italy, “...reckoning from the Alps,—[Italy] included every character of Landscape in the highest perfection.”⁸ He continued to produce watercolors after his return to England, for the rest of his life. Many of them, including many of his watercolors drawn in Italy (with the exception of the present sheet and the three other lots of watercolor drawings of Italian views by him sold by the Swinburne family in 1979), have remained to this day in the family, though five of his sketchbooks from Italy, containing about 500 drawings and including dates from 21 July 1792–12 April 1793, four of which are signed E.S., are in the Yale Center for British Art, New Haven.⁹ All of these drawings are executed, like ours, with graphite underdrawing. Most of them are drawn with the addition of pen and ink. About 160 of them include bistre wash, and a

much smaller number are fully worked watercolor drawings like ours.¹⁰ Edward Swinburne lived with his older brother, Sir John Swinburne, 6th baronet (1762–1860), at Capheaton Hall, Northumberland, and presumably shared his house in London, on Grosvenor Place, as well. Sir John inherited his younger brother's drawings upon his death, at which point they passed by descent through the Swinburne family. Both brothers collected the work of other contemporary English watercolorists, including Thomas Girtin (1775–1802), J. M. W. Turner (1775–1851), John Varley (1778–1842), and John Sell Cotman (1782–1842). The Swinburnes also owned three large watercolors by Turner now in The British Museum. Edward Swinburne was involved in several northern artist associations, and was president in 1831 of the Northern Society for Painters in Watercolor.¹¹

We are grateful to Kim Sloan and Jonny Yarker for their help in cataloguing this drawing.

5 Sloan, e-mail communication, 28 November 2014, and in The British Museum online entry for this drawing (Merlin Collections Database, BM no. 1980,0223.15).

6 Sloan, 2000, *op. cit.*, p. 189.

7 *Ibid.*

8 *Ibid.*, (Diary, 12 June 1804).

9 See The British Museum, Merlin Collections Database, under biography of Edward Swinburne, and Yale Center for British Art website, under Edward Swinburne, 1765–1847, *Sketchbooks of tours in Italy/1792, July 21–1793, April 12* (call no. DG820.5.S95 E3 1792).

10 Yale Center for British Art website, *op. cit.*

11 Sloan, 2000, *op. cit.*, p. 189.



LUIGI SABATELLI

Florence 1772–1850 Milan

23. *Portrait of Alessandro Ricasoli (b. 1804), Aged Four, 1808*

Signed and dated, lower right, *Luigi Sabatelli/Fece 1808*; also, inscribed, lower left, *Alessandro Ricasoli*

Pen and brown ink

11¼ x 8½ inches

299 x 207 mm

Provenance

By descent through the family of the sitter

Made at the height of the Neoclassical style in Florence in 1808, this finished drawing shows Alessandro Ricasoli, third son of the Marchese Pietro Leopoldo Ricasoli Zanchini (1778–1850) and his wife, the Marchesa Lucrezia Ricasoli (*née* Rinuccini). It formed part of a group of six portrait drawings showing the parents and four of their sons, Giovanni (1803–1825), Luigi (b. 1801), Alessandro (b. 1804), and Stanislao (1813–1848), now dispersed.¹ Except for one, the portraits are all executed in pen and ink only, in Sabatelli's highly characteristic style including some stippling, a technique that no doubt resulted from his activity as a printmaker.

Sabatelli knew the Ricasolis, one of the oldest of the noble Florentine families, well; indeed he enjoyed their patronage over a period of over two decades. He is likely to have met the Marchese Pietro Leopoldo Ricasoli sometime after the latter's return to Florence from Vienna in 1802. The godson of Pietro Leopoldo, Grand Duke of Tuscany, Ricasoli had succeeded his father as prior of the Order of Santo Stefano and became chamberlain to King Lodovico de Bourbon (1773–1803). He was later confirmed in that position at the Austrians' return to power in 1814.

In 1796 he had married Lucrezia Rinuccini, another member of the old Florentine nobility and a highly accomplished musician and keyboard player. Together they were great patrons of music and literature, and assembled a highly important collection of musical sheets now preserved at the University of Louisville in Kentucky. Ricasoli befriended Antonio Canova (1757–1822), who presented him with a plaster of Napoleon and another of Pope Pius VII. Sabatelli's portrait of the pope, made the same year as the present drawing, is now in the Uffizi. Ricasoli commissioned from Sabatelli a fresco of *Saint Jerome* for the church of San Girolamo at Fiesole, outside Florence, where the family owned a house. In 1828,

Sabatelli, together with his sons Francesco (1801–1829) and Giuseppe (1813–1843), painted the large canvases of the *Life of Saint Anthony of Padua* for the Ricasoli family chapel in S. Croce, Florence. Like his father and brothers, Alessandro (b. 1804) enjoyed a distinguished career in the Church. Like his brother Luigi (b. 1800), he entered the Compagnia di Gesù (the Jesuits) in Rome, and later became canon of the Basilica of Santa Maria del Fiore, the cathedral of Florence.

Roughly between 1797 and 1810, Sabatelli made a significant number of highly finished portrait drawings in pen and ink,² mostly in profile and in three-quarter profile, of friends and fellow artists, such as Antonio Canova (1805)³ or the painter Pietro Benvenuti (1808),⁴ and illustrious contemporaries, such as the violinist Paganini (1810),⁵ the Abate Luigi Lanzi,⁶ and Pope Pius VII (1808),⁷ to name but a few. Among the most accomplished portrait drawings of the period, these sheets are usually signed, dated and identify the sitter, as is the case with the present drawing. The vast majority of these portraits, a single group of altogether 67 sheets that were formerly bound in an album, are today in the Galleria Nazionale d'Arte Moderna, Rome, while eleven sheets, some of which repeat portraits now in Rome, are in the Uffizi, Florence. Outside these two institutions, such highly finished portraits are extremely rare.

In its purity of line and noble detachment, and yet fully capturing our sitter's personality, the present sheet is among the most successful examples of Italian Neoclassical portraiture. Shortly before the turn of the eighteenth century, several artists in Rome and Florence had excelled in portrait drawings of their contemporaries, both of prominent luminaries and of casual sitters of humble profession or origin. Perhaps the most important exponent of this practice was Jean-Baptiste Wicar (1762–1834), who filled several albums both with highly finished as well as sketchier portraits, generally using his preferred technique of graphite. Particularly notable for their portrait drawings among his Italian colleagues were Pietro Benvenuti (1769–1844) and Giovan Battista Dell'Era (1766–1798), yet it was Sabatelli, who, while generally working on a slightly larger scale and in a virtuoso pen technique, made the most profound contribution to this genre.



¹ The Ricasoli had another son, Giovanfrancesco (1800–1833), and three daughters, Teresa (b. 1802), Leopoldina (b. 1811), and Giulia (b. 1813); see L. Passerini, *Genealogia e storia della famiglia Ricasoli*, Florence, 1861, pp. 109–10. The portrait of Stanislao was made in red and black chalk in 1817, following the long-standing Florentine tradition of portrait drawings in the technique, perhaps most famously espoused in the seventeenth century by Carlo Dolci (1616–1686).

² For Sabatelli's portrait drawings see the seminal article by U. Ojetti, "Ritratti di Luigi Sabatelli," in *Pan, rassegna di Lettere, Arte e Musica*,

II, no. 1, 1934, pp. 231–52; and C. Del Bravo and B. Paolozzi Strozzi, *Luigi Sabatelli (1771–1850), disegni e incisioni*, exhibition catalogue, Florence, Gabinetto Disegni e Stampe degli Uffizi, 1978, cat. nos. 53–60, all illustrated.

³ Rome, Galleria Nazionale d'Arte Moderna, inv. 425/13.

⁴ Rome, Galleria Nazionale d'Arte Moderna, inv. 427/14.

⁵ Rome, Galleria Nazionale d'Arte Moderna, inv. 428/17.

⁶ Rome, Galleria Nazionale d'Arte Moderna, inv. 427/7.

⁷ Del Bravo and Paolazzi Strozzi, *op. cit.*, cat. no. 57, fig. 58.

RICHARD PARKES BONINGTON
Arnold (near Nottingham) 1802–1828 London

24. *A Basket of Fish, Trouville*

Inscribed, lower right, *Trouville*
Graphite on laid paper
3⁵/₁₆ x 6⁷/₁₆ inches
98 x 163 mm

Provenance
Given by the artist to Lewis Brown (d. 1836), by descent to his nephew,
John Lewis Brown (1829–1890), Paris, to his daughter,
Louise Lewis Brown, Paris (Lugt Supplement, 307d)
Possibly, sale: Paris, Georges Petit, 11–12 June 1891
Jean Dieterle, Paris, by descent to
Pierre Dieterle, Paris
Sale: London, Sotheby's, 21 November 1985, lot 30
Richard L. Feigen & Co., New York, 2007
Charles Ryskamp (1928–2010), New York

Exhibitions
New Haven, Yale Center for British Art, *Varieties of Romantic Experience: British, Danish, Dutch, French, and German Drawings from the Collection of Charles Ryskamp*, exhibition catalogue, 2010, pp. 36, 301, cat. no. 26, illustrated p. 36 (catalogue by M. Hargraves)

Literature
P. Noon, *Richard Parkes Bonington: The Complete Drawings*, New Haven, 2011, p. 68, cat. no. 83, illustrated

Drawn circa 1824

The present sheet is a study for the basket of fish which appears in the foreground of Bonington's painting, *Fisherfolk*



Fig. 36

1 Oil on canvas, 25³/₄ x 37¹/₄ inches, 65.5 x 96 cm; see P. Noon, *Richard Parkes Bonington: The Complete Paintings*, New Haven, 2008, pp. 202–03, no. 173, illustrated.
2 Inv. no. 1901,0417.17; black, red, and white chalks and grey wash on tan paper, 7⁷/₈ x 10¹/₄ inches, 200 x 260 mm; P. Noon, 2011, *op. cit.*, p. 65, cat. no. 75, illustrated.

on the Coast, circa 1824 (The Viscountess Boyd, Ince Castle, Cornwall; fig. 36).¹ Inscribed, *Trouville*, it was most likely drawn in 1824 on a trip Bonington and his friend, the French artist Alexandre-Marie Colin (1798–1875), took that year to Normandy and the northern coast of France. On this trip, Bonington produced numerous drawings of various ports and boats and people, many in graphite, some of which, like our sheet, would serve as studies for a series of marine paintings he commenced that spring. Three other drawings from the 1824 trip preparatory for *Fisherfolk on the Coast* are known, all figure studies and all executed in black, red, and white chalk, two with the addition of grey wash: *Studies of Fisherfolk*, 1824 (The British Museum, London);² *Three Studies of a Fisherman*, 1824 (location unknown),³ and *Studies of Female Fisherfolk*, 1824 (Joseph Goldyne, Sonoma).⁴ One or more of the figures in each of these sheets holds a basket similar to that in the present example.

A Basket of Fish, Trouville, was given by Bonington to Lewis Brown, an English wine merchant living in Bordeaux and one of the most important contemporary collectors of Bonington's drawings and watercolors. There were four sales of works of art from Lewis Brown's collection after his death in 1836, the second of which, in 1837, contained 103 lots of watercolors by Bonington. Eugène Delacroix (1798–1863), one of Bonington's closest friends, said of the sale: "In 1837 a M. Brown of Bordeaux sold a magnificent collection of Bonington watercolors; I don't think it possible to ever again assemble the likes of this splendid group."⁵ As this sale contained only watercolors, Bonington's graphite drawings remained within the Brown family, and were inherited by Lewis Brown's nephew, John Lewis Brown (1829–1890), a horse painter who had studied with Bonington's friend, Camille Roqueplan (1803–1855). Upon John Lewis Brown's death, Bonington's drawings passed to his daughter, Louise Lewis Brown. It is believed she added the stamp, *R. P. Bonington/ Col. J. Lewis Brown* (Lugt Supplement, 307d), to a number of Bonington's drawings in her father's collection, possibly in advance of a sale at Georges Petit in Paris in 1891, in which seven lots of Bonington's sketches were sold. The present sheet is one of twelve graphite drawings by Bonington, all bearing the John Lewis Brown stamp put on by his daughter and formerly in the Brown collections, sold at Sotheby's in London in 1985.

3 Black, white, and red chalks and grey wash on tan paper, 7³/₄ x 10¹/₄ inches, 197 x 252 mm; *ibid.*, p. 66, cat. no. 76, illustrated.
4 Black, red, and white chalks, 8 x 10¹/₄ inches, 204 x 260 mm; *ibid.*, p. 66, cat. no. 77, illustrated.
5 *Ibid.*, p. 17.



JEAN ALAUX, called LE ROMAIN
Bordeaux 1786–1864 Paris

25. *View of Rome from the Borghese Gardens*, 1831

Signed and dated on the bench, lower center right, *Alaux / 1831*
Graphite with brown wash
6¼ x 15½ inches
172 x 397 mm

This iconic view of Rome was made from the lower edge of the Borghese gardens on the Pincian Hill, just a few hundred yards from the Villa Medici, seen at the left with its two belvedere towers. Beyond the Villa Medici, the French Academy in Rome, is the church of the Santissima Trinità dei Monti, with its twin belfries and the obelisk at the top of the Spanish Steps. Called the Obelisco Sallustiano, the Roman obelisk was made in imitation of Egyptian ones for the gardens of Sallust near the Porta Salaria, and moved to its present position in 1789. The church in the center of the composition with the faceted cupola is Borromini’s Basilica of Sant’Andrea delle Fratte. The lone, well-scaled, and unoccupied bench, placed off-center and to the right, gives the composition its focal point and invites the viewer to absorb the view at leisure. A nearly identical view, though less elongated and with a greater number of figures, in watercolor and dated 1829, was on the Paris art market in the 1970s (fig. 37).¹

Alaux, who initially studied with the painter Pierre Lacour (1745–1815) in his native Bordeaux, eventually moved to Paris and entered the studio of François-André Vincent (1746–1816), and later that of Pierre-Narcisse Guérin (1774–1833), whose pupils included Eugène Delacroix (1798–1863) and Ary Scheffer (1795–1858). He won the Prix de Rome in 1815 with a subject drawn from the *Iliad*, *Briséis rendue à Achille trouve dans sa tente le corps de Patrocle* (Paris, Ecole des Beaux-Arts). He left for the French Academy in 1816 and stayed a year beyond his allotted time of 1820. There he met



Fig. 37

¹ Signed and dated, 1829, watercolor, 10½ x 7¼ inches, 265 x 195 mm; Paul Prouté, Paris, *Dessins, Estampes*, 1973, cat. no. 7, illustrated.
² H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, 5 vols., Bern, 1977, vol. II, pp. 279–85, vol. IV, pp. 422–23, cat. no. 225 (formerly, collection of Yves Saint-Laurent and Pierre Bergé), illustrated, and pp. 424–25, cat. no.

Ingres in 1817 and painted his most famous picture, *L’Atelier d’Ingres à Rome*, 1818 (Montauban, Musée Ingres; fig. 38), showing the interior of Ingres’s studio on the Via Gregoriana, just a few hundred yards down from the church of the Trinità dei Monti shown in our drawing. In return, Ingres drew two portraits of Alaux.² Alaux is known to have returned to Rome at the end of 1822 and remained there until 1824, when he returned to Paris and exhibited at the Salon for the first of many times through 1851. He followed the official academic career of a Prix de Rome laureate, receiving numerous state commissions throughout his career: several large history paintings for Louis-Philippe’s *Galerie des Batailles* in Versailles, as well as decorations for the Louvre, the Palais de Saint-Cloud, and the restoration of several Renaissance rooms at Fontainebleau. He was director of the French Academy in Rome from 1847 until 1852.

In addition to his academic career, Alaux, known as ‘the Roman’ for the time he spent in the Eternal City, was a talented landscape painter and draughtsman.³ He travelled to Naples in 1818, where he made a number of oil sketches such as a *View of the Temples of Paestum* (Narbonne, Musée Municipal) and the *Cascade de Tivoli* (Dijon, Musée Magnin).⁴ Achille-Etna Michallon (1796–1822), the first winner of the Prix de Rome in Landscape, who arrived at the French Academy in Rome two years after Alaux, persuaded the artist to accompany him on sketching campaigns around Rome. Alaux compiled two volumes of lithographs depicting views of Italy, and also contributed to the Baron Taylor’s compendium, *Les Voyages pittoresques et romantiques à travers l’ancienne France*. Besides these numerous landscape sketches, Alaux was an indefatigable draughtsman, both in pencil and wash.



Fig. 38

226 (private collection), illustrated.
³ V. Pomarede, “Jean Alaux,” in *Paysages d’Italie, Les peintres du plein air (1780–1830)*, exhibition catalogue, Paris, Galeries nationales du Grand Palais, and Mantua, Palazzo Te, 2001, pp. 16–17.
⁴ *Ibid.*

ALBERT-CHARLES LÉBOURG
Montfort-sur-Risle 1849–1928 Rouen

26. *Still-life with Candle, Pitcher, Brush, and other Objects*

Signed with the artist's initials twice, lower left and lower center,
A.L.
Black chalk heightened with white on grey paper
12 $\frac{3}{8}$ x 9 $\frac{1}{4}$ inches
313 x 235 mm

Provenance
Claus Virch (1927–2012), Paris,
Thence by descent

Drawn *circa* 1868

While known primarily as a landscape painter, Albert Lebourg produced a small group of Realist still-life drawings early in his career, in the late 1860s. Focusing on simple, everyday, domestic objects, often connected to the kitchen or pantry, this series of drawings, all similarly large in scale and measuring roughly 12 by 9 inches, is executed in black chalk, charcoal, or black conté crayon, heightened with white, on grey or blue-grey paper, and is characterized by strong chiaroscuro effects. The present sheet is a fine example from this select group. Drawn in black chalk heightened with white on grey paper, it shows an interior, probably the artist's studio, illuminated by candlelight, in which a variety of household objects appears:



Fig. 39

1 Private collection, New York (black conté crayon heightened with white on tan paper; 11 $\frac{7}{8}$ x 8 $\frac{1}{8}$ inches, 287 x 223 mm); see G. Weisberg, *The Realist Tradition: French Painting and Drawing, 1830–1900*, exhibition

a small stove, a pitcher, a pot, a brush, a shoe, and a bottle of wine. Lebourg has also included what appears to be a portfolio, leaning against the stove. It is an accomplished drawing by a young artist of the effects of light and shadow on everyday objects in an interior setting, made more dramatic by the use of candlelight, and can be compared most closely in subject, size, handling, and date to another early, candlelit still-life of domestic objects in an interior, in this instance mostly kitchen crockery, *Still-life by Candlelight*, of *circa* 1868 (fig. 39).¹ The emphasis on practical, domestic objects seen in simple interiors with a strong contrast of light and dark, evocative of Dutch seventeenth-century art, is consonant with the mid-nineteenth-century, Realist kitchen still-lives of Lebourg's contemporaries, François Bonvin (1817–1887) and Théodule Ribot (1823–1891).

Albert Lebourg painted landscapes mostly in his native Normandy, venturing later in his life to Paris and its environs (Sèvres, St. Cloud, and Bas-Meudon), as well as to Holland and Belgium. Through an art dealer in Rouen, he was introduced to Laurent Laperlier, a supporter of François Bonvin and a collector of Chardin's (1699–1779) paintings. Laperlier offered Lebourg a position as drawing professor at the Société des Beaux-Arts in Algeria in 1872. He returned to Rouen in 1877, exhibited with the Impressionists in 1879 and 1880, and made his debut at the Salon of 1883 (*Matinée à Dieppe*). The early still-life drawings are among his most distinctive and desirable works.

catalogue, Cleveland, The Cleveland Museum of Art, 1980, p. 156, cat. no. 126, illustrated.



CHARLES-FRANÇOIS DAUBIGNY
Paris 1817–1878 Paris

27. *A Farmer Ploughing a Field*

Black crayon with stumping
14³/₈ x 23³/₄ inches
365 x 605 mm

Provenance
Private collection, Paris

This unusually large and expressive drawing shows a farmer, with the help of a field hand, guiding a team of six oxen pulling a plough uphill. Blackbirds, or crows, devour the seeds recently sown in the left foreground. A line of trees in the middle ground marks the boundary of the field. Rapidly drawn parallel lines indicate the furrows left by the plow. The artist has contrasted the monotony of the farmer's daily work with nature's restless energy, conveyed formally by the broad and bold strokes of the crayon. A comparable, slightly larger sheet from this period, now in the Baltimore Museum of Art, shows a similar landscape drawn from the top of a field, similarly worked with dark black crayon (fig. 40).¹ While neither our drawing nor that at Baltimore is directly connected with a painting or etching, both drawings evoke the landscape of the region around Valmondois, in the Val-d'Oise, a part of France in which Daubigny particularly enjoyed painting and near where he eventually bought a house in Auvers-sur-Oise.² A painting of a similar landscape, *Maison de la Mère Bazot à Valmondois*, dated 1872, of a comparable subject with a farmer ploughing a field uphill with a team of horses, is in the Museum of Fine Arts, Boston (fig. 41).³



Fig. 40

¹ Inv. 1974.28; black crayon with stumping, 17¹/₈ x 24³/₈ inches, 450 x 633 mm; *Master Drawings and Watercolors of the Nineteenth and Twentieth Centuries: The Baltimore Museum of Art*, exhibition catalogue, 1979, pp. 42–43, cat. no. 14, illustrated (catalogue entry by C. H. Smith).

Daubigny was an integral member of the Barbizon school and thus deeply indebted to the Dutch landscape masters of the seventeenth century; his drawings, notable for their vigorous, unhesitating draughtsmanship, exemplify the Barbizon naturalism that such later artists as Vincent van Gogh (1853–1890) and Piet Mondrian (1872–1944) were to admire greatly. Daubigny is most historically significant, however, for his role as a bridge between the Barbizon artists and the Impressionists. A painter of great fluency, he was one of the first landscape painters to take an interest in the shifting and fleeting aspects of nature, capturing them with light, rapid, short brushstrokes, heralding the revolution that the Impressionist painters themselves were to mount. His influence on the younger generation emerging in the 1860s was profound, especially on the young Claude Monet (1840–1926), and his own numerous pupils such as Eugène Boudin (1824–1898) and Johan Barthold Jongkind (1819–1891).



Fig. 41

² For a detailed biography of the artist, see M. Fidell-Beaufort and J. Bailly-Herzberg, *Daubigny*, Paris, 1975, pp. 14–75.
³ Inv. 19.90; signed and dated, 1872, oil on panel, 12³/₈ x 13³/₈ inches, 31 x 59.5 cm; *ibid.*, p. 181, cat. no. 125, illustrated.



EVA GONZALÈS

Paris 1849–1883 Paris

28. *La Plante favorite*

Signed, upper left, *Eva Gonzalès*
Pastel on paper mounted on canvas
17½ x 14⅞ inches
445 x 365 mm

Provenance
Studio of the artist
Eva Gonzalès sale: Paris, Hôtel Drouot, 20 February 1885, lot 68 (305 FF)
M. Albert Hecht (1842–1899), Paris,
Thence by descent to his great-niece

Exhibitions
Paris, Palais des Champs-Élysées, *Salon of 1872*, cat. no. 724
Paris, Salons de la Vie Moderne, *Eva Gonzalès*, 1885, cat. no. 16
Possibly, Paris, Grand Palais, *Salon d’Automne*, 1907, cat. no. 12 (as *Le pot de fleurs*)
Paris, Musée Marmottan, *Femmes impressionistes, Mary Cassatt, Eva Gonzalès et Berthe Morisot*, October–December 1993, cat. no. 45, illustrated
Bilbao, Museo de Bellas Artes, *Mujeres Impresionistas, La otra mirada*, November 2001–February 2002, cat. no. 10, p. 73, illustrated

Literature
J. Castagnary, “Le Salon de 1872,” in *Le Siècle*, 1 June 1872, p. 2
J. Claretie, *Peintres et sculpteurs contemporains*, Paris, 1874, p. 264
T. Duret, “Exposition des oeuvres d’Eva Gonzalès,” in *La chronique des arts et de la curiosité*, 24 January 1885, p. 26
P. Bayle, “Eva Gonzalès,” in *La Renaissance*, June 1932, p. 111, p. 114, illustrated
C. Roger-Marx, *Eva Gonzalès*, Saint-Germain-en-Laye, 1950, p. 14
S. Monneret, *L’impressionisme et son époque*, vol. I, Paris, 1978, p. 251
M.-C. Sainsaulieu and J. de Mons, *Eva Gonzalès, 1849–1883, Etude critique et catalogue raisonné*, Paris, 1990, pp. 45–47, p. 114, cat. no. 40, illustrated
C. J. Grant, *Eva Gonzalès (1849–1883), An Examination of the Artist’s Style and Subject Matter*, doctoral dissertation, Ohio State University, 1994, vol. I, pp. 38–39, vol. II, plate X

Drawn in 1871–72

First exhibited in the Salon of 1872, where it was hailed by the critic Jules Castagnary as “le meilleur de pastels exposés,”¹ *La Plante favorite* is a work of signal importance in the oeuvre of Eva Gonzalès, marking her emergence as an artist of independent creative powers while at the same time demonstrating the deep debt she owed to the influence of her second teacher, Edouard Manet (1832–1883).

The pastel shows a young woman watering a potted dracaena set within a cachepot of twigs on a table covered in green baize. To her right, the leaves of a hortensia, or hydrangea, plant add a complementary effect in a subtle range of green tones. The model, the artist’s sister Jeanne Gonzalès, wears a white dress consisting of two layers of muslin embroidered with grey-mauve flowers with slight nuances of blue and light turquoise accents. The deft drawing of the upper layer of muslin achieves a remarkable level of transparency, never completely concealing the under layer of the dress while revealing in the most delicate tones the model’s arms and bust. The embroidered flowers are highlighted with white to emphasize further the transparency of the fabric and the folds of the dress cinched with a tight black waistband. The bodice is closed modestly with a series of four white buttons while narrow lace trims the collar, the neckline, and the wrists. Indeed, the overall harmony and delicacy of tints throughout the pastel, from the complex and delicate autumnal rust tones of the dracaena, touched with olive- and larch-colored greens, to the white highlights of the costume and the silvery green-blue shades of the background, merit Edmond Duranty’s early praise of the artist’s style: “cette maniere fine, légère, argentée.”²

Born into a cultivated Parisian family—her father was a well-known writer and her mother an accomplished musician—, Eva Gonzalès first studied with the society portraitist Charles Chaplin (1825–1891) who taught her the art of pastel. In 1869, she was introduced to Edouard Manet, becoming first his model and, eventually, his only pupil. His *Portrait of Eva Gonzalès* (London, National Gallery), exhibited in the Salon of 1870, shows the young artist, formally dressed, seated before an easel at work. Under Manet’s guidance, she was taught his principles of picture making: in short, to seek the overall tonal values of a composition at the expense of trying to reproduce in exact detail what the eye sees. His influence was initially perceived by critics and collectors with her submission of the *Enfant de troupe* (Villeneuve-sur-Lot, Musée Gustave Rapin) to the Salon of 1870, which, while still academic in its drawing, recalled directly the painterly aspects and subject of Manet’s portrait of the young *Fifer* (1866; Paris, Musée d’Orsay). Her submission of *La Plante favorite* to the Salon of 1872, two years later, however, confirmed her emergence as an artist of substantive and independent talent. The picture’s compositional debt to Manet has not been overlooked; the pose of the model recalls the figure of the servant holding a pitcher and standing next to a large potted plant at the left of Manet’s *Déjeuner* (1868;



1 Castagnary, *op cit.*; also, quoted by Roger Marx, *op cit.*, p. 24.

2 E. Duranty, quoted by Roger Marx, *ibid.*

Munich, Bayerische Staatsgemäldesammlungen; fig. 42).³ The pastel is a great departure from the earlier, academic efforts of Madame Gonzalès and demonstrates the influence of Manet particularly in its gravity, stillness, and lack of pretense. The refinement of touch and the supreme quality of the control of the pastel also show her training by her teacher, a master of the technique.

The critical history of *La Plante favorite* is important to recount. This began with its description in the *Livret* of the Salon of 1872, where it was presented, rather confusingly, as the work of “Gonzalès (Mlle. Jeanne-Eva),” despite the fact that the work is fully signed *Eva Gonzales*.⁴ In 1874, the critic Jules Clarétie further muddled the waters by referring to it in his *Peintres et sculpteurs contemporains* as the work of “Jeanne” Gonzalès, only partially transcribing and repeating the text of the *Livret*.⁵ Nonetheless, the critics reviewing the Salon without exception referred to the pastel as the work of Eva, and it appeared in her retrospective exhibition in January 1885 as catalogue number 16, and in the Eva Gonzalès studio sale of 20 February 1885 as lot 68, where it fetched the second highest price in the sale. From the time of its last public appearance in the studio sale, the picture remained in two private collections in Paris, the celebrated Albert Hecht



Fig. 42

³ *Ibid.*
⁴ *Livret du Salon*, 1872, p. 110.
⁵ Clarétie, *op. cit.*

⁶ Albert Hecht and his brother Henri were two of the most important early French collectors of Impressionist paintings and drawings. A friend of both Manet and Degas, Albert was the first owner of Manet's *Boy Blowing Soap Bubbles* (1867; Lisbon, Museu Calouste Gulbenkian) and is portrayed in both of Degas' two versions of *The Ballet of "Robert le Diable"* (the first, 1871; New York, Metropolitan Museum of Art; the second, 1876; London, Victoria and Albert Museum).

⁷ Paris, Musée Marmottan, *Femmes impressionistes: Mary Cassatt, Eva*

collection,⁶ and, by descent, the Weil collection, and was never seen again for over 100 years, until it was exhibited in 1993 at the Musée Marmottan's exhibition, *Les Femmes Impressionistes*,⁷ devoted to the work of the three major women painters of the period, Mary Cassatt (1844–1926), Eva Gonzalès, and Berthe Morisot (1841–1895). The only visual record of the picture until this exhibition was an old photograph printed in a 1932 article by Paule Bayle in *La Renaissance*,⁸ published in conjunction with an exhibition at the Marcel Bernheim gallery in June–July of that year.

In her 1990 *catalogue raisonné* on the artist, Caroline Sainsaulieu, acknowledging that at the time of publication she had never seen the pastel first-hand but only the 1932 photograph, recorded this history, and raised the interesting proposition that the pastel might possibly be the joint effort of both Eva and her younger sister and pupil, Jeanne. Madame Sainsaulieu subsequently first saw the pastel at the 1993 exhibition and, again more recently, and has confirmed that *La Plante favorite* is indeed solely the work of Eva without any participation of her sister Jeanne. She has reiterated, as she had first suggested in her essay in the *catalogue raisonné*, the *Livret* designation of “Jeanne-Eva” may possibly have been an initial typographical error which was further distorted



Fig. 43

Gonzalès et Berthe Morisot, October–December 1993, exhibition catalogue, cat. no. 45, illustrated, as Eva Gonzalès. Caroline Sainsaulieu wrote the essay on Eva Gonzalès for this catalogue. The notices for the individual entries of the catalogue were written by Marianne Delafond, adjunct curator at the Musée Marmottan, with the aid of Jacques de Mons, co-author with Madame Sainsaulieu of the *catalogue raisonné* of the works of Eva Gonzalès, who, after examining the pastel first-hand, also attributed it solely to Eva Gonzalès. We are grateful to Madame Sainsaulieu for detailing the history of the preparations of this exhibition catalogue; see e-mail correspondence, 20 December 2013.

⁸ Bayle, *op. cit.*

with Clarétie's attribution to “Jeanne” alone in his 1874 book. Madame Sainsaulieu, noting that Jeanne did not have the talent of her sister, and repeating that she had never seen that actual picture at the time of writing her catalogue, writes “ce pastel contient toute la grâce et l'habileté d'Eva Gonzalès. Les oeuvres de Jeanne sont différentes, grossières. . .; la signature est parfaite, dans son jus, sans aucun trouble. Elle totalement originale...; je ne crois plus à aucune collaboration entre les deux soeurs pour ce pastel.”⁹ It should further be noted that Jeanne Gonzalès, very much a student of her older sister, did not begin to exhibit at the Salon as a professional artist until six years later, in 1878.

It is arguable that Eva Gonzalès's best works are her pastels. They make up a substantial portion of her oeuvre, and indeed accounted for nearly a quarter of the works shown in her retrospective exhibition in January 1885. She exhibited altogether nine pastels at the Salons during her career,¹⁰ beginning with her first submission in the Salon of 1870, the *Portrait of Mlle. J. G. (Jeanne Gonzalès)* (fig. 43).¹¹ This superb pastel, tender, intimate, highly accomplished, won the praise of the great critic, Philippe Burty, who wrote about this work: “L'organisation singulière de Mlle. Gonzalès pour la détermination fine du ton est très sensible dans son *Portrait*



Fig. 44

⁹ E-mail correspondence, 20 December 2013.
¹⁰ Eva Gonzalès never exhibited with the Impressionists; like her teacher, Manet, she sought to establish her reputation at the official Salon.
¹¹ Sainsaulieu and de Mons, *op. cit.*, pp. 84–85, illustrated.
¹² P. Burty, “Eva Gonzalès,” in *La République Française*, 8 January 1885, p. 3.
¹³ Sainsaulieu and de Mons, *op. cit.*, pp. 218–19, illustrated.
¹⁴ *Ibid.*, pp. 264–65, illustrated.

de jeune femme. Depuis les portraits de cette Rosalba Carriera . . ., je n'ai rien vu de plus léger et de plus doux, rien qui rappelle mieux l'essence même du pastel, la poussière d'aile de papillon.”¹² Like this pastel, *La Plante favorite* was drawn on thick rag paper and bears comparison with the work of the master pastellist, Rosalba Carriera (1673–1757). Later in her career, Madame Gonzalès drew with pastel directly on fine linen canvas, following the example of Manet. Perhaps the most successful of these later efforts are the 1879 pastel, *La Femme en rose* (fig. 44),¹³ and the late masterpiece, *Une Modiste*, now in the Art Institute of Chicago (fig. 45).¹⁴



Fig. 45

ODILON REDON
Bordeaux 1840–1916 Paris

29. *Marguerite hantée, or Première Esquisse pour une lithographie*¹

Signed twice, lower left, *ODILON REDON*, in black chalk above, in yellow-green chalk below
Charcoal heightened with white
14 ¾ x 11 inches
373 x 279 mm

Provenance
Ambroise Vollard (1866–1939), Paris
Galerie Goya, Bordeaux, where purchased in 1943 by a Private collector, Bordeaux,
Thence by descent until 2014

Exhibitions
Bordeaux, Galerie Goya, *Odilon Redon* October 30–November 19, 1943 (no pagination or numbering)
Bordeaux, Galerie des Beaux-Arts, *Odilon Redon* May 10–September 1, 1985, cat. no. 16 *bis*, illustrated

Literature
J. Violla, *Odilon Redon, Sa vie, son œuvre (1840–1916)*, Paris, 1988, p. 66, illustrated
A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'œuvre peint et dessiné*, 5 vols., Paris, 1994, vol. II, p. 100, cat. no. 947, illustrated
T. Gott, *The Enchanted Stone: The Graphic Work of Odilon Redon*, exhibition catalogue, Melbourne, National Gallery of Victoria, 1990, p. 126, under catalogue no. 81
F. Leemans, “Redon’s Spiritualism and the Rise of Mysticism,” in *Odilon Redon: Prince of Dreams, 1840–1916*, exhibition catalogue, Chicago, The Art Institute of Chicago, Amsterdam, Van Gogh Museum, and London, Royal Academy of Arts, 1994–95, p. 219, and p. 451, in “Chronologies” under 1872

Drawn in 1872

Our drawing, made in 1872, is one of two preparatory studies (the other of which belonged to the writer Joris-Karl Huysmans [1848–1907])² for Redon’s lithograph *Hantise* (*Obsession*, or *The Haunting*), which he first exhibited over twenty years later at the Galerie Durand-Ruel (fig. 46).³ In the drawing, Redon, based on Goethe’s *Faust*, illustrates the confrontation between Marguerite and Mephistopheles with strong overtones of sexual temptation. Marguerite,

lamenting the death of her family, is shown in a near catatonic state, being prodded and pushed forward and to the left by Mephistopheles.⁴

Ted Gott was the first to discuss systematically the evolution of the important lithograph *Hantise*,⁵ described by Mellerio as “une des plus belles de l’artiste,” and to explain in greater detail the complex number of states involved, the literary sources that inspired the artist, and the circumstances that caused Redon to redesign the lithograph altogether for its final state. In brief, Gott notes that *Hantise* was printed in five states rather than the two Mellerio had originally noted.⁶ The first four of these states uses our drawing and the former Huysmans’s sheet (location unknown) as the basis of the print. These first four states are rare, but we can list at least four known prints of each state, including the very rare first state, now in a private collection, Boston,⁷ the state closest in composition to our drawing; one of the second state, which Mellerio himself owned and illustrated in his 1923 monograph,⁸ one of the third state, today in The Art Institute of Chicago (fig. 47),⁹ and one of the fourth state, sold by the Galerie Le Bateau Lavoir, Paris, in 1969.¹⁰ In the process of printing these four states, the artist both reduced the image



Fig. 46

¹ Redon’s original title; see Wildenstein, *op. cit.*
² Roseline Bacou first noted Redon’s testimony that the design of the lithograph *Hantise* related to two drawings of *Marguerite Hantée* from 1872, one of which belonged to Joris-Karl Huysmans; R. Bacou, *Odilon Redon*, exhibition catalogue, Paris, Orangerie des Tuileries, 1956–57, p. 36.
³ Paris, Galerie Durand-Ruel, *Cinquième Exposition des peintres-graveurs*, 7–28 April 1893, p. 42, cat. no. 266, “*Hantise*. Epreuve d’état et 3^e état.”
⁴ André Mellerio, in his pioneering catalogue of the prints of Redon, described the composition as follows: “Redon avait dessiné une sorte de Marguerite de Faust, marchant comme hypnotisée par Méphisto, qu’on

apercevait derrière elle la poussant en avant;” A. Mellerio, *Odilon Redon, peintre, dessinateur et graveur*, Paris, 1923, p. 186, under cat. no. 128.
⁵ For a comprehensive account of this process, see Gott, *op. cit.*, pp. 125–27, under catalogue no. 81.
⁶ Mellerio, *op. cit.*
⁷ Gott, *op. cit.*, p. 125, cat. no. 78, illustrated.
⁸ Mellerio, *op. cit.*, p. 23, illustrated.
⁹ Inv. 1920.1721; Gott, *op. cit.*, p. 125, cat. no. 79, illustrated.
¹⁰ For reference, see Gott, *op. cit.*, p. 126, under cat. no. 81.



printed by the plate, in such a way as to clip the wings of Mephistopheles, and darkened the shadows in the plate while at the same time reducing, by stages, Mephistopheles himself to a mere ghostly presence.

Redon radically re-made the lithographic stone for the final, and best-known, state, which was printed by Leon Monrocq (fig. 48). In the final state, Redon retains the figure of Marguerite, eliminates the figure of Mephistopheles altogether, darkens the stone in a kind of pitch-black effect of night, and introduces larval forms, first noted by Mellerio in his description of the print. Gott has suggested that these forms are satanic *incubi* and *succubi*, phantasmagoric demons who sexually torment their victims at night, and derive directly from scenes taken from the satanic and scandalous novel of Huysmans, *Là-Bas*;¹¹ possession of women by these demons was a central idea of the novel. Fred Leemans further argues that the re-designed lithograph's connection with the contemporary vogue for Satanism was more precise, and suggests that Redon's primary source was a Symbolist Rose + Croix text of 'Papus' (the pseudonym of Gérard Encausse) devoted to the theory of larvae, in which the writer records an actual scientific experiment.¹² It should be noted that Redon was presented a copy of *Là-Bas* by Huysmans himself.

The present sheet was drawn at a time during which Redon pursued his interest in Goethe's Romantic play *Faust* in several other works, including the charcoal drawing of the



Fig. 47

¹¹ Gott, *op. cit.*, pp. 126–27, under cat. no. 81.
¹² Leemans, *op. cit.*, pp. 219–20.
¹³ D. Druick, *Odilon Redon: Prince of Dreams, 1840–1916*, exhibition

head of *Mephistopheles* of 1877 (New York, collection of Mr. and Mrs. Eugene V. Thaw)¹³ and a drawing of the *Devil Carrying off a Head* of 1876 (Paris, Musée du Louvre), in which a direct parallel can be seen between Redon's drawing and Delacroix's lithograph, *Mephistopheles in the Sky at Dusk* (plate 1 from Delacroix's series of lithographs, *Faust*, of 1828).¹⁴



Fig. 48

catalogue, Chicago, Art Institute of Chicago, and elsewhere, 1994–95, p. 94, fig. 43.
¹⁴ *Ibid.*, p. 96, figs. 49 and 51.



ADOLPH VON MENZEL

Breslau 1815–1905 Berlin

30. *St. Michaelstor, Brixen*

Signed with the artist's initials, lower right: *A.M.*; inscribed in pencil, *verso*, by Guido Joseph Kern (1878–1953), *Original-Zeichnung von A. von Menzel and Brixen*

Carpenter's pencil with stumping on wove paper

7⅞ x 4⅞ inches

181 x 113 mm

Provenance

Private collection, Germany

Menzel's practice on his annual summer trips to the south was to fill sketchbook after sketchbook with his impressions. He was a tireless draughtsman who focused both on the architectural individuality of the villages he visited, and on their inhabitants, their way of life, customs, working conditions, and leisure activities.

A particular feature of Menzel's approach was his ability to observe and record the tiniest detail. He excelled in portraying local characteristics with an objective eye and extraordinary sensitivity to the contrasting effects of sunlight and shade. In this virtuoso study of an old courtyard he has chosen a high viewpoint,¹ probably a balcony or a bay window. This position enabled him to combine a precise depiction of the architecture with a more generalized study of the figures in the scene. Small in format, the sheet is largely dominated by the sunlit expanse of an ancient, rough-hewn wall with two windows and a projecting porch roof. Striking contrasts are achieved by the use of stumping and a subtle wiping technique. The gathering crowd busily entering and leaving the courtyard is more fluidly drawn. To delineate the figures of the men and women, Menzel has deployed his pencil with a firmer touch. This produced broad strokes of deep black, evoking the shadowy cool within the ancient walls.

This fine drawing depicts the St. Michaelstor in Brixen, or Bressanone, in the South Tyrol of northern Italy. The gate originally served as the main entrance to the town and is one of three extant gateways leading into its historic center. It is named after the parish church of St. Michael, a Gothic building with a 72-meter-high white tower situated close by.

The church interior was refurbished in the Rococo style in 1757. Always an enthusiast for the age of Frederick the Great, Menzel had grown immensely fond of Baroque and Rococo architecture and often painted church interiors and their richly ornamented altarpieces. He may have been particularly taken by this view while visiting St. Michael's church and quickly seized one of the sketchbooks that he always carried in the pockets of his specially designed overcoat.

Menzel is known to have visited Brixen, the third largest and oldest town in the province, on his first trip to Italy in 1881.² He travelled from Frankfurt via Freiburg, Villingen, Lucerne, Einsiedeln, Interlaken, Geneva, St. Gallen and Fribourg, stopping in Brixen. He resumed his journey via Bolzano, Gries, Merano, Trento, Verona, Brescia and Como.³ Brixen, 28 miles south of the Brenner Pass and 40 miles north of Bolzano, is very close to Sterzing, where Menzel is known to have stayed in the summer of 1888.



Fig. 49



¹ For a drawing with a similar perspective, see *View from the Balcony of Hotel Detzer in Munich*, 1882 (fig. 49), pencil, 7¼ x 4½ inches, 183 x 115 mm, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. KK Menzel no. 1774; *Adolph Menzel, radikal real*, exhibition catalogue, Munich, Kunsthalle der Hypo-Kulturstiftung and Berlin, Kupferstichkabinett der Staatlichen Museen, 2008, pp. 140–41, illustrated.

² A sketch of a typical Brixen townhouse (1881, graphite on paper, 4⅞ x 8⅞ inches, 110 x 210 mm; whereabouts unknown) is illustrated in I. Wirth,

Mit Menzel in Bayern und Österreich, Munich 1982, fig. 97. A drawing in the collection of the Kupferstichkabinett, Berlin (inv. SZ Menzel N 1156) shows the inner court of Amtssitz Köstlan in Brixen; L. Pelizzari, *Menzel in Verona. Die Italienreisen des großen deutschen Malers des 19. Jahrhunderts*, exhibition catalogue, Ingelheim 2008, p. 307, figs. 1–3.

³ *Adolph Menzel 1815–1905 — Master Drawings from East Berlin*, exhibition catalogue, New York, The Frick Collection, and elsewhere, 1990–91, p. 229; L. Pelizzari, *op. cit.*, p. 55.

PAUL CÉZANNE

Aix-en-Provence 1839–1906 Aix-en-Provence

31. *Lit défait (recto)*

Arbres au dessus d'un ruisseau (verso)

Watercolor and pencil (*recto*); pencil (*verso*)
10¾ x 8¾ inches
272 x 209 mm

Provenance

Paul Cézanne *fils* (1872–1947), Paris, by whom sold to Paul Guillaume (1891–1834), Paris, by whom sold in 1933 to Adrien Chappuis, Tresserve (Savoie), thence by descent to the Chappuis-Barut Collection, Tresserve (sale: London, Christie's, 26 June 2003, lot 327, illustrated [bt. Jan Krugier]) Jan Krugier (1928–2008) and Marie-Anne Krugier-Poniatowski, Geneva

Exhibitions

Vienna, Albertina, *Goya bis Picasso: Meisterwerke de Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2005, cat. no. 99, illustrated
Munich, Kunsthalle de Hypo-Kulturstiftung, *Das Ewige Auge – Von Rembrandt bis Picasso: Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2007, cat. no. 121, illustrated

Literature

L. Venturi, *Cézanne: son art et son oeuvre*, Paris, 1936, cat. no. 1316, listed p. 312 (*recto* and *verso*)
A. Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, London, 1973, vol. I, cat. no. 1164; vol. II, cat. no. 1164, *verso* illustrated
J. Rewald, *Paul Cézanne: The Watercolors: A Catalogue Raisonné*, London, 1983, p. 130, cat. no. 189, pl. 189, *recto* illustrated

The *recto* executed *circa* 1885–90; the *verso* executed *circa* 1892–95.
The *recto* of this sheet was page LII from the sketchbook CP IV; the *verso*, page LI.



Fig. 50

¹ Paris, Musée du Louvre, inv. RF 31720; watercolor, 7¼ x 11¼ inches, 185 x 299 mm; M. Sérullaz, *et al.*, *Dessins d'Eugène Delacroix, 1798–1863: Inventaire général des dessins, école française, Musée du Louvre*, 2 vols., Paris, 1984, vol. I, p. 446, cat. no. 1241, illustrated, and p. 417, illustrated. Delacroix was evidently much taken with the subject of an unmade bed. In addition to the drawing cited above, he made at least two other studies of

The very ordinariness of the subject of an unmade bed has since the beginning of the nineteenth century attracted the attention of some of the most observant and sensitive artists. The celebrated watercolor by Eugène Delacroix (1798–1863) of his own bed, *Le Lit défait* (fig. 50),¹ drawn *circa* 1827, formerly in the collection of César de Hauke and now in the Louvre, is a small masterpiece of Romantic sensibility. It shows an ordinary single bed, cropped of its head- and foot-boards, covered with white, rumpled sheets and pillows which have been cast aside as though the person who had slept in it—doubtlessly rather fitfully—had only moments earlier risen and left the room; only a fractional area of the blue mattress and yellow woolen blanket is revealed.

Later in the century, in about 1845, Adolf Menzel (1815–1905), an artist obsessed with the details of daily life, produced a similar study (fig. 51),² executed not with watercolor but with a carpenter's pencil, his preferred drawing medium. This astonishing image, exact and precise in its rigorous draughtsmanship, is nonetheless equally sensuous in its depiction of the bedclothes, and more sculptural in form than Delacroix's sheets. In part, its exceptional immediacy is due to the artist's point of view: unlike Delacroix's languid watercolor, with the bed seen on the same plane as the viewer's gaze, Menzel's drawing has an even greater charge as the artist has placed himself just a few feet from the bed, and is gazing down onto it in a way that would be, as Michael Fried has observed, almost erotic in nature if the bed were not empty.³ The tension between the sensual presentation of this most commonplace subject and the consummate graphic virtuosity gives this well-known sheet a pre-eminent position in the canon of Realist drawings.



Fig. 51

beds in disarray; *ibid.*, vol. I, pp. 445–46, cat. nos. 1238, 1240, illustrated.
² Berlin, Kupferstichkabinett, inv. SZ Menzel N 319; graphite, 8½/16 x 13½/16 inches, 221 x 353 mm; M. Fried, *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin*, New Haven, 2002, p. 40, fig. 16.
³ Fried, *op. cit.*, p. 41.



Cézanne's depiction of the same subject presented here is one of a small series of watercolors he made, generally in the second half of the 1880s, of ordinary objects and bits of furniture with which he lived. These works include the famous study of a *Fauteuil*, from the collection of Count Seilern, today in the Courtald Gallery, London;⁴ *Les Rideaux*, a study of two curtains forming a *portière*, formerly in the Camondo collection, and the first watercolor by Cézanne to enter the Louvre;⁵ and a further study of a chair, called *Dossier de chaise*, from the collection of Sir Kenneth Clark (fig. 52).⁶ These watercolors, in John Rewald's words, are "perfect illustration(s) of the artist's power to endow the most ordinary objects of daily life with an indefinable poetry and individuality."⁷

While the three watercolors cited above have been widely exhibited, the present drawing from the series was exhibited in public for the first time only in 2005, after entering the collection of Jan Krugier. It had remained virtually unseen (except to scholars of Cézanne), having long been preserved in the collection of one of the greatest scholars of the artist, Adrien Chappuis, the author of the *catalogue raisonné* of the drawings of Cézanne, who kept it at his house in Tresserve (Savoie).

Cézanne's treatment of the subject of an unmade bed is different from both the examples by Delacroix and Menzel. The composition is no longer horizontal, but vertical, and while both Delacroix and Menzel reveal most of the bed

in their works, Cézanne radically crops the bed altogether, showing only a corner of the headboard and a small portion of the bedclothes, focusing the viewer's attention on what becomes a detail of the subject, enlarged or magnified. While the artist densely worked the corner post of the bed and headboard proper in watercolor, the focal point of the composition is remarkable: the great mountain of duvet defined largely by the reserve of the paper, with only light indications in pencil and watercolor to shape its form.

Much cooler in tone and treatment than Delacroix's watercolor, and avoiding the meticulous detail of Menzel's drawing, this unusually well-preserved watercolor by Cézanne nonetheless manages to convey to the viewer no less sensuality and tactile values of the subject. As can frequently be seen in watercolors from this period, the artist first sketched lightly the forms of his subject: the bedpost and headboard, the down-filled mattress, and the fold of the duvet. He then added broken lines of color to express more loosely, and in a less linear manner, the contours of the forms; and then, more insistently, on the solid forms of the bed itself, he placed bright and deep dabs of color—reds, plum, green, yellows, and blues of many hues—almost creating the effect of *champlevé* enamel, as John Rewald once observed.⁸ The very firmness and strength of Cézanne's composition, reinforced by the virtuoso application of watercolor, creates a paradox for the untidy subject of an unmade bed.



Fig. 52

⁴ Rewald, *op. cit.*, p. 130, cat. no. 191, plate 191.

⁵ *Ibid.*, pp. 131–32, cat. no. 193, plate 193.

⁶ *Ibid.*, pp. 129–30, cat. no. 188, plate 188.



verso

⁷ *Ibid.*, p. 130, under cat. no. 188.

⁸ *Ibid.*, p. 25.



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